 Klavierauszug / Vocal Score

Carl Orff

1895 – 1982

Carmina Burana

Cantiones profanae

cantoribus et choris cantandae
comitantibus instrumentis atque imaginibus magicis

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Parti Vocali

Soli

Soprano, Tenore, Baritono

Soli brevi


3 Tenori, Baritono, 2 Bassi

Gran coro -
Coro piccolo
Ragazzi

Orchestra

3 Flauti anche 2 Ottavini	3 Tromboni
3 Oboi anche Corno inglese	1 Tuba
1 Clarinetto in Mi ^b e Si ^b	5 Timpani anche uno piccolo
2 Clarinetti in Si ^b e La anche Clarinetto basso	1 Celesta
2 Fagotti	2 Pianoforti
1 Contrafagotto	Violini primi
4 Corni in Fa	Violini secondi
3 Trombe in Si ^b e Do	Viole
	Violoncelli
	Contrabbassi

Percussione: (5 suonatori)

3 Glockenspiele, Xilofono, Castagnetta, Raganella, Sonagli, Triangolo, 2 Cymbali antichi (Piatti piccoli), 4 Piatti (♯ e ♭), Tamtam, 3 Campane , Campane tubolare, Campana, Tamburo basco, 2 Casse chiare, Cassa grande

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Carmina Burana

Fortuna Imperatrix Mundi

1. O Fortuna

Carl Orff
1895 - 1982

Pesante **O fortune** **Like the moon** **Ever changing**

3/8 $\text{♩} = 60$ **poco stringendo**

ff

Soprani
O For - tu - na, vel - ut Lu - na sta - tu va - ri - a - bi - lis,

Contralti
O For - tu - na, vel - ut Lu - na sta - tu va - ri - a - bi - lis,

Coro
O For - tu - na, vel - ut Lu - na sta - tu va - ri - a - bi - lis,

Tenori
O For - tu - na, vel - ut Lu - na sta - tu va - ri - a - bi - lis,

Bassi
O For - tu - na, vel - ut Lu - na sta - tu va - ri - a - bi - lis,

Pesante **3/8** $\text{♩} = 60$ **poco stringendo**

ff

Flip r, 'kde'-cheese w/ soft s

3/8 $\text{♩} = 120 - 132$

pp **Ever waxing** **And waning** **Flip r, 'kde'-cheese w/ soft s** **Life**

sem - per cres - cis **A-ut** de - cres - cis; vi - ta

sem - per cres - cis **A-ut** de - cres - cis; vi - ta

sem - per cres - cis **A-ut** de - cres - cis; vi - ta

sem - per cres - cis **A-ut** de - cres - cis; vi - ta

sem - per cres - cis **A-ut** de - cres - cis; vi - ta

3/8 $\text{♩} = 120 - 132$ **Flip r, 'kde'-cheese w/ soft s** **A-ut** **Flip r, 'kde'-cheese w/ soft s**

pp

1 Detestable/hateful

Now hardens/oppresses

de - te - sta - bi - lis nunc ob - du - rat

de - te - sta - bi - lis nunc ob - du - rat

de - te - sta - bi - lis nunc ob - du - rat

de - te - sta - bi - lis nunc ob - du - rat

And then cares

Playing mental...

Game

et tunc cu - rat lu - do men - tis a - ci

et tunc cu - rat lu - do men - tis a - ci

et tunc cu - rat lu - do men - tis a - ci

et tunc cu - rat lu - do men - tis a - ci

J as in Jerry

Poverty

Power

2

- em, e - ge - sta - tem, pot - es - ta - tem
 - em, e - ge - sta - tem, pot - es - ta - tem
 - em, e - ge - sta - tem, pot - es - ta - tem
 - em, e - ge - sta - tem, pot - es - ta - tem

'Je'

2

Melts/dissolves like ice

Ch as in cheese

Fate

dis - sol - vit ut gla - ci - - em, Sors im -
 dis - sol - vit ut gla - ci - - em, Sors im -
 dis - sol - vit ut gla - ci - - em, Sors im -
 dis - sol - vit ut gla - ci - - em, Sors im -

Ch
ch
ch
Ch

sempre pp

3

Monstrous

And empty

Wheel you

rolling

- ma - nis et in - a - nis, ro - ta tu vo -

- ma - nis et in - a - nis, ro - ta tu vo -

- ma - nis et in - a - nis, ro - ta tu vo -

- ma - nis et in - a - nis, ro - ta tu vo -

3

Status bad/ malevolent status

Vain

- lu - bi - lis, sta - tus ma - lus, va - na

- lu - bi - lis, sta - tus ma - lus, va - na

- lu - bi - lis, sta - tus ma - lus, va - na

- lu - bi - lis, sta - tus ma - lus, va - na

4

Salvation/well-being

Always dissolvable

sa - lus sem - per dis - so - - lu - bi - lis,
 sa - lus sem - per dis - so - - lu - bi - lis,
 sa - lus sem - per dis - so - - lu - bi - lis,
 sa - lus sem - per dis - so - - lu - bi - lis,

4

Flip r

Shadowed/overshadowed

And veiled

To me

ob - um - bra - ta et ve - la - ta mi - chi 'ki''
 ob - um - bra - ta et ve - la - ta mi - chi 'ki''
 ob - um - bra - ta et ve - la - ta mi - chi 'ki''
 ob - um - bra - ta et ve - la - ta mi - chi 'ki''

5 Too/also

You shine

Now through the game

quo - que ni - te - ris; nunc per lu - dum
 Kwo - kwe

quo - que ni - te - ris; nunc per lu - dum
 Kwo - kwe

quo - que ni - te - ris; nunc per lu - dum
 Kwo - kwe

quo - que ni - te - ris; nunc per lu - dum
 Kwo - kwe

5

Back

Bare/nude

I bring /I bear you

Crime/villany

dor - sum nu - dum fe - ro tu - i sce - le - -
 'Sh'

dor - sum nu - dum fe - ro tu - i sce - le - -
 'Sh'

dor - sum nu - dum fe - ro tu - i sce - le - -
 'Sh'

dor - sum nu - dum fe - ro tu - i sce - le - -
 'Sh'

♩ = 144 Fate salvation And health

6

- ris. Sors sa - lu - tis et vir -

- ris. Sors sa - lu - tis et vir -

- ris. Sors sa - lu - tis et vir -

- ris. Sors sa - lu - tis et vir -

♩ = 144

6

Fate's salvation is against me now

To me now against

- tu - tis mi - chi nunc con - tra - ri - a,

- tu - tis mi - chi nunc con - tra - ri - a,

- tu - tis mi - chi nunc con - tra - ri - a,

- tu - tis mi - chi nunc con - tra - ri - a,

- tu - tis mi - chi nunc con - tra - ri - a,

It's affect / emotion

And failure/pushing down

Always

7

est af - fec - tus et de - fec - tus sem - per

est af - fec - tus et de - fec - tus sem - per

est af - fec - tus et de - fec - tus sem - per

est af - fec - tus et de - fec - tus sem - per

Enslaved

'Ga' as in gawdy

In this hour

O-ra

in an - - ga - ri - a. Hac in ho - ra

in an - - ga - ri - a. Hac in ho - ra

in an - - ga - ri - a. Hac in ho - ra

in an - - ga - ri - a. Hac in ho - ra

Without delay/moratorium

heart

beat

Touch

8

si - ne mo - ra cor - de pul - sum tan - gi -

si - ne mo - ra cor - de pul - sum tan - gi -

si - ne mo - ra cor - de pul - sum tan - gi -

si - ne mo - ra cor - de pul - sum tan - gi -

si - ne mo - ra cor - de pul - sum tan - gi -

That through fate/lot

Spreads/strikes the strong man

- re quod per sor - tem ster - nit for - tem,

- re: quod per sor - tem ster - nit for - tem,

- re quod per sor - tem ster - nit for - tem,

- re: quod per sor - tem ster - nit for - tem,

Mourn with me all

With me

All

mourn As in Gigi

This musical score features four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs, with the top pair in soprano and alto clefs and the bottom pair in tenor and bass clefs. The lyrics are: "me - cum om - nes plan - gi -". The piano accompaniment consists of two staves (treble and bass clef) with a steady eighth-note accompaniment. A box containing the number "9" is placed above the first measure of the vocal lines. The word "cresc." is written above the vocal lines in several places, indicating a crescendo. The piano part also includes a "cresc." marking. The score is written in a minor key, as indicated by the key signature.

This section of the score shows four vocal staves (soprano, alto, tenor, and bass clefs) with a tempo marking of $\text{♩} = 160$. The lyrics are: "- te!". The vocal lines consist of long, sustained notes with a slight vibrato, indicating a mournful and expressive performance style.

This section shows the piano accompaniment for the second part of the score. It consists of two staves (treble and bass clef) with a tempo marking of $\text{♩} = 160$ and a dynamic marking of *fff* (fortissimo). The piano part features a rhythmic accompaniment of eighth notes, primarily in the bass clef, with some chords in the treble clef.

10

10

pp *acc* *attacco*

2. Fortune plango vulnera

4/4 $\text{♩} = 120$

1/4

S
C

T

B

sempre ben declamato

f

1. For-tu - ne plan - go vul - ne - ra stil - - lan - ti - bus o - cel - lis,
 2. In ___ For - tu - ne so - li - o se - - - de - ram e - la - tus,
 3. For - tu - ne ro - ta vol - vi - tur: de - - - scen - do mi - no - ra - tus;

4/4 $\text{♩} = 120$

1/4

pp un poco sf

4/p 1/p

quod su - a mi - chi mu - ne - ra sub - - tra - hit re - bel - lis.
 pro - spe - ri - ta - tis va - ri - o flo - - re co - ro - na - tus;
 al - ter in al - tum tol - li - tur; ni - - mis ex - al - ta - tus

4/p 1/p

un poco sf

11 4/p

p.

1. Ve - rum est, quod le - gi - tur fron - te ca - pil - la - ta,
 2. Quic - quid e - nim flo - ru - i fe - lix et be - a - tus,
 3. Rex se - det in ver - ti - ce ca - ve - at ru - i - nam!

p.

Ve - rum est, quod le - gi - tur fron - te ca - pil - la - ta,
 quic - quid e - nim flo - ru - i fe - lix et be - a - tus,
 rex se - det in ver - ti - ce ca - ve - at ru - i - nam!

11 4/p

p.

sed ple - rum - que se - qui - tur Oc - ca - sio cal -
 nunc a - sum - mo cor - ru - i glo - ri - a pri -
 nam sub a - xe le - gi - mus He - cu - bam re -

sed ple - rum - que se - qui - tur Oc - ca - sio cal -
 nunc a - sum - mo cor - ru - i glo - ri - a pri -
 nam sub a - xe le - gi - mus He - cu - bam re -

f.

1. Ve - rum est, quod le - gi - tur
 2. Quic - quid e - nim flo - ru - i
 3. Rex se - det in ver - ti - ce

- va - - ta. Ve - rum est, quod le - gi - tur
 - va - - tus. Quic - quid e - nim flo - ru - i
 - gi - - nam. Rex se - det in ver - ti - ce

- va - - ta. Ve - rum est, quod le - gi - tur
 - va - - tus. Quic - quid e - nim flo - ru - i
 - gi - - nam. Rex se - det in ver - ti - ce

f.

