

# Sacra lancia. Sepolcro Christo

## Sinfonia a 4.

Antonio Draghi (1680)

Violin I  
Violin II  
Viola  
Violoncello

5  
2 9-8 6 6 3# 6 7-6# 4-3b 5 6  
4 5

Vln. I  
Vln. II  
Vla.  
Vc.

10  
3# 4-3# 3# 2 9-8 6 6 3# 6 7 6  
5 5

Vln. I  
Vln. II  
Vla.  
Vc.

15  
4 3b 6 6 3# 4 3# 3# 4-3 6 5b

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

Detailed description: This image shows the first 18 measures of a four-part symphony. The score is arranged in three systems, each with four staves (Violin I, Violin II, Viola, and Violoncello). The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The first system (measures 1-4) features a melodic line in Violin I and a supporting bass line in Violoncello. The second system (measures 5-8) continues the melodic development in Violin I and the bass line. The third system (measures 9-12) shows further melodic movement. The fourth system (measures 13-16) continues the melodic lines. The fifth system (measures 17-18) concludes the passage. Fingerings and bowings are indicated by numbers and symbols below the notes.

19

Vln. I  
Vln. II  
Vla.  
Vc.

3 $\flat$  7 6 4-3 $\flat$  7 6 7 6-5 4 3

Detailed description: This system contains measures 19 through 22. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature is two flats (B-flat and E-flat). Measure 19 starts with a 3/4 time signature. Measures 20 and 21 show a change to 4/4 time. Measure 22 returns to 3/4 time. Fingerings are indicated by numbers 1-5 and accidentals.

23

Vln. I  
Vln. II  
Vla.  
Vc.

6 7 6 4 3 7 6 4 7 6 4 7 6 $\sharp$

Detailed description: This system contains measures 23 through 26. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature is two flats. Measure 23 starts with a 3/4 time signature. Measures 24 and 25 show a change to 4/4 time. Measure 26 returns to 3/4 time. Fingerings are indicated by numbers 1-5 and accidentals.

27

Vln. I  
Vln. II  
Vla.  
Vc.

6 7 6 4 3 7 6 4 7 6 4 7 6 $\sharp$

Detailed description: This system contains measures 27 through 30. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature is two flats. Measure 27 starts with a 3/4 time signature. Measures 28 and 29 show a change to 4/4 time. Measure 30 returns to 3/4 time. Fingerings are indicated by numbers 1-5 and accidentals.

31

Vln. I  
Vln. II  
Vla.  
Vc.

6 7 6 4 3 $\flat$  6 7 6 7 6 4 4 3 $\flat$  6 5

Detailed description: This system contains measures 31 through 34. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature is two flats. Measure 31 starts with a 3/4 time signature. Measures 32 and 33 show a change to 4/4 time. Measure 34 returns to 3/4 time. Fingerings are indicated by numbers 1-5 and accidentals.

35

Vln. I  
Vln. II  
Vla.  
Vc.

7 6-5 3# 6 6

Detailed description: This system contains measures 35 through 39. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has two flats. Measure 35 has a first ending bracket. Measure 36 has a second ending bracket. Fingering numbers are provided below the notes in measures 35, 36, and 39.

40

Vln. I  
Vln. II  
Vla.  
Vc.

7 6 3# 7 6 6 5 7 6

Detailed description: This system contains measures 40 through 43. It features four staves: Violin I, Violin II, Viola, and Violoncello. Fingering numbers are provided below the notes in measures 40, 41, 42, and 43.

44

Vln. I  
Vln. II  
Vla.  
Vc.

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

Detailed description: This system contains measures 44 through 47. It features four staves: Violin I, Violin II, Viola, and Violoncello. Fingering numbers are provided below the notes in measures 44, 45, 46, and 47.

48

Vln. I  
Vln. II  
Vla.  
Vc.

7-6 7 3# 6 4 3b 6 6 4 3 8 7 6 3# 6 5 9 8

Detailed description: This system contains measures 48 through 51. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature changes to one flat. Fingering numbers are provided below the notes in measures 48, 49, 50, and 51.

53

Vln. I  
Vln. II  
Vla.  
Vc.

6 5 4 3 6 5 3b 3# 7 6 6

Detailed description: This system contains measures 53 through 56. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has two flats (B-flat and E-flat), and the time signature is 4/2. Measure 53 has a first violin part with a long slur over four notes. Measure 54 has a first violin part with a single note. Measure 55 has a first violin part with a single note. Measure 56 has a first violin part with a single note. The fingerings for the first violin are listed below the staff: 6, 5, 4, 3, 6, 5, 3b, 3#, 7, 6, 6.

57

Vln. I  
Vln. II  
Vla.  
Vc.

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

Detailed description: This system contains measures 57 through 61. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has two flats (B-flat and E-flat), and the time signature is 4/2. Measure 57 has a first violin part with a single note. Measure 58 has a first violin part with a single note. Measure 59 has a first violin part with a single note. Measure 60 has a first violin part with a single note. Measure 61 has a first violin part with a single note. The fingerings for the first violin are listed below the staff: 6#, 6-5, 3b, 6, 5, 4-3#, 6-5.

62

Vln. I  
Vln. II  
Vla.  
Vc.

4-3 7-6 6 7-6# 3b

Detailed description: This system contains measures 62 through 65. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has two flats (B-flat and E-flat), and the time signature is 4/2. Measure 62 has a first violin part with a single note. Measure 63 has a first violin part with a single note. Measure 64 has a first violin part with a single note. Measure 65 has a first violin part with a single note. The fingerings for the first violin are listed below the staff: 4-3, 7-6, 6, 7-6#, 3b.

66

Vln. I  
Vln. II  
Vla.  
Vc.

6 3# 6 7 7 4# 2 7 6# 3b

Detailed description: This system contains measures 66 through 69. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has two flats (B-flat and E-flat), and the time signature is 4/2. Measure 66 has a first violin part with a single note. Measure 67 has a first violin part with a single note. Measure 68 has a first violin part with a single note. Measure 69 has a first violin part with a single note. The fingerings for the first violin are listed below the staff: 6, 3#, 6, 7, 7, 4#, 2, 7, 6#, 3b.

70

Vln. I  
Vln. II  
Vla.  
Vc.

6# 6 6-5 # 6 5 3# 3b

Detailed description: This system contains measures 70, 71, and 72. It features four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature has two flats. Measure 70 shows Vln. I with a half note G4, Vln. II with a half note E4, Vla. with a half note G3, and Vc. with a half note G2. Measure 71 shows Vln. I with a half note G4, Vln. II with a half note E4, Vla. with a half note G3, and Vc. with a half note G2. Measure 72 shows Vln. I with a half note G4, Vln. II with a half note E4, Vla. with a half note G3, and Vc. with a half note G2. Fingering numbers are provided below the notes: 6# and 6 for Vln. I; 6-5 for Vln. II; # and 6 for Vla.; and 6 and 5 for Vc. in measure 70. In measure 72, the numbers are #, 6, 5, 3#, and 3b.

73

Vln. I  
Vln. II  
Vla.  
Vc.

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

Detailed description: This system contains measures 73, 74, and 75. It features four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature has two flats. Measure 73 shows Vln. I with a half note G4, Vln. II with a half note E4, Vla. with a half note G3, and Vc. with a half note G2. Measure 74 shows Vln. I with a half note G4, Vln. II with a half note E4, Vla. with a half note G3, and Vc. with a half note G2. Measure 75 shows Vln. I with a half note G4, Vln. II with a half note E4, Vla. with a half note G3, and Vc. with a half note G2. Fingering numbers are provided below the notes: 4, 3#, and 3b for Vln. I; #, 6, and 5 for Vln. II; 4 and 3# for Vla.; and 4 and 3# for Vc. in measure 73. In measure 74, the numbers are 3b, #, 6, 5, 3#, and 3b. In measure 75, the numbers are 4 and 3#.

