

9.

Dritten Jahrgangs
II und III^{te}
Lieferung
für den 15^{ten}
Julij und August
1780

Gegenstände der Betrachtung
Eine Clavier Sonate v. H. Weber
Eine deutsche Arie aus Goethens Operette
v. H. Verazi in Mannheim
6. Clavier Variationen v. H. Enslin in Wetzlar
Der Psalm Misserere von 4 Singstimmen
Orgel und Bassen

WILLIAM

RECEIVED

WILLIAM

0851

RECEIVED

WILLIAM

RECEIVED

WILLIAM

RECEIVED

WILLIAM

RECEIVED

10

Allegro par M: Weber.

S O N A T A .

The musical score is composed of ten staves of music. The first staff begins with a forte dynamic (ff) and a sixteenth-note pattern. Subsequent staves show various melodic and harmonic progressions, including a section with sixteenth-note patterns and a section marked 'dolce'. The music concludes with a final section marked 'ff' and a dynamic marking 'p' at the end of the page. The score is divided into measures by vertical bar lines.

Volti



11

1 2 3 4 5 6 7 8

Volti

5

A handwritten musical score for two staves, likely for piano or organ. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and key signature of one sharp. Measure 5: Treble staff has sixteenth-note patterns; Bass staff has eighth-note chords. Measure 6: Treble staff continues sixteenth-note patterns; Bass staff has eighth-note chords. Measure 7: Treble staff has sixteenth-note patterns; Bass staff has eighth-note chords. Measure 8: Treble staff has sixteenth-note patterns; Bass staff has eighth-note chords. Measure 9: Treble staff starts with eighth-note chords followed by sixteenth-note patterns; Bass staff has eighth-note chords. Measure 10: Treble staff has sixteenth-note patterns; Bass staff has eighth-note chords. Measure 11: Treble staff has sixteenth-note patterns; Bass staff has eighth-note chords. Measure 12: Treble staff has sixteenth-note patterns; Bass staff has eighth-note chords.

Adagio.



Menuetto
grazioso
a Rondo.



Allegro
vivace
con Spirito.

A handwritten musical score for two staves, likely for piano or harpsichord. The music is in common time and consists of ten measures. The first measure starts with a treble clef, a key signature of one sharp, and a common time signature. The second measure begins with a bass clef, a key signature of one sharp, and a common time signature. Measures 3 through 7 are in common time with a key signature of one sharp. Measure 8 begins with a treble clef, a key signature of one sharp, and a common time signature. Measures 9 and 10 begin with a bass clef, a key signature of one sharp, and a common time signature. The notation includes various note values (eighth and sixteenth notes), rests, and dynamic markings like 'dolce'. Measure 10 concludes with a fermata over the bass staff. The score ends with the instruction 'Volti.'

9

10
11
12

f

dolc.

dolc.

10

A handwritten musical score for two staves, likely for a harpsichord or organ. The music is in common time and consists of nine measures. The key signature changes from G major (two sharps) to F# major (one sharp) at the beginning of measure 10. Measure 10 starts with a treble clef, a bass clef, and two sharps. Measures 11-13 start with a bass clef and one sharp. Measure 14 starts with a treble clef and one sharp. The notation includes various note values (eighth and sixteenth notes), rests, and dynamic markings like *f* (fortissimo) and *dolce* (dolcissimo). Measure 14 concludes with a repeat sign and the instruction "Volti."

11

dolce

hr.

f

dolce

f

del Sigre VERAZI.

5

Andantino **Aria** del Sigre VERAZI.

dolce *f*

dolce *f*

due VV. **colla parte**

B *p*

la parte *p*

NB Mit vollem Athem zügen saug ich Natur aus dir ein schmerzliches Ver -

NB gnügen ein schmerzliches Ver - **B** gnügen wie bebt wie bebt wie bebt das Herz in mir wie

rf

rf

rf

rf

hiebt das Herz in mir mit vollem Athem zügen saug

rf *pp*

rf

104570

6

8va

ich Natur aus dir saug ich Natur aus dir ein schmerzliches Ver-gnū - - gen ein

V.II.

8va ~~~~~ f

schmerz li - ches Vergnūgen

Allegro

V.I.

V.II.

Freündlich be - gleiten Lüftlein ge - linde Flohene Freuden sauseln im

V.C.B.

due VV.

Viola

von NB zu NB

Winde um - fassen die bebende strebende Brust die strebende Brust

7

gnügen wie lebt wie hebt wie strebt wie strebt die Brust in mir mit vollem Athem zügen saug ich Natur aus

dir ein schmerzliches Vergnügen ein schmerzliches Vergnügen ein schmerzli unis ches Vergnügen himmlische Freuden ach wie foge

Allegro

8

NB

NB

NB zu NB

schwindet die Lust himmlische Zeiten ach wie sage schwinde

schwindet die Lust dämmert und schwindet und schwindet die Lust

dol.

VI
Clavier-Variationen
von H. Enslin
in
Wetzlar.

Andantino. Thema. Variazioni per il Cembalo col Violino del Sigre ENSLIN.

Violino.



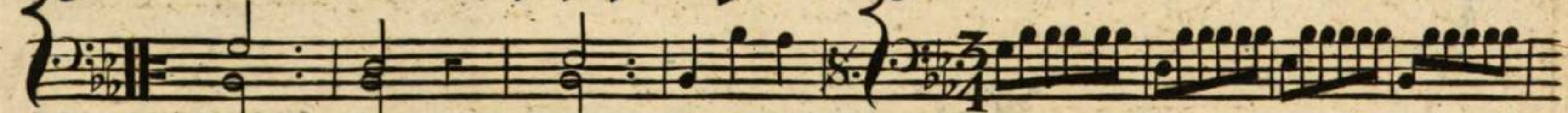
Cembalo.



