

Ms. mus. 141 d

RISM: 827

Andante

Canto Solo.

Te Matrem a mamus, te semper laudamus
nos mi se ros tu e re, nos mi se ros tu e re, te
Semper lauda =
= mus te Matrem a mamus, te semper lauda =
= = = mus Semper lauda = = mus Semper lauda =
= mus nos te Matrem a mamus, te te sem-
per lauda mus nos mi se ros tu e re, nos mi se =
ros tu e re te semper lauda
= = = = =
= mus, te Matrem a mamus, te semper lauda = =
= = = mus nos, nos mi se ros tu e re, nos mi se ros tu =

2^a, 3^a, 4^a
e re, le Matrem a - manus, le Semper Lau da =

= = = mus le Matrem a manus, le

Semper Lau da = = = mus Lau da -

mus Lau da = mus Lau da = mus

In ho ra mortis, le matrem o =

stende, et nos ab ho ste, De fen = = de, et

Deum fac vi - de - re fac De um vi - de - re

De um vi - de - re vi - de - re, vi - de = = re

Da capo al Segno *Fin*

And.

Canto

Christa $\frac{3}{2}$ $\frac{8}{4}$

Vere pium por-tans no-men

Singu-lorum men-tibus facit ambos animatos

facit ambos ani-matos facit ambos ani-matos et af-

flictos recreat et afflictos recreat crucia-tus Sub-le-

vat cru-ci-a-tus Sub-levat.

vere pium portans nomen Singulo-rum

mentibus Singu-lorum men-ti-bus

facit ambos ani-matos facit ambos ani-matos

et afflictos recreat et afflictos recreat cru-cia-tus

Sub-levat, vere pium portans nomen

Sin-gulo-rum men-tibus facit ambos ani-

matos facit ambos ani-matos, V.S.

et afflictos recreat et afflictos recreat cru-ci,
a-tus sub-le vat - cru-ci a-tus sub-le-
vat. *9.* *Presto* pro dolore qui delirant
vivi atque mortui vivi atque mortui
Ada: vivi, At-que mortui at-que
mortui Je-su per auxi-li um
auxi-li um. *Fria da Capo.*

Anon:

Arija

Ommi die die Maria

G-dur

Ms. mus. 141 d

RISM: 829

Adagio.

Canto.

ii.

Aria Om ni die dic Ma ri æ
me a laudes mea laudes a ni ma Con - tem,
plare ejus celsi tudimen, dic felicem genitricem
genitricem bea tam bea tam bea tam bea tam
Virginem bea tam bea tam bea tam bea tam Virgi,
nem, dic bea - tam Vir - gi nem = Virgi nem.
me a laudes dic a ni ma, cole devo,
tissi ma, mirare contemplare mîrare contemplare
ejus celsi tudinem genitricem dic fe licem geni,
tricem bea tam bea tam bea tam bea tam Virginem
bea tam bea tam bea tam bea tam Virginem dic fe,
licem, et bea tam Virginem = Virgi nem.
allegro Sed dilige Sanctissimam Sanctissimam, hoc

juvat nos ad gau di a, in cœ le sti pa = tri

â Hæc juvat nos ad gau di a in cœ le sti

pa = tri a, in Sempiterna sæ cu la. *Da Capo al Segno*

Ala.

Violino Secondo

Ala.

This is a handwritten musical score for the second violin part of a piece. The score is written on 14 staves, each beginning with a treble clef and a key signature of one sharp (F#). The time signature is 2/4. The notation includes a variety of note values, rests, and dynamic markings. The first staff has a large 'Ala.' marking. The second staff begins with a forte 'f' dynamic. The third staff has a 'p' dynamic. The fourth staff has a 'p' dynamic. The fifth staff has a 'p' dynamic. The sixth staff has a 'p' dynamic. The seventh staff has a 'p' dynamic. The eighth staff has a 'p' dynamic. The ninth staff has a 'p' dynamic. The tenth staff has a 'p' dynamic. The eleventh staff has a 'p' dynamic. The twelfth staff has a 'p' dynamic. The thirteenth staff has a 'p' dynamic. The fourteenth staff has a 'p' dynamic. The score is written in a cursive, handwritten style, typical of 18th or 19th-century musical notation.



Da Capo al Segno

Allo.

Violino Primo

Non confundar.

pia:

ff

p

for.

p

*Da Capo
al Segno*

Violino Secondo.

Allo:

Non confundar.

This is a handwritten musical score for the second violin part. The notation is written on 14 staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music consists of eighth and sixteenth notes, often beamed together. Dynamic markings include *p:* (piano) and *f:* (forte). The phrase *Non confundar.* is written in cursive below the first staff. The score concludes with the instruction *Da Capo al Segno.* written in cursive at the bottom of the final staff.