# 1. Christo e morto (Chiesa)

La chiesa Militante

Violoncello

Chri - sto e mor - to e mor - to Chris - - to

3<sup>♯</sup> 3<sup>♯</sup>

7

Ch.m.

Vc.

e mor - to Chris - to Quest el di del - la sua cro - ce

3<sup>b</sup> 4-3

FINE

14

Ch.m.

Vc.

a' me - mo - ri - a co - si at - ro ce si a'l mor - tal dog -

5 6<sup>b</sup> 7 6 7 6 6 5

20

Ch.m.

Vc.

lio - - - so e tris - to si a'l mor -

4 2 6<sup>b</sup> 7 6 2 4<sup>♯</sup> 6<sup>b</sup>

26

Vln. I

Vln. II

Vla.

Ch.m.

Vc.

tal dog - lio - - so e tris - to.

2 4 4 3 3<sup>♯</sup> 7 6

Da Capo al FINE

Ritt.o

Ritt.o

33

Vln. I

Vln. II

Vla.

Vc.

3# 6b 6 5 4 2 6 5 4 3b 6 #

39

Vln. I

Vln. II

Vla.

Ch.m.

Vc.

7 4 3#

Di fu-nes-te gra-ma-glie cin-ta e la Chie-sa Mi-li-tan-te

44

Ch.m.

Vc.

6 6 5

co-me di te-ne-bro so ve-lo co-per-to in ques-to gior-no il sol fu uis - to\_ Chri - sto e

49

Ch.m.

Vc.

3# 3# 3b 3#

mor - to e mor - to Chris - - to e mor - to Chris - to

57

Ch.m.

Vc.

6

Ri-man-gan Mu ti i bat-tez-za-ti bron-zi sian nu-da-ti gl'al-ta - ri es-tin-ti i lu-mi di lag-ri-mo-si

62

Ch.m.

Vc.

fiu - mi og - ni guan - cia s'ir - rig - hi al - tro non s'o - da che Sin - gul - ti e sos - pi - ri al - tro non si - ni -

6  
5

3 $\flat$

6 $\sharp$

3 $\flat$

66

Ch.m.

Vc.

mi - ri che Pen ti - men - to, e Lut - to quan - do il Sig - nor del tut to sul Tron co d'u na Cro - ce estin - to ta - ce:

6  
5

70

Ch.m.

Vc.

espos to é nu - do: e uer - sa dal traf - fit - to Cos - ta - to In Sin l'es - tre - mo san - gue a' Stil - le d'ac - qua

6

3 $\flat$

4 $\sharp$   
2

*trm*

75

Ch.m.

Vc.

im - mis - to. Chri - sto e mor - to e mor - to Chris - to

3 $\sharp$

3 $\sharp$

3 $\sharp$

82

Ch.m.

Vc.

e mor - to Chris - to Vin - ci - tor del Cie - co abis - so In - car - na - to In - car - na - to Cre - a - tor io t'a -

3 $\flat$

3 $\sharp$

88

Ch.m.

Vc.

do - ro o' Cro - ce: fil - so o' traf - fit - to o' traf - fit - to mio Sig - nor io t'a - do - ro o' Cro - ce:

3 $\sharp$

3 $\sharp$

3 $\sharp$

4

3



92

Vln. I

Vln. II

Vla.

Ch.m.

Vc.

fil-so o' traf-fit-to o' traf - fit-to o' traf-fit - to\_\_ mio Sig - nor.

9-8 6 4-3<sup>♯</sup> 3<sup>b</sup> 4<sup>b</sup> 2 2 5 6

97

Vln. I

Vln. II

Vla.

Vc.

3<sup>♯</sup>

100

Vln. I

Vln. II

Vla.

Vc.

3<sup>♯</sup>

## 2. Piangete o genti

Austria



Pian - ge - te o' gen - ti pian - ge - te

Violoncello



#3

Aust.




si pian - ge - - - - te si chi' ua' re -

Vc.



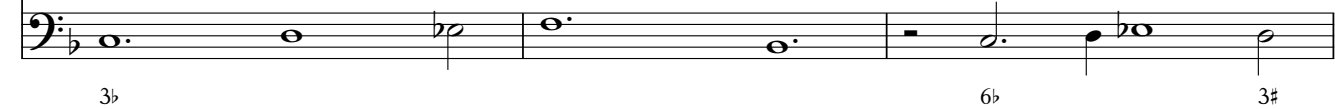
b6 3# 3#

Aust.




den - ti og - - - gi mo - ri, mo - ri

Vc.



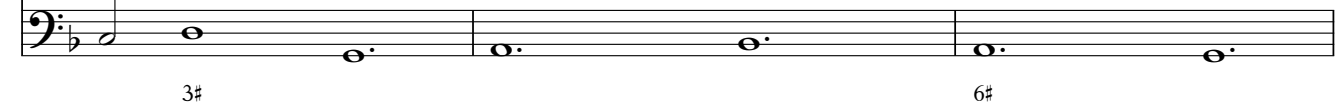
3<sup>b</sup> 6<sup>b</sup> 3<sup>#</sup>

Aust.



og - gi mo - ri o' quai tor - men - ti e - gli soff - ri!

Vc.



3<sup>#</sup> 6<sup>#</sup>

Boh.



Pian - ge - -

Aust.



O' quai tor - men - ti e - gli soff ri! Pian -

Vc.



4<sup>#</sup> 6 6<sup>#</sup> 3<sup>#</sup> 3<sup>#</sup>

15

Boh. - te o' gen - ti pian ge - te pian - ge - te\_\_

Aust. -ge - te o' gen - ti pian - ge - te, pian - ge - te

Vc. 7-6

20

Boh. si pian - ge - te\_\_ si Hog - gi la ui - ta per

Aust. si pian - ge - te si

Vc. #3 b6

23

Boh. non spi - ro' Bon - ta' infini - ta che ci Sa -

Vc. 7-6 #3

26

Boh. luo' d'es - ser do - len - - - -

Vc. 6


28 a 2 ut supra

Boh. - - - ti e' ques - to il di

Vc. b6 #3


### 3. O care del mio grembo (Chiesa)

Chiesa Catholica



Ó ca-re del mio grem-bo fi-glie di-let-te, ó del-la bel-la Eu

Violoncello



4

Ch.C.



ro-pa Re-gi-o-ni Ca-to-li-che, ó de fo-gli de l'Au-stri-a cha Pie

Vc.



2

7

Ch.C.



ta-de a me'ser-ba-ti pre-zio-si-ni me Par-ti! Si, si, a' rag-gion pian-ge-te

Vc.



#6

11

Ch.C.



e la-gri-ma-te voi ch'il mio Chris-to il mio Pie-su a-do-ra-te

Vc.



#3 #3

## 4. Madre, Che con il latte della Fede (Bohemia, Austria)

Austria

Bohemia Austria

Ma - dre Che con il Lat - te del - la Fe - de no dris - ci i fi - gli a' Chris - to

Violoncello

Bohemia

Bohemia

A cui Pie - tro fu' Pie - tra e sei quel che sig - ni - fi - co pria del - la leg - ge la Fa - mi - gia d'A -

Vc.

Austria

Bohemia

bra - mo e l'Ar - ca di No - é quel - che dop - po la leg - ge: fu' ca - sa di Gia - cob Ca - te - dra di Moi

Vc.

Austria Bohemia

Bohemia

se' fu' si - na - go - ga. Ch'hai del Ciel - le Chiau - i e da cui quan - to e sciol - to e le -

Vc.

Austria Bohemia

Bohemia

ga - to qui'in Ter - ra anche e - le - ga - to e Sciol - to in Ciel Deh' pre - ga per noi af - flit - te

Vc.