Sb

12

fron - te ca - pil - la - - ta, sed ple - rum - que
 fe - lix et be - a - - tus, nunc a - sum - mo
 ca - ve - at ru - i - - nam! nam sub a - xe

fron - te ca - pil - la - - ta, sed ple - rum - que
 fe - lix et be - a - - tus, nunc a - sum - mo
 ca - ve - at ru - i - - nam! nam sub a - xe

fron - te ca - pil - la - - ta, sed ple - rum - que
 fe - lix et be - a - - tus, nunc a - sum - mo
 ca - ve - at ru - i - - nam! nam sub a - xe

12

se - qui - tur Oc - ca - sio cal - va - ta.
 cor - ru - i glo - ri - a pri - va - tus.
 le - gi - mus He - cu - bam re - gi - gi - nam.

se - qui - tur Oc - ca - sio cal - va - ta.
 cor - ru - i glo - ri - a pri - va - tus.
 le - gi - mus He - cu - bam re - gi - gi - nam.

se - qui - tur Oc - ca - sio cal - va - ta.
 cor - ru - i glo - ri - a pri - va - tus.
 le - gi - mus He - cu - bam re - gi - gi - nam.

2/p più mosso

13

ff

p

f

rit.

rit. N

rit.

rit. N

I Primo vere

3. Veris leta facies

2/p. $\text{♩} = 60$

3/p.

14 $1/p \text{ } \text{♩} = 40$ $2/p.$

sempre un poco pesante

Piano introduction for 'Veris leta facies'. The score is in 2/4 time, marked *p*. It features a steady eighth-note accompaniment in the left hand and a more complex melodic line in the right hand. The piece concludes with a *pp* dynamic marking.

8/p. $\text{♩} = 80$

Coro piccolo
molto flessibile

1/p $\text{♩} = 40$ $2/p.$

Vocal entry for 'Veris leta facies'. The vocal line is marked *p espr.* and begins with a long note. The lyrics are: "Ve - ris le - ta fa - ci - es mun - do pro - pi - na - tur, -".

8/p. $\text{♩} = 80$

1/p $\text{♩} = 40$ $2/p.$

Piano accompaniment for the first vocal line, marked *c.p.* It features a steady eighth-note accompaniment in the left hand and a more complex melodic line in the right hand.

8/p. $\text{♩} = 80$

1/p $\text{♩} = 40$ $2/p.$

Vocal entry for the second line of 'Veris leta facies'. The vocal line is marked *p* and begins with a long note. The lyrics are: "hi - e - ma - lis a - ci - es vic - ta iam - fu - ga - tur, -".

8/p. $\text{♩} = 80$

1/p $\text{♩} = 40$ $2/p.$

Piano accompaniment for the second vocal line, marked *c.p.* It features a steady eighth-note accompaniment in the left hand and a more complex melodic line in the right hand.

$\frac{4}{4}$ p. $\text{♩} = 80$

pp espr.

in _ ve - sti - tu va - ri - o Phe - bus prin - ci - pa - tur, _ ne - mo - rum dul - ci - so - no - qu

pp espr.

in _ ve - sti - tu va - ri - o Phe - bus prin - ci - pa - tur, _ ne - mo - rum dul - ci - so - no - qu

$\frac{4}{4}$ p. $\text{♩} = 80$

pp

15

$\frac{2}{4}$ p. poco più lento, tranquillo

$\frac{3}{4}$ p.

rit.

$\frac{2}{4}$ p.

ppp

can - tu ce - le - bra - tur. Ah

ppp

can - tu ce - le - bra - tur. Ah

15

$\frac{2}{4}$ p. poco più lento, tranquillo

$\frac{3}{4}$ p.

rit.

$\frac{2}{4}$ p.

pp

a tempo
come prima

$1/p$ $d = 40$ $2/p.$ $8/p.$ $d. = 80$

p espr.
Flo - re fu - sus gre - mi - o Phe - bus no - vo mo - re —

p espr.
Flo - re fu - sus gre - mi - o Phe - bus no - vo mo - re —

a tempo
come prima

$1/p$ $d = 40$ $2/p.$ $8/p.$ $d. = 80$

pp

16

$1/p$ $d = 40$ $2/p.$ $8/p.$ $d. = 80$

ri - sum dat, hoc va - ri - o iam — sti - pa - ta flo - re. —

ri - sum dat, hoc va - ri - o iam — sti - pa - ta flo - re. —

16

$1/p$ $d = 40$ $2/p.$ $8/p.$ $d. = 80$

pp

1/p d = 40 2/p. 4/p. d. = 80

pp espr.

Ze - phy-rus nec - ta - re - o spi - rans in o - do - re; —

Ze - phy-rus nec - ta - re - o spi - rans in o - do - re; —

1/p d = 40 2/p. 4/p. d. = 80

pp

cer - ta - tim pro bra - vi - o — cur - - ra - mus in a - mo - re. —

cer - ta - tim pro bra - vi - o — cur - - ra - mus in a - mo - re. —

pp

2/p. come prima

pp

3/p.

2/p.

Ah

Ah

2/p. come prima

pp

3/p.

2/p.

a tempo
come prima

1/p. d. = 40 2/p.

8/p. d. = 80

mp espr.

Cy - tha - ri - zat can - ti - co dul - cis Phi - lo - me - na, —

mp espr.

Cy - tha - ri - zat can - ti - co dul - cis Phi - lo - me - na, —

a tempo
come prima

1/p. d. = 40 2/p.

8/p. d. = 80

mf

1/p d = 40 2/p. 8/p. d. = 80

flo - re ri - dent va - ri - o pra - ta iam se - re - na, _

flo - re ri - dent va - ri - o pra - ta iam se - re - na, _

1/p d = 40 2/p. 8/p. d. = 80

1/p d = 40 2/p. 4/p. d. = 80

sa - lit ce - tus a - vi - um sil - ve per a - me - na, _

sa - lit ce - tus a - vi - um sil - ve per a - me - na, _

1/p d = 40 2/p. 4/p. d. = 80

cho - rus pro - mit vir - gi - num - iam - gau - dia mil - le - na. -

cho - rus pro - mit vir - gi - num - iam - gau - dia mil - le - na. -

2/p. come prima *3/p.* *2/p.* a tempo *2/p.*
1/p. $\text{♩} = 40$

p Ah

p Ah

2/p. come prima *3/p.* *2/p.* a tempo *2/p.*
1/p. $\text{♩} = 40$

p

pp

attacco

4. Omnia sol temperat

2/p $\text{♩} = 72$ [19]

sempre molto rubato

pp *affettuoso*Baritono
Solo

Om - ni - a sol tem - pe - rat pu - rus et sub - ti - li -

pp *dolcissima*

sempre c.p.

no - vi mun - do re - se - rat fa - ci - es A - pri - lis, ad A - mo - rem pro - pe - rat a - ni - mus he - ri - lis,

rit. *a tempo*

et io - cun - dis im - pe - rat de - us pu - e - ri - lis.

a tempo

pp

- rum tan - ta no - vi - tas in sol - lem - ni ve - re et ve - ris auc - to - ri - tas iu - bet nos gau - de - re, vi

rubato *rit.*

pp

a tempo 21

- as pre-bet so - li - tas, et in tu - o ve - re fi - des est et pro - bi - tas tu - um re - ti - ne - re.

a tempo 22 *rubato* *intensivo ma* *pp*

A - ma me fi - de - li - ter!

rit. *a tempo* 23

fi - dem me - am no - ta: de cor - de to - ta - li - ter et ex men - te to - ta sum — pre - sen - ti - a - li - ter

a tempo

ab - sens in re - mo - ta, quis - quis a - mat ta - li - ter, vol - vi - tur in ro - ta.

24 *pp* *attacc*

5. Ecce gratum

Con ampiezza

4/4

Coro

quasi allegretto

4/4 $\text{♩} = 120$

Musical score for the beginning of "Ecce gratum". It features a vocal line and a piano accompaniment. The vocal line starts with a rest, followed by the lyrics "Ec - ce gra - tum, ec - ce gra - tum et op - ta - tum Ver re - du - cit". The piano accompaniment begins with a forte dynamic (**ff**) and includes markings for *lv.* (left hand) and *pp* (pianissimo). The tempo is marked "quasi allegretto" with a metronome marking of 120 beats per minute.

Musical score for the continuation of "Ecce gratum". It features a vocal line and a piano accompaniment. The vocal line starts with a rest, followed by the lyrics "Ec - ce gra - tum et op - ta - tum Ver re - du - cit gau - di - a;". The piano accompaniment includes a box containing the number "24" above the first measure. The tempo is marked "quasi allegretto" with a metronome marking of 120 beats per minute.

legato e più sciolto

p

pur - pur - a - tum - flo - ret - pra - tum, Sol - se - re - nat - om - ni - a.

p

pur - pur - a - tum - flo - ret - pra - tum, Sol - se - re - nat - om - ni - a.

p

pur - pur - a - tum - flo - ret - pra - tum, Sol - se - re - nat - om - ni - a.

p

pur - pur - a - tum - flo - ret - pra - tum, Sol - se - re - nat - om - ni - a.

legato e più sciolto

pp

2/p allegro molto $\text{♩} = 132$

25

f

Iam - iam ce - dant tris - ti - a! Es - tas red - it, nunc re - ce - dit Hy - e - mis se - vi - ti - a,

f

Iam - iam ce - dant tris - ti - a! Es - tas red - it, nunc re - ce - dit Hy - e - mis se - vi - ti - a,

2/p allegro molto $\text{♩} = 132$

25

f

ff Iam - iam ce - dant tris - ti - a! Es - tas red - it, nunc re - ce - dit Hy - e - mis se

ff iam - iam ce - dant tris - ti - a! Es - tas red - it, nunc re - ce - dit Hy - e - mis se

ff iam - iam ce - dant tris - ti - a! Es - tas red - it, nunc re - ce - dit Hy - e - mis se

ff iam - iam ce - dant tris - ti - a! Es - tas red - it, nunc re - ce - dit Hy - e - mis se

ff - vi - ti - a, nunc re - ce - dit, nunc re - ce - dit

ff - vi - ti - a, nunc re - ce - dit, nunc re - ce - dit

ff - vi - ti - a, Es - tas red - it, nunc re - ce - dit, Es - tas red - it, nunc re - ce - dit

ff - vi - ti - a, Es - tas red - it, nunc re - ce - dit, Es - tas red - it, nunc re - ce - dit

poco rit. *f* *ff* *a tempo* $\text{♩} = 144$

Hy - e - mis se - vi - ti - a. Ah

Hy - e - mis se - vi - ti - a. Ah

Hy - e - mis se - vi - ti - a. Ah

Hy - e - mis se - vi - ti - a. Ah

poco rit. *mf* *ff* *a tempo* $\text{♩} = 144$

mf *ff*

27 *1/p*

(ah)

(ah)

(ah)

(ah)

27 *1/p*

1/p

*

88-1

come prima
ma un poco più accelerato

$4/4$ ρ $d = 132$

f *mp*
 iam li - ques - cit, iam li - ques - cit et de - cres - cit gran - do nix et
mp
 iam li - ques - cit et de - cres - cit gran - do nix et

come prima
ma un poco più accelerato

$4/4$ ρ $d = 132$

ff *lv.*
p
pp

mp [28]
 iam li - ques - cit et de - cres - cit gran - do, nix et ce - te - ra;
mp
 iam li - ques - cit et de - cres - cit gran - do, nix et ce - te - ra;
mp
 ce - te - ra, iam li - ques - cit et de - cres - cit gran - do, nix et ce - te - ra;
mp
 ce - te - ra, iam li - ques - cit et de - cres - cit gran - do, nix et ce - te - ra,

