

Spilidoc

*Carapax & Spilidoc*

Mus. Wf

29

J. L.



# CARMEN SECULARE

DE

M. PHILIDOR.

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SPIRITVM. PHOEBVS. MIHI  
PHOEBVS. ARTEM  
CARMINIS. NOMENQVE  
DEDIT. MORTAE
REDDIDI. CARMEN  
DOCTUS. MODORVM  
VATIS. HORATI

**KATARINAE**  
 AVG. PIAE. FELICI  
 OTTOMANNICAE. TAVRICAE.  
 MVSAGETAE  
 Q. HORATH. FLACCI  
 CARMEN. SAECVLARE  
 LYRICIS. CONCENTIBVS. RESTITVTVM  
 A. D. PHILIDOR  
 D. D. D.  
 A. C. MDCCCLXXXVIII.

F. A. Maitin Pinx't.

10057

Mus Wf 29

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[François] A[ndré] D[amican] Ph.

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[M 59/25]



# OVERTURE

Tromba 1<sup>a</sup>  
 Tromba 2<sup>a</sup>  
 Corno 1<sup>o</sup>  
 Corno 2<sup>o</sup>  
 Timballes  
 Flauto 1<sup>o</sup>  
 Flauto 2<sup>o</sup>  
 Oboë 1<sup>o</sup>  
 Oboë 2<sup>o</sup>  
 Violino 1<sup>o</sup>  
 Violino 2<sup>o</sup>  
 Viola  
 Fagotto 1<sup>o</sup>  
 Fagotto 2<sup>o</sup>  
 Basso

*F*  
*F*  
*F*  
*F*  
*F*  
*F*  
*F*  
*Largo*  
*FF*  
*unis*  
*col. b.*  
*FF*  
*col. b.*  
*col. b.*  
*FF*  
*Largo*

Gravé par Huguet Musicien de la Comédie Italienne.

Handwritten musical score on page 2, featuring multiple staves with complex rhythmic patterns and dynamic markings. The notation includes various note values, rests, and articulation marks. The piece concludes with a double bar line and repeat dots.

Handwritten musical score on page 3, continuing from page 2. It features dynamic markings such as *mezf*, *P*, *PP*, and *FF*. Performance instructions include *Allegro*, *smorz*, and *col b.* (crescendo). The notation includes various note values, rests, and articulation marks. The piece concludes with a double bar line and repeat dots.

4

Handwritten musical score on page 4, featuring 14 staves. The top 12 staves are mostly empty, with rests. The 13th and 14th staves contain melodic lines with slurs and ties, indicating a continuation of a piece. The notation includes treble and bass clefs, and various note values.

5

Handwritten musical score on page 5, featuring 14 staves. The notation includes treble and bass clefs, notes, rests, and dynamic markings such as *col b.* (colla parte). The score shows a continuation of the musical piece from page 4, with more active melodic and harmonic development. The 13th staff has a *col b.* marking.

6

Handwritten musical score on page 6, featuring multiple staves with notes, rests, and dynamic markings. The score includes a variety of musical notations such as treble and bass clefs, notes, rests, and dynamic markings like *p*, *f*, *sol*, *col 1<sup>o</sup>*, and *col b.*

7

Handwritten musical score on page 7, continuing the piece with complex rhythmic patterns and dynamic markings. The score includes a variety of musical notations such as treble and bass clefs, notes, rests, and dynamic markings like *f*, *p*, and *col b.*



*P e cres poco à poco*  
*pp e cres poco à poco*  
*P e cres poco a poco*  
*P e cres poco a poco*  
*col b.*  
*col b.*  
*col b.*  
*P e cres poco a poco*

*F*  
*F*  
*FF*  
*FF*  
*FF*  
*FF*

Handwritten musical score for page 10. The score consists of 14 staves. The top 10 staves are in treble clef, and the bottom 4 staves are in bass clef. The notation includes various note values, rests, and dynamic markings. A section of the score is marked *unis*. The bottom two staves are marked *col b*. The music is written in a historical style with a key signature of one sharp (F#).

Handwritten musical score for page 11. The score consists of 14 staves. The top 10 staves are in treble clef, and the bottom 4 staves are in bass clef. The notation includes various note values, rests, and dynamic markings. A section of the score is marked *soli*. The bottom two staves are marked *col b*. The music is written in a historical style with a key signature of one sharp (F#).

Musical score for page 12, featuring multiple staves with various musical notations including notes, rests, and dynamic markings like 'F', 'P', and 'soli'.

Musical score for page 13, continuing the piece with complex rhythmic patterns and dynamic markings such as 'F', 'P', 'col b.', and 'ff'.

*Pizzicato*  
*Andantino*  
*col. b.*  
*Pizzicato*  
*solo Amoroſo*  
*Pizzicato*  
*Andantino*

*F*  
*F*  
*soli*  
*soli*  
*col. 1.*

Musical score for page 16, featuring multiple staves with notes, rests, and dynamic markings like 'F' and 'Allegro'. The score includes various musical notations such as treble and bass clefs, stems, and beams. Dynamic markings include 'F' (forte) and 'Allegro' (fast). The bottom of the page includes the instruction 'FF arco' and 'col b.' (col legno).

Musical score for page 17, featuring multiple staves with notes and rests, continuing the musical piece. The score includes various musical notations such as treble and bass clefs, stems, and beams. The notation is consistent with the previous page, showing a continuation of the musical composition.

Musical score for page 18, featuring multiple staves with various musical notations including treble and bass clefs, notes, rests, and dynamic markings like 'F'.

Musical score for page 19, featuring multiple staves with various musical notations including treble and bass clefs, notes, rests, and dynamic markings like 'P' and 'F'. Includes the instruction 'col. b.'.

mezf

P cres

pp e cres poco a poco

P cres poco a poco

P e cres

P e cres poco a poco

col b.

P e cres

P e cres poco a poco

F

F

FF

FF

col b.

col b.

col b.

FF

Musical score for page 22, featuring multiple staves of instrumental music. The score includes staves for strings (Violins, Violas, Cellos, Double Basses), woodwinds (Flutes, Oboes, Clarinets, Bassoons), brass (Trumpets, Trombones, Horns), and percussion (Timpani). The music is written in a common time signature (C) and consists of several measures of complex rhythmic patterns.

# PROLOGUS

*Propositi Argumenti dignitate, Poeta animos ad audicudum comparat.*

Musical score for page 23, titled "PROLOGUS". The score includes parts for Timballes, Tromba 1<sup>a</sup>, Tromba 2<sup>a</sup>, Corno 1<sup>o</sup>, Corno 2<sup>o</sup>, Oboë 1<sup>o</sup>, Oboë 2<sup>o</sup>, Violino 1<sup>o</sup>, Violino 2<sup>o</sup>, Violes, Fagotto 1<sup>o</sup>, Fagotto 2<sup>o</sup>, Canto, and Basso. The music is in common time (C) and includes dynamic markings such as *f*, *ff*, and *Largo*. The bassoon parts are marked *col. b.* (colla bassetto).



Musical score for page 24, featuring multiple staves with complex rhythmic patterns and dynamic markings. The score includes various instruments and a vocal line. Dynamic markings include *F* (forte) and *P* (piano). The bottom section is marked *Recitativo*.

*Recitativo*  
 O - di pro - fanum vulgus, et arce - o. fa - - ve - te

Musical score for page 25, featuring multiple staves with complex rhythmic patterns and dynamic markings. The score includes various instruments and a vocal line. Dynamic markings include *F* (forte), *mez: F* (mezzo-forte), *P* (piano), and *FP* (fortissimo-piano). The tempo is marked *Moderato*.

*Moderato*  
 Carmina non prius Au - - di - ta, Mu - sa - rum Sa - - cer - -  
 - dos vir - gi - ni - bus Pue - ris - que canto.

