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GRAUMANN, KEITH DAVID

ANTONIO VIVALDI: PERFORMANCE EDITIONS OF NINE SACRED VOCAL WORKS ON LITURGICAL TEXTS PRESERVED IN THE RACCOLTA FOA-GIORDANO

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THE UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

ANTONIO VIVALDI: PERFORMANCE EDITIONS OF NINE SACRED VOCAL WORKS ON LITURGICAL TEXTS PRESERVED IN THE RACCOLTA FOÀ-GIORDANO

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BY

KEITH DAVID GRAUMANN

Norman, Oklahoma

1981

ANTONIO VIVALDI: PERFORMANCE EDITIONS
OF NINE SACRED VOCAL WORKS ON LITURGICAL TEXTS
PRESERVED IN THE RACCOLTA FOÀ-GIORDANO

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PREFACE

Antonio Vivaldi was one of the most prolific composers of the Baroque era, composing an immense number and a wide variety of works. The music of Vivaldi has become increasingly popular since the late 1950's[1], and enjoys a world-wide audience today. However, many of Vivaldi's works remain unpublished and therefore unavailable to contemporary performers and scholars.

The primary source of Vivaldi's original manuscripts is the Raccolta Foà-Giordano preserved in the Biblioteca Nazionale di Torino. Included among these manuscripts are 28 sacred vocal works on liturgical texts by Vivaldi. Of these, nine remain unpublished.

In a lecture delivered during the occasion of the tricentennial of Vivaldi's birth,[2] Peter Ryom called attention to the particular need for authentic editions of the vocal music of Antonio Vivaldi.

> . . . numerose opere, in particolare nel settore della musica vocale, restano tutt'oggi inedite: si tratta dei melodrammi, di alcune composizioni sacre, di quasi tutte le cantata profane, ecc. . . . della massima importanza riuscire a mettere a disposizione dei musicisti, dei direttori d'orchestra e degli interpreti una serie di spartiti scientificamente attendibili, basati sulla conferma degli studi critici.
>
> In altre parole, l'edizione che vorrei . . . vedere pubblicata deve innanzi tutto consentire l'esecuzione autentica della musica di Vivaldi.[3]

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[1]Michelangelo Abbado, "Antonio Vivaldi nel nostro secolo," Nuova Rivista Musicale Italiana 1 (January-March, 1979):101.

[2]Convegno Vivaldiano. Venezia, 1978.

[3]Peter Ryom, "La Situazione della Musicologia Vivaldiana," Nuova Rivista Musicale Italiana 1 (January-March, 1979):118.

> . . . numerous works, particularly in the sector of the vocal music, remain today unedited: To be treated are some operas, some sacred compositions, almost all of the secular cantatas, etc.
> . . . of the highest importance to arise is that to put at the disposal of musicians, orchestra directors, and interpreters a series of scientifically reliable scores, based on the confirmation of critical studies.
> In other words, the edition that I would like . . . to see published must above all allow the authentic execution of the music of Vivaldi.

There is no doubt as to the need for the remainder of Vivaldi's works to be edited in order to make them accessible to contemporary performers and scholars.

The purpose of the proposed study is to make available performance editions[1] of the nine unpublished sacred vocal works on liturgical texts by Antonio Vivaldi, preserved at the Biblioteca Nazionale di Torino. The works are diverse in both performance media and length. Represented are smaller-scale works in single movements for vocal solo, strings, and basso continuo. Also represented are works on a larger scale including a work for two vocal solos, chorus, double chorus of strings, oboe, and basso continuo.

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[1]Transcriptions following contemporary notational practices. See Chapter II for editorial guide lines.

ANTONIO VIVALDI: PERFORMANCE EDITIONS OF NINE SACRED VOCAL WORKS ON LITURGICAL TEXTS PRESERVED IN THE RACCOLTA FOÀ-GIORDANO

CHAPTER I

Although Antonio Vivaldi pursued the major portion of his career in Venice, he and his musical works enjoyed success throughout the musical world of Europe. Performances of his works occurred in places as far from his native Venice as Munich, Prague, and London.[1] Contemporary publications of his works were produced not only in Venice by Giuseppe Sala and Antonio Bertoli, but also in Amsterdam by Roger Marchaud Libraire, Jeanne Roger, and Michele Carlo le Cene, and in Paris by du Roy.[2] Vivaldi himself is known to have traveled widely, including journeys to Darmstadt, Amsterdam, and Dresden, as well as throughout the Italian feudal states.[3] However, Vivaldi's success

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[1] Robert Fort, Jr., "An Analysis of Thirteen Vesper Psalms of Antonio Vivaldi" (Doctoral dissertation, Union Theological Seminary, 1971), p. 16.

[2] Francesco Degrada, "Principali edizioni delle opere di Antonio Vivaldi pubblicate durante la vita dell' autore," in Antonio Vivaldi da Venezia All'Europa, ed. Francesco Degrada and Maria Teresa Muraro (Milano: Electa Editrice, 1978), p. 101.

[3] Walter Kolneder, "Profilo Biografico di Antonio Vivaldi," in Antonio Vivaldi da Venezia all'Europa, ed. Francesco Degrada and Maria Teresa Muraro (Milano: Electa Editrice, 1978), pp. 17,23.

declined in the final few years of his life[1], evidenced by the loss of a vote of confidence from his primary employer in 1740[2], by fewer performances of his works[3], and by the termination of the publishing of his works.[4] He left Venice for Vienna where he died an apparent pauper on July 28, 1741.[5]

Considering Vivaldi's success during his lifetime, it is interesting to note that his music was largely forgotten almost immediately after his death.[6] Some music by Vivaldi's contemporaries such as Corelli, Marcello, and Pergolesi continued to be performed, but such is not the case with the music of Vivaldi.[7] However, his name did continue to be mentioned sparingly by writers. Johann Joachim Quantz, in 1752, commented on the success and contributions of Vivaldi, "(Vivaldi) was full of life, rich in invention and filling almost half the world with his concertos. . . . Vivaldi . . . carried the concerto

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[1]Johann Joachim Quantz, Versuch einer Anweisung die Flöte traversiére zu spielen (Berlin: Johann Friedrich Voss, 1752), p. 309.

[2]Kolneder, "Profilo Biografico," p. 24.

[3]For example, the last recorded performances in Venice of Vivaldi operas were in 1738, with the exception of a "pasticcio" in 1750 which also included music by Gasparini and Galuppi. See Agostino Girard and Giancarlo Rostirolla, "Catalogo delle opere di Antonio Vivaldi," Nuova Rivista Musicale Italiana 1 (January-March, 1979): 281.

[4]The last contemporaneous publication of Vivaldi compositions was a set of six cello sonatas published about 1740 in Paris by du Roy. See Degrada, "Principali edizioni," P. 101.

[5]Hedy Pabisch, "Neue Dokumente zum Vivaldis Sterbetag," Österreichische Musikzeitschrift 27 (1972): 82.

[6]Michael Talbot, Vivaldi (London: J. M. Dent and Sons, Ltd., 1978), p. 2.

[7]Ibid., p. 3.

to a major grade of formal refinement, and proposed in this mode a good model."[1] In 1761, Vivaldi's occasional libretist Carlo Goldoni lauded the famous "Quattro Stagioni"[2] (though in a later writing he dismissed Vivaldi as a mediocre composer[3]). Charles Burney wrote in 1789, ". . . the violinist and the composer of music for violin most popular . . . was Don Antonio Vivaldi . . .".[4] These writings reflect the fame that Vivaldi enjoyed during his lifetime.

However, several important writings include no mention of Vivaldi. The violin method of Leopold Mozart in 1756 ignored Vivaldi's compositions and opted instead for examples of compositions by Tartini.[5] Likewise, the writings of Bettinelli in 1781 made no mention of Vivaldi.[6]

Despite these few writings in the later eighteenth century, it is clear that the fame of Vivaldi and his music had experienced a considerable decline.

Knowledge about Vivaldi and his music may have slipped into relative oblivion until the present century had it not been for the

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[1]Quantz, Versuch einer, p. 309.

[2]Carlo Goldoni, Commedie, 13 vols. (Venice: Edizione Pasquali, 1761), 13:11.

[3]_____, Mémoires pour servir à l'histoire de sa vie et à celle son theatre, 3 vols. (Paris: Duchesne 1787), 1:287.

[4]Charles Burney, A General History of Music from the Earliest Ages to the Present Period (London: Printed for the author, 1789; Reprint ed., 2 vols. New York: Harcourt and Brace, 1935), 2:445.

[5]Walter Kolneder, "Antonio Vivaldi," Nuova Rivista Musicale Italiana 1 (January-March, 1979):5.

[6]Saverio Bettinelli, Opere (Venice: Zatta, 1780-1782).

research of J. N. Forkel, the first biographer of Johann Sebastian Bach. Results of Forkel's research, first published in 1802, prompted a phase of rediscovery in the music of Vivaldi. Forkel noticed that certain keyboard works by Bach were actually transcriptions of Vivaldi violin concertos, which Bach had apparently utilized as compositional exercises.[1] The quantity of these Bach transcriptions totaled 17 concertos for solo harpsichord, four for organ, and one for four harpsichords and string orchestra.[2] More recent research has shown that only ten of these transcriptions are from Vivaldi concertos; the others are based on compositions by at least five other composers.[3,4] However, from 1851, when the Bach works were first published[5], until 1894[6], long after the originals of the Vivaldi concertos were found[7], they were all collectively described as concertos "after Vivaldi". This designation implied that the Bach works were merely style imitations rather than actual transcriptions of Vivaldi works. Nevertheless, the

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[1]J. N. Forkel, Über Johann Sebastian Bachs Leben, Kunst und Kunstwerke (Leipzig: Müller-Blattau, 1802), p. 23.

[2]Talbot, Vivaldi, p. 4.

[3]Walter Kolneder, Antonio Vivaldi, trans. Bill Hodges (Berkeley: University of California Press, 1970), p. 107.

[4]Alan Kendall, Antonio Vivaldi (London: Chappell and Co., 1978), p. 104.

[5]16 Konzerte nach Violinkonzerte von Antonio Vivaldi, für Klavier allein bearbeitet von Johann Sebastian Bach. (Leipzig: S. W. Dehn and F. A. Roitzsch, 1851).

[6]Johann Sebastian Bach, Werke, Vol. 43 (Leipzig: Bach-Gesellschaft, 1894).

[7]Marc Pincherle, Vivaldi, Genius of the Baroque, trans. Christopher Hatch (New York: W. W. Norton and Co., 1957), p. 14.

Vivaldi-Bach connection prompted the Vivaldi revival.

Important essays followed the Forkel work. In 1877, Julius Ruhlmann identified several sources for the Bach transcriptions, but reported that the works of Vivaldi were almost completely lost.[1] Phillip Spitta, in 1844, drew increased attention to Vivaldi, praising his treatment of form and describing the music as "full of fire and expression".[2] Paul Waldersee succeeded in confirming further originals in 1885.[3]

Arnold Schering was the first, however, to realize properly the view of Vivaldi's known music in historical perspective. Schering had many more Vivaldi manuscripts at his disposal than did his predecessors, and consequently was able to dedicate nineteen pages to Vivaldi in his study, Geschichte des Instrumentalkonzerts. In it he described Vivaldi as "one of the most progressive musicians and most ingenious of the era". He also credited Vivaldi ". . . as exemplary for the shaping of the violin concerto as Corelli was for that of the sonata."[4]

Concurrent with the writings of these essays, publications of Vivaldi's concertos began to appear. The first, in 1872, was a violin

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[1]Julius Rühlmann, "Antonio Vivaldi und sein Einfluss auf J. S. Bach," Neue Zeitschrift für Musik 63 (1867):45-57.

[2]Phillip Spitta, Johann Sebastian Bach (Leipzig: Breitkopf and Härtel, 1884), pp. 411-412.

[3]Paul Graf Waldersee "Antonio Vivaldi's Violinkonzerte unter besonder Berücksichtigung der von J. S. Bach bearbeiteten," Vierteljahrschrift von Musikwissenschaft 1 (1885):356.

[4]Arnold Schering, Geschichte des Instrumentalkonzerts (Leipzig: Breitkopf and Härtel, 1905), p. 96.

concerto printed in Ferdinand David's "Die höhe Schule des Violinspiels", followed by a greatly modified version of a concerto for three violins and basso continuo published by E. Medefind in Berlin in 1878.[1]

The growing awareness of Vivaldi's stature was exemplified in 1906 when the master violinist Fritz Kreisler, in an act of pretense, attributed one of his own compositions as being by Vivaldi. This composition was performed by many great violinists until 1935, when the deception was finally exposed.[2] Editions of verified Vivaldi works continued to appear. The Schott company published Vivaldi concertos in 1909, 1912, and 1920, some of which were edited by Tividar Nachèz and Alfred Moffat.[3,4]

This early phase of Vivaldi rediscovery, that prior to 1926, was completed with the publication of a thematic catalogue by Wilhelm Altmann in 1922 which contained all works by Vivaldi known at that time.[5,6] Altmann lists 125 concertos and sonatas by Vivaldi. The

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[1]Michelangelo Abbado, "Antonio Vivaldi nel nostro secolo," Nuova Rivista Musicale Italiana 1 (January-March, 1979):82.

[2]Walter Kolneder, "Antonio Vivaldi," Nuova Rivista Musicale Italiana 1 (January-March, 1979):3-78.

[3]Ibid.

[4]Abbado, "Antonio Vivaldi," p. 83.

[5]Wilhelm Altmann, "Thematischer Katalog der gedruckten Werke Antonio Vivaldis nebst Angabe der Neueausgaben und Bearbeitungen," Archiv für Musikwissenschaft 4 (1922):262-279.

[6]See Degrada, "Principali edizioni," p. 101. A list of works published during Vivaldi's lifetime which do not appear in the Altmann catalog.

majority of Vivaldi's tremendous output was as yet undiscovered.

The Raccolta Foà-Giordano

The single most important phase of events in the rediscovery of Vivaldi manuscripts occurred during the years 1926 to 1930. During these years, the primary sources of Vivaldi's original manuscripts were discovered and united in the collection entitled the Raccolta Foà-Giordano, preserved in the Biblioteca Nazionale di Torino.[1] Following is a summary of how this important discovery came about.

During the autumn of 1926 the clergy of the monastery of San Carlo in the province of Alessandria approached the Biblioteca Nazionale di Torino with a collection of archaic manuscripts and books that they wished to sell. The collection consisted of ninety-seven volumes[2], including manuscripts of works by G. Bernabei, G. Gabrieli, A. Stradella, Antonio Vivaldi, and others. The director of the Biblioteca Nazionale, Luigi Torri, became aware of the enormous value of the collection. Since the library did not have adequate funds for such a large purchase, a patron was sought to purchase the volumes and donate them to the library. Roberto Foà, a Torinese banker, provided the necessary funds and donated the collection to the Biblioteca.

Upon acquisition of the collection in February of 1927, Alberto Gentili, a professor of musicology at the Università di Torino, was placed in charge of examining the works. Gentili discovered that

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[1]The most exhaustive account of these events is in Verona Gentili, "Le collezioni Foà e Giordano della Biblioteca Nazionale di Torino," Accademie e Biblioteche d'Italia (November-December, 1964): 405-430.

[2]Kolneder, Antonio Vivaldi, p. 3, states that there were 95 volumes.

the volumes were numbered consecutively, but that many of the numbered volumes were missing. He deduced from his findings that at one time the collection probably had been much larger and had been divided. Gentili, working with Torri, then began an intensive search for the remainder of the once intact collection. The two found that the collection had been presented to the monks of San Carlo by the heirs of the Marchese Marcello Durazzo (1842-1922) of Genoa.[1] Torri and Gentili then began a systematic search to find surviving members of the Durazzo family. Aided by Faustino Curlo, an experienced archivist, they located one of the last surviving members of the Durazzo family, the Marchese Giuseppe Maria Durazza (1880-1960),[2] and learned that he had indeed inherited the remaining portion of the collection. He was at first reluctant to part with these remaining volumes, but after three years of negotiations, he agreed to sell the manuscripts. Another patron, Filippo Giordano, a Torinese manufacturer, provided funds for this portion of the purchase. The transaction was completed in April of 1930, and the manuscripts were reunited as the Raccolta Foà-Giordano.

The Raccolta Foà-Giordano consists of more than 700 volumes. Twenty-seven of these volumes contain works by Antonio Vivaldi.[3]

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[1]Marcello Durazzo had probably inherited the collection from the family of Giacomo Durazzo (1717-1794), patron of Gluck and the libretist, Calzabigi.

[2]Nephew of Marcello Durazzo.

[3]Piero Damilano, "Inventario delle composizioni musicali manoscritte di Antonio Vivaldi esistenti presso la Biblioteca Nazionale di Torino," Rivista Italiana di Musicologia 3 (1968):109.

By category, instrumental works are contained in eight volumes, operas in twelve, secular cantatas, serenatas, and arias in two, and sacred vocal compositions in five. Including fragments,[1] these volumes contain 318 instrumental works, 21 operas,[2] 28 secular cantatas,[3] 47 single arias, 3 serenatas, one oratorio, and 46 other sacred vocal compositions by Vivaldi.

It is presently known that 46 sacred vocal compositions in the Raccolta Foà-Giordano are by Vivaldi. Early examiners of the collection, however, attributed other sacred vocal works found therein to Vivaldi.[4] Only 46 contain either the name of Vivaldi and/or his monogram,[5] and/or his monogram only, and/or are in his hand. By textual category, there are four Mass parts of the ordinary, 15 psalms, 3 Magnificats, 3 hymns, 3 antiphons, one sequence, 8 solo motets, and nine introductions to other liturgical compositions. Nineteen works employ chorus and

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[1]The procedure here employed in enumerating works is to include fragments, alternate versions, and introductions as separate works. See Fort, "An Analysis," p. 32. See also pages 10-19 of this study for clarification of cataloguing.

[2]Damilano, "Inventario," p. 109, cites twenty.

[3]Mary Meneve Dunham, "The Secular Cantatas of Antonio Vivaldi in the Foà Collection" (Doctoral dissertation, University of Michigan, 1969), p. 51. One cantata appears in copy three times in the volumes. This may account for the enumeration of 30 cantatas by Damilano, "Inventario," p. 109.

[4]The collection contains two Gloria settings by G. M. Ruggieri, an Offertorium by A. Bernabei, and seventeen anonymous settings of sacred vocal works.

[5]See Fort, "An Analysis," p. 30, for a description and discussion of the Vivaldi monogram.

orchestra, 14 of which also include one or more solo voices. Twenty-five works are for one solo voice and orchestra, and two works are for multiple solo voices and orchestra.

Inventories of Vivaldi's Sacred Music

The determination of an accurate figure for an inventory of the sacred vocal music by Vivaldi preserved in the Raccolta Foà-Giordano is no small task, due to discrepancies in the abundance of attempts to catalogue the works. Compilers of early inventories faced the difficulty of organizing and authenticating the huge corpus of Vivaldi's works which were mixed in with works by other composers. These compilers were not benefited by the strict non-subjective scholarly standards of today and the access to related scholarly efforts. Later inventories either failed to correct all inaccuracies of the earlier lists, or neglected to provide all essential information. Each attempt to catalog Vivaldi's sacred vocal music perpetuated inaccuracies, inconsistencies, and other weaknesses. The inventory presented in Appendix A[1] of the present study is based upon personal examination of the actual manuscripts preserved in the Raccolta Foà-Giordano, upon recent studies by noted scholars, and by careful, objective evaluation of the previous inventories. In order to understand the present inventory, it is important to note inadequacies of the previous inventories.

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[1] Pp. 76-102.

The inventory appearing in La Scuola Veneziana[1] in 1941 excludes the sacred vocal music except for the oratorio, "Juditha Triumphans". Three important inventories exclude the sacred vocal music entirely: the listing in Rinaldi's Antonio Vivaldi in 1943[2], the Pincherle volumes in 1948[3], and Fanna's catalog in 1968.[4]

The first attempt at cataloging the sacred vocal music appeared in Antonio Vivaldi: Note e Documenti[5] in 1939. This anonymous inventory numbers the works consecutively as they were ordered in the five volumes.[6] It gives the title of each work, and although not accurately, the performing forces. It indicates the three works signed by other composers[7] and indicates some of those works which are unsigned. However, it does not give page numbers within the volumes, does not reflect that certain musical fragments are parts of other works (due to

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[1]Olga Rudge, "Opere Vocali attribuite a Antonio Vivaldi nell R. Biblioteca Nazionale, Torino" La Scuola Veneziana (Siena: Accademia Musicale Chigiana, 1941):74-78.

[2]Mario Rinaldi, Antonio Vivaldi (Milano: Istituto d'alta Cultura, 1943).

[3]Marc Pincherle, Antonio Vivaldi et la musique instrumentale 2 vols. (Paris: Floury, 1948).

[4]Antonio Fanna, Antonio Vivaldi. Catalogo Numerico-Tematico delle Opere Strumentale (Milano: Edizioni Ricordi, 1968).

[5]"Opere vocali attribuite a Antonio Vivaldi nella R. Biblioteca Nazionale - Torino", Antonio Vivaldi: Note e documenti (Siena: Settimana Musicale, 1939):65-66.

[6]Volume four of the Opere Sacre (Foà 40) was reassembled and rebound during the 1960's.

[7]See footnote number 4, p. 9.

shuffling of the pages within the bindings), nor does it attempt to assign authorship to unsigned works.

A list appearing in 1945 by Mario Rinaldi is ". . . not merely innacurate and incomplete, but groups Vivaldi's works into fictitious opus numbers."[1] Opus numbers are assigned by vocal performing forces employed in each work, rather than by their order of appearance within the volumes. The Rinaldi catalog shows no advantage over the earlier list, and in fact shares all the same weaknesses. Although the Rinaldi numbers were used for many years, they now ". . . are generally agreed to be of little value."[2]

An inventory by Agostino Girard, published in 1965 as an appendix in Antonio Vivaldi by Remo Giazotto,[3] appears to be based on the earlier Rudge and Rinaldi catalogs. The works are again listed by title and performing forces. The inventory assigns no numbers to the works and it too makes no effort to assign authorship. It demonstrates no particular advantage over the earlier list upon which it was based.

The first list to make a substantial improvement upon the earlier lists was Damilano's inventory published in 1968.[4] Damilano assigned a number to each work according to the order of the works in

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[1]Talbot, Vivaldi, p. 12.

[2]Kendall, Antonio Vivaldi, p. 110.

[3]Remo Giazotto, Vivaldi (Milano: Nuova Accademia Editrice, 1965), pp. 315-345.

[4]Piero Damilano, "Inventario delle composizioni musicali manoscritte di Antonio Vivaldi esistenti presso la Biblioteca Nazionale di Torino", Rivista Italiana di Musicologia 3 (1968):109-179.

the five volumes, and was the first to reflect the reordering of volume four (Foà 40) made during the 1960's. He gives the title of each work as it appears in the original manuscript and in some cases includes the incipit of the text. Advantages of this inventory over earlier attempts include the listing of the key of each work and the page numbers with recto-verso indications. Those works which have the Vivaldi monogram are designated "sigla". Works which are signed are designated "del Vivaldi". Those works which are unsigned which Damilano felt may have been by Vivaldi are designated with Vivaldi's name in brackets beside each of these works. A second list by Damilano, included in the same inventory,[1] gives the text incipit of each work in alphabetical order, the key, the volume and page numbers, and an annotation of the text, type of work, or composer.

A later inventory, "Die Kirchenmusik von Antonio Vivaldi" by Raimund Rüegge is the only published inventory confined exclusively to the sacred vocal music.[2] In addition to works preserved in the Raccolta Foà-Giordano, Rüegge listed two additional works preserved in Dresden, and one in Prague. He categorized the works according to performance medium and assigned his own numbers accordingly. He included a text incipit, volume and page numbers, and performance forces for each work. He also listed a few then-published modern editions. Unfortunately, he did not indicate the key of each composition.

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[1]Pp. 170-172.

[2]Raimund Rüegge, "Die Kirchenmusik von Antonio Vivaldi", Sweizerische Musikzeitung 61 (1971):135-139.

A second inventory by Agostino Girard in the 1973 edition of Giazotto's Antonio Vivaldi offered considerable improvement over his earlier list.[1] It listed works preserved not only in Torino, but also in Dresden, London, and Prague. Girard assigned numbers to the works according to the alphabetical order of the text incipit. The inventory includes the titles as they appear in the original manuscripts, performing forces, keys, volume and page numbers, the locations of the Vivaldi monogram, and modern editions, if any. A weakness of the list is that no attempt is made to delete unsigned works not by Vivaldi. Further, no indication is given concerning authenticity of the manuscripts.

The inventory that ". . . passes the tests of comprehensiveness, accuracy, and rationality incomparably better than it's predecessors"[2] and that undoubtedly will achieve the widest use is Verzeichnis Der Werke Antonio Vivaldi by Peter Ryom.[3] This is the first thematic index to include a musical incipit for each of the vocal works. Ryom included works contained in 44 libraries and consulted all previous inventories. Also listed are those works known to have existed but which are now lost. Anonymous works and those by other composers preserved in the Raccolta Foà-Giordano are listed separately in an appendix.

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[1]Remo Giazotto, Antonio Vivaldi (Torino: Edizioni Rai Radiotelevisione Italiana, 1973), pp. 415-458.

[2]Talbot, Vivaldi, p. 12.

[3]Peter Ryom, Verzeichnis Der Werke Antonio Vivaldi (Leipzig; VEB Deutscher Verlag für Musik, 1974).

The inventory lists the vocal compositions by the text incipit and categorizes them according to their text type (liturgical, non-liturgical, etc.). The location and type of each manuscript is given. Ryom indicated works which exist in several versions as well as incomplete works. Introductions are listed as separate works.

While Ryom's inventory is the most thorough and useful of any compiled, it does not include the following necessary information: the original titles, the performing forces, the volume and page numbers, and existing modern editions.

The Inventory of the Present Study

The inventory included in Appendix A of the present study,[1] is intended to present more complete and correct information concerning the sacred vocal music of Vivaldi than is presented in any one previous inventory. The list attempts to rectify inaccuracies, inconsistencies, and other weakness found in the inventories by Damilano, Rüegge, Girard, and Ryom. Inventories compiled before these four, while being recognized for their evolutionary importance, are here considered to be of little value.

The present inventory assigns numbers to the works according to four categories:

I. Authenticated works by Vivaldi

II. Unauthenticated works

III. Lost works

IV. Other sacred vocal works preserved among the five volumes of Vivaldi sacred vocal works in the Raccolta Foà-Giordano

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[1] See appendix A, pp. 75-102.

A sub-categorization of the authenticated works lists the compositions according to text type[1]: a. Mass Ordinary sections b. Psalms c. Other liturgical texts d. Motets e. Introductions f. Oratorios. Alternate versions, incomplete works, and introductions are enumerated as separate works.

The Ryom, Rüegge, Girard, and Damilano numbers are given for each composition. Ryom's numbers are sure to pass into general circulation.[2] Therefore, they are quoted in reference to individual works throughout the present study.

The present inventory gives the text incipit and the original title of each work (if the title or title page has been preserved). The key, performing forces, and number of movements for each work are indicated. The locations (or the citations for lost works), and volume and page numbers or manuscript numbers for each composition are included. When known, the type and format of the original manuscripts are given. Further, many published editions are listed.

Inaccuracies of the Four Inventories

Damilano lists as uncertain five authenticated works by Vivaldi: "Beatus Vir" RV 598, "Laudate Pueri Dominum" RV 603, "Regina Coeli" RV 615, "Vestro Principi divino" RV 633, and "Jubilate o amaeni" RV 639[a]. In addition the authenticated work, "Gaude Mater Ecclesia" RV 613, is not attributed to Vivaldi. Damilano indicated four

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[1]This approach originates with the Ryom inventory. The order of works within sub-categories follows that employed by Ryom.

[2]Talbot, Vivaldi, p. 13.

works which he believed to be by Vivaldi but which are not. Included are "Kyrie" RV Anh. 21, "Gloria" RV Anh. 22, "Laudate Pueri Dominum" RV Anh. 30, and "Nisi Dominus" RV Anh. 34. "Regina Coeli" RV 615, is listed for alto solo but the part is written in tenor clef; this presumably indicates that it is for tenor solo.[1] "Longe male umbre terrores" RV 629, is listed by Damilano as "Recedite nubes et fulgura".

The Rüegge inventory of Vivaldi's sacred music lists two works which are not by Vivaldi: "Dixit" RV Anh. 27, and "Lauda Jerusalem" RV Anh. 35.[2] Two works by Vivaldi are not listed: "Carae rosae respirate" RV 624, and "Vos aurae per montes" RV 634. Likewise, the version of "Magnificat" RV 610[a], for double chorus is absent from the list. The unauthenticated work "Salve Regina" RV 617, is listed as certain by Rüegge. He also failed to mention the use of chorus in "Laudate Pueri Dominum" RV 602, and mistakenly identified "Laudate Pueri Dominum" RV 603, as fragmented. Rüegge did, however, draw attention to an example of poor Vivaldi scholarship. He reported a disc recording of an anonymous "Te Deum" (perhaps RV Anh. 38) which the performer had falsely attributed to Vivaldi.[3]

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[1]The only example in the sacred vocal music which suggests that a part written in tenor clef may be sung by an alto is in "Magnificat" RV 611. In it, the solo "Esurientes implevit bonis" is written in tenor clef but the name "Ambrosina" is written on it, indicating that it is to be sung by a female. See Fort, "An Analysis," p. 79.

[2]"Credidi" RV 605, is a contrafactum of this work. Perhaps this relationship between the two works led Rüegge to mistakenly attribute the anonymous work to Vivaldi.

[3]Issued in 1965 by Phillips as #835301Ly.

The Girard inventory is more in agreement with the present inventory concerning those works which are authenticated. However, it does perpetuate many other inaccuracies. Girard states that "Dixit" RV 594 is in C Major rather than in D Major. He mistakenly says that "Credo" RV 591 includes soprano and alto solos. He fails to mention that "Beatus Vir" RV 597 includes soprano, tenor, and bass solos. "Laudate Pueri Dominum" RV 603 is listed for alto solo rather than for soprano; the same work also includes flute, which Girard does not mention. The antiphon "Regina Coeli" RV 615, is listed for alto solo rather than tenor solo and is also called a "motet". Likewise, the hymn "Gaude Mater Ecclesia" RV 613 is called a "motet". The two oboes employed in "Gloria" RV 588 are not listed. Finally, Girard, as did Damilano, listed "Longe mala umbre terrores" RV 629, as "Recedite nubes et fulgura".

Problems with information in the Ryom catalog are few. Ryom mistakenly stated that "Regina Coeli" RV 615, is incomplete. Confusion is generated by Ryom in his treatment of "Laudate Pueri Dominum" RV 602, and "Laudate Pueri Dominum" RV 603. The latter is a reworking of the former work for one solo soprano rather than two, and includes entirely new music for verse seven. Ryom, however, has divided the latter work into two entities. The new music for verse seven and the reworking of verse nine for flute rather than oboe are assigned the number RV 602, while the revision for one soprano rather than two is assigned the number RV 603. The present writer considers the revision for one soprano, the variation of verse nine, and the new music for verse seven to be only one entity.

Another source concerning the enumeration of Vivaldi's sacred vocal music is that of Robert Fort, Jr., "An Analysis of 13 Vesper Psalms of Antonio Vivaldi contained in the Foà-Giordano Collection".[1] Fort's dissertation was previously the only large-scale study confined exclusively to Vivaldi's sacred vocal music.[2] In it, he discussed certain problems of authenticity in the sacred works preserved in the Raccolta Foà-Giordano.[3] Unfortunately, the discussion does not enable the reader to identify many of the works by title. Fort categorized 43 Vivaldi sacred works by text type, but does not name each individual work. However, much information is provided concerning Psalms by Vivaldi. Fort enumerated 13 psalms by Vivaldi, rather than the 15 enumerated by the present writer. He listed "Laudate Pueri Dominum" RV 602, and "Laudate Pueri Dominum" RV 603, as one work. A fifteenth Psalm, "Domine ad adiuvandum" RV 593 (verse 2 of Psalm 69), was not listed by Fort in the category of vesper Psalms.

Since World War II, no fewer than eight substantial biographies of Vivaldi and introductions to his music have appeared in print.[4]

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[1]Robert Fort, Jr., "An Analysis of Thirteen Vesper Psalms."

[2]Three doctoral studies have examined certain areas of the secular vocal music: Dunham, "The secular cantatas,"; Lewis Eugene Rowell, "Four Operas of Antonio Vivaldi" (Doctoral dissertation, University of Rochester, 1959); Helen Maurer, "The Independent arias of Antonio Vivaldi in Foà 28" (Doctoral dissertation, Indiana University, 1974).

[3]Fort, "An Analysis," pp. 30-41.

[4]Mario Rinaldi, Antonio Vivaldi; Marc Pincherle, Antonio Vivaldi; Gian Francesco Malipiero, Antonio Vivaldi: Il Prete Rosso (Milano: Ricordi and Co., 1958); Remo Giazotto, Vivaldi; Walter Kolneder, Antonio Vivaldi; Remo Giazotto, Antonio Vivaldi; Michael Talbot, Vivaldi; Alan Kendall, Vivaldi.

However, while they treat the instrumental music in great detail, none of them includes more than a brief section surveying the different types of Vivaldi sacred music. This is surely the result of the unavailability of Vivaldi's sacred vocal music.

Modern Editions of Vivaldi's Sacred Music

About one-half of the 46 sacred vocal works by Vivaldi preserved in the Raccolta Foà-Giordano are published in modern edition.[1] However, for the most part these editions represent questionable editorial practices. Further, publishing companies have tended to duplicate their efforts so that a small number of works are found in many different editions.[2]

Ricordi and Company of Milano has published a series of Vivaldi works which includes about ten editions of sacred works. Unfortunately, the editorial standards governing the series ". . . as well as the actual editing itself . . . fall short of this kind of publishing venture, . . .".[3]

Examples of poor editing may be seen in "Dixit" RV 594, edited by Gian Francesco Malipiero.[4] Though the edition cites the source with volume and page numbers (many in the series do not), includes editorial tempo, dynamic, and articulation indications in parentheses, and

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[1]Two works cited in several lists as published by Otos of Firenze appear not to be available, and perhaps have not yet been printed.

[2]"Gloria" RV 589, exists in at least ten different modern editions.

[3]Talbot, Vivaldi, p. 10.

[4]Ricordi and Co., Milano, 1970, published as #131464.

provides basso continuo realizations, musical incipits are not included, nor is an itemization of editorial revisions. Further, the editor has occasionally randomly assigned solo voices to chorus parts and composed new cello and contrabass (violone) parts which differ occasionally from the basso continuo part.[1]

A further example of poor editing in the Ricordi series may be seen in "Stabat Mater" RV 621, also edited by Malipiero.[2] This edition includes no source citation, no editorial preface, no itemization of editorial revisions, nor any other editorial comments delineating Vivaldi's and the editor's work. Similar weaknesses are found in editions published by Carisch of Milano and Harmonia of Hilversum.

A Lawson-Gould of New York publication entitled "Chamber Mass" by Vivaldi edited by Vahe Aslanian,[3] is a combination of two separate and distinct works: "Kyrie" RV 587, and "Gloria" RV 588. The combination of the two works, probably a financial opportunity on the part of the publisher, has been defended in the preface by the editor as a common practice during the 18th century. While the occurrence of a "pasticcio" was indeed common, the title of Aslanian's edition should reflect this.

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[1]Fort, "An Analysis," pp. 110-112, includes a discussion of the use of basso continuo in the psalms by Vivaldi. In the absence of indications commonly placed on the manuscript by Vivaldi such "senza violone", one may probably assume that the entire basso continuo group (organ, cello, violone) is to play. Malipiero, however, has added and subtracted parts of the basso continuo group based on his own interpretation, and without special editorial comment.

[2]Ricordi, published as #131565.

[3]Lawson-Gould Company, New York, 1964, published as #51141.

The original title page of "Gloria" RV 588, reads "Introduzione al Gloria ad Alto Solo con Istromti e Gloria à 4 con Istromti". However, the "Introduzione", or introduction, for alto solo had at some point been separated from the title page and "Gloria" RV 588. Consequently, Aslanian's edition is without the introduction, and therefore incomplete. Research has shown that the introduction in question is "Jubilate o amaeni" RV 639. Perhpas Aslanian thought that the introduction was integral with "Gloria" RV 588. This may be explained as follows.

The first section of RV 588 begins with a ritornello and alto solo, measures 1-46. The editor may have assumed that these beginning measures were the introduction referred to on the title page. In addition, these first measures for alto solo are a continuation of the text and are related musically to RV 639. Aslanian recognized a relationship between the initial section of RV 588 and RV 639, but perhaps having assumed that the opening measures were the introduction, did not recognize RV 639 as the separated introduction. Instead, he assumed that the opening measures of RV 588 were a contrafactum of RV 639. Further, he identified RV 639, a non-liturgical sacred text setting, as a cantata.

Were it not for these errors, features of this vocal edition with keyboard reduction of the instrumental parts would be as satisfactory as other present editions. Even though the specific source and musical incipits are not included, a preface, text translation, and list of editorial revisions are given, and editorial additions are included in brackets.

Unfortunately, the full score version of this edition (available only on rental) is unsatisfactory. No source, incipits,

preface, text translation, or list of editorial revisions are included. It is interesting to note that while editorial additions are enclosed in brackets in RV 588; they are not in RV 587. A further example of poor editing may be seen here. RV 587 includes two "cori" of 4-part strings, set antiphonally. The editor, however, has combined the two cori into one integrated ensemble of 4 violin parts, 2 viola parts, and 2 basso continuo parts, making the antiphony almost impossible to decipher.

Universal Edition of Vienna had planned to publish the complete sacred vocal music of Vivaldi.[1] However, upon the death of the general editor of the series, Renato Fasano, it was decided to discontinue the series.[2] Only about eight editions were published. An example in this series is "Credo" RV 591, edited by Fasano himself.[3] This edition cites editorial revisions and gives prefatory notes. However, it does not cite the source with volume or page numbers, nor are musical incipits or a continuo realization included.

Editions of Vivaldi sacred works published by Edition Eulenberg of Zürich are more satisfactory. An example is "Lauda Jerusalem" RV 609, edited by Jürgen Braun.[4] The edition includes critical commentary and translations of the text. Editorial additions appear in brackets while revisions are listed in the preface. Unfortunately, volume and page numbers of the source, musical incipits, and basso

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[1]Renato Fasano, La Musica Sacra di Antonio Vivaldi (Vienna: Universal Edition).

[2]Letter from Universal Edition A.G. to Keith D. Graumann, 5 December 1980.

[3]Universal Edition, Vienna, 1969, published as Philharmonia #902.

[4]Ernst Eulenberg, Zürich, 1969, published as #6553.

continuo realizations are not included.

In 1978, the directors of the Istituto Italiano Antonio Vivaldi announced that they intended to prepare general editorial guidelines for all modern editions of Vivaldi works; they proposed to publish the unedited instrumental works, the sacred works, and some of the more artistically significant operas in strict collaboration with all other European institutions.[1] No information as to the initiation or development of this is known at this time.

Nine Unpublished Sacred Vocal Works by Vivaldi

Of the 46 previously mentioned sacred vocal works by Vivaldi preserved in the Raccolta Foà-Giordano, 29 employ liturgical texts. Of these, 20 are cited as published in various lists while 9 remain unpublished. These nine, listed below,[2] are presented in performance editions in the appendix of the present study.

RV 602 "Laudate Pueri Dominum" (Psalm 112) in A Major for two soprano soloists, chorus, oboe, two cori of strings, and basso continuo.

RV 603 "Laudate Pueri Dominum" (Psalm 112) in A Major for one soprano soloist, chorus, flute, two cori of strings, and basso continuo.

RV 604 "In Exitu Israel" (Psalm 113) in C Major for chorus, strings, and basso continuo

RV 605 "Credidi" (Psalm 116) in C Major for chorus, strings, and basso continuo

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[1] Abbado, "Antonio Vivaldi," p. 110.

[2] See appendix A for location, original titles, and cross catalog listings.

RV 612 "Deus Tuorum Militum" (Hymn)
in C Major for Alto and Tenor soloists, two oboes, strings, and basso continuo

RV 613 "Gaude, Mater Ecclesia" (Hymn)
in B flat Major, for soprano soloist, strings, and basso continuo

RV 615 "Regina Coeli" (antiphon)
in C Major for Tenor soloist, two trumpets, strings, and basso continuo

RV 618 "Salve Regina" (antiphon)
in a minor, for alto solo, two oboes, strings, and basso continuo

RV 620 "Sanctorum Meritis" (Hymn)
in C Major for Soprano soloist, strings, and basso continuo

As can be seen from the above list, the nine works are diverse in use of text and performance forces. By textual category, the nine include four psalms, three hymns, and two antiphons. Four works employ chorus and orchestra, two of which also include solo voices. Four works employ one solo voice and orchestra and one work is for two solo voices and orchestra. Each of the nine employs strings and basso continuo. In addition, one uses two trumpets, two use two oboes, one uses one oboe, and one uses transverse flute.

Original manuscripts of the nine are preserved in four of the five volumes of Vivaldi sacred works. The volumes are found in both oblong and bottom format, of nonuniform shape nor dimensions, in presumably 19th century bindings.[1] Three of the nine works are preserved in Foà 40 while three works are preserved in Giordano 33. Two works are preserved in Giordano 35 and the remaining work is

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[1]Dunham, "The secular cantatas," p. 36.

preserved in Giordano 34 (the only sacred work in this volume).

Each of the nine is preserved in autograph score format, while two of the works also are preserved in non-autograph part format. Six of the works are signed by Vivaldi while three are not. The Vivaldi monogram appears upon only one of these works.

Chronology

None of Vivaldi's sacred vocal works are dated, and it is therefore impossible to assign compositional chronology.[1] However, it is known that beginning about 1715, Vivaldi's responsibilities included the composition of sacred vocal works for the Ospedale della Pietà during the absence of the Maestro di choro, Francesco Gasparini.[2]

Additionally, the present writer has observed that five sacred vocal works preserved in the manuscripts share the same type of paper, color of ink, and writing style: "Laudate Pueri Dominum" RV 602, "Laudate Dominum" RV 606, "Laetatus Sum" RV 607, "Beatus Vir" RV 597, and "Credo" RV 591. Further, Talbot cites five works sharing these similarities, including three of the above, and two additional works: "Jubilate o amaeni" RV 639, and "Gloria" RV 588.[3] These observations

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[1]There are several general references citing performances at the Pietà. Only one reference cites the performance of a specific Vivaldi sacred vocal work: a letter of 1732 cites a "Laudate Dominum" (perhaps RV 606) performed during a transfer of Saint's relics to the Basilica San Marco in Venice. See Giazotto, Vivaldi, p. 221.

[2]Cited in an entry in the Pietà records dated March 17, 1715. The entry is reproduced in Fort, "An Analysis," p. 76.

[3]Talbot, Vivaldi, p. 201.

show that a total of seven works share these visual similarities, implying that they may all have been composed at approximately the same time. Scholars can only hypothesize that "Laudate Dominum" RV 606 is the work on that text cited at San Marco in 1732, and therefore date the remainder of the seven around that year.

Discussion of the Nine Works

Laudate Pueri Dominum RV 602[1]

This setting of Psalm 112 is a large-scale work set in eight musical movements, the fourth of which is a ritornello stated again between movements six and seven. Verses of the psalm text are set either individually as movements or paired as one movement.

The work is scored for two soprano soloists, two cori of strings, the second of which includes solo oboe, and two SATB choruses. However, Vivaldi scored parts only for the first chorus and indicated on the bottom of the first page of score that the second chorus is to sing with the first: "Tutti li ripieni del 2do Coro si canano dal Pmo Coro".[2]

The first movement, of 63 measures, is Allegro in common time employing the full complement of voices and instruments except for the solo oboe. The first 59 measures use the first verse of text in antiphonal fashion between the first coro of strings with Soprano I and the second coro of strings with Soprano II. The second verse of text is declared by the chorus in block chordal fashion in measures 49-59.

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[1]Analysis of RV 602, RB 603, RV 604, and RV 605 are provided in Fort, "An Analysis," pp. 221-234, 235-245, 246-262.

[2]Foà 40, page 208[v].

These ten measures are repeated twice on the same text in the course of the movements: as movement four and it's repitition between movements six and seven. The materials of the ten measures are also used in fragmented fashion in the final movement.

It is interesting to note the passage occurring in measures 6-8 (and repeated exactly in measures 8-10) of this first movement (example 1). Occurring only in these measures, the motivic violin melody played by Violins I and II is remarkably similar to the recurring obligato figure employed by Violins I and II in "Laudate Dominum" RV 606 (example 2).

Example 1. Laudate Pueri Dominum RV 602
Ms. 6-8, Violins I-II



Example 2. Laudate Dominum RV 606
Ms. 34-36, Violins I-II



One can conjecture that Vivaldi was cognizant of the relationship between the two. This is not entirely improbable since attention has already been drawn to the fact that the two works share the same types of paper, color of ink, and writing style, and therefore may have been composed at approximately the same time.[1]

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[1]See pages 26-27 of the present study.

The second movement of RV 602 is set for only the first coro of strings and Soprano I, and employs verse two of the text. Like the first movement, it is Allegro in common time.

The third movement, $\frac{12}{8}$ Andante, is in two parts which share essentially the same music: the first part sets verse four of the text using the first coro of strings and Soprano I, while the second part sets verse five using the second coro of strings and Soprano II. Interesting notational features in the original manuscript of this movement may be observed at each entrance of the sopranos. Vivaldi had placed the indication "organo solo piano" below the basso continuo part at each entrance and figured the part accordingly. However, although still legible, these indications have been erased and replaced with the indications "Senza organo". This of course explains why the basso continuo figures continue to appear although the organ does not play.

Movement five, $\frac{3}{8}$ Allegro, is an extended setting of verse six in dialogue and duet between the two sopranos and cori of strings.

Movement six pairs verses seven and eight in a type of repeated binary form, using only Soprano I and the first coro. It demonstrates an interesting texture: when the voice is present it is doubled by Violins I and II in unison and is accompanied only by violas in a basso continuo-like manner.

The Andante seventh movement contains the only appearance of the solo oboe. Accompanied only by the basso continuo of the second coro, Soprano II presents the first verse of the "Gloria Patri" in dialogue and duet with the solo oboe. The movement closes with a cadenza-like passage for the oboe.

The final movement sets the "Sicut erat" of the "Gloria Patri" not uncommonly using essentially the same music as movement one. The two sopranos, accompanied by their respective cori, present the text in dialogue, interrupted by declamations of the chorus again using the text of verse two.

Laudate Pueri Dominum RV 603

This setting of Psalm 112 is a revision of RV 602, and uses much of the same music. It appears immediately following the earlier work in Foà 40, and at one time had been interleaved between the pages of the first work.[1] This revision is essentially an arrangement of RV 602 for one soprano soloist rather than two, although, verses seven and eight are newly composed, and verse nine employs transverse flute rather than oboe. The second and fourth movements are drawn without alteration from RV 602.

In movement one, the two cori accompany the single soprano soloist antiphonally.[2] The interest provided by the alternation between the two sopranos in RV 602 is replaced by the alternation of forte and piano by the single soloist.

The alteration of Movement three involved the combination of the two internal sections into one. Additionally, the cori of strings are here employed antiphonally rather than being in alternation between the two internal sections of the version in RV 602.

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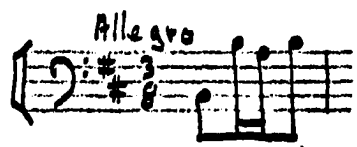
[1]Microfilm copies of the two works received from Chomon-Perino Company of Torino were apparently made before Foà 40 was reassembled, and reflect this scrambled order.

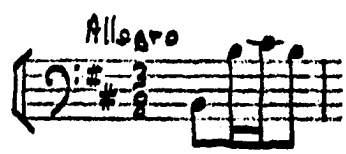
[2]Fort, "An Analysis," p. 229.

Great ingenuity is displayed in movement five. Vivaldi retained the antiphonal effects of the two sopranos in RV 602 by replacing Soprano II with SATB chorus. The florid melody has been altered somewhat, presumably to more easily enable the chorus sopranos to sing a part originally intended for a soloist. It is interesting to note that a four-note motive of the basso continuo that appears with each occurrence of the ritornello has been altered slightly in RV 603 from the way it appears in RV 602. The third note of the motive (example 3) appears without exception as a lower neighbor tone in RV 602, while it generally appears as an upper neighbor tone in RV 603 (example 4).

Example 3. Laudate Pueri Dominum RV 602
Movement V, Ms. 1, Basso Continuo



Example 4. Laudate Pueri Dominum RV 603
Movement V, Ms. 1, Basso Continuo



Vivaldi has set entirely new music for movement six (verses seven and eight). This allegro molto movement in $\frac{2}{4}$ sets the text of these verses twice. Verse seven is stated and after a ritornello, verse eight. Both verses are then repeated without intermittent ritornelli.

As previously mentioned, movement seven is very similar to that in RV 602, but employs transverse flute rather than oboe. However, the cadenza-like closing for the solo instrument is abbreviated in RV 603.

The changes affected in the final movement are similar to those made in the first movement. That is, the antiphonal repititions between the two sopranos in RV 602 are replaced by the alternation of forte-piano repetitions by the solo soprano in RV 603.

In Exitu Israel RV 604

"In Exitu Israel" is a setting of Psalm 113 for chorus set homophonically, strings, and basso continuo. It is interesting to note that a text of such extraordinary length (29 verses) is set by Vivaldi in one movement. However, the length has been shortened somewhat by the omission of verses five and six.[1] Further, length has been reduced by the absence of text repetition and melismatic treatment except in the unison sequential closing section on the word "Amen".

Credidi RV 605

"Credidi", Psalm 115, is unique among the known sacred vocal music by Vivaldi. It is of the "prima prattica" style: a primarily polyphonic setting using SATTB chorus with strings "colle parti". Further, it is a "contrafactum" of an anonymous setting of "Lauda Jerusalem" RV Anh. 35.[2] The work is set in one movement, although, it is sectionalized according to divisions of the psalm text.

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[1] Vivaldi's omission of portions of text is not unusual as may be observed in RV 612, RV 613, RV 615, and RV 620.

[2] Borrowing by Vivaldi is precedented. For example, the final movements of both RV 588 and RV 589 are borrowed from the final movement of "Gloria" RV Anh. 23 by G. M. Ruggieri.

Deus Tuorum Militum RV 612

This is a single movement setting for alto-tenor duet, two oboes obligato, strings, and basso continuo. Vivaldi has set only verses one, three, and five of the hymn text.[1] The three verses are set strophically using the same music for each verse. Violins I and II play no independent parts, but simply double the oboes in tutti sections. The original score of this work shares the same paper, color of ink, and writing style as the score of "Salve Regina" RV 618, and therefore perhaps was composed at approximately the same time.

Gaude Mater Ecclesia RV 613

This work is a setting of three verses of the Hymn a S. Domenico,[2] for soprano solo, strings, and basso continuo. Following the opening ritornello, Vivaldi used a rather interesting two-part texture for the remainder of the work. Violins I and II double the soprano melody accompanied only by basso continuo. Observing the four-phrase nature of each verse of text, Vivaldi has set a repeated binary form interrupted by a recurring ritornello between each verse.

Regina Coeli RV 615

This setting of an antiphon for the Pasqual Mass is unique in being the only independent sacred work for tenor solo in the Vivaldi literature. It is additionally uncommon because only one other sacred work employs paired trumpets ("Dixit" RV 594) and only two other sacred

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[1] Liber Usualis with Introduction and Rubrics in English (Tournai: Desclee and Cie., 1953), p. 1126.

[2] Stäblein, Bruno, ed., Hymnem (Kassel: Barenreiter-Verlag, 1956), p. 123.

works are set in three movements ("Kyrie" RV 587 and "Domine ad adiuvandum" RV 593). It's ternary large form is like many of Vivaldi's instrumental concerti: Allegro-Gravis-Allegro. The final Allegro is a partial da capo of the first movement, indicated by Vivaldi at the end of the second movement: "Con Trombe D.C. al Segno # fino al Segno 𝄐 ".[1]

Vivaldi chose to set only verse two of the text.[2] The omission of the first verse may account for the indication in several inventories that the work is incomplete.

The first movement and its da capo are extremely virtuosic for both the solo voice and instruments, perhaps reflecting the nature of the first phrase of text: "Resurrexit, sicut dixit, alleluia". The contrasting slow movement, without trumpets and organ, displays suitable contrast on the text: "Ora pro nobis".

Salve Regina RV 618

This antiphon setting is an extended work in six movements. It is scored for alto solo, two cori of strings, and basso continuo. Two oboes appear in the first coro only in movement four.

The Andante molto first movement begins with a fugato-like ritornello, the subject of which recurs throughout the movement. Antiphonal effects possible between the two cori are not employed. Rather, the second coro joins the first in forte sections.

The second movement, Allegro $\frac{3}{8}$, provides suitable contrast to the first in its energetic declamation of the text "Ad te clamamus".

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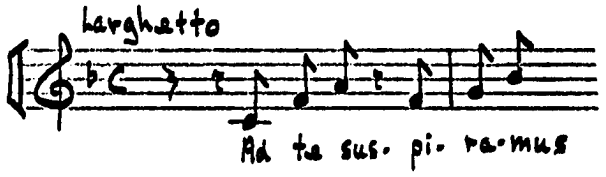
[1] Giordano 34, page 78^{v}.

[2] Liber Usualis, p. 275.

Compositional unification is noticeable by the frequent return to a descending unison passage on the text "exules Filii heue".

The third movement, Larghetto in common time, scored only for the first coro, exhibits Vivaldi's abilities at text painting. He suggests an interesting sighing effect on the text "Ad te suspiramus" (example 5).

Example 5. Salve Regina RV 618
Movement 3, Ms. 8-9, Alto



The full complement of the performance forces is employed only in movement four. Here Vivaldi exploited the antiphonal effects of the two cori of strings. The oboes, while not antiphonal, participate alternately with both cori. In this movement, as in the second movement, an element of unity is seen in the frequent passages of the voice and all instruments in unison.

Movement five, Andante 8, is similar to the first and last movements of RV 602 and RV 603 in its use of antiphonal effects. The second coro of strings often echoes the first chorus, many times in strict imitation.

The final movement, Larghetto, in common time, reflects the emotional content of the text "O clemens, O Pia, O dulcis Virgo Maria", in a highly illustrative manner.

Sanctorum Meritis RV 620

This work is similar in construction to "Gaude Mater Ecclesia" RV 613. Verses one, three, and six only of the hymn[1] are set somewhat strophically using essentially the same music for each verse. The opening ritornello is used to introduce each successive verse.

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[1] Liber Usualis, p. 1159.

CHAPTER II

EDITORIAL PROCEDURES

General Editorial Procedures

1. Practices in contemporary notation are drawn from Gardner Read, Music Notation.

2. Each edition has been prepared by personal examination of Vivaldi's original manuscripts preserved in the Biblioteca Nazionale di Torino over a nine-month period during 1979-1980. All editions were prepared from autograph full scores. RV 613 and RV 620 are also preserved in part format.

3. Incipits precede each edition and represent as closely as possible the appearance of the original manuscripts.

4. All part lines have been retained throughout each score. No attempt has been made to reorder or to reduce the number of lines as parts diminish. Each line has been labeled preceding each composition or movement.

5. Each part is included on a separate stave throughout the scores with the exception of those compositions in which Violin I and Violin II are in unison throughout the composition or movement.

6. All clefs have been modernized, using treble, alto, and bass clefs only.

7. All original tempo indications have been retained. Those suggested by the editor appear in brackets.

8. All original dynamic indications have been retained, and placement is as in the original manuscripts. Those suggested by the editor appear in brackets.

9. Placement of accidentals has been modernized. During the time of Vivaldi, accidentals were

cancelled by any different successive note, while in the case of repeated notes, the bar-line did not cancel the accidental. Rather, in modern notation, only the bar-line or another accidental cancels the previous accidental.

10. All rests appearing in the original manuscripts have been retained. Missing rests within a measure have been inserted and enclosed in brackets. Missing rests involving an entire measure have been dealt with without special comment in the following manner. Whole rests are often used to indicate an entire measure of rest regardless of the time signature; rests are inserted, when applicable, in the first full measure and in the final full measure of each movement or composition; rests are included in the full measures immediately preceding and immediately succeeding those measures which contain a pitch or pitches; no indication appears in all other empty measures, in order to provide uncluttered appearances of the scores.

11. Slurs added by the editor have been indicated by a slash through the slur thusly:  .

12. Text spelling and punctuation have been modernized when possible to that of the 1953 edition of Liber Usualis. Variations from this standard are cited as they occur. Standard text translations or those made by the editor are included and cited.

13. All of Vivaldi's abbreviated notational devices such as "con la parte", "ut supra", and etc., have been fully realized and noted as they occur.

14. Thorough bass figures have been retained. Those inserted by the editor appear in brackets. Those corrected by the editor have been properly cited. Basso continuo realizations have been provided by the editor and included as suggestions only. If no particular keyboard instrument is indicated in a manuscript, one has been suggested by the editor.

15. Sources are indicated in those sections of this paper relating specifically to each composition. All other editorial revisions, corrections, or additions are either included in brackets, or precisely noted in those sections of this paper relating specifically to each individual composition.

Performance Considerations

Size of the string ensemble. As previously mentioned, two of the seven works: "Deus Tuorum Militum" RV 612, and "Sanctorum Meritis" RV 620, are preserved in individual instrumental and vocal part formats in addition to the autograph score formats. Enumeration of the numbers of individual string parts is the same for each of the two works as follows.

2 Violin I parts

2 Violin II parts

2 Alto Violetta parts

2 Violoncello parts

1 Violone part

The approximate number of string players that may have been employed by Vivaldi are suggested by enumerating a maximum of two players per part.

4 Violin I

4 Violin II

4 Alto Violetta

4 Violoncello

2 Violone

Basso Continuo. The normal basso continuo group employed by Vivaldi in the sacred works includes violoncello, violone, and organ.[1,2] The use of organ as the keyboard instrument of the basso continuo group may be substantiated in five of the nine works. The following list

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[1]See p. 21 of the present study.

[2]The only Vivaldi sacred work calling for other instruments for Basso Continuo harmonization is the oratorio "Juditha Triumphans" RB 644, which uses organo and two cembali.

cites one reference to "organo" in each of the five works.

"Laudate Pueri Dominum" RV 602

Ms. 21, Coro I, B.C.: "Org: solo"

"Laudate Pueri Dominum" RV 603

Ms. 23, Coro II, B.C.: "Org: Solo e Po"

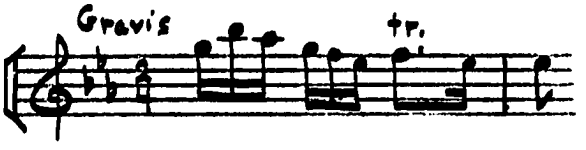
"Deus Tuorum Militum" RV 612
A separate part is preserved for "organo".

"Regina Coeli" RV 615
Movement II, ms. 1, B.C.: "Senza Organo"

"Sanctorum Meritis" RV 620
A separate part is preserved for "organo".

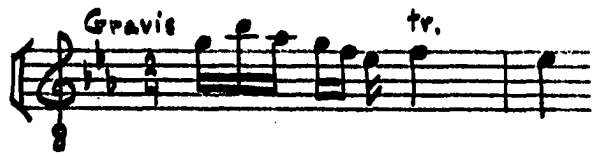
Ornamentation. The use of ornamentation indicated by signs in the nine works is confined to trills and appoggiaturas. Trills are common both in instrumental and solo vocal parts and are notated as "tr." placed above the note. Trills in Baroque music normally are placed on the beat and begin with the diatonic note above the primary note.[1] Speed of the trill is flexible, based on the style and tempo of the composition. Vivaldi notated trills both with ending notes (example 6), and without (example 7).

Example 6. Regina Coeli RV 615
Movement II, Ms. 27-28, Violins I-II



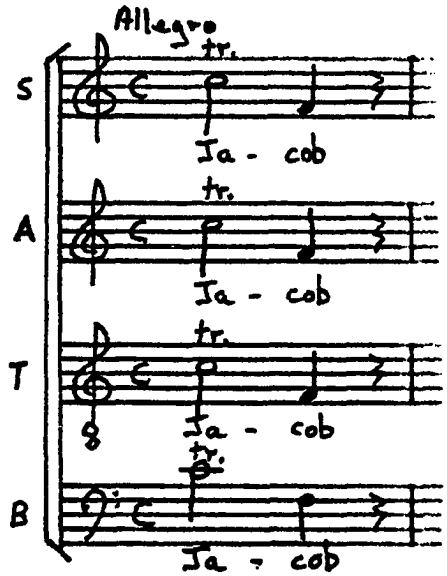
[1]Robert Donington, A Performer's Guide to Baroque Music (New York: Charles Scribner's Sons, 1973), p. 178.

Example 7. Regina Coeli RV 615
Movement II, Ms. 23-24, Tenor



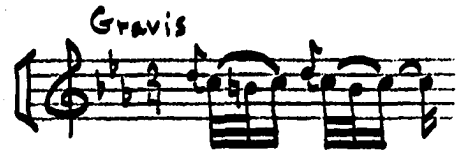
The only work of the nine that calls for trills on choral parts is "In Exitu Israel" RV 604. The unison cadence in measure 23 has a trill marked on all four choral parts (example 8).

Example 8. In Exitu Israel RV 604
Ms. 23, SATB



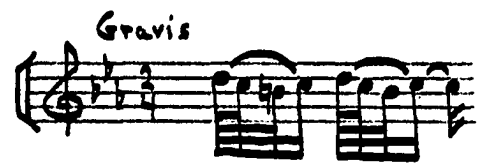
Notated appoggiaturas are rare in the nine works. However, they are used with relative frequency in the expressive second movement of "Regina Coeli" RV 615. They appear with each occurrence of the three note motive shown in example 9.

Example 9. Regina Coeli RV 615
Movement II, Ms. 10, Violins I-II



Performance of the Baroque appoggiatura was flexible, but it normally occurs on the beat, taking as much as one-half of the rhythmic value of the note that follows (example 10).[4]

Example 10. Regina Coeli RV 615
Movement II, Ms. 10, Violins I-II,
performance suggestion



Articulation markings. Bowings and tonguing slurs are not consistently found.[2] Vivaldi apparently did not find the notation of them necessary, and only inserted them when they differed from what would normally have been expected by the player. Further, Vivaldi often indicated bowings only on the first few appearances of a figure when in actuality he probably intended each appearance of the figure to be bowed in the same manner (example 11).

Example 11. Salve Regina RV 618
Movement III, M. 11-12, Violin I



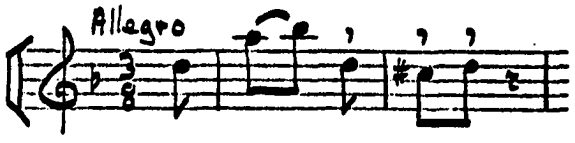
[1]Ibid., p. 182

[2]See Fort, "An Analysis," pp. 59-62.

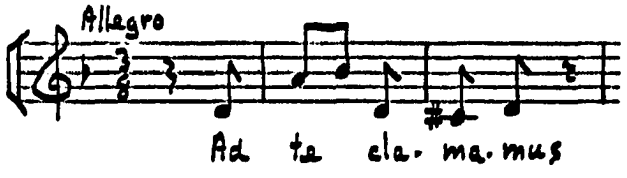
However, the expressive oboe solo (movement seven) of RV 602 is meticulously slurred throughout, as is the gravis second movement of RV 615.

Other articulation markings occur only in two of the nine works. The only notation of staccato is in movement two of "Salve Regina" RV 618.[1] Example 12 shows how Vivaldi used the combination of the slur and staccato to introduce the statement of the text by the alto (example 13). It can be seen that the articulation of the Violin closely follows the syllabification of the text by the alto.

Example 12. Salve Regina RV 618
Movement II, Ms. 1-2, Violin I



Example 13. Salve Regina RV 618
Movement II, Ms. 19-20, Alto



The final articulation mark used by Vivaldi in the nine works is the heavy horizontal stroke which appears over a slurred figure in movement two of "Regina Coeli" RV 615 (example 14).

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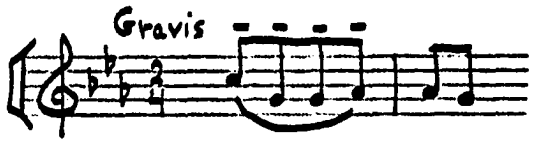
[1]The nature of Vivaldi's handwriting makes it impossible to discern between dots and vertical strokes in the manuscripts.

Example 14. Regina Coeli RV 615
Movement II, Ms. 3-4, Violins I-II



LAUDATE PUERI DOMINUM RV 602

The source of this edition is Foà 40, 208^{r} -226^{r} found in the Raccolta Foà-Giordano of the Biblioteca Nazionale di Torino. The work is preserved in autograph, signed score format. The Vivaldi monogram appears on the title page.

Psalm 112

1. Laudate Pueri Dominum: laudate nomen Domini.
2. Sit nomen Domini benedictum, ex hoc nunc, et usque in saeculum.
3. A solis ortu usque ad occasum, laudabile nomen Domini.
4. Excelsus super omnes gentes Dominus, et super caelos gloria ejus.
5. Quis sicut Dominus Deus noster, qui in altis habitat, et humilia respicit in caelo et in terra?
6. Suscitans a terra inopem, et de stercore erigens Pauperem:
7. Ut collocet eum cum principibus, cum principibus populi sui.
8. Qui habitare facit sterilem in domo, matrem filiorum laetantem.
9. Gloria Patri, et Filio, et Spiritui Sancto.
10. Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

Translation[1]

1. Praise the Lord, ye children: praise the name of the Lord.

[1]Translations of Psalms are by Robert Fort, Jr.

2. Blessed be the name of the Lord, from henceforth and forever.

3. From the rising of the sun unto the setting, praiseworthy is the name of the Lord.

4. The Lord is high above all nations, and his glory above the heavens.

5. Who is as the Lord our God, who dwells on high, and looks down on the low things in heaven and in earth?

6. Raising up the needy from the earth, and lifting up the poor out of the dunghill:

7. That he may place him with princes, with the princes of his people.

8. Who makes a barren woman to dwell in a house, the joyful mother of children.

9. Glory to the Father, and to the Son, and to the Holy Spirit.

10. As it was in the beginning, is now, and ever shall be, world without end. Amen.

Editorial Revisions

Movement I

Ms. 7-8, 9-10; Coro I: Violin II realized from the indication "Unisoni".

Ms. 56, beat 3: the original indication was "p^{o}".

Ms. 59, beat 1: the fermata appearing in the tenor part has been deleted.

Movement III

Verse 4:

Ms. 5-11½, 14½-24: Viola realized from the indications "con il B.".

Ms. 4½, 14½, Basso Continuo: Vivaldi's original indications were "Organo Solo Piano" but were erased.

Verse 5:

Ms. 4½, 14, Basso Continuo: Vivaldi's original

indications were "Organo Solo" but were erased.

Ms. 4½-12½, 14½-22: Viola realized from the indications "con il B.".

Movement IV

The Soprano I part has been added by the editor and exactly duplicates the Soprano II part.

Ms. 8-10: these measures have been written out by the editor. The original manuscript indicated a repeat of measures 5-7 by the signs: 𝄋 .

Movement V

Ms. 78: Basso Continuo I and II have been reversed.

Movement VI

Ms. 18-30, 37-66: Violin I and II realized from the indications "con la p; te".

Ms. 14: The repeat indication originally preceded the first beat of the measure and has been adjusted to compensate for the repeat indication in measure 31.

Movement VII

Ms. 6: The Basso Continuo figure on beat 4½ originally appeared on beat 3.

Movement VIII

Ms. 32, beat 3½, Soprano II: originally  .

Laudate Pueri Dominum RV 603

The source of this edition is Foà 40, 288^{r} -249^{v} found in the Raccolta Foà-Giordano of the Biblioteca Nazionale di Torino. The work is preserved in autograph score format, but is untitled and unsigned.

Psalm 112

1. Laudate Pueri Dominum: laudate nomen Domini.

2. Sit nomen Domini benedictum, ex hoc nunc, et usque in saeculum.

3. A solis ortu usque ad occasum, laudabile nomen Domini.

4. Excelsus super omnes gentes Dominus, et super caelos gloria ejus.

5. Quis sicut Dominus Deus noster, qui in altis habitat, et humilia respicit in caelo et in terra?

6. Suscitans a terra inopem, et de stercore erigens Pauperem:

7. Ut collocet eum cum principibus, cum principibus populi sui.

8. Qui habitare facit sterilem in domo, matrem filiorum laetantem.

9. Gloria Patri, et Filio, et Spiritui Sancto.

10. Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

Translation

1. Praise the Lord, ye children: praise the name of the Lord.

2. Blessed be the name of the Lord, from henceforth and forever.

3. From the rising of the sun unto the setting, praiseworthy is the name of the Lord.

4. The Lord is high above all nations, and his glory above the heavens.

5. Who is as the Lord our God, who dwells on high, and looks down on the low things in heaven and in earth?

6. Raising up the needy from the earth, and lifting up the poor out of the dunghill:

7. That he may place him with princes, with the princes of his people.

8. Who makes a barren woman to dwell in a house, the joyful mother of children.

9. Glory to the Father, and to the Son, and to the Holy Spirit.

10. As it was in the beginning, is now, and ever shall be, world without end. Amen.

Editorial Revisions

Movement I

Measures 1-21 and 52 to the end are extracted without alteration from the first movement of RV 603.

Ms. 43-45½, Coro I: Violin I and II realized from the indications "Con la par:te ".

Ms. 46-48, Coro II: Violins I and II realized from the indicates "Con la par:te".

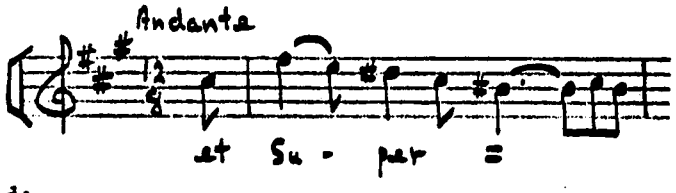
Movement II

The entire movement is extracted without alteration from RV 602.

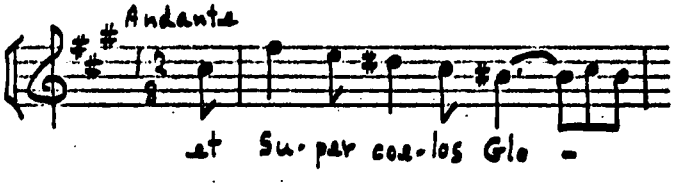
Movement III

Ms. 8: A portion of the text was deleted from the original. The final syllables of "Gloria" appear in measure 12, probably indicating that Vivaldi intended the text to be inserted in measure 8. This is confirmed by examining measure 8 of movement three in RV 602.

Originally:



Edited:



Ms. 3, bt. 4-ms. 12, bt. 3: Viola realized from the indication "Con il Basso".

Ms. 15, bt. 3- ms. 29: Viola realized from the indication: "𝄢:".

Movement IV

The entire movement is extracted without alteration from RV 602.

Movement V

Ms. 23-28, 33-39, 50, bt. 2-51, 66, bt. 2-73, Coro I: Violin I realized from the indications "Con la parte".

Ms. 28-32, Coro I: Violin I realized from the indication "Con il canto".

Ms. 1-19, 42-44, 77-80, Coro I: Violin II realized from the indications "Ut supra".

Ms. 23-28, 50, bt. 2-51, Coro I: Violin II realized from the indications "Con la parte".

Ms. 52, bt. 2-53, 75-76, Coro II: Violin I realized from the indications "Ut Supra".

Ms. 28-32, Coro II: Violin I realized from the indication "Con il canto".

Ms. 3-19, 28-32, 52, bt. 2-53, 75-76, 80-83, Coro II: Violin II realized from the indications "Ut supra".

Ms. 28-32, 52, bt. 2-53, 75-76, Coro II: Viola and Basso Continuo realized from the indications "Ut supra".

Movement VI

Ms. 6-12, 41-43, 75-77: Viola realized from the indications: "𝄢: Bas:".

Ms. 14: Basso Continuo figure "7" moved from beat 1 to beat 1½.

Ms. 30-32, 49-53, 61-63: Violin I realized from the indications "con la part^te".

Movement VII

Tonguing slurs have been added to the flute part thusly: "", based on those in movement seven of RV 602.

Movement VIII

Measures 1-7½ have been extracted without alteration from movement eight of RV 602.

Ms. 15-17, 31½-33, Coro I: Violin I realized from the indications "con la part^te".

Ms. 31½-33, Coro II: Violin II realized from the indications "con la part^te".

Ms. 18-20½, 34½-36, Coro II: Violin I realized from the indications "con la part^te".

Ms. 20-22, 24-25, Coro II: Violins I and II, Viola, and Basso Continuo realized from the indications "Ut supra".

Ms. 34-36, Coro II: Violins I and II realized from the indications "Ut supra".

Ms. 38, 44-45, Coro II: Violin II realized from the indications "Ut supra".

Ms. 48, bt. 2½, Coro II, Violins I and II: originally "g#".

Ms. 48-49, Coro II: Violins I and II realized from the indications "con la part^te".

Ms. 44-47, Coro I: Violìn II realized from the indication "Ut supra".

IN EXITU ISRAEL RV 604

The source of this edition is Giordano 33, 220^{r}-229^{r} found in the Raccolta Foà-Giordano of the Biblioteca Nazionale di Torino. The work is preserved in signed, autograph score format.

Psalm 113

1. In exìtu Israel de Egito, domus Jacob de populo barbaro.
2. Facta est Judea sanctificatio ejus, Israel potestas ejus.
3. Mare vidit et fugìt: Jordanis conversus est retrorsum.
4. Montes exsultaverunt ut arìetes: et colles sicut agni ovium.
7. A facie Domìni mota est terra, a facie Dei Jacob:
8. Qui convertìt petram in stagna aquarum, et rupem in fontes aquarum.
9. Non nobis Domine, non nobis: sed nomini tuo da gloriam.
10. Super misericordia tua et veritate tua: nequando dicant gentes: Ubi est Deus eorum?
11. Deus autem noster in caelo: omnia quaecumque voluit, fecit.
12. Simulacra gentium argentum et aurum, opera manum hominum.
13. Os habent, et non loquentur: oculos habent, et non videbunt.
14. Aures habent, et non audient: nares habent, et non odorabunt.
15. Manus habent, et non palpabunt: pedes habent, et non ambulabunt: non clamabunt in gutture suo.
16. Similes illis fiant qui faciunt ea: et omnes qui confidunt in eis.
17. Domus Israel speravit in Domino; adjutor eorum et protector eorum est.
18. Domus Aaron speravit in Domino: adjutor eorum et protector eorum est.

19. Qui timent Dominum speraverunt in Domino: adjutor eorum et protector eorum est.

20. Dominus memor fuit nostri: et benedixit nobis.

21. Benedixit domui Israel: benedixit domui Aaron.

22. Benedixit omnibus qui timent Dominum, pusillis cum majoribus.

23. Adjiciat Dominus super vos: super vos, et super filios vestros.

24. Benedicti vox a Domino, qui fecit caelum et terram.

25. Caelum caeli Domino: terram autem dedit filiis hominum.

26. Non mortui laudabunt te Domine, neque omnes qui descendunt in infernum.

27. Sed nos qui vivimus, benedicimus Domino, ex hoc nunc, et usque in saeculum.

28. Gloria Patri, et Filio, et Spiritui Sancto.

29. Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

1. When Israel went out of Egypt, the house of Jacob from a barbarous people:

2. Judea was made his sanctuary, Israel his dominion.

3. The sea saw and fled: Jordan was turned back.

4. The moutains skipped like rams: and the hills like the lambs of the flock.

7. At the presence of the Lord the earth was moved: at the presence of the God of Jacob:

8. Who turned the rock into pools of water, and the stony hill into fountains of waters.

9. Not to us, O Lord, not to us: but to Thy name give glory.

10. For Thy mercy, and for Thy truth's sake: lest the Gentiles should say: Where is their God?

11. But our God is in heaven: he has done all things whatsoever he would.

12. The idols of the Gentiles are silver and gold, the works of the hands of men.

13. They have mouths and speak not: they have eyes and see not.

14. They have ears and hear not: they have noses and smell not.

15. They have hands and feel not, they have feet and walk not: neither shall they cry out through the throat.

16. Let them that make them become like unto them: and all such as trust them.

17. The house of Israel has hoped in the Lord: he is their helper and their protector.

18. The house of Aaron has hoped in the Lord: he is their helper and their protector.

19. They that fear the Lord have hoped in the Lord: he is their helper and their protector.

20. The Lord has been mindful of us, and has blessed us.

21. He has blessed the house of Israel: he has blessed the house of Aaron.

22. He has blessed all that fear the Lord, both little and great.

23. May the Lord add blessings upon you: upon you, and upon your children.

24. Blessed be you of the Lord, who made heaven and earth.

25. The heaven of heaven is the Lord's; but the earth he has given to the children of men.

26. The dead shall not praise Thee, O Lord: nor any of them that go down to hell.

27. But we that live bless the Lord: from this time now and evermore.

28. Glory be to the Father, and to the Son, and to the Holy Spirit.

29. As it was in the beginning, is now, and every shall be, world without end. Amen.

Editorial Revisions

Ms. 36, Basso continuo: the figure "$\flat\frac{5}{3}$" has been moved from beat 1½ to beat 2.

Ms. 70, bt. 3, tenor: the rhythm was originally  .

Ms. 71, bt. 2, Soprano, alto, tenor, bass: the rhythm was originally  .

The editor suggests that the organ uses repeated eighth note figures rather than the sixteenth note figures in measures 20-23, and instead of the figures in measures 73-77.

CREDIDI RV 605

The source of this edition is Foà 40, 145^{r}-154^{r} found in the Raccolta Foà-Giordano of the Biblioteca Nazionale di Torino. The work is preserved in signed, autograph score format.

Psalm 115

1. Credidi propter quod locutus sum: ego autem humiliatus sum nimis.
2. Ego dixi in excusse meo: Omnis homo mendax.
3. Quid retribuam Domino, pro omnibus quae retribuit mihi?
4. Calicem salutaris accipiam: et nomen Domini invocabo.
5. Vota mea Domino reddam coram omni populo ejus: pretiosa in conspectu Domini mors sanctorum ejus.
6. O Domine quia ego servus tuus: ego servus tuus sum, et filius ancillae tuae.
7. Dirupisti vincula mea: tibi sacrificabo hostiam laudis, et nomen Domino invocabo.
8. Vota mea Domino reddam in conspectu omnis populi ejus: in atriis domus Domini, in medio tui Jerusalem.
9. Gloria Patri, et Filio, et Spiritui Sancto.
10. Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

1. I have believed, therefore have I spoken: but I have been greatly afflicted.
2. I said in my consternation, Every man is a liar.

3. What shall I render to the Lord for all the things that he has rendered unto me?

4. I will lift up the cup of salvation: and I will call upon the name of the Lord.

5. I will pay my vows to the Lord before all His people: precious in the sight of the Lord is the death of His saints.

6. O Lord, for I am Thy servant: I am Thy servant and the son of Thy handmaiden.

7. Thou hast broken my bonds: I will offer to Thee the sacrifice of praise, and I will call upon the name of the Lord.

8. I will pay my vows to the Lord in the sight of all His people: in the courts of the house of the Lord, in the midst of Thee, O Jerusalem.

9. Glory be to the Father, and to the Son, and to the Holy Spirit.

10. As it was in the beginning, is now, and ever shall be, world without end. Amen.

Editorial Note

The string parts of this edition have been realized according to Vivaldi's instructions on the first page of score:

Istrom:ti / / Li Primi si canano da' Alti all' 8va' Alti

Li 2di dalli Canti

Le due Violette dalli due Tenori

Editorial Revisions

Ms. 2, bt. 3½, Tenor I: originally 'b'.

Ms. 15, bt. 4, Alto: originally 'e'.

Ms. 26, bt. 1, Alto: originally 'e'.

Ms. 31, bt. 2, Bass: originally 'e'.

Ms. 35 bt. 4-36, bt. 2: Alto and Soprano reversed.

Ms. 81, bt. 2, Tenor II: originally 'd'.

Ms. 83, bt. 3, Basso Continuo: 6-5 instead of 4-3.

Ms. 84, bt. 2, Tenor II: originally 'd'.

Ms. 85, bt. 4, Bass: originally 'd'.

Ms. 92, Basso Continuo: the figure '3' originally appeared on beat 1½.

Ms. 135, bt. 1, Soprano: originally 'b - a'.

Ms. 135, bt. 3, Soprano: originally 'a - a'.

Ms. 139, bt. 4½, Alto: originally 'f♮'.

Deus Tuorum Militum RV 612

The source of this edition is Giordano 35, 126^{r}-144^{r} found in the Raccolta Foà-Giordano of the Biblioteca Nazionale di Torino. The work is preserved in autograph score format, interleaved with copies of parts as follows:

Title page	127^{r}
Score	127^{v}-128^{v}, 143^{r}-144^{r}
2 Violoncello parts	126^{r}, 129^{r}
Tenore	130^{r}-131^{r}
Organo	132^{r}
Violone	133^{r}
2 Alto Violetta parts	135^{r}, 138^{r}
2 Violin II parts	136^{r}, 137^{r}
2 Violin I parts	139^{r}, 140^{r}
Hautbois II	141^{r}
Hautbois I	142^{r}

Hymn Text

1. Deus tuorum militum Sors et corona, praemium: Laudes canentes

Martyris, Absolve nexu criminis.

3. Poenas cocurrit fortiter, Et sustulit viriliter: Fundensque pro te sangüinem, Aeterna dona possidet.

5. Laus et perennis gloria Patria sit, atque Filio, Sancto simul Paraclito, In sempiterna saecula. Amen.

Translation[1]

1. God, the portion, crown and prize of Your soldiers, we are singing a Martyr's praises; free us from the bondage of sin.

3. He passed through his tortures bravely and endured them manfully. He shed his blood for You and so obtained his eternal reward.

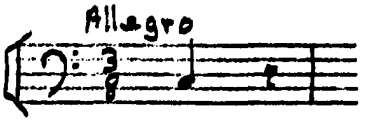
5. Let praise and lasting glory be to the Father and the Son, together with the Holy Paraclete, for endless ages. Amen.

Editorial Revisions

Ms. 13-21, 46-51: Violin I realized from the indications "Ut Supra".

Ms. 14-21, 46-51: Violin II realized from the indications "Ut Supra".

Ms. 23, Basso Continuo: The organo part (p. 132[r]) appeared thusly:



Ms. 69-77: Oboe I realized from the indication "Con L'Alto all' Alta".

Ms. 70-77: Oboe II realized from the indication "Con il tenore".

Ms. 89-90: The Oboe I part differs slightly from that indicated in the score, as follows:



[1] Hours of the Divine Office in Latin and English, 3 vols. (Collegeville: Liturgical Press, 1964), 2: 710-711.

Oboe II part: p. 141^{r} contains the following direction to the oboist:

"Cantata bene perche non è fallata"

(Play well because it is not a mistake)

Gaude Mater Ecclesia RV 613

The source of this edition is Giordano 33, 60^{v}-61^{v} found in the Raccolta Foà-Giordano of the Biblioteca Nazionale di Torino. It is preserved in autograph score format, but is unsigned and untitled.

Text

1. Gaude, mater ecclesia, laetam agens memoriam, quae novae prolis gaudia mittis ad caeli curiam.
2. Praedicatorum ordinis Lux, et Pater Dominicus, Mundia fulget terminis civis effectus caelicus.
3. Trino Deo, et simplici laus, honam iustus et Gloriam, Qui nos prece Dominica Ducat ad Caeli gaudia.

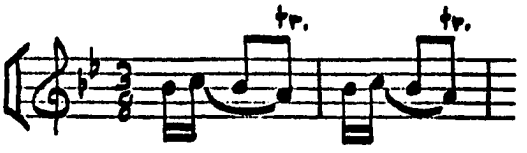
Translation

1. Rejoice, mother church in glad remembrance of new children sent to heaven's meeting place.
2. Eulogist in the company of light, and Father Dominico, heavens complete citizen in the shining boundary.
3. God in three, and one in praise, just men give honor and glory, we pray the Lord's guidance to heavenly glory.

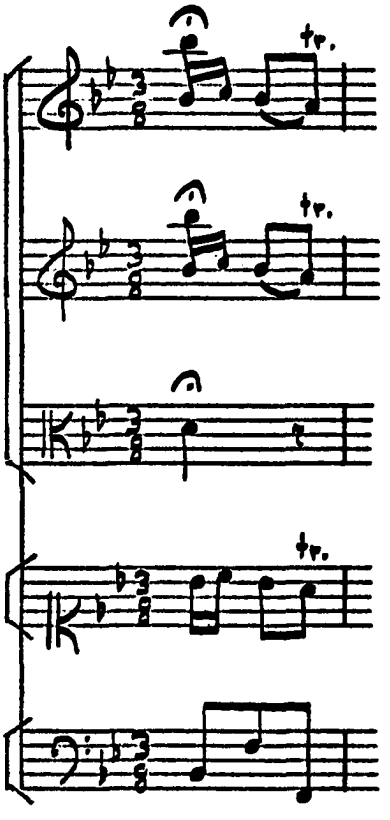
Editorial Revisions

Ms. 17-79: Violin I and II realized from the indications "con la p^{te}".

Ms. 33-34: Violin I and II and the Soprano part appeared thusly:



Ms. 16: Violin I and II, Viola, Soprano, and Basso Continuo appeared thusly:



Regina Coeli RV 615

The source of this edition is Giordano 34, 75^{r}-78^{v} found in the Raccolta Foà-Giordano of the Biblioteca Nazionale di Torino. The work is preserved in autograph score format, but is untitled and unsigned. Only verse two of the text was set by Vivaldi.

Antiphon Text

2. Resurrexit, sicut dixit, alleluia:

Ora pro nobis Deum, alleluia.

Translation

2. He has risen, as He said, alleluia:

Pray for us to God, alleluia.

Editorial Revisions

Movement I

Ms. 3, bt. 1-2, 3-4, 12, bt. 3-4, Basso continuo: the rhythm was originally  .

Ms. 16-17, 25-27: Trumpet I realized from the indication "con la p^{te}".

Movement II

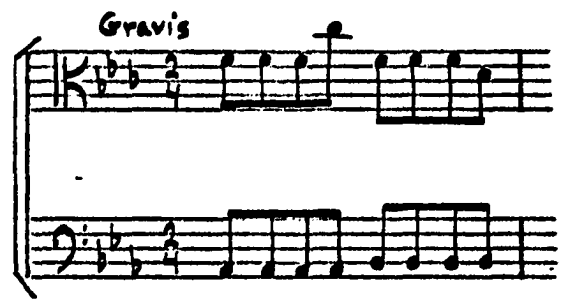
An A^{b} has been added in the key signature to agree with contemporary notational practices.

Ms. 5, bt. 1, Violins: originally A♮.

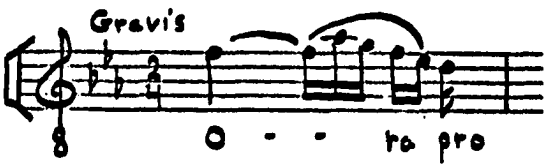
Ms. 25, bt. 1, Violins: originally A♮.

Ms. 14-19, 21-24, 28, bt. 2-30, 32-47: Violins realized from the indications "con la parte".

Ms. 26, Viola and Basso Continuo: the two parts contained an incorrect number of beats, appearing thusly:



Ms. 43, Tenor: the slur originally appeared as follows:



Salve Regina RV 618

The source of this edition is Giordano 33, 14^{r}-34^{r} found in the Raccolta Foà-Giordano of the Biblioteca Nazionale di Torino. The work is preserved in signed, autograph score format.

Antiphon Text

1. Salve Regina Mater misericordia; vita, dulcedo et spes nostra.
2. Ad te clamamus exsules filii Heue.
3. Ad te suspiramus gementes et flentes in hac lacrymarum valle.
4. Eja ergo, advocata nostra, illos tuos misericordies oculos ad nos converte.
5. Et Jesum benedictum fructum ventris tui, nobis post hoc exsilium ostende.
6. O clemens, o pia, o dulcis, Virgo Maria.

Translation

1. Hail thee, Queen mother of mercy; our life, our sweetness, and our hope.
2. To thee we cry cast away the sons of Eve.
3. To thee we sigh, moaning and weeping in this valley of tears.
4. Therefore we pray thee, our advocate, turn

thine eyes of mercy on us.

5. And Jesus blessed fruit of thy womb, show him unto us after this our banishment.

6. O merciful, o gentle, o sweet Virgin Mary.

Editorial Revisions

Movement I

An E^b has been added in the key signature to agree with contemporary notational practices.

Ms. 1-22, 44-47, 55-62, 86-89, Coro II: Violin I realized from the indications "Ut supra".

Ms. 1-22, 44-47, 57-62, 85-89, Coro II: Violin II realized from the indications "Ut supra".

Ms. 1-22, 44-47, 56-62, 87-89, Coro II: Viola realized from the indications "Ut supra".

Ms. 1-22, 44-47, 59-62, 87-89, Coro II: Basso Continuo realized from the indications "Ut supra".

Ms. 63-67, Coro I: Violin II realized from the indications "Con l'alto".

Ms. 64-67, 71-74, Coro I: Violin I realized from the indications "Con l'alto".

Ms. 68-69, Coro I: Viola realized from the indication " 𝄢: B.".

Ms. 40-42, Basso Continuo: the figures "$\frac{5}{3}$" have been moved from beats 1½ to beats 2.

Movement II

Ms. 8-9, 21-25, 34-38, 42-46, 66-70, 74, Coro I: Violin I realized from the indications " 𝄢 ".

Ms. 19-20, Coro I: Violin I realized from the indications "con l'alto".

Ms. 5-9, 21-25, 34-38, 42-46, 66-70, 75-81, Coro I: Violin II and Viola realized from the indications "Ut supra".

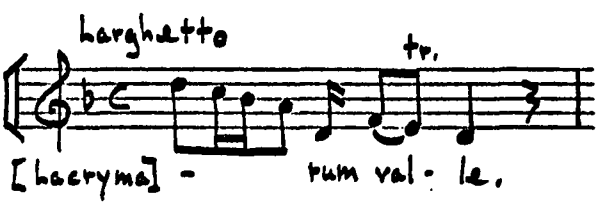
Ms. 5-9, 21-25, 34-38, 42-46, 66-70, 75-87, Coro II: Violin I and II, Viola, and Basso Continuo realized from the indications "Ut supra".

Movement III

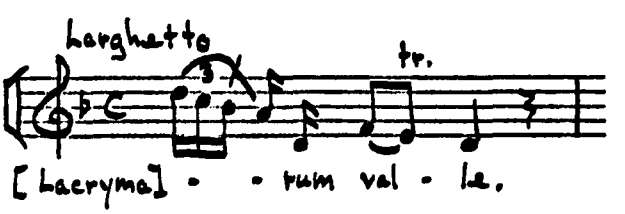
Ms. 20-21, 29-30: Violin I realized from the indication "Con l'alto".

Ms. 3-5, 12, 17, 26-29: Viola realized from the indications " 𝄢:B.".

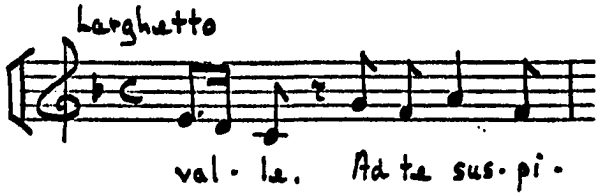
Ms. 16: The alto part originally appeared as follows.



The editor has chosen the following as a possible solution.



Ms. 24: The alto originally appeared as follows.



Movement IV

Ms. 12-15, 43-48, Coro I: Violin I realized from the indications "unisoni".

Ms. 53-56, Coro I: Violin I realized from the indications "con l'alto".

Ms. 26-34, 36-39, 57-58, 70-82, Coro I: Violin I and II, and Viola; Coro II: Violin I and II, and Viola realized from the indications " 𝄢:B. ".

Ms. 26-34, 36-39, 70-82, Oboes I and II, Coro II: Basso Continuo realized from the indications " 𝄢:B. ".

Movement V

An $E^{\flat}$ has been added in the key signature to agree with contemporary notational practices.

Ms. 35-37, 67-72, Coro II: Violins I and II, viola, and Basso Continuo realized from the indications "Ut supra".

Ms. 62-65 Coro I: Violin I realized from the indication "Con l'alto".

Movement VI

An $E^{\flat}$ has been added in the key signature to agree with contemporary notational practices.

Ms. 18-19, Coro I: Violins I and II, and Viola, Coro II: Violins I and II, Viola, and Basso Continuo realized from the indications " ♭:B.".

Sanctorum Meritis RV 620

The source of this edition is Giordano 35, 113^{r}-125^{r} found in the Raccolta Foà-Giordano of the Biblioteca Nazionale di Torino. The work is preserved in signed, autograph score format along with copies of parts as follows:

2 Violin I parts	113^{r}, 119^{r}
2 Alto Violetta parts	114^{r}, 155^{r}
2 Violoncello parts	116^{r}, 117^{r}
Organo	118^{r}
2 Violin II parts	120^{r}, 121^{r}
Violone	122^{r}
Soprano	123^{r}
Score	124^{r}-125^{r}

Hymn Text

1. Sanctorum meritis inclyta gaudia Pangamus,
   socii, gestaque fortia:

   Gliscens fert animus promere
   cantibus Victorum genus optimum.

3. Hi prote furias atque minas truces
   Calcarunt hominum, saevaque verbera:

   His cessit lacerans fortiter ungula,
   Nec carpsit penetralia.

6. Te summa O Deitas, unaque poscimus,
   Ut culpas abigas, noxia subtrahas:

   Des pacem famulis, ut tibi gloriam
   Annorum in seriem canant. Amen.

Translation[1]

1. Let us sing, fellow Christians, of the glorious joys that the Saints gained through their merits, let us sing of their heroic deeds. Our soul is eager and ready to tell in song the noble line of warriors.

3. For Your sake they triumphed over men's rage and savage threats and cruel scourgings. The hook that fiercely tore them to bits effected nothing and left them their spirit unconquered.

6. We beseech You, mighty God-head, one in essence, to take away Your servants' guilt, remove all their sins and give them peace that they may sing praise to You for ever. Amen.

Editorial Revisions

Ms. 11, bt. 1, Violin II: the pitch is indistinguishable in the original manuscript. The editor has chosen 'f'.

Ms. 13-23, 25-27, 29, 31-34: Violin I realized from the indications "con la p^{e}" or "Cop:".

Ms. 13-36: Viola realized from the indication "Violetta con il B".

Ms. 15: the entire measure was deleted in the organo part.

Ms. 29: the organo part indicated 'g' instead of 'a'.

Ms. 59, bt. 2, Soprano: the Soprano part was as written; the score indicated: .

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[1]Ibid., pp. 770-771.

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APPENDIX A

AN INVENTORY OF THE SACRED VOCAL MUSIC

of

ANTONIO VIVALDI

APPENDIX A

An Inventory of the Sacred Vocal Music of Antonio Vivaldi

Works listed in this inventory are contained or cited in manuscripts in the following libraries:

Assisi: Biblioteca Comunale

Brünn: Moravske Museum

Dresden: Sächsische Landesbibliothek

London: Royal College of Music

Milano: Biblioteca Braidense

Prague: St. Veit-Archiv

Rome: Biblioteca del Conservatario di Santa Cecilia

Biblioteca Rostirolla

Torino: Biblioteca Nazionale

Venezia: Casa Goldoni

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I. AUTHENTICATED WORKS

A. Masses and Mass Ordinary Sections

1. Kyrie RV587 R9 GII.33 DIV.3

"Kyrie à 8 in due Chori Del Vivaldi"

g minor. SATB/SATB; 2 Cori of Strings, B.C. 3 mvts.

Torino: Foà 40, 10^{r}-25^{v}

Autograph, signed.

Universal, 1969. Ricordi, 1970. Eulenberg.
Peters. Lawson-Gould, 1964 (as part of "Chamber Mass').

2. Gloria RV588 R7 GII.22 DIV.4

"Introduzione al Gloria ad Alto solo con Istromti e
Gloria à 4 con Istromti Del Vivaldi"

D Major. SATB; S,S,A,T; Trpt., 2 Oboes, Strings, B.C. 11 mvts.

Torino: Foà 40, 37^{r}-58^{r}

Autograph, signed, monogram.

Jobert. I.M.C. Lawson-Gould, 1964 (as part of
"Chamber Mass").

The introduction for this work is "Jubilate o amaeni"
RV 639.

3. Gloria RV589 R6 GII.23 DI.8

"Gloria à 4 con Istromti Del Vivaldi"

D Major. SATB; S,S,A; Trpt., Oboe, Strings, B.C. 12 mvts.

Torino: Giordano 32, 90^{r}-129^{r}

Autograph, signed, monogram.

Ricordi, 1941, 1966, 1970. Universal. Walton, 1961.
Kalmus, 1967. Schirmer, 1973.

4. Credo RV591 R12 GII.12 DIV.7

"Credo à 4 con Istrom.ti Del Vivaldi"

e minor. SATB; Strings; B.C. 4 mvts.

Torino: Foà 40, 98^{r}-105^{v}

Autograph, signed, monogram.

Ricordi, 1965, 1970. Universal, 1969.

B. Psalms of David

5. Domine ad adiuvandum RV593 R5 GII.17 DV.2

"Domine in due Cori à 8 Con Istrom.ti Del Vivaldi"

Psalm 69 (verse 2)

G Major. SATB/SATB; S; 2 Oboes, 2 Cori of Strings, B.C. 3 mvts.

Torino: Giordano 35, 18^{r}-29^{r}

Autograph, signed.

Carus?

6. Dixit RV594 R4 GII.16 DV.5

"Dixit in due Cori Del Vivaldi"

Psalm 109

D Major. SATB/SATB; S,S,A,T,B; 2 Oboes, 2 Trpts., 2 Cori of Strings, B.C. 10 mvts.

Torino: Giordano 35, 45^{r}-88^{v}

Autograph, signed.

Ricordi, 1970.

7. Confitebor tibi RV596 R18 GII.10 DI.20

"Confitebor à 3/ Alto, Tenore, Basso con Istrom.ti e Hautbois Del Vivaldi"

Psalm 110

C Major. Alto, Ten., Bass: 2 Oboes, Strings, B.C. 6 mvts.

Torino: Giordano 32, 220^{r}-242^{v}

Autograph, signed.

Otos, Firenze?

8. Beatus Vir RV597 R1 GII.3 DIV.11

"Beatus Vir in due Cori à 8/ Con Istrom.ti Del Vivaldi"

Psalm 111

C Major. SATB/SATB; S,S,T; 2 Oboe, 2 Cori of Strings, B.C. 9 mvts. with recurring ritornello

Torino: Foà 40, 155^{r}-185^{v}

Autograph, signed.

Ricordi, 1970. Universal.

9. Beatus Vir RV598 R2 GII.4 DIV.12

untitled

Psalm 111

B^{b} Major. SATB; S,S,A; Strings, B.C. One mvt.

Torino: Foà 40, 186^{r}-191^{v}

Autograph.

Universal, 1969. Ricordi, 1970.

10. Laudate Pueri Dominum RV600 R29 GII.44 DII.14

"Laudate"

Psalm 112

c minor. Sop.; Strings, B.C. 10 mvts.

Torino: Giordano 33, 186^{r}-199^{r}

Autograph, monogram.

Carisch.

11. Laudate Pueri Dominum RV601 R28 GII.41 DII.8

"Laudate Pueri à Canto solo con Istrom.^{ti} Del Vivaldi"

Psalm 112

G Major. Sop.; Flute, Strings, B.C. 9 mvts.

Torino: Giordano 33, 96^{r}-114^{r}

Autograph, signed.

Ricordi, 1970.

12. Laudate Pueri Dominum RV602 R20^{a} GII.42 DIV.14

"Laudate Pueri à 2 Canti in due Cori diversi

con Ripieni, et Istrom.^{ti} Del Vivaldi"

Psalm 112

A Major. SATB/SATB in one; S,S; Oboe, 2 Cori of Strings, B.C. 8 mvts. with recurring ritornello.

Torino: Foà 40, 208^{r}-226^{r}

Autograph, signed, monogram.

Edited Graumann.

13. Laudate Pueri Dominum RV603 R20^{b} GII.39 DIV.15

untitled

Psalm 112

A Major. SATB/SATB in one; S; Flute, 2 Cori of Strings, B.C. 8 mvts. with recurring ritornello.

Torino: Foà 40, 228^{r}-249^{v}

Autograph.

Edited Graumann.

A variant of RV602.

14. In Exitu Israel RV604 R14 GII.25 DII.16

"In Exitu Israel Ripieno Del Vivaldi"

Psalm 113

C Major. SATB; Strings, B.C. One mvt.

Torino: Giordano 33, 220^{r}-229^{r}

Autograph, signed.

Edited Graumann.

15. Credìdi RV605 R13 GII.11 DIV.10

"Credidi à 5/ à Capella Del Vivaldi"

Psalm 115

C Major. SATTB; Strings colle parti, B.C. One mvt.

Torino: Foà 40, 145^{r}-154^{r}.

Autograph, signed.

Edited Graumann.

A contrafactum of RV Anh. 35.

16. Laudate Dominum RV606 R16 GII.38 DIV.18

"Laudate Dominum à 4 con Istrom.ti Del Vivaldi"

Psalm 116

d minor. SATB; Vlns. in unison, Vla., B.C. One mvt.

Torino: Foà 40, 302r-305r

Autograph, signed.

Augsburg, 1979.

17. Laetatus Sum RV607 R15 GII.34 DIV.17

"Laetatus à 4 con Istrom.ti Del Vivaldi"

Psalm 121

F Major. SATB; Vlns. in unison, Vla., B.C. One mvt.

Torino: Foà 40, 298r-301r

Autograph, signed, monogram.

Augsburg, 1978.

18. Nisi Dominus RV608 R42 GII.48 DIV.16

"Nisi Dominus ad Alto Solo con Istrom.ti //
Del Vivaldi"

Psalm 126

g minor. Alto; Strings, Viola d'amore, B.C. 9 mvts.

Torino: Foà 40, 251r-297r

Autograph, signed Alto-B.C. part; other parts copied.

Carisch, Universal, Ricordi, 1971

19. Lauda Jerusalem RV609 R10 GII.36 DIV.9

"Lauda Jerusalem in 2/ Cori Del Vivaldi"

Psalm 147

e minor. SATB/SATB; S,S,; 2 Cori of Strings, B.C. One mvt.

Torino: Foà 40, 127^{r}-144^{v}

Autograph, signed.

Eulenberg, 1969. Ricordi, 1973.

C. Other Liturgical Texts

20. Magnificat RV610 $R11^{a}$ $GII.46.1^{a}$ DV.6

"Magnificat con Istromti Del Vivaldi"

g minor. SATB; S,S,A,T; 2 oboes, Strings, B.C. 9 mvts.

Torino: Giordano 35, 89^{r}-112^{v}

Autograph, signed.

Ricordi, 1959, 1964. Kalmus, 1969. Harmonia, 1963.

21. Magnificat $RV610^{a}$ R-- $GII.46.2^{a}$ D---

g minor. SATB/SATB; S,S,S,A,T; 2 oboes, 2 Cori of Strings, B.C. 9 mvts.

Torino: Giordano 35

Autograph.

Ricordi, 1961.

Version of RV610.

22. Magnificat RV610^{b} R-- GII.47 D--

g minor. Orchestration same as RV610 but adds 2 Clarini. 9 mvts.

Prague

Non-autograph, copy.

Version of RV610.

23. Magnificat RV611 R11^{b} GII.46.2^{a} D--

g minor. New solos for RV610.

Torino: Giordano 35

Autograph.

Kalmus, 1969. Universal, 1960.

24. Deus Tuorum Militum RV612 R19 GII.14 DV.8

"Himno Deus Tuorum Militum à 2 Alto, e Tenore Con Istrom.^{ti} et Hautbois obligati Del Vivaldi"

Hymn

C Major. Alto, Ten.; 2 Oboes, Strings, B.C. (organo). One mvt.

Torino: Giordano 35, 126^{r}-144^{r}

Autograph, signed, score; copied parts.

Edited Graumann.

25. Gaude Mater Ecclesia RV613 R22 GII.21 DII.6

untitled

Hymn

B^{b} Major. Sop.; Strings, B.C. One mvt.

Torino: Giordano 33, 60^{v}-61^{v}

Autograph.

Edited Graumann.

26. Regina Coeli (Resurrexit) RV615 R47 GII.58 DIII.5

untitled

antiphon (verse 2)

C Major. Ten.; 2 Trpts., Strings, B.C. (Organo). 3 mvts.

Torino: Giordano 34, 75^{r}-78^{v}

Autograph.

Edited Graumann.

25. Salve Regina RV616 R43 GII.60 DV.9

"Salve Regina ad Alto solo con Violini e Flauto traversiere in due Chori Del Vivaldi"

antiphon

c minor. Alto; 2 Flutes, 2 Cori of Strings, B.C. 6 mvts.

Torino: Giordano 35, 145^{r}-162^{v}

Autograph, signed.

Ricordi, 1970.

28. Salve Regina RV618 R44 GII.59 DII.2

"Salve ad Alto Solo in 2/ Cori Del Vivaldi"

antiphon

g minor. Alto; 2 oboes, 2 Cori of Strings, B.C. 6 mvts.

Torino: Giordano 33, 14^{r}-34^{v}

Autograph, signed.

Edited Graumann.

29. Sanctorum Meritis RV620 R34 GII.61 DV.7

"Sanctorum Meritis // Himno a Canto solo con Istrom.ti Del Vivaldi"

Hymn

C Major. Sop.; Strings, B.C. One mvt.

Torino: Giordano 35, 113^{r}-125^{r}

Autograph, signed, score and soprano part. Other parts copied.

Edited Graumann.

30. Stabat Mater RV621 R45 GII.62 DII.3

"Stabat Mater ad Alto Solo Del Sgr. Don Ant.o Vivaldi:

Sequence

f minor. Alto; Strings, B.C. 9 mvts.

Torino: Giordano 33, 36^{r}-52^{v}

Copy affixed with Vivaldi's name.

Carisch, 1970. Universal, 1969. Ricordi, 1970.

D. Motets

31. Canta in Prato RV623 R21 GII.6 DI.11

"Motetto à Canto solo Del Sig. D. Antonio Vivaldi:

anonymous Latin text

A Major. Sop.; Strings, B.C.

Torino: Giordano 32, 140^{r}-149^{v}

Copy affixed with Vivaldi's name.

Heugel, 1968. Carisch.

Same text as RV636.

32. Carae rosae respirate RV624 R-- GII.7 D--

untitled

anonymous Latin text

e minor. Sop.; Violin, B.C.

London: Royal College of Music, 31504 #3

Copy.

33. Clarae stellae RV625 R36 GII.8 DI.12

"Motetto Del Vivaldi" ("Per la Sigra Geltruda")

anonymous Latin text

F Major. Alto; Strings, B.C.

Torino: Giordano 32, 150^{r}-158^{v}

Autograph, signed.

34. In furore giustissimae irae RV626 R23 GII.26 DI.16

"Motetto à Canto solo con Istromti
Del Vivaldi"

anonymous Latin text

c minor. Sop.; Strings, B.C.

Torino: Giordano 32, 189^{r}-198^{r}

Partially autograph, signed.

Heugel, 1968.

35. In turbato mare RV627 R24 GII.27 D---

untitled

anonymous Latin text

G Major. Sop.; Strings, B.C.

Dresden: 2389/E/2

Partially autograph.

36. Invicti Bellate RV628 R41 GII.28 DI.19

"Motetto ad Alto solo con istromti Del Vivaldi"

anonymous Latin text

G Major. Alto; Strings, B.C.

Torino: Giordano 32, 213^{r}-219^{v}

Autograph, signed.

Heugel, 1968.

37. Longe mala umbre terrores RV629 R30 GII.57 DI.14

"Motetto per ogni tempo à Canto solo con Istromti Del Vivaldi"

anonymous Latin text (See RV640)

g minor. Sop.; Strings, B.C.

Torino: Giordano 32, 167^{r}-177^{v}

Autograph, signed.

Heugel, 1968.

Girard and Damilano both entitle this work as "Recedite nubes et fulgura".

38. Nulla in mundo pax RV630 R31 GII.53 DI.17

"Motetto Di D. Antonio Vivaldi"

anonymous Latin text

E Major. Sop.; Strings, B.C.

Torino: Giordano 32, 199^{r}-208^{r}

Partially autograph, affixed with Vivaldi's name.

Heugel, 1968. Otos-Firenze?

39. O qui coeli terraeque RV631 R32 GII.54 DI.15

"Motetto à Canto solo con Istromti Del Sig. D. Antonio Vivaldi:

anonymous Latin text

E^{b} Major. Sop.; Strings, B.C.

Torino: Giordano 32, 179^{r}-188^{v}

Copy affixed with Vivaldi's name.

Heugel, 1968. Peters.

40. Sum in medio tempestatum RV632 R35 GII.63 D---

untitled?

anonymous Latin text

F Major. Sop.; Strings, B.C.

Dresden: 2389/E/1

Partially autograph.

41. Vestro Principi divino RV633 R46 GII.65 DI.13

untitled

anonymous Latin text

F Major. Alto; Strings, B.C.

Torino; Giordano 32, 159^{r}-166^{v}

Autograph.

42. Vos aurae per montes RV634 R-- G-- D--

untitled

anonymous Latin text

A Major. Sop.; B.C.

Assisi: Biblioteca Comunale, #318/1

Autograph.

E. Introductions to Other Sacred Works

43. Ascende laeta RV635 R25 GII.1 DV.3

"Introduzione al Dixit à Canto solo con Istromti Del Vivaldi"

Introduction to Dixit (RV594?)

A Major. Sop.; Strings, B.C.

Torino: Giordano 35, 31^{r}-36^{r}

Autograph, signed, monogram.

44. Canta in Prato RV636 R26 GII.5 DV.4

"Introduzione al Dixit à Canto solo con Istromti Del Vivaldi"

Introduction to Dixit (RV594?)

G Major. Sop.; 2 Violins, 2 Oboes, B.C.

Torino: Giordano 35, 37^{r}-41^{v}

Autograph, signed.

Same text as RV623.

45. Cur sagittas cur tela RV637 R37 GII.13 DI.6

"Introduzione al Gloria ad Alto solo con Istromti Del Vivaldi"

Introduction to Gloria

B^{b} Major. Alto; Strings, B.C.

Torino; Giordano 32, 56^{r}-62^{r}

Autograph, signed.

46. Filiae mestae Jerusalem RV638 R39 GII.20 DII.5

"Introduzione al Miserere Del Vivaldi"

Introduction to Miserere

c minor. Alto; Strings, B.C.

Torino: Giordano 33, 54^{r}-59^{r}

Autograph, signed.

47. Jubilate o amaeni RV639 R7 GII.29 DIV.4

"Introduzione al Gloria ad Alto solo con Istromti e Gloria à 4 con Istromti Del Vivaldi" (RV588)

Introduction to "Gloria" RV588

D Major. Alto; Strings, B.C.

Torino: Foà 40, 26^{r}-36^{r}

Autograph, signed, monogram.

Schirmer.

48. Jubilate o amaeni RV639^{a} R7 GII.30 DI.4

untitled

Introduction to Gloria RV588

D Major. Sop.; Strings, B.C.

Torino: Giordano 32, 44^{r}-46^{v}

Partially autograph.

Same text as RV 639.

49. Longe mala, umbrae terrores RV640 R38 GII.45 DIV.5

"Introduzione al Gloria ad Alto solo
Del Vivaldi"

Introduction to Gloria (RV588?, RV589?)

g minor. Alto; Strings, B.C.

Torino: Foà 40, 59^{r}-62^{r}

Autograph, signed.

See RV629.

50. Non in pratis aut in hortis RV641 R40 GII.52 DII.4

"Introduzione al Miserere con Istromti sordini
Del Vivaldi"

Introduction to Miserere

F Major. Alto; Strings, B.C.

Torino: Giordano 33, 48^{r}-52^{v}

Autograph, signed.

51. Ostro picta armata spina RV642 R27 GII.55 DI.3

"Introduzione al Gloria à Canto solo con Istromti
Del Vivaldi"

Introduction to Gloria (RV589?)

D Major. Sop.; String, B.C.

Torino: Giordano 32, 36^{r}-42^{v}

Autograph, signed.

F. Oratorios

52. Juditha Triumphans RV644 R8 GI.2 D. Cantate II.65

"Juditha Triumphans/Devicta Holophernis barbarie/
Sacrum Militare Oratorium Hisce belli temporibus/
A Psalentium Virginum Choro/in templo pietatis
canendum/Jacobi Cassetti Eq./Metrice votis ex-
pressum/Piisimis ipsius Orphanocochii Praesi/dentibus
ac Gubernatoribus/sub misse Dicatum/Musice expressum/
ab Abmod. Rev. D. Antonio Vivaldi/Venetiis, MDCCXVI/
Apud Bartholomaeum Occhium, sub signo S. Dominici."

Libretto by Giacomo Cassetti

D Major SATB; S,S,A,A,A; 2 Flutes, 2 Oboes, Salmoe, 2 Claren, 2 Fagotti, 2 Trombe., Timpani, Mandolin, 4 Tiorbe, Viola d'amore, Viola all'inglese, Viola da gamba, Strings, B.C., Organo, 2 Cembali.

30 movements.

Torino: Foà 28, 209^{r}-302^{v}

Autograph, signed, monogram.

Ricordi, 1971.

II. UNAUTHENTICATED WORKS

1. Sacrum RV586

complete Mass

C Major

Warsaw

Copy

2. Credo RV592

Mass section

G Major

Warsaw

Copy

3. Dixit Dominus RV595

Psalm 109

D Major

Prague

Copy

4. Laudate Dominum RV614

Offertorium

F Major. SATB; 2 Violins, 2 Corni, B.C.

Warsaw

Copy

5. Salve Regina RV617 R33

antiphon

F Major. Sop.; Strings, B.C.

Brünn

Copy

6. Ad corda reclina RV646

"Concertus Italicus"

F Major

Warsaw

Copy

7. Eja voces plausum date RV647

e minor

Warsaw

Copy

Contrafactum of an aria in the opera "Orlando" RV727, ActII, #2.

8. Ihr Himmel nun RV648

"Concertus Italicus"

E^{b} Major

Warsaw

Copy

III. LOST WORKS

1. Gloria RV590

"Gloria a 5 voc Oboe Trombae D#"

Katalog Kreuzherren

2. Beatus Vir RV599

Psalm 111

Katalog Kreuzherren

3. Salve Regina RV619

Canto solo, 2 Flauti, Violoncello, Ciolae, Organo concert

Katalog Kreuzherren, and Mercure de France 1727

4. Te Deum RV622

Mercure de France, October, 1727

5. La Vittoria RV---

Oratorio

Performed Vicenza, 1713

Libretto preserved in Casa Goldoni, Venezia.

6. Moyses Deus Pharaonis RV643

Oratorio

Libretist: Giacomo Casetti?

Performed Venice, 1714

Libretto preserved in Conservatario Santa Cecilia, Rome.

7. L'Aborazione delle tre Re magi al bambino Gesu RV645

Performed Milano, 1722.

Libretto preserved in Bibliotecca Nazionale Braidense, Milano.

8. Jephte RV---

Oratorio with one aria by Vivaldi.

Performed Firenze, 1719.

Libretto preserved in Rostirolla, Rome.

IV. OTHER SACRED VOCAL WORKS PRESERVED AMOUNG THE FIVE VOLUMES IN THE RACCOLTA FOÀ-GIORDANO CONTAINING VIVALDI SACRED VOCAL WORKS

1. Kyrie RVAnh.20 R-- GII.31 DV.10

Anonymous

d minor. SATB/SATB; Strings, B.C. 3 mvts.

Torino: Giordano 35, 163^{r}-187^{v}

2. Kyrie RVAnh.21 R-- GII.32 DI.1

Anonymous

F Major. SATB; Strings, B.C.

Torino: Giordano 32, 2^{r}-15^{r}

3. Gloria RVAnh.22 R-- GII.24 DI.2

Anonymous

C Major. SATB: Trumpet, Strings, B.C.

Torino: Giordano 32, 15^{r}-35^{v}

4. Domine Deus Agnus Dei RVAnh.22[a] R-- GII.19 DI.5

Anonymous, verse of Gloria (RVAnh.22)

C Major. SATB; S.; Strings, B.C.

Torino: Giordano 32, 48^{r}-55^{v}

5. Gloria RVAnh.23 R-- G-- DIV.6

Giovanni Maria Ruggieri

"Gloria per due Chori di me Gio. Maria Ruggieri C.V. 1708, 9 settembre Ven."

D Major. SATB/SATB; 2 Cori of Strings, B.C. 11 mvts.

Torino: Foa 40, 63^{r}-96^{r}

6. Gloria RVAnh.24 R-- G-- DI.7

by Giovanni Maria Ruggieri

"Gloria à 4 voci e 5 Strumenti di Gio. Maria Ruggieri Mese di Agosto"

G Major. SATB; Strings, B.C. 10 mvts.

Torino: Giordano 32, 64^{r}-89^{r}

7. Domine ad adiuvandum RVAnh.25 R-- GII.17 DII.10

Anonymous

Psalm 69

F Major. SATB; Strings, B.C.

Torino: Giordano 33, 121^{r}-127^{v}

8. Qui habitat in adjutorio RVAnh.26 R-- GII.56 DII.13

Anonymous

Psalm 90

F Major. SAB; 2 Violins, B.C.

Torino: Giordano 33, 178^{r}-184^{r}

9. Dixit Dominus RVAnh.27 R3 GII.15 DII.7

Anonymous, 1708

Psalm 109

"Dixit 1708"

F Major. SATB; Sop.; Tromba, Strings, 2 Oboes, B.C.

Torino: Giordano 33, 64^{r}-94^{r}

10. Beatus Vir RVAnh.28 R-- GII.2 DII.12

"Beatus à voce sola e 5 Istromti"

anonymous

Psalm 111

A Major. Sop.; Strings, B.C.

Torino: Giordano 33, 164^{r}-177^{v}

11. Laudate Pueri Dominum RVAnh.29 R-- GII.43 DII.11

"Laudatte à 5 voci e 5 Strumenti Adi' 22 Settembre 1690 Venetia"

Anonymous

Psalm 112

a minor. SSATB; Strings, B.C.

Torino: Giordano 33, 129^{r}-163^{r}

12. Laudate Pueri Dominum RVAnh.30 R-- GII.40 DIV.13

"Laudatte à voce solla et 5 Strumenti"

Anonymous

Psalm 112

a minor. Sop.; Strings, B.C.

Torino: Foà 40, 192^{r}-207^{r}

13. Laetatus Sum RVAnh.31 R-- GII.35 DIV.8

"Laetatus à voce sola con Violini Adi' 10 Settembre 1691"

Anonymous

Psalm 121

A Major. Sop.; Strings, B.C.

Torino: Foà 40, 106^{r}-121^{v}

14. Nisi Dominus RVAnh.23 R-- GII.49 DV.1

"Nisi Dominus à 5 con 5 Strumenti"

Anonymous

Psalm 126

A Major. SSATB; Strings, B.C.

Torino: Giordano 35, 2^{r}-14^{r}

15. Nisi Dominus RVAnh.33 R-- GII.51 DII.15

"Nisi Dominus à 3 con 5 Strumenti"

Anonymous, incomplete

Psalm 126

F Major. SAB; Strings, B.C.

Torino: Giordano 33, 200^{r}-219^{r}

16. Nisi Dominus RVAnh.34 R-- GII.50 DIV.19

"Nisi Dominus à voce sola e 5 Strumenti"

Anonymous

Psalm 126

G Major. Sop.; Strings, B.C.

Torino: Foà 40, 306^{r}-320^{v}

17. Lauda Jerusalem RVAnh.35 R17 GII.37 DII.9

Anonymous

Psalm 147

C Major, SATTB; B.C.

Torino: Giordano 33, 115^{r}-120^{r}

Vivaldi borrowed portions of this work for "Credidi" RV605.

18. Ad te Levavi RVAnh.36 R-- G-- DI.9

by J. A. Bernabei, 1701

"Offertorium in prima domenica Adventus 4 vocibus pleno Choro ad Capellam" "Josephi Antonii Bernabei, 1701"

Offertory

d minor. SATB; Organo, B.C.

Torino: Giordano 32, 130^{r}-135^{v}

19. Confessio et pulchritudo RVAnh.37 R-- GII.9 DI.10

"In festo sancti Laurentii Introitus"

Anonymous, Introit

e minor. SATB; B.C.

Torino: Giordano 23, 136^{r}-159^{v}

20. Te Deum RVAnh.38 R-- GII.64 DII.1

"Te deum laudamus"

Anonymous

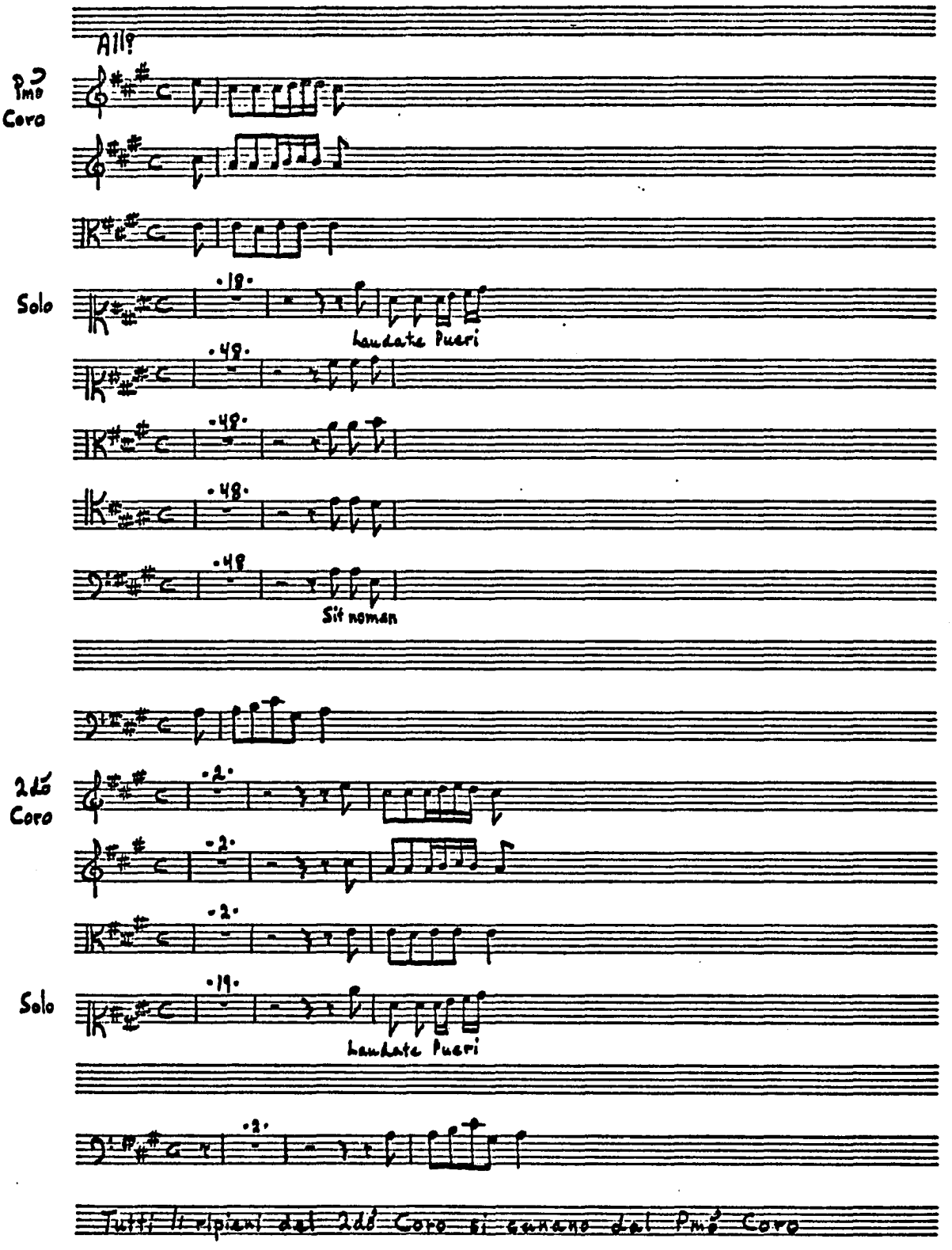
D Major. SATB; B; Strings, B.C.

Torino: Giordano 33, 2^{r}-11^{r}

This work has falsely been attributed to Vivaldi on Phillips recording number 835301LY.

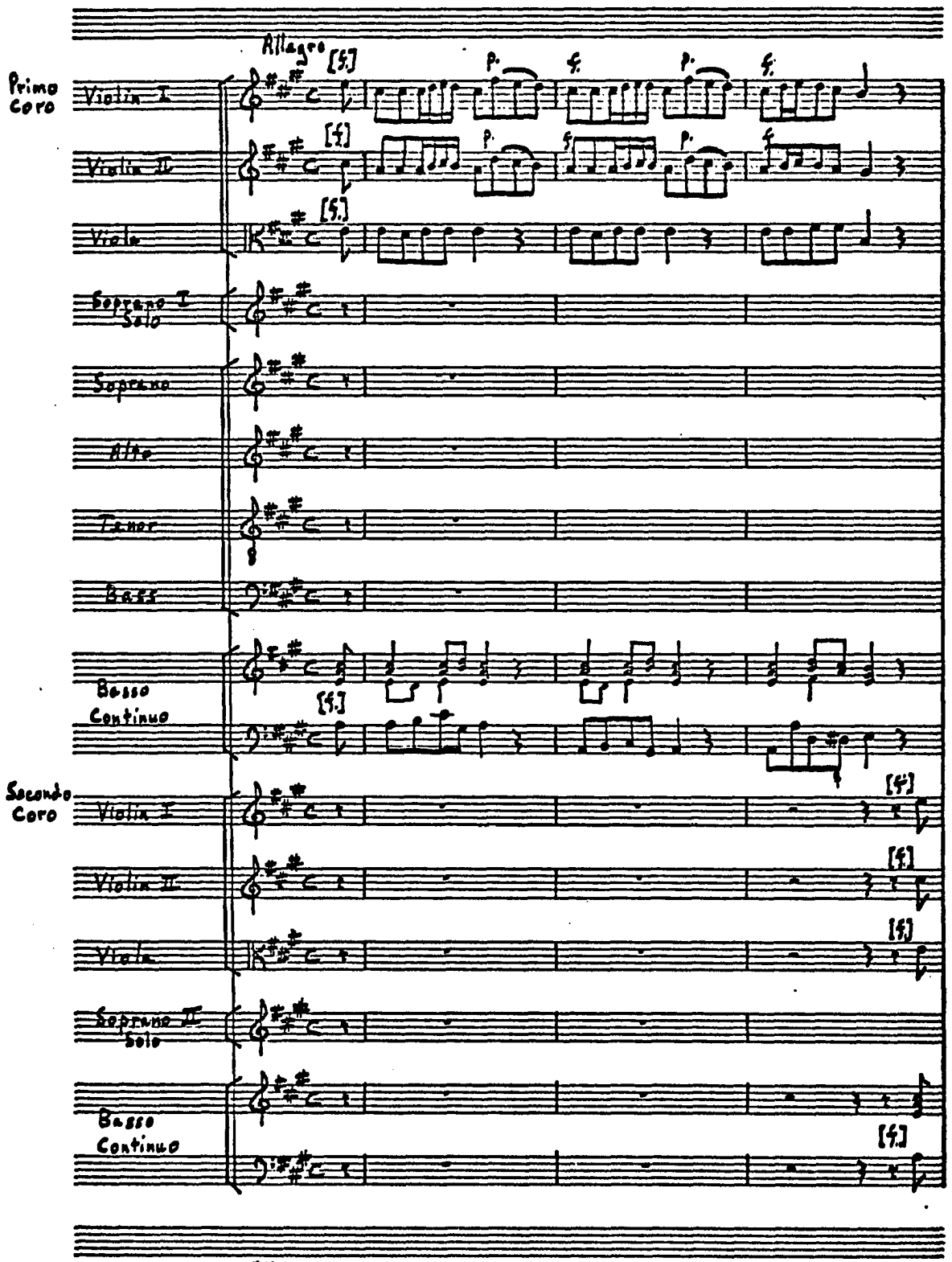
APPENDIX B

LAUDATE PUERI DOMINUM RV 602

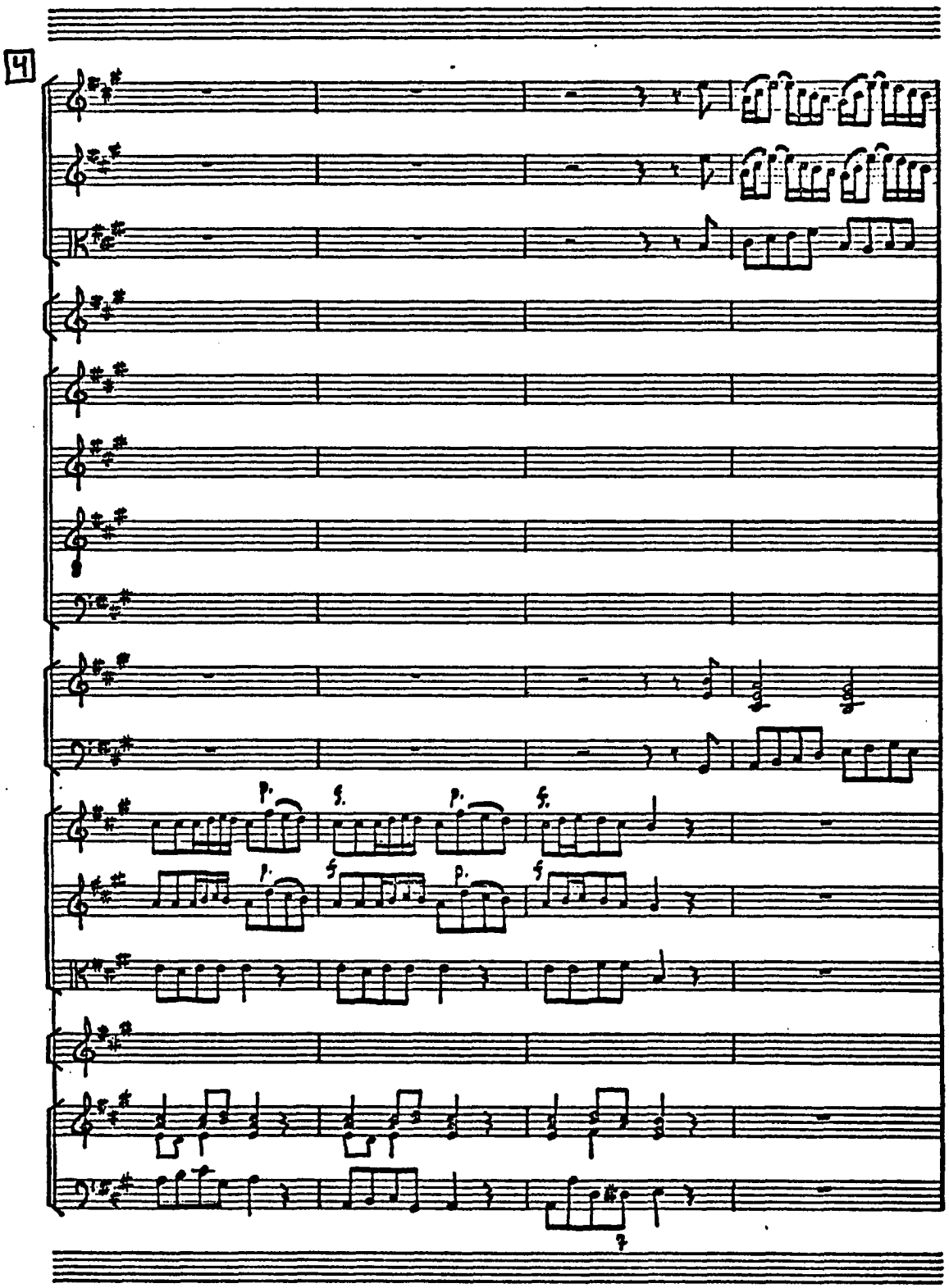

All?
Pmo Coro
Solo
laudate Pueri
Sit nomen
2do Coro
Solo
laudate Pueri
Tutti: li ripieni del 2do Coro si cantano dal Pmo Coro

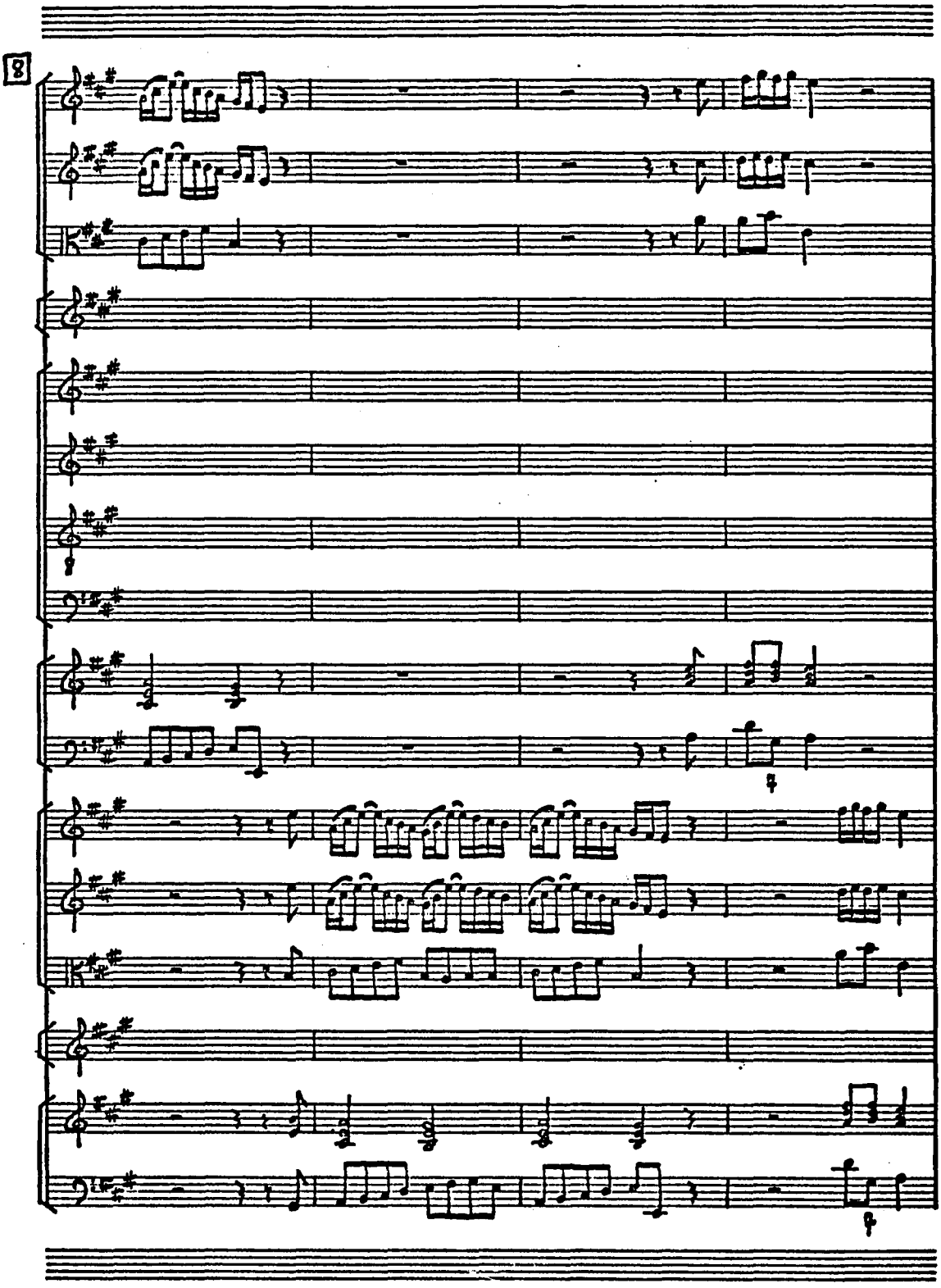
I

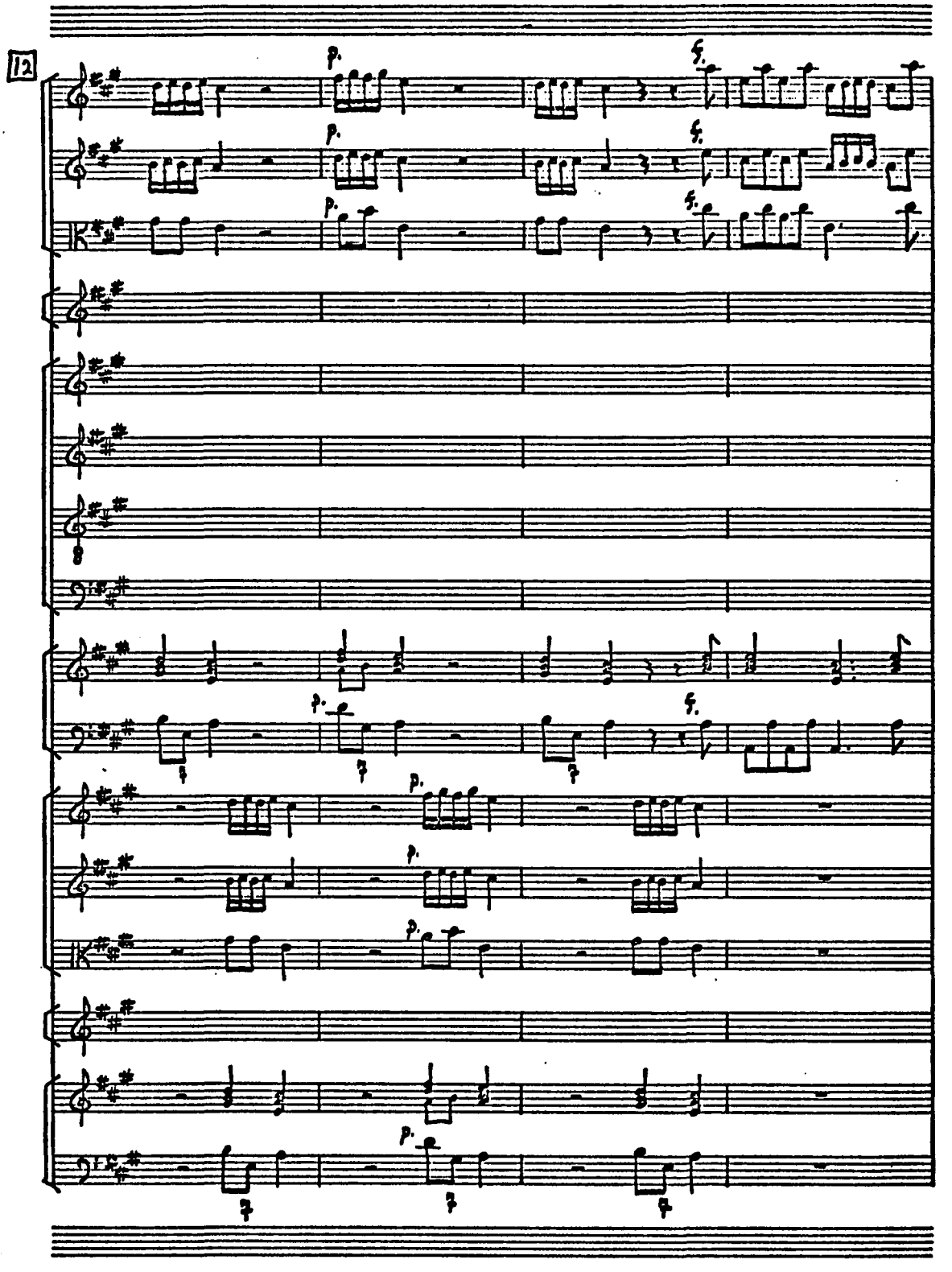
Laudate Pueri Dominum

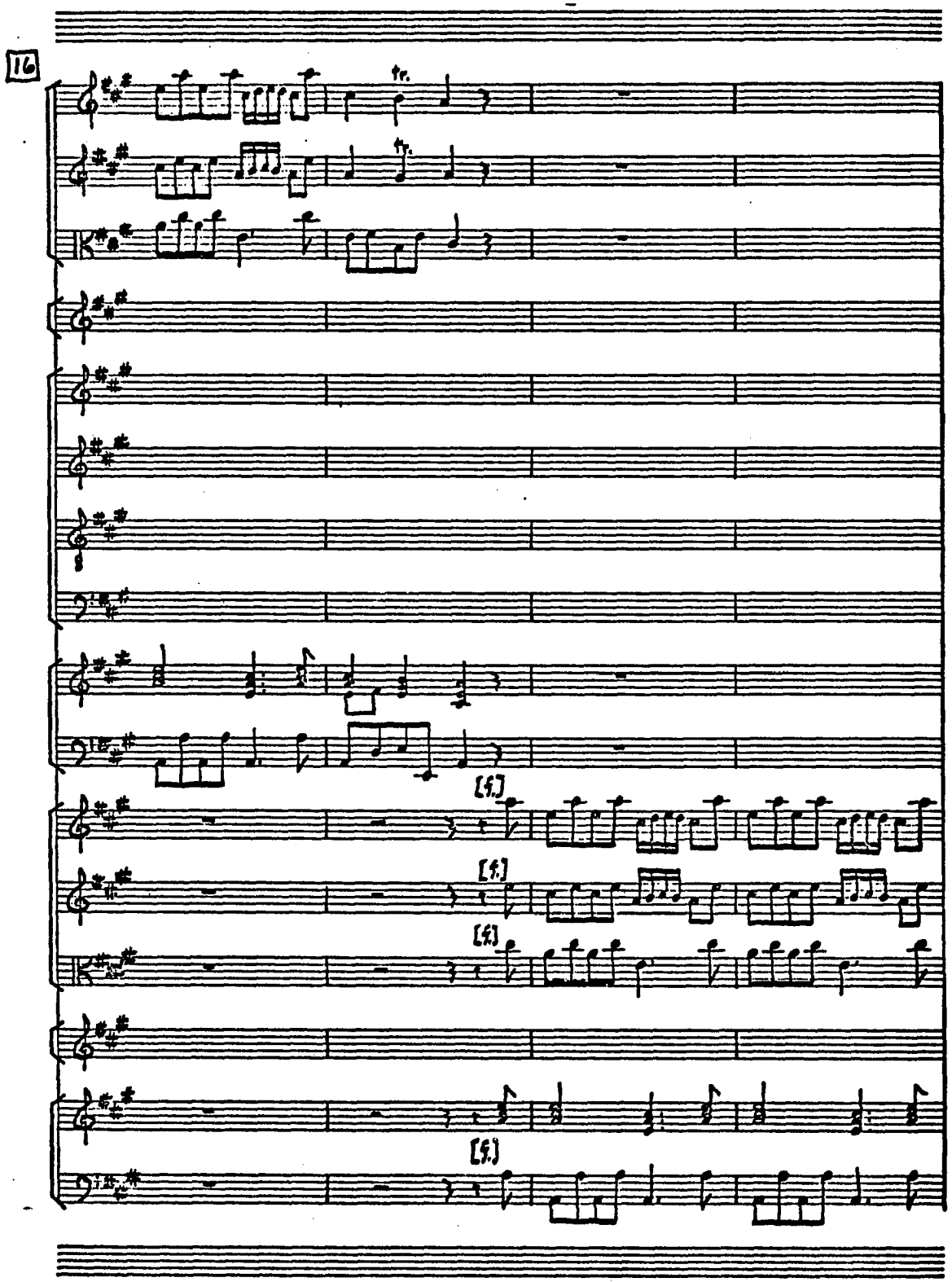


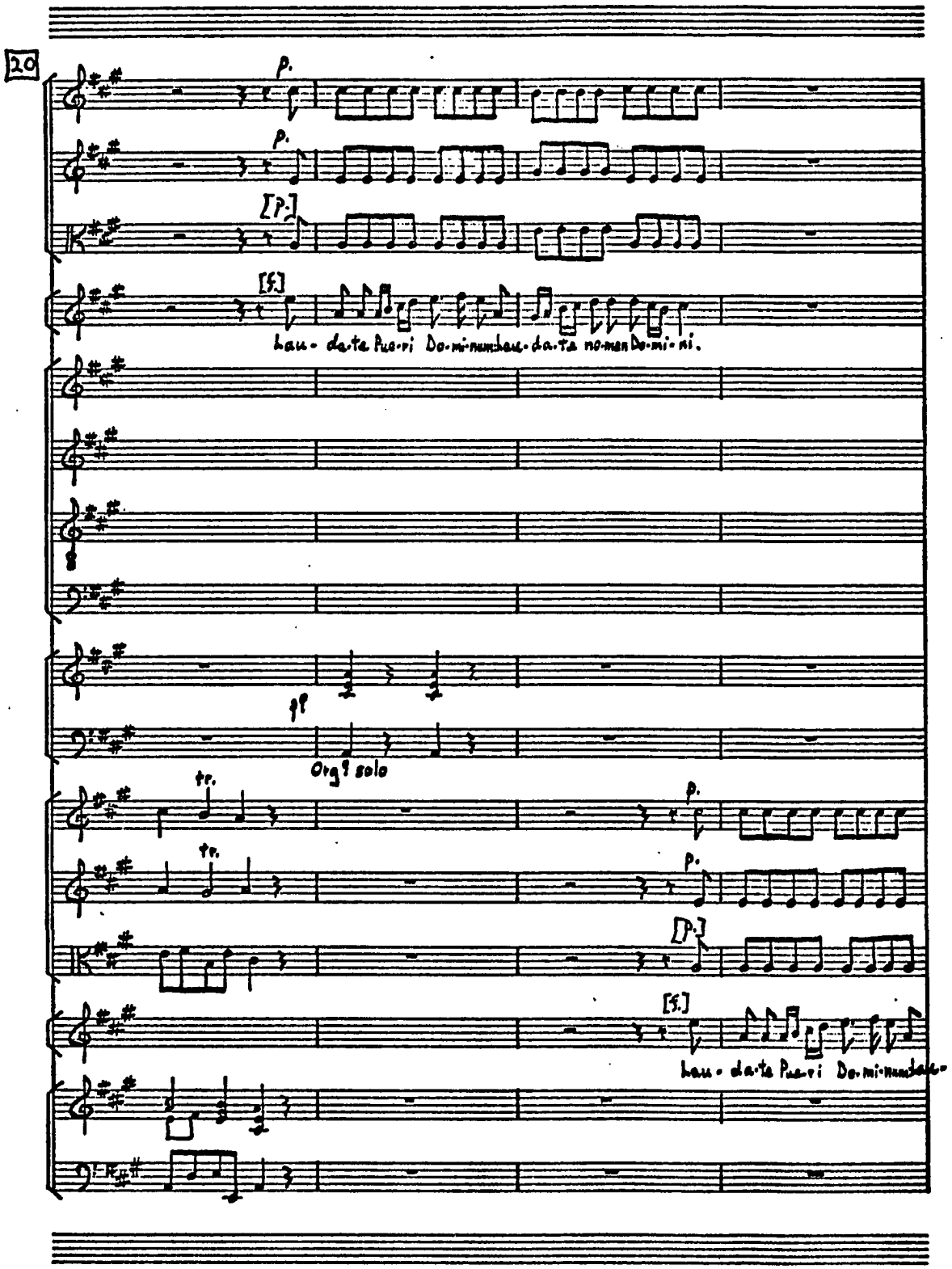
All ripienists of Coro II sing with Coro I.

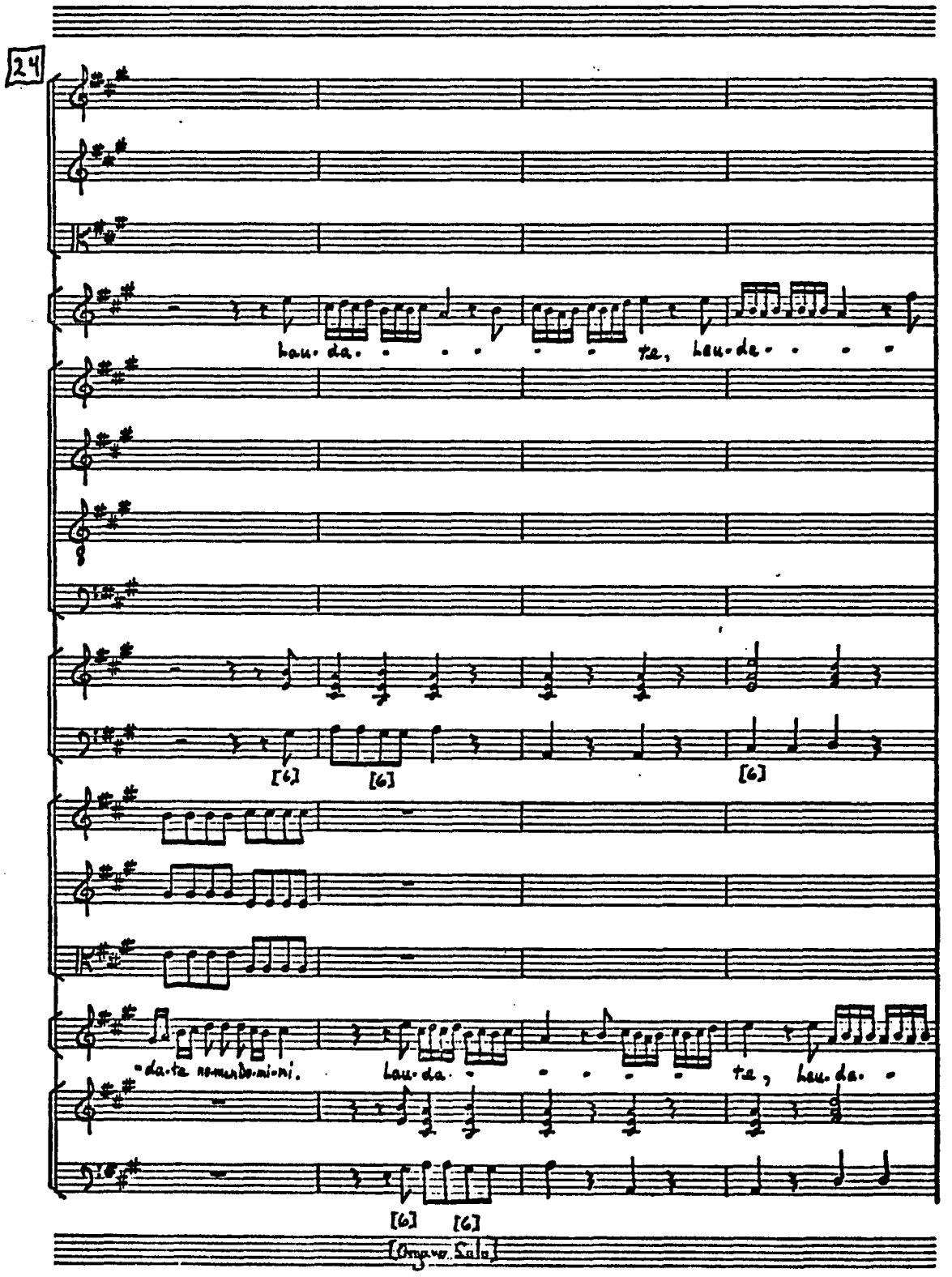

4
p.
f.
p.
f.
p.
f.
p.
f.

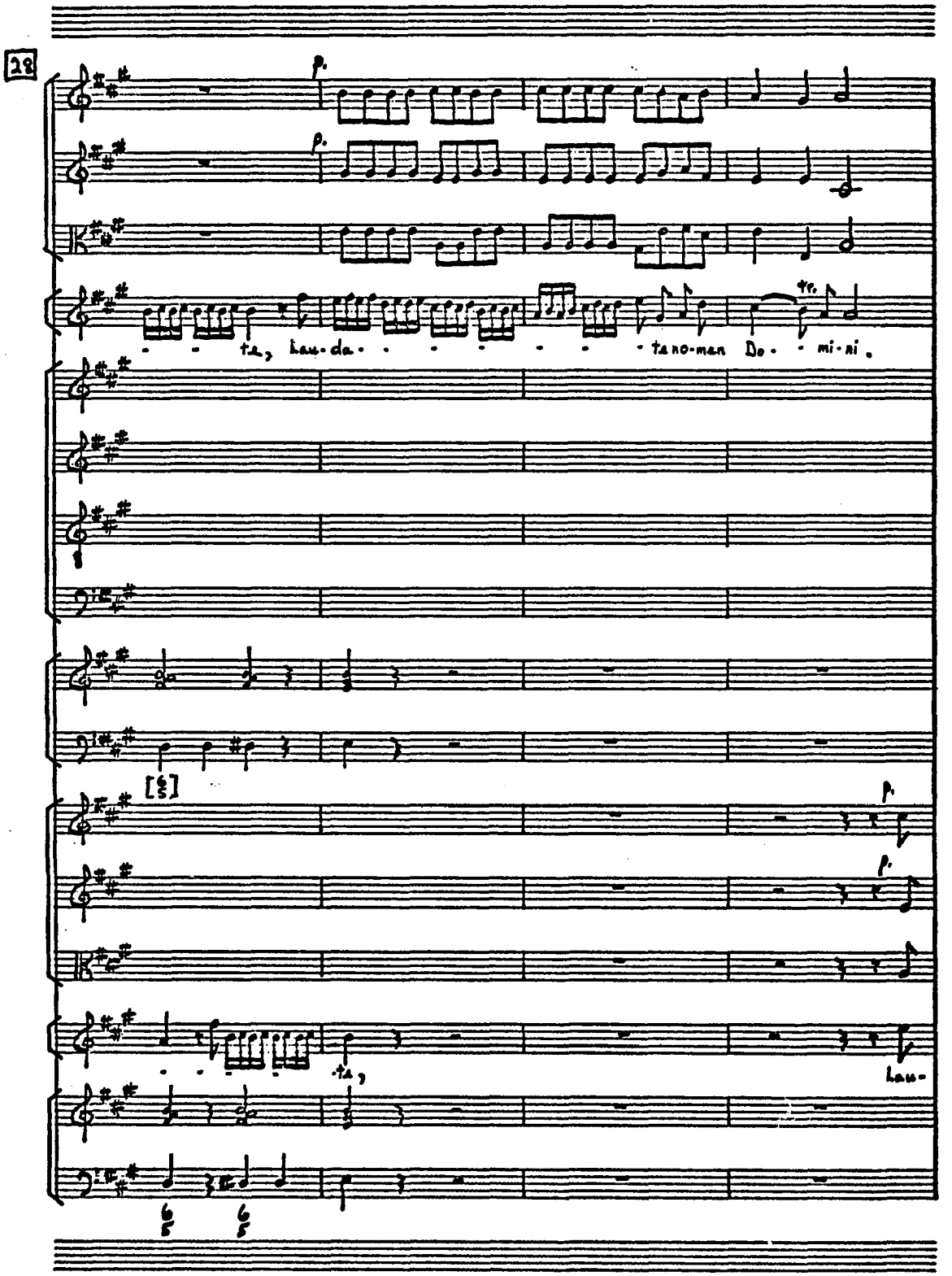

8

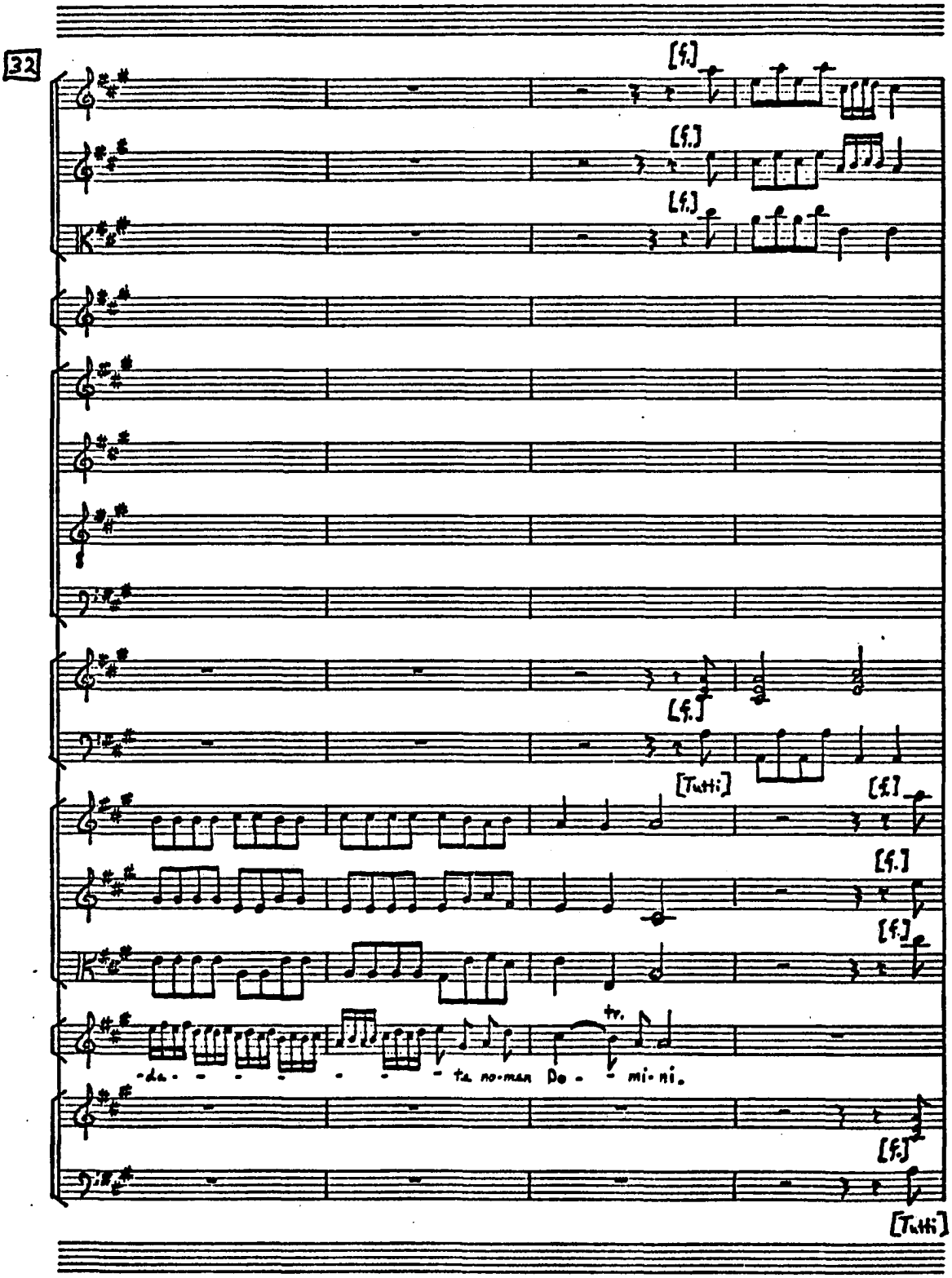

12
p.
f.

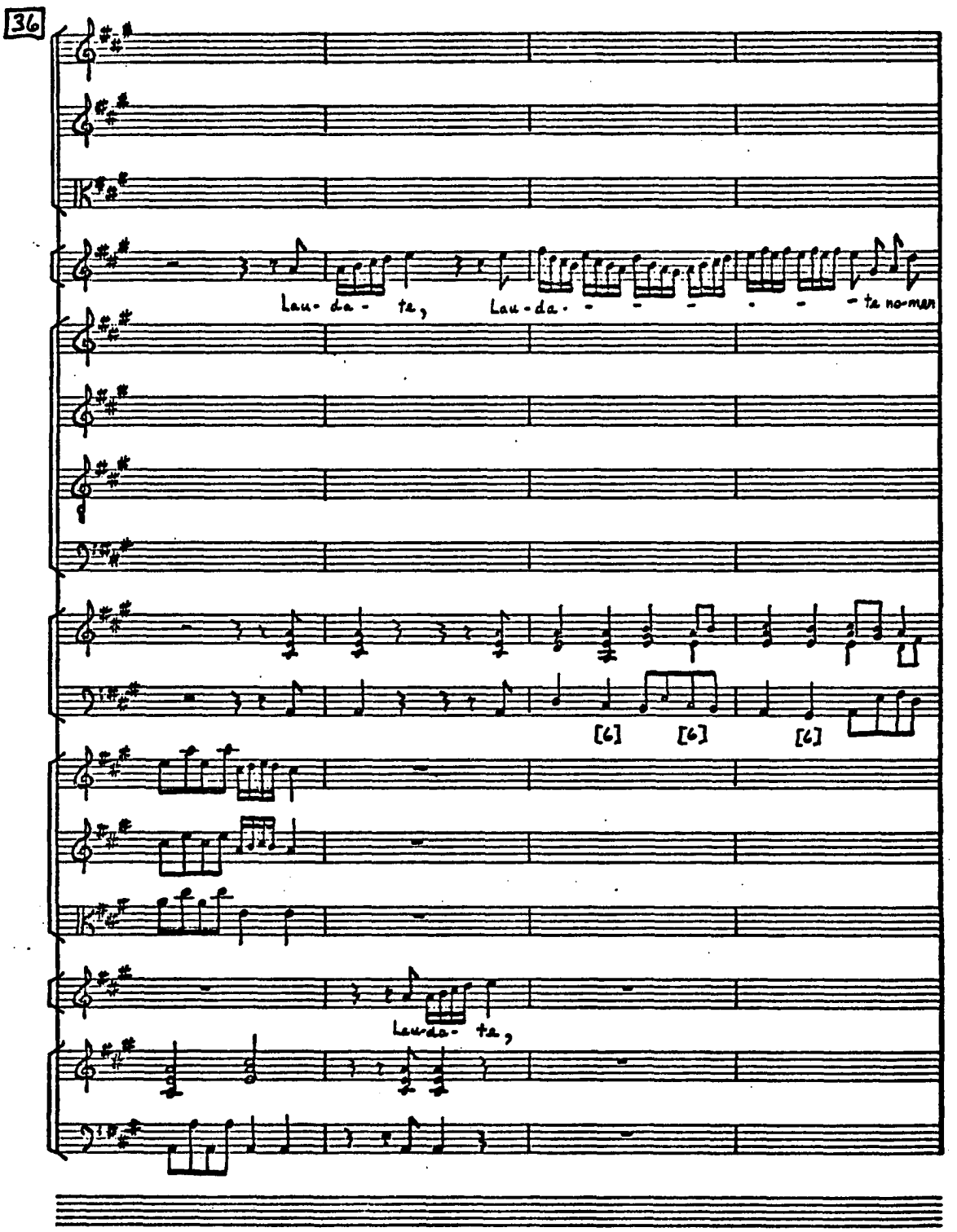

16
tr.
tr.
[f.]
[f.]
[f.]
[f.]