[28]

come prima

mp

bru - ma - fu - git, et - iam - su - git - Ver - Es - ta - tis - u - be - ra;

bru - ma - fu - git, et - iam - su - git - Ver - Es - ta - tis - u - be - ra;

bru - ma - fu - git, et - iam - su - git - Ver - Es - ta - tis - u - be - ra;

bru - ma - fu - git, et - iam - su - git - Ver - Es - ta - tis - u - be - ra;

come prima

2/p $\text{♩} = 144$

29

f il - li mens est mi - se-ra, qui nec vi - vit, nec las - ci - vit sub Es - ta - tis dex - te - ra;

f il - li mens est mi - se-ra, qui nec vi - vit, nec las - ci - vit sub Es - ta - tis dex - te - ra;

2/p $\text{♩} = 144$

29

ff

il - li mens est mi - se - ra, qui nec vi - vit, nec las - ci - vit sub Es - ta - tis

ff

il - li mens est mi - se - ra, qui nec vi - vit, nec las - ci - vit sub Es - ta - tis

ff

il - li mens est mi - se - ra, qui nec vi - vit, nec las - ci - vit sub Es - ta - tis

ff

il - li mens est mi - se - ra, qui nec vi - vit, nec las - ci - vit sub Es - ta - tis

ff 30

dex - te - ra, nec las - ci - vit nec las - ci - vit

ff

dex - te - ra, nec las - ci - vit nec las - ci - vit

ff

dex - te - ra, qui nec vi - vit, nec las - ci - vit, qui nec vi - vit, nec las - ci - vit

ff

dex - te - ra, qui nec vi - vit, nec las - ci - vit, qui nec vi - vit, nec las - ci - vit

30

poco ritard. *a tempo* $\text{♩} = 152$

f *ff*

sub Es - ta - tis dex - te - ra. Ah

sub Es - ta - tis dex - te - ra. Ah

sub Es - ta - tis dex - te - ra. Ah

sub Es - ta - tis dex - te - ra. Ah

poco ritard. *a tempo* $\text{♩} = 152$

ff

31 *1/p*

(ah)

(ah)

(ah)

(ah)

31 *1/p*

*

ancora più presto
 4/4 di prima

4/4 $\text{♩} = 144$

ff *(meno stacc.)*
 f *(meno stacc.)*
 ff *(meno stacc.)*
 f *(meno stacc.)*

Glo - ri - an - tur! Glo - ri - an - tur et le - tan - tur in mel - le dul
 Glo - ri - an - tur! Glo - ri - an - tur et le - tan - tur in mel - le dul

ancora più presto
 4/4 di prima

4/4 $\text{♩} = 144$

ff *l.v.*
 mf

32

f *(meno stacc.)*
 f *(meno stacc.)*
 f *(meno stacc.)*
 f *(meno stacc.)*

Glo - ri - an - tur et le - tan - tur in mel - le dul - ce - di - nis,
 Glo - ri - an - tur et le - tan - tur in mel - le dul - ce - di - nis,
 - ce - di - nis, glo - ri - an - tur et le - tan - tur in mel - le dul - ce - di - nis.
 - ce - di - nis, glo - ri - an - tur et le - tan - tur in mel - le dul - ce - di - nis.

32

come prima

mf legato

qui co - nan - tur, ut u - tan - tur pre - mi - o Cu - pi - di - nis;

qui co - nan - tur, ut u - tan - tur pre - mi - o Cu - pi - di - nis;

qui co - nan - tur, ut u - tan - tur pre - mi - o Cu - pi - di - nis;

qui co - nan - tur, ut u - tan - tur pre - mi - o Cu - pi - di - nis;

come prima
legato

mf

f 2/p $\text{♩} = 152$

33

si - mus ius - su Cy - pri - dis glo - ri - an - tes et le - tan - tes pa - res es - se Pa - ri - dis,

si - mus ius - su Cy - pri - dis glo - ri - an - tes et le - tan - tes pa - res es - se Pa - ri - dis,

f 2/p $\text{♩} = 152$

33

f

ff
 si - mus ius - su Cy - pri - dis glo - ri - an - tes et le - tan - tes pa - res es - se
ff
 si - mus ius - su Cy - pri - dis glo - ri - an - tes et le - tan - tes pa - res es - se
ff
 si - mus ius - su Cy - pri - dis glo - ri - an - tes et le - tan - tes pa - res es - se
ff
 si - mus ius - su Cy - pri - dis glo - ri - an - tes et le - tan - tes pa - res es - se

ff 34
 Pa - ri - dis, et le - tan - tes, et le - tan - tes
ff
 Pa - ri - dis, et le - tan - tes, et le - tan - tes
ff
 Pa - ri - dis, glo - ri - an - tes et le - tan - tes, glo - ri - an - tes et le - tan - tes
ff
 Pa - ri - dis, glo - ri - an - tes et le - tan - tes, glo - ri - an - tes et le - tan - tes
 34

poco rit. *fff* **Presto** $\text{♩} = 160$

pa - res es - se Pa - ri - dis. Ah

pa - res es - se Pa - ri - dis. Ah

pa - res es - se Pa - ri - dis. Ah

pa - res es - se Pa - ri - dis. Ah

poco rit. *fff* **Presto** $\text{♩} = 160$

35 *1/p*

(ah)

(ah)

(ah)

(ah)

35 *1/p*

#

8b

Uf dem anger

6. Tanz
pesante

allegro

4/4 ♩ = 132

The musical score is written for piano and bass. It begins with a 2/4 time signature and a forte (*ff*) dynamic. The first system includes a 3/4 time signature. The second system starts with a 4/4 time signature and a box containing the number 36. The third system features a 3/4 time signature and a piano (*p*) dynamic. The fourth system starts with a box containing 37 and includes 4/4, 3/4, 2/4, and 3/4 time signatures. The fifth system starts with a box containing 38 and includes 4/4 and 3/4 time signatures. The score is characterized by rhythmic patterns, including triplets and sixteenth-note runs, and various articulation marks like accents and slurs.

Musical score system 1, measures 35-38. The system consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The time signature is 4/4. The music features eighth notes with accents. Above the first measure, there is a 4/4 time signature. Above the second measure, there is a 3/4 time signature. Above the third measure, there is a 4/4 time signature. Above the fourth measure, there is a 3/4 time signature.

un poco più lento a tempo

39

Musical score system 2, measures 39-42. The system consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The time signature is 4/4. The music features quarter notes. Above the first measure, there is a 4/4 time signature. Above the second measure, there is a 6/4 time signature. Above the third measure, there is a 3/4 time signature. Above the fourth measure, there is a 4/4 time signature. The first measure is marked with 'rit.' and 'P'.

Musical score system 3, measures 43-46. The system consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The time signature is 4/4. The music features eighth notes with accents. Above the first measure, there is a 6/4 time signature. Above the second measure, there is a 12/4 time signature. Above the third measure, there is a 3/4 time signature.

a tempo

40

Musical score system 4, measures 47-50. The system consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The time signature is 4/4. The music features quarter notes. Above the first measure, there is a 4/4 time signature. Above the second measure, there is a 6/4 time signature. Above the third measure, there is a 3/4 time signature. Above the fourth measure, there is a 4/4 time signature. The first measure is marked with 'rit.'.

Musical score system 5, measures 51-54. The system consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The time signature is 4/4. The music features eighth notes with accents. Above the first measure, there is a 6/4 time signature. Above the second measure, there is a 12/4 time signature. Above the third measure, there is a 3/4 time signature.

a tempo

41

Musical score system 6, measures 55-58. The system consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The time signature is 4/4. The music features quarter notes. Above the first measure, there is a 4/4 time signature. Above the second measure, there is a 3/4 time signature. Above the third measure, there is a 4/4 time signature. Above the fourth measure, there is a 3/4 time signature. The first measure is marked with 'ff'.

♩ = 138

4/4 3/4 4/4

First system of musical notation for measures 42-43. It consists of two staves (treble and bass clef). The music features a complex rhythmic pattern with eighth and sixteenth notes. Time signatures change from 4/4 to 3/4 and back to 4/4. The piece is marked with *v* (accents) and *ff* (fortissimo).

3/4 4/4 3/4 4/4

Second system of musical notation for measures 42-43. It continues the complex rhythmic pattern. A box containing the number 42 is placed above the right-hand staff. The piece is marked with *v* and *ff*.

3/4 2/4 4/4 2/4 3/4

Third system of musical notation for measures 42-43. It continues the complex rhythmic pattern. The piece is marked with *v*.

4/4 3/4 4/4

Fourth system of musical notation for measures 42-43. It continues the complex rhythmic pattern. The piece is marked with *ff*.

43

3/4 4/4 3/4 4/4

First system of musical notation for measures 43-44. It continues the complex rhythmic pattern. The piece is marked with *v*.

3/4 poco rit. a tempo

Second system of musical notation for measures 43-44. It continues the complex rhythmic pattern. The piece is marked with *ff*. The tempo changes from *poco rit.* to *a tempo*. The system ends with a double bar line and the word *attac*.

attac

7. Floret silva

3/4 ♩ = 176

Coro

Flo - ret, flo - ret, flo - ret sil - va no - bi - lis,

Flo - ret, flo - ret, flo - ret sil - va no - bi - lis,

Flo - ret, flo - ret, flo - ret sil - va no - bi - lis,

Flo - ret, flo - ret, flo - ret sil - va no - bi - lis,

3/4 ♩ = 176

45

flo - ret sil - va no - bi - lis, flo - ri - bus, — flo - ri - bus, —

flo - ret sil - va no - bi - lis, flo - ri - bus, — flo - ri - bus, —

flo - ret sil - va no - bi - lis, flo - ri - bus, flo - ri - bus,

flo - ret sil - va no - bi - lis, flo - ri - bus, flo - ri - bus,

45

4/4 *mp* *p* *mp* **46**

flo - ri - bus et, et fo - li - is, fo - li

flo - ri - bus et, et fo - li - is, fo - li

flo - ri - bus et, et fo - li - is, fo - li

flo - ri - bus et, et fo - li - is, fo - li

4/4 *mp cresc.* *p cresc.* *mp* **46**

3/4 *pp dolce* *pp dolce* **47**

- is, fo - li - is. U - bi est an -

- is, fo - li - is. U - bi est an -

- is, fo - li - is.

- is, fo - li - is.

3/4 *espr.* *pp* *cullando* **47**

2/4 *d = 66* *cullando*

poco più mosso

3/p 2/p

a tempo

2/p come prima

- ti - quus me-us a - mi-cus, me-us a - mi-cus? U - bi est an - ti - quus

- ti - quus me-us a - mi-cus, me-us a - mi-cus? U - bi est an - ti - quus

poco più mosso

3/p 2/p

a tempo

2/p come prima

poco più mosso

3/p 2/p 48

3/p

me - us a - mi - cus, me - us a - mi - cus, me - us a - mi - cus? Ah _____

me - us a - mi - cus, me - us a - mi - cus, me - us a - mi - cus? Ah _____

poco più mosso

3/p 2/p 48

3/p

$\text{♩} = 84$ 49

f
hinc, hinc, hinc, hinc, hinc e-qui-ta-vit, e-qi

$\text{♩} = 84$ 49

ff *f* *p sempre dim.*

50

3/p *p* *dolcissimo*
ei - a, ei - a,
pp *ppp*
- ta - vit, e - qui - ta - vit, e - qui - ta - vit, ta - vit, ta - vit. ta - vit, ta - vit, ta - vit.