Var. I.



Var. II.



Var. III.



Var.IV.

3

Musical score for Var. IV, featuring four staves of music for three voices. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature changes between G major (two sharps), C major (no sharps or flats), and F major (one sharp). The time signature is mostly common time (indicated by 'C'). The music consists of various note patterns, including eighth and sixteenth notes, with some rests and dynamic markings like 'f' (fortissimo) and 'p' (pianissimo).

Var.V.

Musical score for Var. V, featuring four staves of music for three voices. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is mostly F major (one sharp). The time signature is mostly common time (indicated by 'C'). The music features eighth and sixteenth note patterns with grace notes, and includes dynamic markings like 'hr' (half rest) and 'F' (forte).

Volti Var. VI.

4
Allegretto.
Var. VI.





PSALMUM ⁵⁰
MISERE RE

decantandum a quatuor vocibus
cum Organo & Bassis.

SIMO DN.
PIO VI
Summo Pontifici

D.D.C.

Composer.

Georgius Josephus Vogler,
Proton. Ap. Aulæ Lat. Comes Serimi.
ac pot. Elect. Pal. Bav. Consiliar. Eccl.
Capellan. Magist. Capel. Mus. & Scient
Tonor. Professor publicus.

Secund. nov. invent. Consiliar. Expedit. Brandenb. Böslér
Spirae impressum, cura & sumtib. ejusd. et Societatis.

2 Larghetto.

Soprano

8 C

SOLO

secundum magnam miseri — cordiam

Contralto

5 C

SOLO

tr

Mi-se - re mei De — us

SOLO

tr

Mi-se - re mei De — us

Tenore

Basso

Organo

Bassi

FAGOTTI ALL'8VA

VIOLONCELLI SOLI
SENZA CONTRA BASSI

secundum magnam miseri — cordiam

5 6 6 7 6 7 6 7 6 7

5 6 6 7 6 7 6 7 6 7

10

tuam

de - Le

dele, de -

et se cun-dum multitudi nem mise rationum tu a rum, de Le i

et se cun-dum multitudi nem mise rati-o — num tua — rum de le i

tuam

de Le

dele de

6 6 7 6 3# 6 5 7 6 3# 6 5 6 7 6 3# 6 5 6 5 6 3# 6 5 6 6 7

TUTTI

Le in - qui - ta - tem me — am Amplius lava me ab i - niquitate mea et a pec-

ni quita tem me — am Amplius lava me ab i - niquitate mea et a pec-

ni quita tem me — am Amplius lava me ab i - niquitate mea

Le inqui - ta - tem me am Amplius lava me ab i - niquitate mea

FAGOTTE

ALL'8VA

TUTTI BASSI

5 3# 3#

4# 6 5 3# 6

4 5 6 5 3# 6

4 5 6 5 3# 6

VOLONCELLO SOLI

3

TUTTI

cato meo mun - da me . i niquitatem meam cog - nosco et peccatum meum contra me est semper

TUTTI

ca to meo mun - da me . i niquitatem meam cog - nosco et pec - ca - tum contra me est semper

TUTTI

Quoniam i niquitatem meam cog - nosco et pec - ca - tum contra me est sem -

Quoniam i niquitatem ego cog - nosco et peccatum meum contra me est sem -

TUTTI BASSI

for: 6 3 6 6 3 4 5 6 3 4 6 5 # 6 5 5 6 5 5 6 5 5 6 7 7 3 2 3 2 2 3 3 3 #

tr

Ti - bi soli pec - ca - vi ut jus - ti - fi ceris in ser monibus

SOLO

Ti - bi soli pec - ca - vi ut jus - ti - fi ceris in ser monibus

SOLO

per et malum coramte feci

per et malum coramte feci

FAG. ALL 8 VA

VCLLI SOLI.

50

TUTTI

tuis et vincas cum judi - ca - ris Ecce enim in i niquitati bus concepus sum et in peccatis con -

TUTTI

tuis et vincas cum judi - ca - ris Ecce enim in i niquitati bus concepus sum et in peccatis con -

el vincas cum judi - ca - ris et in peccatis con -

TUTTI

el vincas cum judi - ca - ris FAG. ALL 8 VA 6 6 6 6 5 6 7 b - et in peccatis con -

TUTTI BASSI

for VCLLI SOLI

BASSI TUTTI

SOLO

incerta

cepit me mater me a.
CONTR.RIP. mater me a.

cepit me ma — mea. — ter me a. Ecce enim veritatem dilexisti et occulta
TEN.RIP. ma — ter me a. Ecce enim veritatem dilexisti et occulta

cepit me mater ma — ter me a. Ecce enim veritatem dilexisti et occulta

ce pit me mater me a

TUTTI SOLO

ma-nifestasti mihi As-per-ges mehysso - po et mundabore mun
sa-pi-enti-ae tuae ma-nifestasti mihi As per-ges mehysso - po et mundabore mun
sa-pi-enti-ae tuae ma-nifestasti mihi

PAGANINI
PASSITUTTI VCELLI SOLI

85

da — bor la vabis me et supernivem de al - ba — bor

da — bor la vabis me et supernivem de — al — ba — bor

SOLO La vabis me La — vabis et supernivem de — al — ba — bor

SOLO La vabis me La — vabis et supernivem de — al — ba — bor

$\frac{5}{6} \frac{4}{3}$ $\frac{5}{3} = \frac{6}{4} = \frac{5}{3} \frac{6}{5} = \frac{6}{4} \frac{5}{6} \frac{6}{5} \frac{6}{4} \frac{6}{5} \frac{6}{4} \frac{5}{6} \frac{5}{3} \frac{7}{4} \frac{5}{6} \frac{6}{5} \frac{6}{4}$

Andante.