Austria

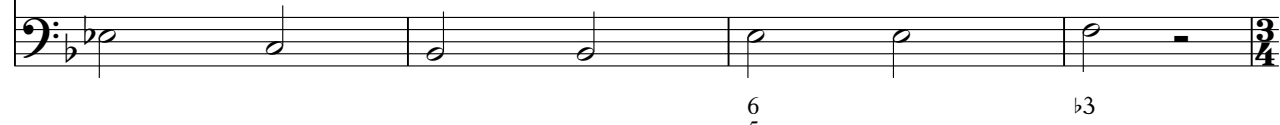
Bohemia

Deh' fla - gel - li ac - cer - bi an - cor che gius - ti e me - ri - ta - ti. Il Brac - cio de


Vc.


22 Bohemia


Bohemia 

Vc. 


26


Bohemia 

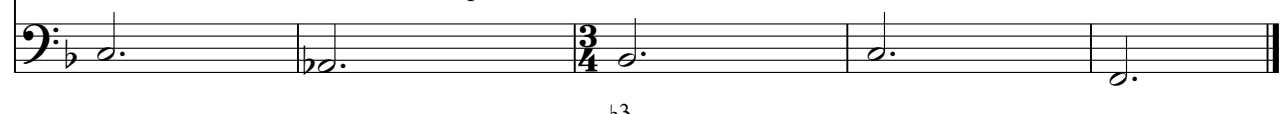
Austria 

Vc. 

30

Bohemia 

Austria 

Vc. 

## 5. Per la virtu infinita (Chiesa)

Alto

Per la virtu in-fi - ni-ta del san-gue del mi - o Christo per le pun-gen-ti Spi-ne

Violoncello

6

5

A.

per quei chio-di du-ris-si-mi ch'in Cro-ce con-fi-ca-ron Gie - su mer-ce' chie - de - te e spe

Vc.

9

A.

rar - la po-tre-te og-gi che'l di de la Sa - lu - te hu-ma-na che dal Do-mi-ni - o rio del

Vc.

13

A.

Pren - ci - pe del omb - re sem - pi - ter - ne vien il mon - do di

Vc.

15

A.

ui - so e si da' fin a'un La - dro il Pa - ra - di - so

Vc.

# 6. Dio ch'il tutto fai (Bohemia, Austria)

Bohemia

Austria

Violoncello

Dio ch'il tut - to fai - e puoi per la Cro-ce del tuo

Dio ch'il tut - to fai - e puoi per la Cro-ce del tuo fig-lio per la Cro-ce del tuo

7 6  
5

4

Boh.

Aus.

Vc.

fi - glio deh pie - tá de Se - ru - i tuoi Dio ch'il tut - to fai e

fig - lio Dio ch'il tut - to fai e puoi per la Cro-ce del tuo

7

Boh.

Aus.

Vc.

puo - i per la Cro-ce del tuo fi-glio deh pie-ta pie - tá, deh pie - tá de se - rui\_

fi-glio deh pie-tá pie - tá de se - rui tuo - i deh pie tá

6



11

Boh. 

tuo*i* deh pie - tá de se-rui tuo - i.

Aus. 

deh pie - tá de se-ru-i tuo - - i. Trop po ui-di ogni mo

Vc. 

15 Bohemia

Aus. 

men-to de miei po-po li mo - ri-re o-gni mor-te ne fe - cen - to Som-mo Pa-dre se dall'

Vc. 

6 6-5 $\flat$

19 Austria

Aus. 

i - re la pie tá non ti ri - tie-ne an-che i miei te-mon pe - ri - re pe-ri - re. Si ue-

Vc. 

3 $\flat$  6 7 3 $\sharp$  3 $\flat$  3 $\sharp$

23 Bohemia

Aus. 

lo ce per le ve ne ve'il be ne - fi-co va-po re ch'il co - nos-cer-lo pre-vie - ne Non s'av

Vc. 

27 Austria

Aus.

Vc.

31

Aus.

Vc.

35 a 2.

Boh.

Aus.

Vc.

a 2.

39

Boh.

Aus.

Vc.

42

Boh.  o per la Cro ce - per la Cro - ce del tuo fi - gli - o

Aus.  tuo - i per la Cro-ce per la Cro - ce del tuo fi - gli - o

Vc. 

Detailed description: This is a musical score for three parts: Bohemian voice (Boh.), Austrian voice (Aus.), and Violoncello (Vc.). The score is in a key with one flat (B-flat major or D minor) and a common time signature. The Bohemian part starts with a treble clef and a key signature of one flat. The Austrian part also starts with a treble clef and a key signature of one flat. The Violoncello part starts with a bass clef and a key signature of one flat. The lyrics are: Boh. o per la Cro ce - per la Cro - ce del tuo fi - gli - o; Aus. tuo - i per la Cro-ce per la Cro - ce del tuo fi - gli - o. The music features various note values including quarter, eighth, and sixteenth notes, as well as rests and a fermata at the end of each line.

## 8. Placa l'ira del Signor (Aria Voto con viole)

Bass

1. Pla - ca\_\_ l'i - ra del Si - gnor se' pian - ge e so -  
 2. Si - ha' per-do - no d'o - gni er-ror, coi pian - ti\_\_ che

Violoncello

4

B.

spi - ra pen - ti - to pec - ca - tor pla - ca\_\_ l'i - ra  
 so - no uer - sa - ti dal\_\_ do - lor si ha' per-do - no

Vc.

7 4-3

B.

del Si - gnor se' pian - ge e so-spi - ra pen - ti - to pen-ti - to\_\_  
 d'o - gni er-ror coi pian - ti che\_\_ so - no uer - sa - ti uer-sa - ti

Vc.

10 6-5b 3#

B.

pec - ca - tor pla - ca\_\_ l'i - ra del Si - gnor pla - ca\_\_ l'i - ra\_\_  
 dal\_\_ do - lor si ha' per - do - no d'o - gni er - ror si - ha' per-do - no\_\_

Vc.

13 4-3# 6-5

Vla.

Vla.

Vla.

B.

del Si - gnor.  
 d'o - gni er - ror.

Vc.

16

Vla.   
Vla.   
Vla.   
Vc.

3#

Detailed description: This system contains measures 16 and 17. Measure 16 features a half note G4 in the first violin, a whole note G4 in the second violin, a half note G3 in the viola, and a half note G2 in the cello. Measure 17 features a half note A4 in the first violin, a half note G4 in the second violin, a half note G3 in the viola, and a half note G2 in the cello. A sharp sign (#) is placed above the second violin staff in measure 17.

18

Vla.   
Vla.   
Vla.   
Vc.

Da Capo <sup>6</sup>

Detailed description: This system contains measures 18 and 19. Measure 18 features a half note G4 in the first violin, a half note G4 in the second violin, a half note G3 in the viola, and a half note G2 in the cello. Measure 19 features a whole note G4 in the first violin, a whole note G4 in the second violin, a whole note G3 in the viola, and a whole note G2 in the cello. A box labeled 'Da Capo' with a '6' above it is positioned above the first violin staff in measure 19.

# 9. Peccai mio Dio peccai (Bohemia, Austria)

Bohemia Bohemia

Pec - cai mio Dio, pec - cai Al sen - so al fu - so sciol - si il fre no Ne -

Violoncello

6# 3#

4

Boh. gai ai pov - e - ri di Chri - sto u - na po - ca mer - ce - de e cio' ch'a

Vc.

7

Boh. mil - le ba - sta to hau - ria con - sun - ti in u - na so - la Men - sa. Ac - con sen

Vc.

5-6 4# 6 3#

10

Boh. tij ad im - pu - di - chi a - mo - ri Nel - le Ver - tu' o - ri - o - sa Né tri - bu - na - li in giu sta

Vc.

6#

14

Bohemia Bohemia

Li - cen - zio - sa ne Tem pij Ir - ri - ve - ren - te con i Sa - cri Mi - ni - stri Be - stem - mia - tri - ce!