50

3/p *pp* *ppp* *pp*

rit. a tempo

ei - - - a, ei - a quis me a - ma - bit?

ei - - - a, ei - a quis me a - ma - bit?

51

51

p *pp* *3/p*

3/p 52 *2/p* *3/p*

Ah! Ah!

3/p 52 *2/p* *3/p*

ppp *pp*

3/4 ♩ = 176

Coro grande

2/4 [53] 3/4

Flo - ret, flo - ret, flo - ret sil - va un - di - que,

Flo - ret, flo - ret, flo - ret sil - va un - di - que,

Flo - ret, flo - ret, flo - ret sil - va un - di - que,

Flo - ret, flo - ret, flo - ret sil - va un - di - que,

3/4 ♩ = 176

2/4 [53] 3/4

flo - ret sil - va un - di - que, nah mime ge - sel - len, nah mime ge - sel - len,

flo - ret sil - va un - di - que, nah mime ge - sel - len, nah mime ge - sel - len,

flo - ret sil - va un - di - que, nah mime ge - sel - len, nah mime ge - sel - len,

flo - ret sil - va un - di - que, nah mime ge - sel - len, nah mime ge - sel - len,

54

mp *p* *mp*

nah mime ge - sel-len ist, ist, ist mir wê,

nah mime ge - sel-len ist, ist, ist mir wê,

nah mime ge - sel-len ist, ist, ist mir wê,

nah mime ge - sel-len ist, ist, ist mir wê,

54

mp cresc. *p cresc.* *mp*

55

ist mir wê, ist mir wê.

ist mir wê, ist mir wê.

ist mir wê, ist mir wê.

ist mir wê, ist mir wê.

55

espr.

2/4 ♩ = 66

Coro piccolo
cullando

pp dolce

poco più mosso

3/4 2/4

p

Gruo - - - net der walt al - lent - hal - ben, al - lent - hal - ber

Gruo - - - net der walt al - lent - hal - ben, al - lent hal - ber

2/4 ♩ = 66

poco più mosso

3/4 2/4

p

56

2/4 a tempo
come prima

poco più mosso

3/4 2/4

p

wā ist min ge - sel - le al - se lan - ge, al - se lan - ge, al - se

wā ist min ge - sel - le al - se lan - ge, al - se lan - ge, al - se

56

2/4 a tempo
come prima

poco più mosso

3/4 2/4

p

3/8 [57] $\text{♩} = 84$

lan - ge? Ah

lan - ge? Ah

This block contains the vocal line for measures 57 to 60. It features two staves in treble clef with a key signature of one sharp (F#). The time signature is 3/8, and the tempo is marked as quarter note = 84. The lyrics are "lan - ge? Ah". The melody consists of quarter notes and half notes, with a long, sweeping line over the final two measures.

3/8 [57] $\text{♩} = 84$

ff *f*

This block contains the piano accompaniment for measures 57 to 60. It features two staves in treble and bass clefs with a key signature of one sharp (F#). The time signature is 3/8, and the tempo is marked as quarter note = 84. The piano part includes chords and a rhythmic pattern of eighth notes in the bass line. Dynamics include *ff* and *f*.

[58]

f *dim.*

der, der, der, der ist ge-ri-ten hin-nen, ge-ri-ten hin - nen, ge-ri-ten hin-nen, ge-ri-ten

This block contains the vocal line for measures 61 to 64. It features a single staff in treble clef with a key signature of one sharp (F#). The lyrics are "der, der, der, der ist ge-ri-ten hin-nen, ge-ri-ten hin - nen, ge-ri-ten hin-nen, ge-ri-ten". The melody is a rhythmic pattern of eighth notes. Dynamics include *f* and *dim.*

[58]

p

This block contains the piano accompaniment for measures 61 to 64. It features two staves in treble and bass clefs with a key signature of one sharp (F#). The piano part consists of a rhythmic pattern of eighth notes in both hands. The dynamic is marked as *p*.

3/p

p dolcissimo

p dolcissimo

pp *ppp*

hin-nen, hin-nen, hin-nen, hin-nen, hin-nen, hin-nen,

3/p

pp *ppp*

3/p

59

rit. *a tempo*

wi, o wi, wer sol mich min-nen?

wi, o wi, wer sol mich min-nen?

59

rit. *a tempo*

mp *p*

60 3/8

60 3/8

3/8

2/8

3/8

3/8

2/8

3/8

attacc.

54 8. Chramer, gip die varwe mir

quasi andante

61

4/4 ♩ = 132 - 144

Coro piccolo

p semplice

S

1. Chra - mer, gip die var - we - mir,
2. Min - net, tu - gent - li - che - man,
3. Wol dir, Wert, - daz du - bist

quasi andante

61

4/4 ♩ = 132 - 144

die min wen - gel - roe - te, da mit ich die jun - gen - man an -
 min - nec - li - che - frou - wen! min - ne tuot in hoch ge - muot un -
 al - so freu - den - ri - che! ich will dir sin un - der - tan dure

62

2/4 ♩ = 60

ir - dank der min - nen - lie - be - noe - te.
 - - de lat iuch in ho - hen e - ren - schou - wen,
 din - lie - be im - mer si - cher - li - che.

Coro grande
pp a bocca chiusa

pp a bocca chiusa

pp a bocca chiusa

62

2/4 ♩ = 60

poco rit. a tempo

The first system consists of four staves. The top staff is a vocal line with a whole rest. The second staff is a vocal line with a melodic line of eighth notes. The third and fourth staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

poco rit. a tempo

The second system consists of two staves for piano accompaniment. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a steady bass line.

poco rit. a tempo (tempo primo)

4/4 (Coro piccolo) 63

The third system features three vocal staves and piano accompaniment. The top staff has a vocal line with the lyrics "Seht mich an, jun - gen - man!". The second staff is a vocal line with the lyrics "(Coro grande)". The third staff is a vocal line with the lyrics "Ah!". The piano accompaniment is on the bottom two staves.

poco rit. a tempo (tempo primo)

4/4 63

The fourth system consists of two staves for piano accompaniment. The right hand plays a rhythmic pattern of eighth notes, and the left hand plays a bass line. There are dynamic markings like *pp* and *pv* in this system.

3/p 4/p

lat mich iu ge - val - len, seht mich an, jun - gen man! lat mich iu ge

(ah) Ah

pv

vo

2/p $\text{♩} = 60$ 64 poco rit.

- val - len.

Coro grande
a bocca chiusa

pp

pp *a bocca chiusa*

pp *a bocca chiusa*

2/p $\text{♩} = 60$ 64 poco rit.

pp

attaca

9. Reie

andante poco esistante

$\text{♩} = 60 - 66$

The musical score for '9. Reie' is written for piano and consists of several systems of music. The notation includes treble and bass clefs, dynamic markings such as *pp*, *mp*, and *ppp*, and various time signatures including 2/p, 3/p, 5/p, 7/p, 4/p, and 8/p. The score is divided into measures, with measure numbers 65 and 66 clearly marked. Performance instructions include 'rit.', 'a tempo', and 'più andante'. The piece concludes with an 'attacc' marking.

System 1: Measures 1-10. Time signatures: 2/p, 3/p, 5/p, 2/p, 3/p. Dynamics: *pp*.

System 2: Measures 11-20. Time signatures: 7/p, 2/p rit., a tempo, 3/p. Dynamics: *pp*, *mp*.

System 3: Measures 21-30. Time signatures: 5/p, 2/p, 3/p, 7/p. Measure 65 is indicated.

System 4: Measures 31-40. Time signatures: 2/p rit., a tempo più andante, 8/p. Dynamics: *pp*, *ppp*.

System 5: Measures 41-50. Time signatures: 4/p, 8/p. Measure 66 is indicated.

System 6: Measures 51-60. Time signatures: 4/p, 2/p. Dynamics: *pp*. Ends with 'attacc'.

Swaz hie gat umbe
allegro molto

3/4 $\text{♩} = 76$

67

Piano accompaniment for measures 67-72. The right hand features a rhythmic pattern of eighth notes, while the left hand plays a steady eighth-note accompaniment. Dynamic markings include *f* and *v*.

Coro

Vocal and piano accompaniment for measures 67-72. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics "Swaz hie gat um-be,". The piano accompaniment continues with the same rhythmic pattern as in the previous system. Dynamic markings include *f* and *v*.

68

Vocal and piano accompaniment for measures 68-72. The vocal parts continue with the lyrics "daz sint al-lez me-ge-de, wel-lent an man". The piano accompaniment remains consistent. Dynamic markings include *f* and *v*.

68

Piano accompaniment for measures 68-72. The right hand continues with eighth-note patterns, and the left hand provides a steady accompaniment. Dynamic markings include *f* and *v*.

3/8 *ff* *poco rit.* 2/8 **69** 3/8 *a tempo* *ff* $\text{♩} = 84$

al - le, al - le, al - le, al - le di-sen su - mer gan! Ah ah

al - le, al - le, al - le, al - le di-sen su - mer gan! Ah ah

al - le, al - le, al - le, al - le di-sen su - mer gan! Ah ah

al - le, al - le, al - le, al - le di-sen su - mer gan! Ah ah

3/8 *ff* *poco rit.* 2/8 **69** 3/8 *a tempo* *ff* $\text{♩} = 84$

ah ah ah! Sla!

ah ah ah! Sla!

ah ah ah! Sla!

ah ah ah! Sla!

ff

Chume, chum, geselle min

3/4 $\text{♩} = 40$ 70

Coro piccolo

Musical score for the vocal part of 'Chume, chum, geselle min'. The score is written for a single voice line on a treble clef staff. The tempo is 3/4 with a quarter note equal to 40 beats. The key signature has one flat. The score begins with a rest for the first six measures. In measure 7, the music begins with a half note 'Chu' followed by a quarter note 'me', a quarter rest, a quarter note 'chum', and a quarter note 'ge'. The dynamic is *p semplice*. A long slur covers the entire phrase.

Piano accompaniment for the first system. The score is written for grand piano on a grand staff (treble and bass clefs). The tempo is 3/4 with a quarter note equal to 40 beats. The key signature has one flat. The music consists of chords in both hands. The first six measures are marked *f* (forte). From measure 7 onwards, the dynamic is *pp* (pianissimo).

71

Musical score for the vocal part of the second system. The score is written for a single voice line on a treble clef staff. The tempo is 3/4 with a quarter note equal to 40 beats. The key signature has one flat. The score begins with a rest for the first six measures. In measure 7, the music begins with a half note '- sel - le - min,' followed by a quarter note 'ih', a quarter rest, a quarter note 'en', a quarter rest, a quarter note 'bi', a quarter rest, a quarter note 'te', a quarter rest, a quarter note 'har - te', and a quarter note 'din,'. The dynamic is *pp*. A long slur covers the entire phrase. In measure 11, the music begins with a half note 'ih', a quarter rest, a quarter note 'en', a quarter rest, a quarter note 'chum,', a quarter rest, a quarter note 'chum,', and a quarter rest.

71

Piano accompaniment for the second system. The score is written for grand piano on a grand staff (treble and bass clefs). The tempo is 3/4 with a quarter note equal to 40 beats. The key signature has one flat. The music consists of chords in both hands. The first six measures are marked *pp* (pianissimo). From measure 7 onwards, the dynamic is *f* (forte).