10 5

8 3 4

Auditui meo dabis gaudium et lae ti-ti-am et exul-ta-bunt
 TUTTI for

Auditui meo dabis gaudium et lae ti-ti-am et exul-ta-bunt
 TUTTI for

Auditui meo dabis gaudium et lae ti-ti-am et exul-ta-bunt

Auditui meo dabis gaudium et lae ti-ti-am et exul-ta-bunt
 TUTTI

Auditui meo dabis gaudium et lae ti-ti-am et exul-ta-bunt

7 5 7 5 7 6 4 6 5 5 6 5 7 6 4

20

pp ossa hu mi-li - a - ta. Averte faciem tuam a peccat-is meis et omnes i ni qui -
 pp ossa hu mi-li - a - ta. Averte faciem tuam a peccat-is meis et omnes i ni qui -
 pp ossa hu mi-li - a - ta. Averte faciem tuam a peccat-is meis et omnes i ni qui -
 pp ossa hu mi-li - a - ta. Averte faciem tuam a peccat-is meis et omnes i ni qui -
 3# 4 8 6# = 6 7 9 7 6 8 6 3# 5 6 3# 7 6

30

tates meas de-le. Cor mundum mundum crea crea in me De-us
 DOICE

tates meas de-le. Cor mundum mundum crea crea in me De-us

tates meas de-le. Cor mundum mundum crea crea in me De-us

tates meas de-le. Cor mundum mundum crea crea in me De-us

FAG. p VIOLON CELLI DOLCE. CONTRABASSO

ORG. PIA. 3# 9. 7# 9. 9. 7#

et spiritum rectum innova in vis cenis me - is. Ne projicias me a facie
 et spiritum rectum innova in vis cenis me - is. Ne projicias me a facie
 et spiritum rectum innova in vis cenis me - is. Ne projicias me a facie
 et spiritum rectum innova in vis cenis me - is. Ne projicias me a facie

tua et spiritum sanctum tuum ne auferas ne auferas a me. Redde mihi reddelae
 tua et spiritum sanctum tuum ne auferas ne auferas a me. Redde mihi reddelae
 tua et spiritum sanctum tuum ne auferas ne auferas a me. Redde mihi reddelae
 tua et spiritum sanctum tuum ne auferas ne auferas a me. Redde mihi reddelae

titiam Salu - taris tui et spiritu princi - pa - li con firma con firma me
 titiam Salu - taris tui et spiritu princi - pa - li con firma con firma me
 titiam Salu - taris tui et spiritu princi - pa - li con firma con firma me
 titiam Salu - taris tui et spiritu princi - pa - li con firma con firma me

Andantino.

10 7

8 C

5 C

5 C

SOLO

Et imp i -

Do ce bo i-niquas vias luas vi as

SOLO

Do ce bo i-niquas vias tuas vi as tuas

p SOLO 6 6 3# 6 3# 6 7 3# 6 6 6 5# 5# 3# 6 3# 6 3# 6 7 3# 6 6 6 5# 3#

20

SOLO

Libera libera mede sanguinibus Deus De -

i ad te con ver tentur De - us sa -

tuas con - ver tentur con - ver tentur

6 3# 6 3# 6 7 9 6 6 5# 9 6 9 6 6 5# 9 6 5 6 5 6 7 6 6 6 5# 3#

30

us li - bera me li - bera me et exul ta - bit

lutissalutisme ae Li - bera me et ex - ul - ta - bit

li - bera me li - bera me et ex - ul - ta - bit

li - bera me el ex ul - ta - bit

6 6 5 6 7 9 6 9 6 6 9 6 9 6 9 3 6 6 4# 6 6 4# 6 6 5 7 3

lingua mea ius-ti-tiam tu — am
 lingua mea ius-ti-tiam tuam tu — am la
 lingua mea mea ius-ti-tiam tu — am. Do — mine labia mea a — peri
 lingua mea ius-ti-tiam tu — am
 6[#]6^b₃ 6[#]6^b₃ 7 6[#]6^b 5[#] 6 5[#] 3[#] 6 4 8[#]6^b 6 6 3[#] 6^b 5 6[#]3[#] 6^b 7 3[#]

50

La — bia mea La — bia mea la — bia
 bia mea Et os meum annuntiabit Lau —
 es es La — bia mea a — peri es
 La — bia mea a — pe — ries
 9 6 9 6 9 6 9 6 9 5[#] 9 6 5 6 5 3[#] 6 5 6^b 5 6^b 7 3[#] 9 10 6

60

a — — pe — ri es
 demtu am Quo — ni am si vo — lu
 Quo — ni am si vo — lu isses sa — cri ficium
 5 6 5 7 3[#] 6 3[#] 6 3[#] 6^b 3[#] 6^b 7 3[#] 6 3[#] 6^b 3[#] 6^b

9

Holo caus tis non delectaberis
de dissem utique de dissem uti qued edis Sem uti que non
isses sa cri ficium.