Vc.

3#

18 Austria Bohemia Austria

Boh.

Vc.

22 Bohemia

Boh.

Aus.

Vc.

25

Boh.

Aus.

Vc.

# 10. Cor contrito humiliato (Pentimento con viole)

Tenor Pentimento

Cor con - tri - to hu - mi - li - a - to

Violoncello

6  
3#

3#

3

Vla.

mai non fu' da Gie - su ab-ban-do - na - to.

Vc.

3#

3#

6

6

Vla.

7

7-6

7-6

3#

3#

Vc.

7

7-6

7-6

3#

3#



9

Vla.

Vla.

T.   
 O - gni pia - ga ch'in lui stá e un Te - so -  
 A Gie - su manna del Ciel par - so -

Vc.   
 3# 4#  
 2

12

T.   
 - - - - ro e'un te - so - ro di pie -  
 - - - - ue, par - ue si - no il

Vc.   
 2 2 7-6 7 6# 3b

15

T.   
 tá di pie - tá che d'e - ter - na schiau-i -  
 fiél, il fiél stan - do in Cro - ce co la'

Vc.   
 3# 3# 3#

17

T.   
 tá l'hu - om per-du - to l'huom - per - du - to ha'  
 su pur che fos - se pur che fos - se

Vc.   
 6#

19 Cor contrito ut supra

Vla.   
 Vla.   
 Vla.   
 T.   
 Vc.

ri - com - pra - to  
l'huom' sal - ua - to

3# 7 7-6

23 2.do ut supra

Vla.   
 Vla.   
 Vla.   
 T.   
 Vc.

7 7

# 14. Ó Santissima Trinita (Austria con viole)

Austria

1. Ó San - tis - si - ma o' San - tis - si - ma Tri - ni - ta dou' e' un  
2. Tré rac - chi - u - de, tré rac - chi - u - de un en - ti - tá ne - con -

Violoncello

7 3#

6

Aus.

Sol - l'es - ser Di - ui - no fi - da ado - - ro nel tuo  
fon - der mi pos - si - o che dei tré - - cias - cu - no e'

Vc.

3# 3# 3# 3# 3#-4 6 3#

11

Aus.

Tri - no In - di - ui - sa l'u - ni - ta' o' San - tis - si - ma  
Di - o e non son tré De - i - tá o' San - tis - si - ma

Vc.

6/5 3#

14

Aus.

o' San - tis - si - ma Tri - ni - tá fi - da a - do -  
o' San - tis - si - ma Tri - ni - tá che dei tré -

Vc.

3# 3# 5-6 4#/2

17

Aus.

- ro nel tuo Tri - no In - di - ui - sa l'u - ni - tá  
cias - cu - no e' Dio e non son tré De - i - tá

Vc.

3# 3#

20

Vla. 1

Vla. 2

Vla. 3.

Aus.

Vc.

o' San-tis - si- ma, o' San tis - si- ma Tri- ni- tá.  
o' San-tis - si- ma, o' San-tis - si- ma Tri- ni - tá.

3#

24

Vla. 1

Vla. 2

Vla. 3.

Aus.

Vc.

2.da ut supra

3# 3# 6 3#

# 15. Et io odimi o' Madre Vergine (Bohemia)

Bohemia

Et i - o o-dimi o' Ma-dre Ver-gi-ne s'a té giun - ge fle-bil pre- ghie-ro

Violoncello

4-3

5

Boh.

ho'in Pe-cha-rach non lun - ge dal-la Si - lesi - a u - na tua bel - la Ima - go -

Vc.

8

Boh.

o - pra-di gia' piu Se - co-li che i dan-ni del tem-po non ri - sen - to e par lau -

Vc.

11

Boh.

o-ro di pen-nel re - cen - te. Tu' inanti a' lei pre - ga-ta pui gra-zie con-ce-

Vc.

6#

15

Boh.

de - stie Si-le-sia e Po - lo - nia da mal-lor pe-sti - len-tei piu vol-te li-be - ra - sti hor nel-la mia

Vc.

19

Boh.

Vc.

22

Boh.

Vc.

3#

26

Boh.

Vc.

3# 3#

30

Boh.

Vc.

7 3#

# 17. Di Popoli fedeli a' adolorate regge (Divotione, Bohemia)

Divotione



Di Po - po - li fe - de - li a' a - do - lo - ra - te reg - ge Do - mi - na -


Violoncello



3<sub>b</sub>

4

Divot.



tri - ce Sag - gia - men - te pen - ti - te qui del - la de - uo - zion le vo - ci udi - te —

Vc.



3<sub>#</sub>

3<sub>#</sub> 3<sub>b</sub>

8

Divot.



Deh vi - e - ni ui - e - ni

Boh.



Ci sei cara e gra - di - ta. Deh vi - e - ni ui - e - ni

Vc.



12 *piano*

Divot.



ui - e - ni ui - e - ni e re - sta a' l'al - me a'

Boh.

*piano*




ui - e - ni ui - e - ni e - res - ta


Vc.



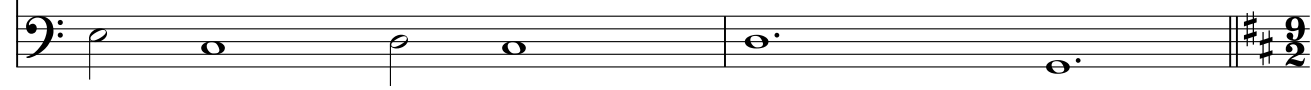
15

Divot. 

l'al - me nos - tre u - ni - ta.

Boh. 

a' l'Al - me nos - tre u - ni - ta.

Vc. 

3# 4-3

17

Divot. 

Vo - ti as - ti nen - ze di - giu - ni e pe - ni - ten - ze. So - no

Vc. 

2

19

Divot. 

assal

Vc. 

\*

21

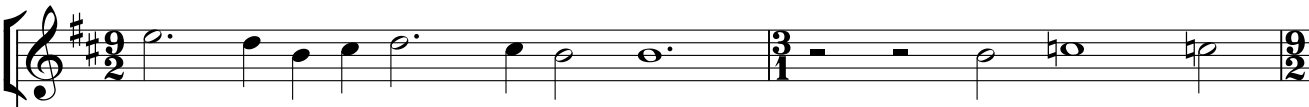
Divot. 

- ti ond' il fe - del puo' ri - dur puo' ri -


Vc. 



23


Divot. 

dur a' pat - ti il Ciel il pian - to

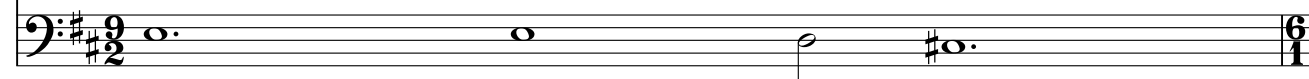
Vc. 

3#


25

Divot. 

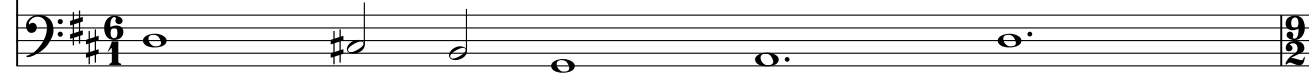
ha'for - za ch'il Pa - ra - di - so

Vc. 

26


Divot. 

ch'il Pa - ra - di - so sfor - za Vi - o -


Vc. 

3# 3#

27


Divot. 

len - za al Cie-lo fa' pen - ti - men - - -

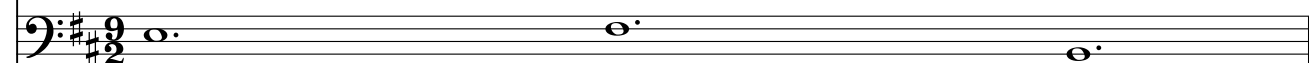
Vc. 