# PRIMA PARS.

*Admonet Poeta Pueros ac Puellas ut carmina bene recitent.*

Violino 1<sup>o</sup> *FF*

Violino 2<sup>o</sup> *rit*

Alto *col b*

Canto *Allegro*

Basso *f Allegro*

*Spiri-tum*

*a 2* *col b.*

*Phæ - bus Phæ - bus mihi, Phæ - bus Phæbus ar -*

*sf* *P*

*rit* *rit* *rit*

*cres* *F* *P*

*rit* *rit* *rit*

*col b.*

*-tem car - ni - nis, no - men - que*

*cres* *F* *P* *rit*

*P* *rit* *P* *cres* *Diminu* *cres* *Diminu*

*rit* *rit*

*dedit Phæ - te. Phæbus mihi, Phæbus artem Phæbus*

*P* *P* *cres* *Diminu* *cres* *Diminu*

*cres* *Diminu* *cres* *F* *P* *rit*

*carminis Phæbus spiritum no - men - que*

*cres* *Diminu* *cres* *F* *P*

P F P  
*uris*  
*col b*  
 dedit Po - e - - te. spiritum Phœ-bus, Phœ-bus  
 cres Diminu cres Diminu cres Diminu cres FF  
 nati, Phœ-bus ar-tem Phœbus carminis, Phœbus spiritum  
 cres Diminu cres Diminu cres Diminu cres FF  
 P *rinf* P *rinf* *uris*  
*col b*  
 no - - - men - - - que dedit Po - e - - te  
 P *rinf*

P *F assai*  
*uris*  
 dedit Po - e - - te  
 P FF  
 Recitativo  
 Virgi-num  
 PP P F  
 primæ, Pueri. - que cla-riõ Patri-bus orti,  
 PP P F

Molto Andante

Corni in D.  
 Flauto 1.<sup>o</sup>  
 Flauto 2.<sup>o</sup>  
 Violino 1.<sup>o</sup>  
 Violino 2.<sup>o</sup>  
 Alto  
 Fagotti  
 Soprano  
 Contralto  
 Tenore  
 Basso  
 Soprani  
 Contralto  
 Tenori  
 Bassi  
 Basso

*sol*  
*Pizzicato*  
*sol*  
*Quartetto con coro*  
*Del. æ tutela De æ fugaces*  
*Pizzicato*

*P*  
*pp*  
*P*  
*pp*

Flauto 1.<sup>o</sup>  
 Flauto 2.<sup>o</sup>  
 Violino 1.<sup>o</sup>  
 Violino 2.<sup>o</sup>  
 Alto  
 Fagotti  
 Soprano  
 Contralto  
 Tenore  
 Basso  
 Soprani  
 Contralto  
 Tenori  
 Bassi  
 Basso

*Inneus et cer vos cohilientis arcu, Lesbiana ser va te pedem me ique Pollicis*

*P*  
*P*

*F*

*poco f* *p*

*F*

*Sotto voce* *mezzo f*

*Rite Latonæ Puerum canentes, rite crescentem facenoch lucam, iclum;*

*Sotto voce*

*pp*

*Rite Latonæ Puerum canentes, rite crescentem facenoch lucam,*

*pp*

*pp*

*pp*

*poco f* *p*

*prosperam frugum, celeremque pro nos volvere menses.*

*Recitativo*

*Nup-*

*prosperam frugum, celeremque pro nos volvere menses.*

*prosperam frugum, celeremque pro nos volvere menses.*

*prosperam frugum, celeremque pro nos volvere menses.*

Molto Andante

*Con espressione*  
 ta jam di ces: E go Dis a mi cum, Dis a mi cum, Secu lo  
 fes tas referen te du ces, reddi di car men, docilis mo do  
 do rum va tis Ho ra ti. reddidi carmen, docilis mo do rum

va tis Ho ra ti. E go E go a mi cum, Dis  
 secu lo fes tas referen te lu ces, reddi di car men, docilis mo  
*pp e Legate*  
 do rum va tis Ho ra ti. E go Dis a mi cum, Dis a mi cum, secu lo

*rinf* *meza f* *P*  
*col. b.*  
 fes-tas referen-te luces, reddidi carmen, docilismo do-rum  
*legate rinf* *meza f* *P*  
*mezo F* *P* *rinf* *mezo F* *P*  
*col. b.*  
 va-tis Ho-ra-ti Ego Ego reddidi carmen, do cilis mo-  
*mezo F* *P* *legate rinf* *mezo F* *P*  
*col. b.*  
 -do-rum va-tis Ho-ra-ti.  
*F*

# SECUNDA PARS.

## Hymnus ad Apollinem.

Rogat Apollinem Chorus uterque, ut Seculare Carmen probet ac tueatur.

*Andantino*

Esimi *P*  
 Flauto 1.<sup>o</sup> *P soli* *P*  
 Flauto 2.<sup>o</sup>  
 Violino 1.<sup>o</sup> *pp*  
 Violino 2.<sup>o</sup>  
 Alto *col. b.*  
 Fagotti *P*  
 Soprani  
 Contra Altii  
 Tenori  
 Bassi  
 Basso *P*

Musical score for page 38, featuring multiple staves with various musical notations including dynamics (F, P), articulation (accents), and performance instructions (col. b.).

Musical score for page 39, featuring multiple staves with various musical notations including dynamics (F, PP, P), articulation (accents), and performance instructions (col. b.).



Musical score for page 40, featuring multiple staves with various musical notations and dynamics. The score includes a vocal line with lyrics and several instrumental parts. Dynamics include *cres poco a poco*, *ff*, *ritto*, *p e cres*, and *F*.

Musical score for page 41, featuring multiple staves with various musical notations and dynamics. The score includes a vocal line with lyrics and several instrumental parts. Dynamics include *pp*, *P*, *p*, *pp*, *ritto*, *col. 4*, *p*, *P*, *P*, *P*, *P*, and *pp*. The lyrics "Di. ve, Di. ve," are visible on the vocal staff.

Musical score for page 42, featuring vocal lines and piano accompaniment. The score includes dynamic markings such as *P* (piano) and *F* (forte), and performance instructions like *unw* and *soli*. The lyrics are:

Quem pro-les pro-les Niobæ... a  
 Quem pro-les quem pro-les Niobæ... a  
 Quem pro-les quem pro-les Nio-bæ... a  
 Quem pro-les Nio-bæ... a

The piano part includes triplets and dynamic markings *F* and *P*.

Musical score for page 43, featuring vocal lines and piano accompaniment. The score includes dynamic markings such as *P* (piano) and *F* (forte), and performance instructions like *a2*. The lyrics are:

Di-ve,  
 vindicem lin-guæ  
 -næ vindicem lin-guæ,

The piano part includes triplets and dynamic markings *F* and *P*.

Musical score for page 44, featuring vocal lines and piano accompaniment. The score includes dynamic markings such as *p*, *FP*, and *F*. The lyrics are:

Di - ve, Di ve, Di - ve, Tity  
 Mag - - nae *p* Di - ve, Di - - ve,  
*p* Di - - ve, Di - - ve,  
 vindicem lin guae, mag - - nae

Musical score for page 45, featuring vocal lines and piano accompaniment. The score includes dynamic markings such as *p*, *F*, *cat b*, and *FF*. The lyrics are:

-os - que raptor rap - - tor sensit, et Tro - - ja  
 et Tro - - ja prope

Musical score for page 46. The page contains two systems of music. The upper system consists of five staves: three piano staves (treble clef) and two vocal staves (soprano and alto clefs). The piano accompaniment features numerous triplet figures in the right hand. The vocal lines are in a tenor range. The lower system consists of four staves: two piano staves (treble and bass clef) and two vocal staves (soprano and alto clefs). The piano accompaniment continues with triplet figures. The vocal lines are in a soprano range.

Lyrics for the upper system:  
 prope vic-tor al-... -te al... -te  
 al... -te  
 al... -te

Lyrics for the lower system:  
 vic-tor al-te al... -te  
 FF

Musical score for page 47. The page contains two systems of music. The upper system consists of five staves: three piano staves (treble clef) and two vocal staves (soprano and alto clefs). The piano accompaniment features numerous triplet figures in the right hand. The vocal lines are in a tenor range. The lower system consists of four staves: two piano staves (treble and bass clef) and two vocal staves (soprano and alto clefs). The piano accompaniment continues with triplet figures. The vocal lines are in a soprano range.

Lyrics for the upper system:  
 Phthi-us Achil-les  
 Di-ve, Di-ve,

Dynamics: P, FP, P, P, P, P, P, P, PP

*quem pro-les pro-les Niobæ - a*  
*quem pro-les quem pro-les Niobæ - a vindicem*  
*quem pro-les quem pro-les Nio - bæ - a*  
*quem pro-les Nio - bæ - a*

*col. b.*

*unis*

*P*, *F P*, *F*, *F P*, *FF*, *F P*

*Di - ve, Di - ve, Di - ve, Di -*  
*lin - - - gue, Mag - - nae Di - - ve,*  
*Di - - ve,*  
*vindicem lin - - - gue*

*P*, *F P*, *F P*, *F P*, *F P*, *P*, *F*, *F P*, *F P*, *F P*, *F P*

Musical score for page 50, featuring vocal lines and piano accompaniment. The score includes dynamic markings such as *F*, *P*, and *col. b.*. The lyrics are:

*-ve, Titj-os-que raptor rap-tor sensit,*  
*Di-ve,*  
*Mag-næ vindi-cem*

Musical score for page 51, featuring vocal lines and piano accompaniment. The score includes dynamic markings such as *PP* and *col. b.*. The lyrics are:

*Vin-di-cem Lin-guæ mag-næ*  
*Vin-di-cem Lin-guæ*  
*Vin-di-cem Lin-guæ mag-næ*  
*Lin-guæ mag-næ*

Musical score for page 52, featuring vocal lines and piano accompaniment. The score includes dynamic markings such as *P* (piano) and *F* (forte). The vocal lines contain the lyrics: *Di - ve, Di - ve, quem Phthius A - chilles,* and *quem Phthius A - chilles,*. The piano accompaniment includes a section marked *col. b.* (coda).

Musical score for page 53, continuing the vocal and piano parts. The score includes dynamic markings such as *PP* (pianissimo) and *P* (piano). The vocal lines contain the lyrics: *quem Phthius A - chilles, et tro -*, *et tro - jæ prope vic - tor*, *et tra - jæ prope*, and *et tro jæ prope vic - tor al -*.