- bi - te har - te - din, chu - me, - chum, ge - sel - le - min.

chum, - chum, - chum, - chum.

p un poco espr.

pp

72

73

p

Su - - zer - ro - sen - var - wer munt, chum un - ma - che mich ge - sunt,

73

pp

74

Chum tñ ma - che mich ge - sunt, su - zer ro - sen - var - wer mun
 chum chum chum chum chum chum.

74

75

p come prima
pp *attac*

Swaz hie gat umbe

♩. = 76

3/8
a tempo
come prima

ff

Coro grande

76

Swaz hie gat um-be,
 Swaz hie gat um-be,
 Swaz hie gat um-be, daz sint al-lez
 Swaz hie gat um-be, daz sint al-lez

76

daz sint al-lez me-ge-de, wel-lent an-man
 daz sint al-lez me-ge-de, wel-lent an-man
 me-ge-de, die wel-lent an-man
 me-ge-de, die wel-lent an-man

1/8

1/8

a tempo

3/4 $\text{♩} = 84$

77

3/4

2/4

poco rit.

ff

al - le, al - le, al - le, al - le di - sen su - mer gan! Ah ah

al - le, al - le, al - le, al - le di - sen su - mer gan! Ah ah

al - le, al - le, al - le, al - le di - sen su - mer gan! Ah ah

al - le, al - le, al - le, al - le di - sen su - mer gan! Ah ah

a tempo

3/4 $\text{♩} = 84$

77

3/4

2/4

poco rit.

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

a tempo

3/4 $\text{♩} = 84$

78

ah ah ah! Slat!

ah ah ah! Slat!

ah ah ah! Slat!

ah ah ah! Slat!

78

attac

10. Were diu werlt alle min

allegro molto

4/4 $\text{♩} = 138$

ff e stacc.

79

f unis.

S
C
T
B

We - re diu werlt al - le _ min von deme me - re un - ze an den Rin, des wolt ih mih

We - re diu werlt al - le _ min von deme me - re un - ze an den Rin, des wolt ih mih

We - re diu werlt al - le _ min von deme me - re un - ze an den Rin, des wolt ih mih

p dolce

80

poco ritenuto

dar - ben, des wolt ih mih dar - ben, daz diu chü - ne - gin von En - gel - lant, von

dar - ben, des wolt ih mih dar - ben, daz diu chü - ne - gin von En - gel - lant, von

dar - ben, des wolt ih mih dar - ben, daz diu chü - ne - gin von En - gel - lant, von

ff

80

poco ritenuto

a tempo *stent.* *a tempo*
allegro molto

En - gel - lant le - ge an mi - nen ar - men.
 En - gel - lant le - ge an mi - nen ar - men.
 En - gel - lant le - ge an mi - nen ar - men.
 En - gel - lant le - ge an mi - nen ar - men.

a tempo *stent.* *a tempo*
allegro molto

colla parte *ff*

81 *fff*

He: *fff*
 He: *fff*
 He: *fff*
 He: *fff*

81 *ff*

ff

II In Taberna

11. Estuans interius

allegro molto

$4/p$ $\text{♩} = 152$

Baritono Solo

f con spirito
Es - tu - ans in - te - ri - us

tr
ff
ff eccitato
p sub.

i - ra ve - he - men - ti in a - ma - ri - tu - di - ne lo - quor me - e men - ti: fac - tus de ma - te - ri - a,

pp 3
fp

82
ci - nis e - le - men - ti si - mi - lis sum fo - li - o, de quo lu - dunt ven - ti. Cum sit e - nim pro - pri - um

p

vi - ro sa - pi - en - ti su - pra pe - tram po - ne - re se - dem fun - da - men - ti, stul - tus e - go com - pa - ror

pp 3
fp

83

flu-vi-o la-ben - ti, sub e-o-dem tra-mi-te nun-quam per-ma-nen - ti.

Fe - ror e - go ve - lu - ti si - ne nau - ta na - vis,

con slancio

ut per vi - as a - e - ris va - ga - fer - tur a - vis, non me te - ner

Molto più lento
steniato

string. rit. a tempo come prima

vin-cu-la, non me te - nent cla - vis, que - ro mi - hi si - mi - les

a tempo

85

et ad - iun - gor pra - vis. Mi - hi cor - dis gra - vi - tas res vi - de - tur

pp *p espr.*

gra - vis; io - cus est a - ma - bi - lis dul - ci - or - que fa - vis;

p espr.

come prima

86

sientato

a tempo

come prima

quie - quid Ve - nus im - pe - rat, la - bor est - su - a - vis, que nun - quam in

p espr. *fp* *pp* *p*

cor - di - bus ha - bi - tat - ig - na - vis.

fp *pp* *p* *f*

con slancio

87

Vi - a la - ta gra - di - or mo - re - tu - ven - tu - tis, in - pli - cor et

come prima

molto stemato

vi - ti - is im - me - mor - vir - tu - tis, vo - lup - ta - tis a - vi - dus

88

a tempo

come prima

a tempo

ma - gis quam sa - lu - tis, mor - tu - us in a - ni - ma cu - ram ge - ro

pesanti

1/2

cu - tis,

attac

12. Olim lacus colueram

4/4 ♩ = 84

89

Tenore
Solo

lamentoso
p

rit. a tempo

4/4 ♩ = 44

sf *f* *pp*

lamentoso (sempre ironico)

1. O - - - lim la - cus co - lu - e - ram,
 2. Gi - - - rat, re - gi - rat gar - ei - fer,
 3. Nunc in seu - tel - la ia - ce - o.

p espr. col canto *fp* *pp*

o - - - lim pul - cher ex - li - te - ram,
 me ro - gus u - rit for - ti - ter;
 et vo - li - ta - re ne - que - o,

90
 dum cig - nus e - - go fu - e - ram.
 pro - pi - nat me nunc da - pi - fer.
 den - tes fren - den - - tes vi - de - o;

Coro $4/4$ $\text{♩} = 132$

T
 Mi - ser, mi - ser! mo - do ni - ger et u - stus for - ti - ter!

B
 Mi - ser, mi - ser! mo - do ni - ger et u - stus for - ti - ter!

$4/4$ stringendo dim. (senza rit.)

staccatissimo *ff* *pp*

13. Ego sum abbas

libero e improvvisando, gesticolando e beffardo assai

Baritono Solo

E - go, e - go! E-go sum ab - bas, sum ab - bas, sum ab - bas Cu-ca-nien - sis.

91 4/4 ♩ = 132

et _____ con - si - lium me - um est cum bi - bu - lis.

et _____ in sec - ta De - ci - i vo - lun - tas me - a est et _____ qui ma - ne me que - sie - rit in ta - ber - na, post ves - pera:

nu - dus e - gre - die - tur, et _____ sic de - nu - da - tus, sic de - nu - da - tus ve - ste cla - ma - bit:

4/4 ♩ = 132

4/4 a tempo

Baritono Solo

Waf - na! Waf - na!

Coro

Waf-na! Waf-na!

4/4 a tempo

4/4 ♩ = 132

92

quid fe-cis-ti sors tur-pis-si - ma?_

Nos-tre vi-te gau-di-a_ ab-stu-li-sti om-ni-a!

stringendo

più lento
meno f

ff Waf-na! Waf-na! Waf-na!

ff Waf-na! Waf-na! Waf-na!

stringendo

92

ff

più lento

a tempo

93

ff Waf-na! Waf-na! Waf-na! Waf-na!

ff Ha ha!

ff Waf-na! Waf-na! Waf-na! Waf-na!

ff Ha ha!

a tempo

93

ff

ff attacca

14. In taberna quando sumus

4/4 ♩ = 132

Coro

mf sempre eccitato

In - ta - ber - na quan - do su - mus.

mf sempre eccitato

In - ta - ber - na quan - do su - mus.

pp staccatissimo

pp

86

pp sempre staccatissimo

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

pp sempre staccatissimo

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

p poco espr.

legato

86

94

mf

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

pp

mf

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

pp

p

legato

94

86

ff con rumore

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

ff con rumore

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

ff

8b

mf

Qui-dam lu-dunt, qui-dam bi-bunt, qui-dam in-dis-cre-te vi-vunt

mf

Qui-dam lu-dunt, qui-dam bi-bunt, qui-dam in-dis-cre-te vi-vunt

pp

pp

8b

pp

95

mf

Sed in lu-do qui mo-ran-tur, ex his qui-dam de-nu-dan-tur, qui-dam i-bi ves-ti-un-tur,

pp

mf

Sed in lu-do qui mo-ran-tur, ex his qui-dam de-nu-dan-tur, qui-dam i-bi ves-ti-un-tur,

95

P

pp

legato

8b

qui - dam sac - cis in - du - un - tur. I - bi nul - lus ti - met mor - tem, sed pro Bac - cho mit - tunt sor - tem.

qui - dam sac - cis in - du - un - tur. I - bi nul - lus ti - met mor - tem, sed pro Bac - cho mit - tunt sor - tem.

pp

pp

p

legato

86

I - bi nul - lus ti - met mor - tem, sed pro Bac - cho mit - tunt sor - tem. Pri - mo pro num - ma - ta

I - bi nul - lus ti - met mor - tem, sed pro Bac - cho mit - tunt sor - tem. Pri - mo pro num - ma - ta

ff

f

3/p $\text{♩} = 120$

ff

f

3/p $\text{♩} = 120$

ff

mf

vi - ni, ex hac bi - bunt li - ber - ti - ni;

vi - ni, ex hac bi - bunt li - ber - ti - ni;

4/p

3/p

4/p

ff

mf

ff

96 ♩ = 132

sempre staccatissimo

se - mel bi - bunt pro cap - ti - vis, post hec bi - bunt ter pro vi - vis, qua - ter pro Chri - stia - nis cunc - tis,

se - mel bi - bunt pro cap - ti - vis, post hec bi - bunt ter pro vi - vis, qua - ter pro Chri - stia - nis cunc - tis,

96 ♩ = 132

quin - quies pro fi - de - li - bus de - func - tis, se - xi - es pro so - ro - ri - bus va - nis,

quin - quies pro fi - de - li - bus de - func - tis, se - xi - es pro so - ro - ri - bus va - nis,

sep - ti - es pro mi - li - ti - bus sil - va - nis. Oc - ti - es pro fra - tri - bus per - ver - sis,

sep - ti - es pro mi - li - ti - bus sil - va - nis. Oc - ti - es pro fra - tri - bus per - ver - sis,

97

a tempo
pp

no - ni - es pro mo - na - chis dis - per - sis, de - cies pro na - vi - gan - ti - bus, un - de - cies pro dis - cor - tan - ti - bus, duo
no - ni - es pro mo - na - chis dis - per - sis, de - cies pro na - vi - gan - ti - bus, un - de - cies pro dis - cor - tan - ti - bus, duo

97

a tempo

< poco f

- de - cies pro pe - ni - ten - ti - bus, tre - de - cies pro i - ter a - gen - ti - bus. Tam pro pa - pa quam pro re - ge
- de - cies pro pe - ni - ten - ti - bus, tre - de - cies pro i - ter a - gen - ti - bus. Tam pro pa - pa quam pro re - ge

98

bi - bunt om - nes si - ne le - ge.
bi - bunt om - nes si - ne le - ge.