6# 3# 6#

29

Divot. 

- to et hu - mil - - ta'

Vc. 

30

Divot.

Vc.

32

Divot.

Vc.

34

Divot.

Vc.

35

Divot.


Vc.


38

Divot.

Vc.

41

Divot.    
 gri fi-ca aGie-su grau-e do-lo - - - re e lo-de ro vi an

Vc.    
 3 $\flat$  3 $\flat$  6 $\flat$  3 $\sharp$  3 $\sharp$  3 $\flat$  3 $\sharp$

46

Divot.    
 co - ra se' di-qual-ch'is-tro-men-to del-la Pas-sion di Chris - to gia ch'oggi e'l

Vc.    
 5 $\flat$

49

Divot.    
 Di che mor-to il ve ne - ra - te con la pia de vsò-zi-on an - che v'ar ma - te.

Vc. 

# 18. Lo' farem si (Bohemia, Austria, Chiesa)

Bohemia Austria

Lo' fa-rem si c'e ca-ro il frut-tuo-so av-vi-so Ma' qual piu' gra-to e'al

Violoncello

5 Chiesa

Re' del Pa-ra-di- so! Del pio Leo-pol-do ne l'er-ra-rio Sa-cro con-mol t'al-tre re-li-que un

Vc. 3#

9 Austria Chiesa

Sa-cro San-to Chio-do Aus-trie d'hau-er tu' Sai Piu uol-te lo' mi - ra-i. E tu' Bo

Vc. 3#

13

he - mia tra' la co - pia insi-gne di re - li-que Due Spi - ne che traf - fis - ser Gie

Vc. 5-6

16 Bohemia

su' tie - ni rac col - te. Le Ve - ne - rai piu uol - te...

Vc.

# 19. Qual per scudo piendero (Austria)

Austria

Qual per scu - do pren - de - ro' la Co -

Violoncello

3 $\flat$  3 $\sharp$  3 $\flat$

4

Aus.

lo - na od i fla - gel - li? Chio - di, Spi - ne,

Vc.

6  
5 3 $\sharp$  3 $\flat$

7

Aus.

o uer Mar - tel - li! Cro - ce - fis - so,

Vc.

6 $\flat$  6 $\sharp$  3 $\sharp$  3 $\flat$

9

Aus.

Cro - ce - fis - so\_\_\_ mio\_\_\_ Pie - su' ch'io nol so'

Vc.

6 $\flat$  3 $\sharp$  3 $\sharp$  6 3 $\sharp$

11

Aus.

Chio - di, spi - ne ou - er mar - tel - li!

Vc.

3 $\sharp$  3 $\sharp$

13

Aus. 

Cro - ce - fis - so, Cro - ce - fis - so

Vc. 

3<sup>#</sup> 6<sup>b</sup> 3<sup>#</sup> 6

15

Aus. 

mio. Gie - su mio Gie - su mio Gie-su.

Vc. 

## 20. Ahi c'accerbo ogn' (Bohemia, Austria)

Bohemia

Austria

Violoncello

Ahi c'ac - cer - bo ogn'un li

Ahi c'ac - cer - bo ogn'un li fu

3# 6#

3

Boh.

Aus.

Vc.

fu ahi ch'ogn un lo' - - tor - men-to'

ahi ch'ogn' un lo - tor - men - to'

6-5 8-7 3# 3#

5

Boh.

Aus.

Vc.

ahi ch'ogn un ahi ch'ogn un ch'ogn

ahi ch'ogn un ahi ch'ogn

6-5 3#

7

Boh.

Aus.

Vc.

un lo' tor - - men - to'

un lo' tor - - men - to'

3#

## 21. Per Tutela e qual hauro (Bohemia)

Bohemia

Per Tu - te - la e qual hau - ro

Violoncello

3<sup>b</sup>

3

S.

l'in - cer - tez - za ahi me' m'a - fan -

Vc.

6 6<sup>#</sup> 5 7

6

S.

- - na Lan - cia Spun - ga ou - e - ro Can - na!

Vc.

7 4-3<sup>#</sup> 3<sup>b</sup> 3<sup>#</sup> 3<sup>#</sup>

9

S.

Deh mio Chri - sto dim - mi tu' dim - mi

Vc.

3<sup>#</sup>

11

S.

tu' ch'io nol So' deh mio Chri - sto'

Vc.

3<sup>#</sup> 3<sup>#</sup>

13

S.

dim - mi tu' dim - mi tu' ch'io nol So'.

Vc.

3<sup>#</sup>



## 22. De l'anima hesitante (Tol., Mass., Aus., Boh.)

Tolosate

Tolosate

De l'a - ni - ma hesi - tan - te ne du - bij au - uilu - pa - ta noi Scio - glie - rem la

Violoncello

4

Massiliense

Mass.

La Sa - cra Lan - cia a' ve - ne -

Tol.

Re - te La Sa - cra Lan - cia a' Ve - ne - rar - - - - - pren -

Vc.

8

Austria

Bohemia

Mass.

rar pren - de - te. de - gna Re - li - quia in uer ma' uoi chi sie - te.

Tol.

- de - - - - te

Vc.

3#

3#

11

Massiliense

Mass.

et i - o son quel di Pie - tro Mas - si -

Tolosate

Tol.

Di To lo - sa - te io son lo' Spir - to.

Vc.

3<sup>b</sup>  
7

6  
5<sup>b</sup>

15

Mass.  lien- se.

Tol.  Not ben ri-di-rui po-tia-mo di quai ce-les-ti gra-zie Fem-mo nel Mon-do acqis-to col

Vc. 


19

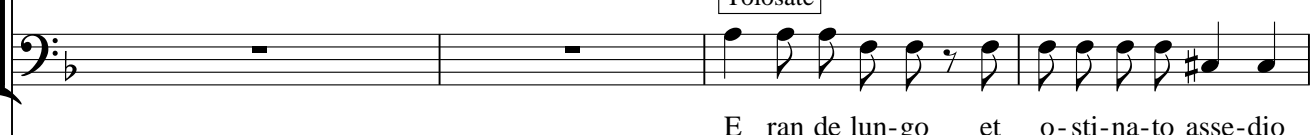
Mass.  Austria  
Il tut-to deh' ri-di-te.


Tol.  fer-ro che traf-fil-se il pet-to il pet-to a' Chri - sto

Vc.  3<sup>b</sup> 3<sup>#</sup> 3<sup>#</sup> 3<sup>#</sup>

24

Mass.  Bohemia Massiliense  
Ve ne haurem' gra- do. U-di - te\_\_

Tol.  Tolosate  
E ran de lun-go et o-sti-na-to asse-dio

Vc.  3<sup>#</sup> 3<sup>#</sup>

28

Tol.  a' l'e-stre-mo ri-dot - ti i Chri-sti - a - ni La-ti - ni in An-ti - och-ia da Cor - ba-na di

Vc. 

31

Tol.  Per-sia fe-ro-ce Ré In-fi - ni - te e-ran le tur-be os ti - li di Tra-ci e Sa-cra

Vc. 

6

35 Massiliense

Mass.  Noi po - chi e dal-la Fa - me in-de-bo li - ti. —

Tol.  ce - ni a' Per-siu - ni - ti.

Vc. 

39 Tolosate

Mass. 

Tol.  A co-te-sto che me-co mi-li-tau a fu in So-gno ri-ue la - to da l'A-po-sto-lo An-dre - a

Vc. 

43

Tol.  che Se-pol - ta gia-ce - a in un Tem-pio Sa-cra - to al Diu o Pie - tro la Sa-cra

Vc. 

46 Massiliense

Mass.  Il Dis - si; fu escau - a - to: e trou - os - si

Tol.  Lan - cia Tolosate et in-nal-

Vc.  6#

50

Tol.  za-ta per Ve's-sil-lo pu gnam-mo; ein sua vir - tu - te con eu-en-ti fe - li - ci cadde-ro es

Vc.  6# 6#

54 Pentimento

Mass.  Al - ta vit-to - ria.