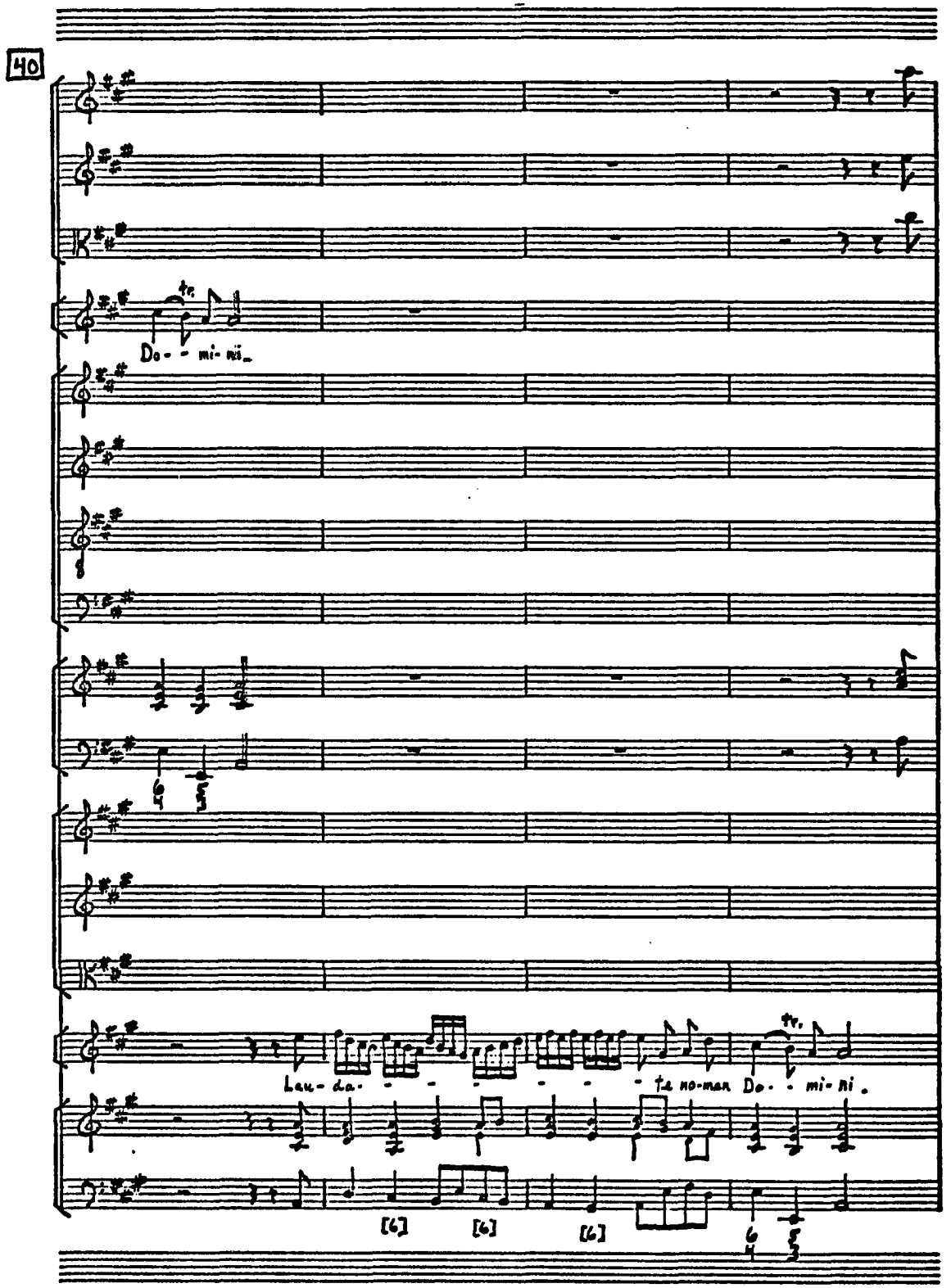

20
p.
p.
[p.]
[f.]
Lau- da-te Pu-e-ri Do-mi-num lau-da-te no-men Do-mi-ni.
ff
Org? solo
tr.
tr.
p.
p.
[p.]
[f.]
Lau- da-te Pu-e-ri Do-mi-num-da-

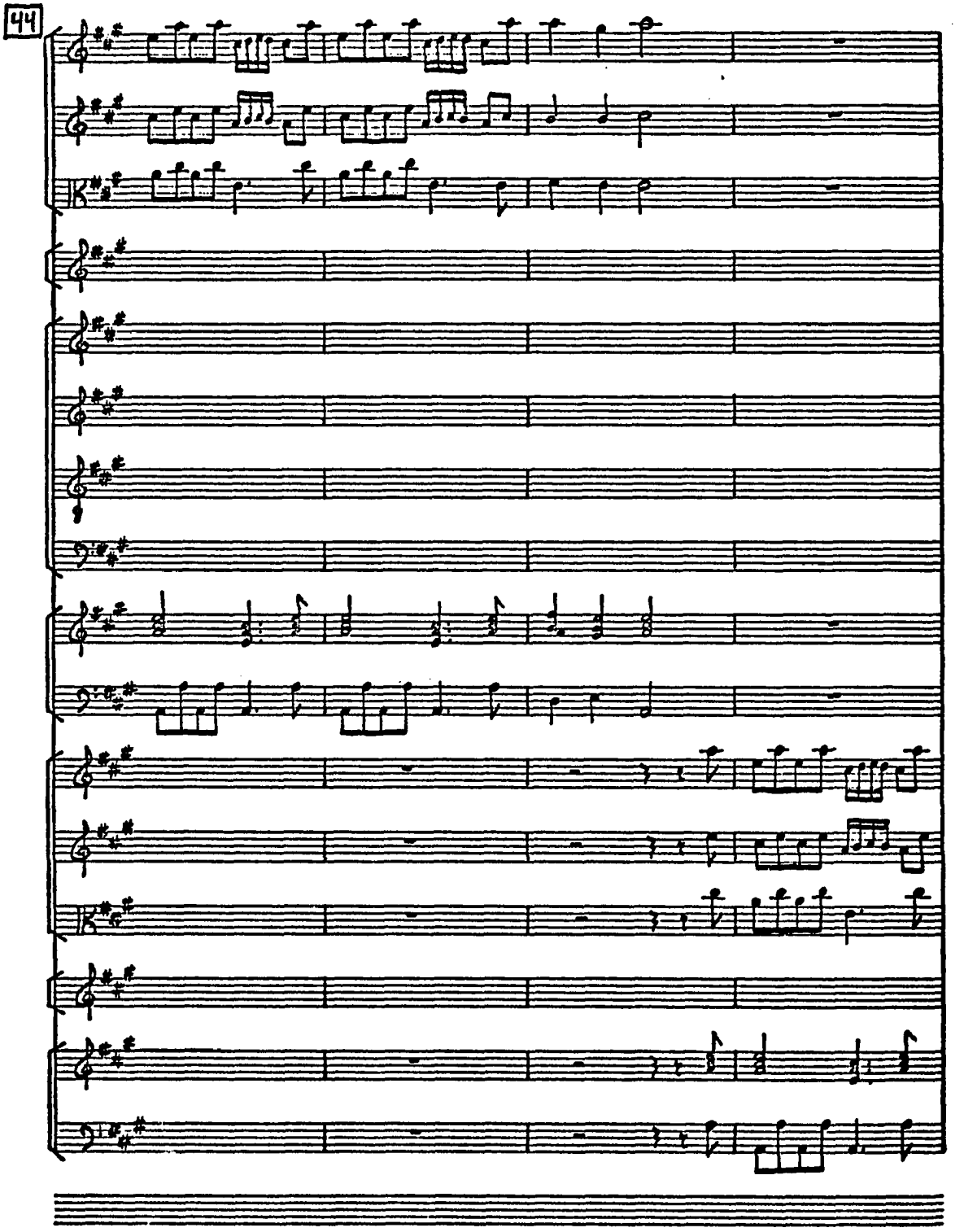

24
lau-da- - - - - - te, lau-da- - - -
[6] [6] [6]
-da-te ne-mem-bo-mi-ni. Lau-da- - - - - - te, lau-da-
[6] [6]
[Organo Solo]

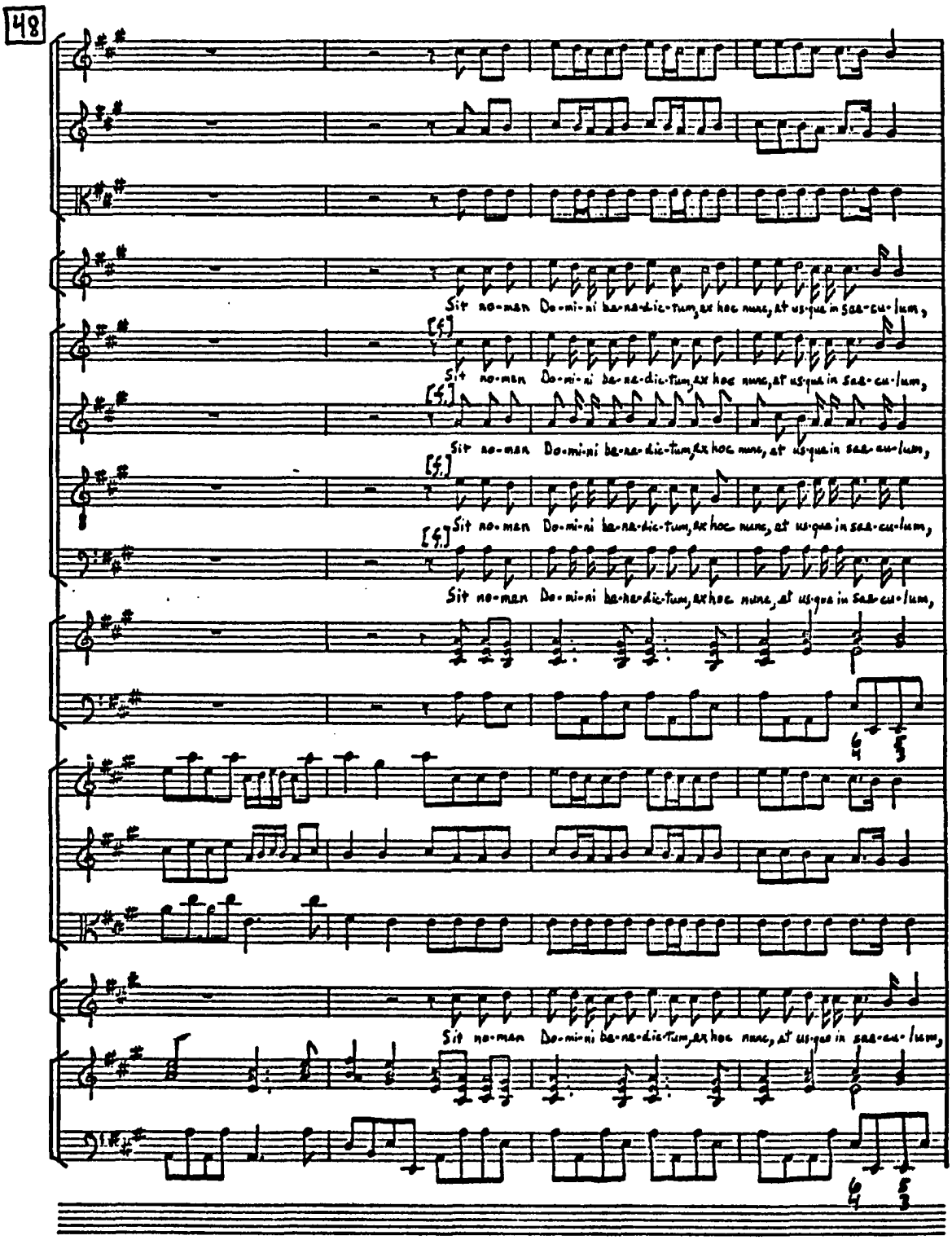

28
p.
p.
ta, Lau-da- - - - - - - - - ta no-men Do- - mi-ni.
[𝄞]
p.
p.
ta,
Lau-

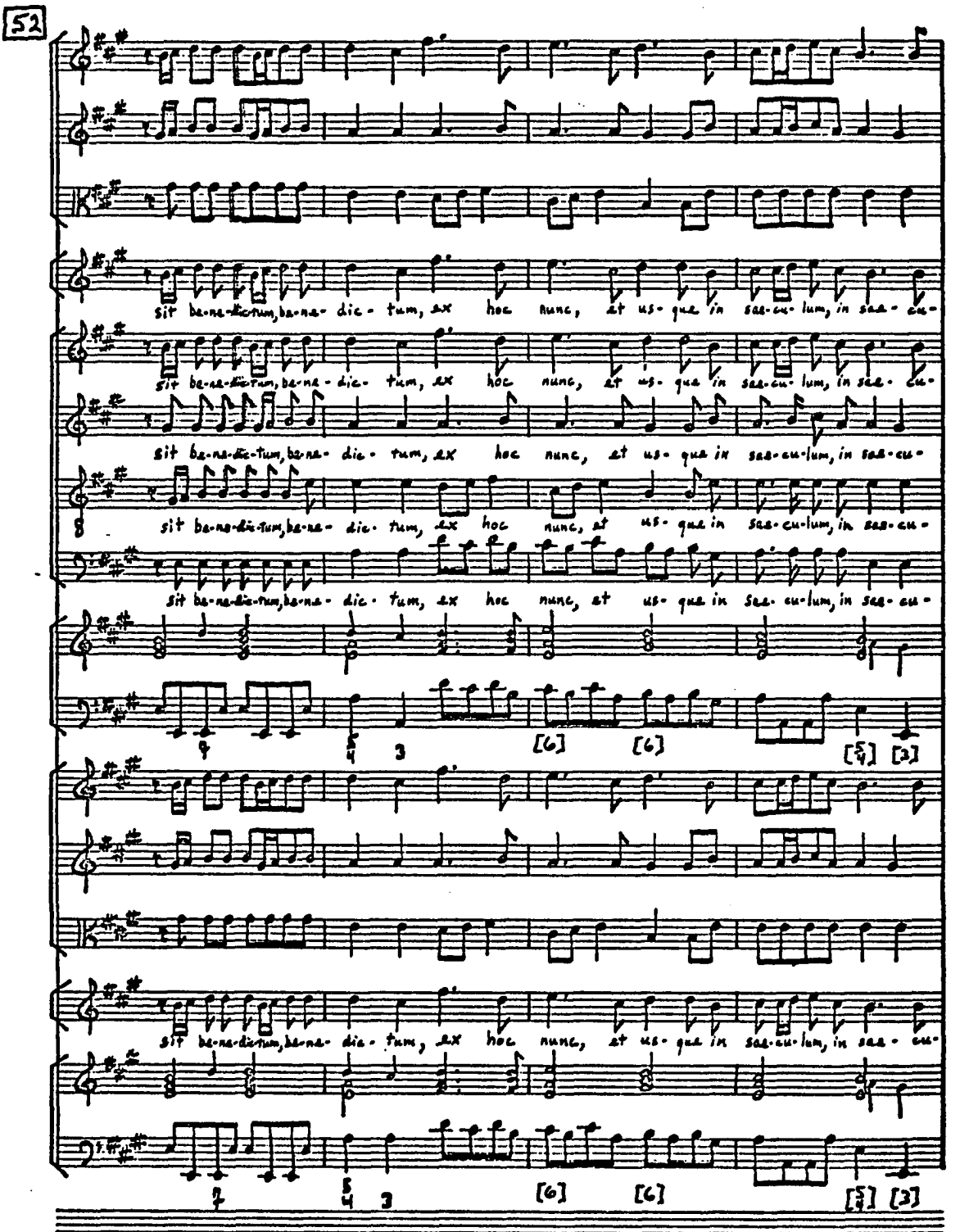

32
[f.]
[f.]
[f.]
[f.]
[Tutti]
[f.]
[f.]
[f.]
tr.
-da. - - - - - - - - ta no-men Do - - mi-ni.
[f.]
[Tutti]

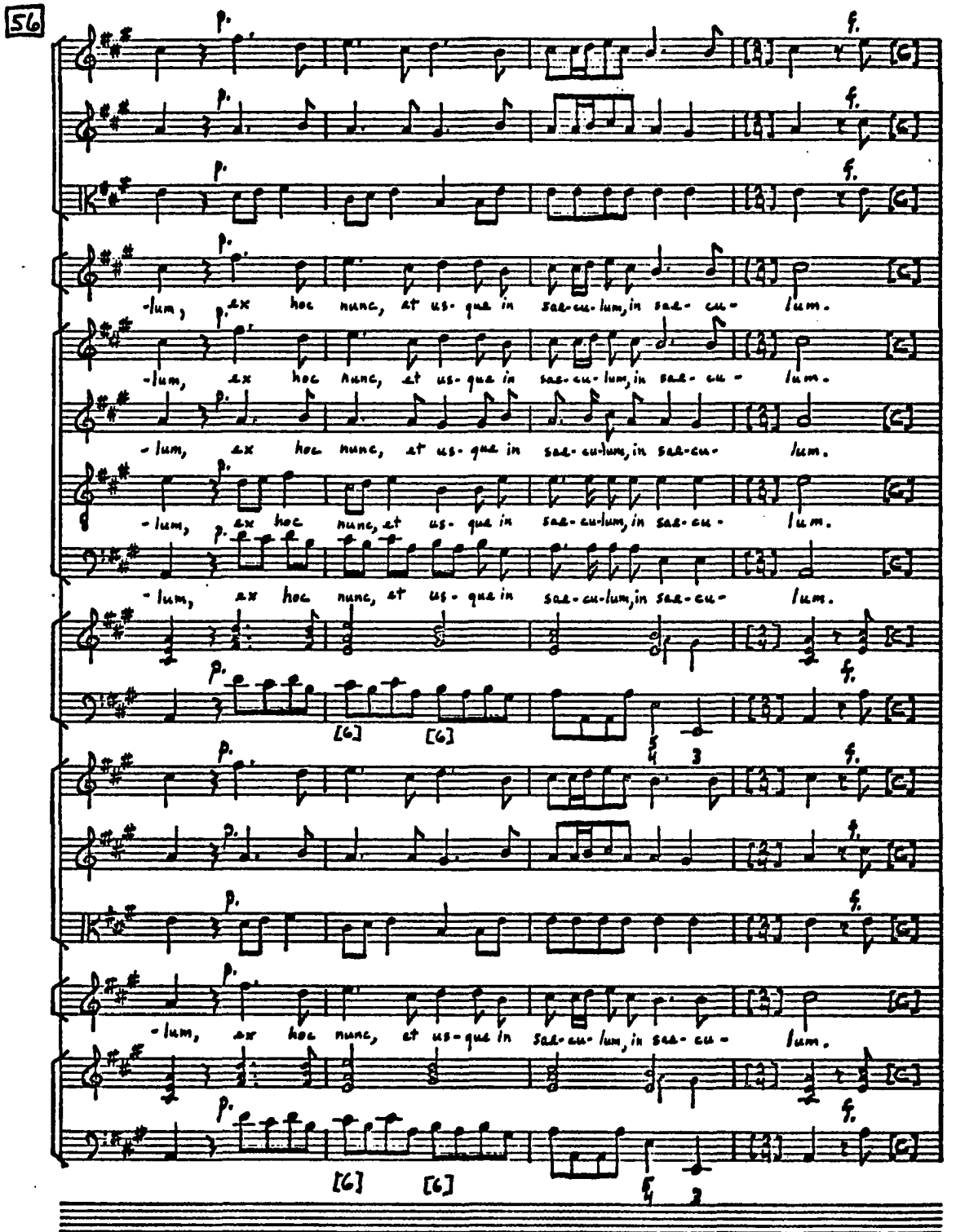

36
Lau- da - te, Lau-da- - - - - - - ta no-men
[6] [6] [6]
Lau-da- te,

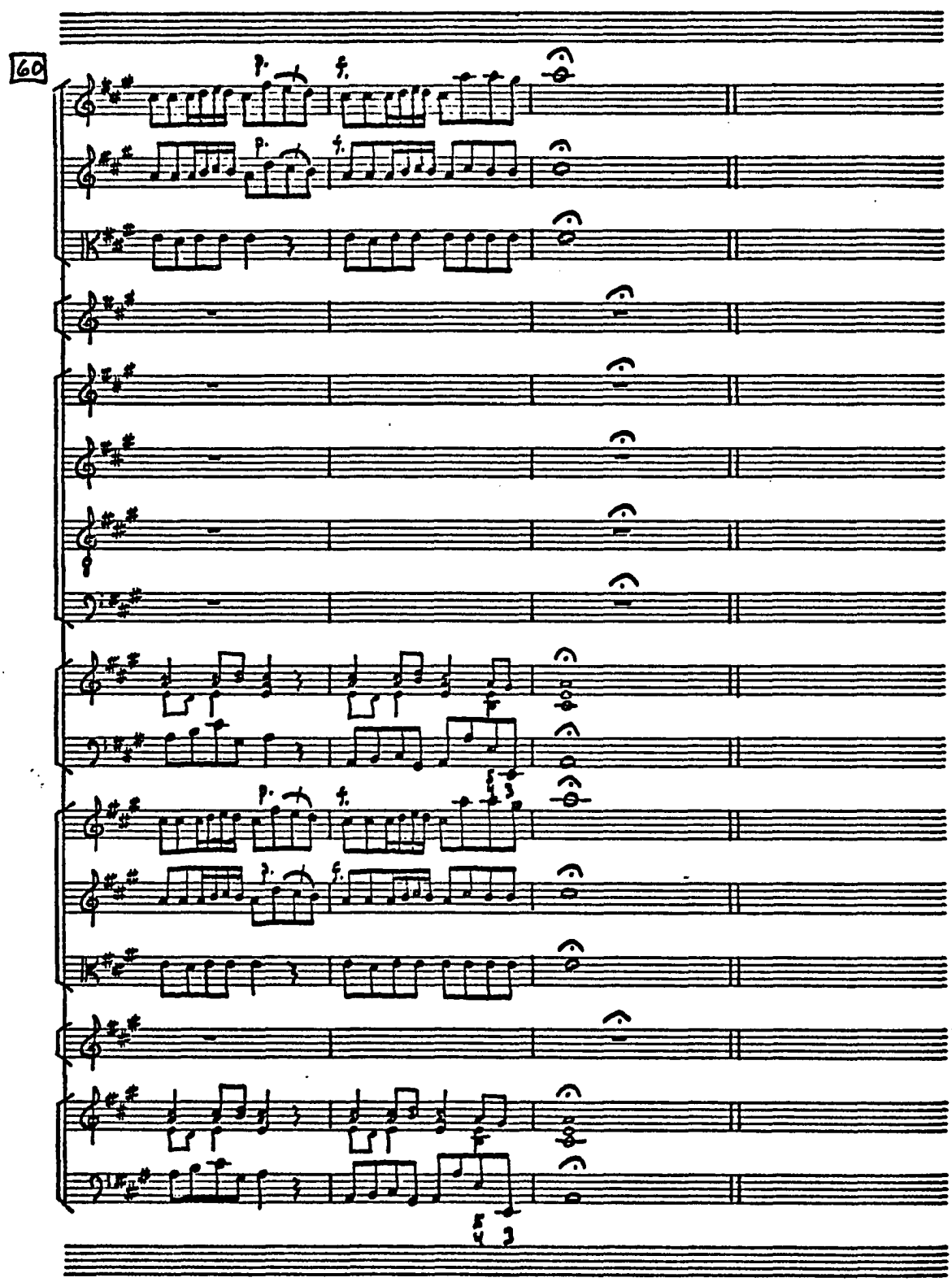

40
tr.
Do- - mi- ni_
Lau- da- - - - - - - te no-men Do- - mi- ni.
tr.
[6]
[6]
[6]


44


48
Sit no-men Do-mi-ni be-ne-dic-tum, ex hoc nunc, et us-que in sae-cu-lum,
Sit no-men Do-mi-ni be-ne-dic-tum, ex hoc nunc, et us-que in sae-cu-lum,
Sit no-men Do-mi-ni be-ne-dic-tum, ex hoc nunc, et us-que in sae-cu-lum,
Sit no-men Do-mi-ni be-ne-dic-tum, ex hoc nunc, et us-que in sae-cu-lum,
Sit no-men Do-mi-ni be-ne-dic-tum, ex hoc nunc, et us-que in sae-cu-lum,

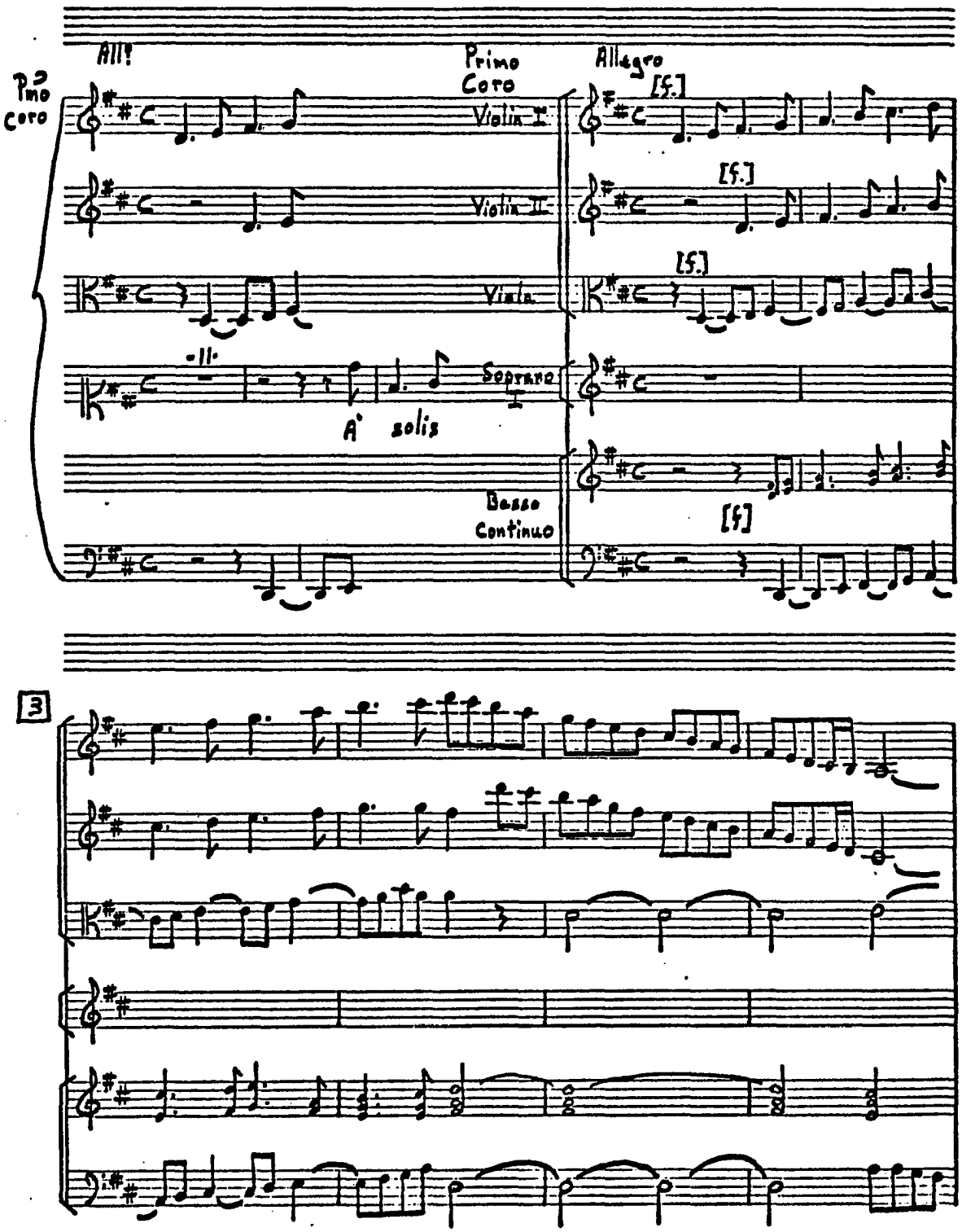

52
sit be-ne-dic-tum, be-ne-dic-tum, ex hoc nunc, et us-que in sae-cu-lum, in sae-cu-
sit be-ne-dic-tum, be-ne-dic-tum, ex hoc nunc, et us-que in sae-cu-lum, in sae-cu-
sit be-ne-dic-tum, be-ne-dic-tum, ex hoc nunc, et us-que in sae-cu-lum, in sae-cu-
sit be-ne-dic-tum, be-ne-dic-tum, ex hoc nunc, et us-que in sae-cu-lum, in sae-cu-
[6] [6] [3]
sit be-ne-dic-tum, be-ne-dic-tum, ex hoc nunc, et us-que in sae-cu-lum, in sae-cu-
[6] [6] [3]

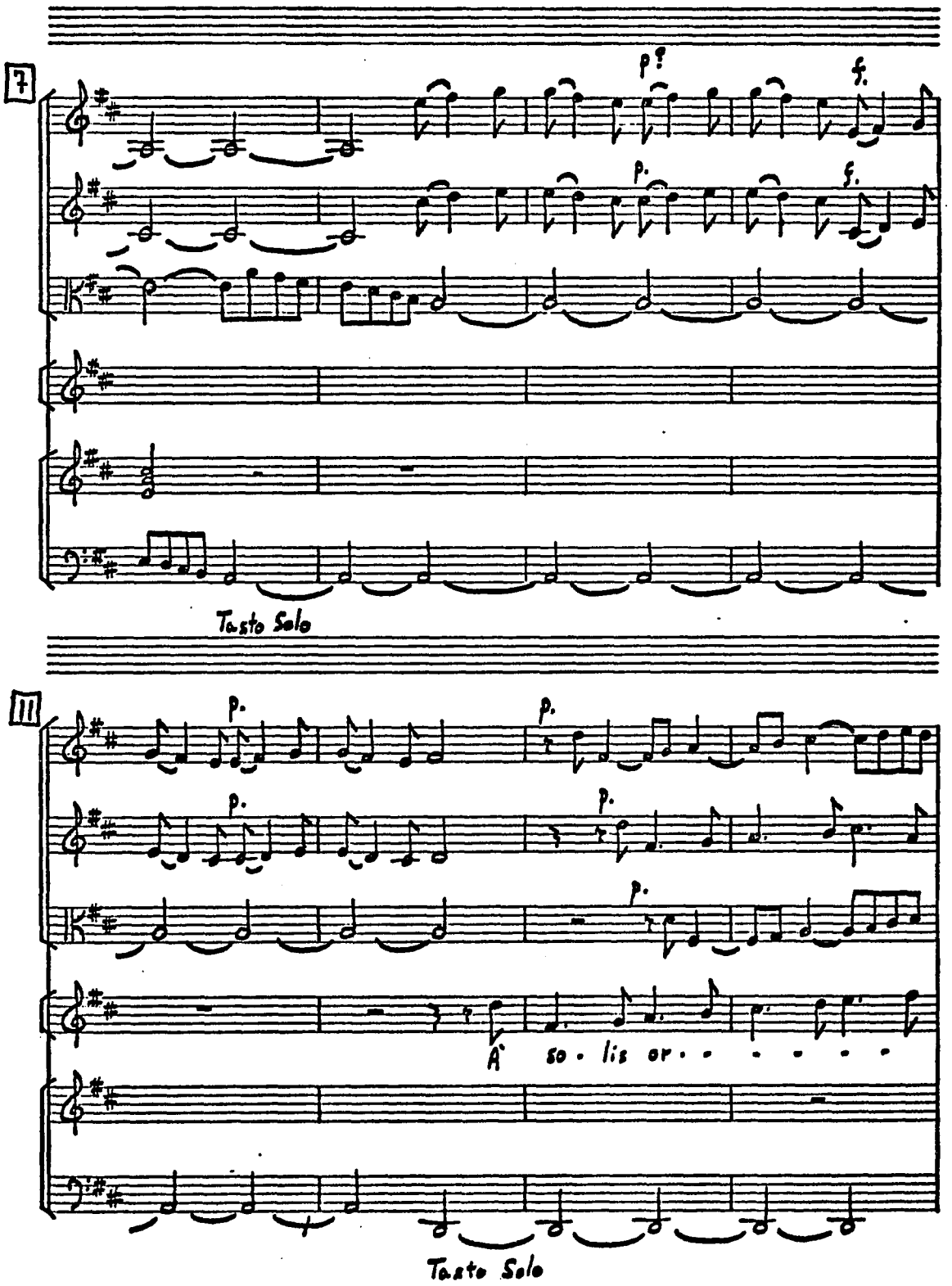

56
p.
f.
-lum, ex hoc nunc, et us-que in sae-cu-lum, in sae-cu-lum.
[6]
5/4 3
5/4 2

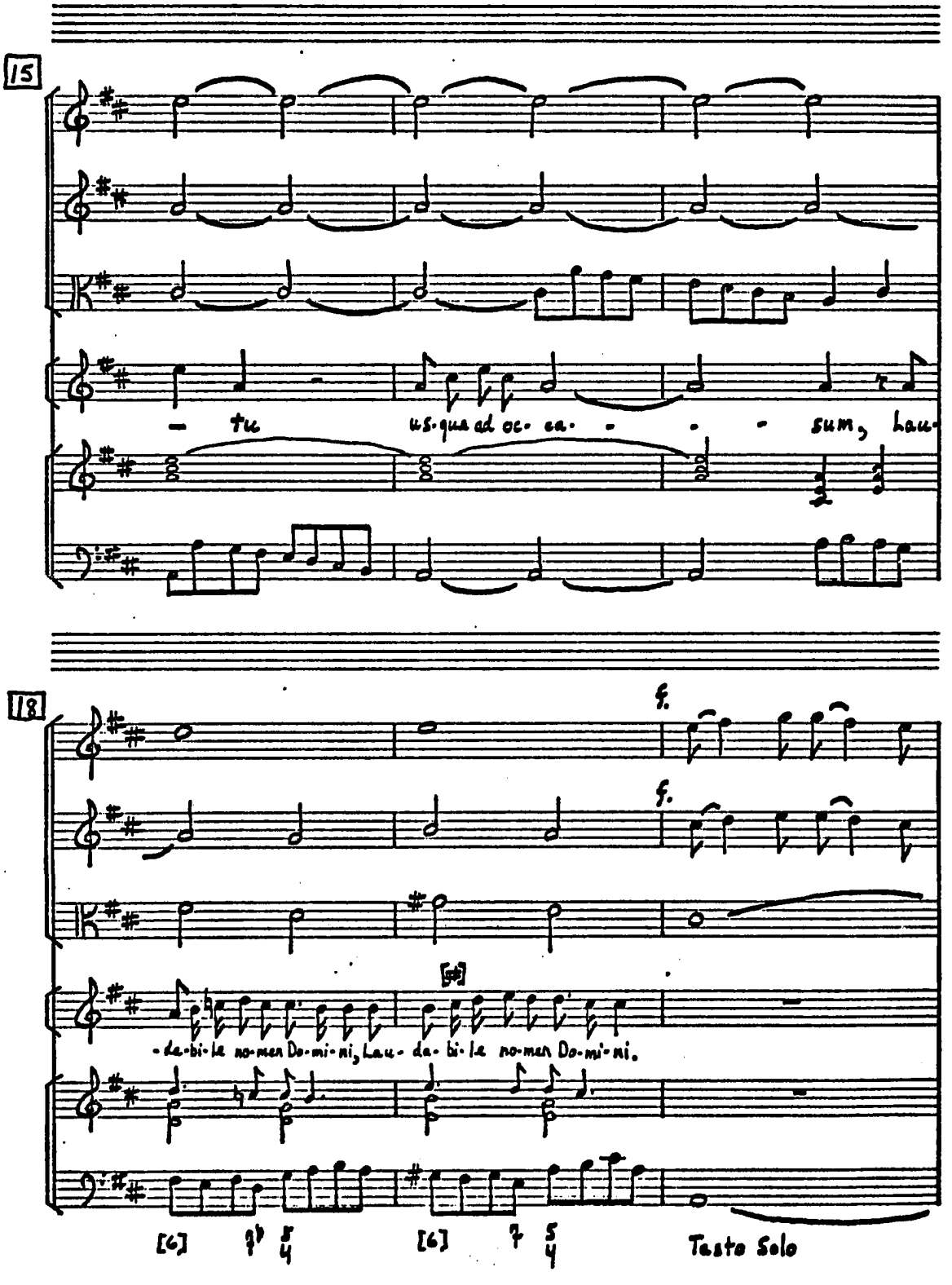

60
p.
f.

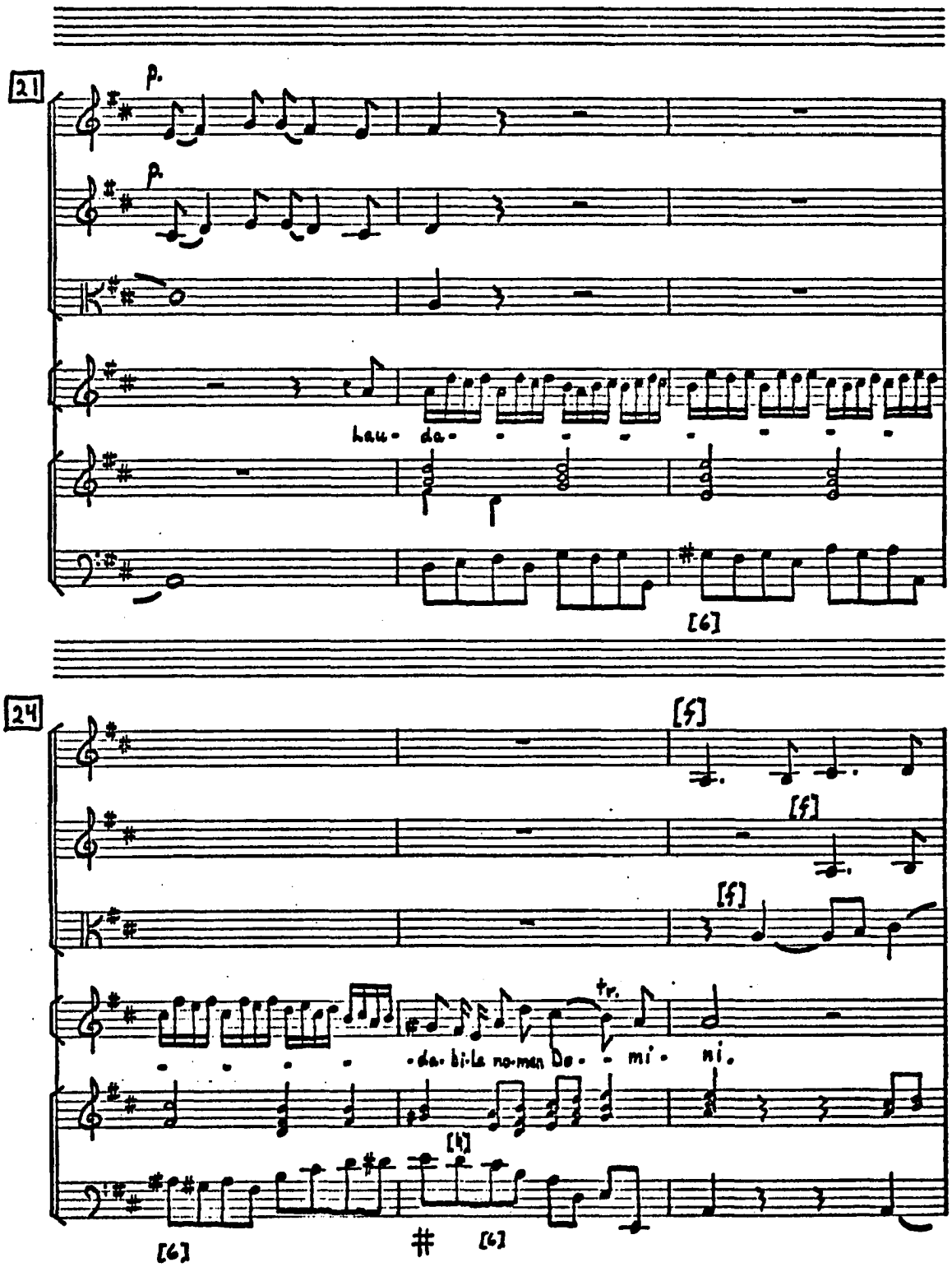
II

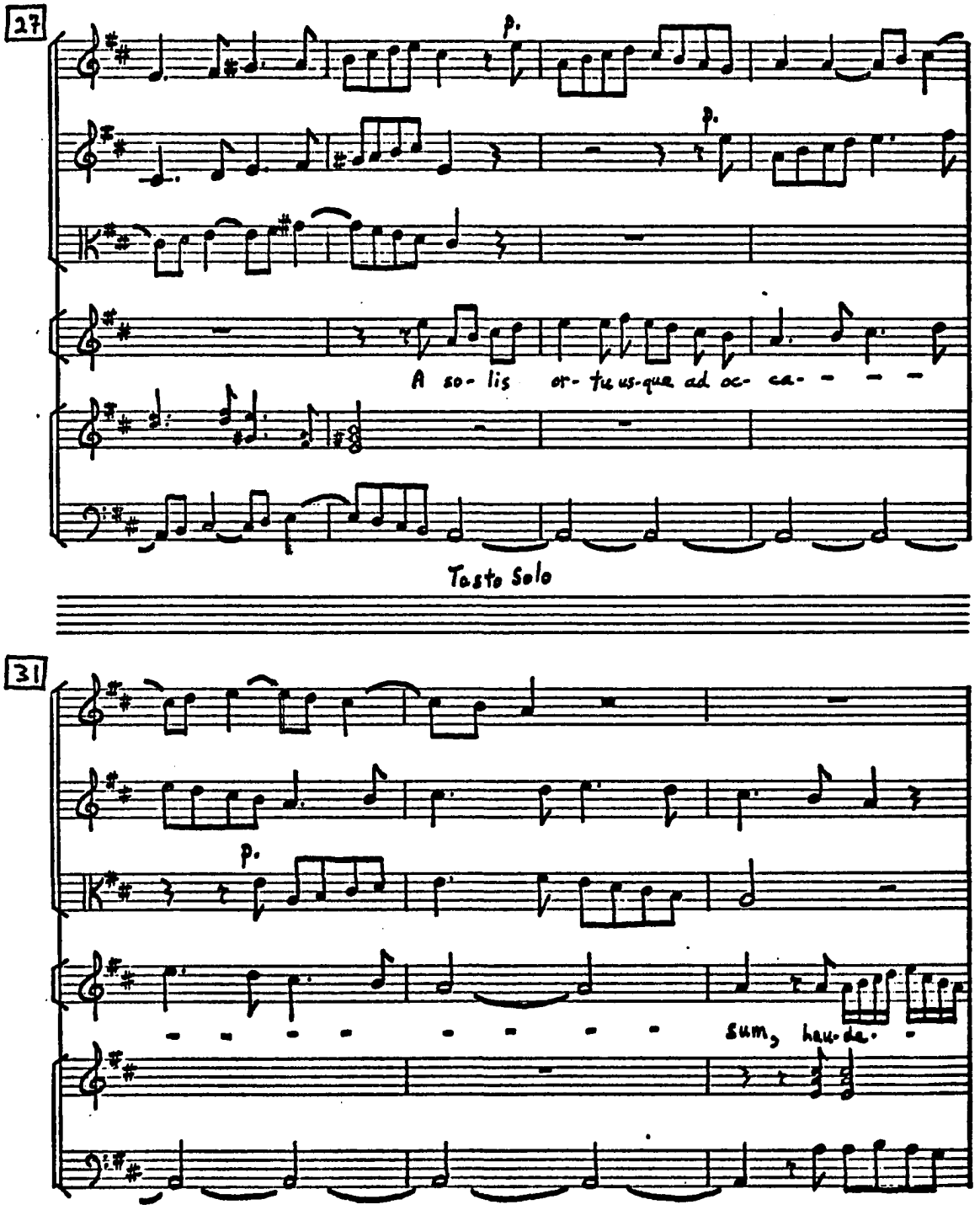
A solis ortu

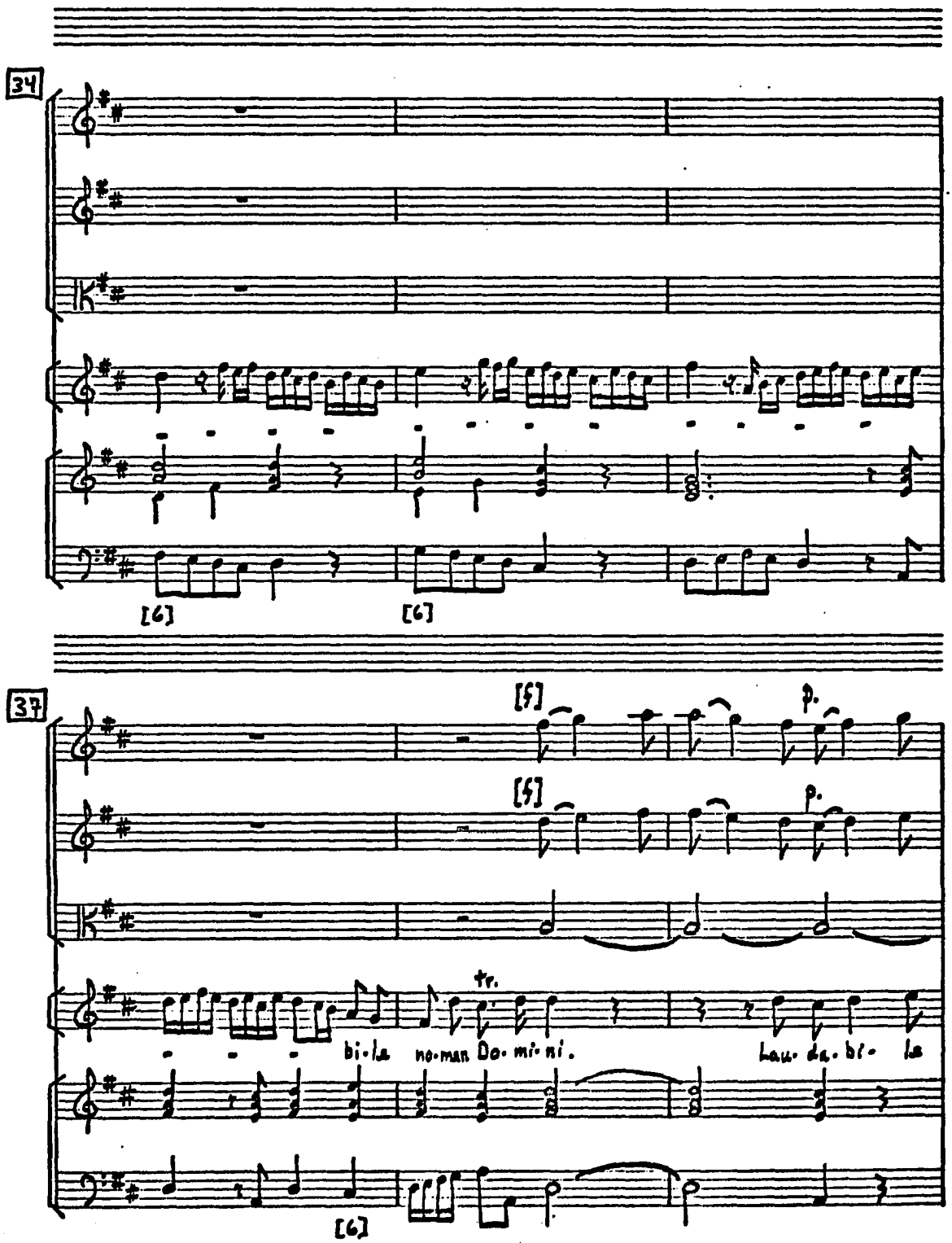


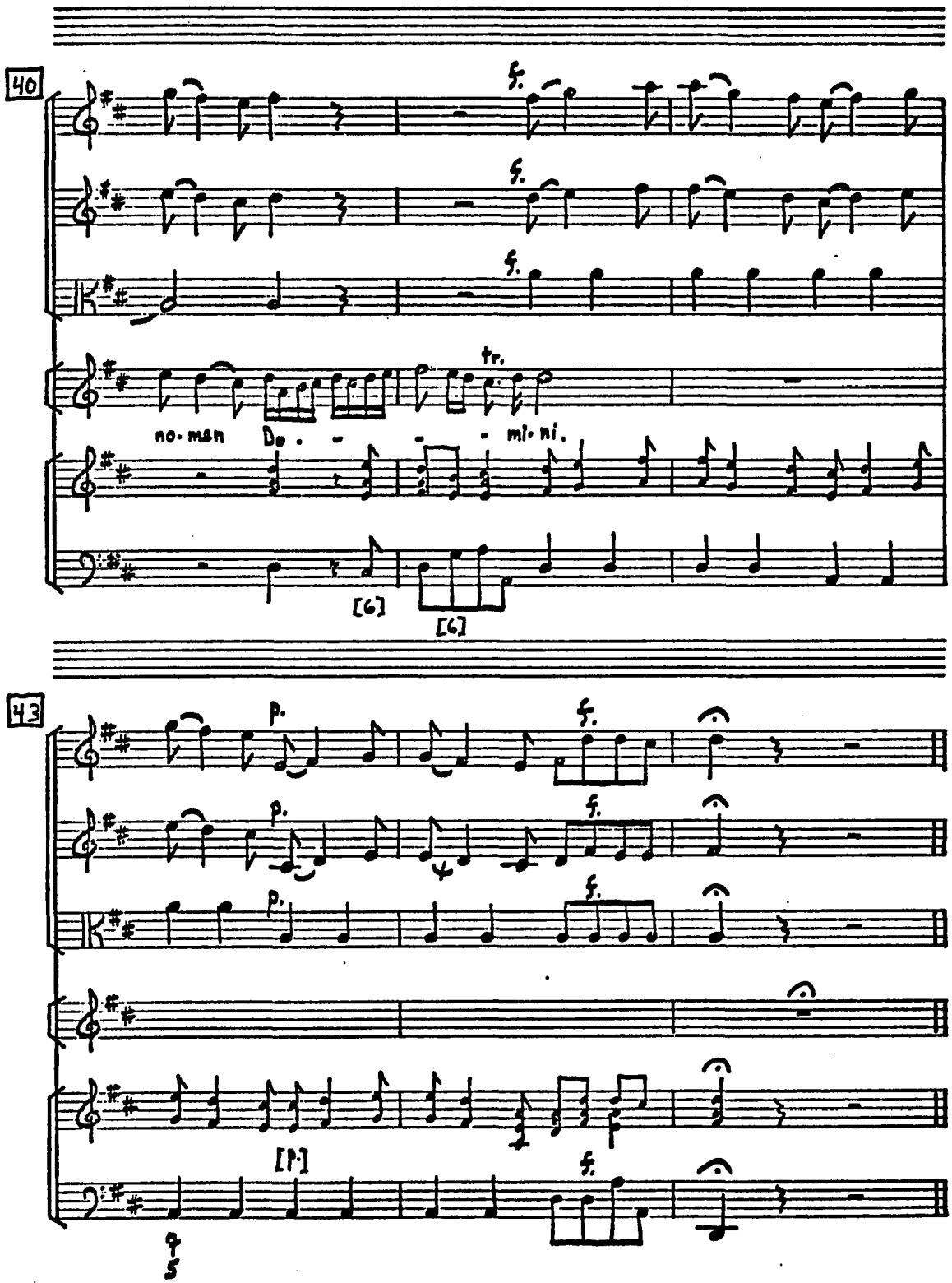

7
p!
f.
p.
f.
Tasto Solo
11
p.
p.
p.
p.
p.
A
so. lis or. . . . . .
Tasto Solo


15
tu
us-qua ad oc- ca- - - - sum,
18
f.
f.
[pp]
-da-bi-le no-men Do-mi-ni, Lau- da- bi- le no-men Do-mi-ni.
[6]
[6]
Tasto Solo


21
p.
p.
lau- da-
[6]
24
[f]
[f]
[f]
tr.
-da- bi-le no-men Do- - mi- ni.
[4]
[6]
#
[6]


27
p.
p.
A so- lis or- tu us-que ad oc- ca- - - -
Tasto Solo
31
p.
sum, hau- de.

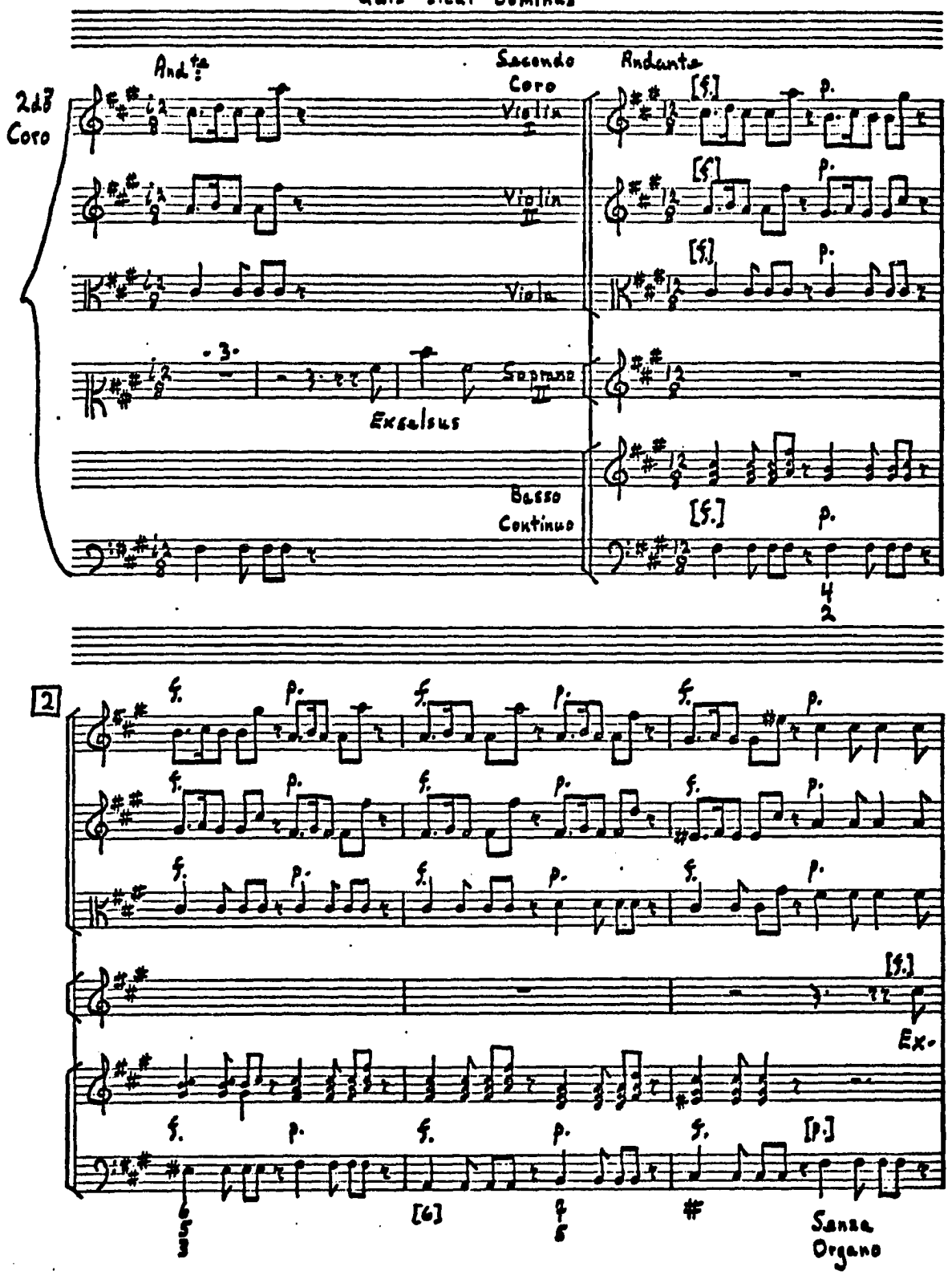

34
[6]
[6]
37
[5]
[5]
tr.
bi·la no·mas Do·mi·ni.
Lau·da·bi· la
[6]

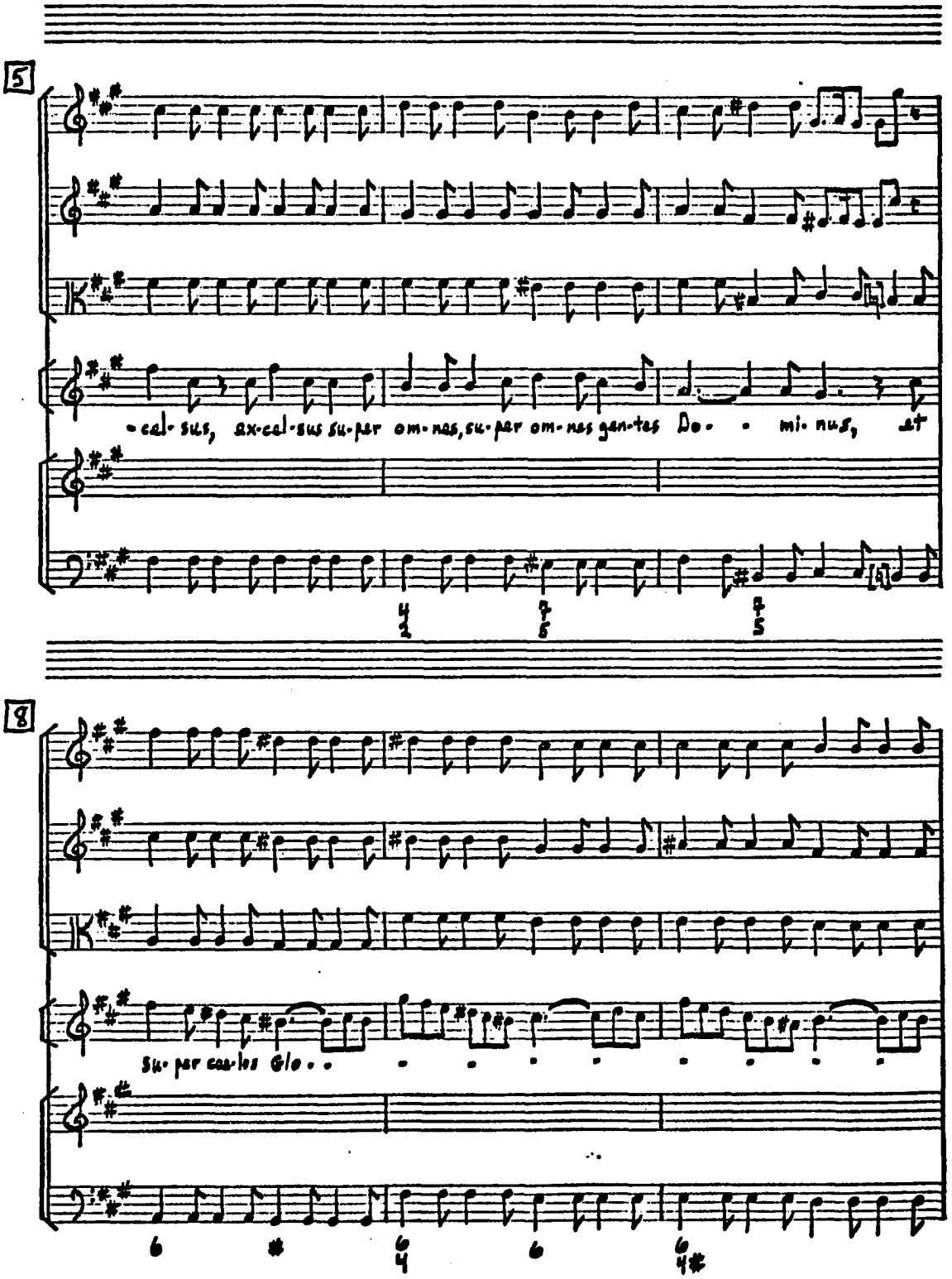

40
f.
tr.
no. man
Do. - - - mi. ni.
[6]
[6]
43
p.
f.
[P]

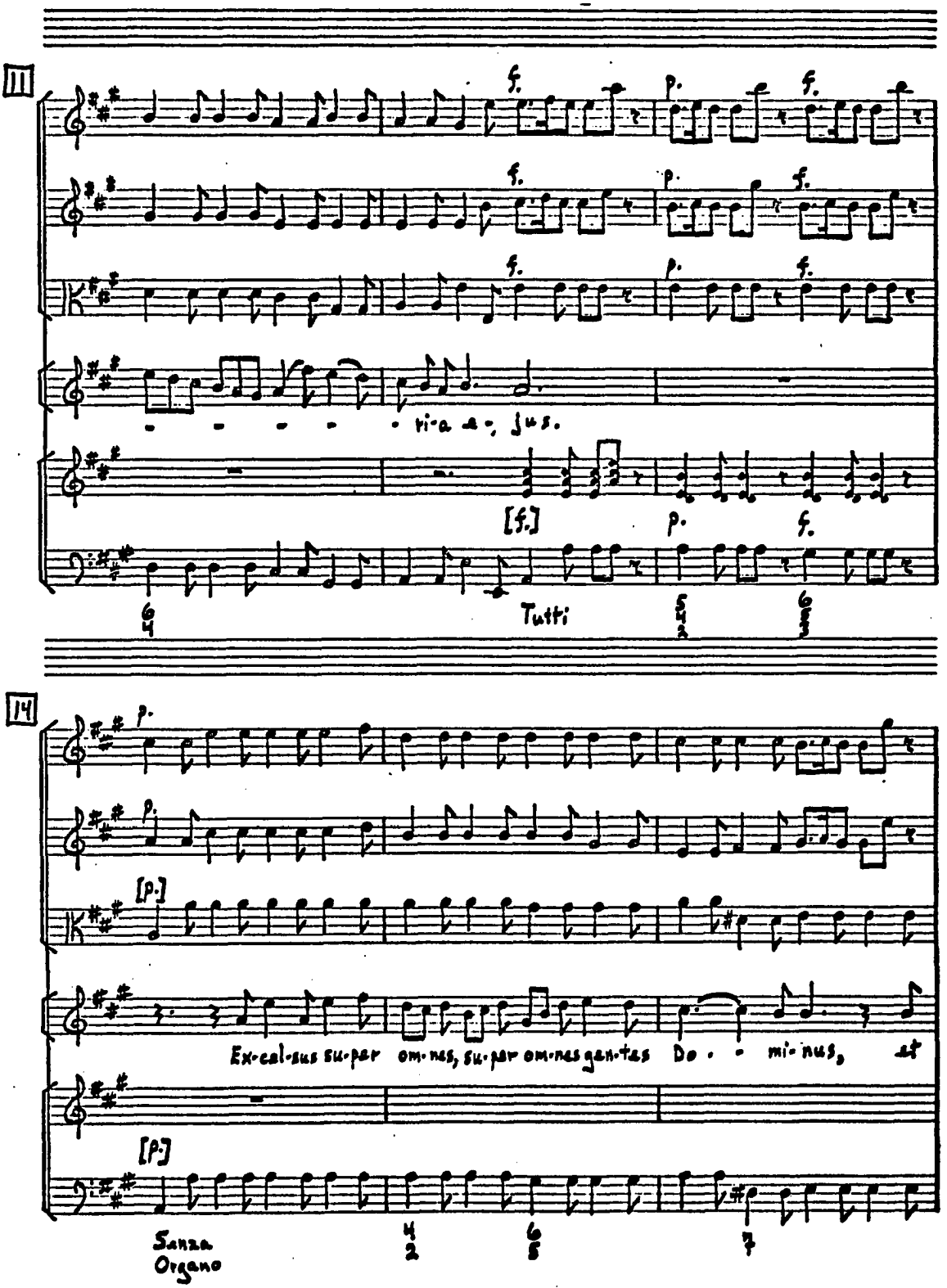
III

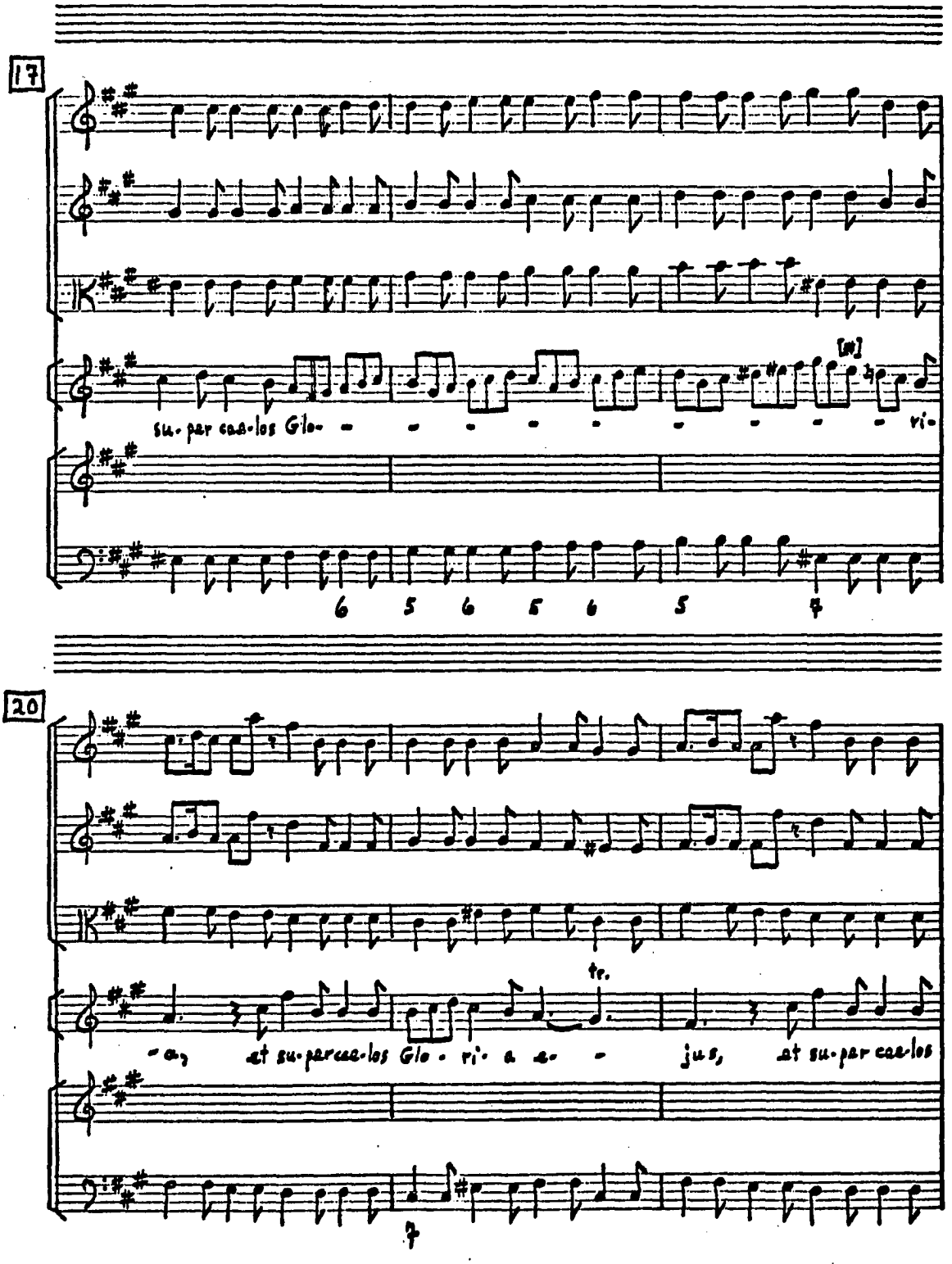
Excelsus super nos

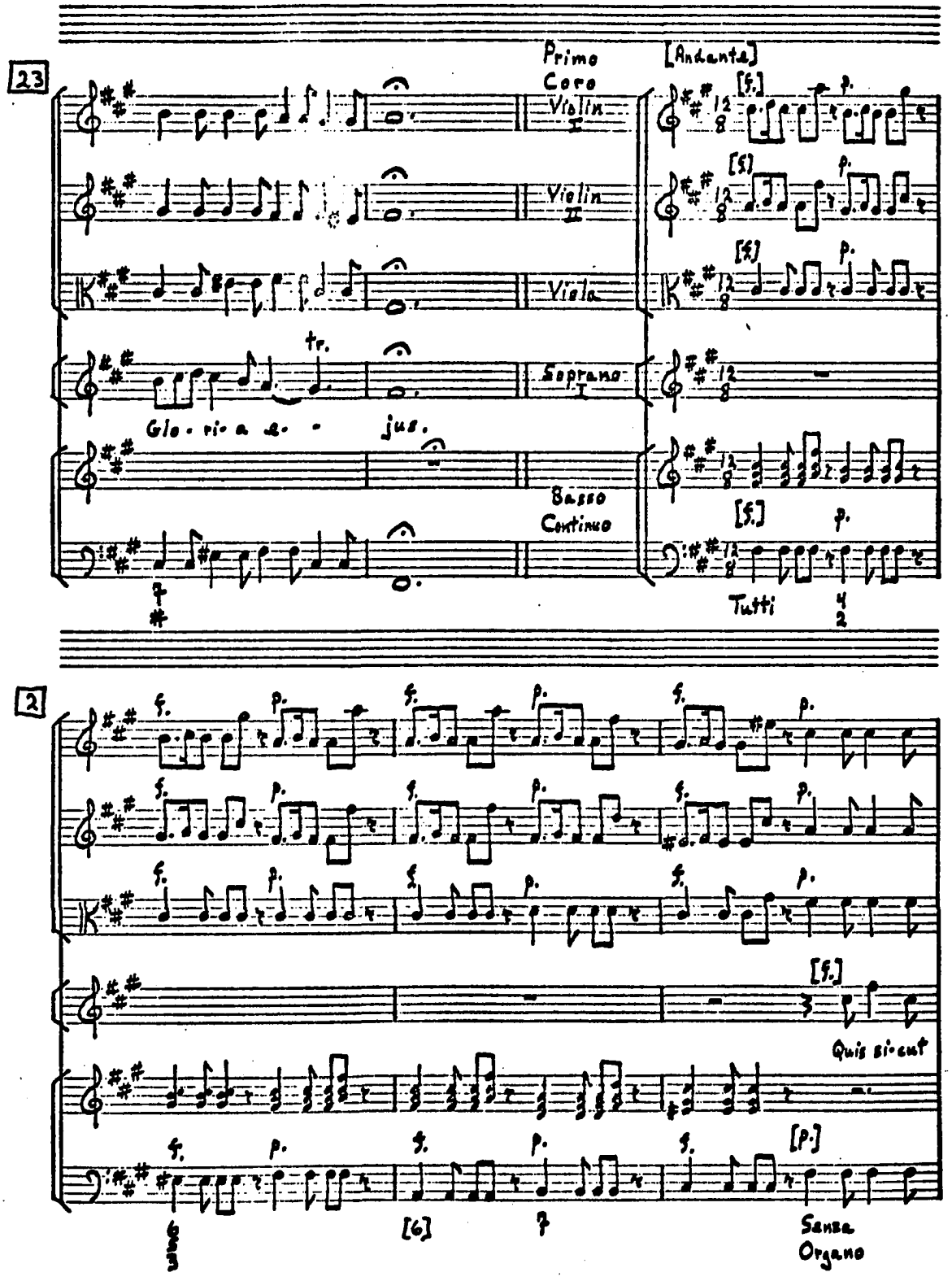
Quis sicut Dominus

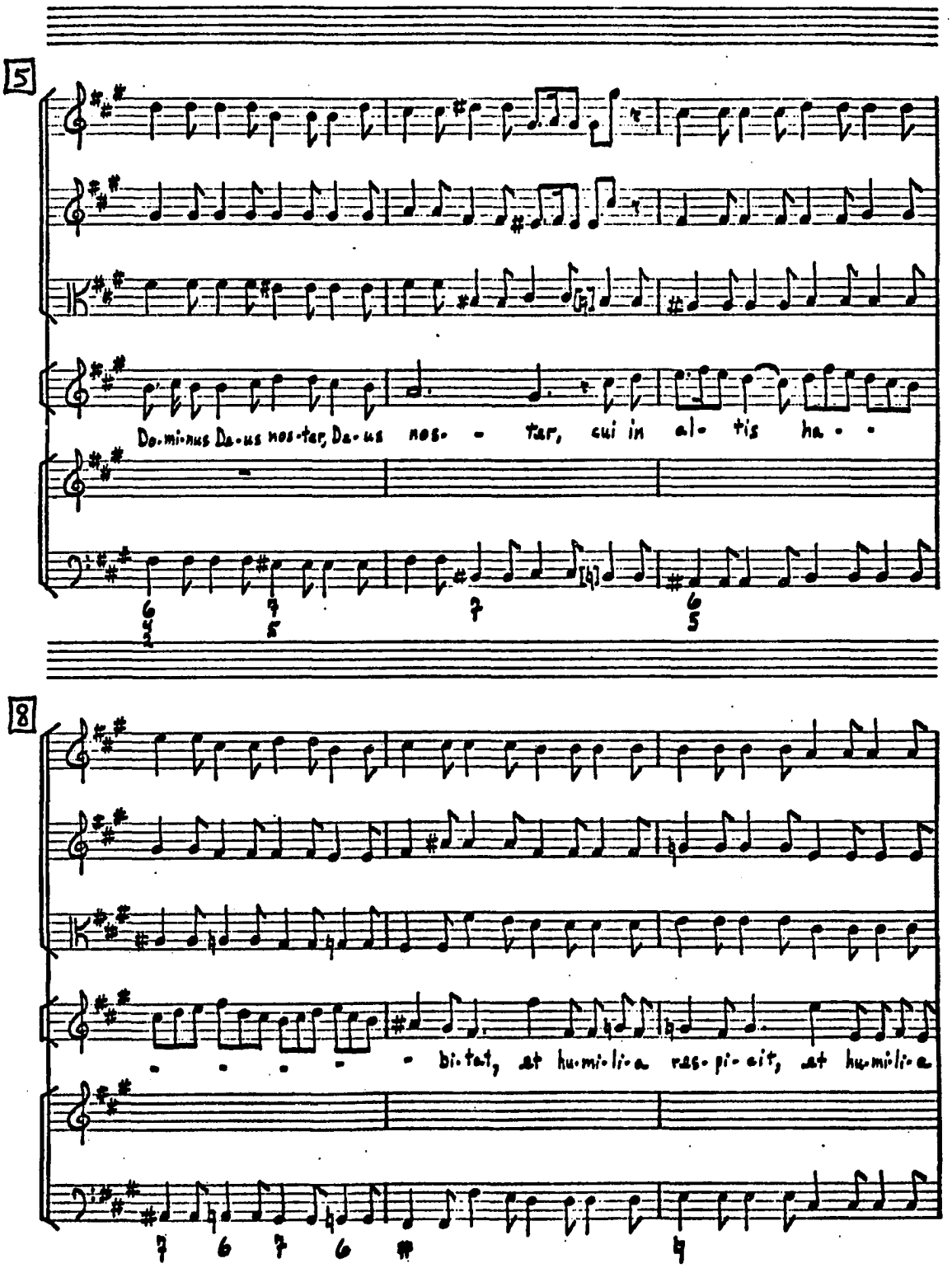


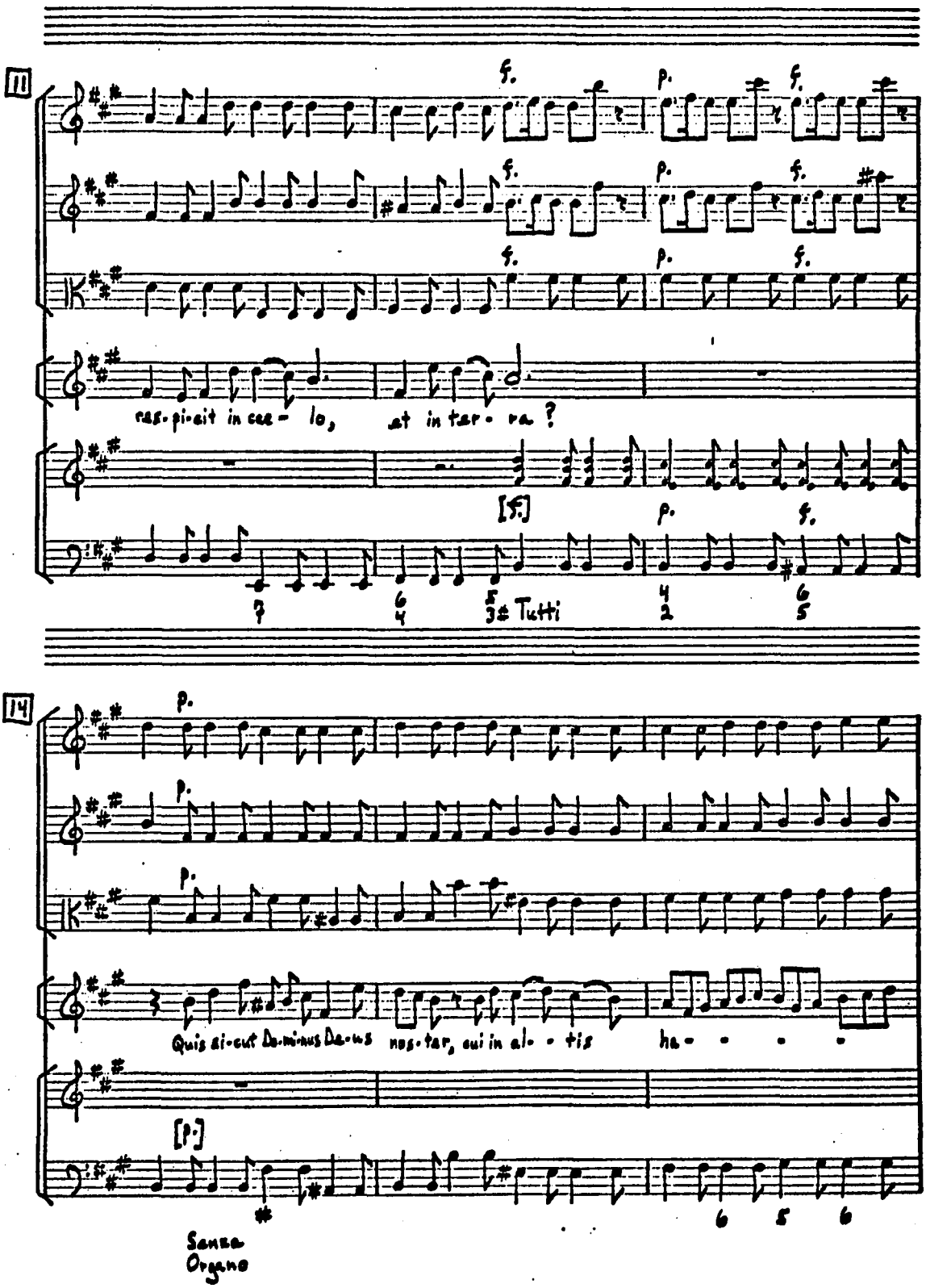

5
-cel-sus, ax-cel-sus su-per om-nes, su-per om-nes gen-tes Do- - mi-nus, et
8
su-per cae-los Glo- - - - - - - -

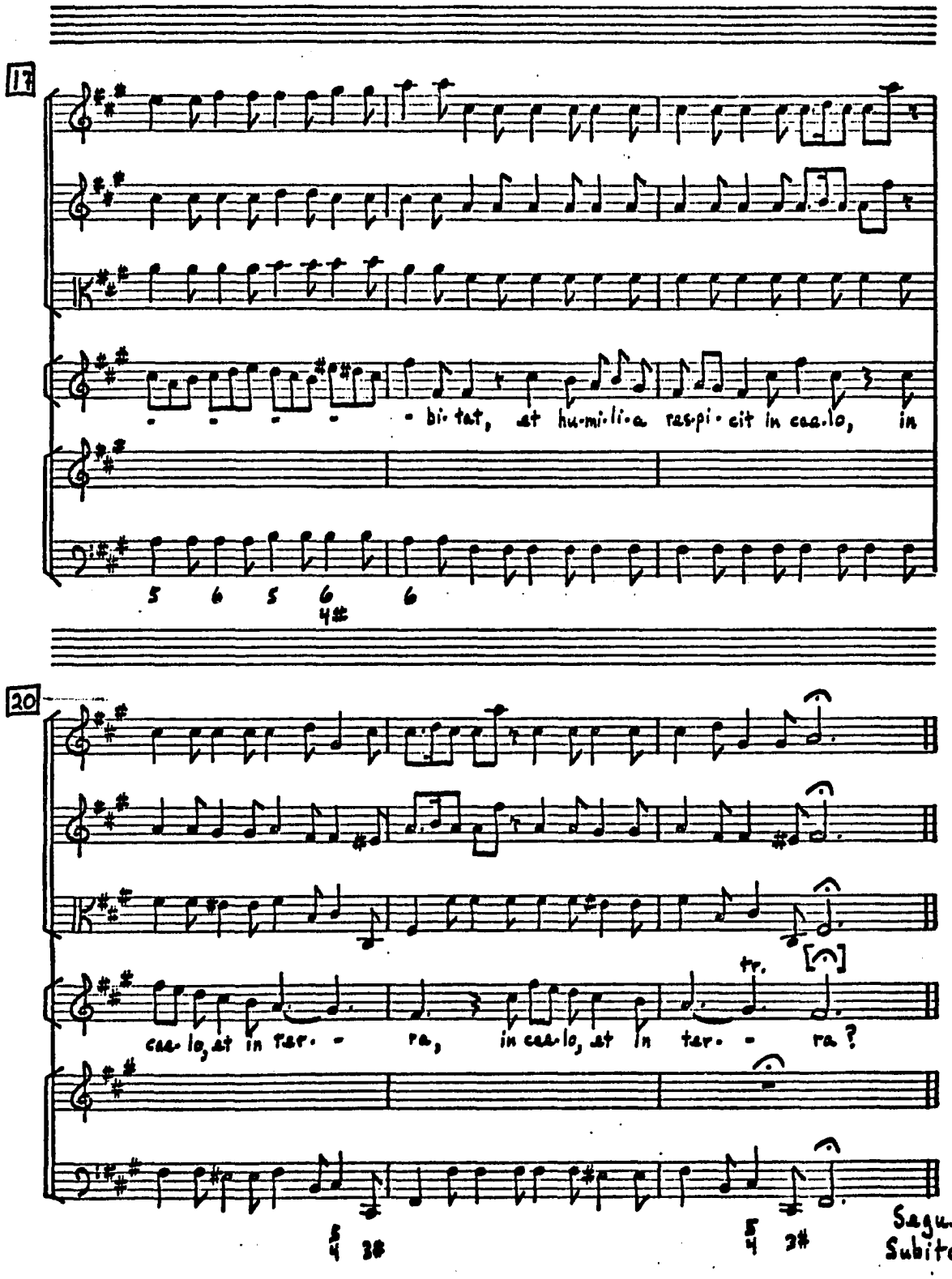

11
f.
p.
f.
ri-a a-, jus.
[f.]
p.
f.
Tutti
14
p.
[p.]
Ex-cel-sus su-per om-nes, su-per om-nes gen-tes Do - mi-nus, at
[p.]
Senza
Organo


17
su- per cae-los Glo- - - - - - - - - - vi-
6 5 6 5 6 5 4
20
tr.
- a, at su-per cae-los Glo - ri- a a- - jus, at su-per cae-los
4


23
Primo Coro
Violin I
Violin II
Viola
Soprano I
Basso Continuo
Glo - ri - a a - jus.
tr.
[Andante]
[f.]
p.
Tutti
2
f.
p.
[f.]
Quis si-cut
[p.]
[6]
Senza Organo

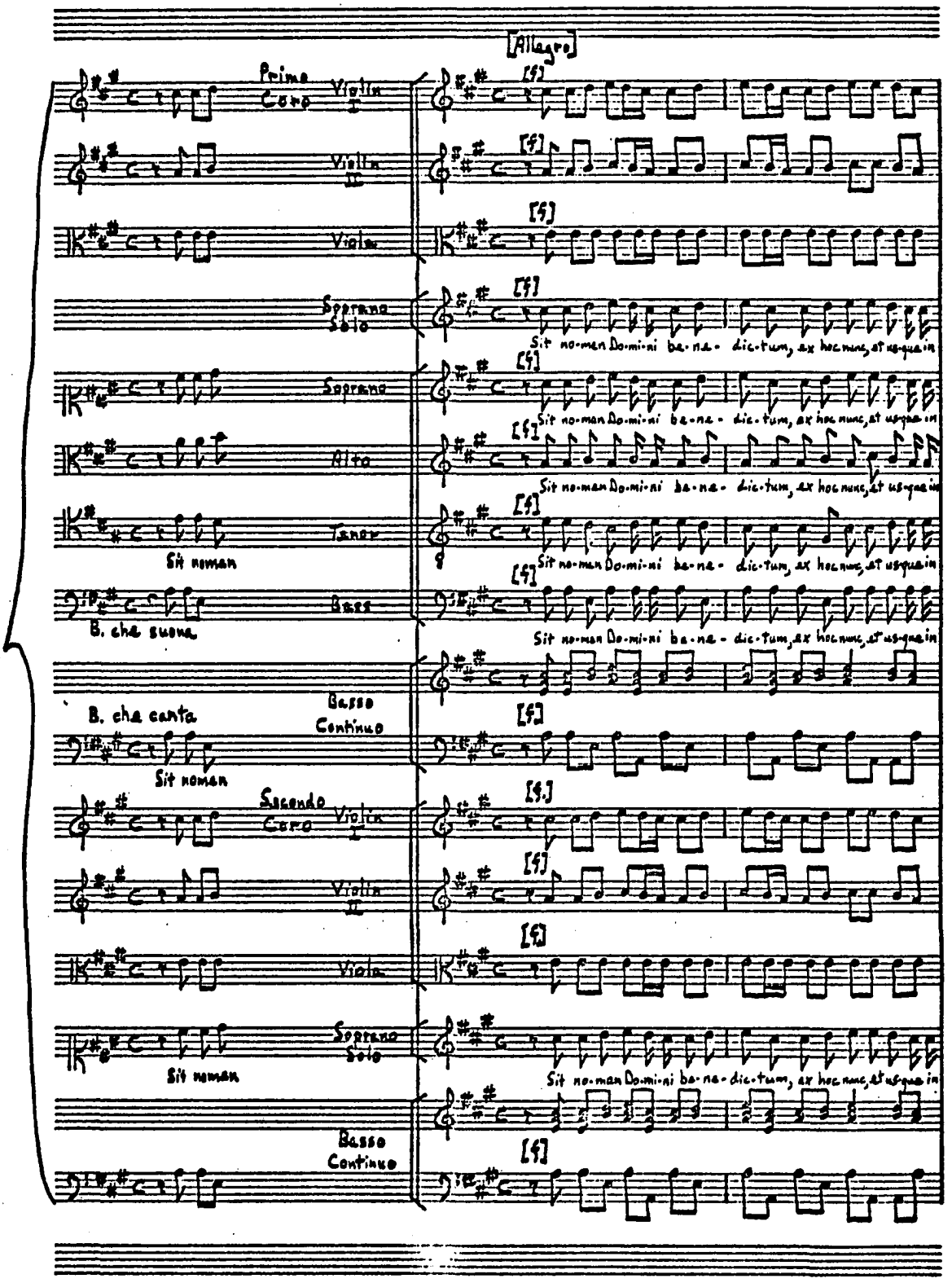

5
Do.mi.nus Da.us nos.tar, Da.us nos. - tar, cui in al. tis ha. .
8
. . . . - bi.tat, at hu.mi.li.a ras.pi.cit, at hu.mi.li.a

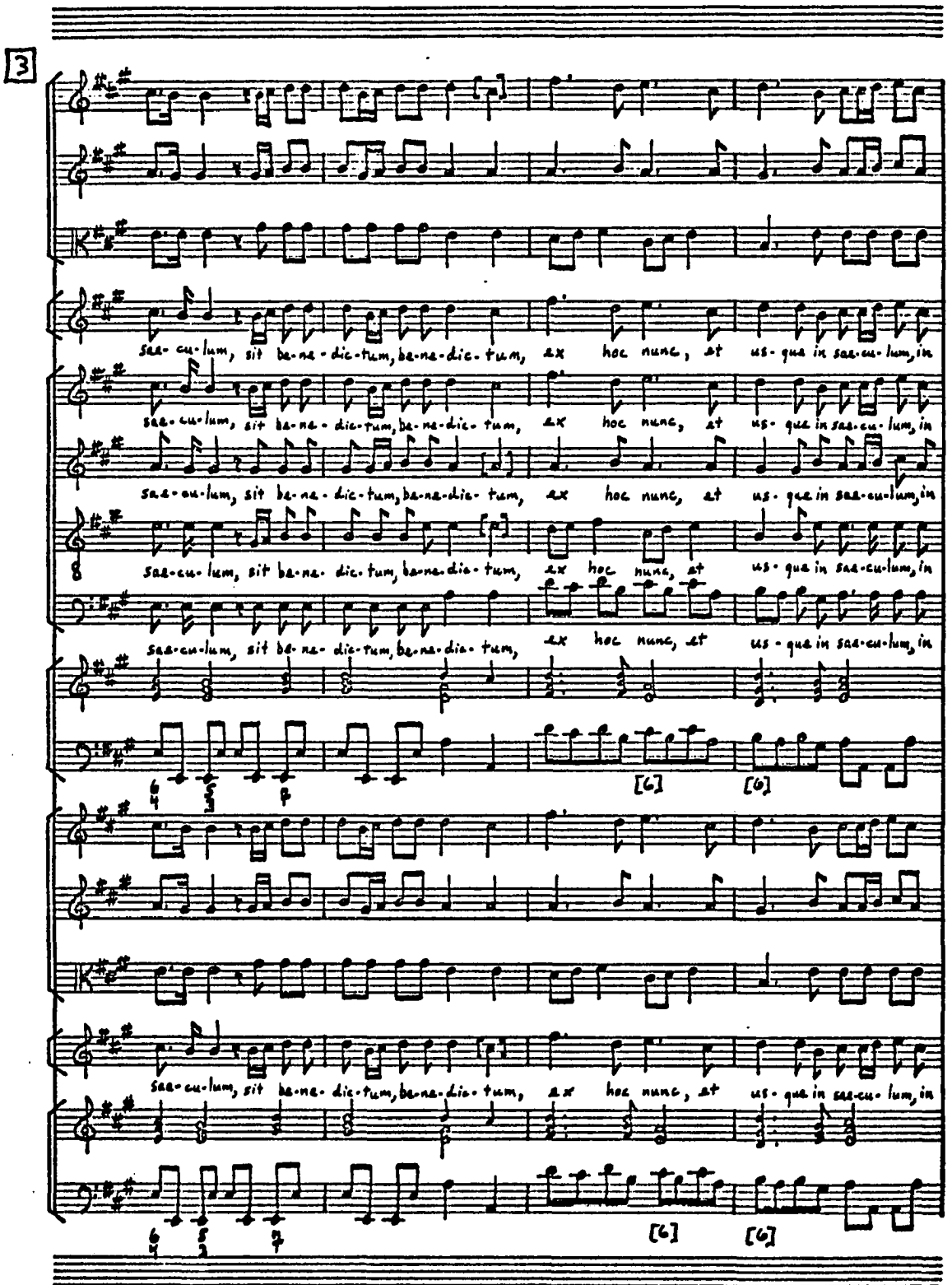

11
f.
p.
f.
respicit in coe- lo, aut in ter- ra ?
[f.]
p.
f.
Tutti
14
p.
Quis sicut Dominus Deus nos- ter, qui in al- - tis ha- - - -
[p.]
Senza
Organo

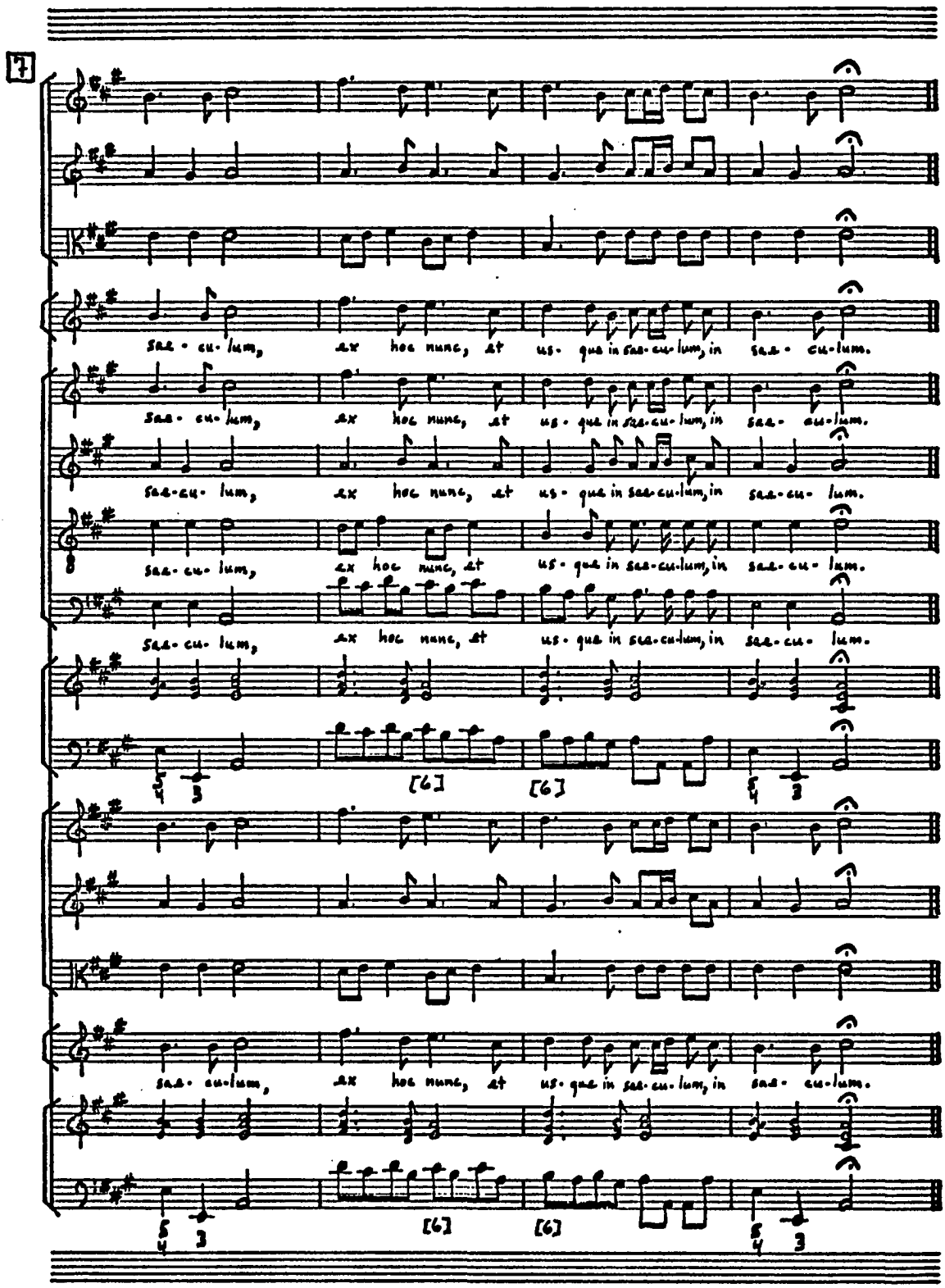

17
bi-tat, at hu-mi-li-a
ras-pi-cit in cae-lo, in
5 6 5 6 6
4#
20
cae-lo, at in ter- ra, in cae-lo, at in ter- ra?
tr.
5 5
4 3# 4 3#
Sagua
Subito

IV

Sit noman Domini

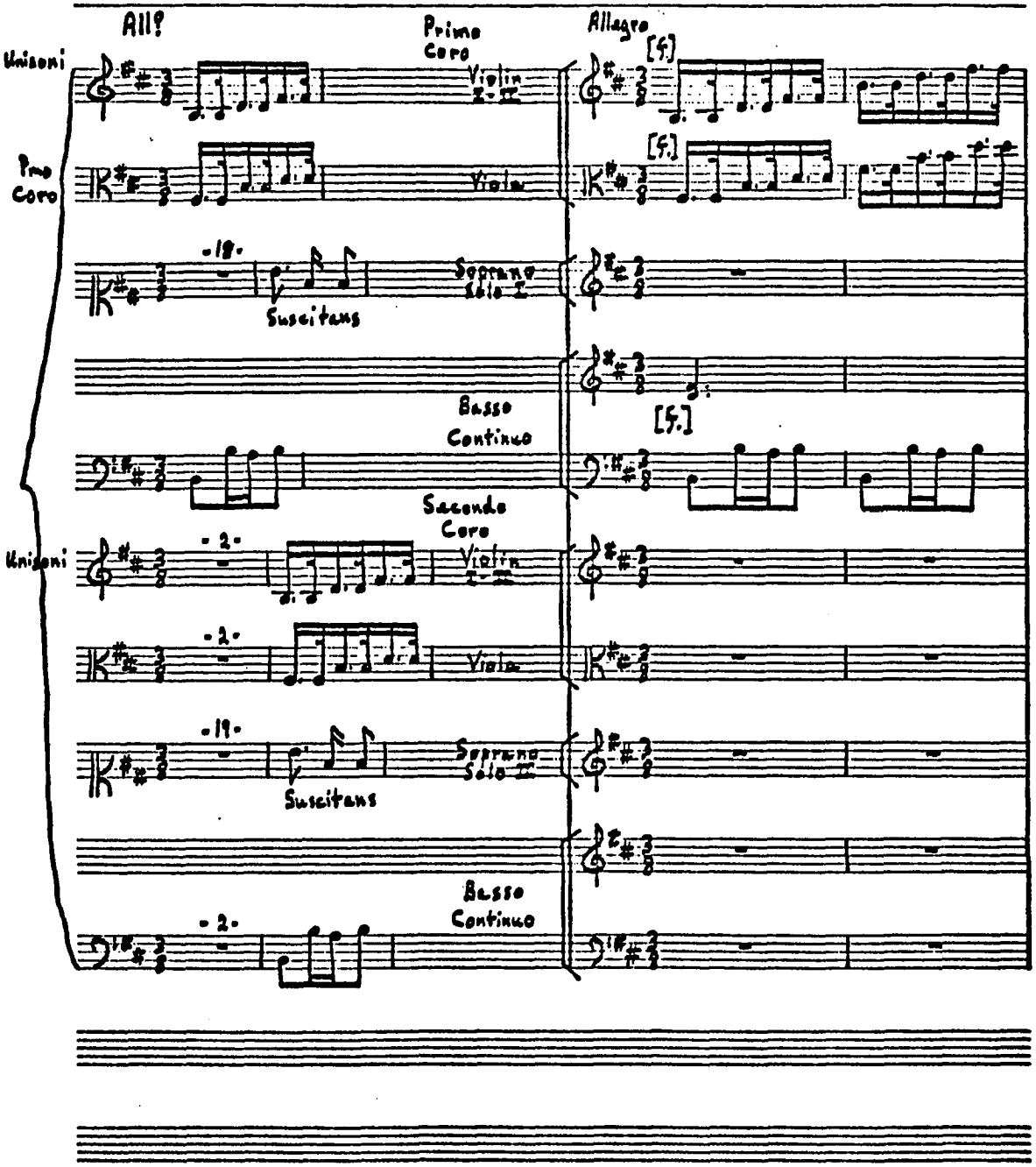


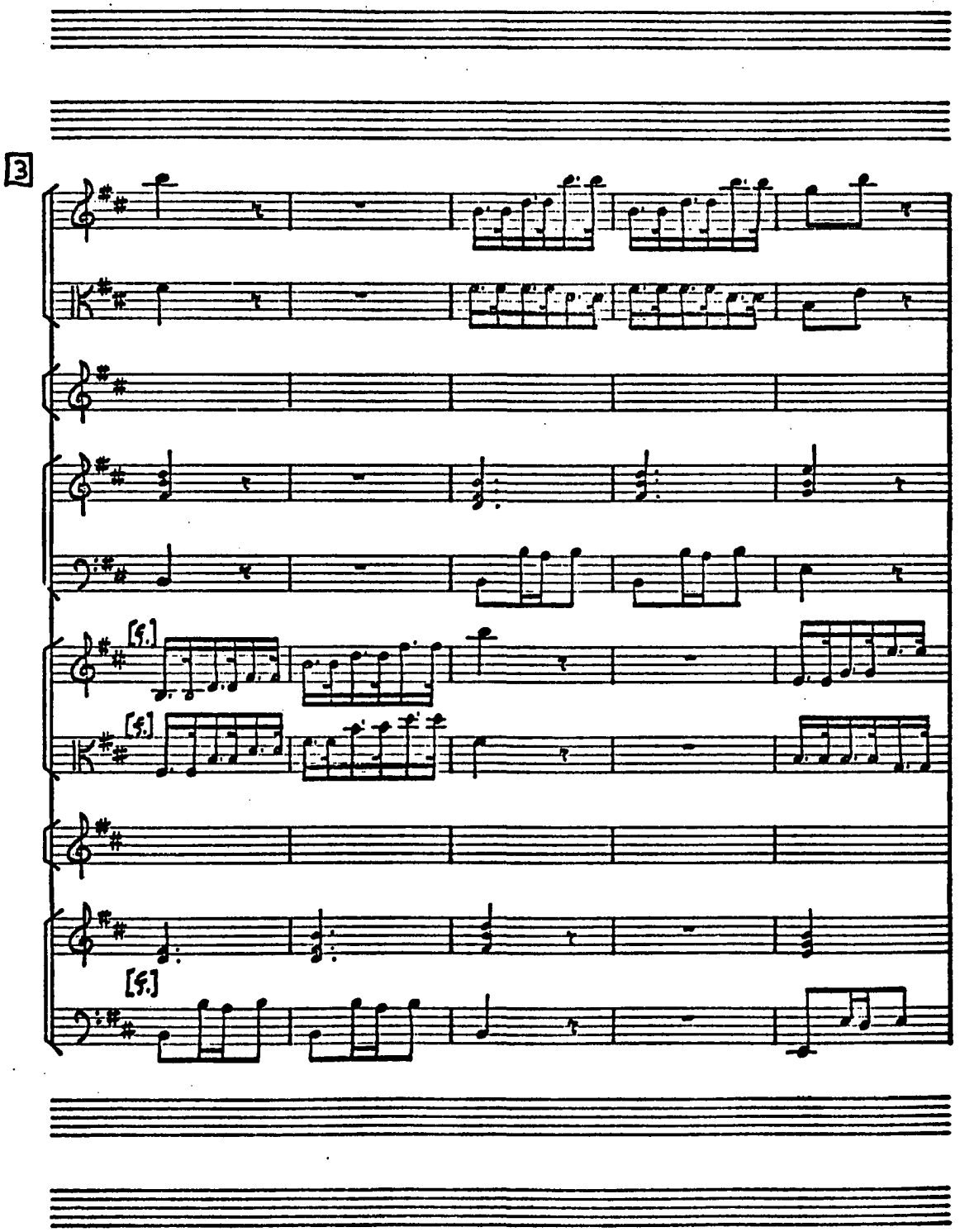

3
sae-cu-lum, sit be-ne-dic-tum, be-ne-dic-tum, ex hoc nunc, et us-que in sae-cu-lum, in
sae-cu-lum, sit be-ne-dic-tum, be-ne-dic-tum, ex hoc nunc, et us-que in sae-cu-lum, in
sae-cu-lum, sit be-ne-dic-tum, be-ne-dic-tum, ex hoc nunc, et us-que in sae-cu-lum, in
sae-cu-lum, sit be-ne-dic-tum, be-ne-dic-tum, ex hoc nunc, et us-que in sae-cu-lum, in
[6]
[6]
sae-cu-lum, sit be-ne-dic-tum, be-ne-dic-tum, ex hoc nunc, et us-que in sae-cu-lum, in
[6]
[6]

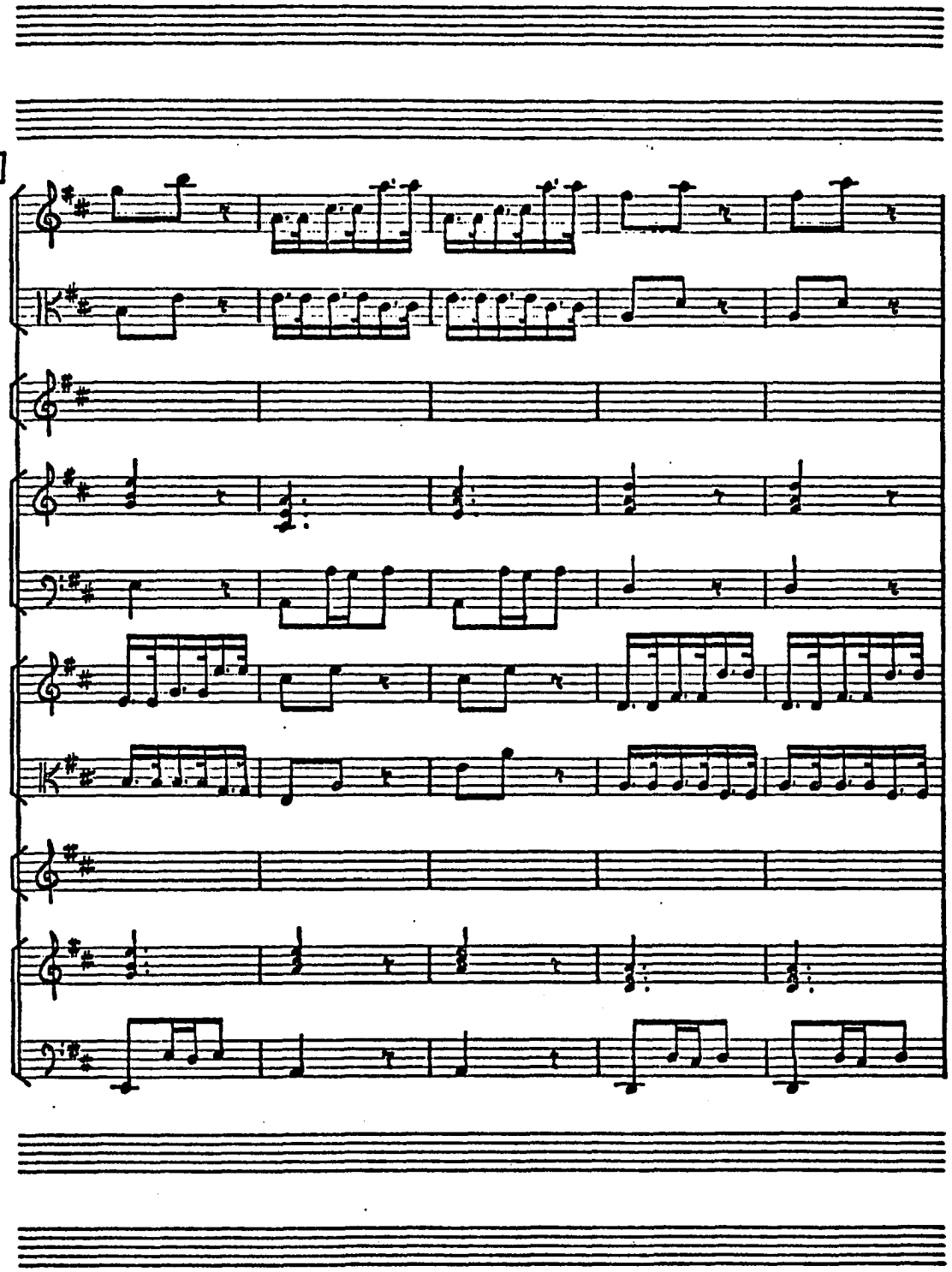

4
sae-cu-lum, ex hoc nunc, et us-que in sae-cu-lum, in sae-cu-lum.
sae-cu-lum, ex hoc nunc, et us-que in sae-cu-lum, in sae-cu-lum.
sae-cu-lum, ex hoc nunc, et us-que in sae-cu-lum, in sae-cu-lum.
sae-cu-lum, ex hoc nunc, et us-que in sae-cu-lum, in sae-cu-lum.
sae-cu-lum, ex hoc nunc, et us-que in sae-cu-lum, in sae-cu-lum.
[6]
[6]
sae-cu-lum, ex hoc nunc, et us-que in sae-cu-lum, in sae-cu-lum.
[6]
[6]

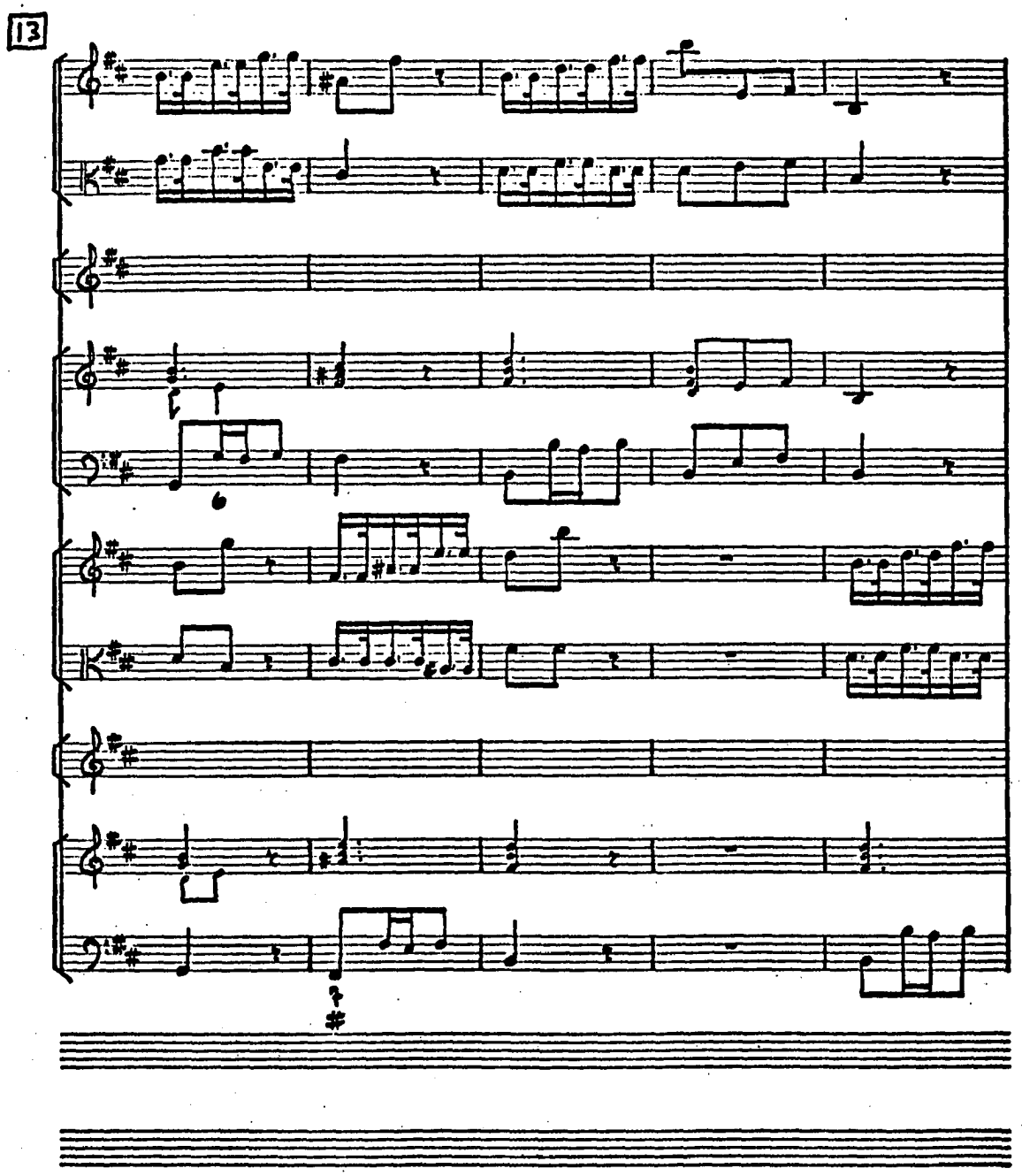
V

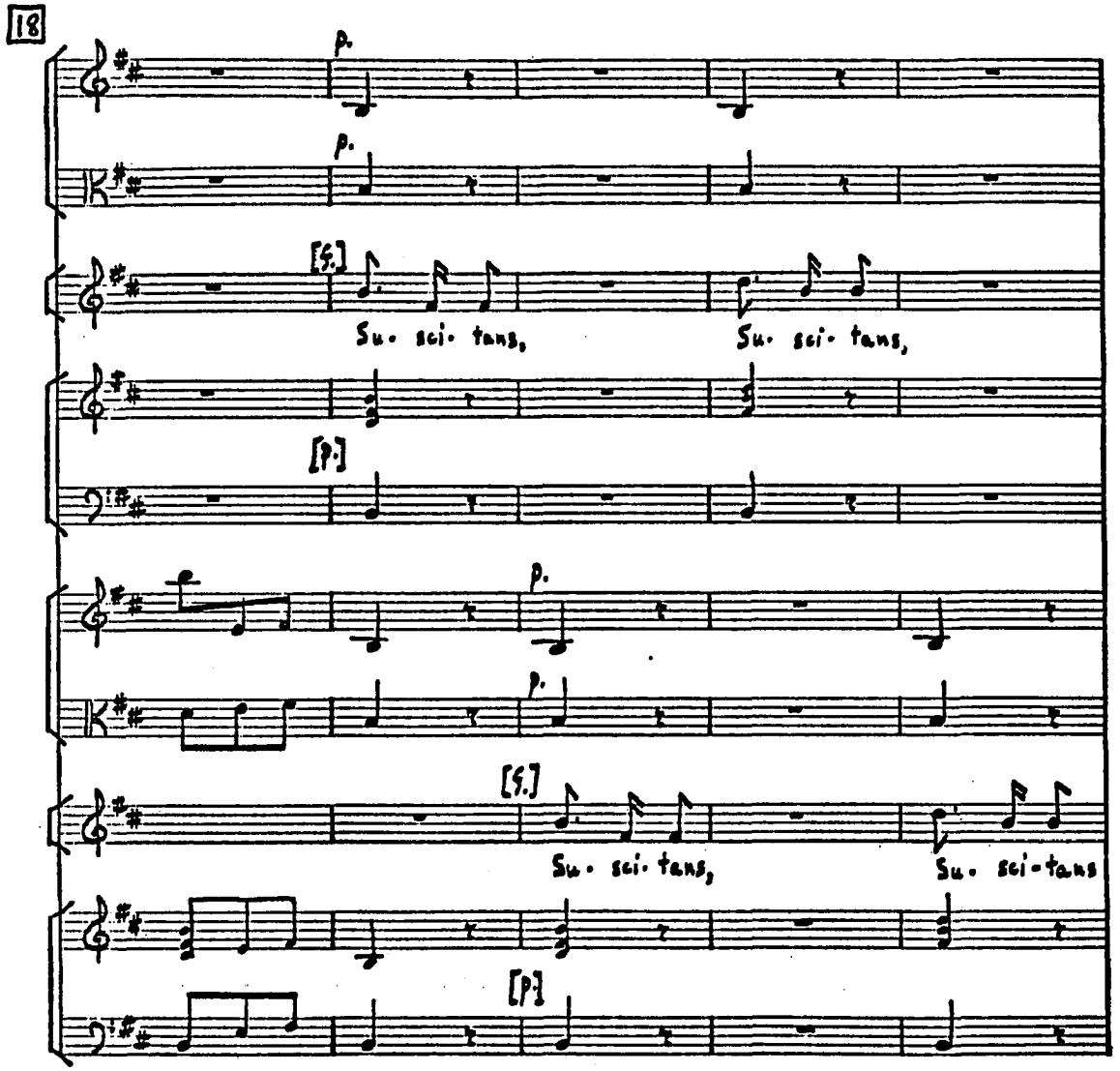
Suscitans a terra

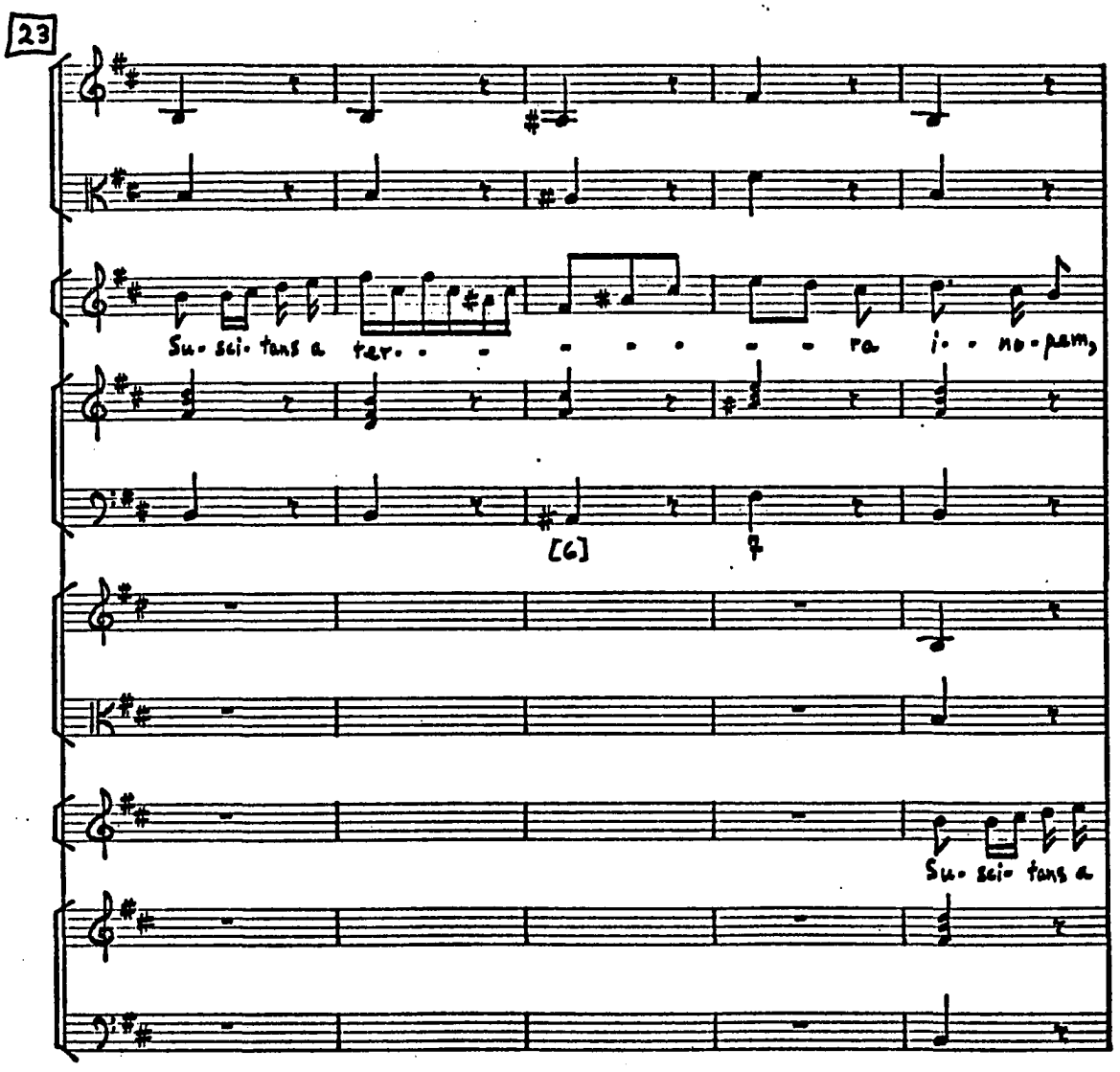


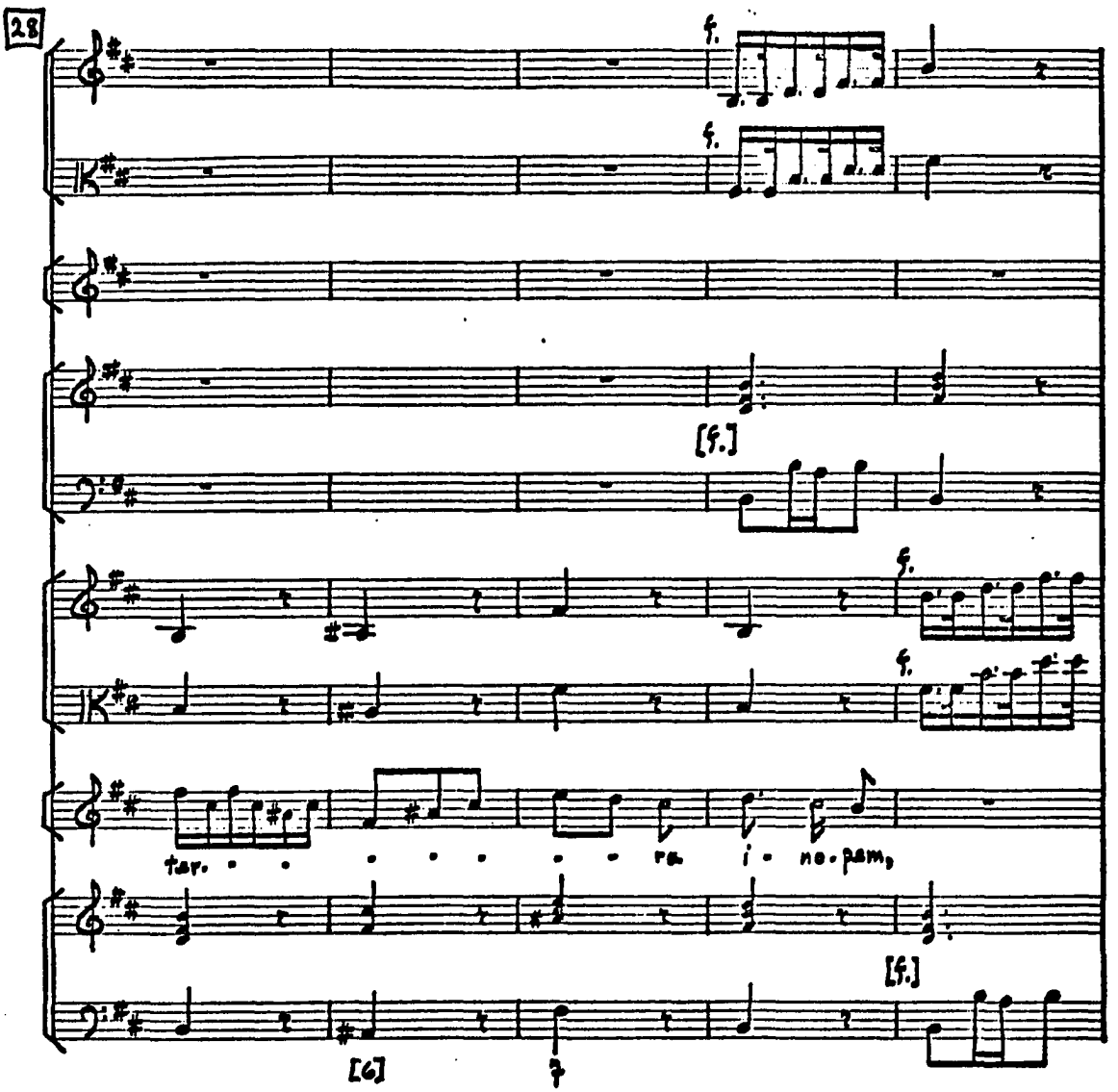

3
[5.]
[5.]
[5.]

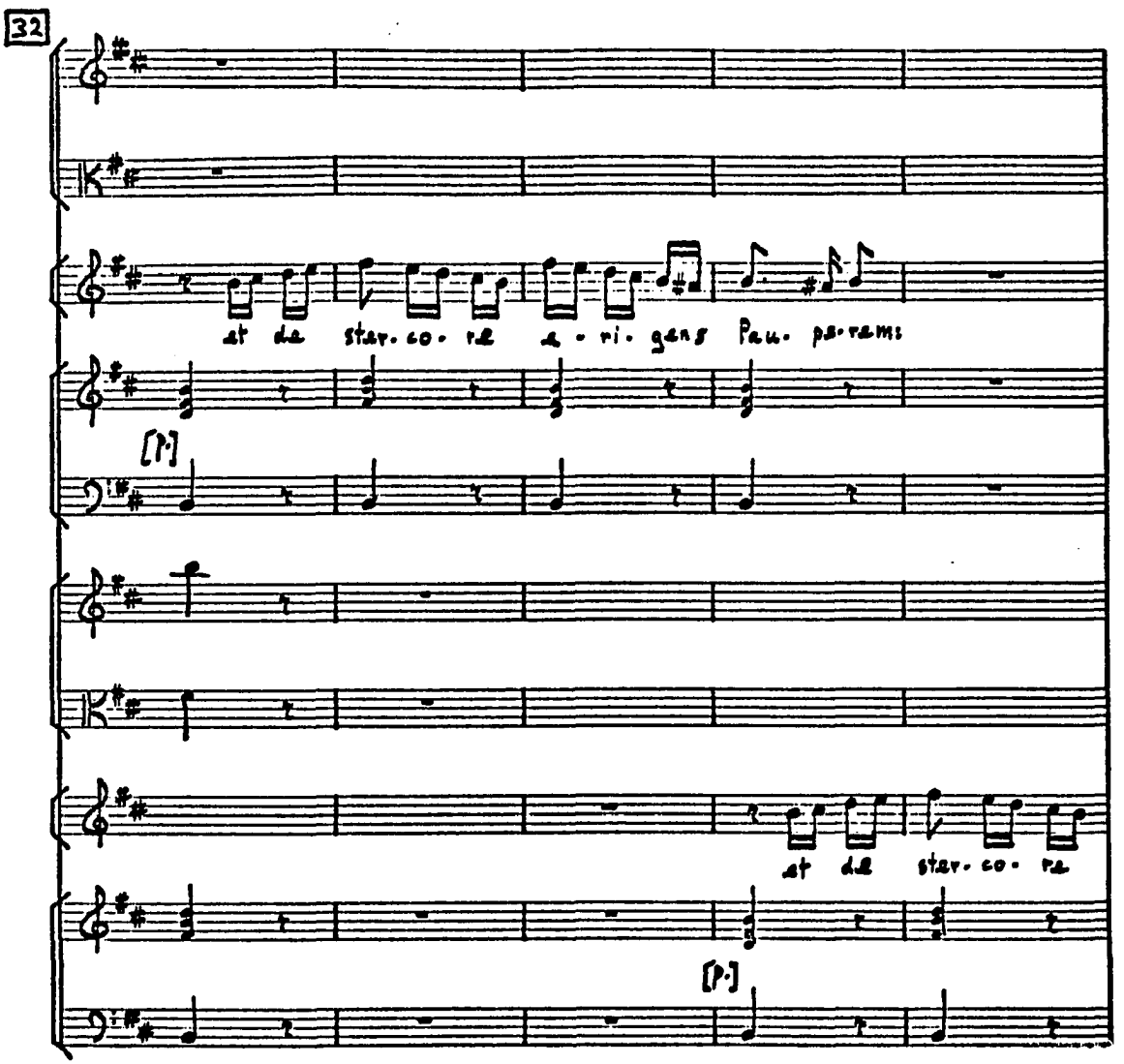

8

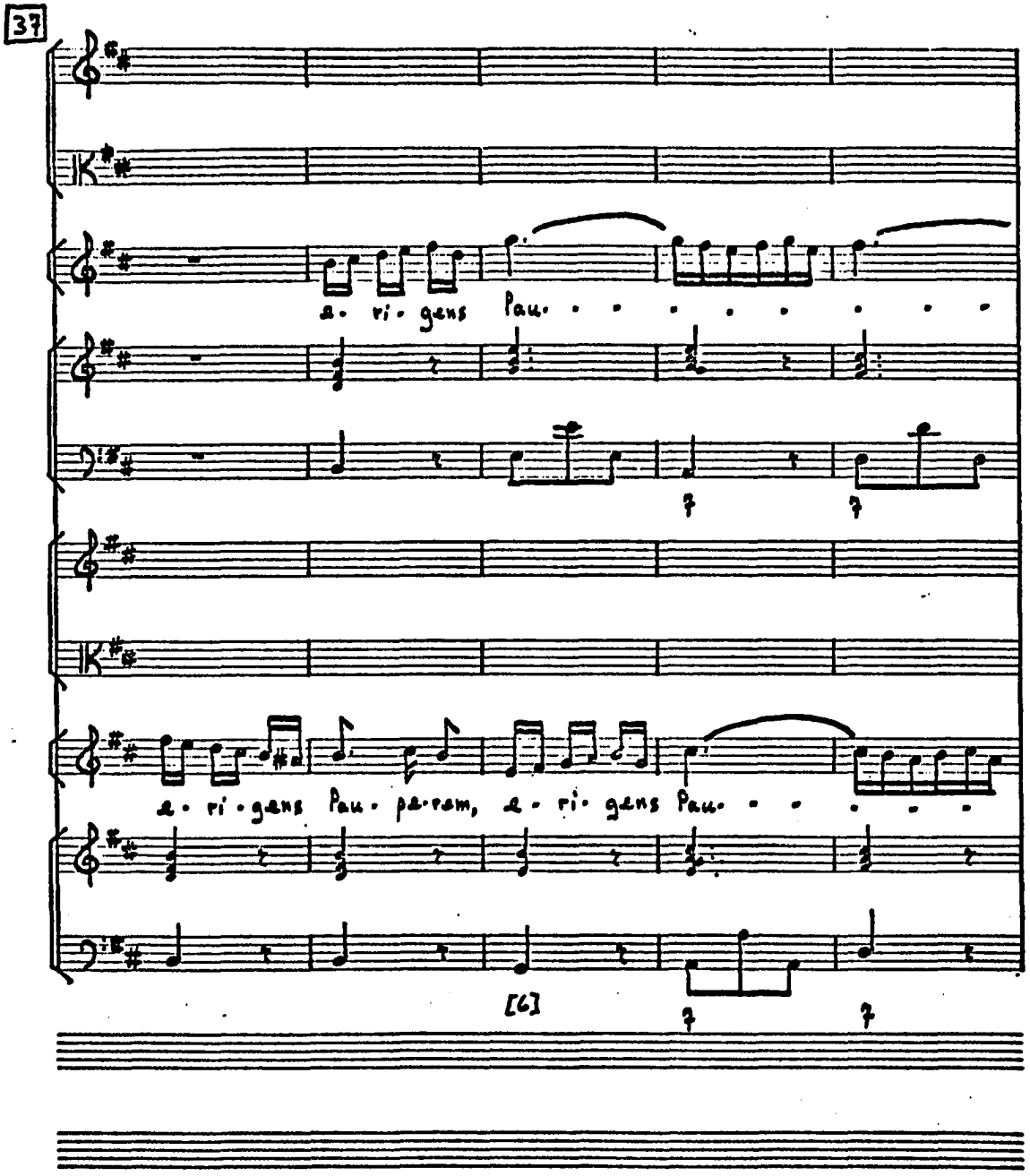

13

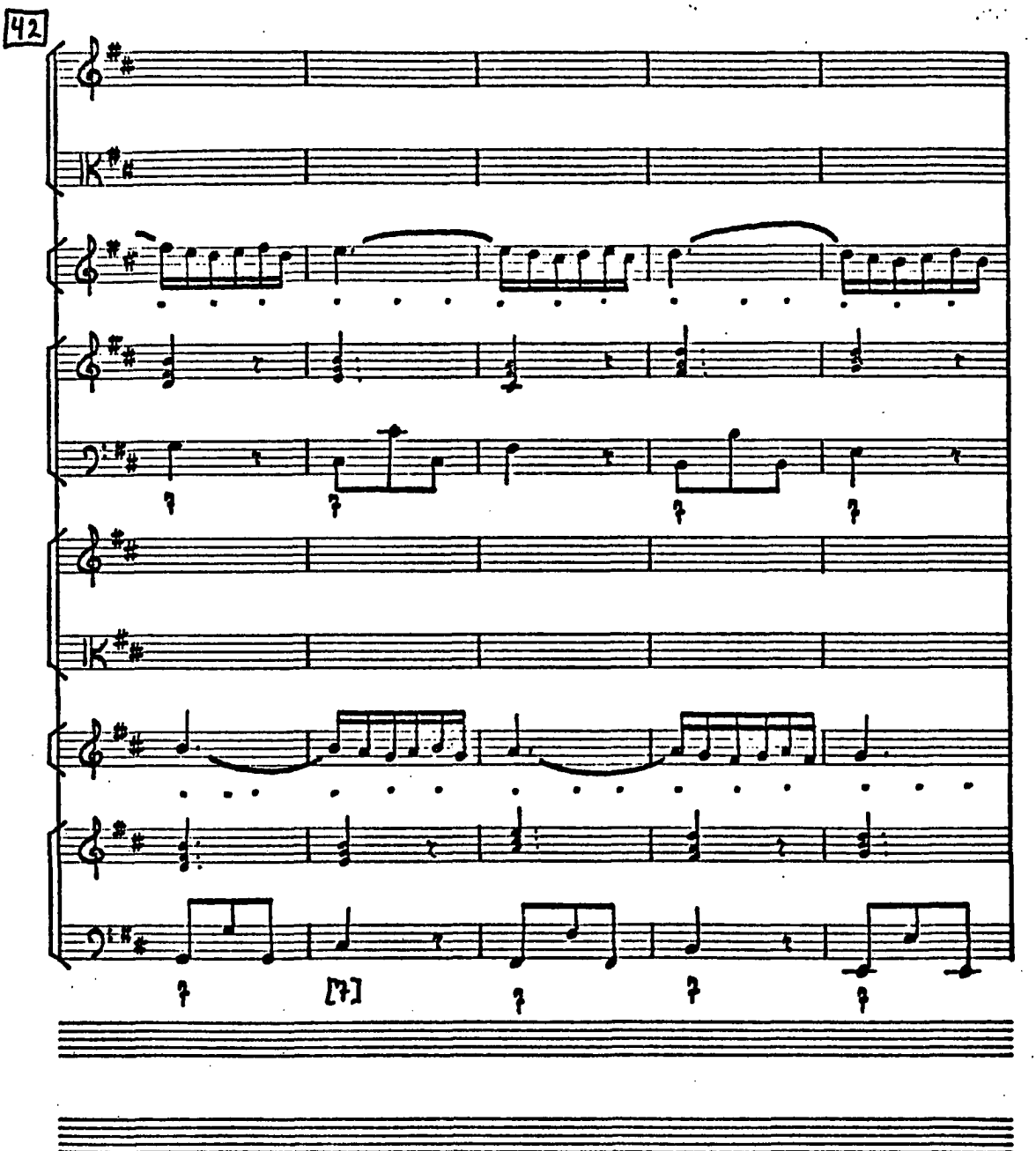

18
p.
p.
[f.]
Su. sci. tans,
Su. sci. tans,
[p.]
p.
p.
[f.]
Su. sci. tans,
Su. sci-tans
[p.]

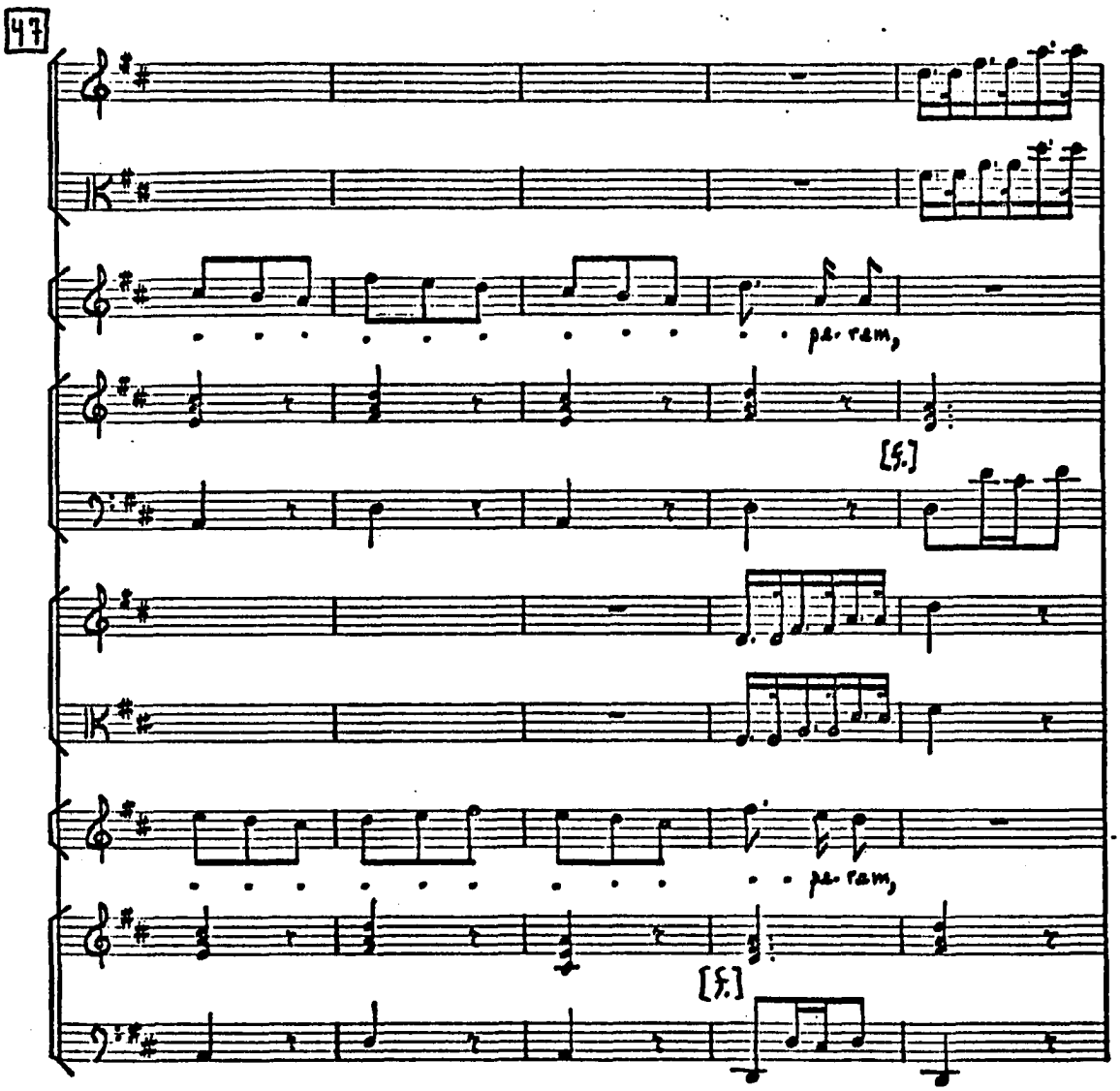

23
Su- sci- tans a ter- - - - - - - ra i- no- pam,
[6]
Su- sci- tans a

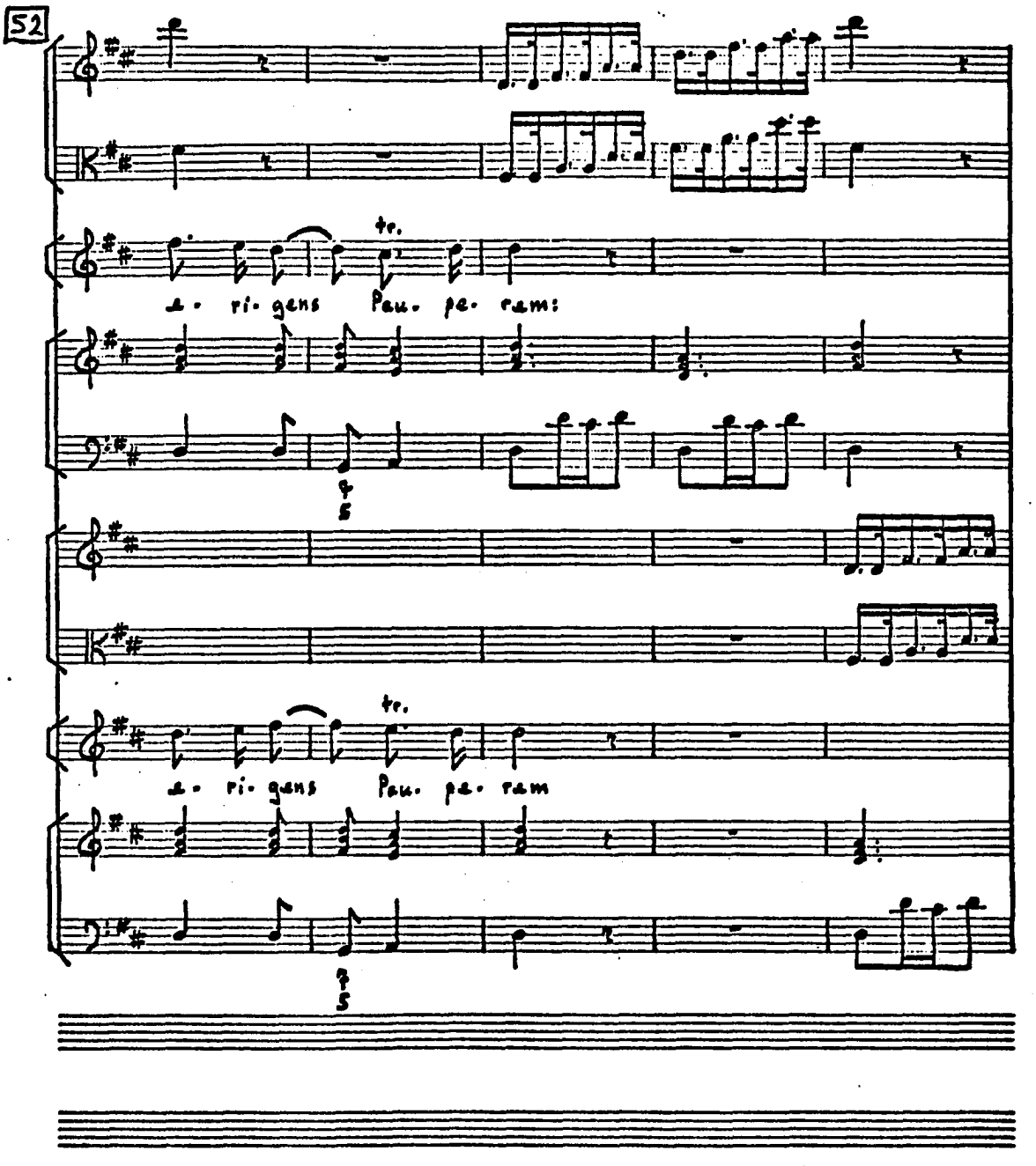

28
f.
f.
[f.]
f.
f.
tar. . . . . ra i - ne - pam,
[f.]
[6]
7

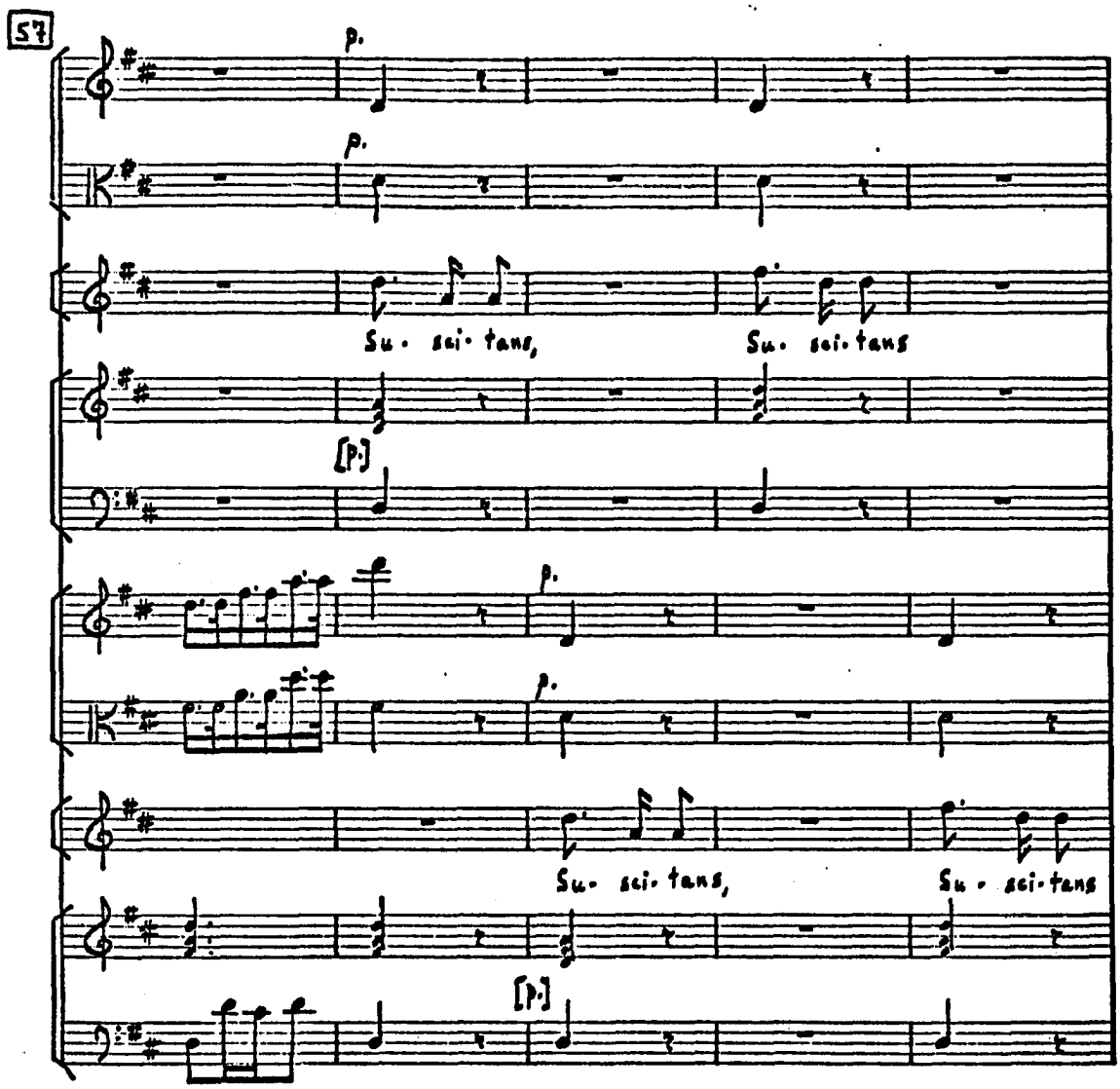

32
at de star. co. re a. ri. gens Pau. ps. ram:
[P.]
at de star. co. re
[P.]

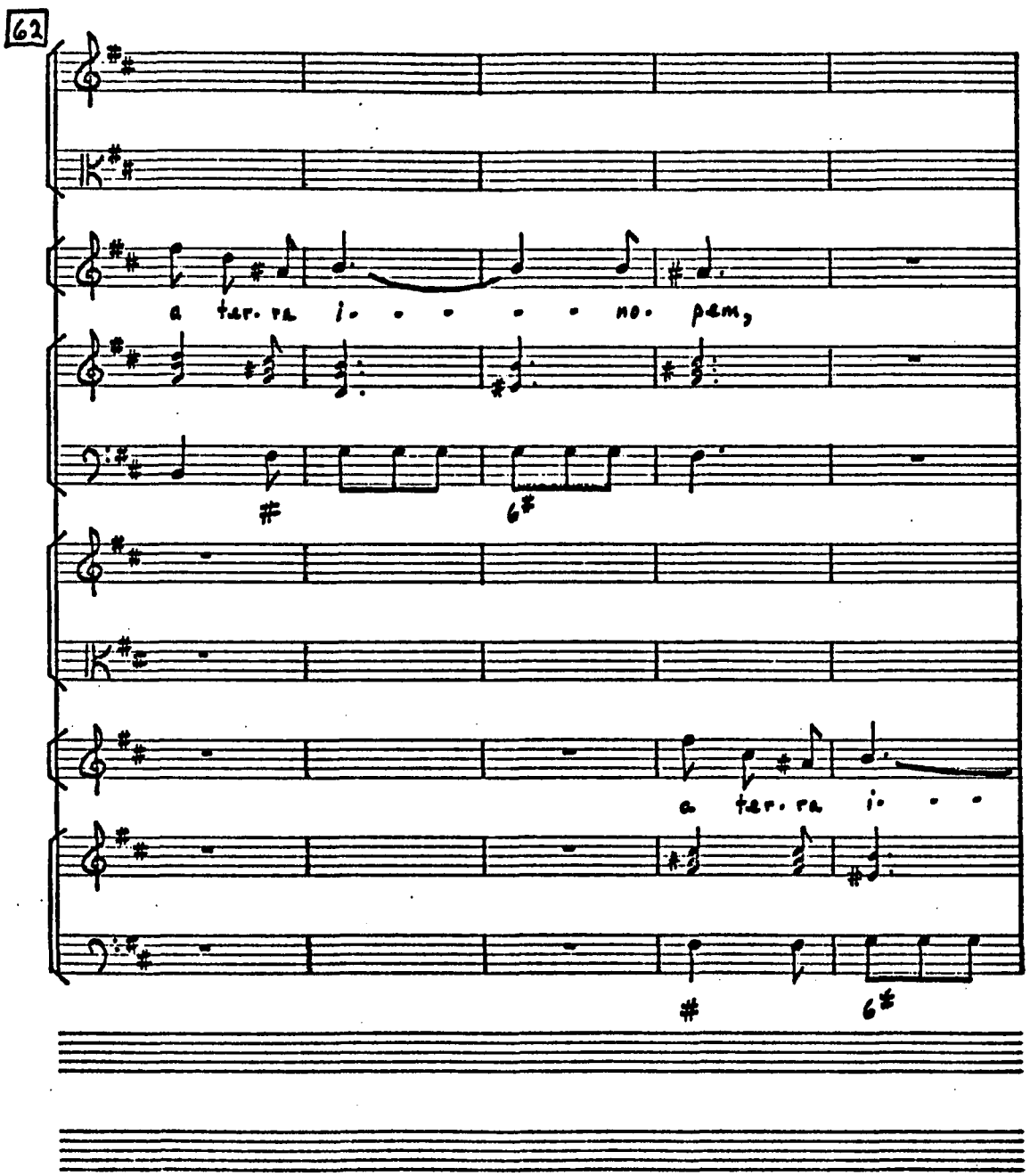

37
a - ri - gens Pau - - - - - - - - -
a - ri - gens Pau - pe - rem, a - ri - gens Pau - - - - - -
[6]

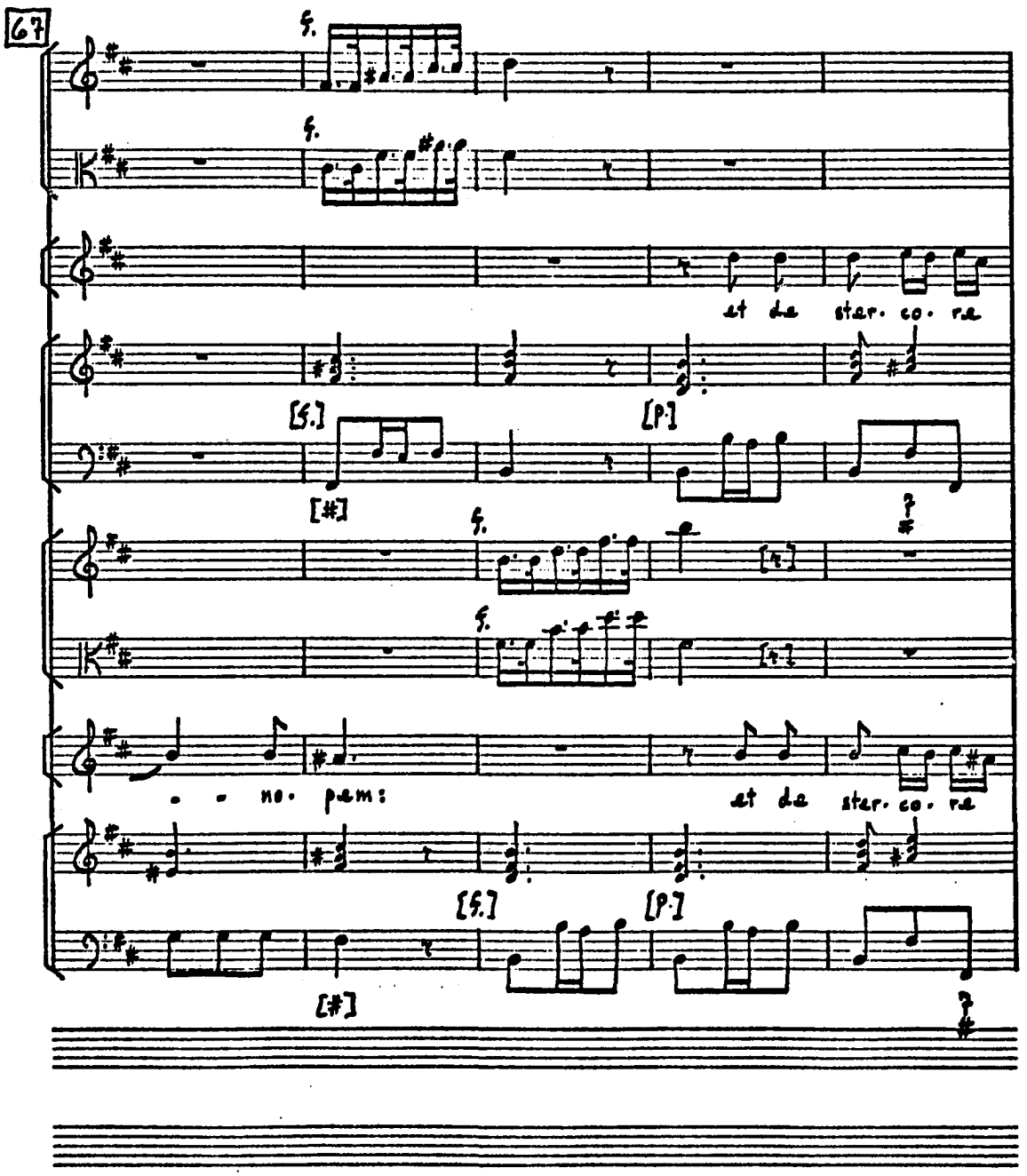

42
[7]

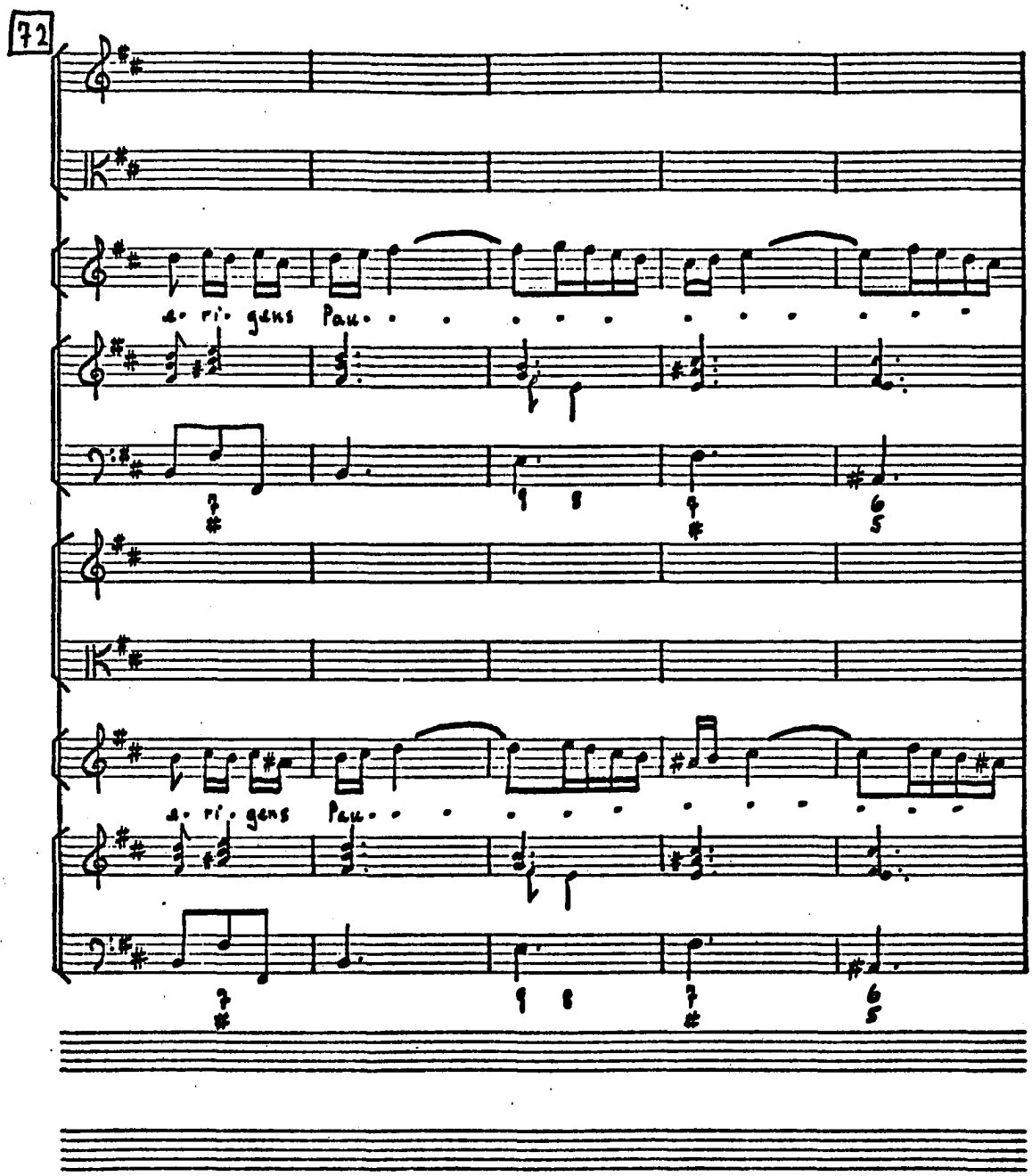

47
pa-ram,
[f.]
pa-ram,
[f.]

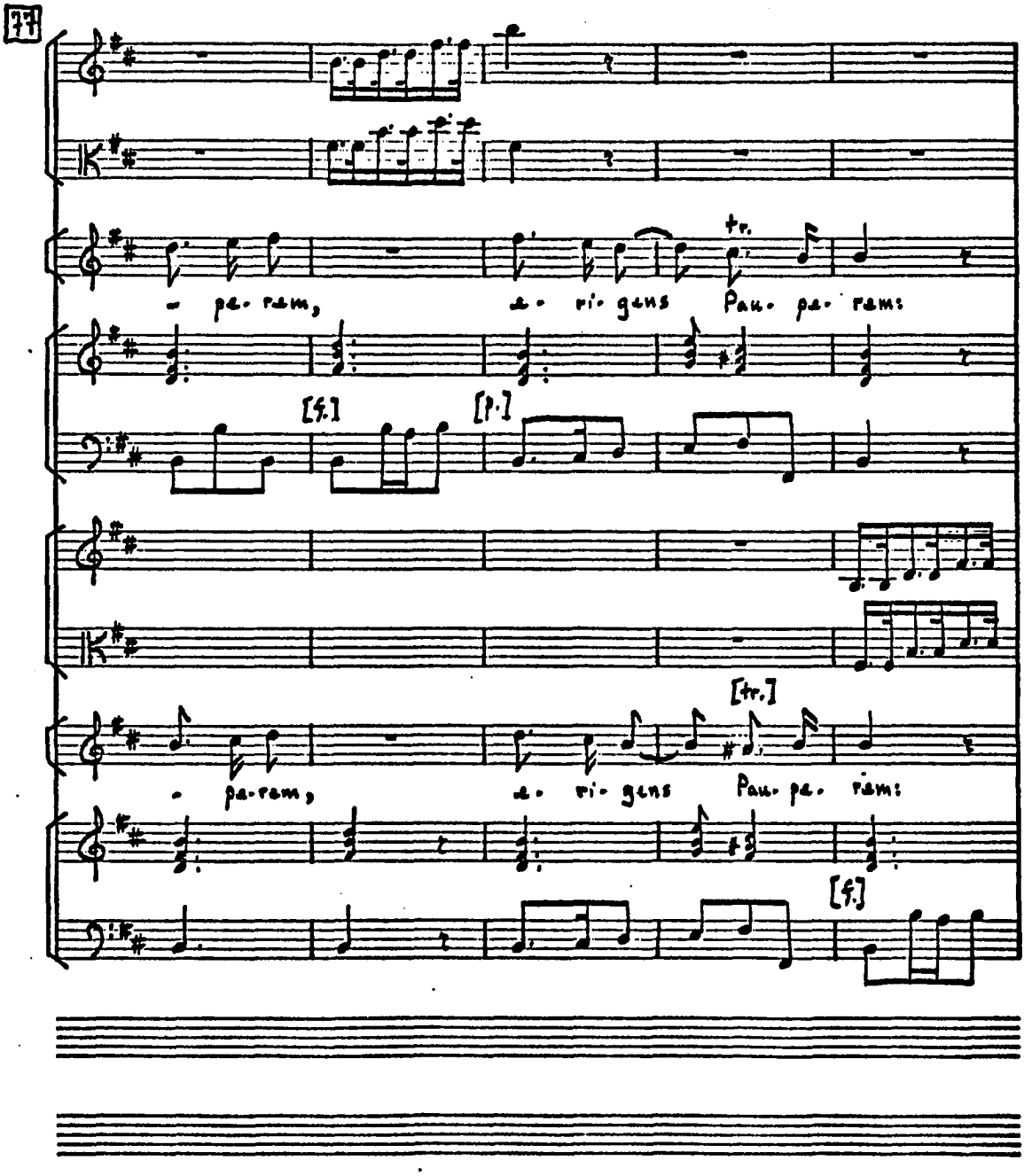

52
tr.
A · ri· gens Pau. pe· ram:
tr.
A · ri· gens Pau. pe· ram

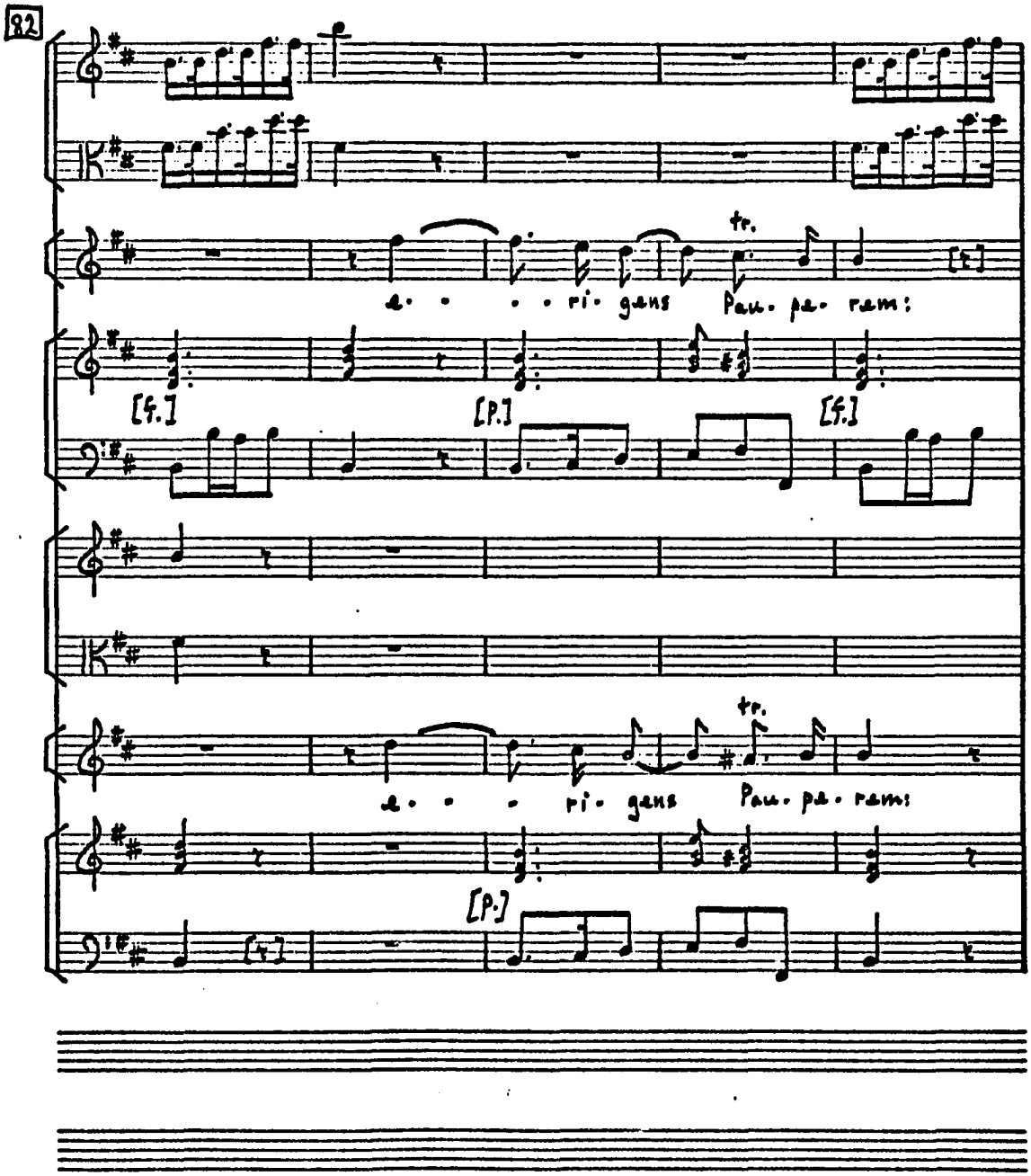

57
p.
p.
Su · sci · tans,
Su · sci · tans
[p.]
p.
p.
Su · sci · tans,
Su · sci · tans
[p.]

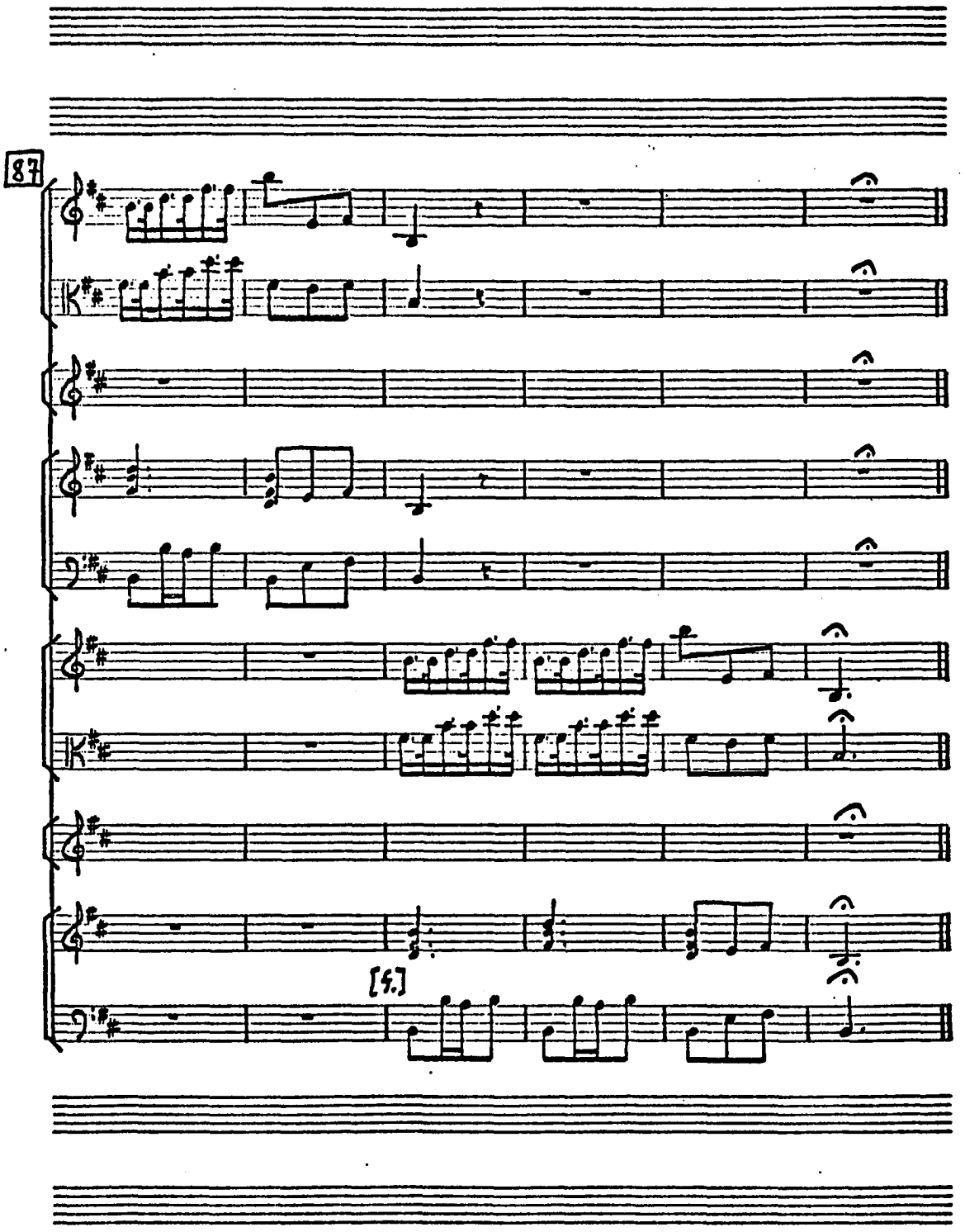

62
a ter. ra i. . . . . no. pem,
a ter. ra i. . .


67
f.
f.
et de ster- co- re
[f.]
[p.]
[#]
f.
f.
- - no- pem:
et de ster- co- re
[f.]
[p.]
[#]


72
a- ri- gens Pau-
a- ri- gens Pau-


77
- pa- ram,
a- ri- gens
Pau- pa- ram:
tr.
[f.]
[p.]
- pa- ram,
a- ri- gens
Pau- pa- ram:
[tr.]
[f.]

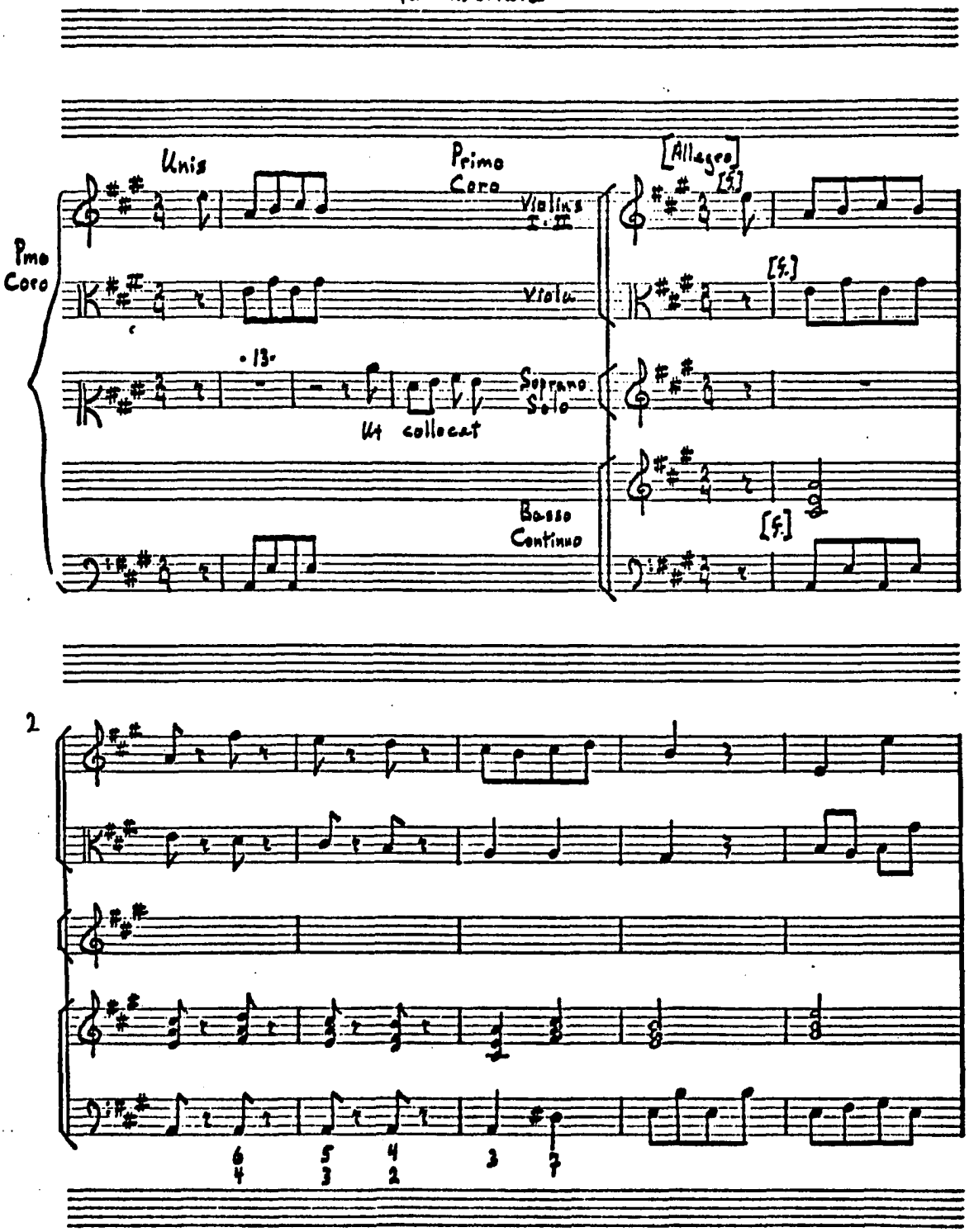

82
tr.
a. . . . ri. gans Pau. pa. ram:
[f.]
[P.]
[f.]
tr.
a. . . ri. gans Pau. pa. ram:
[P.]

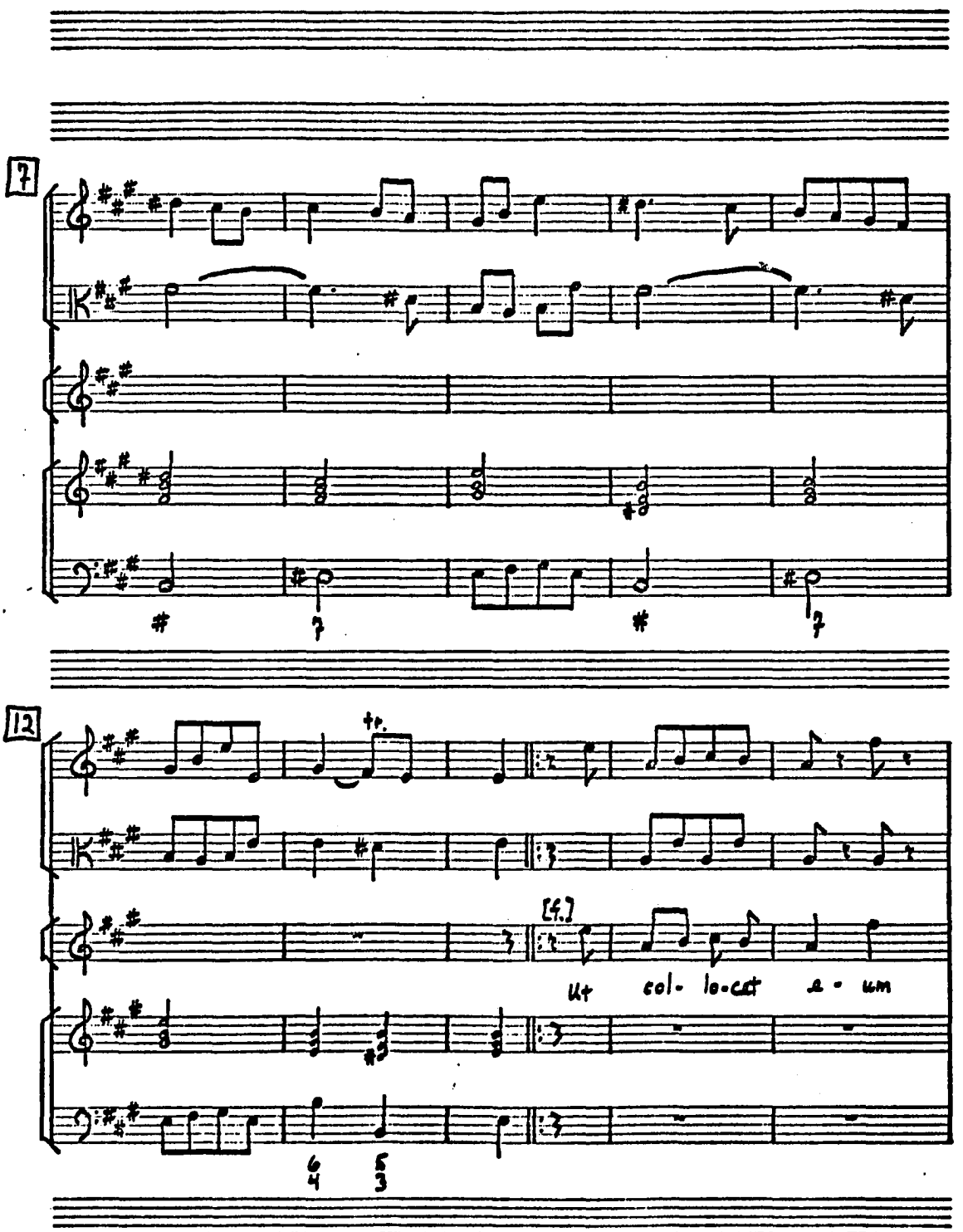

87
[5.]

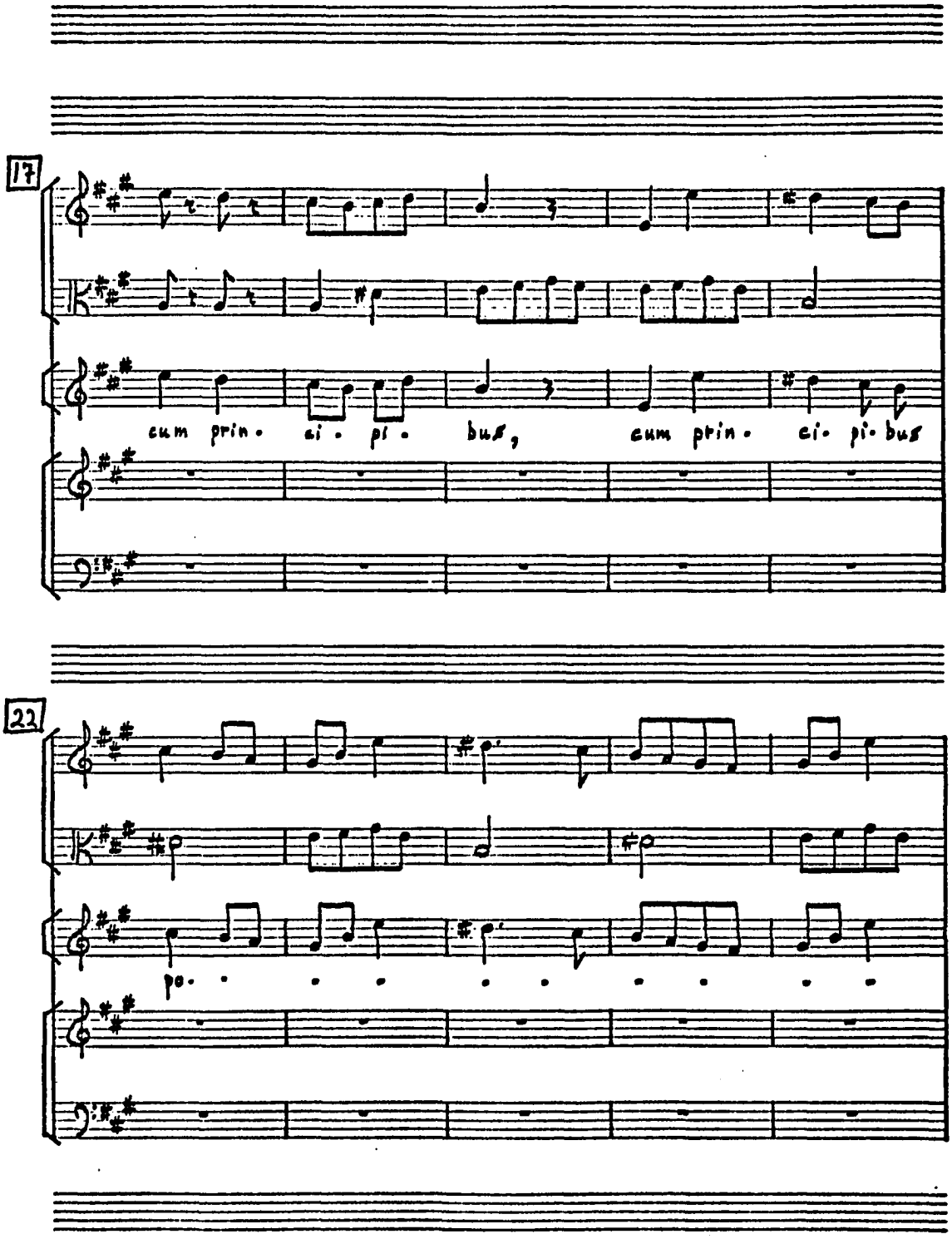
VI.

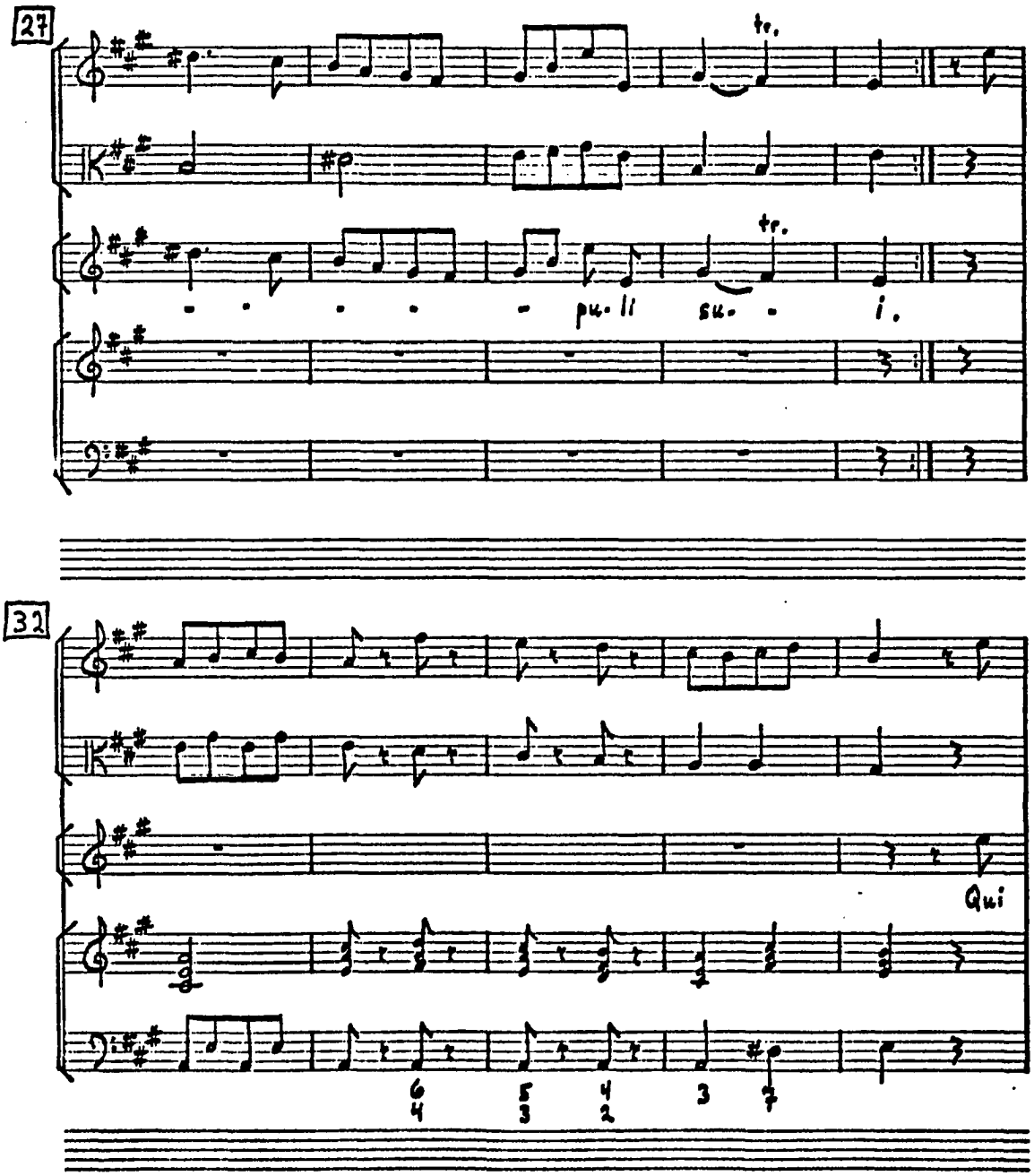
Ut collocat

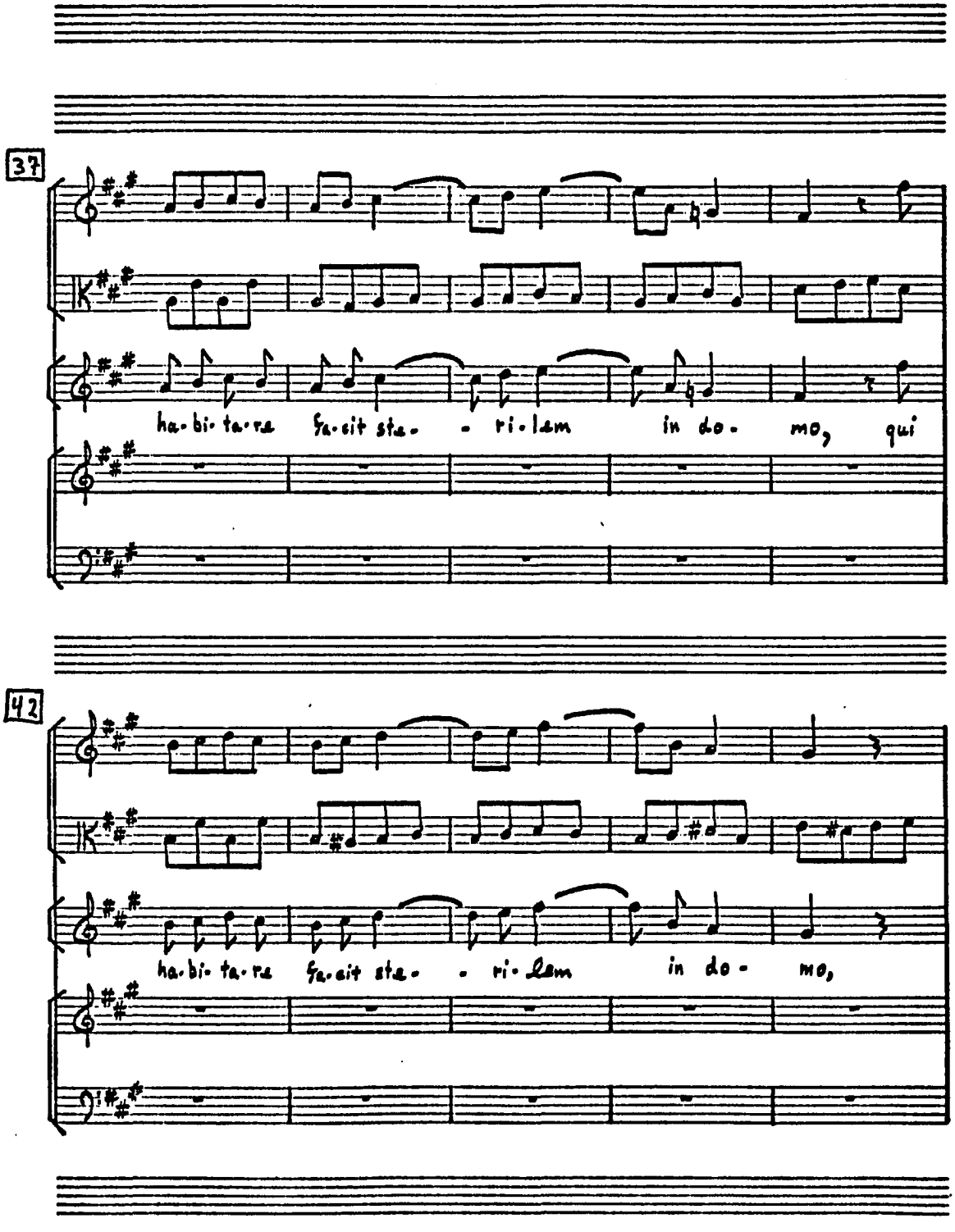
Qui habitare

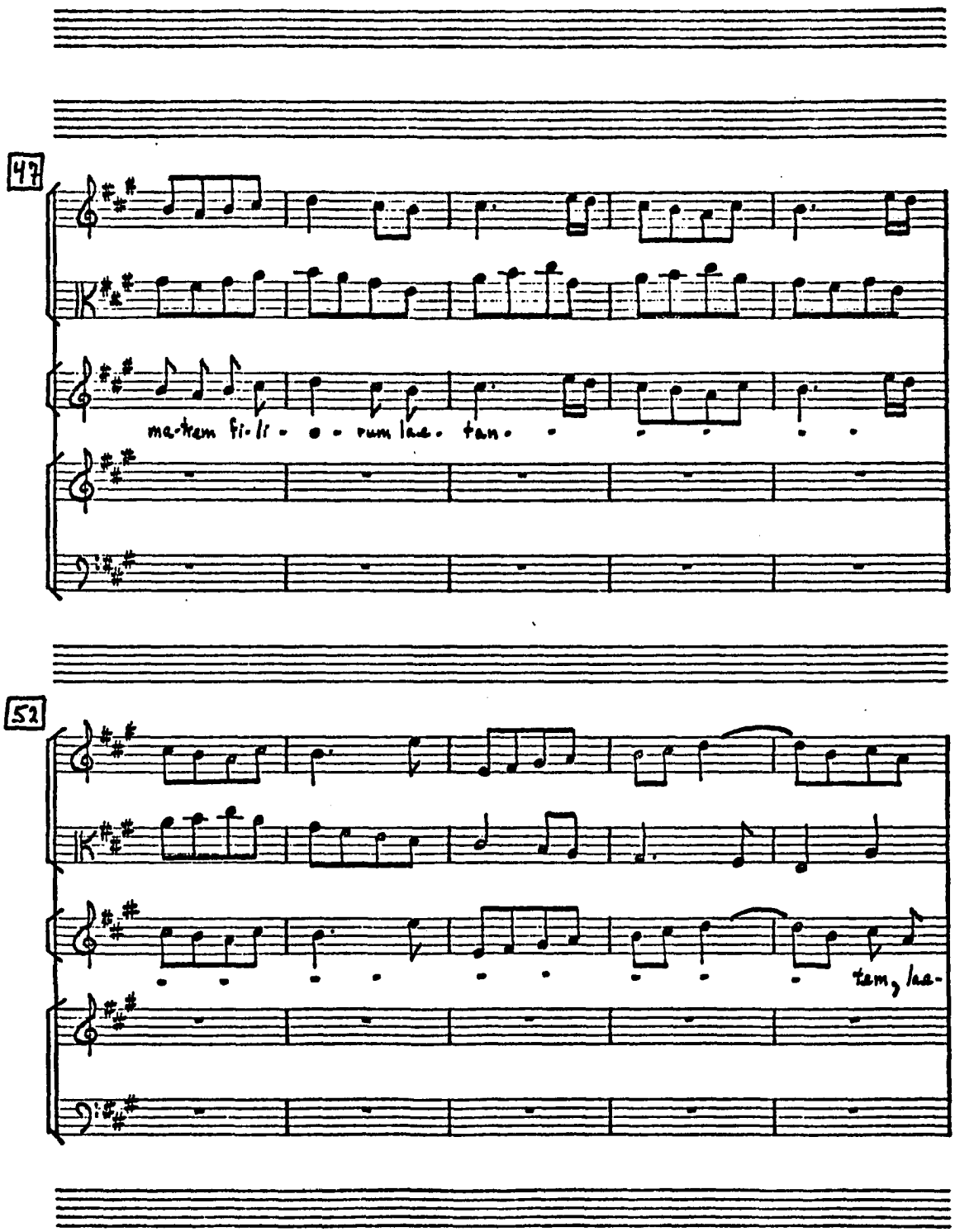


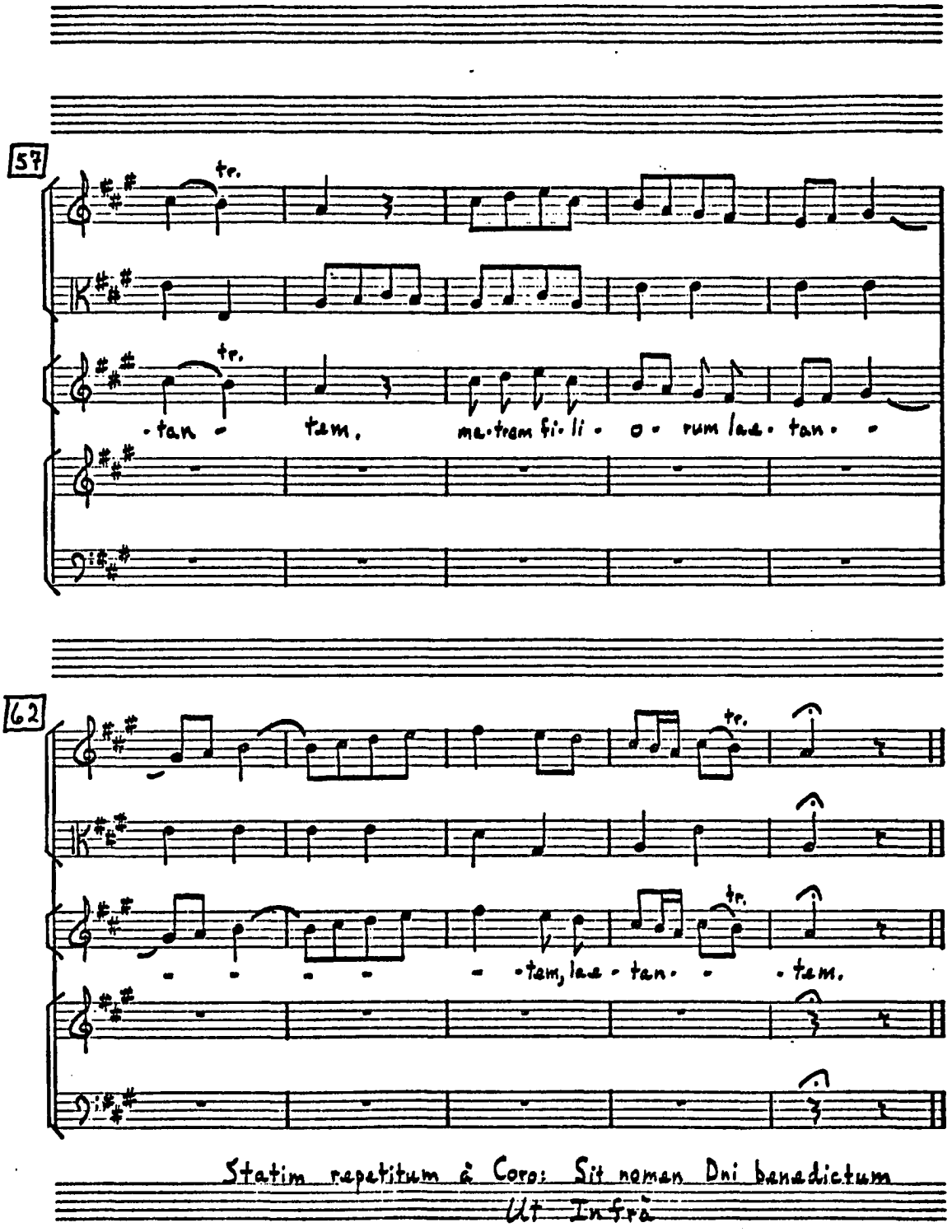

7
12
tr.
[4.]
ut col- lo-cet a - um


17
cum prin. ci. pi. bus, cum prin. ci. pi. bus
22
po.