98

ff

feroce

fff

$\text{♩} = 144$

p >

Bi - bit he - ra, bi - bit he - rus, bi - bit mi - les, bi - bit cle - rus, bi - bit il - le, bi - bit il - la,

p >

Bi - bit he - ra, bi - bit he - rus, bi - bit mi - les, bi - bit cle - rus, bi - bit il - le, bi - bit il - la,

$\text{♩} = 144$

pp

99

p >

bi - bit ser - vus cum an - cil - la, bi - bit ve - lox, bi - bit pi - ger, bi - bit al - bus, bi - bit ni - ger,

p >

bi - bit ser - vus cum an - cil - la, bi - bit ve - lox, bi - bit pi - ger, bi - bit al - bus, bi - bit ni - ger,

99

poco a poco cresc.

bi - bit con - stans, bi - bit va - gus, bi - bit ru - dis, bi - bit ma - gus. Bi - bit pau - per et e - gro - tus,
 bi - bit con - stans, bi - bit va - gus, bi - bit ru - dis, bi - bit ma - gus. Bi - bit pau - per et e - gro - tus,

poco a poco cresc.

bi - bit e - xul et ig - no - tus, bi - bit pu - er, bi - bit ca - nus, bi - bit pre - sul et de - ca - nus,
 bi - bit e - xul et ig - no - tus, bi - bit pu - er, bi - bit ca - nus, bi - bit pre - sul et de - ca - nus,

poco a poco cresc.

100

bi - bit so - ror, bi - bit fra - ter, bi - bit a - nus, bi - bit ma - ter, bi - bit i - ste, bi - bit il - le,
 bi - bit so - ror, bi - bit fra - ter, bi - bit a - nus, bi - bit ma - ter, bi - bit i - ste, bi - bit il - le,

poco a poco cresc.

100

bi - bit so - ror, bi - bit fra - ter, bi - bit a - nus, bi - bit ma - ter, bi - bit i - ste, bi - bit il - le,
 bi - bit so - ror, bi - bit fra - ter, bi - bit a - nus, bi - bit ma - ter, bi - bit i - ste, bi - bit il - le,

poco a poco cresc.

subito molto stentato ff $3/p$ rit. a tempo subito

bi - bunt cen - tum, bi - bunt mil - le. Pa - rum sex - cen - te num - ma - te

bi - bunt cen - tum, bi - bunt mil - le. Pa - rum sex - cen - te num - ma - te

$4/p$ come prima $3/p$ rit. a tempo subito $4/p$ *f* *frenato*

du - rant, cum im - mo - de - ra - te bi - bunt om - nes si - ne me - ta,

du - rant, cum im - mo - de - ra - te bi - bunt om - nes si - ne me - ta,

$4/p$ come prima $3/p$ rit. a tempo subito $4/p$ *f* *frenato*

101

quam - vis bi - bant men - te - le - ta; sic nos ro - dunt om - nes gen - tes,

quam - vis bi - bant men - te - le - ta; sic nos ro - dunt om - nes gen - tes,

101 *più f*

et sic e - ri - mus e - gen - tes. Qui nos ro - dunt con - fun - dan - tur

et sic e - ri - mus e - gen - tes. Qui nos ro - dunt con - fun - dan - tur

et cum ius - tis non scri - ban - tur. Io io io io

et cum ius - tis non scri - ban - tur. Io io io io

scatenato $\text{ff} = 160$ accel. possibile

scatenato $\text{ff} = 160$ accel. possibile

102 a tempo $\frac{2}{4}$ ff *uriente*

io io io io io!

io io io io io!

102 a tempo $\frac{2}{4}$ ff *uriente*

p ff

III

Cour d'amours

15. Amor volat undique

2/4 ♩ = 48 **Largo** 103 3/4 ♩ = 96 **rubato flessibile** **pochiss. r**

The score is written for piano and voice. It begins with a piano introduction in 2/4 time, marked 'Largo' with a tempo of 48 beats per minute. The piano part features a complex texture with many sixteenth notes and slurs. The voice part enters at measure 103 in 3/4 time, marked 'rubato flessibile' with a tempo of 96 beats per minute. The lyrics are: 'A-mor vo-lat un-di-que; cap-tus est li-bi-di-ne. Iu-ve-nes, iu-ven-cu-le'. The piano accompaniment continues with a similar texture. The score includes dynamic markings such as 'pp' and 'p', and performance instructions like 'a tempo come prima', 'pochiss. rit.', and 'un poco impertinente'. The key signature has one sharp (F#).

pp

a tempo come prima

Ragazzi

pochiss. rit.

4/4 ♩ = 112 **un poco impertinente**
p

A-mor vo-lat un-di-que;

104 3/4 ♩ a tempo come prima **pochiss. rit.** 4/4 ♩ = 112

cap-tus est li-bi-di-ne.

3/4 ♩ a tempo come prima **pochiss. rit.** 4/4 ♩ = 112

Iu-ve-nes, iu-ven-cu-le

105

poco rit. $\frac{3}{4}$ a tempo
come prima

con - iun - gun - tur me - ri - to.

pp *dolcissimo*

pochiss. rit.

PPP

$\frac{4}{4}$ ♩ = 120

Soprano Solo

pp

sospirando

col canto

con estrema civetteria fingendo innocenza

febile p

Si - qua - si - ne -

106

so - - - ci - o,

ca - ret - om - ni -

gau - - di - o,

te - net - noc - tis -

107

poco rit.
pp dolce

pochiss. rit.

$2/4$ *dolciss.* $4/4$ *a tempo*

in - - - fi - ma sub in - ti - mo cor - dis - in - cu -

pp dolciss.

pochiss. rit. *a tempo* $3/4$ *a tempo* $\text{♩} = 96$ *come prima*

- sto - - - di - a:

pp

108

pochiss. rit. *a tempo* *pochiss. rit.*

$4/4$ $\text{♩} = 112$

Ragazzi

p $3/4$ *a tempo* *come prima*

fit res a - ma - ris - si - ma.

pp dolcissima

pochiss. rit.

pp

attaca

16. Dies, nox et omnia

109 $4/4$ $\text{♩} = 96$ *tenero ma sempre esagerato dolcissimo* $2/4$

Baritono Solo

Di - es, nox et om - ni - a

pp

$4/4$ $2/4$ $4/4$ *rubato e affettato* *pp*

mi - chi sunt con - tra - ri - a, vir - gi - num col - lo - qui - a me fay plan - szer

110 *a tempo subito* *molto rit.* *a tempo*

oy - su - venz sus - pi - rer, plu me fay te - mer. O so - da - les,

pp

111 $2/4$ $4/4$ $2/4$ $4/4$

lu - di - te, vos qui sci - tis di - ci - te, mi - chi me - sto par - ci - te,

molto rubato

a tempo subito

molto rit.

grand ey do - lur, at - ta - men con - su - li - te per vos - ter

pp *c.p.*

a tempo

2/4

- nur. Tu - a pulch - ra fa - ci - es,

pp

112

4/4

2/4

4/4

molto rubato

me fay plan - szer mi - li - es, pec - tus ha - bet gla - ci - es, a re - men -

pp *c.p.*

rit.

a tempo subito

molto rit.

a tempo

der, - sta - tim vi - vus fi - e - rem per un ba - ser.

pp

attacc

17. Stetit puella

2/p $\text{♩} = 84$

113

*lusinghevole
rubato**p*Soprano
Solo

Ste - tit pu - el - ³ - la

The first system of the score shows the vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'Ste - tit pu - el - la'. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with a *pp* dynamic marking.

ru - fa tu - ni - ca;

The second system continues the vocal line with the lyrics 'ru - fa tu - ni - ca;'. The piano accompaniment maintains its rhythmic pattern, with a *pp* dynamic marking.

si quis eam te - ti ³ - git,

The third system continues the vocal line with the lyrics 'si quis eam te - ti - git,'. The piano accompaniment maintains its rhythmic pattern, with a *pp* dynamic marking.

114

poco rit.

tu - ni - ca cre - pu - it.

The fourth system concludes the vocal line with the lyrics 'tu - ni - ca cre - pu - it.'. The piano accompaniment maintains its rhythmic pattern, with a *pp* dynamic marking and a *poco rit.* instruction.

a tempo

pp *dolcissimo*

Ei - - - a, ei - -

pp *dolcissimo*

115

- a, ei - a ei - - - a.

dolce
pp

a tempo

Ste - tit pu - el - - la

pp

116

tam - quam ro - su - la;

pp

fa - cie splen - du³ - it,

pp

os ei - us flo - ru - it.

pp

poco rit.

117 a tempo

Ei - - - a - - - ei -

pp *dolcissimo*

- a, ei - a, ei - - - a.

dolce
pp

attacc

18. Circa mea pectora

♩ = 132

1. *p* ardente
 2. *p* con calore crescente
 3. *f* ♩ = 144 molto appassionato

118 118^a 118^bBaritono
Solo

1. Cir - ca me - a pec - to - ra mul - ta sunt sus - pi - ri - a
 2. Tu - i lu - cent o - cu - li sic - ut so - lis ra - di - i,
 3. Vel - let de - us, vel - lent dii quod men - te pro - po - su - i:

*pp**più mosso*

3/8

5/8

7/8

de _____ tua pulch - ri - tu - di - ne, que me le - dunt mi - se - re.
 sic - - - - ut splen - dor ful - gu - ris lu - cem do - nat te - ne - bris.
 ut _____ ei - us vir - gi - ne - a re - ser - as - sem vin - cu - la.

p

2/4

p cresc.

119

119^a119^b

1.-3. Ah

Coro

mp espr.

1. Cir - ca me - a pec - to - ra mul - ta sunt sus - pi - ri - a.
 2. Tu - i lu - cent o - cu - li sic - ut so - lis ra - di - i.
 3. Vel - let de - us, vel - lent dii, quod men - te pro - po - su - i.

mp espr.

1. Cir - ca me - a pec - to - ra mul - ta sunt sus - pi - ri - a.
 2. Tu - i lu - cent o - cu - li sic - ut so - lis ra - di - i.
 3. Vel - let de - us, vel - lent dii, quod men - te pro - po - su - i.

mp

2/4 ancora più mosso

1.-3. Man - da liet, man - da liet, min ge - sel - le chu - met niet, man - da liet, man - da liet,

1.-3. Man - da liet, man - da liet, min ge - sel - le chu - met niet, man - da liet, man - da liet,

f

p

mp

pp

min ge - sel - le chu - met niet,

min ge - sel - le chu - met niet,

f *brioso*

1.-3. Man - da liet, man - da liet, min ge - sel - le chu - met niet!

f *brioso*

1.-3. Man - da liet, man - da liet, min ge - sel - le chu - met niet!

The first system consists of four staves. The top two staves are vocal lines with lyrics. The third staff is a treble clef piano line with lyrics and dynamics. The bottom staff is a bass clef piano line with lyrics and dynamics. The piano accompaniment is shown in the bottom two staves of the system, with a grand staff (treble and bass clefs) and dynamic markings.

f **sempre accelerando** *cresc.*

min ge - sel - le, min ge - sel - le, min ge - sel - le chu - met niet, min ge - sel - le, min ge - sel - le,

f *cresc.*

min ge - sel - le, min ge - sel - le, min ge - sel - le chu - met niet, min ge - sel - le, min ge - sel - le,

sempre accelerando

The second system consists of four staves. The top two staves are vocal lines with lyrics and dynamics. The third staff is a treble clef piano line with lyrics and dynamics. The bottom staff is a bass clef piano line with lyrics and dynamics. The piano accompaniment is shown in the bottom two staves of the system, with a grand staff (treble and bass clefs) and dynamic markings.

120 120^a 120^b

(cresc.)

min ge - sel - le chu - met niet, niet, niet, niet, niet!

