

CHRISTUS FACTUS EST

Rev. e trasc. Roberto Frigato dall'autografo MUS ms 10 della Biblioteca ITNO0135

Carlo Coccia
(1782-1873)

Andante

Soprani

Contralti

Tenori

Bassi

Viola I

Viola II

Cello

Basso

Timpani

p

p

p

p

11

Vla I

Vla II

Vc.

Cb.

p

21

Vla I

p

Vc.

Cb.

Tp.

p

27

Vla I

Vla II

Vc.

Cb.

Tp.

31

Vla I

Vla II

Vc.

Cb.

Tp.

36

Vla I

Vla II

Vc.

Cb.

Tp.

42

B.

Chri - stus

Vla I

Vla II

Vc.

Cb.

Tp.

50

B.

fa - ctus est pro no - bis o - be - diens U - sque ad mor - tem mor-tem au - tem

Vc.

Cb.

65

T. 8
no - bis o - be - di-ens U - sque ad mor - tem mor-tem au-tem cru -

B.
no - bis o - be - di-ens U - sque ad mor - tem .mor-tem au-tem cru -

Vla I
Vla II
Vc.
Cb.
Tp.

p

A. 

80

S. *p*
Chri - stus fa - ctus est pro no - bis o - be - di - ens
p

A. be - di - ens Chri - stus fa - ctus est pro no - bis o - be - di - ens
p

T. be - di - ens Chri - stus fa - ctus est pro no - bis o - be - di - ens
s

B. be - di - ens Chri - stus fa - ctus est pro no - bis o - be - di - ens
p

Vla I

Vla II

Vc.

Cb.

mf

S. Chri - stus fa - ctus est pro no - bis o - be - di-ens Chri - stus
A. Chri - stus fa - ctus est pro no - bis o - be - di-ens Chri - stus
T. Chri - stus fa - ctus est pro no - bis o - be - di-ens Chri - stus
B. Chri - stus fa - ctus est pro no - bis o - be - di-ens Chri - stus
Vla I
Vla II
Vc.
Cb.

90

S. fa - ctus est pro no - bis o - be - di-ens U - sque ad mor - tem U - squead

A. fa - ctus est pro no - bis o - be - di-ens U - sque ad mor - tem U - squead

T. fa - ctus est pro no - bis o - be - di-ens U - sque ad mor - tem U - squead

B. fa - ctus est pro no - bis o - be - di-ens U - sque ad mor - tem U - squead

Vla I

Vla II

Vc.

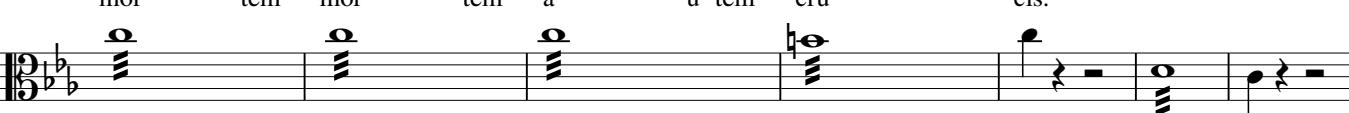
Cb.

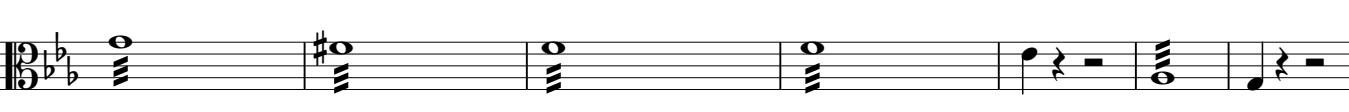
S. 

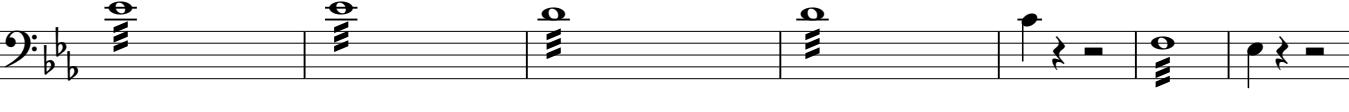
A. 

T. 

B. 

Vla I 

Vla II 

Vc. 

Cb. 

Tp. 

103

T. *p*
8 Pro - pter quod et

B. *p* Pro - pter quod et

Vla I *p*

Vla II 8 8

Vc. *p*

Cb. *pizz.* *p*

Tp.

109

T. De - us e - xal -

B. De - us e - xal -

Vla I

Vla II

Vc.

Cb.