27
tr.
tr.
pu. li su. i.
32
Qui


37
ha-bi-ta-re fa-cit ste- - ri-lem in do- mo, qui
42
ha-bi-ta-re fa-cit ste- - ri-lem in do- mo,


47
me-tem fi-li - o - rum lae. tan.
52
tam, lae-

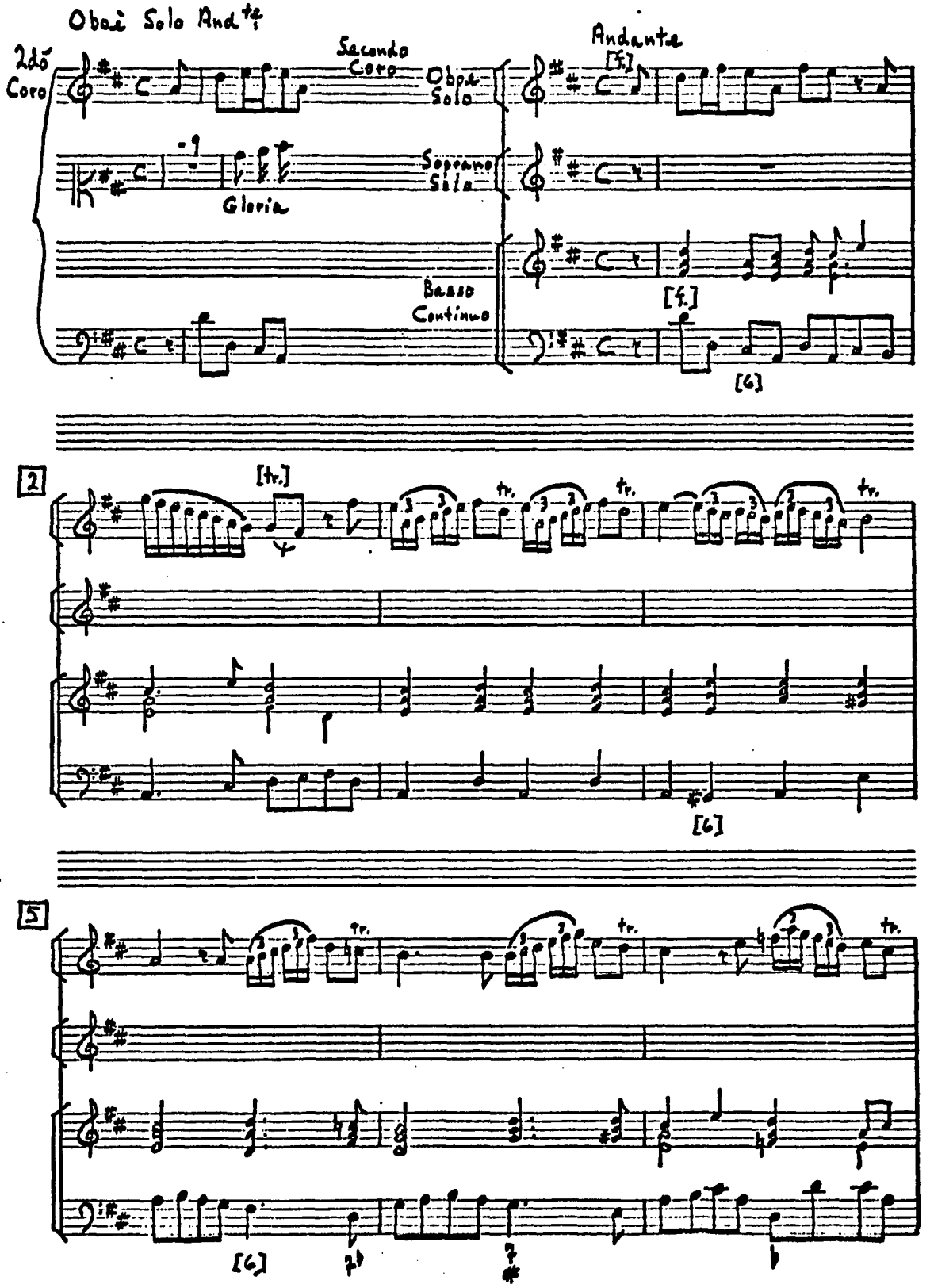


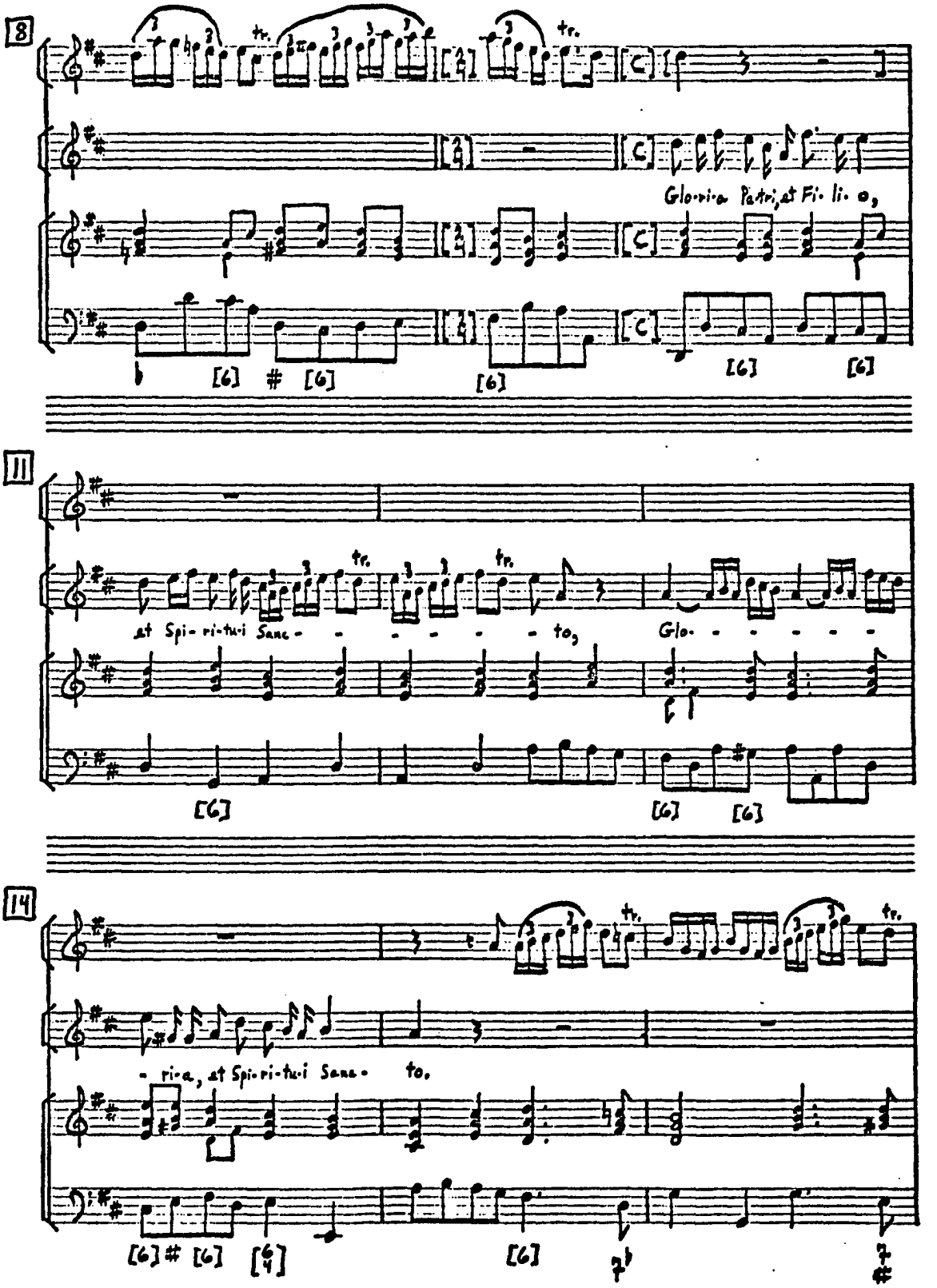
Statim repetitum à Coro: Sit nomen Dni benedictum
Ut Infrà

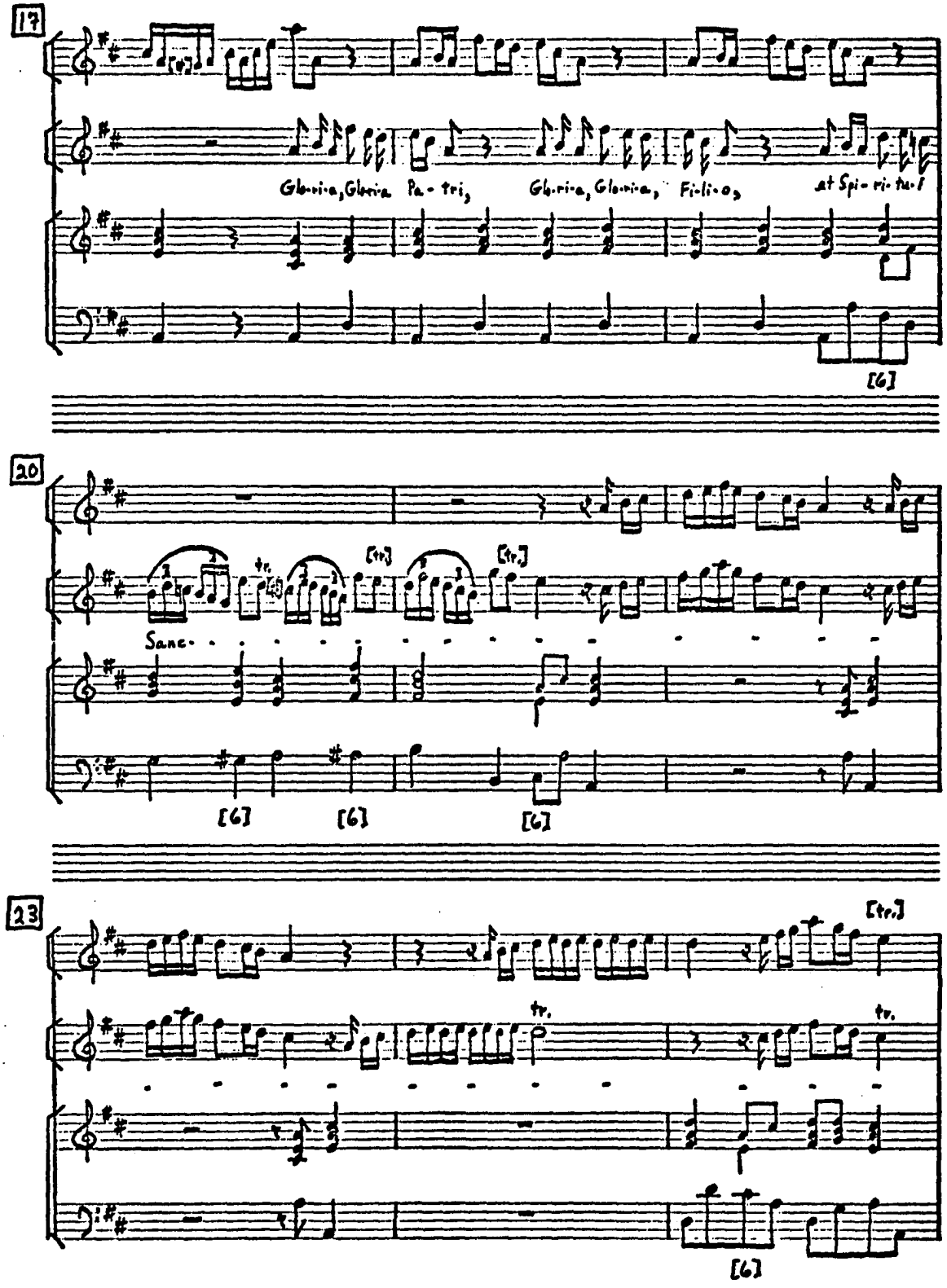
[Repeat the Chorus: Sit nomen Domini benedictum.]

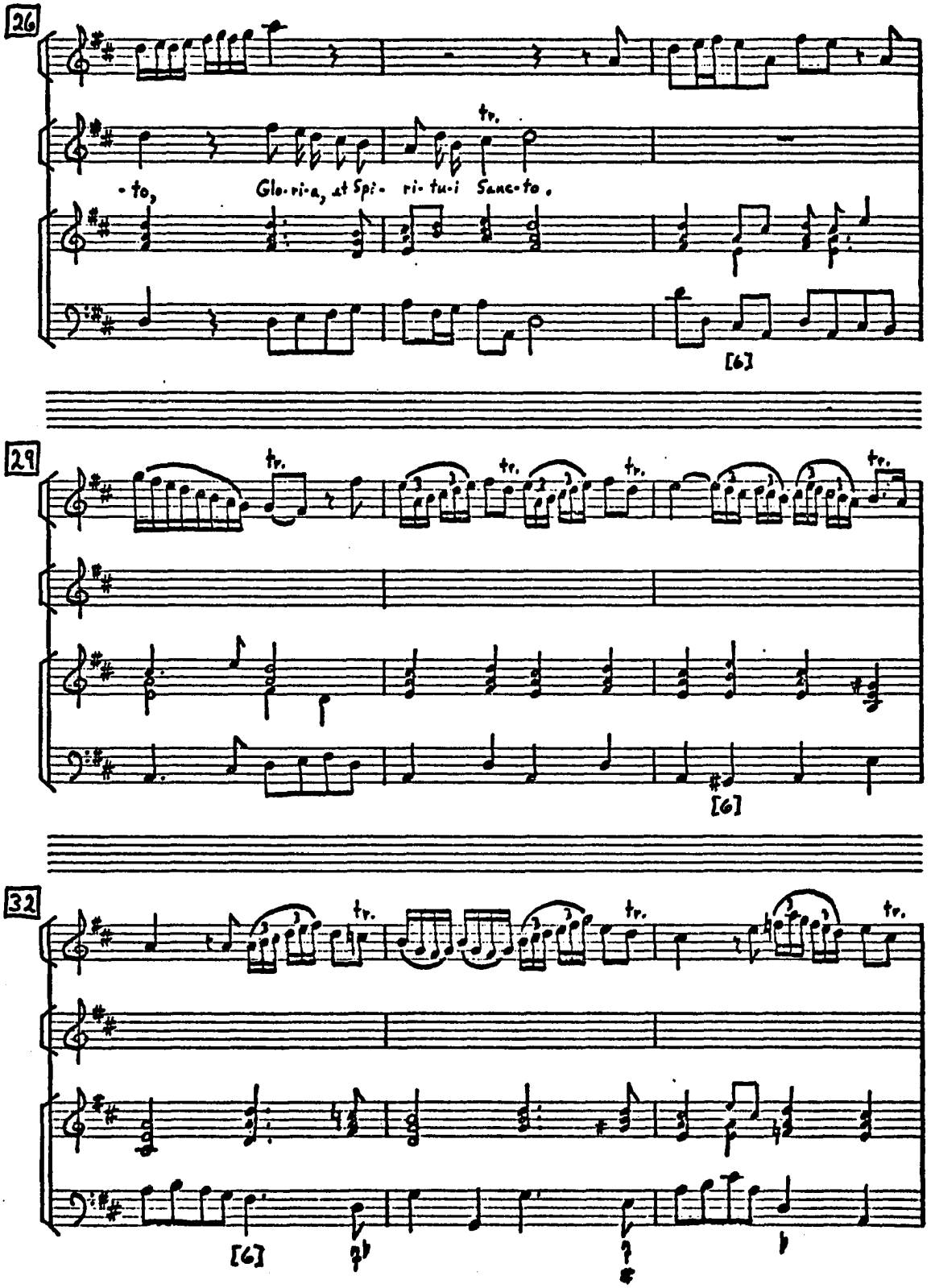
XII

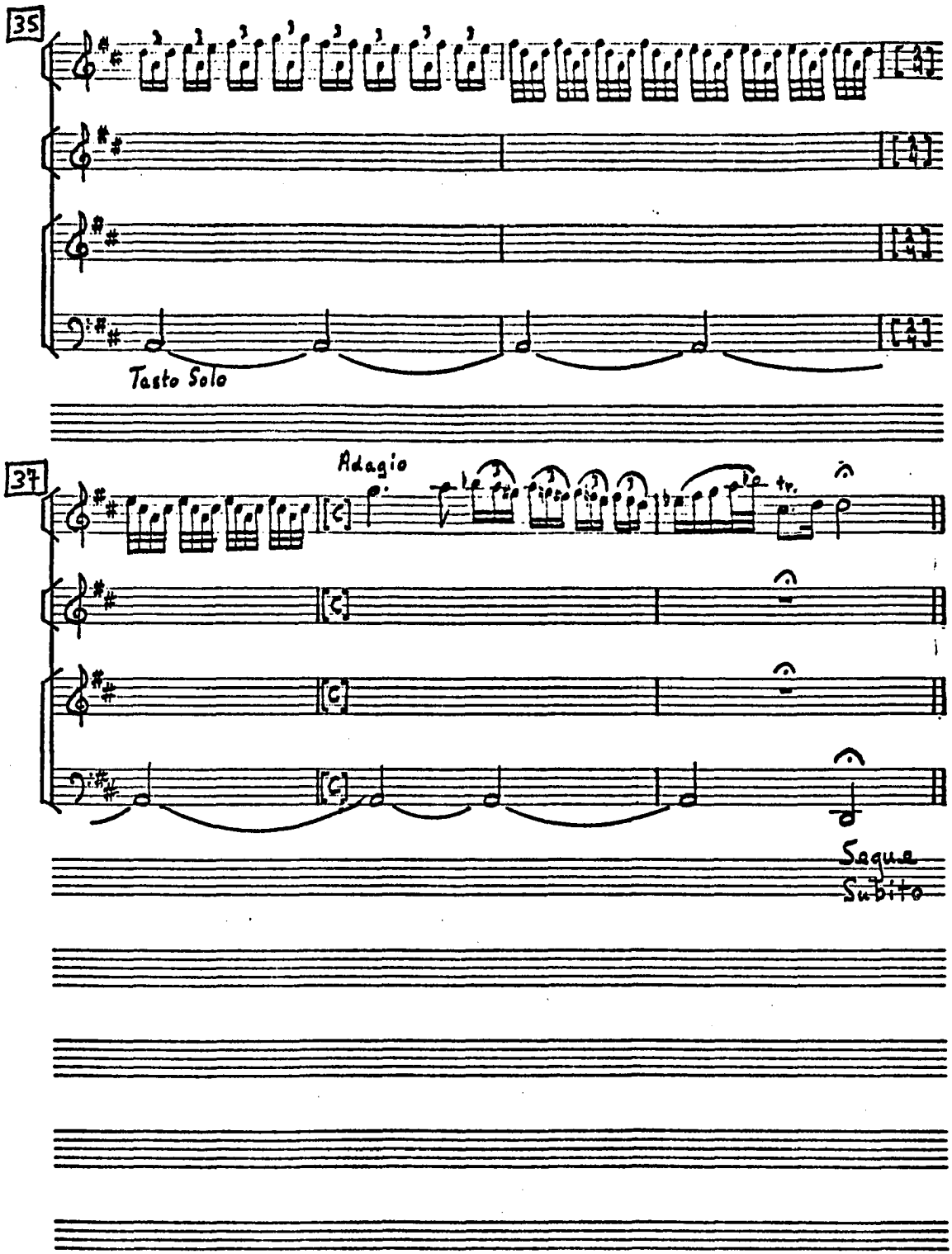
Gloria Patri

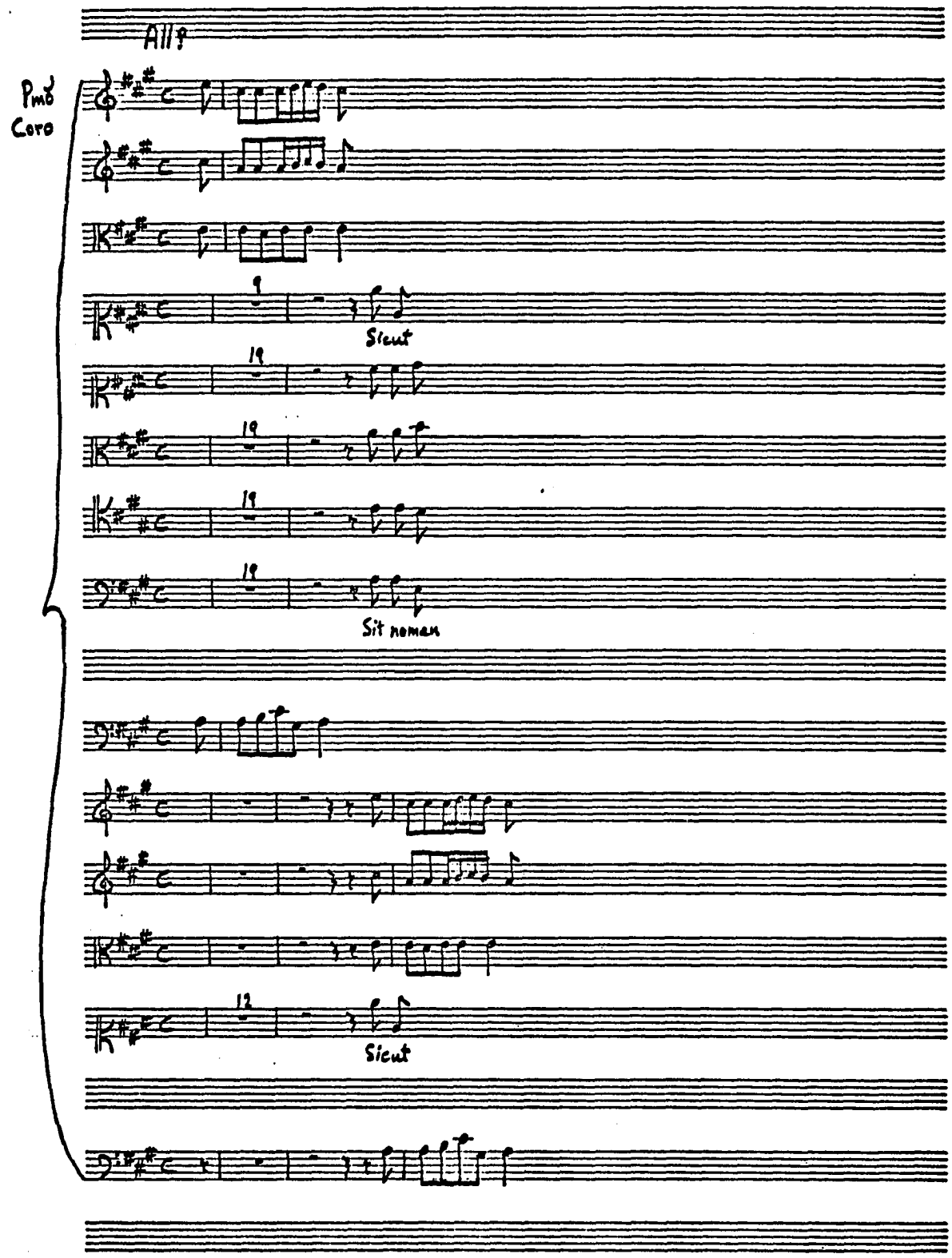



8
tr.
tr.
Glo-ri-a Pa-tri, et Fi-li-o,
11
tr.
tr.
et Spi-ri-tu-i San-
to,
Glo-
14
tr.
tr.
-ri-a, et Spi-ri-tu-i San-
to.


17
Gloria, Gloria Pa-tri, Gloria, Gloria, Fi-li-o, et Spi-ri-tu-i
[6]
20
tr.
[tr.]
[tr.]
Sanc-
[6]
[6]
[6]
23
[tr.]
tr.
tr.
[6]

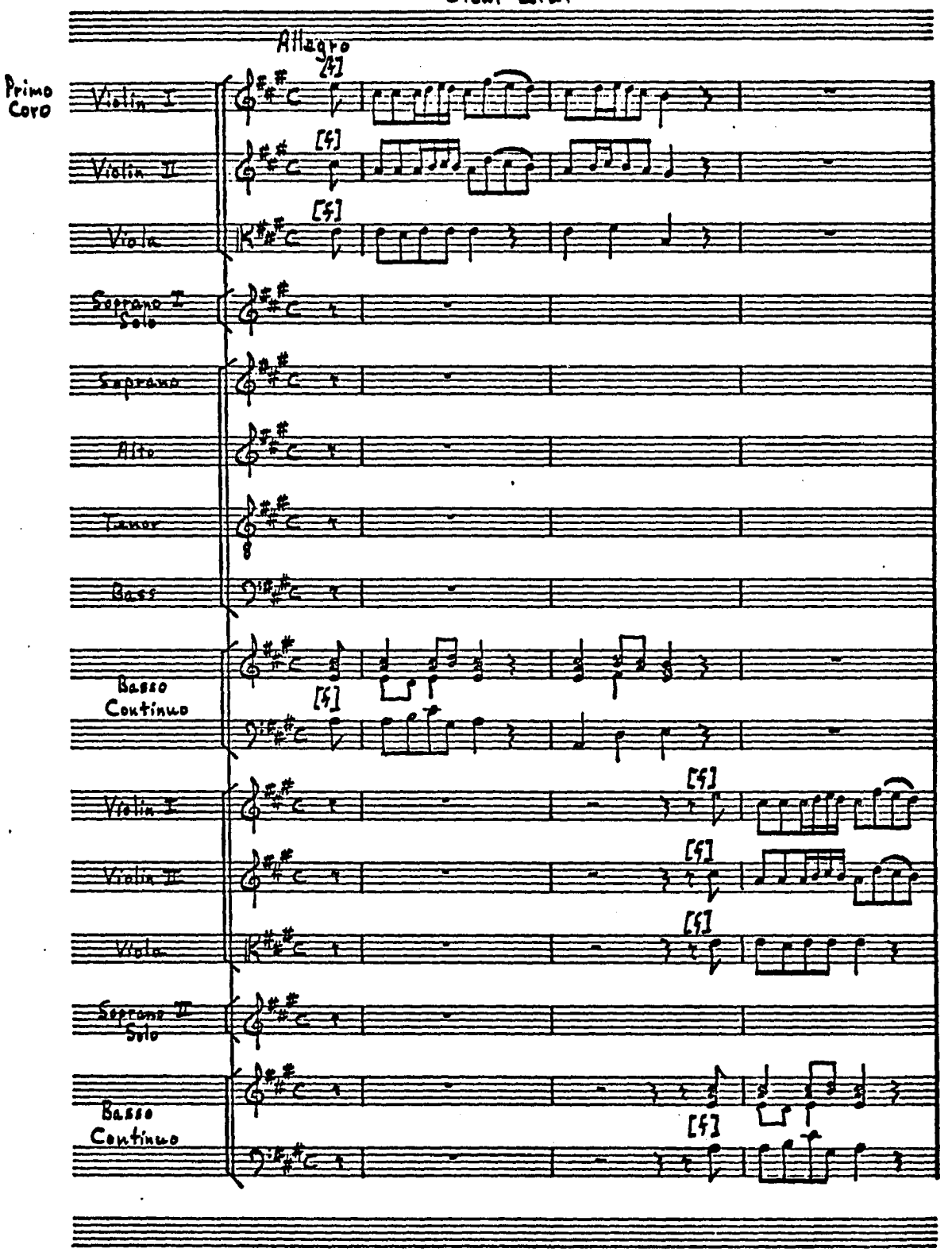

26
tr.
-to,
Glo-ri-a, et Spi- ri-tu-i San-cto.
[6]
29
tr.
tr.
tr.
tr.
[6]
32
tr.
tr.
tr.
[6]

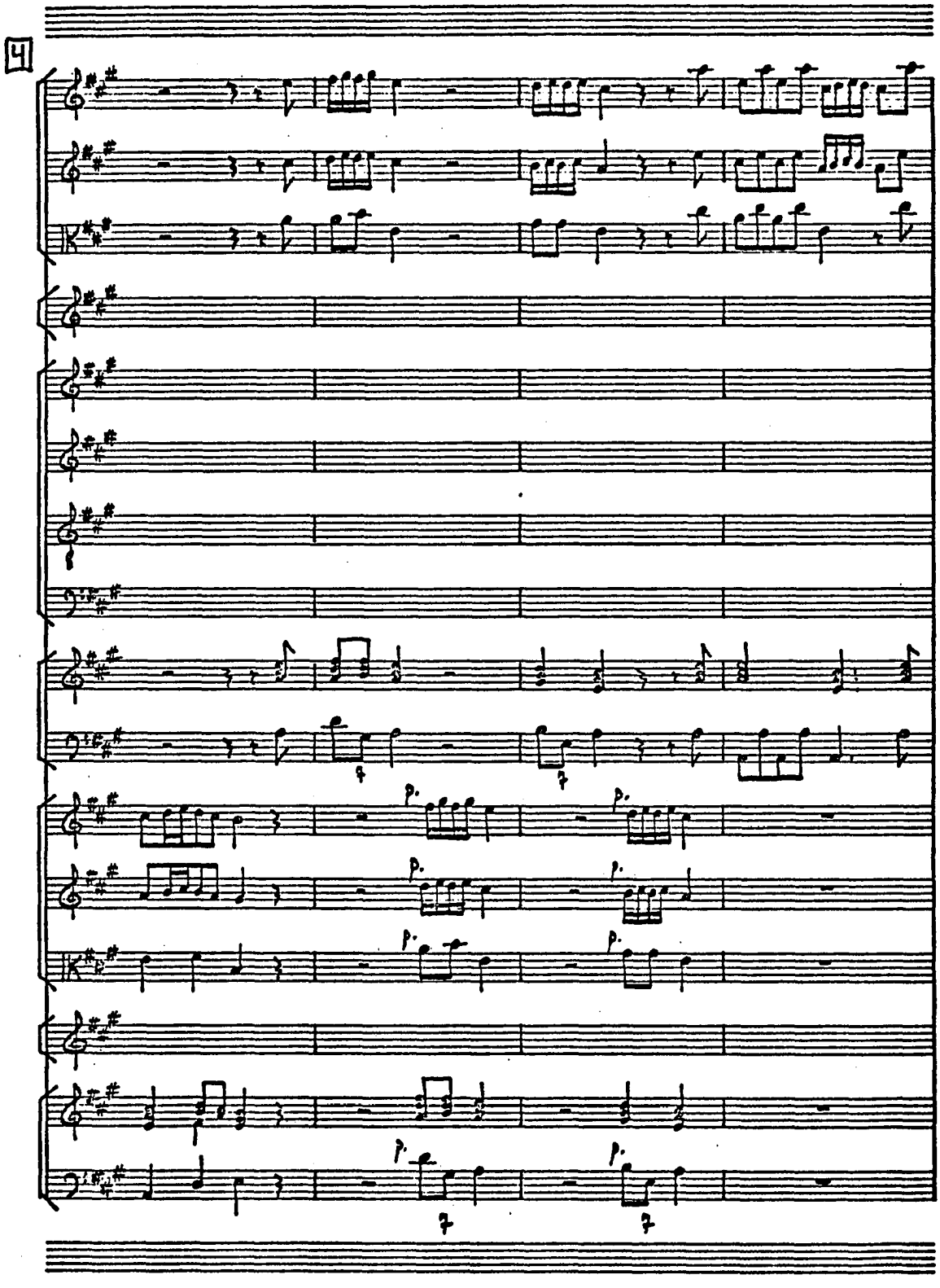

35
Tasto Solo
37
Adagio
tr.
Segue
Subito

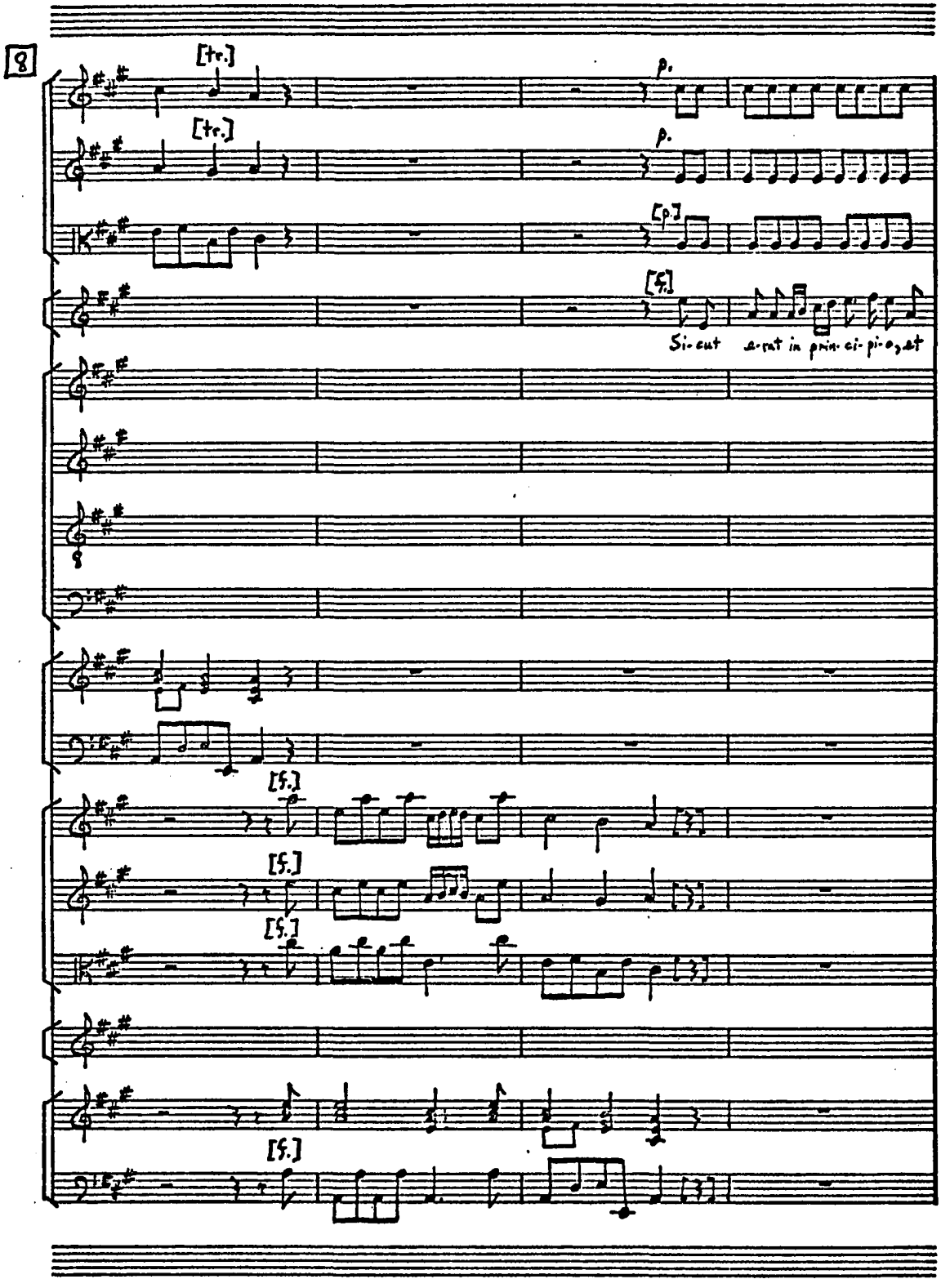

All?
Pno
Coro
9
Sicut
19
19
19
19
Sit nomen
12
Sicut

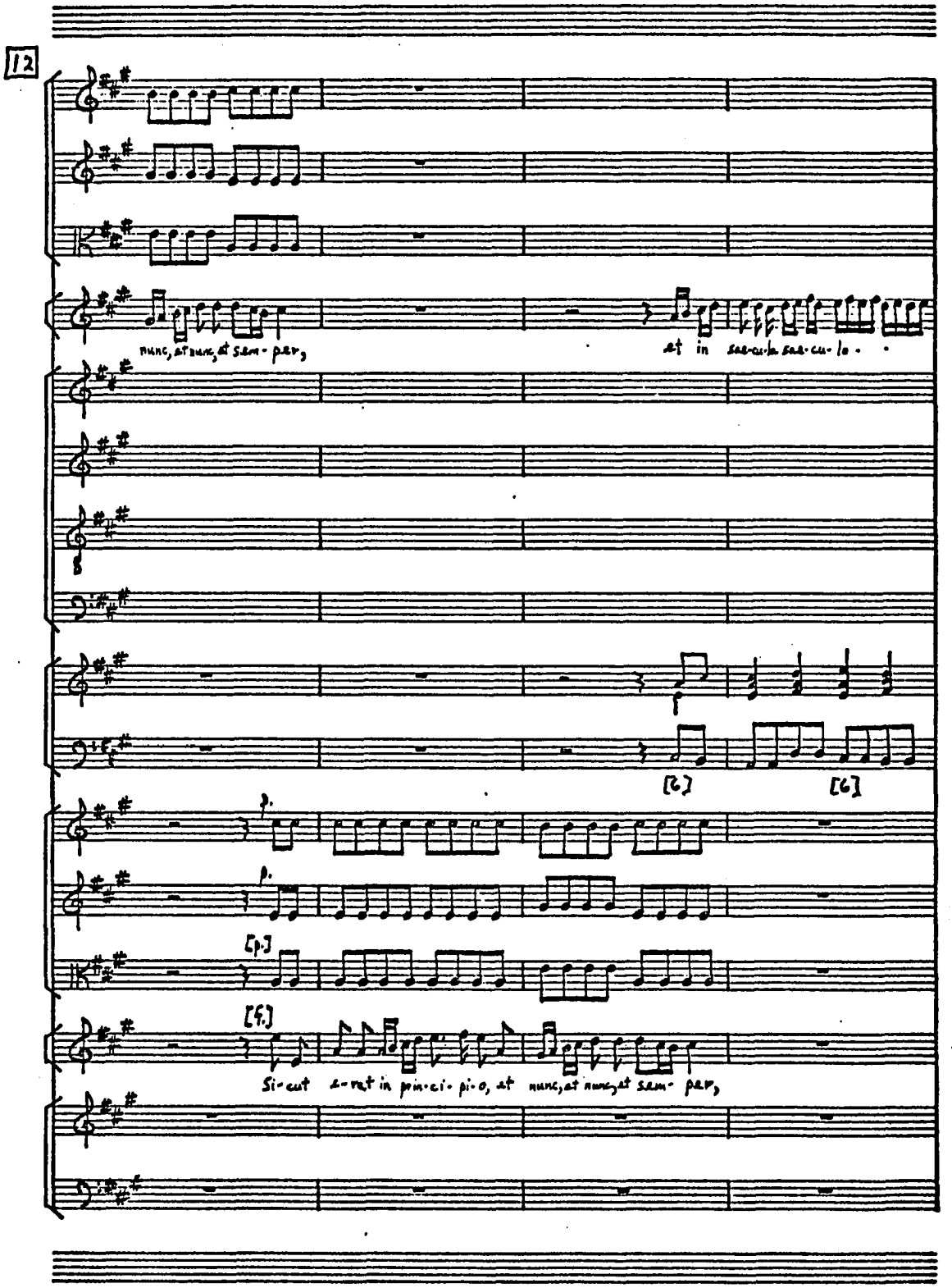
VIII

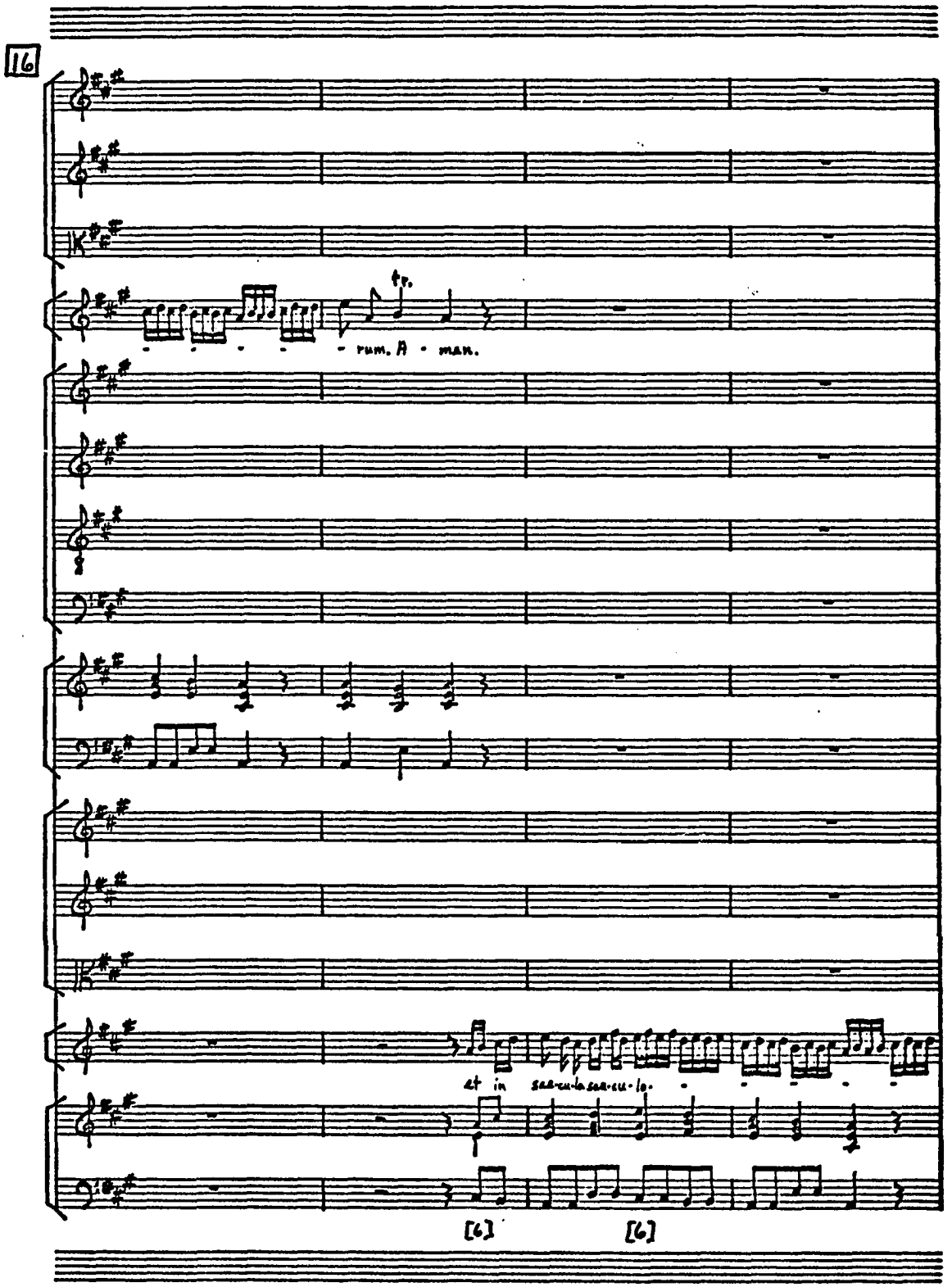
Sicut erat

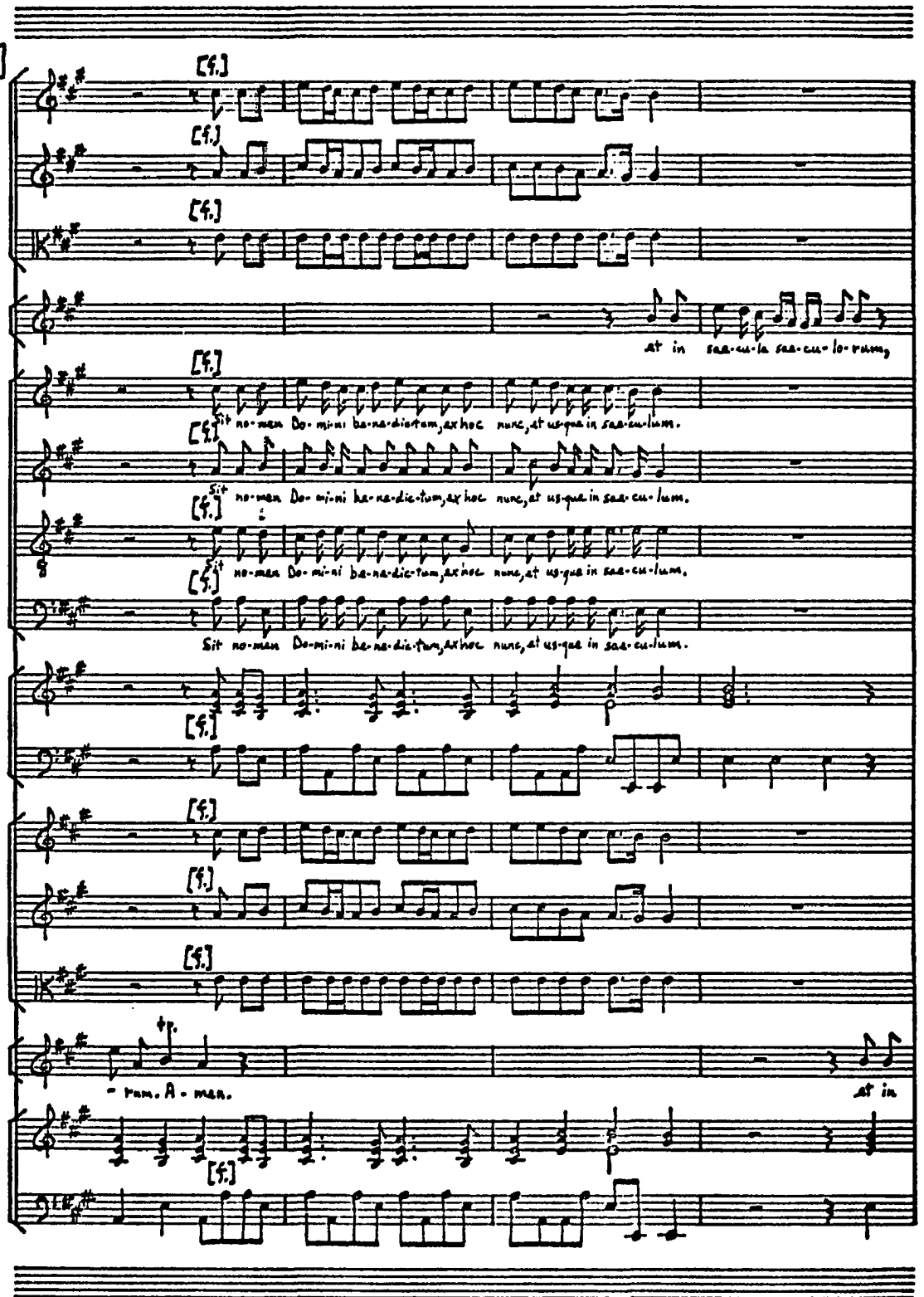


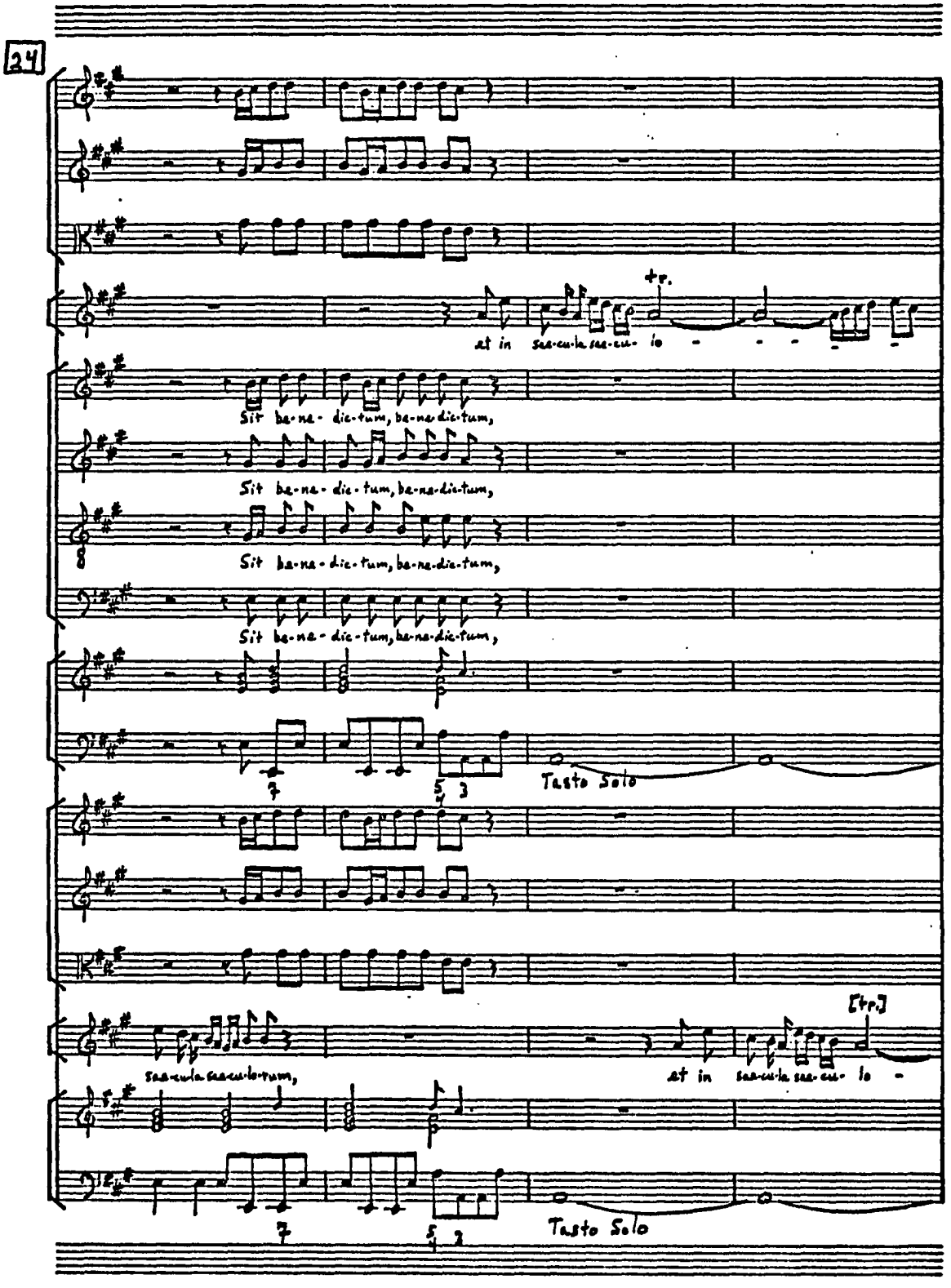

4

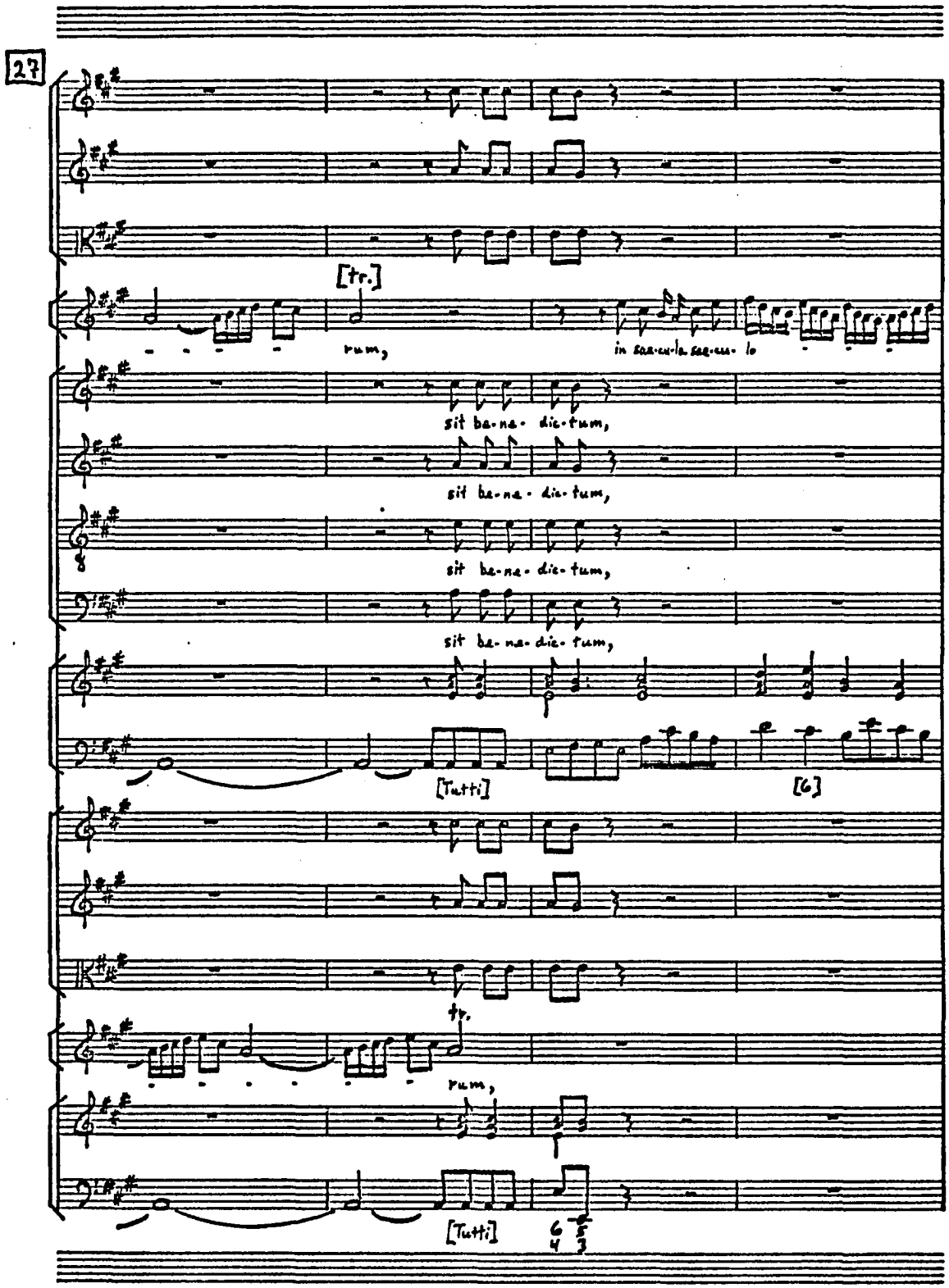

8
[tr.]
[tr.]
p.
p.
[p.]
[f.]
Si-cut erat in prin-ci-pio, et
[f.]
[f.]
[f.]
[f.]

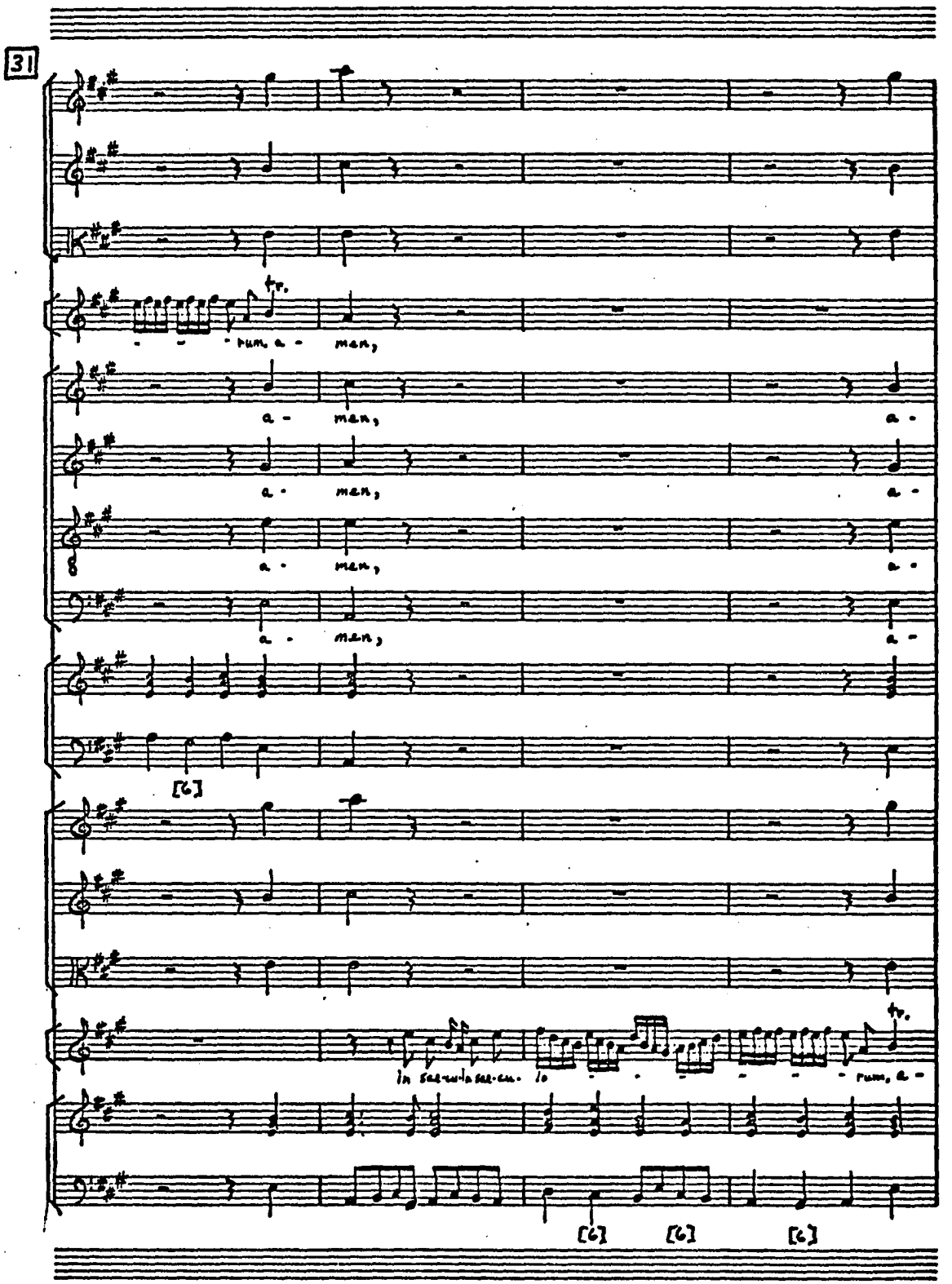

12
nunc, at nunc, at sem - per,
et in sae-cu-la sae-cu-lo -
[6]
[6]
p.
p.
[p.]
[p.]
Si - cut e - rat in prin-ci-pi-o, et nunc, at nunc, at sem - per,

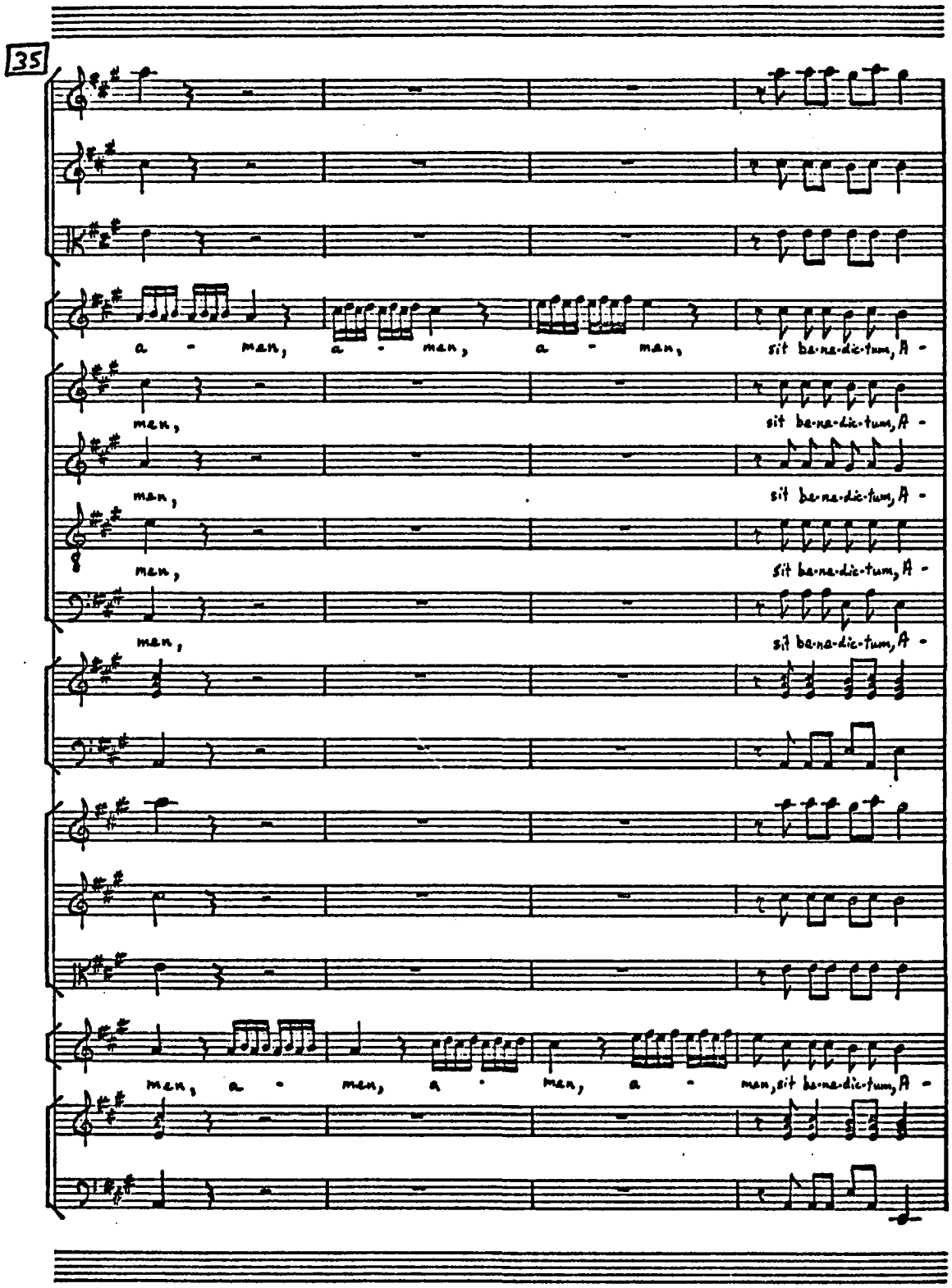

16
tr.
rum. A - man.
et in sae-cu-la sae-cu-lo-
[6]
[6]

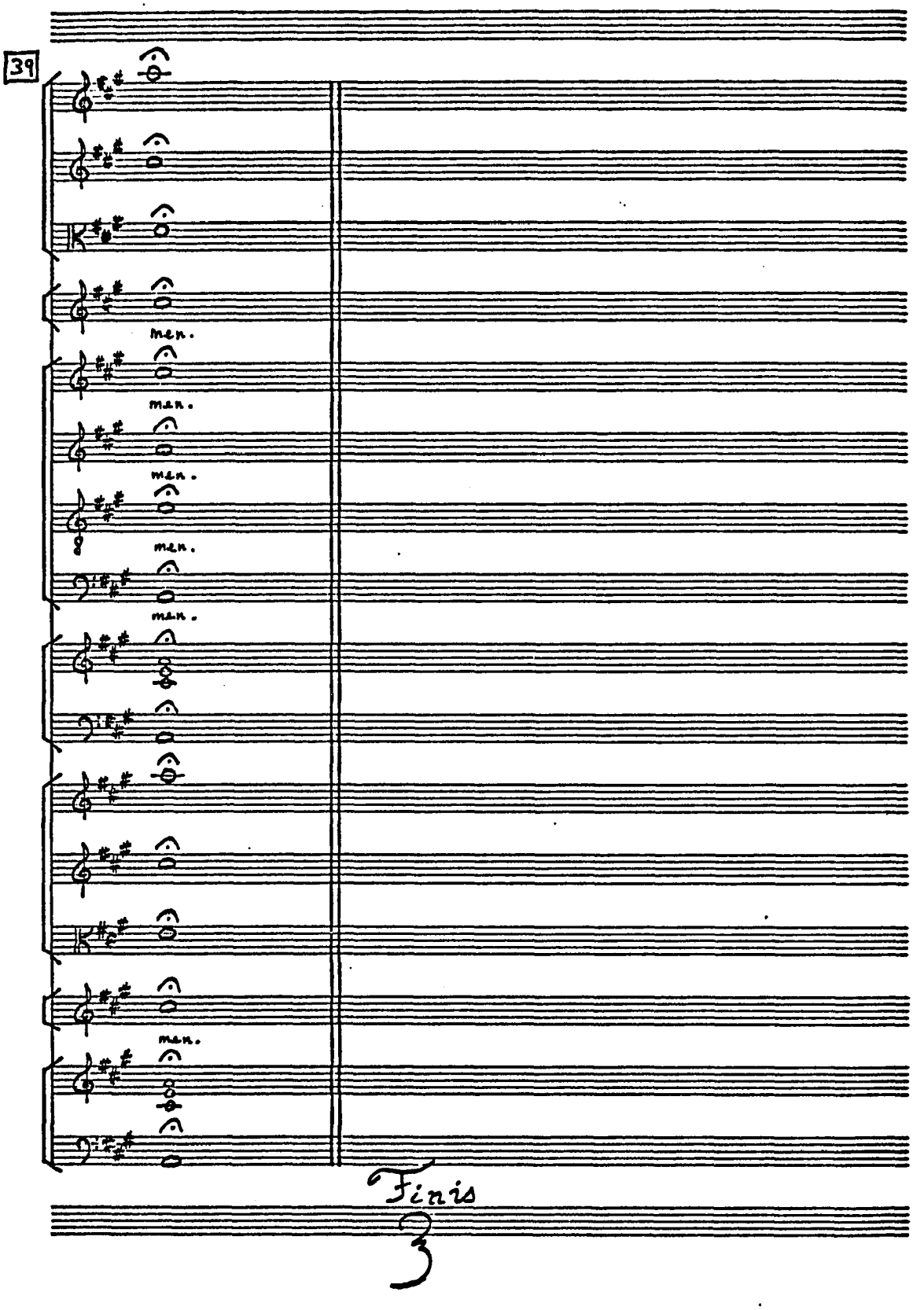

20
[f.]
at in saa-cu-la saa-cu-lo-rum,
Sit no-men Do-mi-ni be-ne-dic-tum, ex hoc nunc, et us-que in saa-cu-lum.
- rum. A - men.
at in


24
tr.
at in sae-cu-la sae-cu- lo - - - - -
Sit be-ne- dic-tum, be-ne-dic-tum,
Sit be-ne- dic-tum, be-ne-dic-tum,
Sit be-ne- dic-tum, be-ne-dic-tum,
Sit be-ne- dic-tum, be-ne-dic-tum,
Tasto Solo
[tr.]
sae-cu-la sae-cu-lo-rum,
at in sae-cu-la sae-cu- lo -
Tasto Solo


27
[tr.]
rum,
in sae-cu-la sae-cu-lo
sit be-ne-dic-tum,
sit be-ne-dic-tum,
sit be-ne-dic-tum,
sit be-ne-dic-tum,
[Tutti]
[6]
tr.
rum,
[Tutti]
6/4 5/3

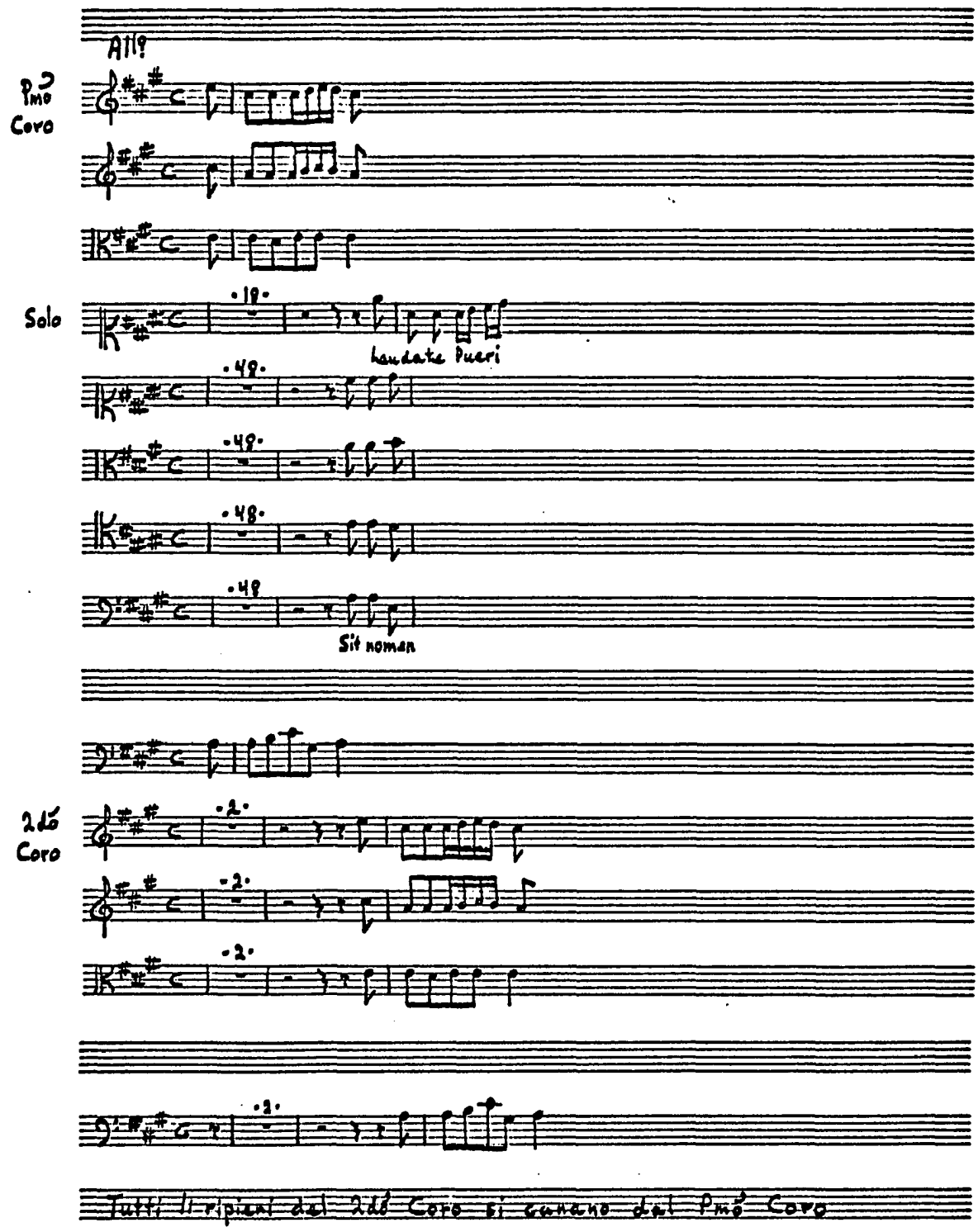

31
tr.
- - - rum, a - men,
a - men, a -
a - men, a -
a - men, a -
[6]
tr.
in saecula saeculorum. Io - - - - - rum, a -
[6] [6] [6]


35
a - men, a - men, a - men, sit be-ne-dic-tum, A -
men, sit be-ne-dic-tum, A -
men, sit be-ne-dic-tum, A -
men, sit be-ne-dic-tum, A -
men, sit be-ne-dic-tum, A -
men, a - men, a - men, a - men, sit be-ne-dic-tum, A -


39
men.
men.
men.
men.
men.
men.
Finis

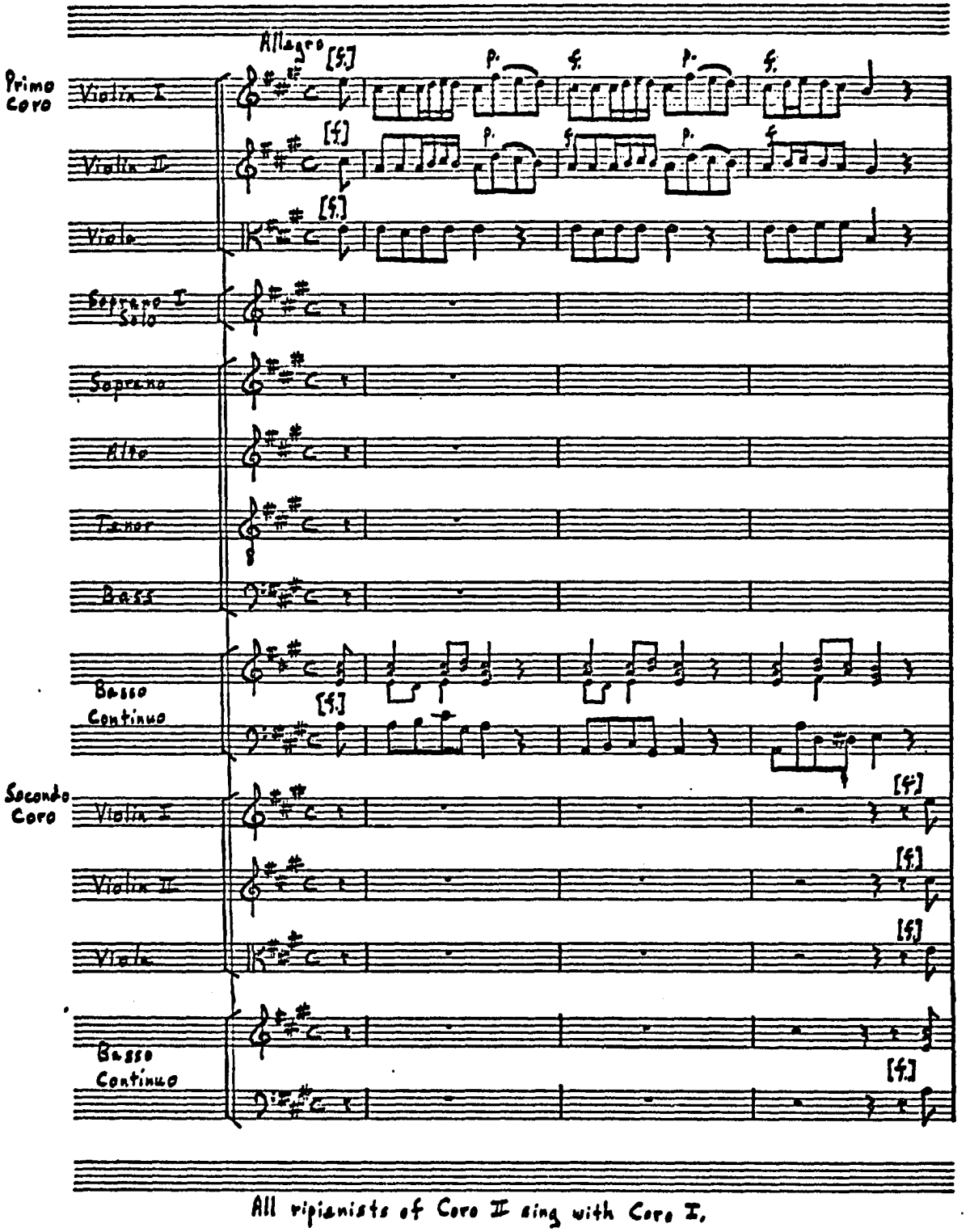
APPENDIX C

LAUDATE PUERI DOMINUM RV 603

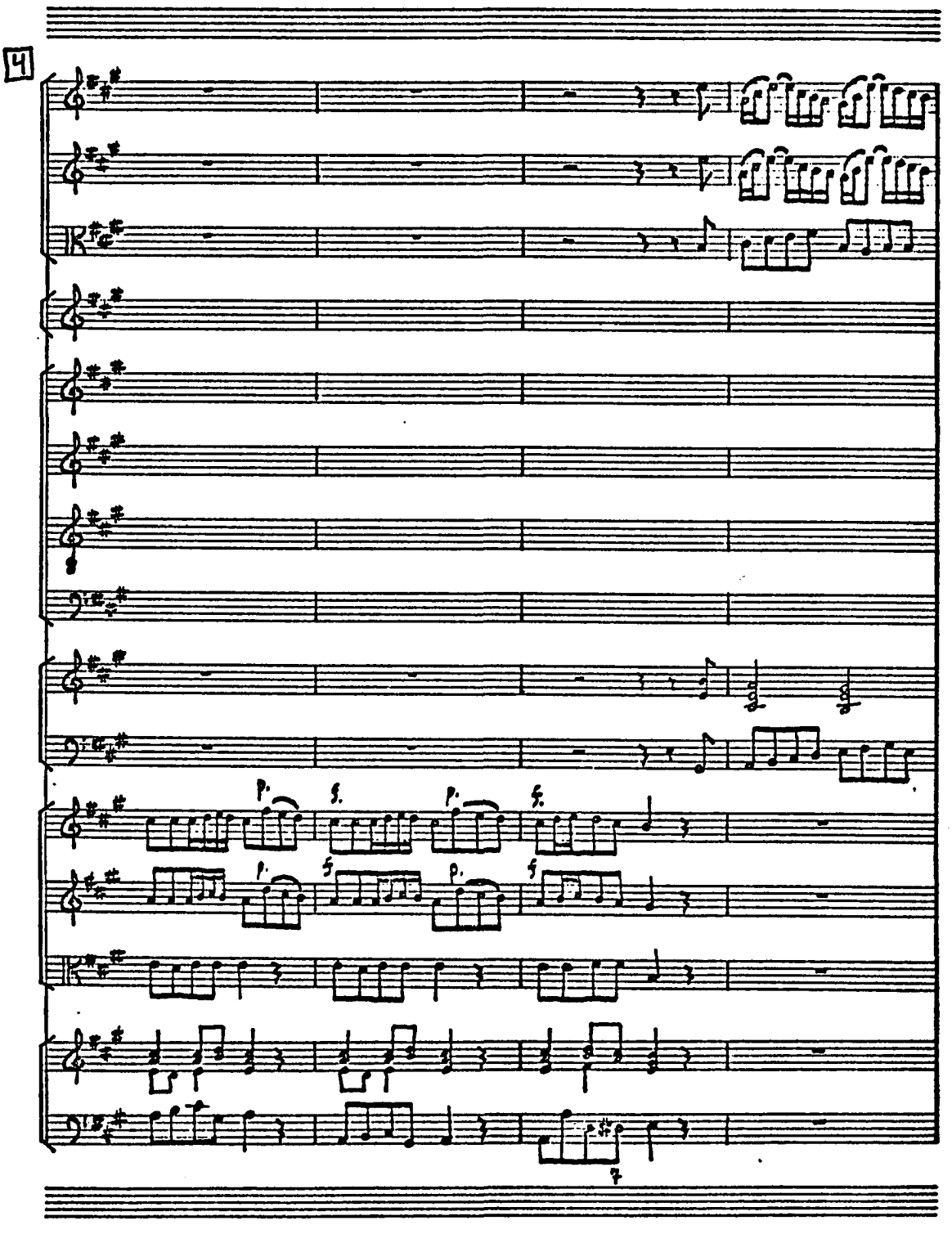

All?
Pmo Coro
Solo
laudate Pueri
Sit nomen
2do Coro
Tutti li ripieni del 2do Coro si cumano del Pmo Coro

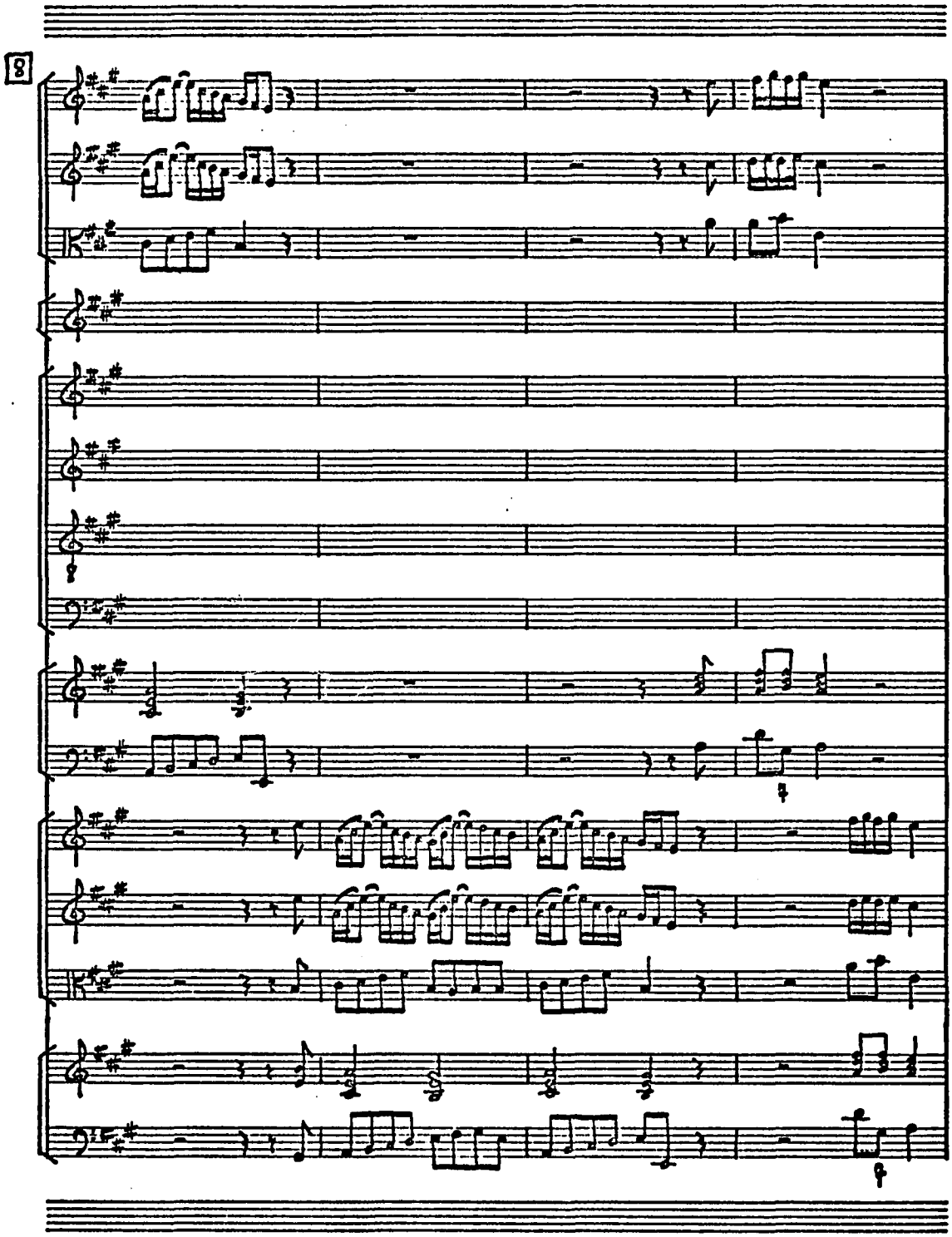
I

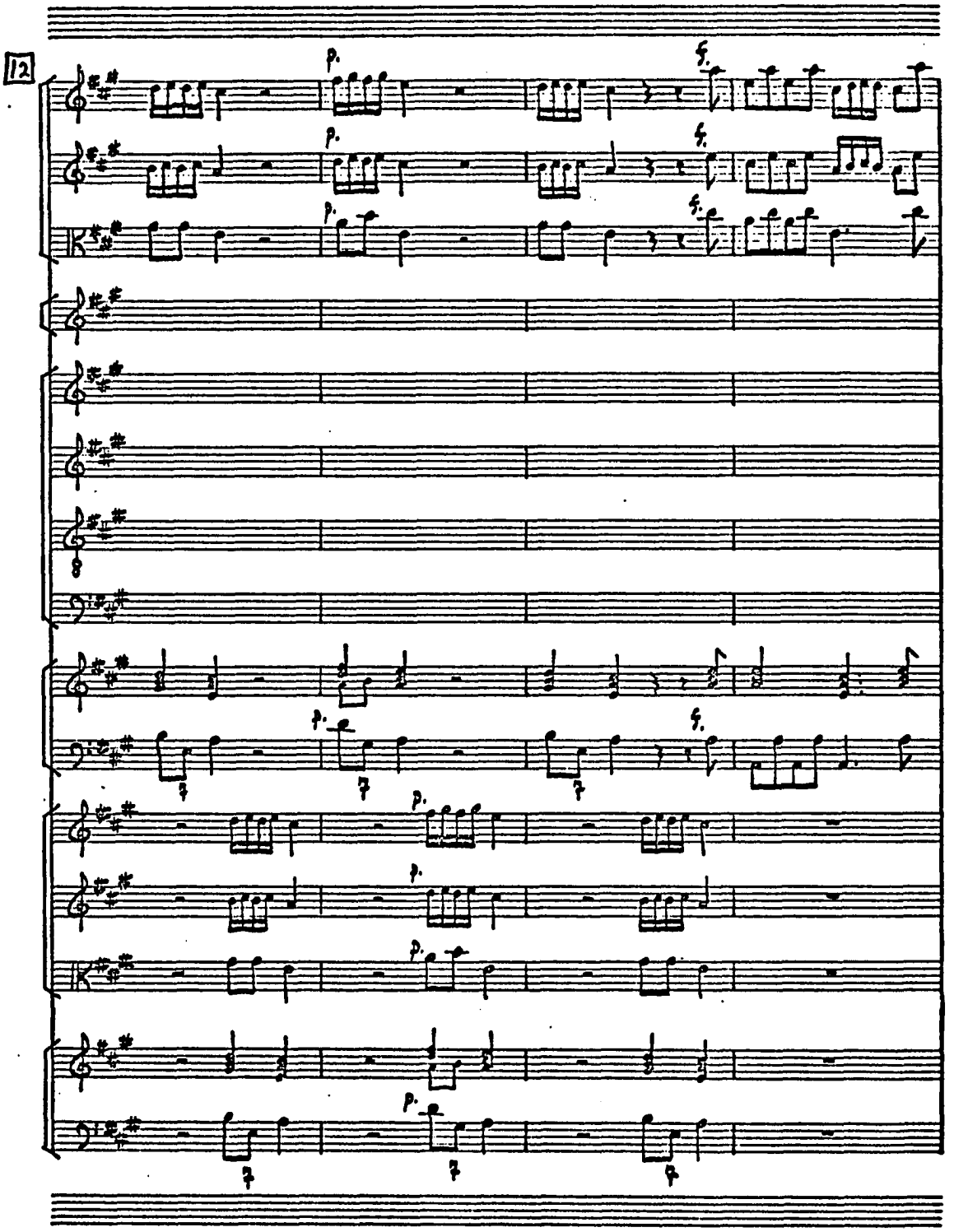
Laudate Pueri Dominum

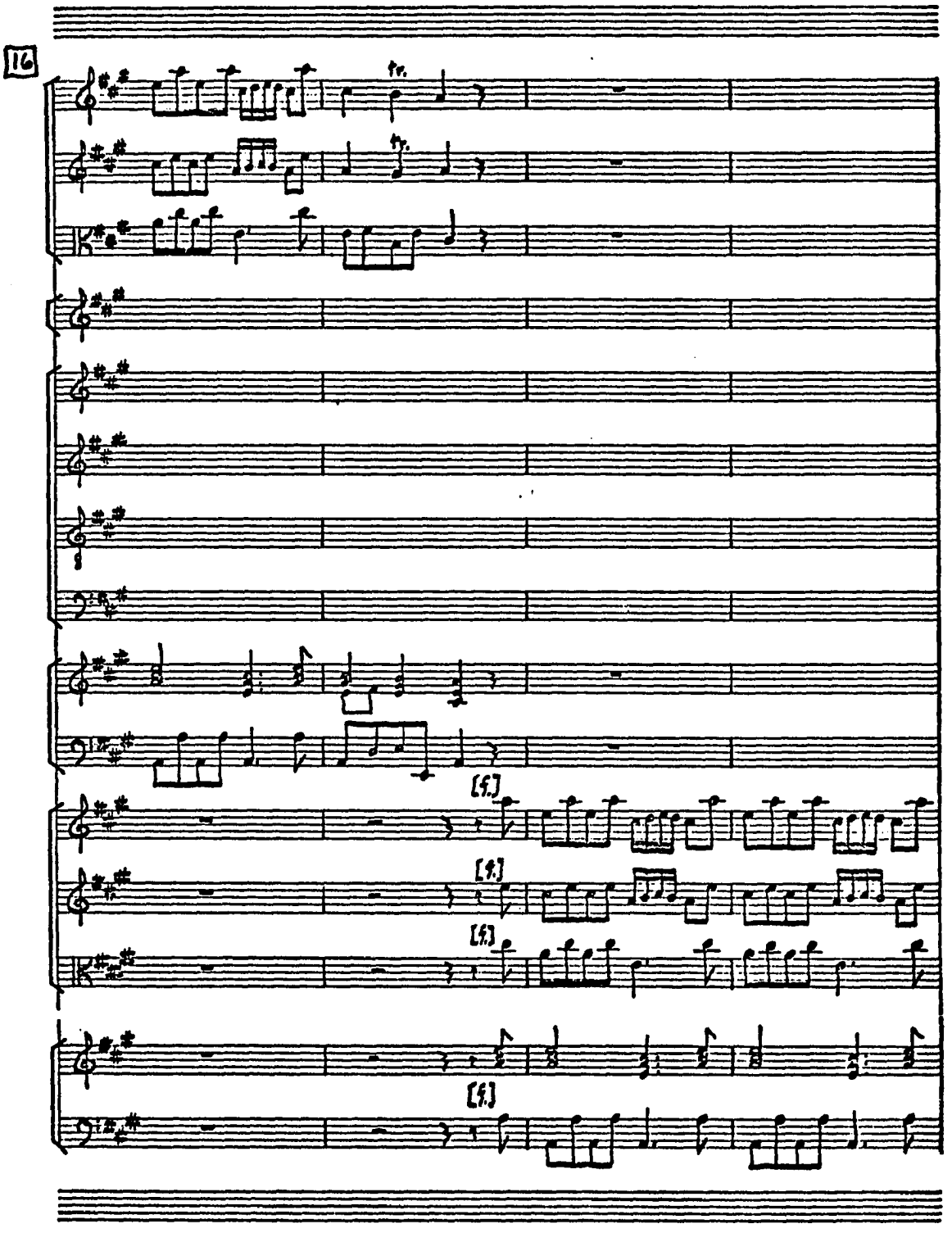


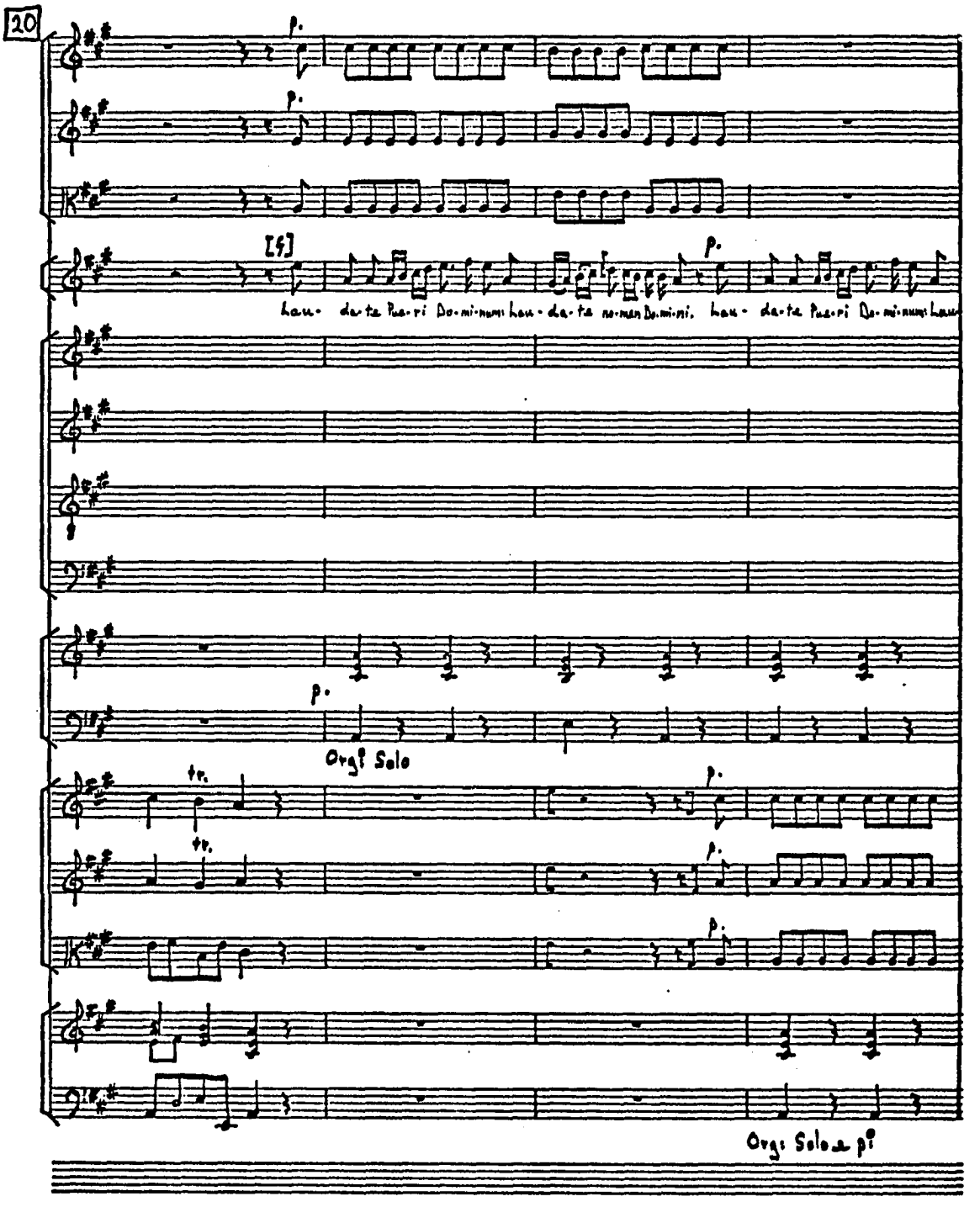
All ripienists of Coro II sing with Coro I.

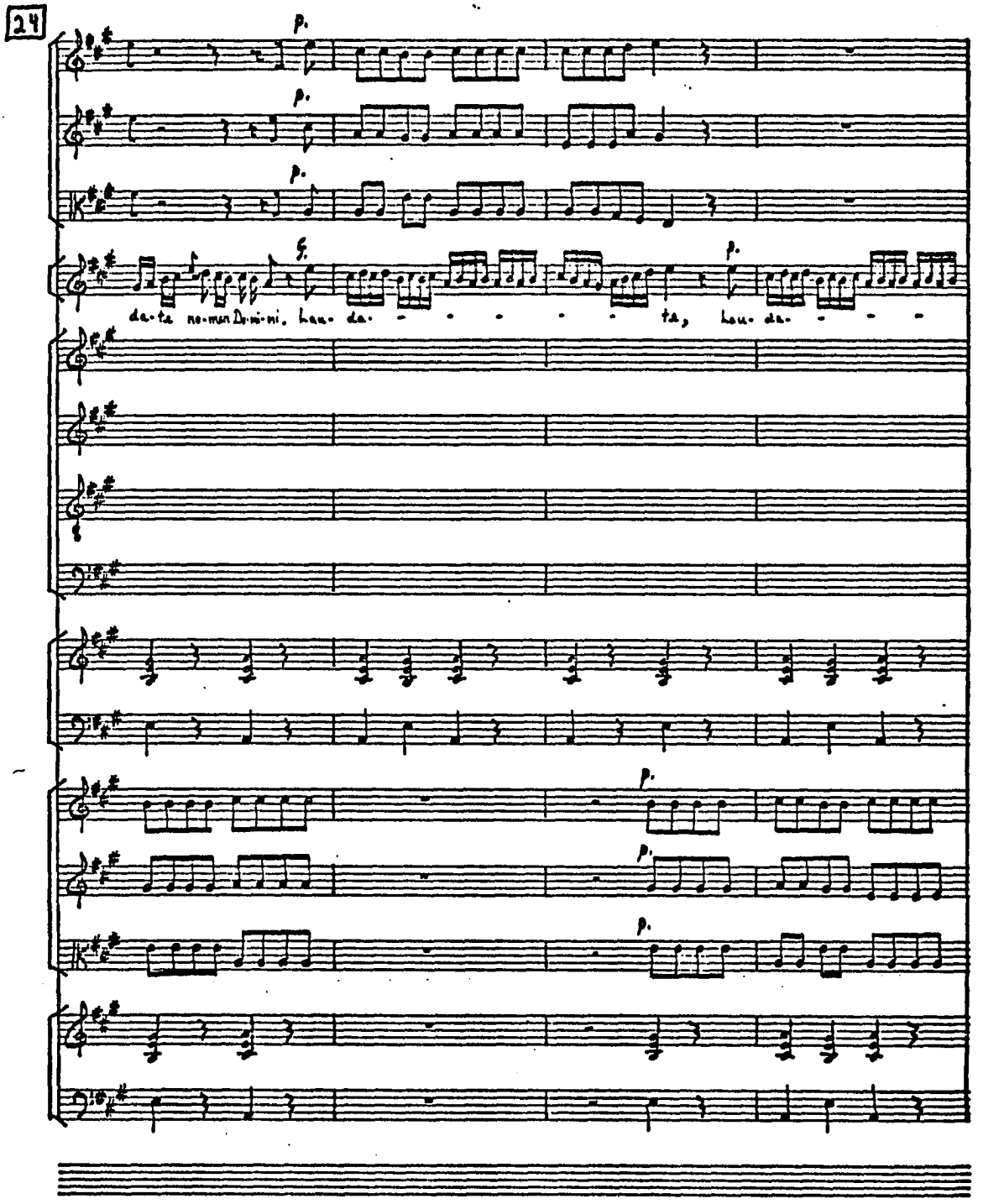

4
p.
f.
p.
f.
p.
f.
p.
f.

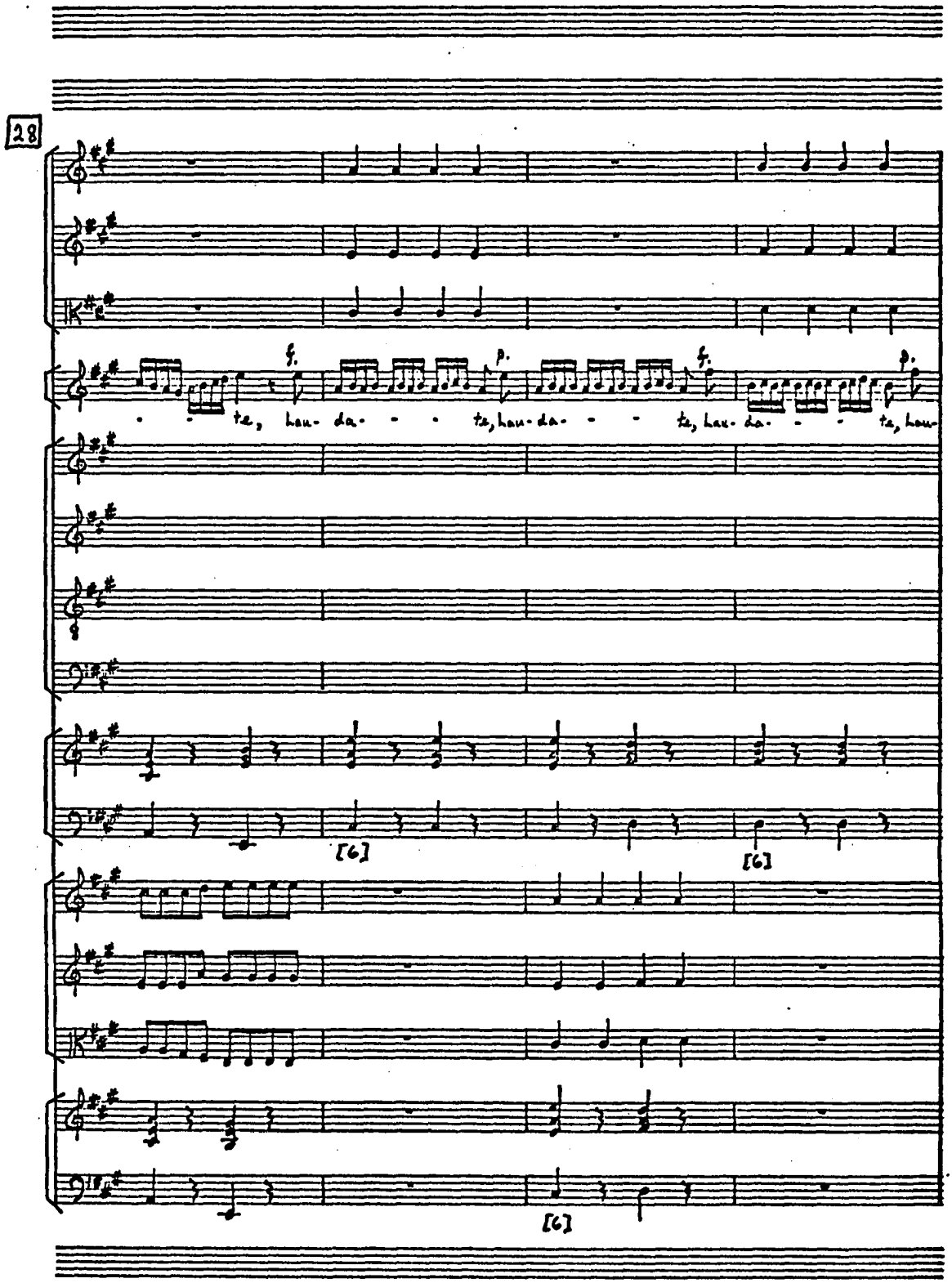

8

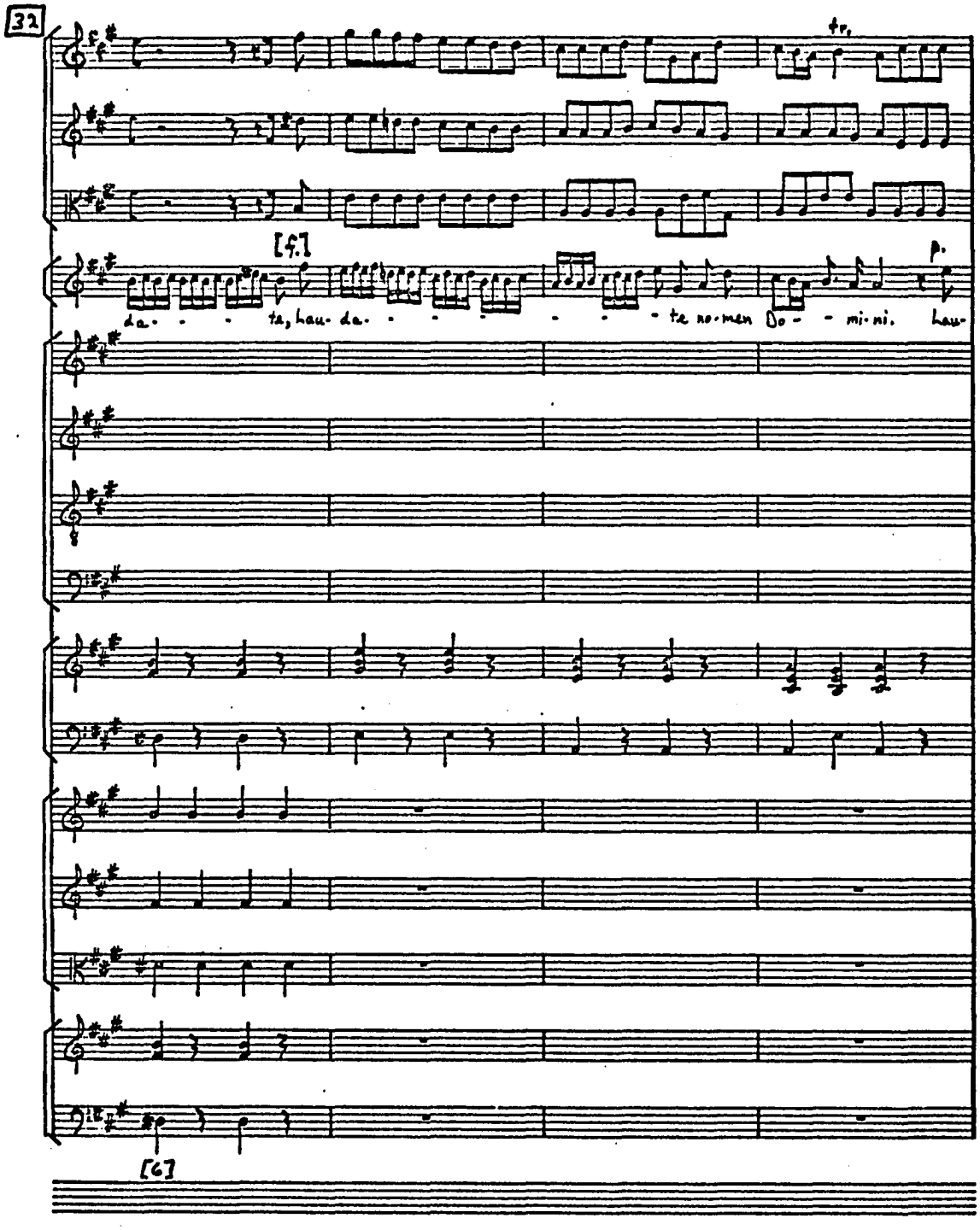

12
p.
f.

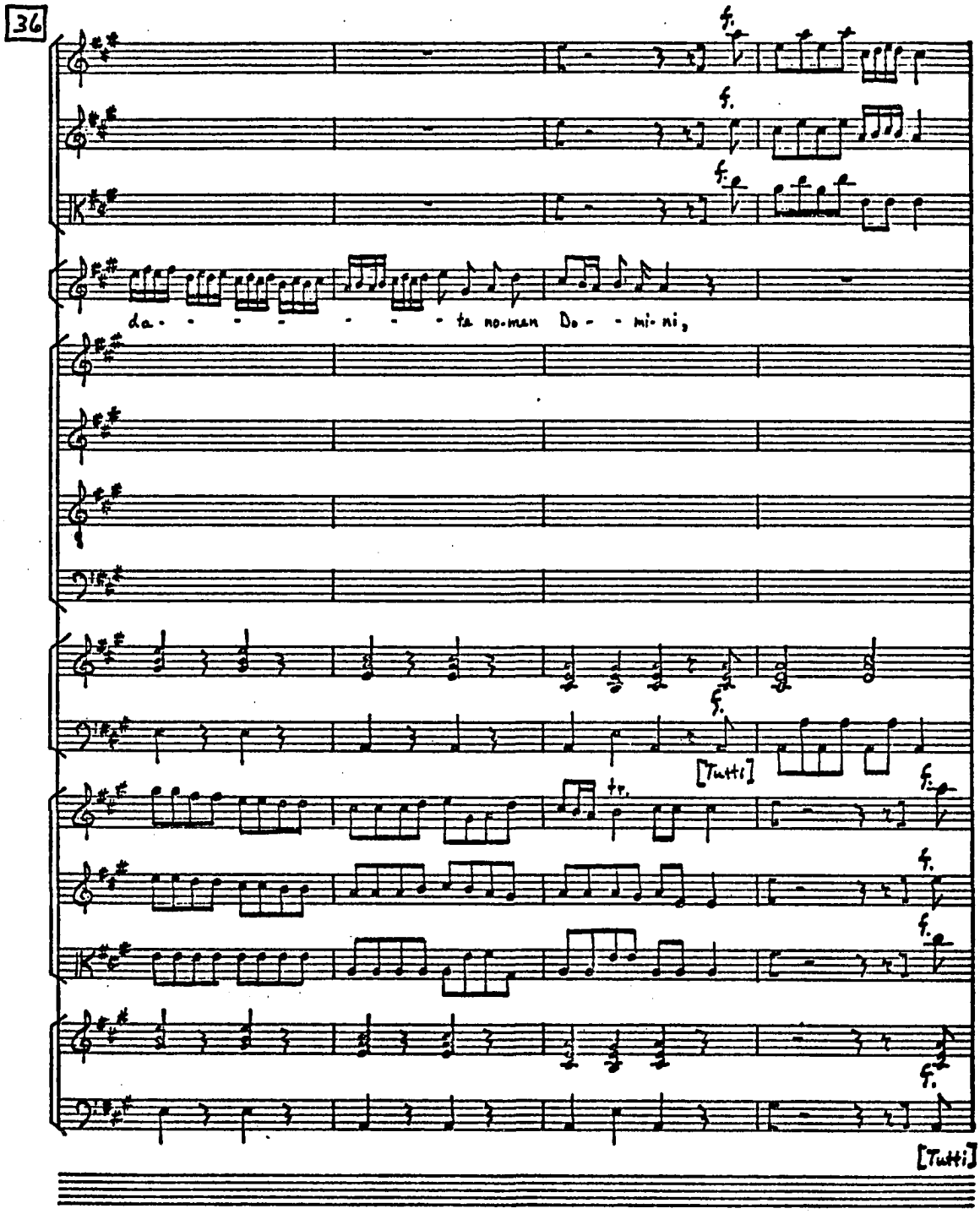

16
tr.
tr.
[f.]
[f.]
[f.]
[f.]

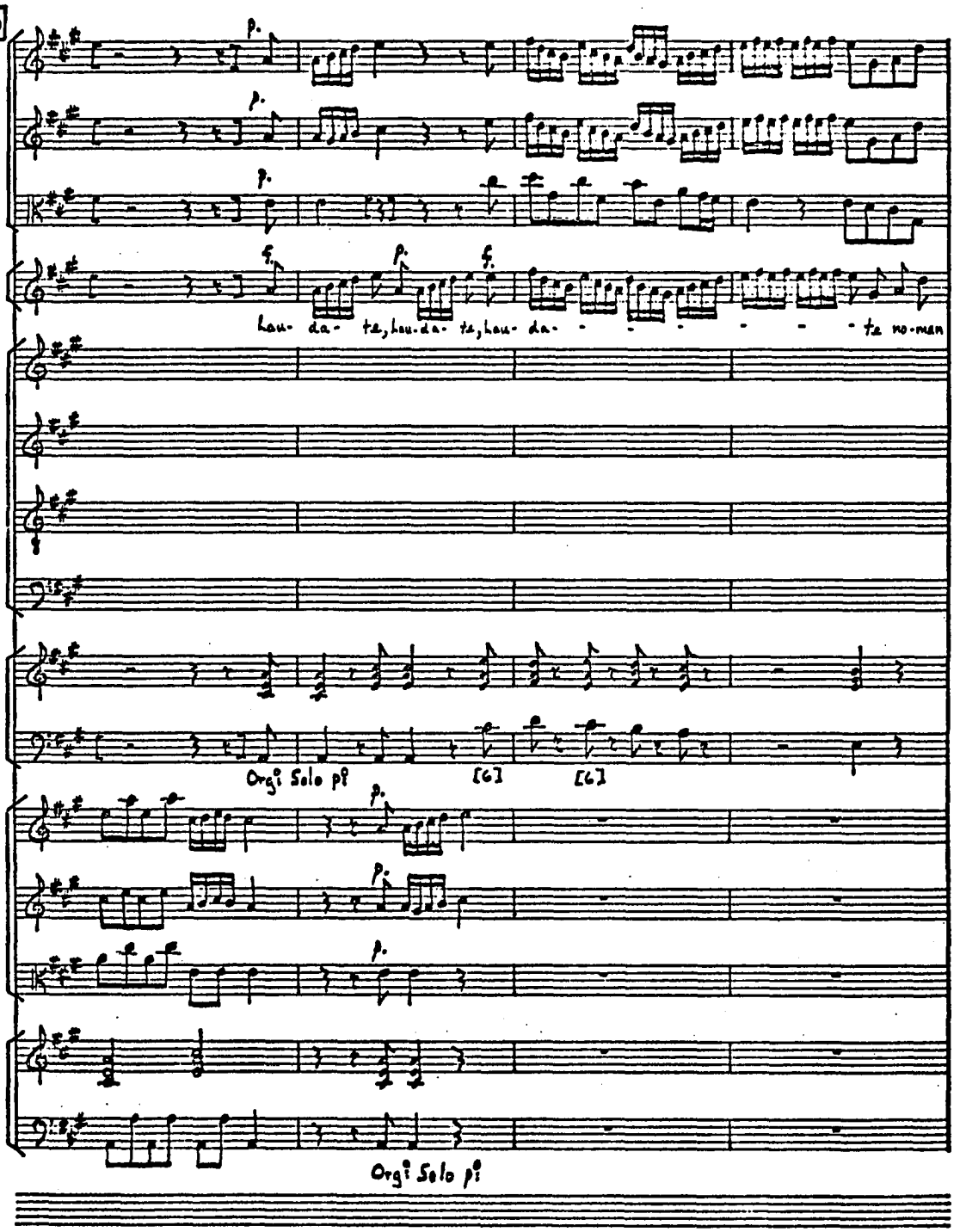

20
p.
[4]
p.
Lau- da-te Pue-ri Do-mi-num: Lau-da-te no-men Do-mi-ni. Lau- da-te Pue-ri Do-mi-num: Lau
p.
Org! Solo
tr.
tr.
Org: Solo a pl

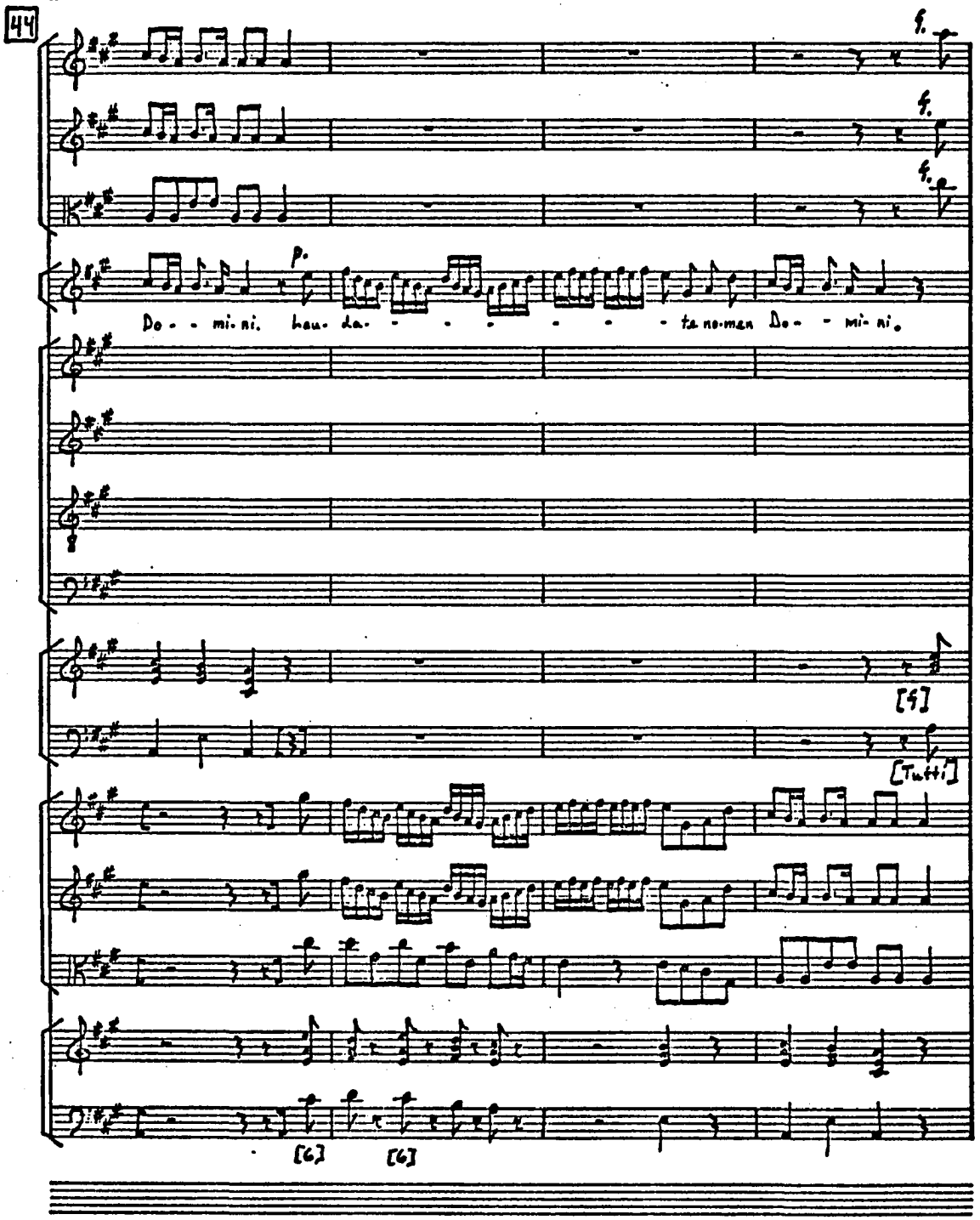

24
p.
p.
p.
f.
p.
da-te no-men Do-mi-ni. Lau- da- - - - - - - ta, Lau- da- - - -
p.
p.
p.

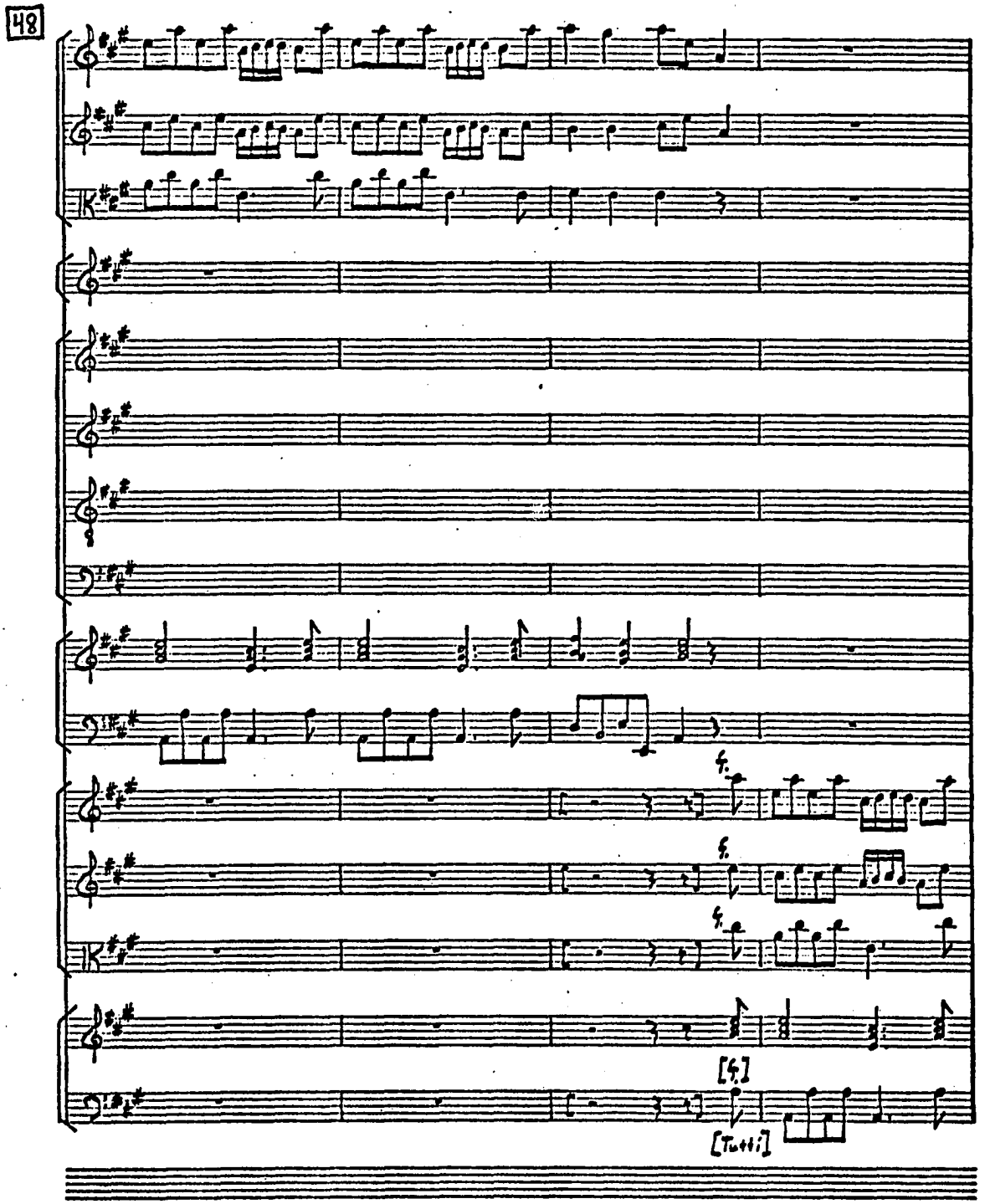

28
f.
p.
f.
p.
te, lau- da- - - te, lau- da- - - te, lau- da- - - te, lau-
[6]
[6]
[6]

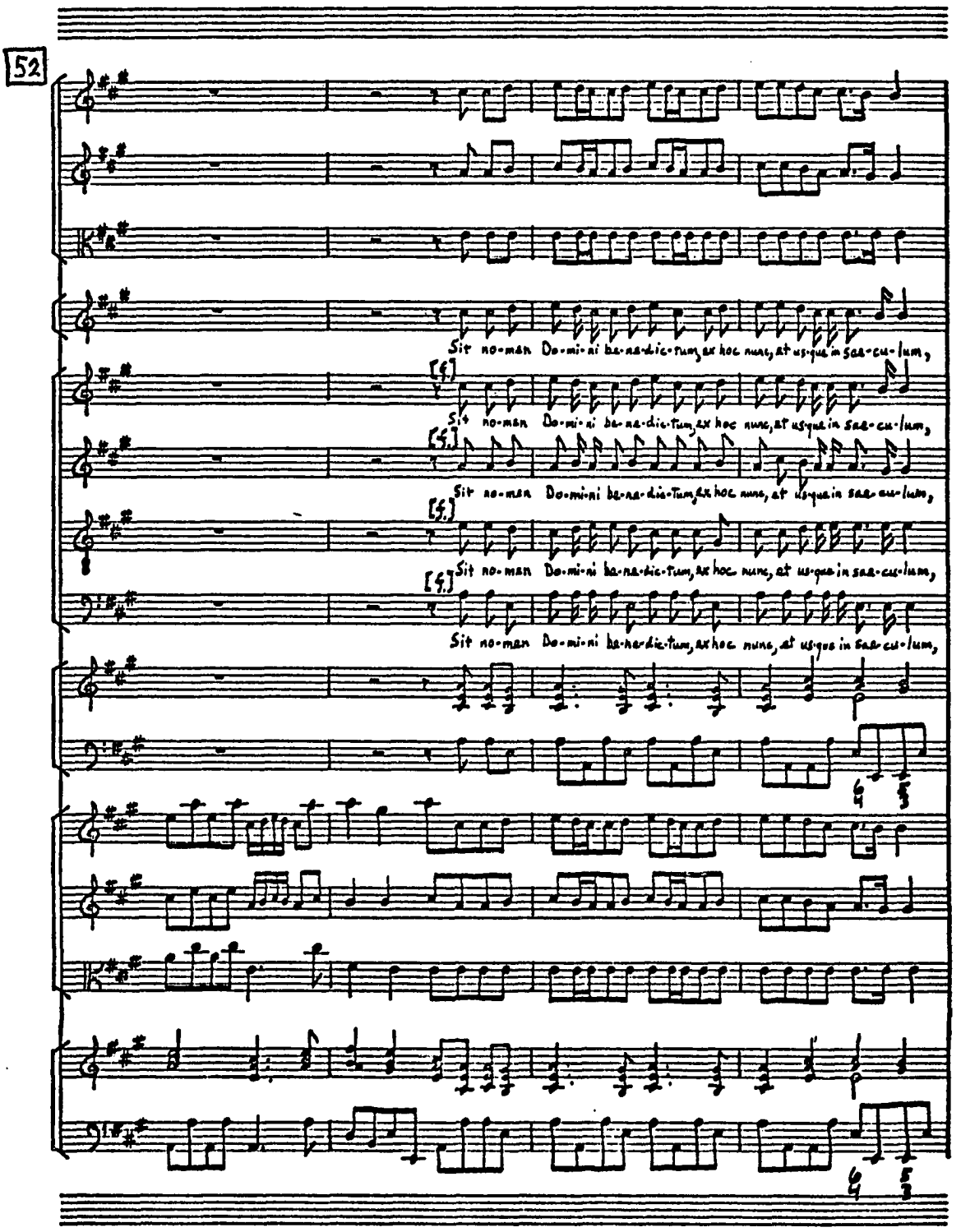

32
tr
[5]
da- - - - ta, lau- da- - - - - - - te no-men Do- - mi-ni. Lau-
p.
[6]

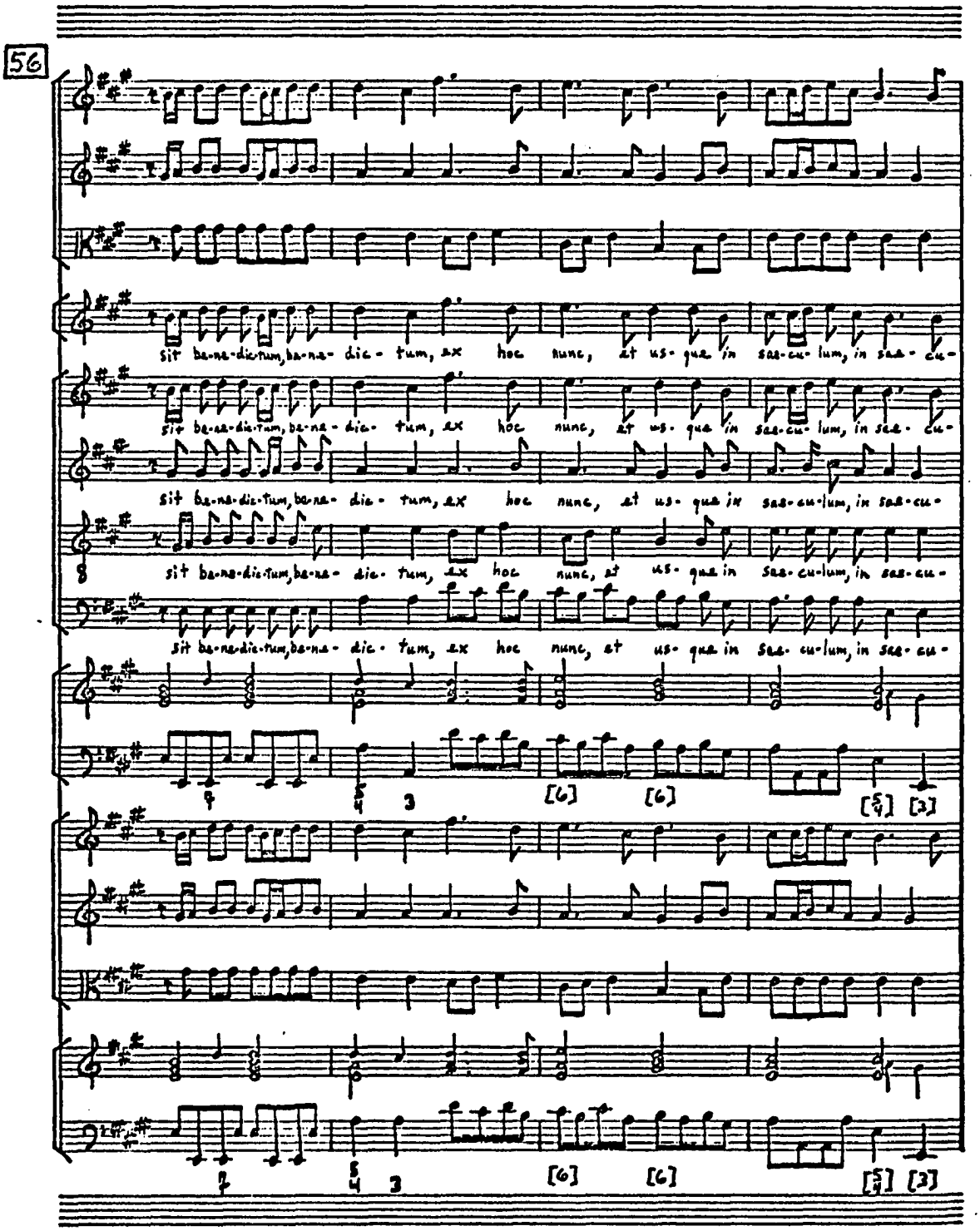

36
da - - - - - - - - ta no-men Do - - mi-ni,
[Tutti]
tr.
[Tutti]

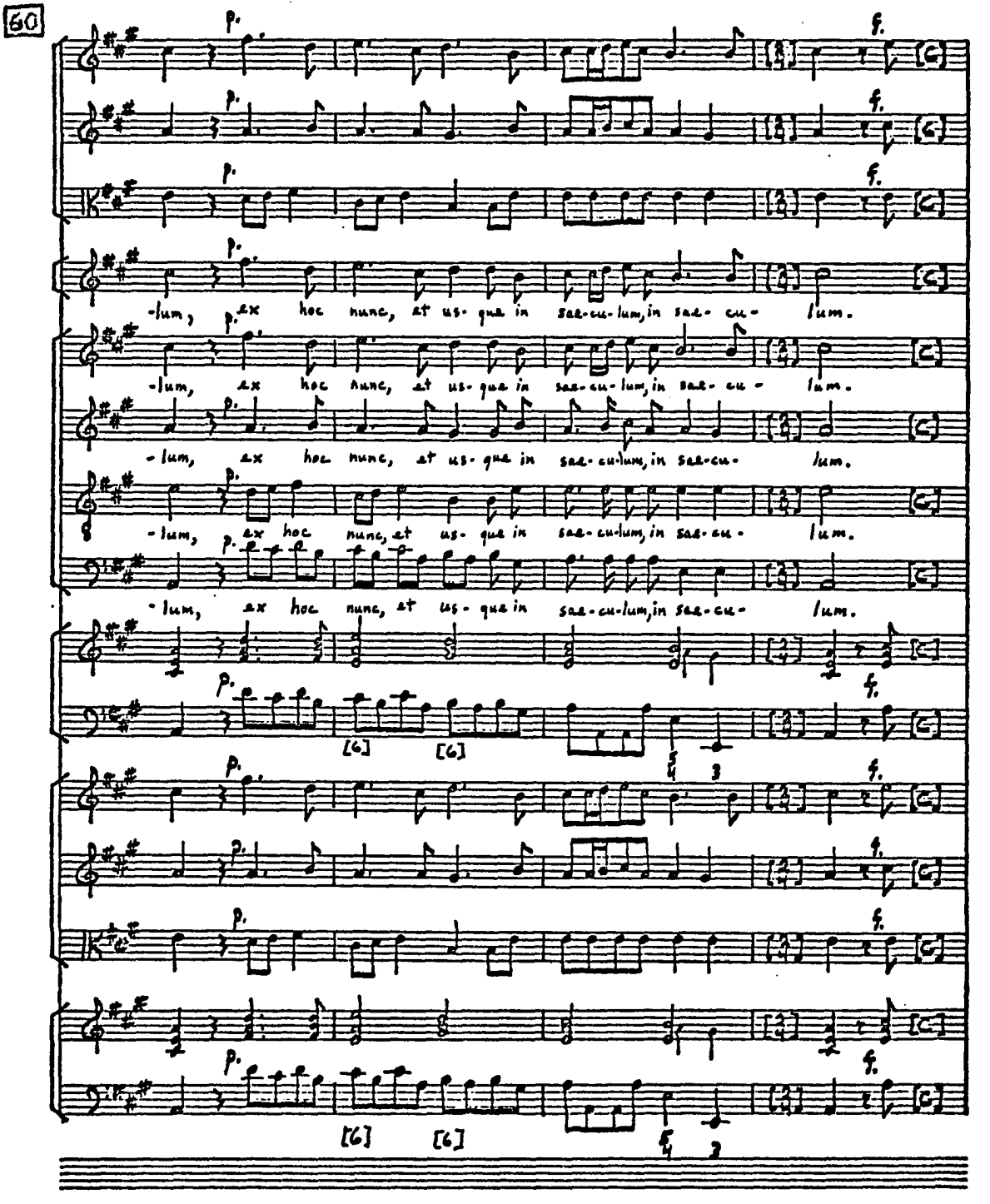

40
p.
p.
p.
f.
p.
f.
Lau- da- te, lau- da- te, lau- da- - - - - - - - te no-men
Orgl Solo pl
[G]
[G]
p.
p.
p.
Orgl Solo pl

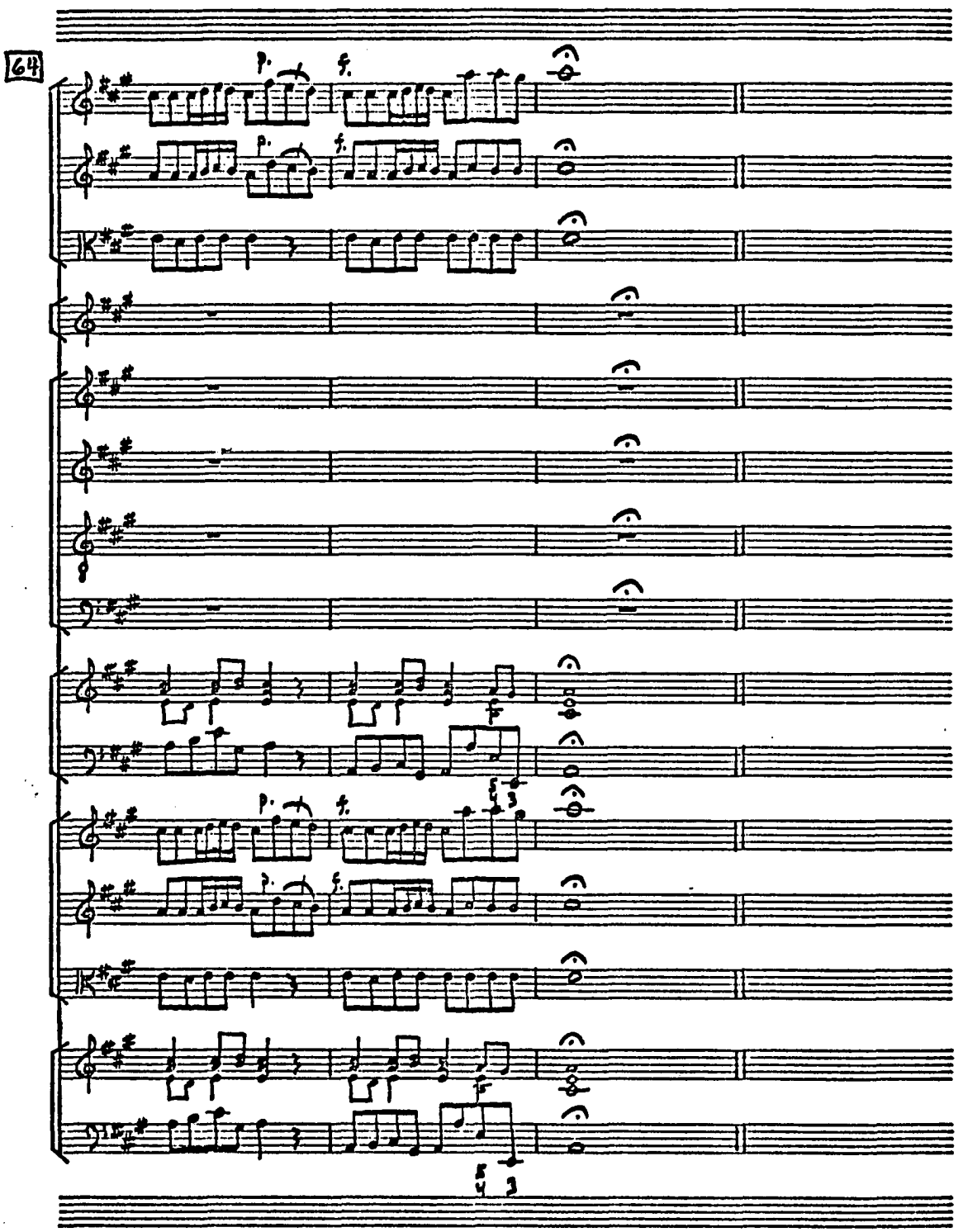

44
f.
f.
f.
p.
Do - - mi-ni. lau-da- - - - - - - - ta no-men Do- - mi-ni.
[4]
[Tutti]
[6]
[6]


48
[Tutti]


52
Sit no-men Do-mi-ni be-ne-dic-tum, ex hoc nunc, et us-que in sae-cu-lum,
Sit no-men Do-mi-ni be-ne-dic-tum, ex hoc nunc, et us-que in sae-cu-lum,
Sit no-men Do-mi-ni be-ne-dic-tum, ex hoc nunc, et us-que in sae-cu-lum,
Sit no-men Do-mi-ni be-ne-dic-tum, ex hoc nunc, et us-que in sae-cu-lum,
Sit no-men Do-mi-ni be-ne-dic-tum, ex hoc nunc, et us-que in sae-cu-lum,

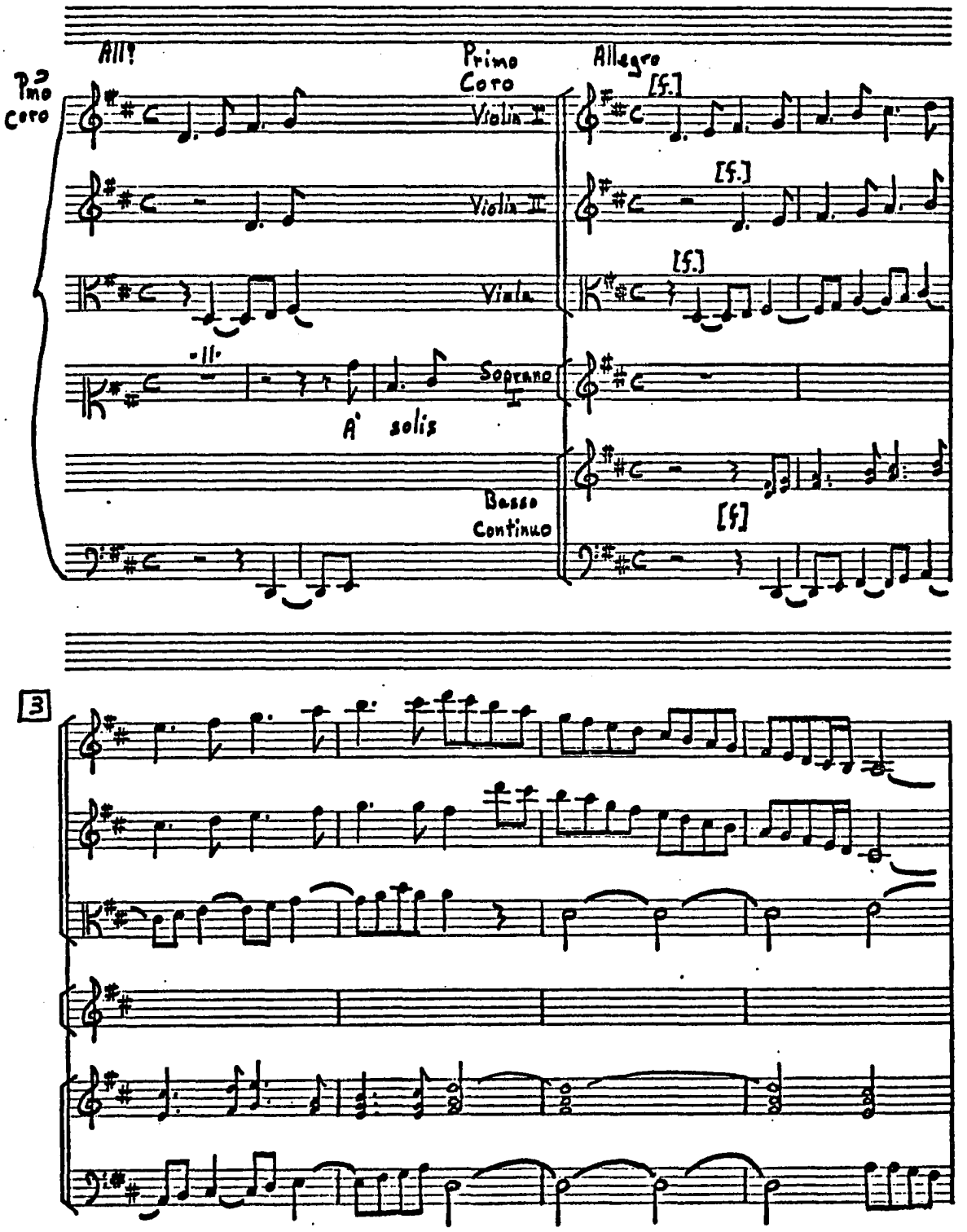

56
sit be-ne-dic-tum, be-ne- dic- tum, ex hoc nunc, et us- que in sae-cu-lum, in sae- cu-
sit be-ne-dic-tum, be-ne- dic- tum, ex hoc nunc, et us- que in sae-cu-lum, in sae- cu-
sit be-ne-dic-tum, be-ne- dic- tum, ex hoc nunc, et us- que in sae-cu-lum, in sae-cu-
sit be-ne-dic-tum, be-ne- dic- tum, ex hoc nunc, et us- que in sae- cu-lum, in sae- cu-

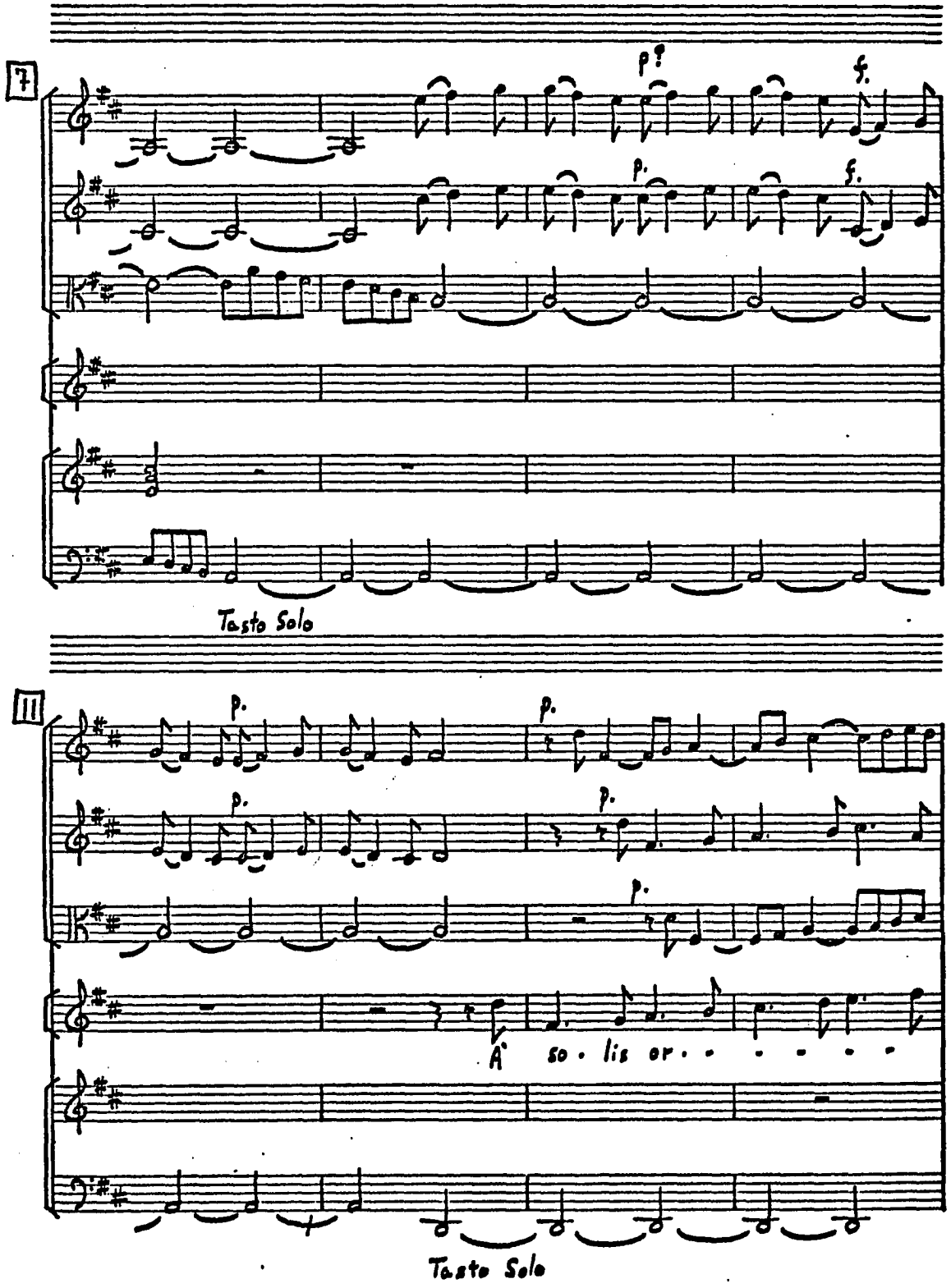

60
p.
f.
-lum, ex hoc nunc, et us- que in sae-cu-lum, in sae- cu- lum.
-lum, ex hoc nunc, et us- que in sae-cu-lum, in sae-cu- lum.
-lum, ex hoc nunc, et us- que in sae-cu-lum, in sae-cu- lum.
-lum, ex hoc nunc, et us- que in sae-cu-lum, in sae-cu- lum.
-lum, ex hoc nunc, et us- que in sae-cu-lum, in sae-cu- lum.
[6]
[6]
[6]
[6]

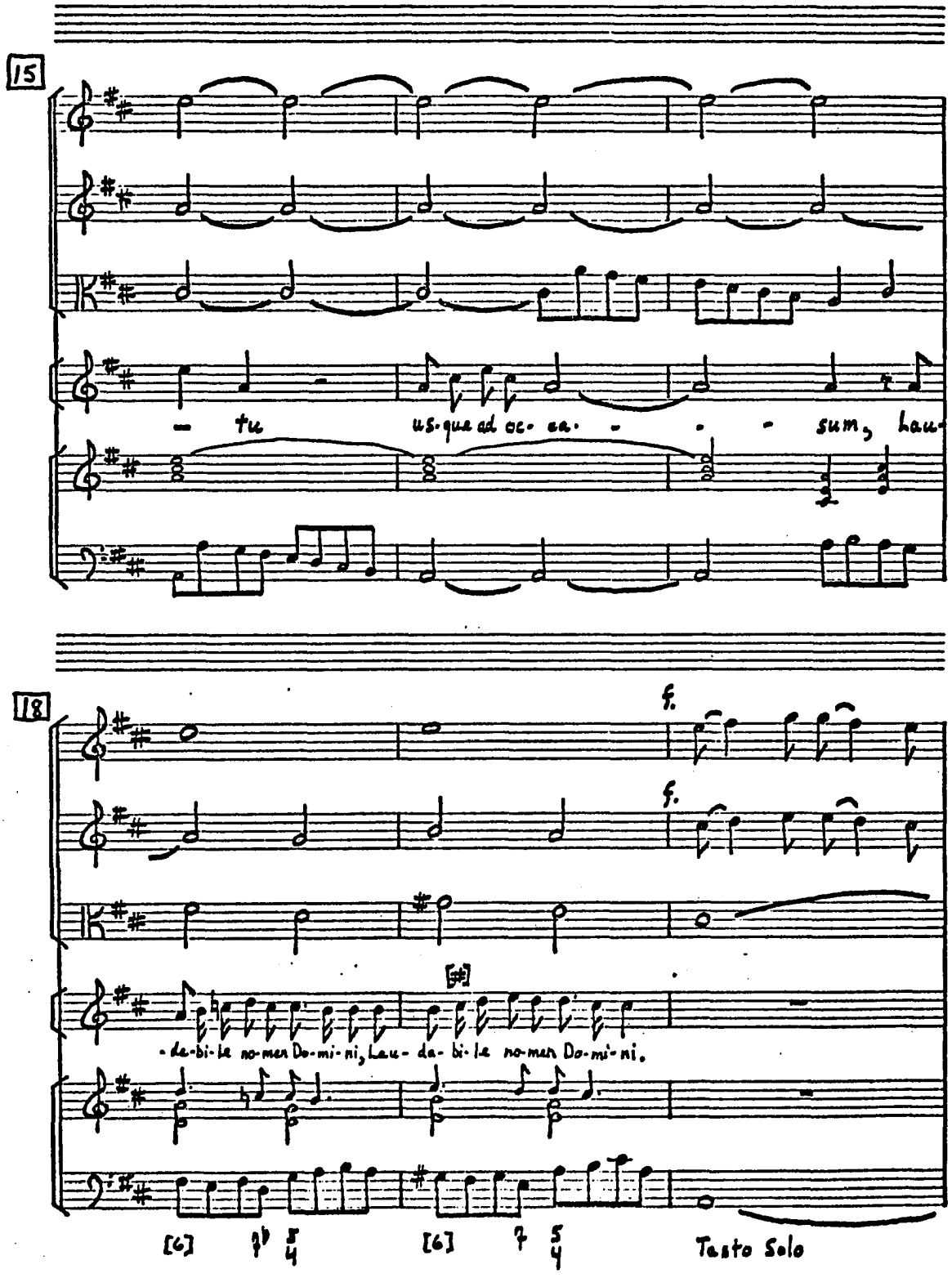

64
p.
f.
p.
f.
p.
f.
p.
f.

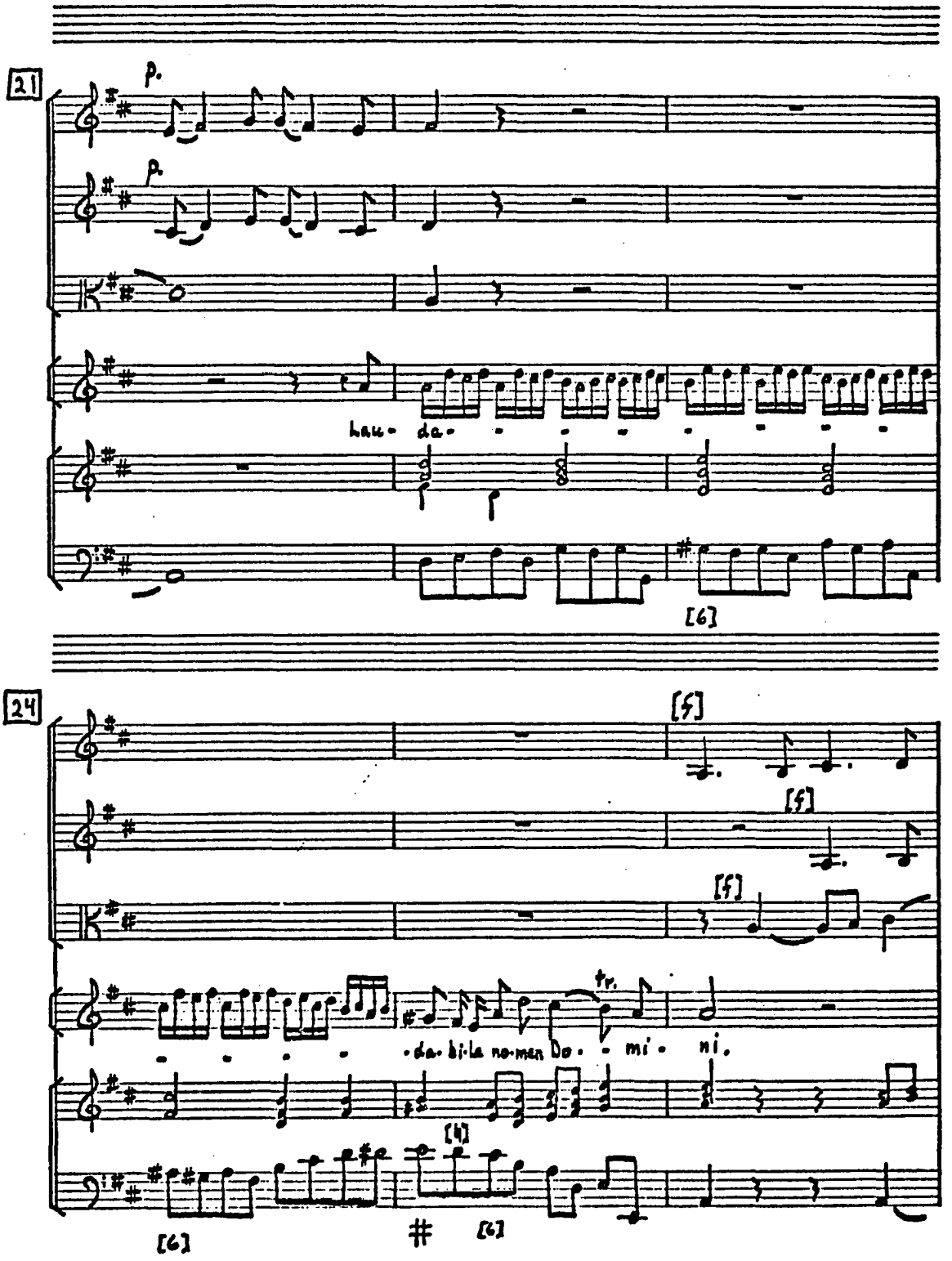
II

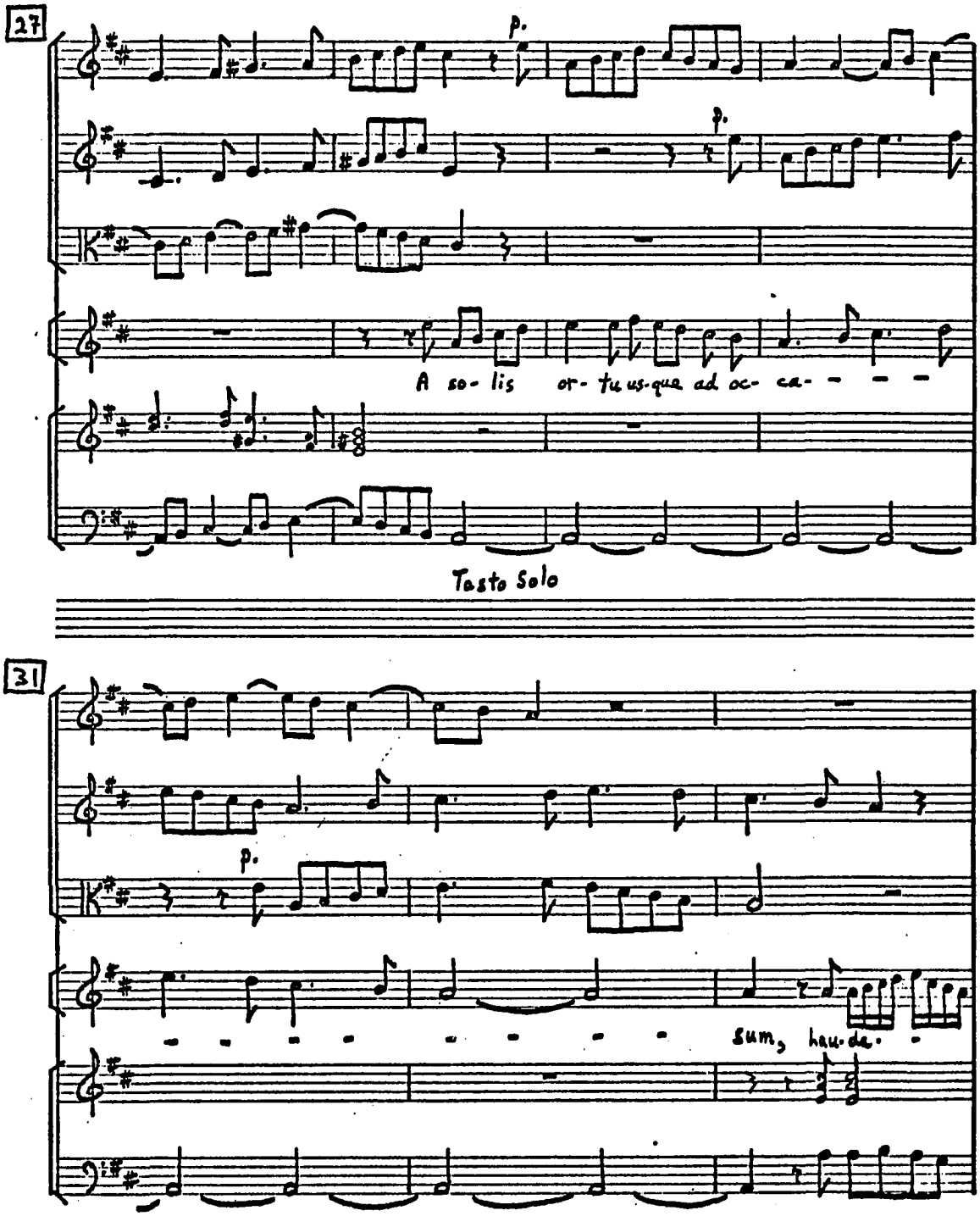
A solis ortu

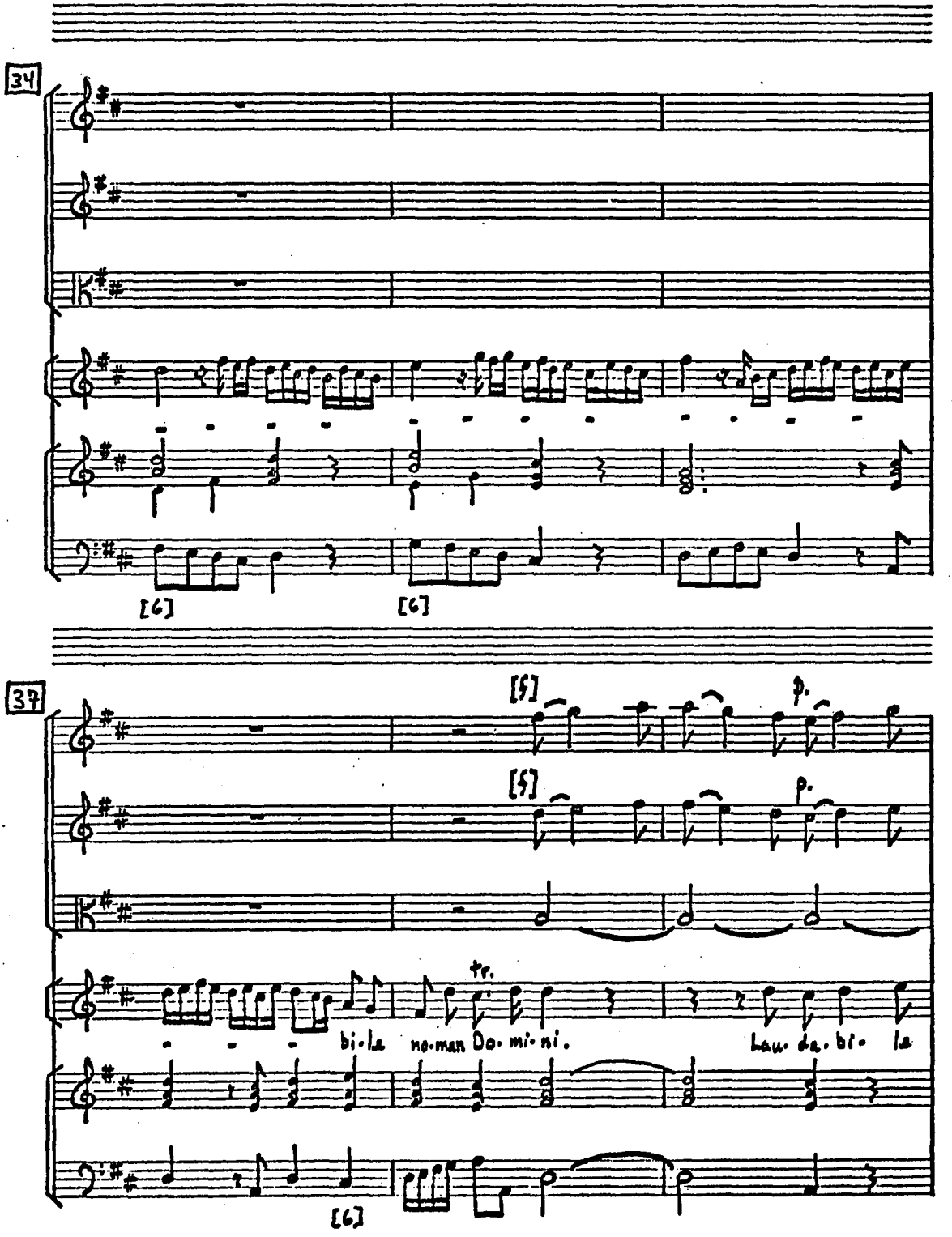


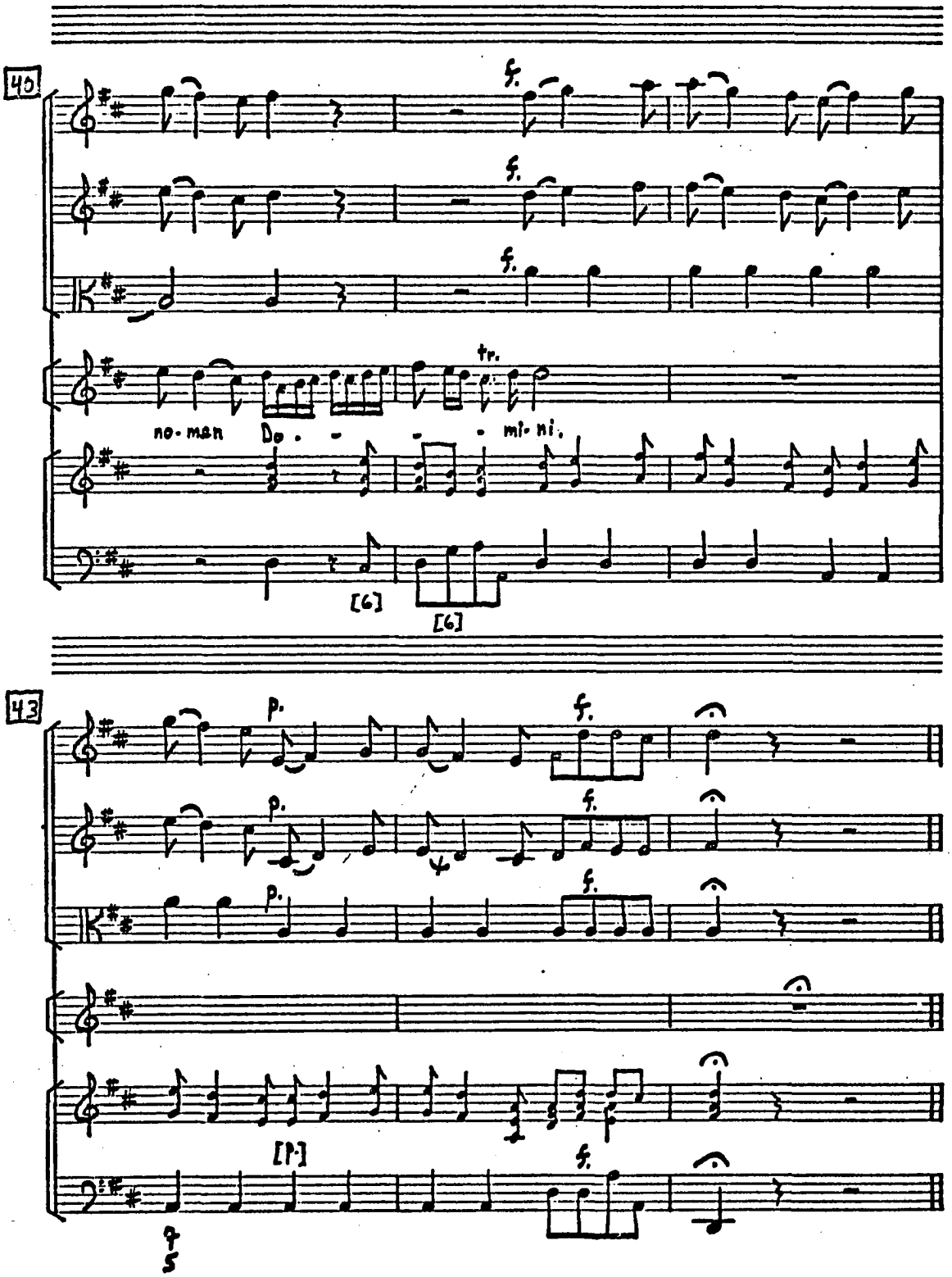

7
p?
f.
p.
f.
Tasto Solo
11
p.
p.
p.
p.
p.
A' so. lis or. . . . . .
Tasto Solo


15
tu
us-que ad oc- ca- - - - sum, lau-
18
f.
f.
[♯]
-da-bi-le no-men Do-mi-ni, Lau- da- bi- le no-men Do-mi-ni.
[6]
[6]
Tasto Solo


21
p.
p.
hau- da-
[6]
24
[f]
[f]
[f]
tr.
da- bi- la no- men Do- mi- ni.
[4]
[6]
[6]


27
p.
p.
A so- lis or- tu us-que ad oc- ca- - - -
Tasto Solo
31
p.
- - - - - - - - sum, hau-da.

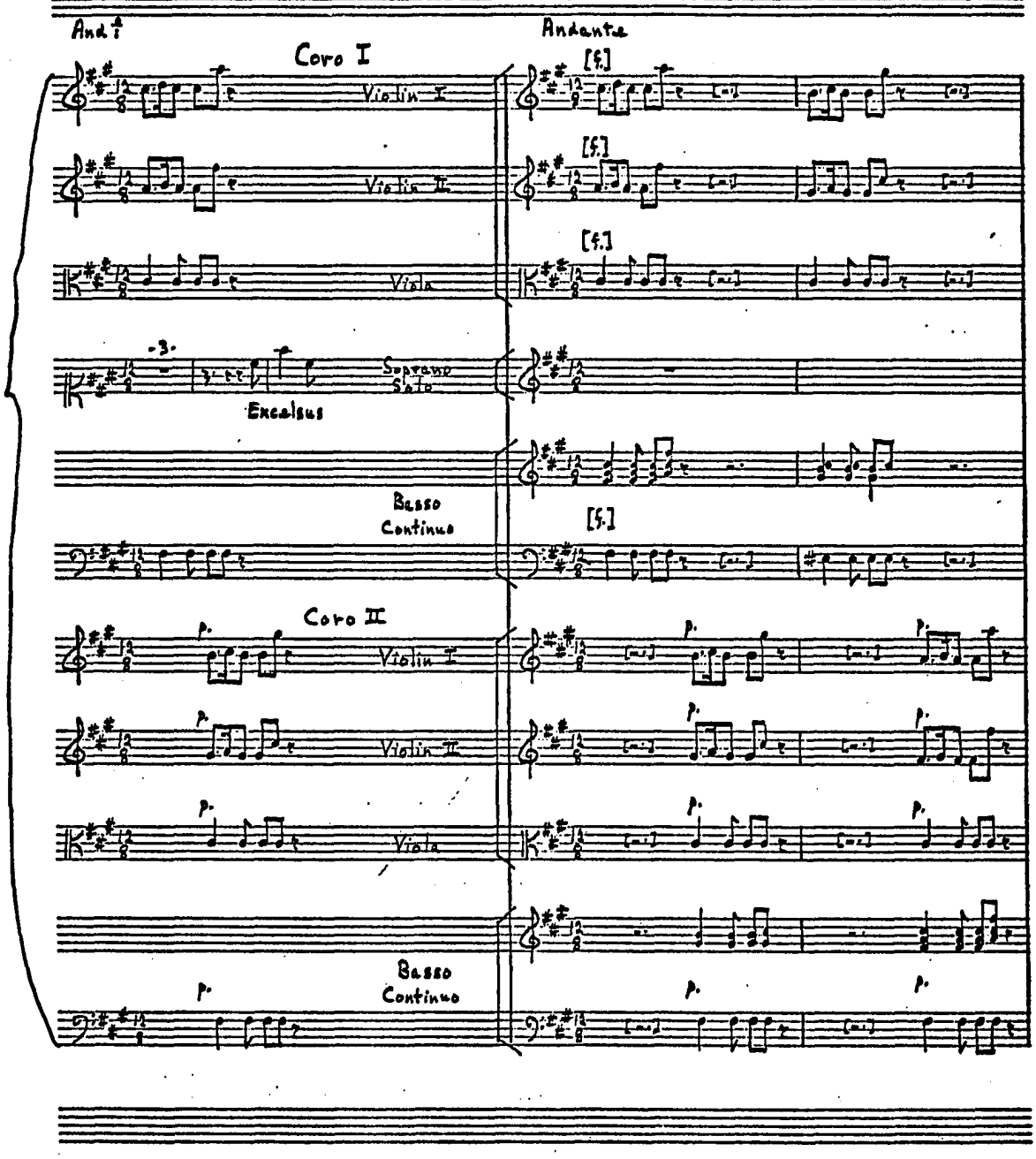

34
[6]
[6]
37
[5]
[5]
p.
p.
tr.
bi-la no-man Do-mi-ni.
Lau-da-bi-la
[6]

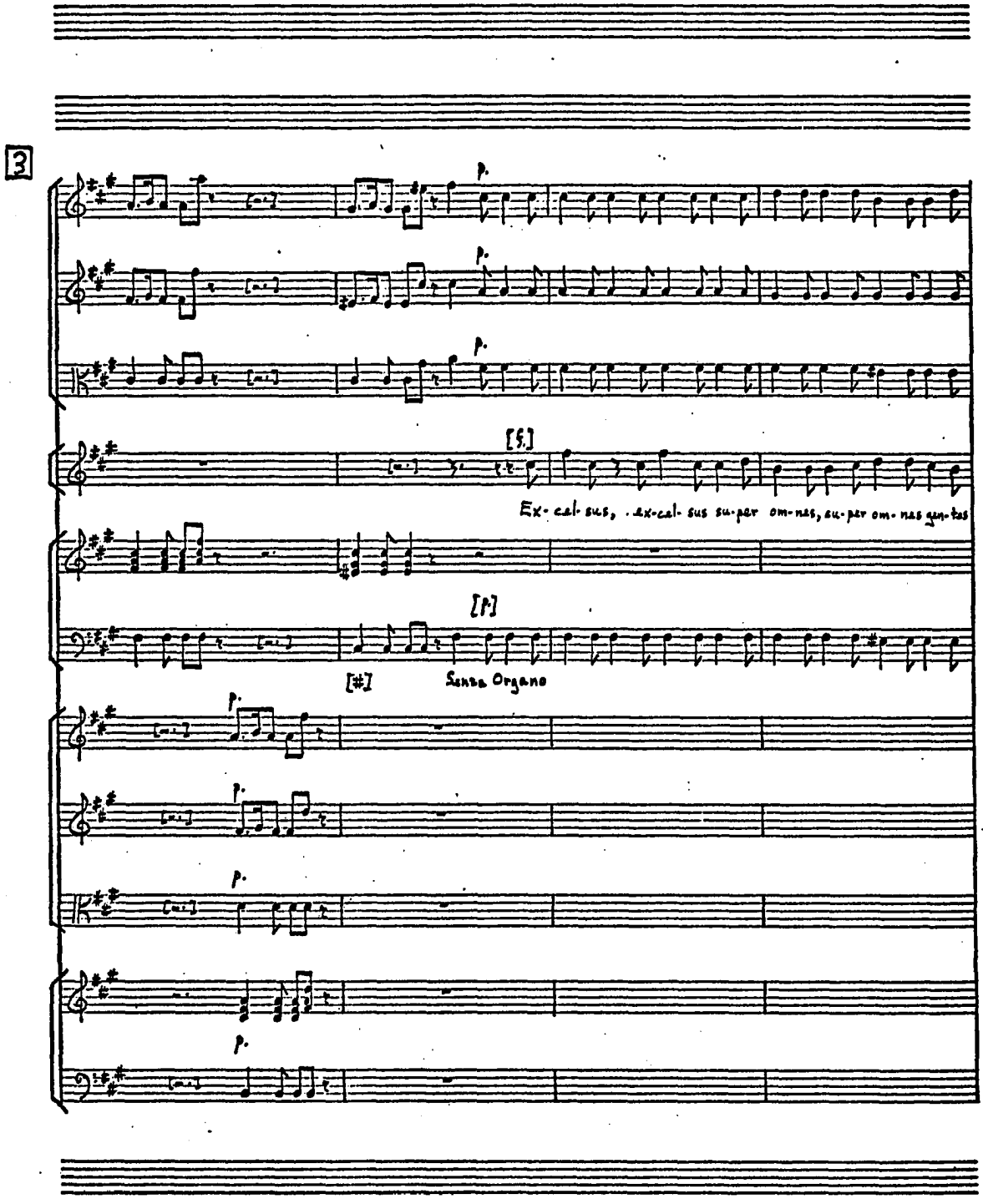

40
f.
f.
f.
tr.
no-man
Do - - - mi-ni,
[6]
[6]
43
p.
f.
p.
f.
p.
f.
[P]
f.