Musical score for page 54. The score includes piano accompaniment and vocal lines. The piano part features a prominent sixteenth-note pattern in the right hand, marked *cres poco a poco* and *FF*. The vocal lines are in a lower register, with lyrics: *jae prope vic-tor al-tæ*, *al-tæ prope vic-tor al-tæ*, *vic-tor al-tæ*, and *al-tæ*. The score concludes with *cres poco a poco* and *FF*.

Musical score for page 55. The score includes piano accompaniment and vocal lines. The piano part continues with the sixteenth-note pattern. The vocal lines feature the lyrics: *Phthi-us Achil-les,* and *Phthi-us Achil-les,*. The score concludes with a final cadence.



*Maestoso* *Andante*

Viol. 1.<sup>o</sup>  
Viol. 2.<sup>o</sup>  
Alto  
Canto  
Basso

*Recitativo*  
*sola* *sotto voce*

Cæteris major, tibi miles impar; si-li-us quamquam

*Allegro* *Andante*

*unis*

Thetidos marince Dardanas turres quateret tremenda Cuspide

*All.<sup>o</sup>* *Andante*

pugnax. major cæteris, tibi miles impar;

*Allegro* *Andante*

*poco Allegro*

Timballo  
Trombe  
Corni  
Oboe 1.<sup>o</sup>  
Oboe 2.<sup>o</sup>  
Viol. 1.<sup>o</sup>  
Viol. 2.<sup>o</sup>  
Alto  
Fagotto 1.<sup>o</sup>  
Fagotto 2.<sup>o</sup>  
Suprani  
Contra  
Alti  
Tenori  
Bassri  
Canto  
Basso

*fieramente*

*unis*

*FF*

*FF*

Musical score for page 58. The page contains several staves of music. The upper staves feature complex instrumental passages with many sixteenth and thirty-second notes. The lower staves include vocal lines with the lyrics "ille, ille, ille, ille" written across them. The bottom-most staff shows a bass line with a few notes.

Musical score for page 59. The page contains several staves of music. The upper staves feature complex instrumental passages with many sixteenth and thirty-second notes. The lower staves include vocal lines with the lyrics "Mor-da-ci velut ic-ta ferro pinus" written across them. There are also dynamic markings such as "fieriamente" and "col b." (colla parte). The bottom-most staff shows a bass line with a few notes.

Musical score for page 60. The score consists of several staves. The top staves contain piano accompaniment with dynamic markings: *P*, *FP*, *F*, *PF*, *P*, *EP*, *F*, *PF*, *P*. The bottom staves contain vocal lines with lyrics: *aut im-pulsa*, *aut im-pulsa*, *cu pres-sus*. There are also some markings like *unio* and *Ille, Ille,* in the lower staves.

Musical score for page 61. The score consists of several staves. The top staves contain piano accompaniment with dynamic markings: *P*, *F*, *P*, *F*, *P*, *F*, *P*. The middle staves contain vocal lines with lyrics: *Eu...*, *ro*, *proci-dit*. The bottom staves contain piano accompaniment with dynamic markings: *P*, *cres*, *diminu:*, *cres*, *diminu:*, *P*. There is also a marking *F soli* in the lower staves.

Musical score for page 62. The page contains several staves of music. The top section features a complex melodic line with dynamic markings *FP* and *FP*. Below this, there are staves with lyrics: *col b*, *FF*, *te, proci. dit*, *la. . . te posuit que col. lum in*. The bottom section includes a bass line with dynamic markings *FP* and *FP*.

Musical score for page 63. The page contains several staves of music. The top section features a complex melodic line with dynamic markings *FF* and *FP*. Below this, there are staves with lyrics: *Ille, Ille Ille Ille Ille*, *pulvere teu. cro.*, and *non in.*. The bottom section includes a bass line with dynamic markings *F* and *FP*.

Handwritten musical score on page 64. The score consists of approximately 12 staves. The upper staves contain complex instrumental or vocal parts with various notes, rests, and dynamic markings such as *F* and *FP*. The lower staves contain Latin lyrics: *clusus e quo Mi-neruae Sacramen-ti-...-to, male*. The lyrics are written in a cursive script. The page shows signs of age, including some staining and a handwritten mark at the top right.

Handwritten musical score on page 65. The score consists of approximately 12 staves. The upper staves contain complex instrumental or vocal parts with various notes, rests, and dynamic markings such as *P* and *soli*. The lower staves contain Latin lyrics: *feri-a-tos feri atos Tro-as, et lae...tam Pria-*. The lyrics are written in a cursive script. The page shows signs of age, including some staining and a handwritten mark at the top right.

mi chore...  
fal... leret au-lam;

*col. b.*

*col. 1<sup>o</sup>*

*F*

*F*

il-le, ille,  
non male feri-a-tos feri-atos tro-as,

*sol*

*FP*

*P*

*f*

*FP*

pp  
solip

*uris*

*col b.*

*P*

*F*

*il·le, il·le, il·le,*

*F*

*F*

*F*

*et læ-tam Priami cho-re-is sal*

*F*

*F*

*F*

*F*

*col b.*

*P*

*col b.*

*col b.*

*il·le, il·le, il·le,*

*P*

*heu*

*P*

*heu ne-*

*-leret au lum.*

*Sed palam, captis gravis*

*P*

Musical score for page 70. The score consists of multiple staves. The vocal line includes the following lyrics:
   
*fas, heu!*
  
*heu ne-fas, heu!*
  
*heu nefas, heu!*
  
*fas, heu!*
  
*Nescios fa-ri pue-ros A-chi-vis ure-ret flam-mis*

Dynamic markings include *P*, *F*, *FF*, and *P*. A *col. b.* marking is present in the lower staves.

Musical score for page 71. The score consists of multiple staves. The vocal line includes the following lyrics:
   
*heu nefas, heu!*
  
*heu ne-fas, heu!*
  
*ne-fas, heu!*
  
*fas heu!*
  
*etiam la-ten-tes Ma-tris in al-vo;*

Dynamic markings include *P*, *F*, and *P*. A *col. b.* marking is present in the lower staves.



Musical score for page 72, featuring multiple staves with vocal lines and instrumental accompaniment. The score includes dynamic markings such as *F*, *FP*, and *FF*, and performance instructions like *col. b.*. The lyrics include:

*nefas, heu!*  
*fas, heu!*  
*heu!*  
*heu!*

*Ille, Ille, Ille,*

*non male feri - los feri*

Musical score for page 73, continuing the composition from page 72. It features complex instrumental passages with dynamic markings like *sol. P* and *a2*, and vocal lines with lyrics.

*Ille, Ille,*

*-atos tro - as, et lae - tam Priami cho re -*

Musical score for page 74, featuring multiple staves with vocal lines and instrumental accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.

The vocal line at the bottom contains the lyrics: *is fal leret au lam*. The word *is* is written below the first staff, *fal* below the second, and *leret au lam* below the third.

The instrumental parts include a keyboard part with a *col. b.* marking and a string part with a *col. b.* marking.

Musical score for page 75, continuing the composition from page 74. The score includes various musical notations such as notes, rests, and dynamic markings.

The vocal line at the bottom contains the lyrics: *Il-le*. The word *Il-le* is written below the first staff.

The instrumental parts include a keyboard part with a *col. b.* marking and a string part with a *col. b.* marking.

*Cantabile Moderato*

Violini 1<sup>o</sup>  
Violini 2<sup>o</sup>  
Alto  
Canto  
Basso

*col b*

*urās*

*a 2*

*col b*

*col b*

*Ni, tuis victus, Vene- ris - que gratæ*

*ci - bus, vo - cibus Divum Pater Pater Di - vum*

*adnuis - set Rebus A - ne - a, poti - o - re ductos A - lite mu -*

*sostenuto*

ros. Ni, tu- us victus, vo- cibus, vene- ris veneris que gratae Divum

*Violoncelli*  
*OBasso*

Pa- ter ad- misset re- bus A- ne . . . . .

*unis*

*col b.*

mu-ros A- lite Ductos potio- re A- . . . . . lite muros al- . . . . .

*pp*

*F*

*col b.*

lite poti- o . . . . . re

*F*

*P*

Ni, tus victus vene- ris que

*P*

*col b.*

gratae vo- . . . . . ci- bus vo- cibus Divum Pater

*col. b.*  
*Pater Divum ni tuus vic-tus vocibus vocibus veneris venerisque*  
*gra-tiae Divum Pa-ter-ad nus-set re-bus A-*  
*Violoncello*  
*Basso*  
*ne... a muros A-li-te Ductos potio-re A... lite*  
*col. b.*

*muros*  
*lite potio*  
*col. b.*  
*re.*

Andantino

Cornù  
D la Re

Flauto 1.<sup>o</sup>

Flauto 2.<sup>o</sup>

Oboè 1.<sup>o</sup>

Oboe 2.<sup>o</sup>

Violino 1.<sup>o</sup>

Violino 2.<sup>o</sup>

Alto

Fagotto 1.<sup>o</sup>

Fagotto 2.<sup>o</sup>

Suprani

Contra  
Alti

Tenori

Bassi

Basso

*p*

*p*

*p*

*p*

*col b*

*p*

*p*

*pizzicato*

*p*

*soli*

*Pizzica*

*p*

*F*

*F*

*F*

*FF*

*col b.*

*F*

*col b.*

*col'arco*

*FF*

Musical score for page 84, featuring multiple staves with complex rhythmic patterns and dynamic markings. The score includes a variety of note values, rests, and articulation marks. Dynamic markings include *F* (forte) and *mez f* (mezzo-forte). A section is marked *a 2* (second ending). The bottom of the page features a large *F* marking.