(cresc.)

min ge - sel - le chu - met niet, niet, niet, niet, niet!

cresc.

attacc

19. Si puer cum puellula

allegro buffo

2/p $\text{♩} = 160$

T
1
2
3

Bar.
B
1
2

Si pu - er cum pu - el - lu - la mo - ra - re - tur in cel - lu - la,

Fe

121

- lix con - iunc - ti - o.

pp

Si

122

pp

Fe

pu - er cum pu - el - lu - la mo - ra - re - tur in cel - lu - la,

-lix con-iunc-ti-o. A-mo-re sus-cres-cen-te,

123

Solo con comica esagerazione *fp* *pp* Tutti *Solo* *p*
 pa-ri-ter e me-di-o. A-mo-re sus-cres-cen-te, pa-ri-ter e

124

f *Tutti* *pp* *P* *Sc*
 me-di-o a-vul-so pro-cul te-di-o, a-vul-so pro-cul te-di-o, fit

f *Tutti*
 lu-dus in-ef-fa-bi-lis mem-bris, la-cer-tis, la-bi-is, fit lu-dus in-ef-fa-bi-lis mer

125

allegro molto *lunga* *ff*
 -bris, la-cer-tis, la-bi-is, si pu-er cum pu-el-lu-la mo-ra-re-tur in cel-lu-la,

126

ff
 Fe-lix con-iunc-ti-o.

attac

20. Veni, veni, venias

allegro

4/4 ♩ = 160

Coro II

f > *p* >

Ve-ni, ve - ni, ve-ni, ve-ni-as,

f > *p* >

Ve-ni, ve - ni, ve-ni, ve-ni-as,

p >

Ve - ni, ve-ni,

p >

Ve - ni, ve-ni,

allegro
4/4 ♩ = 160

fp secco

f > *p* > *mf* >

ve-ni, ve - ni, ve-ni, ve-ni-as, ne.

f > > *p* > *mf* >

ve-ni, ve - ni, ve-ni, ve-ni-as, ne.

mp >

ve - ni, ve-ni, ve-ni, ve-ni, ve-ni-as,

mp >

ve - ni, ve-ni, ve-ni, ve-ni, ve-ni-as,

127

me mo-ri, ne me mo-ri, ne me mo - ri fa - ci - as,
 me mo-ri, ne me mo-ri, ne me mo - ri fa - ci - as,
 ne - me mo-ri, ne me mo-ri fa - ci - as,
 ne - me mo-ri, ne me mo-ri fa - ci - as,

127

sempre cresc.

3/8 4/8 2/8
 hyr-ca, hyr-ca, na - za-za, na-za-za, tril-li - ri-vos, tri-li - ri-vos, tri-li - ri-vos!
 hyr-ca, hyr-ca, na - za-za, na-za-za, tril-li - ri-vos, tri-li - ri-vos, tri-li - ri-vos!
 hyr - ce, hyr - ce, na - za-za, na-za-za, tril-li - ri-vos, tri-li - ri-vos, tri-li - ri-vos!
 hyr - ce, hyr - ce, na - za-za, na-za-za, tril-li - ri-vos, tri-li - ri-vos, tri-li - ri-vos!

cresc.

4/4

128

mf

Pulch - ra ti - bi fa - ci - es, o - cu - lo - rum a - ci - es,

mf

Pulch - ra ti - bi fa - ci - es, o - cu - lo - rum a - ci - es,

mf

Pulch - ra ti - bi fa - ci - es, o - cu - lo - rum a - ci - es,

mf

Pulch - ra ti - bi fa - ci - es, o - cu - lo - rum a - ci - es,

Coro I

f

na - za - za,

f

na - za - za,

f

na - za - za,

f

na - za - za,

f

na - za - za,

f

na - za - za,

f

na - za - za,

f

na - za - za,

Coro II

4/4

128

staccatissimo

mp

martellato

sempre cresc.

ca - pil - lo - rum se - ri - es, o quam cla - ra spe - ci - es!

ca - pil - lo - rum se - ri - es, o quam cla - ra spe - ci - es!

ca - pil - lo - rum se - ri - es, o quam cla - ra spe - ci - es!

ca - pil - lo - rum se - ri - es, o quam cla - ra spe - ci - es!

na - za - za, na - za - za

na - za - za, na - za - za

na - za - za, na - za - za

na - za - za, na - za - za

sempre cresc.

129

Ro - sa ru - bi - cun - di - or, li - li - o can - di - di - or,

Ro - sa ru - bi - cun - di - or, li - li - o can - di - di - or,

Ro - sa ru - bi - cun - di - or, li - li - o can - di - di - or,

Ro - sa ru - bi - cun - di - or, li - li - o can - di - di - or,

na - za - za, na - za - za,

na - za - za, na - za - za,

na - za - za, na - za - za,

na - za - za, na - za - za,

129

om - ni - bus for - mo - si - or, sem - per, sem - per in te

om - ni - bus for - mo - si - or, sem - per, sem - per in te

om - ni - bus for - mo - si - or, sem - per, sem - per in te

om - ni - bus for - mo - si - or, sem - per, sem - per in te

na - za - za,

na - za - za,

na - za - za,

na - za - za,

glo - ri - or!

glo - ri - or!

glo - ri - or!

glo - ri - or!

Ah ah ah ah na-za-za, na-za-za, na-za-za, na-za-za.

Ah ah ah ah na-za-za, na-za-za, na-za-za, na-za-za.

Ah ah ah ah na-za-za, na-za-za, na-za-za, na-za-za.

Ah ah ah ah na-za-za, na-za-za, na-za-za, na-za-za.

ff *martellato*

Ped. *attacc* *

21. In trutina

4/4 ♩ = 60

130

3/4

pp molto amoroso ma sempre velato

4/4

Soprano
Solo

In - tru - ti - na men - tis - du - bi - a - fluc - tu - ant con -

pp

2/p *pp* *con estrema sensibilità subito* 4/p *pp* 2/p rit. (smorz.) a tempo

- tra - ri - a - - las - - - ci - vus a - mor - et - pu - di - ci - ti - a -

rit. 2/p a tempo 3/p *pp*

Sed - e - li - - go qu

131 4/p 2/p 4/p *pp* *subito*

vi - de - o, - col - lum - iu - go - pre - be - o; - ad iu - gum ta - men -

2/p rit. smorz. a tempo rit.

sua - ve, sua - ve trans - c - o.

22. Tempus est iocundum

$\frac{4}{p}$ allegro molto
♩ = 144

$\frac{3}{p}$

$\frac{4}{p}$

132

Soprano Solo

Baritono Solo

Ragazzi

Coro

S
Tem - pus est io - cun - dum, tem - pus est io - cun - dum, o, o, o, o, o vir - gi - nes, o vir - gi - nes,

C
Tem - pus est io - cun - dum, tem - pus est io - cun - dum, o, o, o, o, o vir - gi - nes, o vir - gi - nes,

T
Tem - pus est io - cun - dum, tem - pus est io - cun - dum, o, o, o, o, o vir - gi - nes, o vir - gi - nes,

B
Tem - pus est io - cun - dum, tem - pus est io - cun - dum, o, o, o, o, o vir - gi - nes, o vir - gi - nes,

allegro molto

$\frac{4}{p}$ ♩ = 144

$\frac{3}{p}$

$\frac{4}{p}$

132

ff *p* *mf sempre mariellatissimo*

$\frac{3}{p}$ $\frac{4}{p}$

f *p* *mf*

mo - do con - gau - de - te, mo - do con - gau - de - te vos, vos, vos, vos, vos iu - ve - nes, vos iu - ve - nes.

mo - do con - gau - de - te, mo - do con - gau - de - te vos, vos, vos, vos, vos iu - ve - nes, vos iu - ve - nes.

mo - do con - gau - de - te, mo - do con - gau - de - te vos, vos, vos, vos, vos iu - ve - nes, vos iu - ve - nes.

mo - do con - gau - de - te, mo - do con - gau - de - te vos, vos, vos, vos, vos iu - ve - nes, vos iu - ve - nes.

ff *p* *mf*

più lento

♩ = 120

Baritono Solo

accelerando

oh, oh, oh, to-tus flo-re-o! iam a-mo-re vir-gi-na-li to-tus ar-de-o,

più lento

♩ = 120

accelerando

P sempre marcato

5/8

133

3/8 (♩ = 144)

4/8 allegro molto 3/8

no-vus, no-vus, no-vus a-mor est, quo per-e-o quo per-e-o, quo per-e-o!
 quo per-e-o, quo per-e-o, quo per-e-o! Me-a me con-for-tat, me-a me con-for-tat
 quo per-e-o, quo per-e-o, quo per-e-o! Me-a me con-for-tat, me-a me con-for-tat
 quo per-e-o, quo per-e-o, quo per-e-o!
 quo per-e-o, quo per-e-o, quo per-e-o!

5/8

133

3/8 (♩ = 144)

4/8 allegro molto 3/8

4/4 *mp* > > > > > > > > > > *f* > > > > > > > > > *p* > > > > > > > > > 3/4

pro, pro, pro, pro, pro - mis - si - o, pro - mis - si - o, me - a me de - por - tat, me - a me de - por - tat

mp > *f* > > > > > > > > > *p* > > > > > > > > >

pro, pro, pro, pro, pro - mis - si - o, pro - mis - si - o, me - a me de - por - tat, me - a me de - por - tat

The first system of music consists of two vocal staves and two piano staves. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in G major and 4/4 time. The first vocal line starts with a mezzo-piano (*mp*) dynamic and features a series of eighth notes with accents. The second vocal line mirrors the first. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The system concludes with a change to 3/4 time and a piano (*p*) dynamic.

4/4 Soprano Solo *p* > *p* > > > > > > > > > **134**

Oh, oh, oh, to - tus flo - re - o,

Ragazzi *p* > *p* > > > > > > > > > **134**

Oh, oh, oh, to - tus flo - re - o,

ne, ne, ne, ne, ne - ga - ti - o, ne - ga - ti - o.

mp >

ne, ne, ne, ne, ne - ga - ti - o, ne - ga - ti - o.

The second system of music includes vocal parts for Soprano Solo and Ragazzi, and piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps. The piano accompaniment is in G major and 4/4 time. The Soprano Solo part begins with a piano (*p*) dynamic and features a series of eighth notes with accents. The Ragazzi part mirrors the Soprano Solo part. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The system concludes with a change to 3/4 time and a piano (*p*) dynamic.

4/4 *mf* > *p* *sempre marcato* > **134**

p *sempre marcato*

The third system of music consists of two piano staves. The piano accompaniment is in G major and 4/4 time. The right hand features a steady eighth-note pattern with accents. The left hand features a similar pattern. The system concludes with a change to 3/4 time and a piano (*p*) dynamic, marked *sempre marcato*.

accel. $5/p$ $3/p$ ($\text{♩} = 144$)

iam a-mo-re vir-gi-na-li to-tus ar-de-o no-vus, no-vus, no-vus a-mor est, quo per-e-o, quo per-e-o, quo per-e-o!

iam a-mo-re vir-gi-na-li to-tus ar-de-o no-vus, no-vus, no-vus a-mor est, quo per-e-o, quo per-e-o, quo per-e-o!

quo per-e-o, quo per-e-o, quo per-e-o!

quo per-e-o, quo per-e-o, quo per-e-o!

accel. $5/p$ $3/p$ ($\text{♩} = 144$)

$4/p$ allegro molto $3/p$ $4/p$

Tem-po-re bru-ma-li, tem-po-re bru-ma-li vir, vir, vir, vir, pa-ti-ens, vir pa-ti-ens.