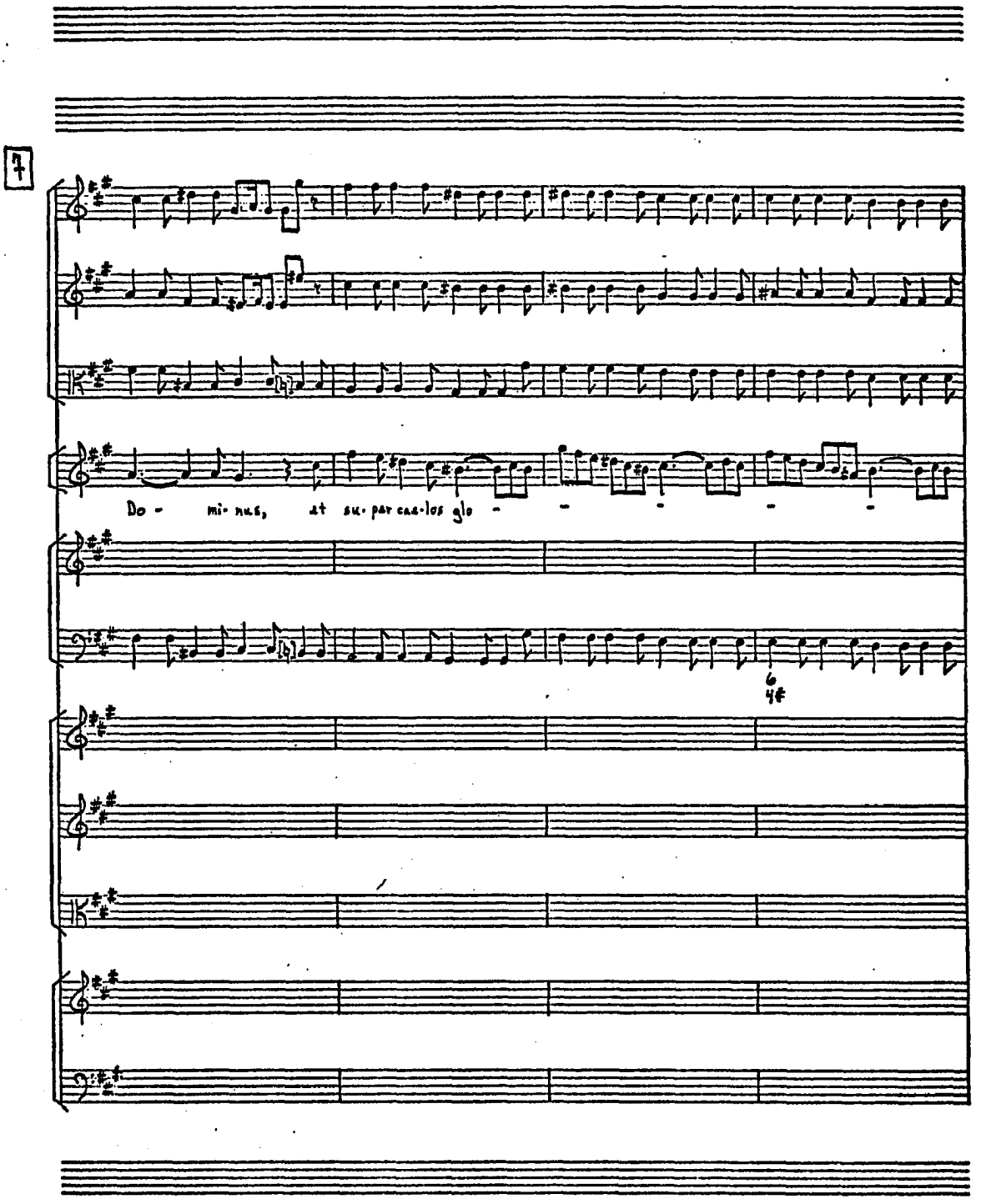
III

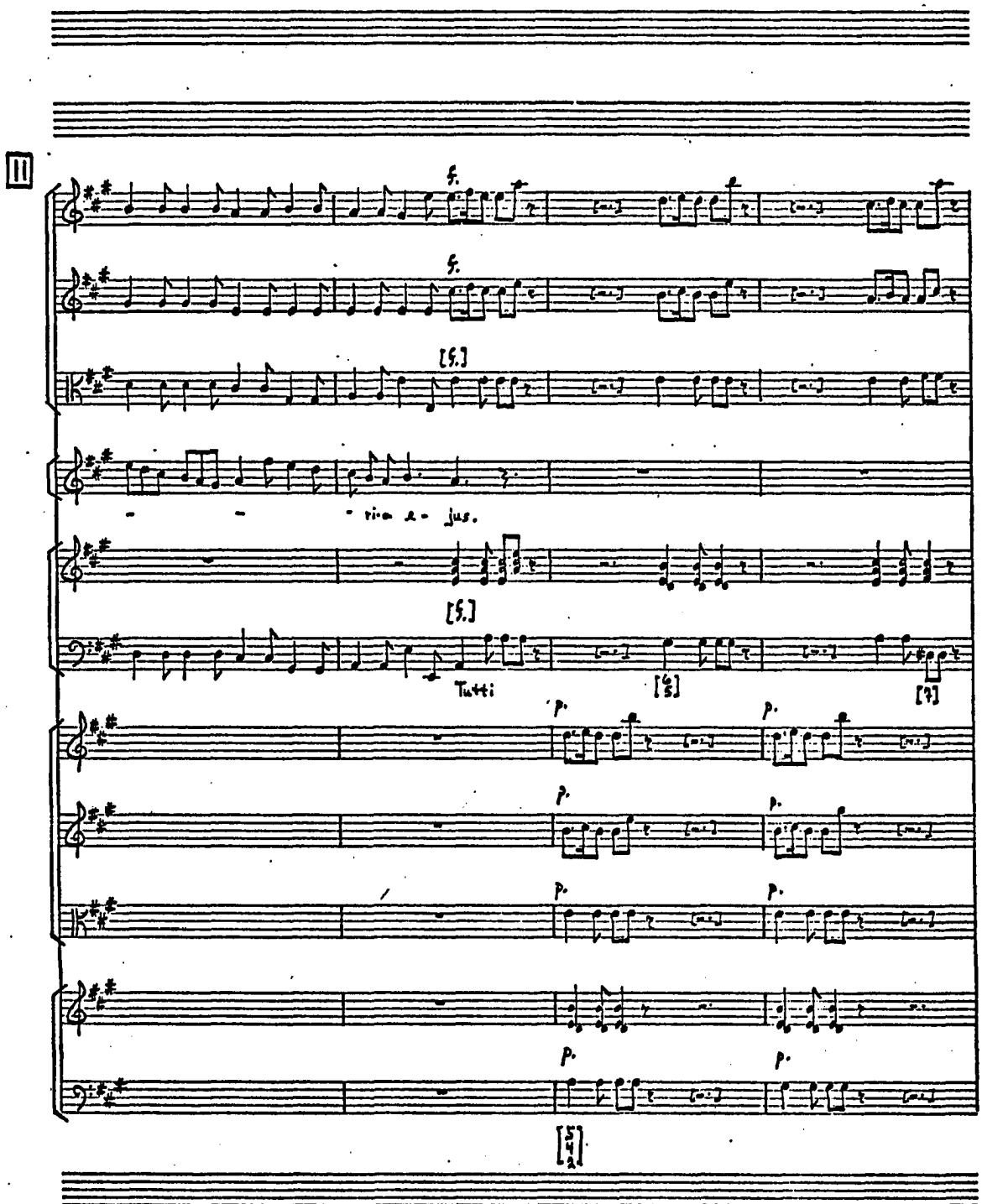
Excelsus super nos

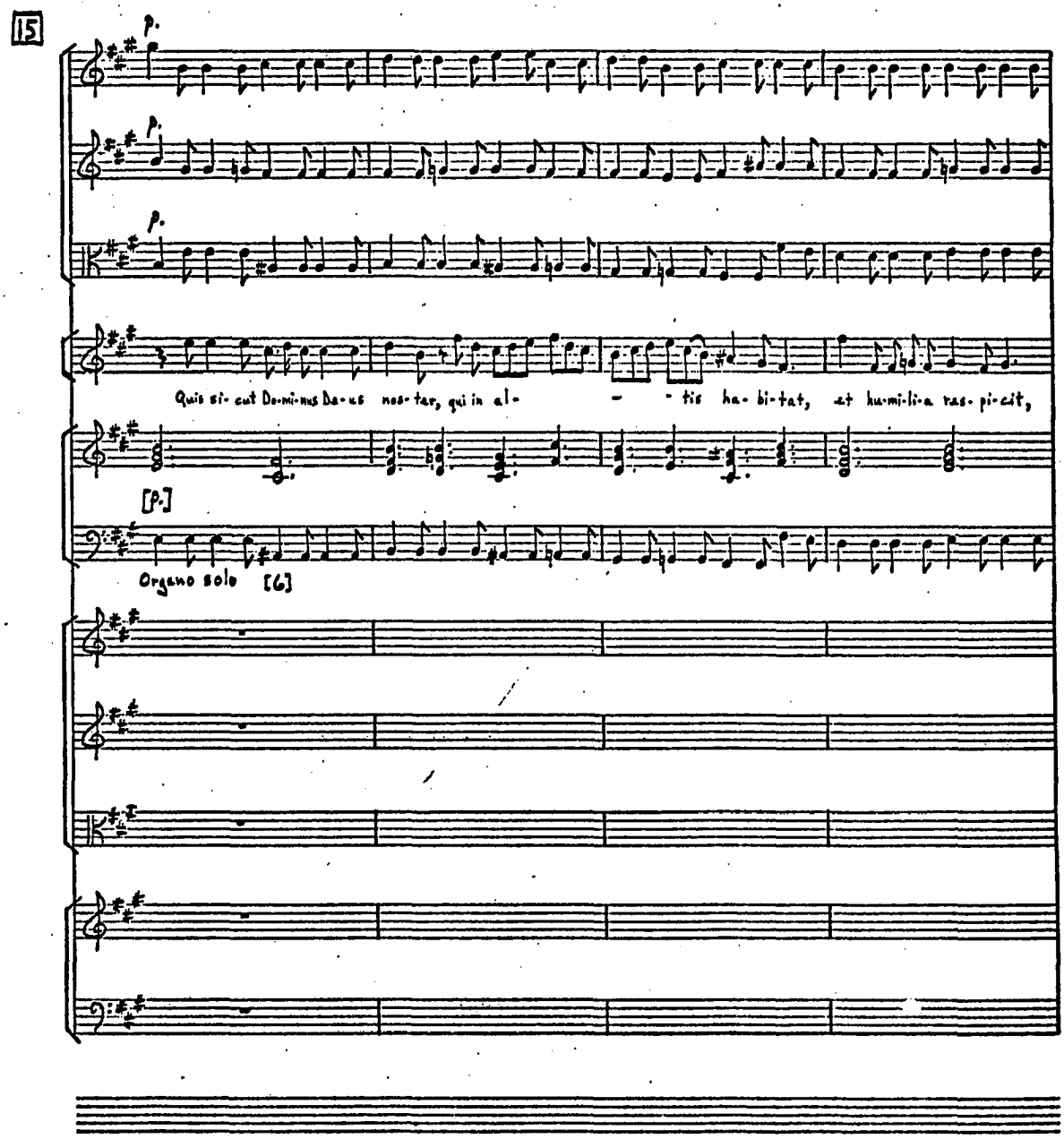
Quis sicut Dominus

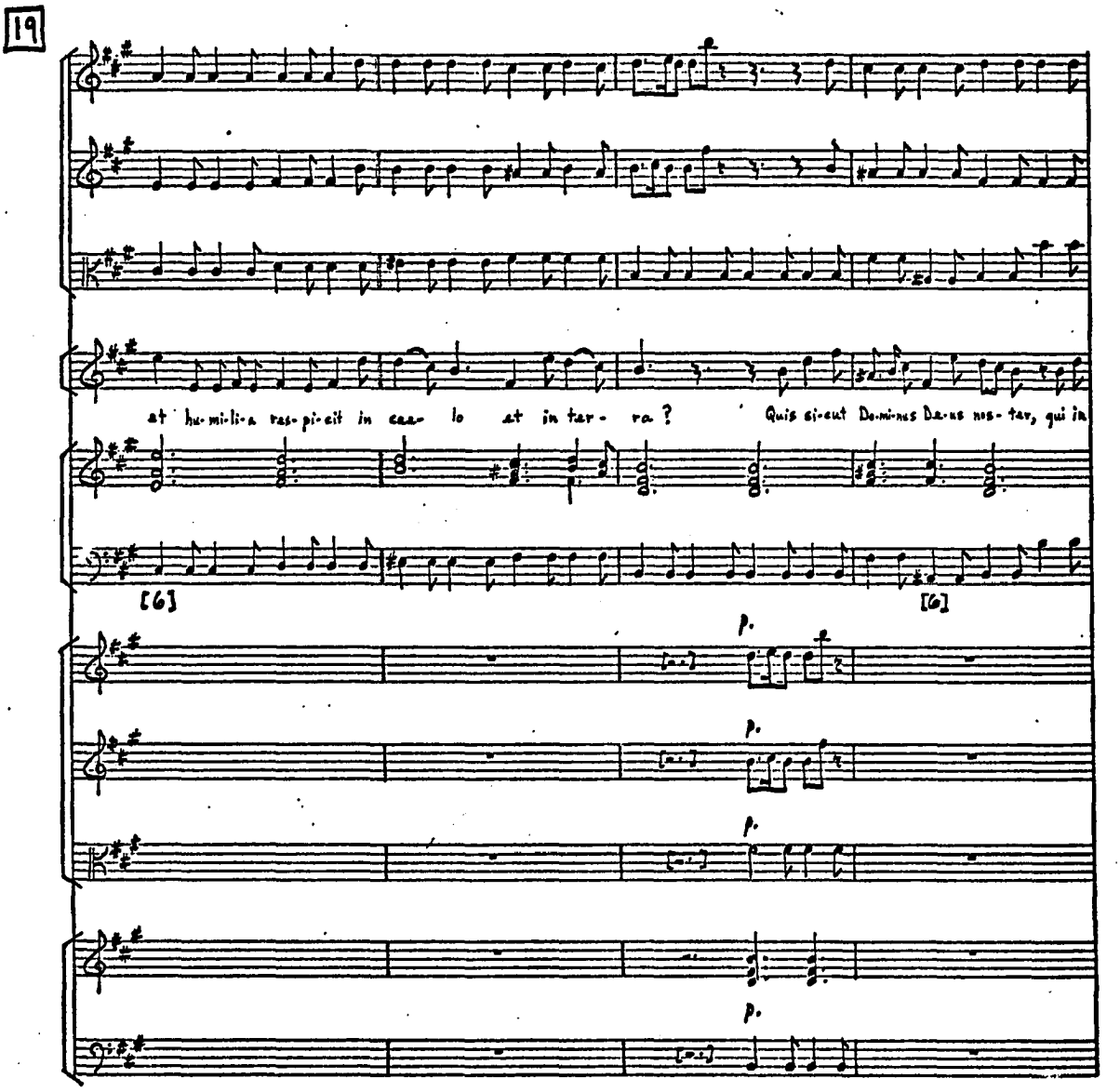


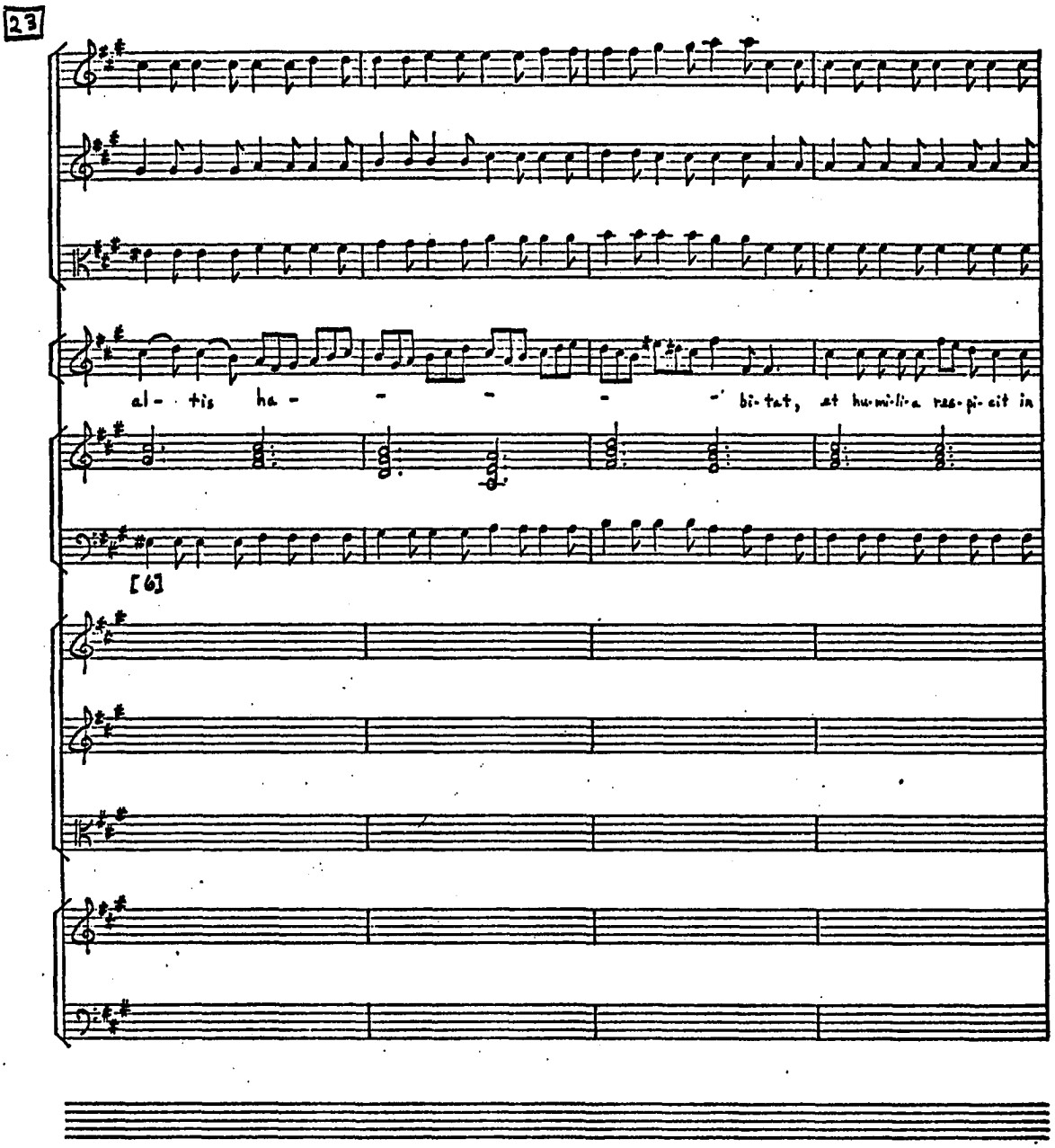

3
p.
p.
p.
[§.]
Ex- cel- sus, . ex-cel- sus su-per om-nes, su-per om- nes ter-ras
[*]
[*]
Senza Organo
p.
p.
p.
p.

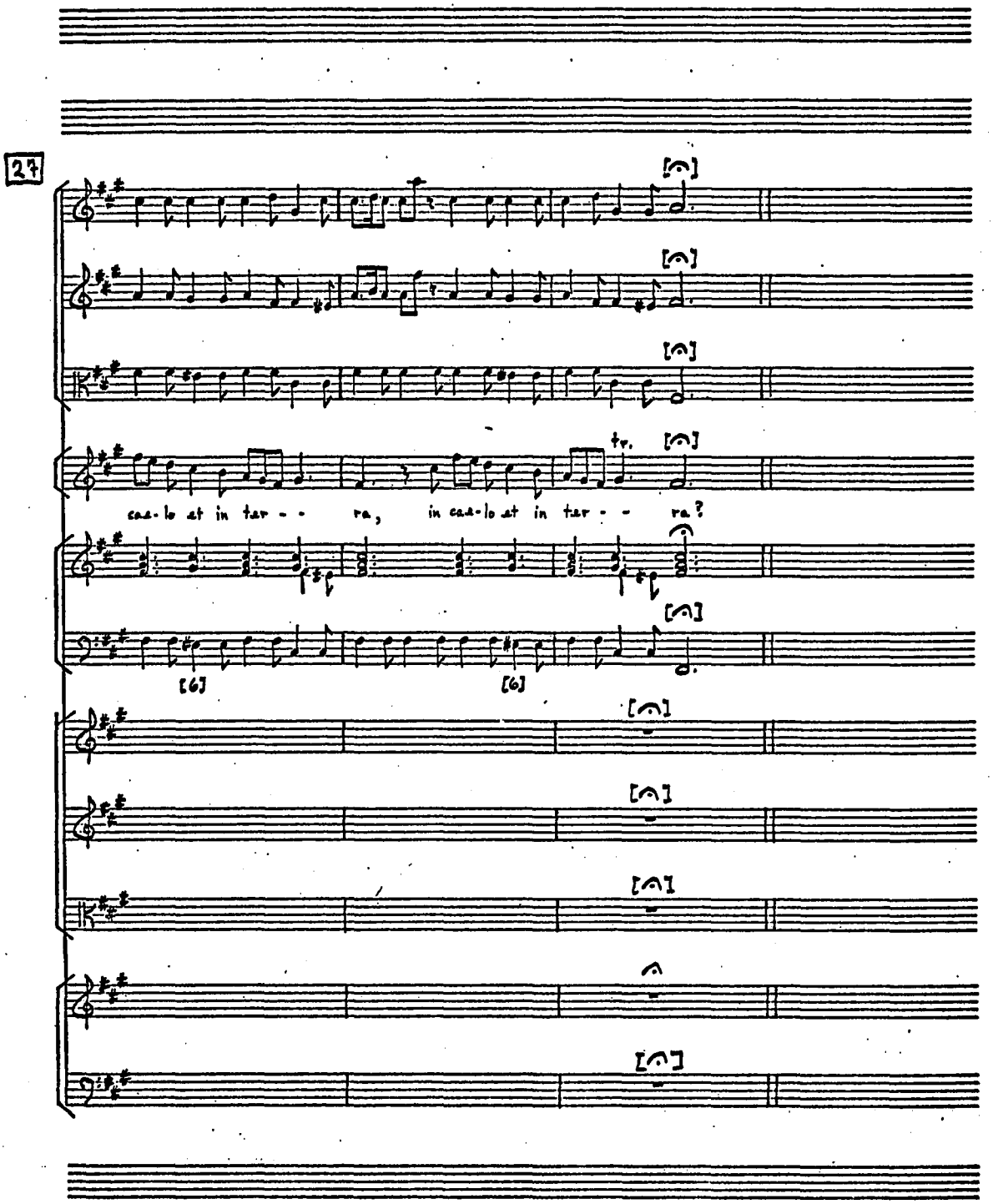

7
Do - mi- nus, at su- per cae- los glo - - - - -


II
f.
f.
[f.]
- - - rio a - jus.
[f.]
Tutti
p.
p.
p.
p.
p.
p.
p.
p.


15
p.
p.
p.
Quis si- cut Do-mi-nus De-us nos-ter, qui in al- - tis ha- bi-tat, at hu-mi-li-a ras- pi-cit,
[p.]
Organo solo [G]

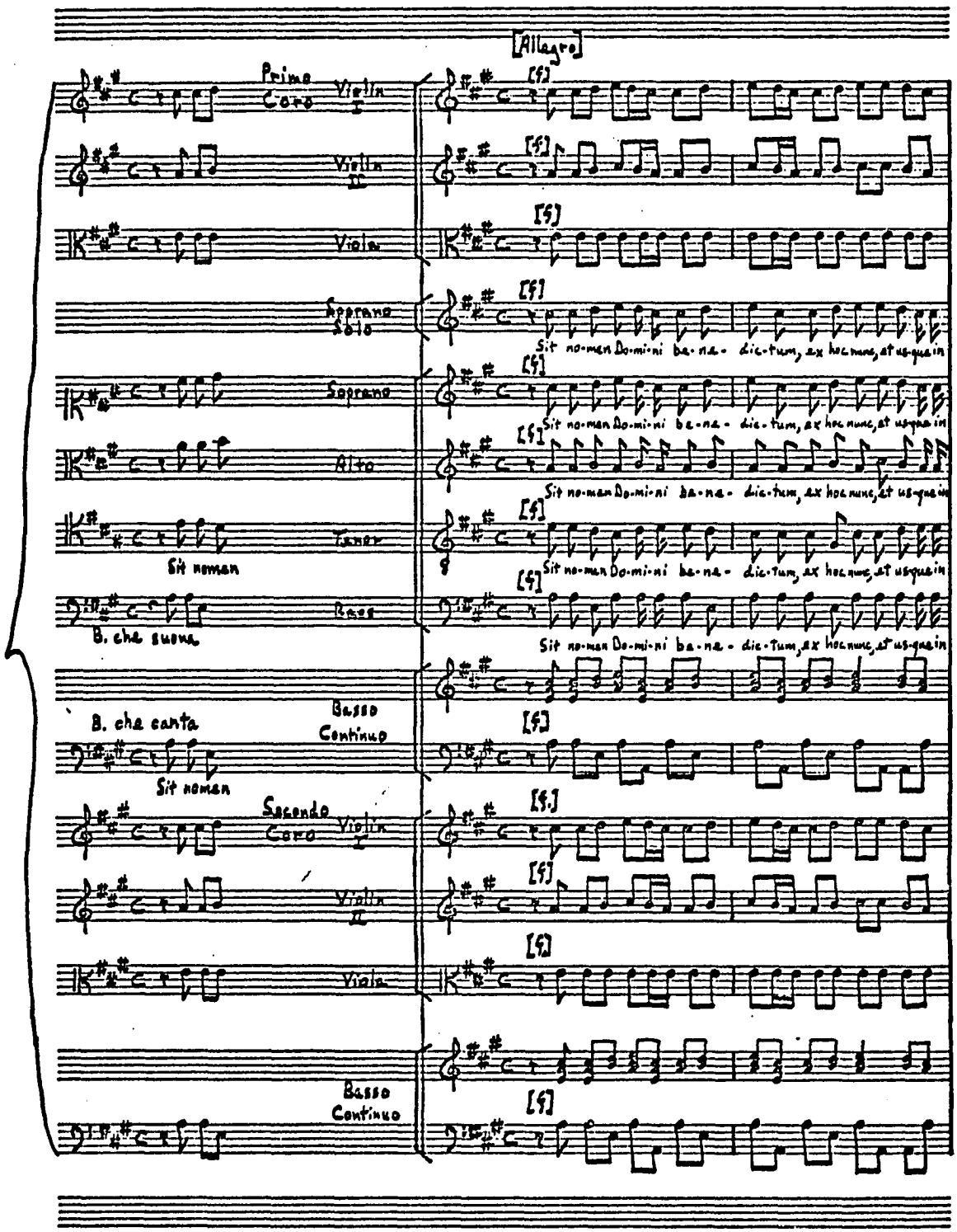

19
at hu-mi-li-a ras-pi-cit in cae- lo at in ter- ra ? Quis si-cut Do-mi-nus De-us nos- ter, qui in
[6]
[6]
p.
p.
p.
p.

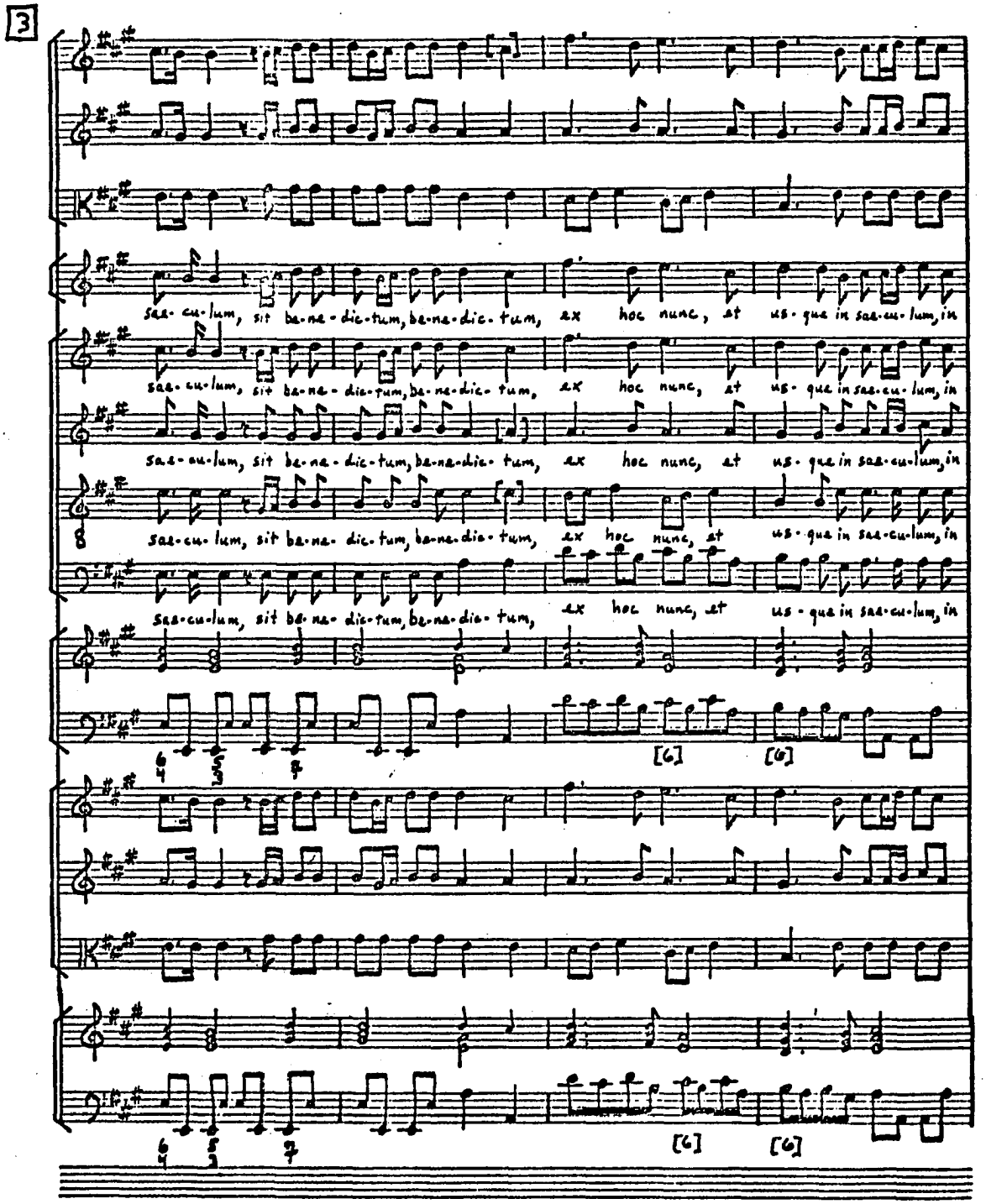

23
al- tis ha- - - - - bi-tat, at hu-mi-li-a ras-pi-cit in
[6]

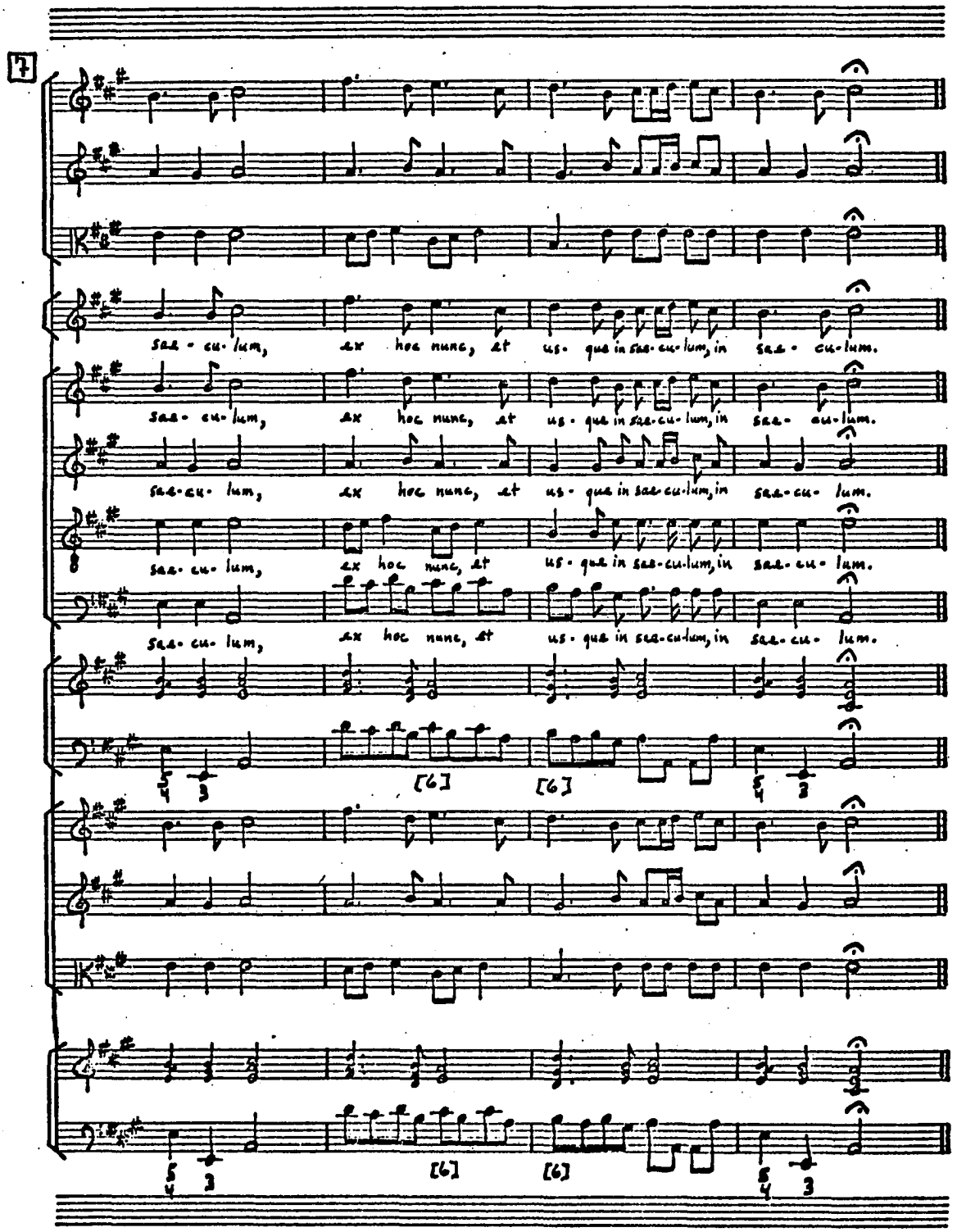

27
[𝄐]
[𝄐]
[𝄐]
tr.
[𝄐]
can-to at in tar - - ra, in can-to at in tar - - ra?
[𝄐]
[6]
[6]
[𝄐]
[𝄐]
[𝄐]
𝄐
[𝄐]

IV

Sit nomen Domini

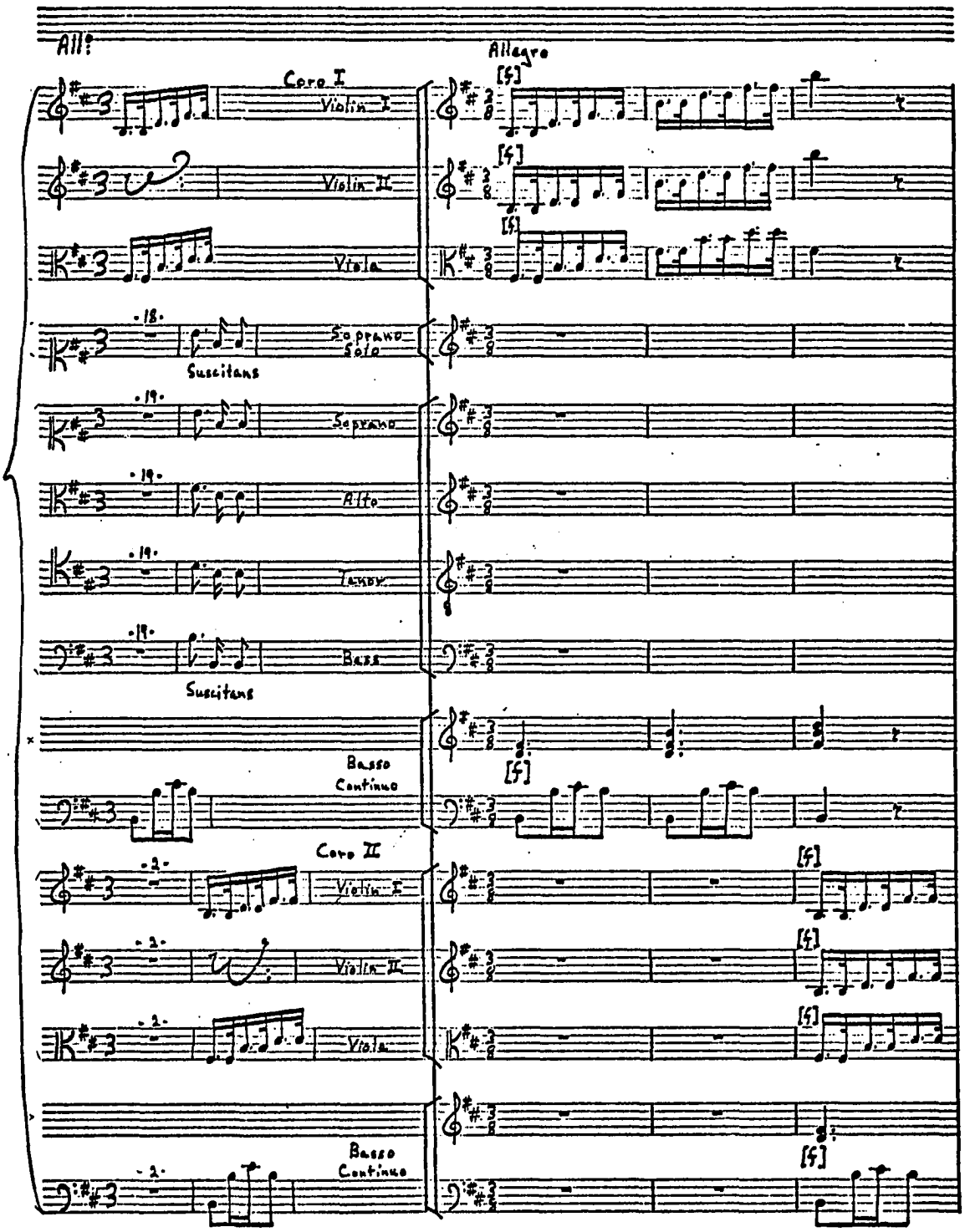


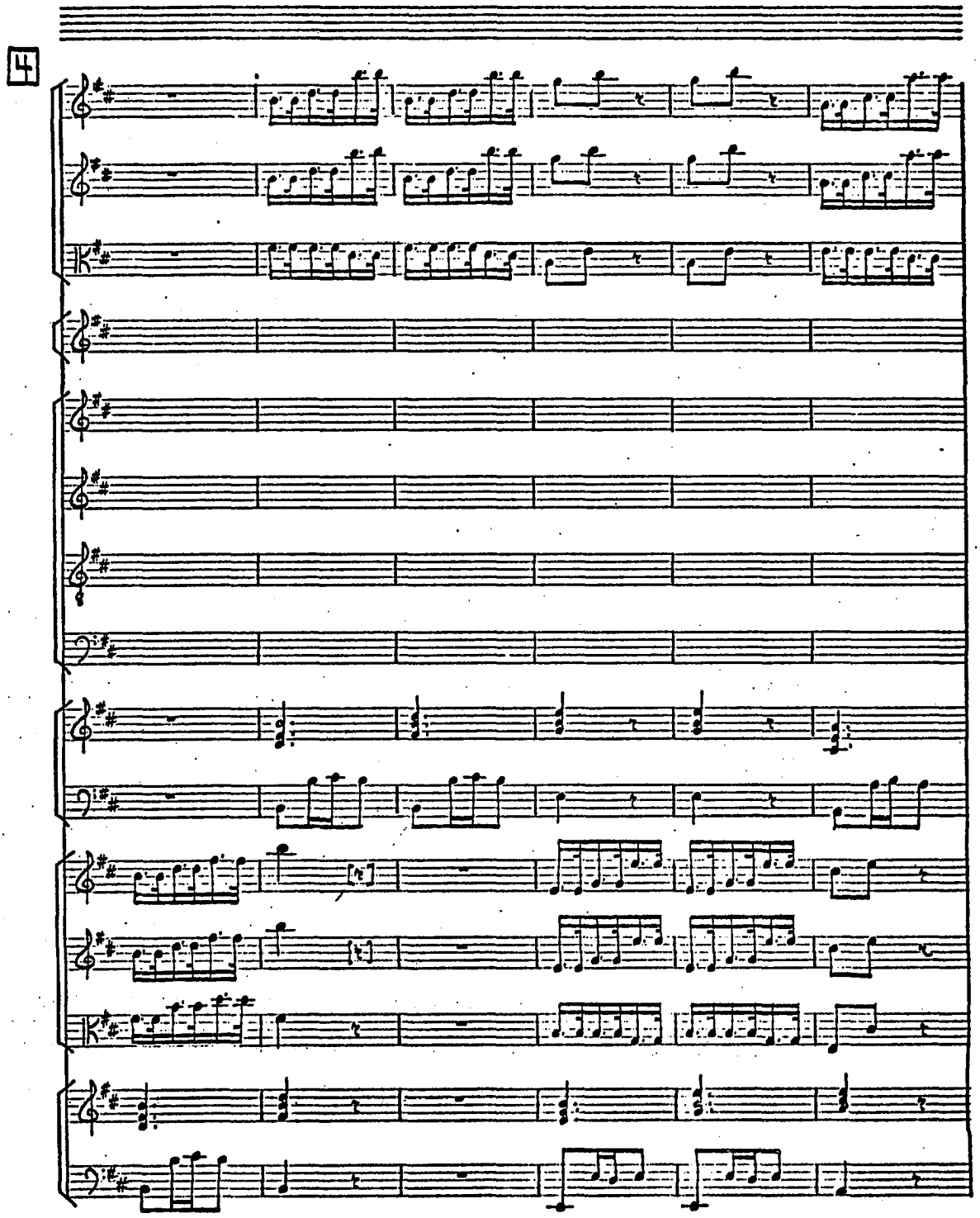

3
sae-cu-lum, sit be-ne-dic-tum, be-ne-dic-tum, ex hoc nunc, et us-que in sae-cu-lum, in
sae-cu-lum, sit be-ne-dic-tum, be-ne-dic-tum, ex hoc nunc, et us-que in sae-cu-lum, in
sae-cu-lum, sit be-ne-dic-tum, be-ne-dic-tum, ex hoc nunc, et us-que in sae-cu-lum, in
sae-cu-lum, sit be-ne-dic-tum, be-ne-dic-tum, ex hoc nunc, et us-que in sae-cu-lum, in
[6] [6]
[6] [6]

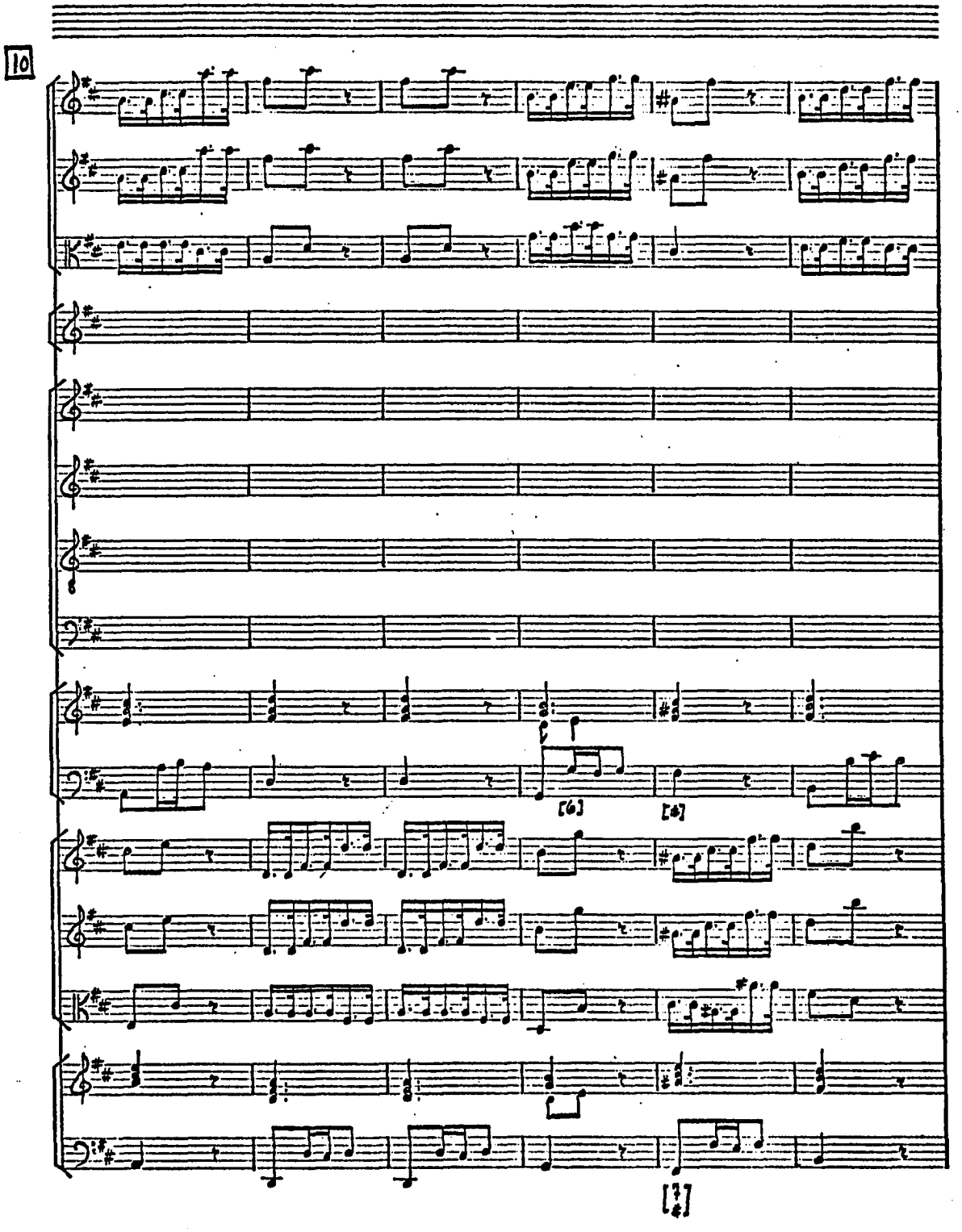

7
sae - cu- lum, ex hoc nunc, et us- que in sae-cu-lum, in sae - cu-lum.
sae- cu- lum, ex hoc nunc, et us- que in sae-cu-lum, in sae- cu-lum.
sae-cu- lum, ex hoc nunc, et us- que in sae-cu-lum, in sae-cu- lum.
sae- cu- lum, ex hoc nunc, et us- que in sae-cu-lum, in sae-cu- lum.
sae- cu- lum, ex hoc nunc, et us- que in sae-cu-lum, in sae-cu- lum.
[6] [6]
[6] [6]

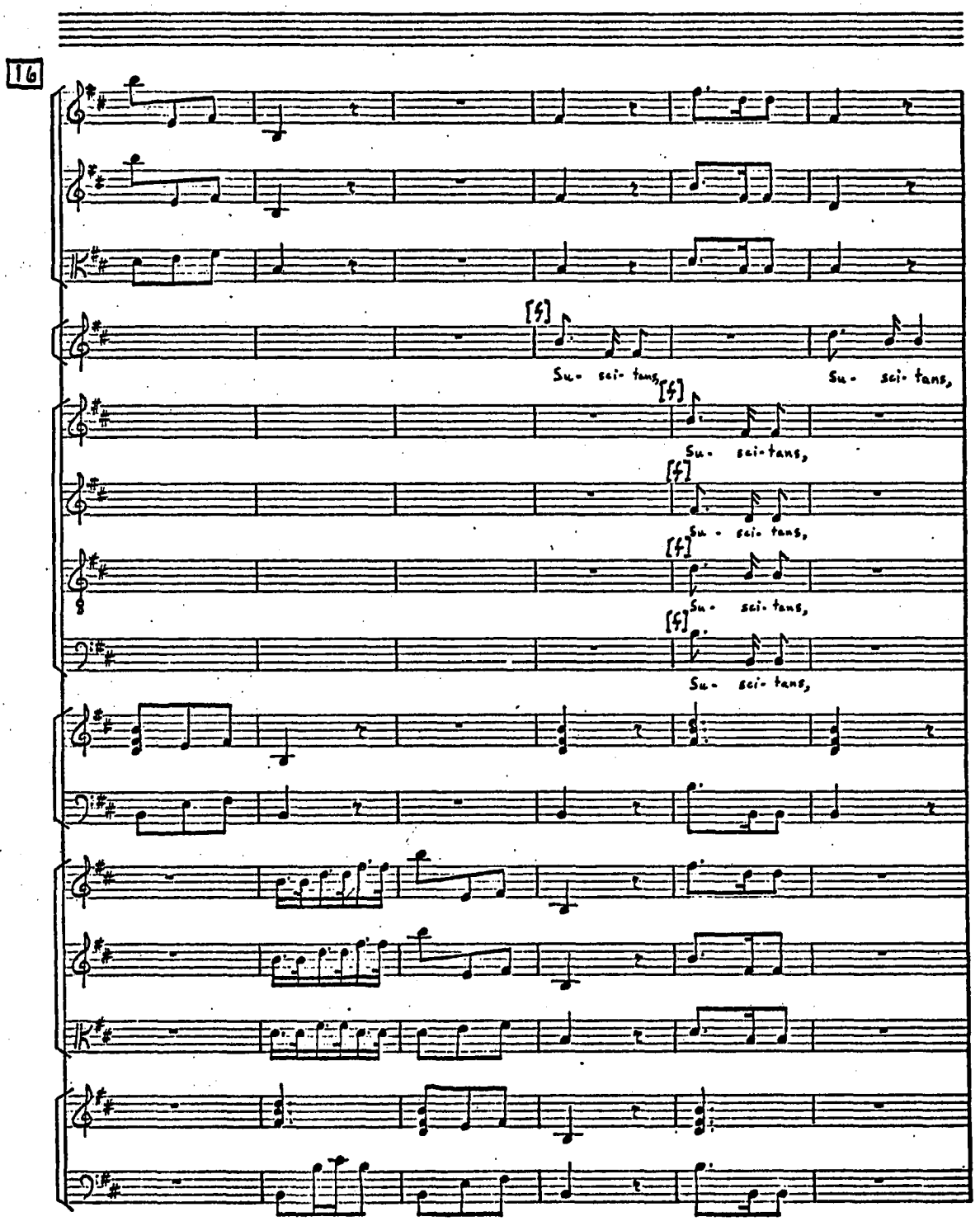
X

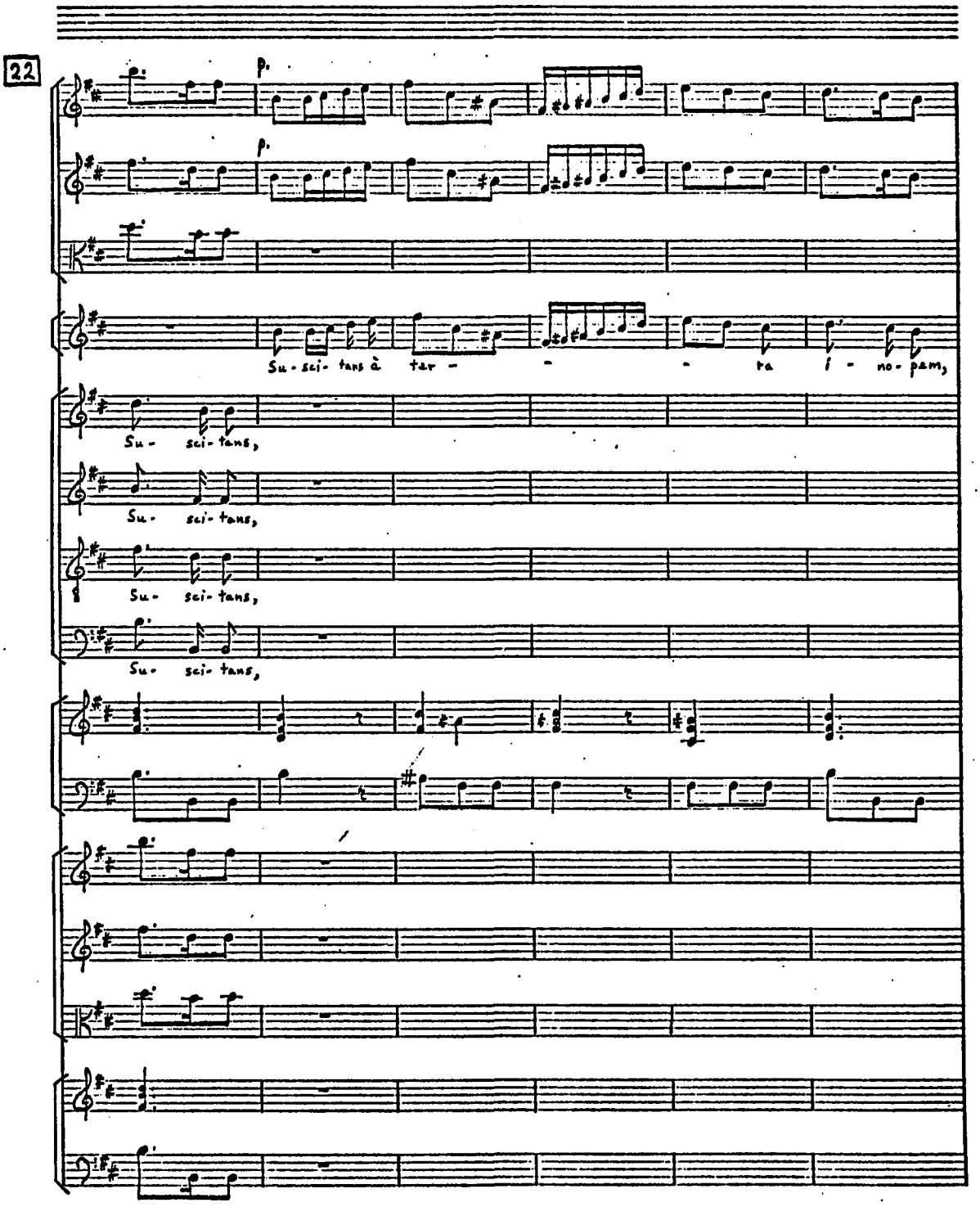
Suscitans a terra

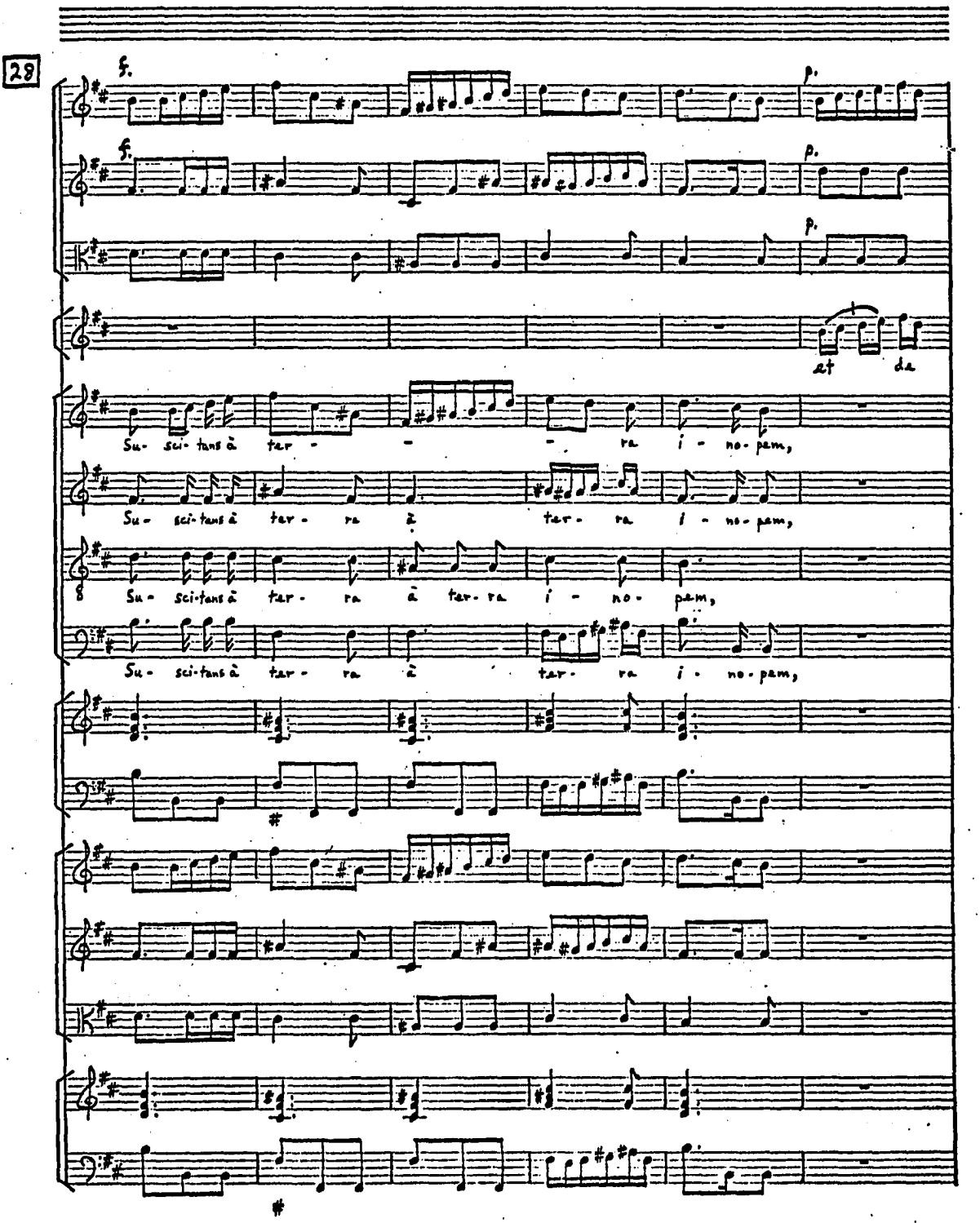


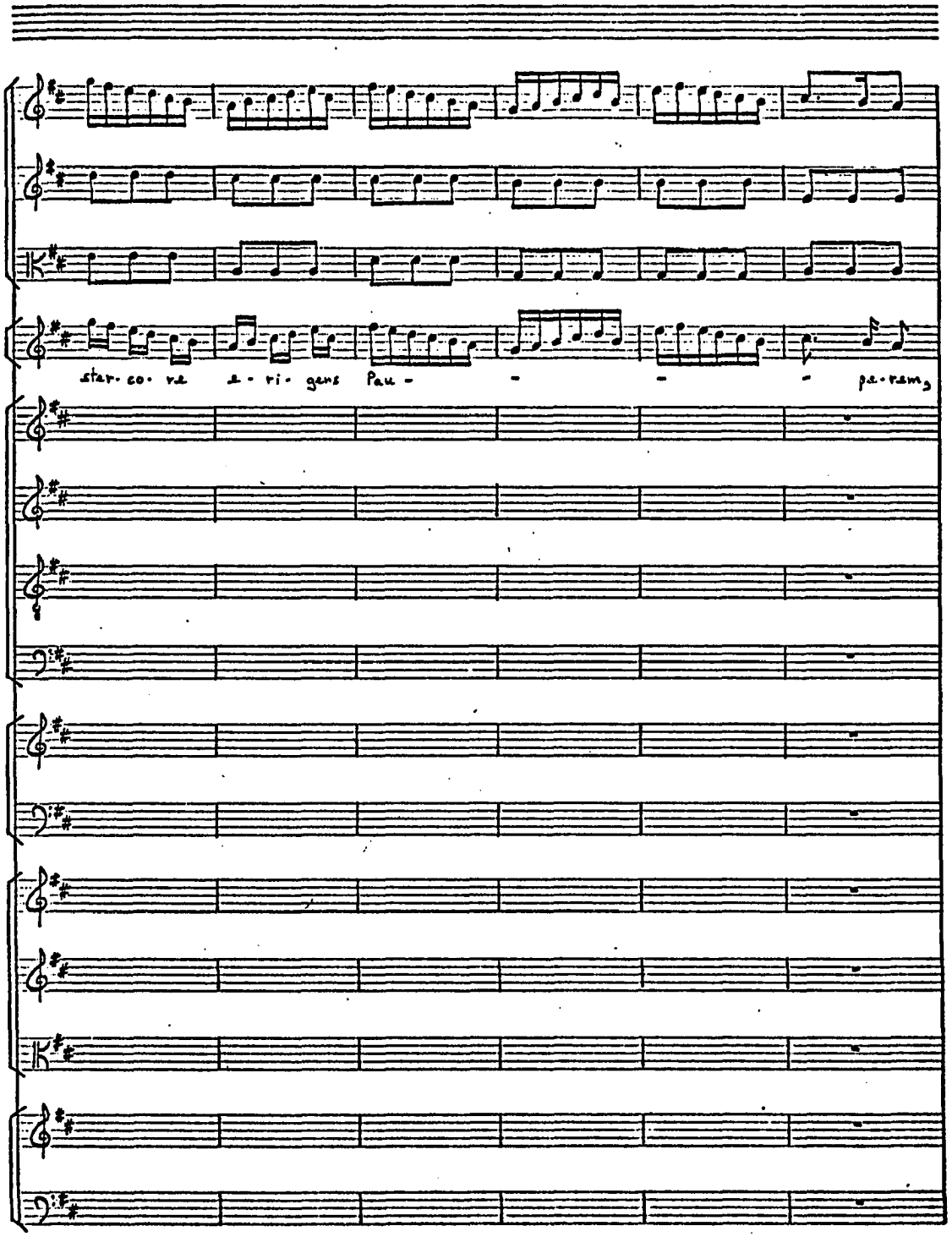

4

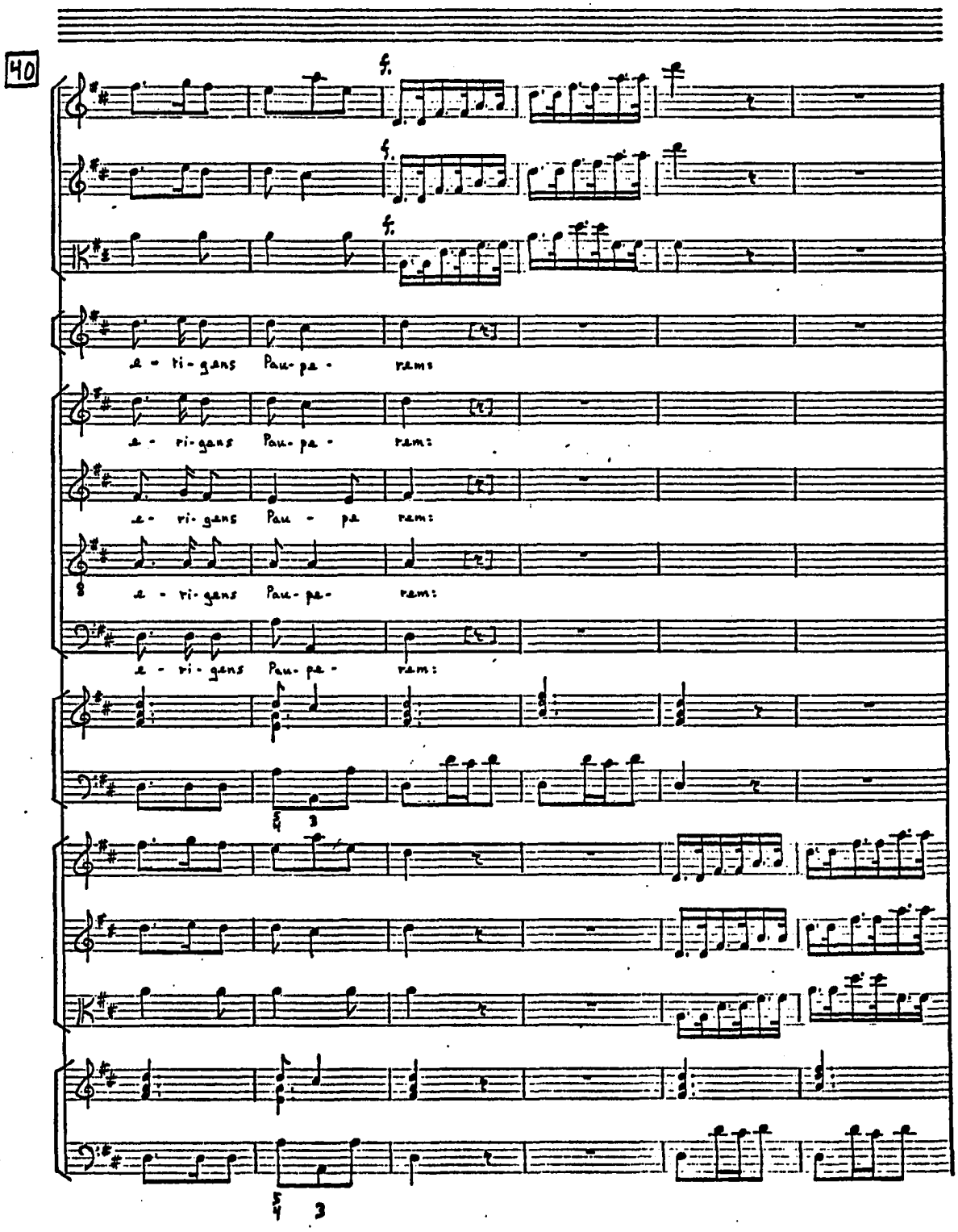

10
[6]
[8]
[7]

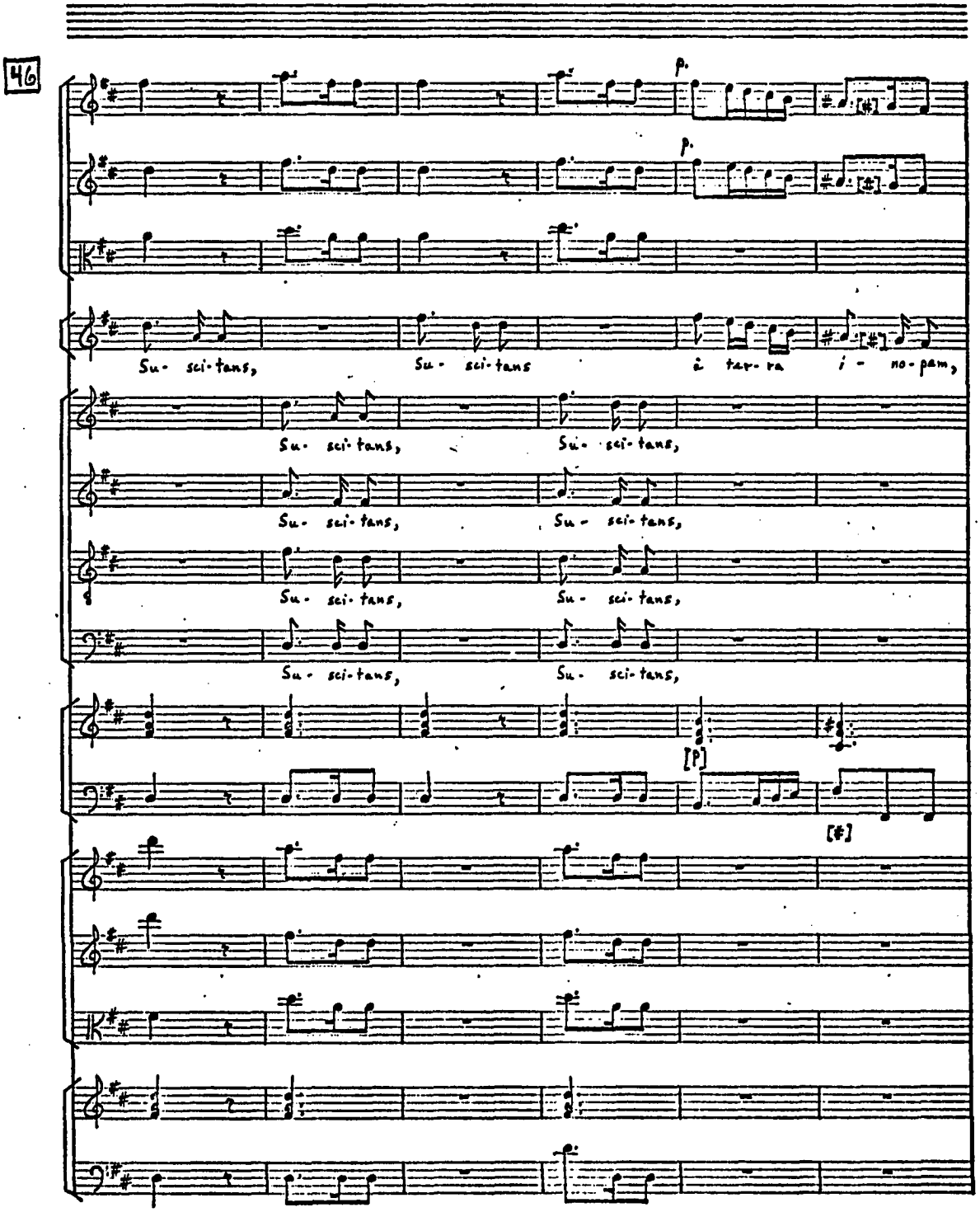

16
Su- sci- tans,
Su- sci- tans,
Su- sci- tans,
Su- sci- tans,
Su- sci- tans,
Su- sci- tans,

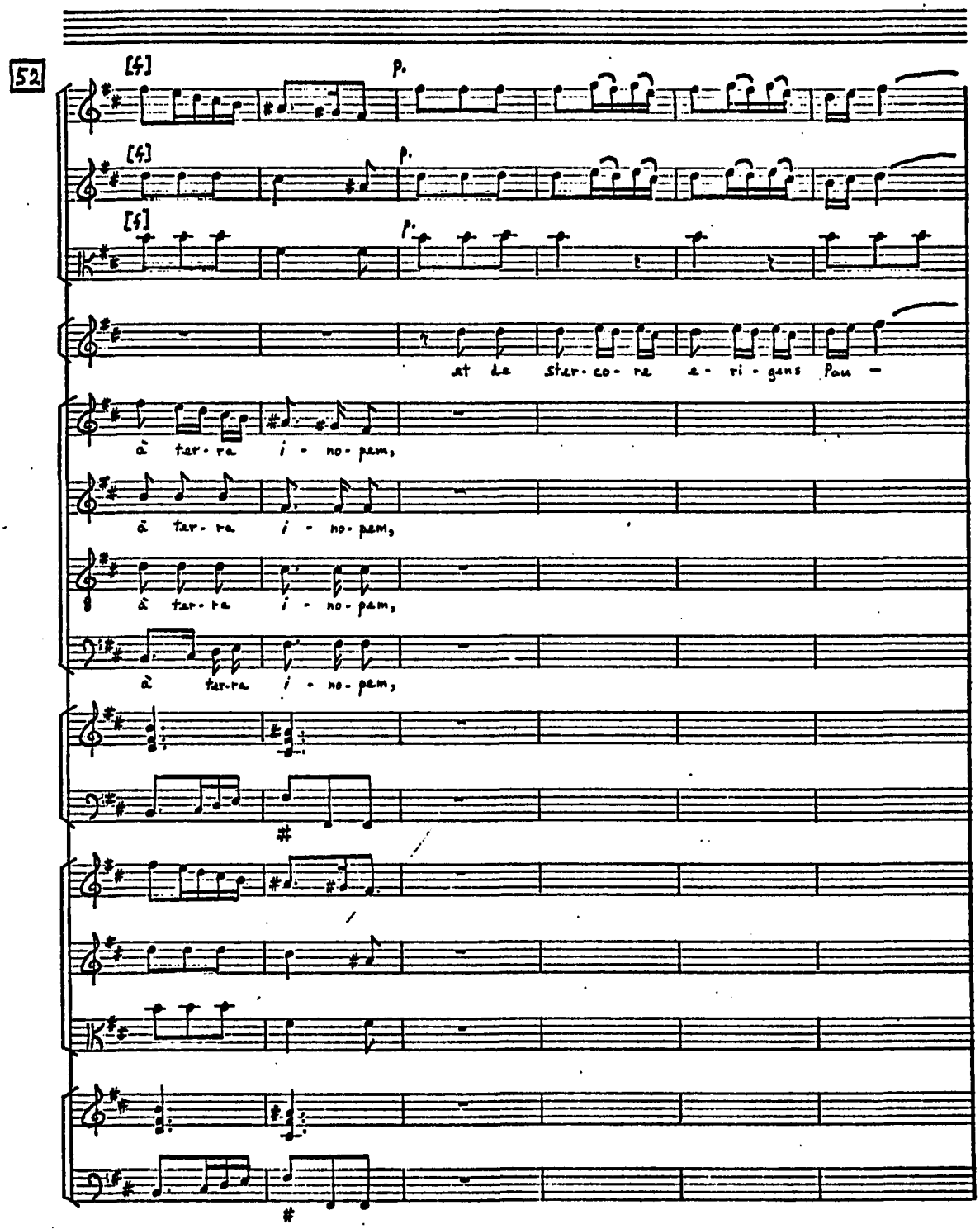

22
p.
p.
Su - sci- tans à tar - - - ta i - no- pam,
Su - sci- tans,
Su - sci- tans,
Su - sci- tans,
Su - sci- tans,

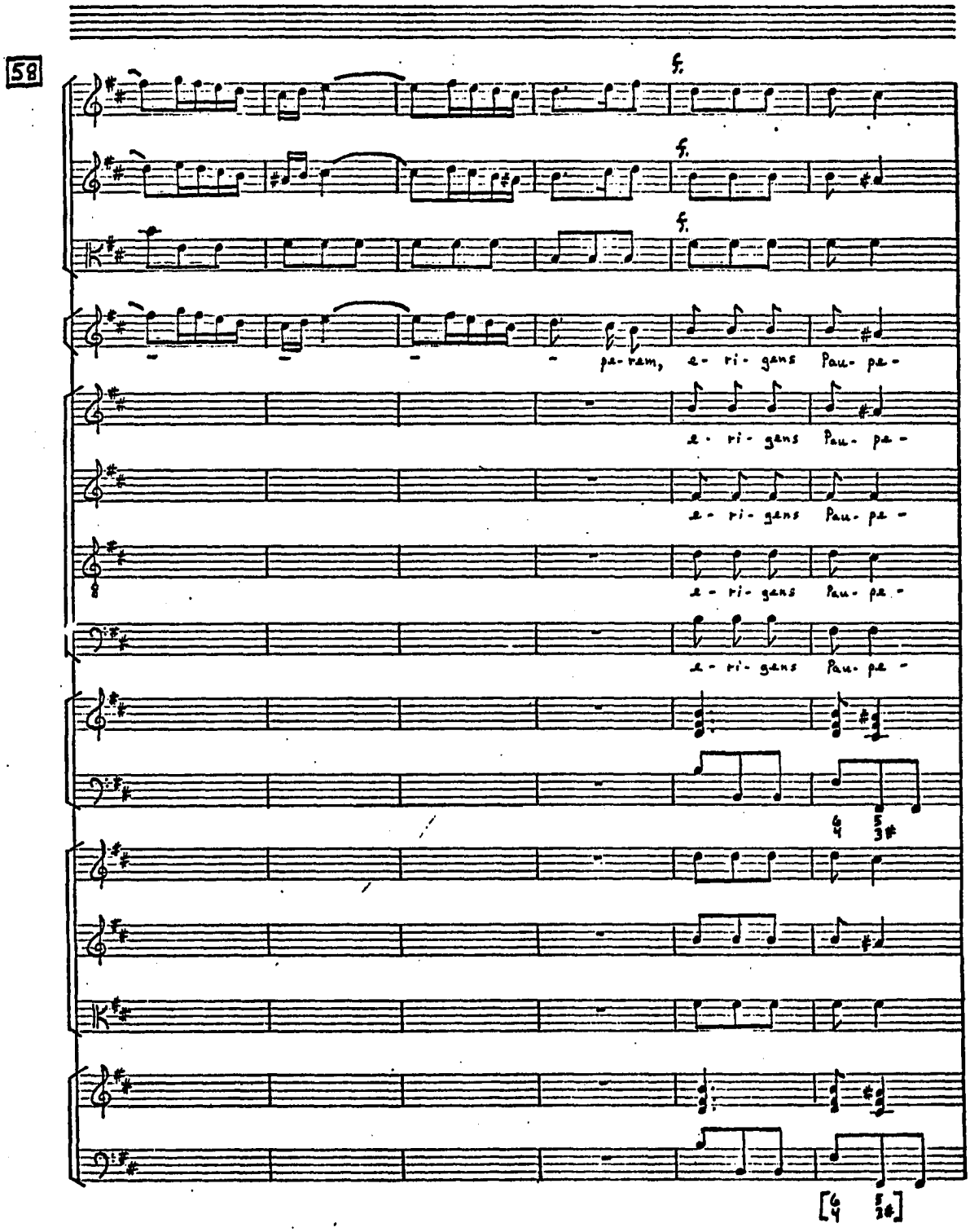

28
f.
f.
p.
p.
p.
at
da
Su- sci-tans à ter- - - ra i - no-pam,
Su- sci-tans à ter- ra à ter- ra i - no- pam,
Su- sci-tans à ter- ra à ter- ra i - no- pam,
Su- sci-tans à ter- ra à ter- ra i - no- pam,

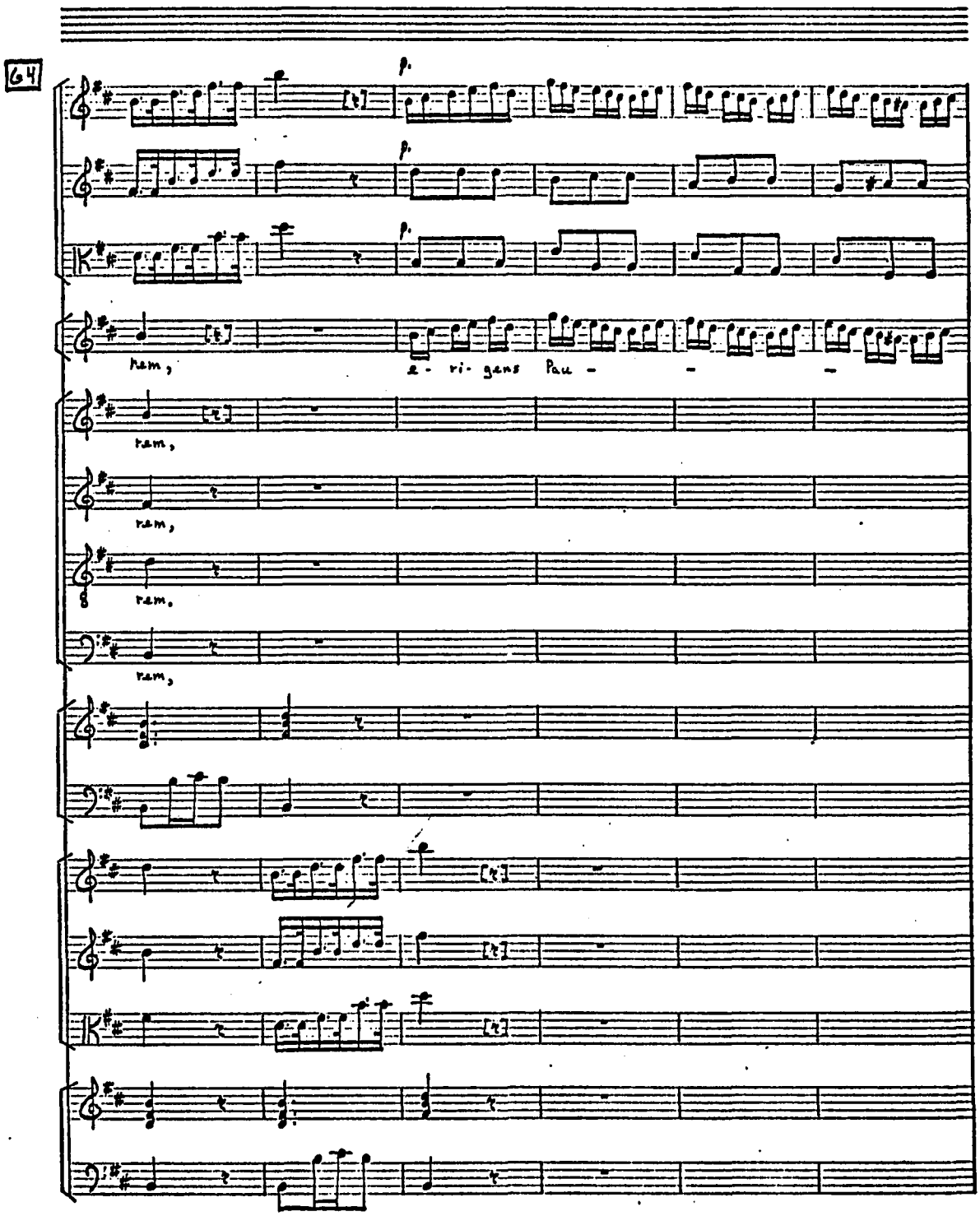

34
star- co- re a- ri- gens Pau - - - - pe- rem,

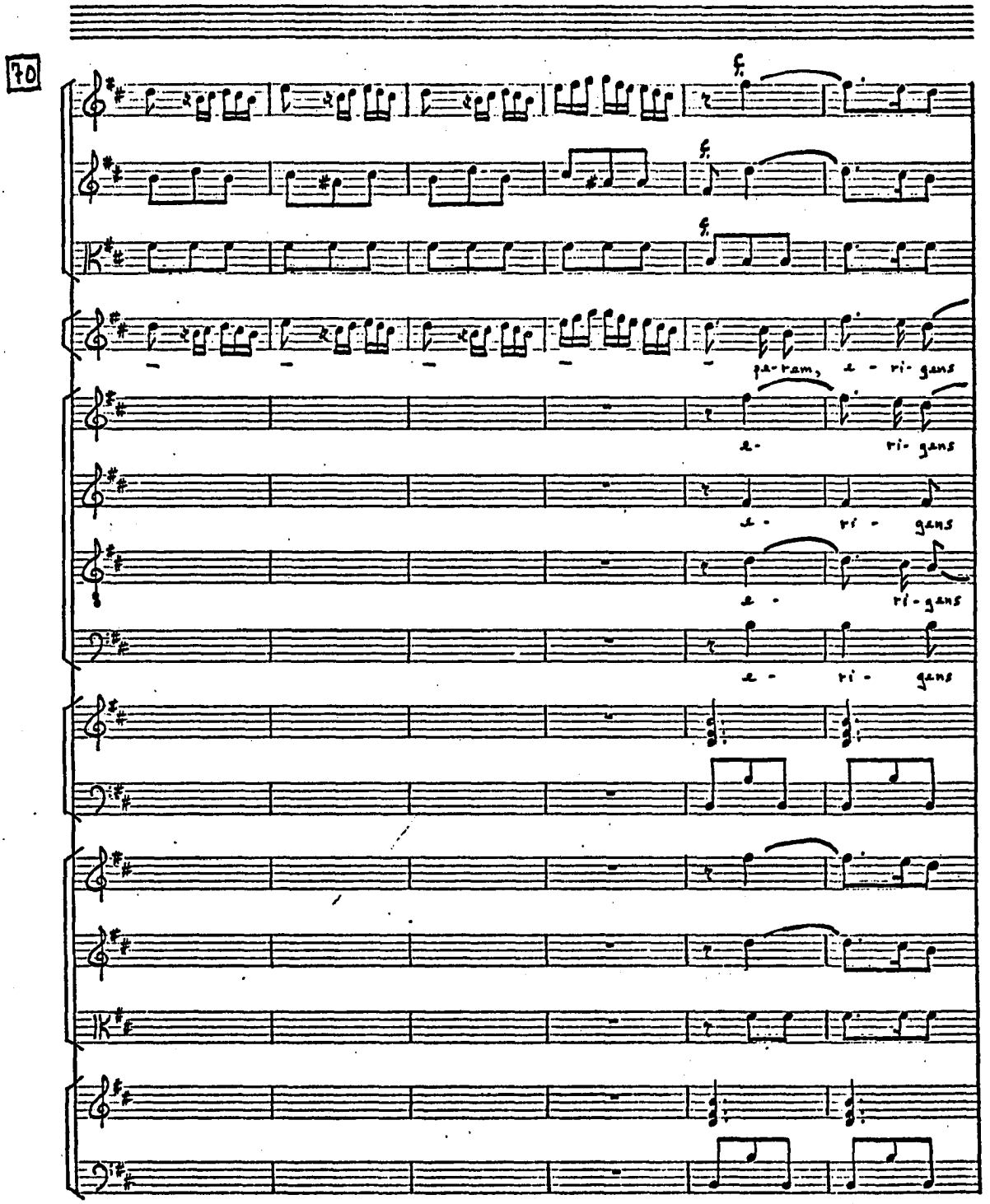

40
f.
f.
f.
a - ri - gans Pau - pa - rams
a - ri - gans Pau - pa - rams
a - ri - gans Pau - pa rams
a - ri - gans Pau - pa - rams
a - ri - gans Pau - pa - rams
5/4 3
5/4 3

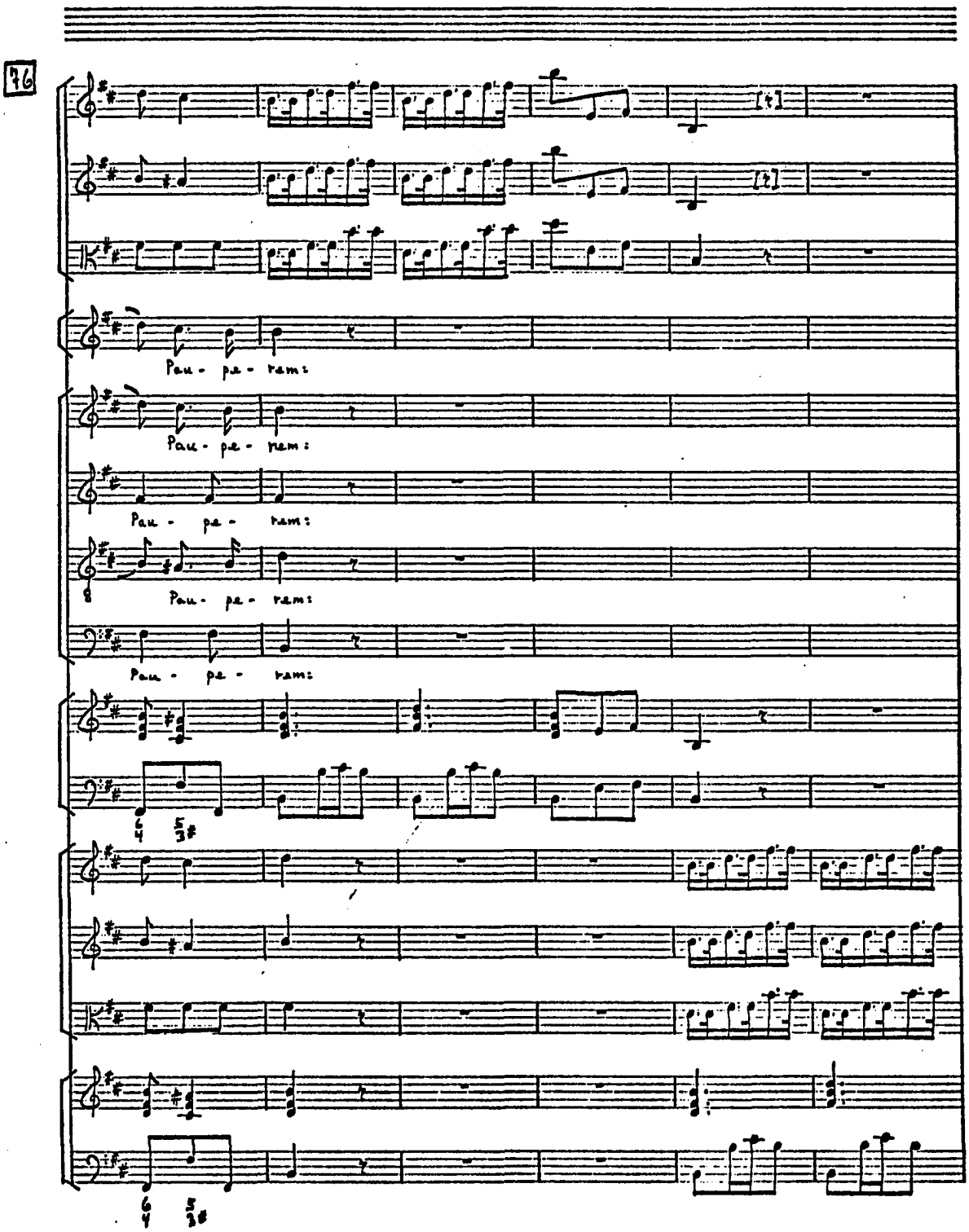

46
p.
p.
Su- sci-tans, Su- sci-tans à ter-ra i- no-pam,
Su- sci-tans, Su- sci-tans,
Su- sci-tans, Su- sci-tans,
Su- sci-tans, Su- sci-tans,
Su- sci-tans, Su- sci-tans,
[p]
[#]

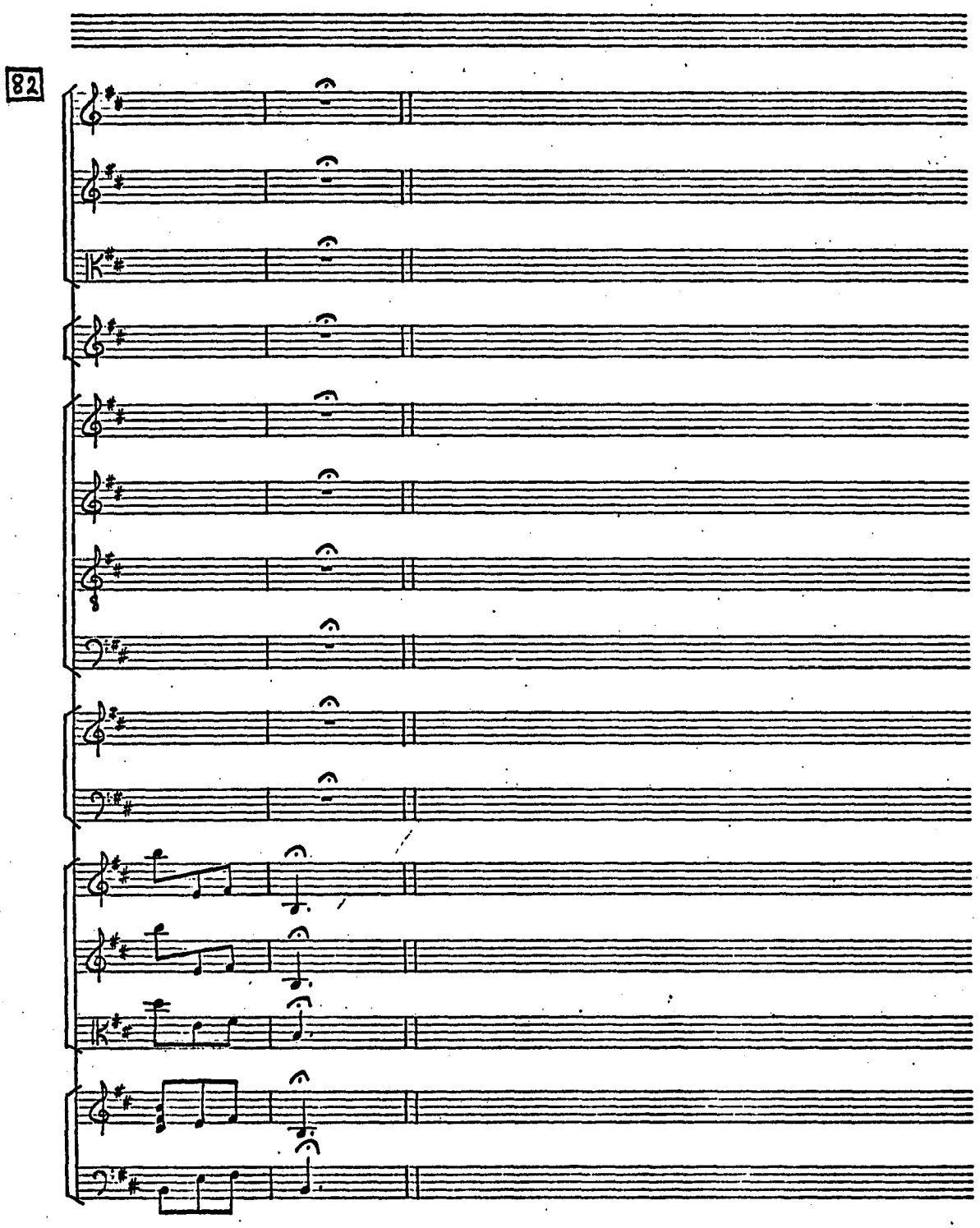

52
[4]
p.
[4]
p.
[5]
p.
at da star-co-ra e-ri-gans Pau -
à tar-ra i-no-pam,
à tar-ra i-no-pam,
à tar-ra i-no-pam,
à tar-ra i-no-pam,


58
f.
f.
f.
pa-ram, e-ri-gens Pau-pe-
e-ri-gens Pau-pe-
e-ri-gens Pau-pe-
e-ri-gens Pau-pe-
e-ri-gens Pau-pe-
[6/4 5/3♯]


64
p.
p.
p.
ram,
e - ri- gens Pau - - -
ram,
ram,
ram,
ram,

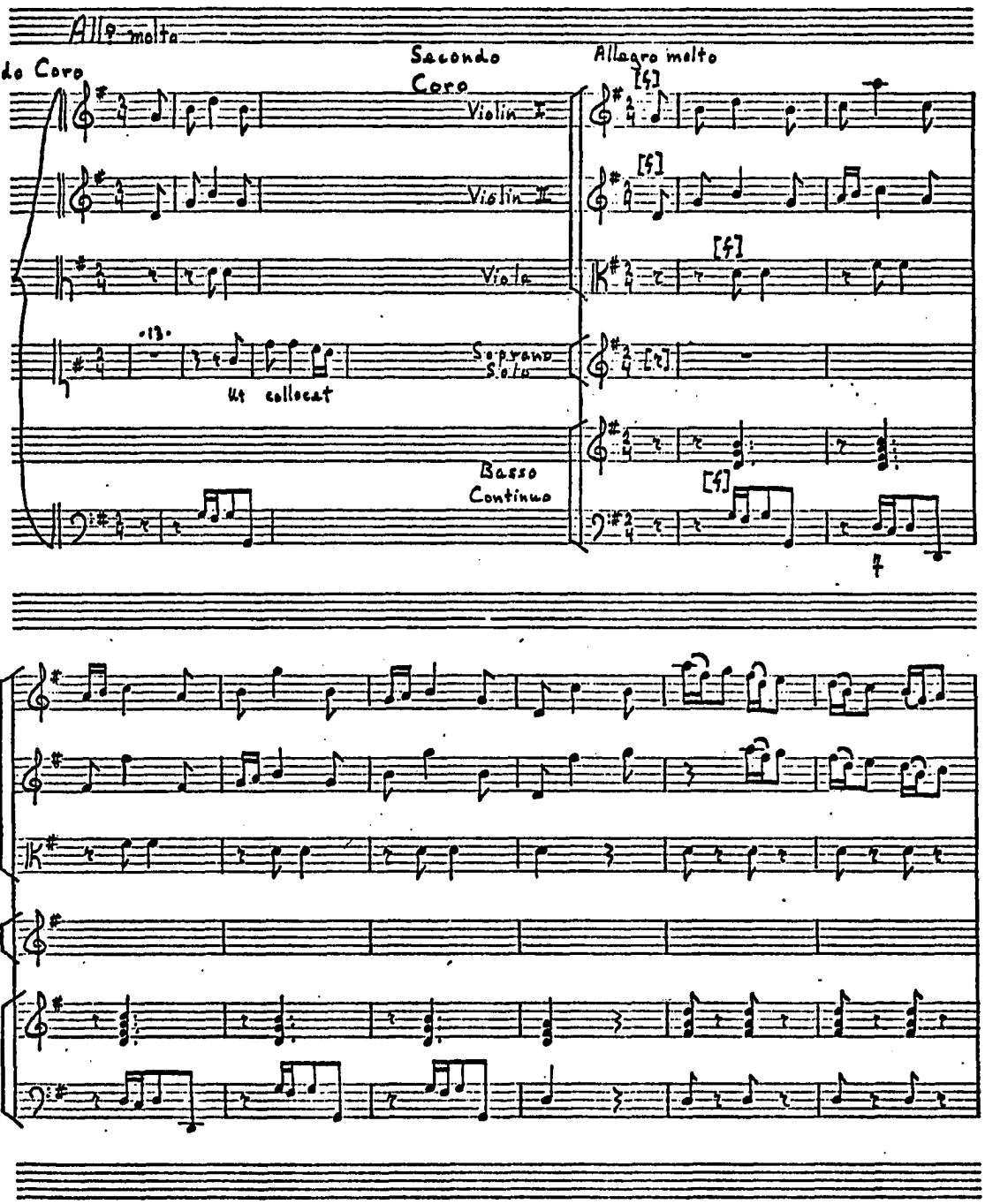

70
f
pa-ram, a - ri- gans
a- ri- gans
a - ri - gans
a - ri-gans
a - ri - gans

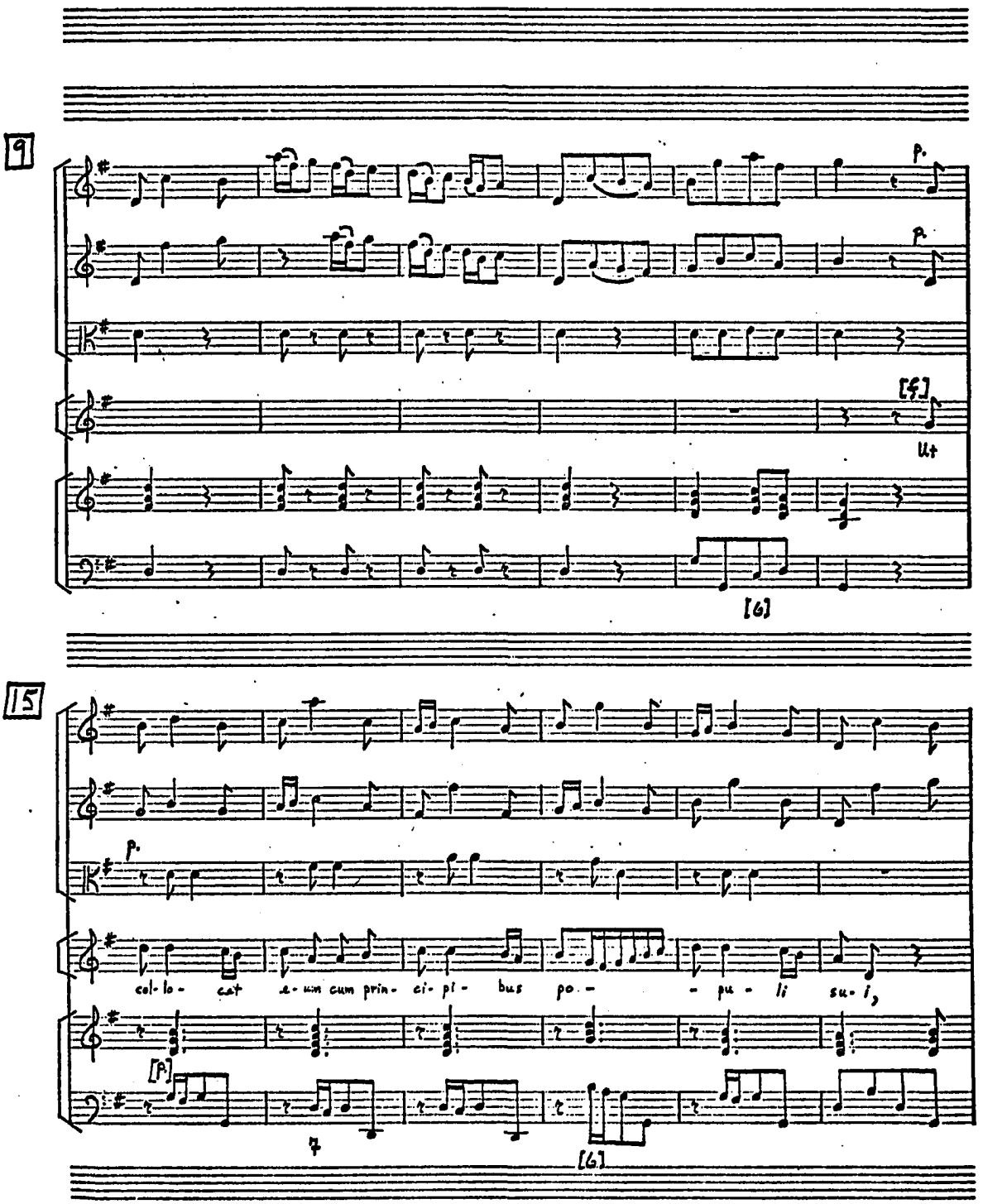

76
Pau - pe - ram:
Pau - pe - ram:
Pau - pe - ram:
Pau - pe - ram:
Pau - pe - ram:

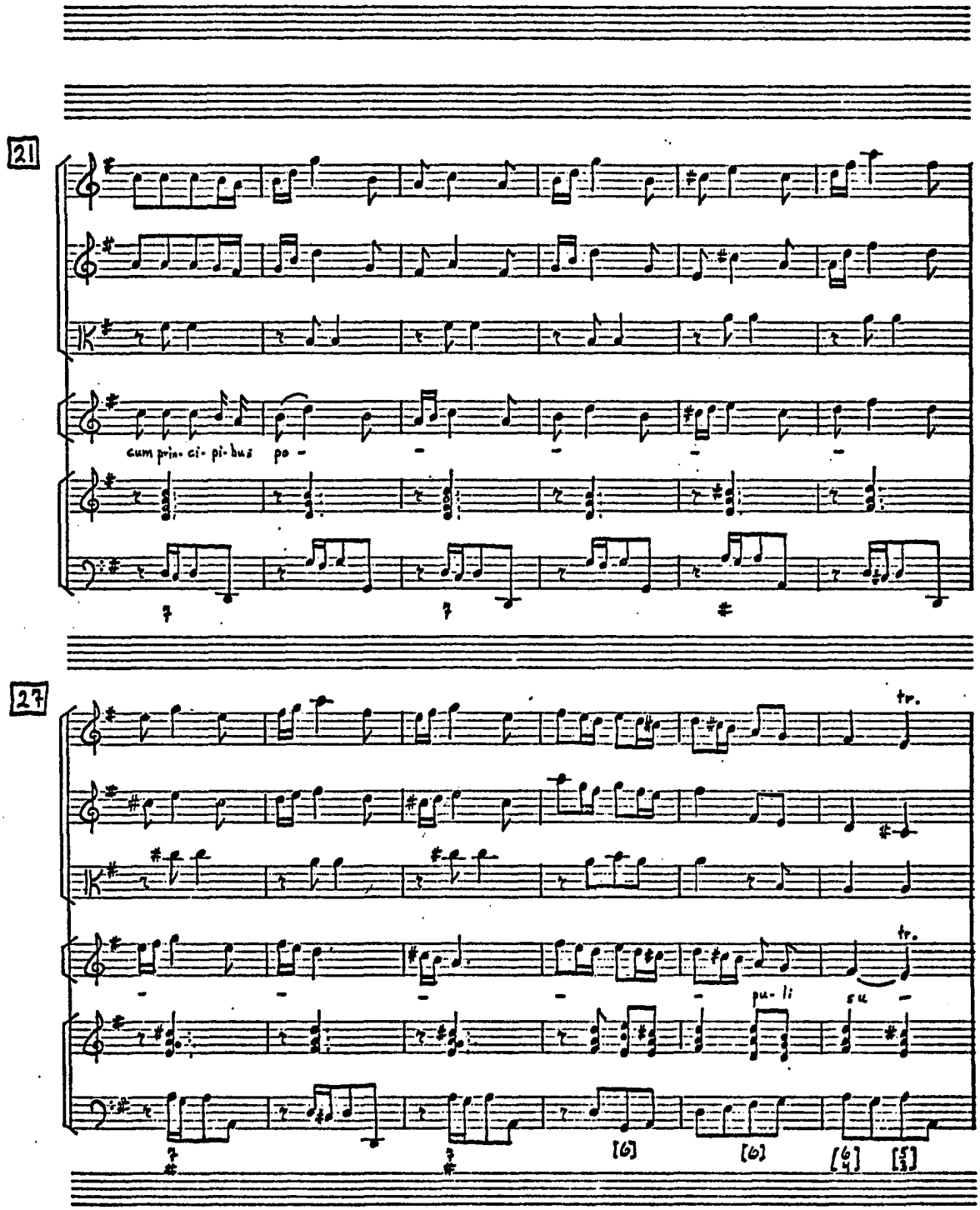

82

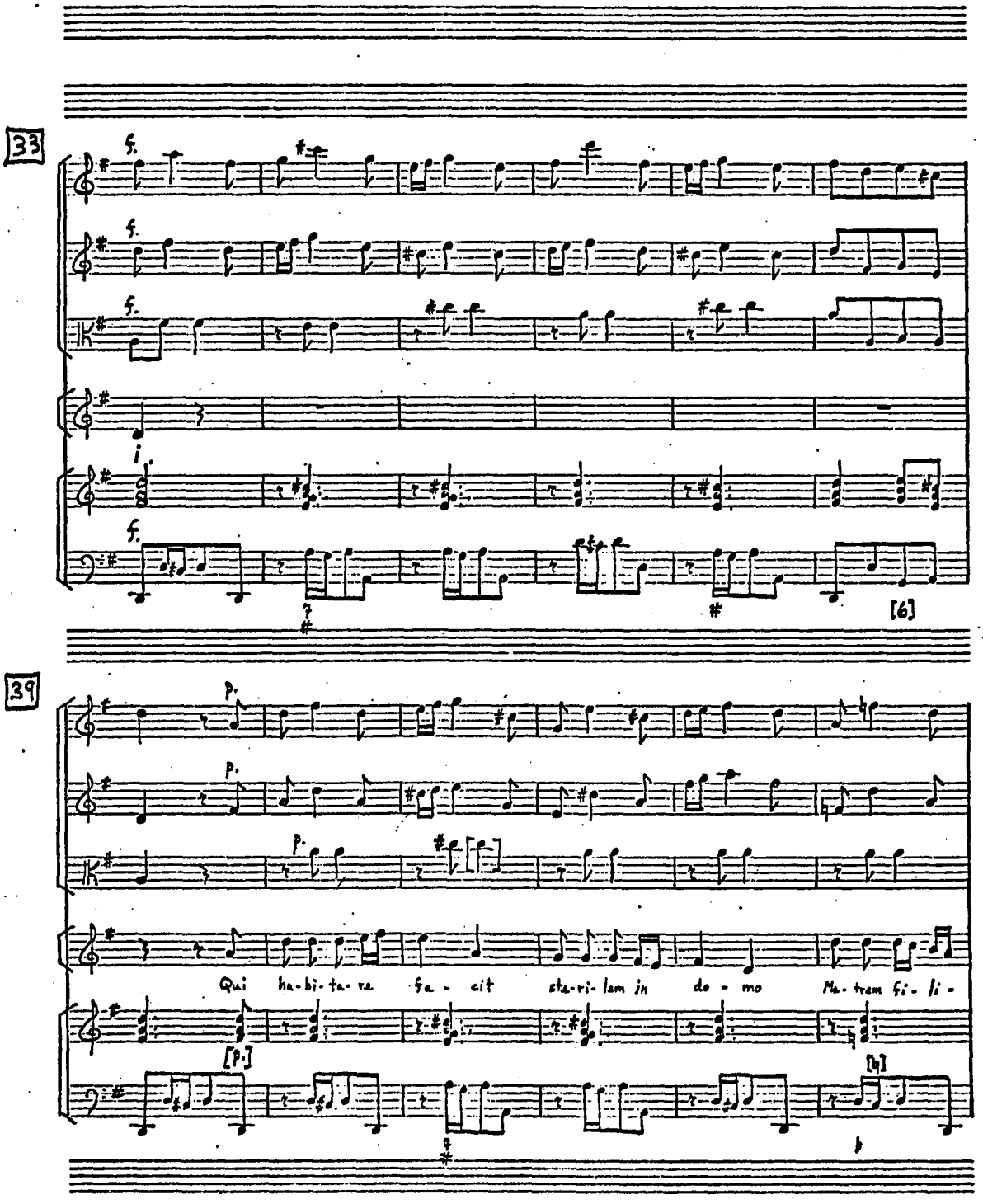
VI

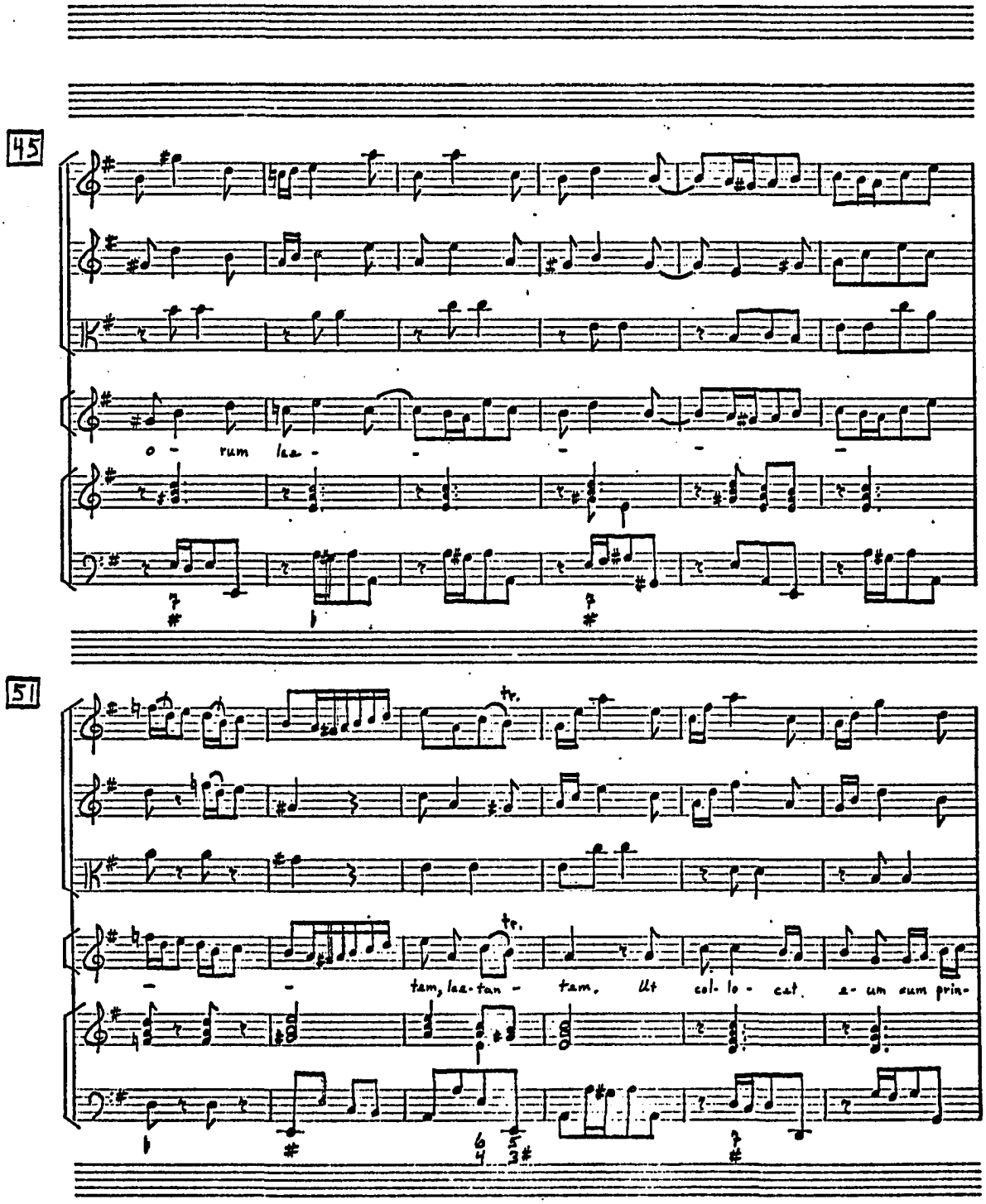
Ut collocat eum



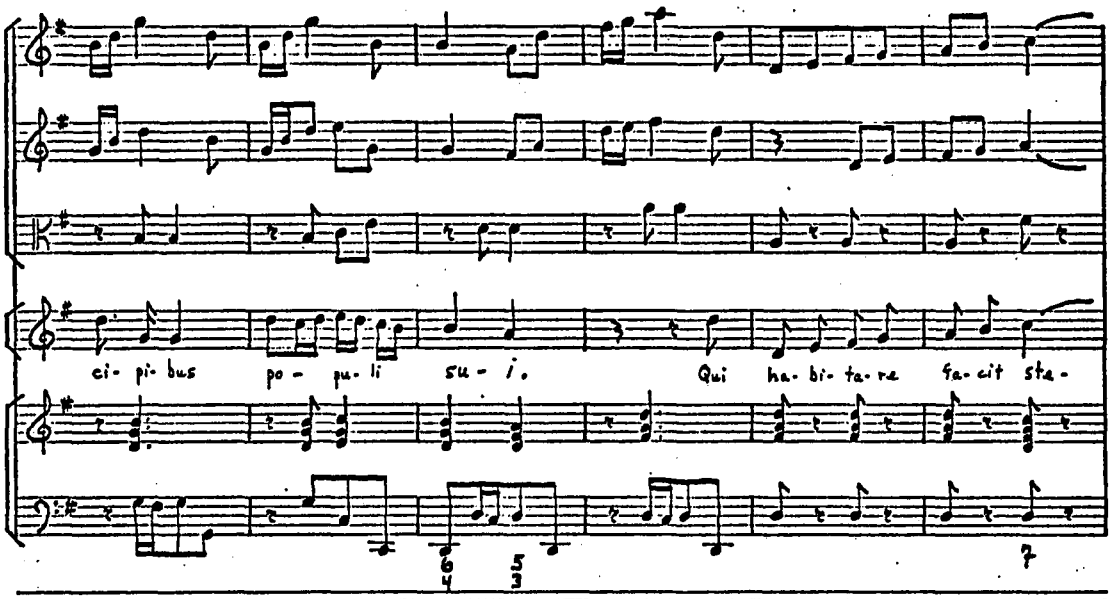

9
p.
p.
[f]
ut
[6]
15
p.
col- lo- cat a- um cum prin- ci- pi- bus po- - pu- li su- i,
[p]
[6]


21
cum prin- ci- pi- bus po -
27
tr.
tr.
pu- li
su
[6]
[6]
[6/4]
[5/3]

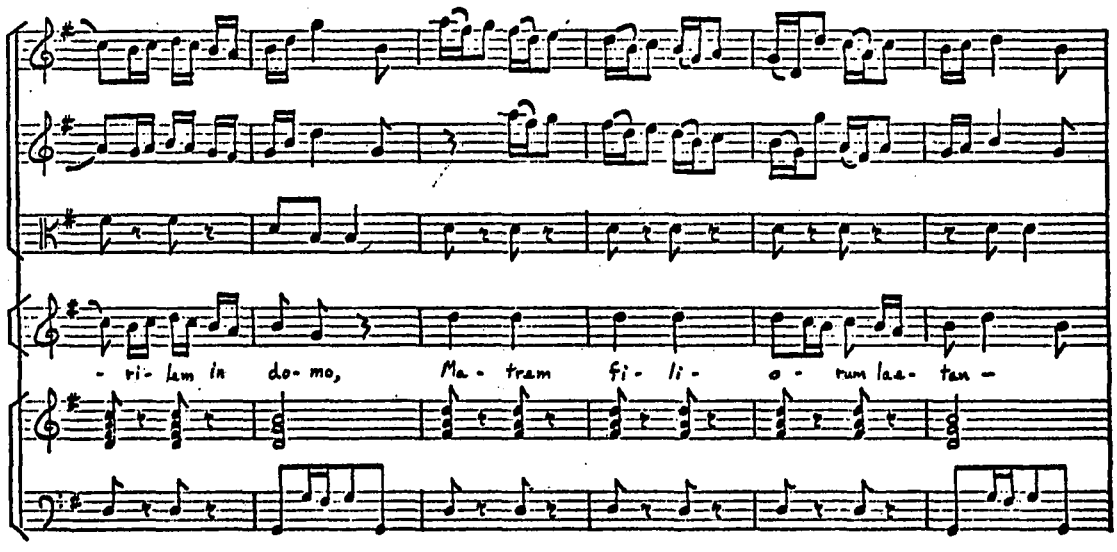

33
f.
f.
f.
i
f.
[6]
39
p.
p.
p.
Qui ha-bi-ta-re fa-cit ste-ri-lem in do-mo Ma-trem fi-li-
[p.]
[h]

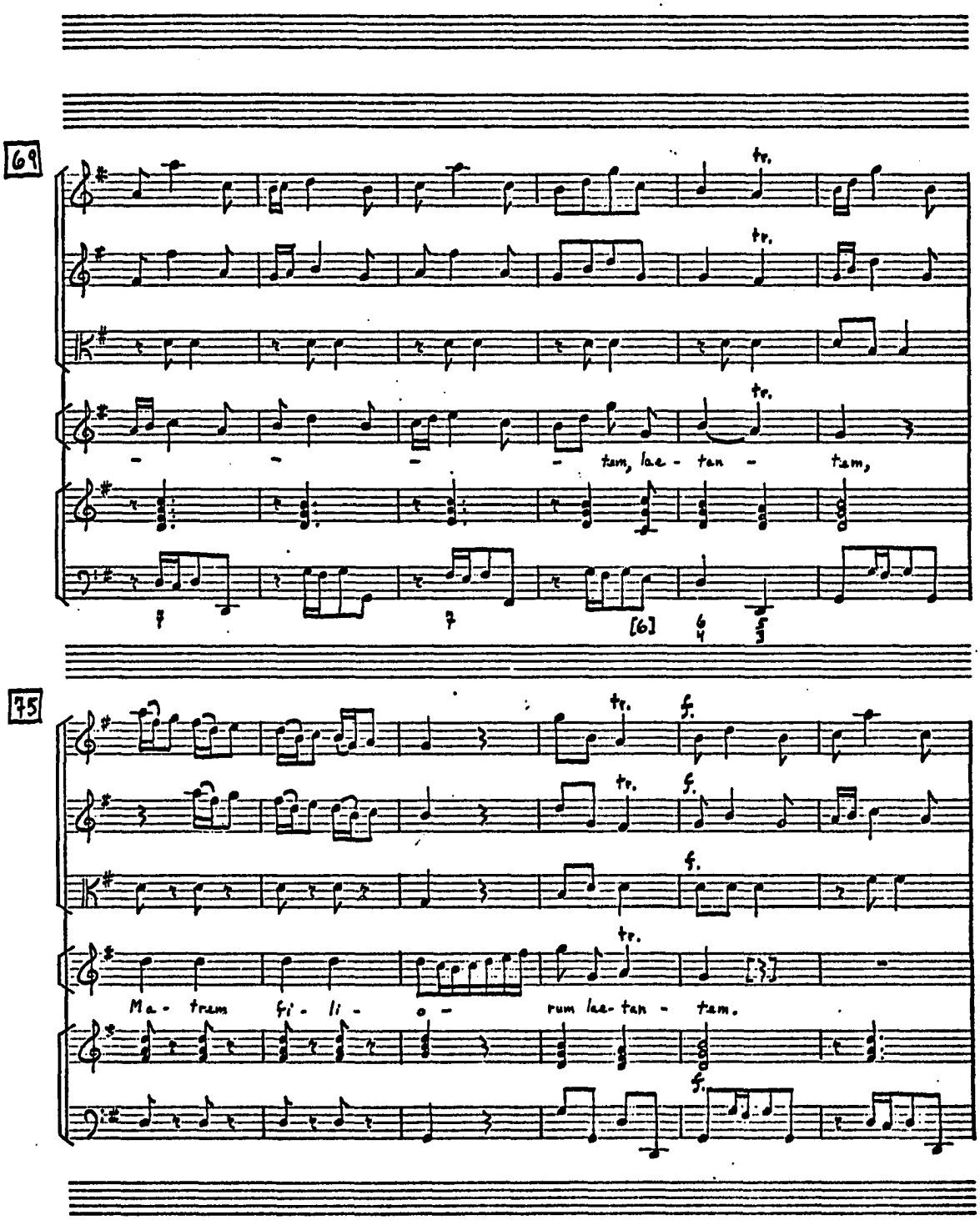

45
o - rum laa -
51
tr.
tr.
tam, laa-tan - tam, Ut col- lo - cat a- um eum prin-

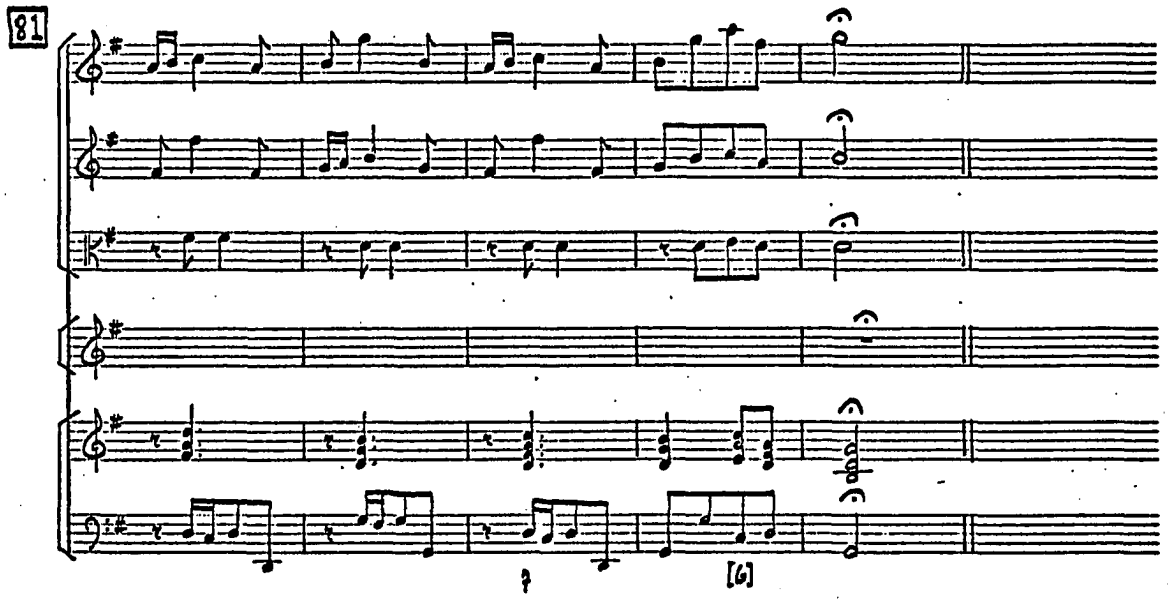
57


ci- pi- bus po - pu- li su - i. Qui ha- bi- ta- re fa- cit ste -

63

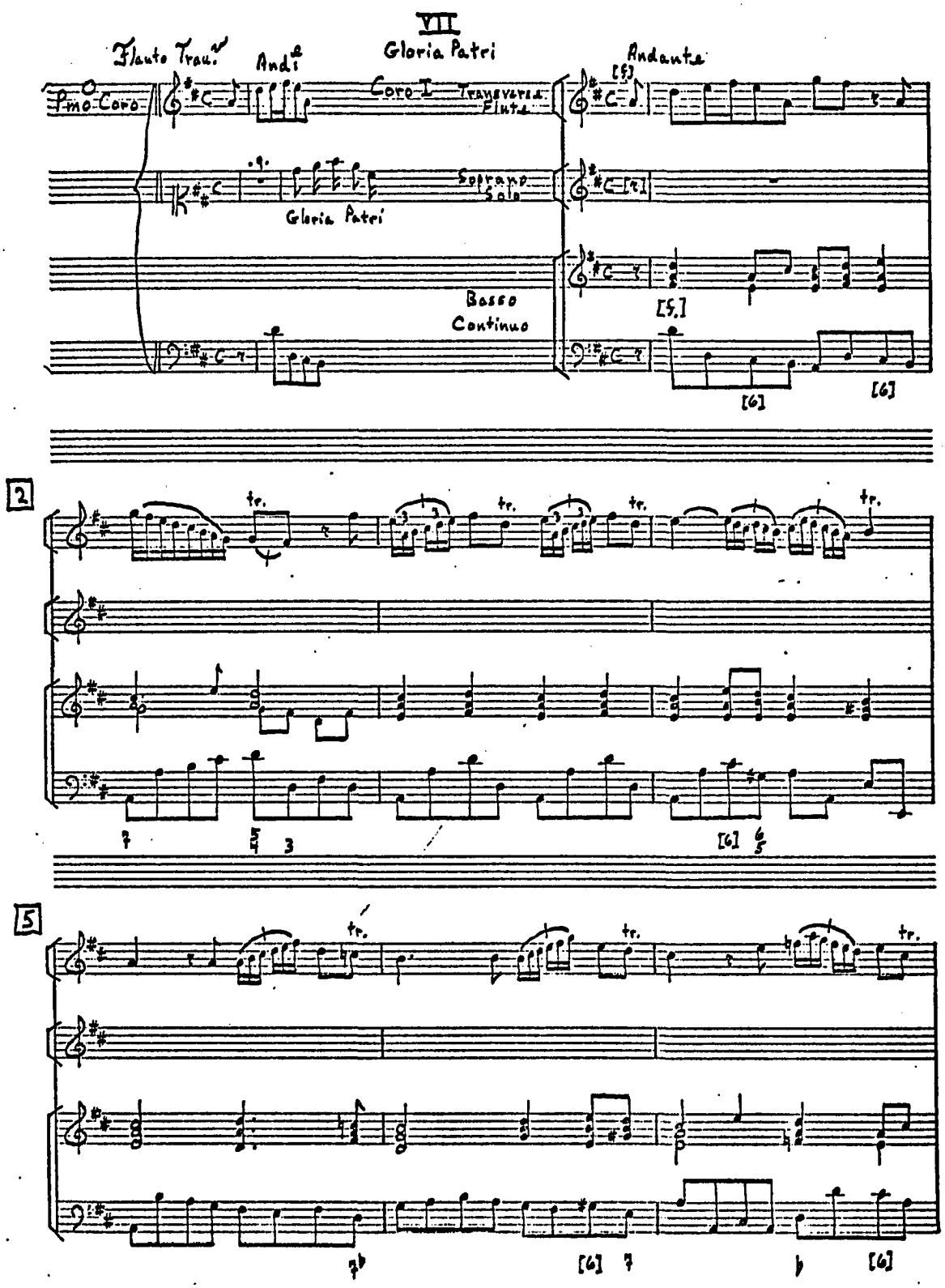

- ri- lem in do- mo, Ma - tram fi - li - o - rum lae - tan -

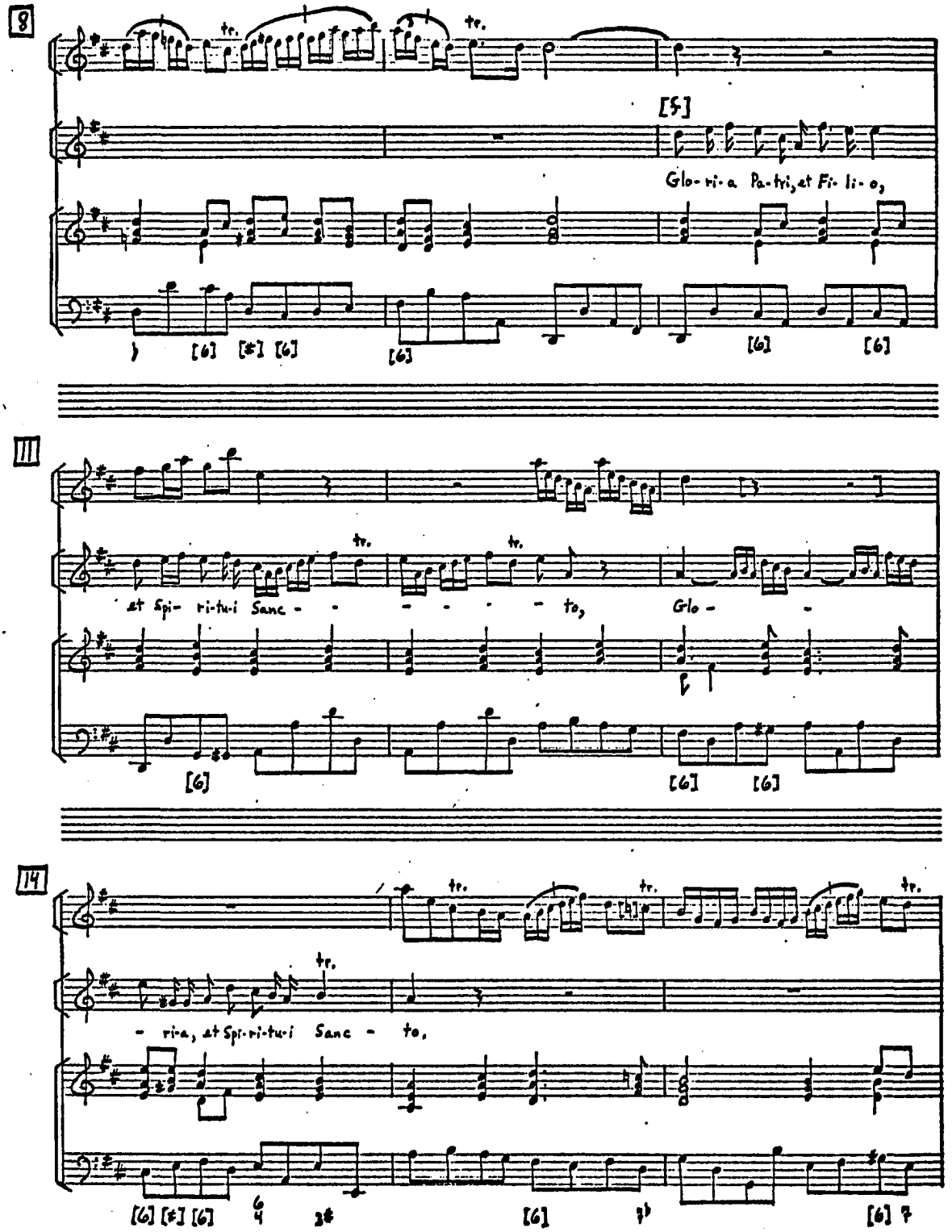

69
tr.
tr.
tr.
- - - - tam, lae - tan - tam,
[6]
75
tr.
f.
tr.
f.
f.
tr.
Ma - tram fi - li - o - rum lae - tan - tam.
f.

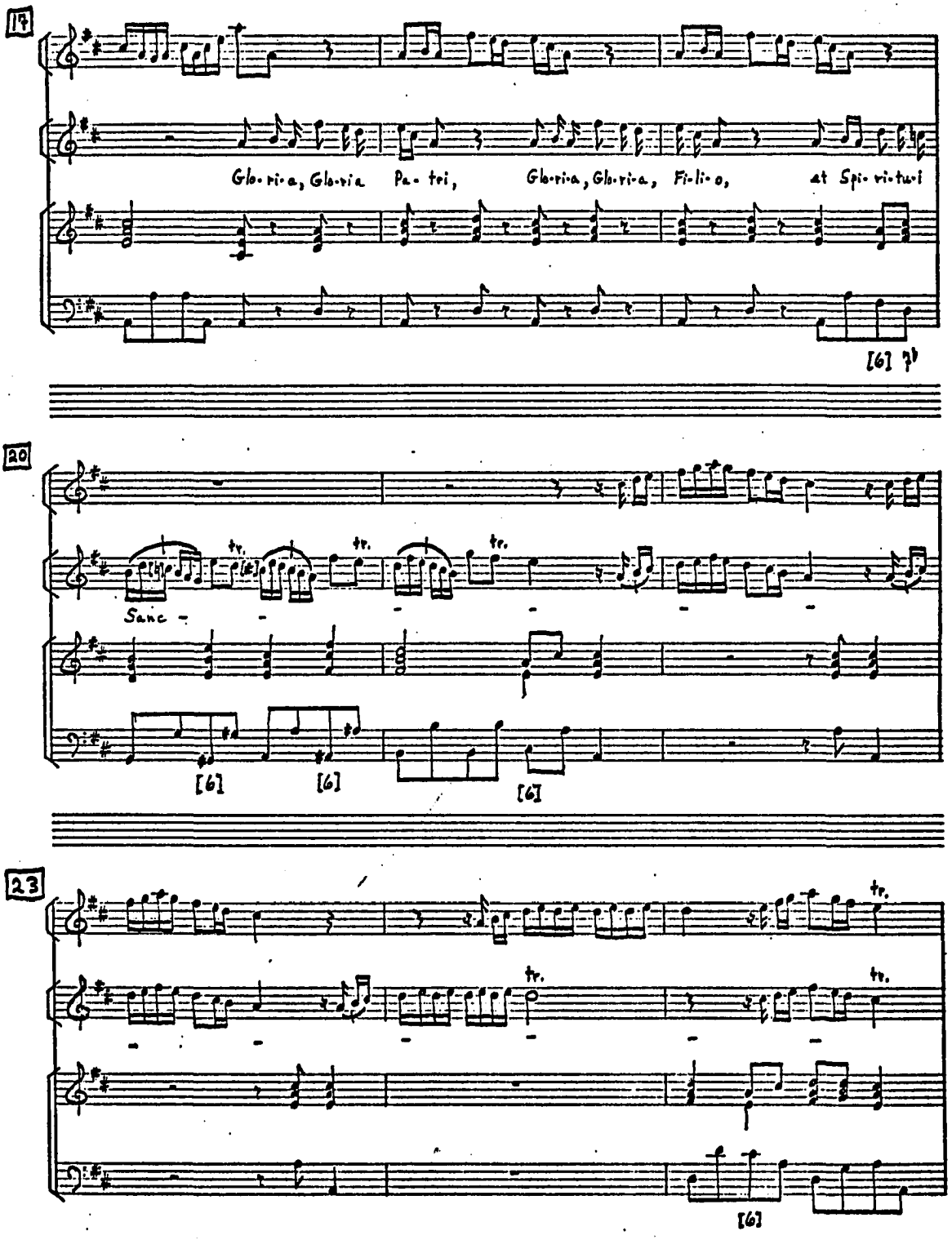


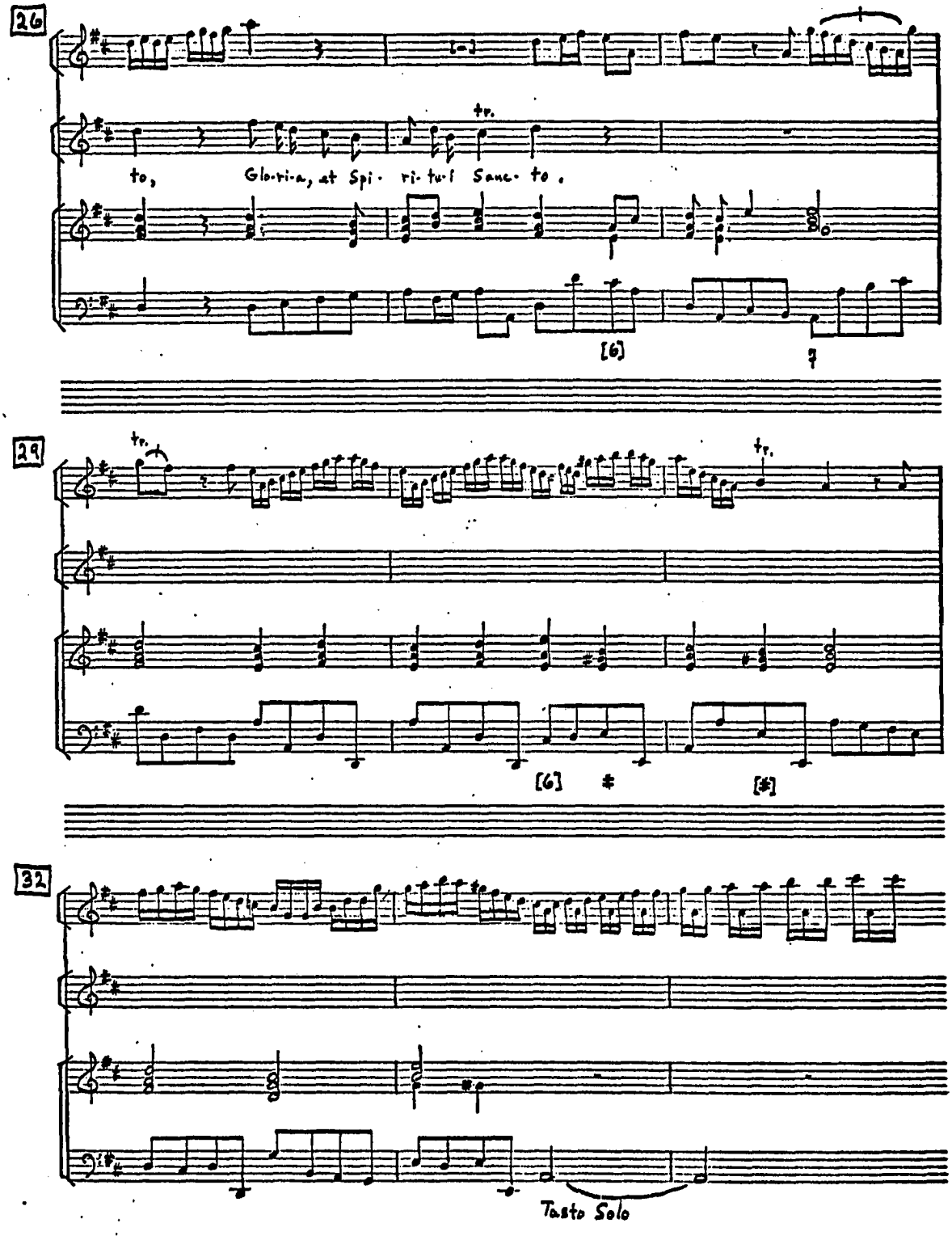
Qui si replica dà tutti Sit nomen Dni

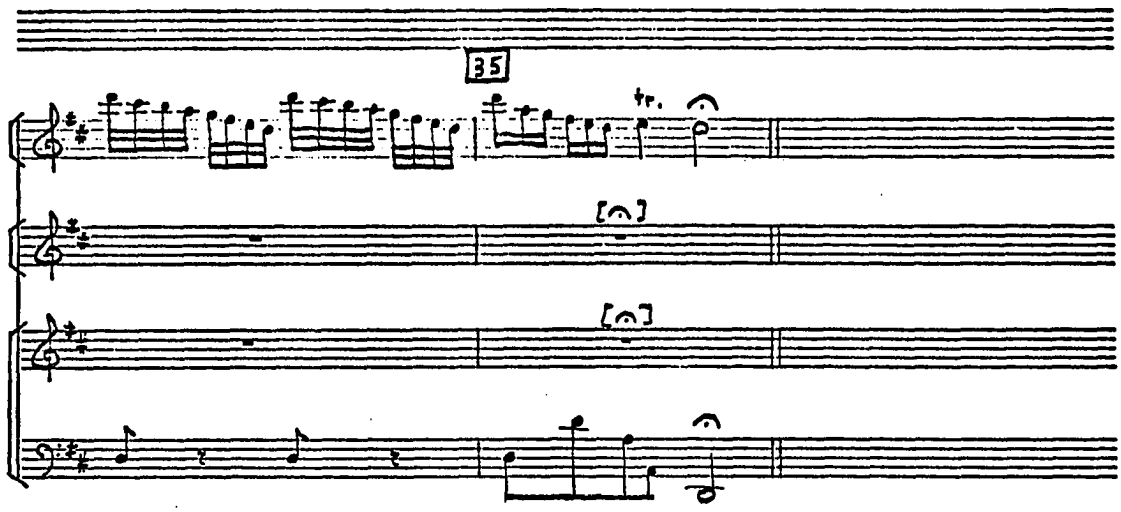
[Here repeat the tutti: Sit nomen Domini]

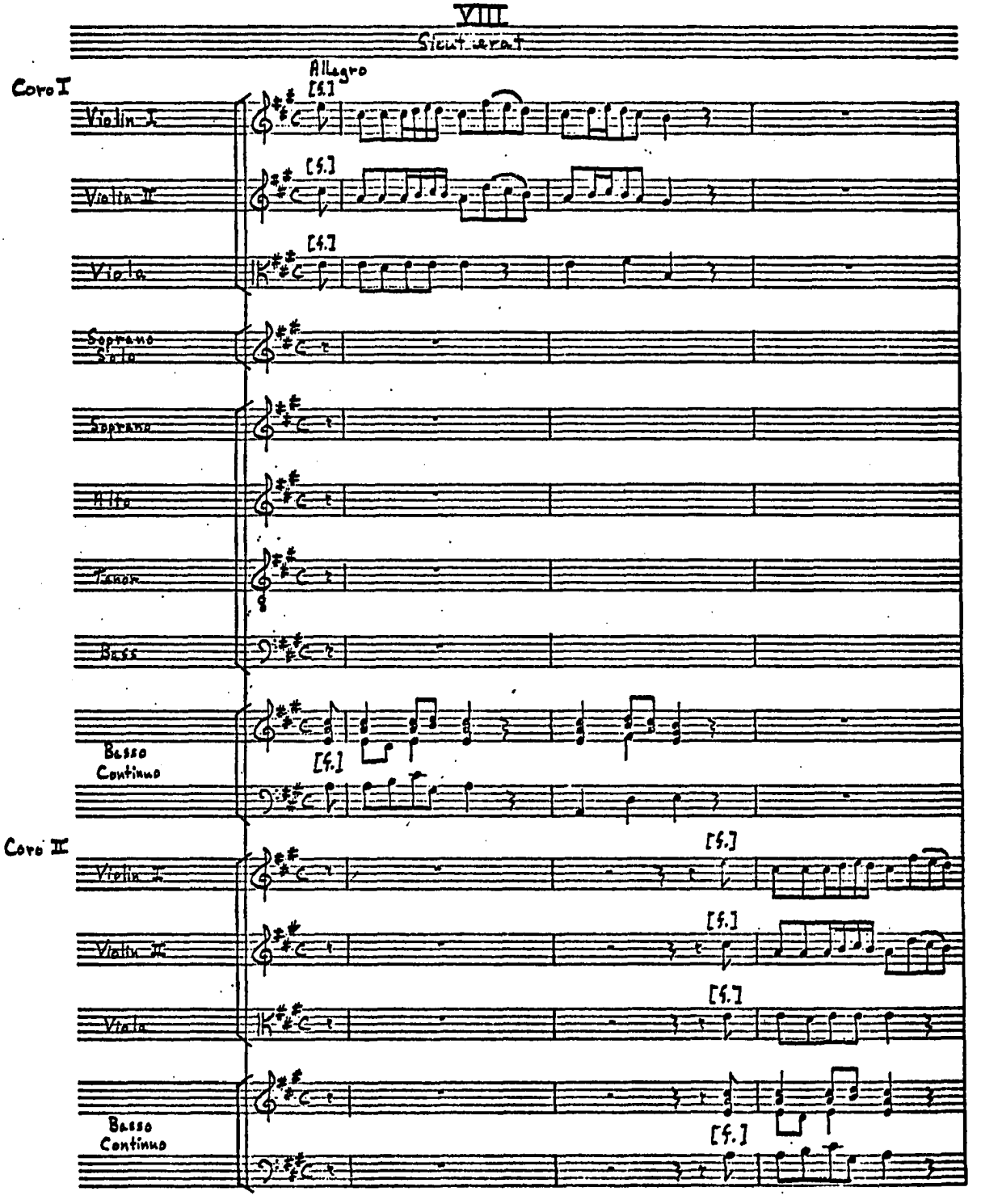

VII
Flauto Trav.
Andte
Gloria Patri
Andante
Pmo Coro
Coro I
Traversiere Flute
Soprano Solo
Gloria Patri
Basso Continuo
[5]
[6]
tr.
2
5

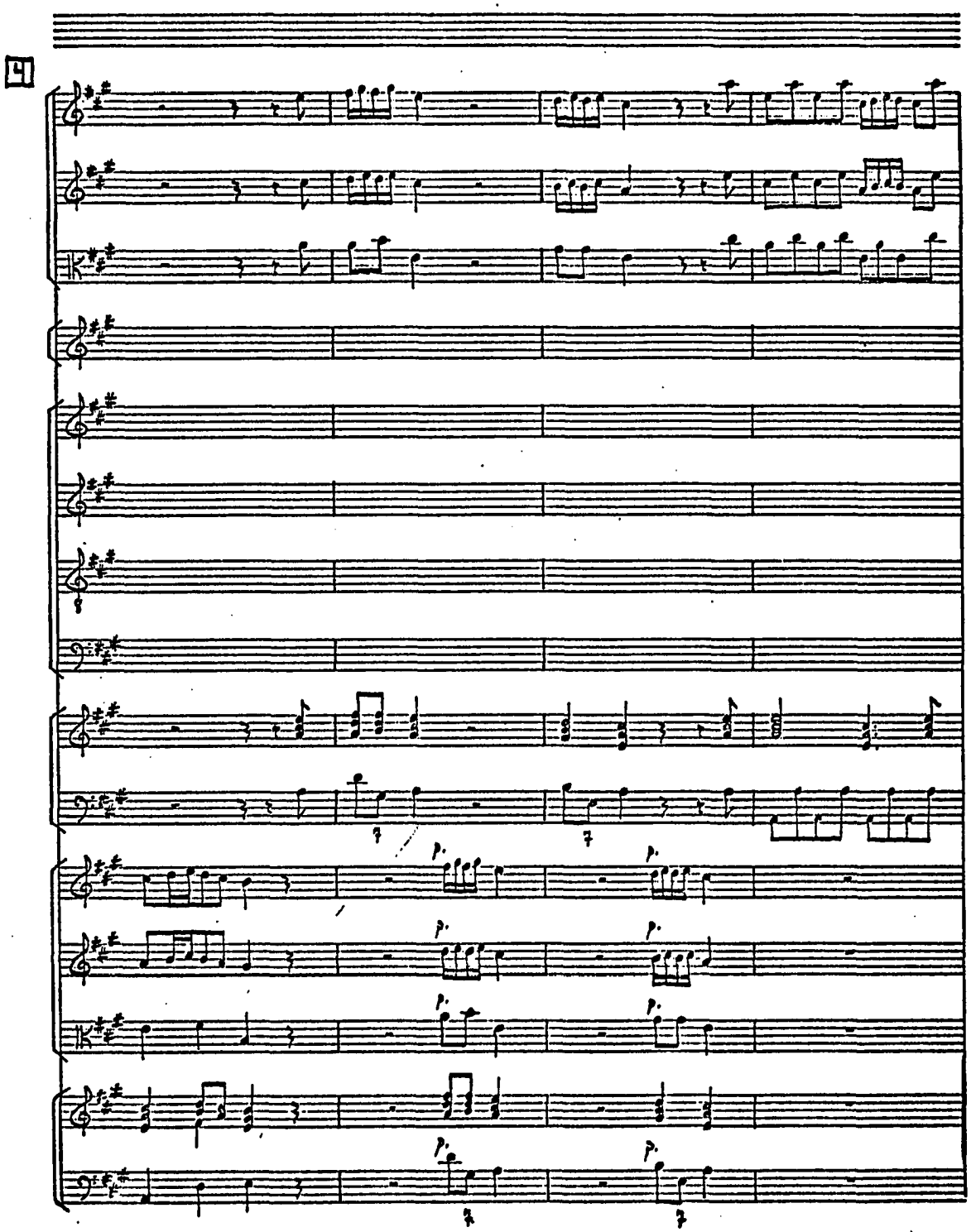

8
tr.
tr.
[5]
Glo-ri-a Pa-tri, et Fi-li-o,
[6] [♯] [6]
[6]
[6]
[6]
III
tr.
tr.
et Spi- ri-tu-i Sanc - - - - - - to, Glo - -
[6]
[6]
[6]
14
tr.
tr.
tr.
tr.
- ri-a, et Spi-ri-tu-i Sanc - to,
[6] [♯] [6]
[6]
[6]

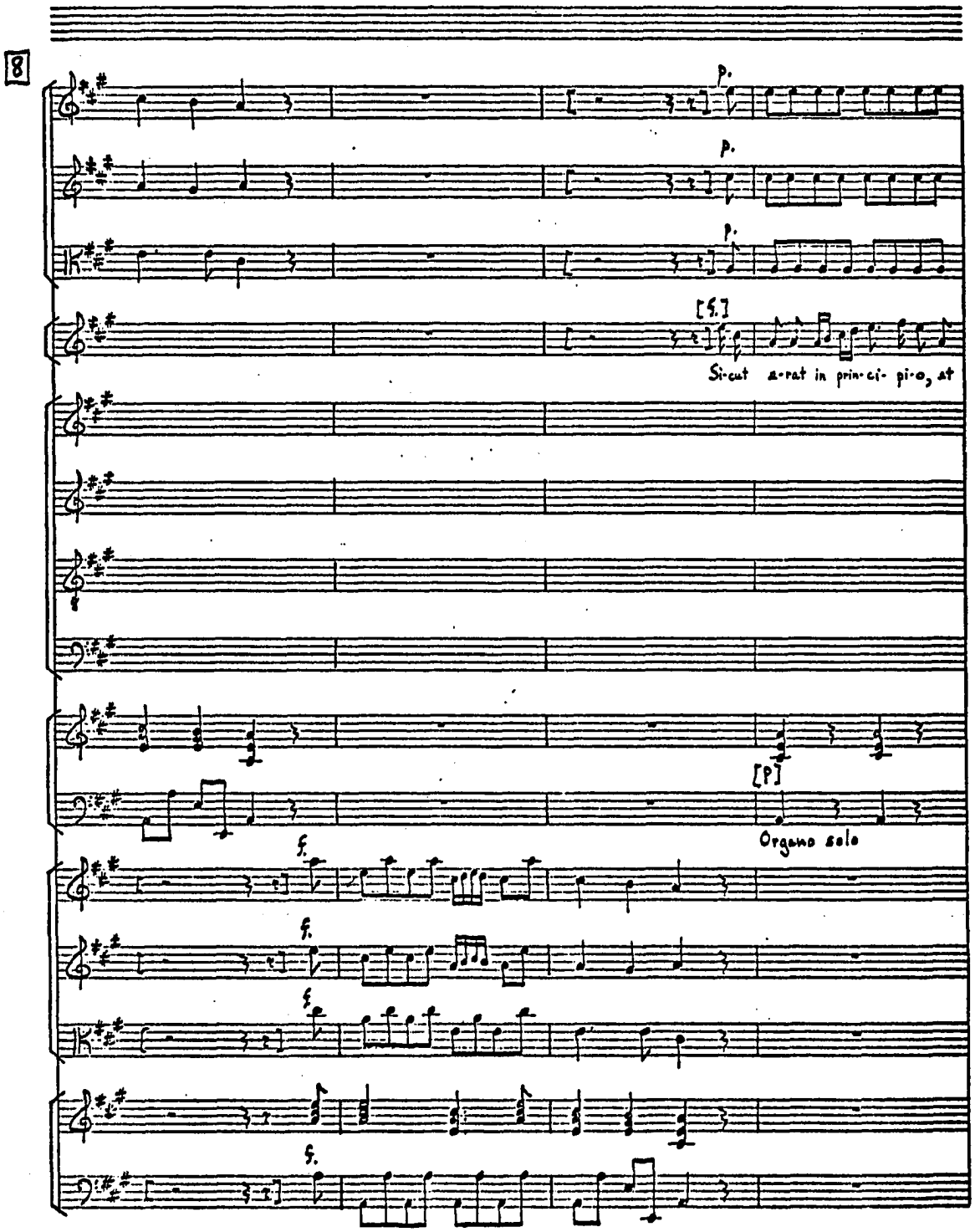

19
Glo-ri-a, Glo-ri-a Pa-tri, Glo-ri-a, Glo-ri-a, Fi-li-o, et Spi-ri-tu-i
[6]
20
tr.
tr.
tr.
Sanc -
[6]
[6]
[6]
23
tr.
tr.
tr.
[6]

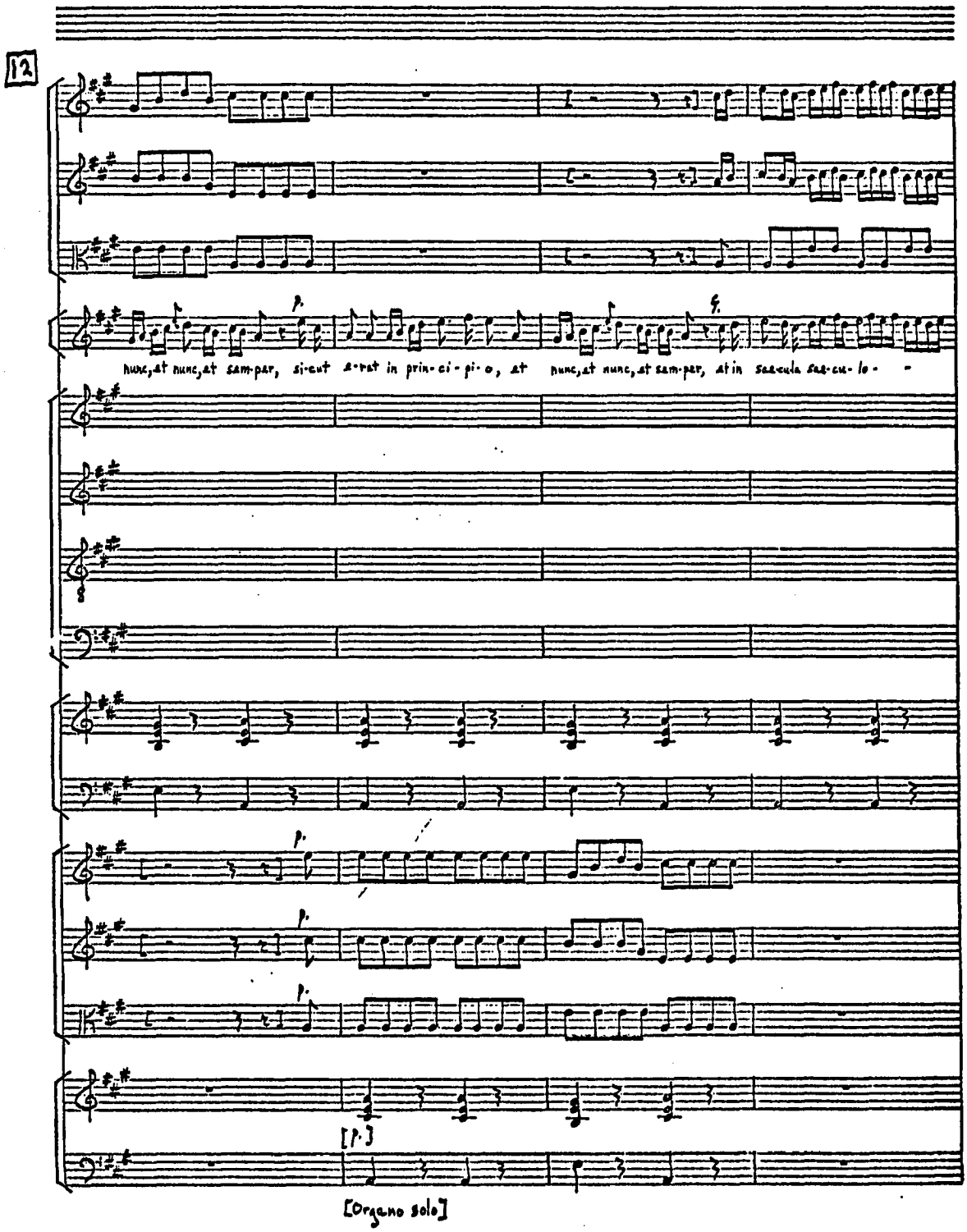

26
tr.
to, Glo-ri-a, at Spi- ri-tu-i Sanc- to .
[6]
7
29
tr.
tr.
[6]
[♯]
32
Tasto Solo

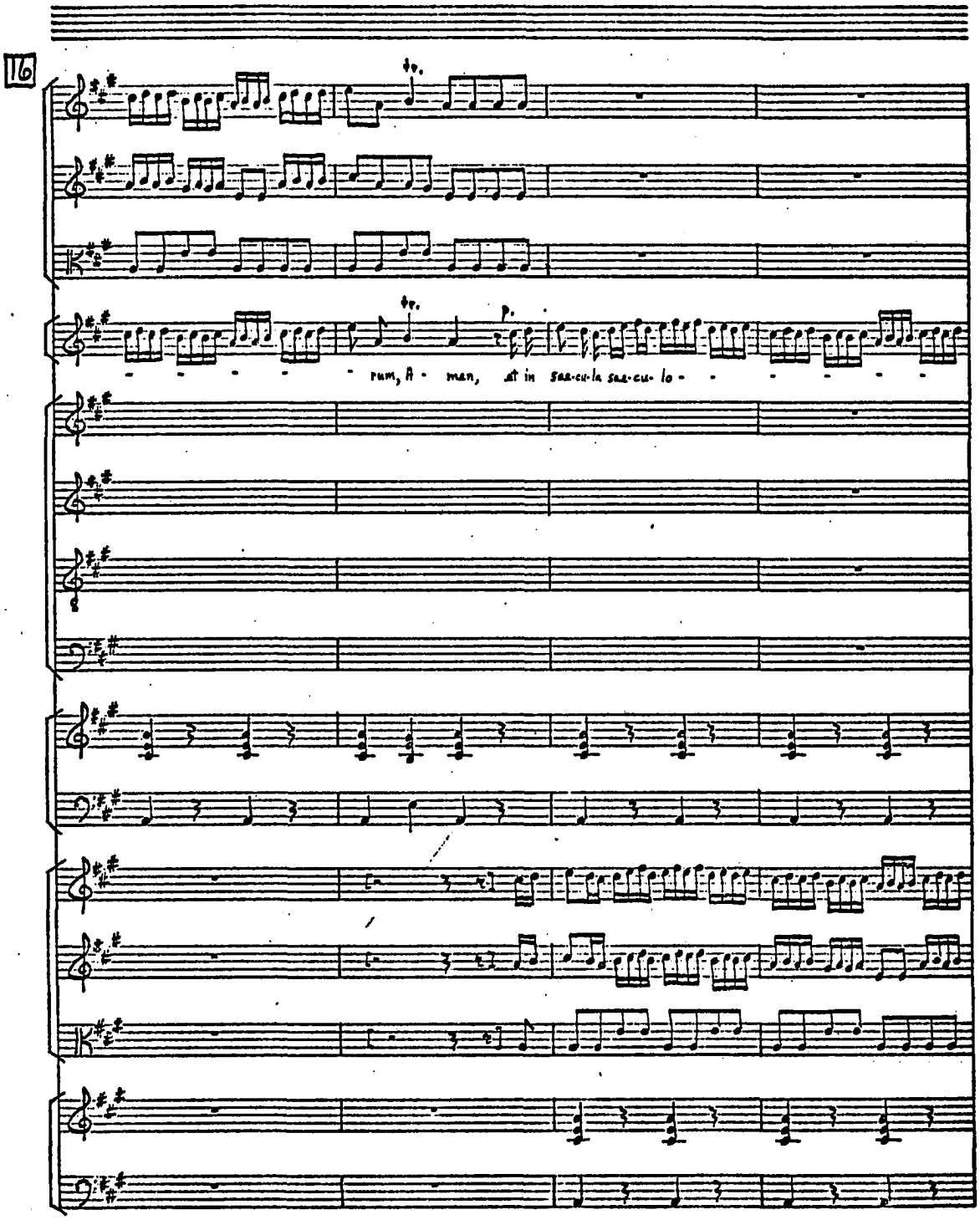

35
tr.

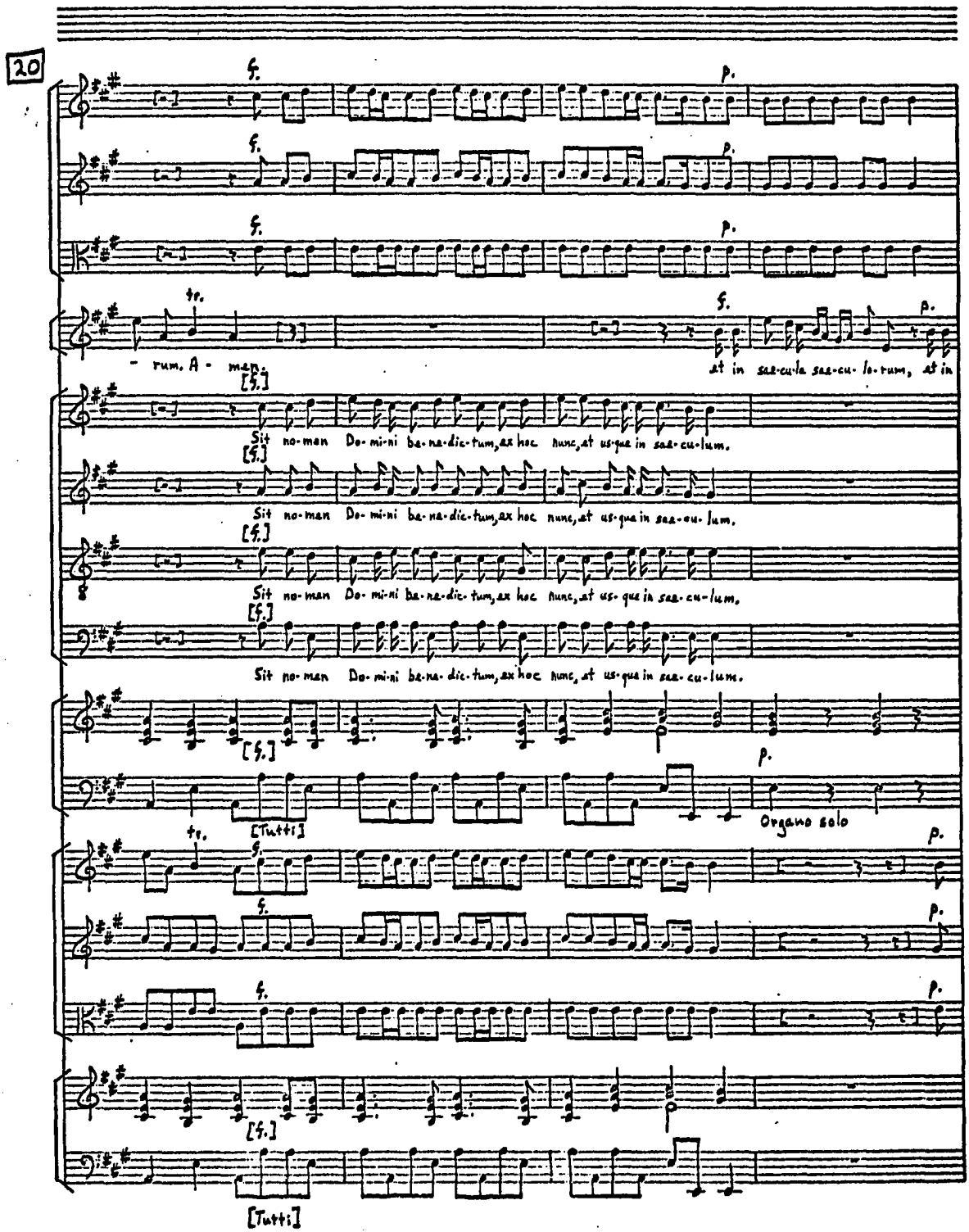

VIII
Sicut erat
Allegro
Coro I
Violin I.
Violin II.
Viola
Soprano Solo
Soprano
Alto
Tenor
Basso
Basso Continuo
Coro II
Violin I.
Violin II.
Viola
Basso Continuo

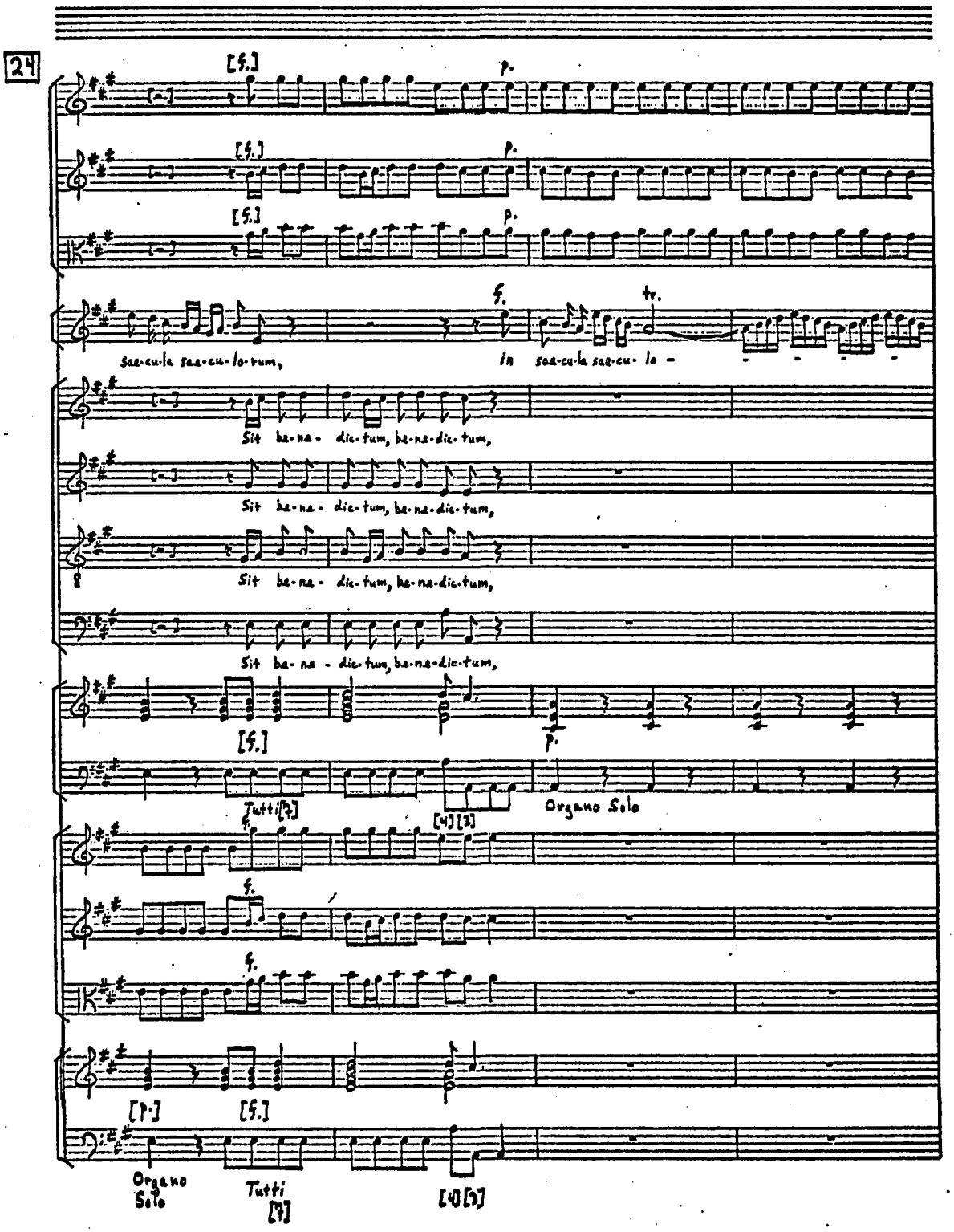

4

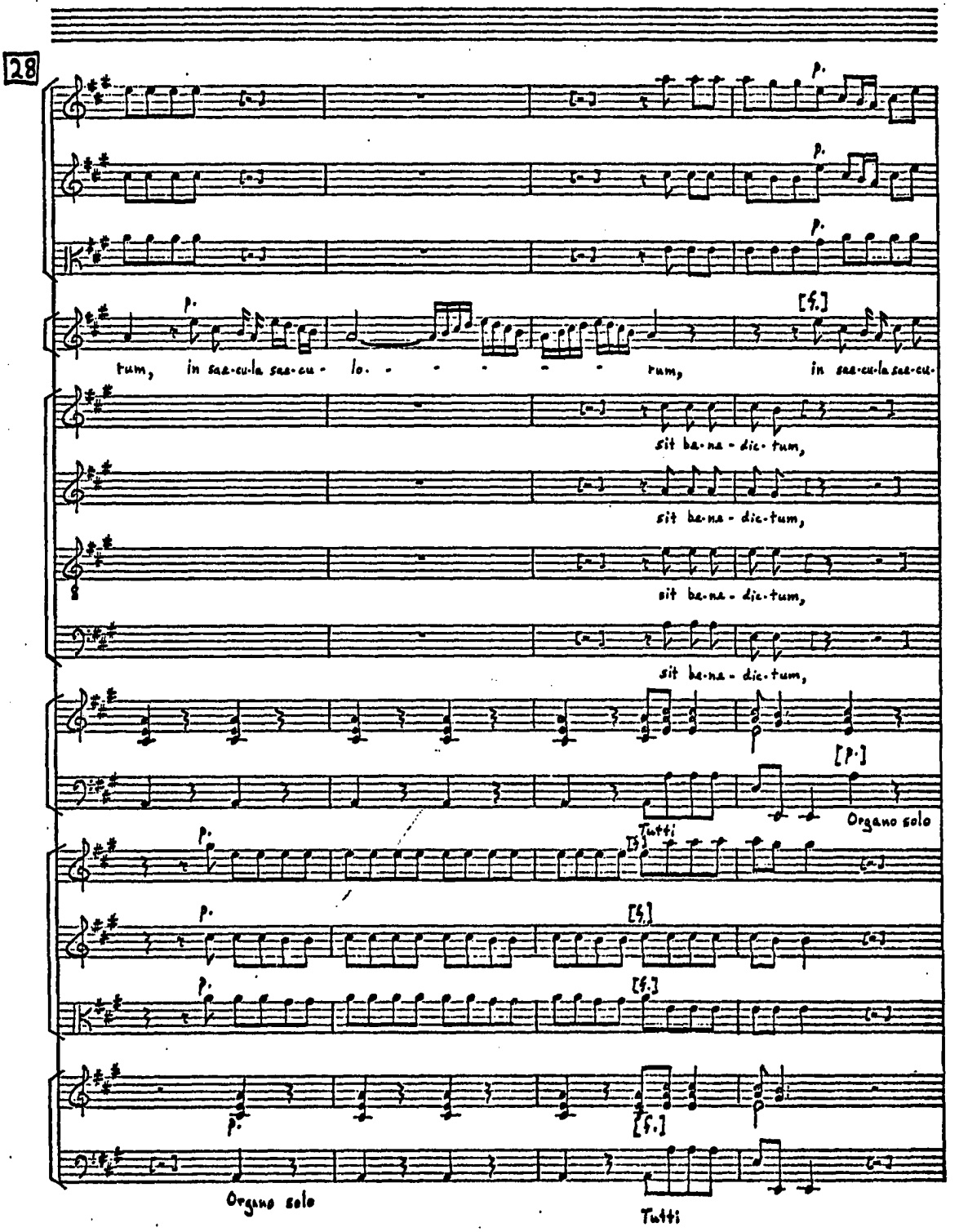

8
p.
p.
p.
[f.]
Si-cut e-rat in prin-ci- pi-o, et
[p]
Organo solo
f.
f.
f.
f.