Musical score for page 85, including vocal lines with lyrics and piano accompaniment. The score features dynamic markings such as *pp* (pianissimo) and *p* (piano). The lyrics are: *Doctor Ar - ge - æ fidi - centhali - æ,* and *Doc - tor Ar - ge - æ fi - di - centhali - æ,*. The bottom of the page includes the marking *Pizzicato* and *arco*.

Musical score for page 86, featuring multiple staves with musical notation and lyrics. The score includes dynamic markings such as *P* (piano) and *F* (forte). The lyrics include "Phæ-be," and "Phæ".

Musical score for page 87, featuring multiple staves with musical notation and lyrics. The score includes dynamic markings such as *P* (piano) and *FP* (fortissimo piano). The lyrics include "be, qui Xan-tho lavis amne cri.", "qui Xan-tho", and "qui Xan-tho".



*solis*  
*mez f*  
*Pizzicato* *P*  
*Coll'arco* *F*  
*Coll'arco*  
*F*  
*Pizzicato* *P*

nes, Dauni - æ de fen - de de fende de - cus de  
 Dauni æ Dauni æ de  
 Dauni æ de fende de  
 Pizzicato *P*

*F*  
*F*  
*col b.*  
*col b.*  
*col b.*  
*a2*  
 fende de - cus Camæ - - - - - nae, le - vis Agyi -  
 fende de - cus Ca - mæ - - - - - nae, le vis Agyi -  
 cus Camæ - - - - - nae,  
 de - fen - de de - cus Camæ - - - - - nae,  
*coll'arco* *F*

Handwritten musical score for page 90. The score consists of ten staves. The top six staves are instrumental, with dynamic markings *pp* and *p*. The bottom four staves are vocal parts with lyrics in Latin. The lyrics are: *cu le . . . vis Agyi . cu!* and *Doctor Ar . ge . æ*. The bottom-most staff includes the instruction *Pizzicato*.

Handwritten musical score for page 91. The score consists of ten staves. The top six staves are instrumental, with dynamic markings *p*. The bottom four staves are vocal parts with lyrics in Latin. The lyrics are: *æ fidi . cen Thali . . æ,* and *Doc . tor Ar . ge . æ fi . li . cen Tha .*. The bottom-most staff includes the instruction *Pizzicato*.

Musical score for page 92, featuring piano accompaniment and vocal lines. The score includes dynamic markings such as *pp*, *F*, and *P*. The vocal lines contain the lyrics: *li - a,* *Phœ - be,* *li - a,* *li - a,* *li - a,* and *li - a, coll'arco*. The piano part includes a section marked *col. 1.<sup>o</sup>*.

Musical score for page 93, featuring piano accompaniment and vocal lines. The score includes dynamic markings such as *P*, *F*, *pp*, *FP*, *F*, and *P*. The vocal lines contain the lyrics: *Phœ - be* *qui* *Xan - tho* *lavis* *anne*, *qui* *Xan - tho* *Aavis* *anne*, and *qui* *Xan - tho* *Aavis* *anne*. The piano part includes a section marked *col. 5.*.

Musical score for page 94. The score consists of multiple staves. The top staves are for the piano accompaniment, featuring various textures and dynamics including *p*, *mez f*, *Pizzicato*, *Collarco*, and *FF*. The bottom staves are for the vocal line, with lyrics: *cri... nes, Dau... de... fen... de... de...*. The key signature is one sharp (F#) and the time signature is 4/4.

Musical score for page 95. The score continues from page 94. It features piano accompaniment and vocal lines. The piano part includes *Collarco* and *FF* markings. The vocal line contains the lyrics: *fende de... cus Camæ... nae Camæ... de... fende de... fende de... fende de... cus Camæ...*. The key signature is one sharp (F#) and the time signature is 4/4.

*nae, Le... vis Agyi - eu le*  
*nae, le*  
*nae, le - vis Agyi - eu le*  
*nae Ca. nae nae, le*

*vis Agyi - eu!* *Le... vis A - gyi*  
*vis Agyi - eu!*  
*vis Agyi - eu!*  
*vis Agyi - eu!*

Musical score for page 98, featuring multiple staves of music in G major and 4/4 time. The score includes vocal lines and instrumental accompaniment. A handwritten word "eu" is visible in the lower part of the score.

# TERTIA PARS

*Hortantur se mutuo Paeri ac Puella ad Celebrandas Apollinis  
et Dianae Laudes.*

*Cantabile*

Violino 1. *P*

Violino 2. *rit.*

Alto *F*

Suprano

mezzo Suprano

Basso *P*

*FF* *PP*

*col. b.*

*P e cres poco à poco*

*col. b.*

*F* *P e cres poco à poco*

Musical score for page 99, titled "TERTIA PARS". It features vocal parts (Alto, Suprano, mezzo Suprano, Basso) and instrumental parts (Violino 1, Violino 2). The score includes dynamic markings such as *P*, *FF*, *PP*, and *F*, as well as performance instructions like *Cantabile*, *rit.*, *col. b.*, and *P e cres poco à poco*. The key signature is G major and the time signature is 4/4.

Musical score for page 100, featuring multiple staves with treble and bass clefs, dynamic markings (FF, P, PP, F), and Latin lyrics. The score includes triplets and various musical notations.

*Di-a-nam teneræ di-cite*  
*In-ton-sum,*  
*Virgines Di-anam dicite dicite Vir-gi-nes*

Musical score for page 101, featuring multiple staves with treble and bass clefs, dynamic markings (P), and Latin lyrics. The score includes various musical notations and lyrics.

*um; La-to-namque su-pre-mo Dilec-tan-peni-*  
*-tus... jovi. Di-a-nam teneræ di-cite virgines di-cite Dia-*  
*in-ton-sum pue-ri di-cite Cyn-thi-um di-cite*

*sf* *p cres poco à poco* *FF*  
*cres*  
 nam *La to - namque su - pre*  
*Cyn - thi - um*  
*p cres poco à poco*  
*pp* *unis*  
*p* *a2*  
 mo *Dilec - tam Di - lec - tam peni - tus - jovi Di - lec -*  
*p*  
*unis*  
*col b.*  
 tam *peni - tus jovi jovi jovi jovi*  
*F*

*P* *F*  
*col b.*  
*P* *F*  
*unis*  
*p* *F*  
*Di - a - nam virgines di - cite*  
*p* *di - cite di - cite*  
*Cy - thian* *in ton sum pue - ri Di*  
*di - cite vir - gi - nes Di - a nam Di - a*



*unio*  
*a - - nam dicite Cyn - thi - um In*  
*nam tenere dicite virgines Di - a - nam*

*tonsum pue - ri di - cite Cynthium di - cite Cyn - thi - um; Lato -*  
*tenerce di - cite virgines di - cite Dia - - - - - nam*

*poco a poco* *3 3 3 3 3 3 3 3* *FF* *PP*  
*cres*  
*namque su - pre mo Dilec - tam Di - lec -*  
*poco a poco* *FF* *P*

*unio*  
*- tam peni - tus Jovi Di - - - - - lec - - - - - tam - - - - - peni -*

*FF* *unio*  
*col b.*  
*- tus Jovi Jovi Jovi Jovi.*

*FF* *P* *F*  
*col b.*

Poco Lento

Corni  
D la Ré

Flauto 1<sup>o</sup>

Flauto 2<sup>o</sup>

Oboë 1<sup>o</sup>

Oboë 2<sup>o</sup>

Violino 1<sup>o</sup>  
*Concordini*

Violino 2<sup>o</sup>  
*Concordini*

Alto  
*Concordini*

Fagotto 1<sup>o</sup>

Fagotto 2<sup>o</sup>

Suprani

Contra  
Alti

Tenori

Bassi

Canto  
*Canto solo*

Basso  
*Concordini*

Musical score for page 108, featuring multiple staves with complex rhythmic patterns and triplets. The score includes a vocal line at the bottom and several instrumental lines above. The notation is dense, with many triplets and sixteenth notes. A 'col 1<sup>o</sup>' marking is visible in the lower right of the page.