80

non delectaberis non non de-lec ta be
delectaberis non non de-lec ta beris non de lec ta be
taberis non non delec ta be
non non delec ta be

90

97

ris non non non delec ta be ris
ris non non non delec ta beris non non delec ta be ris
ris non non non delec ta be ris
ris non non non delec ta be ris

10 *Largo*

pp *Sacri-ficium* *Sacri-ficium* *De-o* *Spiritus* *Spiritus con tri bu*
 pp *Sacri-ficium* *Sacri-ficium* *De-o* *Spiritus* *Spiritus con tri bu*
 pp *Sacri-ficium* *Sacri-ficium* *De-o* *Spiritus* *Spiritus con tri bu*
 pp *Sacri-ficium* *Sacri-ficium* *De-o* *Spiritus* *Spiritus con tri bu*
 pp *Sacri-ficium* *Sacri-ficium* *De-o* *Spiritus* *Spiritus con tri bu*
SOLO
PIZZ.
SENZA ORG.
SENZA FAG.
ORG. e FAG. TEN.
VCLLI. e CONTR.
COLLARCO

10 *SOPR. RIP.* *contri - bu la - tus* *cor con - tri - tum* *cor con - tri - tum*
La *CONTR. RIP.* *contri bu la - tus* *cor con - tri - tum* *cor con - tri - tum*
La *TEN. RIP.* *contri bu la - tus* *cor con - tri - tum* *cor con - tri - tum*
La *BASSO RIP.* *contri bu la - tus* *cor con - tri - tum* *cor con - tri - tum*
La *6* *6#* *3#* *3#* *6* *6#* *3#* *6* *6#* *3#* *6* *6#* *3#*

20
ethumili a - tum *Deus non despici - es* *et humili a - tum* *De-us non non non*
ethumili a - tum *Deus non despici - es* *ethumili a - tum* *humili a -*
ethumili a - tum *Deus non despici - es* *ethumili a - tum* *De-us non non non*
ethumili a - tum *Deus non despici - es* *et humili a - tum* *De-us non*
p *6b* *7#* *3# 7 5* *5 3# 2 6* *pp* *6b* *7#* *for 3#*

for *p*

Deus non despici es Deus non despici es

tum humili-a tum non despici es

Deus non despici es Deus non despici es

Deus non despici es non despici es

Larghetto.

Be-nigne be-nigne fac Do-mi-ne in bona voluntate tua Si-on Benigne be-

Be-nigne be-nigne fac Do-mi-ne in bona voluntate tua Si-on Benigne be-

Be-nigne be-nigne fac Do-mi-ne Benigne be-

Be-nigne be-nigne fac Do-mi-ne Benigne be-

FAG all 8va. VCELLI SENZA CONTRB.

BASSI TVTTI pia.

nigne fac Do-mi-ne solo muri Ie-rusa-lem

nigne fac Do-mi-ne ut aedi-fi-cen-tur muri Ie-rusa-lem solo

nigne fac Do-mi-ne ut aedi-fi-cen-tur tunc accep-tabis sacri-fi-ci

nigne fac Do-mi-ne FAG all 8va. tunc accep-tabis sacri-fi-ci

7 for 5 4 5 3# VCELLI SOLI. pp 7b 7b 7b 5 6 5 4 3 7 3#

12

Be nigne benigne oblati ones et holo caus-

um Sacri-ficium justi - ti ae Be nigne benigne

um Sacri-ficium justi - ti ae Be nigne benigne

BASSI TVTTI pia *VC CELISOLI pp.*

30.

ta Be nigne benigne fac Do - mi ne. Tunc imponent superal ta - re tu - um vi - tu -

ta Be nigne benigne fac Do - mi ne. Tunc imponent superal ta - re tu - um vi - tu -

Be nigne benigne fac Do - mi ne.

Be nigne benigne fac Do - mi ne.

BASSI TVTTI pia *VC CELISOLI pp.*

40

los Be nigne benigne fac Do - mi ne be nigne benigne fac Do - mi ne Domine.

los Be nigne benigne fac Do - mi ne be nigne benigne fac Do - mi ne Domine.

Be nigne benigne fac Do - mi ne be nigne benigne fac Do - mi ne Domine.

Be nigne benigne fac Do - mi ne be nigne benigne fac Do - mi ne Domine.

BASSI TVTTI p.

49

Largo.

13

TUTTI

Gloria patri et filio et spiritui sancto. Sicut erat in principio.
Gloria patri et filio et spiritui sancto. Sicut erat in principio.
Gloria patri et filio et spiritui sancto. Sicut erat in principio.
Gloria patri et filio et spiritui sancto. Sicut erat in principio.
Gloria patri et filio et spiritui sancto. Sicut erat in principio.

TUTTI fort. 3 4 7 6# 6 5 4 6 7 5 6 5 3 3# 3 3# 3 2

Andante.

o et nunc et semper
o et nunc et semper Semper et in saecula saeculorum amen a-

I II III IV V VI VII VIII

30

Semper et in saecula saeculorum amen a
saecula saeculorum amen a
men amen a men men

IX X XI XII XIII XIV XV XVI XVII XVIII XIX XX

VCLLI e FAG.
SENZA CONTRAB.

Saecu - la Saecu lorum amen a
 men amen a — men
 men a-men a — men
 Semper et in
 Semper et in saecu la Saecu lorum amen a
 4 4 6 3 $\frac{1}{2}$ 5 6 6 3 $\frac{1}{2}$ 5 6 6 6 6 6 6 6 6
 XXI XXII XXIII XXIV XXV XXVI XXVII XXVIII XXIX XXX XXXI XXXII
 50
 men amen a — men Saecu lorum amen
 Saecu lorum a — men Semper et in
 Saecu la Saecu lorum a — men amen
 men 6 3 $\frac{1}{2}$ 3 $\frac{1}{2}$ Semper et in saecu la
 6 6 5 6 6 6 6 6 6 6 6 6 6 6 6 6
 XXXIII XXXIV XXXV XXXVI XXXVII XXXVIII XXXIX XXXX XLI XLII XLIII XLIV
 Semper et in Saecu la a — men Semper et in Saecu
 Saecu la a — men Semper et in Saecu la
 Semper et in Saecu la Saecu lorum amen Semper et in Saecu
 a — men h o a — men Semper et in Saecu la
 6 6 6 5 6 6 6 6 6 6 6 6 6 6 6 6
 XLV XLVI XLVII XLVIII XLIX L LI LII LIII LIV LV LVI

VCLLI e FAG SENZA BASSI TUTTI
 CONTRAB.

