

14. IN TABERNA QUANDO SUMUS

♩ = 133

T. *mf* *sempre eccitato*  
In ta-ber-na quan-do su-mus,

B. *mf* *sempre eccitato*

♩ = 132

*pp*

*pp*

8

*pp*

non cu-ra-mus quid sit hu-mus, sed ad lu-dum pro-pe-ra-mus, cu-l sem-per in-su-da-mus.

*pp*

*p poco espr.*

*legato*

8

*mf*

*pp*

Quid a-ga-tur in ta-ber-na, u-bi num-mus est pin-ces-na, hoc est o-pus ut que-ra-tur,

*pp*

*pp*

*legato*

94

8

*ff*

sic quid lo-quar, au-di-a-tur, hoc est o-pus ut que-ra-tur, sic quid lo-quar, au-di-a-tur.

*ff*

*ff*

9837

Qui - dam lu - dunt, qui - dam bi - bunt

*mf*

*pp*

qui - dam in - dis - cre - te vi - vunt. Sed in lu - do qui mo - ran - tur, ex his qui - dam de - nu - dan - tur

*pp*

*p*

*legato*

95

qui - dam i - bi ve - sti - un - tur, qui - dam sac - cis in - du - un - tur. I - bi nul - lus ti - met mor - tem,

*mf*

*pp*

*pp*

*p*

*legato*

sed pro Ba - cho mit - tunt sor - tem. I - bi nul - lus ti - met mor - tem, sed pro Ba - cho mit - tunt sor - tem

*ff*

*ff*

9837

*f* = 120

Pri - mo pro num - ma - ta vi - ni, ex hac bi - bunt li - ber -

*f* = 120

*mf*

96 *sempre staccatissimo*

- ti - ni; se - mel bi - bunt pro cap - ti - vis, post haec bi - bunt ter pro vi - vis, *sempre staccatissimo*

*pp*

qua - ter pro Chri - stia - nis cunc - tis, quin - que pro fi - de - li - bus de - fun - ctis, se - xi - es pro so -

*ff*

- ro - ri - bus va - nis, sep - ti - es promi - li - ti - bus sil - va - nis.

*poco rit.*  
*pp*

Oc - ti - es pro frat.ri.bus per.ver - sis, no - ni - es pro mo - na.chis dis - per - sis,

*poco rit.*  
*pp*

97

*a tempo*  
*pp*

de.cies pro na.vi.gan.ti.bus, un - de.cies pro dis.cor.dan.ti.bus, duo - de.cies pro pe.ni.ten.ti.bus, tre - de.cies pro i.ter.a.gen.ti.bus.

*a tempo*  
*pp*

*ff*

Tam pro pa - pa quam pro re - ge bi - bunt om - nes si - ne le - ge.

First system of musical notation, including treble and bass staves with complex rhythmic patterns and dynamic markings.

Second system of musical notation, including a vocal line with lyrics and a piano accompaniment.

*p* = 144

Bi - bit he - ra, bi - bit he - rus,

Third system of musical notation, including treble and bass staves with complex rhythmic patterns and dynamic markings.

*pp* = 144

Fourth system of musical notation, including a vocal line with lyrics and a piano accompaniment.

bi - bit mi - les, bi - bit cle - rus, bi - bit il - le, bi - bit il - la, bi - bit ser - vus cum an - cil - la,

Fifth system of musical notation, including treble and bass staves with complex rhythmic patterns and dynamic markings.

Sixth system of musical notation, including a vocal line with lyrics and a piano accompaniment.

bi - bit ve - lox, bi - bit pi - ger, bi - bit al - bus, bi - bit ni - ger, bi - bit constans, bi - bit va - gus,

Seventh system of musical notation, including treble and bass staves with complex rhythmic patterns and dynamic markings.

*poco a poco cresc.*

bi-bit ru-dis, bi-bit ma-gus. Bi-bit pau-per et e-gro-tus, bi-bit e-xul et i-gno-tus,

*poco a poco cresc.*

*poco a poco cresc.*

bi-bit pu-er, bi-bit ca-nus, bi-bit pre-sul et de-ca-nus, bi-bit so-ror, bi-bit fra-ter,

100

bi-bit a-nus, bi-bit ma-ter, bi-bit i-ste, bi-bit li-le, bi-bunt cen-tum, bi-bunt mil-le.

*sub. molto stentato*

*rit. a tempo sub.*

*come prima*

*rit. a tempo sub.*

Pa-rum sex cen-te nummae

du-rant, cum im-mo-de-ra-te

*sub. molto stentato*

*rit. a tempo sub.*

*come prima*

*rit. a tempo sub.*

*pizz.*

*f sfrenato*

bi - bunt om - nes si - ne me - ta, quam - vis bi - bant men - te le - ta;

*f sfrenato*

*mf*

101

sic nos ro - dunt om - nes gen - tes, et sic e - ri - mus e - gen - tes.

*ff selvaggio*

Qui nos ro - dunt con - fun - dan - tur et cum ius - tis non scri - ban - tur.

*ff selvaggio*

*ff*

*ff*

♩ = 160

*scatenato*

*accel.*

fff *scatenato* io, io, io, io,

♩ = 160 *accel.*

102

io, io, io, io,

*a tempo*

*fff* io!

*a tempo*

*p* *ff* *fff*