Musical score for page 109, including a vocal line with lyrics and instrumental accompaniment. The lyrics are: *Sotto voce*  
 Vos læ-tam fluvii et fremo-rum coma quæ-cun

The score features a vocal line with lyrics and several instrumental lines. The notation includes triplets and sixteenth notes. The lyrics are written in a cursive script.

que aut geli- do prominet Algido ni gris aut Eri manthi Syl

-vis, aut viri- dis gra- gi: aut viri- dis gra- gi:

mez f

mez f

F

mez f

F

3 3

3 3

F

3

3

3 3

FF

senza Sordini

poco Allegro

col. b.

3

col. b.

col. 2<sup>a</sup>

Vos tem-pe

senza Sordini

F

Allegro

Musical score for page 114, featuring multiple staves with vocal lines and instrumental accompaniment. The score includes triplets and various rhythmic patterns.

*poti - dem tol - lite Laudibus Na - ta - - lem - que*  
*Ma -*

Musical score for page 115, continuing the piece from page 114. It includes performance instructions such as "Pizzicato" and "col b".

*mares de - lonA - pol - li - nis*  
*- res*  
*In sig -*  
*Pizzicato*

pp

p

nemque pha-re - - tra fra-ter na-gue humerum humerum Lyra

f

coll'arco

f

col b.

tollite Lau-di-bus Lau-di-bus

Lau-di-bus

Lau-di-bus

et Lyra fra terna coll'arco

ff

Lau - -

p

Musical score for page 118. The score consists of 12 staves. The top six staves are for instruments, and the bottom six are for voices. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: *col b.*, *col b.*, *tollite laudi-*, *bus*, *di bus*. The piece concludes with the dynamic marking *FF*.

Musical score for page 119. The score consists of 12 staves. The top six staves are for instruments, and the bottom six are for voices. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: *bus Lau-di bus tolli-te laudi-bus*, *Lau-di-bus*, *Na-ta-*. The piece concludes with the dynamic marking *P*.



Musical score for page 120. The page contains 12 staves. The top five staves are vocal parts, and the bottom seven staves are instrumental accompaniment. The key signature is one sharp (F#). The score includes dynamic markings such as *F* and *col b.*. The lyrics are: *Insig-nemquepha-re* and *lemque, mares, Delon A-pollinis*.

Musical score for page 121. The page contains 12 staves. The top five staves are vocal parts, and the bottom seven staves are instrumental accompaniment. The key signature is one sharp (F#). The score includes dynamic markings such as *Pizzicato* and *P*. The lyrics are: *tra et Ly-ra fra-ter-na*, *et Lyrafrater-na et*, *et Ly-rafra-ter na et*, and *fra-ter naque hu merum humerum Lyra*.

et Lyra fra - ter - na  
 Ly - ra fra - ter - na  
 Lyra fra - ter - na fra - ter - na  
 Ly - ra fra - ter - na  
 et Lyra fra - ter - na

*ff*  
*coll'arco*

*ff*  
*coll'arco*

- bus Lau - di - bus  
 bus Lau - di - bus  
 Lau -

*P*

*P*

col. 2?

FF

col. b.

col. b.

tollite Laudibus Lau. di. bus tolli - te Audi-

dibus

FF

bus.

Quartetto con Coro

Violino 1<sup>o</sup> *Lento* *pp*

Violino 2<sup>o</sup> *pp*

Alto *mezo f*

Suprano

Contra Alto

Tenoro

Basso

Basso *Lento* *p*

*Pizzicato*

*Sotto voce*

*Sotto voce* Hæc bel - - - lum Lacry

Hæc bel - - - lum Lacry - mo - - -

*Pizzicato*

mo - - sum Lacry - mo - sum Lacry - mo - sum bel -

sum *sotto voce* Lacrymosum Lacrymosum bel -

*sotto voce* Hic mise - ram fa - mem per - tem

Hic mise - ram fa - mem per - - tem

*Pizzicato*

*Pizzicato*

lum Lacry mo - sum bel - - - lum bel - - - lum Lacry

lum Lacry mo - sum bel - - - lum bel - - -

que Lacrymosum bel - - - lum bel

que Lacry - mo - - - sum bellum

mo-sum bel- lum Lacry- mo-  
lum Lacry- mo- sum Hic mise- ram fa- men pes- tem  
lum Lacry- mo- sum Lacry- mo- sum bel-  
bel- lum Lacry- mo- sum bel-

*coll'arco*  
*FF*  
sum A populo et princepe Cesare in Persas  
pes- tem que lum lum  
*Coro tutti*  
*FF*  
*coll'arco*  
*FF*

atque Britannos Ves-tra motus a- get prece  
Lacry-  
*P*  
*Quartetto solo*

*Pizzicato*  
*Pizzicato*  
mo- sum bel- lum Hic mise- ram  
Lacry- mo- sum bel- lum Hic mise- ram  
solo  
sotto voce  
Lacry- mo- sum bel- lum Hic mise- ram  
*Pizzicato*

*Collarco*

mem pes - tem - que *ff* a populo et principe Casare in Persas atque Bri - tan -  
 mem pes - tem - que *tutti*  
 sanem pestem que *tutti*  
 tem - - - que *ff*

*Coro*

*Collarco*

nos ves - - - tra motus a - get prece.

PARS QUARTA.

*Preces pro Imperii et Imperatoris incoluntate.*

*Corni*

*Oboe 1<sup>o</sup>*

*Oboe 2<sup>o</sup>*

*Violino 1<sup>o</sup>*

*Violino 2<sup>o</sup>*

*Alto*

*Fagotti*

*Suprano*

*mezzo Suprano*

*Suprani*

*Contra Altii*

*Tenori*

*Bassi*

*Basso*

*Andantino con Spirito*

*col b.*

*solo*

*Andantino con Spirito*

Musical score for page 132. The score consists of ten staves. The top five staves are in treble clef, and the bottom five are in bass clef. The notation includes various rhythmic values, including sixteenth and thirty-second notes, and rests. Dynamic markings include *P* (piano) and *F* (forte). The word *soli* is written in several places, indicating solo passages. A *col. b.* (coda) marking is present near the bottom of the page.

Musical score for page 133. The score consists of ten staves. The top five staves are in treble clef, and the bottom five are in bass clef. The notation includes various rhythmic values and rests. Dynamic markings include *P* (piano) and *F* (forte). The word *soli* is written in several places, indicating solo passages. The tempo marking *Cantabile* is present. The Latin lyrics are: *Phæbe, sylvarumque potens Diana, Lucidum cæli decus, o co-*

*soli*

*F*

*lendi Semper et cul- ti, date quæ pre- ca- - mur tem- - pore sa- cro .*

*P*

*soli*

*P*

*P*

*Quo Si- byllini monu e re versus, virgi- nes lectas Pue- ros que castos,*

*F P*



*soli*

*F*

*Dis, quibus sep-tem placuere col-les, Di-cere car-men.*

Detailed description: This page contains a musical score with eight staves. The top two staves are vocal lines, with the word 'soli' written above the second staff. The third staff is a treble clef instrumental line, and the fourth is a bass clef line. The fifth staff is a keyboard part with a treble clef. The sixth staff is a keyboard part with a bass clef. The seventh staff is a vocal line with the Latin lyrics 'Dis, quibus sep-tem placuere col-les, Di-cere car-men.' The eighth staff is a bass clef line. Dynamics include 'F' (forte) in the third and fourth staves.

*mezzo f*

*F*

*soli*

*F*

*col b.*

*mezzo f a 2*

*F*

*Phaëbe, sylvarumque potens Diana, Luci-dum cæli decus, ô co-*

Detailed description: This page contains a musical score with ten staves. The top two staves are vocal lines, with 'mezzo f' and 'F' markings above the first staff and 'soli' above the second. The third staff is a treble clef instrumental line with 'F' and 'col b.' markings. The fourth staff is a bass clef line with 'F' and 'P' markings. The fifth staff is a keyboard part with a treble clef. The sixth staff is a keyboard part with a bass clef. The seventh staff is a vocal line with the Latin lyrics 'Phaëbe, sylvarumque potens Diana, Luci-dum cæli decus, ô co-'. The eighth staff is a keyboard part with a treble clef. The ninth staff is a keyboard part with a bass clef. The tenth staff is a bass clef line. Dynamics include 'mezzo f', 'F', 'P', and 'col b.'.

*Semper et cul-ti, date que pre-ca-mur*  
*tem - - - pore*  
*lendi*  
*tempore tempore*  
*tem - - - pore*  
*tempore tempore*

*sa-cro quo Si byllini monu-ere versus,*  
*vir-gi-nas lectas Puc*

Musical score for page 140. The score consists of a vocal line and piano accompaniment. The vocal line includes the lyrics: *Dis, Dis, quibus sep-templacue-re col-les, di-cere*. The piano accompaniment features dynamic markings such as *F*, *P*, and *FF*. The score is written in a system with multiple staves.

Musical score for page 141. The score continues from page 140. The vocal line includes the lyrics: *carmen. Dis, Dis, quibus sep-templacue-re col-les, di-cere*. The piano accompaniment features dynamic markings such as *F*, *P*, and *FF*. The score is written in a system with multiple staves.