80.

15.

la Saecu lo — rum Semper et in Saecu la a — men in Saecula
 Saecu lorum a — men a — men Semper et in Saecu la
 la a — — — men Semper et in Saecu la a —
 Saecu lorum a — — — men a — — — men a —
 3: 3: 6 6 5: 7: 6 5: 7: 6 5: 7: 6 5: 7: 6
 LVII LVIII LIX LX LXI 90 LXII LXIII LXIV LXV LXVI LXVII LXVIII

pp
 Saecu lorum Saecu lorum amen Saecu lorum a-men ff a
 a — men Saecu lorum amen Saecu lorum amen a — — —
 pp
 — men Saecu lorum amen Saecu lorum amen ff a — — —
 pp
 — men Saecu lorum amen Saecu lorum amen a — — — men
 6 6 7 6 6 5: 6
 LXIX LXX LXXXI LXXII LXXIII LXXIV LXXV LXXVI LXXVII LXXVIII LXXIX LXXX LXXXI

ff 108 110
 — men Semper et in Saecu la a — — — men
 — men Semper Semper et in Saecu la amen a — — — men
 — men Semper et in Saecu la a — — — men
 ff Semper et in Saecu la a 6 5: 6 5: 6 5: 6 5: 6 5: 6
 5: 3 6 5: 4 6 5: 4 6 5: 4 6 5: 4 6 5: 4 6 5: 4 6 5: 4 6
 LXXXII LXXXIII LXXXIV LXXXV LXXXVI LXXXVII LXXXVIII LXXXIX LXXXX LXXXXI LXXXXII LXXXXIII LXXXXIV

ENVCLEATIO FV GAE.

Thema

FINIS
CANTILENAE
TERTIAE.

Soprano

men

Semper

CANTILENA
TERTIA.

Alto

men a men

CANTILENA
SECUNDA.

Tenore

amen a

THEMA.

Basso

Semper et in Saecu la Saecu Lorum amen

Basis
Harmoniae

3#

Responsio.

CANTILENA
TERTIA.

Soprano

men a men

CANTILENA
SECUNDA.

Alto

amen a

RESPONSIO.

Tenore

Semper et in Saecu la Saecu Lorum amen

FINIS
CANTILENAE
TERTIAE.

Basso

men

THEMA

Semper

Basis
Harmoniae

5



INSTRUMENTA

PSALMUM

MISERERE.

comitantia



SPIRAE

MISERERE. VIOLINO PRIMO.

CON SORDINI.

Larghetto.

8 C
pp.

The sheet music consists of ten staves of musical notation for Violin I. The first staff begins with a key signature of common time (C), a tempo of Larghetto, and dynamics pp. Subsequent staves show various key changes, including G major, F major, E major, D major, and A major. Performance instructions such as CON SORDINI, tr (trill), for (forza), and pp (pianissimo) are scattered throughout the piece. Measure numbers are indicated at the start of several staves: 10, 20, 30, 40, 50, 60, 70, and 80. The music concludes with a final staff in 3/4 time, marked Andantino, with dynamics pp and for.

Auditui meo..

SENZA SORDINI.

pp.

Andantino.

8 $\frac{3}{4}$
4
for.
tr

The final staff of the Violin I part begins with a key signature of one sharp (F# major). The tempo is marked Andantino, and the dynamics are for and tr. The staff ends with a fermata over the last note.

VIOLINO PRIMO.

10

2

*Docebo iniquos.**Andante.* 8# C*piano sempre.*

volti subito.

VIOLINO PRIMO.

3.

8 - *pp*

8 61

8 242

8 *p*

8 90 90 *pp* 97

Sacrificium Deo. *Largo.* 8 C *pp* 10 *pp*

8 *for pp*

8 *for ff*

8 20 *pp* *f*

8 *for . pp* *f*

8 30 *Crescendo.* *for p* *tr* 32

Benigne fac
Larghetto. 8 b C *ff* *pp*

8 *ff* 10 *pp*

VIOLINO PRIMO.

4.

8^b 14 32

Gloria Patri Tace.

Et in Saecula.
Andante.

8 18

Fine.

THE OCCIDENCE

THE OCCIDENCE
OF THE SUN



INSTRUMENTA

PSALMUM

MISERERE.

comitantia



SPIRAE

1. MISERERE VIOLINO SECONDO.

CON SORDINI

Larghetto.

8

C

pp.

#

The musical score consists of ten staves of handwritten musical notation for Violin Secondo. The music is in common time (indicated by '8'). The first staff begins with 'Larghetto.' and 'CON SORDINI' above the staff. The second staff starts with 'pp.' and a sharp sign (#). The third staff has a dynamic marking 'ftr'. The fourth staff ends with 'pp.'. The fifth staff features 'for.' markings. The sixth staff ends with 'p.'. The seventh staff has 'pp.' and 'ftr' markings. The eighth staff has 'for.' markings. The ninth staff ends with 'tr'. The tenth staff begins with 'pp.' and 'SENZA SORDINI' above the staff. The score includes various slurs, grace notes, and dynamic markings throughout the ten staves.

*Auditui meo.**Andantino.*

SENZA SORDINI

for.

pp.

#

VIOLINO SECONDO.

2.

*Docebo iniquos.**Andante*8# C *sempre pia.**volti Subito.*

VIOLINO SECONDO.

3.

Sacrificium Deo.

Largo.

Benigne fac.

Larghetto.

14.