Tol.  tin - ti Sot-to no-stri ac-cia-ri cen-to mil-la Ne-mi - ci. Voto Al - ta vit-to - ria.

Vc.  3# 6#

## 23. O' della Sacra Lancia eterna (Boh., Aus., Chiesa, Tolos., Mass., Divot.)

Bohemia

O' del-la Sa-cra Lan-cia e-ter-na glo - ri - a e-ter-na glo - ri - a

Austria

O' del-la Sa-cra Lan-cia e-ter-na glo - ri - a e-ter-na glo - ri - a

Chiesa

O' del-la Sa-cra Lan-cia e-ter-na glo - ri - a e-ter-na glo - ri - a

Violoncello

7-6          6          7-6#          3#

5

Tolos.

et o' Pro-di-gi - o-sa gra-zia del Ciel!          Us-cim-mo Al con-flit-to lan-guen-ti

Vc.

9

Tolos.

e dal-la Fa-me es - te - nu - ati\_ si ch'ap-pe - na il pas-so po-tea reg - ger-ci

Vc.

3#

12

Tolos.

scen-de rug-gia-da es-tem-pora - ne - a di Mi - ra - bil Vir - tú che ci auua-lo - rra

Vc.

15

Tolos.

fa' ro - bus - te le mem - bra e il cor ri - sto - ra.

Vc.

3# 3#

18 Divotione

Boh.

Co - si mio Cro - ci - fis - so fai che per - uia - del fer - ro che ti traf - fis - se

Vc.

21

Boh.

Ca - da a - cqua e San - gue una uol - ta u - na rug - gia - da

Vc.

25 Massiliense

Chie.

Io poi di Tra - ce tur ba pri gion ca - du - to Con - dan - na - to al ro - go in fac - cia del le

Vc.

29

Chie.

Schie - re dis - ce - so trá le fiam me col Sa - cro fer - ro in ma - no da

Vc.

32

Chie.    
 8 Sua uir-tu' as - sis - to ne Stet-ti ille-so e ne son sa-luo us - ci - to.

Vc.    
 3# 6 3# 3#

Detailed description: This is a musical score for a vocal part (Chie.) and a basso continuo part (Vc.). The vocal part is written in treble clef with a key signature of one sharp (F#) and a common time signature. It consists of four measures. The lyrics are: "Sua uir-tu' as - sis - to ne Stet-ti ille-so e ne son sa-luo us - ci - to." The basso continuo part is written in bass clef and consists of four measures, with figured bass notation: 3#, 6, 3#, 3#. The number 8 is written below the first measure of the vocal part, and the number 32 is written above the first measure of the vocal part.

## 24. O' Serie di Mairacoli (Bohemia, Austria)

Bohemia Austria

O' se-rie di Mi - ra - co - li et a' fer-ro ve-ne-ra - bi - le e Sa - cro

Violoncello

3#

5 Bohemia

Deh' sé d'es-ser ri - paro a' fa - me, a' guer - ra, a' fo - co hau - e - sti tu' vir - tu - te.

Vc.

3# 7 6-5b

9 Bohemia

Sia l'An - ti - do - to ogn'or' di - mi - a

Austria

Sia l'An - ti - do - to ogn'or' di -

Vc.

6

11

Boh. di - mi - a Sa - lu - te

Aus. mi - a di - mi - a Sa - lu - te

Vc.




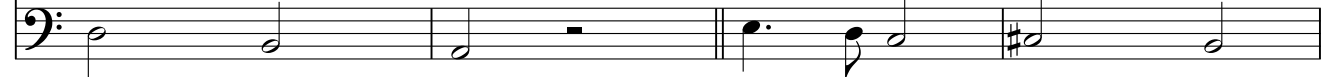
13 Massiliense

Boh. 


Vc. 


17 Bohemia


Boh. 

Vc. 


21 Austria Bohemia

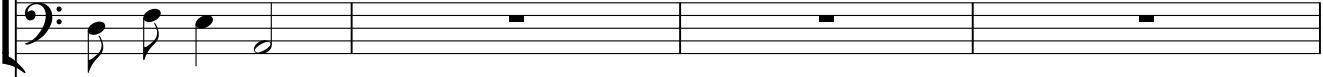
Boh. 

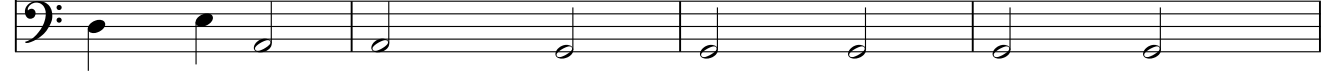
Tolo. 

Vc. 


25 Austria Massiliense Austria

Boh. 

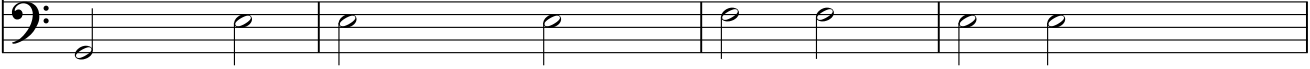
Tolo. 

Vc. 


29 Bohemia

Boh. 

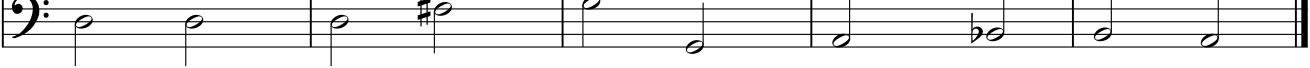
lat - te - ri for - ma - ta Cus - pi - de che di - la - ta am - pia - men - te. O' qual pia - ga fat - ta - hau - raitu' al mio

Vc. 

33 Austria Bohemia Austria 6#

Boh. 

Chri - sto. Lo' ri - flet - to. E non ca - do. E al duol, res - sis - to.

Vc. 

3b                  6#                  6                  6#                  3#

## 25. Nel tuo petto spinto (Bohemia, Austria)

Bohemia

Nel tuo pet-to spin - to fu' un acci - ar si pe-ne-tran-te Cro-ce - fis-so Cro-ce-fiss - so

Violoncello

3# 3#

5

Boh. Austria

mi - o Pie-su E pia-ga - to fo - sti tu' da me' Lan-cia si pe-san-te Cro-ce-

Aus.

Vc.

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

9

Boh.

fis - so, Cro-ce - fis - so mio Pie - su. Che po - te - ui

Aus.

Che po - te - ui

Vc.

3# 3# 6# 3# 3#

12

Boh.

far di piu per Sa - luar - mi e -

Aus.

far di piu per Sa - luar - mi e - cis?

Vc.

7-6# 3# 3#

15

Boh.

Aus.

Vc.

16

Boh.

Aus.

Vc.

18

Boh.

Aus.

Vc.

20

Boh. fis - so mio Pie - su, Cro - ce -

Aus. mio mio Pie - su, Cro - ce - fis - -

Vc. 3# 5 3# 6 6

23

Boh. fis - - - - -

Aus. - so, Cro - - ce - -

Vc. 3# 6 5

24

Boh. - so, Cro - ce - fis - so mio Pie - su.

Aus. - fis - so, Cro - ce - fis - so mio Pie - su.

Vc. 9 3# 6 5 3#

## 26. Si, si dunque del Padre onnipotente (Tolosate)

Bass

Si, si, dunque del Pa-dre o-mnipo - ten - te. Pla-car l'i - ra cer

Violoncello

3# 6

4

B.

ca - te per quel fer - ro ch'al fi - glio pe - ne - tro' il petto - i -

Vc.

6

B.

gnu - do et u - na Lan - cia ui di - uen - ga — Scu - do.

Vc.