Musical score for page 142, featuring vocal parts and piano accompaniment. The score includes:

- Violino 1<sup>o</sup> and Violino 2<sup>o</sup> staves with dynamic markings *F* and *ff*.
- Alto staff with dynamic marking *pp*.
- Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics: *carmen, Di - - cere car - - men.* and *dicere dicere car - - men.*
- Dynamic markings *F* and *ff* are present throughout the score.

Musical score for page 143, featuring orchestral parts including woodwinds, strings, and percussion. The score includes:

- Timballo (Tympani) staff.
- accord (Harp) staff.
- Trombe C Sol ut (Trumpets) staff.
- Corri & resol (Cor Anglais) staff.
- Oboë 1<sup>o</sup> and Oboë 2<sup>o</sup> staves.
- Violino 1<sup>o</sup> and Violino 2<sup>o</sup> staves with dynamic markings *pp* and *P*, and tempo marking *Poco Lento*.
- Alto staff with dynamic markings *pp* and *P*.
- Fagotto 1<sup>o</sup> and Fagotto 2<sup>o</sup> staves.
- Suprani (Soprano Saxophone) staff.
- Contra Alti (Alto Saxophone) staff.
- Tenori (Tenor Saxophone) staff.
- Bassi (Bass Saxophone) staff.
- Canto (Soprano Clarinet) staff.
- Basso (Bass Clarinet) staff with dynamic marking *pp* and tempo marking *Poco Lento*.

Musical score for page 144. The score consists of 12 staves. The top four staves are for vocal parts, and the bottom eight staves are for piano accompaniment. The music is in a key with one sharp (F#) and a common time signature. The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamic markings include *sf* and *cresc. p.* in the vocal staves.

Musical score for page 145. The score consists of 12 staves. The top four staves are for vocal parts, and the bottom eight staves are for piano accompaniment. The music is in a key with one sharp (F#) and a common time signature. The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamic markings include *pp*, *cresc. poco*, *P*, *sf cresc. P*, *P cresc. poco à poco*, *cresc.*, *p*, *Sotto voce*, and *Alme* in the vocal staves. The lyrics "Sotto voce" and "Alme" are written below the vocal lines.

Musical score for page 146. The score includes several staves:
 

- Top staff: *P e cres* (Piano e crescendo), *FF* (Fortissimo).
- Second staff: *a poco*, *poco a poco*, *FF*.
- Third staff: *poco a poco*, *FF*.
- Fourth staff: *unite*.
- Fifth staff: *poco a poco*.
- Sixth staff: *P* (Piano), *Alme sol Alme sol*.
- Seventh staff: *P* (Piano).
- Eighth staff: *P* (Piano).
- Ninth staff: *Sol Alme sol*, *Violanelli*.
- Tenth staff: *a poco*, *FF*, *Contra Basso*.

Musical score for page 147. The score includes several staves:
 

- Top staff: *mez f* (mezzo-forte).
- Second staff: *mez f*.
- Third staff: *P* (Piano).
- Fourth staff: *diminuando poco a poco*.
- Fifth staff: *col. b.* (colla parte).
- Sixth staff: *diminuando poco a poco*.
- Seventh staff: *diminuando poco a poco*.
- Eighth staff: *diminuando poco a poco*.
- Ninth staff: *diminuando poco a poco*.
- Tenth staff: *diminuando poco a poco*.

pp

pp

acc

poco Allegro

col b.

pp

smorz

Al me Sol

poco Allegro

curru nitido di-em qui promiss et ce-las, alius que et idem nasce-

Musical score for page 150. The page contains several staves of music. The top staves are mostly empty, with some notes appearing in the lower staves. The music includes dynamic markings such as *F*, *P*, and *mez. f*. There are also markings like *a 2* and *col. b.*. The lyrics at the bottom of the page are: *ris, pos. sis nihil urbe Roma visere ma jus!*

Musical score for page 151. The page contains several staves of music. The top staves are mostly empty, with some notes appearing in the lower staves. The music includes dynamic markings such as *P* and *FP*. There are also markings like *col. 1.* and *col. 2.*. The lyrics at the bottom of the page are: *Alme Sol, visere majus Ro. ma. Carru*



Musical score for page 152. The score consists of multiple staves. The vocal line at the bottom includes the lyrics: "nitido di-em qui promis et ce - - las,". The piano accompaniment features complex rhythmic patterns with dynamic markings such as *cres* and *FF*. Performance instructions include *col 1°* and *Alme Sol,*.

Musical score for page 153. The score continues from page 152. The vocal line includes the lyrics: "Alme Sol," and "aliusque et idem nasce - ris, pos - - sis". The piano accompaniment features dynamic markings such as *P*, *F*, and *cres*. Performance instructions include *col 2°* and *soli*.

Musical score for page 154. The page contains ten staves. The top five staves are for instruments, featuring complex rhythmic patterns with dynamics such as *F*, *P*, *cres*, and *F*. The bottom five staves include vocal lines with lyrics: *Alme Sol,* and *visere ma-jus!*. The lyrics are: *nilul urbe Roma visere ma-jus!* and *visere ma-jus!*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Musical score for page 155. The page contains ten staves. The top five staves continue the instrumental parts with complex rhythmic patterns and dynamics like *F*. The bottom five staves include vocal lines with lyrics: *Alme Sol* and *visere majus Roma*. The lyrics are: *Alme Sol* and *visere majus Roma*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Largo

Corni  
Es i Mi b

Violino 1<sup>a</sup>

Violino 2<sup>a</sup>

Alto

Canto

Basso

*F P F P F P*

*P FF P mez f*

*col b.*

*P F P mez f*

*FF P P*

Ri - te ma - tu - ros a - pe - ri - re par - - - - - tus,

*F P*

*mez f P sf P*

*col b.*

Le - - nis Le - - nis I - lu - thya, tue - - re ma - tres, *Sf P*

*mez f P sf P*

*Sf P P*

- ve tu Luci - na pro - bas vocari, Lucina Seu Gene thyl - - - - -

*Sf P P*

*FF FF P P*

*lis*

Di - va, Diva pro ducas sobolem,

*FF P*

Musical score for page 158, featuring vocal lines and instrumental accompaniment. The score includes dynamic markings such as *pp*, *p*, *fp*, *f*, and *tutti*. The lyrics are:

*Patrumque prosperes de cre-ta super ju-gandis Fe-mi-*  
*-nis pro-lis que nove fe-ra-ci Lege mari-ta! Lege mari-*  
*-ta! Le-nis Le-nis I-lu-thya, tue-...-re*

The instrumental parts include *Violoncelli* and *col. b.* (Cello/Double Bass).

Musical score for page 159, continuing the composition. It features dynamic markings such as *mf*, *p*, *sf*, *f*, and *ff*. The lyrics are:

*ma-tres, si-ve tu Lu-ci na pro-bas vocari, Luci-na*  
*Seu Genethyl-...-tis. Lenis I-lithya, tu-e-...-re matras, tu*  
*e-...-re ma-...-tres.*

The instrumental parts include *col. b.* (Cello/Double Bass).

Musical score for the first system of page 160. It includes a piano part with dynamic markings *P*, *mez f*, and *F*. The strings are marked *scel. b.* and *mez f*.

Musical score for the vocal and instrumental parts of page 160. It includes staves for Violino 1, Violino 2, Alto, Soprani, Contra Altii, Tenori, Bassi, and Basso. The tempo is marked *Allegro*. The lyrics for the vocal parts are:

Certus unde nos deci. es . . . peran . . .

Musical score for the first system of page 161, featuring vocal parts. The lyrics are:

- nos or - bis , Certus  
 Certus unde nos deci. es . . . peran . . . nos or - bis ,  
 Certus unde nos deci. es . . . peran . . . nos Or -  
 Certus unde

Musical score for the second system of page 161, featuring vocal parts. The lyrics are:

un de . . nos deci. es peran nos or - bis ,  
 ut Can. tos referatque Iu. dos, referat que Iu. dos,  
 bis, ut Can. tos referatque Iudos, Certus  
 . nos deci. es . . . peran . . . nos or bis ,

ut can-tos referatque Ludos, referat... que Lu-  
 Certus unde nos deci-es per an-nos Or-  
 unde nos deci-es per an-nos or  
 ut can-tos refe-rat que Lu-

dos, refe-rat que Ludos, refe-rat que Ludos, ut can-tos can-  
 bis, refe-rat-que Ludos, refe-rat-que Ludos, ut can-tos can-  
 bis, ut Can-tos Can-tos Can-tos ut can-tos can-  
 dos, ut can-tos can-tos can-tos refe-rat-que Ludos, refe-  
 p ff

tos can-tos refe-rat-que Lu-dos,  
 -tos can-tos refe-rat-que Lu-dos,  
 -tos can-tos refe-rat-que Lu-dos,  
 -tos can-tos refe-rat-que Lu-dos,  
 que Ludos, refe-rat-que Lu-dos,

Ter-die claro, totiesque gratia Noc-tis fre

quen-tes. can- - - - - tos can- - - - - tos can- - - - - tos ut  
 Ter die claro, totiesque grata Nocte fre quen- - tes  
 ut can- - - - - tos refe. rat. que Iudos Ter die

can. - - - - - tos refe rat. - - - - - que Lu- dos, refe rat. que Iudos, refe  
 can- - - - - tos can- - - - - tos can- - - - - tos ut can tos can-  
 cla. ro, totiesque grata Nocte fre quen- tes.  
 totiesque grata Nocte fre quen- tes.

rat que Iudos, ut can- tos can- tos can- tos refe-  
 - tos can- tos ut can- - - - - tos can- - - - - tos can- - - - - tos refe-  
 ut can- tos can- tos can- - - - - tos refe-  
 refe. rat. que Iudos, refe. rat. que Iudos, refe. rat. que Iu-

rat. que Lu- dos, can- - - - - tos can- - - - - tos can- -  
 rat. que Lu- dos, ut can- - - - - tos, refe- rat. que Iudos, Ter die claro,  
 rat. que Lu- dos, can- - - - - tos can- - - - - tos ut can-  
 dos Ter die. claro, totiesque

tos can- - tos can- tos can- - tos can- - tos.  
 totiesque grata Nocte fre- quen- tes Nocte fre quen - - - - tes.  
 - tos refe rat - - - que Lu- dos, Nocte fre- quen - - - - tes.  
 gra- ta Noc- - te fre quen- tes Nocte fre- quen - - - - tes.