112

T. ta - vit il - lum et do-

B. ta - vit il - lum et do-

Vla I eighth-note patterns

Vla II sixteenth-note patterns

Vc. eighth-note patterns

Cb. eighth-note patterns

116

T. na - vit il - li no - men quod

B. na - vit il - li no - men quod

Vla I eighth-note patterns

Vla II sixteenth-note patterns

Vc. eighth-note patterns

Cb. eighth-note patterns

119

T.

B.

Vla I

Vla II

Vc.

Cb.

122

S.

A.

T.

B.

Vla I

Vla II

Vc.

Cb.

125

A musical score page showing parts for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin I (Vla I), Violin II (Vla II), Cello (Vc.), and Double Bass (Cb.). The score is in common time, key signature of B-flat major (two flats). The vocal parts sing the lyrics "De - us e - xal -". The Cb. part provides harmonic support with sustained notes and sixteenth-note patterns. Measure 1 consists of three measures of vocal entries followed by a measure of rest.

S. ta - vit il - lum et do-

A. ta - vit il - lum et do-

T. ^s ta - vit il - lum et do-

B. ta - vit il - lum et do-

Vla I

Vla II

Vc.

Cb. *pizz.*

A musical score for orchestra and choir. The vocal parts (Soprano, Alto, Tenor, Bass) sing "na - vit il - li no - men". The orchestra consists of two violins, two cellos, and a double bass. The violins play eighth-note patterns, the cellos play eighth-note patterns, and the double bass plays sustained notes.

S. na - vit il - li no - men

A. na - vit il - li no - men

T. na - vit il - li no - men

B. na - vit il - li no - men

Vla I

Vla II

Vc.

Cb.

135

S. *f*

A. quod *f* est su - -

T. quod *f* est su - -

B. *s* quod *f* est su - -

Vla I *f*

Vla II *f*

Vc. *f*

Cb. *f*

This musical score page features a vocal quartet (Soprano, Alto, Tenor, Bass) and an orchestra consisting of Violin I, Violin II, Cello, and Double Bass. The vocal parts sing the words 'quod est su' three times in a rhythmic pattern of eighth and sixteenth notes. The orchestra provides harmonic support with sustained notes and rhythmic patterns. The instrumentation includes two violins, cello, double bass, and strings.

S. per su - per o - mne

A. per su - per o - mne

T. ^s per su - per o - mne

B. per su - per o - mne

Vla I

Vla II

Vc. *cresc*

Cb.

142

Musical score for orchestra and choir, page 142. The score consists of eight staves:

- Soprano (S.): Notes on the first, third, and fifth lines, with a fermata over the third line.
- Alto (A.): Notes on the first, third, and fifth lines, with a fermata over the third line.
- Tenor (T.): Notes on the first, third, and fifth lines, with a fermata over the third line. The first note has a 's' below it.
- Bass (B.): Notes on the first, third, and fifth lines, with a fermata over the third line.
- Violin I (Vla I): Notes on the first, third, and fifth lines, with a fermata over the third line.
- Violin II (Vla II): Notes on the first, third, and fifth lines, with a fermata over the third line.
- Cello (Vc.): Sixteenth-note patterns on the first, second, and third lines.
- CDouble Bass (Cb.): Notes on the first, third, and fifth lines, with a fermata over the third line. The last note is labeled *arco*.
- Tuba (Tp.): Notes on the first, third, and fifth lines, with a fermata over the third line.

Text annotations: 'no' under the first note of each vocal line; 'men' under the final note of each vocal line; 's' under the first note of the Tenor staff; 'no' under the first note of the Bass staff; 'men' under the final note of the Bass staff; and 'arco' under the final note of the Double Bass staff.

147

S. fa - - ctus est pro

A. Chri - stus

T. 8 fa - - ctus est pro

B. Chri - stus fa - ctus est pro no - bis o - be - diens pro

Vla I

Vla II

Vc.

Cb.

Tp.

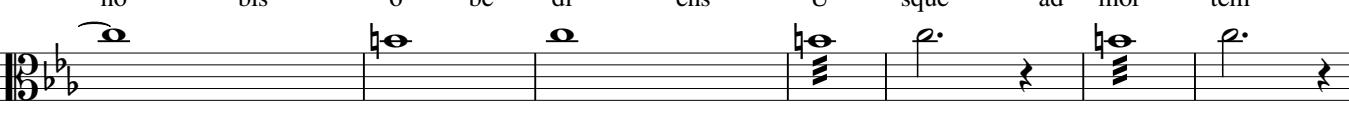
Detailed description: This is a page from a musical score. At the top left is the number '147'. Below it are eight staves representing different musical parts: Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin I (Vla I), Violin II (Vla II), Cello (Vc.), and Double Bass (Cb.). The Bass staff also includes a timpani (Tp.) part. The vocal parts (Soprano, Alto, Tenor) sing the words 'fa - - ctus est pro' and 'Chri - stus'. The Bass part sings 'Chri - stus fa - ctus est pro no - bis o - be - diens pro'. The other instruments provide harmonic support with sustained notes and rhythmic patterns. The music is in common time, with a key signature of four flats. There are various rests, dots, and dashes indicating performance techniques like sustain or release.