3# 3# 3# 3#

## 27. Pianto amarissimo di fido Aria con viole (Massiliense)

Massiliense

1. Pian - to ama - ris - si - mo di fi - do cor  
2. Pen - tirei e pian - ge - re deue il fe - del

Violoncello

3<sup>b</sup> 3<sup>#</sup> 3<sup>#</sup> 3<sup>#</sup>

Mas.

pie - ga il dol - cis - si - mo Dio Re - den - tor pian - to ama - ris - si - mo  
se' bra - ma fran - ge - re l'i - ra del Ciel pen - tir - si e pian - ge - re

Vc.

6 6<sup>#</sup> 3<sup>#</sup>

Mas.

di fi - do cor pie - ga il dol - cis - si - mo  
deu il fe - del se bra - ma fran - ge - re

Vc.

6<sup>#</sup> 3<sup>#</sup> 6<sup>#</sup>

Mas.

pie - ga il dol - cis - si - mo Dio Re - den - tor pian - to ama - ris - si - mo  
se bra - ma fran - ge - re l'i - ra del Ciel pen - tir - si e pian - ge - re

Vc.

3<sup>#</sup> 6<sup>#</sup> 5 3<sup>#</sup> 3<sup>#</sup>

12

Vla. I

Vla. II

Vla. III

Mas.

Vc.

8 di fi - do cor di fi - do cor.  
deue il fe - del de - ue il fe - del.

3# 3# 3# 6-5

15

Vla. I

Vla. II

Vla. III

Vc.

3# 4-3b 4-3b 7-6#

17

Vla. I

Vla. II

Vla. III

Mas.

Vc.

4-3 3# 3# 2.da ut supra



## 28. Ferro tu' ch'apprendesti (Austria)

Austria

Fer-ro tu' ch'ap-pren - de - sti nel co-sta-to di Chri - sto d'Ac-qua a' far-sca-tu-

Violoncello

4

Aus. 6

rir hu - mi-de Stil - le fam-mi la - - gri-me uscir fam-mi

Vc. 3<sup>b</sup> 4/2 3<sup>#</sup> 5-6

7

Aus.

la - gri-me uscir dal-le pu - pil - - le.

Vc. 6/3<sup>#</sup> 6 6<sup>b</sup>-5 4/2 6/5 3<sup>#</sup> 7<sup>b</sup> 3<sup>#</sup>

# 29. Piangete pregate (Tolosate)

## Aria con viole

Tolosate

1. Pian - ge - te pre - ga - te per quel fer - ro che pia - go' -  
 2. Chie - de - te spe - ra - te per quel fer - ro on - de a' Pie -

Violoncello

4-3# 7-6#

4

Tol. - - - - - chi mo ren - - - - - do -  
 - - - - - su il co - sta - - - - - to a -

Vc. 3# 3b 3#

8

Tol. ci sa-luo' chi mo - ren - - - - - do - ci sa-luo'  
 per - to fu' il co - sta - - - - - to a - per - to fu'

Vc. 3# 5-6-5 3# 3# 3#

12

Tol. chi mo ren - - - - - do - ci sa-luo'  
 il co sta - - - - - to a - per - to fu'


Vc. 6# 3b 3# 6# 5-6b-5 4# 3#

16


Tol. hau - re - te pie - ta - te pian - ge - te pre ga - te pian - ge - te pre - ga - te hau -  
 Sa - re - te sa - na - te pian - ge - te pre - ga - te pian - ge - te pre - ga - te Sa -

Vc. 7-6# 3# 5 3# 3# 3#

20

Tol. 

re - te pie - ga - te pian - ge - te pre - ga - te pian - ge - te pre - ga - te.  
 re - te Sa - na - te pian - ge - te pre - ga - te pian - ge - te pre - ga - te.

Vc. 

(b)  
 7-6# 3# 3# 3# 3# 3#

24 **Ritornello**

Vla. 

Vla. 

Vla. 

Vc. 

**Ritornello**  
 3# 6 7-6# 6

27

Vla. 

Vla. 

Vla. 

Tol. 

Vc. 

5-6-5 6 3#

2da ut supra

# 30. Se' bramate salute (Chiesa, Pentimento)

Chiesa

Se' bra-ma-te sa-lu-ter non ras-ciu-ga-te no' Reg-gie fe - de - li il Ci-glio la-gri-

Violoncello

Chiesa

mo-so in gior-no Si fu - ne - sto e Si do - glio - so. Pro-se-gui-te co-stan-ti con uf-

Vc.

3 $\flat$  6-5 4 $\sharp$  6 3 $\flat$  4-3 3 $\flat$  3 $\flat$

Chiesa

fi - cij de - uo - ti i uo-stri pen-ti - men-ti e i uo-stri uo - ti

Vc.

3 $\flat$  3 $\sharp$  3 $\sharp$

# 31. Sommo Padre eterno Dio (Austria, Bohemia) Aria.

Austria  
Bohemia

1. Som - mo Pa - dre e - te - rno\_ Di - o hab - bi  
2. Ver - so qui\_ di pian - ti\_ un rio im - plo

Violoncello

3# 3# 3b  
6

4

Aus.  
Boh.

hab - bi tu' di\_ me' di\_ me' pie - ta' per la Lan - cia che'un Stro  
ran - do tua Bon - ta' tu - a\_ Bon - ta per quel fer - ro in san - gui

Vc.

3b

7

Aus.  
Boh.

men - to ond' il mon - do fu' re - den - to fa' ces - sar\_ il mor - to\_ ri - o  
na - to del tuo Fi - glio nel co - sta - to fa' ces - sar\_ il mor - to\_ ri - o

Vc.

3# 3b

11

Aus.  
Boh.

che ser - pen - - - - do in - to - rno\_  
che ser - pen

Vc.

3b

15

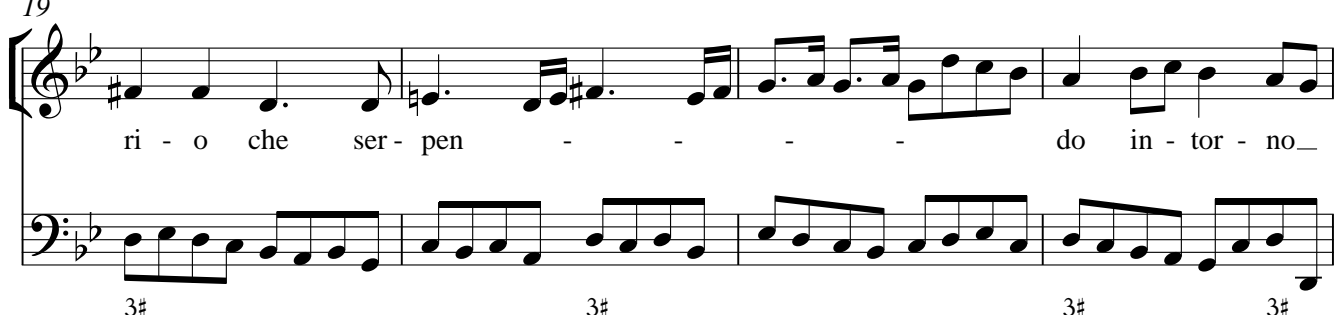
Aus.  
Boh.


ua' fa' ces - sar\_ il mor - to

Vc.


3#


19

Aus. Boh. 
  
ri - o che ser - pen - - - do in - tor - no\_


Vc. 

23

Aus. Boh. 
  
ua' che Ser - pen - - - - - do in - tor - no\_

Vc. 