*piu Allegro*

*piu Allegro*  
 Certus unde- - nos deci- es - - - per an - - - - nos Or -  
 Ter die claro, totiesque grata Noc- - te fre quen

bis, Certus un- de- nos - - - deci- es - - - per an- nos Certus  
 tes can- - tos can - - tos can- - - tos  
 Ter die claro, totiesque grata Noc- - te fre quen-  
 Certus unde- - nos - - - deci- es - - - per an - - - - - nos Or -

un- de- - nos deci- es per an. . . . . nos Or -  
 Certus un- de- - nos deci- es - - - per an- nos Certus  
 - tes Ter die claro, totiesque grata Noc- - - te fre quentes.  
 - bis, ut can- - tos re- fe- - rat - - - - -



bis, Ter die claro, totiesque grata Noctefrequentes.  
 unde nos decies per annos Orbis  
 Certus unde nos decies per annos Orbis,  
 que Ludos,

referat que Ludos, referat que Ludos ut cantos cantos cantos  
 ut cantos cantos cantos ut cantos cantos cantos  
 ut cantos cantos cantos referat que Ludos referat que

*P* *F* *col b.* *F* *F* *P* *FF*

tos referat que Ludos, referat que Ludos referat  
 tos referat que Ludos, ut cantos cantos  
 Ludos referat que Ludos, ut cantos cantos

rat que Ludos ut cantos cantos cantos referat  
 tos cantos ut cantos cantos cantos referat que Ludos  
 tos cantos referat que Ludos referat que Ludos referat que Ludos

*P* *F* *col b.* *F* *F* *FF*

Musical score for page 170, featuring vocal lines and piano accompaniment. The vocal parts include lyrics: "rat - que Lu - dos ut - - can - tos refe - rat que Lu - dos." and "Lu dos ut - - can - tos refe - rat - que Lu - dos." The piano part includes a bass line with lyrics: "dos".

Instrumental parts for page 170:
 

- Oboe 1<sup>o</sup>
- Oboe 2<sup>o</sup> *2 col. 1<sup>o</sup>* *Moderato*
- Violino 1<sup>o</sup> *2<sup>o</sup>*
- Violino 2<sup>o</sup> *2<sup>o</sup> unis*
- Alto *2 col. b.*
- Fagotti *2 col. b.*
- Canto
- Basso *Moderato*

Musical score for page 171, featuring vocal lines and piano accompaniment. The vocal parts include lyrics: "Vos - que ve - ra - ces ceci - nisse ceci - nisse Par - cae Par - cae,". The piano part includes dynamics like *soli*, *Legate*, *P*, *pp*, and *F*.

Instrumental parts for page 171:
 

- Fieramente*
- Vos - que ve - ra - ces ceci - nisse ceci - nisse Par - cae Par - cae,*

*soli*

*unus*

*col. b.*

*Quod se-mel dic-tum est, stabili-sque re-rum termi-*

*mus ser-uet*

*bona jam pe-rac-tis jungite, fata*

*bona jungite*

*fata. fata jungite bona*

*jun-gite jun-gite fa-ta bo-*

*na.*

*jun-gite jun-gite bo-na fa-ta.*

*soli*

*col. b.*

mus  
col. b.  
nos - que ve - ra - ces ceci nisse ceci  
sol  
sol  
nisse Par - cae, Par - cae,  
Quod semel dictum est, stabilis que

re - rum Terminus ser - vet, Vos - que Par - cae Vos que ve - ra - ces  
cecini - - ses Par - cae, bona jungite fata fata jungite

*soli*  
*F* *P*  
*soli*  
*F* *P*  
*bona jun-gite jun-gite fa-ta bo-na*  
*F* *P*  
*FF*  
*col b.*  
*jun-gite jun-gite bo-na fa-ta.*  
*FF*

Moderato con Spirito

*Corni in G resol*  
*Flauto 1°*  
*Flauto 2°*  
*Oboe 1°*  
*Oboe 2°*  
*Violino 1°*  
*Violino 2°*  
*Alto*  
*Fagotti*  
*Suprano*  
*mezzo Suprano*  
*Suprani*  
*Contra Alti*  
*Tenori*  
*Bassi*  
*Basso*  
*F* *P* *soli* *F* *F* *F* *F* *F* *F*

Musical score for page 178. The page contains ten staves of music. The top two staves are treble clefs, and the bottom two are bass clefs. The middle six staves are for various instruments, with a 'col. b.' marking on the third staff. Dynamics include 'P' (piano) and 'F' (forte). Performance markings include 'soli' on the second and fifth staves.

Musical score for page 179. The page contains ten staves of music. The top two staves are treble clefs, and the bottom two are bass clefs. The middle six staves are for various instruments. A vocal line is present on the fifth staff with the lyrics: *Ferti-lis fru-gum peco-ris que tel-lus Spice-a do-*. Dynamics include 'F' (forte) and 'P' (piano). Performance markings include 'solo' on the fifth staff.

-net Cere-rem coro - na;  
 Nutri-ant fae-

tus et a- quæ salu- bres et Jovis au- ræ et Jovis au- ræ  
 ferli- tis fru-

Spice-a do-net Cere-rem coro-na;

col b.

*soli*

*soli*

quam peo-ris que tel-lus Spice-a do-net Ce-re-rem coro-na; Nutri-

et a-gue salu-bres

et a-gue salu-

-ant fœ-tus

Nutri-ant fœ-tus





et a qua salu- bres et Jovis au- ra Nutri-  
 rem spice- a co-ro- na et a

ant se- tus et Jovis au- ra et Jovis au- ra et Jovis Jovis au- ra.

*a 2*  
 ferti-

Spice a do-net Cere-rem coro . .

lis fru-gum peco-ris que tel-lus Spice a do-net Cere-rem coro

na et a-que salu-bres et a-

na Nutri-ant fie-tus Nutri-ant fie-tus

que salu- bres et Jovis au- ræ, et Jovis au- ræ, et Jovis au-  
 et Jovis au- ræ et Jovis au- ræ

-ræ, et Jovis Jovis au- ræ.  
 et Jovis Jovis au- ræ.

*Lento*

Violino 1<sup>o</sup> *Pizzicato* *F P*

Violino 2<sup>o</sup> *F P*

Alto

Suprano *sotto voce*  
Condi-to mi-tis placi-dusque te - - - lo,

Contra Alto *sotto voce*  
Con-dito mi- - - tis placi-dusque te - - -

Tenore *sotto voce*  
Condi-to - - - mi - tis placi-dusque te - - lo

Basso *sotto voce*

Suprani

Contra Alti

Tenori

Bassi

Basso *Pizzicato* *F P*

Suppli-ces au-di pue-ras A-pol-lo!

- lo, Suppli-ces au-di Pue-ras A-pol-lo!

- - Sup-plices au- - di Pue-ras A-pol-lo!

Suppli-ces au-di Pue-ras A-pol-lo!

*PP* Si-de-rum Re

*PP* Si-derum Re-

*PP* si-de-rum Re

*PP*

gi - na Re - gina bi - cor - - nis, au - di, au -  
 gi - na Re - gina bi - cor - - nis  
 gi - na Re - gina bi - cor - - nis, au - di, au - di,  
 gi - na Re - gina bi - cor - - nis au - di, au -

*Sup - plices au - di* *Suppli-*  
*Suppli - ces au - di*  
 di, Lu - na Pu - el - las! au - di, au - di,  
 di, Lu - na Pu - el - las! au - di, au - di,  
 Luna Luna Pu - el - las! au - di, au - di,  
 di, Lu - na Pu - el - las! au - di, au - di,

ces au - di Pue - ros A - pol - lo - - - !  
 au - di Pue - ros A - pol - lo - - - !  
 au - di Pue - ros A - pol - lo - - - !  
 au - di Pue - ros A - pol - lo - - - !  
 au - di Lu - na, Luna Pu - el - las - - - !  
 au - di Lu - na, Luna Pu - el - las - - - !  
 au - di Lu - na, Luna Pu - el - las - - - !  
 au - di Lu - na, Luna Pu - el - las - - - !