S. 

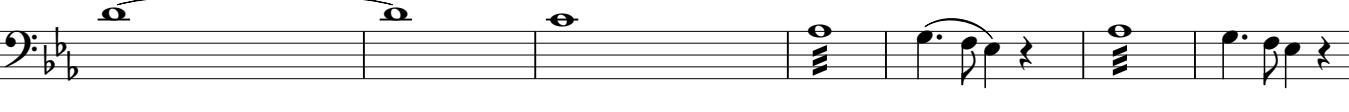
A. 

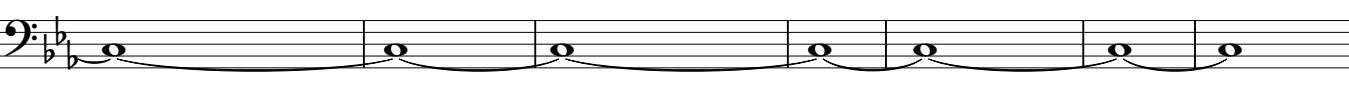
T. 

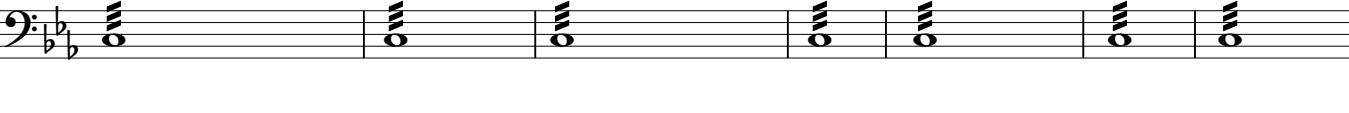
B. 

Vla I 

Vla II 

Vc. 

Cb. 

Tp. 

159

S. mor - tem au - tem cru - cis.

A. mor - tem au - tem cru - cis.

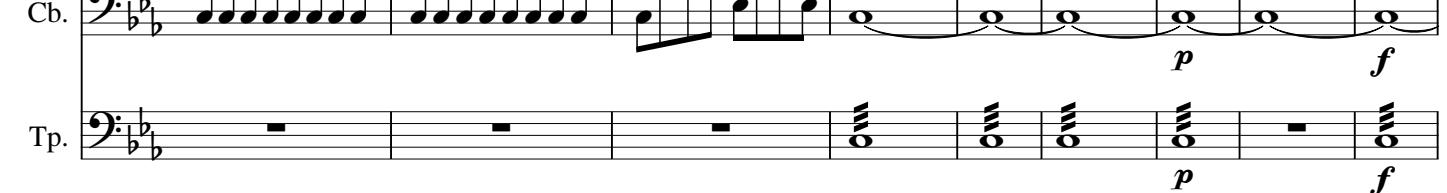
T. ^s mor - tem au - tem cru - cis.

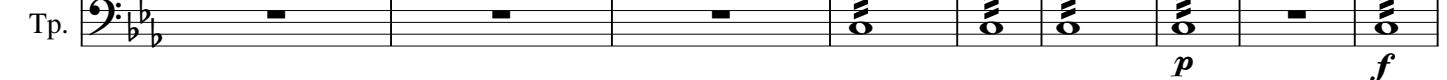
B. mor - tem au - tem cru - cis.