Detailed description: This is a handwritten musical score for Violin Secondo. It consists of ten staves of music. The first three staves are in common time (8), the next two in common time (8), and the remaining five in common time (8). The score includes various dynamic markings such as *p.*, *f.*, *pp.*, *ff.*, *s.*, and *ff.*. There are also tempo markings like *Largo.* and *Larghetto.*. The music features a mix of eighth and sixteenth notes, with some rests and grace notes. The handwriting is in black ink on aged paper.

VIOLINO SECONDO.

Violino Secondo. 4

8 3. *f.*

8

8 *Gloria Patri Fuge.*

Et in Saecula. Andante. 8 C ¹² 5.

8

8

8

8

8

8

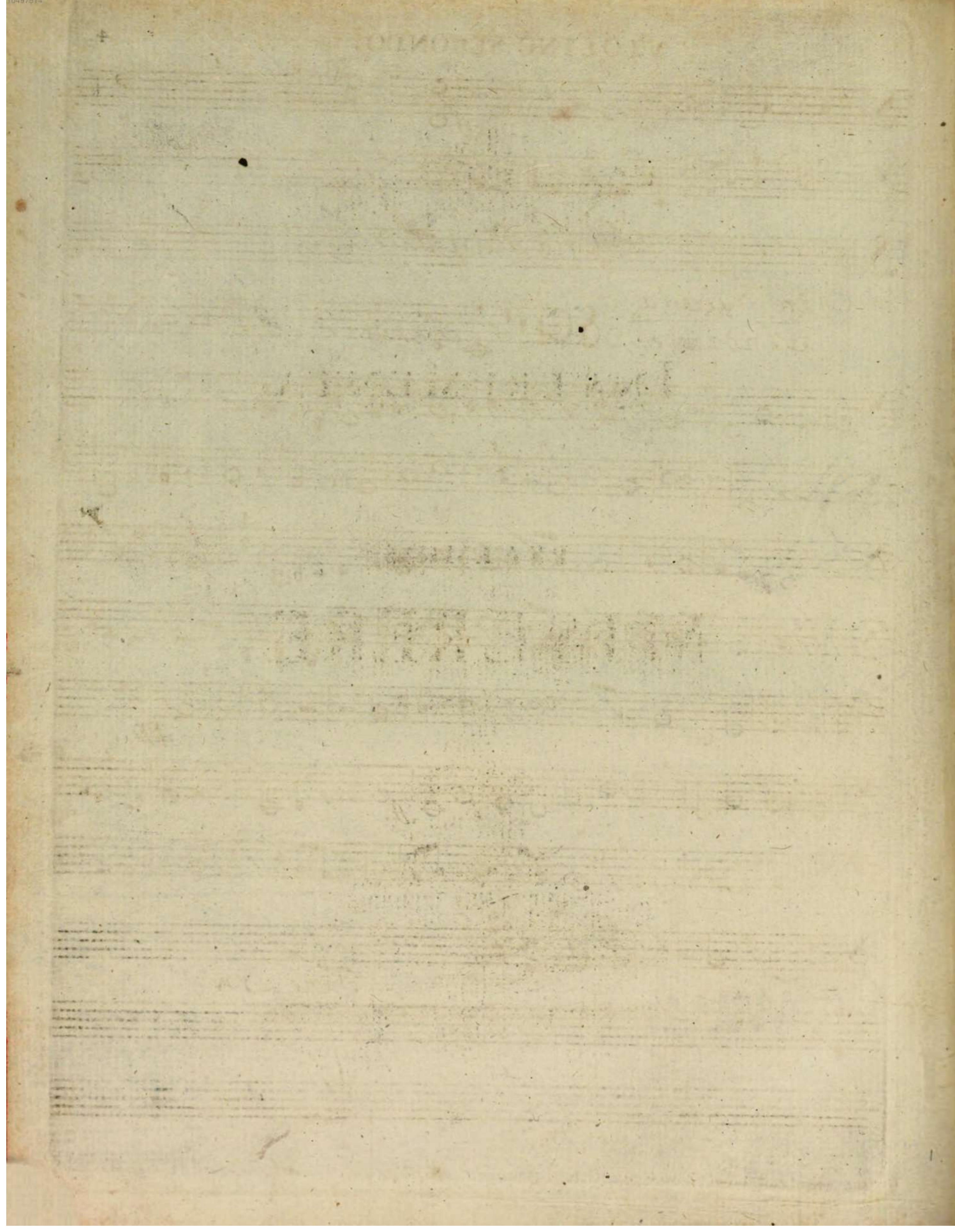
8 *pp.*

8 1. *f.*

8

8

Fine.





INSTRUMENTA
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MISERERE.