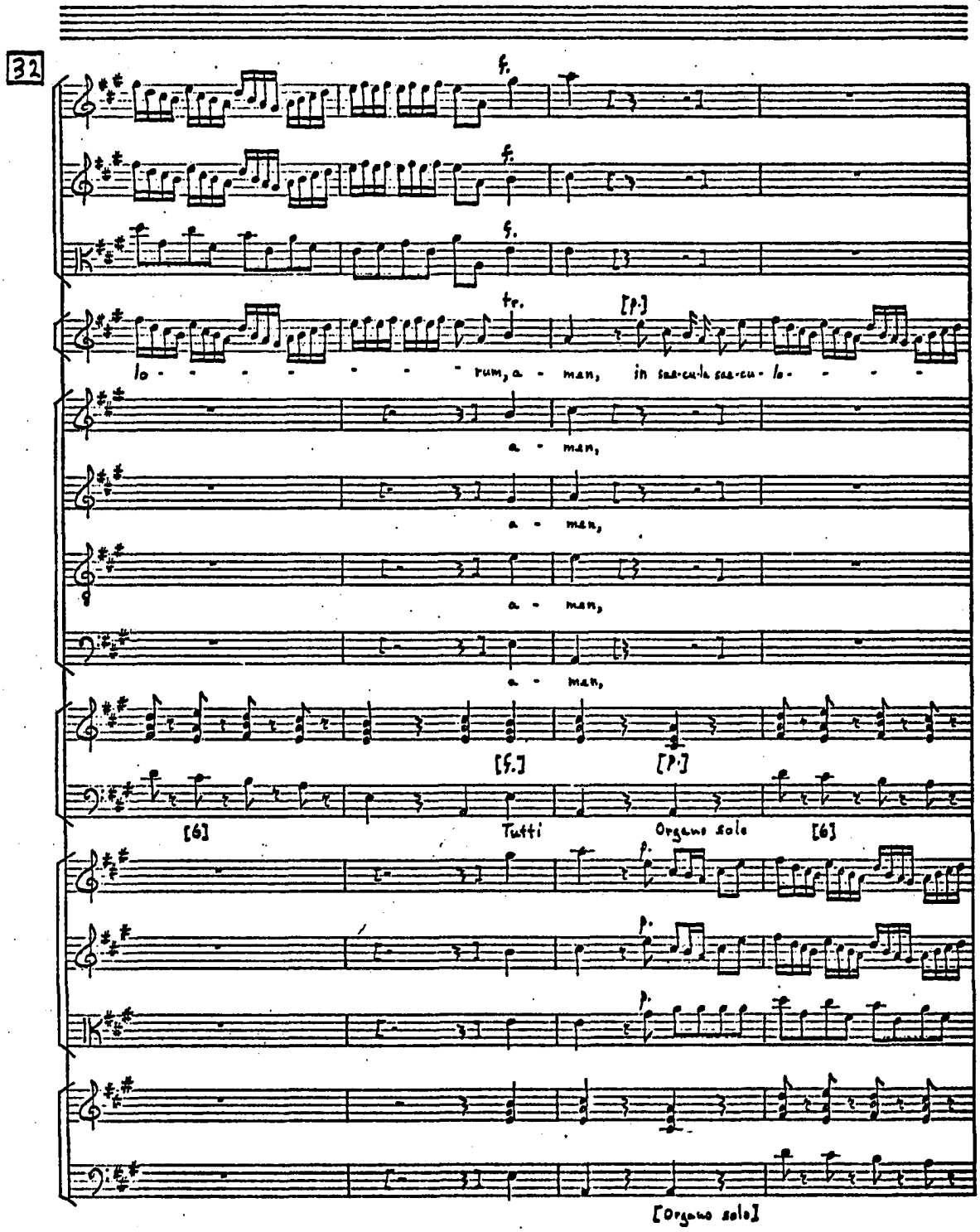

12
p.
nunc, et nunc, et sem-per, si-cut e-rat in prin-ci-pi-o, et nunc, et nunc, et sem-per, et in sae-cula sae-cu-lo-
p.
p.
p.
[p.]
[Organo solo]

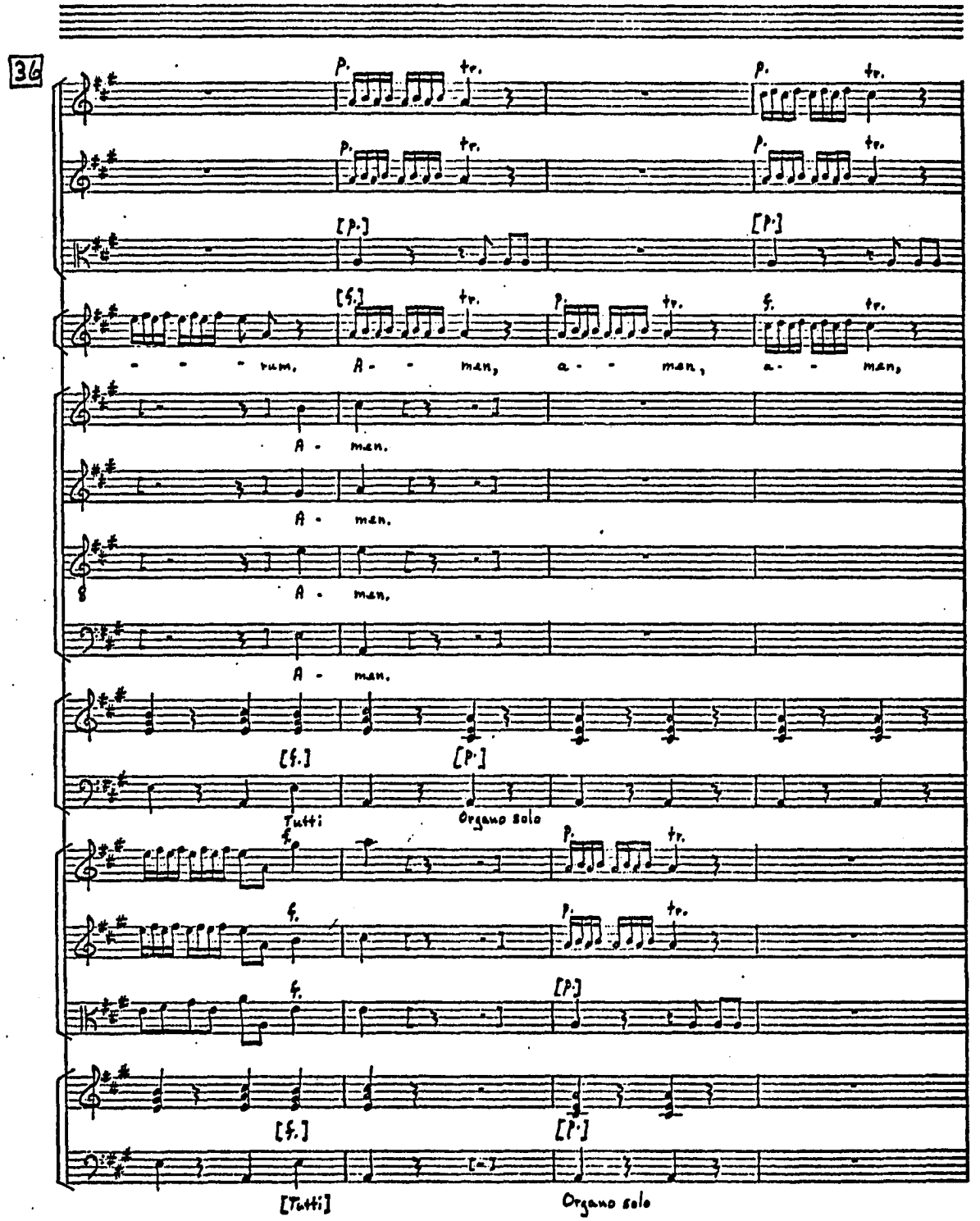

16
tr.
tr.
p.
rum, A - men, et in sae-cu-la sae-cu-lo -

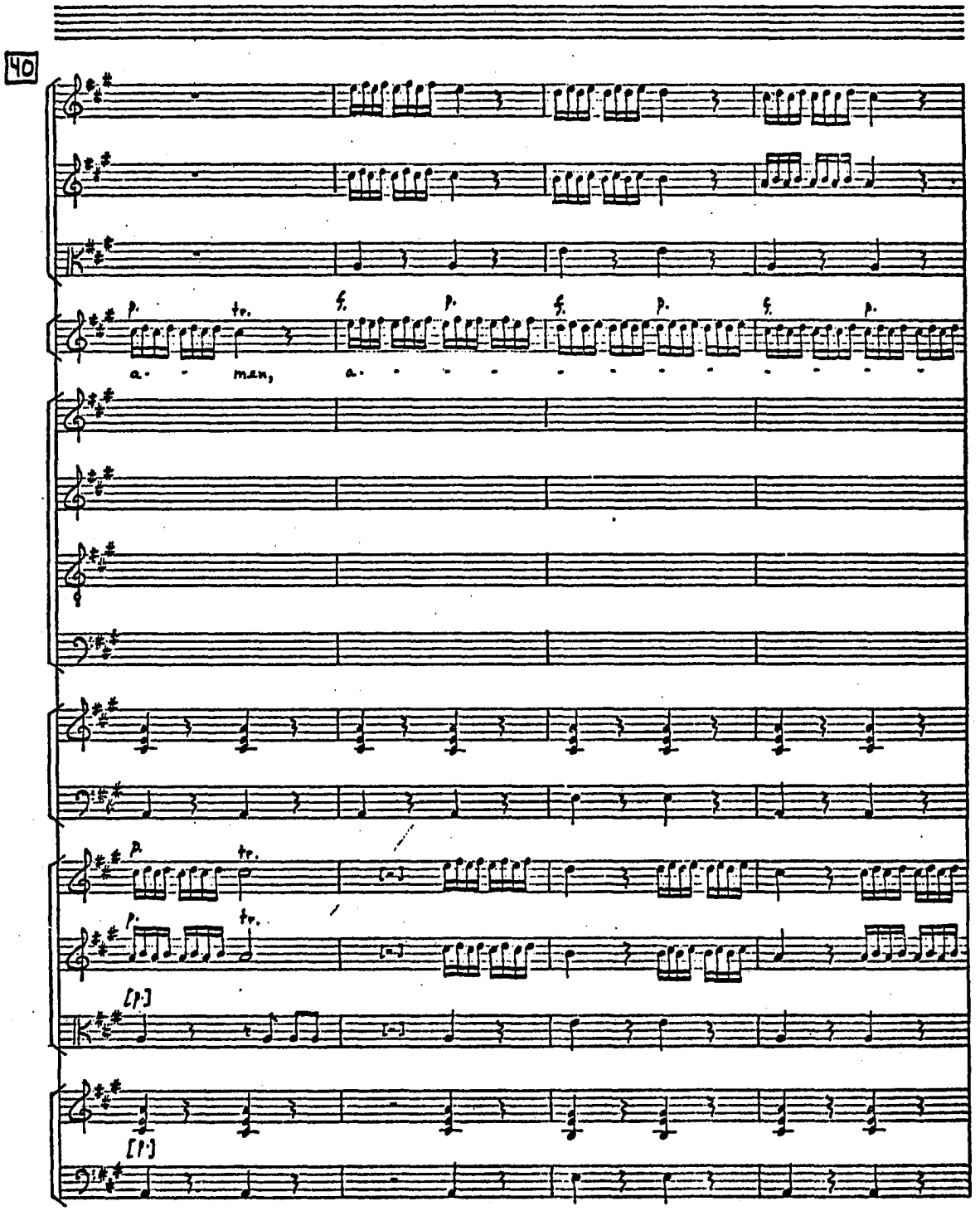

20
f.
p.
tr.
- rum. A - men.
at in sae-cu-la sae-cu-lo-rum, at in
[f.]
Sit no-men Do-mi-ni ba-ne-dic-tum, ex hoc nunc, at us-que in sae-cu-lum.
[Tutti]
Organo solo

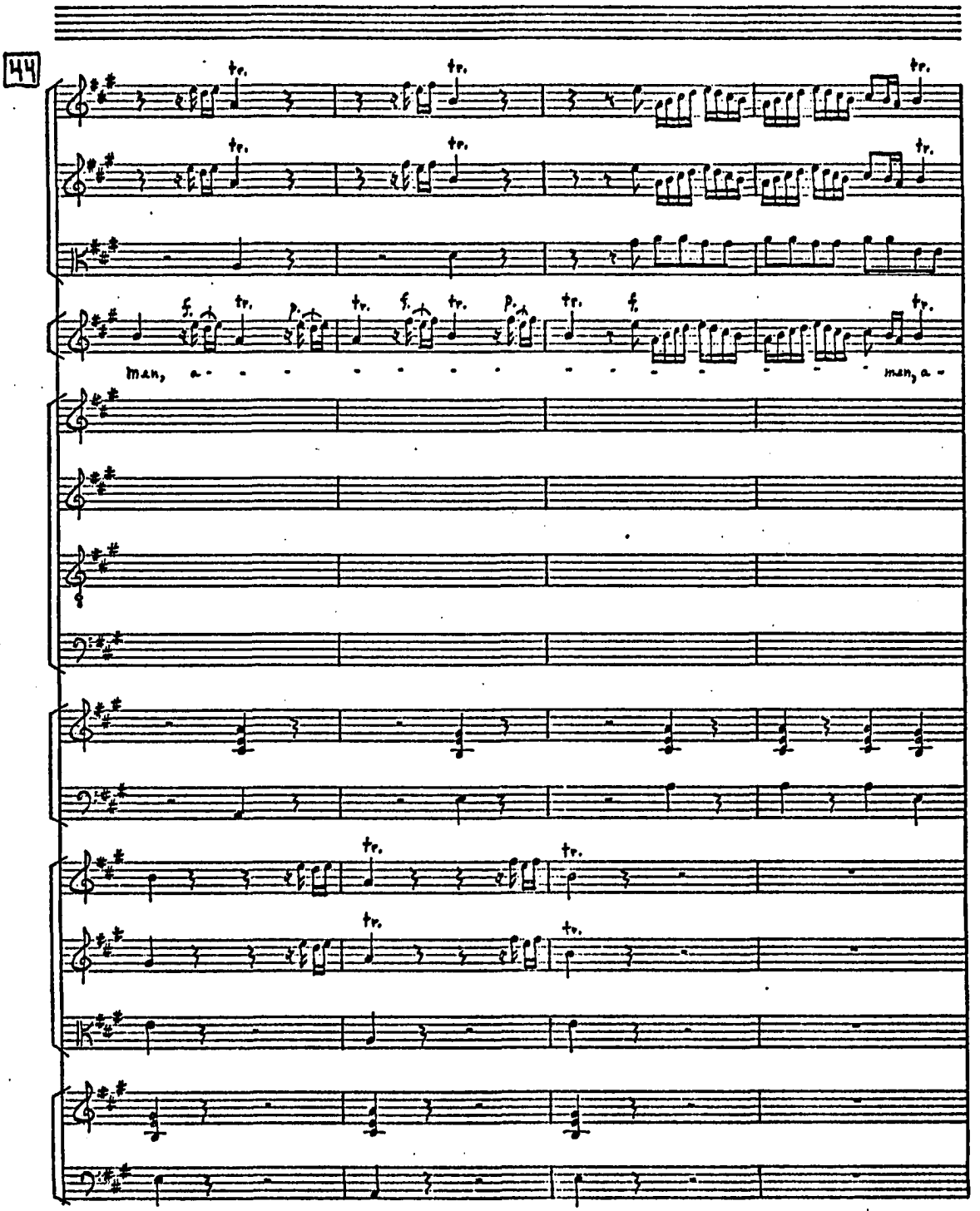

24
[f.]
p.
tr.
sae-cu-la sae-cu-lo-rum,
in sae-cu-la sae-cu-lo -
Sit be-ne - dic-tum, be-ne-dic-tum,
Tutti [?]
[4] [2]
Organo Solo
[1.]
Organo Solo
Tutti [?]
[4] [?]

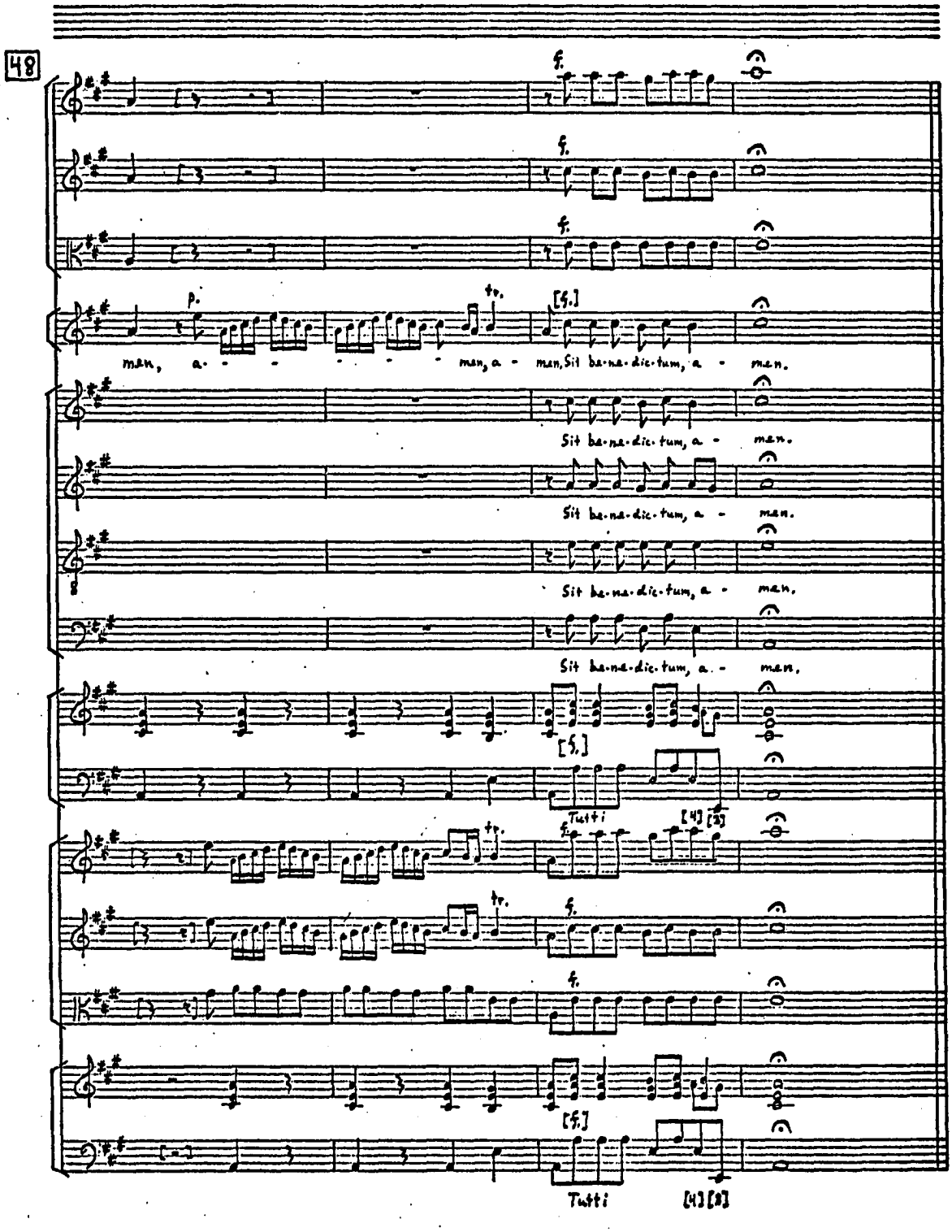

28
p.
tum, in saa-cu-la saa-cu- lo. - - - - - - tum, in saa-cu-la saa-cu-
[f.]
sit ba-na-dic-tum,
sit ba-na-dic-tum,
sit ba-na-dic-tum,
sit ba-na-dic-tum,
[p.]
Organo solo
Tutti
[f.]
Organo solo
Tutti


32
f.
f.
f.
tr.
[p.]
lo - - - - - - - rum, a - men, in sæ-cu-la sæ-cu- lo - - - -
a - men,
a - men,
a - men,
a - men,
[f.]
[p.]
[6]
Tutti
Organo solo
[6]
p.
p.
p.
[Organo solo]


36
p.
tr.
[p.]
[f.]
- - - rum, A - - men, a - - men, a - - men,
A - men.
A - men.
A - men.
A - men.
[f.]
[p.]
Tutti
Organo solo
f.
[Tutti]
Organo solo


40
p.
tr.
f.
p.
f.
p.
f.
p.
a-
man,
a-
p.
tr.
p.
tr.
[1.]
[1.]

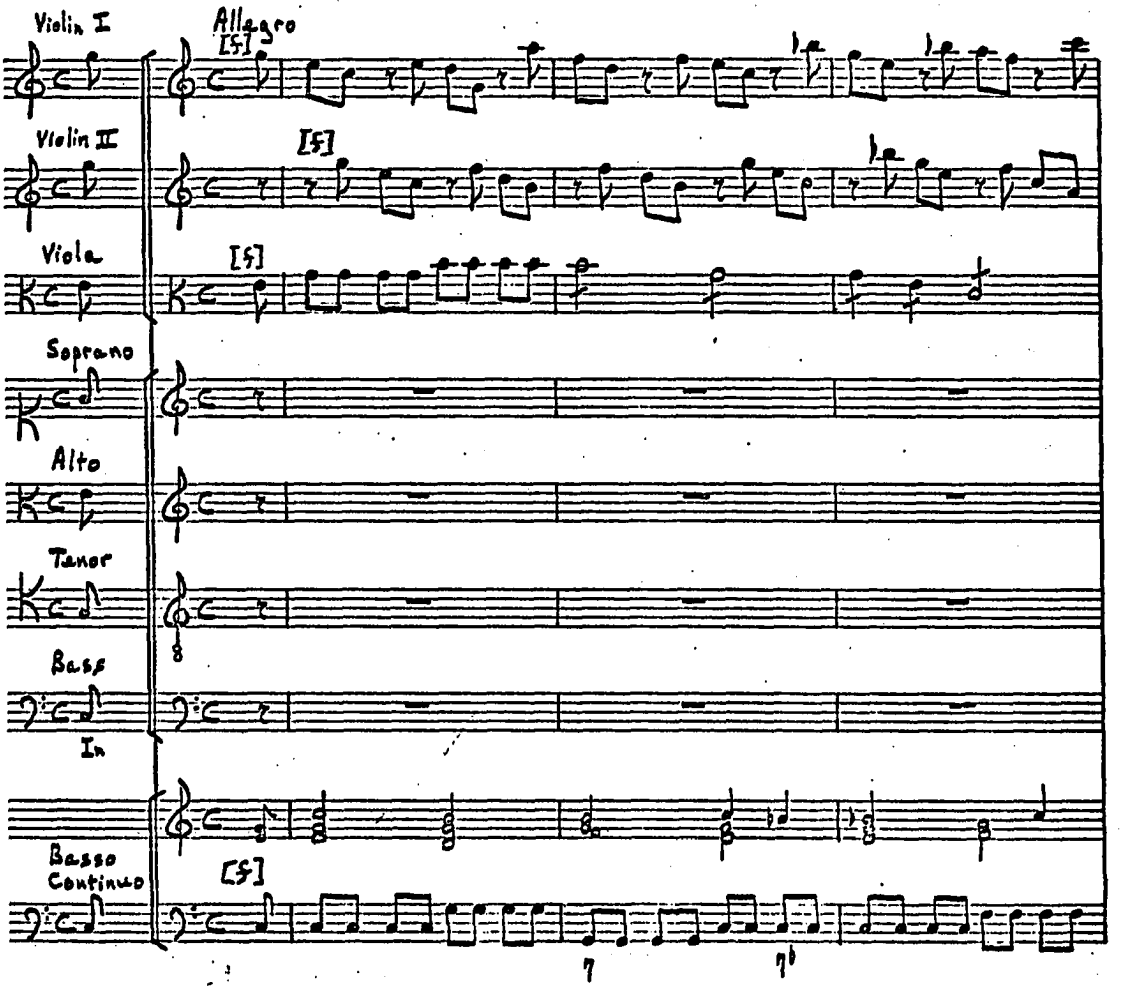

44
tr.
f.
p.
man, a - - -

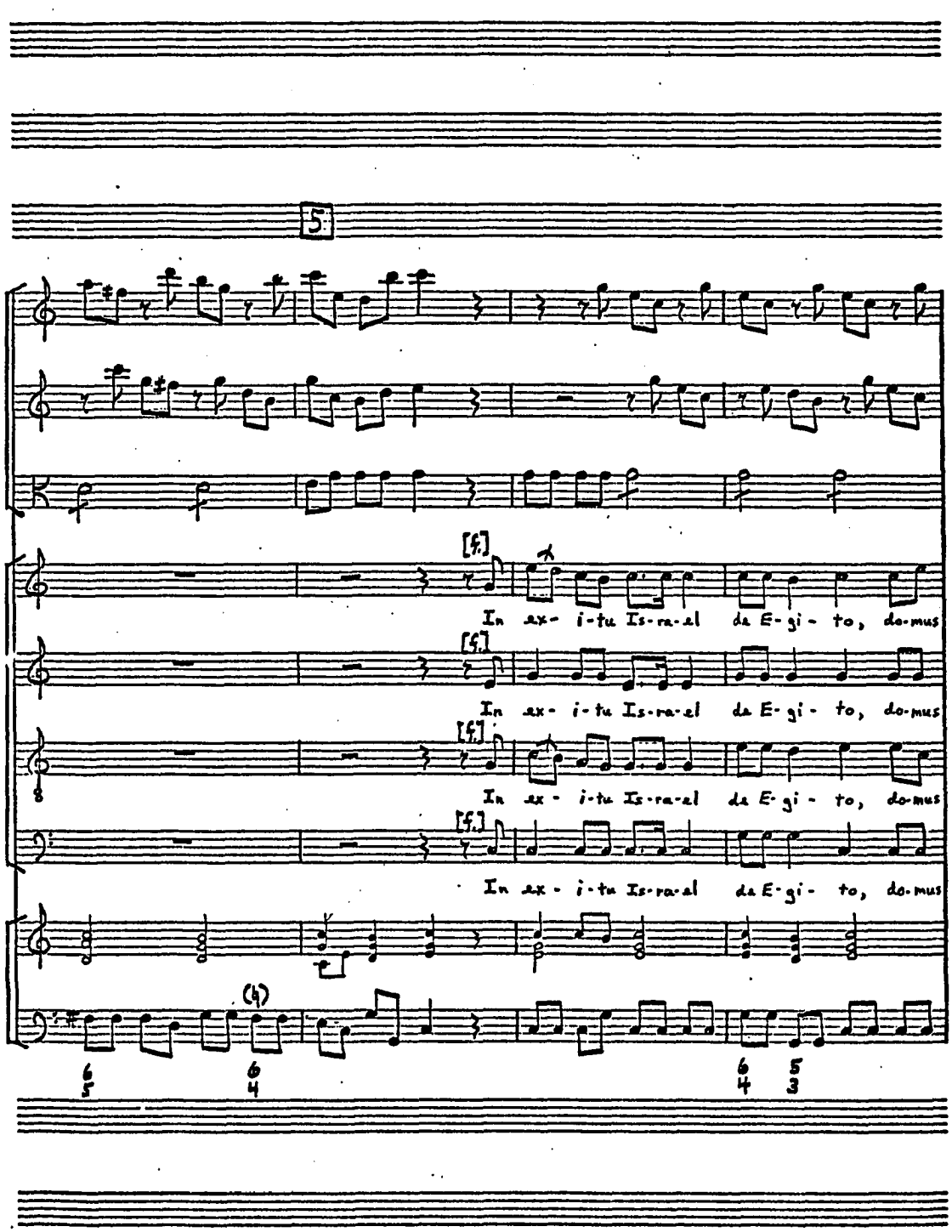

48
f.
p.
tr.
[f.]
man, a - - - - - - - man, a - men, Sit ba-ne-dic-tum, a - men.
Sit ba-ne-dic-tum, a - men.
Sit ba-ne-dic-tum, a - men.
Sit ba-ne-dic-tum, a - men.
Sit ba-ne-dic-tum, a - men.
[f.]
Tutti
[4] [8]
f.
tr.
f.
f.
[f.]
Tutti
[4] [8]

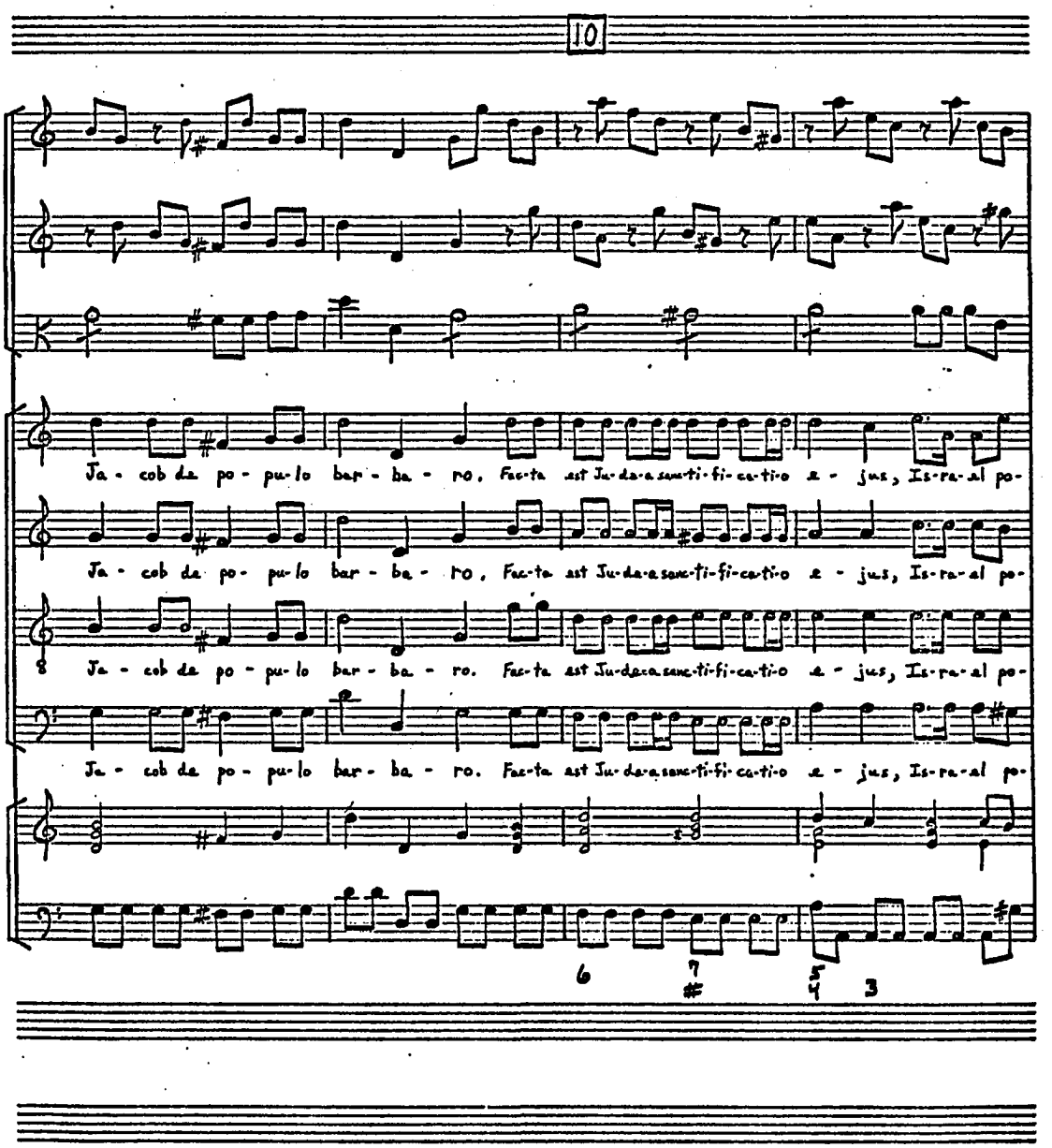
APPENDIX D

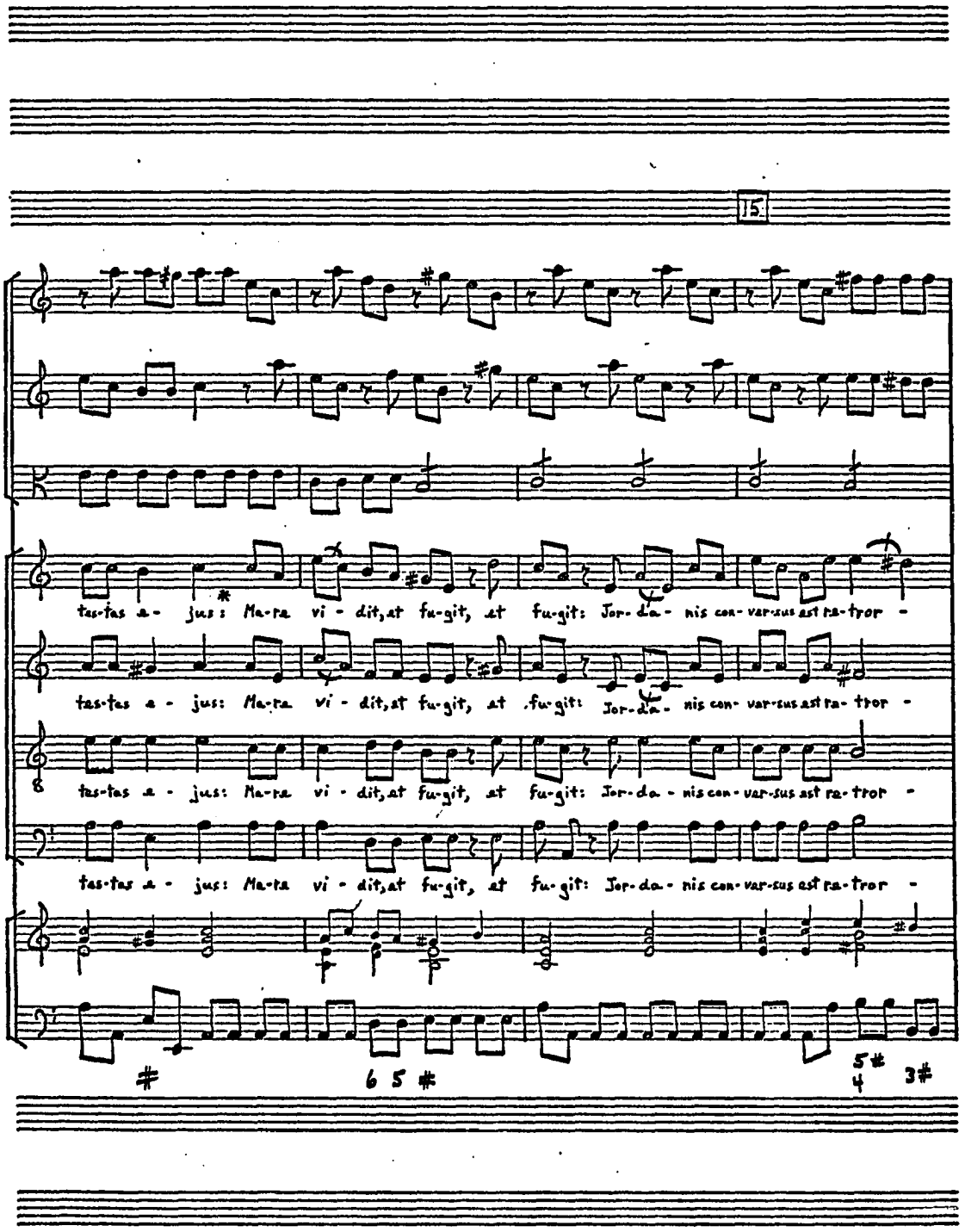
IN EXITU ISRAEL RV 604

IN EXITU ISRAEL

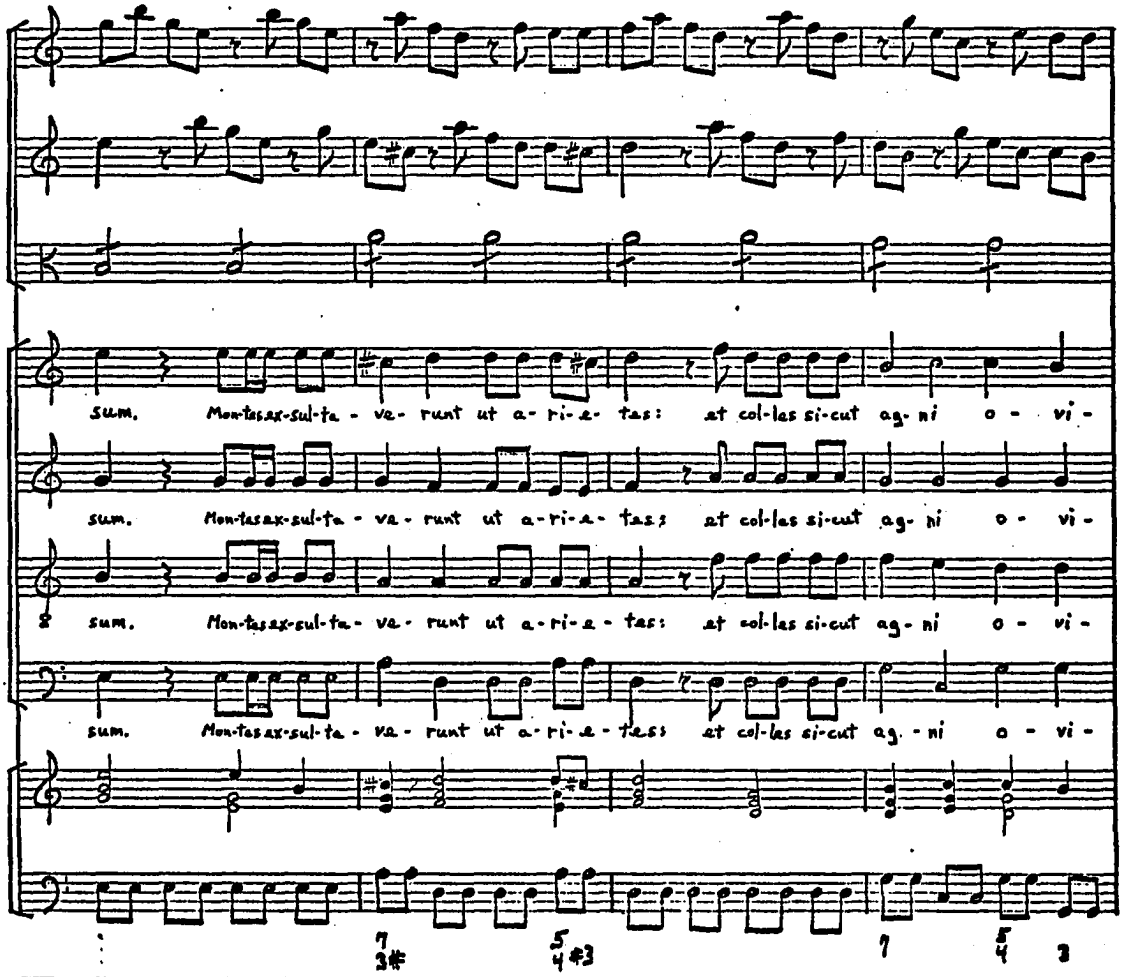


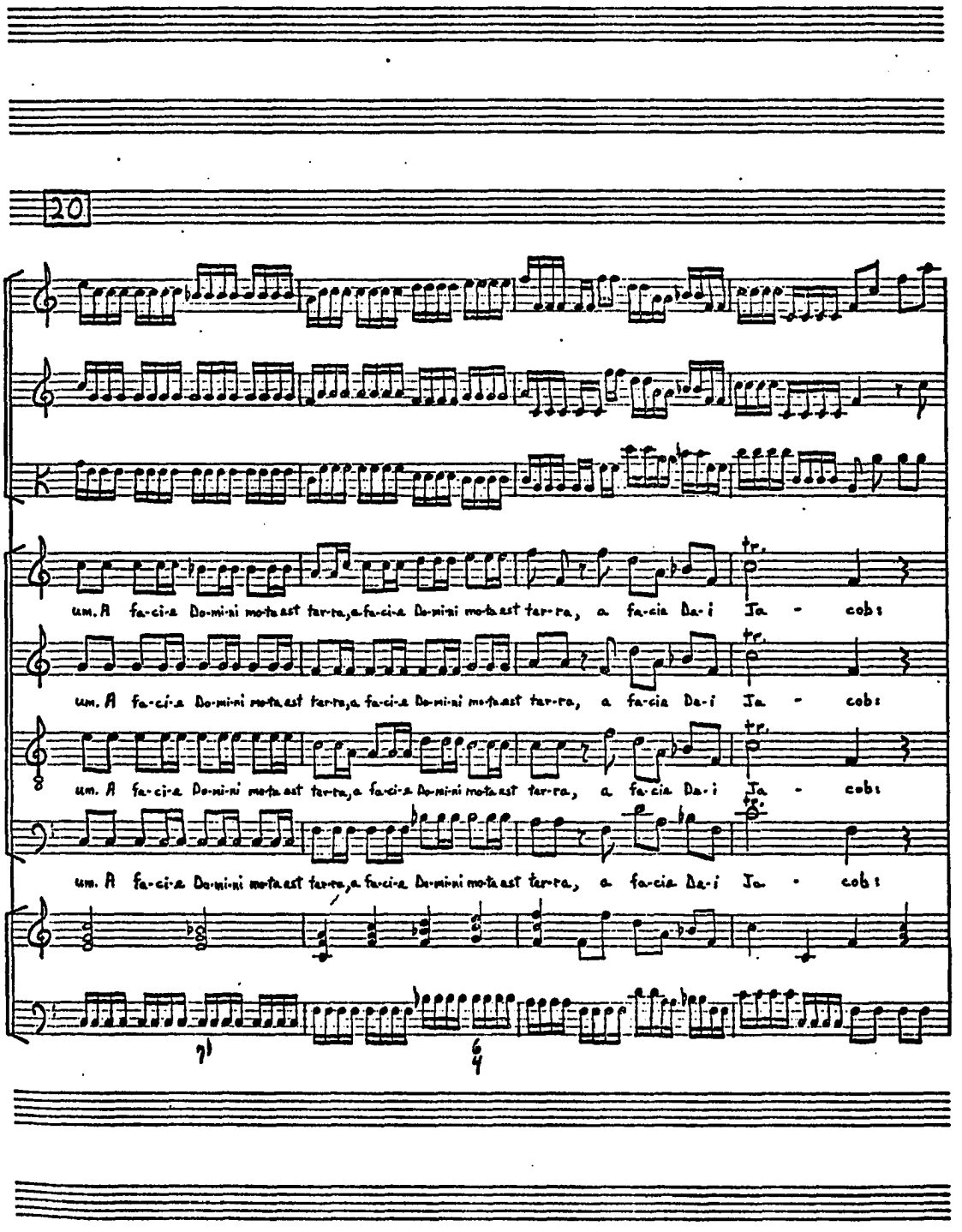

5
[f.]
In ex- i-tu Is-ra-el de E-gi- to, do-mus
In ex- i-tu Is-ra-el de E-gi- to, do-mus
In ex- i-tu Is-ra-el de E-gi- to, do-mus
In ex- i-tu Is-ra-el de E-gi- to, do-mus
(4)
6 5
6 4
6 4
5 3

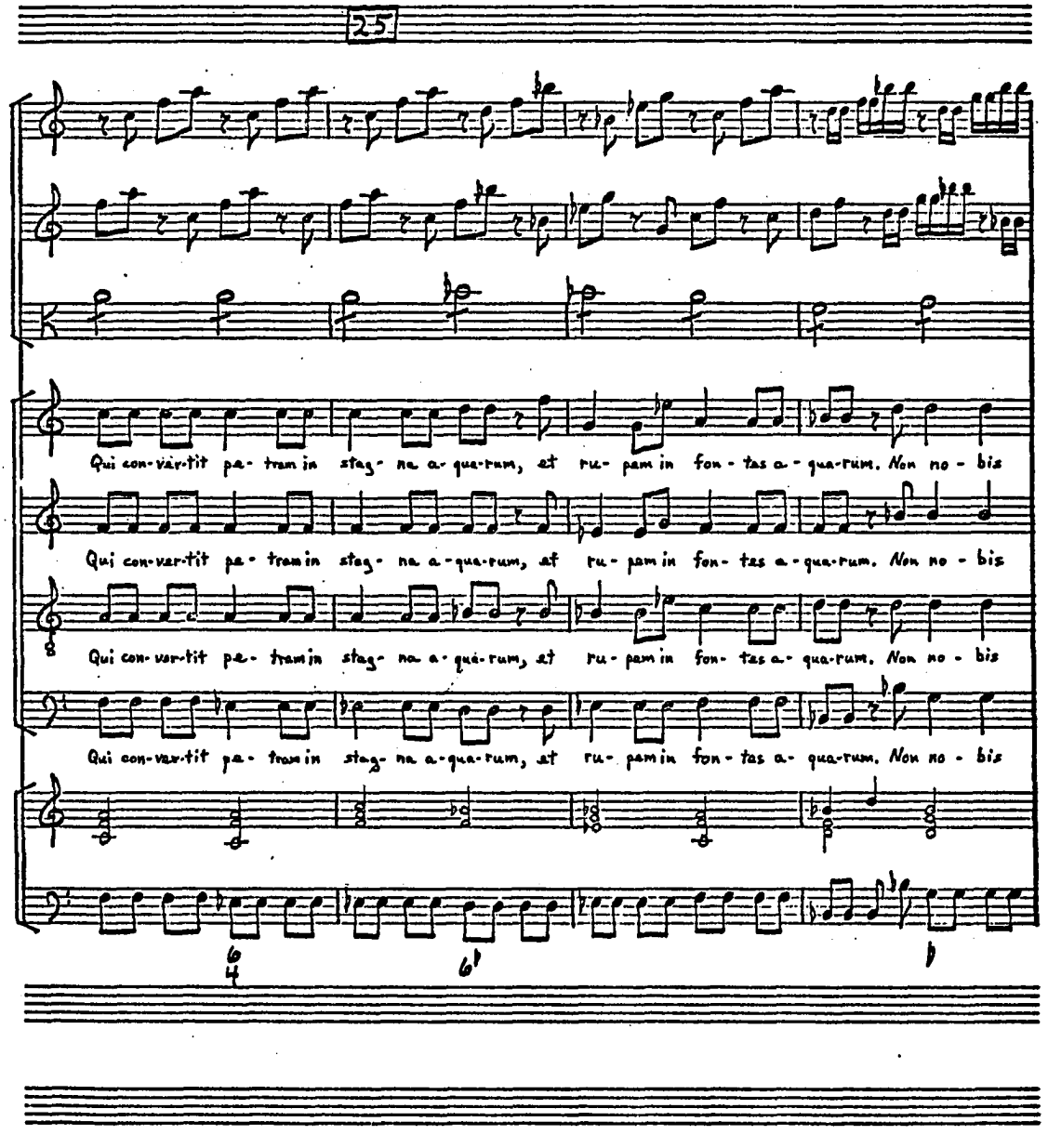

10
Ja - cob de po - pu - lo bar - ba - ro, Fac-ta est Ju-da-a sanc-ti-fi-ca-ti-o e - jus, Is-ra-el po-
Ja - cob de po - pu - lo bar - ba - ro, Fac-ta est Ju-da-a sanc-ti-fi-ca-ti-o e - jus, Is-ra-el po-
Ja - cob de po - pu - lo bar - ba - ro. Fac-ta est Ju-da-a sanc-ti-fi-ca-ti-o e - jus, Is-ra-el po-
Ja - cob de po - pu - lo bar - ba - ro. Fac-ta est Ju-da-a sanc-ti-fi-ca-ti-o e - jus, Is-ra-el po-

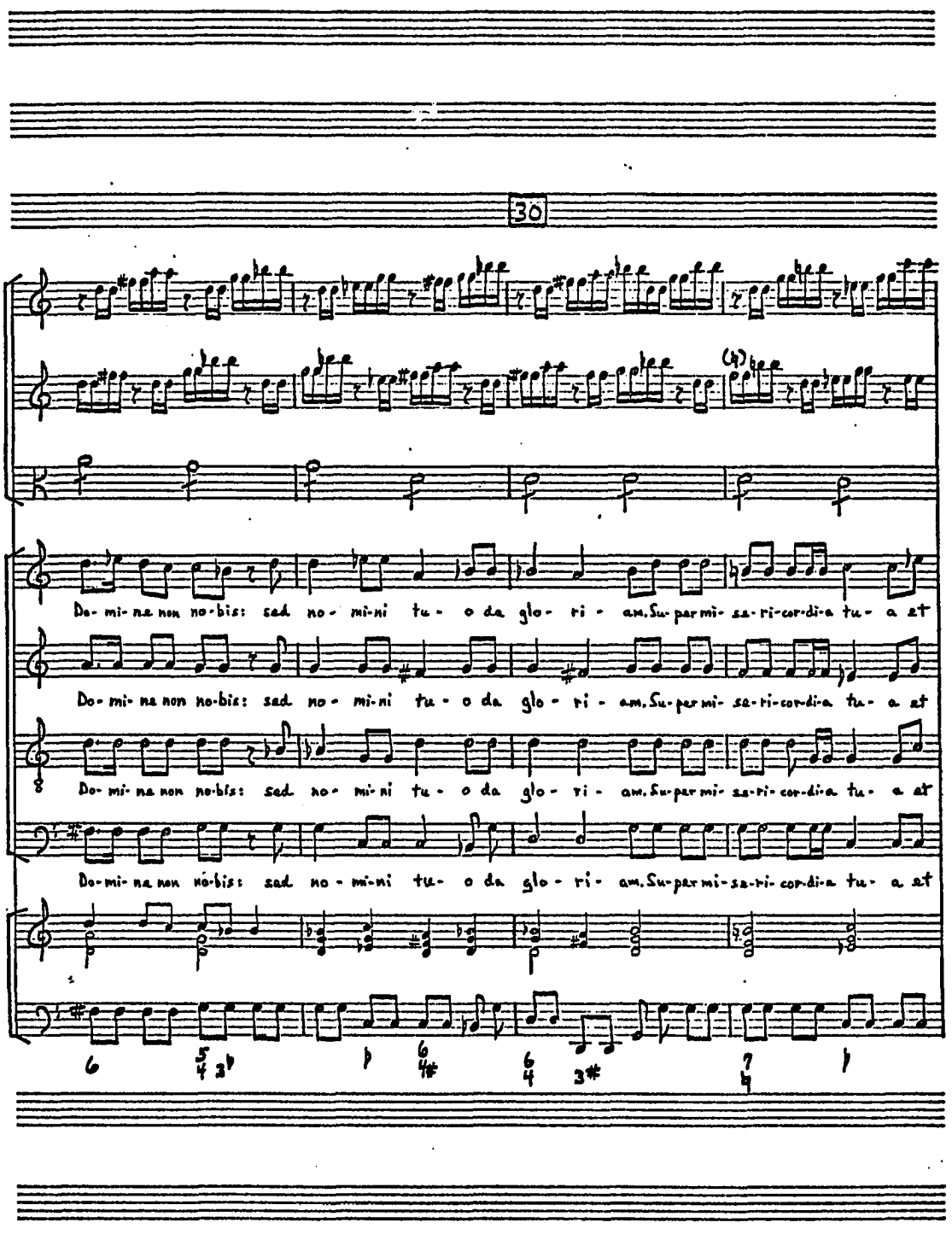

15.
tes-tas a - jus: Ma-re vi - dit, at fu-git, at fu-git: Jor-da - nis con- ver-sus est ra- tror -
tes-tas a - jus: Ma-re vi - dit, at fu-git, at fu-git: Jor-da - nis con- ver-sus est ra- tror -
tes-tas a - jus: Ma-re vi - dit, at fu-git, at fu-git: Jor-da - nis con- ver-sus est ra- tror -
tes-tas a - jus: Ma-re vi - dit, at fu-git, at fu-git: Jor-da - nis con- ver-sus est ra- tror -
6 5 #
5 #
4 3#

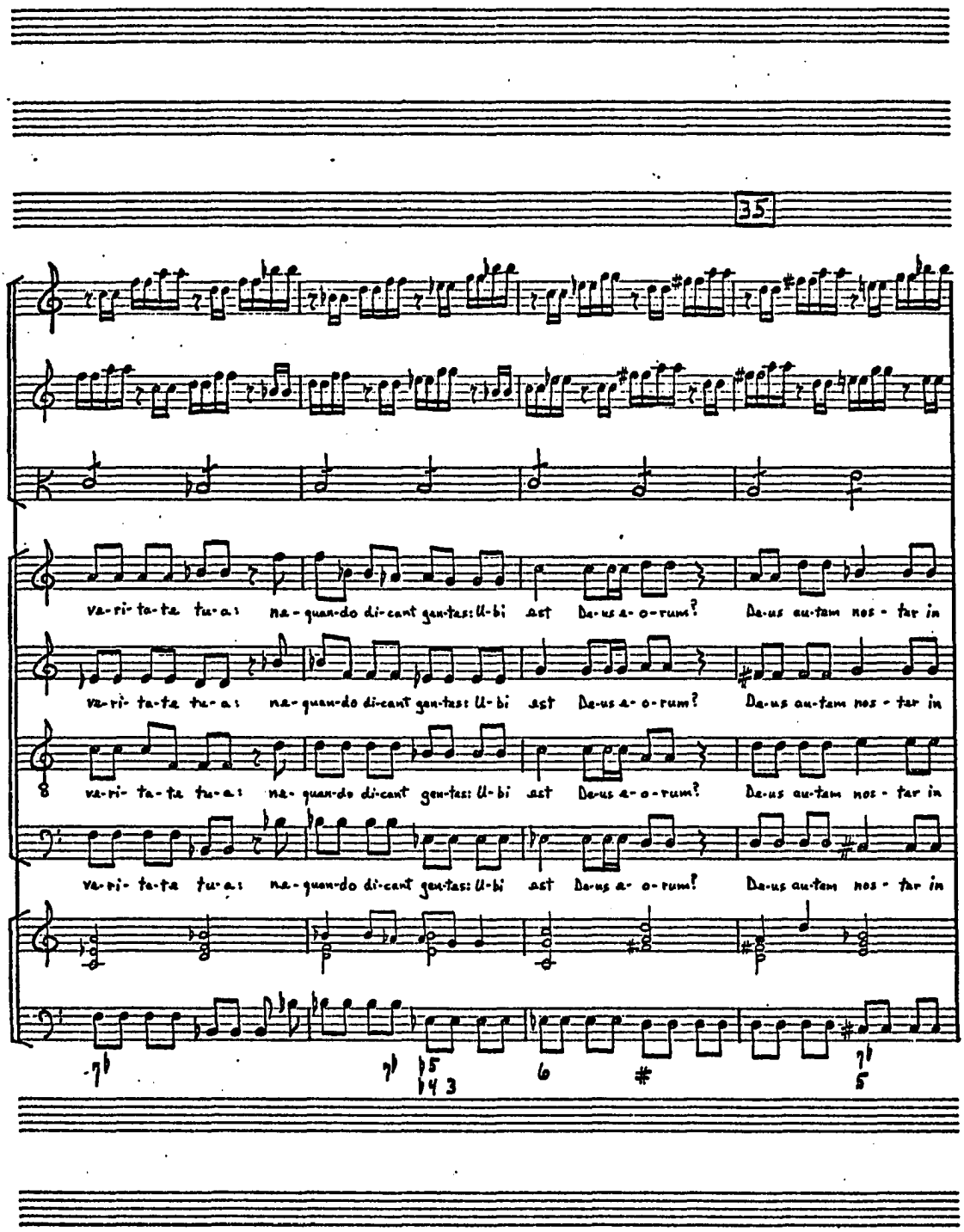
(c)

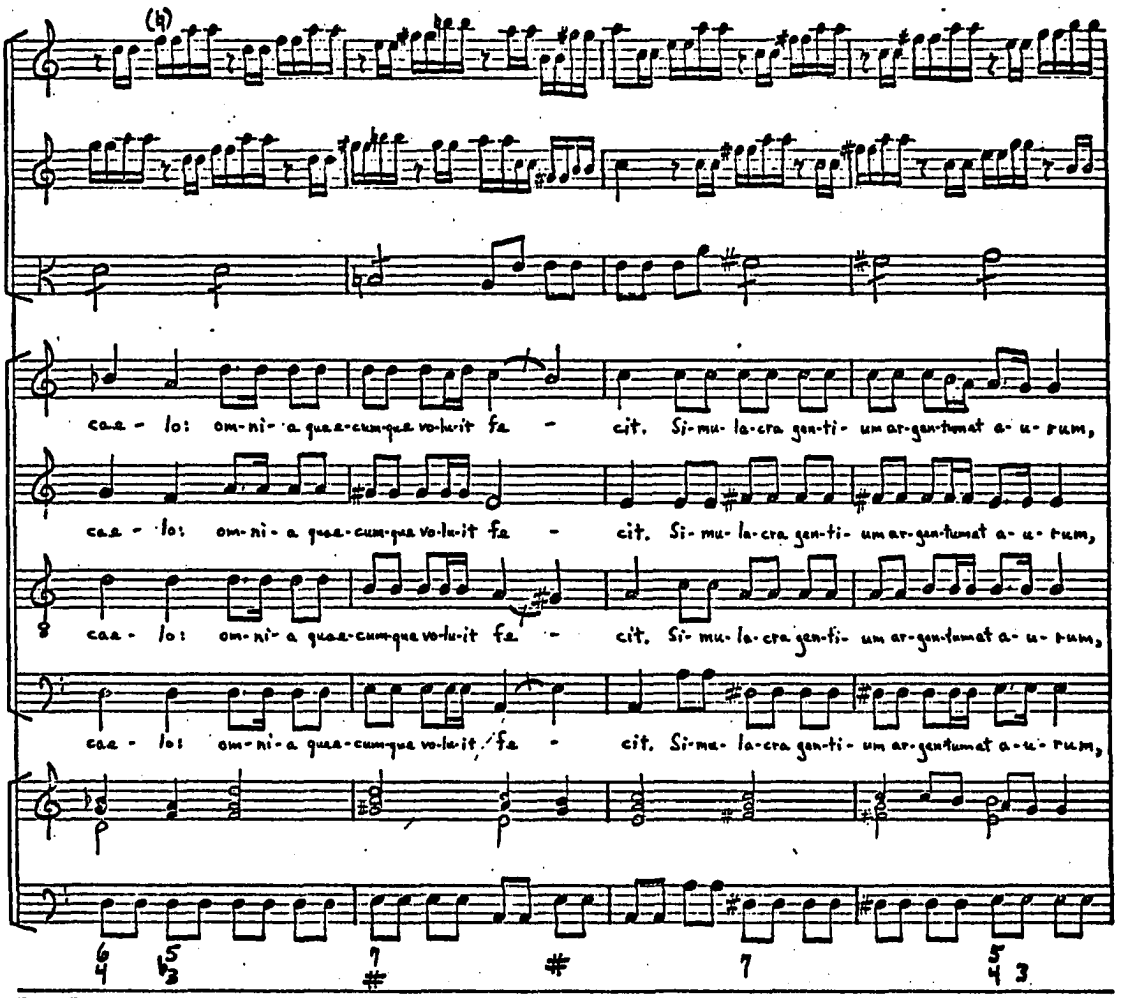

sum. Mon-tes ex-sul-ta - ve - runt ut a - ri - e - tes: et col-les si-cut ag - ni o - vi -
sum. Mon-tes ex-sul-ta - ve - runt ut a - ri - e - tes: et col-les si-cut ag - ni o - vi -
2
sum. Mon-tes ex-sul-ta - ve - runt ut a - ri - e - tes: et col-les si-cut ag - ni o - vi -
sum. Mon-tes ex-sul-ta - ve - runt ut a - ri - e - tes: et col-les si-cut ag - ni o - vi -
7 3#
5 4 #3
7
5 4
3

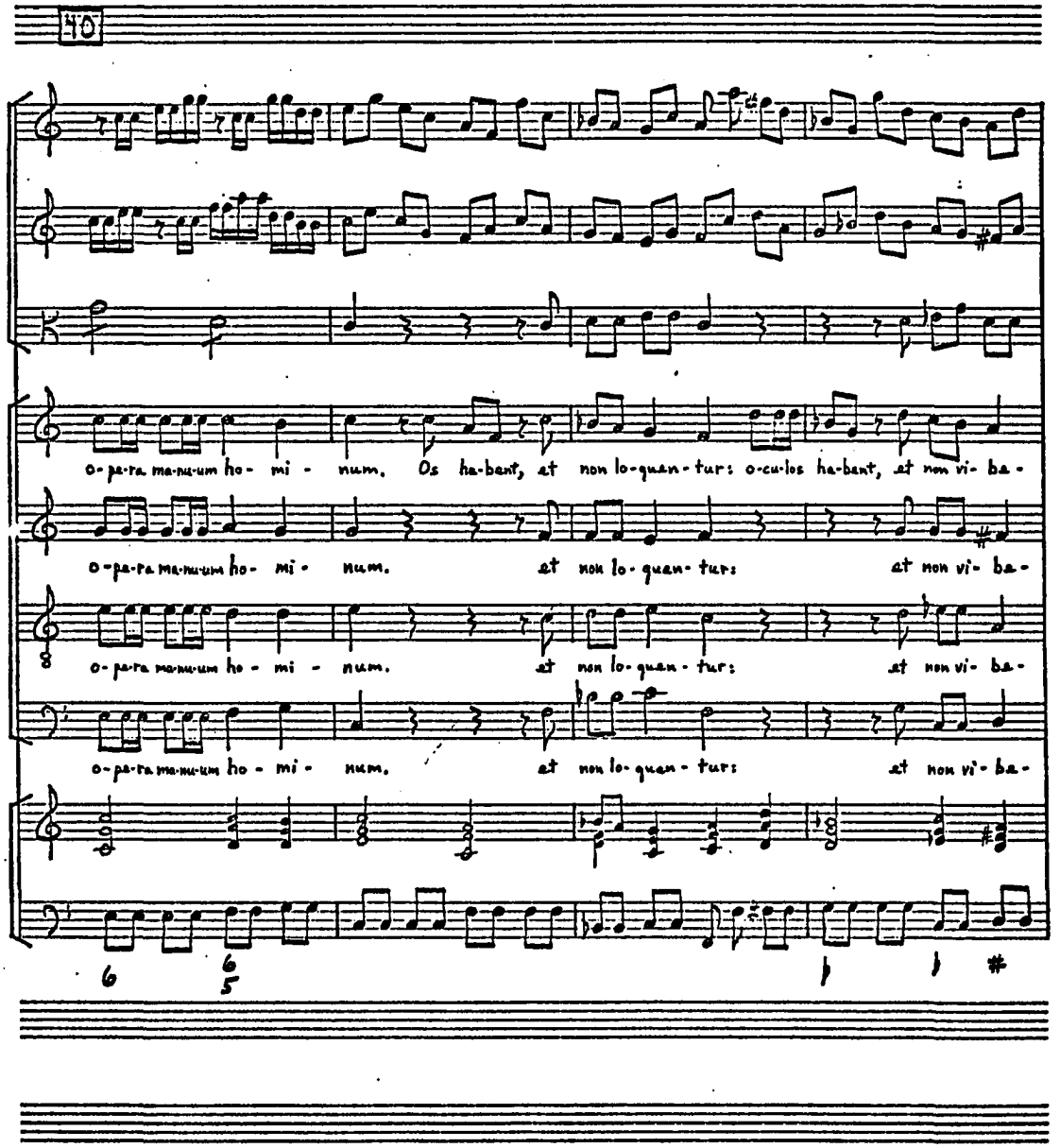

20
um. A fa-ci-a Do-mi-ni mo-ta est tar-ra, a fa-ci-a Do-mi-ni mo-ta est tar-ra, a fa-cia Da-i Ja - cob:
um. A fa-ci-a Do-mi-ni mo-ta est tar-ra, a fa-ci-a Do-mi-ni mo-ta est tar-ra, a fa-cia Da-i Ja - cob:
um. A fa-ci-a Do-mi-ni mo-ta est tar-ra, a fa-ci-a Do-mi-ni mo-ta est tar-ra, a fa-cia Da-i Ja - cob:
um. A fa-ci-a Do-mi-ni mo-ta est tar-ra, a fa-ci-a Do-mi-ni mo-ta est tar-ra, a fa-cia Da-i Ja - cob:
tr.
tr.
tr.
tr.

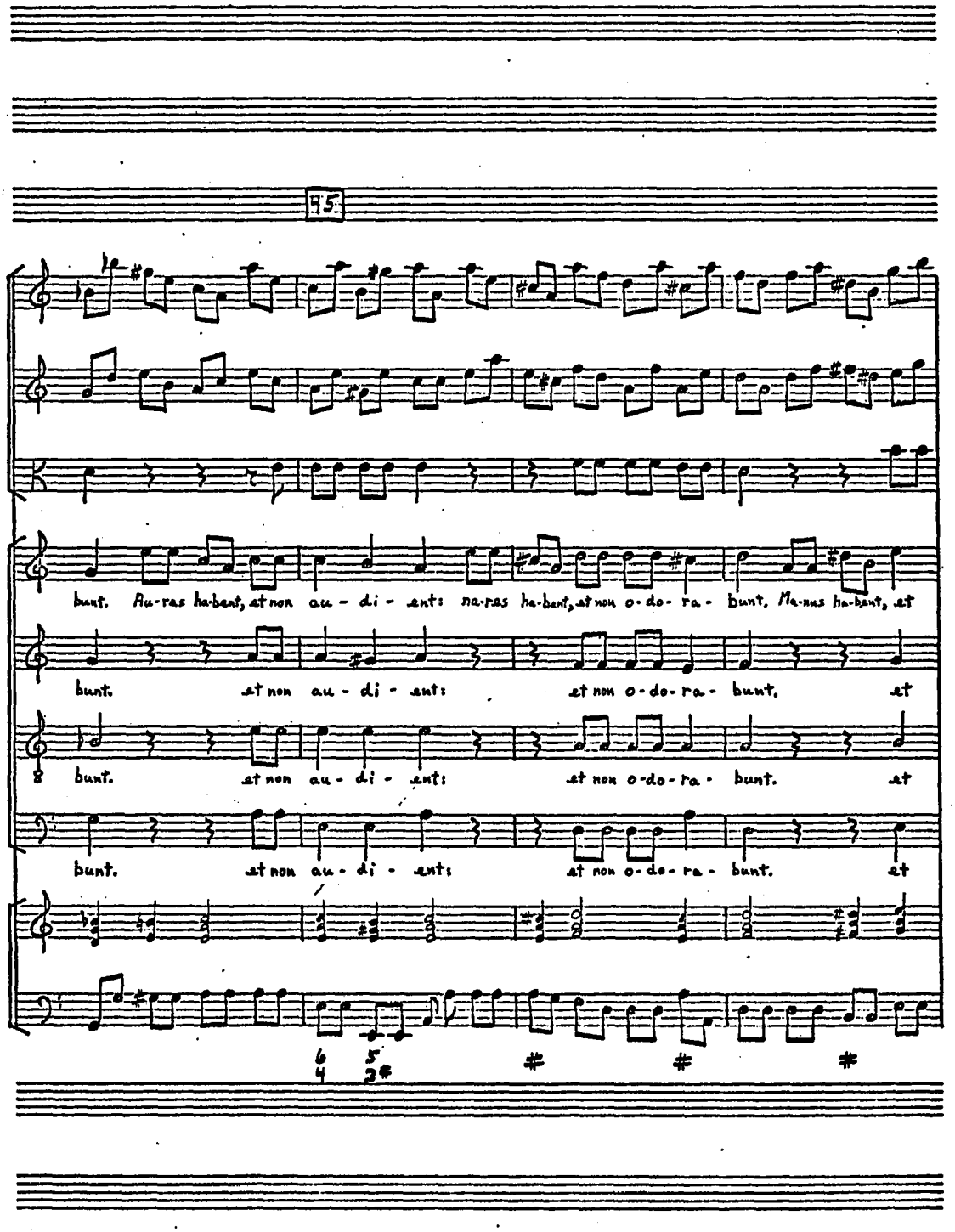

25
Qui con-ver-tit pe- tram in stag- na a-qua-rum, et ru- pem in fon- tes a- qua-rum. Non no - bis
Qui con-ver-tit pe- tram in stag- na a-qua-rum, et ru- pem in fon- tes a- qua-rum. Non no - bis
Qui con-ver-tit pe- tram in stag- na a-qua-rum, et ru- pem in fon- tes a- qua-rum. Non no - bis
Qui con-ver-tit pe- tram in stag- na a-qua-rum, et ru- pem in fon- tes a- qua-rum. Non no - bis
6 4
6

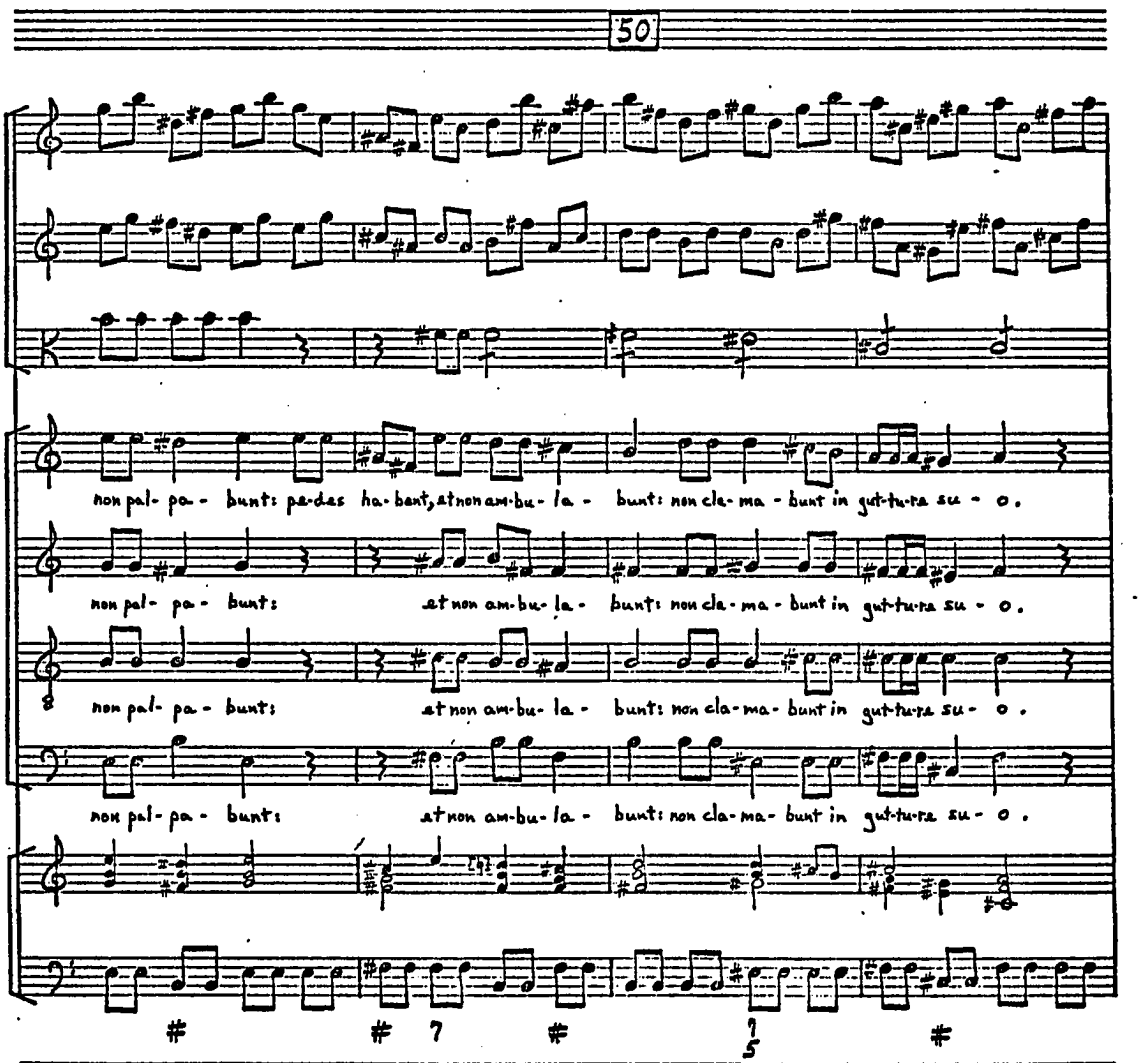

30
Do- mi- na non no-bis: sed no- mi-ni tu- o da glo- ri- am. Su- per mi- se- ri- cor-di-a tu- a et
Do- mi- na non no-bis: sed no- mi-ni tu- o da glo- ri- am. Su- per mi- se- ri- cor-di-a tu- a et
Do- mi- na non no-bis: sed no- mi-ni tu- o da glo- ri- am. Su- per mi- se- ri- cor-di-a tu- a et
Do- mi- na non no-bis: sed no- mi-ni tu- o da glo- ri- am. Su- per mi- se- ri- cor-di-a tu- a et

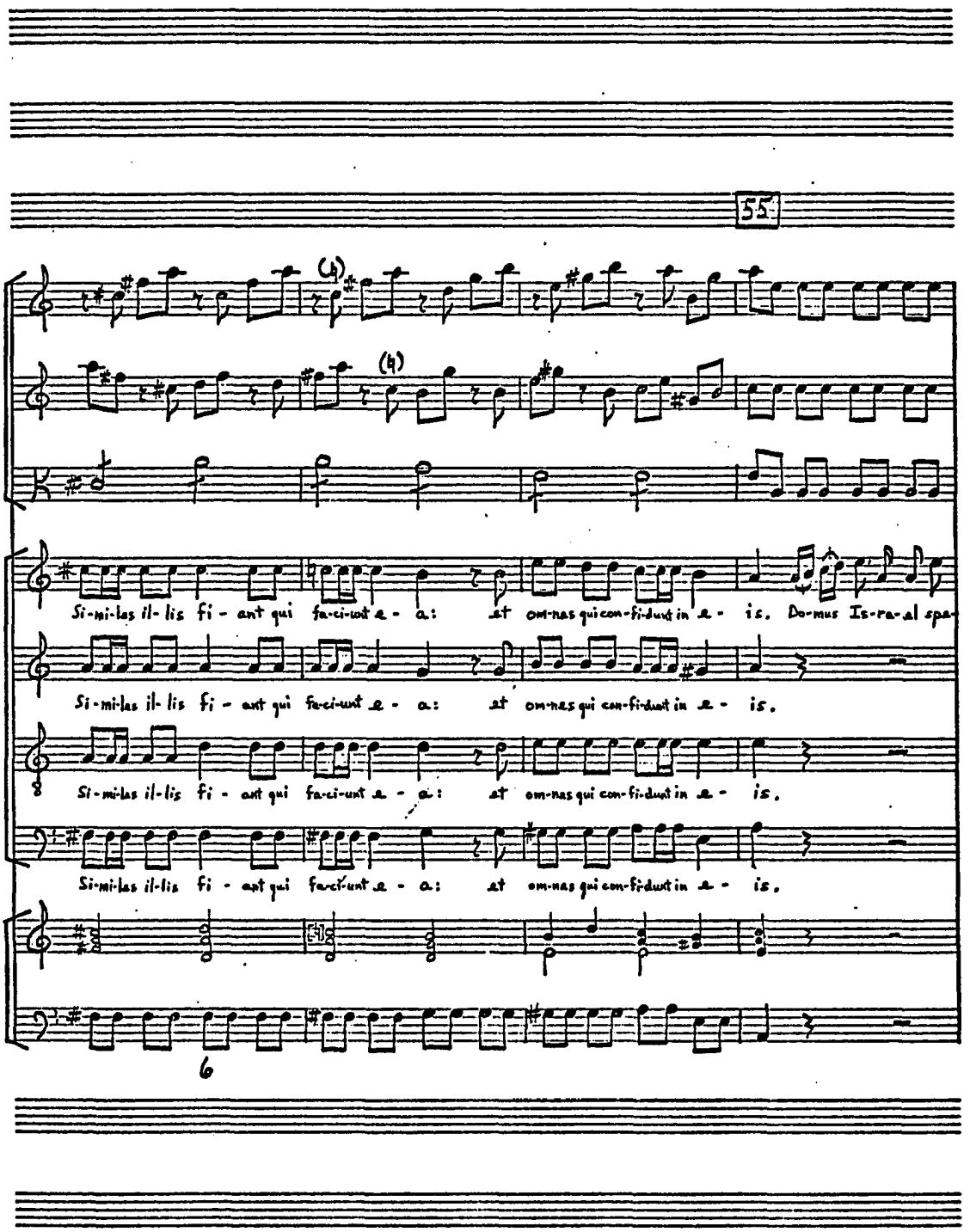

35
va-ri-ta-ta tu-a: na-quan-do di-cent gen-tes: U-bi est De-us a-o-rum? De-us au-tem nos-ter in
va-ri-ta-ta tu-a: na-quan-do di-cent gen-tes: U-bi est De-us a-o-rum? De-us au-tem nos-ter in
va-ri-ta-ta tu-a: na-quan-do di-cent gen-tes: U-bi est De-us a-o-rum? De-us au-tem nos-ter in
va-ri-ta-ta tu-a: na-quan-do di-cent gen-tes: U-bi est De-us a-o-rum? De-us au-tem nos-ter in

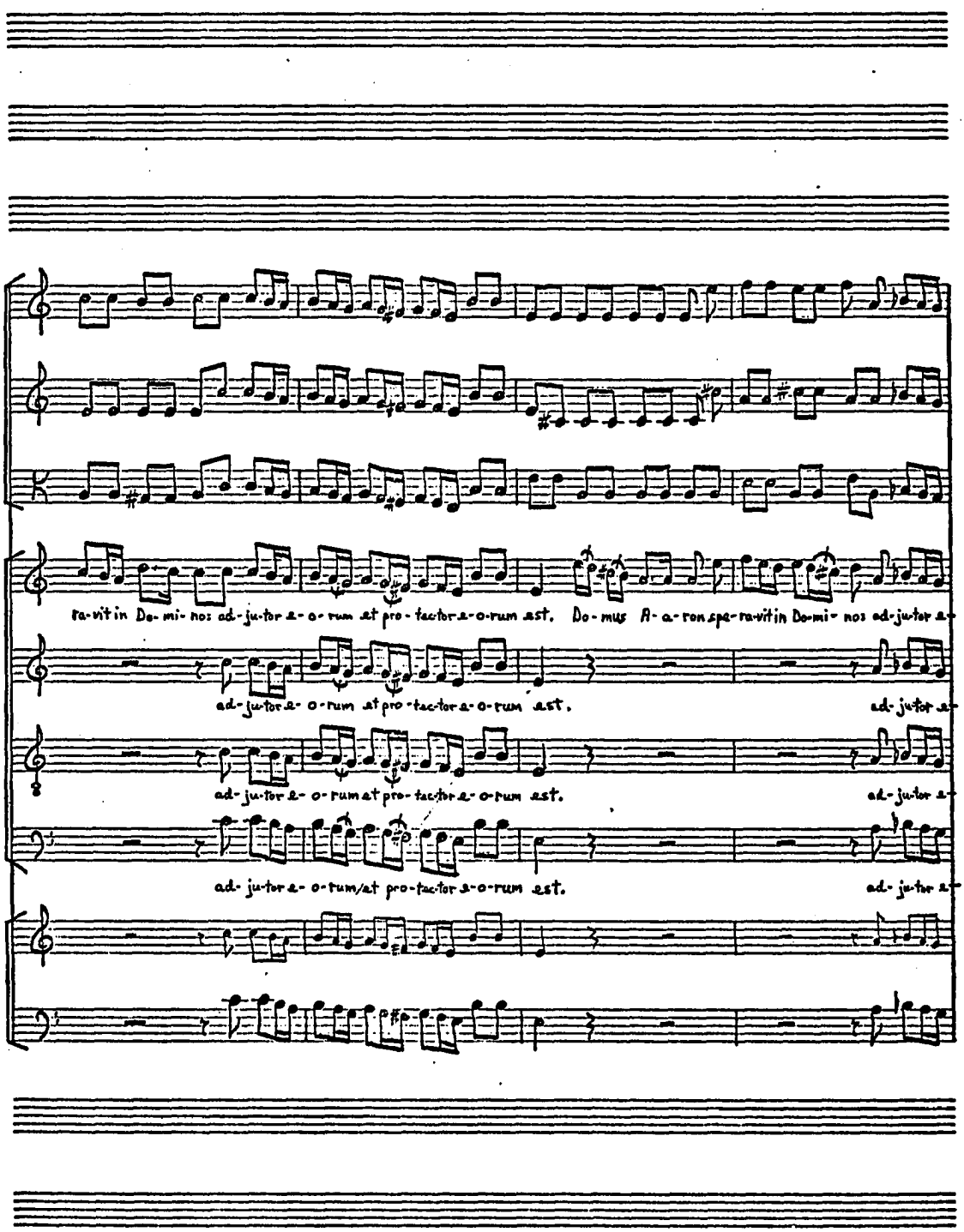

(4)
ca-a - lo: om-ni-a quae-cum-que vo-lu-it fa - cit. Si-mu-la-cra gen-ti- um ar-gen-tumat a- u- rum,
ca-a - lo: om-ni-a quae-cum-que vo-lu-it fa - cit. Si- mu- la-cra gen-ti- um ar-gen-tumat a- u- rum,
ca-a - lo: om-ni-a quae-cum-que vo-lu-it fa - cit. Si- mu- la-cra gen-ti- um ar-gen-tumat a- u- rum,
ca-a - lo: om-ni-a quae-cum-que vo-lu-it fa - cit. Si-mu- la-cra gen-ti- um ar-gen-tumat a-u- rum,


40
o-pe-ra ma-nu-um ho- mi - num. Os ha-bent, et non lo-quun-tur: o-cu-los ha-bent, et non vi- ba -
o-pe-ra ma-nu-um ho - mi - num. et non lo-quun-tur: et non vi- ba -
o-pe-ra ma-nu-um ho - mi - num. et non lo-quun-tur: et non vi- ba -
o-pe-ra ma-nu-um ho - mi - num. et non lo-quun-tur: et non vi- ba -
6
6/5

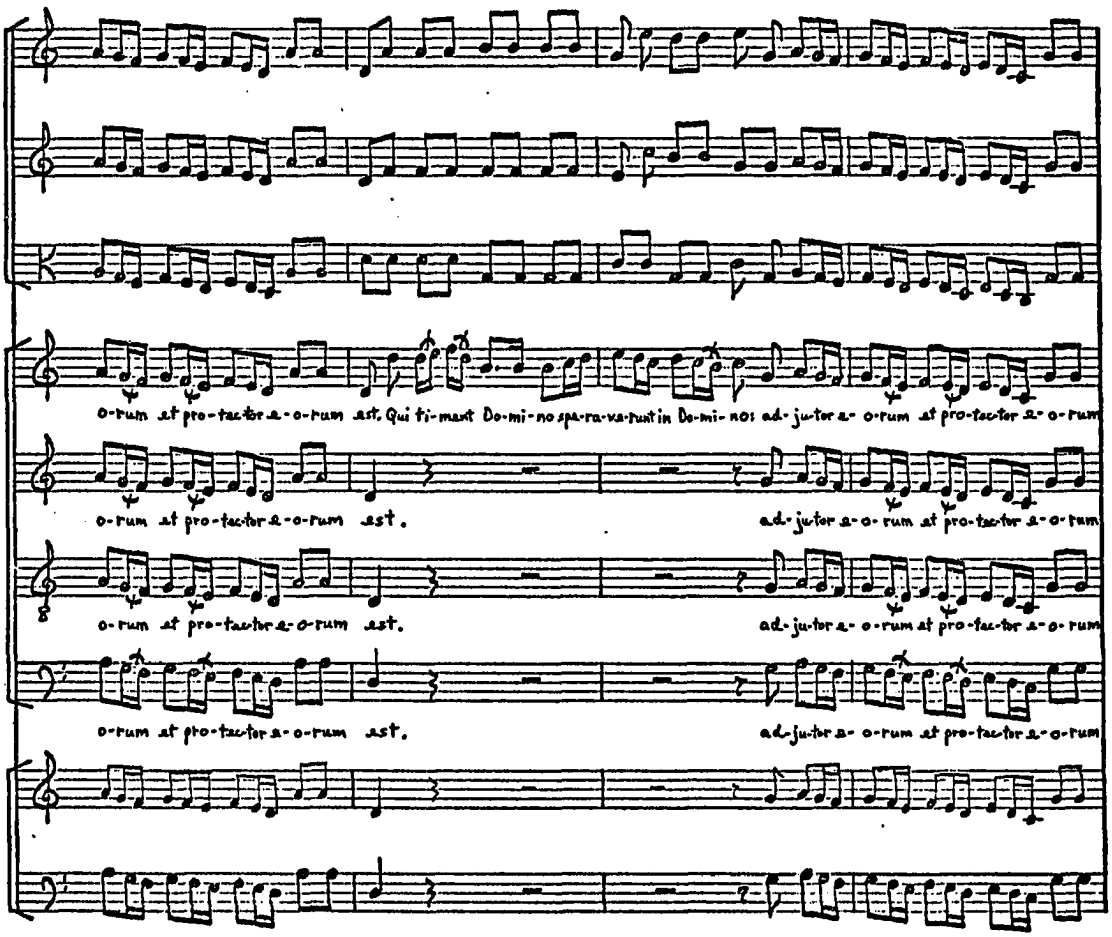

95
bunt. Au-ras ha-bent, et non au - di - ent: na-ras ha-bent, et non o-do- ra - bunt. Na-nus ha-bunt, et
bunt. et non au - di - ent: et non o-do- ra - bunt. et
bunt. et non au - di - ent: et non o-do- ra - bunt. et
bunt. et non au - di - ent: et non o-do- ra - bunt. et
6 5
4 3#
# # #

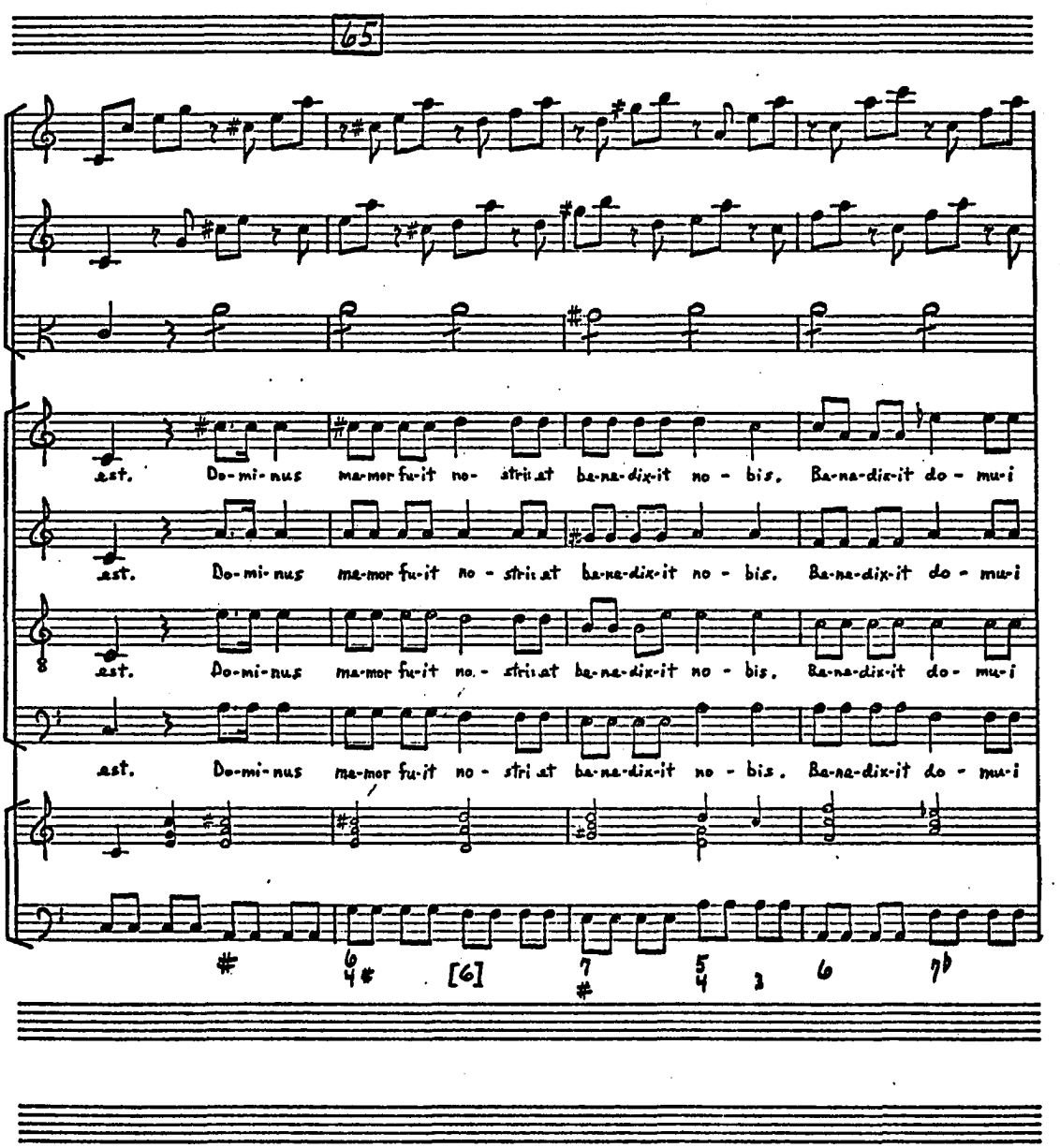

50
non pal- pa- bunt: pe-des ha-bent, at non am-bu- la- bunt: non cla- ma- bunt in gut-tu-re su- o.
non pal- pa- bunt: at non am-bu- la- bunt: non cla- ma- bunt in gut-tu-re su- o.
non pal- pa- bunt: at non am-bu- la- bunt: non cla- ma- bunt in gut-tu-re su- o.
non pal- pa- bunt: at non am-bu- la- bunt: non cla- ma- bunt in gut-tu-re su- o.

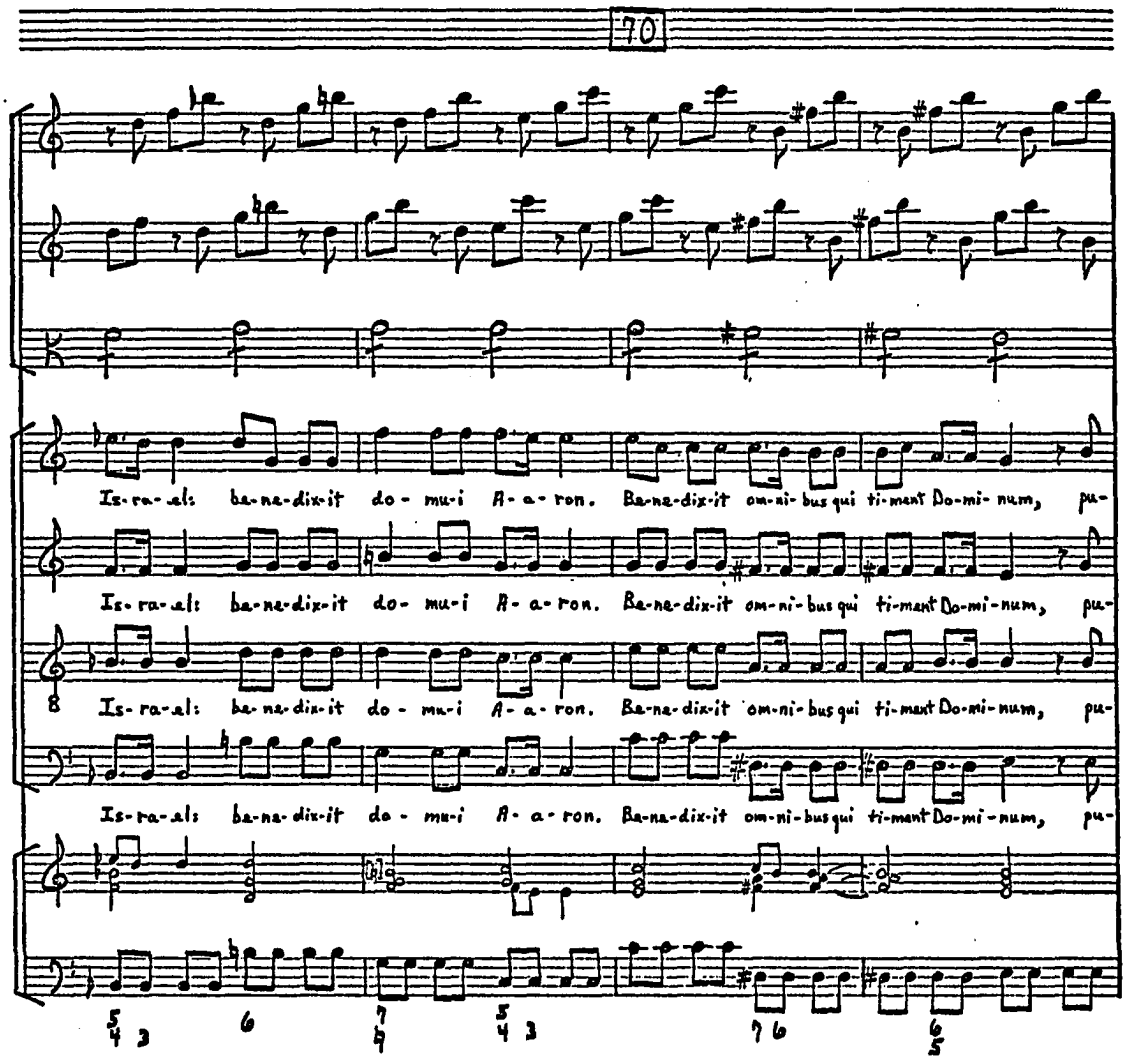

55
Si-mi-las il-lis fi-ant qui fa-ci-unt a-a: et om-nes qui con-fi-dunt in a-is. Do-mus Is-ra-el spe-
Si-mi-las il-lis fi-ant qui fa-ci-unt a-a: et om-nes qui con-fi-dunt in a-is.
Si-mi-las il-lis fi-ant qui fa-ci-unt a-a: et om-nes qui con-fi-dunt in a-is.
Si-mi-las il-lis fi-ant qui fa-ci-unt a-a: et om-nes qui con-fi-dunt in a-is.
6

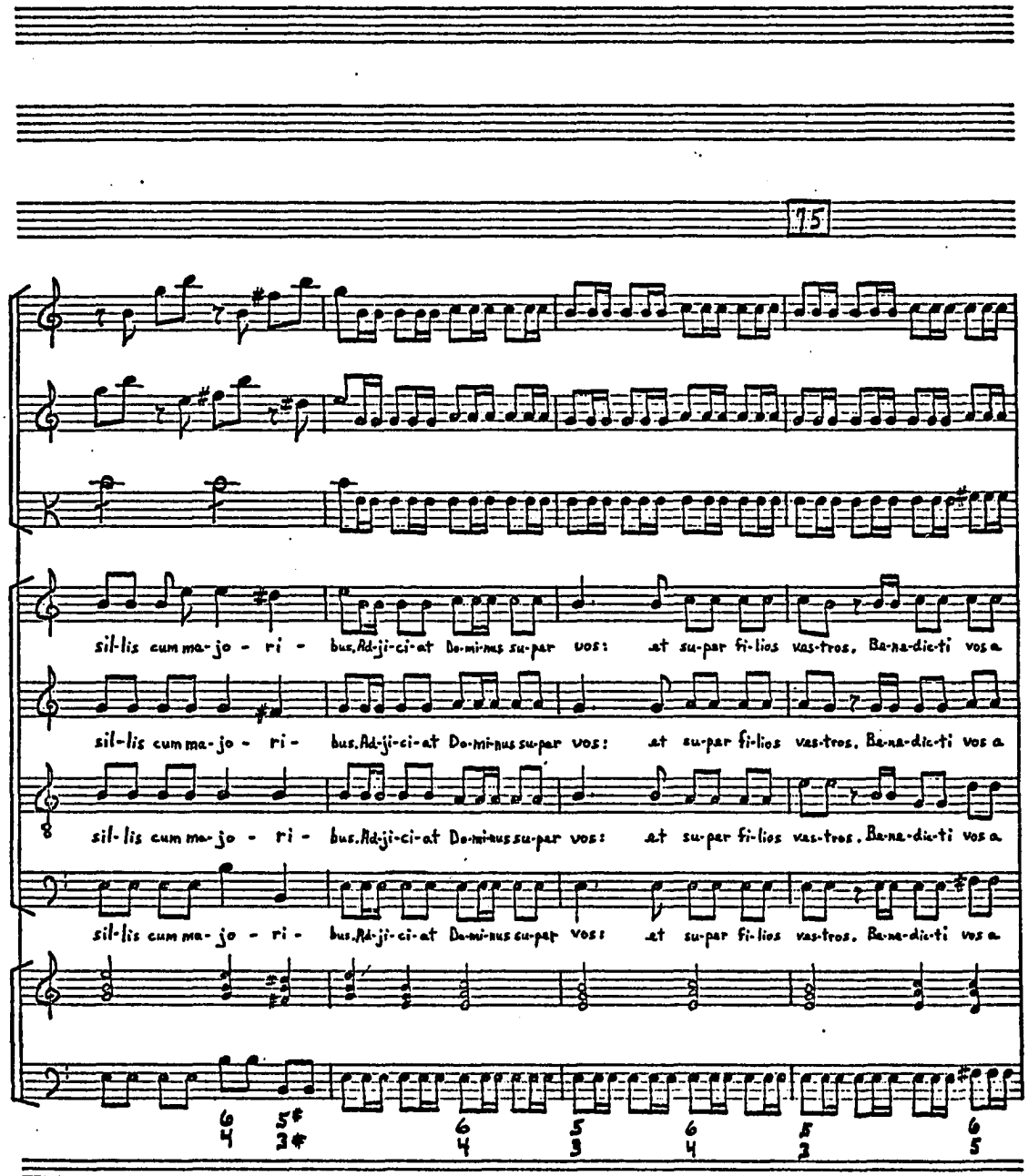

ra-vit in De-mi-nos: ad-ju-tor a-o-rum at pro-tec-tor a-o-rum est. Do-mus A-a-ron spe-ra-vit in De-mi-nos: ad-ju-tor a-
ad-ju-tor a-o-rum at pro-tec-tor a-o-rum est.
ad-ju-tor a-
ad-ju-tor a-o-rum at pro-tec-tor a-o-rum est.
ad-ju-tor a-
ad-ju-tor a-o-rum/at pro-tec-tor a-o-rum est.
ad-ju-tor a-

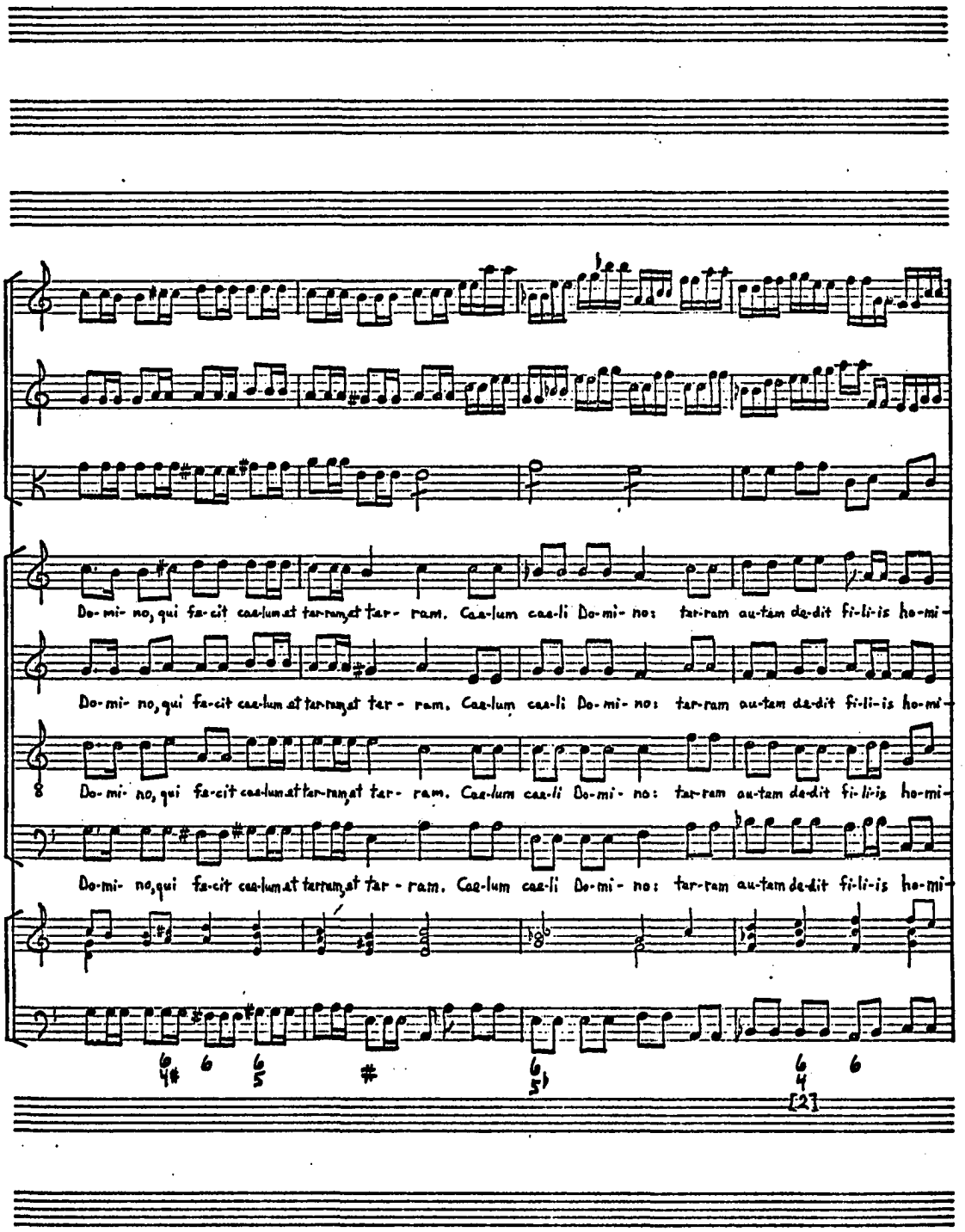
60.


o-rum at pro-tec-tor a-o-rum est. Qui ti-ment Do-mi-no spe-ra-ve-runt in Do-mi-no: ad-ju-tor a-o-rum at pro-tec-tor a-o-rum
o-rum at pro-tec-tor a-o-rum est.
ad-ju-tor a-o-rum at pro-tec-tor a-o-rum
o-rum at pro-tec-tor a-o-rum est.
ad-ju-tor a-o-rum at pro-tec-tor a-o-rum
o-rum at pro-tec-tor a-o-rum est.
ad-ju-tor a-o-rum at pro-tec-tor a-o-rum

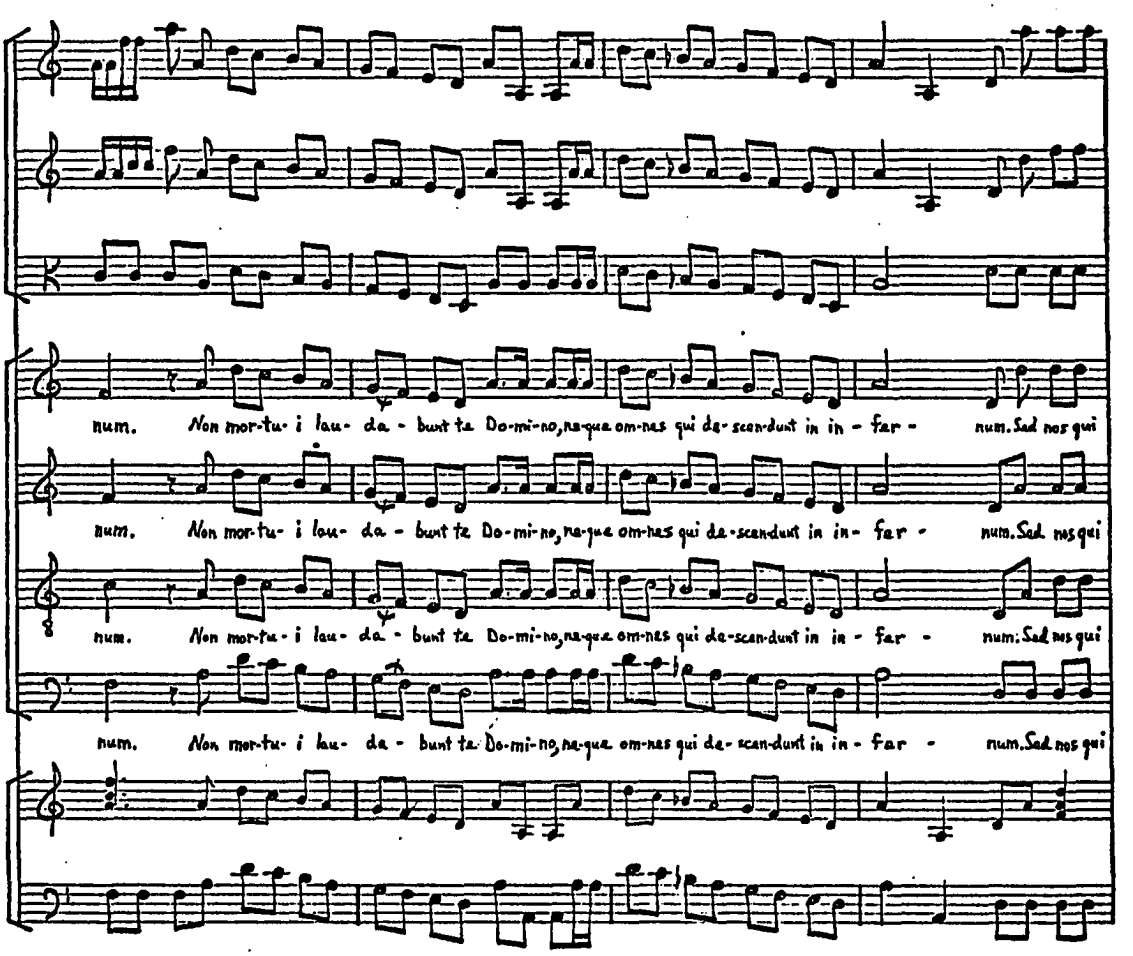

65
est. Do-mi-nus ma-mor fu-it no- stri at ba-na-dix-it no - bis. Ba-na-dix-it do - mu-i
est. Do-mi-nus ma-mor fu-it no - stri at ba-na-dix-it no - bis. Ba-na-dix-it do - mu-i
est. Do-mi-nus ma-mor fu-it no - stri at ba-na-dix-it no - bis. Ba-na-dix-it do - mu-i
est. Do-mi-nus ma-mor fu-it no - stri at ba-na-dix-it no - bis. Ba-na-dix-it do - mu-i
[6]

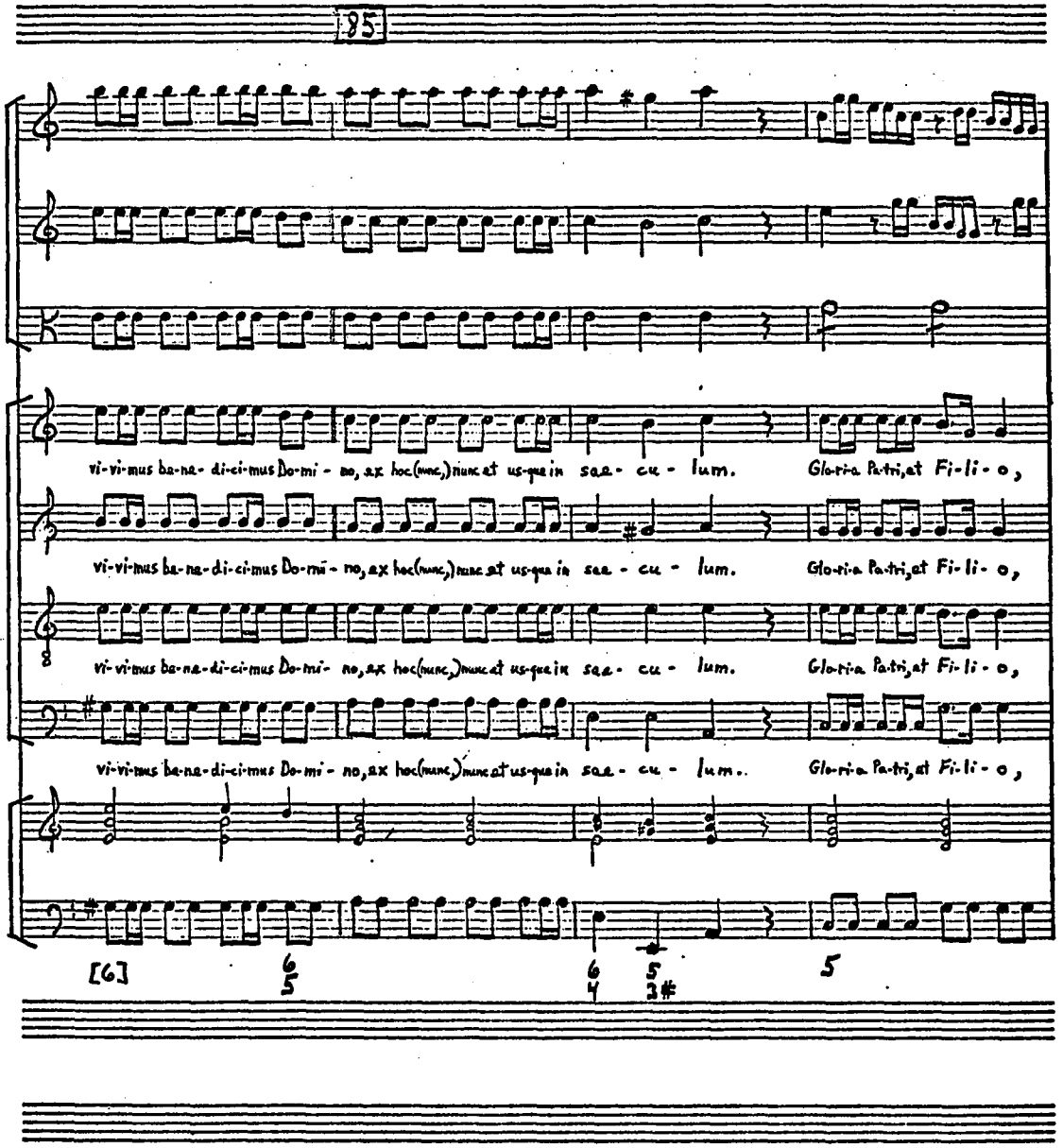

70
Is-ra-el: ba-ne-dix-it do-mu-i A-a-ron. Ba-ne-dix-it om-ni-bus qui ti-ment Do-mi-num, pu-
Is-ra-el: ba-ne-dix-it do-mu-i A-a-ron. Ba-ne-dix-it om-ni-bus qui ti-ment Do-mi-num, pu-
Is-ra-el: ba-ne-dix-it do-mu-i A-a-ron. Ba-ne-dix-it om-ni-bus qui ti-ment Do-mi-num, pu-
Is-ra-el: ba-ne-dix-it do-mu-i A-a-ron. Ba-ne-dix-it om-ni-bus qui ti-ment Do-mi-num, pu-

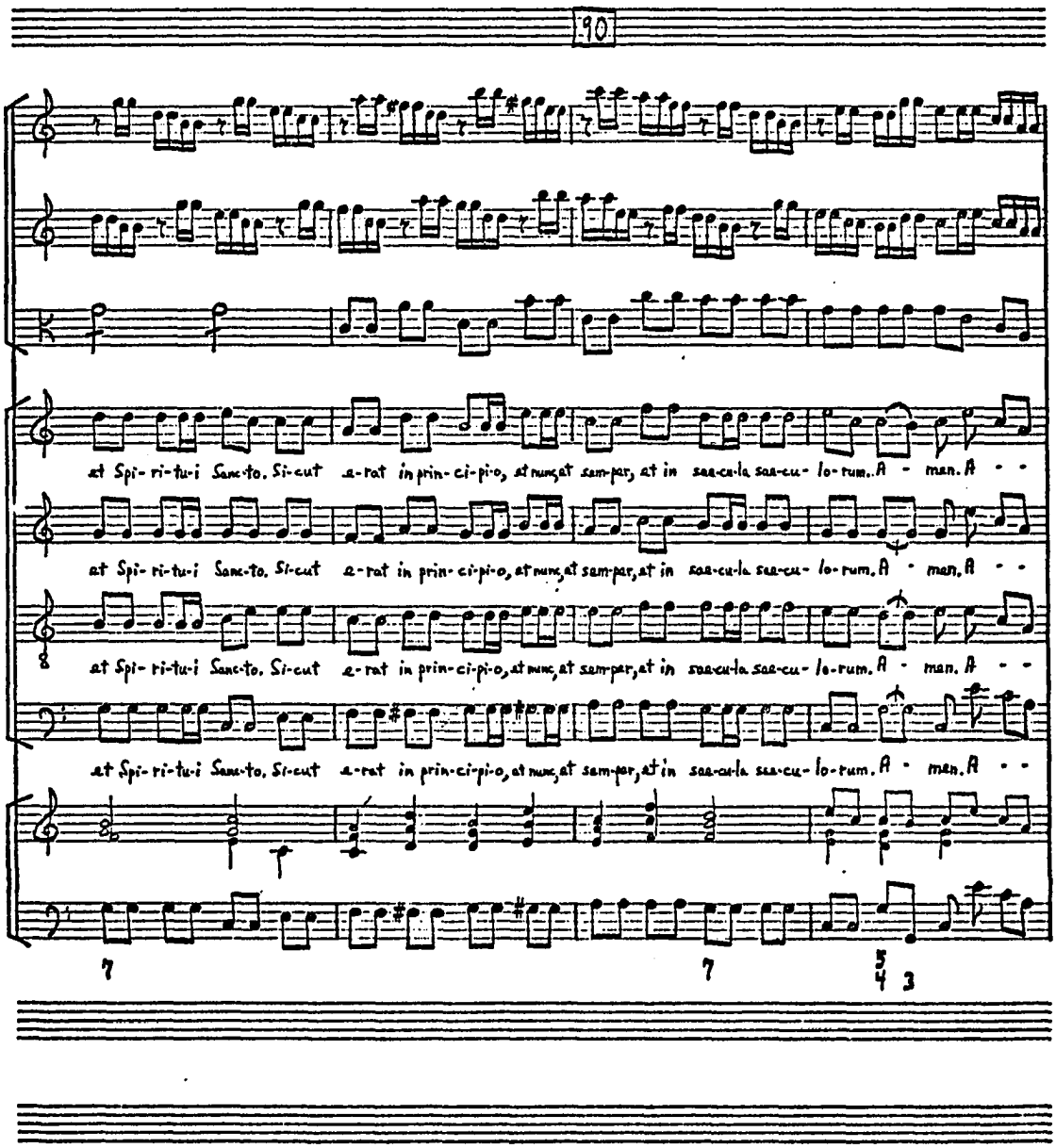

75
sil-lis cum ma-jo - ri - bus. Ad-ji-ci-at Do-mi-nus su-per vos: at su-per fi-lios vas-tros. Be-ne-dic-ti vos a
sil-lis cum ma-jo - ri - bus. Ad-ji-ci-at Do-mi-nus su-per vos: at su-per fi-lios vas-tros. Be-ne-dic-ti vos a
sil-lis cum ma-jo - ri - bus. Ad-ji-ci-at Do-mi-nus su-per vos: at su-per fi-lios vas-tros. Be-ne-dic-ti vos a
sil-lis cum ma-jo - ri - bus. Ad-ji-ci-at Do-mi-nus su-per vos: at su-per fi-lios vas-tros. Be-ne-dic-ti vos a

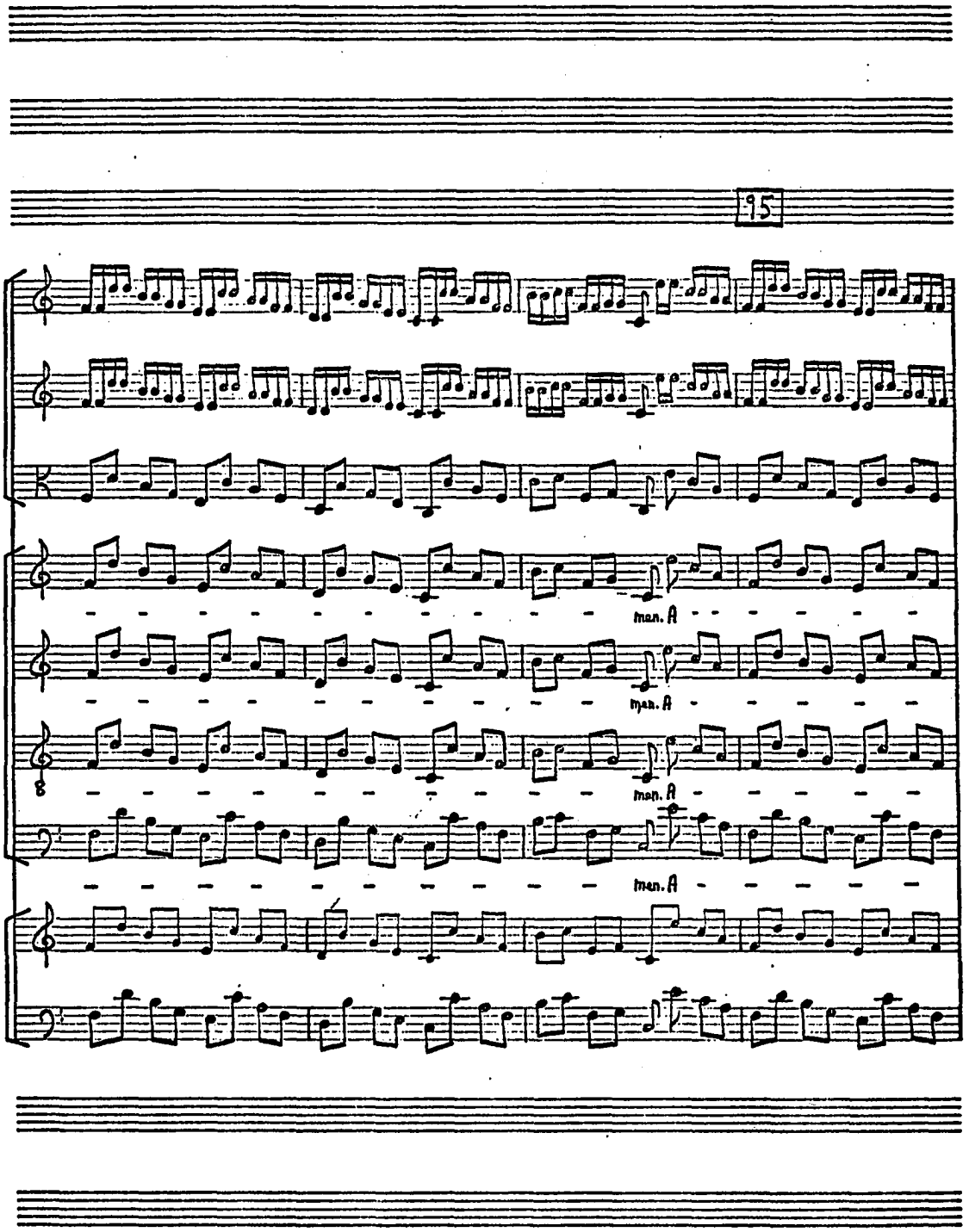

Do-mi- no, qui fa-cit cae-lum at tar-ram, et tar- ram. Cae-lum cae-li Do-mi- no: tar-ram au-tem de-dit fi-li-is ho-mi-
Do-mi- no, qui fa-cit cae-lum at tar-ram, at tar- ram. Cae-lum cae-li Do-mi- no: tar-ram au-tem de-dit fi-li-is ho-mi-
Do-mi- no, qui fa-cit cae-lum at tar-ram, at tar- ram. Cae-lum cae-li Do-mi- no: tar-ram au-tem de-dit fi-li-is ho-mi-
Do-mi- no, qui fa-cit cae-lum at tar-ram, at tar - ram. Cae-lum cae-li Do-mi- no: tar-ram au-tem de-dit fi-li-is ho-mi-
[2]

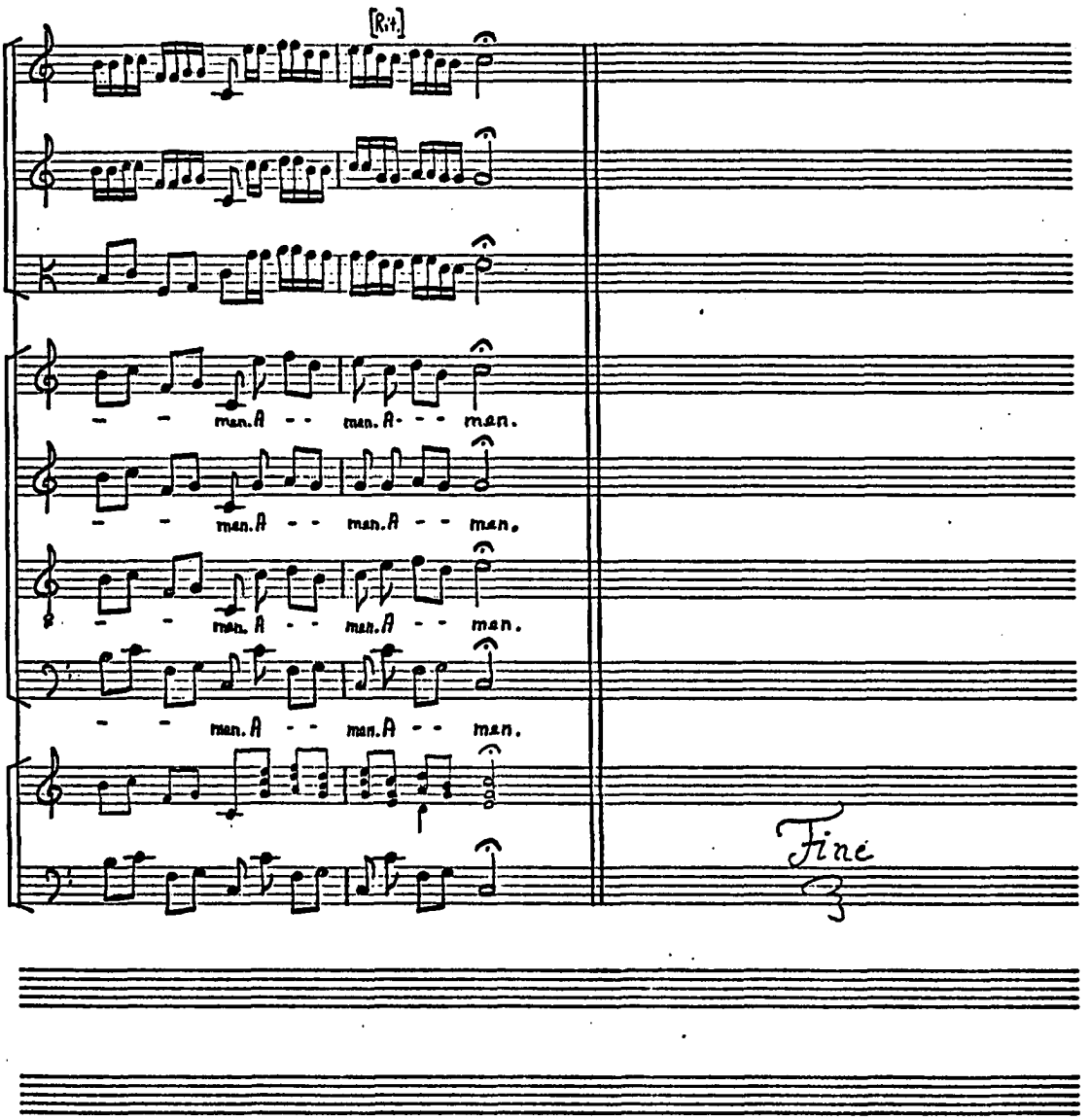
80


num. Non mor-tu- i lau- da - bunt te Do-mi-no, ne-que om-nes qui de-scen-dunt in in - fer - num. Sed nos qui
num. Non mor-tu- i lau- da - bunt te Do-mi-no, ne-que om-nes qui de-scen-dunt in in - fer - num. Sed nos qui
num. Non mor-tu- i lau- da - bunt te Do-mi-no, ne-que om-nes qui de-scen-dunt in in - fer - num. Sed nos qui
num. Non mor-tu- i lau- da - bunt te Do-mi-no, ne-que om-nes qui de-scen-dunt in in - fer - num. Sed nos qui


185
vi-vi-mus ba-ne-di-ci-mus Do-mi-no, ex hoc(nunc,)nunc et us-que in sae-cu-lum. Glo-ri-a Pa-tri, et Fi-li-o,
vi-vi-mus ba-ne-di-ci-mus Do-mi-no, ex hoc(nunc,)nunc et us-que in sae-cu-lum. Glo-ri-a Pa-tri, et Fi-li-o,
vi-vi-mus ba-ne-di-ci-mus Do-mi-no, ex hoc(nunc,)nunc et us-que in sae-cu-lum. Glo-ri-a Pa-tri, et Fi-li-o,
vi-vi-mus ba-ne-di-ci-mus Do-mi-no, ex hoc(nunc,)nunc et us-que in sae-cu-lum.. Glo-ri-a Pa-tri, et Fi-li-o,
[6]
6/5
6/4
5/3#
5

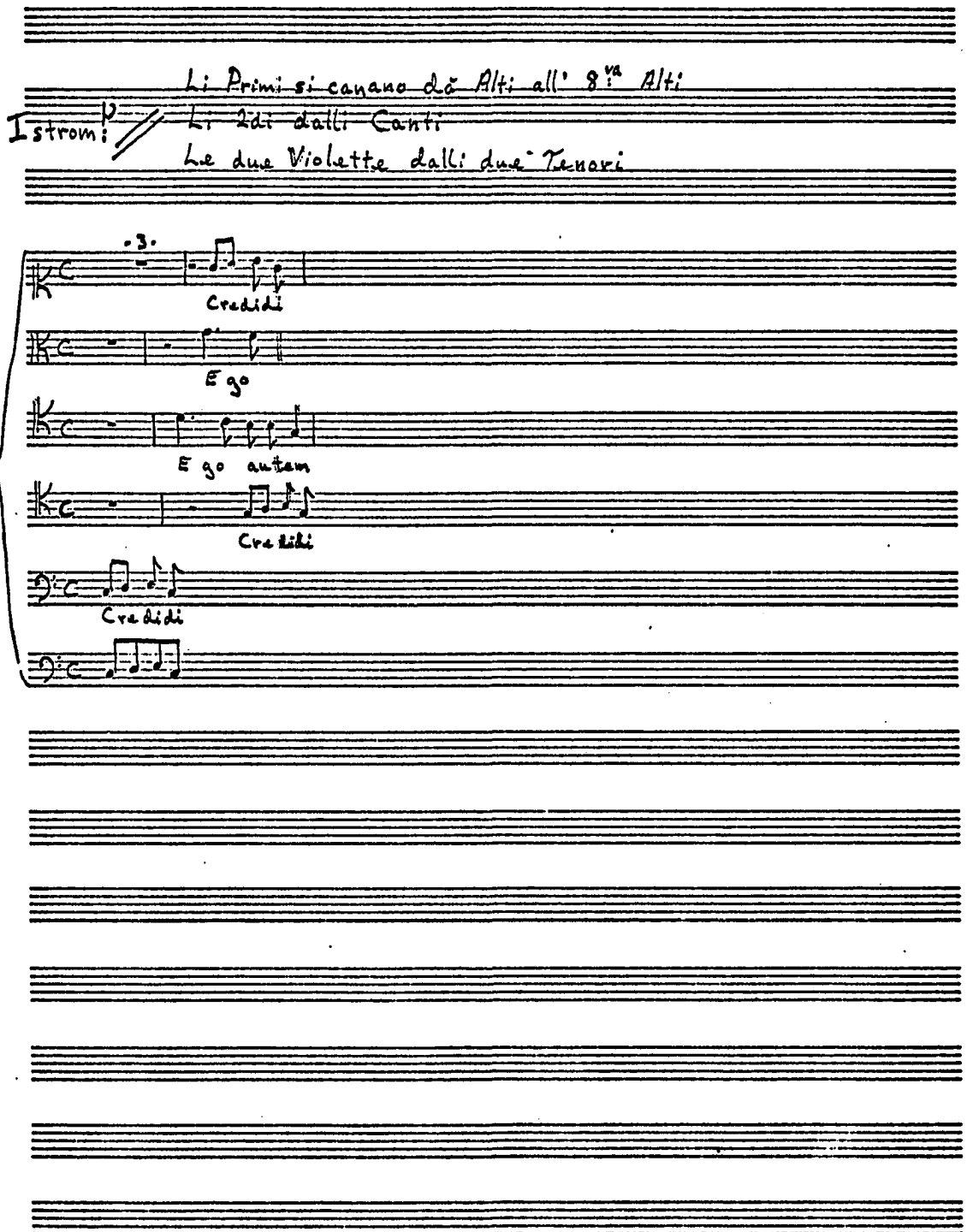

190
at Spi- ri-tu-i Sanc-to. Si-cut e-rat in prin- ci-pi-o, et nunc, et sem-per, et in saa-cu-la saa-cu- lo-rum. A - men. A - -
at Spi- ri-tu-i Sanc-to. Si-cut e-rat in prin-ci-pi-o, et nunc, et sem-per, et in saa-cu-la saa-cu- lo-rum. A - men. A - -
at Spi- ri-tu-i Sanc-to. Si-cut e-rat in prin-ci-pi-o, et nunc, et sem-per, et in saa-cu-la saa-cu- lo-rum. A - men. A - -
at Spi- ri-tu-i Sanc-to. Si-cut e-rat in prin-ci-pi-o, et nunc, et sem-per, et in saa-cu-la saa-cu- lo-rum. A - men. A - -
7
7
5
4
3

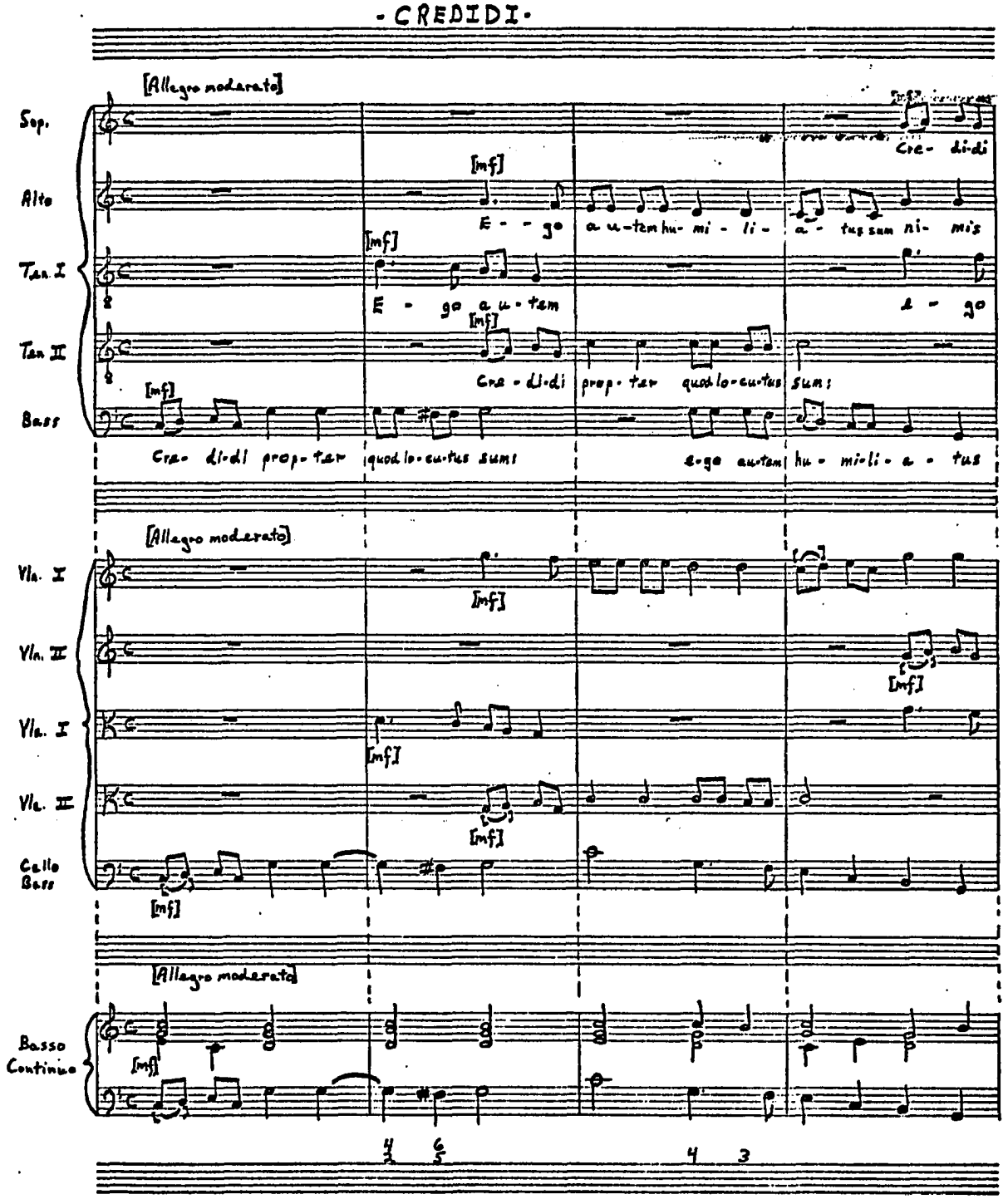

95
man. A
man. A
man. A
man. A

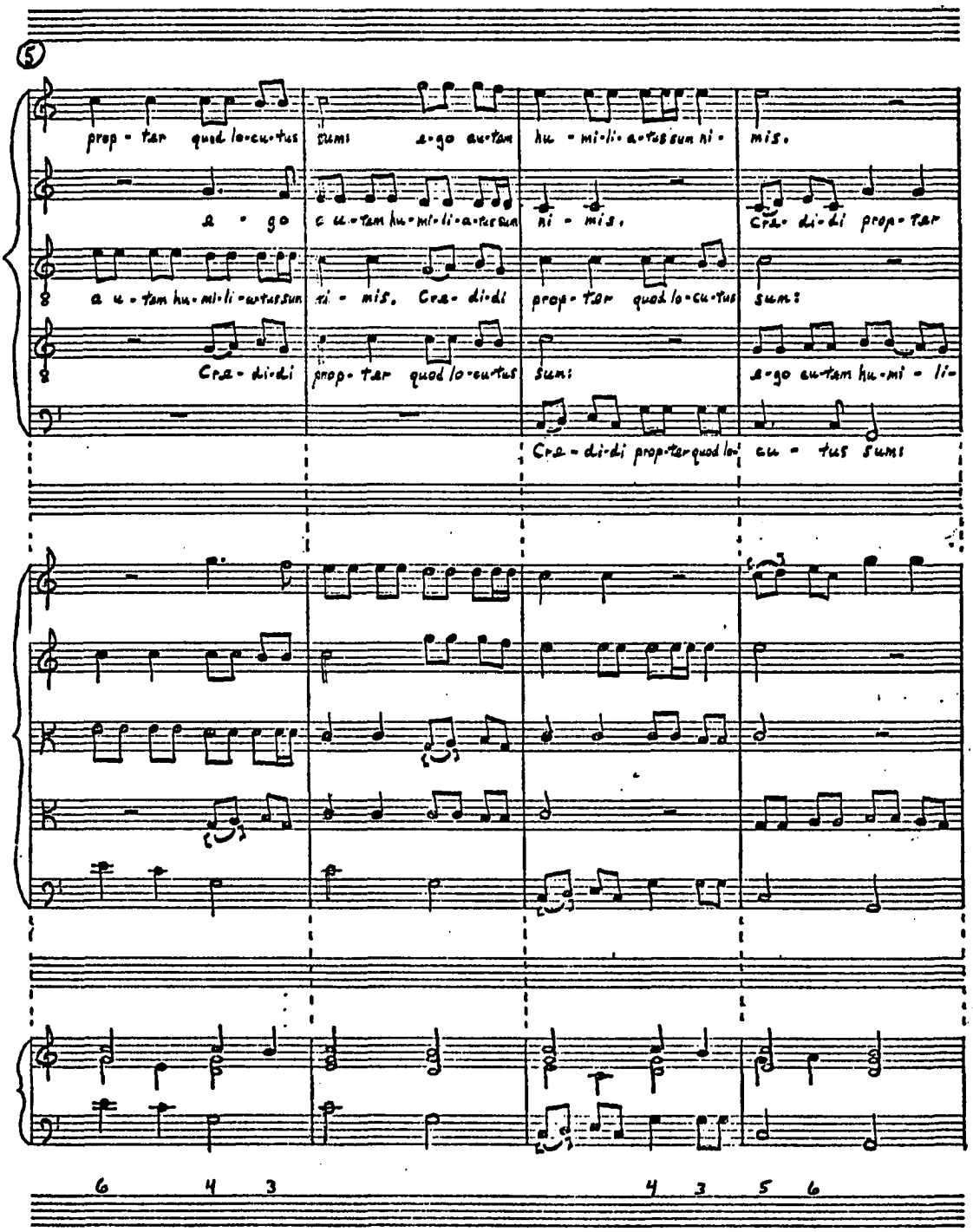

[R:1]
man. A man. A man.
man. A man. A man.
man. A man. A man.
man. A man. A man.
Fine

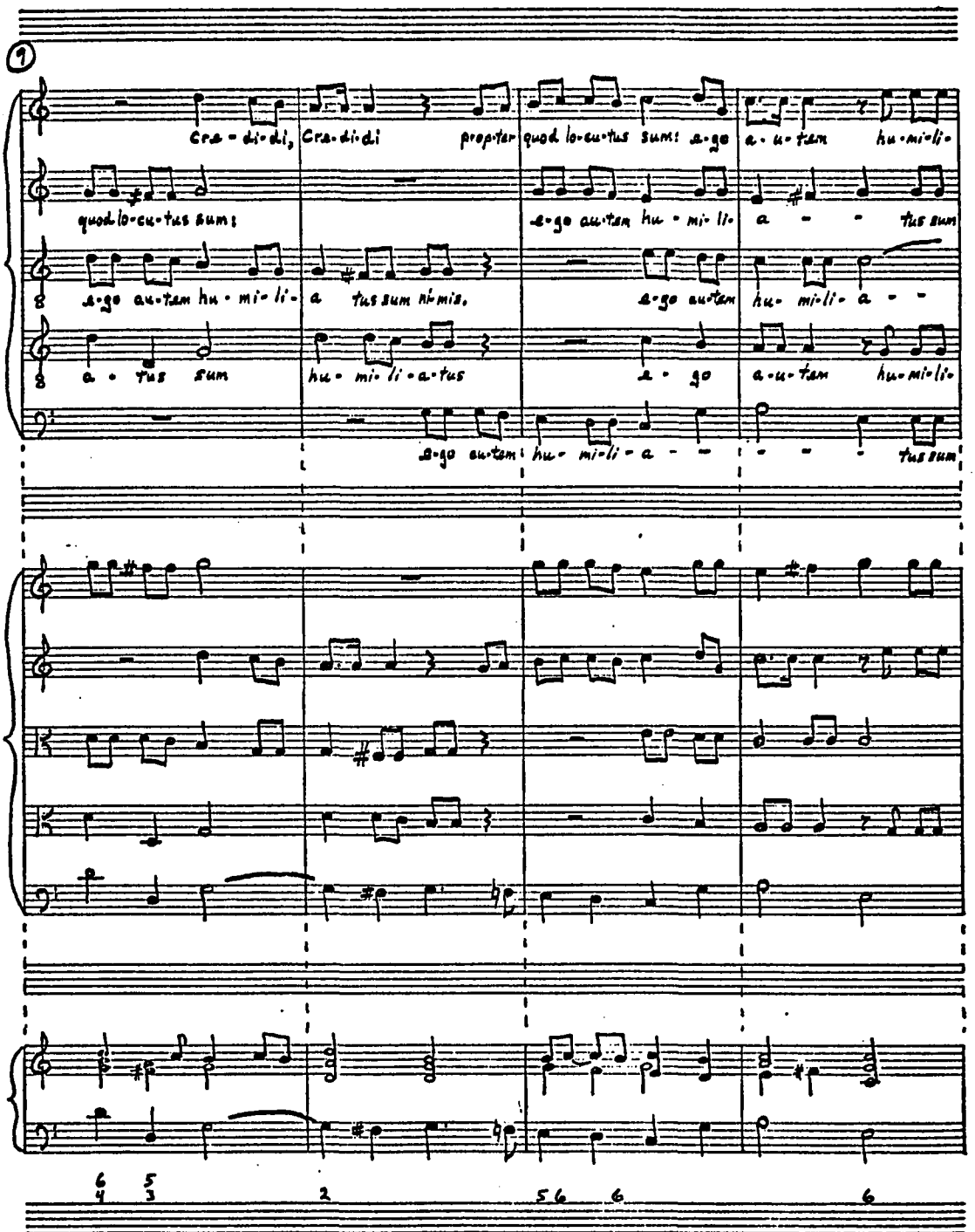
APPENDIX E

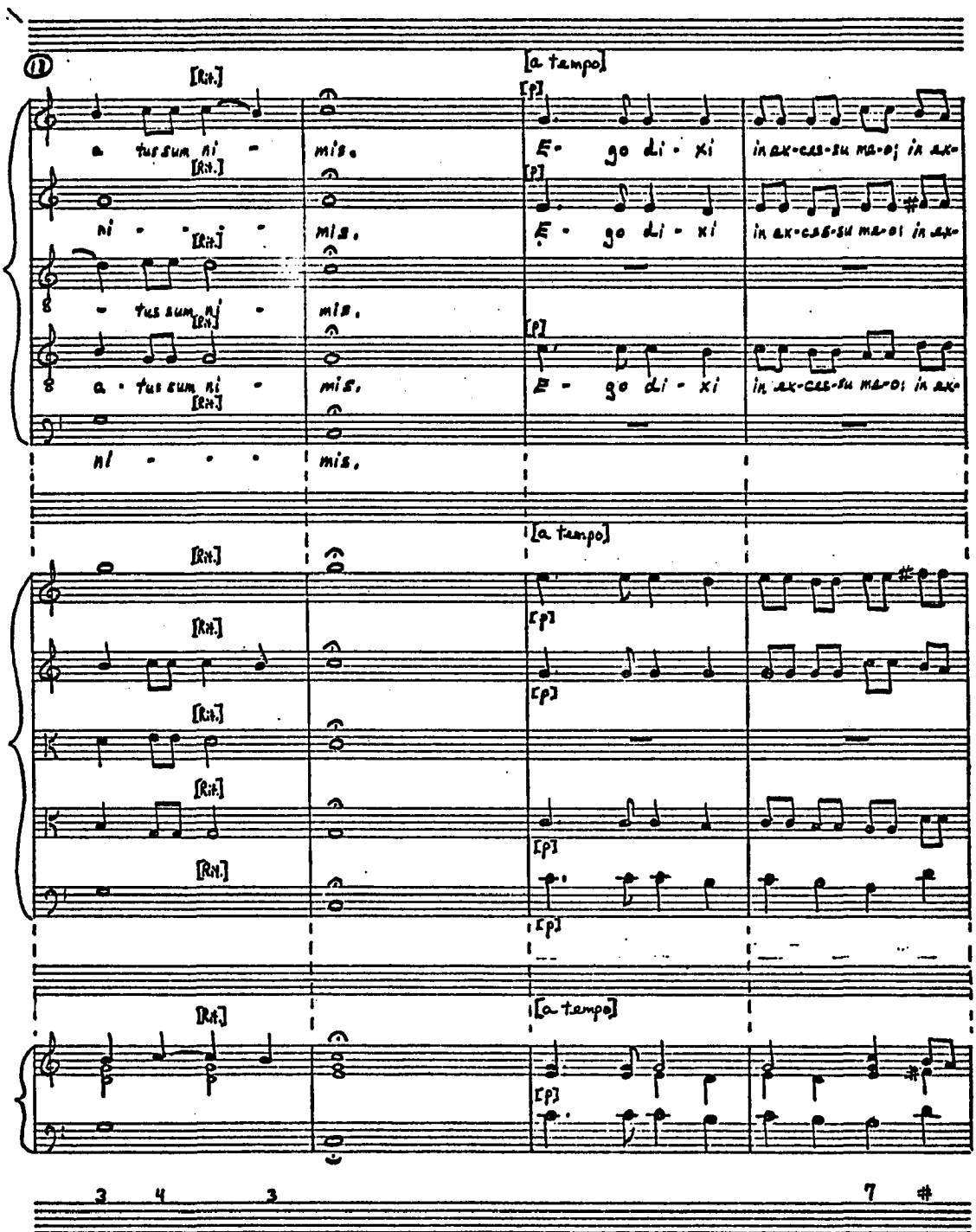
CREDIDI RV 605

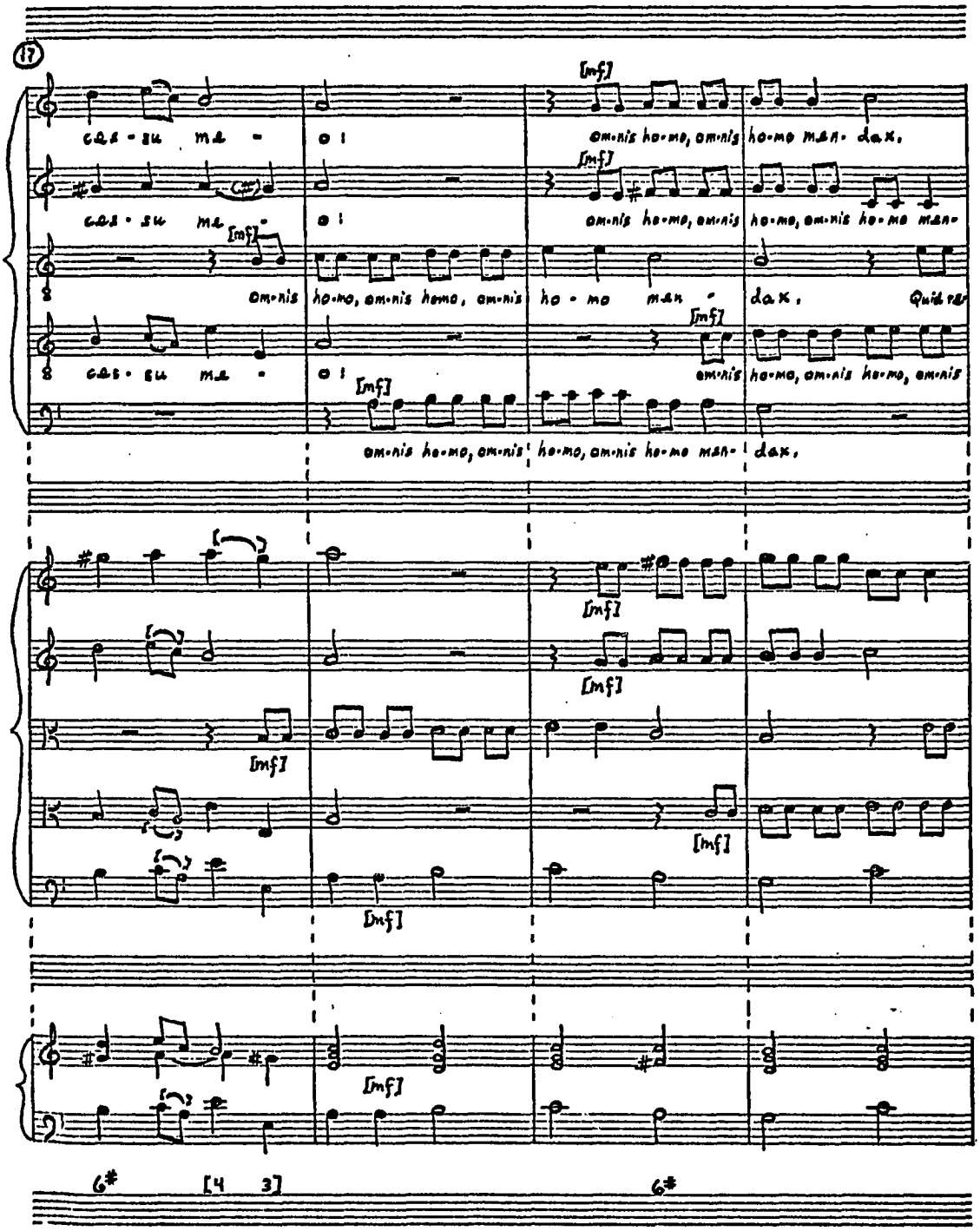

Li Primi si canano dà Alti all' 8va Alti
Istrom:
Li 2di dalli Canti
Le due Violette dalli due Tenori
Credidi
Ego
Ego autem
Credidi
Credidi

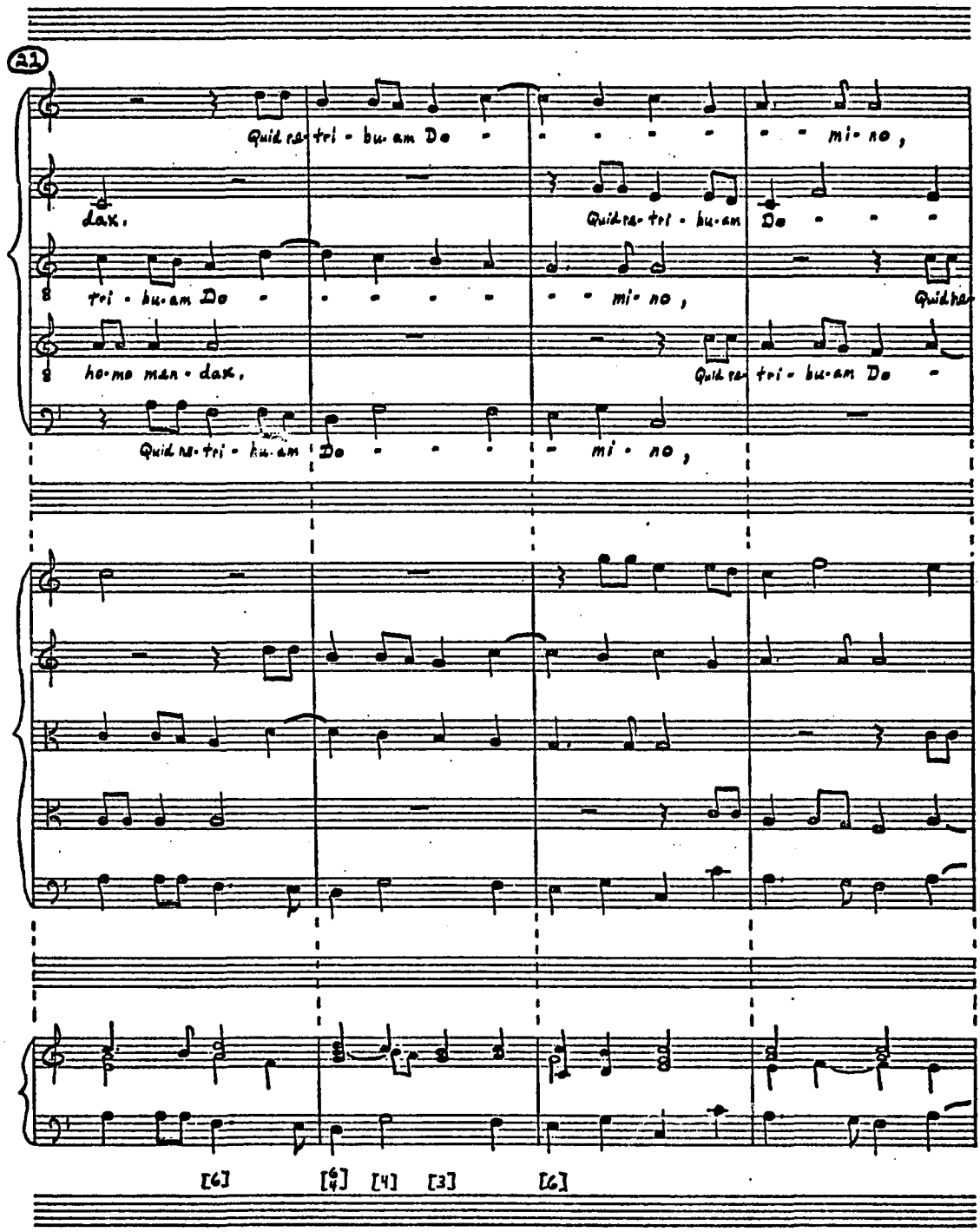

- CREDIDI -
[Allegro moderato]
Sop.
Alto
Ten. I
Ten. II
Bass
[mf]
Cre- di-di prop-ter quod lo-cu-tus sum;
E - go au-tem hu-mi-li-a-tus sum ni-mis
Vln. I
Vln. II
Vla. I
Vla. II
Cello Bass
Basso Continuo

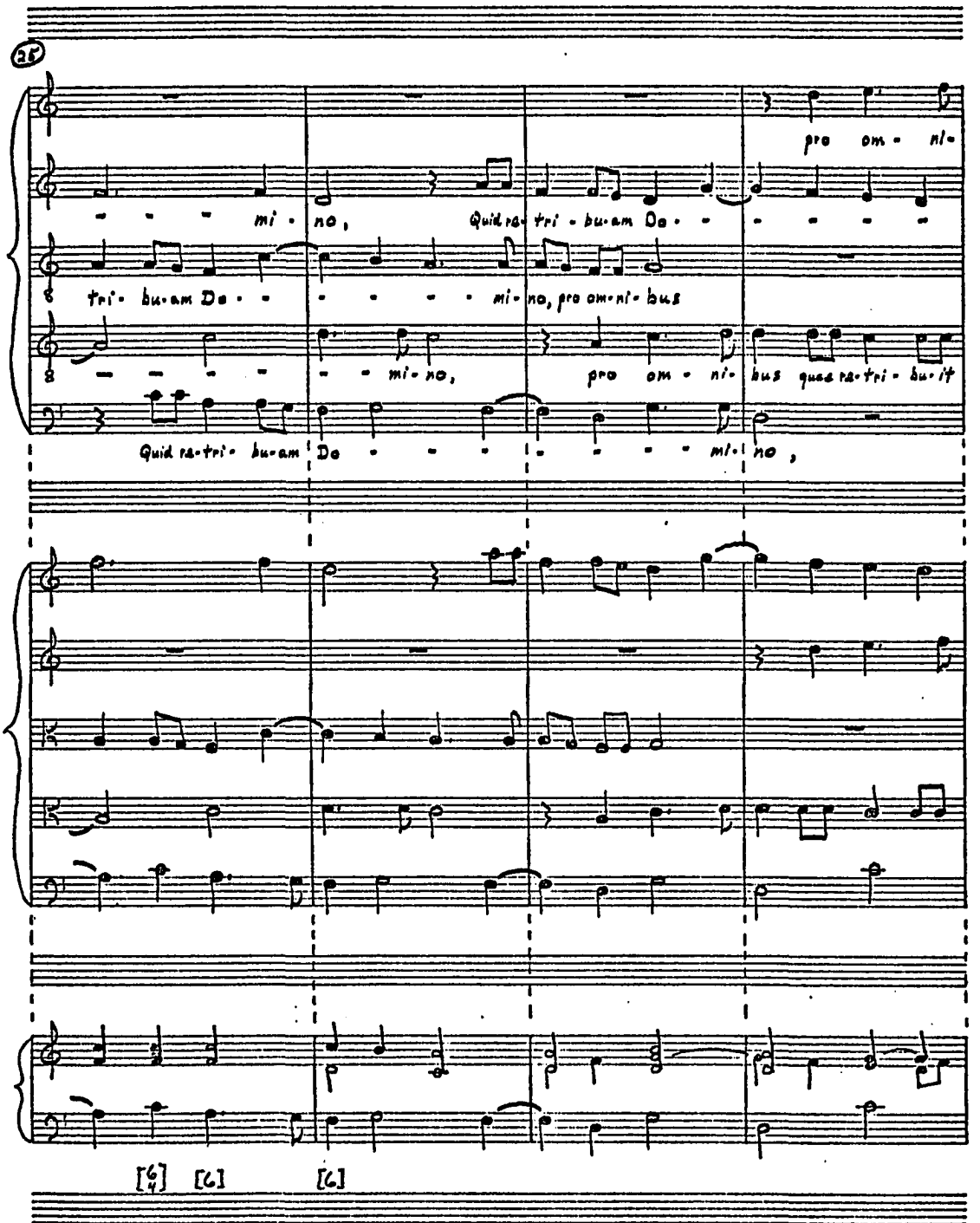

5
prop - ter quod lo-cu-tus sum: ego au-tem hu - mi-li-a-tus sum ni - mis.
ego au-tem hu-mi-li-a-tus sum ni - mis. Cre - di-di prop - ter
au - tem hu-mi-li-a-tus sum ni - mis. Cre - di-di prop - ter quod lo-cu-tus sum:
Cre - di-di prop-ter quod lo-cu-tus sum: ego au-tem hu-mi - li-
Cre - di-di prop-ter quod lo- cu - tus sum:
6 4 3 4 3 5 6

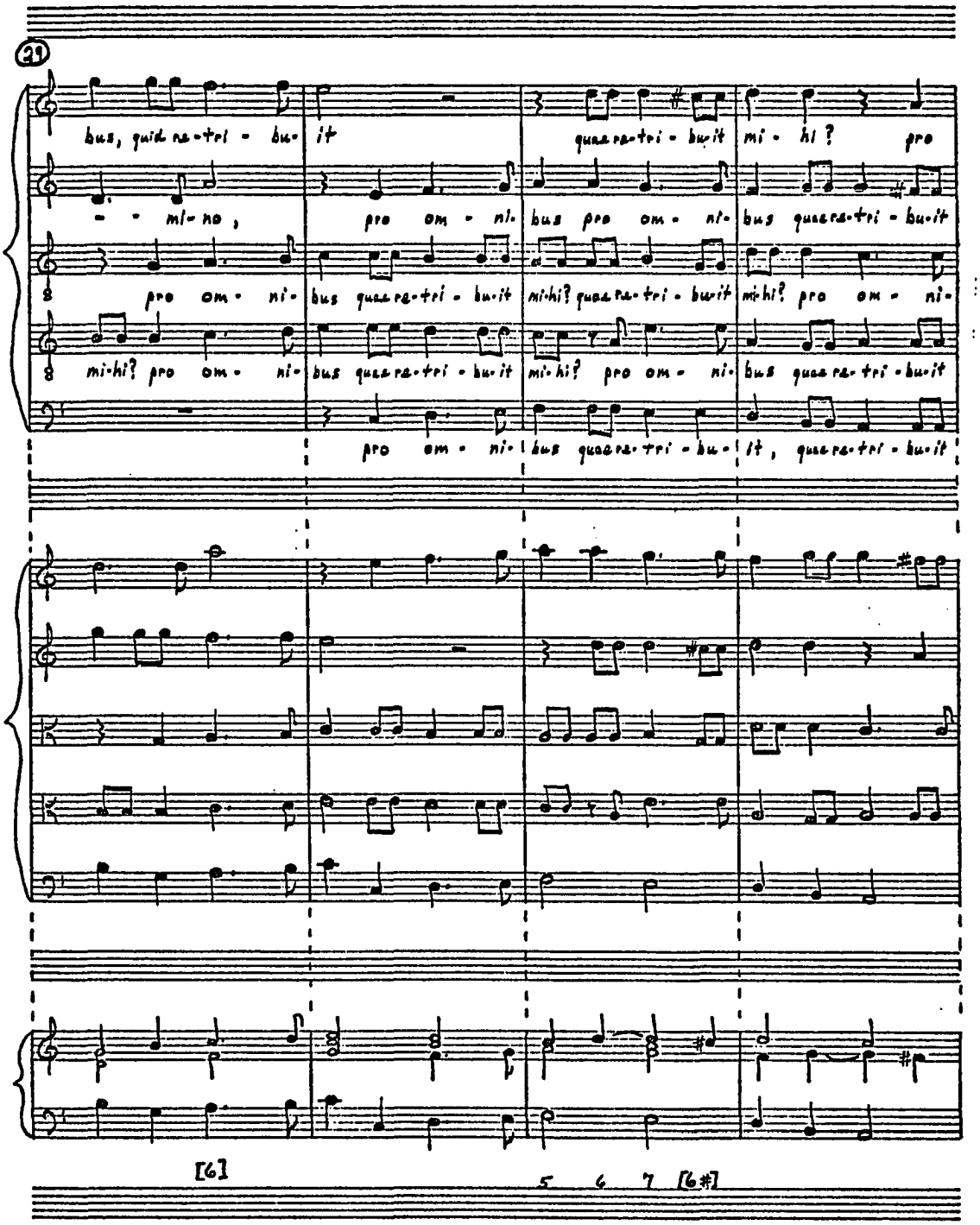

7
Cre - di - di, Cre - di - di
propter quod lo - cu - tus sum: e - go
a - u - tem hu - mi - li -
quod lo - cu - tus sum:
e - go au - tem hu - mi - li - a - - tus sum
e - go au - tem hu - mi - li - a tus sum ni - mis.
e - go au - tem hu - mi - li - a - -
a - tus sum
hu - mi - li - a - tus
e - go
a - u - tem hu - mi - li -
e - go au - tem hu - mi - li - a - -
- - - tus sum
6 5
4 3
2
5 6
6
6

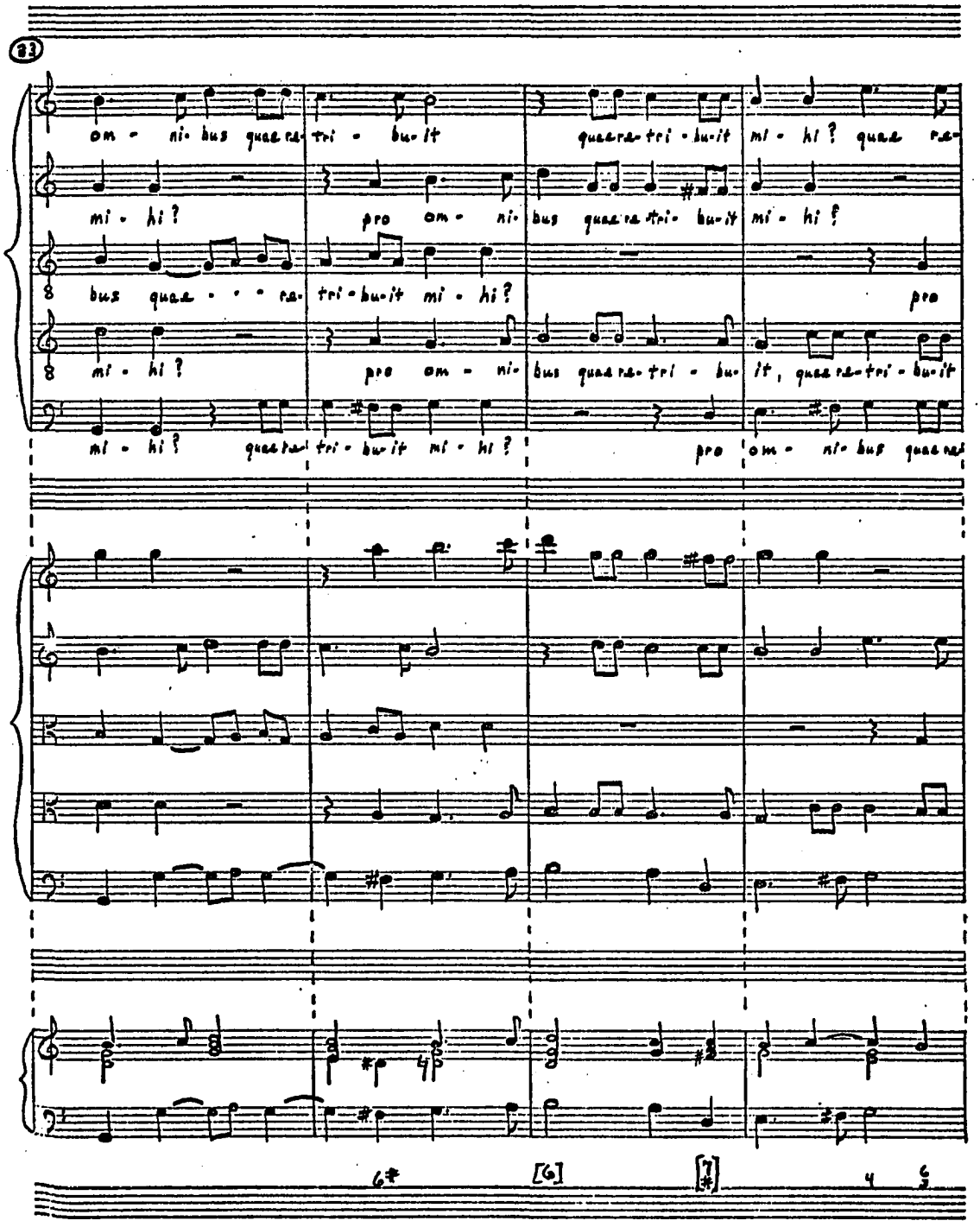

11
[Rit.]
a tus sum ni -
mis.
[a tempo]
[p]
E- go di - xi
in ax-ces-su ma-o; in ax-
ni - -
mis.
E - go di - xi
in ax-ces-su ma-o; in ax-
- tus sum ni -
mis.
a - tus sum ni -
mis.
E - go di - xi
in ax-ces-su ma-o; in ax-
ni - - -
mis.
3 4 3
7 #

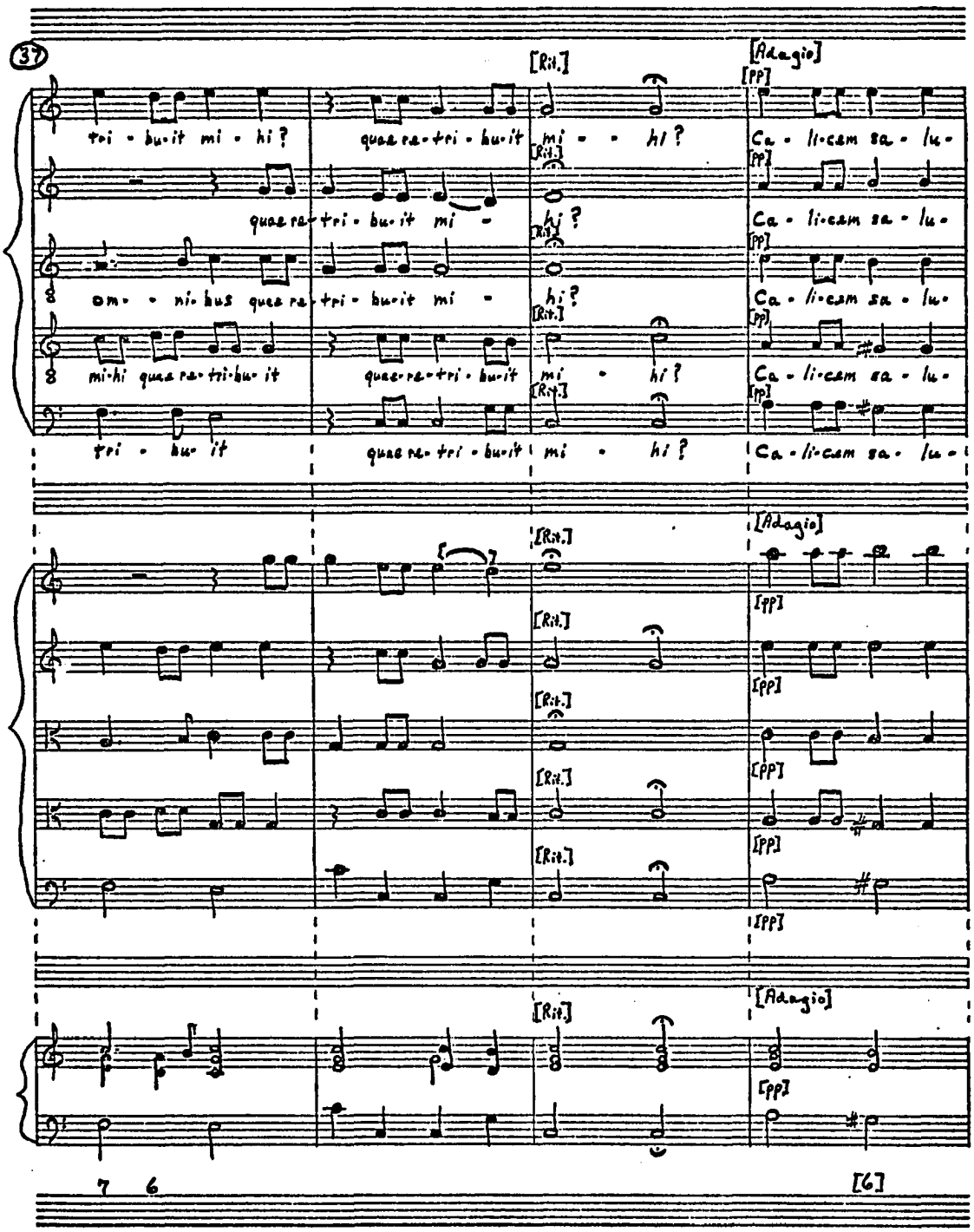

17
cas - su ma -
o !
[mf]
om-nis ho-mo, om-nis ho-mo man- dax.
cas - su ma -
o !
[mf]
om-nis ho-mo, om-nis ho-mo, om-nis ho-mo man-
om-nis ho-mo, om-nis homo, om-nis
ho - mo man -
dax.
Quid
cas - su ma -
o !
om-nis ho-mo, om-nis ho-mo, om-nis
om-nis ho-mo, om-nis ho-mo, om-nis ho-mo man- dax.
6#
[4 3]
6#

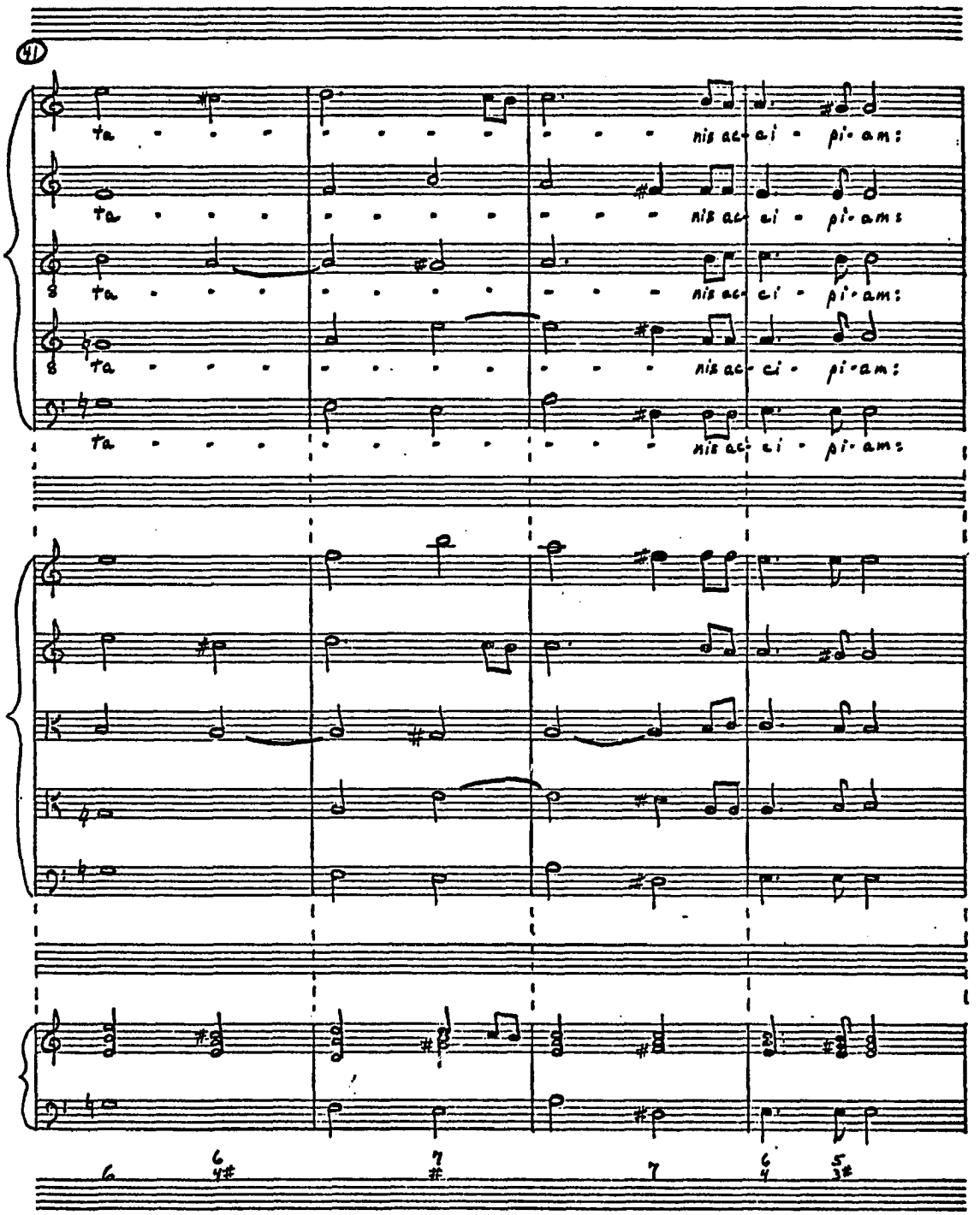

21
Quid re- tri - bu- am De - - - - - - mi- no ,
dak.
Quid re- tri - bu- am De - - -
tri - bu- am De - - - - - - mi- no ,
Quid re
ho- mo man - dak,
Quid re- tri - bu- am De -
Quid re- tri - bu- am De - - - - mi - no ,
[6]
[4/4]
[4]
[3]
[6]

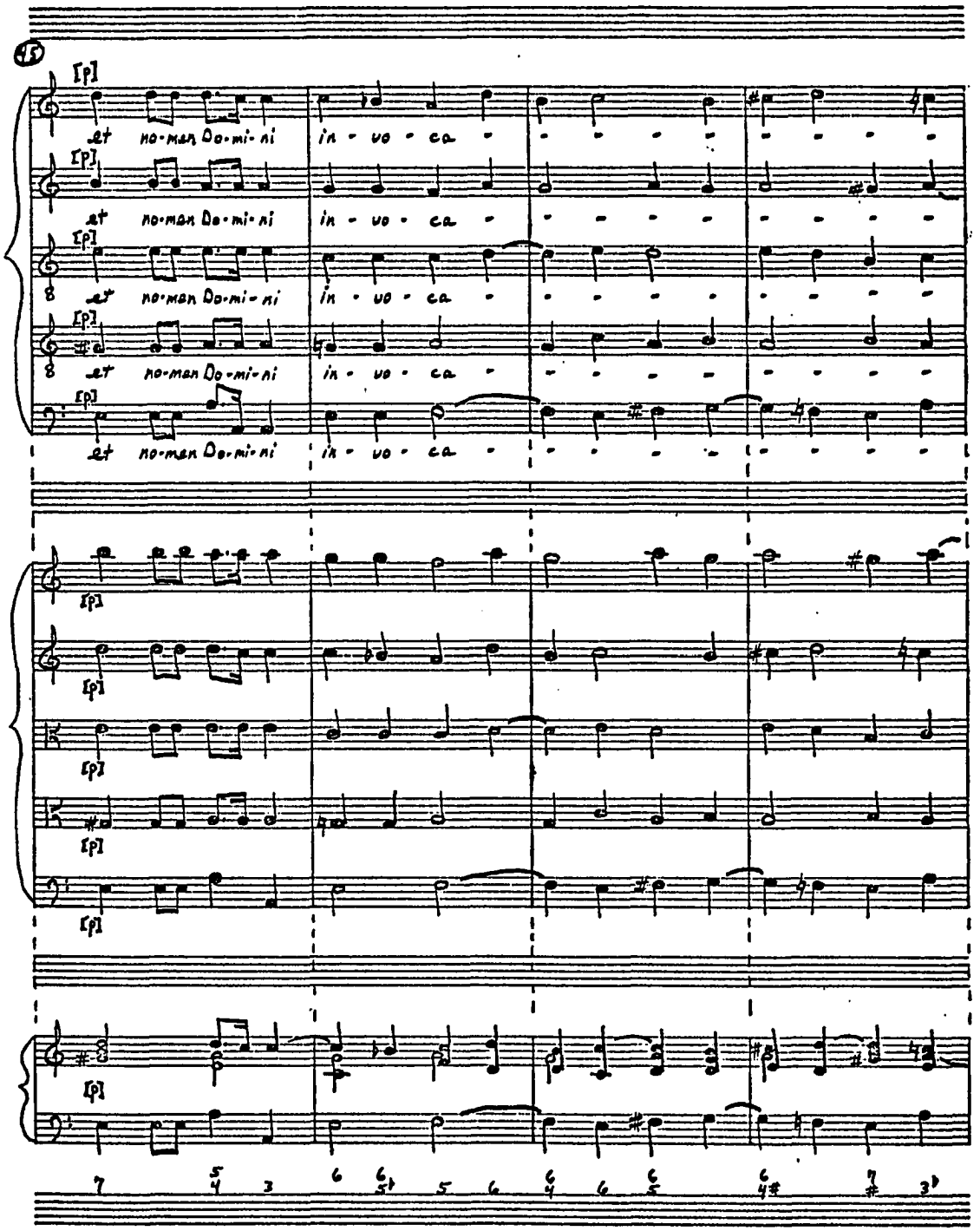

25
mi - no, Quid ra - tri - bu - am De - - - - - pro om - ni -
tri - bu - am De - - - - - mi - no, pro om - ni - bus
- - - - - - mi - no, pro om - ni - bus quae ra - tri - bu - it
Quid ra - tri - bu - am De - - - - - - - mi - no,
[9/4] [C] [C]