*poco Lento*

Violino 1<sup>o</sup>  
 Violino 2<sup>o</sup>  
 Alto  
 I. Canto  
 Basso

ma si vestrum est opus, I - li - ce - que Titus Etruscum tenu - e - re turbae,  
 Juxta pars mutare lares et urbem

mezz f

*uno*

*a 2*

*sol b*

*Sospite cursu;*

*Cui per ardentem*

*uno*

*sine fraude Trojam castus Aeneas patriae superstes*

*Liberum munivit iter, daturus plurarelictis;*

Moderato

Corni Amila

Oboe 1<sup>o</sup>

Oboe 2<sup>o</sup>

Violino 1<sup>o</sup>

Violino 2<sup>o</sup>

Alto

Canto

Basso

*uno*

*mezz f*

*pp*

*pp*

*pp*

*pp*



*P cres*

*F P e cres*

*F P e cres poco a poco FF*

*col. b.*

*F P cres poco a poco FF*

*mol f*

*pp*

*Di, Di, pro-bos mo-res docili juven-tae, docili juven-tae.*

*P*

*P*

*mol f*

*pp*

*pp*

*Di, Di, se-nectu-ti placidae qui-e-tem;*

*pp*

*mol f*

*Smorz P*

*Romulæ genti date rem-que, prolem, que et decus*

om-ne. Date Date doci-li ju-ven-tae; Date

Smorz  
Date probos mo-res senec-tu ti placide qui-e-tem...

*F* *p* *cres*  
*F* *p* *cres poco a poco*  
*F* *p* *cres poco a poco* *F* *p* *FF*  
Di, date Romulae genti remque, prolemque et decus om-ne.

*F* *p* *cres* *FF*  
soli soli *F*  
col 1.<sup>o</sup>  
*P* *F* *P* *F*

*mez f*  
*mez f* P  
*mez f* P  
*tuus* P  
*ad libitum*  
 Di Di pro-bos mo-res docili juven-tæ; docili juven-tæ;  
*mez f* PP P PP  
*mez f* P PP  
*mez f* P PP  
 Di, Di se-nectu-ti placidæ que-tem.  
*mez f* P

Romulæ genti date rem-que, prolemque et decus om-ne date,  
 col b.  
 date, docili juven-tæ; date date probas mo-res senec-

tu. ti placidæ qui . . . e . . . tem . . . . . Di, date Romulce

genti remque prolemque et decus om . . . . . ne.

et decus om . . . . . ne.

*Largo*

*Tymballo*  
D. la re

*Corni*  
D. la re

*Flauto 1º*

*Flauto 2º*

*Oboè 1º*

*Oboè 2º*

*Violino 1º*

*Violino 2º*

*Alto*  
coll.

*Fagotti*

*Trombe*  
D. la re

*Suprani*

*Contra*  
*Alti*

*Tenori*

*Bassi*  
*Maestoso*

*Canto*

*Basso*

Musical score for page 210, featuring multiple staves with complex rhythmic patterns and dynamic markings. The score includes a variety of instruments, including strings and woodwinds. The bottom staff contains the vocal line with the lyrics: *Quique vos bobus vene-ra-tur*. Dynamic markings include *F*, *FF*, *PP*, and *p*. A *col. b.* marking is present in the lower left.

Musical score for page 211, continuing the composition with vocal lines and instrumental accompaniment. The score includes a variety of instruments, including strings and woodwinds. The bottom staff contains the vocal line with the lyrics: *al-bis, Clarus Anchi sa Venerisque sanguis, ja*. Dynamic markings include *F* and *FF*.



Musical score for page 214, featuring multiple staves with piano and vocal parts. Dynamics include *F*, *P*, *FF*, and *PP*. The vocal line includes the lyrics "Impe. ret. jacentem Lenis in hos-tem." and "ja. cen. tem Lenis in hostem."

Musical score for page 215, continuing the piano and vocal parts from page 214. Dynamics include *F* and *FF*. The vocal line includes the lyrics "Imperet, Imperet, bellante prior, Imperet, Imperet," and "ret, bel. lante prior, Im-pe. ret, bel."



bellante prior, pri- or, bel- lan- - - te.  
- lante prior, pri- or bel- lan- - - te.

*Moderato*

Violino 1<sup>o</sup>  
Violino 2<sup>o</sup>  
Alto  
Canto  
Basso

*Recitativo*

Jam mari, ter-ra-que manus po-  
- tentes medus, Albanasque timet securas, Jam Scythae responsa petunt,  
superbi nuper et Indi, Cavatina. Jam fides, et pax, et

*Poco Adagio*

honor, pudor-que priscus, et ne-glec-ta redi-re vir - - - tus au-  
 det, ad pa-ret que bea-ta ple-no co - - pia cor - - nu.  
 ad pa-ret que bea-ta ple-no co - - pia cor - nu.

*Molto Andante*

Violino 1<sup>o</sup> *p*

Violino 2<sup>o</sup> *unis*

Alto

Canto *Amoroso*

Basso *p*

*pp*

Augur, Augur, et ful-gen-te de co-rus ar-cu, Phœbus, Phœbus,  
 ac - - cep-tus-que no-vem Came - - nis, qui sa

lu - ta - ri levat ar - - - te fessos cor - - poris ar - -

tus, Augur, Phœbus, Phœbus, Au - gur et ful - gente decorus

ar - - eu, Accep - tus quæ novem la - menis, ar - te qui sa - lu - ta -

- ri fes - sos le - vat corporis ar - - tus, fes - - sos cor - poris ar -

- tus

Si Pala - ti -

nas ... Pala - - ti - nas vi det æquis ar - - ces, Remque Ro -

ma - nam Ro - ma nam latine unque fe - . . . lix, Al - te -

vum in lus - trum meli - us . . . . que semper pro - . . . roget æ -

-vum si Palati - nas videt æquus arces, remque Ro - manam, Rem Ro -

Majore

Majore

-ma nam remque Ro - manam felixque Latium al - te - rum in lus -

trum, et meli - us melius sem - per sem per pro - roget æ -

vum.



tenet, *solo sotto voce*  
*Algi-dumque Algi-dum*  
*solo sotto voce*

Quaeque A-ven-tinum tenet, *solo*  
*Algi*  
*solo*

*solo sotto voce*  
*dumque Algi-dum*  
*solo sotto voce*

Quinde-cim Di-a-na Diana preces virorum curet,  
*solo sotto voce*

*a 2*  
*p*  
*tutti*  
*et votis vo-tis Pue*  
*volis vo-tis Puerorum ami-cas ad plicet au-res, et votis vo-tis Pue*  
*tutti*  
*tutti*  
*rp*

*rorum ami-cas ad-plicet au-res,*

*Tymballo*  
D. la re

*Corni*  
D. la re

*Flauto 1<sup>o</sup>*  
F

*Flauto 2<sup>o</sup>*

*Oboè 1<sup>o</sup>*

*Oboè 2<sup>o</sup>*  
Allegro

*Violino 1<sup>o</sup>*

*Violino 2<sup>o</sup>*  
F

*Alto*  
C sol b.

*Fagotti*  
C sol b.

*Trombe*  
D. la re

*Suprani*  
Allegro

*Contra*  
*Alti*

*Tenori*

*Bassi*

*Basso*  
F  
Allegro

*spem bonam cer-tamque domum re-porto Doctus et Phae-bi chorus et Di*

- anæ dicere lau. . . . . des di. cere lau. . . . .  
 Doctus et Phæ. bi chorus et Di. - anæ di. cere lau. . . . .  
 Doctus et Phæ. bi chorus et Di.

- des. lau. - des Doctus et Phæ. bi chorus et Di. - anæ dicere  
 - des di. cere lau. . . . . - des lau. . . . . des, lau. - des dicere  
 - anæ di. cere lau. . . . . - des di. cere lau. . . . . - des dicere  
 Doctus et Phæ. bi chorus et Di. - anæ di. cere lau. . . . . - des dicere



Musical score for page 232, featuring multiple staves with vocal lines and piano accompaniment. The score includes dynamic markings like 'p' and 'f', and a 'solo' section. The lyrics 'laudes laudes laudes dicere lau. des dicere' are visible at the bottom.

Musical score for page 233, continuing the composition from page 232. It includes piano accompaniment and vocal lines with lyrics such as 'dicere lau. des lau. des di-cere lau. des laudes dicere'.

Doctus et Phœ-bi chorus et Di-ane dicere lau-  
 lau- des  
 lau- des  
 Doctus et Phœ-bi chorus et Di-ane

des di-ce-re lau-des lau-des di-ce-re  
 di-ce-re lau-des dicere lau  
 dicere lau  
 dicere lau

col. B:

lau - des laudes Doctus et P'oe bi choruses di - a - nae dicete

Finis

lau - des laudes Doctus et P'oe bi choruses di - a - nae dicete

Finis.

Coll. M.