comitantia



SPIRAE

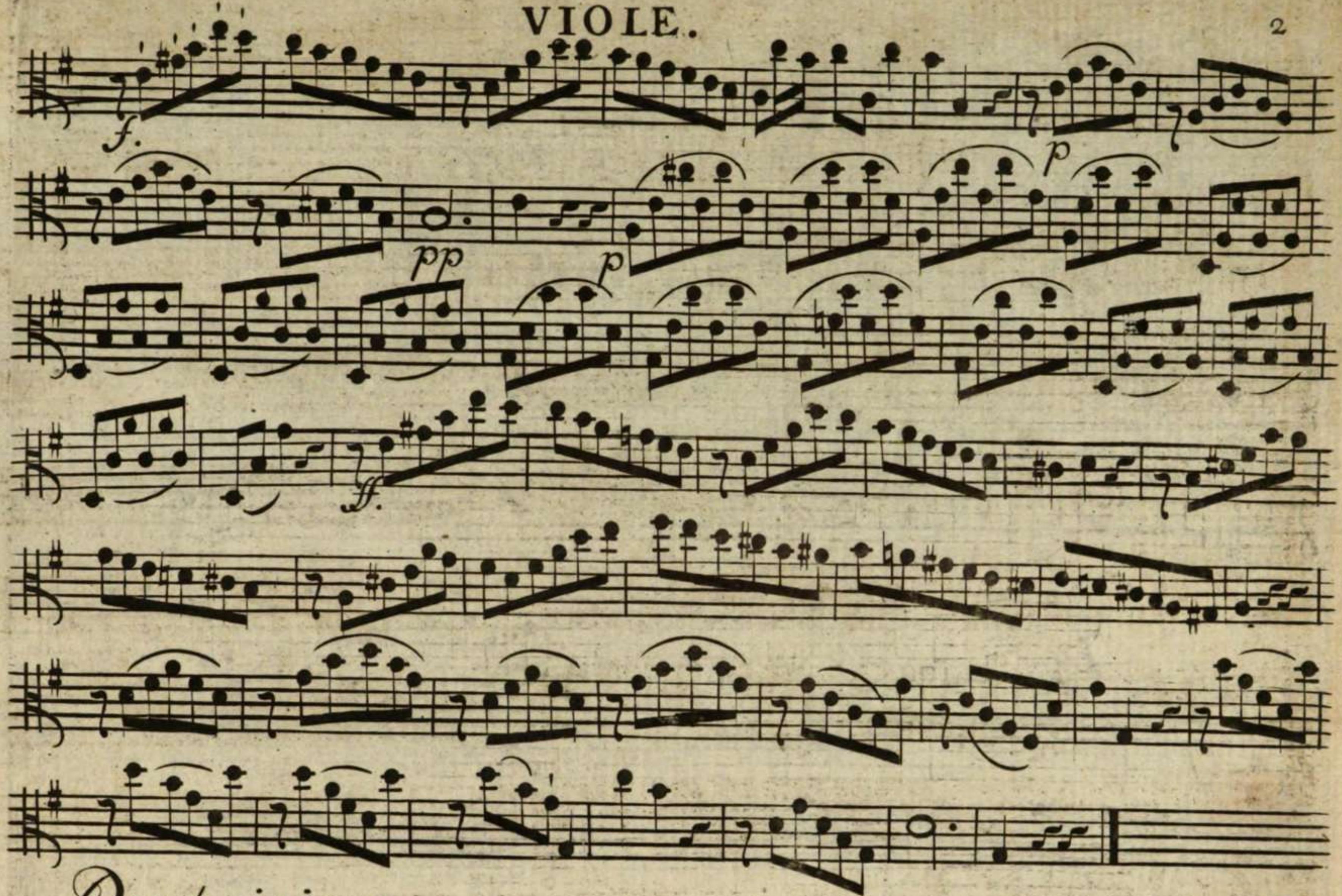
VIOLE.

MISERERE

Largo

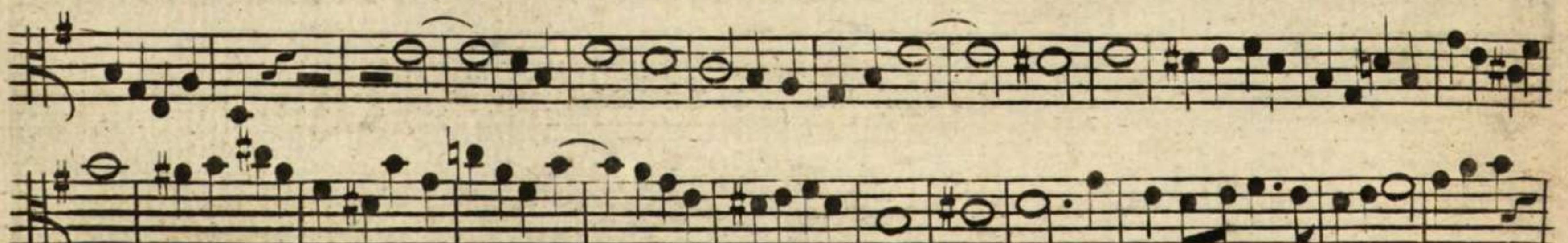
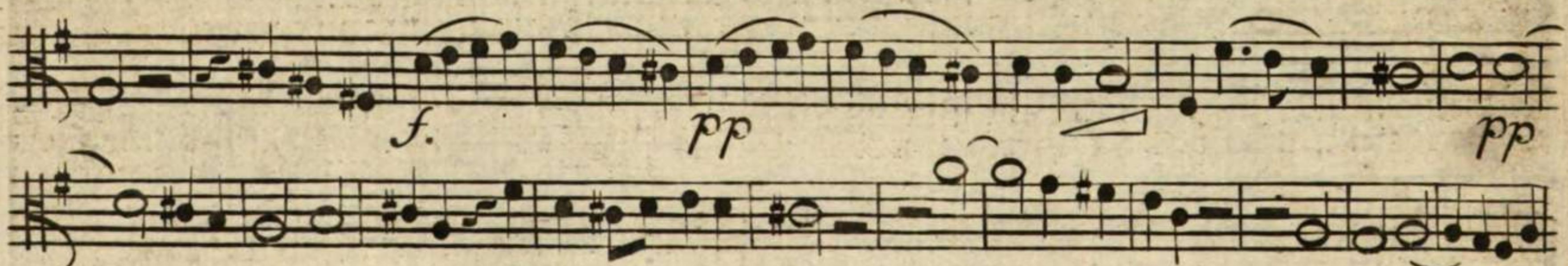
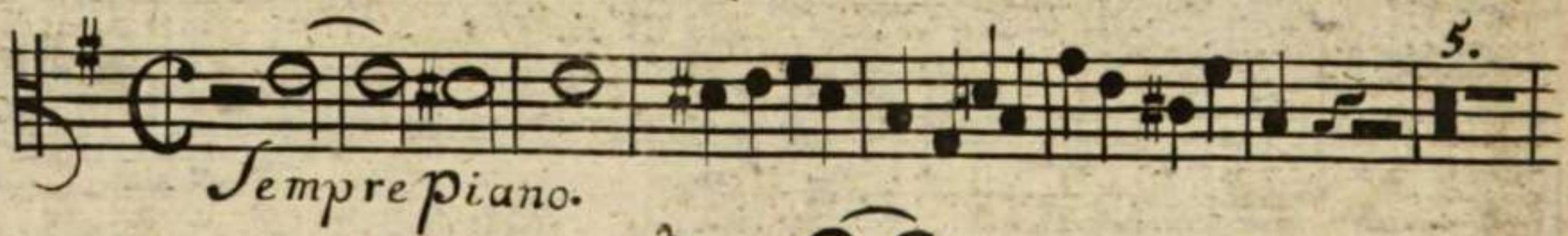
Handwritten musical score for Violin (Viole). The score consists of ten staves of music. The first two staves begin with a dynamic of *p*. The third staff features three diamond-shaped grace notes above the main melody. The fourth staff begins with a dynamic of *f*. The fifth staff begins with a dynamic of *pp*. The sixth staff begins with a dynamic of *tr*. The seventh staff begins with a dynamic of *pp*. The eighth staff begins with a dynamic of *pp*. The ninth staff begins with a dynamic of *pp*. The tenth staff begins with a dynamic of *pp*. The vocal parts 'Auditui meo.' and 'Andantino.' are at the bottom.