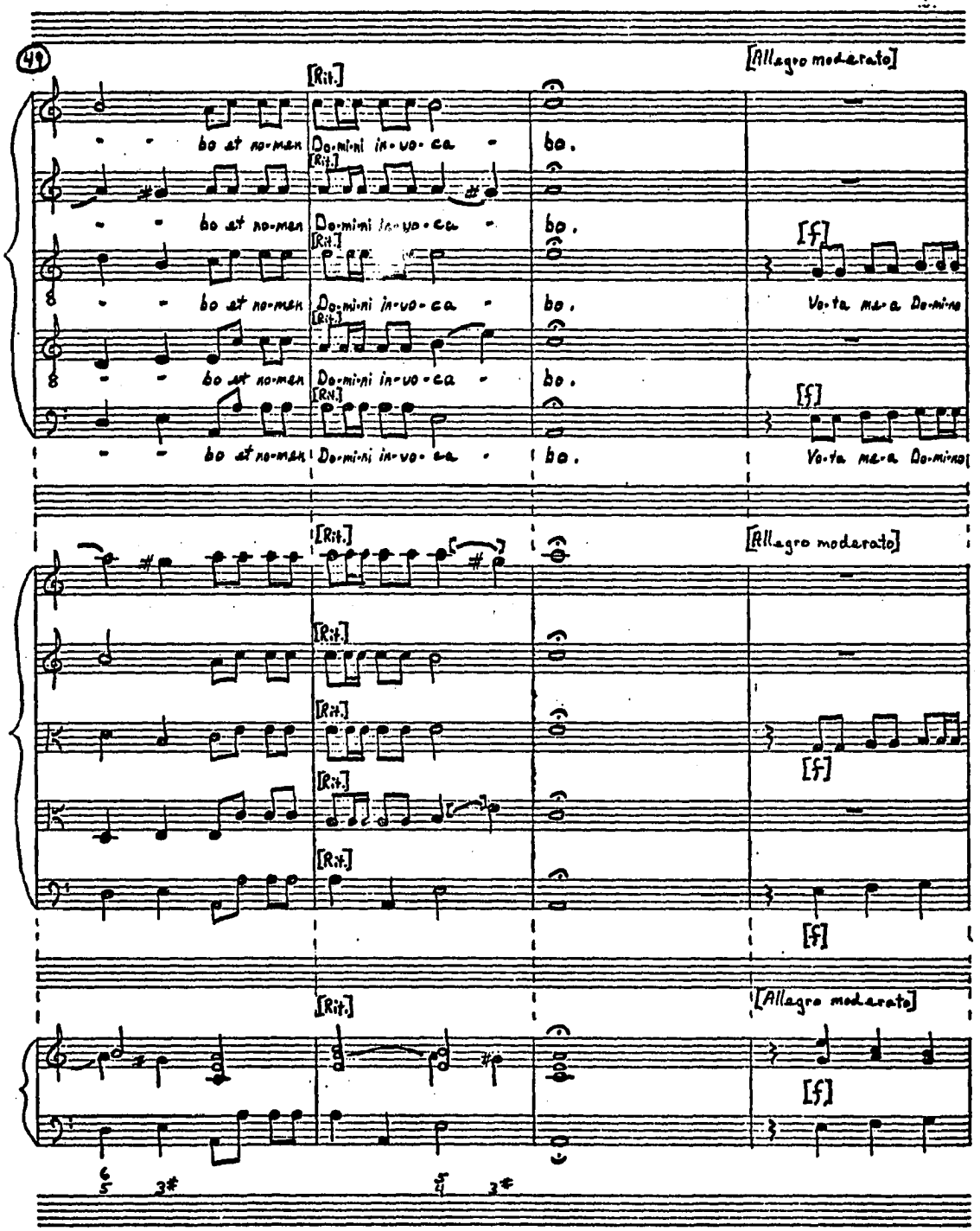

21
bus, quid re-tri - bu- it quae re-tri - bu-it mi - hi ? pro
- - mi- no , pro om - ni- bus pro om - ni- bus quae re-tri - bu-it
pro om - ni- bus quae re-tri - bu-it mi-hi? quae re-tri - bu-it mi-hi? pro om - ni-
mi-hi? pro om - ni- bus quae re-tri - bu-it mi-hi? pro om - ni- bus quae re-tri - bu-it
pro om - ni- bus quae re-tri - bu- it , quae re-tri - bu-it
[6]
5 6 7 [6#]

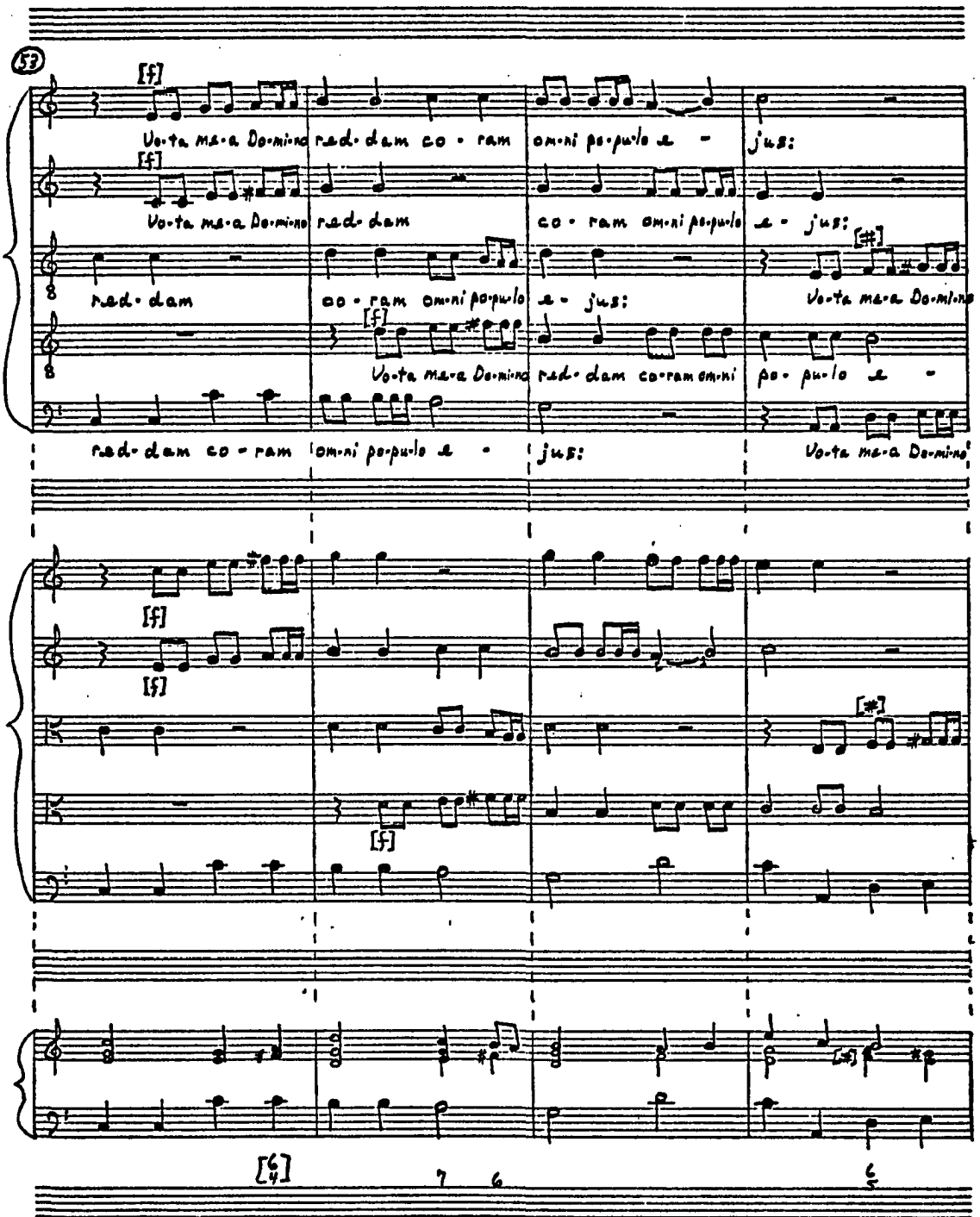

83
om - ni- bus quae re- tri - bu- it
quae re- tri - bu- it mi - hi? quae re-
mi - hi?
pro om - ni-
bus quae re- tri- bu- it mi - hi?
bus quae - - - re- tri - bu- it mi - hi?
pro
mi - hi?
pro om - ni-
bus quae re- tri - bu- it, quae re- tri - bu- it
mi - hi? quae re-
tri - bu- it mi - hi?
pro
om - ni- bus quae re-
6*
[6]
[7]
4
4

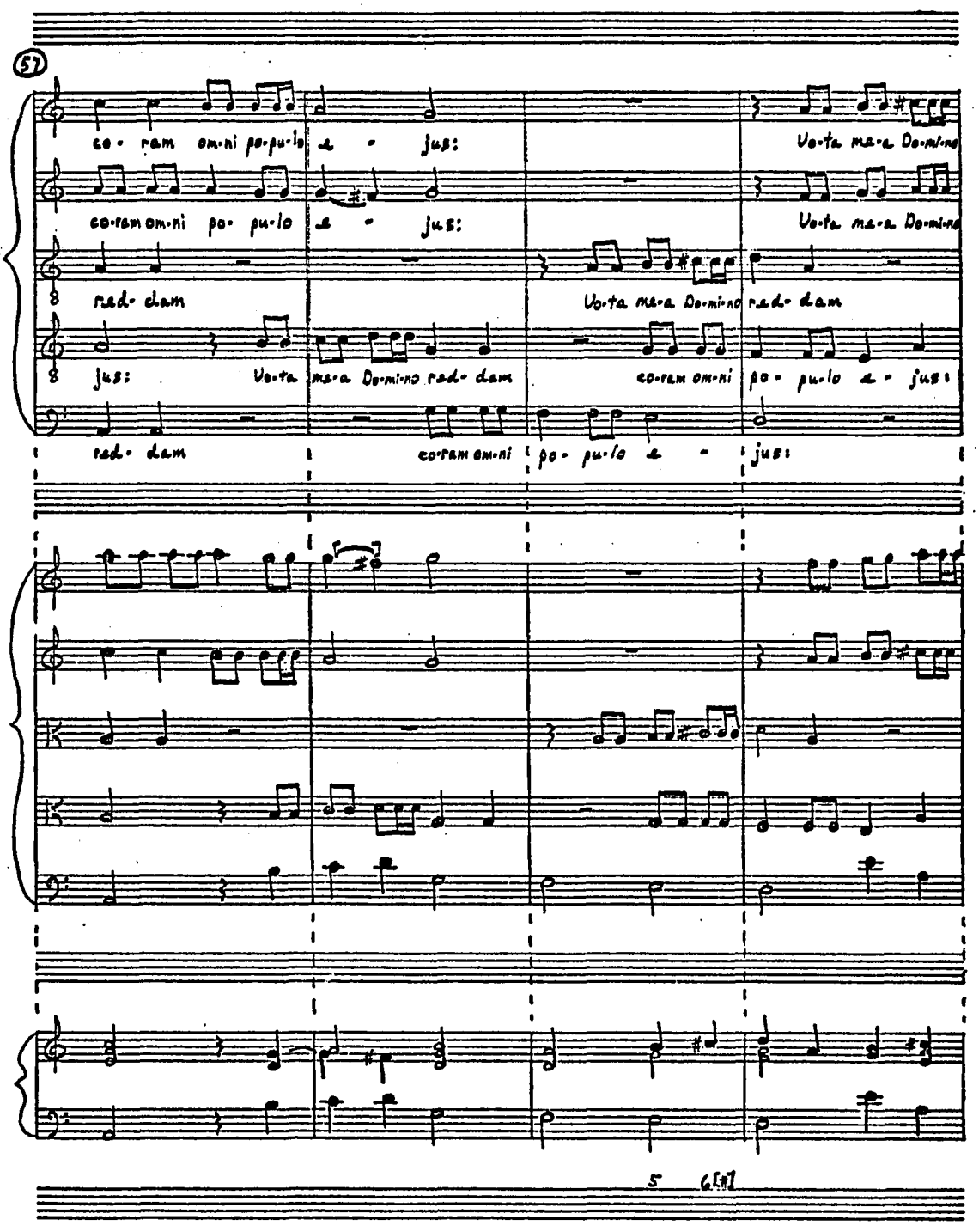

37
[Rit.]
[Adagio]
[pp]
tri - bu-it mi - hi?
quae re-tri - bu-it
mi - hi?
Ca - li-cam sa - lu-
om - ni-bus quae re-tri - bu-it mi -
mi-hi quae re-tri-bu-it
tri - bu-it
7 6
[6]

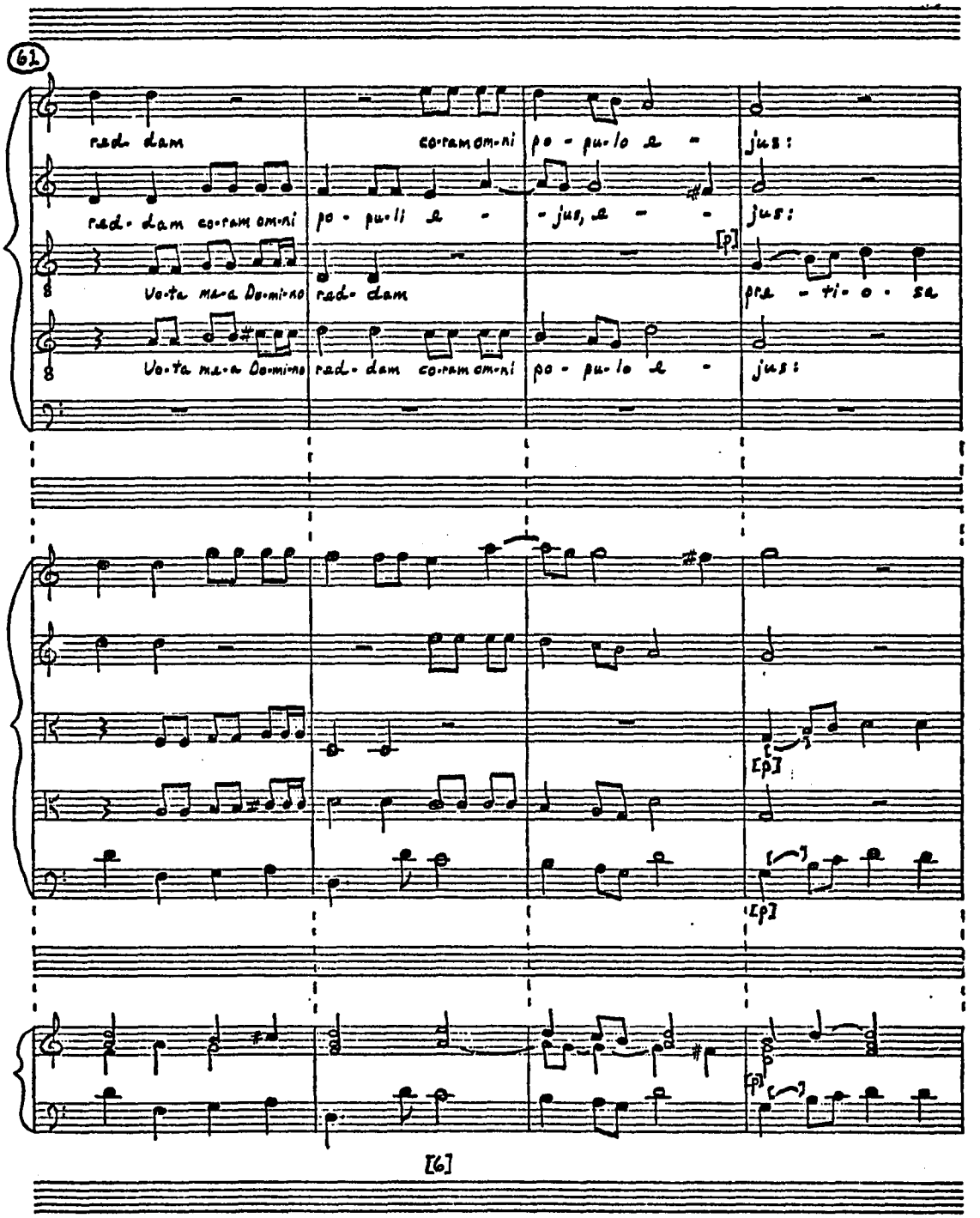

(41)
ta
nis ac- ci - pi-am:

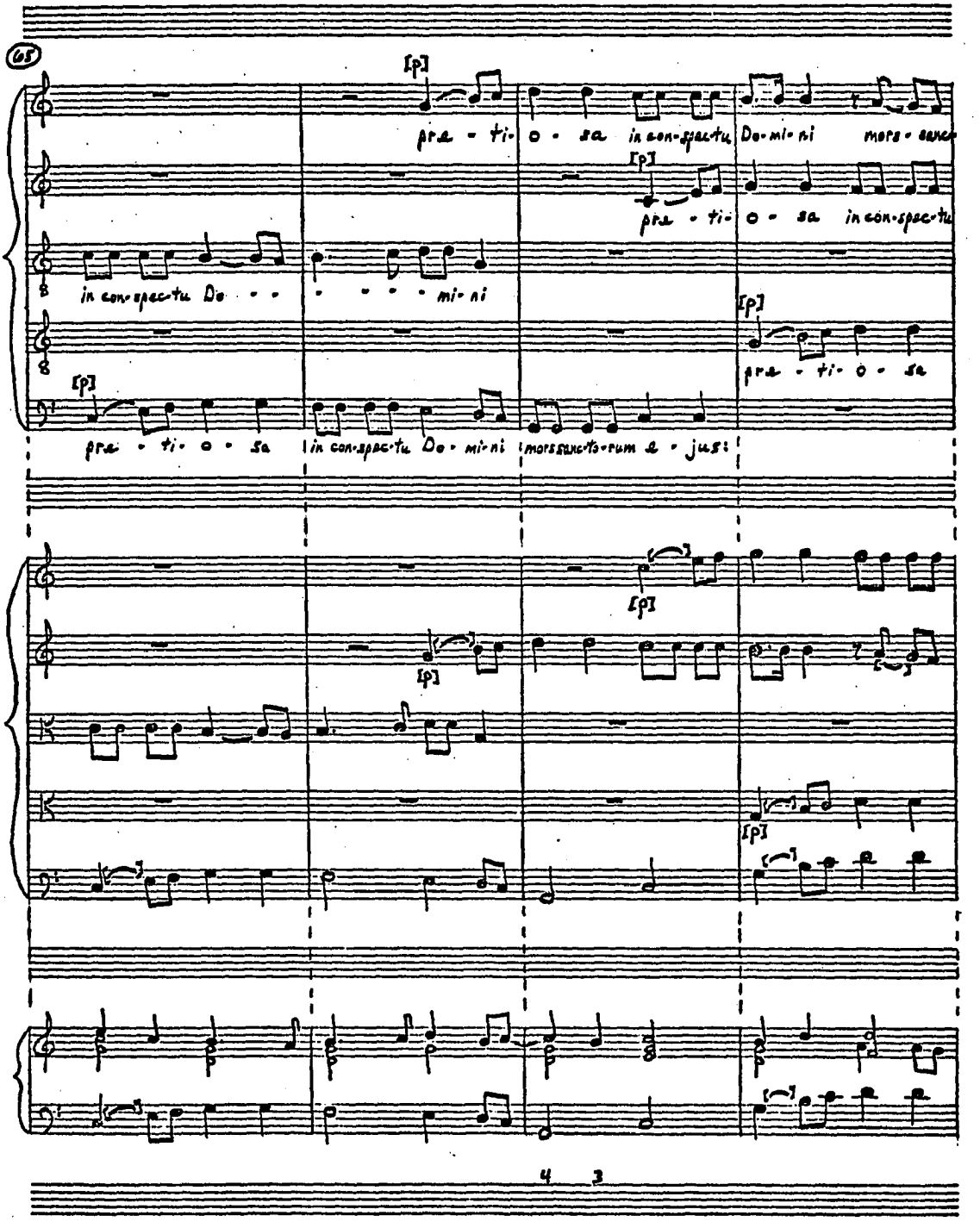

45
[p]
et no-men Do-mi-ni in - vo - ca -
[p]
et no-men Do-mi-ni in - vo - ca -
[p]
et no-men Do-mi-ni in - vo - ca -
[p]
et no-men Do-mi-ni in - vo - ca -
[p]
[p]
[p]
[p]
[p]
[p]

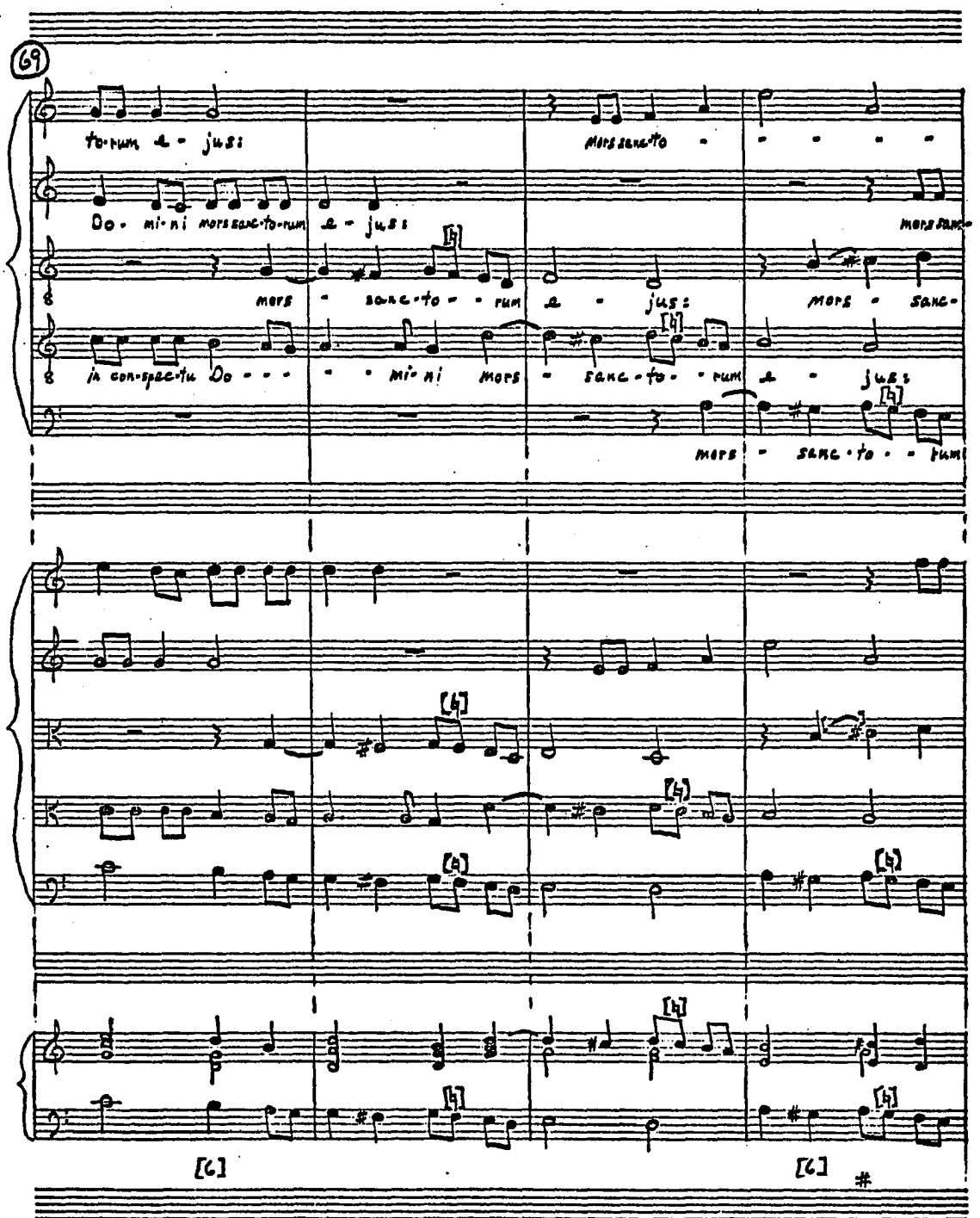

49
[Rit.]
[Allegro moderato]
bo at no-men
Do-mi-ni in-vo-ca
bo.
[f]
Vo-ta ma-a Do-mino
[Rit.]
[Allegro moderato]
[f]
[Rit.]
[Allegro moderato]
[f]

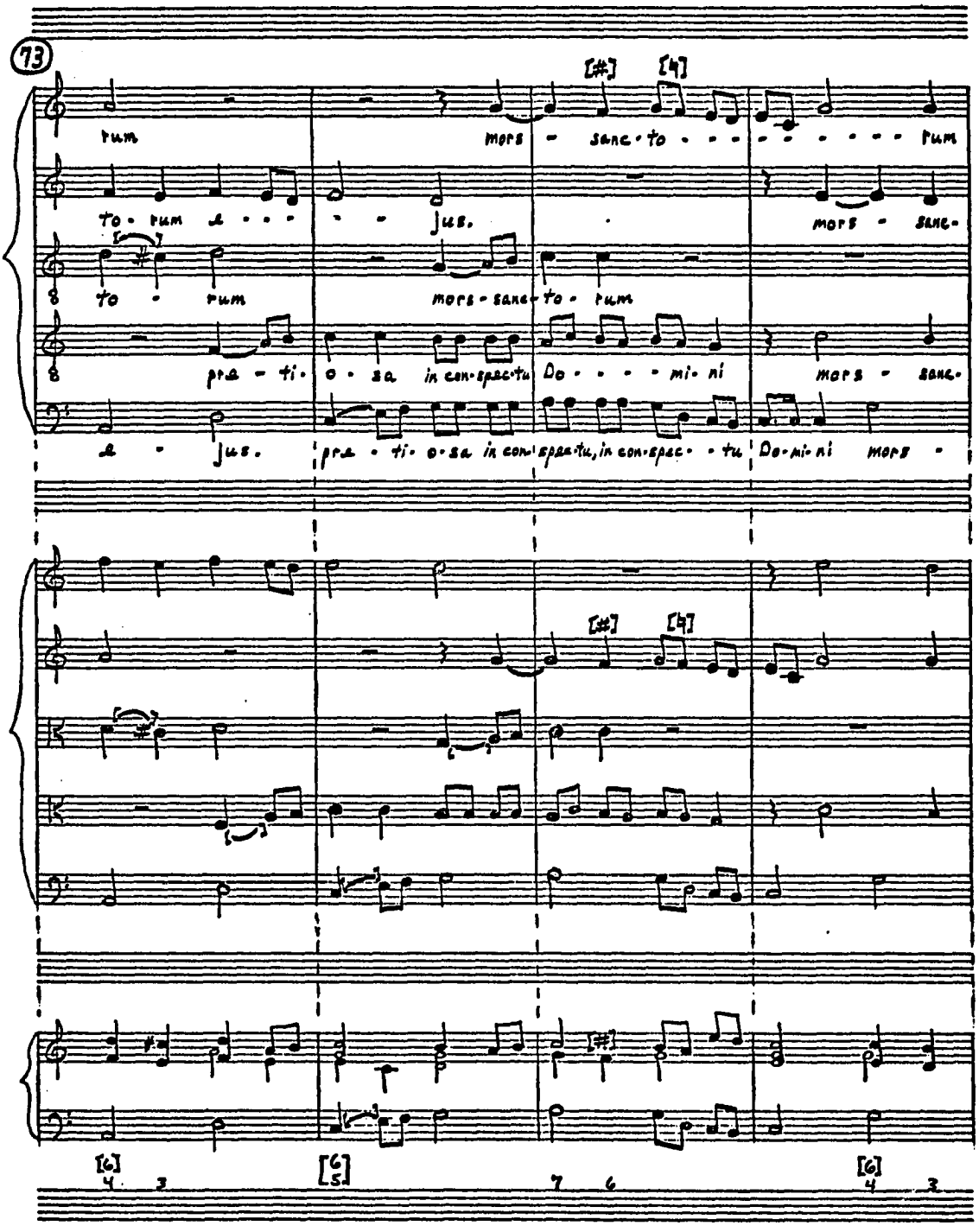

53
[f]
Vo-ta ma-a Do-mino rad-dam co-ram om-ni po-pu-lo a-jus:
Vo-ta ma-a Do-mino rad-dam co-ram om-ni po-pu-lo a-jus:
rad-dam co-ram om-ni po-pu-lo a-jus: Vo-ta ma-a Do-mino
Vo-ta ma-a Do-mino rad-dam co-ram om-ni po-pu-lo a-
rad-dam co-ram om-ni po-pu-lo a-jus: Vo-ta ma-a Do-mino
[f]
[#]
[6/4] 7 6 6/5

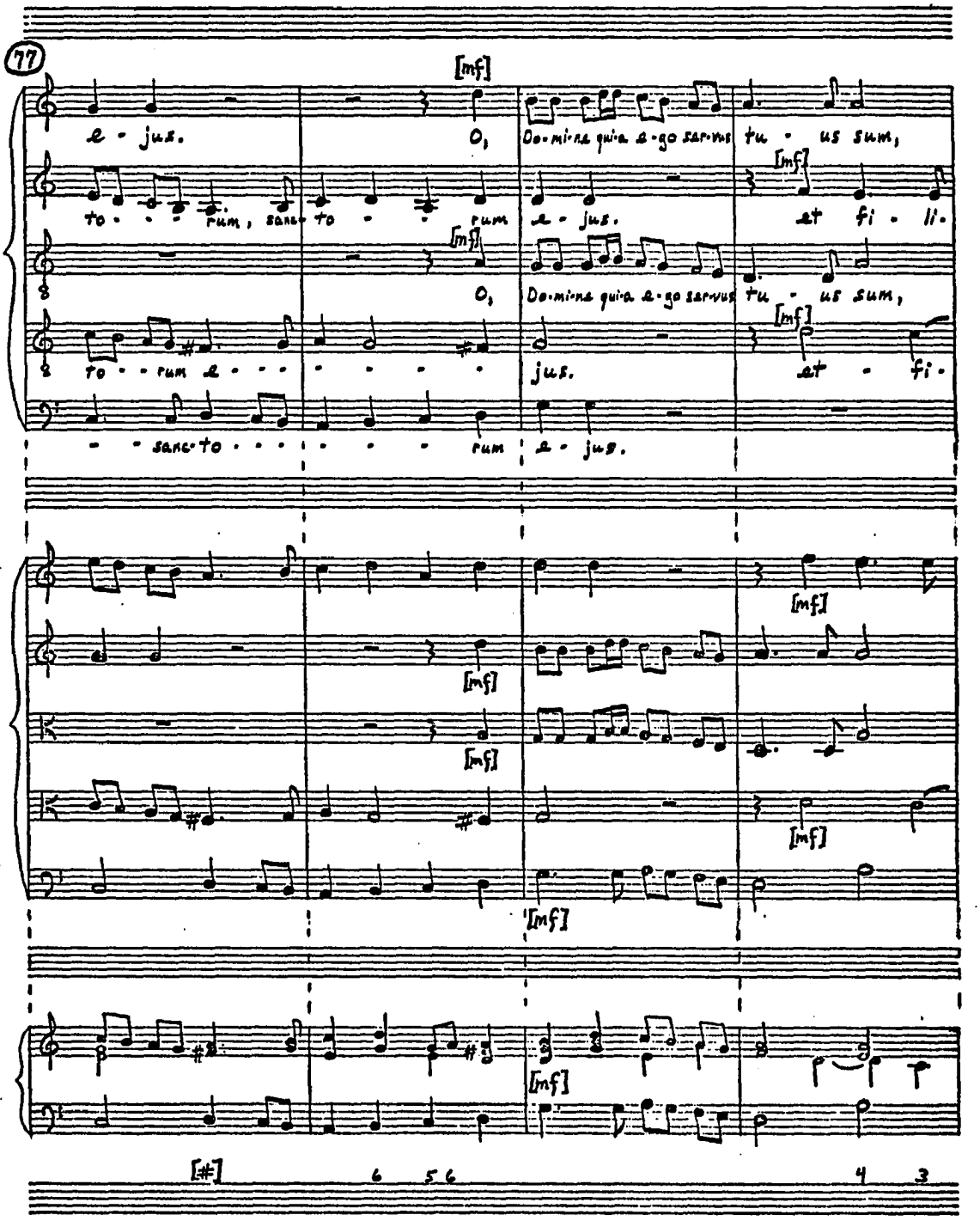

57
co- ram om-ni po-pu-lo a - jus:
co-ram om-ni po- pu-lo a - jus:
Vo-ta ma-a Do-mi-no
Vo-ta ma-a Do-mi-no
red- dam
Vo-ta ma-a Do-mi-no red- dam
jus: Vo-ta ma-a Do-mi-no red- dam
co-ram om-ni po- pu-lo a - jus:
red- dam
co-ram om-ni po- pu-lo a - jus:
5 6 7

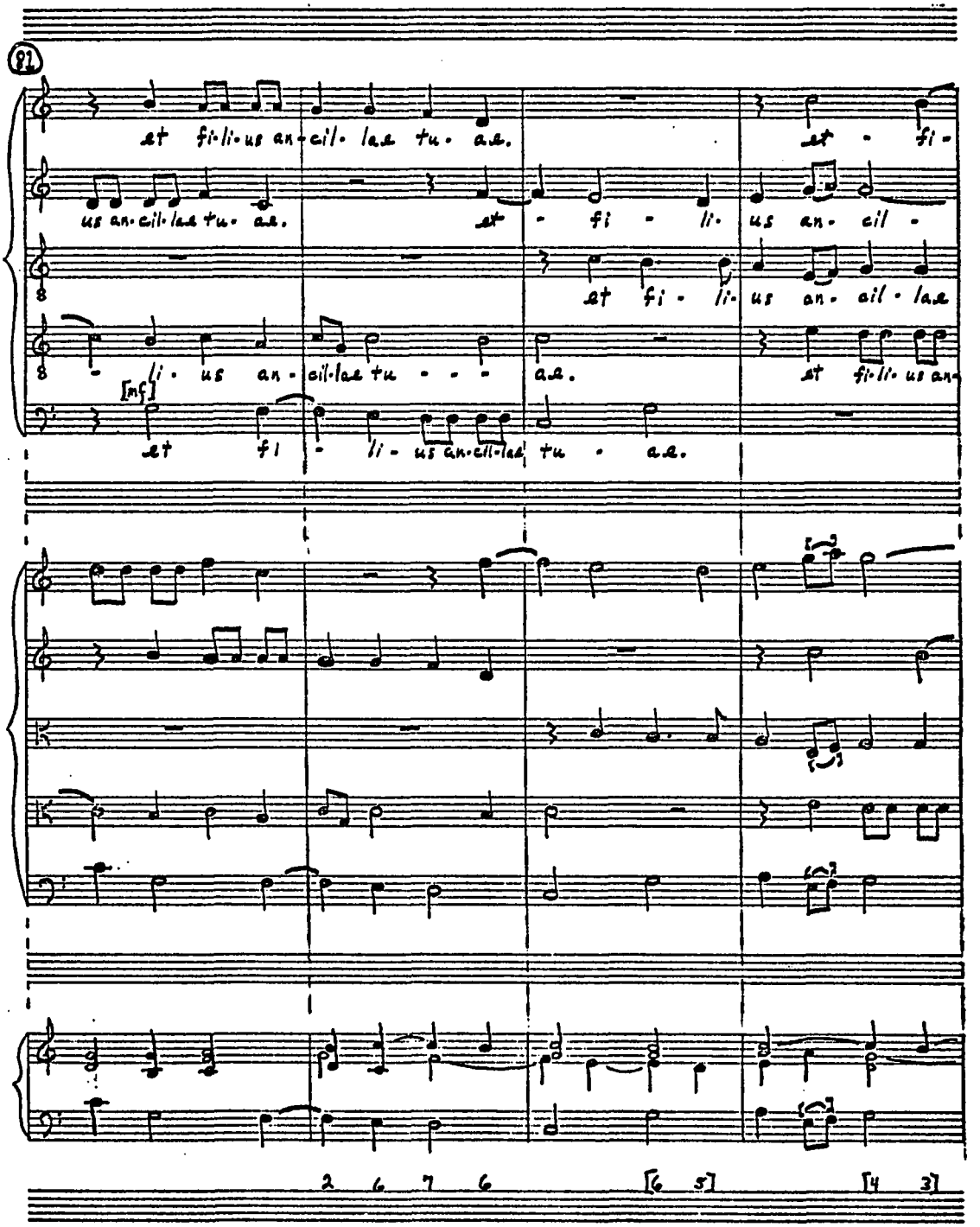

61
rad- dam
co-ram om-ni
po - pu-lo a -
jus:
rad- dam co-ram om-ni
po - pu-li a -
- jus, a -
jus:
[p]
Vo-ta ma-a Do-mi-no
rad- dam
pra - ti- o - sa
Vo-ta ma-a Do-mi-no
rad- dam co-ram om-ni
po - pu-lo a -
jus:
[p]
[p]
[p]
[6]

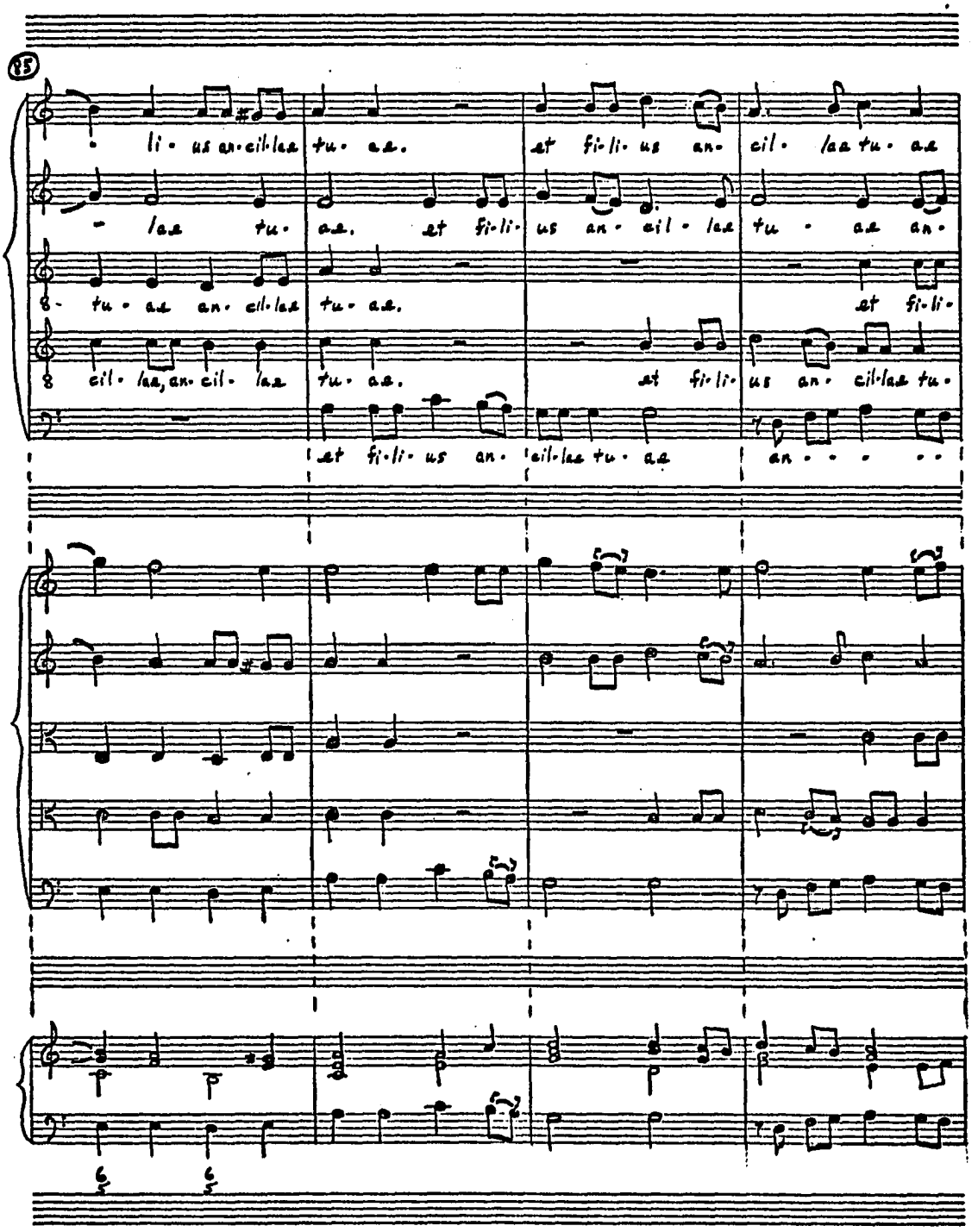

65
[p]
pre - ti- o - sa in con-spec-tu Do-mi-ni mors
[p]
pre - ti- o - sa in con-spec-tu
in con-spec-tu Do - - - - - - mi- ni
[p]
pre - ti- o - sa
[p]
pre - ti- o - sa in con-spec-tu Do - mi- ni mors sanctorum e - jus
[p]
[p]
[p]
4 3

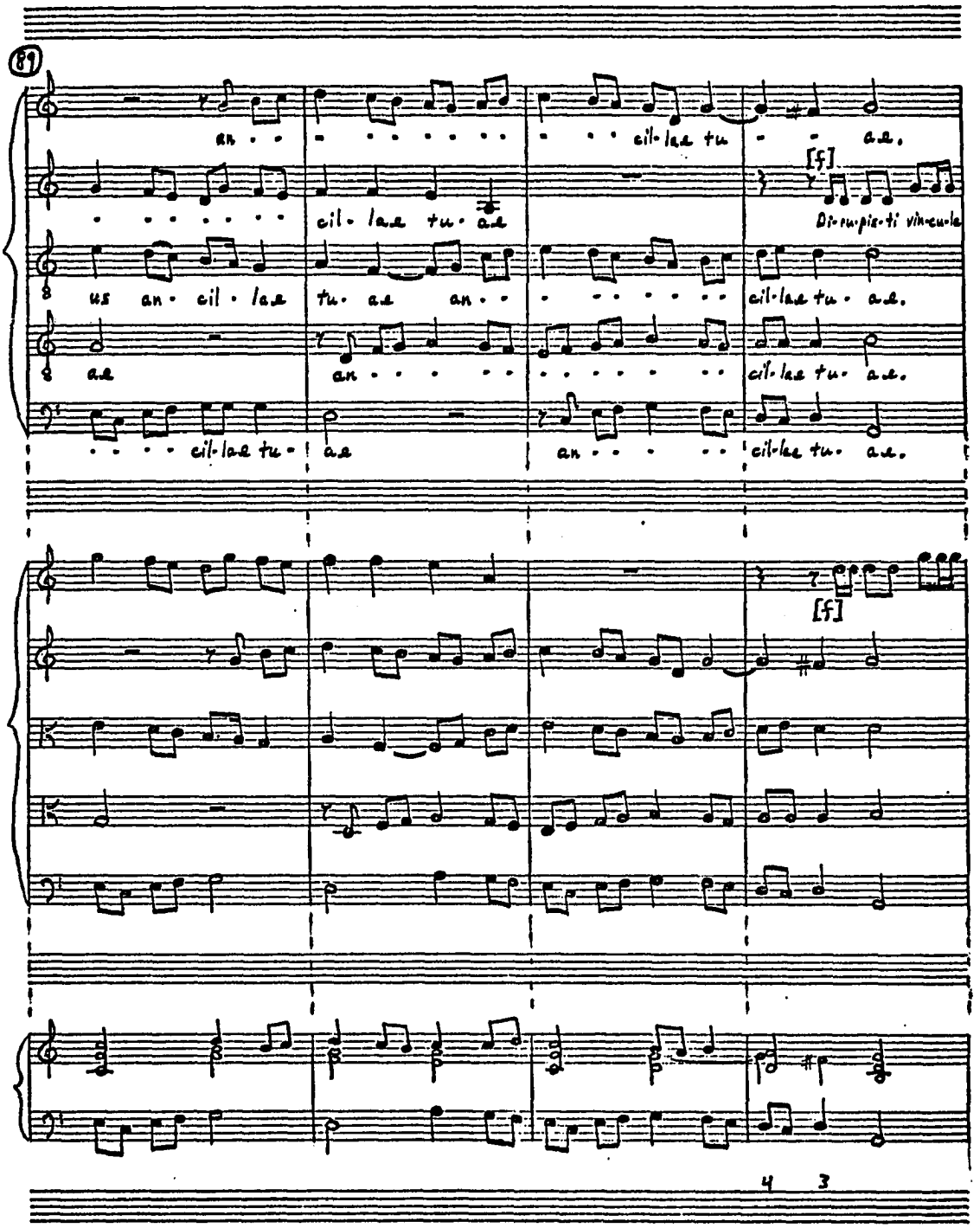

69
to-rum a - jus:
Mors sanc-to -
Do - mi-ni mors sanc-to-rum a - jus:
mors - sanc-to - - rum a - jus:
mors - sanc-
in con-spec-tu Do - - - - mi-ni mors - sanc-to - - rum a - jus:
mors - sanc-to - - rum
[6]
[6]

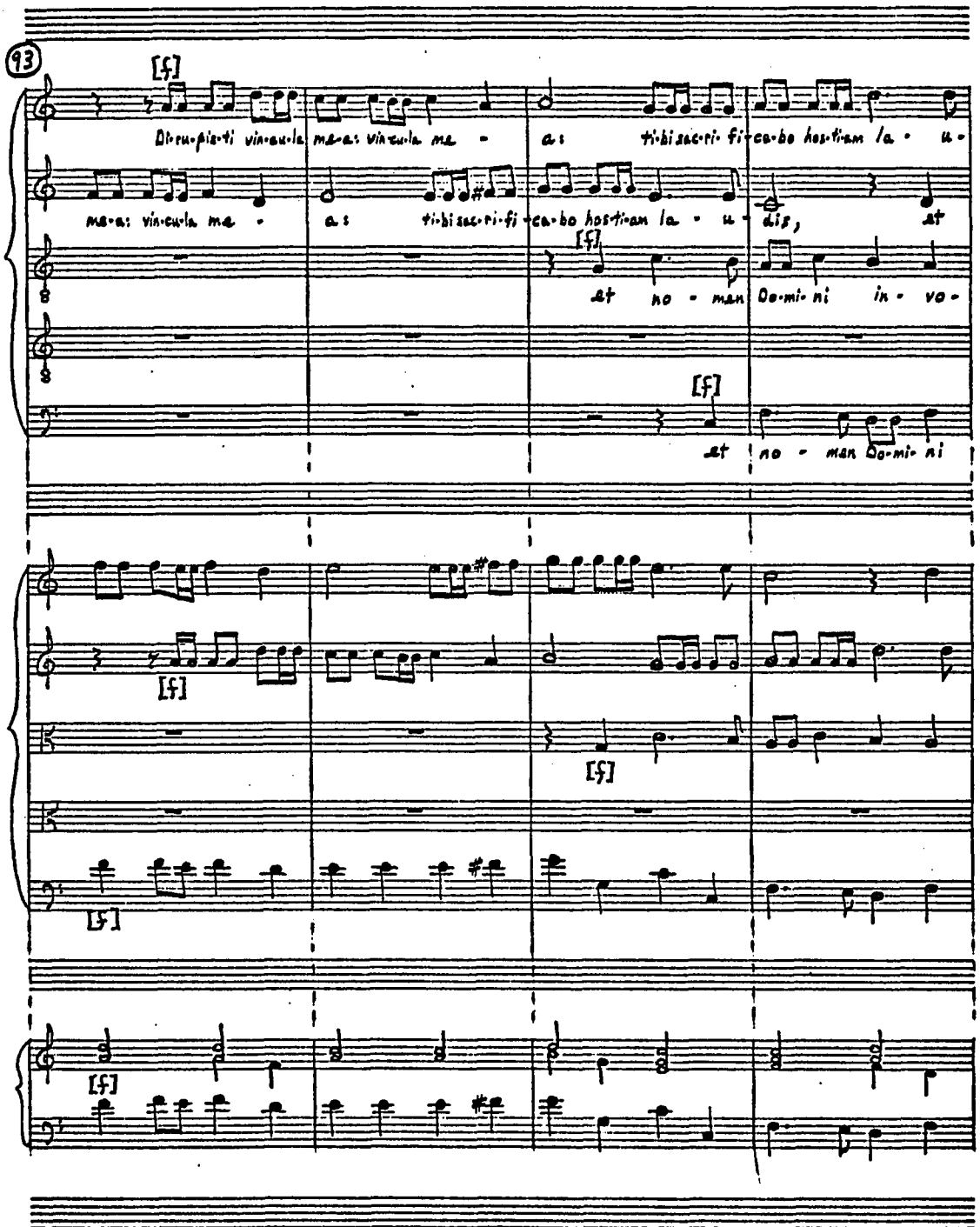

73
rum
mors - sanc - to - - - - - - - rum
to - rum a - - - - jus.
mors - sanc -
to - rum
mors - sanc - to - rum
pra - ti - o - sa
in con - spec - tu
Do - - - - mi - ni
mors - sanc -
a - jus.
pra - ti - o - sa in con - spec - tu, in con - spec - tu
Do - mi - ni
mors -

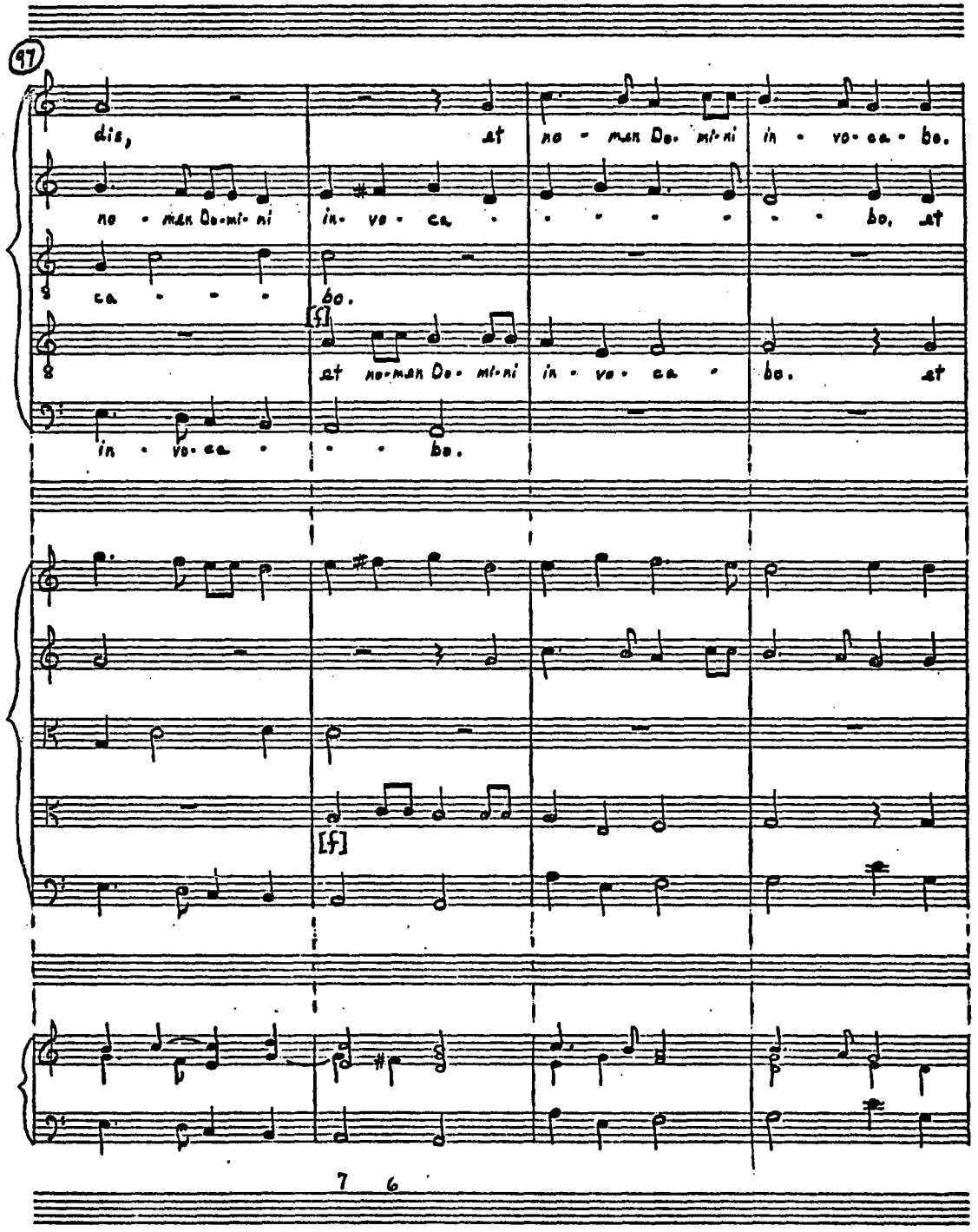

77
[mf]
e - jus.
O,
Do-mine quia e-go ser-vus tu - us sum,
to - - - rum, sanc-to - - rum
e - jus.
at fi - li-
O,
Do-mine quia e-go ser-vus tu - us sum,
to - rum e - - - - - -
jus.
at - fi-
- - sanc-to - - - - rum
e - jus.
[#]
6
5 6
4
3

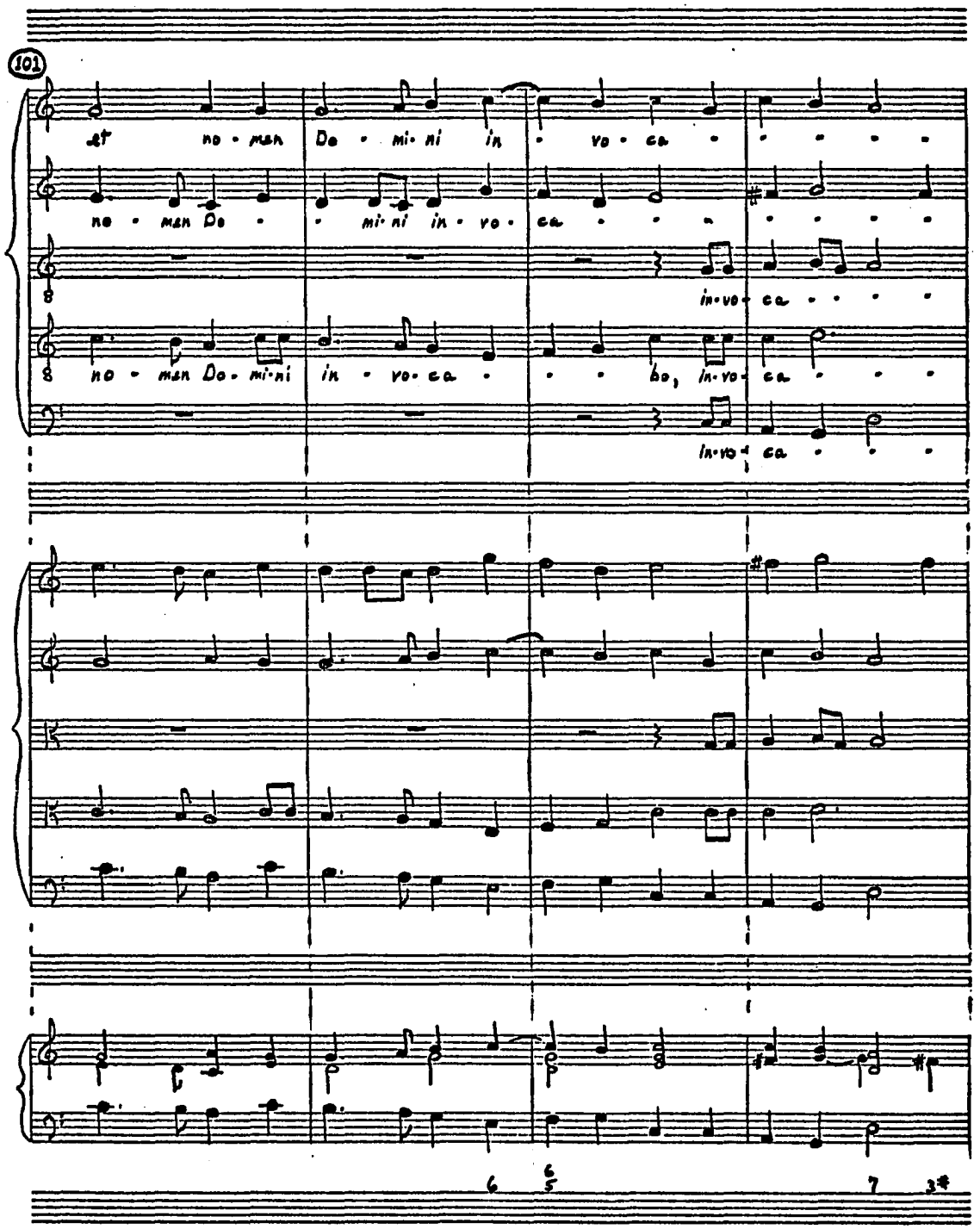

81
et fi-li-us an-cil-lae tu-ae.
et - fi -
us an-cil-lae tu-ae.
et - fi - li- us an- cil -
et fi - li- us an- ail - lae
- li- us an- cil-lae tu - - - ae.
et fi-li- us an-
[mf]
et fi - li - us an-cil-lae tu - ae.
2 6 7 6 [6 5] [4 3]

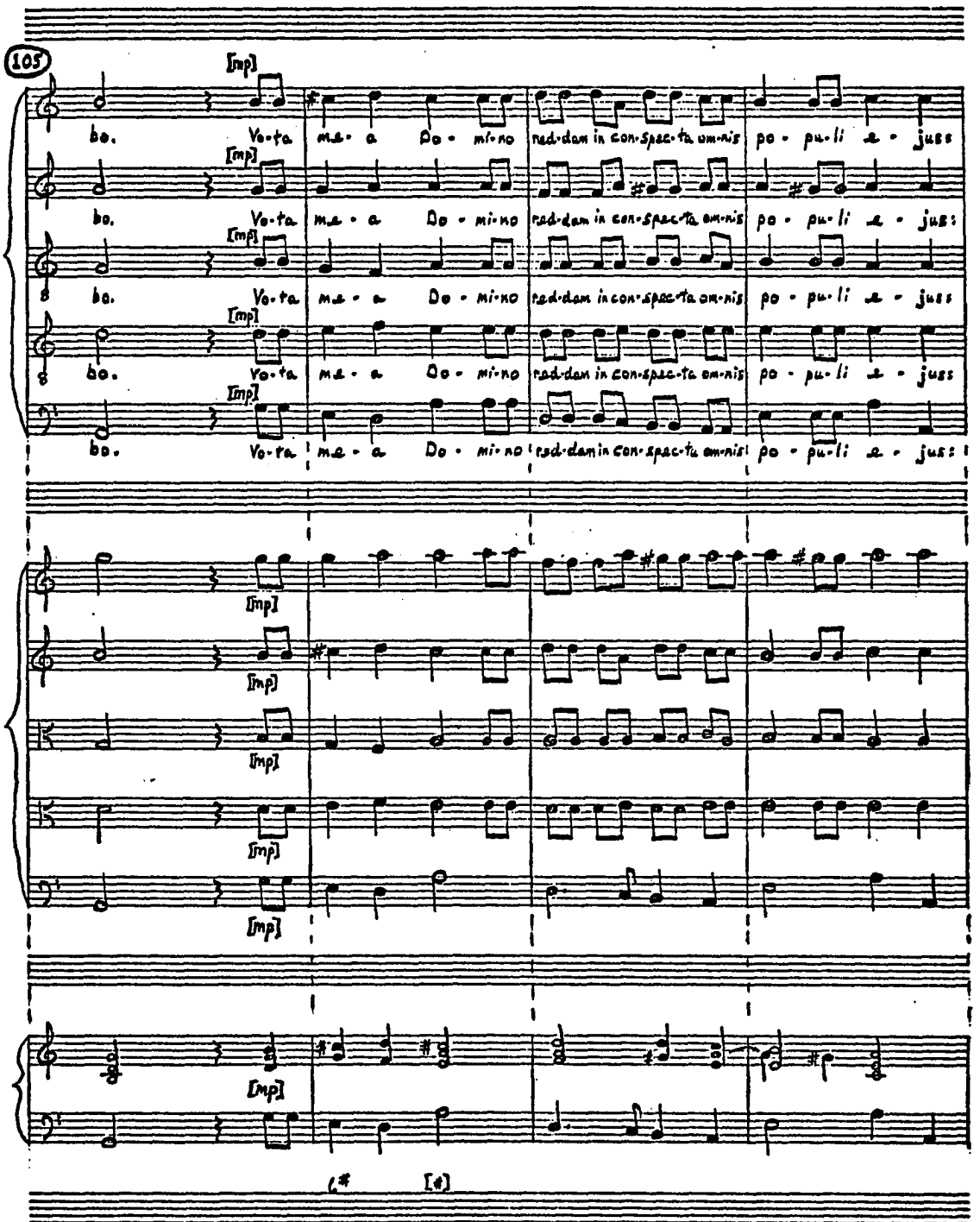

85
li · us an · cil · las tu · a.
las tu · a. at fi · li · us an · cil · las tu · a an ·
tu · a an · cil · las tu · a.
at fi · li ·
cil · las, an · cil · las tu · a.
at fi · li · us an · cil · las tu ·
at fi · li · us an · cil · las tu · a
an · · · · · ·

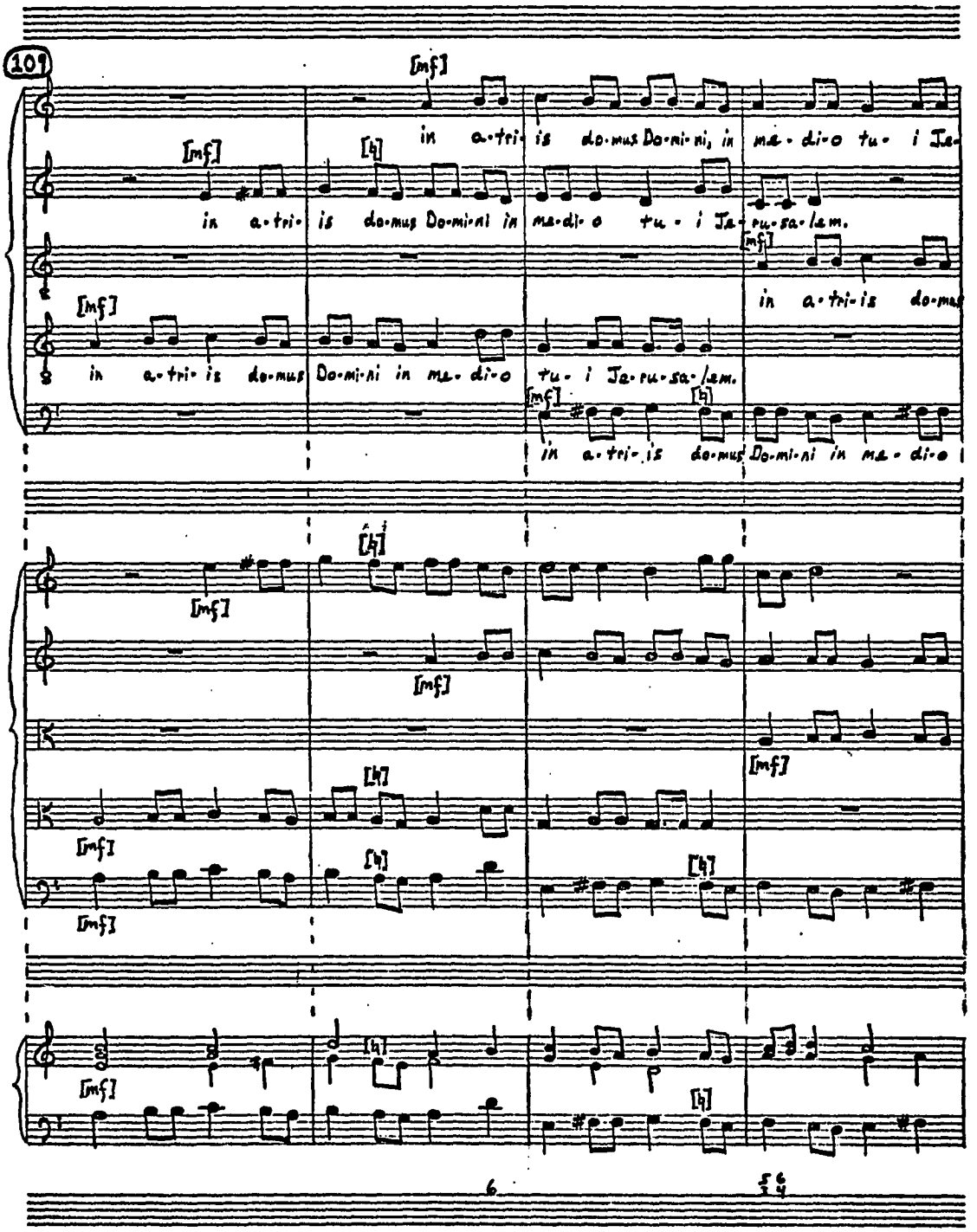

89
an . . . . . cil-lae tu - - ae.
[f]
cil-lae tu-ae
Di-rum-pi-te vin-cu-la
us an-cil-lae tu-ae an . . . . . cil-lae tu-ae.
ae an . . . . . cil-lae tu-ae.
cil-lae tu- ae an . . . . . cil-lae tu-ae.
[f]
4 3

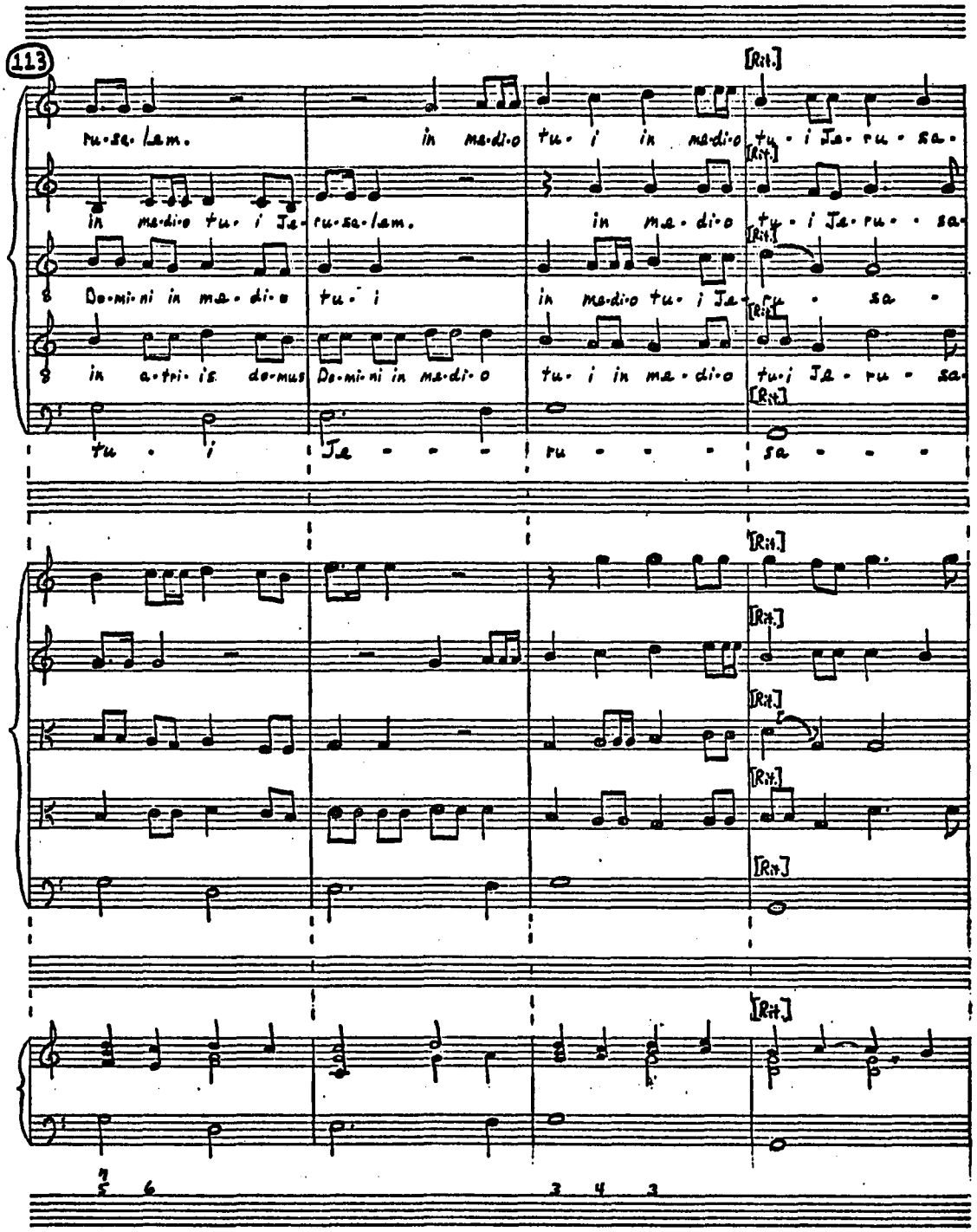

93
[f]
Di-ru-pi-sti vin-cu-la ma-a: vin-cu-la ma -
a: ti-bi sac-ri-fi-ca-bo hos-ti-am la - u -
ma-a: vin-cu-la ma -
a: ti-bi sac-ri-fi-ca-bo hos-ti-am la - u - dis,
at
[f]
at no - men Do-mi-ni in - vo -
[f]
at no - men Do-mi-ni
[f]
[f]
[f]
[f]

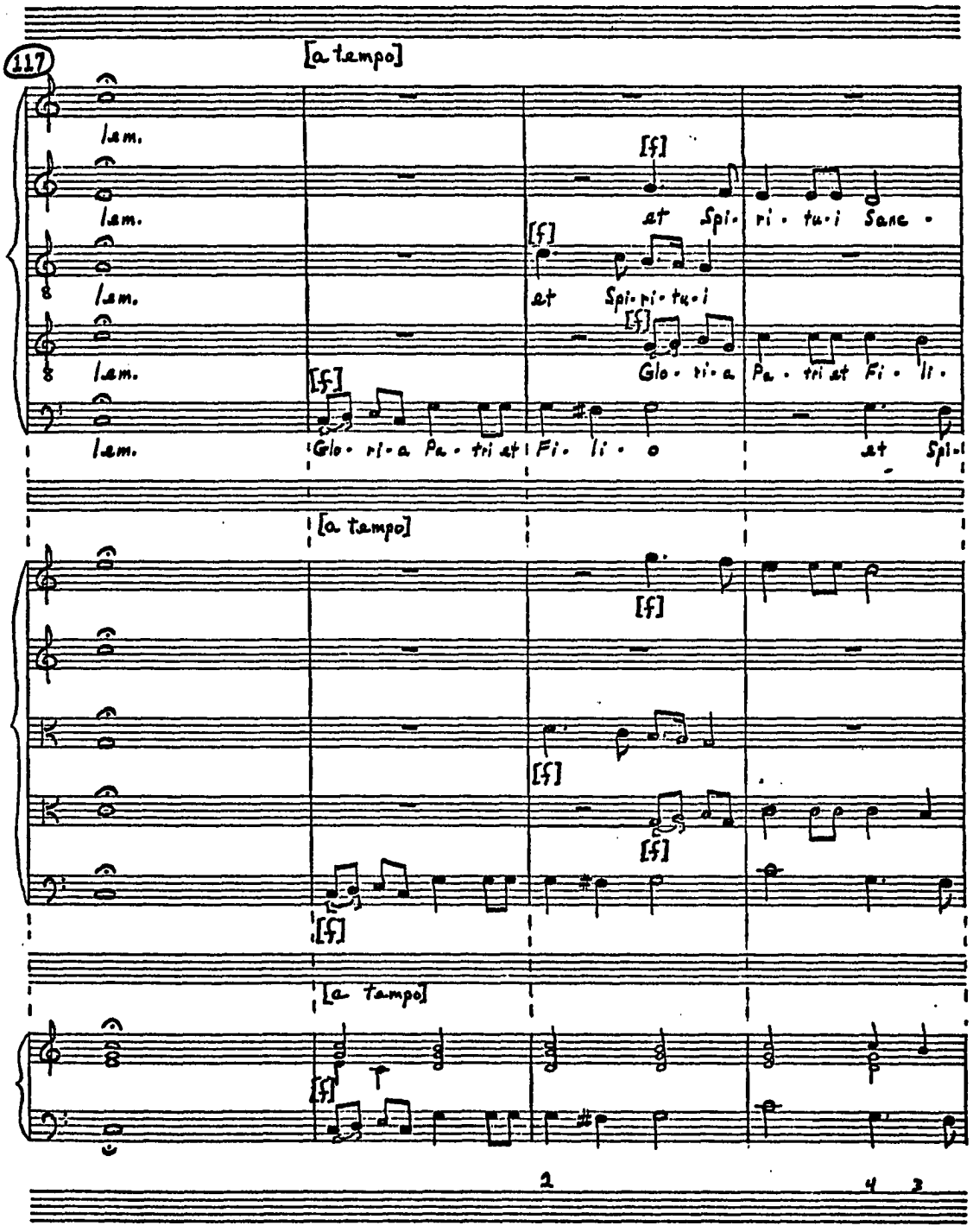

97
dis,
at
ne - man Do- mi- ni
in - vo - ca - be.
ne - man Do- mi- ni
in - vo - ca
be, at
ca - - -
be.
[f]
at ne-man Do- mi-ni
in - vo - ca -
be.
at
in - vo- ca -
be.
[f]
7 6

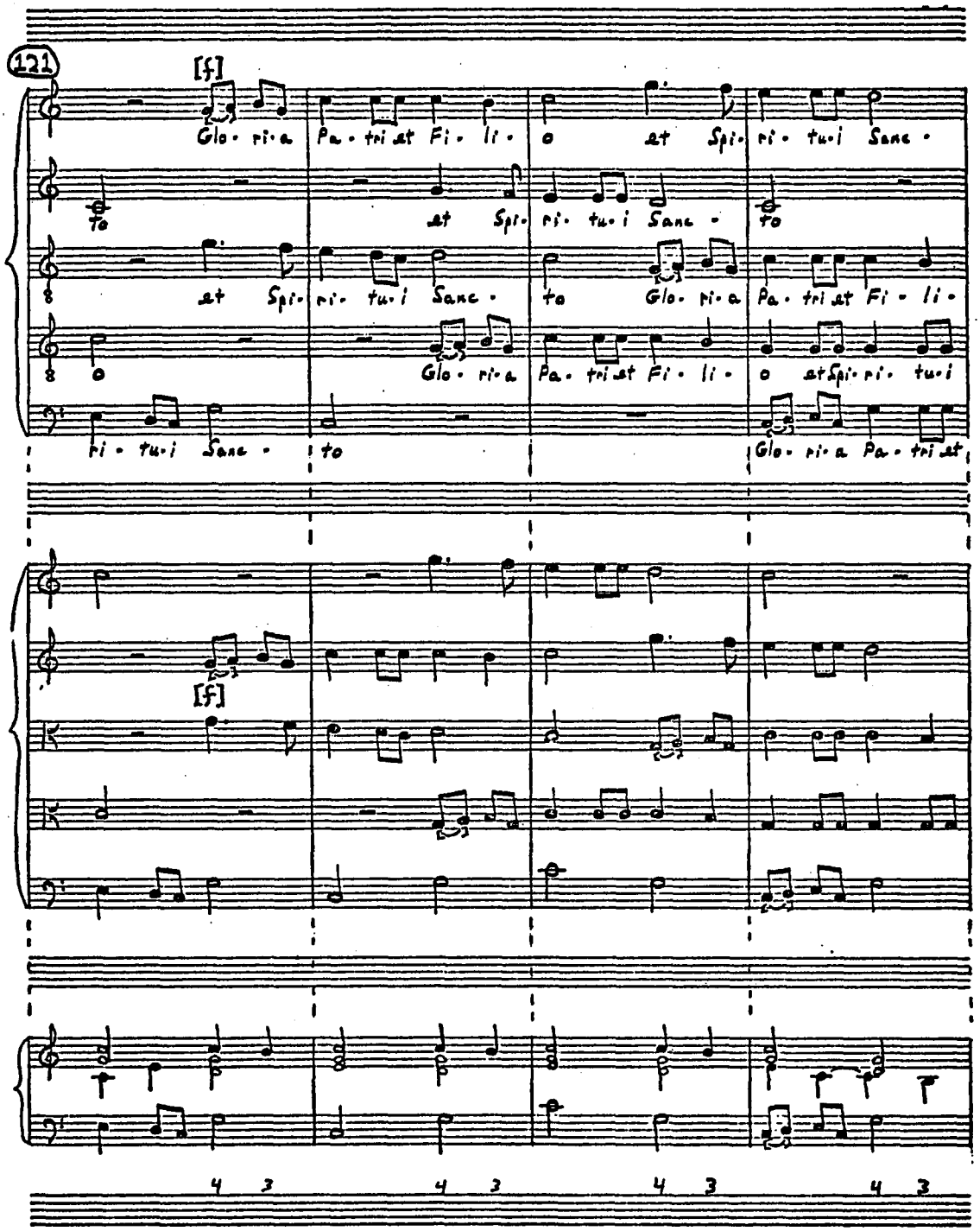

101
et no - men Do - mi - ni in - vo - ca - - - - -
no - men Do - - mi - ni in - vo - ca - - - - - -
in - vo - ca - - - - -
no - men Do - mi - ni in - vo - ca - - - bo, in - vo - ca - - -
in - vo - ca - - -
6
6/5
7
3#

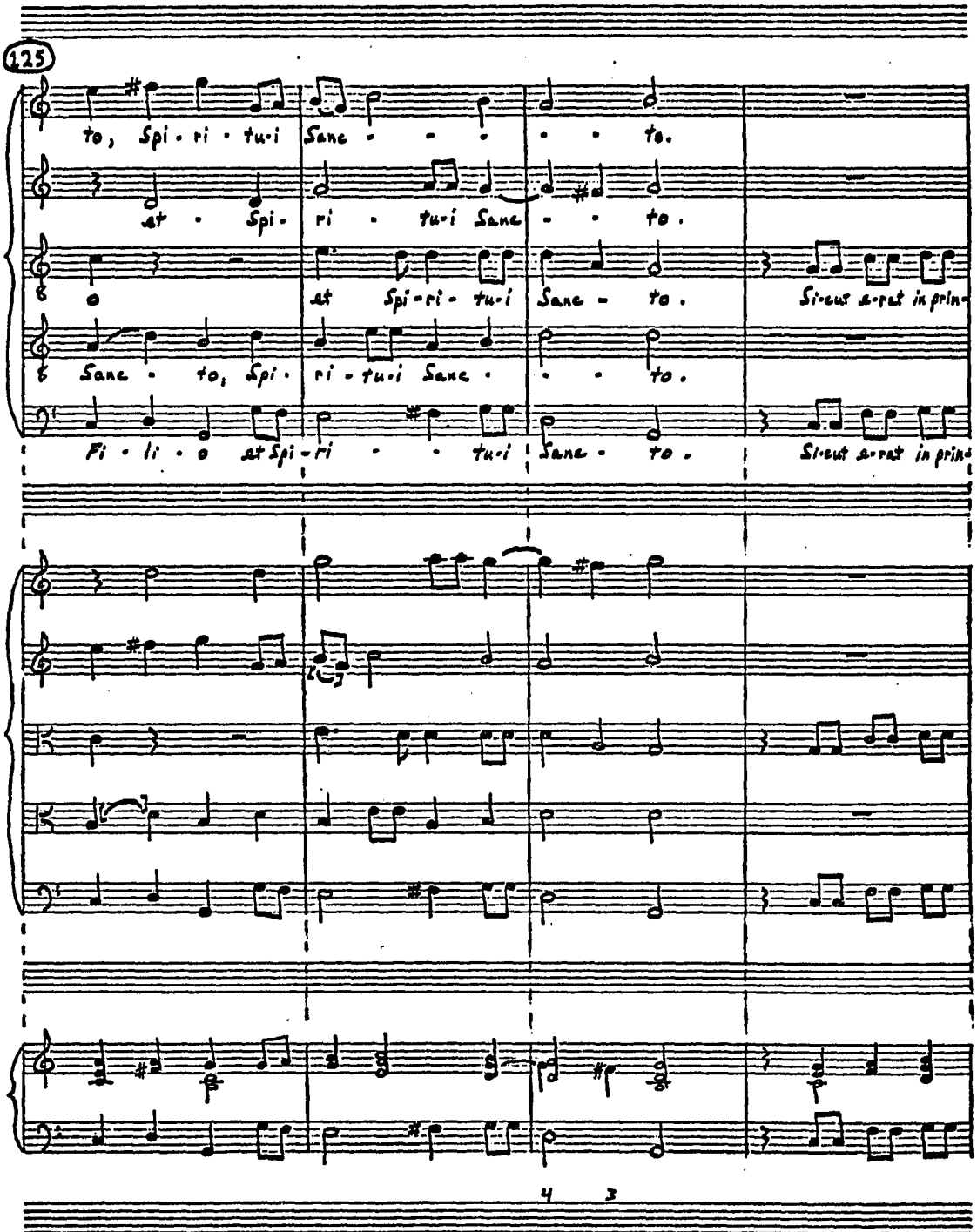

105
[mp]
bo. Vo-ta ma-a Do-mi-no red-dam in con-spec-ta om-nis po-pu-li a-jus
[mp]
bo. Vo-ta ma-a Do-mi-no red-dam in con-spec-ta om-nis po-pu-li a-jus:
[mp]
bo. Vo-ta ma-a Do-mi-no red-dam in con-spec-ta om-nis po-pu-li a-jus
[mp]
bo. Vo-ta ma-a Do-mi-no red-dam in con-spec-ta om-nis po-pu-li a-jus
[mp]
bo. Vo-ta ma-a Do-mi-no red-dam in con-spec-ta om-nis po-pu-li a-jus:
[mp]
[mp]
[mp]
[mp]
[mp]

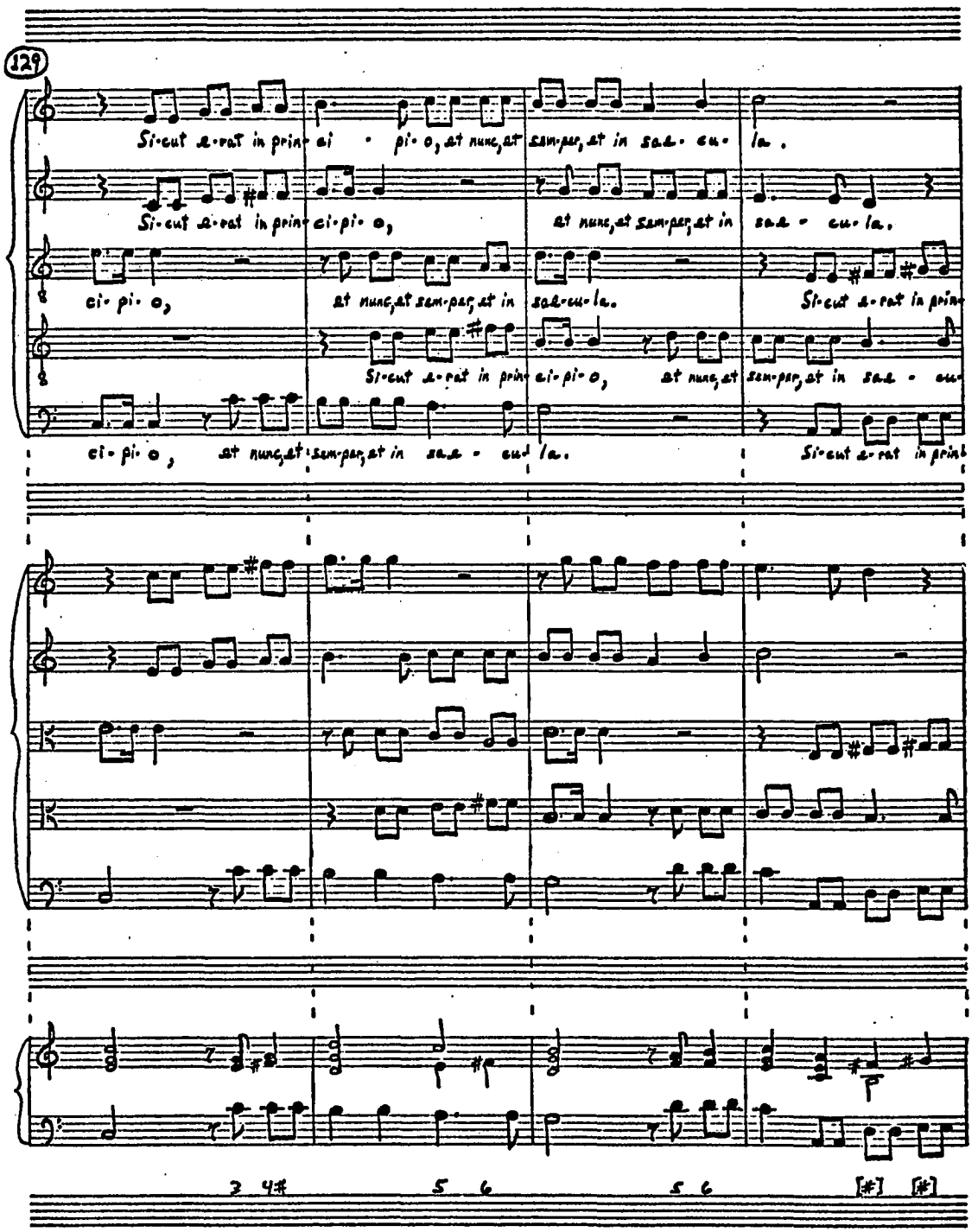

109
[mf]
in a-tri-is do-mus Do-mi-ni, in me-di-o tu-i Ja-
in a-tri-is do-mus Do-mi-ni in me-di-o tu-i Ja-ru-sa-lem.
in a-tri-is do-mus
in a-tri-is do-mus Do-mi-ni in me-di-o tu-i Ja-ru-sa-lem.
in a-tri-is do-mus Do-mi-ni in me-di-o
[h]
6
5/4 6/4

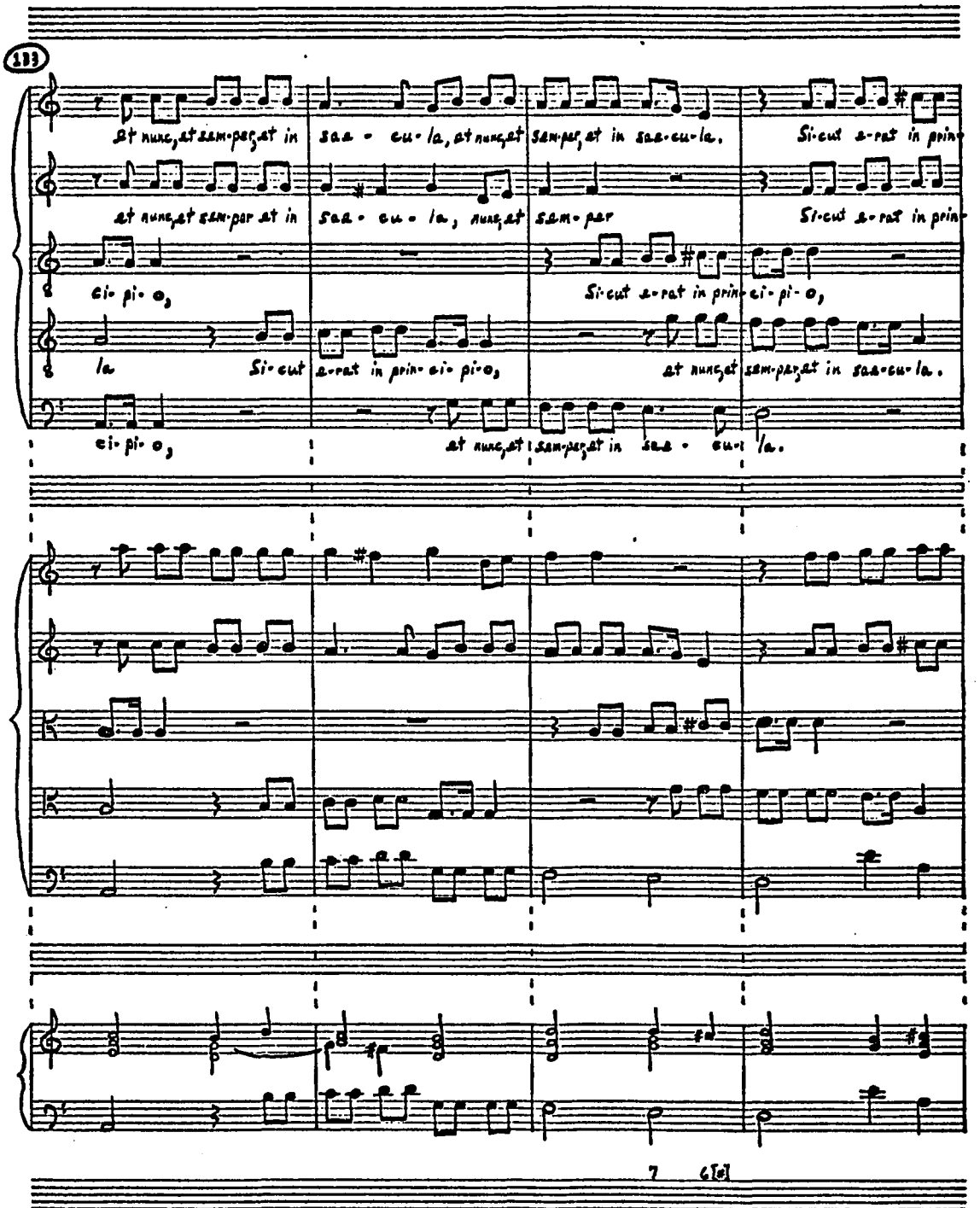

113
ru·sa·lem.
in ma·di·o tu· i in ma·di·o tu· i Ja· ru· sa·
in ma·di·o tu· i Ja·ru·sa·lem.
in ma·di·o tu· i Ja· ru· · sa·
Do·mi·ni in ma·di·o tu· i
in ma·di·o tu· i Ja· ru · sa ·
in a·tri· is do·mus Do·mi·ni in ma·di·o
tu· i in ma·di·o tu·i Ja· ru · sa·
tu · i
Ja · · · ·
ru · · · ·
sa · · · ·
[Rit.]

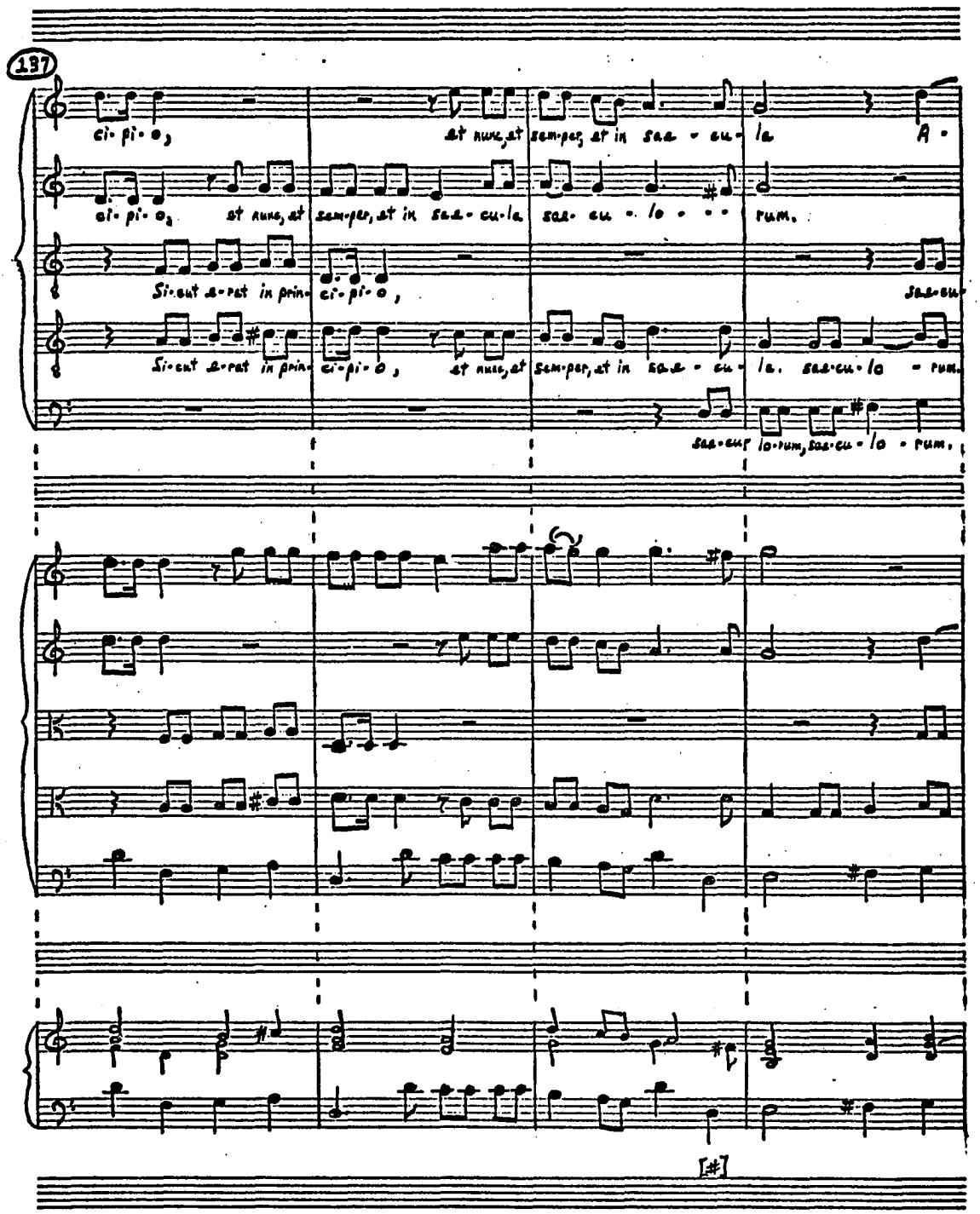

117
[a tempo]
Iam.
Iam.
Iam.
Iam.
Iam.
[f]
Glo - ri - a Pa - tri et
Fi - li - o
at Spi - ri - tu - i San -
at Spi - ri - tu - i
Glo - ri - a Pa - tri et Fi - li -
et Spi -
[a tempo]
[a tempo]
2
4 3

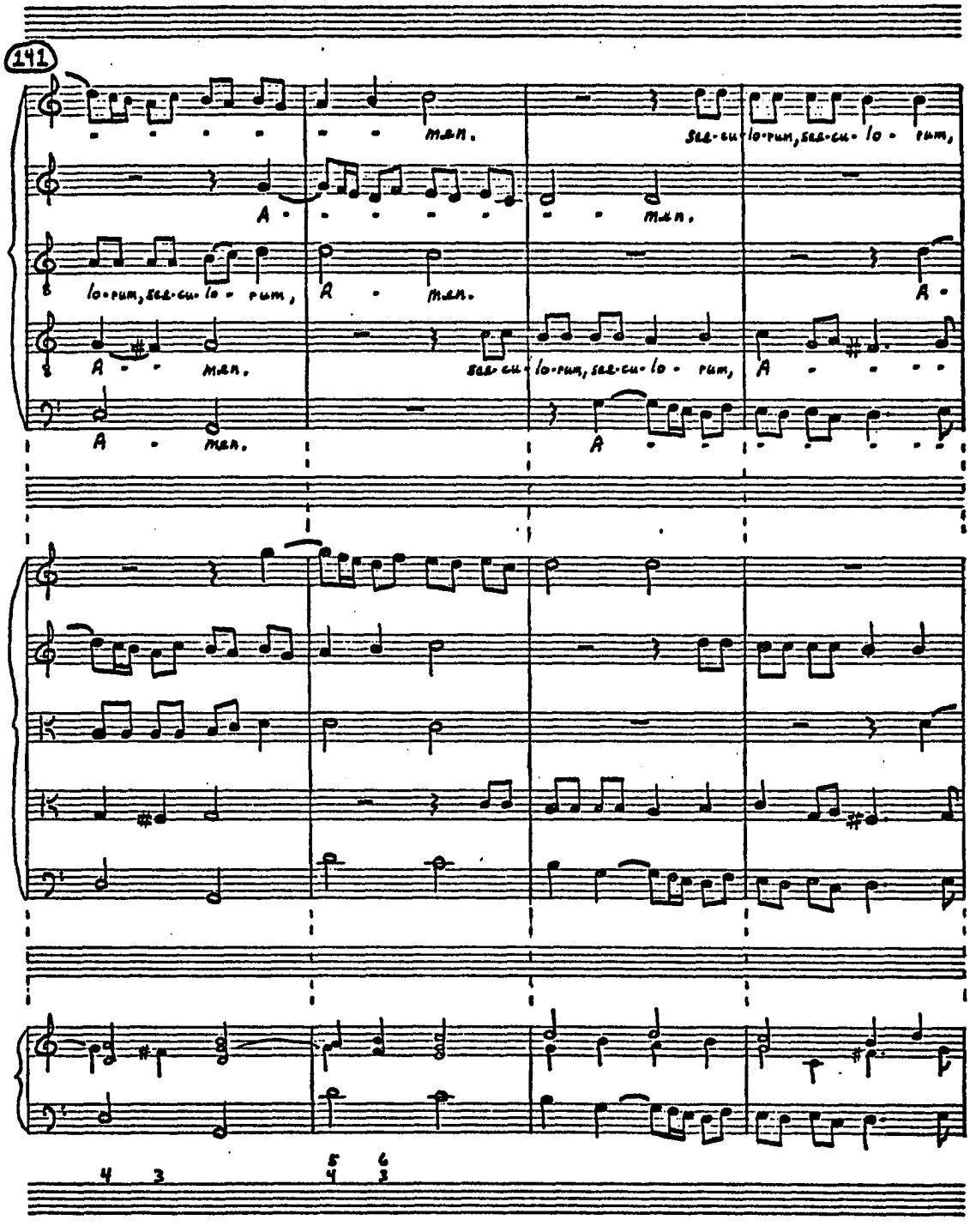

121
[f]
Glo· ri·a Pa·tri et Fi· li· o et Spi· ri· tu·i Sanc·
to et Spi· ri· tu·i Sanc· to
et Spi· ri· tu·i Sanc· to Glo· ri·a Pa· tri et Fi· li·
o Glo· ri·a Pa· tri et Fi· li· o et Spi· ri· tu·i
ri· tu·i Sanc· to Glo· ri·a Pa· tri et
[f]
4 3 4 3 4 3 4 3

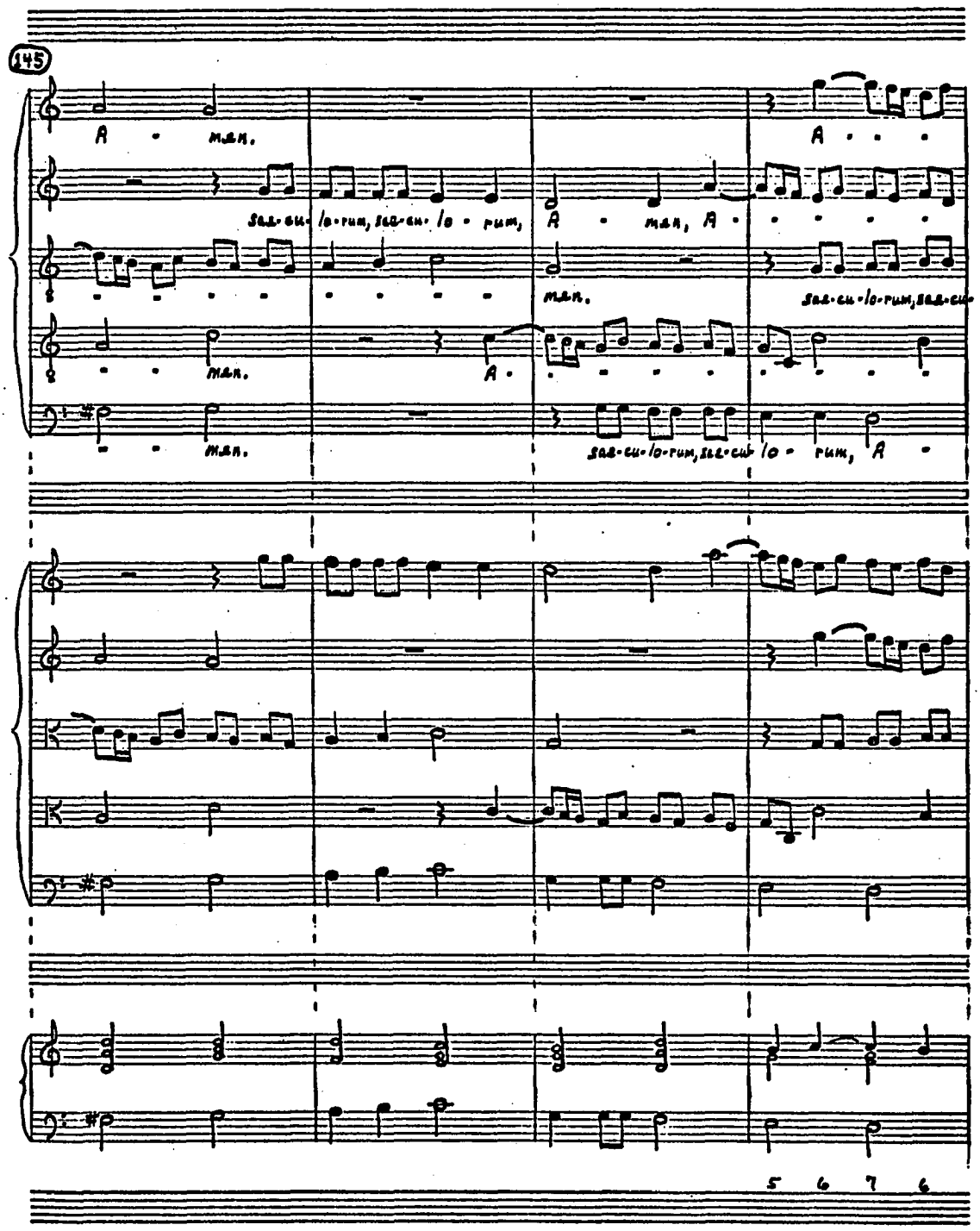

125
to, Spi - ri - tu - i Sanc - - - - - to.
at - Spi - ri - tu - i Sanc - - to.
o at Spi - ri - tu - i Sanc - to. Sicut erat in prin-
Sanc - to, Spi - ri - tu - i Sanc - - - to.
Fi - li - o at Spi - ri - - tu - i Sanc - to. Sicut erat in prin-
4 3

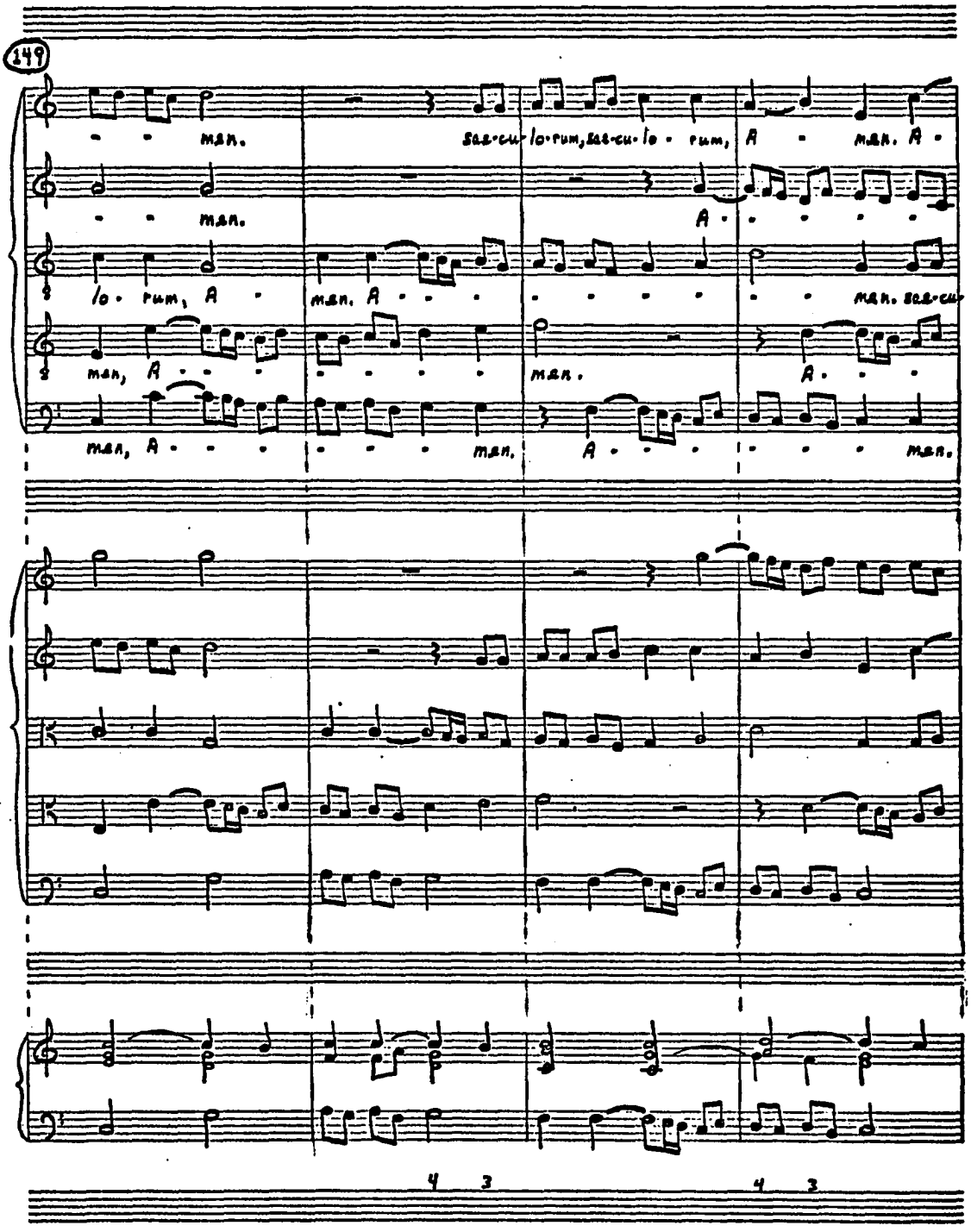

129
Si-cut e-rat in prin- ci - pi- o, at nunc, at sem-per, at in sae- cu- la.
Si-cut e-rat in prin- ci-pi- o, at nunc, at sem-per, at in sae - cu- la.
ci- pi- o, at nunc, at sem-per, at in sae-cu-la. Si-cut e-rat in prin-
Si-cut e-rat in prin- ci-pi- o, at nunc, at sem-per, at in sae - cu-
ci- pi- o, at nunc, at sem-per, at in sae - cu- la. Si-cut e-rat in prin-
3 4# 5 6 5 6 [#] [#]

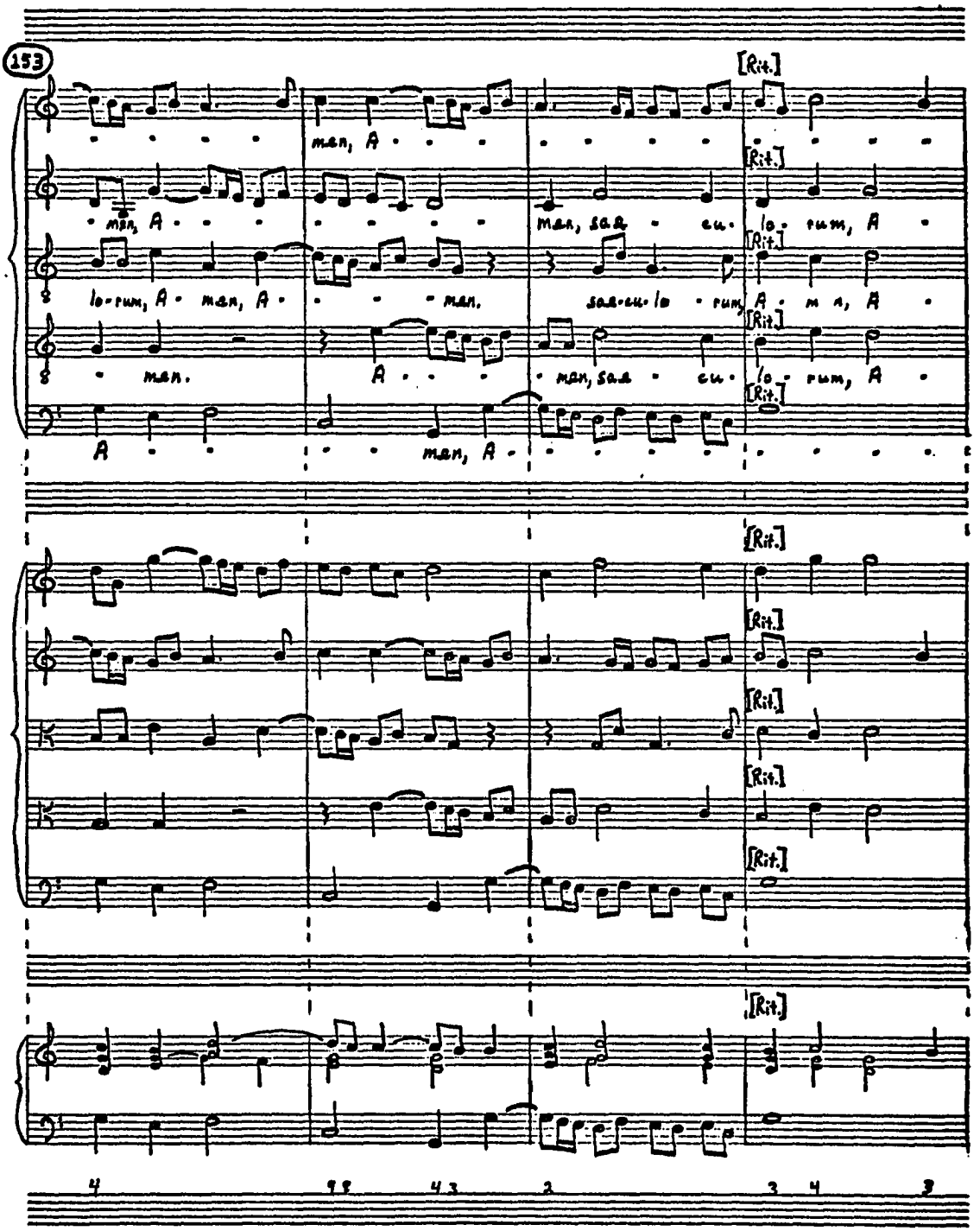

133
Et nunc, et sem-per, et in saa - cu - la, et nunc, et sem-per, et in saa-cu-la. Si-cut e-rat in prin-
et nunc, et sem-per et in saa - cu - la, nunc, et sem-per Si-cut e-rat in prin-
ci- pi- o,
Si-cut e-rat in prin- ci- pi- o,
la Si-cut e-rat in prin- ci- pi- o, et nunc, et sem-per, et in saa-cu-la.
ci- pi- o, et nunc, et sem-per et in saa - cu- la.

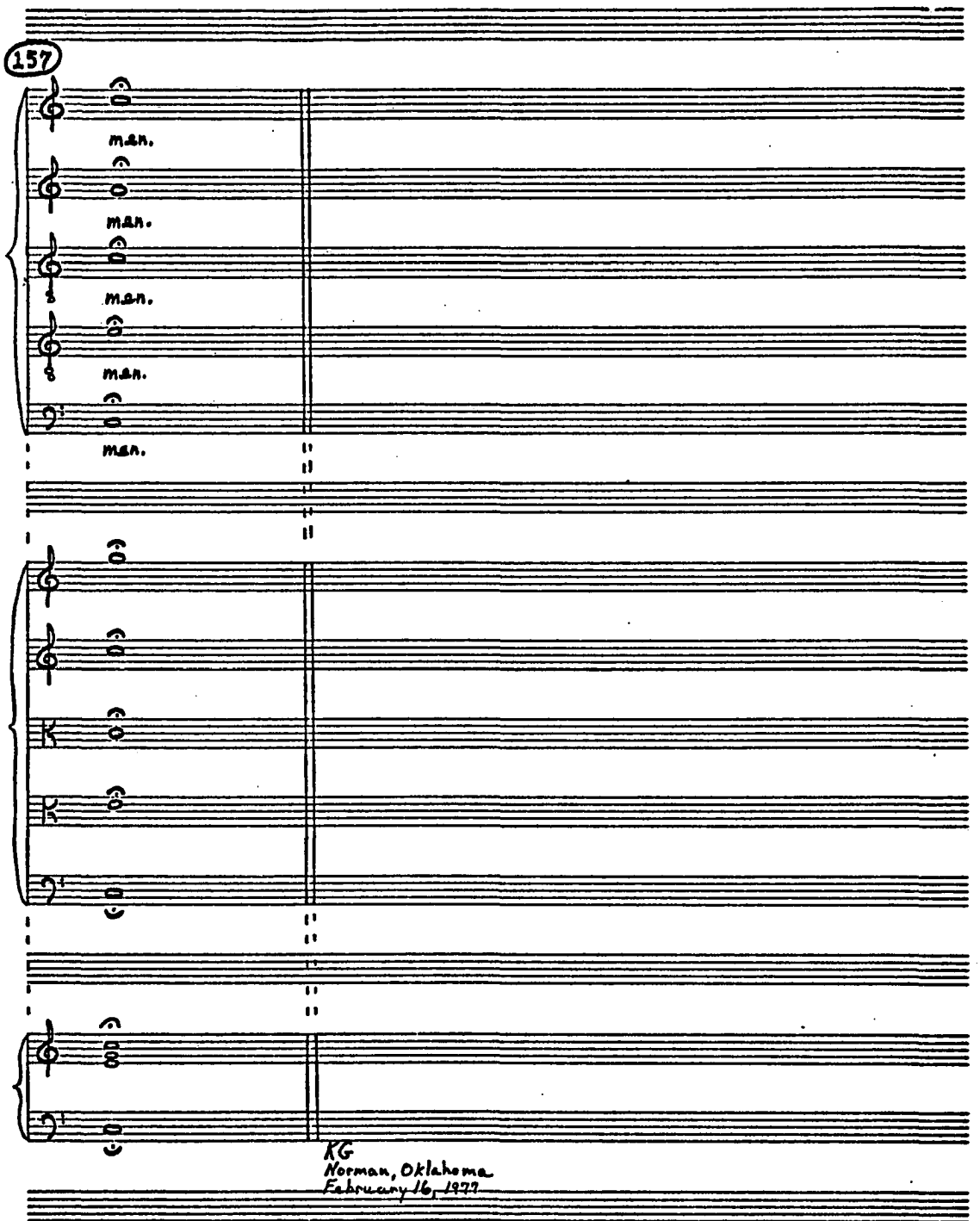

137
ci-pi-o, et nunc, et sem-per, et in sae-cu-la A-
ci-pi-o, et nunc, et sem-per, et in sae-cu-la sae-cu-lo-rum.
Si-cut e-rat in prin- ci-pi-o,
Si-cut e-rat in prin- ci-pi-o, et nunc, et sem-per, et in sae-cu-la. sae-cu-lo-rum.
sae-cu- lo-rum, sae-cu-lo-rum.


141
men.
sae-cu-lo-rum, sae-cu-lo-rum,
A - men.
lo-rum, sae-cu-lo-rum,
A - men.
A - men.
sae-cu-lo-rum, sae-cu-lo-rum,
A - men.
A - men.
4 3
5 6
4 3


145
A - MEN.
A . . .
Sae-cu-lo-rum, Sae-cu-lo - rum,
A - men, A
men.
Sae-cu-lo-rum, Sae-cu-
men.
A .
men.
Sae-cu-lo-rum, Sae-cu-lo - rum, A -
5 6 7 6

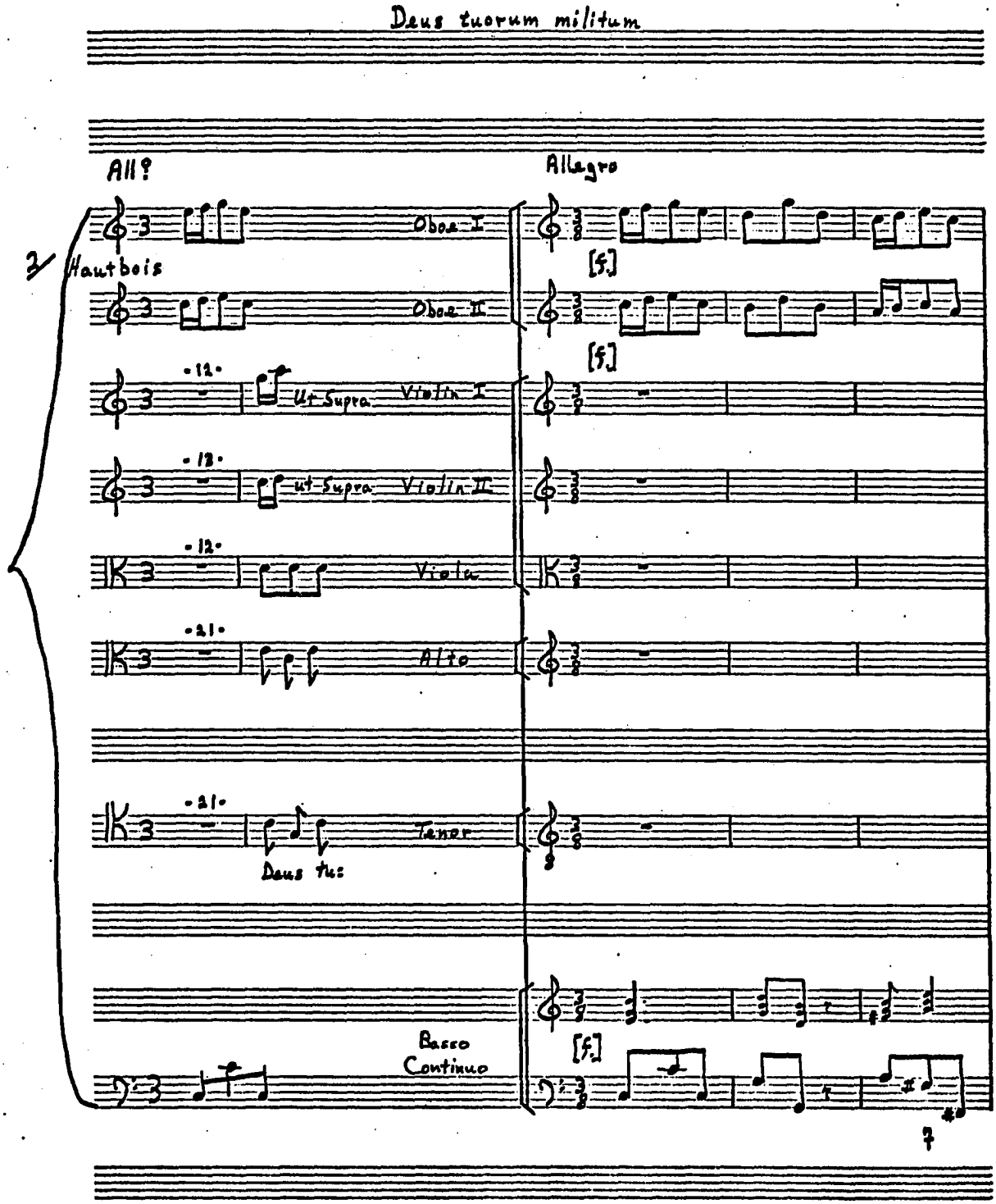

149
men.
sae-cu-lo-rum, sae-cu-lo-rum,
A - men. A -
men.
A -
lo - rum, A -
men. A - - - -
men. sae-cu-
men, A - - -
men.
A - - -
men, A - - -
men.
A - - -
men.
4 3
4 3

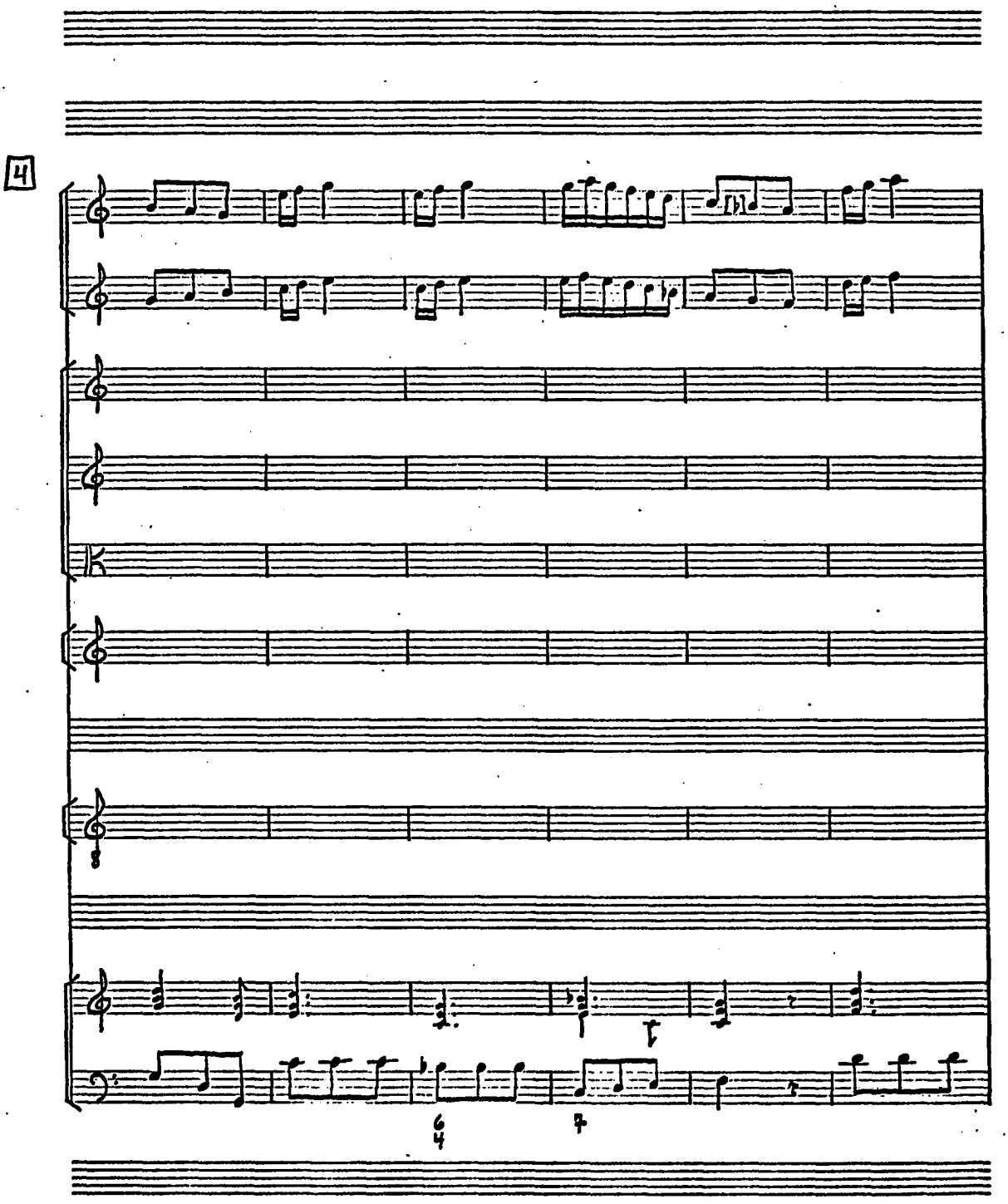

153
[Rit.]
men, A
lo-rum, A men, A men.
men.
A
men, A
men, sae cu lo rum, A
sae-cu-lo rum, A men, A
men, sae cu lo rum, A
4
3
2
3 4
3

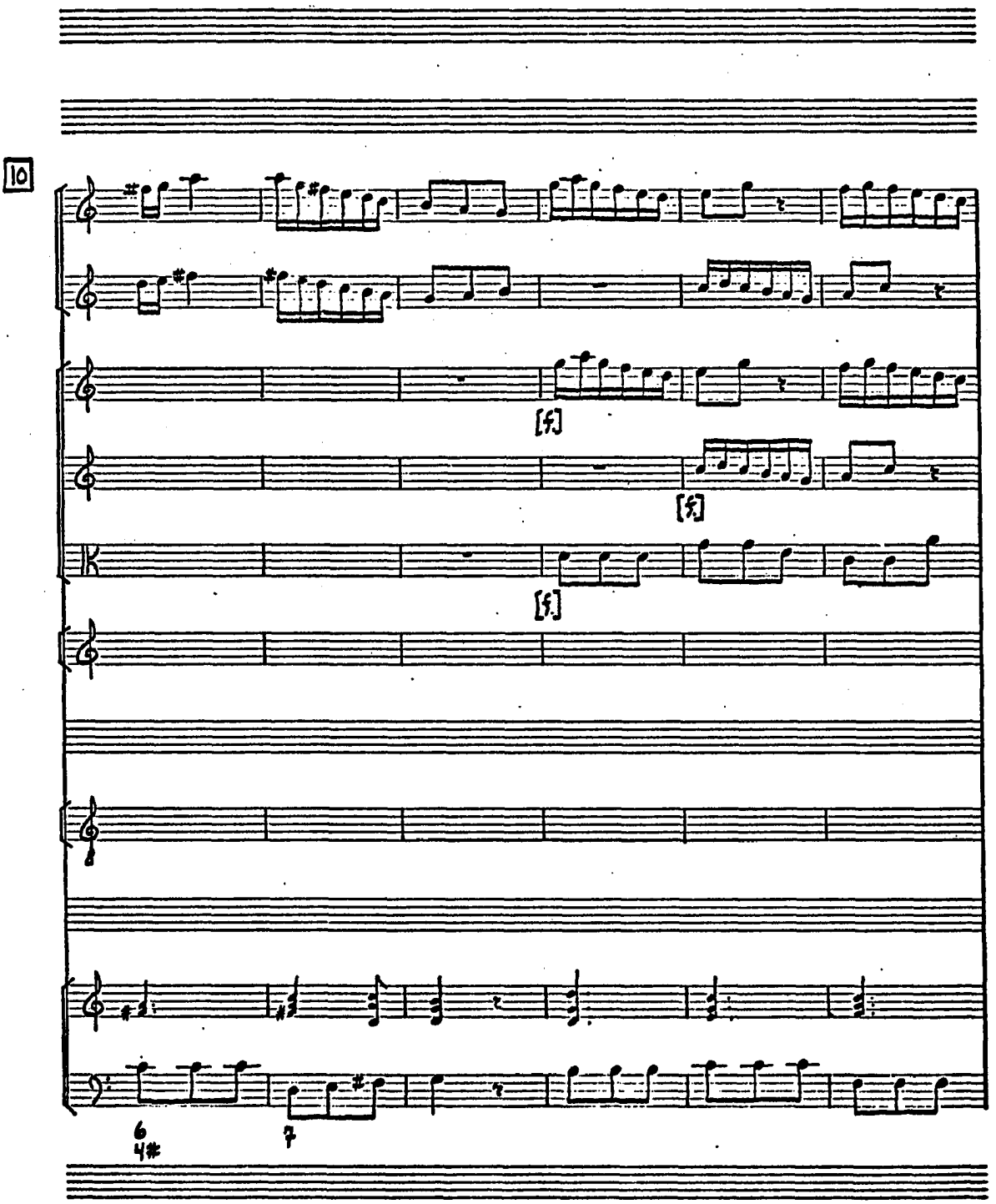

157
m.s.n.
m.s.n.
m.s.n.
m.s.n.
m.s.n.
KG
Norman, Oklahoma
February 16, 1977

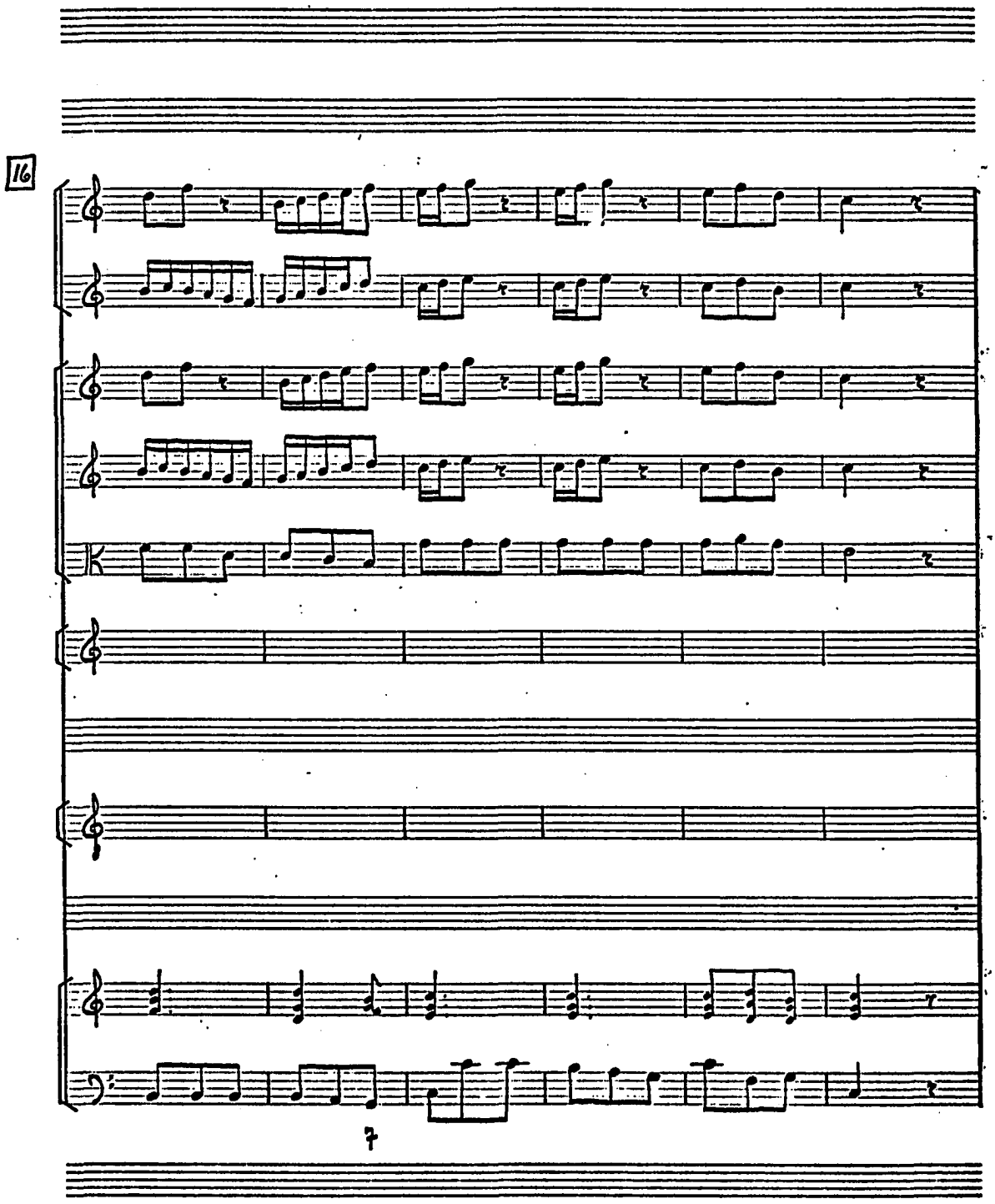
APPENDIX F

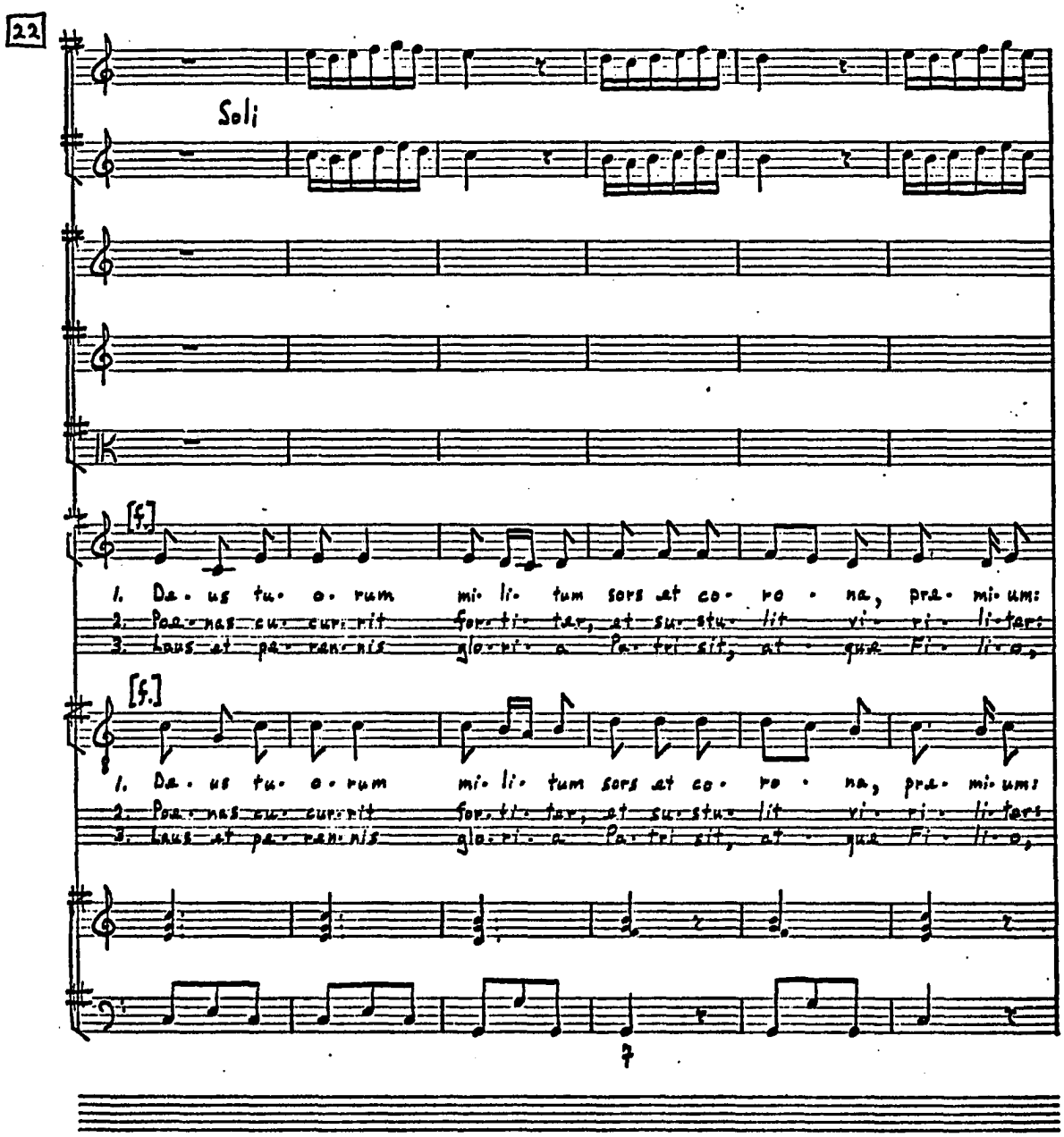
DEUS TUORUM MILITUM RV 612

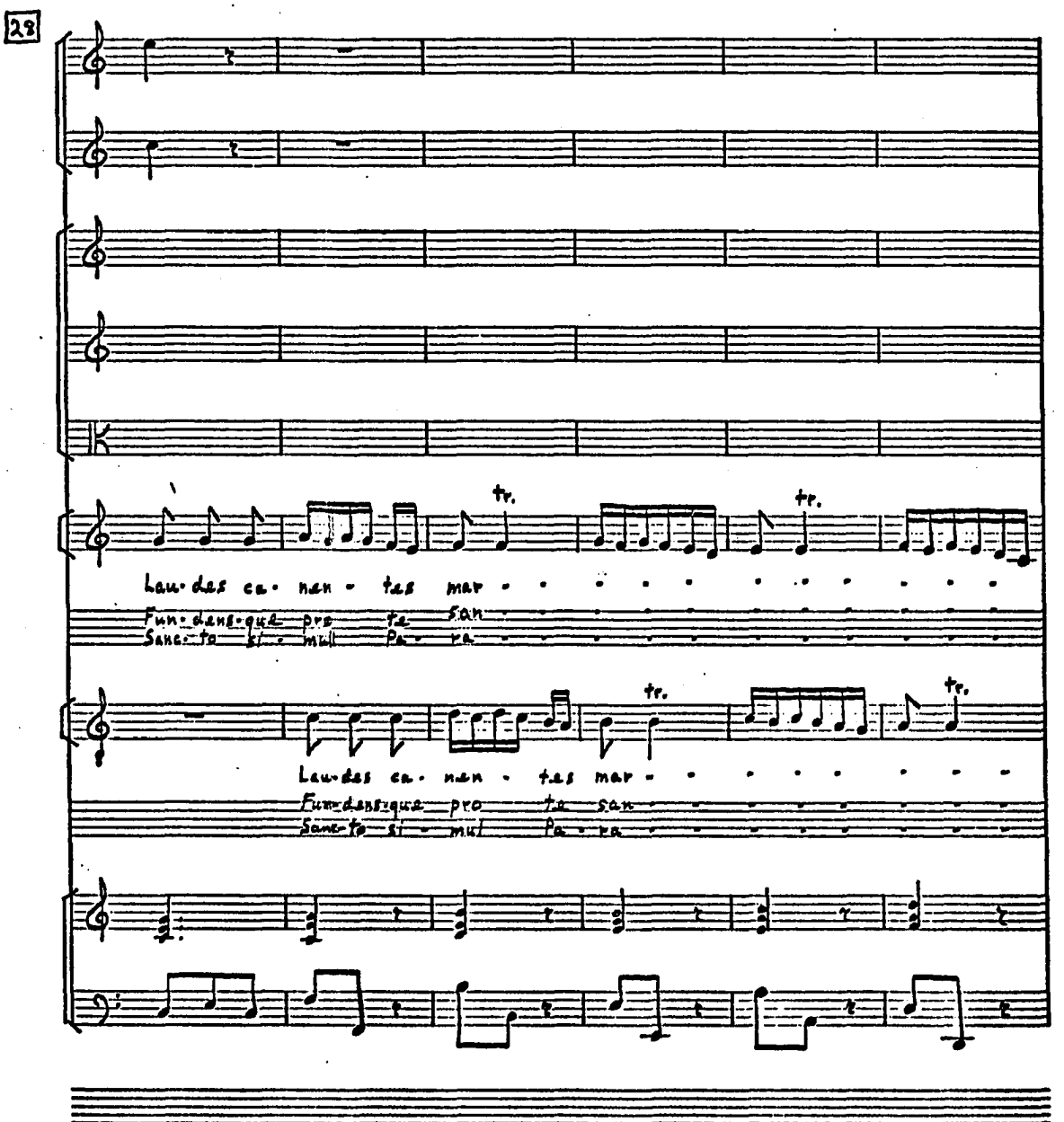

Deus tuorum militum
All?
Allegro
2
Hautbois
Oboe I
Oboe II
Ut Supra
Violin I
ut Supra
Violin II
Viola
Alto
Tenor
Deus tu:
Basso
Continuo
[f.]
[f.]
[f.]
7


4

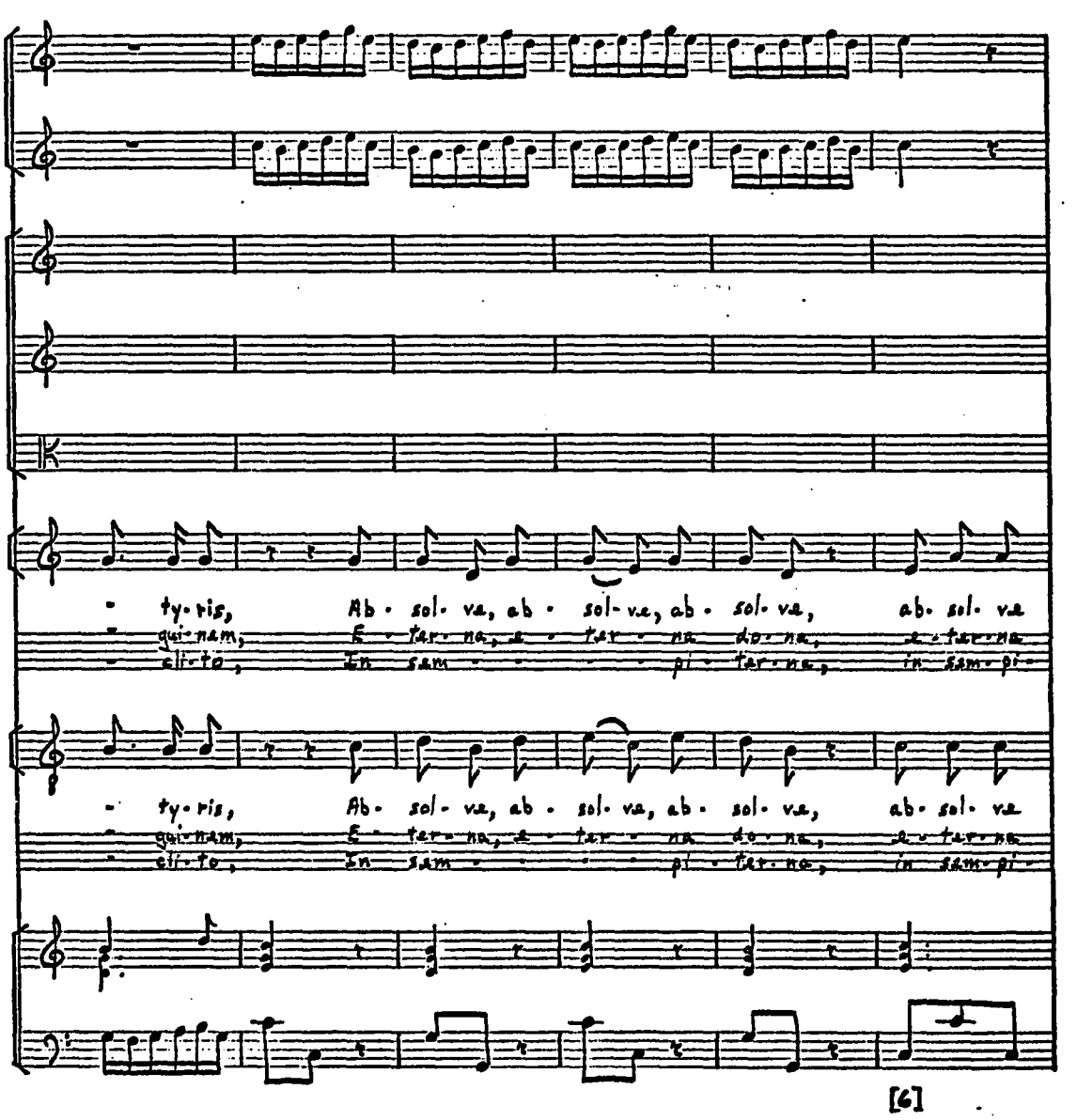

10
[f]
[f]
[f]
6
4#
7


16
7

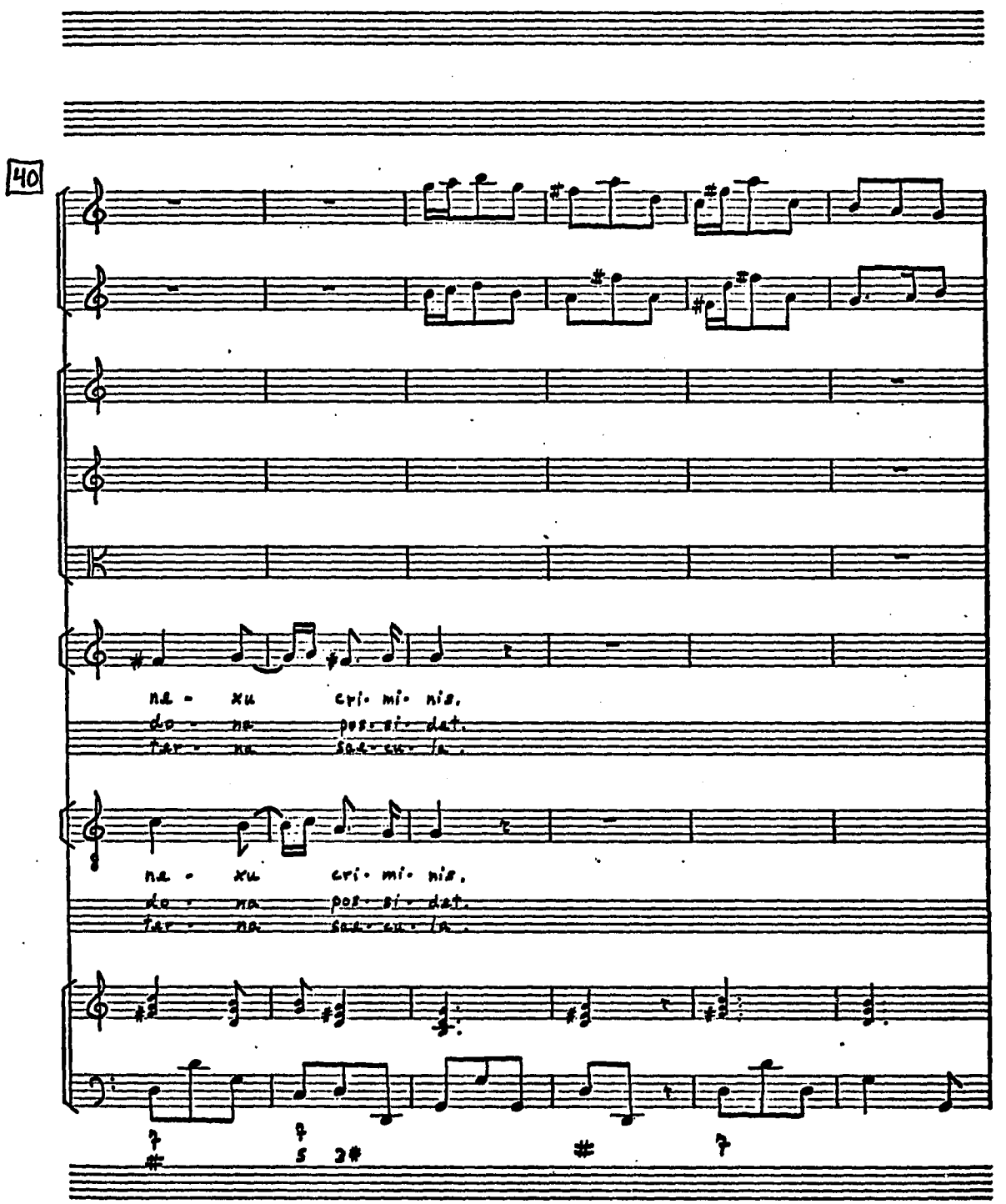

22
Soli
[f.]
1. Da · us tu · o · rum mi · li · tum sors at co · ro · na, pra · mi · um:
2. Pos · nas cu · cur · rit for · ti · tor, at su · stu · lit vi · ri · li · tas:
3. Laus at pa · ra · nis glo · ri · a Pa · tri sit, at · que Fi · li · o,
[f.]
1. Da · us tu · o · rum mi · li · tum sors at co · ro · na, pra · mi · um:
2. Pos · nas cu · cur · rit for · ti · tor, at su · stu · lit vi · ri · li · tas:
3. Laus at pa · ra · nis glo · ri · a Pa · tri sit, at · que Fi · li · o,

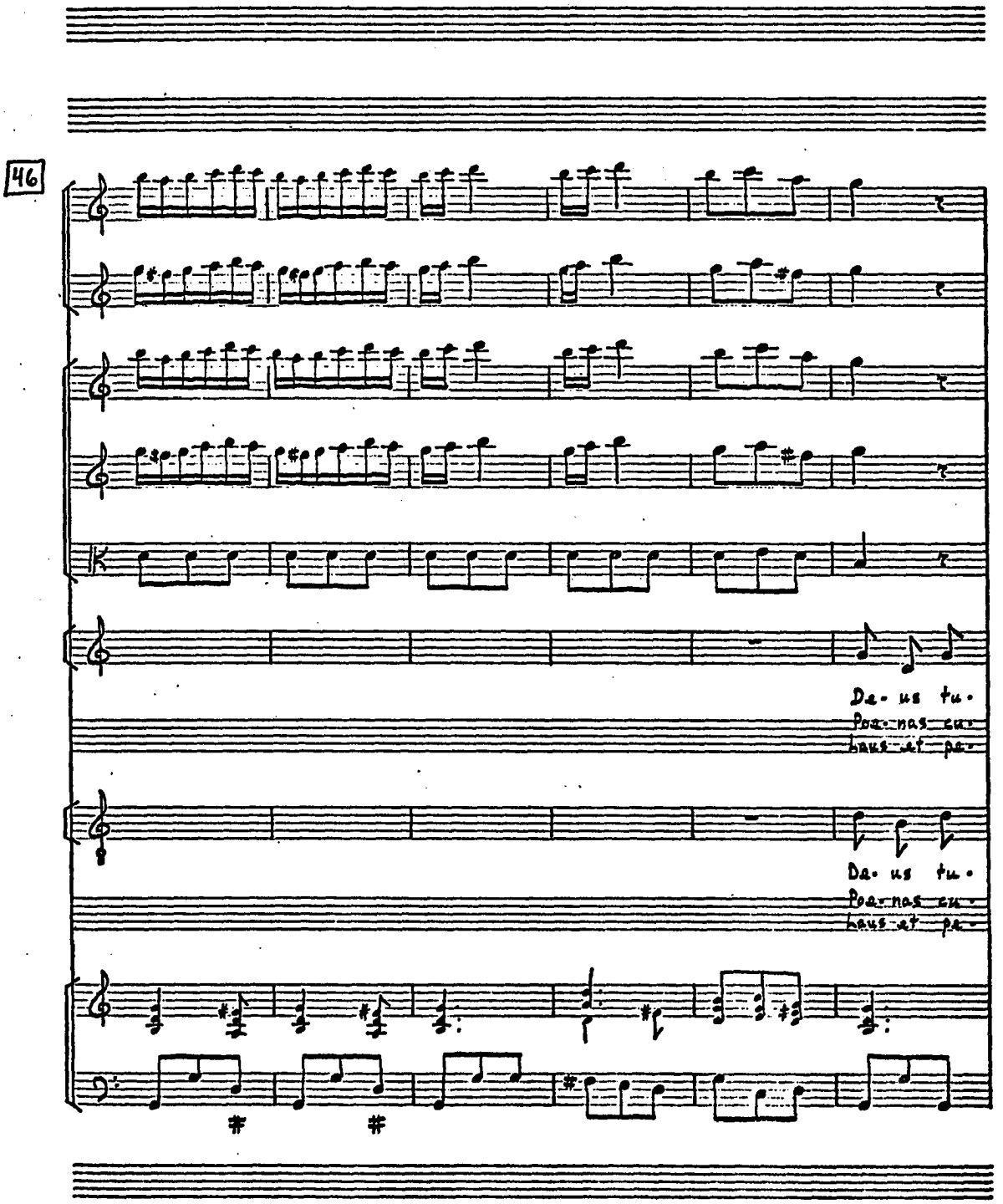

28
tr.
tr.
Lau-des ca-nan-tes mar-
Fun-dane-que pro te san-
Sane-ta si-mul Pa-ra
tr.
tr.
Lau-des ca-nan-tes mar-
Fun-dane-que pro te san-
Sane-ta si-mul Pa-ra

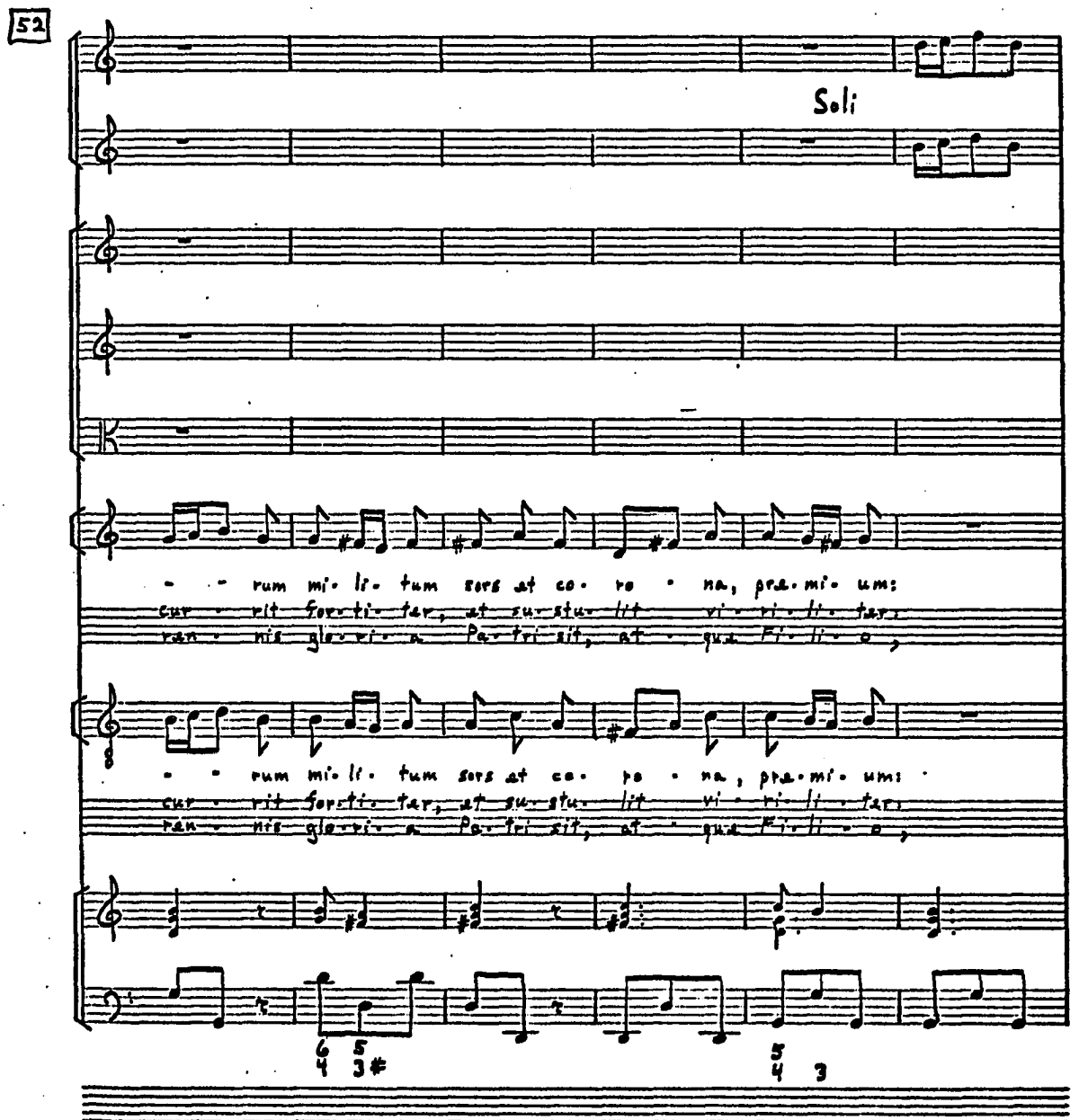
34

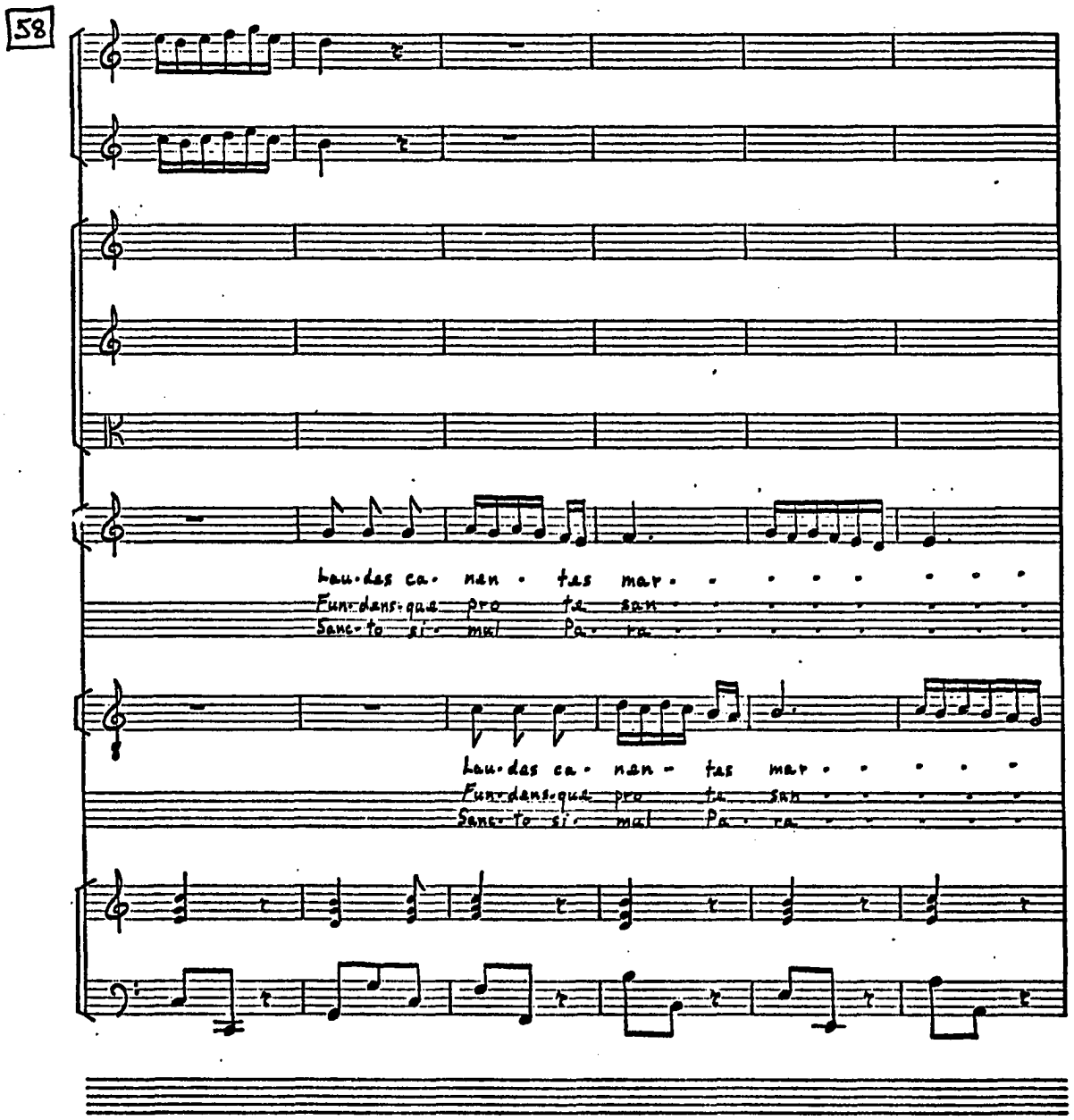

ty·ris, Ab·sol·va, ab·sol·va, ab·sol·va, ab·sol·va
qui·nam, E·ter·na, e·ter·na do·na, e·ter·na
ei·to, In sam·pi·ter·na, in sam·pi·
ty·ris, Ab·sol·va, ab·sol·va, ab·sol·va, ab·sol·va
qui·nam, E·ter·na, e·ter·na do·na, e·ter·na
ei·to, In sam·pi·ter·na, in sam·pi·

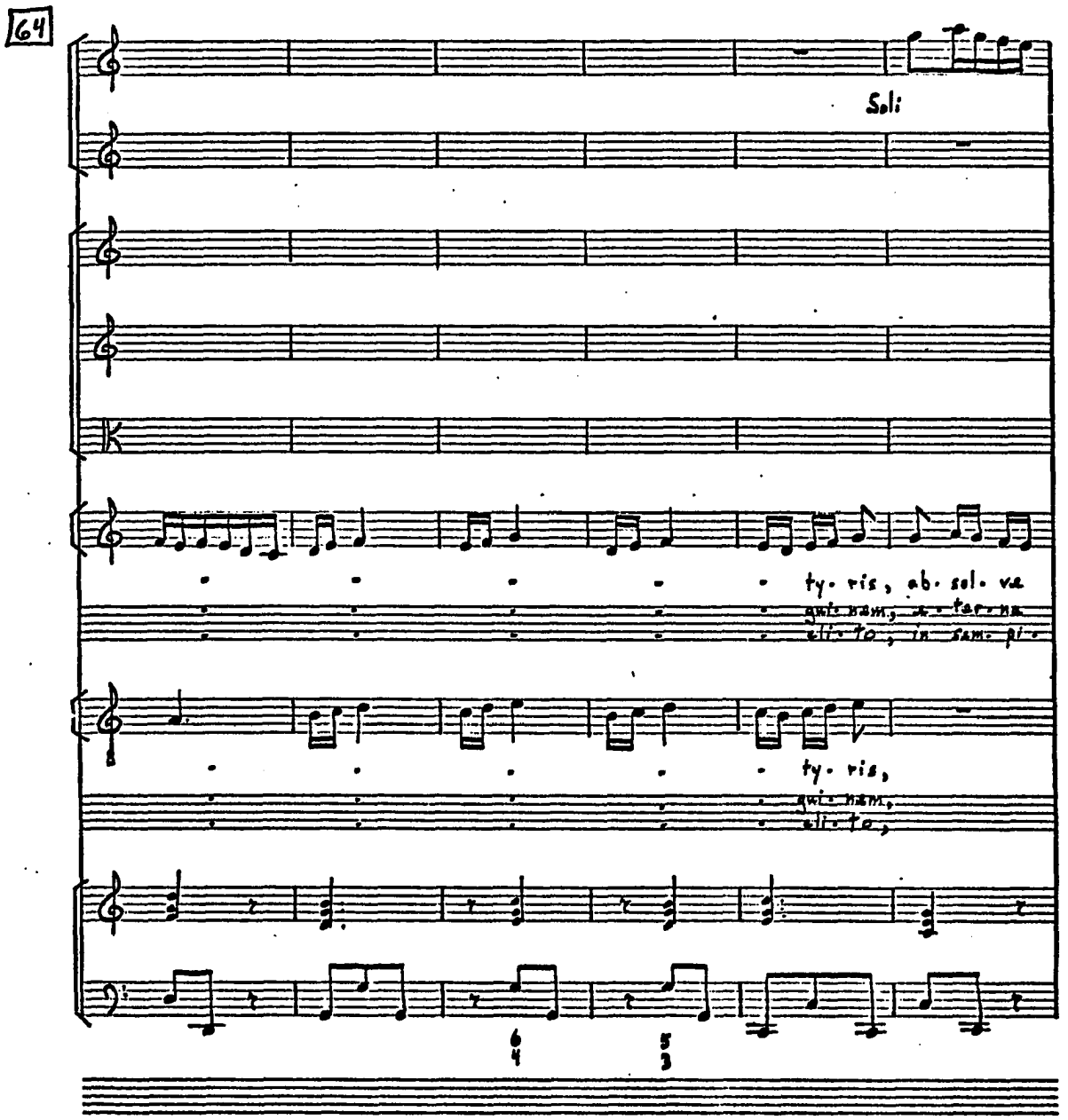
[6]

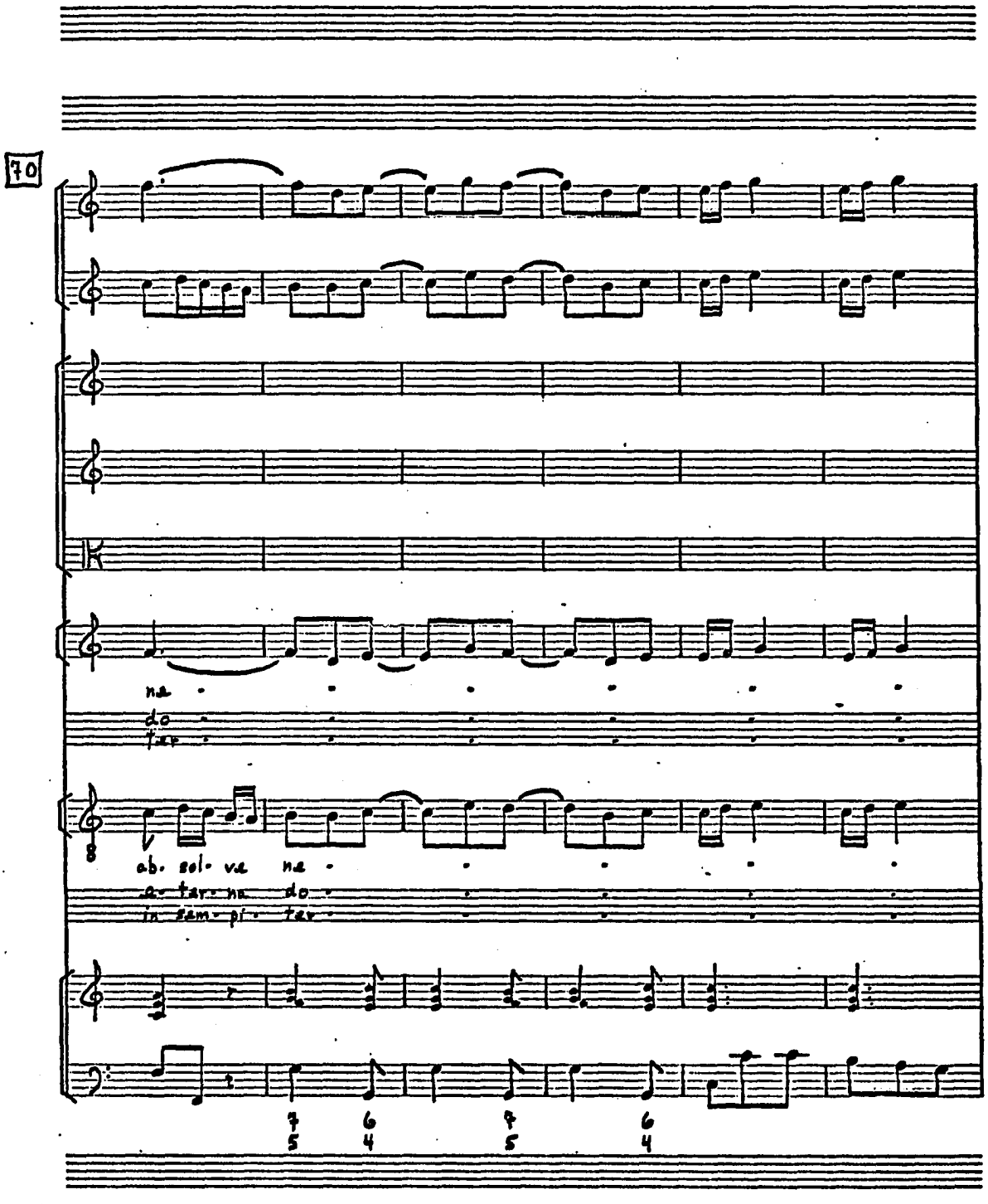

40
na - xu cri· mi· nis,
do - na pos· si· det,
ter - na sae· cu· la.
na - xu cri· mi· nis,
do - na pos· si· det,
ter - na sae· cu· la.