Vla I 

Vla II 

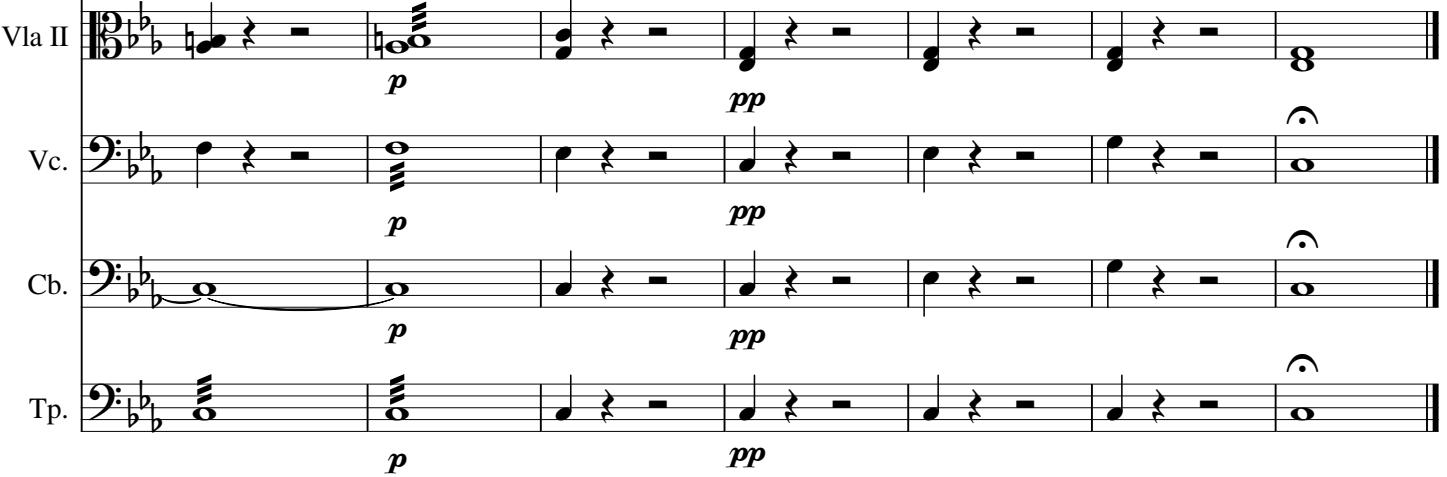
Vc. 

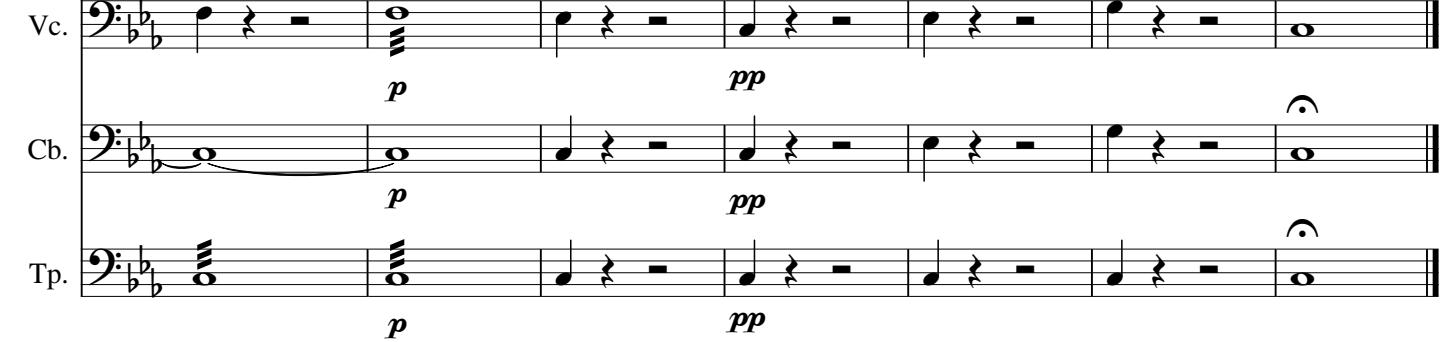
Cb. 

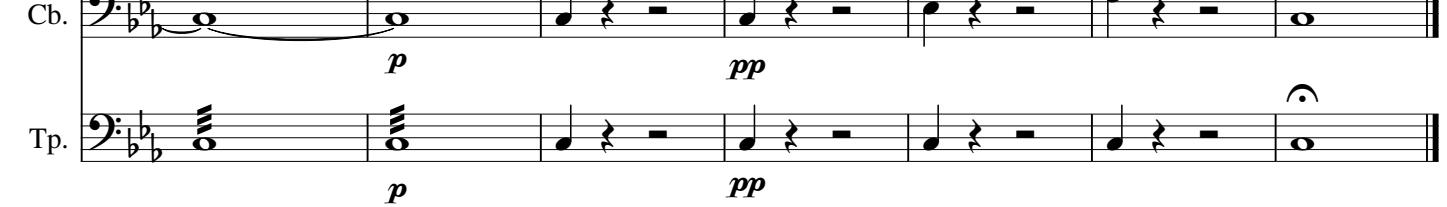
Tp. 

168

Vla I 

Vla II 

Vc. 

Cb. 

Tp. 