VIOLE.



Docebo iniquos.

Andante.



volti subito.

VIOLE.

Sacrificium Deo.

Largo.

Crescendo for.

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

Benigne fac.

Larghetto.

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

Gloria Patri Face.

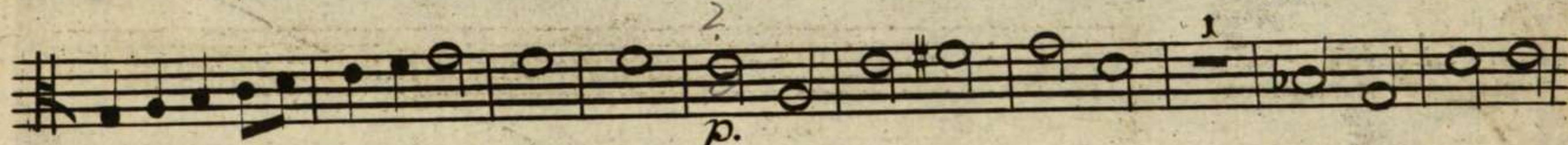
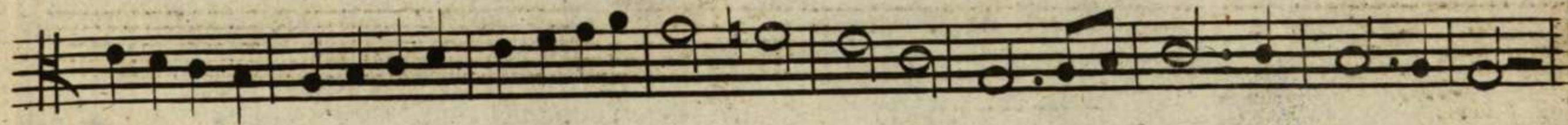
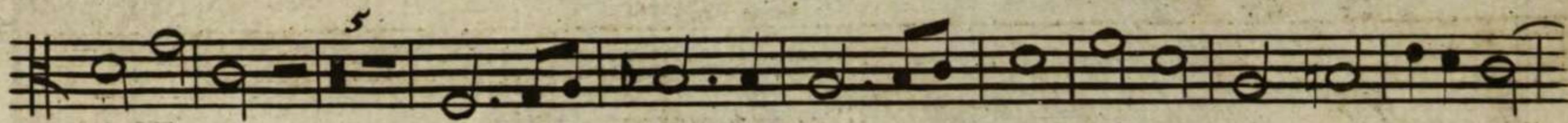
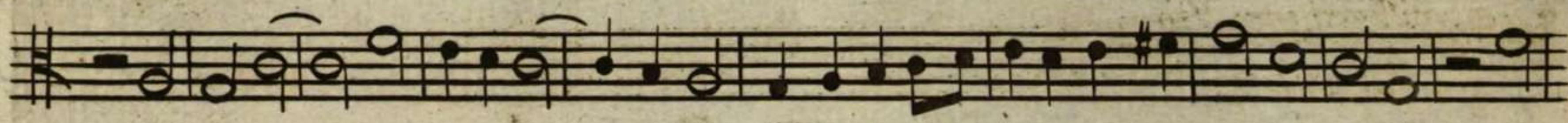
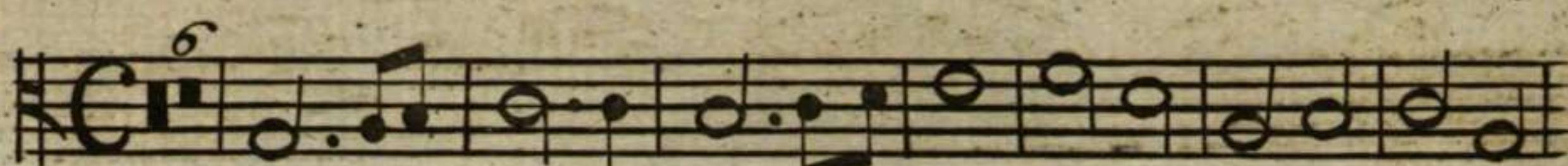
10497514
Et in Sæcula.

VIOLE.

4.

Andante.

C



Fine.

f.