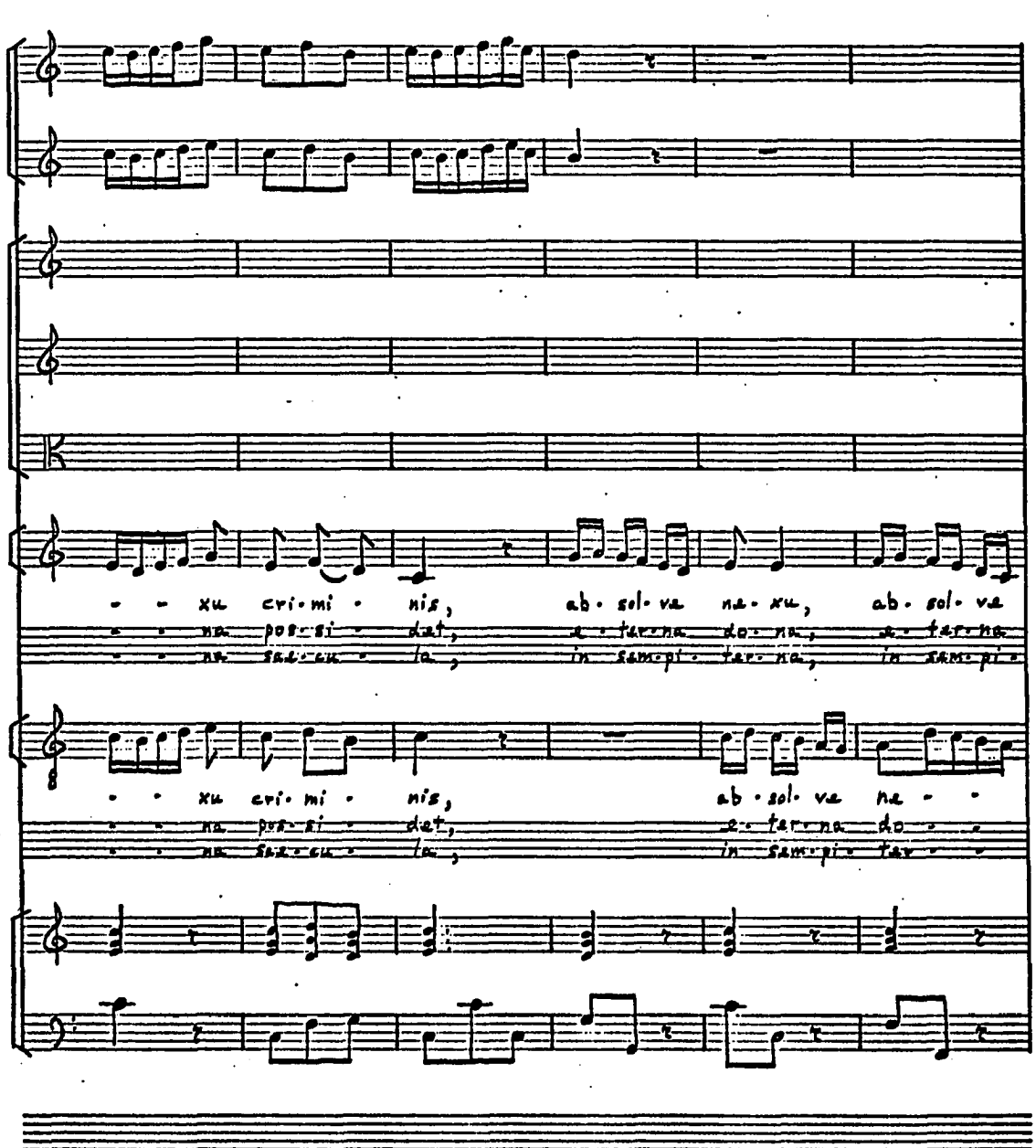

46
Da- us tu-
Pa- nas cu-
laus et pa-
Da- us tu-
Pa- nas cu-
laus et pa-

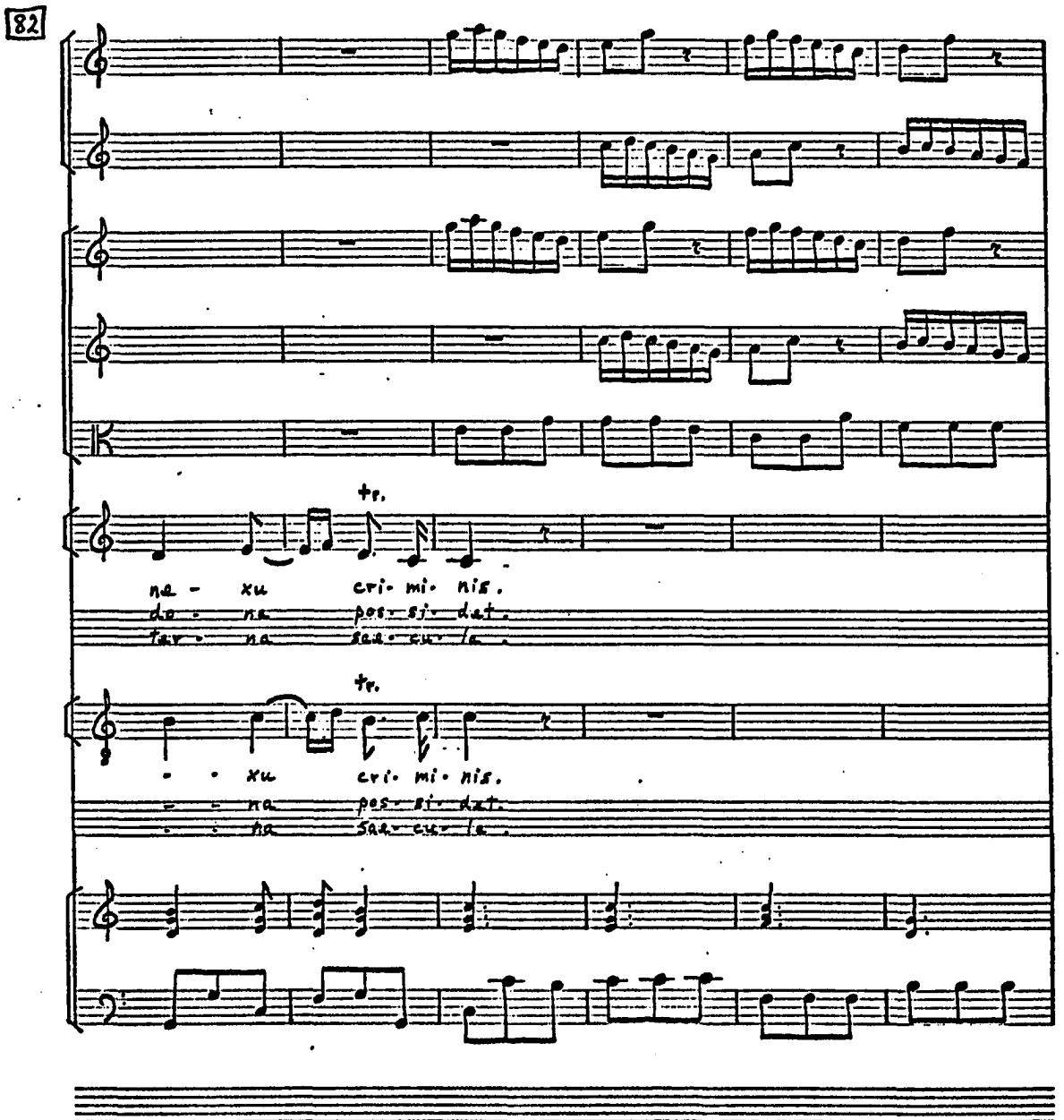

52
Soli
- - rum mi- li- tum sors at co- ro - na, pra- mi- um:
cur - rit fortu- tar, at su- stu- lit vi - ri- li- tar,
ran - nis glo- ri- a Pa- tri sit, at - qua Fi- li- o,
- - rum mi- li- tum sors at co- ro - na, pra- mi- um:
cur - rit fortu- tar, at su- stu- lit vi - ri- li- tar,
ran - nis glo- ri- a Pa- tri sit, at - qua Fi- li- o,
6 5 3#
4
5 3
4

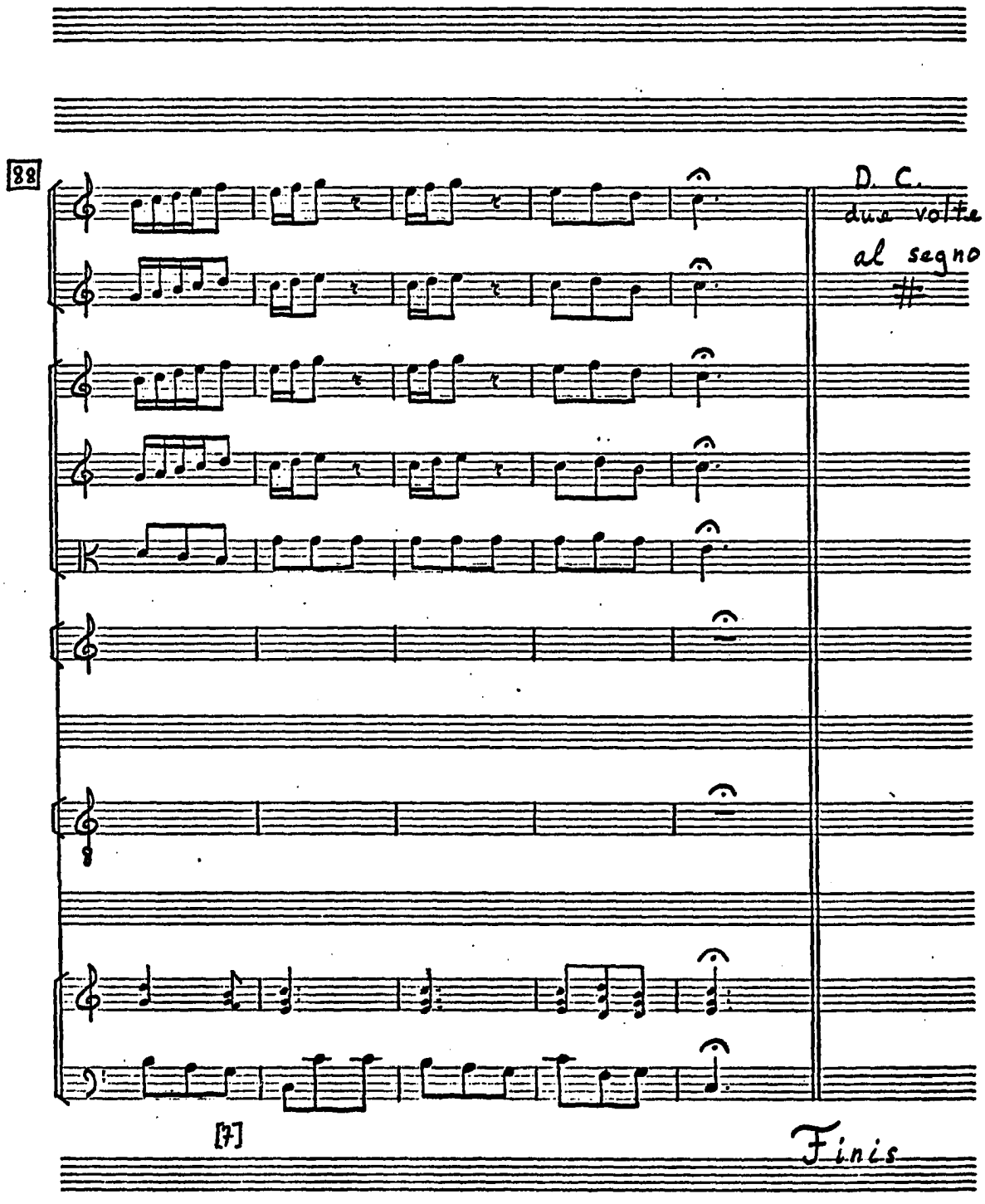

58
Lau·das ca· nan · tas mar· · · · · · · · ·
Fun·dans·que pro te san · · · · · · · · ·
Sanc·to si· mul Pa· ra · · · · · · · · ·
Lau·das ca· nan - tas mar· · · · · ·
Fun·dans·que pro te san · · · · · ·
Sanc·to si· mul Pa· ra · · · · · ·


64
Soli
ty· ris, ab· sol· ve
gui· nam, a· ter· na
eli· te, in sam· pi·
ty· ris,
gui· nam,
eli· te,


70
na
do
ter
ab. sol. va na
a. ter. na do
in sem. pi. ter

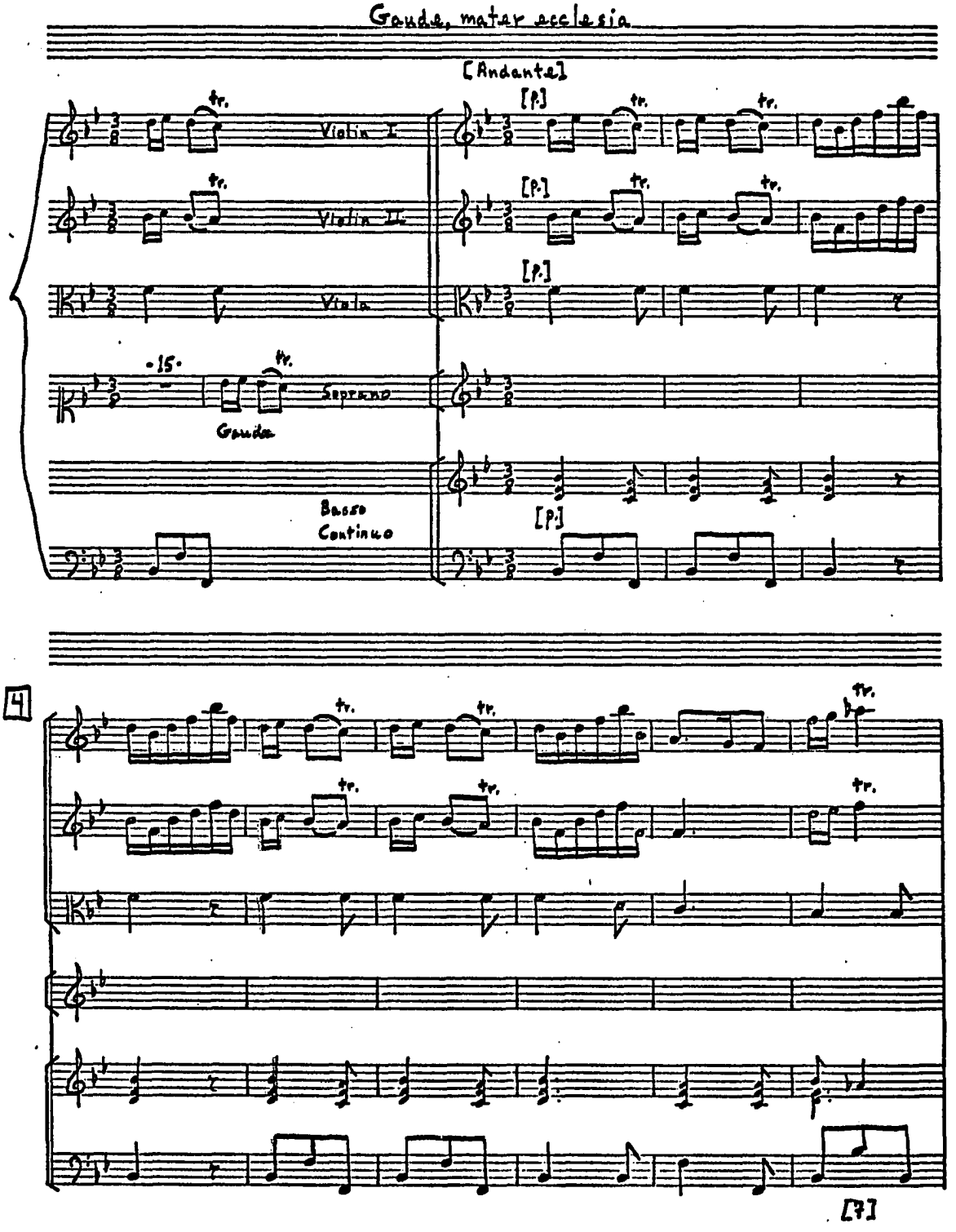

76
- - xu cri·mi · nis, ab · sol· va na· xu, ab · sol· va
- - na pos· si · det, e · ter·na do· na, e · ter·na
- - na sae·cu · la, in sam·pi · ter· na, in sam·pi ·
- - xu cri· mi · nis, ab · sol· va na - -
- - na pos· si · det, e · ter·na do · -
- - na sae·cu · la, in sam·pi · ter · -

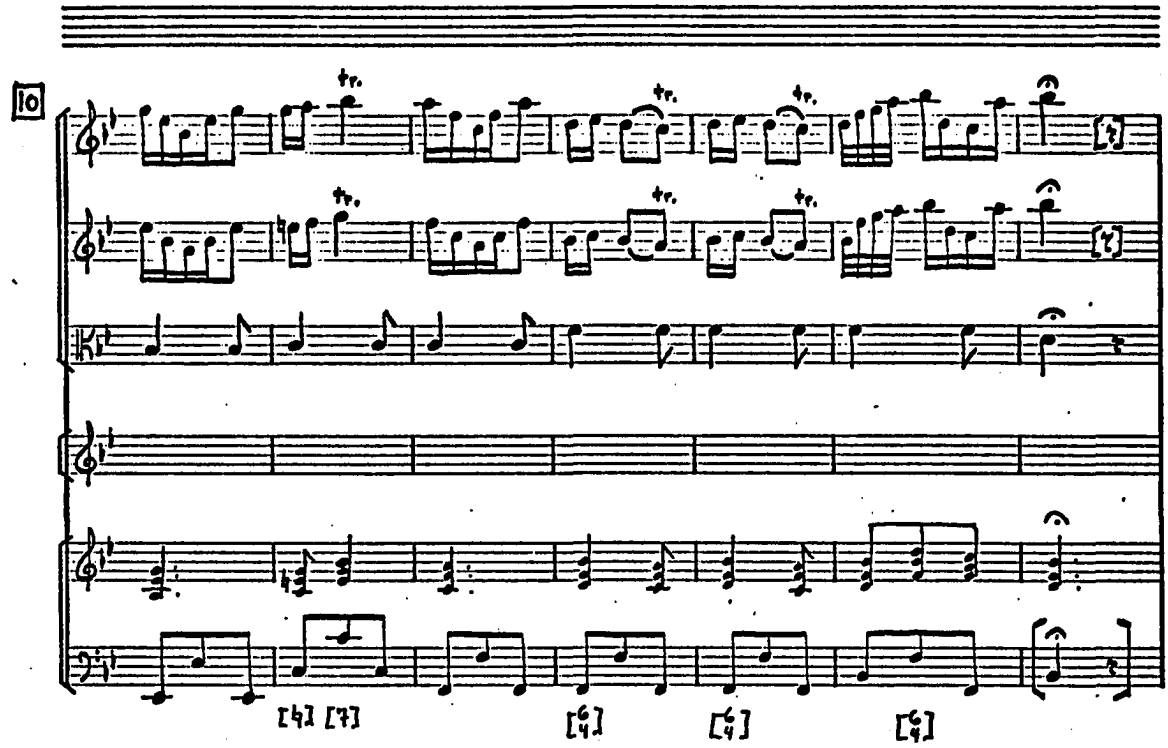

82
tr.
na - xu cri- mi- nis.
da - na pos- si- dat.
tar - na sae- cu- la.
tr.
- - xu cri- mi- nis.
- - na pos- si- dat.
- - na sae- cu- la.

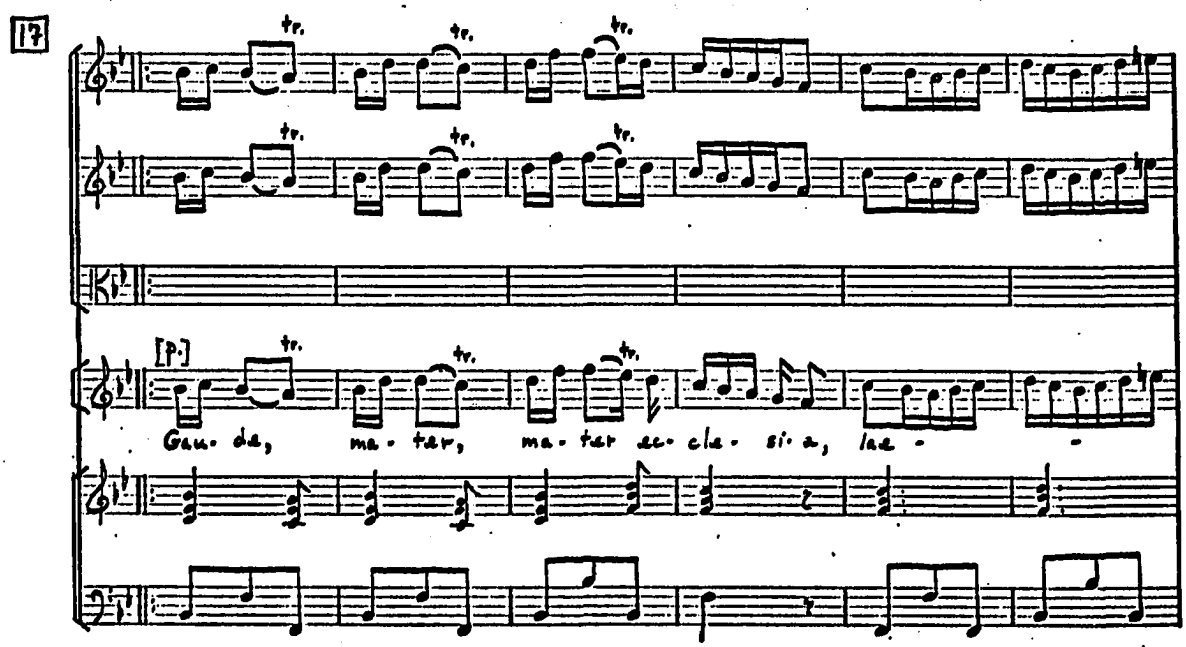

88
D. C.
duo volte
al segno
[7]
Finis

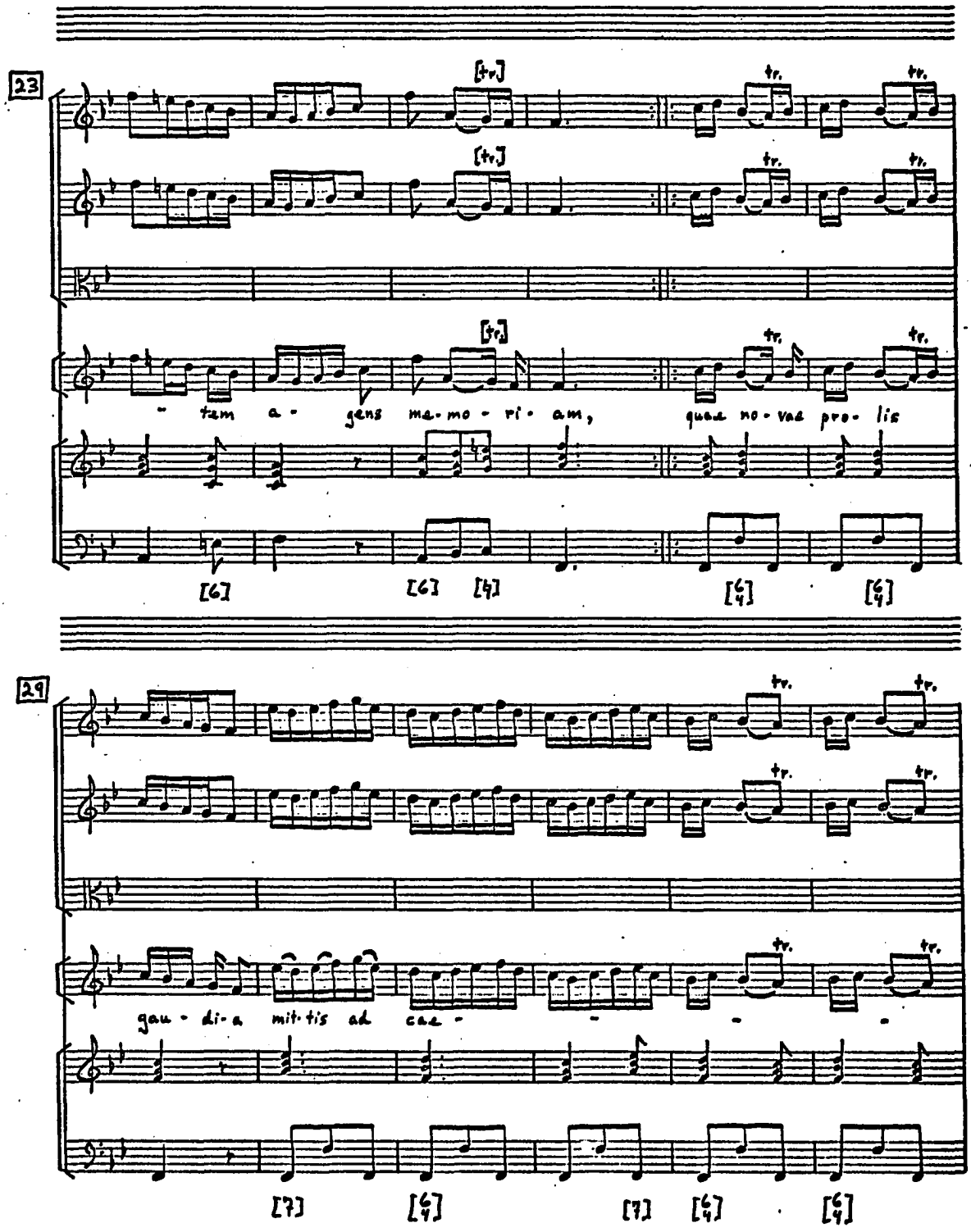
APPENDIX G

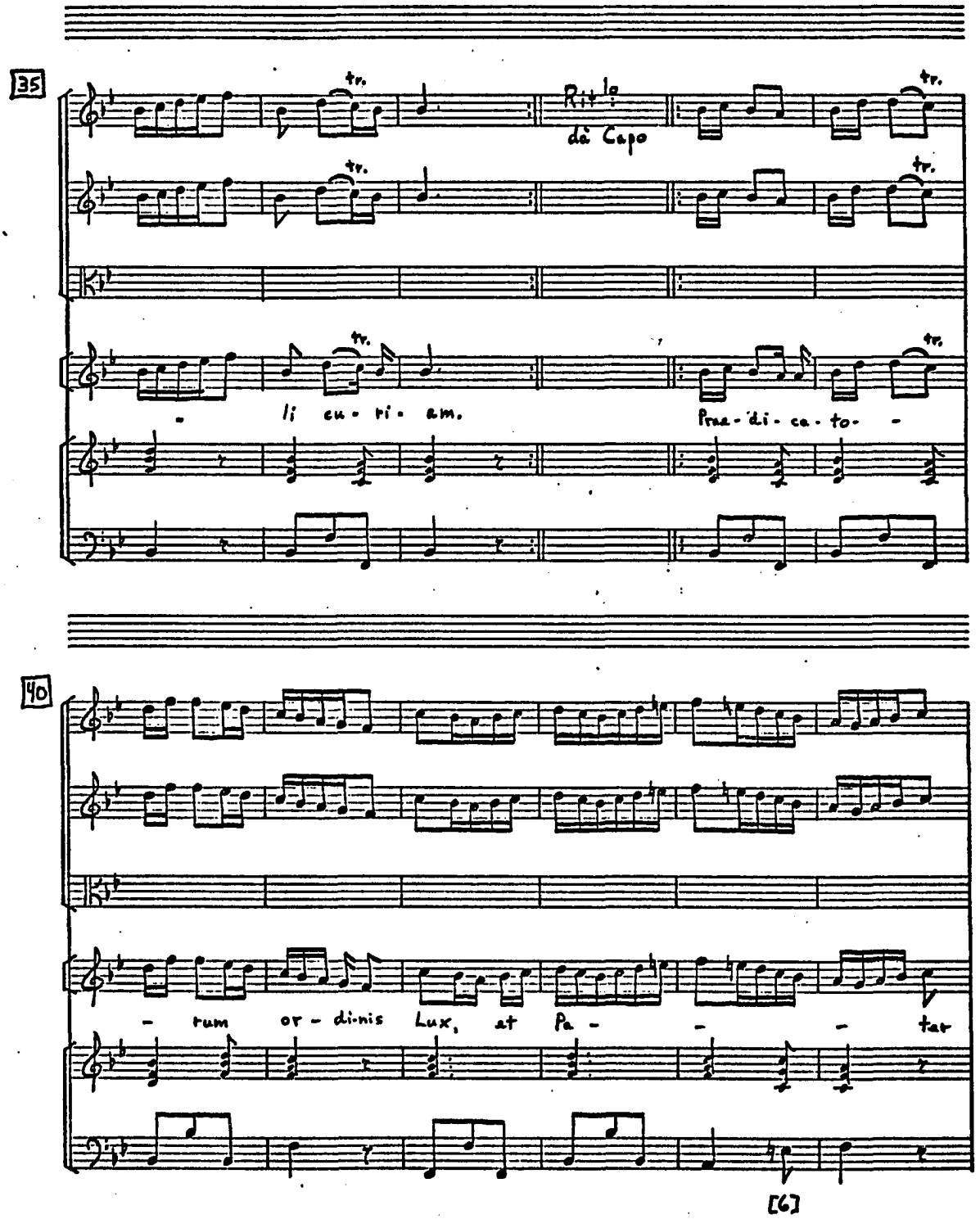
GAUDE MATER ECCLESIA RV 613

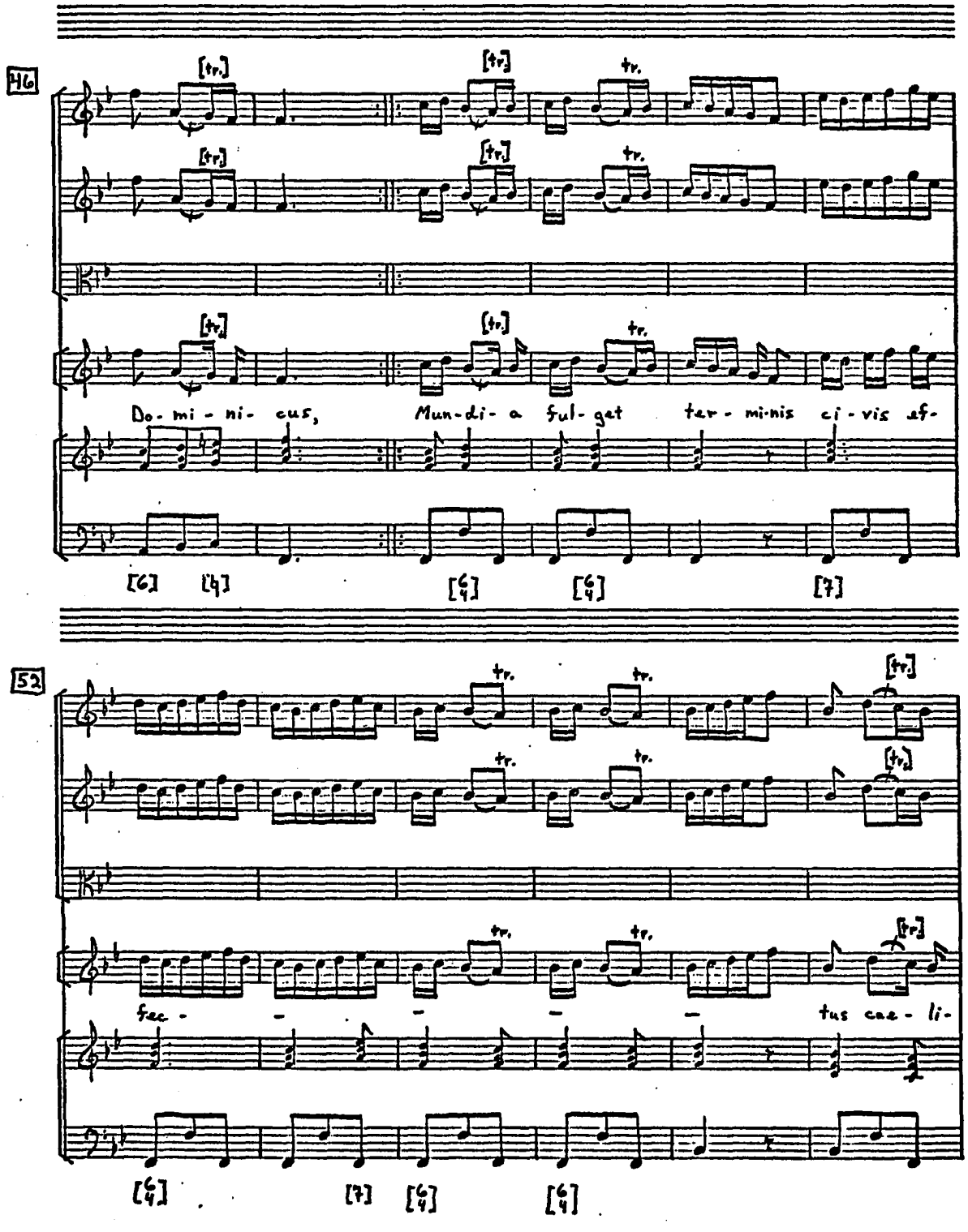

Gaude, mater ecclesia
[Andante]
Violin I.
Violin II.
Viola
Soprano
Gaude
Basso Continuo
[p.]
tr.
4
[7]

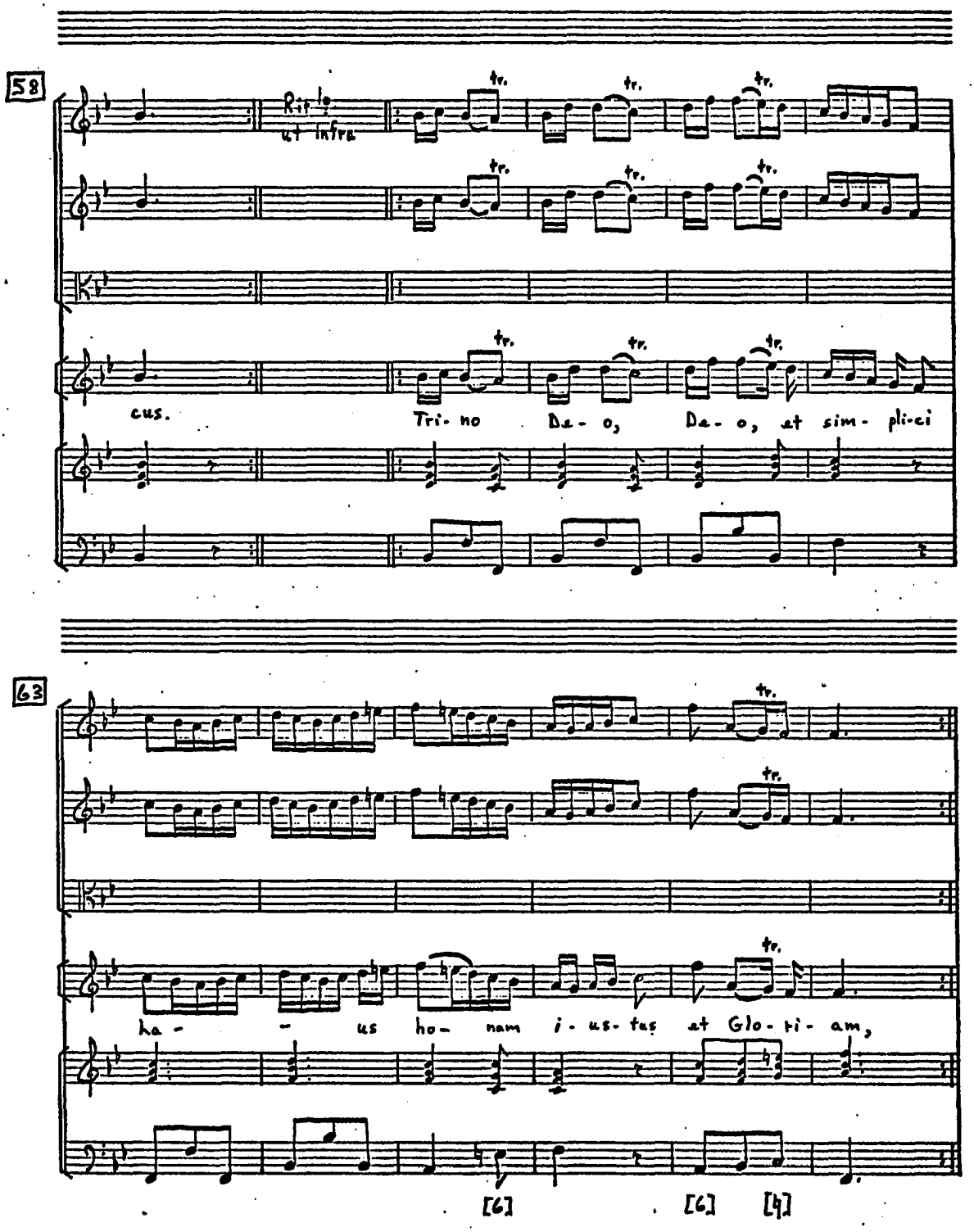

10
tr.
[4] [7]
[4/4]
[4/4]
[4/4]

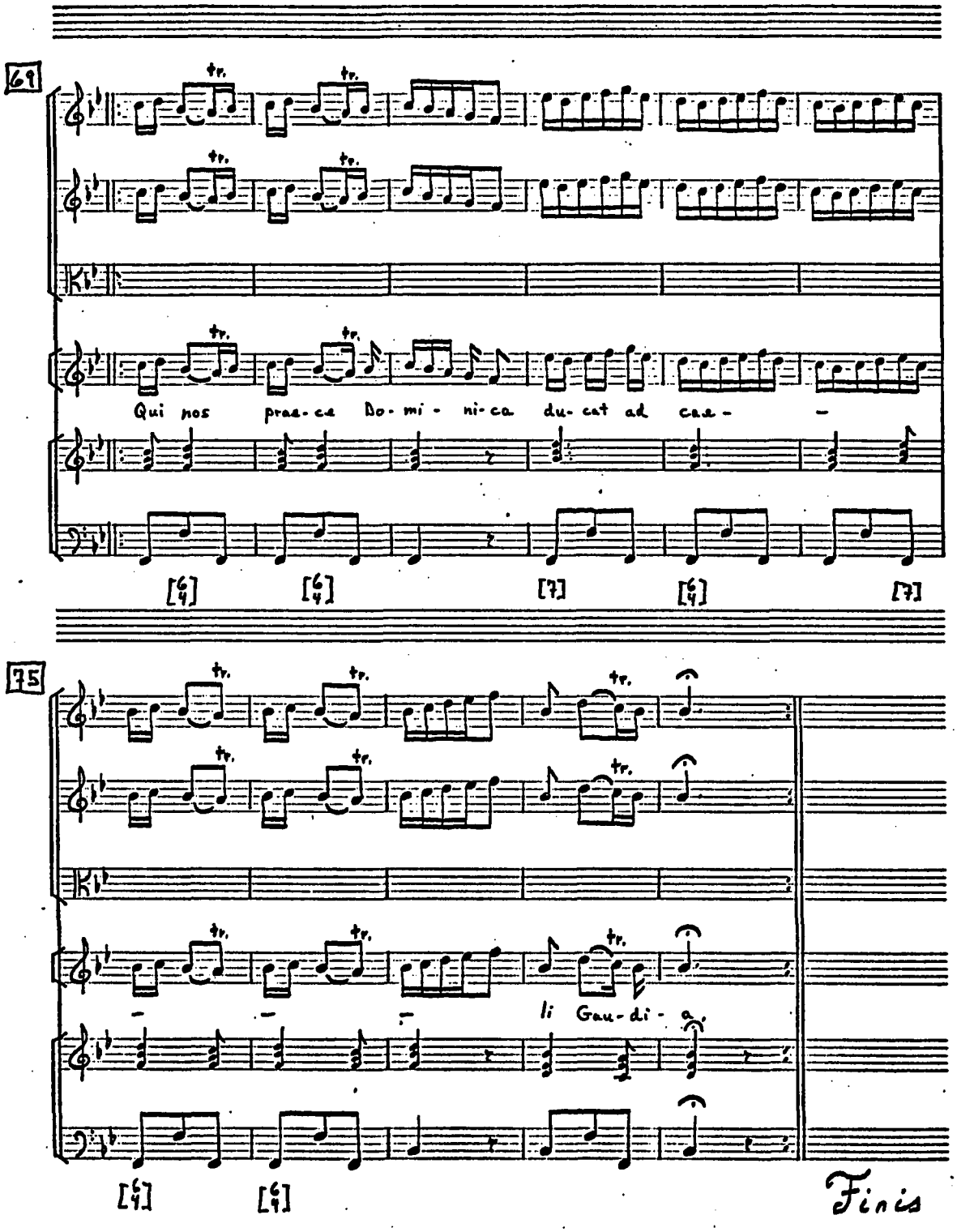

17
tr.
[P.]
Gau- da, ma- ter, ma- ter ec- cle- si- a, lae -


23
tr.
- tam a - gens ma - mo - ri - am, quae no - vas pro - lis
29
tr.
gau - di - a mit - tis ad cae -


35
tr.
Ritor-
nello
da Capo
- li cu - ri - am.
Prae - di - ca - to -
40
- rum or - di-nis Lux, at Pa - - - tar
[6]


46
Do- mi- ni- cus, Mun-di- a ful- get ter- mi-nis ci- vis af-
52
fec - tus cae- li-


58
ut infra
tr.
cus.
Tri- no
De- o,
De- o, at sim- pli-ci
63
ha- - us ho- nam i- us- tas at Glo- ri- am,
[6]
[6]
[4]

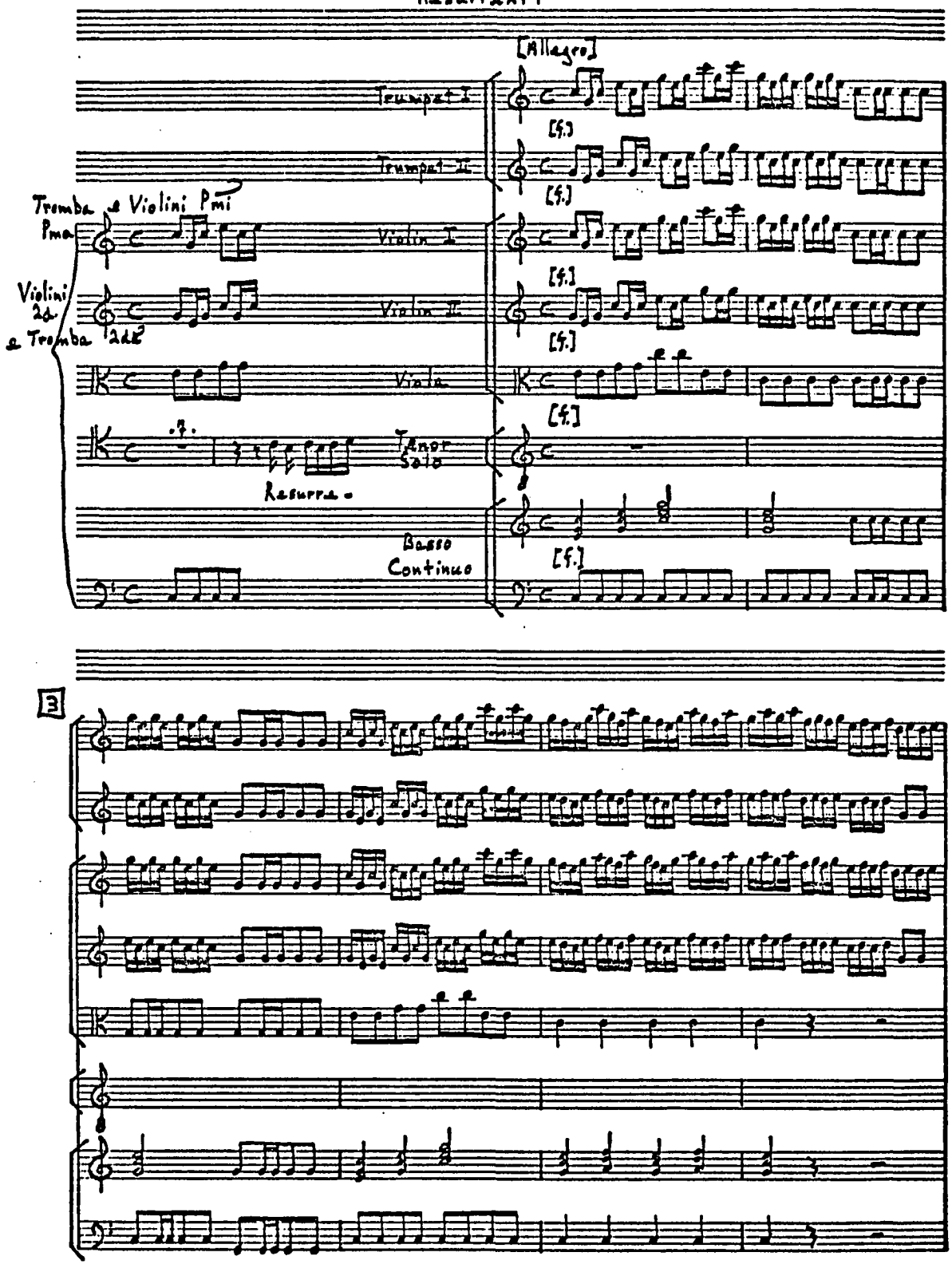

69
Qui nos praa- ca Do- mi - ni- ca du- cat ad caa -
75
li Gau- di - a.
Finis

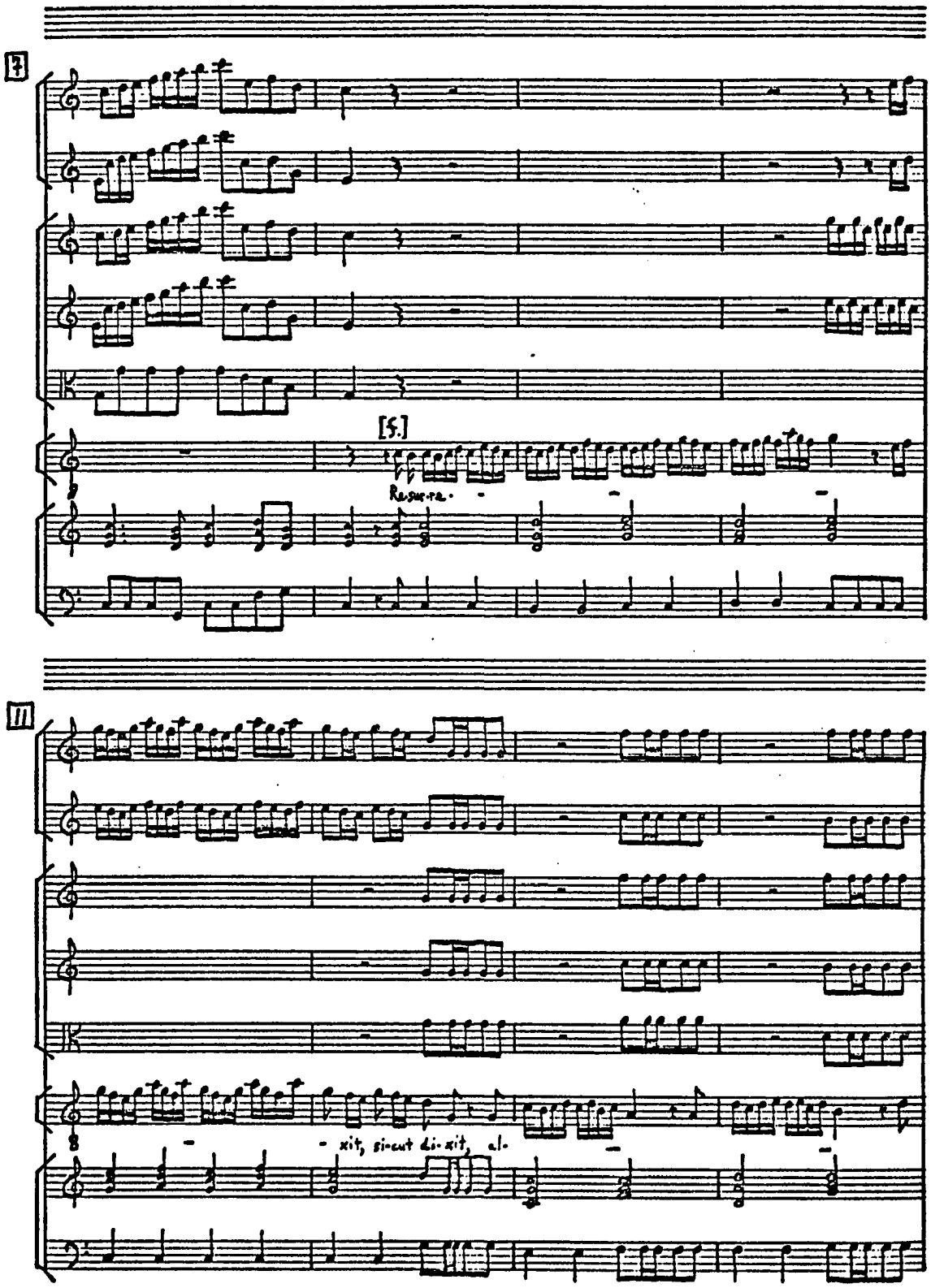
APPENDIX H

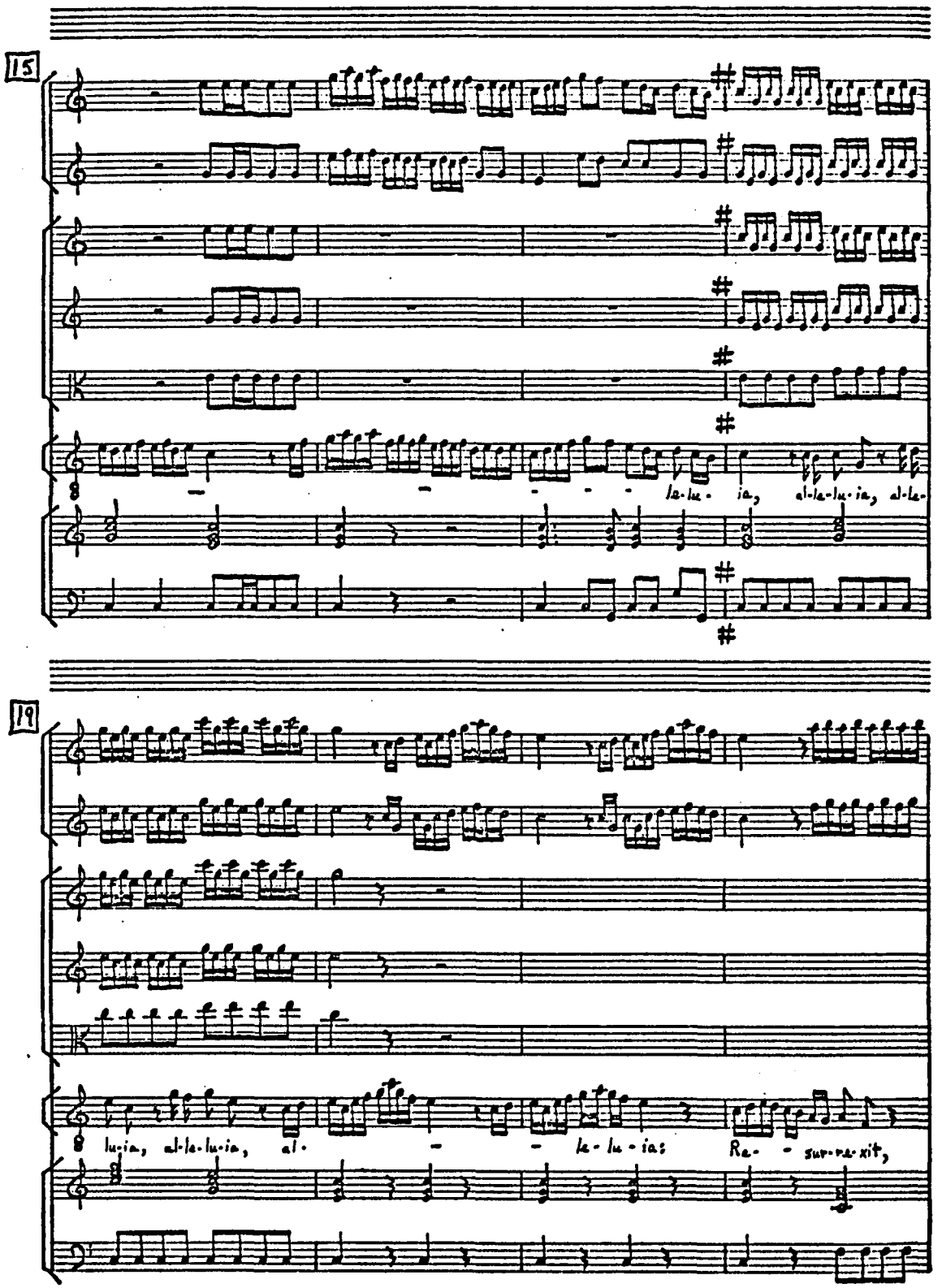
REGINA COELI RV 615

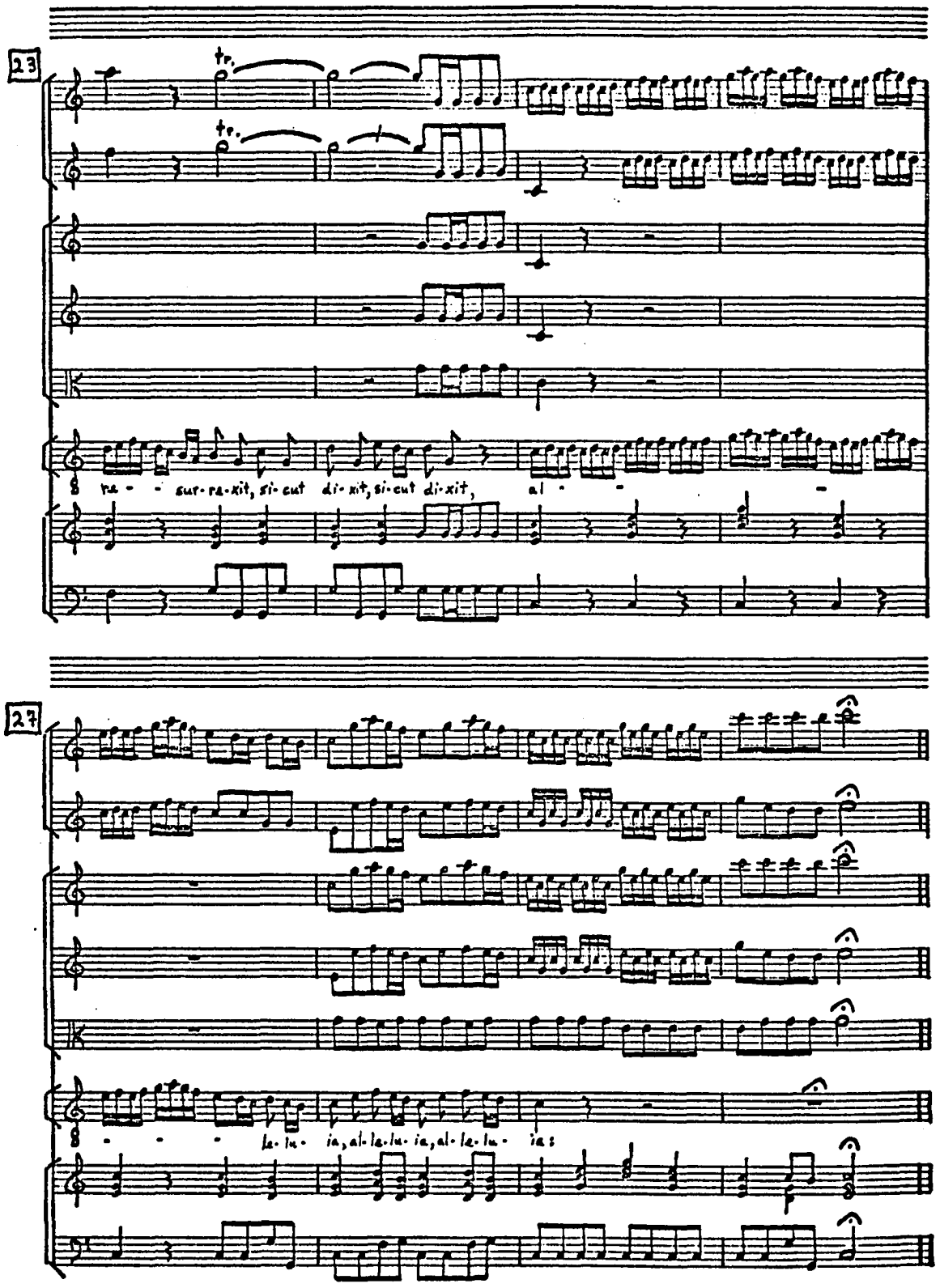
I

Resurrexit



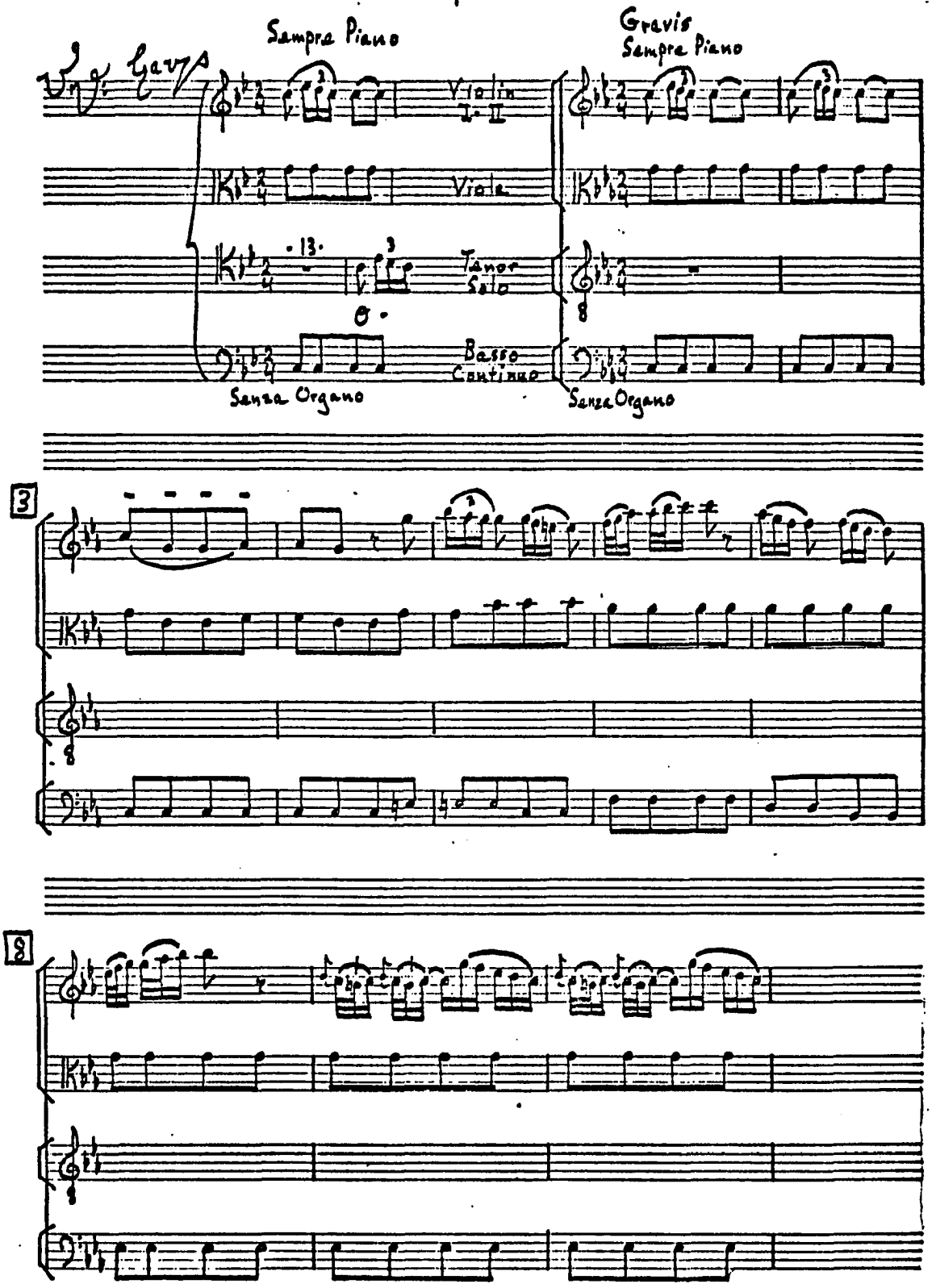

I
[5.]
Resurre-
II
xit, sicut dixit, al-

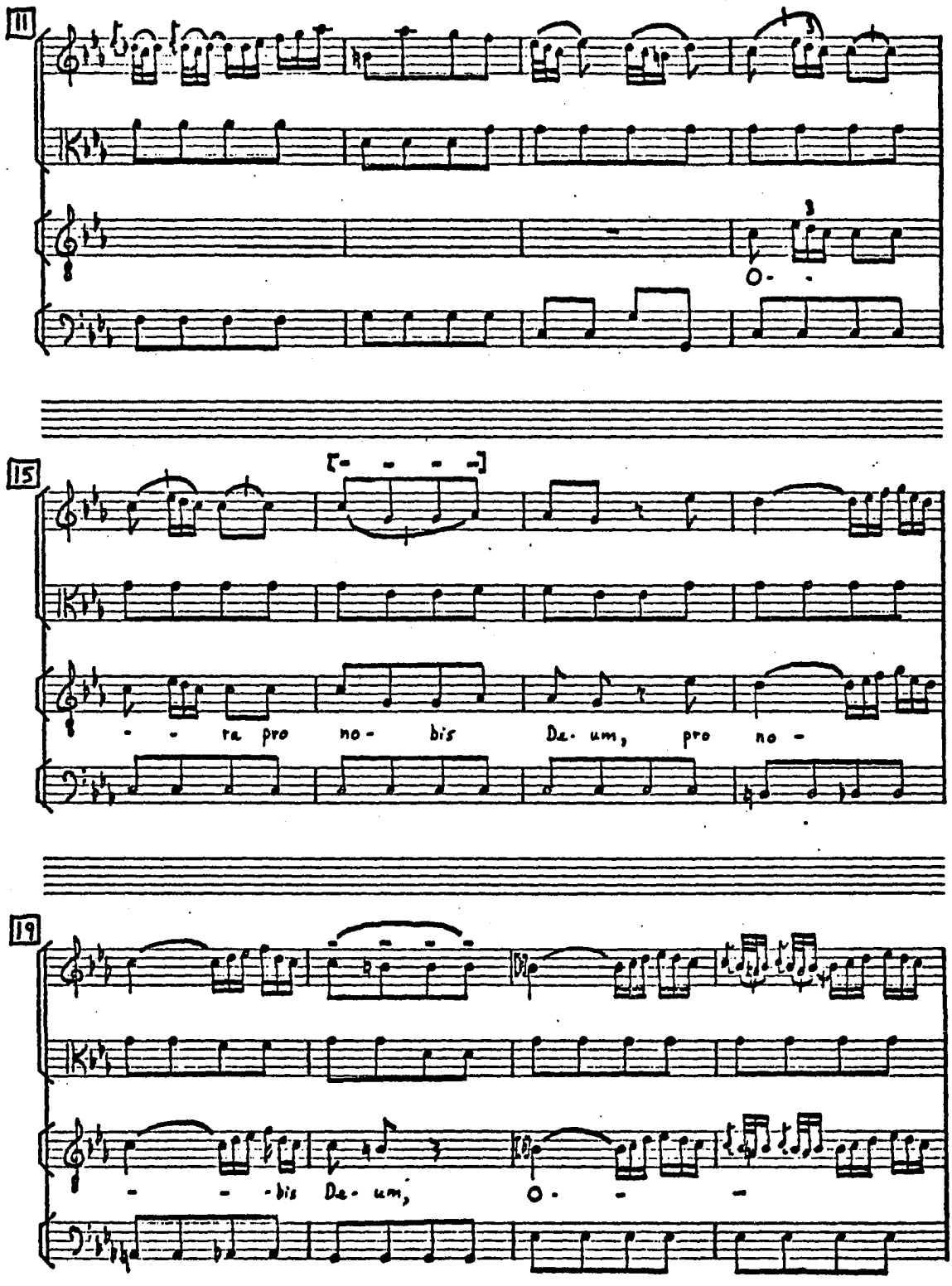

15
la-lu- ia, al-le-lu-ia, al-le-
19
lu-ia, al-le-lu-ia, al- le-lu-ia: Re- sur-re-xit,

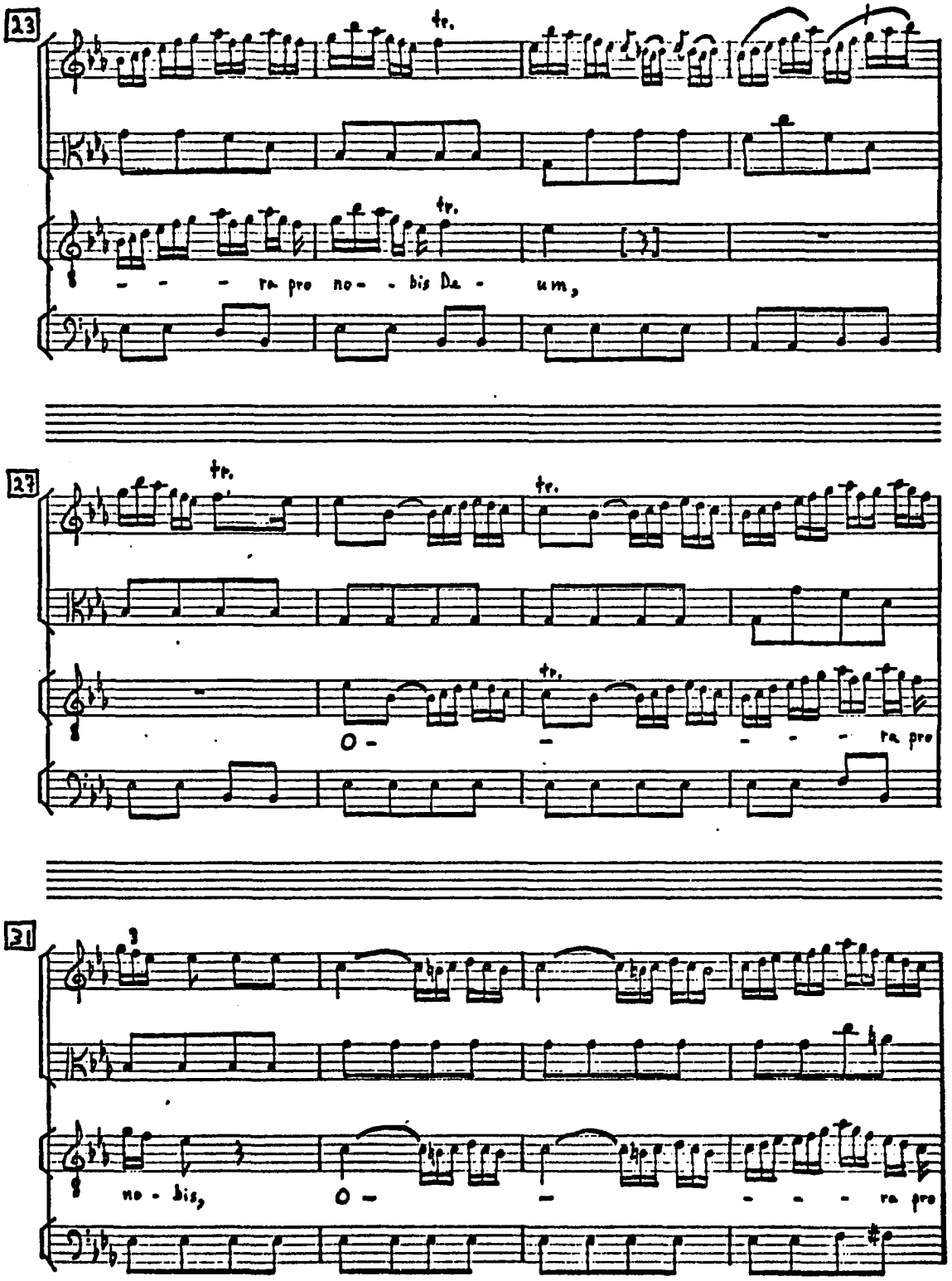

23
tr.
tr.
ra - - sur-ra-xit, si-cut di-xit, si-cut di-xit, al - -
27
- - - la-lu- ia, al-le-lu-ia, al-le-lu- ia:

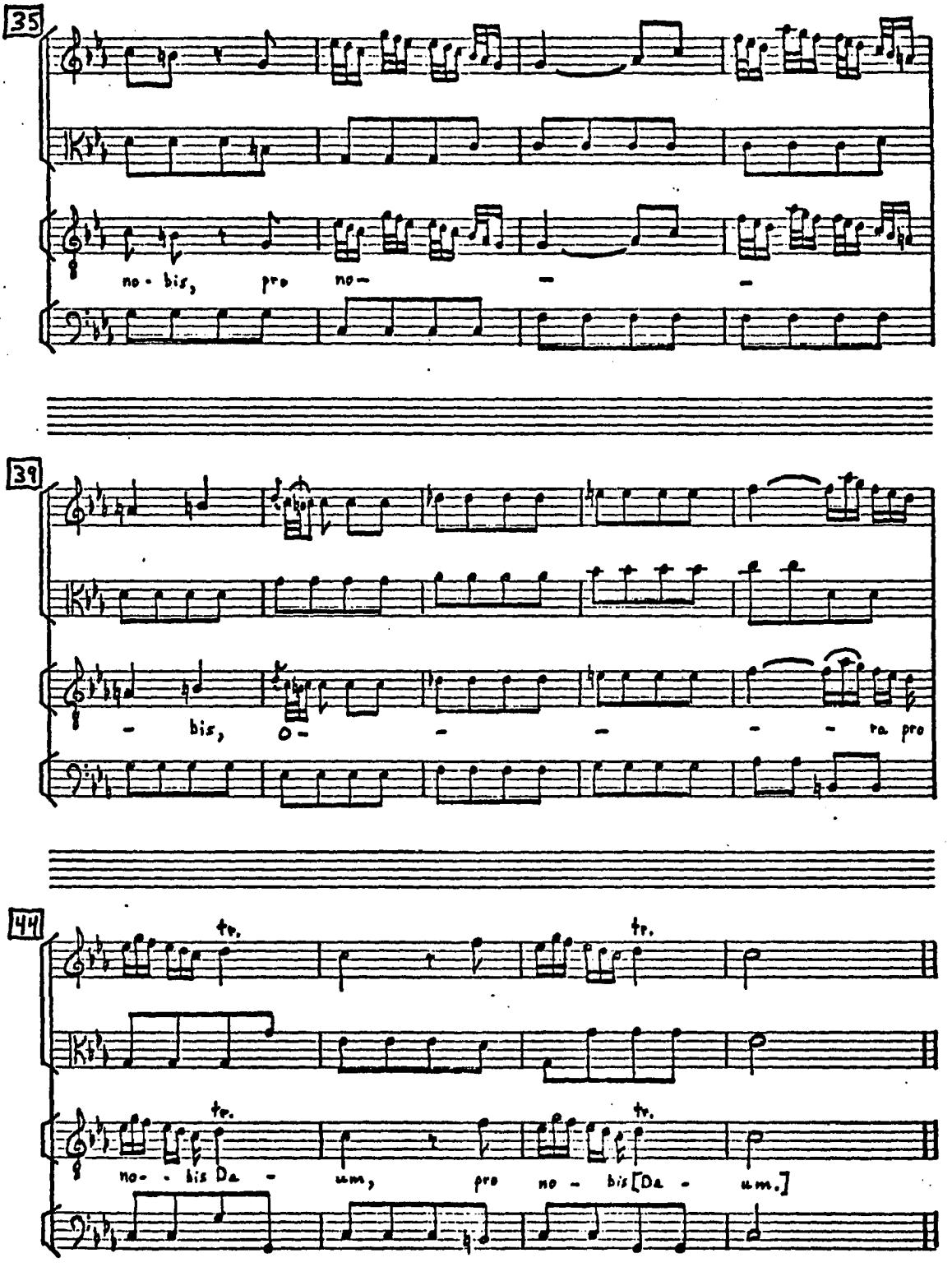
II

Ora pro nobis




11
15
- - ra pro no- bis Da- um, pro no -
19
- - - bis Da- um, O - -


23
tr.
tr.
- - - ra pro no - - bis Da - um,
27
tr.
tr.
tr.
O - - - - - ra pro
31
no - bis,
O - - - - - ra pro



Con Tromba

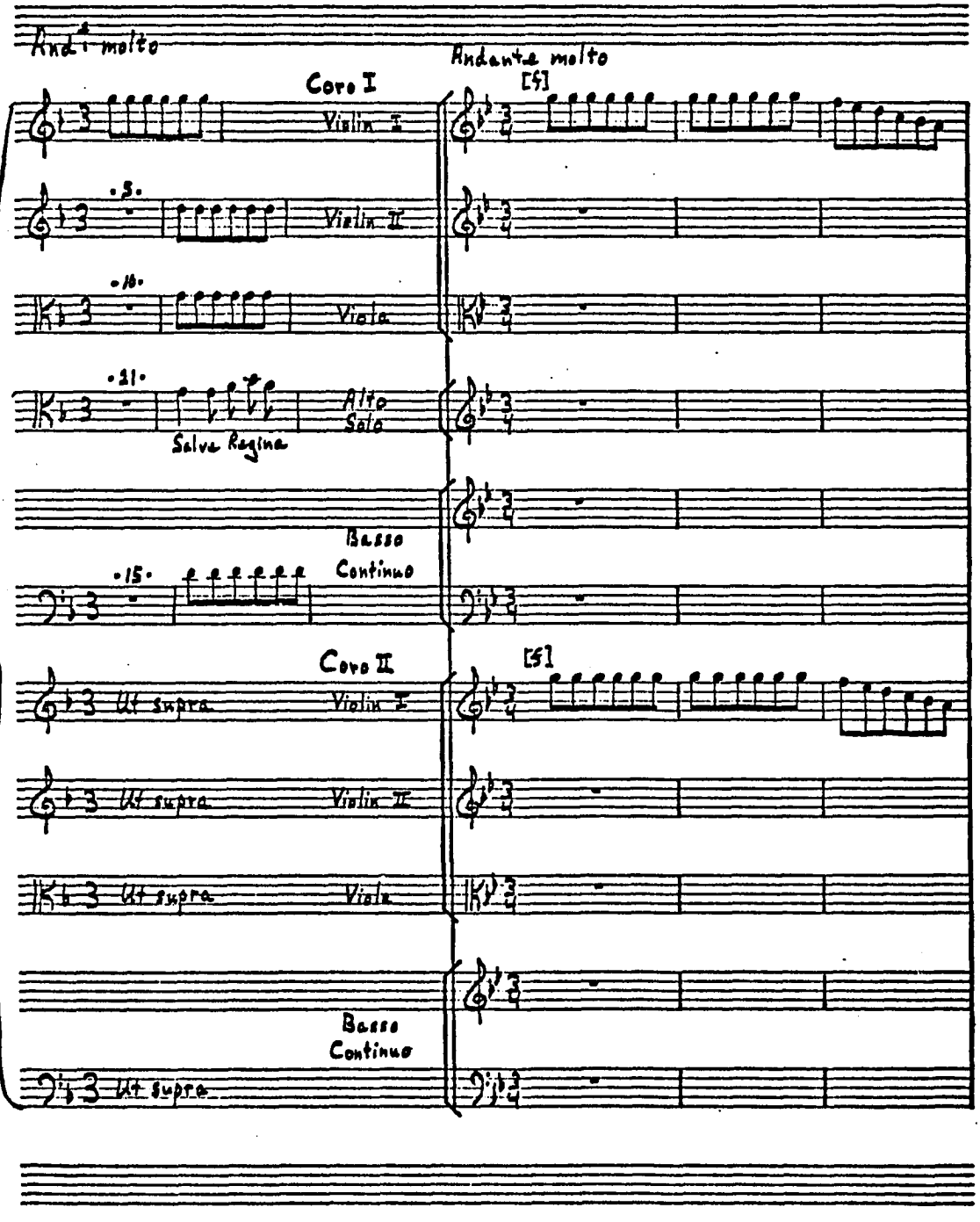
D. C. Al Segno # fino al Segno

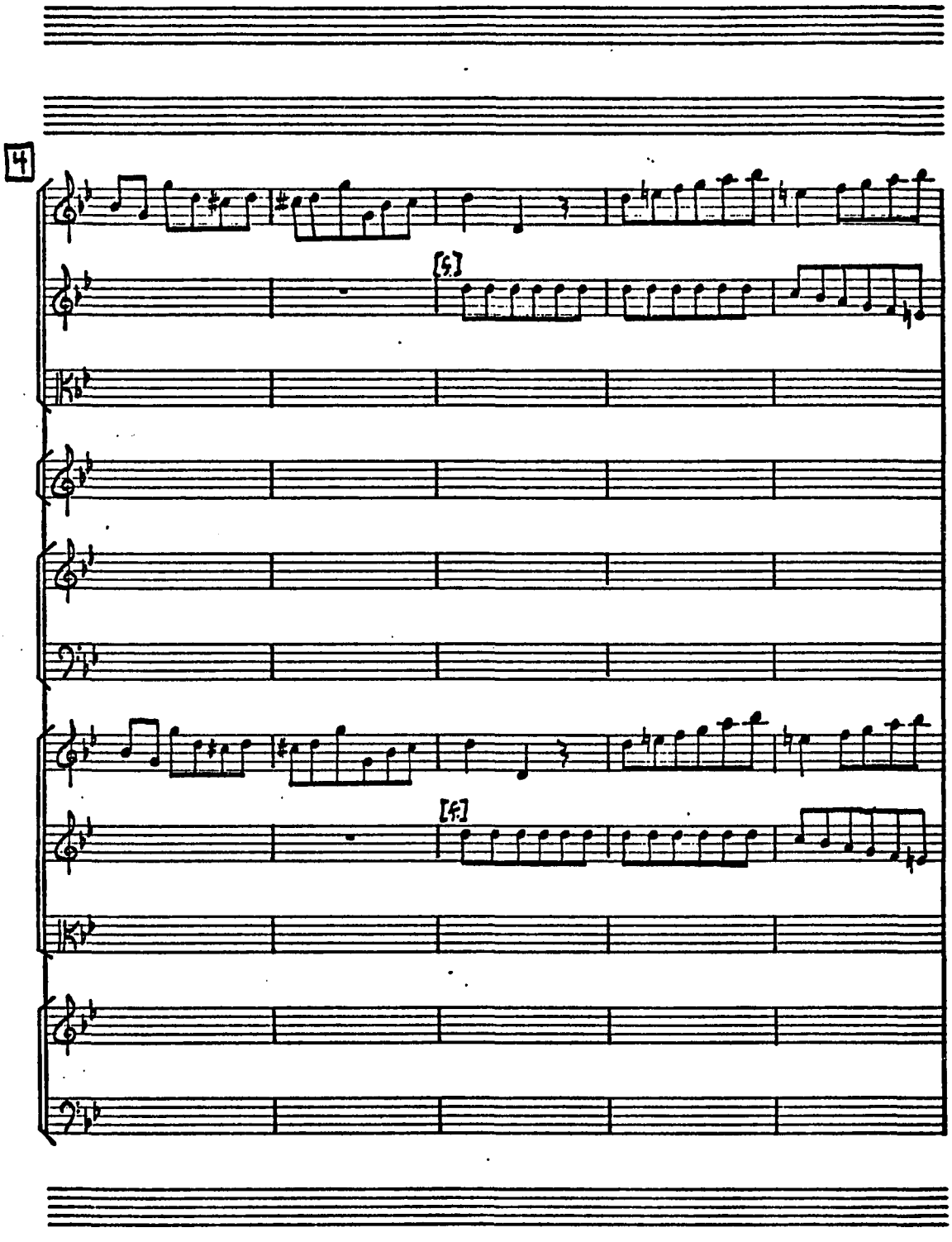
APPENDIX I

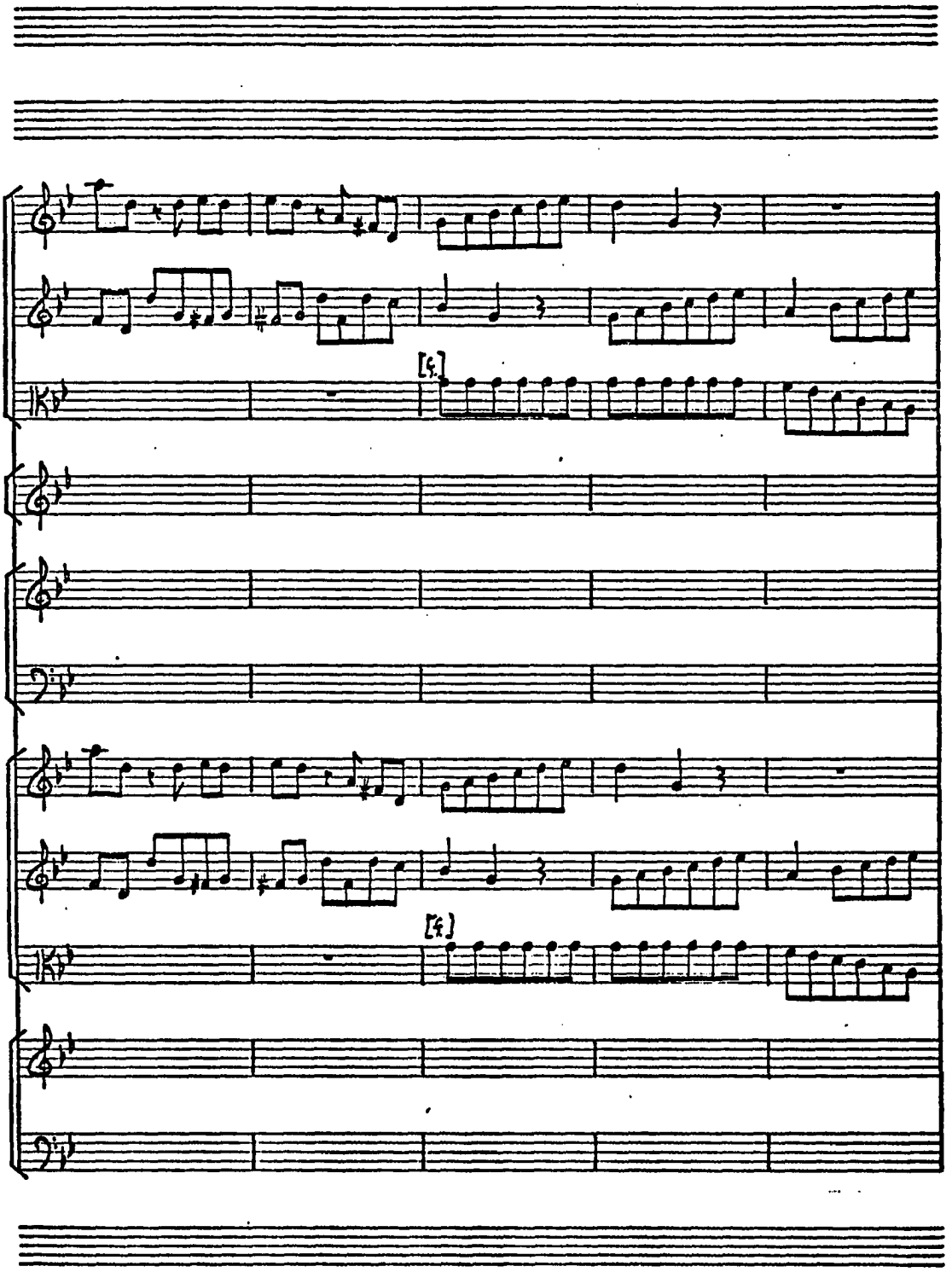
SALVE REGINA RV 618

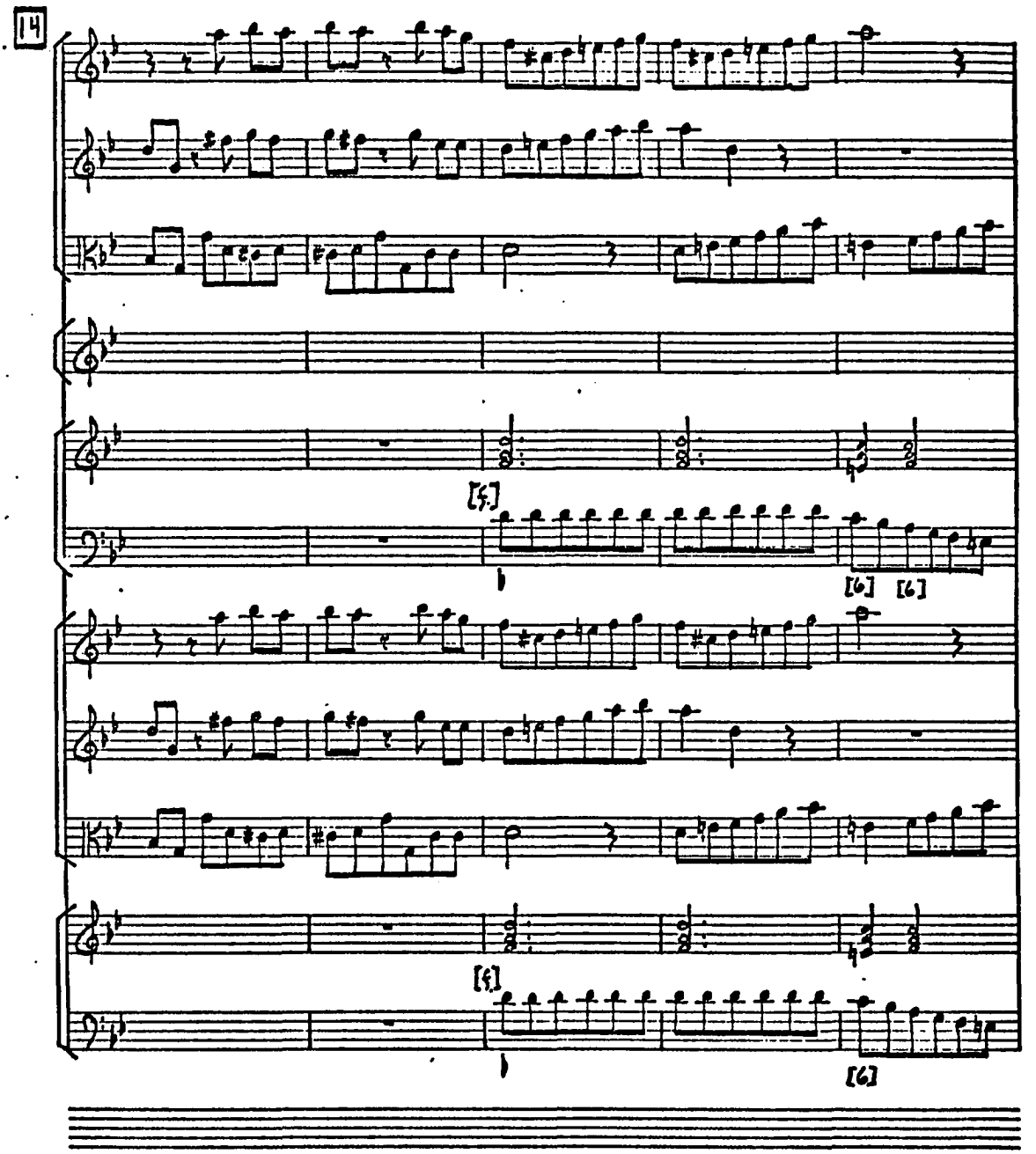
I

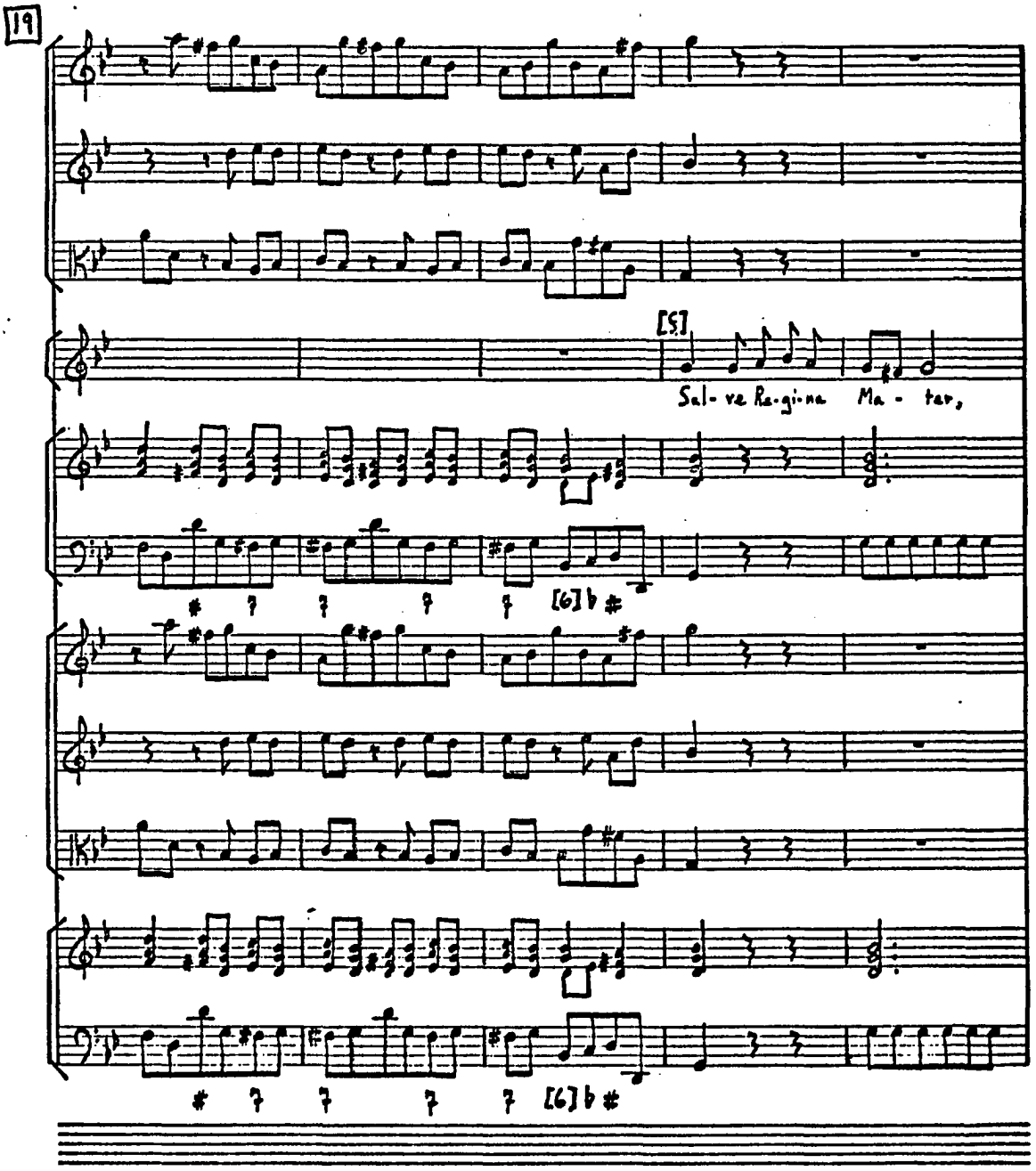
Salve Regina

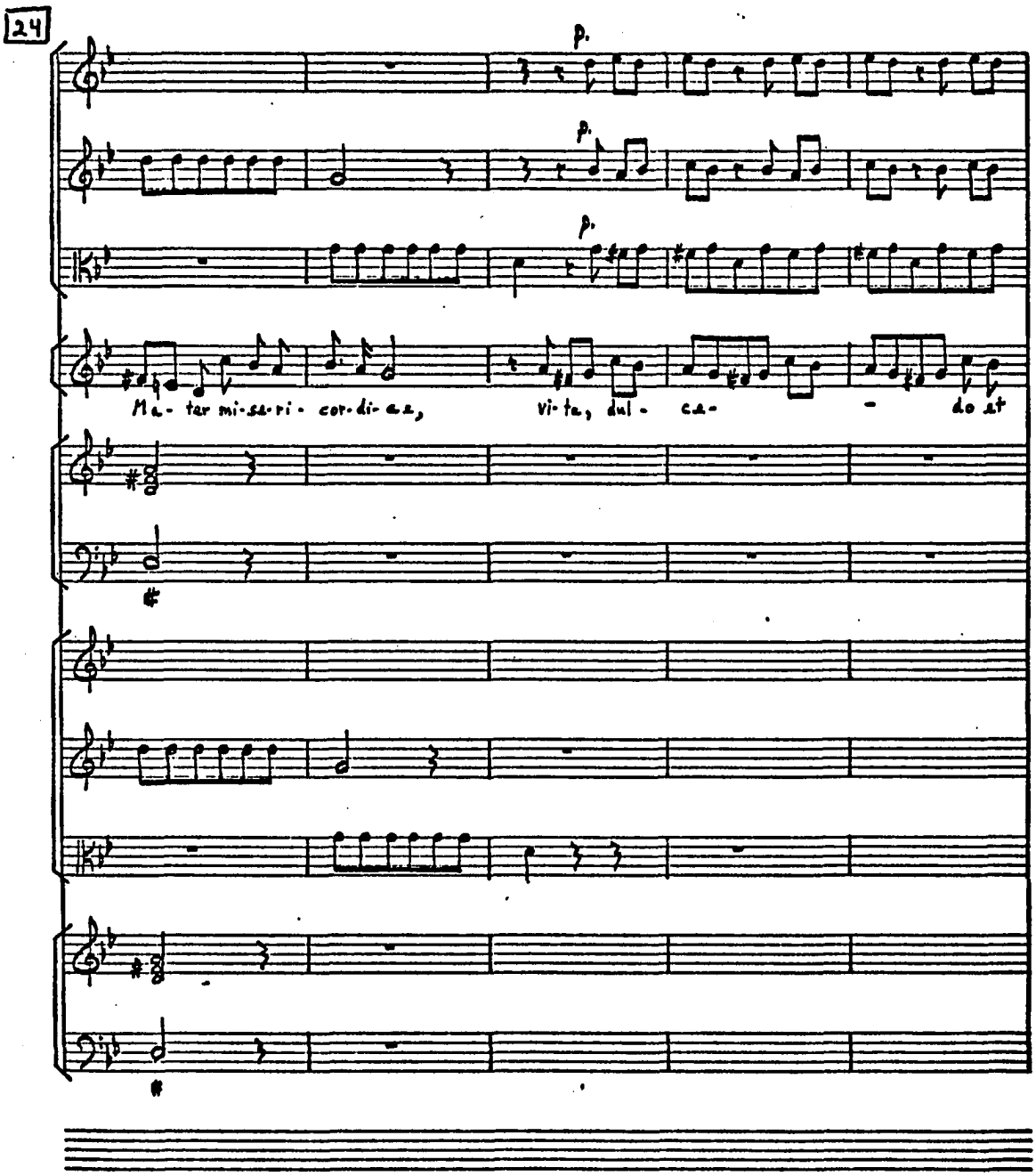


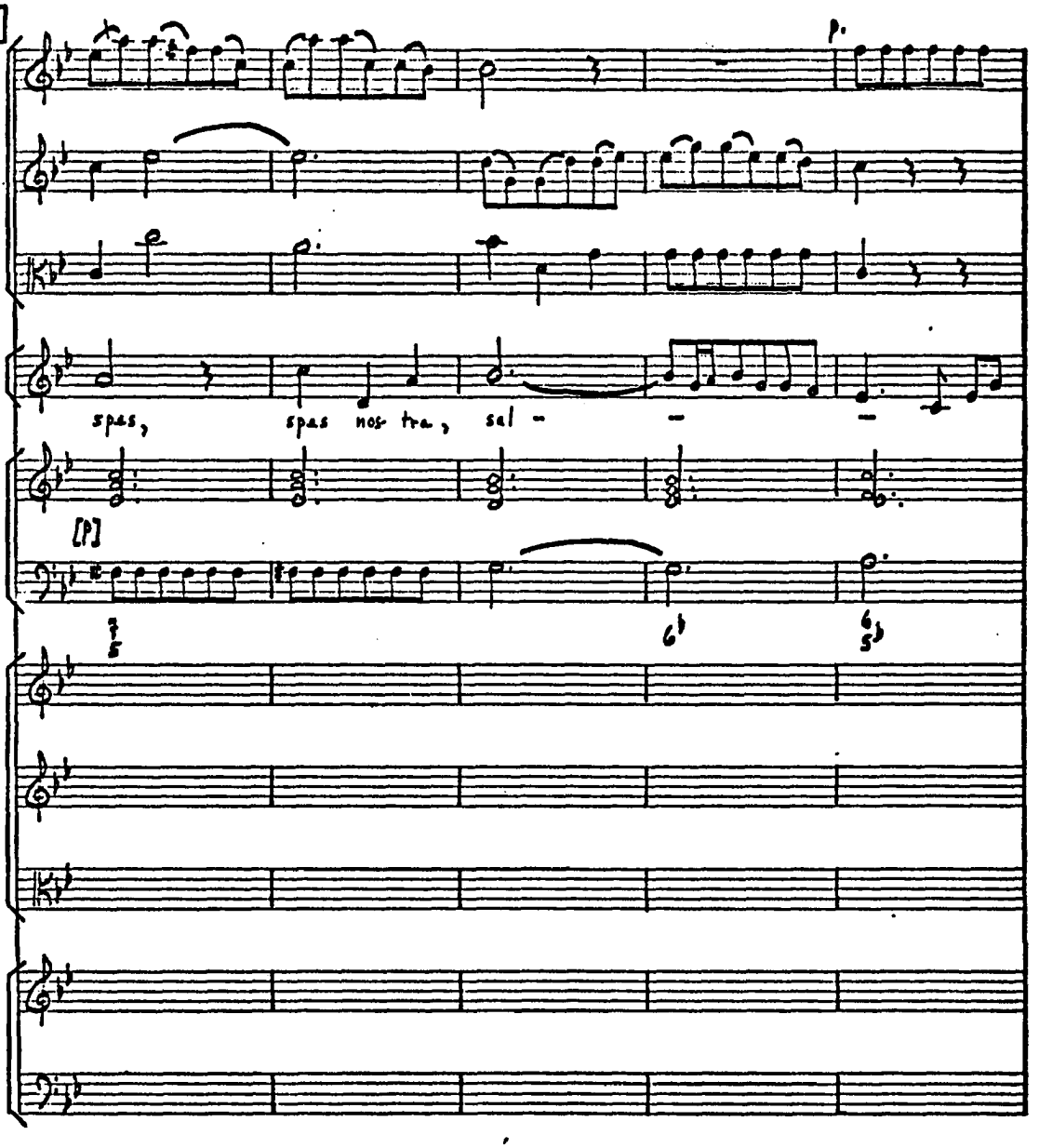

4
[5]
[4]

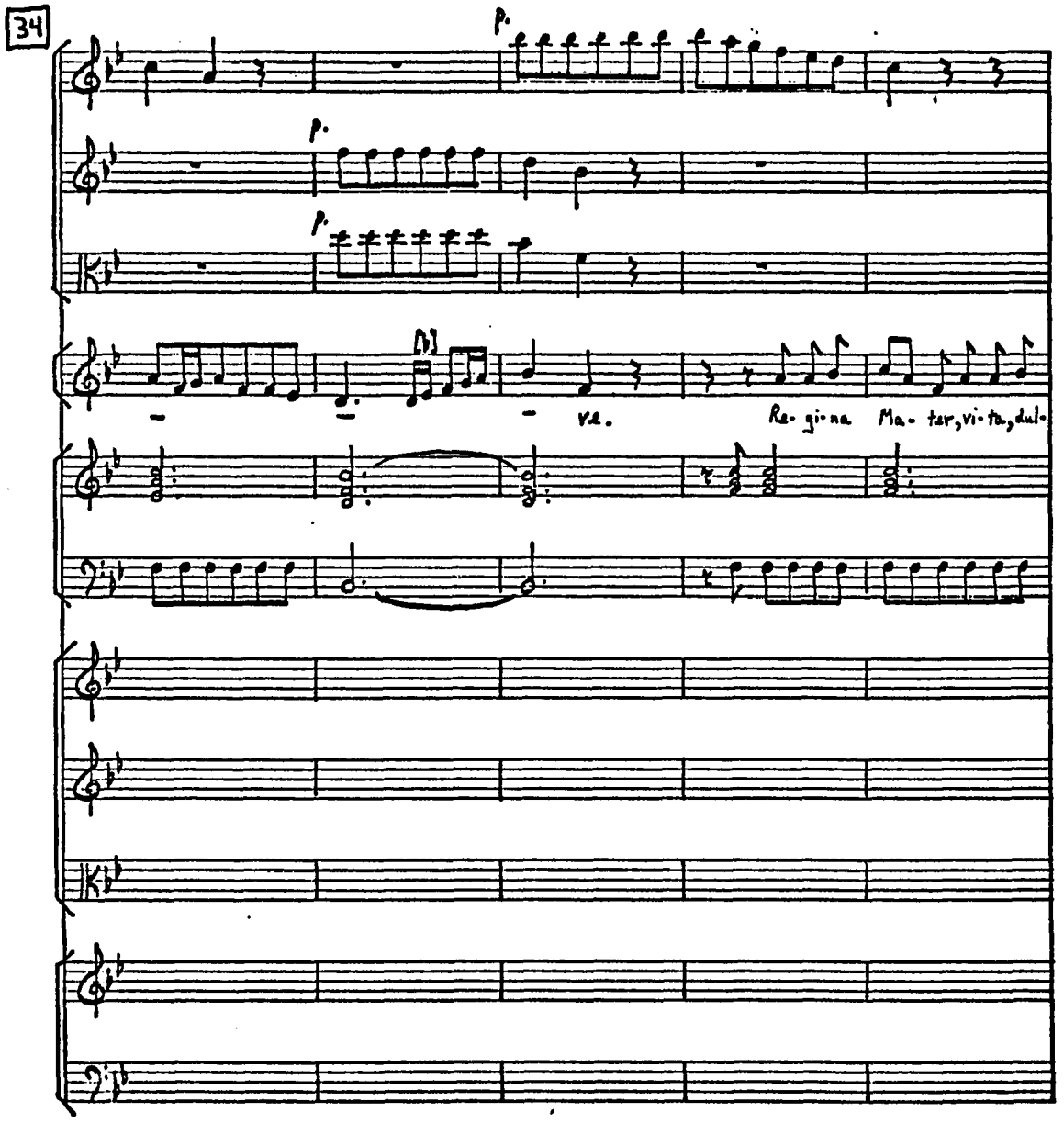

9
[4]
[4]

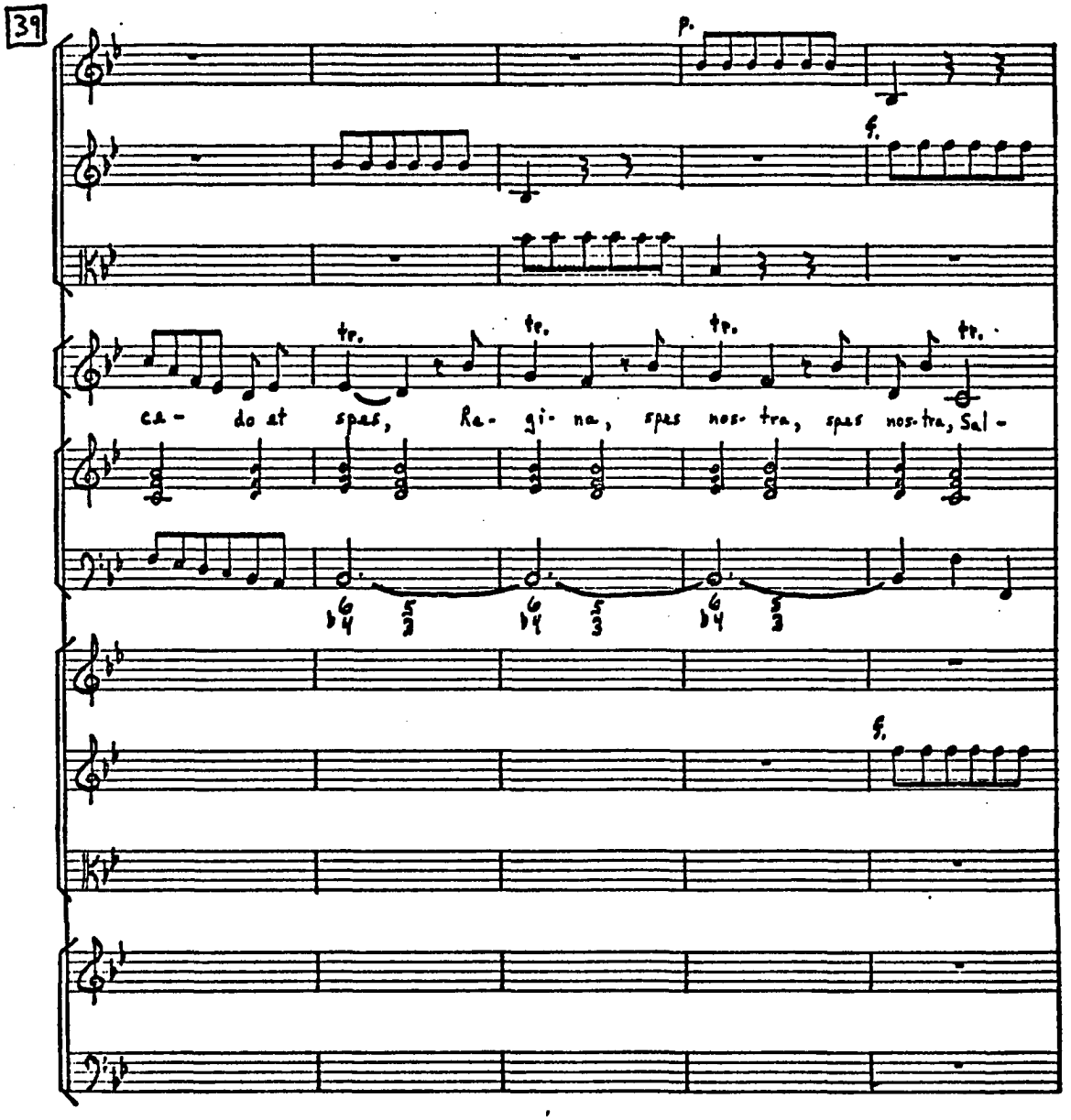

14
[5]
[6] [6]
[6]
[6]

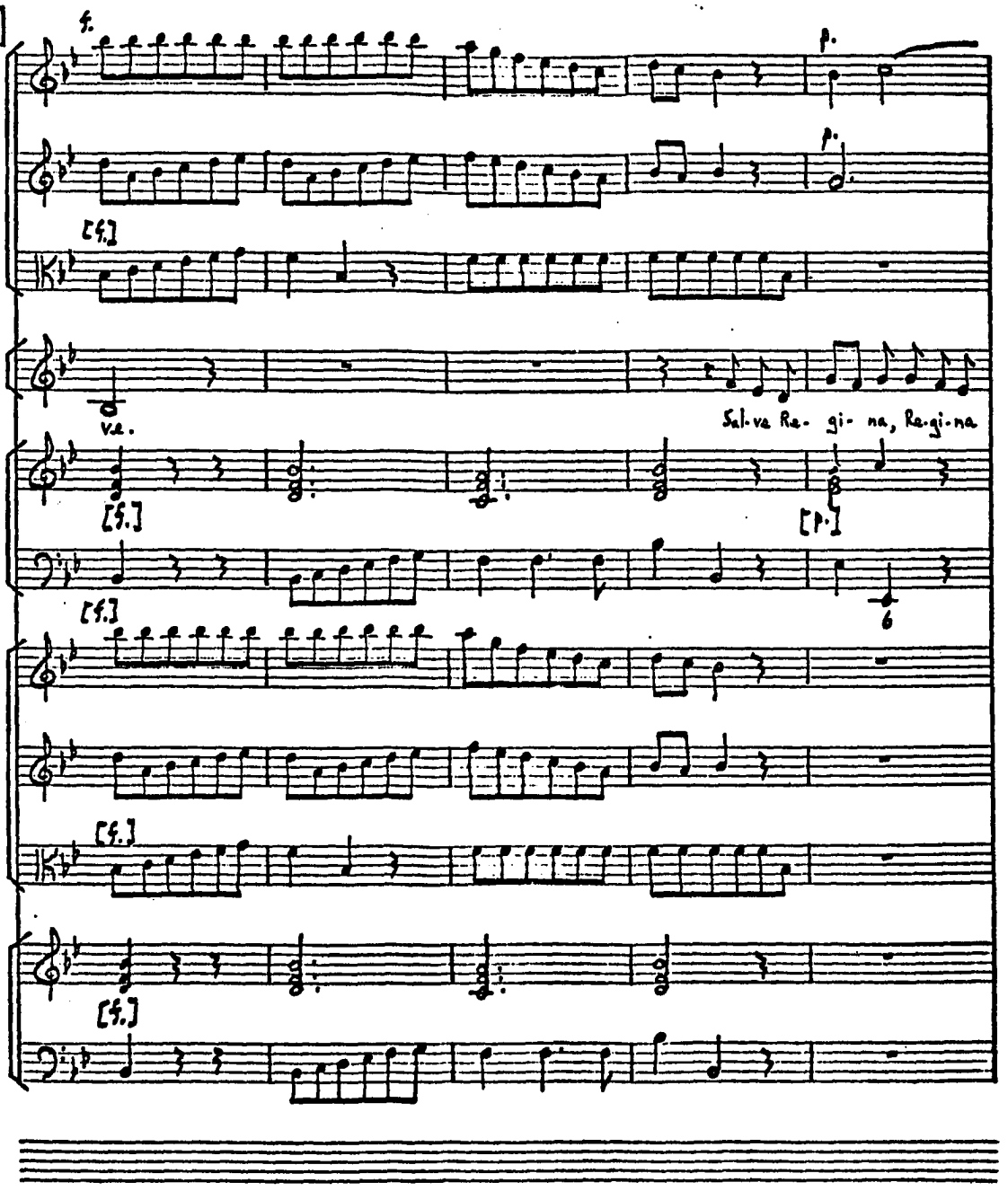

19
[5]
Sal- ve Re-gi-na Ma - ter,
[6]
[6]

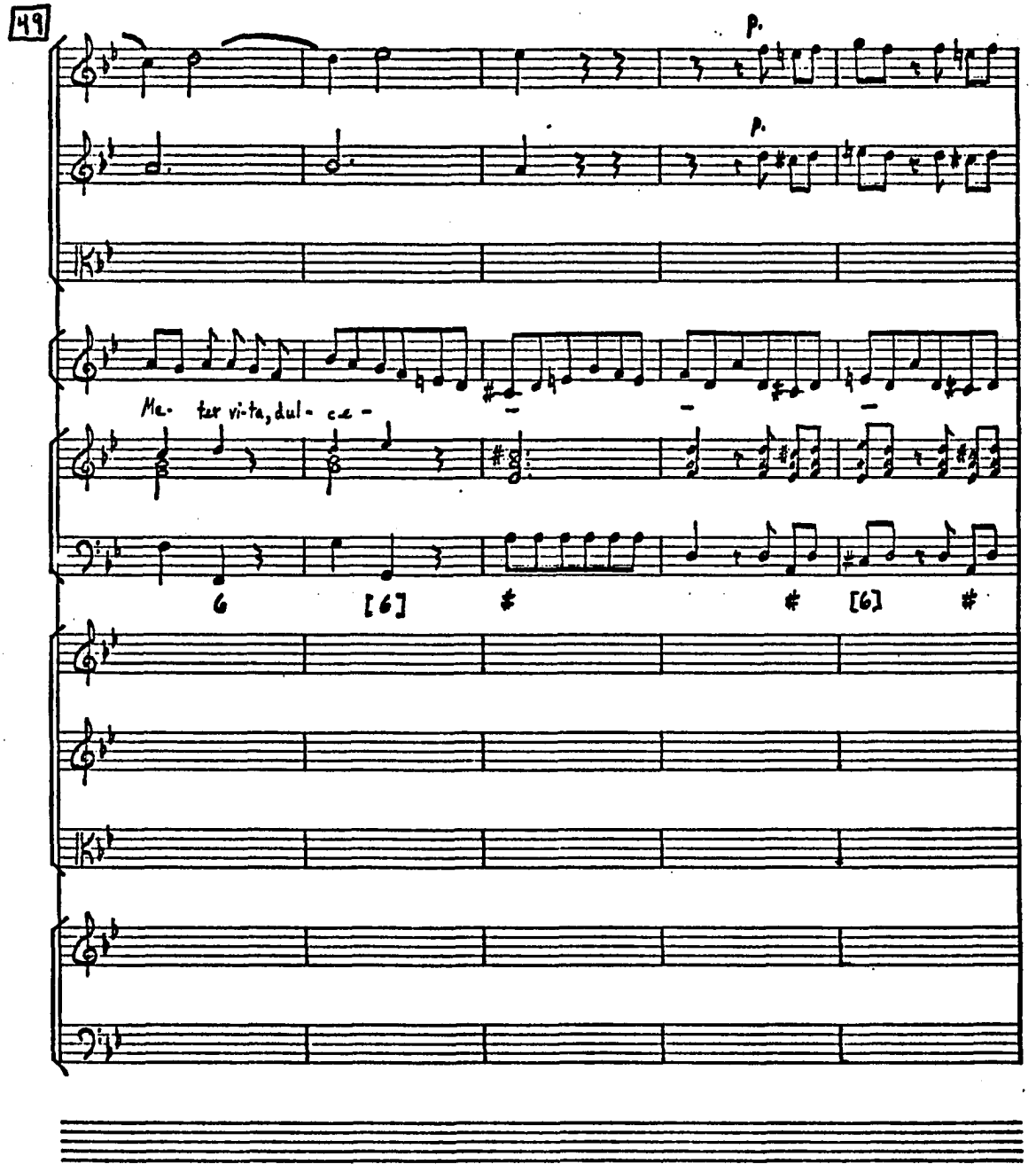

24
p.
p.
p.
Ma- ter mi-se-ri- cor-di- ae,
vi-ta, dul- ce-
- do et

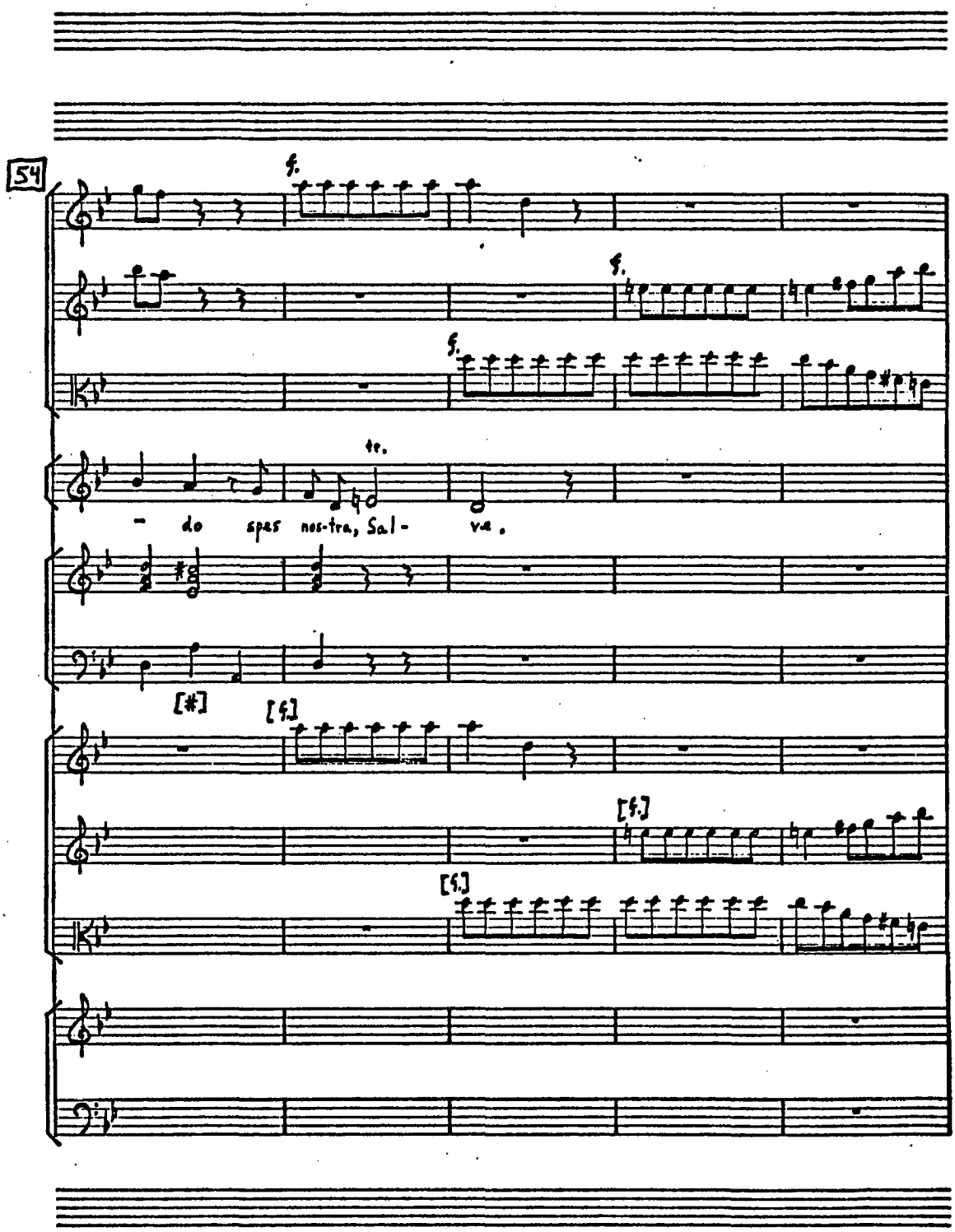

29
p.
spas, spas nos tra, sal - - -
[P]

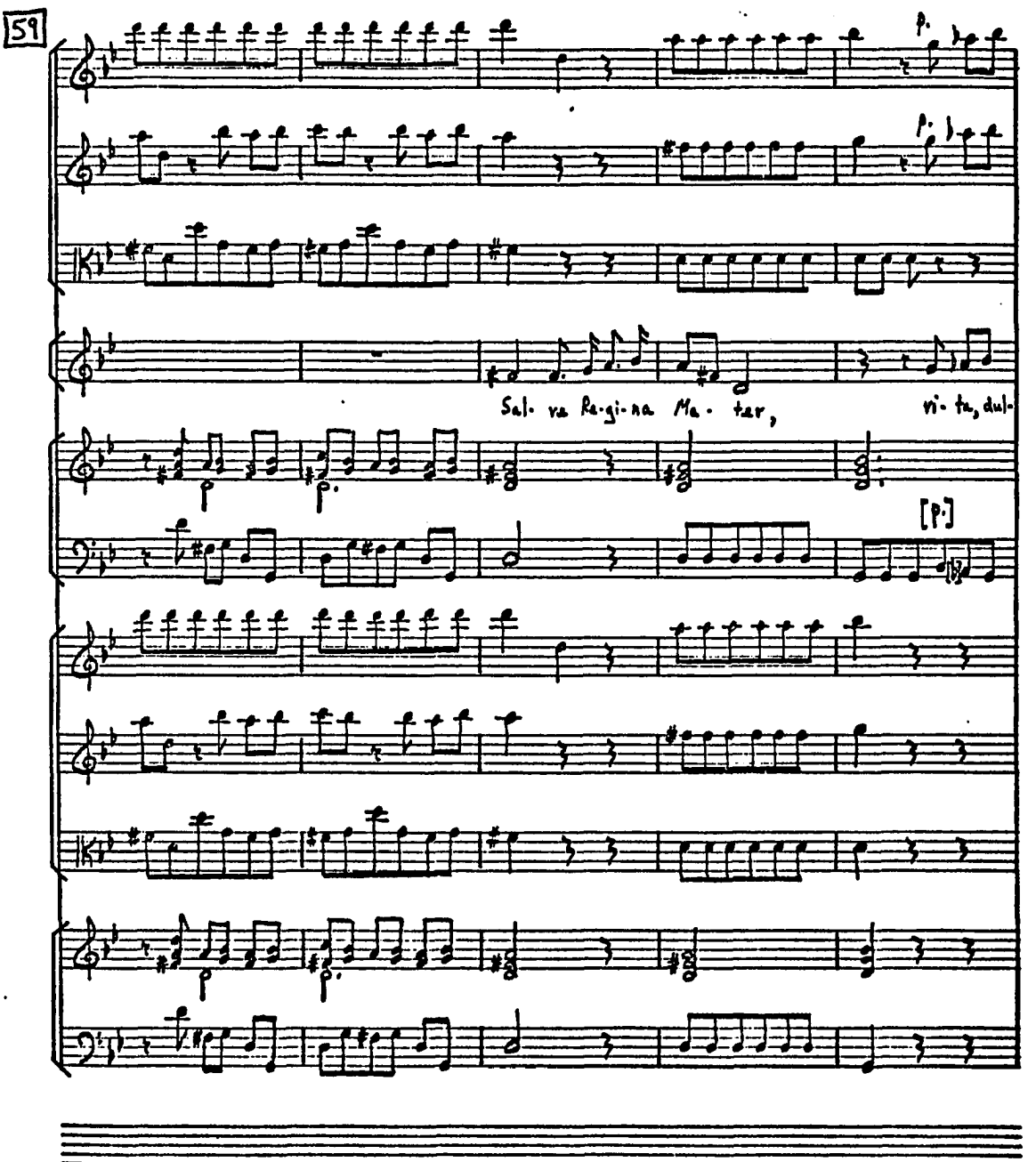

34
p.
p.
p.
[1]
ve.
Re- gi- na Ma- ter, vi- ta, dul-

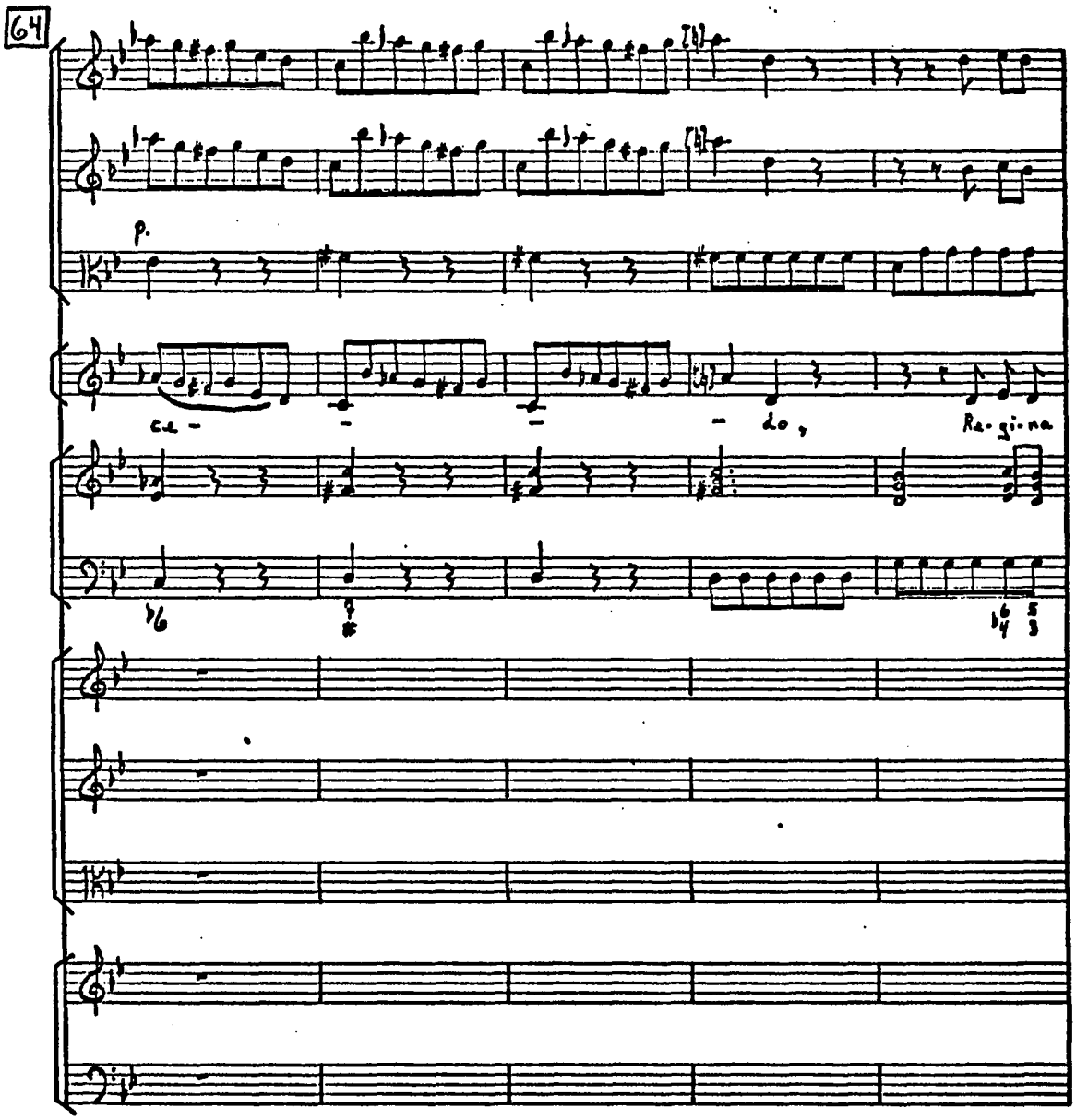

39
p.
f.
tr.
tr.
tr.
tr.
ca- do at spes, Re- gi- na, spes nos- tra, spes nos- tra, Sal-
f.

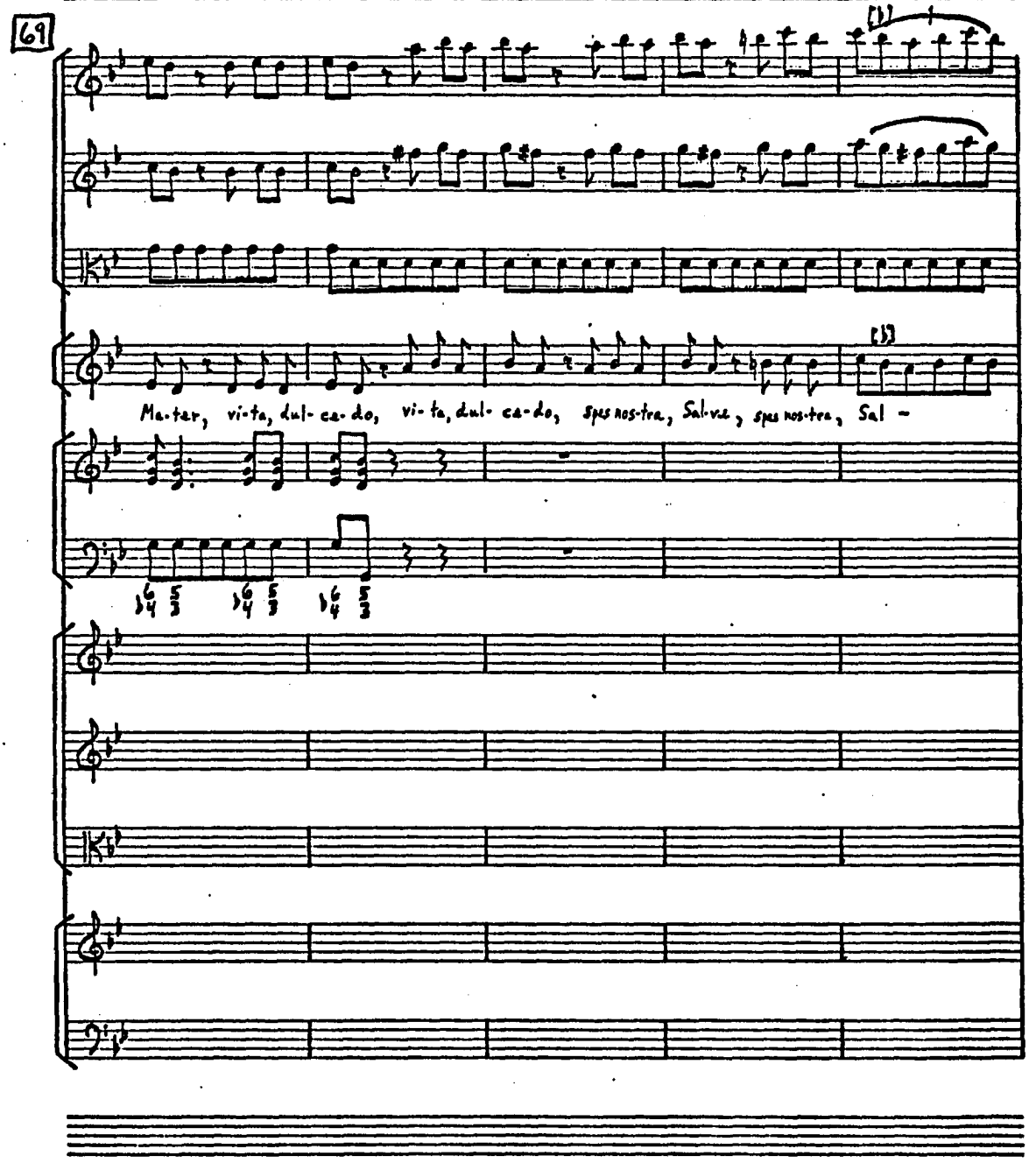

44
f.
p.
[f.]
ve.
Sal-ve Re- gi- na, Re-gi-na
[f.]
[p.]
6

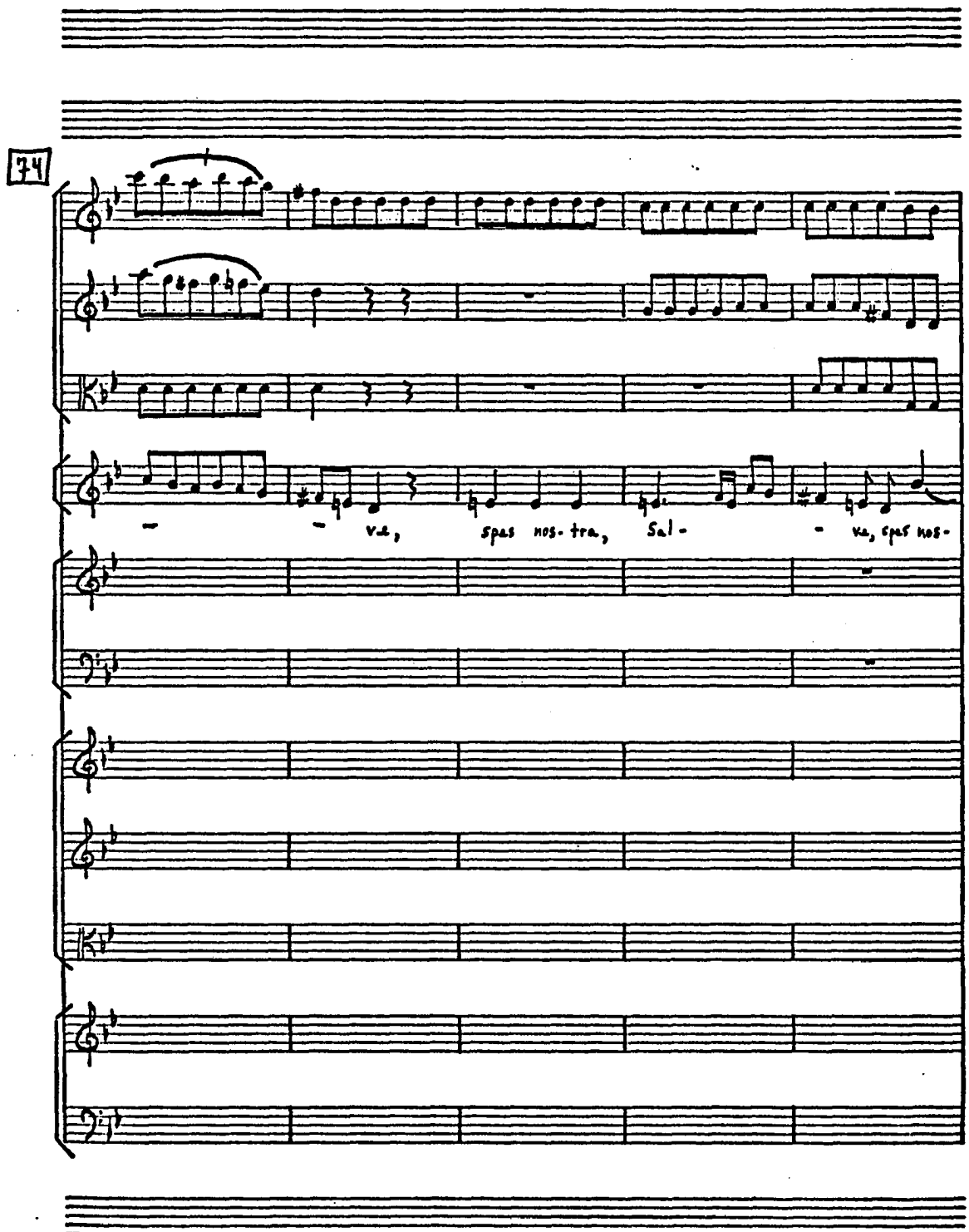

49
p.
p.
Ma- ter vi-ta, dul- ce -
6
[6]
#
#
[6]
#

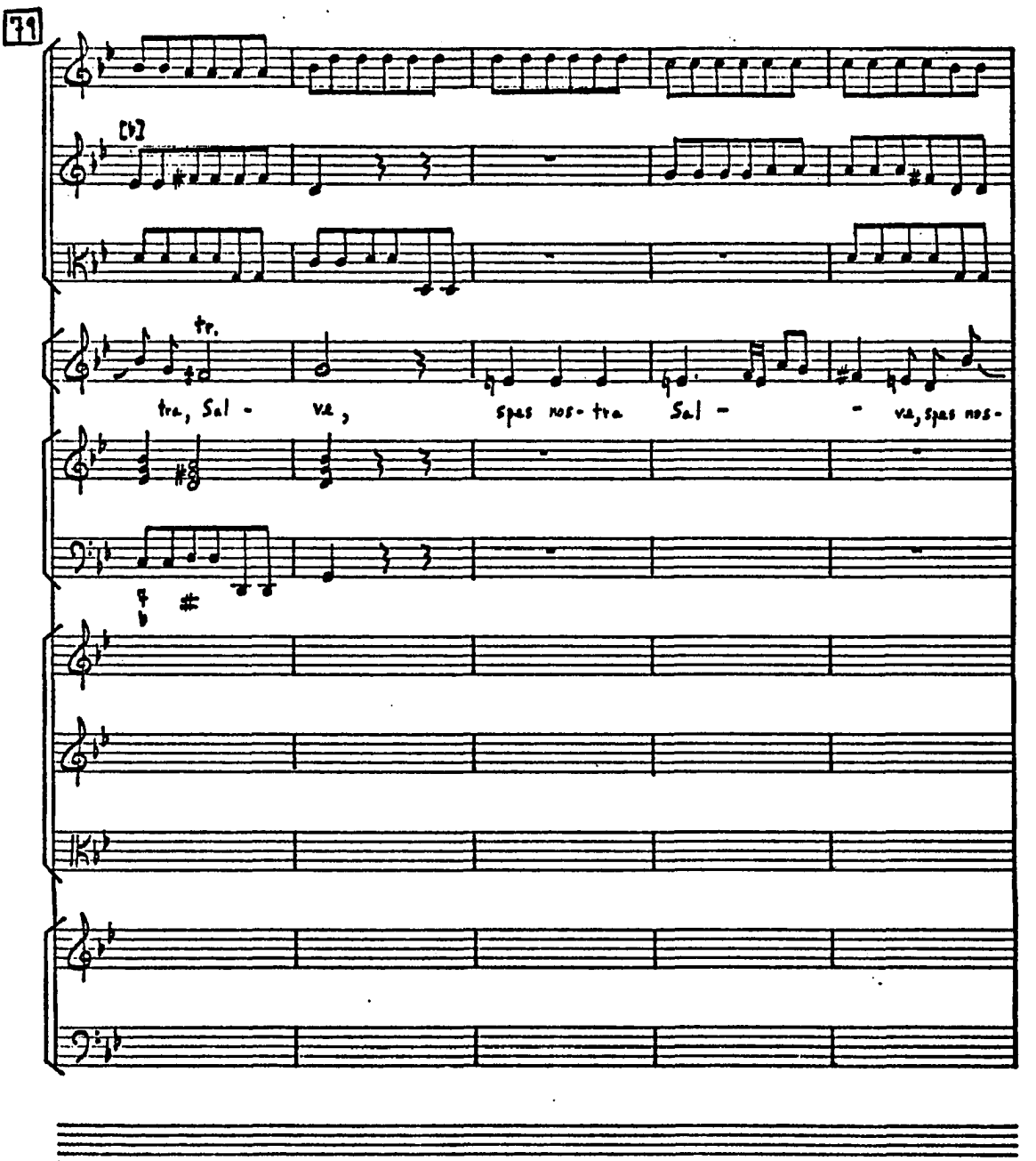

54
f.
f.
f.
tr.
- do spes nos-tra, Sal- va.
[#]
[f.]
[f.]
[f.]
[f.]

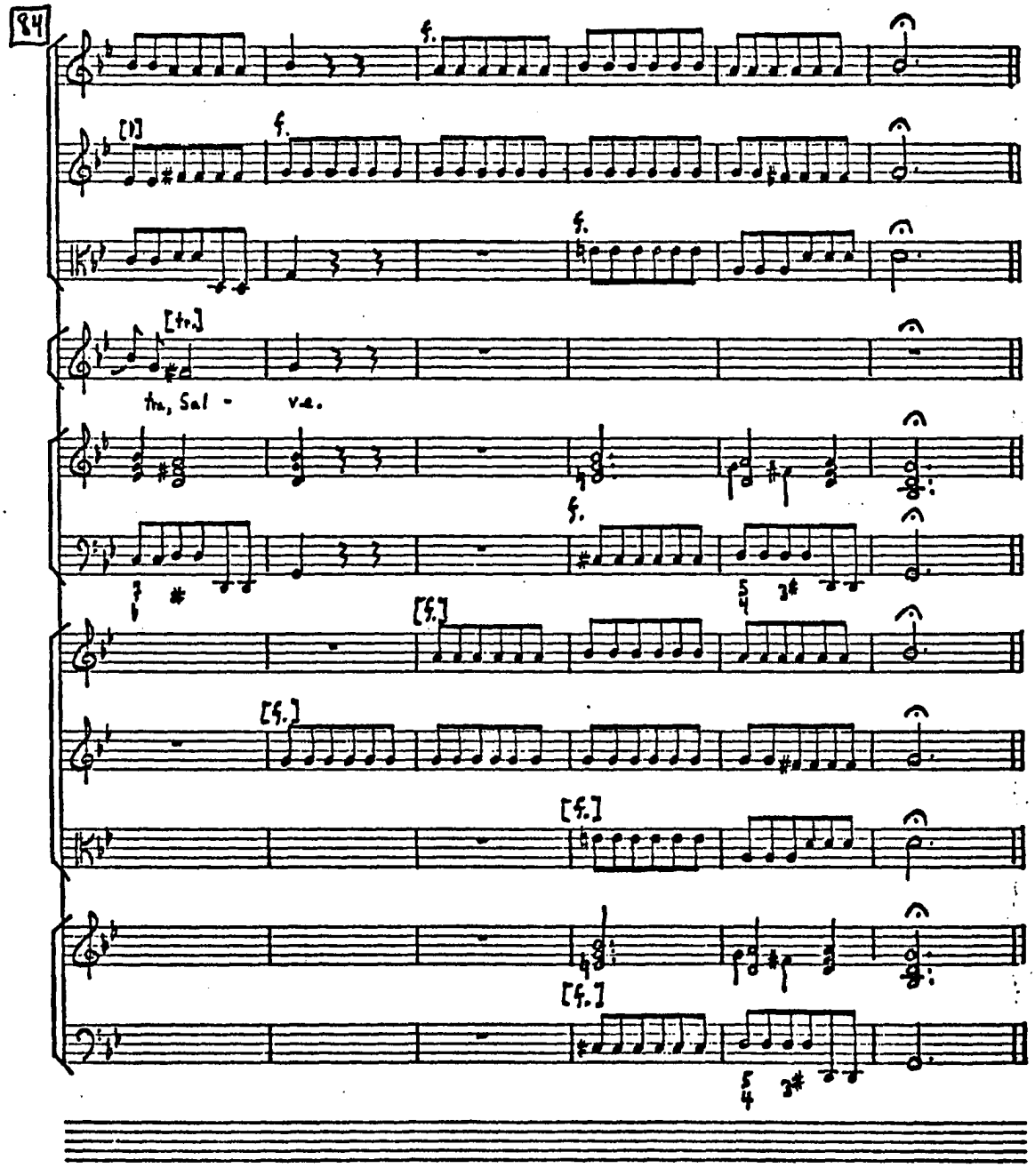

59
Sal- va Re-gi-na Ma- ter,
vi- ta, dul-
[p.]


64
p.
ce -
-
-
- do,
Re - gi - na


69
Ma-ter, vi-ta, dul-ca-do, vi-ta, dul-ca-do, spes nos-tra, Sal-ve, spes nos-tra, Sal -

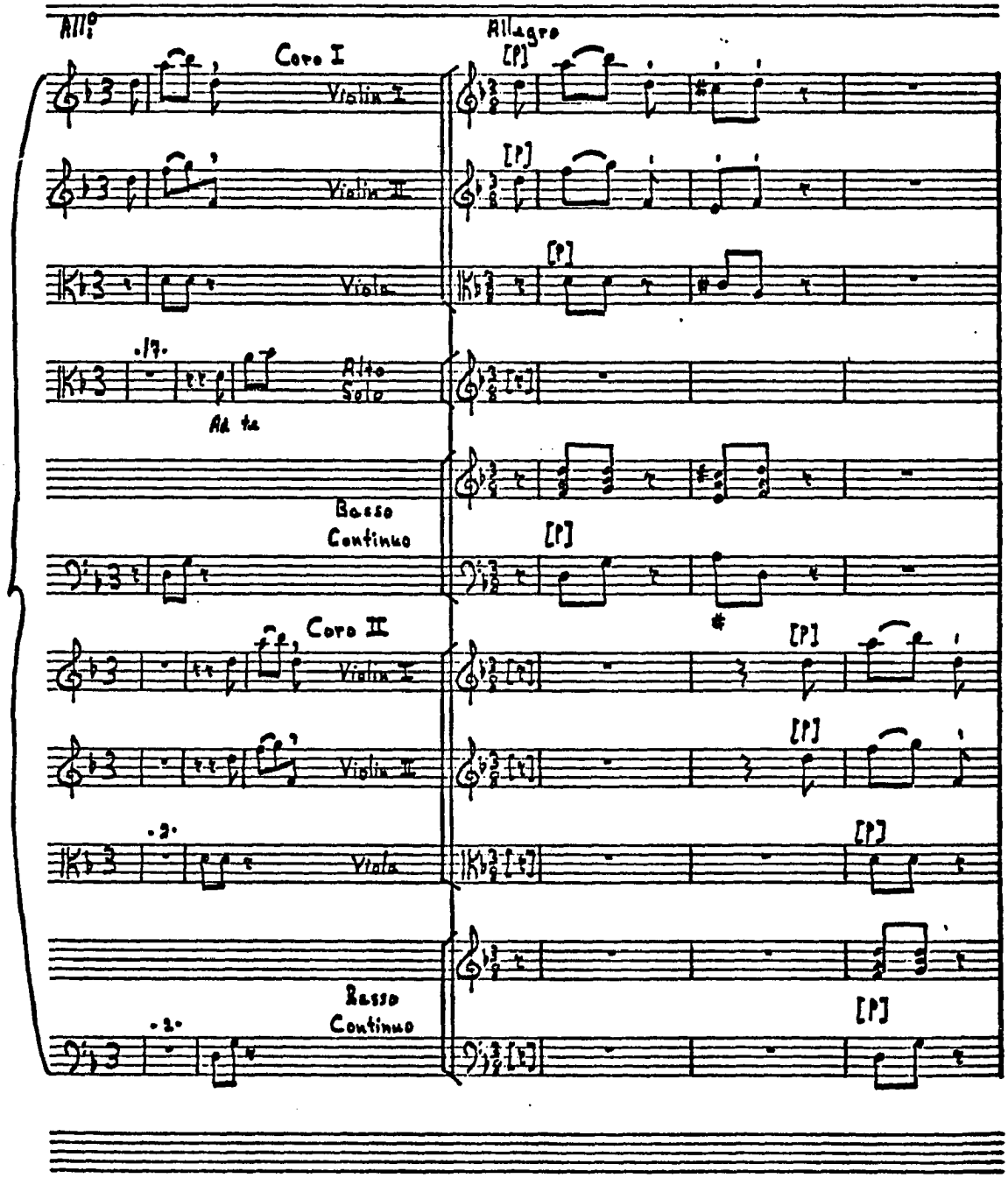

74
va, spes nos-tra, Sal-
va, spes nos-

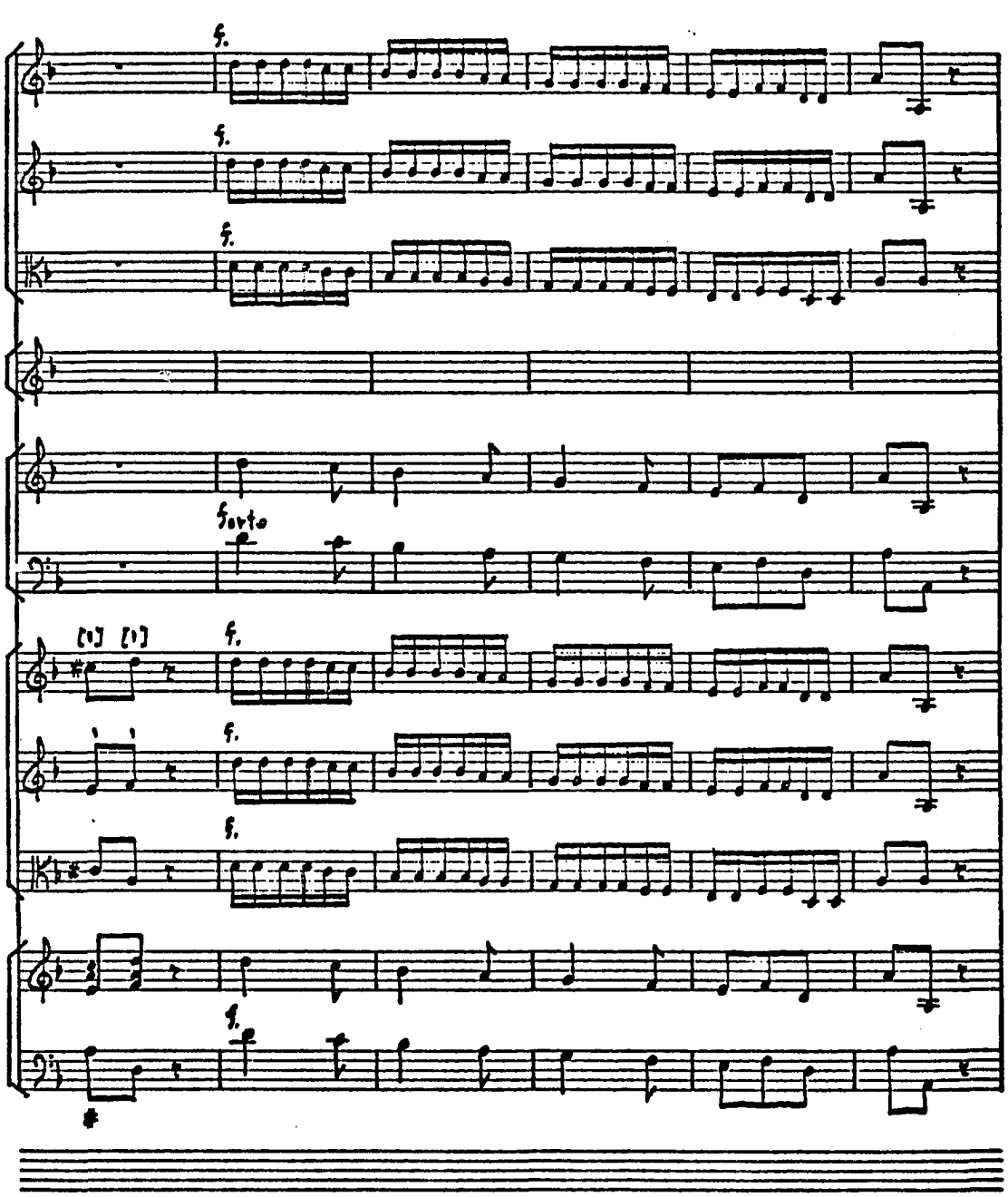

71
[1]
tr.
tra, Sal - va, spas nos - tra Sal - - va, spas nos -

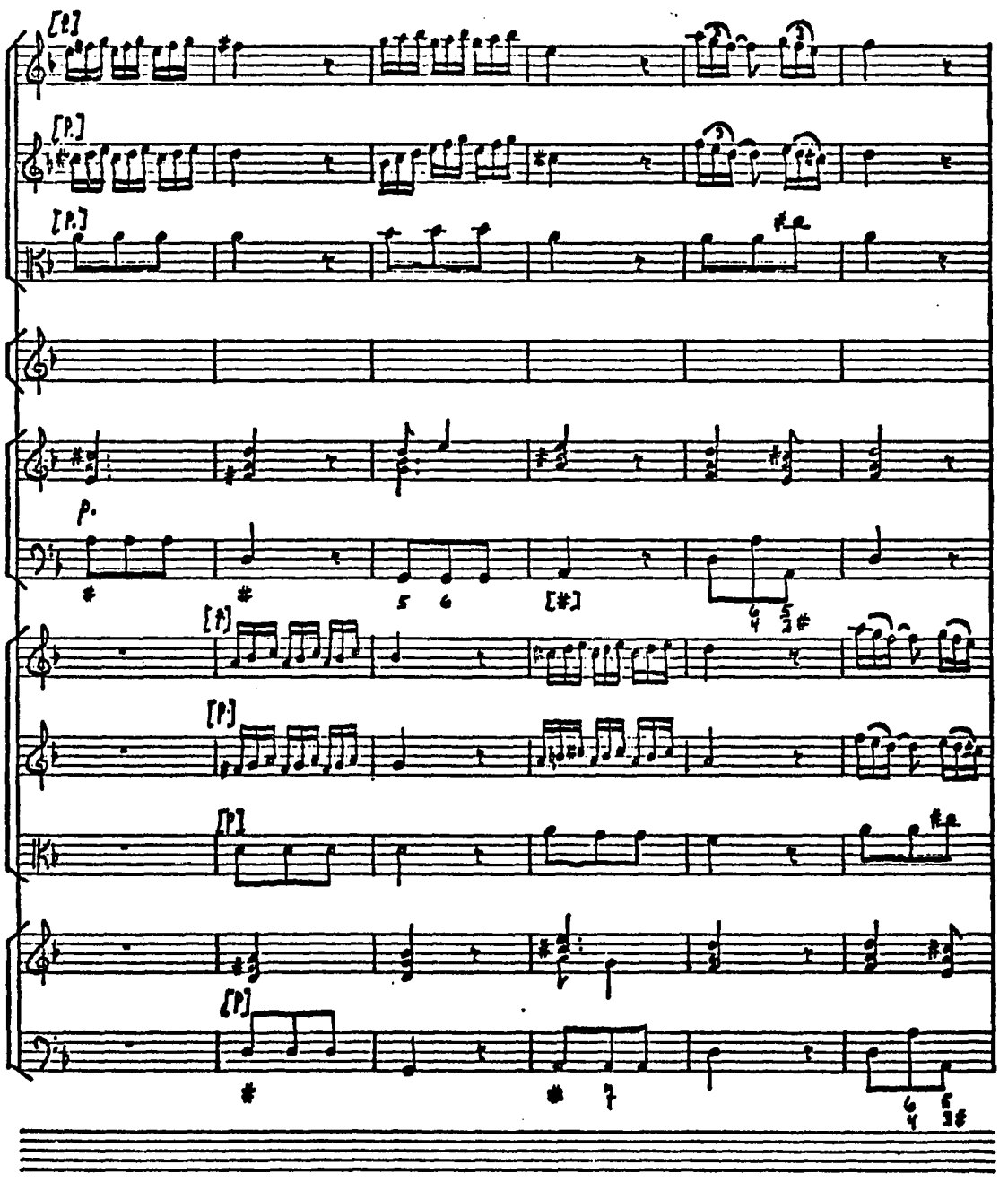

84
f.
[1]
[tr.]
ta, Sal - va.
[f.]

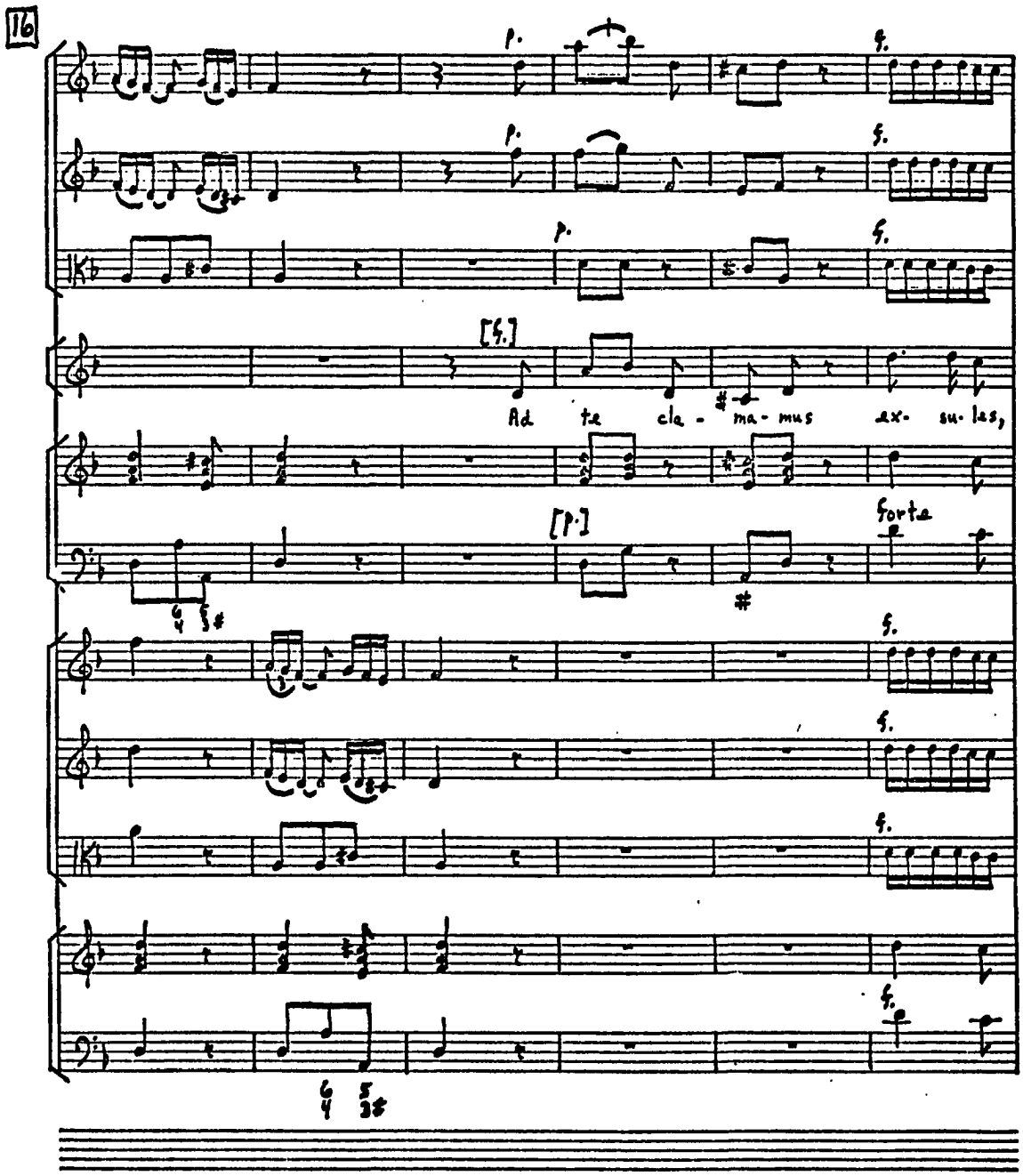
II

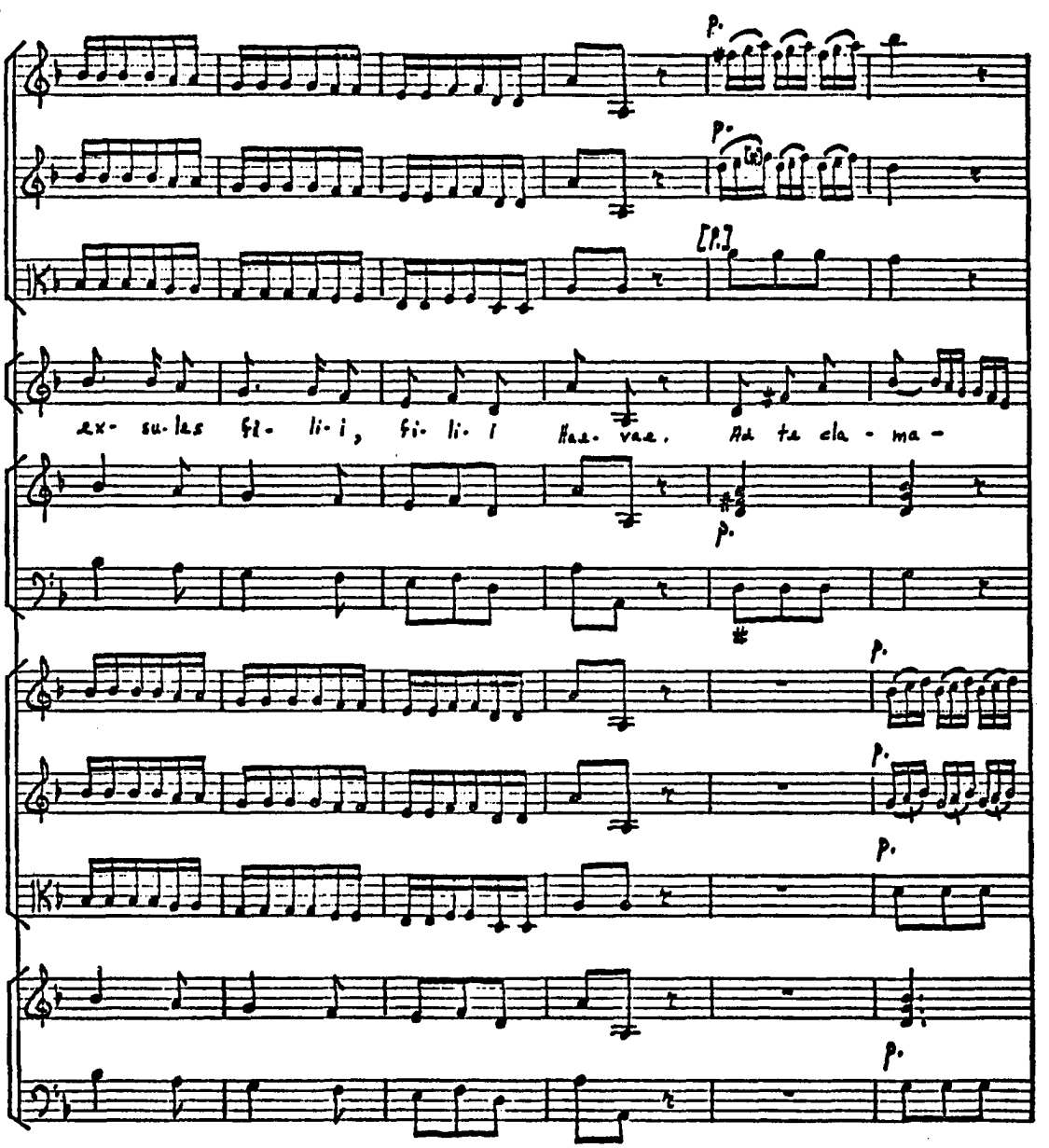
Ad te clamamus

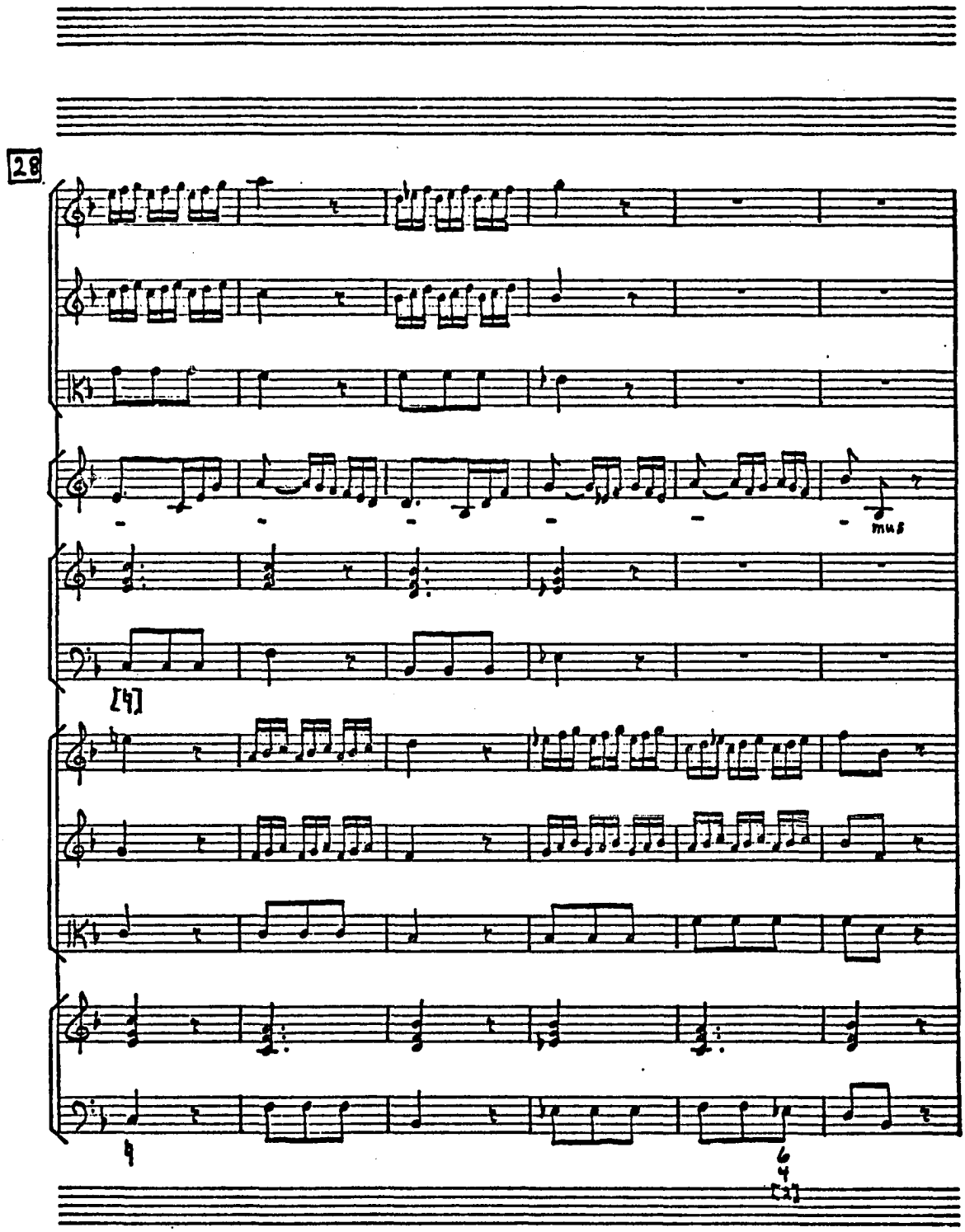


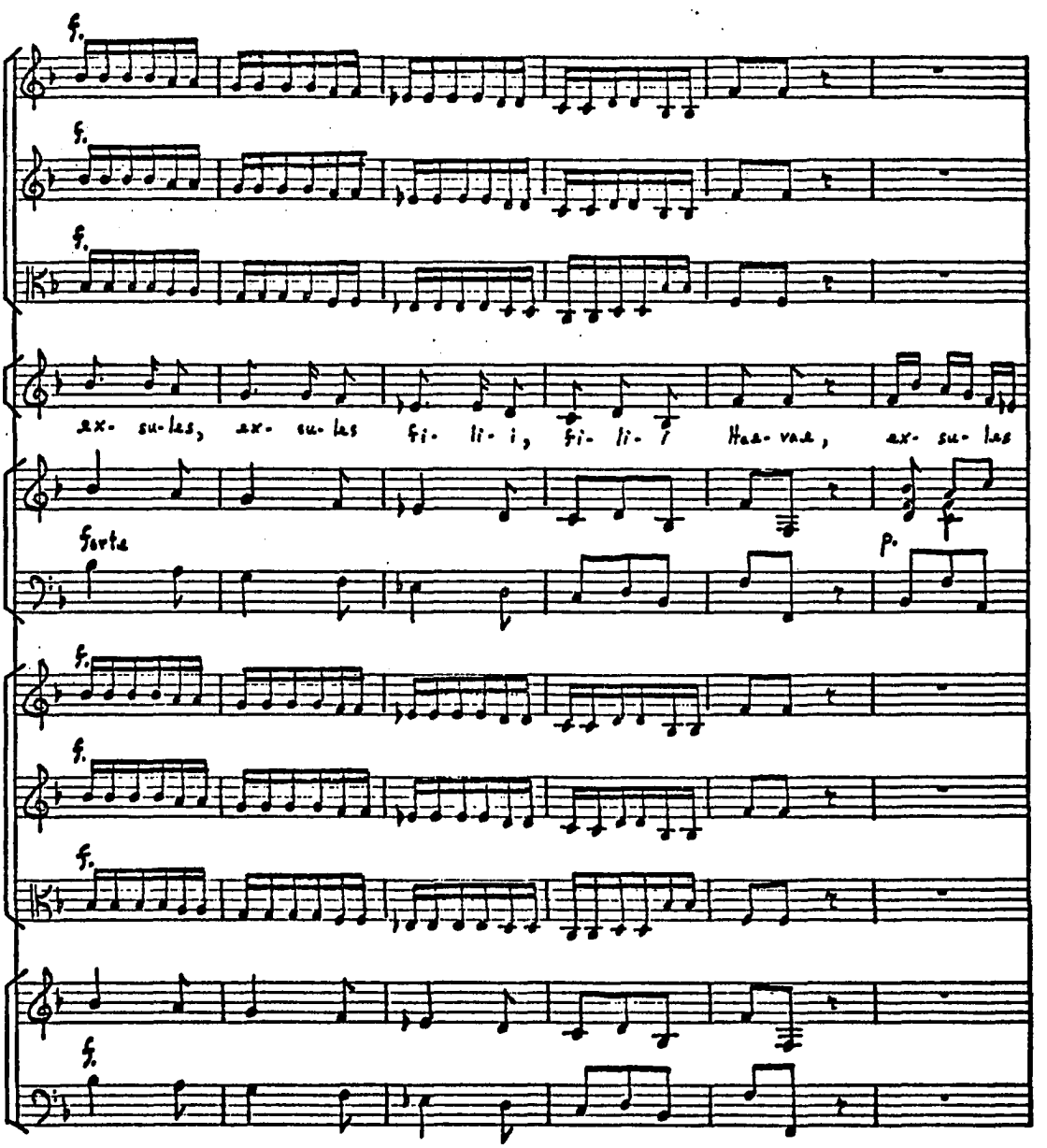

4
f.
f.
f.
fsorto
[1] [1]
f.
f.
f.
f.

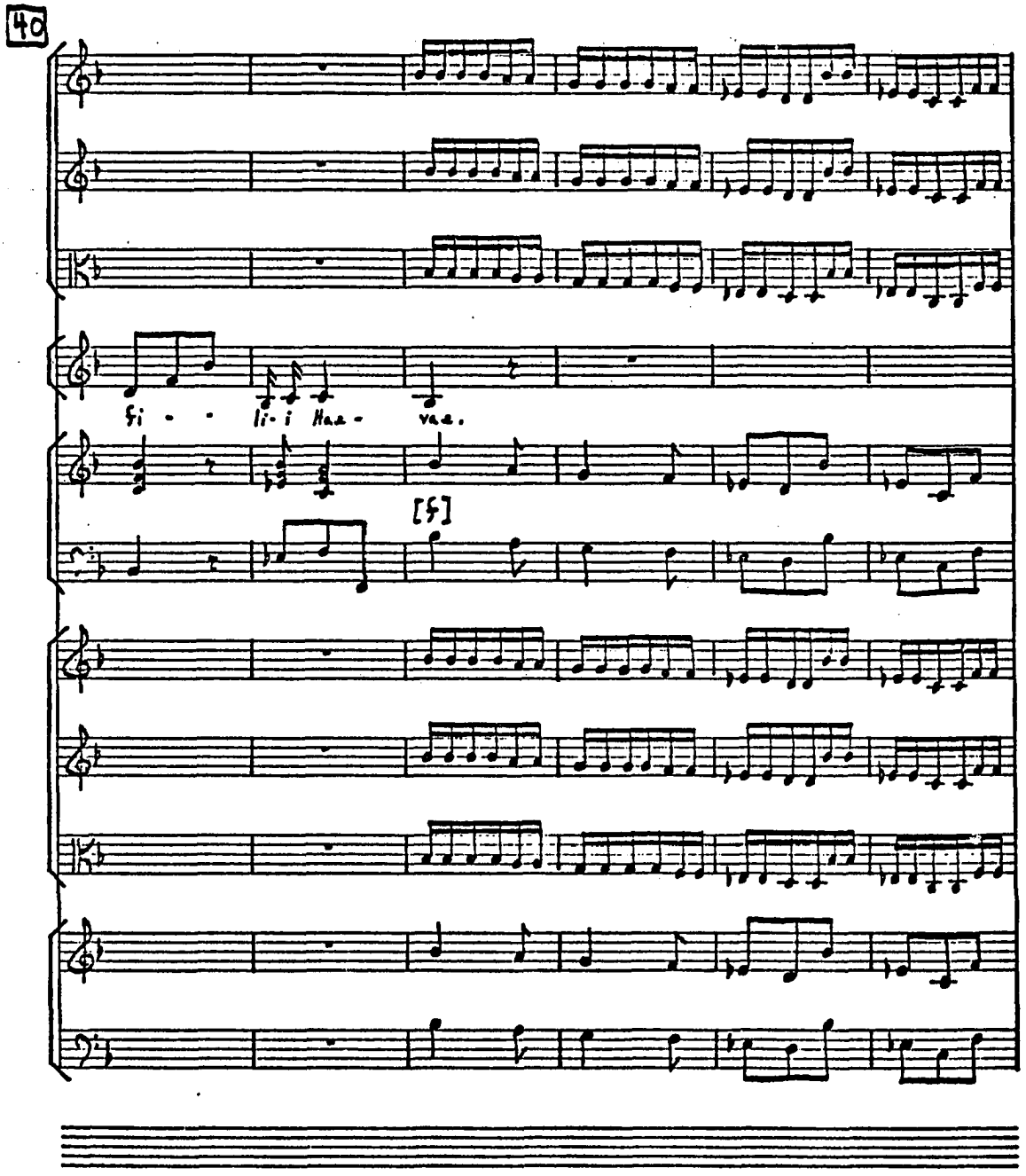

10
[P.]
[P.]
[P.]
P.
[P]
[P]
[P]
[P]

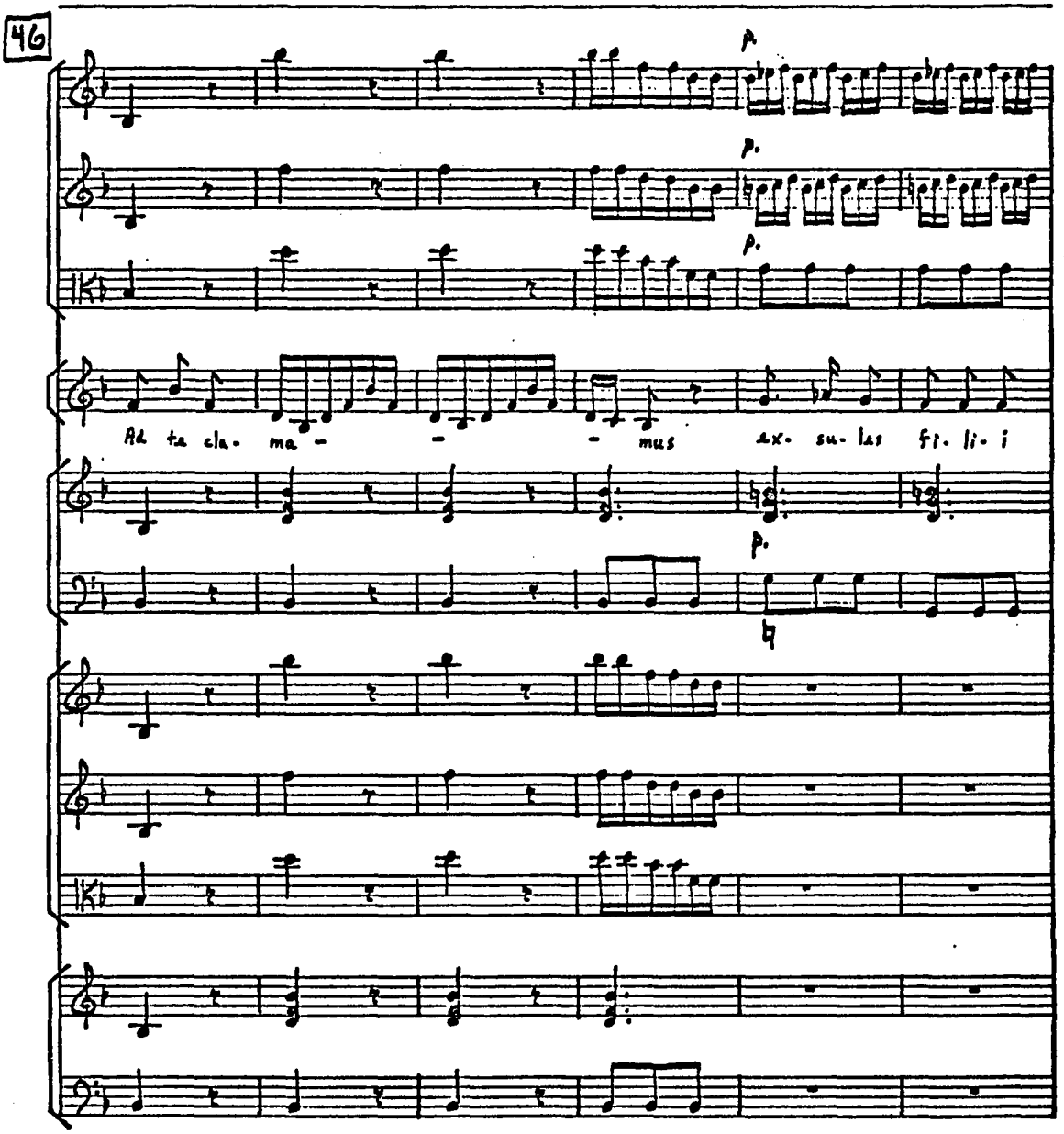

16
p.
f.
[f.]
Ad te cla - ma - mus ex- su- las,
[p.]
forte

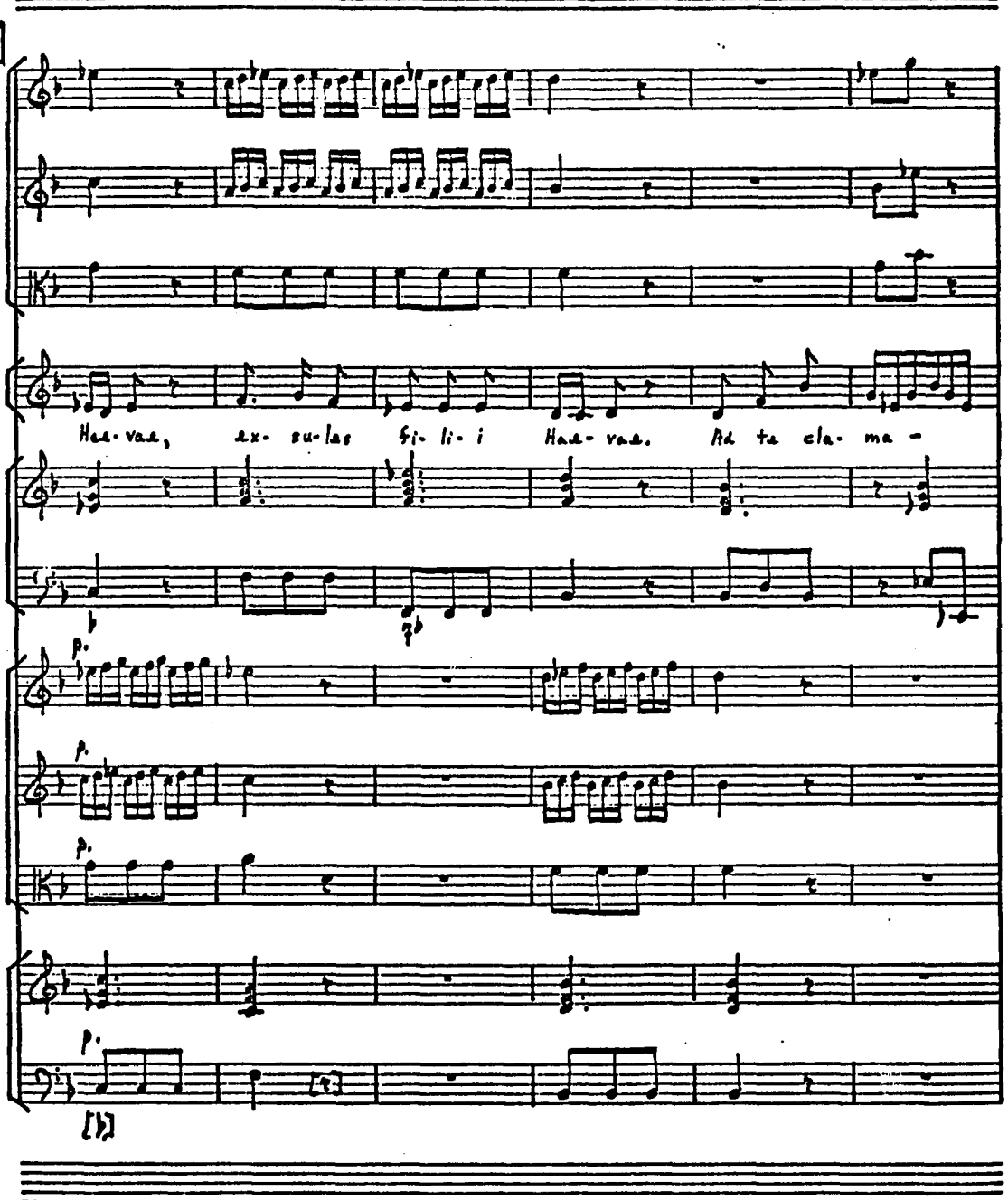

22
p.
p.
[p.]
ex- su-les fi- li-i, fi- li- i Hae- vae. Ad te cla - ma -
p.
p.
p.
p.
p.

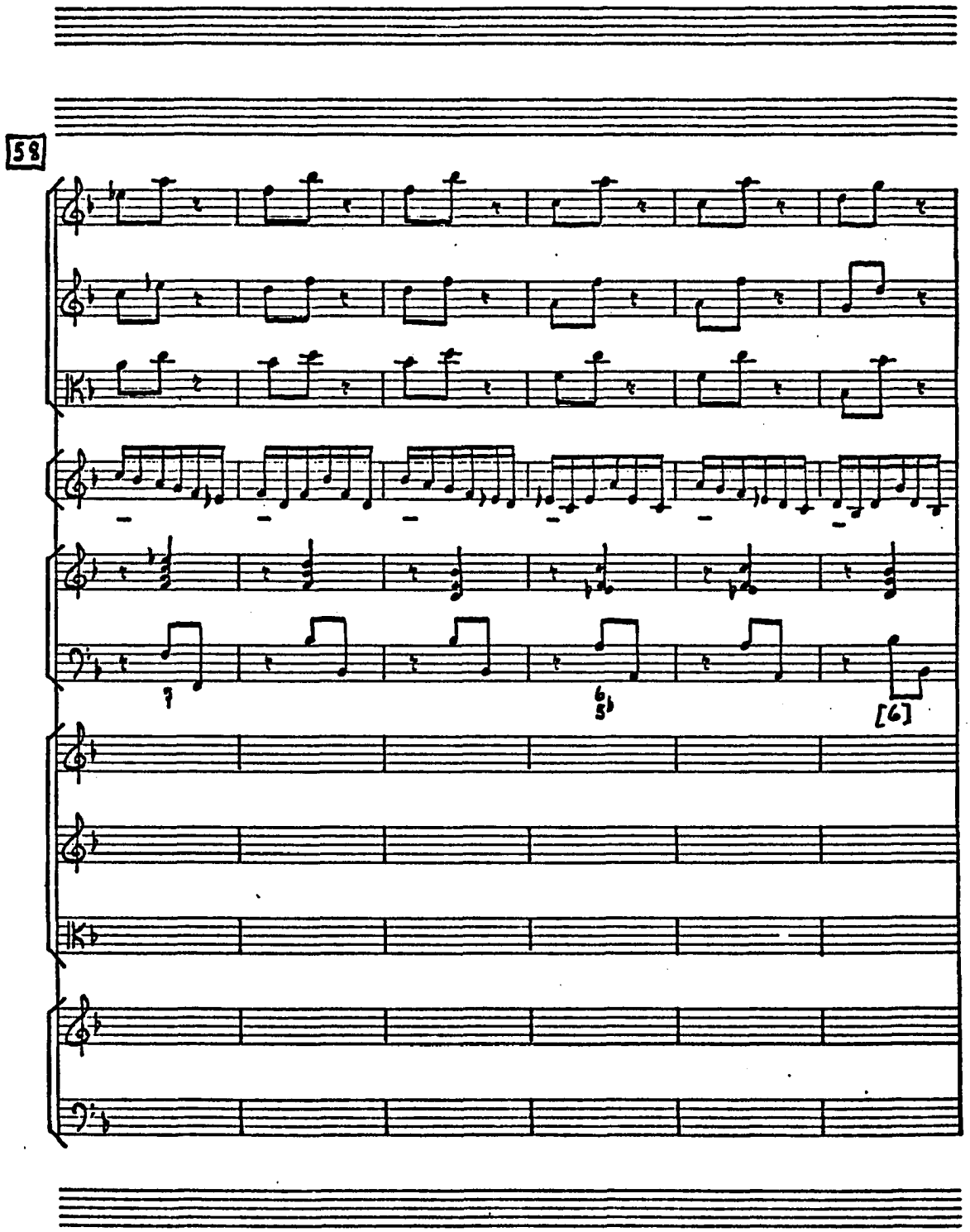

28
mus
[4]


34
f.
f.
f.
ax- su-las, ax- su-las fi- li- i, fi- li- i Haa-vaa, ax- su- las
forte
p.
f.
f.
f.
f.