27

Aus. Boh. 
  
ua' Som - mo Pa - dre e - ter - no\_ Di - o hab - bi hab - bi

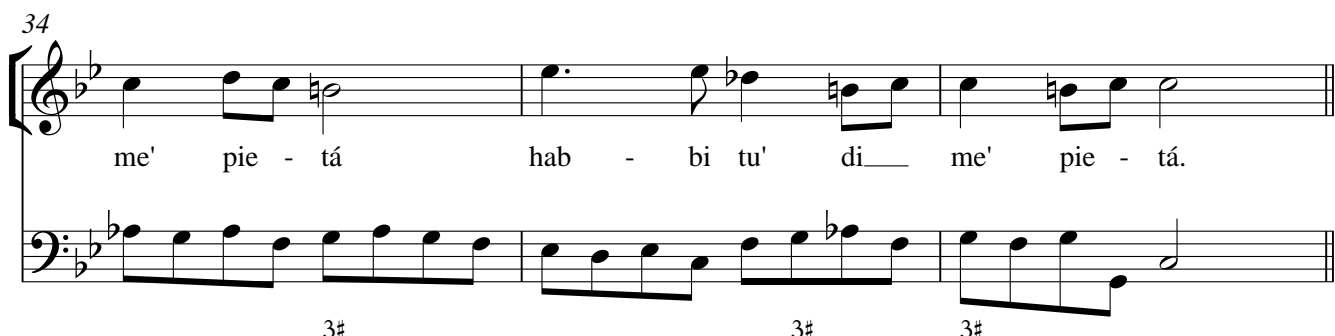
Vc. 

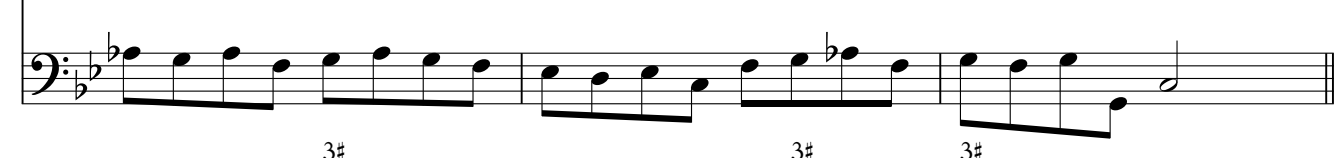
31

Aus. Boh. 
  
tu' di\_\_ me' di\_\_ me\_\_ pic - ta hab - bi tu' di

Vc. 

34

Aus. Boh. 
  
me' pie - tá hab - bi tu' di\_\_ me' pie - tá.

Vc. 

37

Aus. Boh. Som-mo Pa - dre e - ter - no\_\_ Di - o hab - bi tu\_\_ di me' di\_\_

Aus. Som - mo Pa - dre e - ter - no\_\_ Di - o hab - bi tu' di me' di

Vc. 4-3<sup>b</sup> 3<sup>#</sup> 5-6 9-8 3<sup>#</sup> 6

41

Aus. Boh. me' pie - tá hab - bi tu' di me' di me' pie - tá. 2da ut supra

Aus. me' pie - tá hab - bi tu' di me' di me' pie - tá.

Vc. 3<sup>#</sup> 4-2 3<sup>#</sup>

# 32. Austria, Boemia non pregaste (voce del Padre, tutti)

Voce del Padre Eterno

Aus - tria, Bo - e - mia non pre - ga - ste ua - no Il fla - gell ces - se

Violoncello

4

B.

ra' che ui tor - men - ta il Ciel uin - ce - te con La Lan - cia in ma - no.

Vc.

6-5

8

Chiesa

U - di - ste! u - di - ste! U - dim - mo, Ri - sor - giam. Re - spi - ria - mo

Vc.

12

Chiesa

Gra - zie imen - se ren - dia - mo al - la tu - a gran Cle - men - za. O' Sem - pi -


B.


Vc.


6 5b 6b-5



15 (b) (b) (b) Austria

Chiesa  -ter - na et in- cre - a - ta es - sen - za — E te' ue-ra-ce

B.  O' Sem- pi - ter - na et in cre- a - ta es - sen - za

Vc. 

6


19

Chiesa  Ima- go del - la Sa - cra - ta Lan- cia con noi por- tiam' per ue- ne- rar- ti

Vc. 

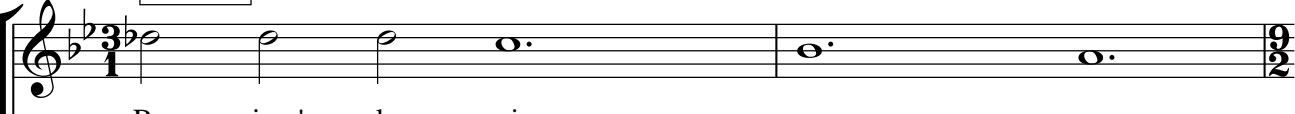
6 3#

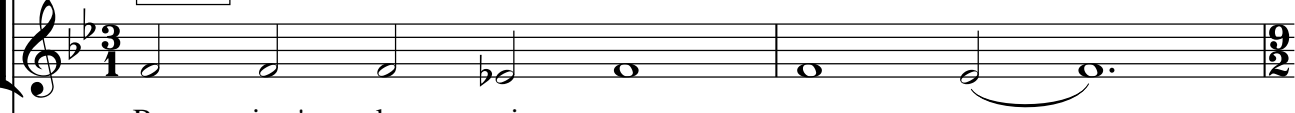
23 Bohemia


Chiesa  Sem- pre. In tan- to per mer - ce' che ci fa- ces- ti di tan- te gra- zie acqui- sto.

Vc. 

26 Bohemia Austria

Chiesa  Ba - ciam' la pia - - - - ga,

B.  Ba - ciam' la pia - - - - ga, —

Vc. 

2 7-6 3#

28

Chiesa

ba - ciam' la pia - - - ga Che fa - cesti

B.

ba - ciam' la pia - - - ga Che fa -

Vc.

3 $\flat$  3 $\sharp$

30

Chiesa

a' Chri - - sto che fa - ces - -

B.

ces - ti a' Chri - - sto che fa -

Vc.

3 $\sharp$

32

Chiesa

ti a' Chri - - sto. I - te in pa - ce

B.

ces - ti a' Chri - - sto.

Vc.

3 $\flat$  3 $\flat$  4-3 $\sharp$

Chiesa

34

Chiesa

sem - pre ama - te il dol - cis - si -

Vc.

4-3#

36

Chiesa

mo Pie - su. Pentimento Ne uogli - a - te

Vc.

3<sup>b</sup> 4-3#

38

Chiesa

pec - car piu

Vc.

3#

39

Chiesa

ne uogli - a - te pec - car piu.

Vc.

3#

### 33. Ite in pace (Coro)

Canto I.  
e viola I.

Canto II.  
e viola II.

Alto  
e viola III

Tenor

Bass

Violoncello

I - te in pa - ce. I - te in pa - ce,

I - te in pa - ce I - te in pa - ce

I - te in pa - ce I - te in pa - ce

3#

3

C.I.

C.II.

A.

T.

B.

Vc.

ne vo - glia - te pec - car piu ne vo - glia - te

ne vo - glia - te pec - car piu ne vo - glia - te

ne vo - glie - te pec - car piu ne vo - glie - te

6

3#

7

C.I.  
pec - car piu ne uo - glia - te ne uo - glia - te pec - car

C.II.

A.  
pec - car piu ne vo - glia - te ne vo - glia - te pec - car

T.  
8

B.  
pec - car piu ne vo - glie - te ne vo - glie - te pec - car

Vc.

10

C.I.  
piu. I - te in pa - ce. I - te in pa - ce,

C.II.

A.  
piu I - te in pa - ce I - te in pa - ce

T.  
8

B.  
piu I - te in pa - ce I - te in pa - ce

Vc.

12

C.I. ne uo - glia - te pec - car piu

C.II.

A. ne vo - glie - te pec - car piu

T. 8

B. ne vo - glie - te pec - car piu

Vc.

13

C.I. ne - uo - glia - te pec - car piu!

C.II.

A. ne vo - glie - te pec - car piu.

T. 8

B. ne vo - glie - te pec - car piu.

Vc.

3# 3#