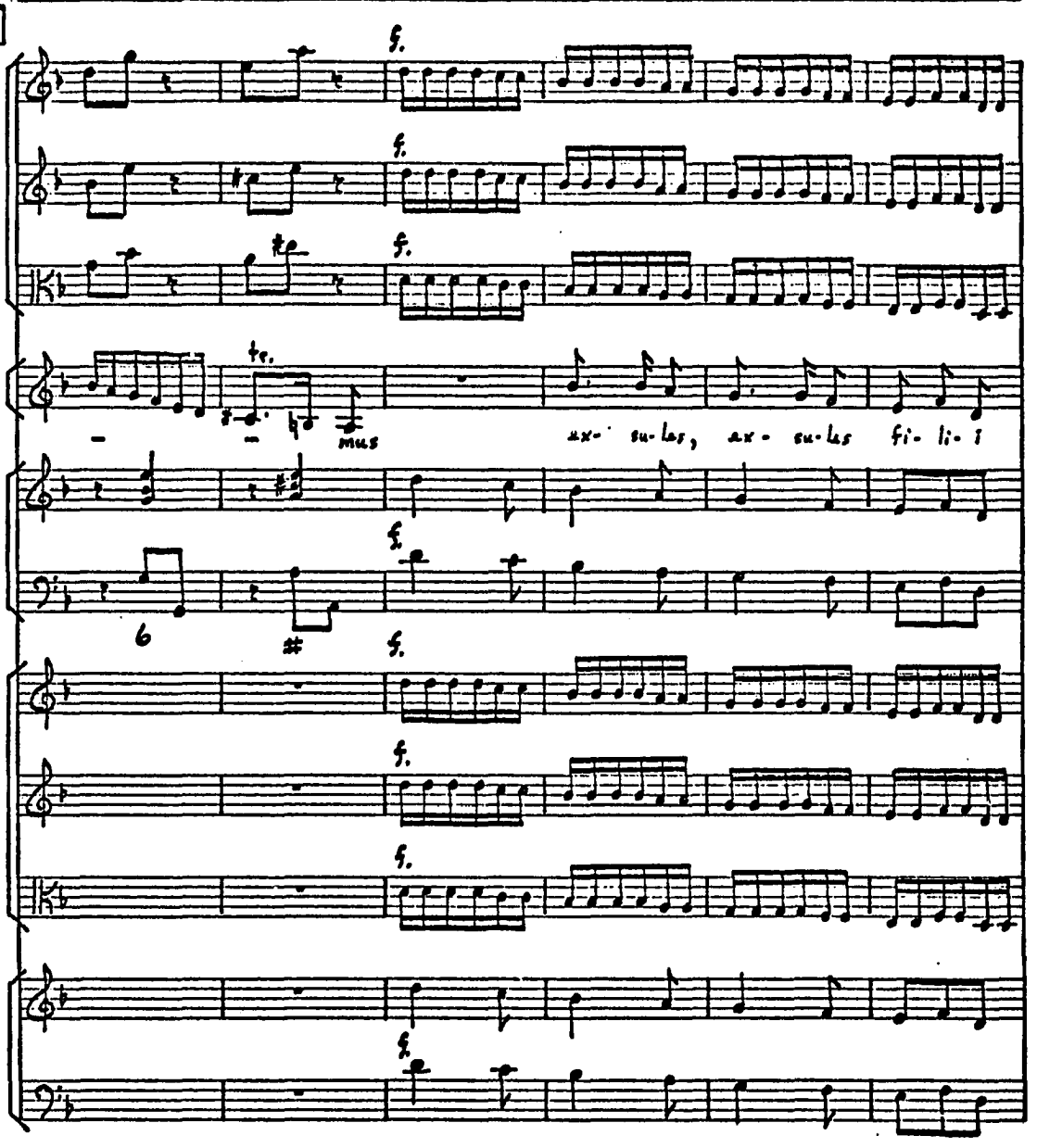

40
fi - - li-i Haa - vaa.
[♮]

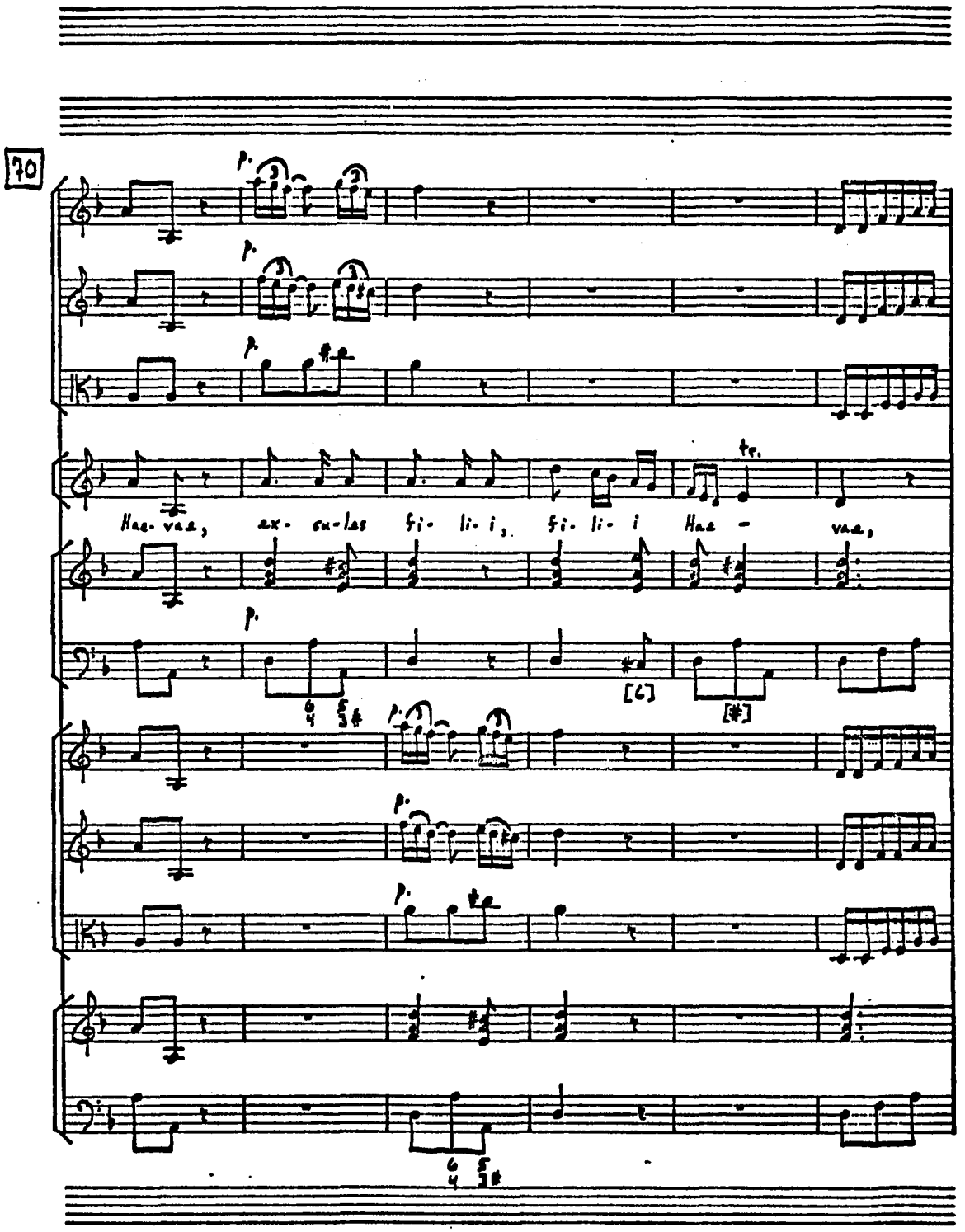

46
p.
p.
p.
Ad ta cla- ma - - - mus ex- su- las fi- li- i
p.

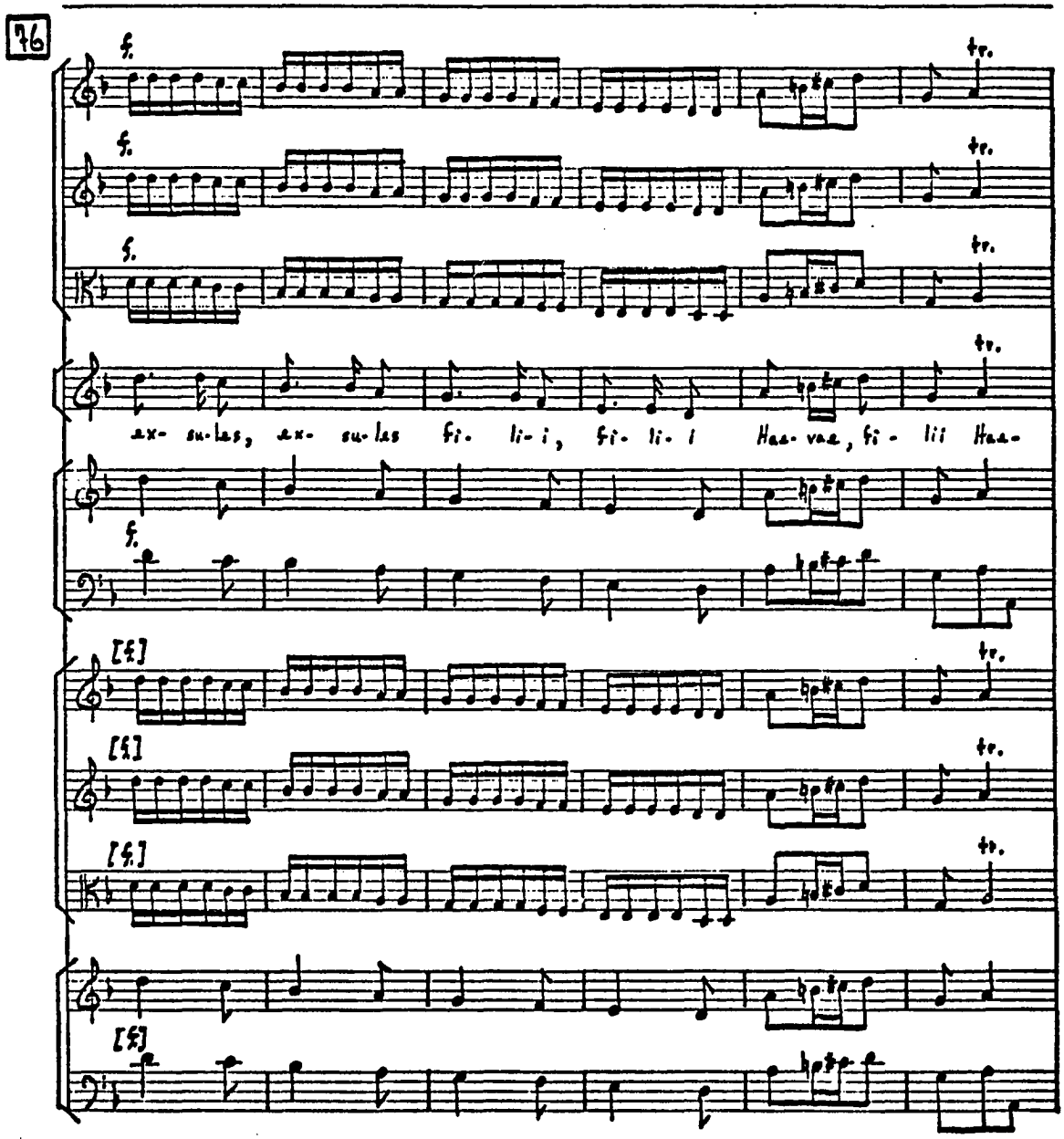

52
Ha-vaa, ax-su-las fi-li-i Haa-vaa. Ad ta cla-ma -
p.
p.
p.
p.

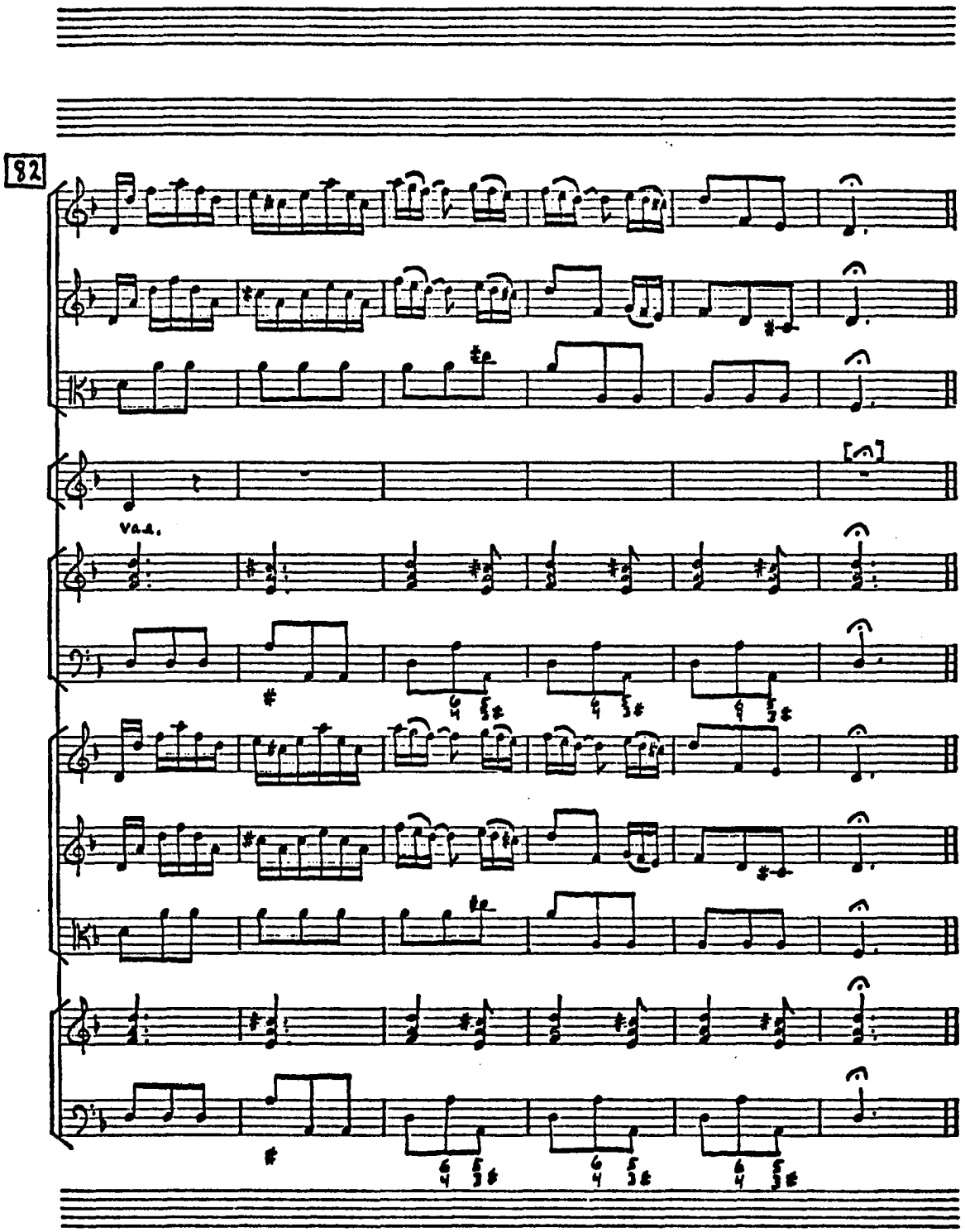

58
7
6
5♭
[6]

64



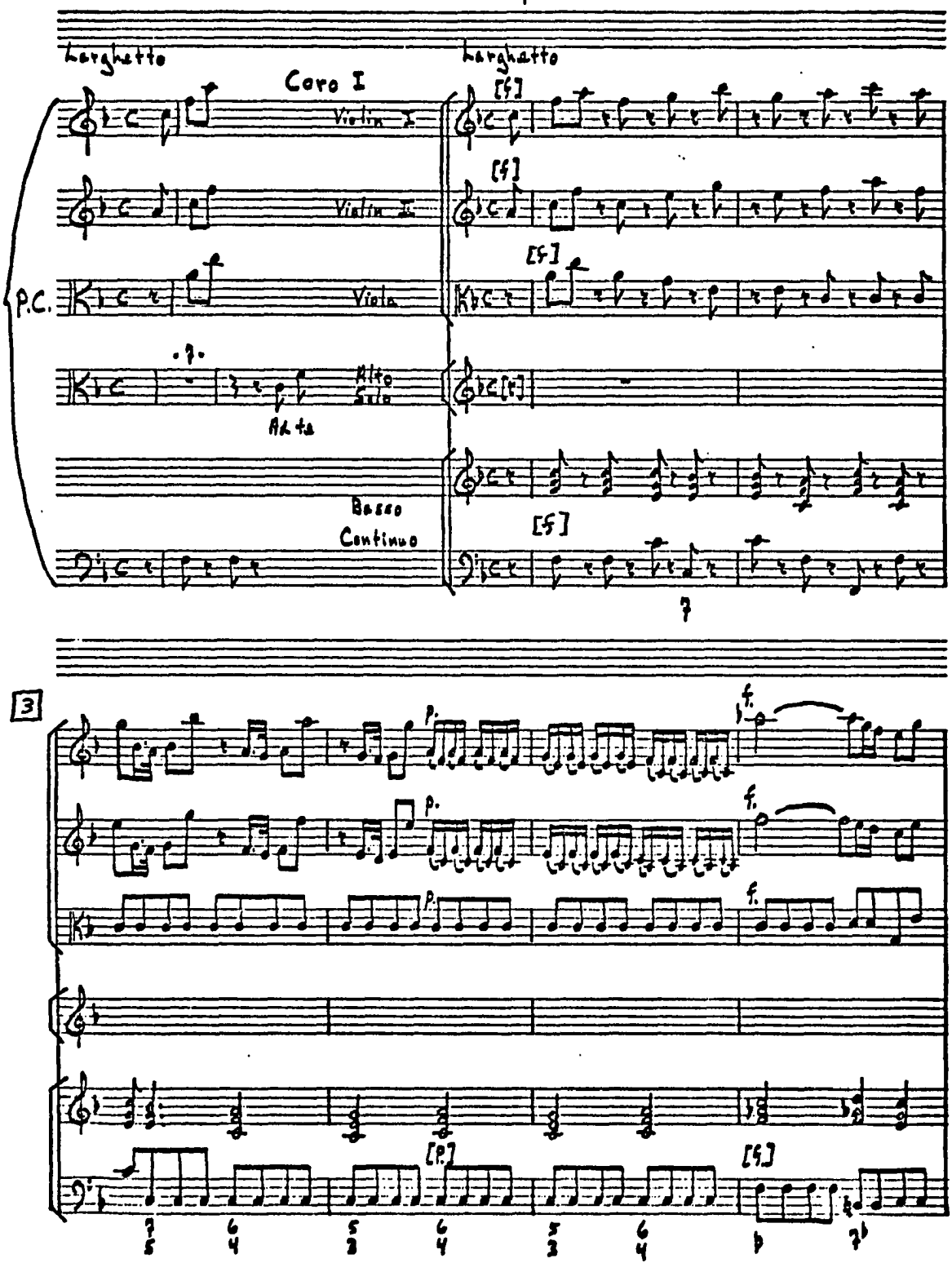

70
p.
Hae- vae, ex- cu- las fi- li- i, fi- li- i Hae - vae,
tr.
[6]
[#]

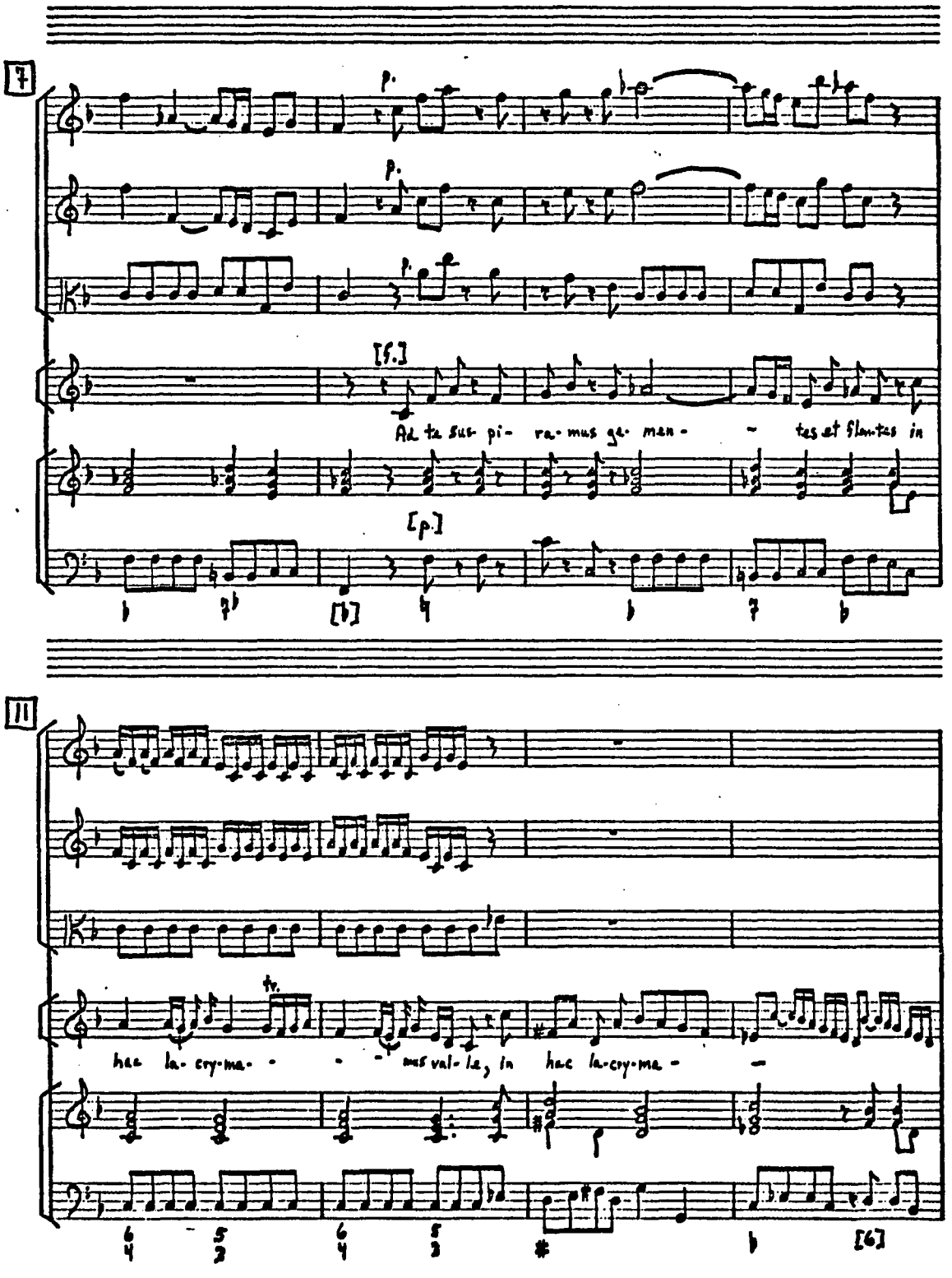

76
f.
tr.
ax- su-las, ax- su-las fi- li- i, fi- li- i Haa- vaa, fi- lii Haa-
[f.]

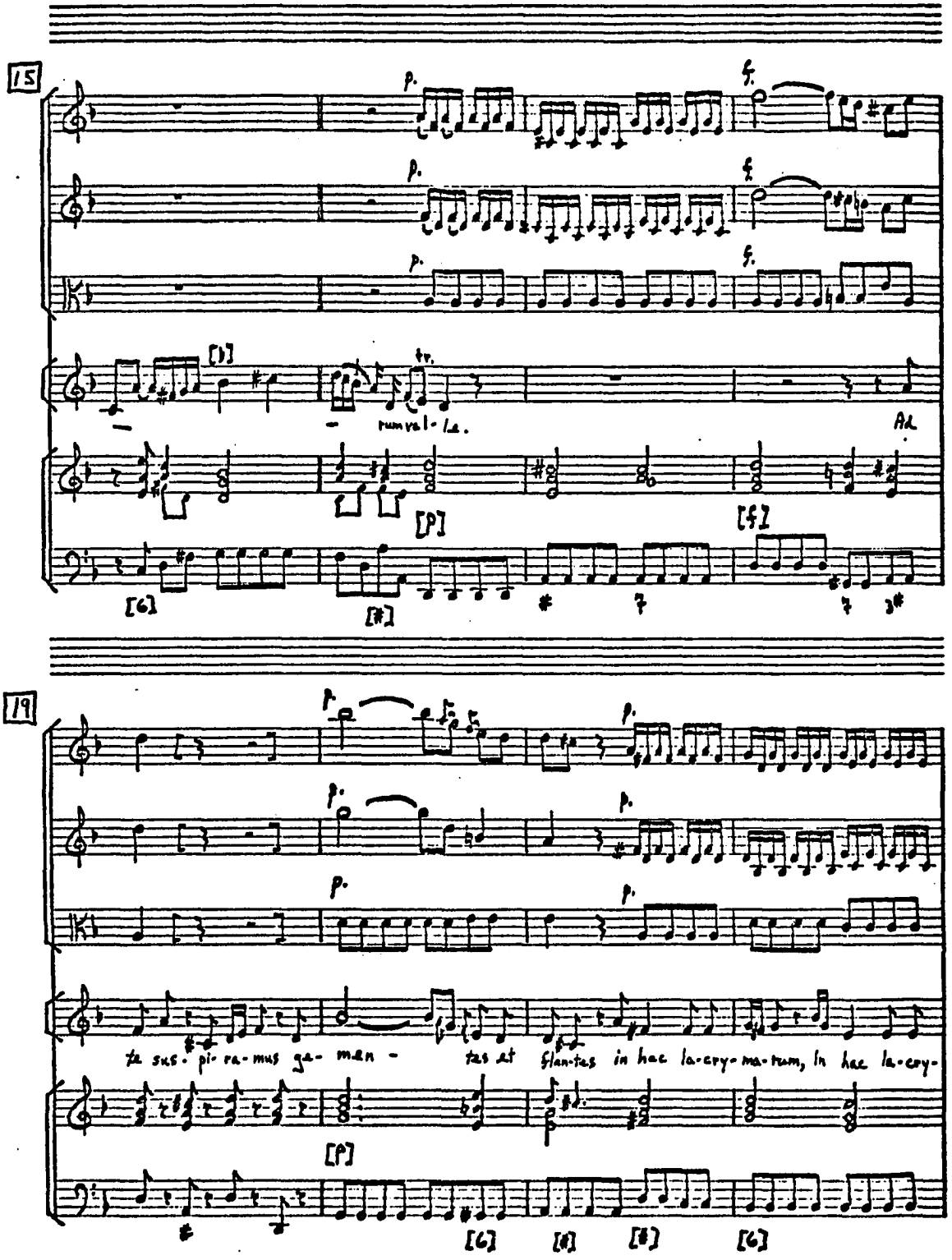

82
Vla.

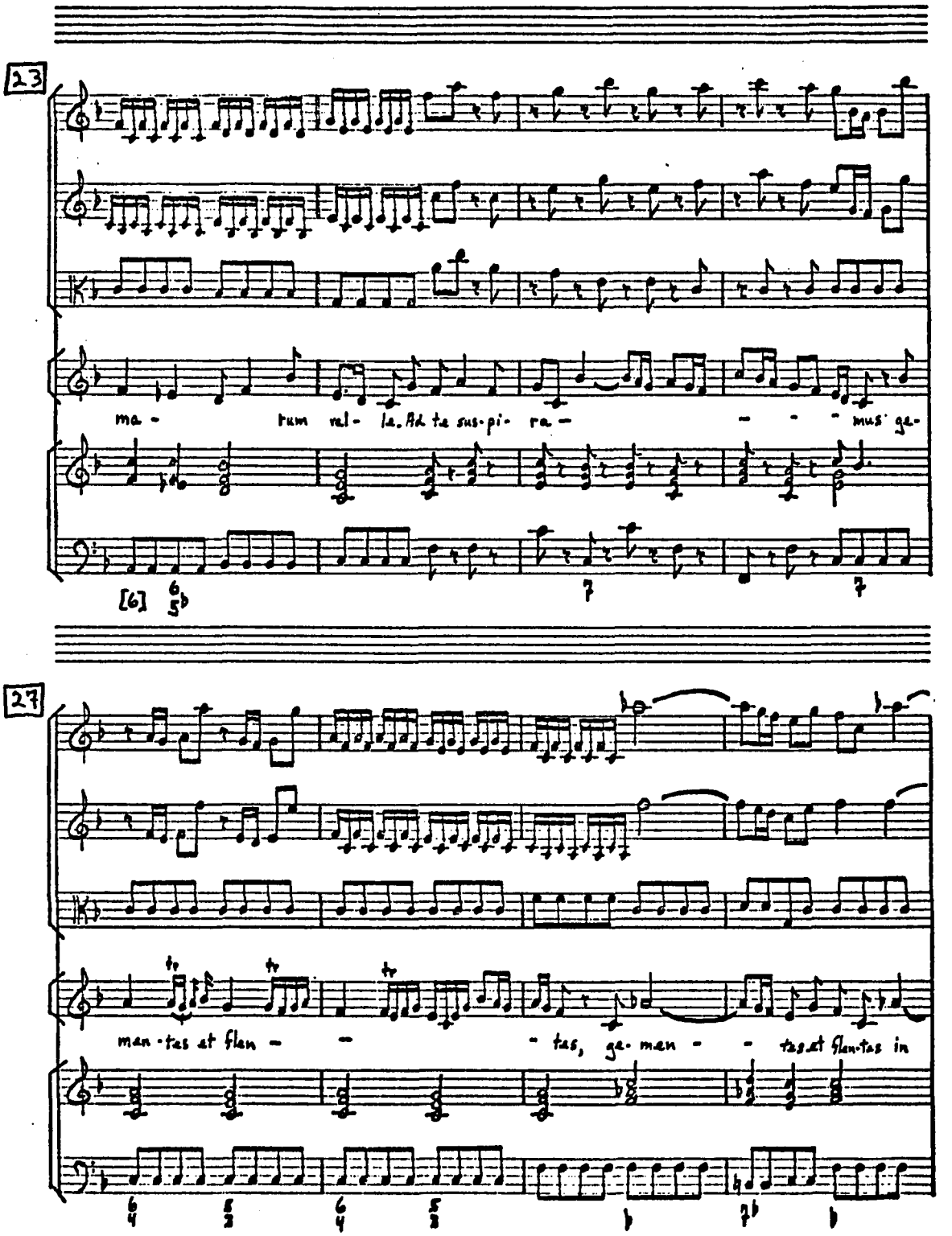
III

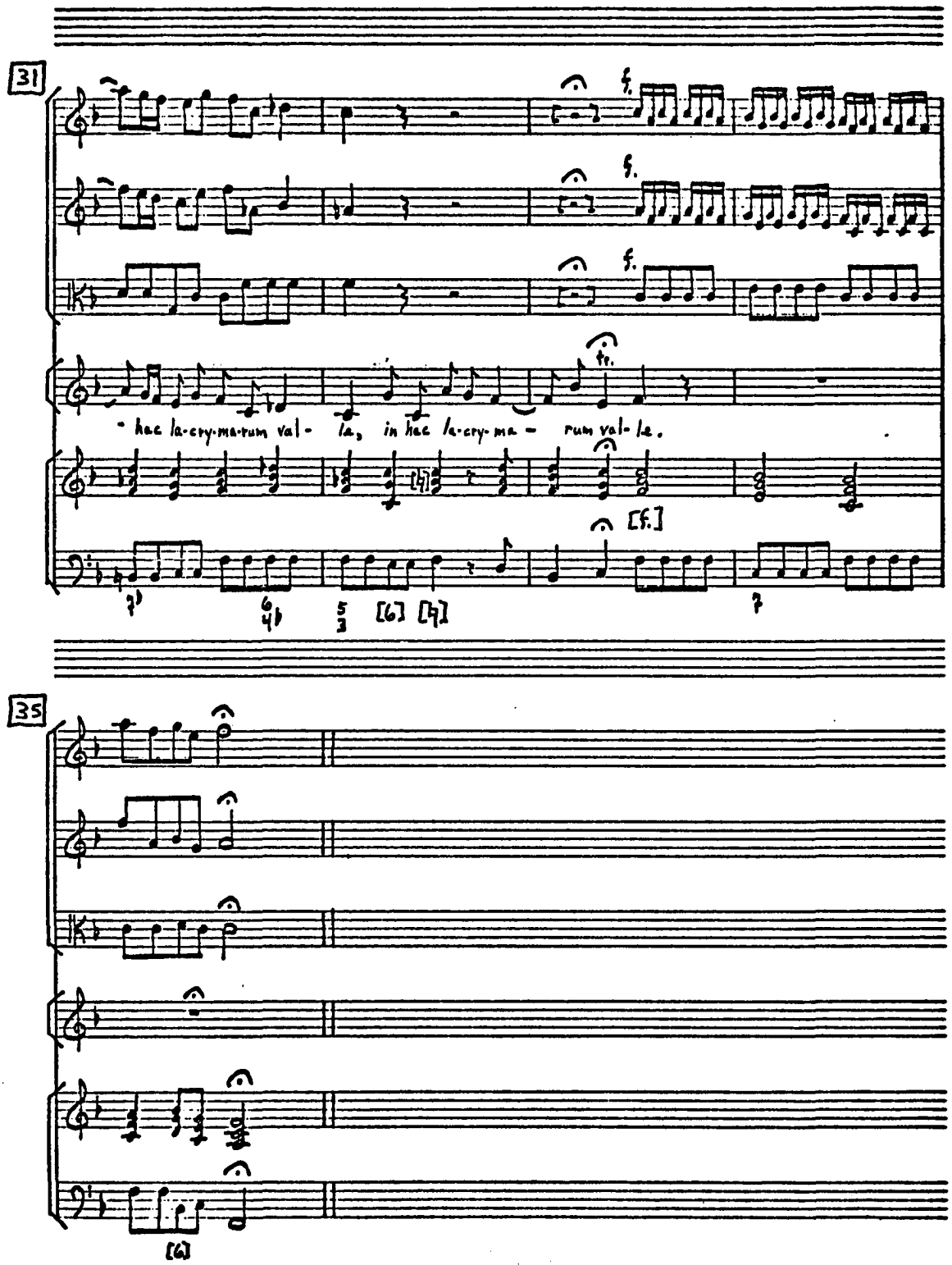
Ad te suspiramus




7
p.
p.
p.
[f.]
Ad te suspi- ra- mus ge- man- tes et flentes in
[p.]
11
tr.
hac la- cry- ma- mus val- le, in hac la- cry- ma-
[6]

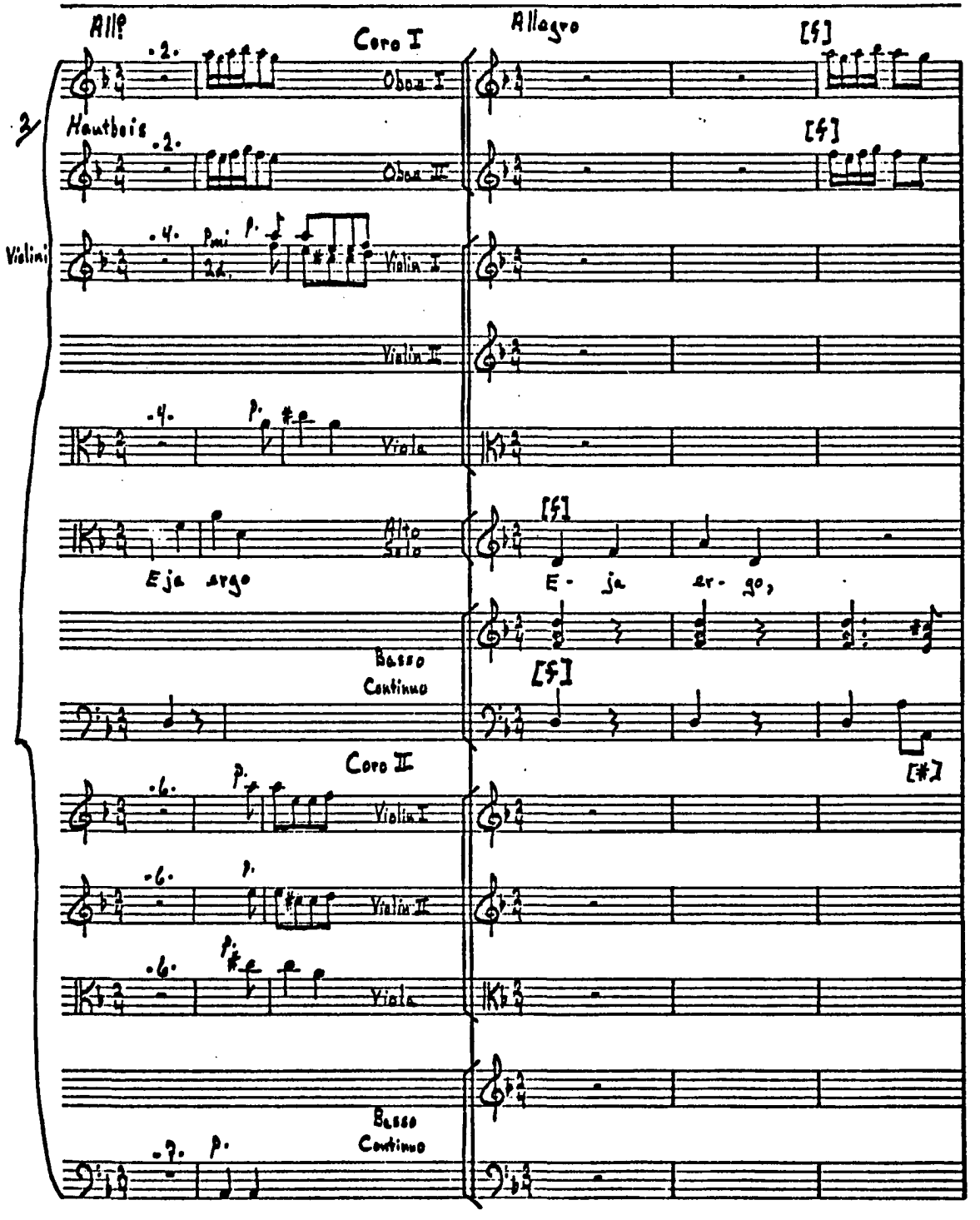

15
p.
f.
[1]
tr.
rum vel - la.
Ad
[p]
[f]
[6]
[#]
19
te sus - pi - ra - mus ge - man - tes et flan - tes in hac la - cry - ma - rum, in hac la - cry -
[p]
[6]
[#]
[#]
[6]

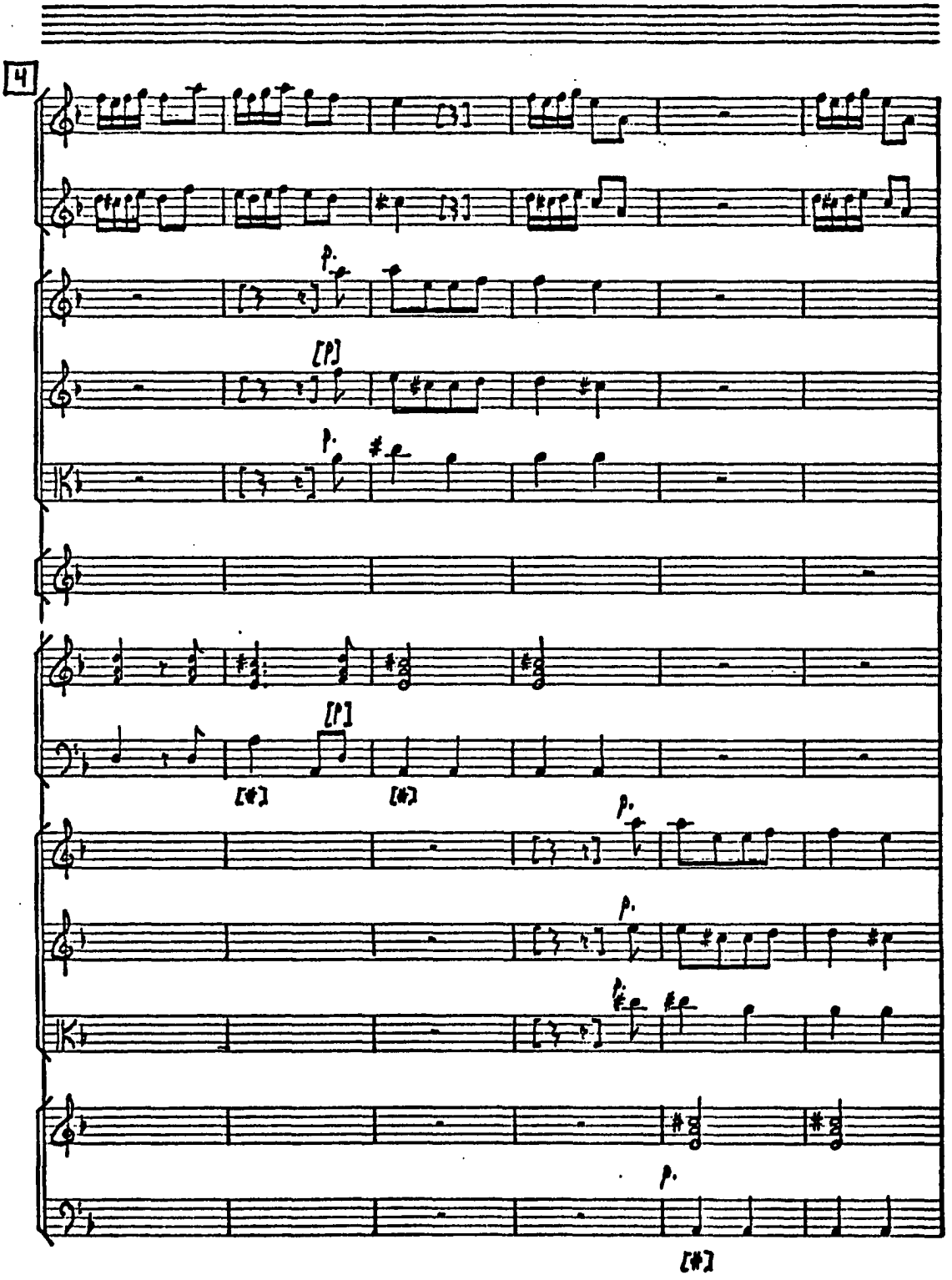

23
ma - rum vel - le. Ad te sus-pi- ra - - - mus ge-
27
man-tes at flen - - - tes, ge-men - - tes at flen-tes in

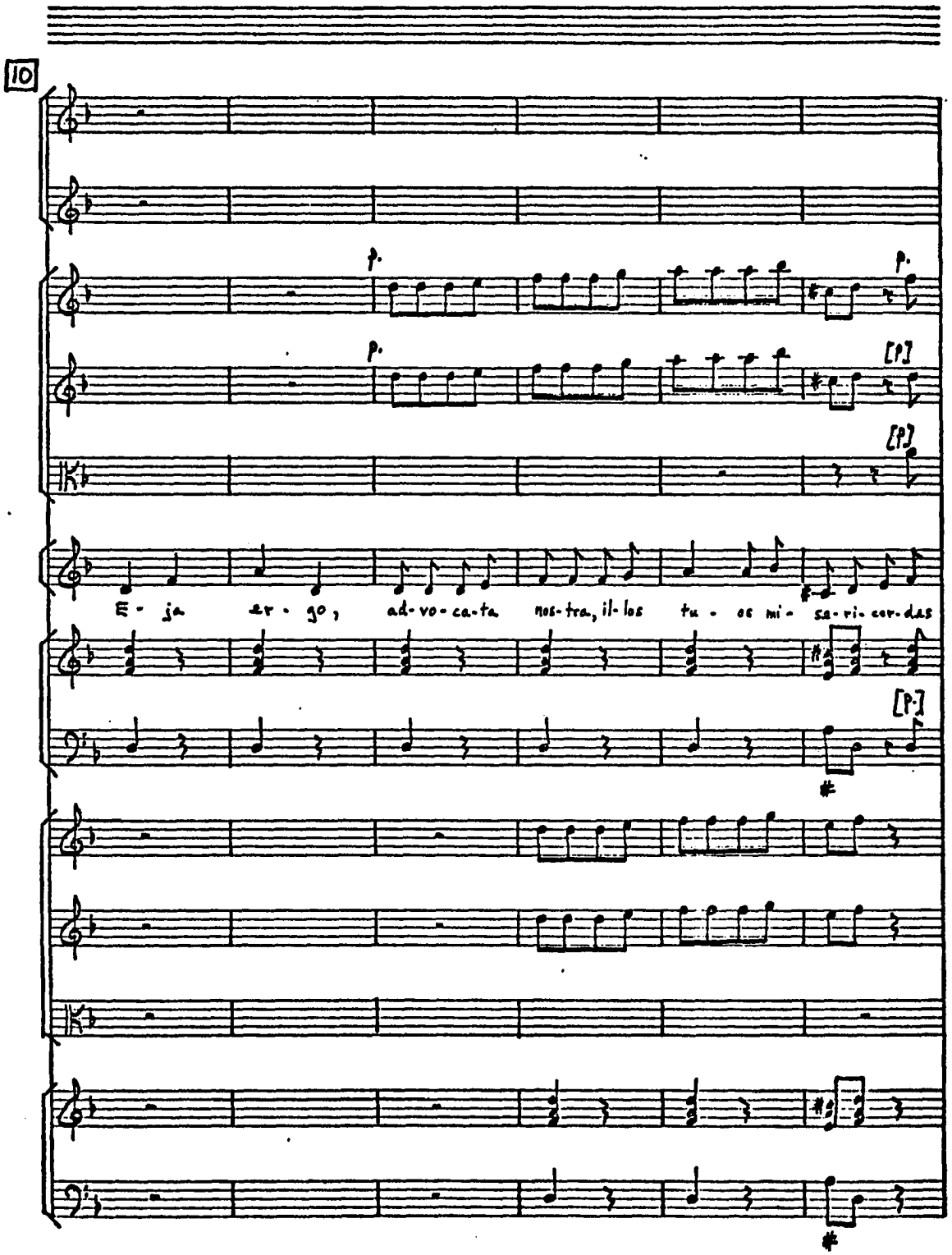

31
f.
f.
f.
tr.
- hac la-cry-ma-rum val- le, in hac la-cry-ma - rum val- le.
[f.]
35
[6]

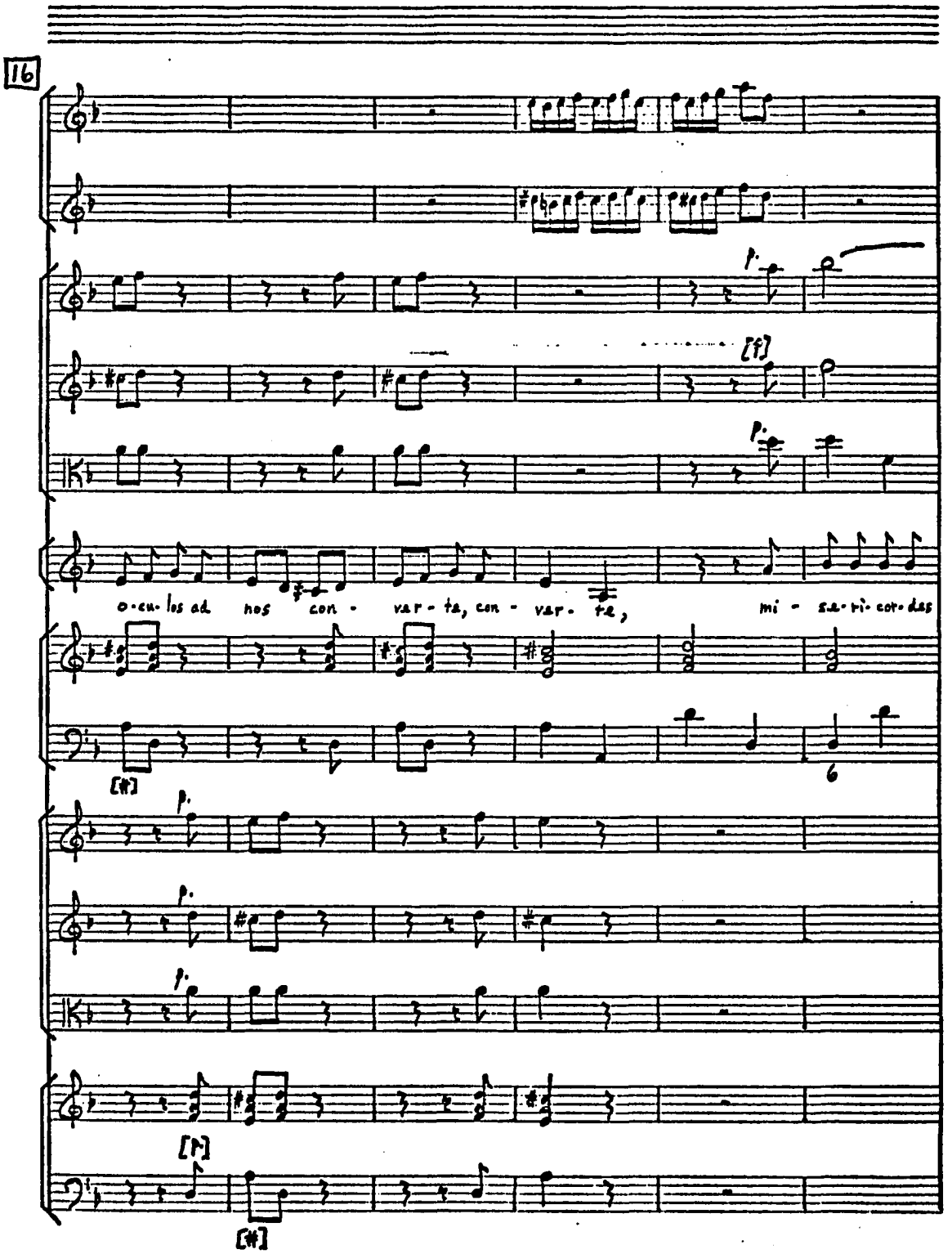
IV

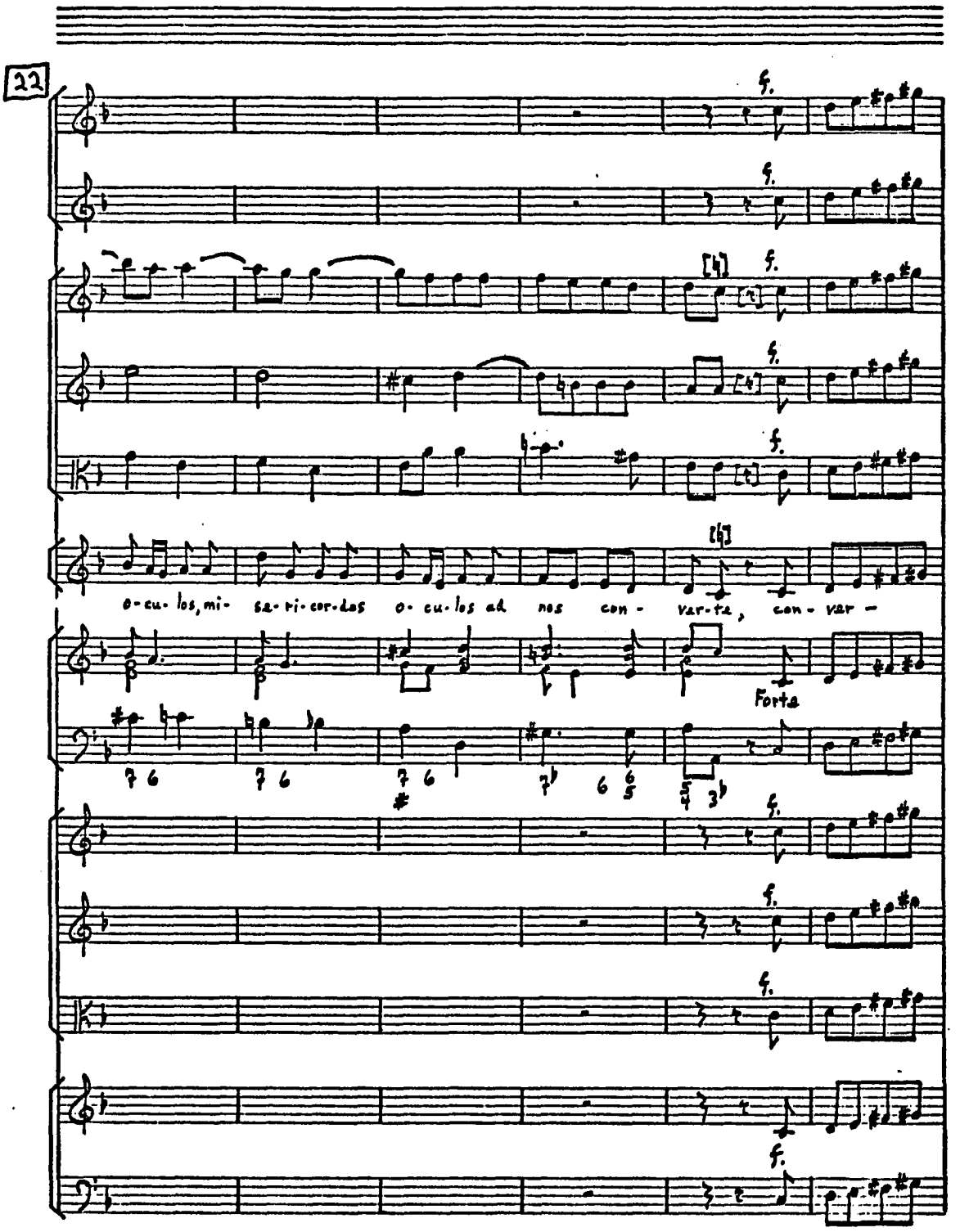
Eja ergo

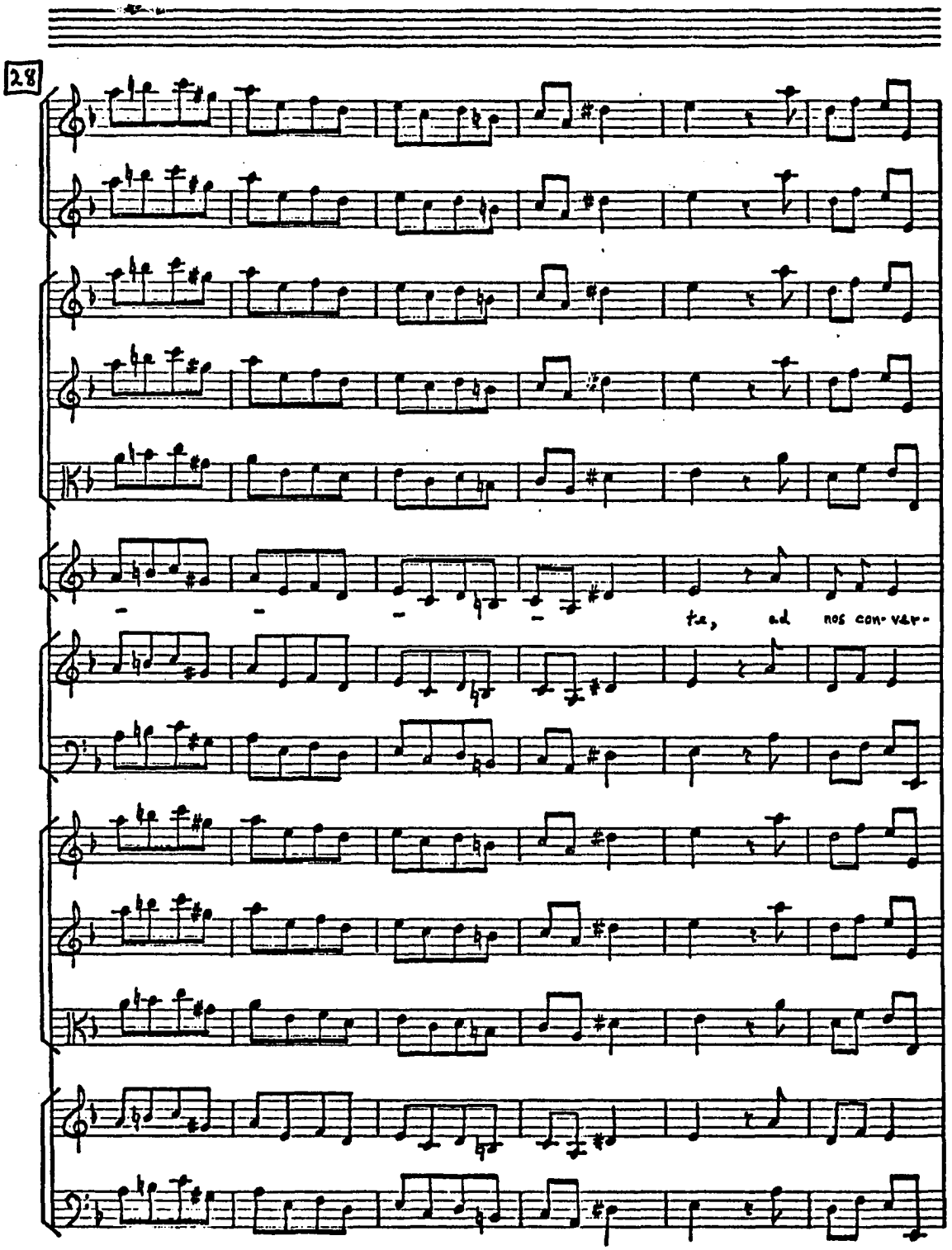

All?
Coro I
Allegro
Hautbois
Oboe I
Oboe II
Violini
Violin I
Violin II
Viola
Alto Solo
Eja ergo
E- ja er- go,
Basso Continuo
Coro II
Violin I
Violin II
Viola
Basso Continuo

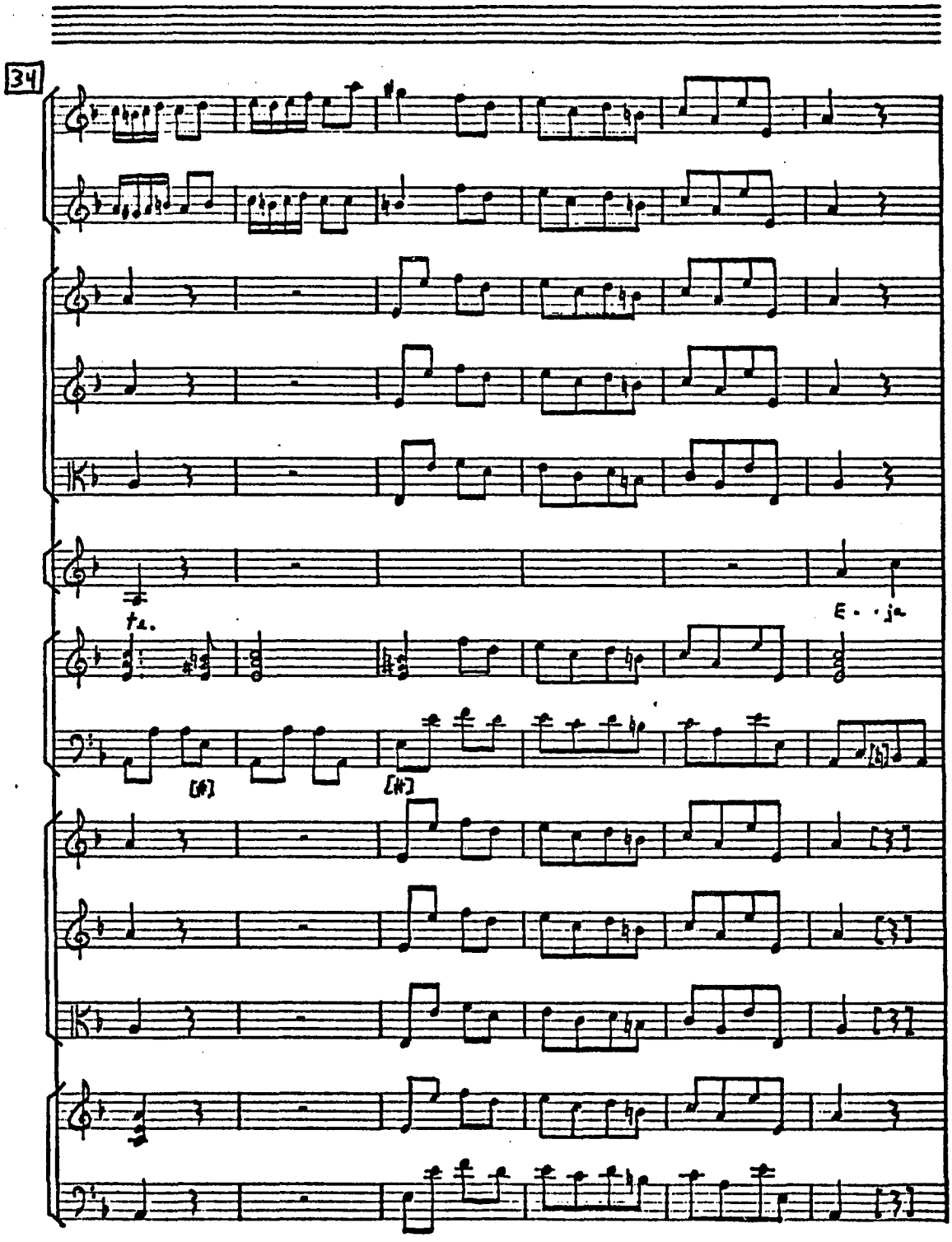

4
p.
[p]
p.
[p]
[#]
[#]
p.
p.
p.
[#]

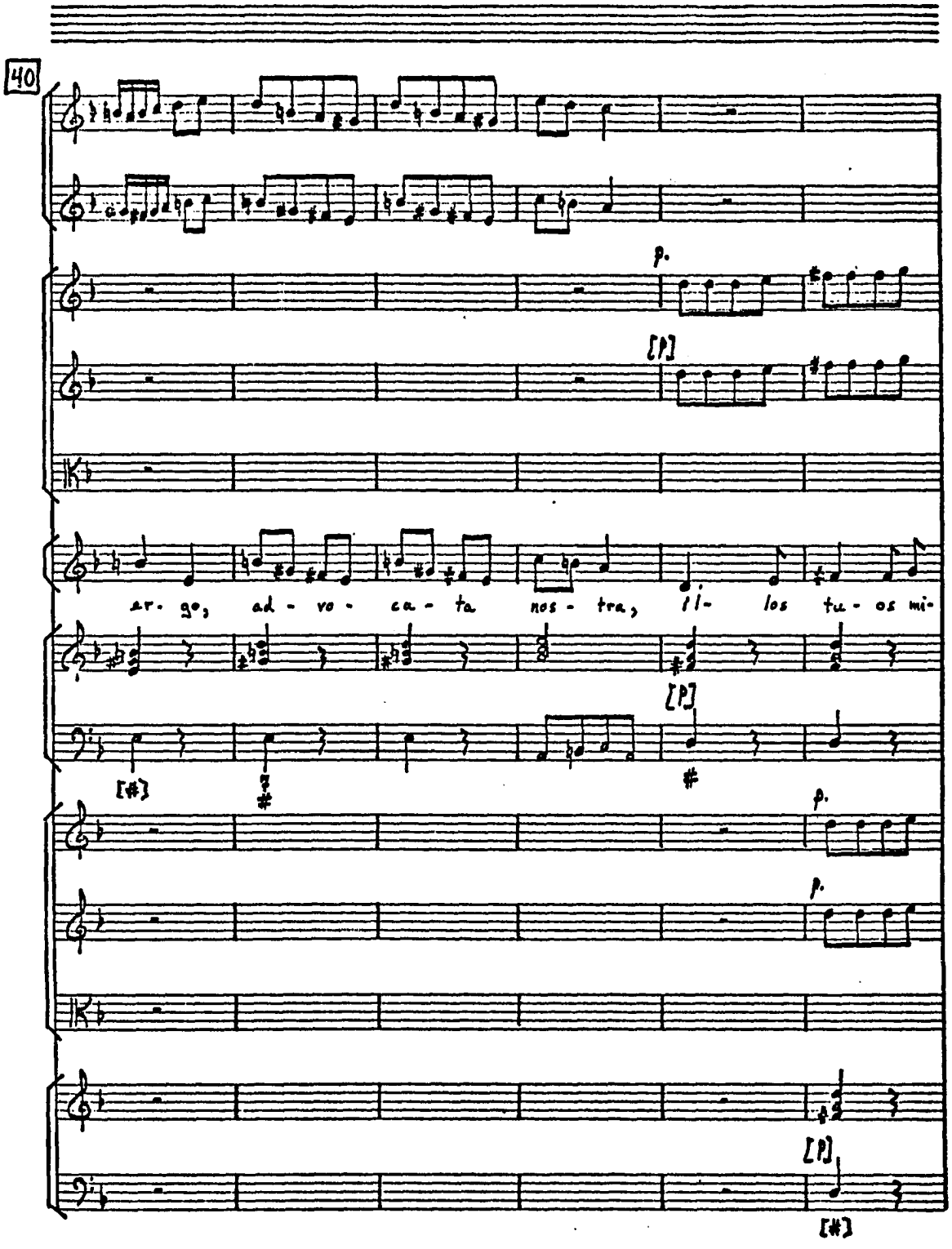

10
p.
p.
p.
[p.]
[p.]
E - ja er - go, ad-vo-ca-ta nos-tra, il-los tu - os mi - se-ri-cor-des
[p.]

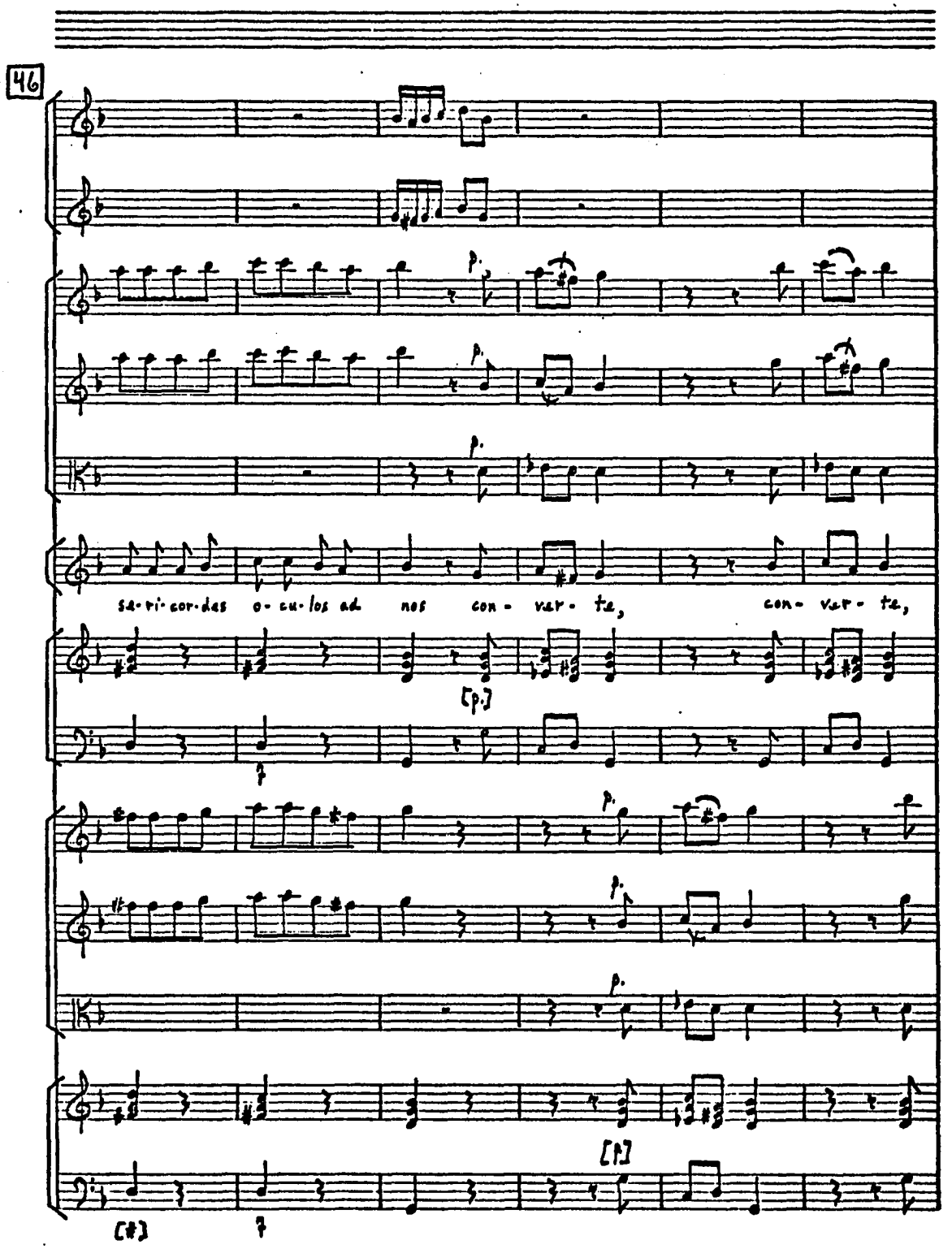

16
p.
[f]
p.
o-cu-los ad nos con - var-ta, con - var- te, mi - se-ri-cor-des
[#]
6
p.
p.
p.
[P]
[#]

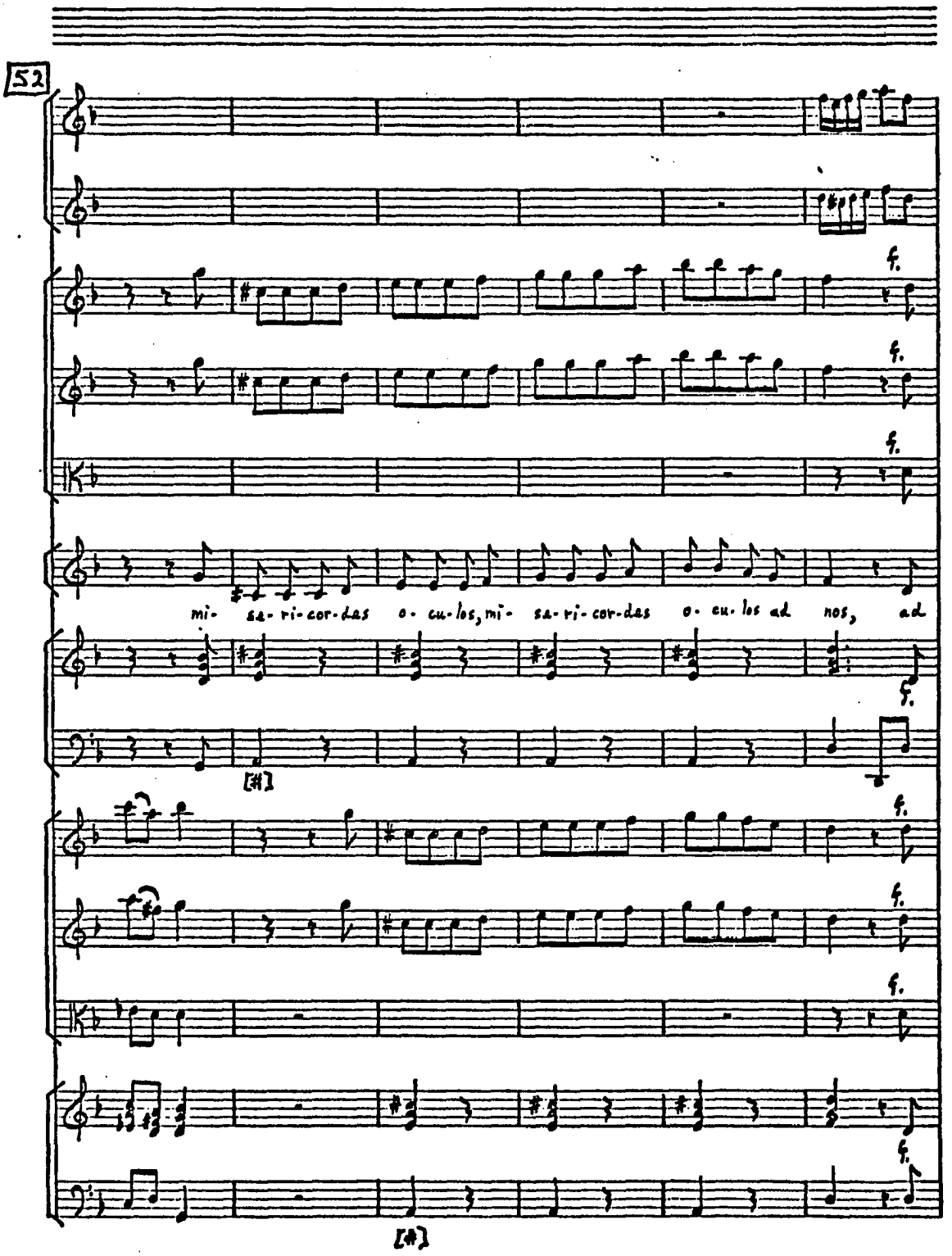

22
f.
o-cu-los, mi-se-ri-cor-des o-cu-los ad nos con-var-te, con-var-
Forte

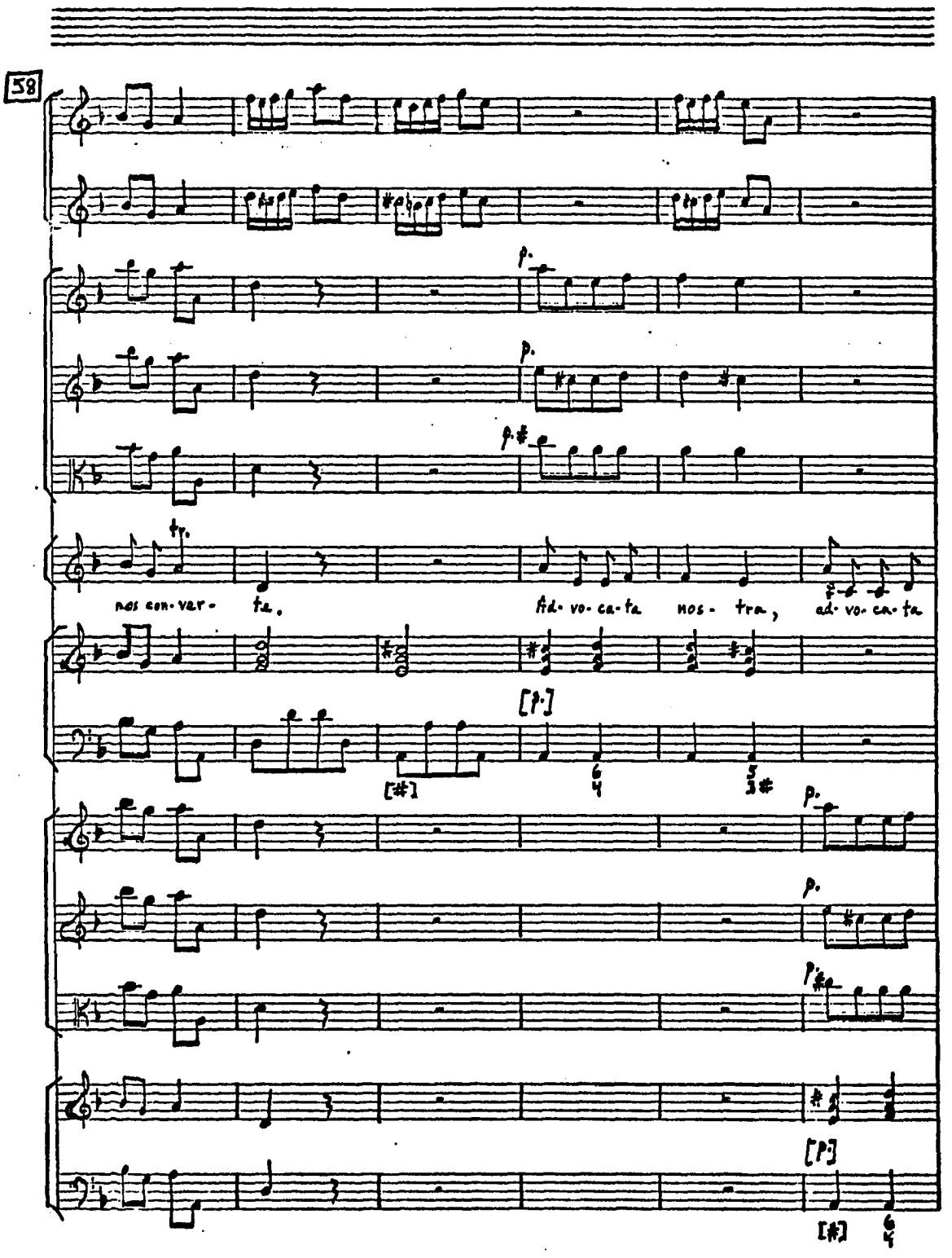

28
ta, ad nos con-vər-

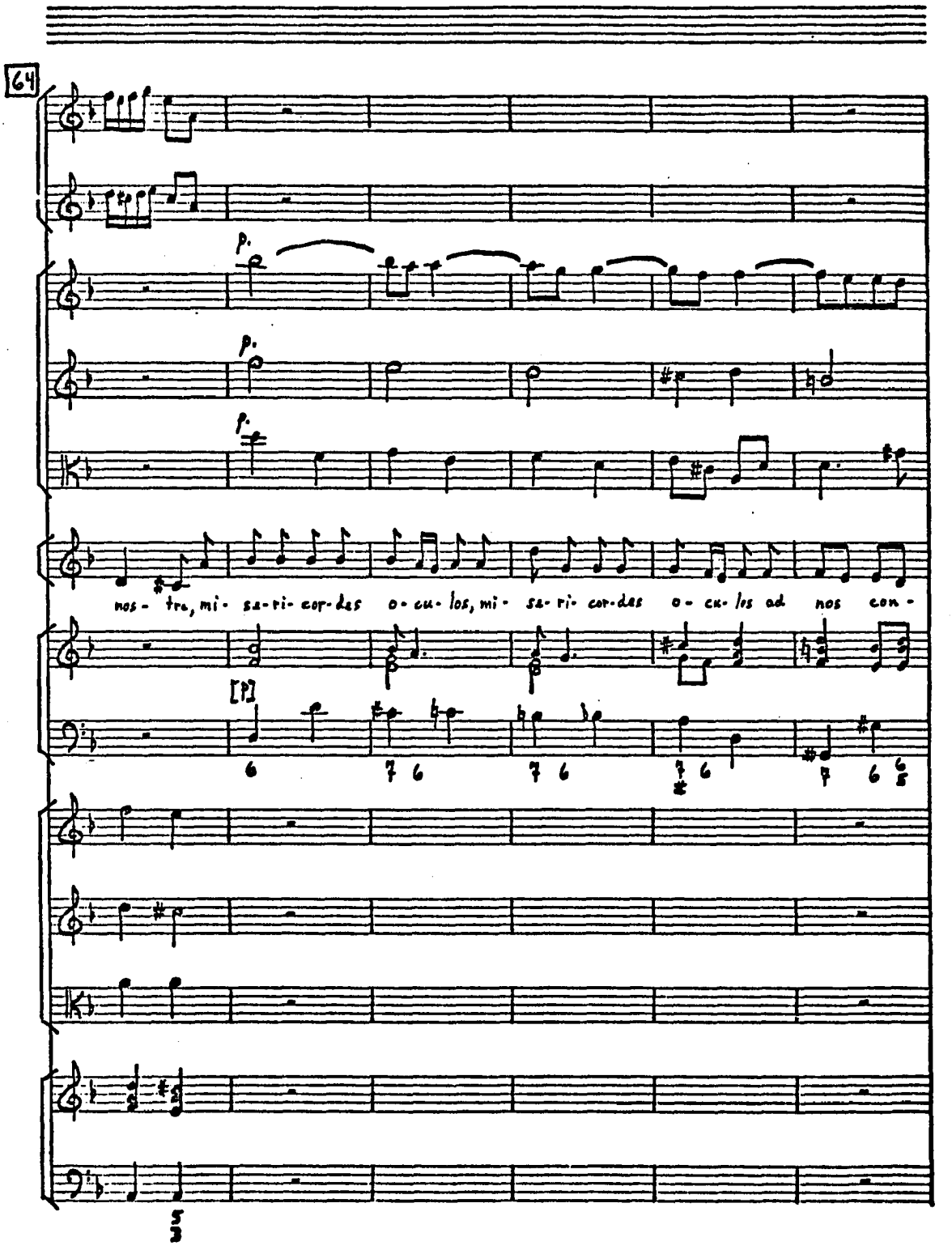

34
fz.
E · · ja
[#]
[#]

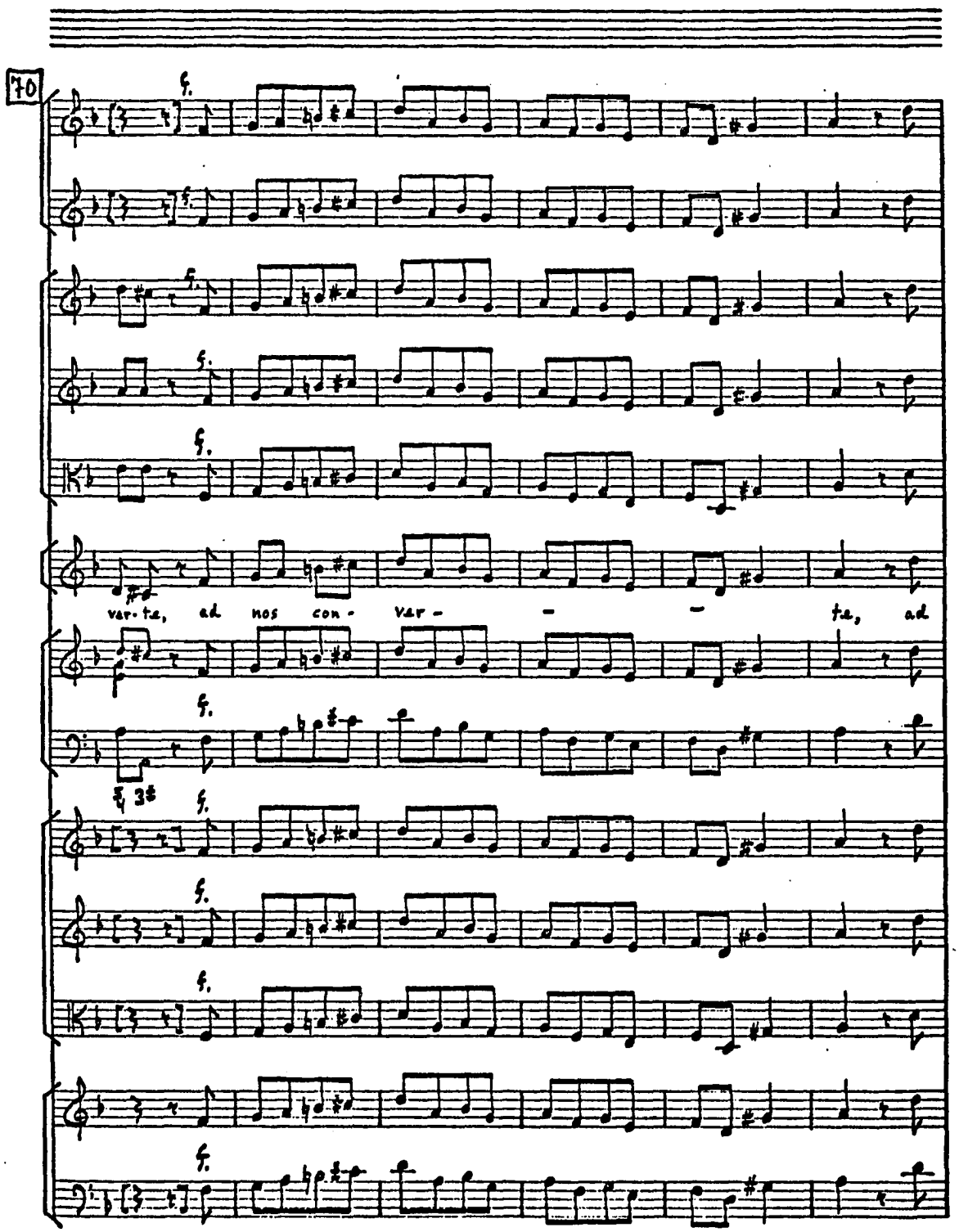

40
p.
[P]
ar- go, ad - vo - ca - ta nos - tra, il- los tu - os mi-
[P]
[#]
p.
p.
[P]
[#]

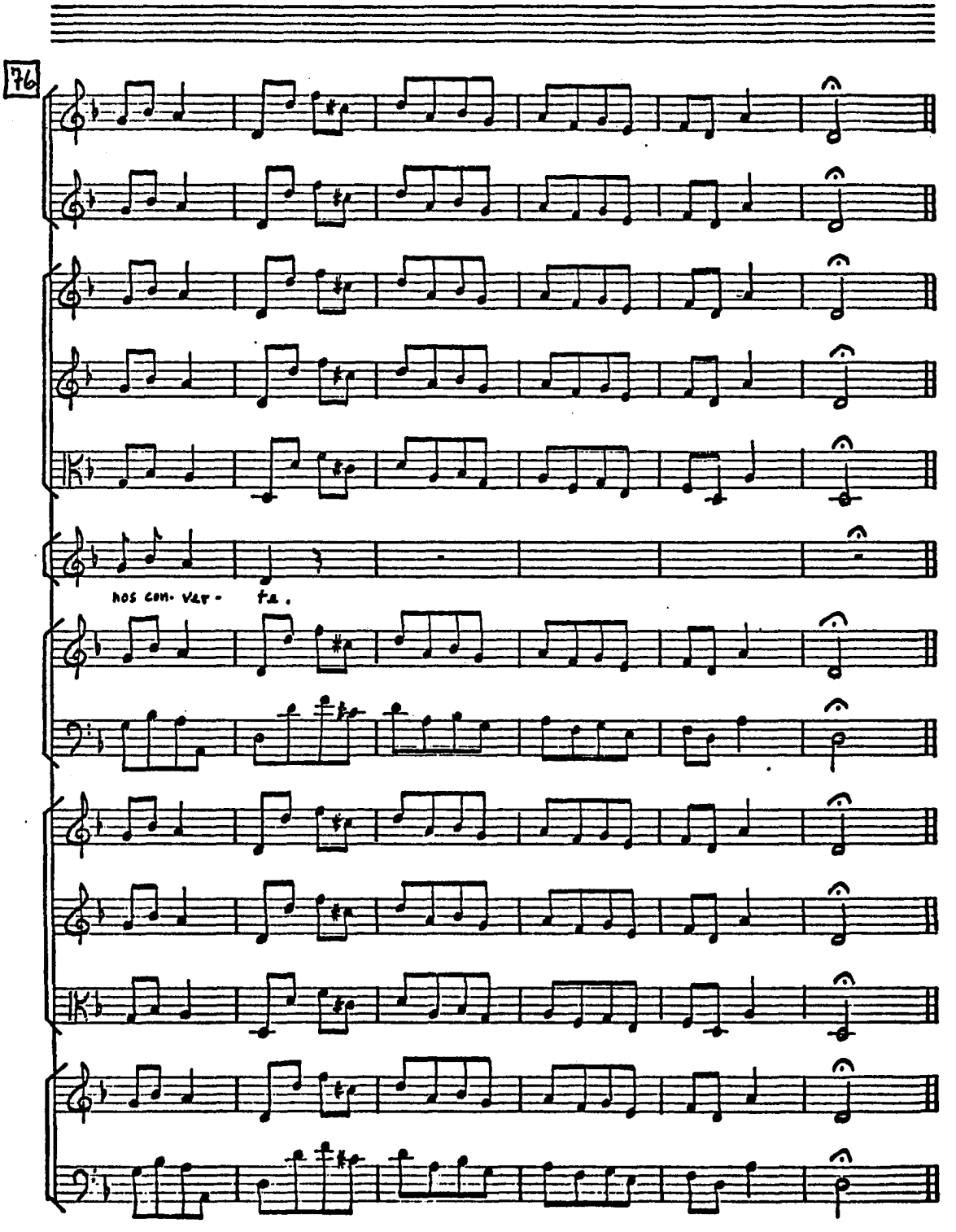

46
p.
sa-ri-cor-des o-cu-los ad nos con-ver-te, con-ver-te,
[p.]
[#]


52
mi- se- ri- cor- das o- cu- los, mi- se- ri- cor- das o- cu- los ad nos, ad
[#]
[#]


58
tr.
nos con-ver- ta.
ad- vo- ca- ta nos- tra,
ad- vo- ca- ta
p.
p.
p.#
[p.]
[#]
6 4
5 3#
p.
p.
p.#
[p.]
[#]
6 4

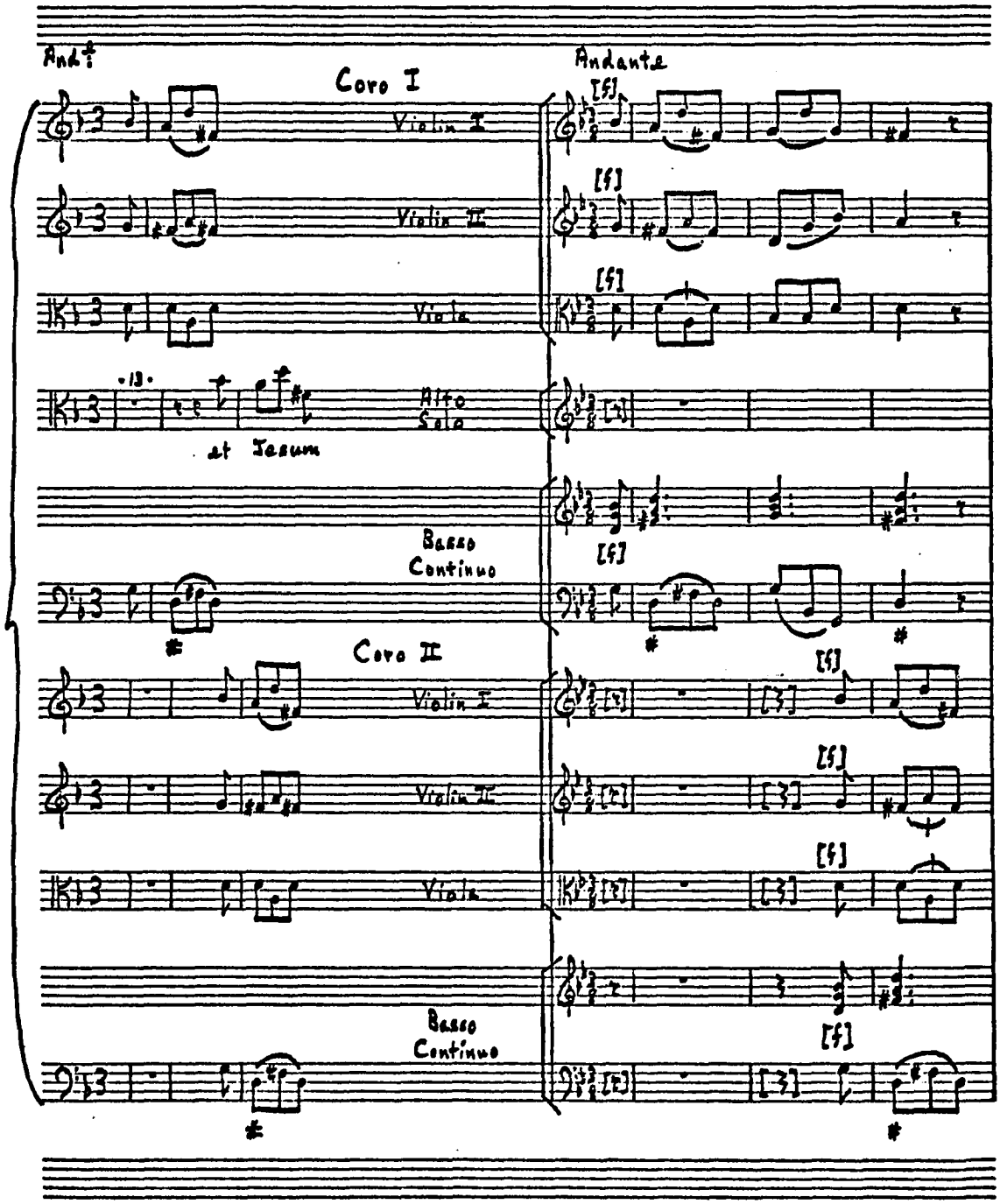

64
p.
p.
p.
nos - tro, mi - se - ri - cor - des o - cu - los, mi - se - ri - cor - des o - cu - los ad nos con -
[p]

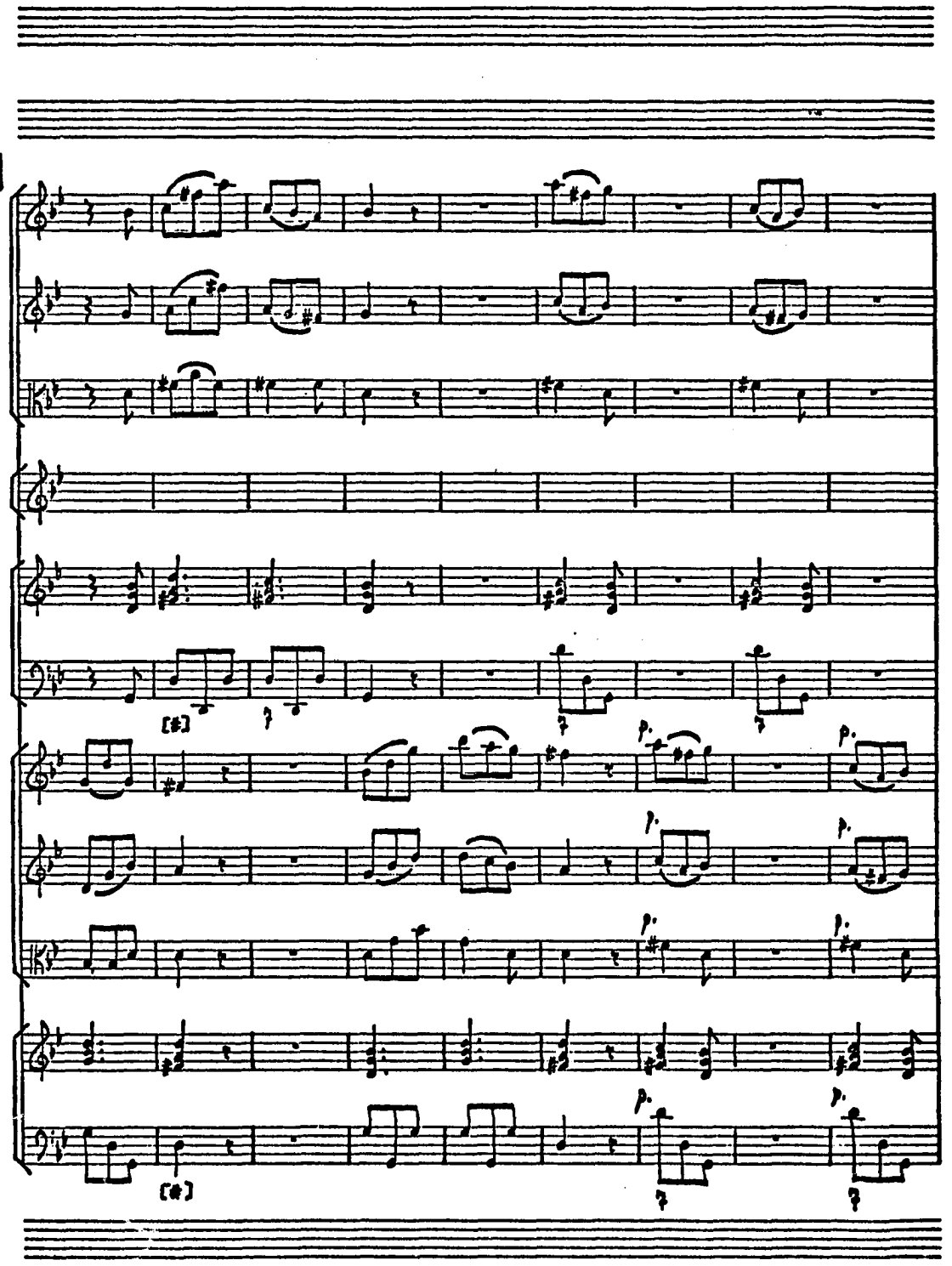

70
f.
ver-te, ad nos con- ver- - - te, ad

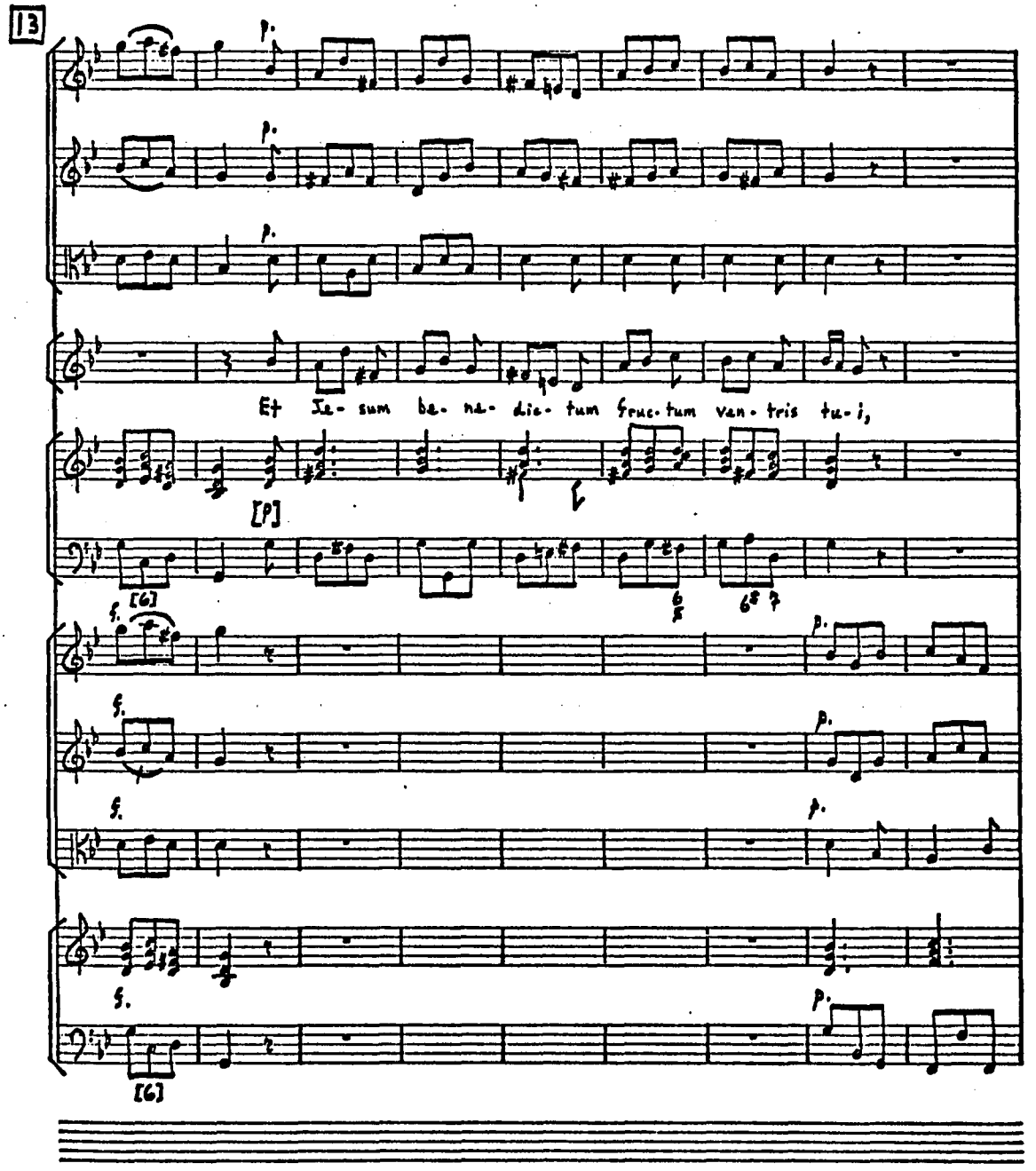

76
nos con- ver- ta.

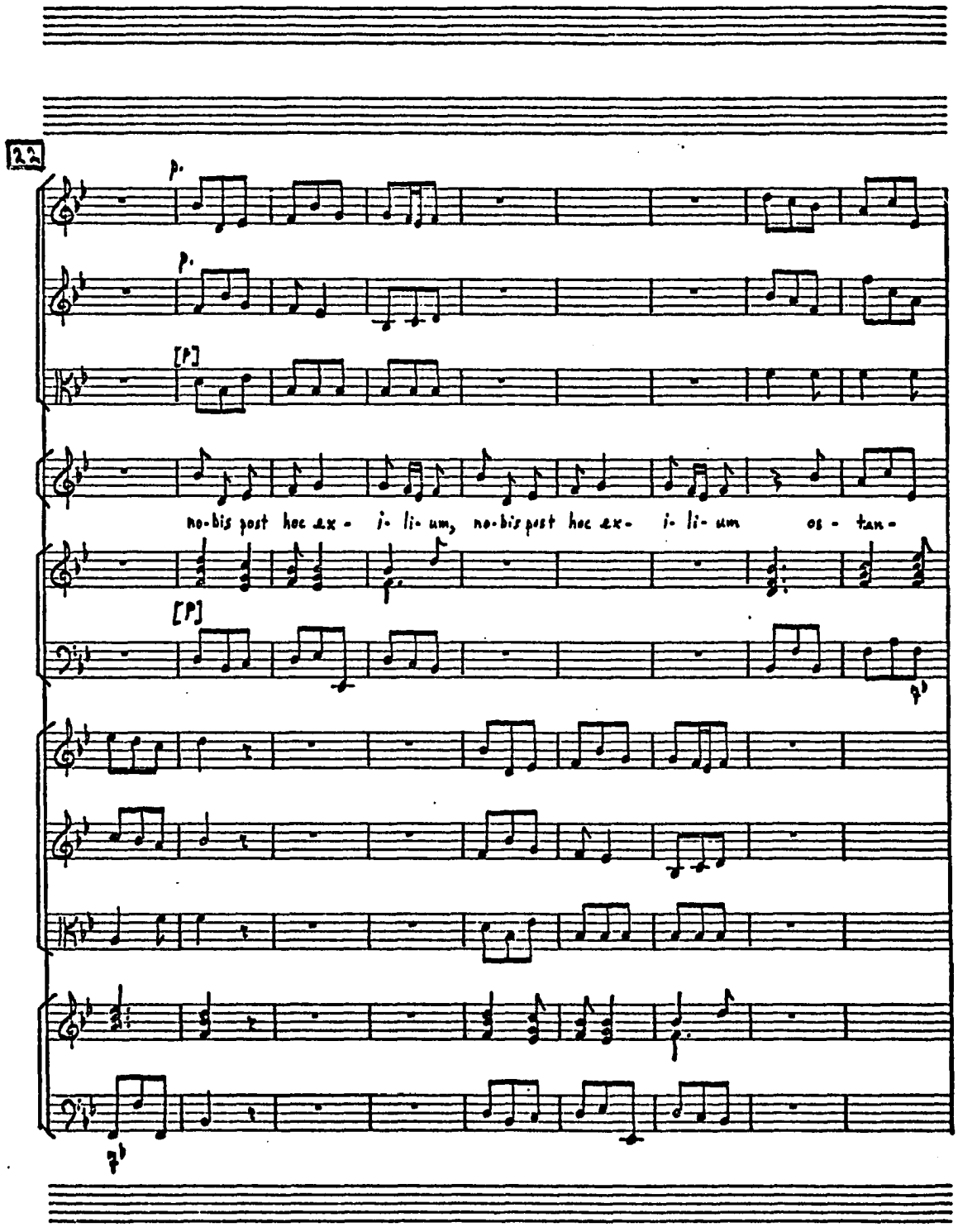
V

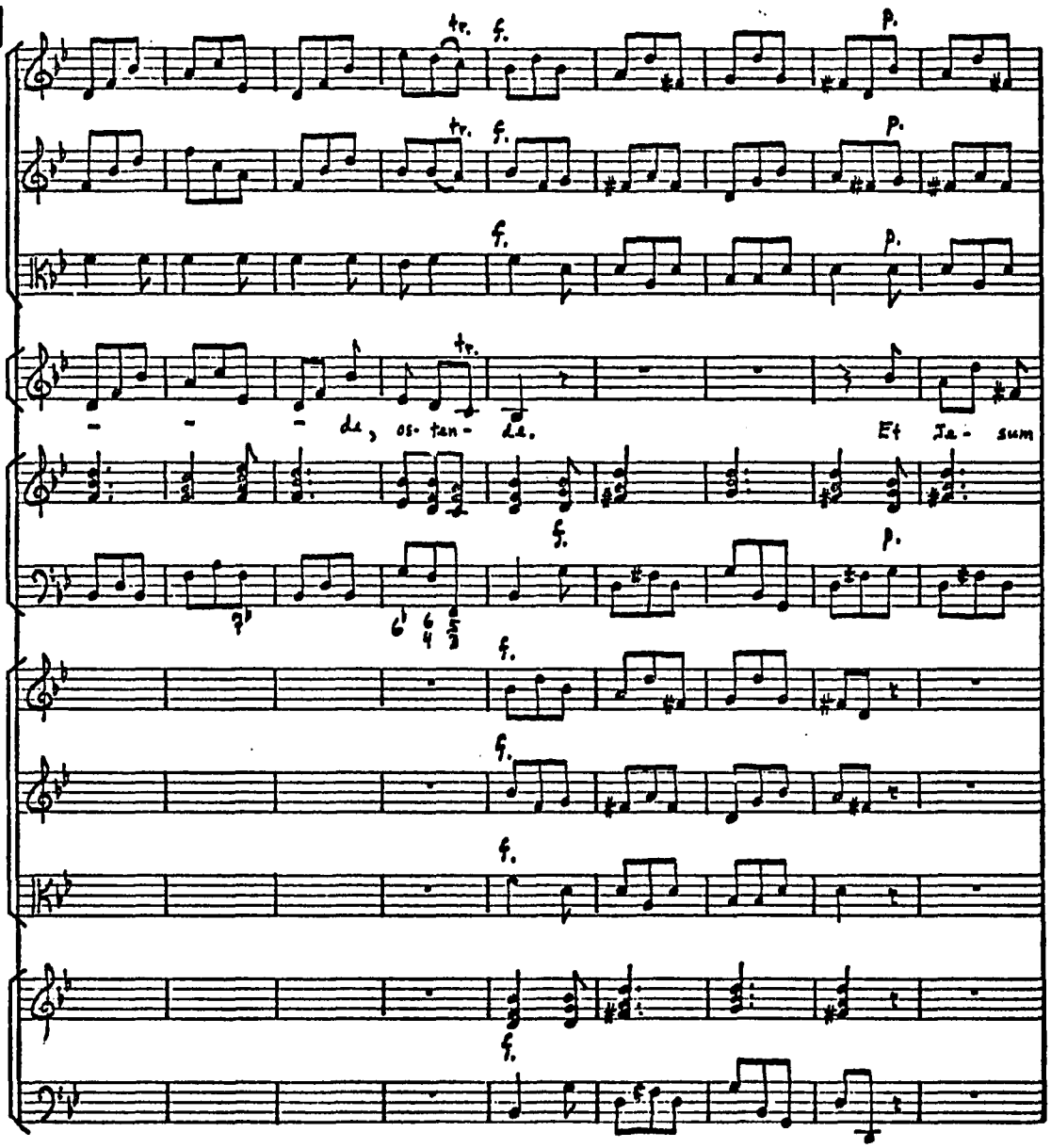
Et Jesum Benedictum

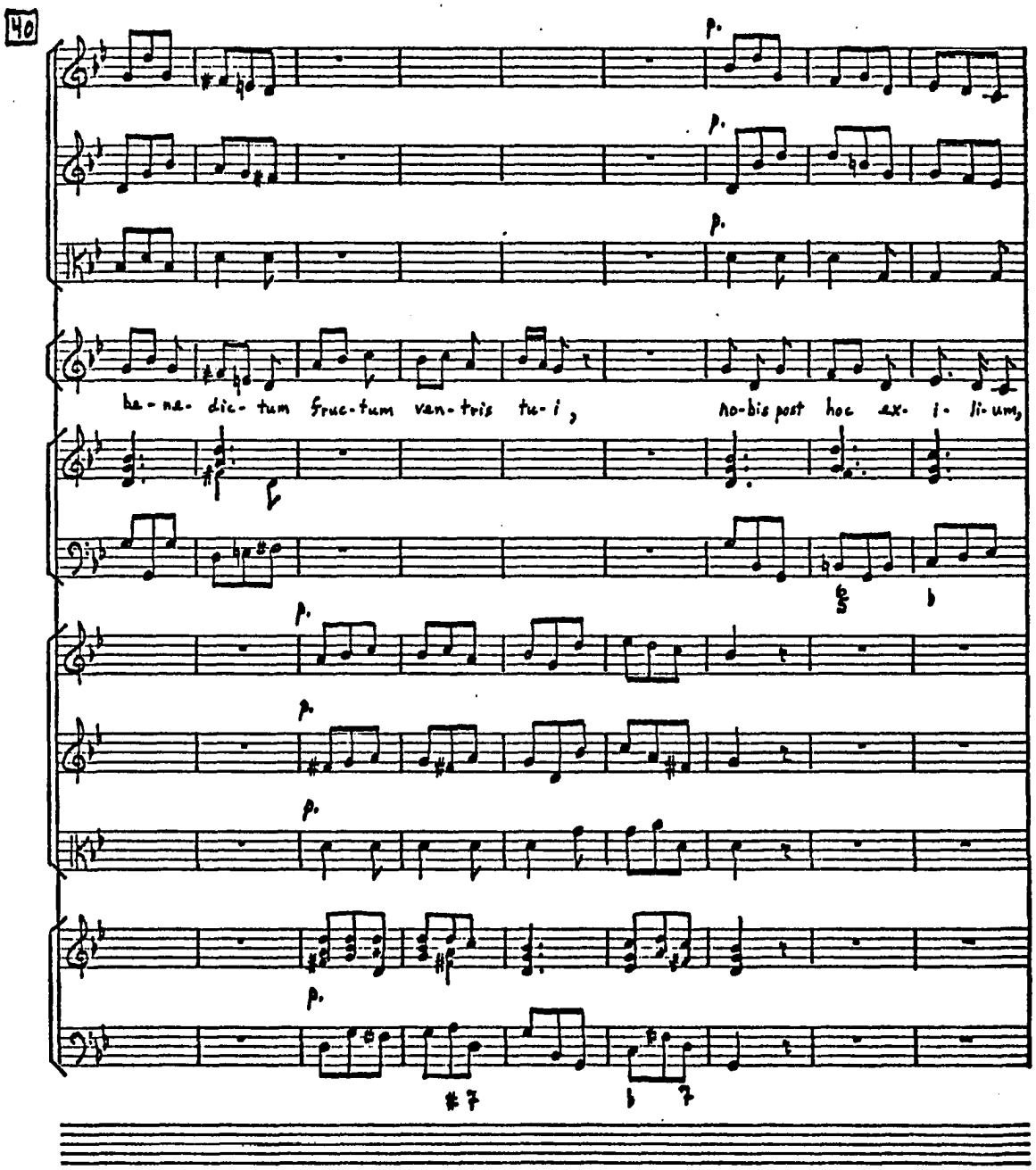


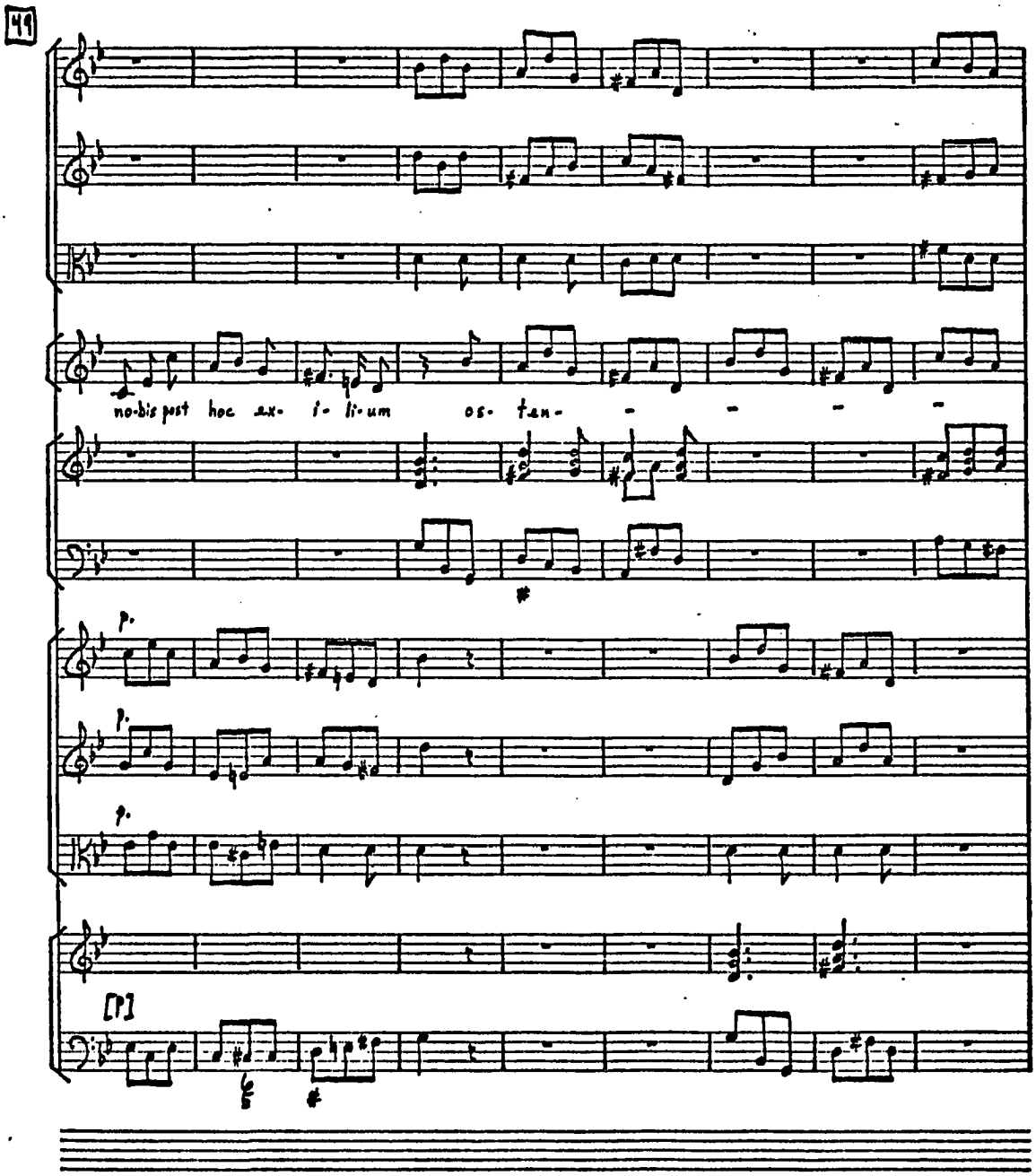

4
[#]
[#]

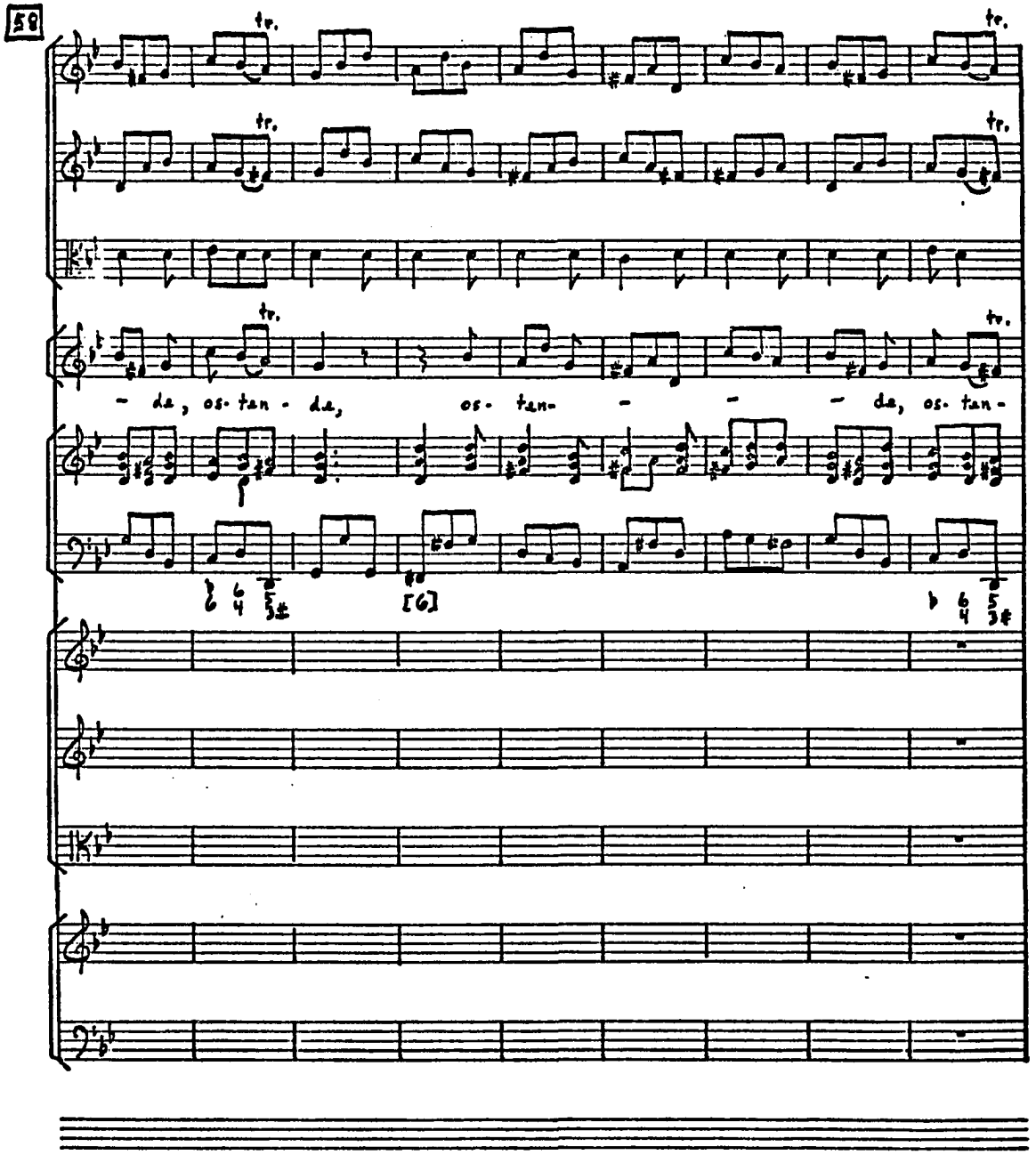

13
Et Ie- sum be- ne- dic- tum fruc- tum ven- tris tu- i,
[P]
[G]
[G]

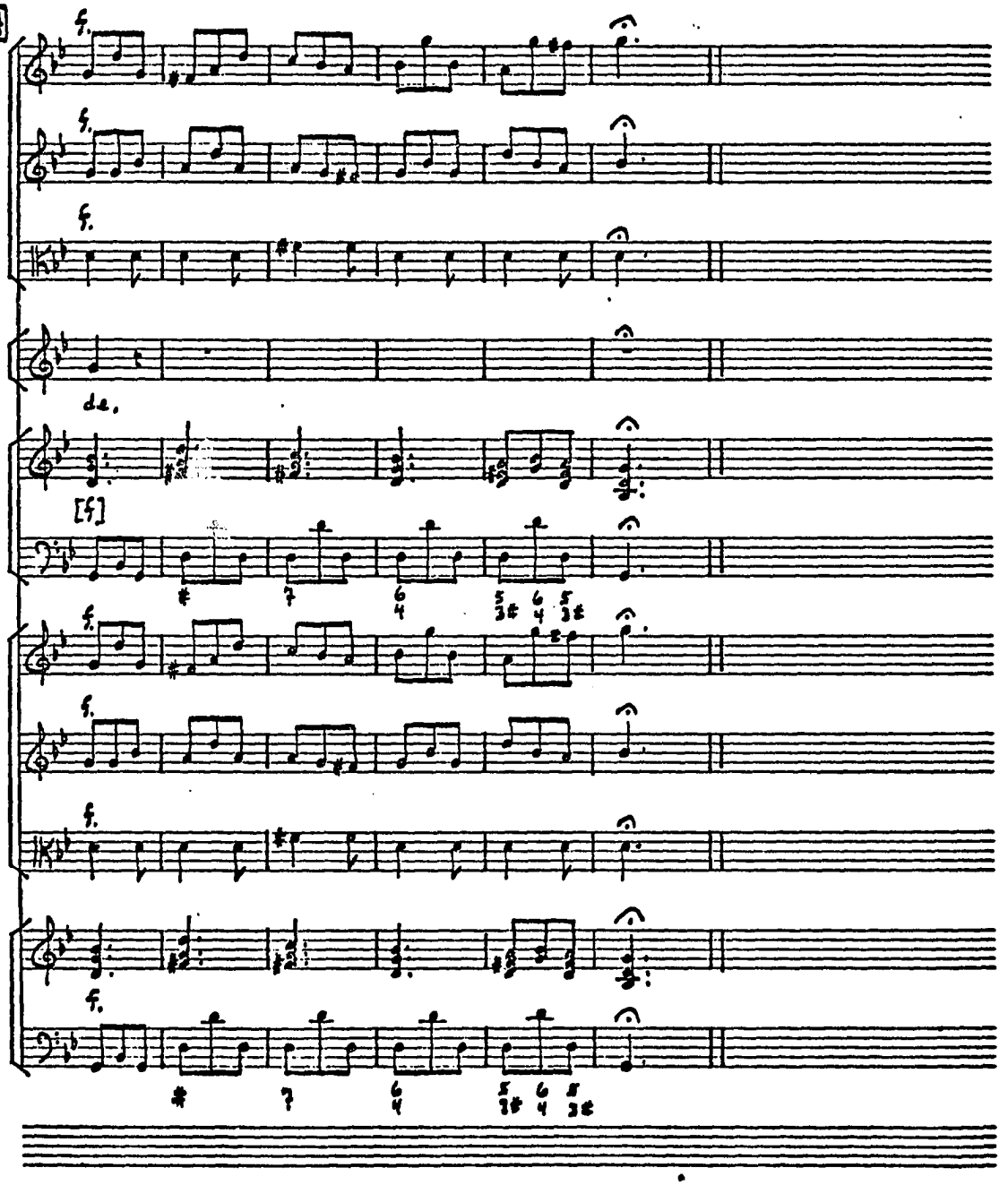

22
p.
p.
[P]
no-bis post hoc ex- i- li- um, no-bis post hoc ex- i- li- um os- tan-
[P]


31
tr.
f.
p.
- - - da, os- tan- da.
Et Ja- sum


40
p.
p.
p.
ha-na- dic-tum fruc-tum ven-tris tu-i, no-bis post hoc ex- i- li-um,
f
p.
p.
p.
p.
#7
b 7

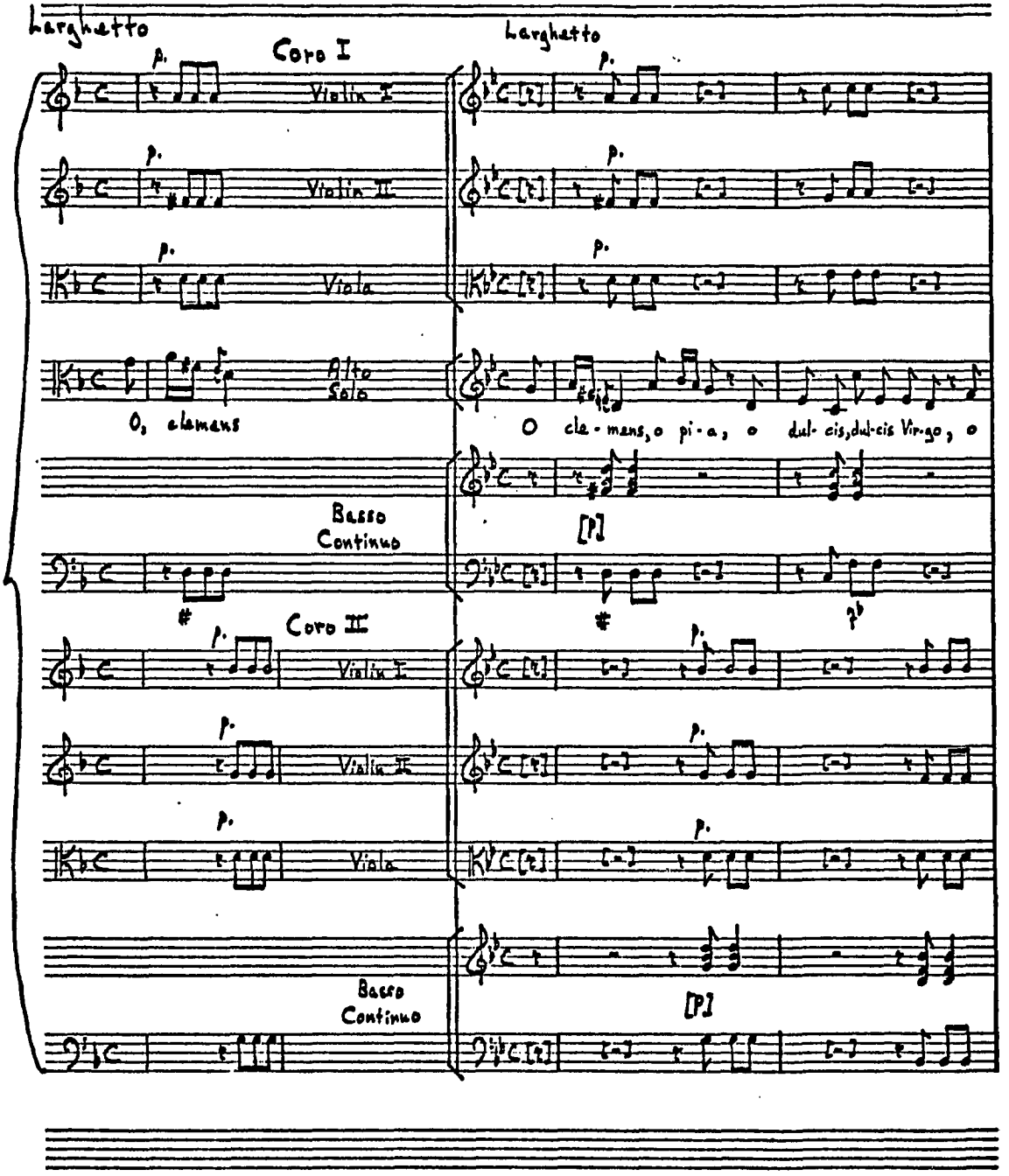

49
no-bis post hoc ex- i- li-um os- tan-
p.
p.
p.
[P]

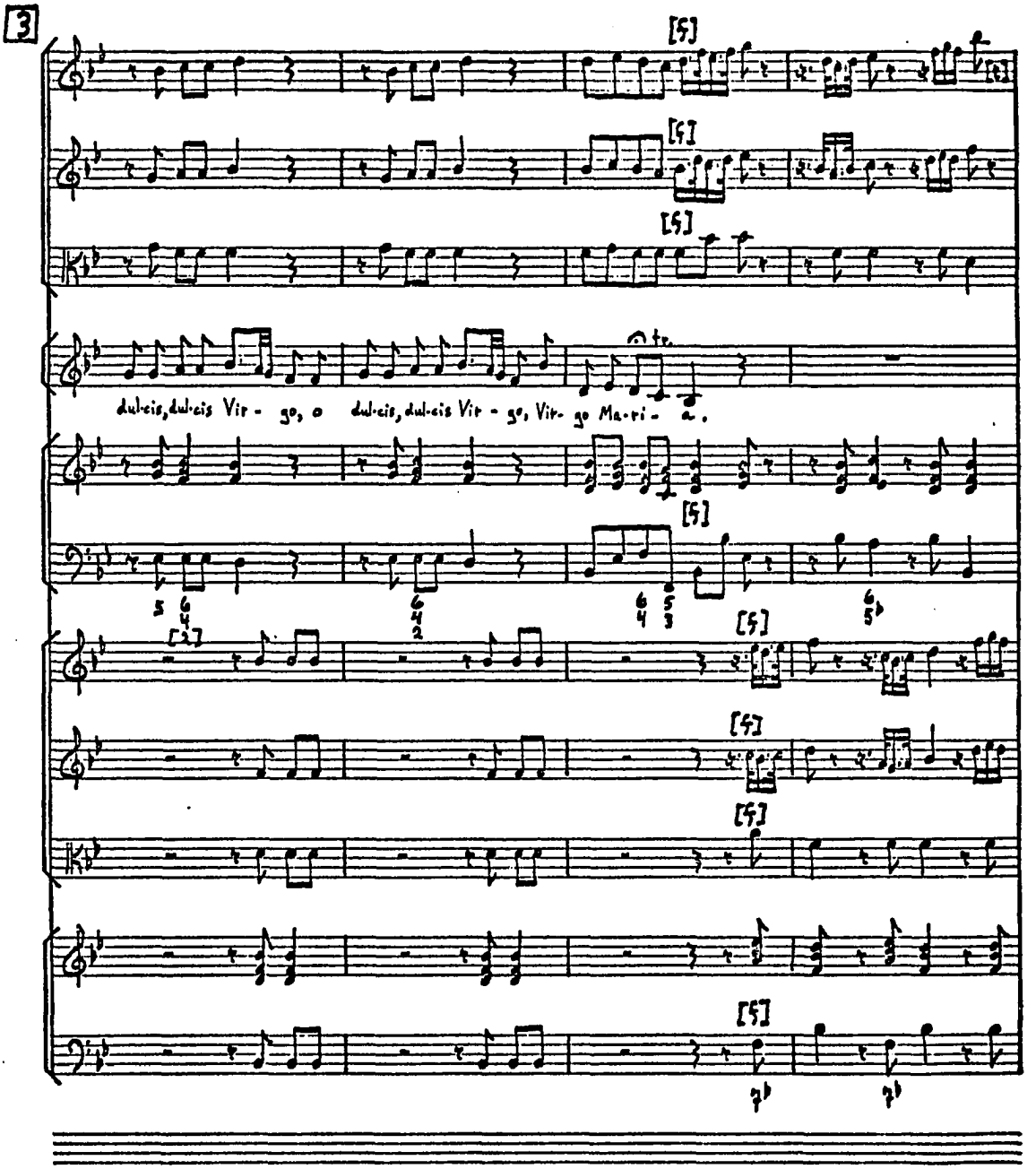

58
tr.
- da, os- tan - da, os- tan- - - - da, os- tan-
[6]

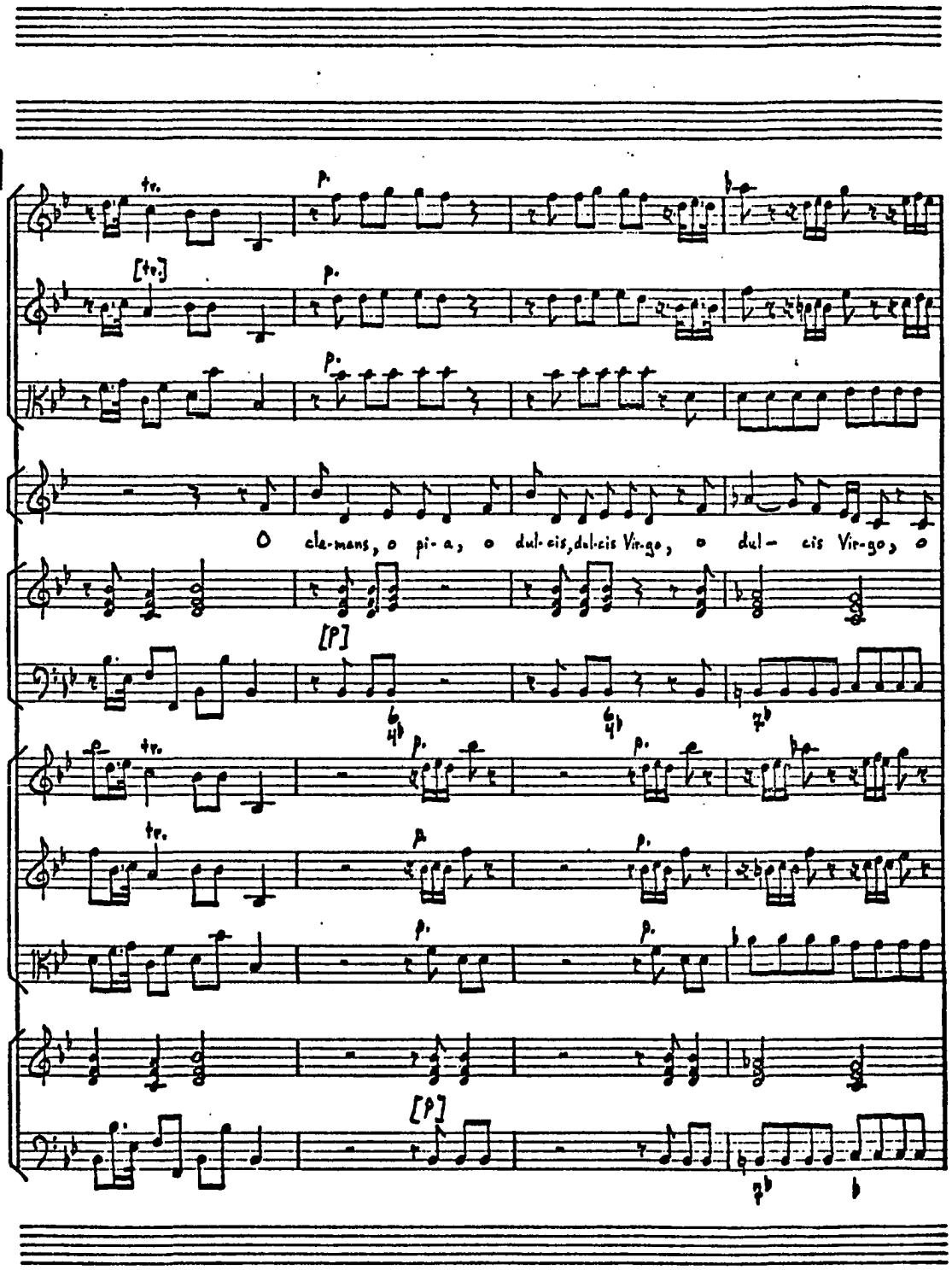

67
f.
f.
f.
da.
[f]
f.
f.
f.
f.

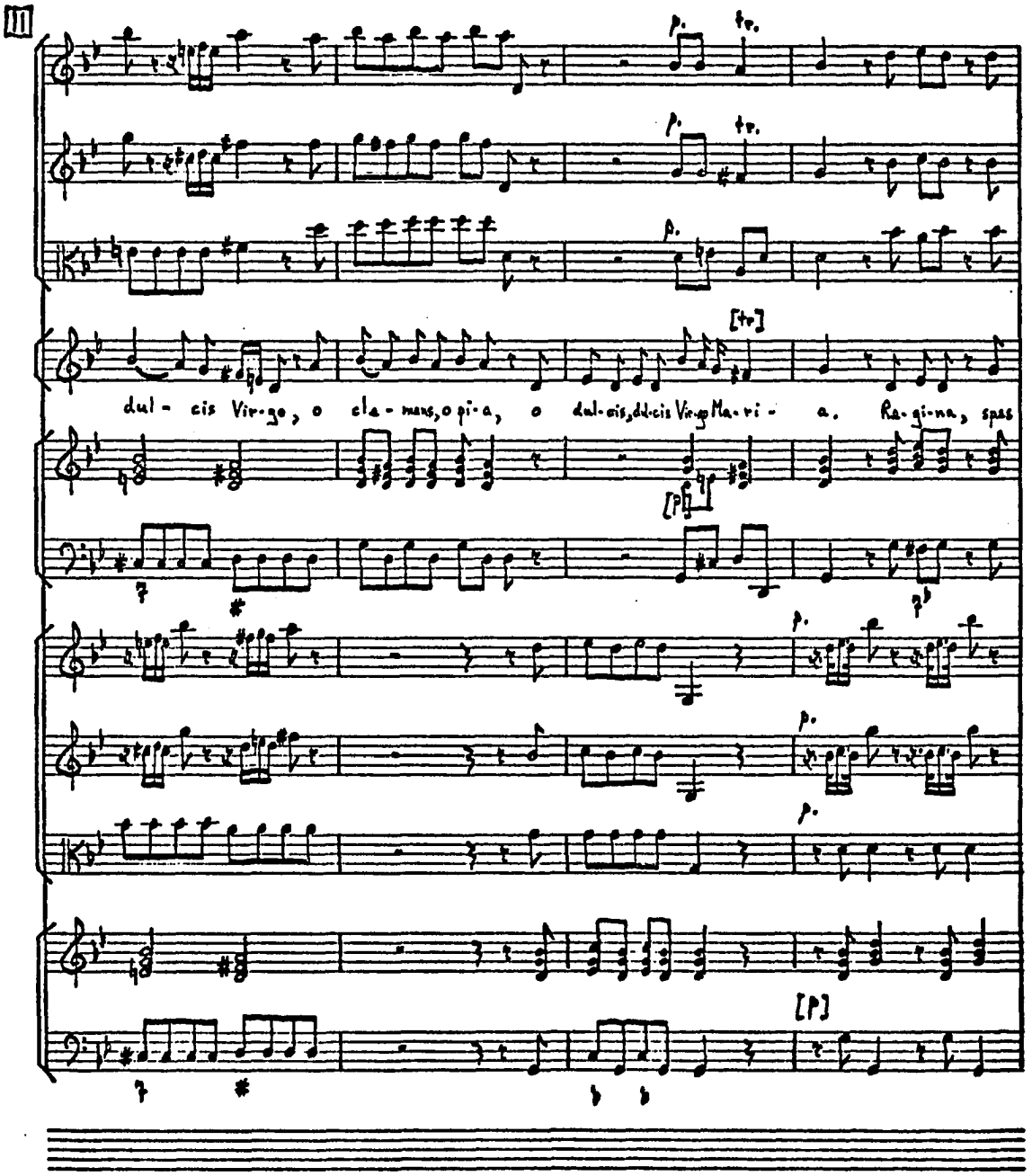
VI

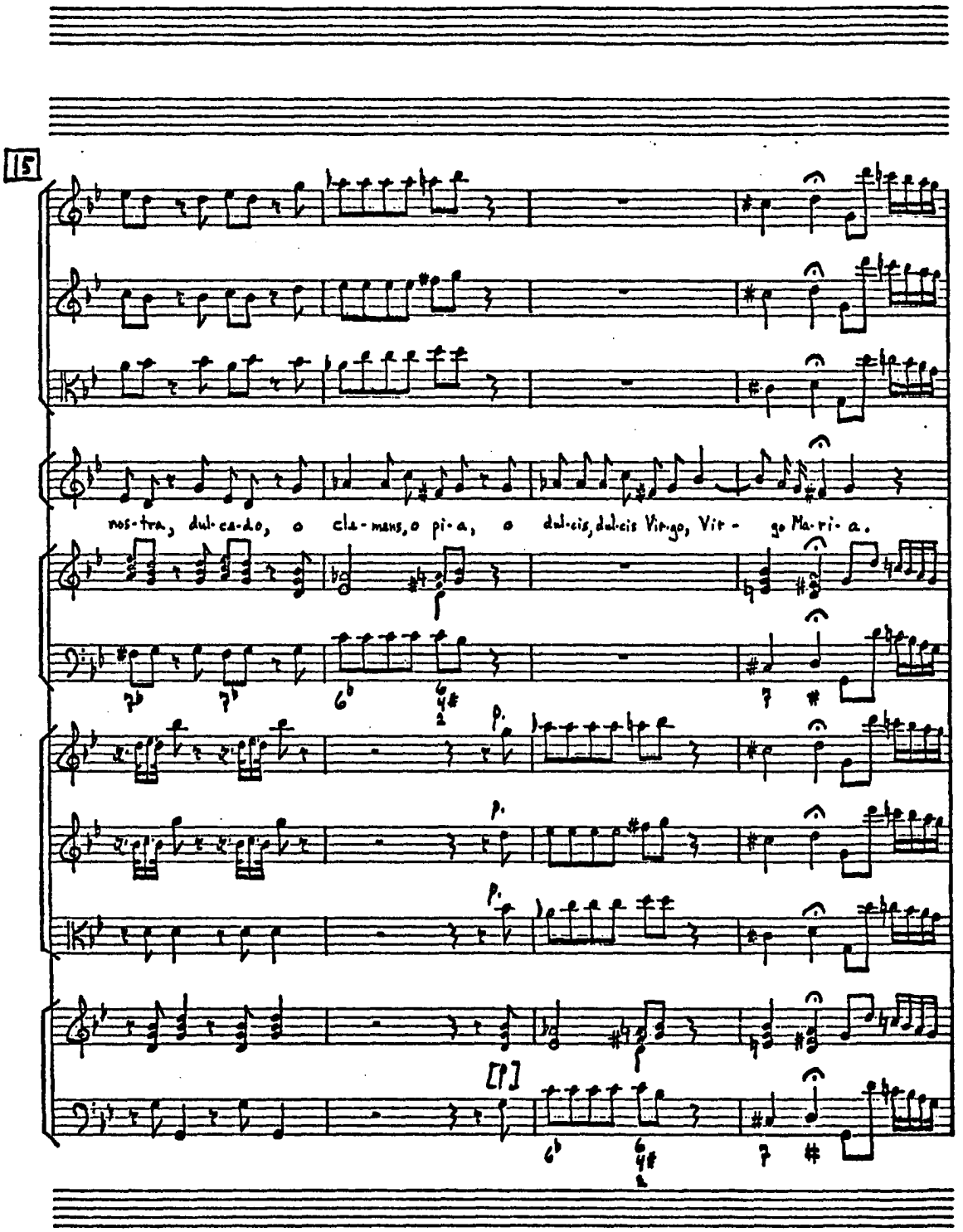
O Clemens

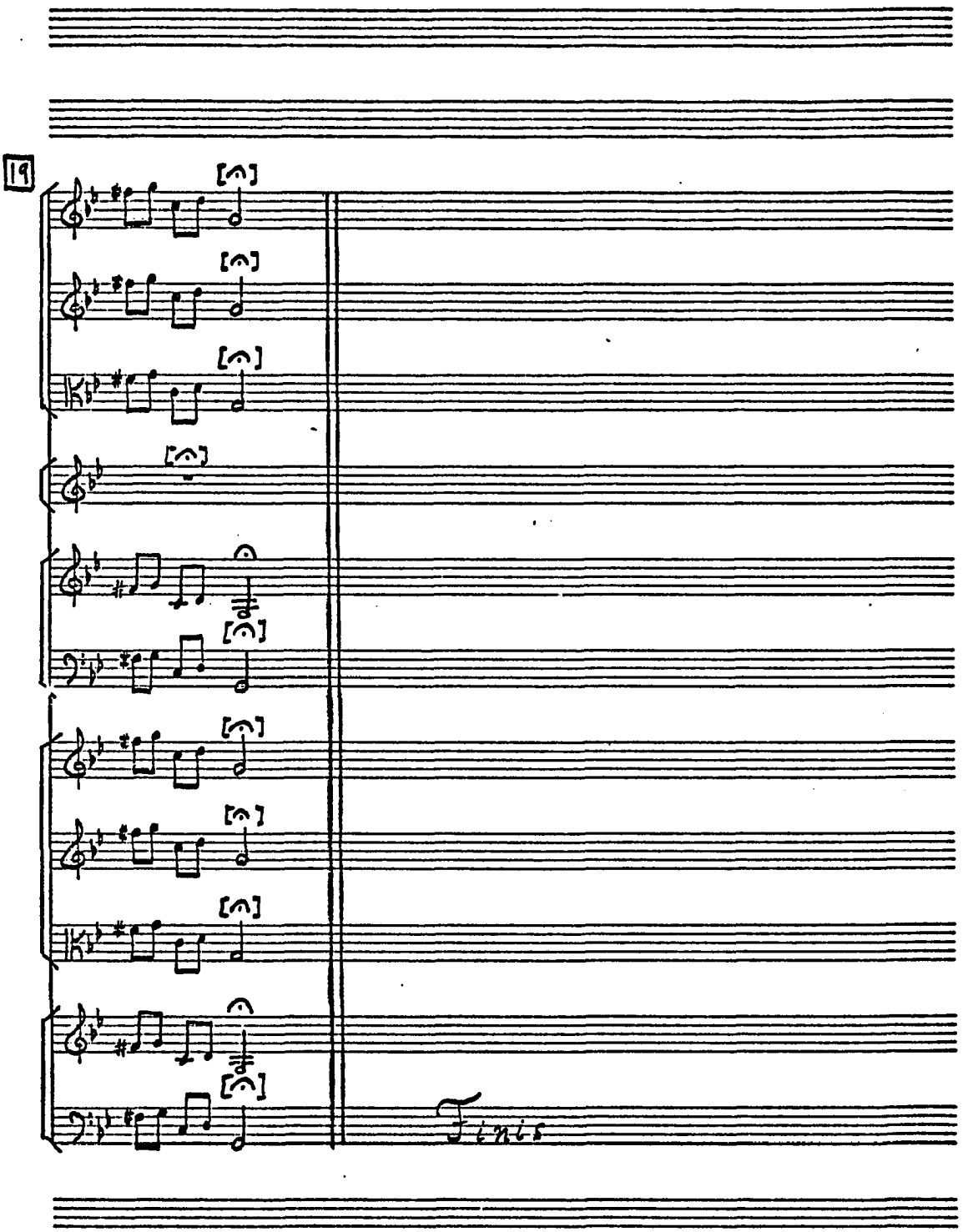

Larghetto
Coro I
Violin I
Violin II
Viola
Alto Solo
O, clemens
Basso Continuo
Coro II
Violin I
Violin II
Viola
Basso Continuo
Larghetto
O cle - mens, o pi - a, o dul- cis, dul-cis Vir-go, o
[P]
[P]


3
dul-cis, dul-cis Vir - go, o dul-cis, dul-cis Vir - go, Vir- go Ma-ri - a.
tr.


tr.
p.
[tr.]
O cle-mans, o pi-a, o dul-cis, dul-cis Vir-go, o dul- cis Vir-go, o
[p]


III
dul - cis Vir-go, o cla - mans, o pi-a, o dul-cis, dl-cis Vir-go Ma-ri - a. Ra-gi-na, spas

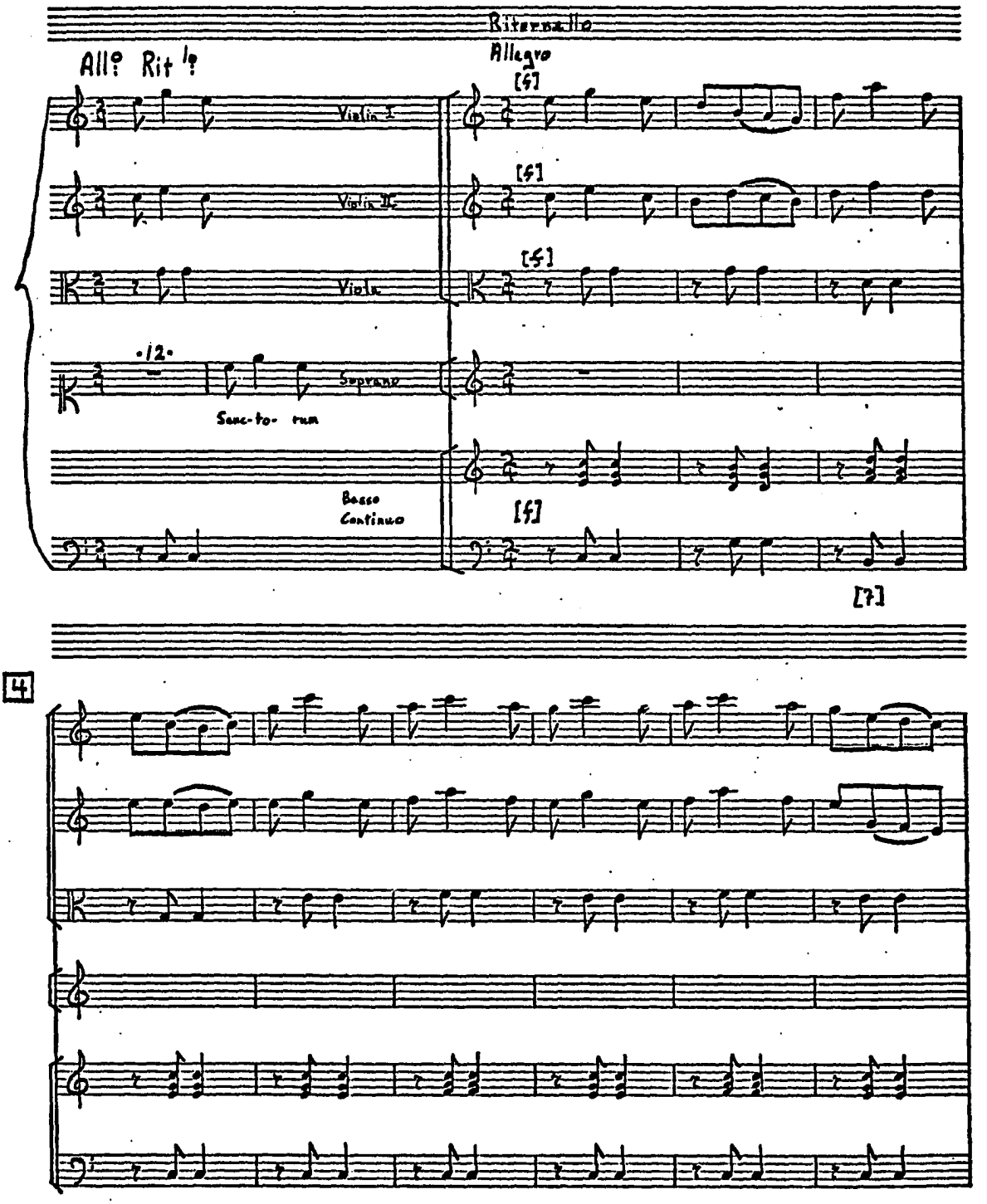

15
nos-tra, dul-ca-do, o cla-mans, o pi-a, o dul-cis, dul-cis Vir-go, Vir - go Ma-ri-a.
p.
p.
p.
[p]

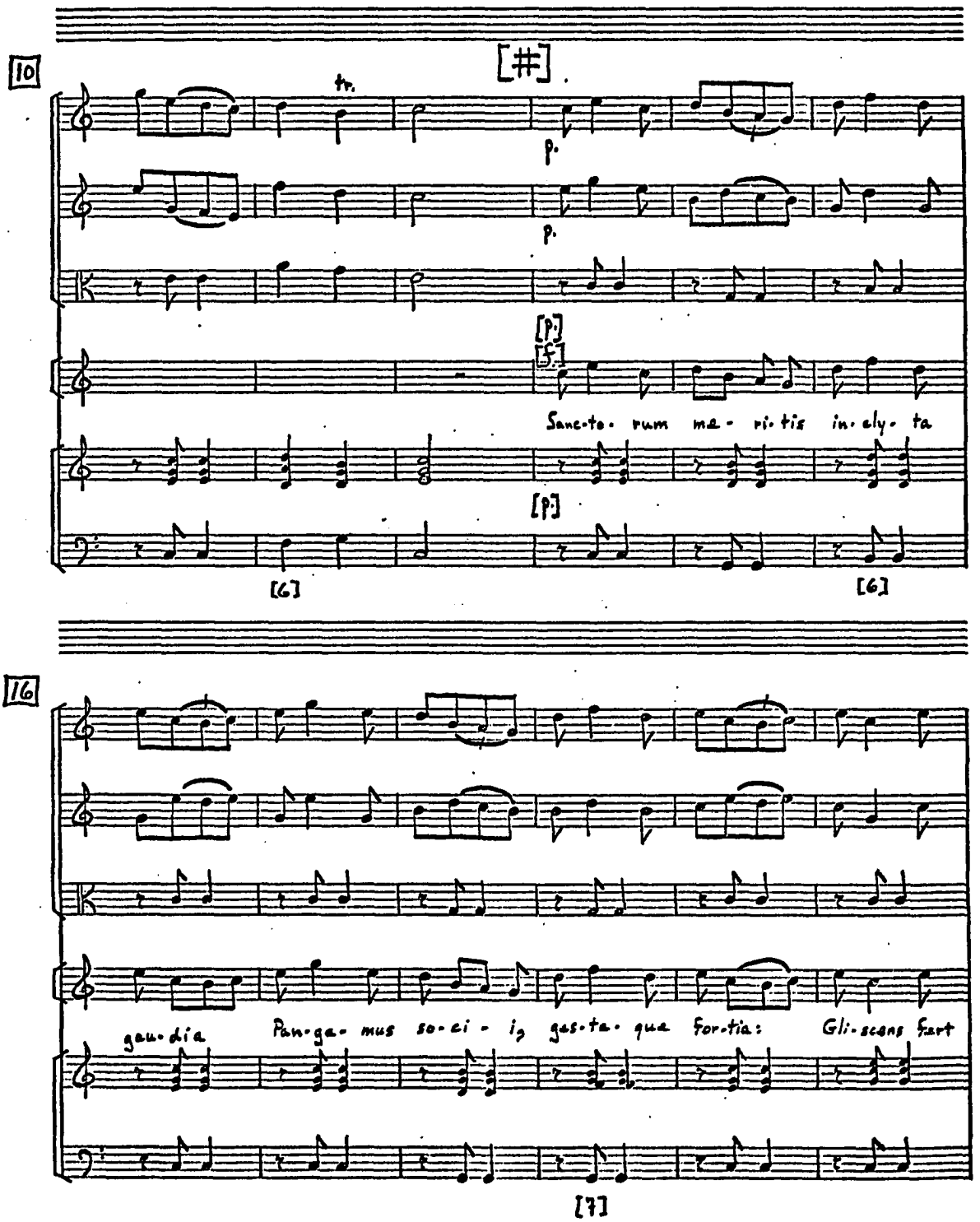

19
Finis

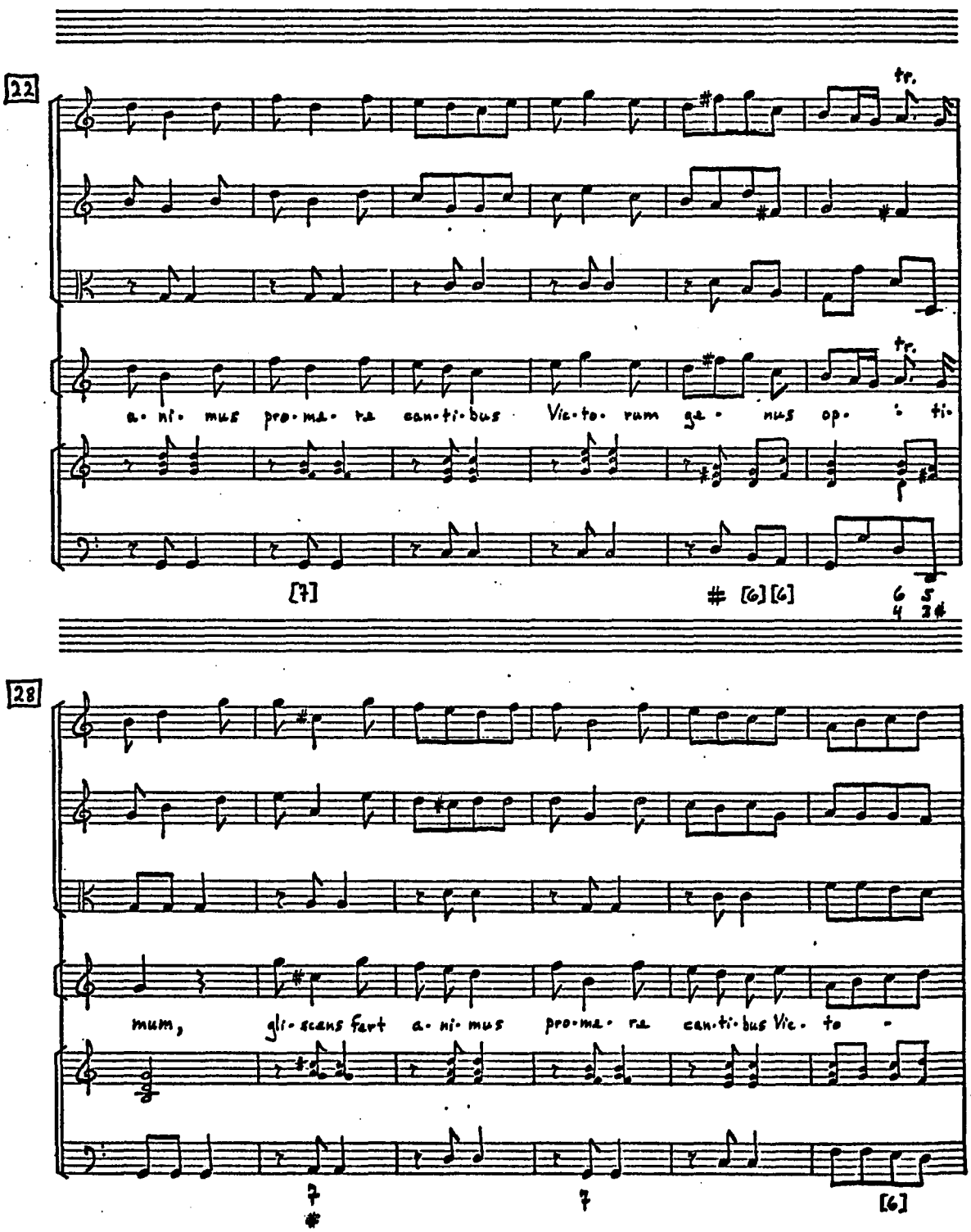
APPENDIX J

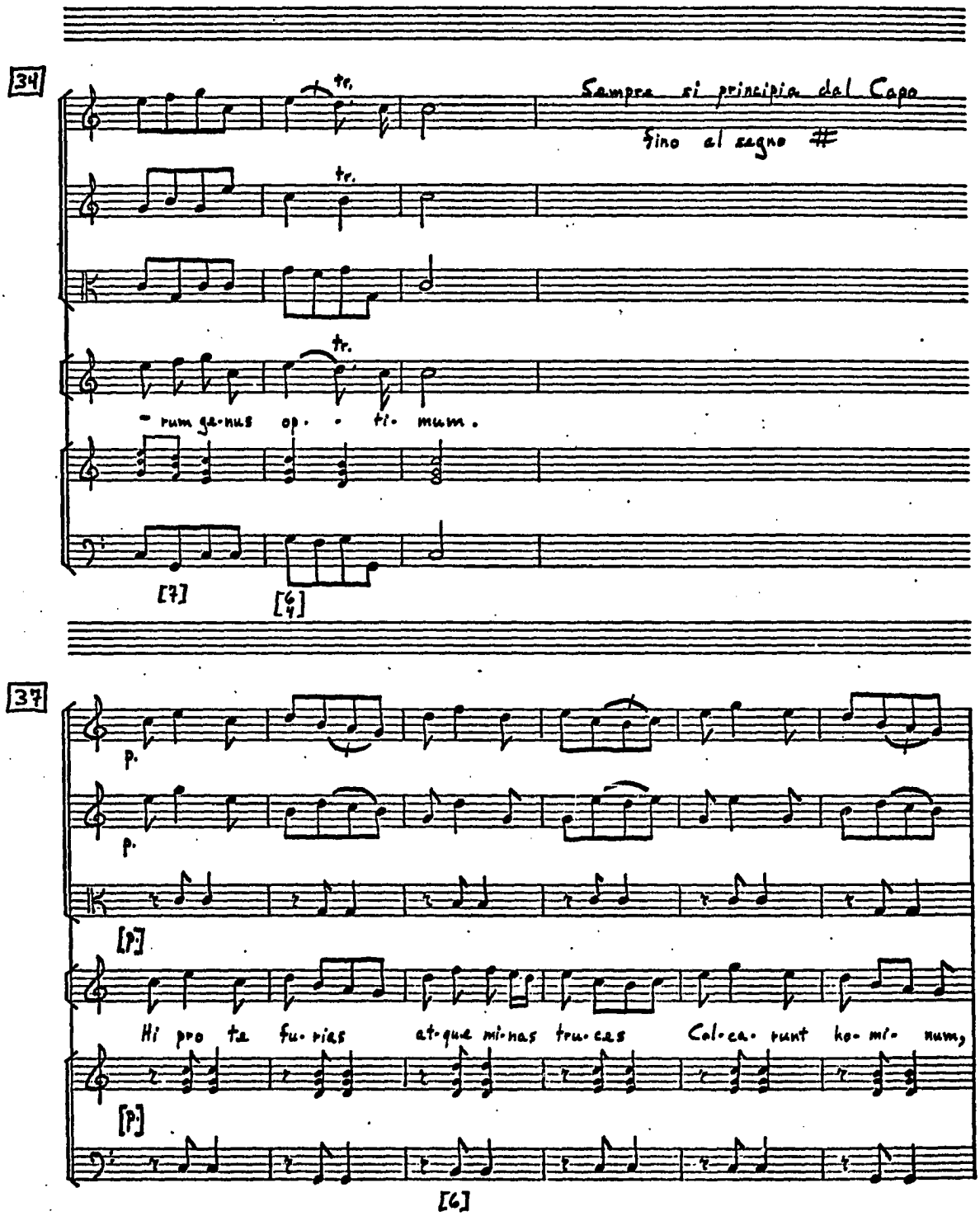
SANCTORUM MERITIS RV 620

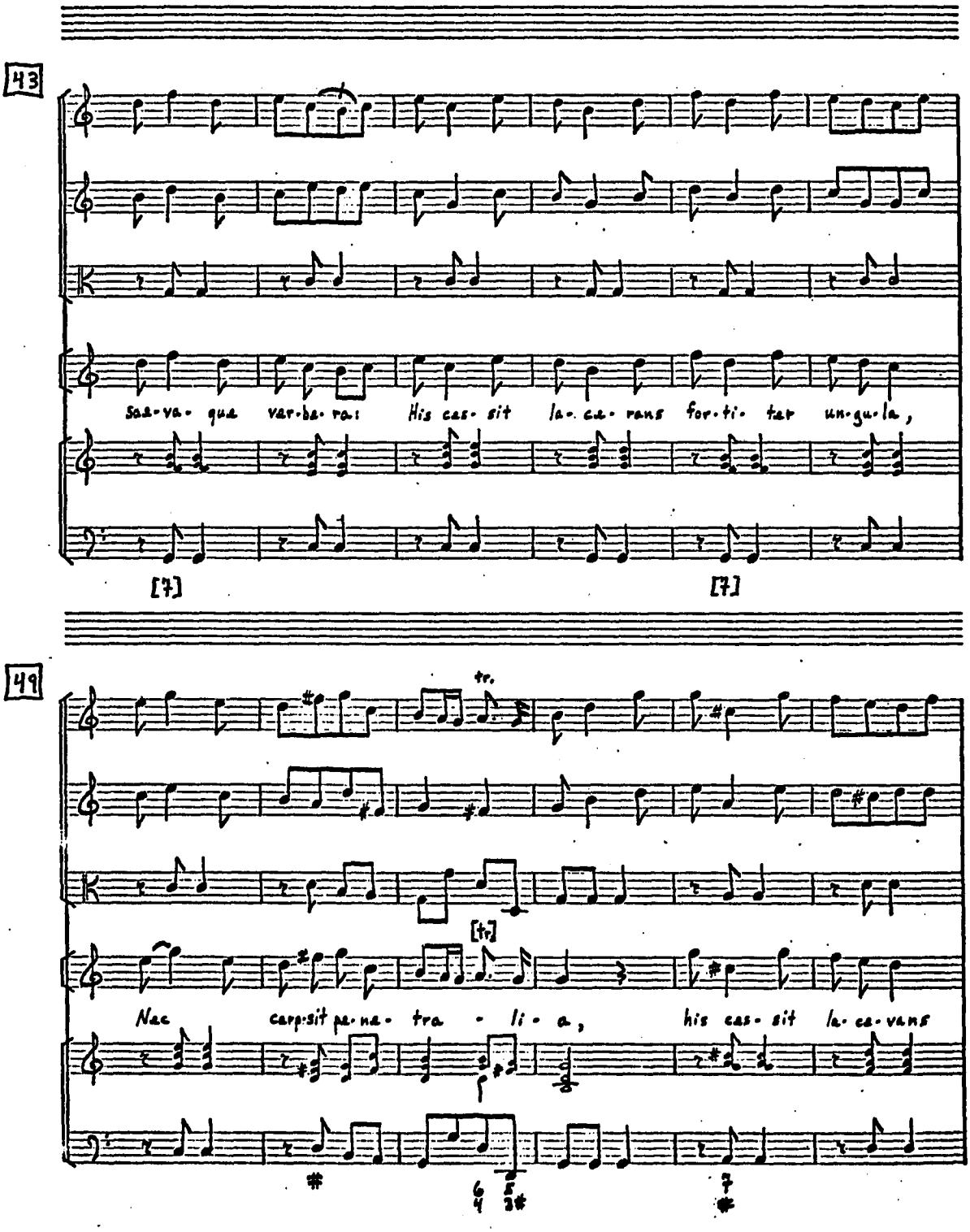
Sanctorum maritis

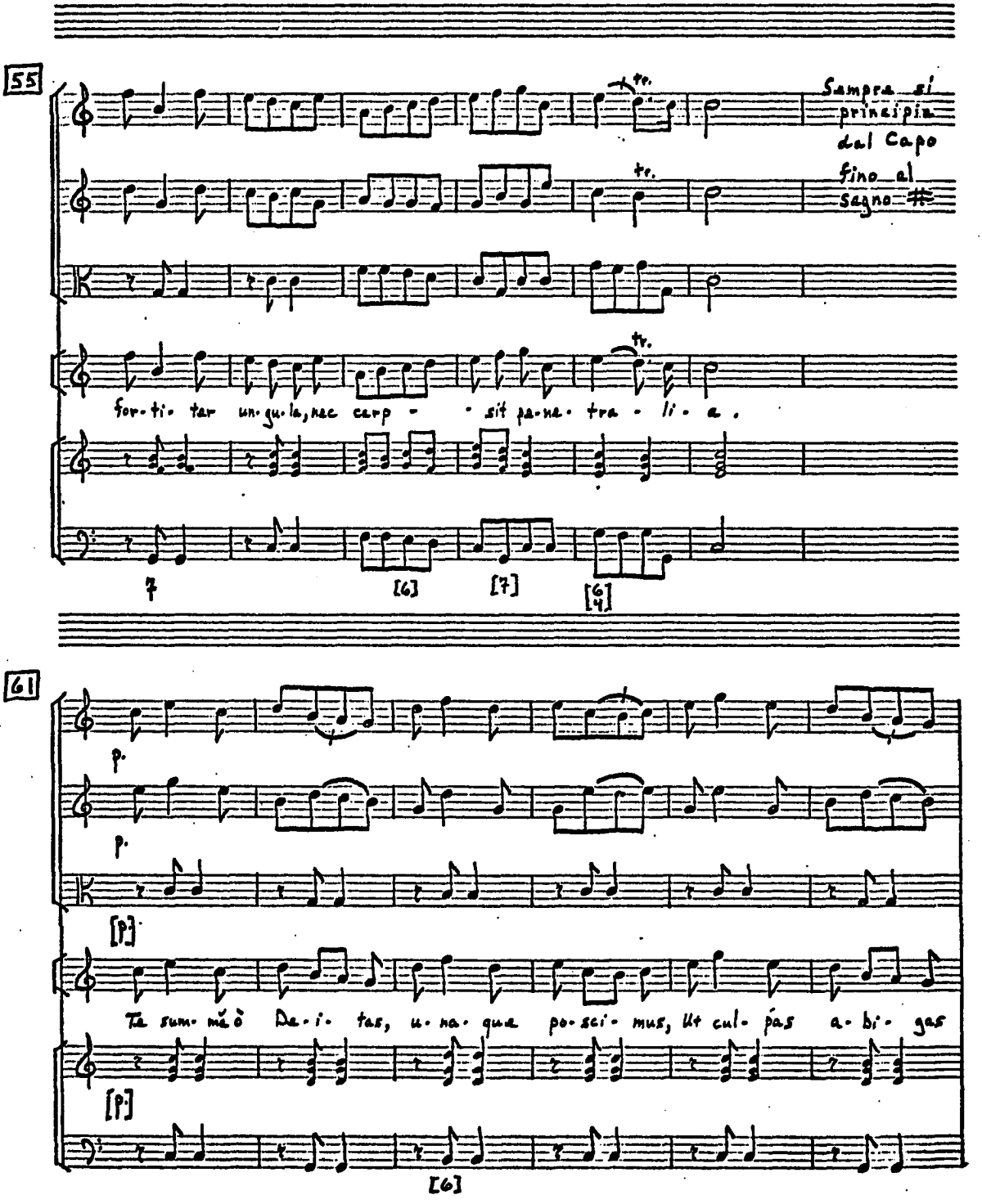


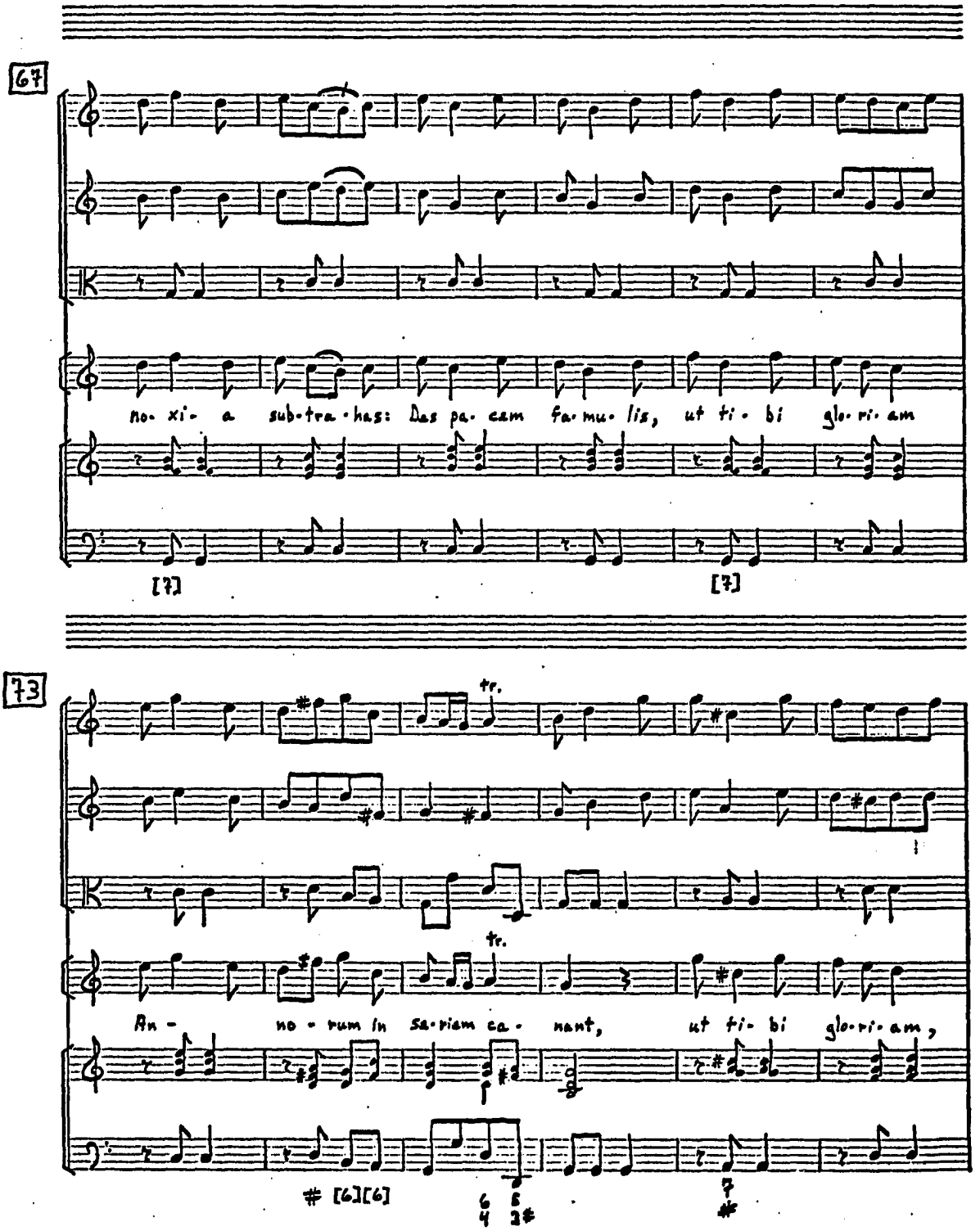

10
[#]
tr.
p.
p.
[p.]
[5.]
Sanc-to- rum ma- ri-tis in-cly- ta
[p.]
[6]
[6]
16
gau-dia
Pan-ga- mus so-ci- i, gas-ta- que for-tia: Gli-scens fart
[7]

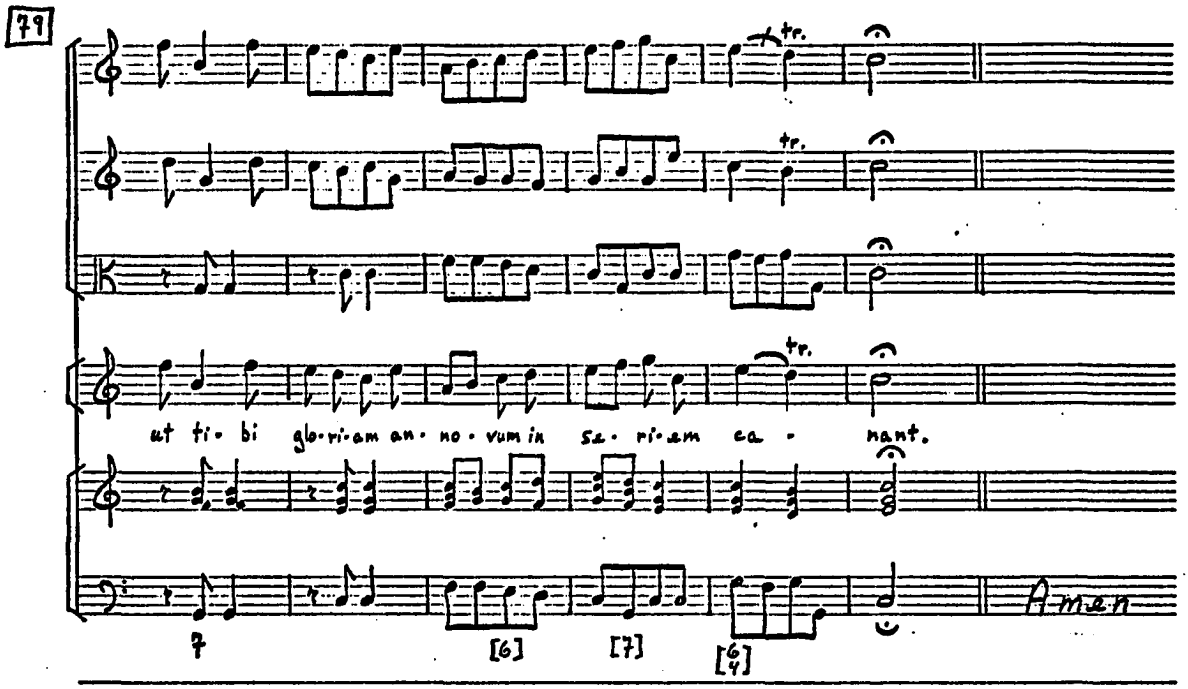

22
tr.
tr.
a· ni· mus pro·ma· ta can·ti·bus Vic·to· rum ge· nus op· · ti·
[7]
[6][6]
6 5
4 3#
28
mum, gli· scans fert a· ni· mus pro·ma· ta can·ti·bus Vic· to -
7
#
7
[6]


34
tr.
Sempre si principia dal Capo
fino al segno 𝄋
tr.
tr.
- rum ge-nus op- - ti- mum.
[7]
[6 4]
37
p.
p.
[7]
Hi pro ta fu- rias at-que mi-nas tru-ces Col-ca- runt ho- mi- num,
[7]
[6]


43
Sae-va- qua var-ba-ra: His cas- sit la- ca- rans for-ti- tar un-gu-la,
[7]
[7]
49
tr.
[tr]
Nec carp:sit pe-na- tra - li - a, his cas- sit la- ca-vans


55
tr.
Sempre si principia dal Capo fino al segno
fortis tar unguis, nec carp - sit pa-na tra - li - a.
61
p.
[p]
Ta sum mă ò De-i- tas, u-na-qua po-sci-mus, Ut cul-pas a-bi-gas
[6]


67
no- xi- a sub-tra-has: Das pa- cem fa-mu-lis, ut ti- bi glo-ri-am
[7]
[7]
73
tr.
tr.
An - no - rum in sa-riam ca - nant, ut ti- bi glo-ri-am,
[6][6]
6 6
4 3#
7
#


79
tr.
tr.
tr.
ut ti- bi glo-ri-am an- no- vum in sæ- ri-am ca- nant.
Amen
7
[6]
[7]
[6/4]