Tem-po-re bru-ma-li, tem-po-re bru-ma-li vir, vir, vir, vir, pa-ti-ens, vir pa-ti-ens.

$4/p$ allegro molto $3/p$ $4/p$

85

135

3/p

4/p

Two vocal staves (Soprano and Bass) and two piano accompaniment staves (Right and Left Hand). The vocal parts have lyrics: "a-ni-mo ver-na-li, a-ni-mo ver-na-li la, la, la, la, la-sci-vi-ens, la-sci-vi-ens." Dynamics include *mf*, *p*, and *mp*. There are accents and breath marks throughout.

135

Two piano accompaniment staves (Right and Left Hand). The right hand starts with a fermata over a dotted quarter note, then continues with eighth notes. Dynamics include *f*, *p*, and *mf*. There are accents and breath marks throughout.

come prima
Baritono Solo

accel.

Baritone solo vocal staff with lyrics: "Oh, oh, oh, to-tus flo-re-o! lam a-mo-re vir-gi-na-li to-tus ar-de-o,". Dynamics include *p* and *mf*. There are accents and breath marks throughout.

come prima

accel.

Piano accompaniment staves (Right and Left Hand). The right hand has a melodic line with accents and breath marks. Dynamics include *pp* and *mf*. The left hand provides harmonic support.

5/8 $3/8$ ($\text{♩} = 144$) $4/8$ *allegro molto*

no-vus, no-vus, no-vus, a-mor est quo per - e-o, quo per - e-o, quo per - e-o!

Me-a me-cum lu - dit,

Me-a me-cum lu - dit,

quo per - e-o, quo per - e-o, quo per - e-o!

quo per - e-o, quo per - e-o, quo per - e-o!

5/8 $3/8$ ($\text{♩} = 144$) $4/8$ *allegro molto*

136

$3/8$ $4/8$

p *mp* *f*

me-a me-cum lu-dit vir, vir, vir, vir, vir - gi - ni-tas, vir-gi - ni-tas, me-a me de - tru - dit,

me-a me-cum lu-dit vir, vir, vir, vir, vir - gi - ni-tas, vir-gi - ni-tas, me-a me de - tru - dit,

136

$3/8$ $4/8$

p *mf*

3/4 Soprano Solo 4/4

come prima

p > > > Oh, oh, oh,
p > > > Oh, oh, oh,

p > > > *mp* > > > me-a me de-tru-dit sim, sim, sim, sim, sim- pli - ci-tas, sim- pli - ci-tas.
p > > > *mp* > > > me-a me de-tru-dit sim, sim, sim, sim, sim- pli - ci-tas, sim- pli - ci-tas.

3/4 4/4 come prima

mf *pp* *sempre marcato*

accel. 137 5/4

to-tus flo-re-o! lam a-mo-re vir-gi-na-li to-tus ar-de-o, no-vus, no-vus, no-vus a-mor est, quo
to-tus flo-re-o! lam a-mo-re vir-gi-na-li to-tus ar-de-o, no-vus, no-vus, no-vus a-mor est, quo

quo
quo

accel. 137 5/4

3/p (♩ = 144) 4/p allegro molto 3/p 4/p

per - e - o, quo per - e - o, quo per - e - o!
 per - e - o, quo per - e - o, quo per - e - o!
 per - e - o, quo per - e - o, quo per - e - o! Ve - ni, do - mi - cel - la, ve - ni, do - mi - cel - la, cum, cum, cum, cum, cu
 per - e - o, quo per - e - o, quo per - e - o! Ve - ni, do - mi - cel - la, ve - ni, do - mi - cel - la, cum, cum, cum, cum, cu
 Ve - ni, do - mi - cel - la, ve - ni, do - mi - cel - la, cum, cum, cum, cum, cu
 Ve - ni, do - mi - cel - la, ve - ni, do - mi - cel - la, cum, cum, cum, cum, cu

3/p (♩ = 144) 4/p allegro molto 3/p 4/p

gau - di-o, cum gau - di-o, ve - ni, ve - ni, pulch - ra, ve - ni, ve - ni, pulch - ra, iam, iam, iam, iam, ia
 gau - di-o, cum gau - di-o, ve - ni, ve - ni, pulch - ra, ve - ni, ve - ni, pulch - ra, iam, iam, iam, iam, ia
 gau - di-o, cum gau - di-o, ve - ni, ve - ni, pulch - ra, ve - ni, ve - ni, pulch - ra, iam, iam, iam, iam, ia
 gau - di-o, cum gau - di-o, ve - ni, ve - ni, pulch - ra, ve - ni, ve - ni, pulch - ra, iam, iam, iam, iam, ia

138

ancora più lento di prima

Baritono Solo

f

Oh, oh, oh, to-tus flo-re-o, iam a-mo-re vir-gi-na-li

Ragazzi

f

Oh, oh, oh, to-tus flo-re-o, iam a-mo-re vir-gi-na-li

per - e-o, iam per - e-o. Oh, oh, oh, to-tus flo-re-o, iam a-mo-re vir-gi-na-li

per - e-o, iam per - e-o. Oh, oh, oh, to-tus flo-re-o, iam a-mo-re vir-gi-na-li

per - e-o, iam per - e-o. Oh, oh, oh, to-tus flo-re-o, iam a-mo-re vir-gi-na-li

per - e-o, iam per - e-o. Oh, oh, oh, to-tus flo-re-o, iam a-mo-re vir-gi-na-li

138

ancora più lento di prima

f

ben marcato

accel. $5/p$ ff $3/p$
 to-tus ar-de-o, no-vus, no-vus, no-vus a-mor est, quo per-e-o, quo per-e-o, quo per-e-o
 to-tus ar-de-o, no-vus, no-vus, no-vus a-mor est, quo per-e-o, quo per-e-o, quo per-e-o
 to-tus ar-de-o, no-vus, no-vus, no-vus a-mor est, quo per-e-o, quo per-e-o, quo per-e-o
 to-tus ar-de-o, no-vus, no-vus, no-vus a-mor est, quo per-e-o, quo per-e-o, quo per-e-o
 to-tus ar-de-o, no-vus, no-vus, no-vus a-mor est, quo per-e-o, quo per-re-o, quo per-e-o
 to-tus ar-de-o, no-vus, no-vus, no-vus a-mor est, quo per-e-o, quo per-e-o, quo per-e-o
 accel. $5/p$ ff $3/p$
 attac

23. Dulcissime

3/p con abbandono ca. 132 *rit. largo larghissimo* 139

Soprano Solo

Dul-cis-si-me, ah _____ to-tam ti-bi sub-do me!

ppp c.p. *ppp*

attacca

Blanziflor et Helena

24. Ave formosissima

4/4 $\text{♩} = 72$ *a tempo*

Soprano (S): A - ve for - mo - sis - - si - ma, gem - ma pre - ti -

Alto (A): A - ve for - mo - sis - - si - ma, gem - ma pre - ti -

Tenore (T): A - ve for - mo - sis - - si - ma, gem - ma pre - ti -

Basso (B): A - ve for - mo - sis - - si - ma, gem - ma pre - ti -

ff *c.p.* *a tempo*

4/4 $\text{♩} = 72$ *estatico* *2/p* *3/p rubato* *ff* *a tempo*

colla parte

a tempo *a tempo*

- o - sa, a - ve de - cus vir - gi - num, vir - go glo -

- o - sa, a - ve de - cus vir - gi - num, vir - go glo -

- o - sa, a - ve de - cus vir - gi - num, vir - go glo -

- o - sa, a - ve de - cus vir - gi - num, vir - go glo -

2/p *5/p rubato* *a tempo* *2/p* *3/p rubato* *a tempo*

ff *ff*

colla parte *colla parte*

a tempo 140

- o - sa, a - ve mun - di lu - mi - nar,

- o - sa, a - ve mun - di lu - mi - nar,

- o - sa, a - ve mun - di lu - mi - nar,

- o - sa, a - ve mun - di lu - mi - nar,

2/p *5/p rubato* *a tempo* 140 *2/p* *3/p rubato*

ff *ff*

colla parte *colla parte*

a tempo

6/8 $\text{♩} = 52$

a tempo

a - ve mun - di ro - sa, Blan - zi - flor et He - le - na

a - ve mun - di ro - sa, Blan - zi - flor et He - le - na

a - ve mun - di ro - sa, Blan - zi - flor et He - le - na

a - ve mun - di ro - sa, Blan - zi - flor et He - le - na

ff

molto allargando

a tempo

6/8 $\text{♩} = 52$

a tempo

2/p *6/p rubato* *6/p* *6/p* $\text{♩} = 52$

4/p

6/p

rit.

ten.

Blan - - zi - flor et He - le - na, Ve - nus, Ve - nus, Ve - nus ge - ne - ro - sa!

Blan - - zi - flor et He - le - na, Ve - nus, Ve - nus, Ve - nus ge - ne - ro - sa!

Blan - - zi - flor et He - le - na, Ve - nus, Ve - nus, Ve - nus ge - ne - ro - sa!

Blan - - zi - flor et He - le - na, Ve - nus, Ve - nus, Ve - nus ge - ne - ro - sa!

ten.

ten.

ten.

ten.

4/p

6/p

rit.

ten.

8

Fortuna Imperatrix Mundi

25. O Fortuna

Pesante

$3/4$ $\text{♩} = 60$

141

poco stringendo

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics: O For - tu - na, vel - ut Lu - na sta - tu va - ri - a - bi - lis, O For - tu - na, vel - ut Lu - na sta - tu va - ri - a - bi - lis, O For - tu - na, vel - ut Lu - na sta - tu va - ri - a - bi - lis, O For - tu - na, vel - ut Lu - na sta - tu va - ri - a - bi - lis, O For - tu - na, vel - ut Lu - na sta - tu va - ri - a - bi - lis.

Pesante

$3/4$ $\text{♩} = 60$

141

poco stringendo

Piano accompaniment for the first system, including a double bass line with a $8b$ marking.

$3/4$ $\text{♩} = 120 - 132$

Four vocal staves with lyrics: sem - per cres - cis aut de - cres - cis; vi - ta sem - per cres - cis aut de - cres - cis; vi - ta sem - per cres - cis aut de - cres - cis; vi - ta sem - per cres - cis aut de - cres - cis; vi - ta

$3/4$ $\text{♩} = 120 - 132$

Piano accompaniment for the second system, including a double bass line with a 5 marking.

142

de - te - sta - bi - lis nunc ob - du - rat

de - te - sta - bi - lis nunc ob - du - rat

de - te - sta - bi - lis nunc ob - du - rat

de - te - sta - bi - lis nunc ob - du - rat

142

et tunc cu - rat lu - do men - tis a - ci -

et tunc cu - rat lu - do men - tis a - ci -

et tunc cu - rat lu - do men - tis a - ci -

et tunc cu - rat lu - do men - tis a - ci -

143



Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics: - em, e - ge - sta - tem, pot - es - ta - tem


143



Piano accompaniment for measures 143-145, marked *pp*.



Four vocal staves with lyrics: dis - sol - vit ut gla - ci - - em. Sors im -



Piano accompaniment for measures 146-148, marked *sempre pp*.

144

- ma - nis et in - a - nis, ro - ta tu vo -

- ma - nis et in - a - nis, ro - ta tu vo -

- ma - nis et in - a - nis, ro - ta tu vo -

- ma - nis et in - a - nis, ro - ta tu vo -

144

- lu - bi - lis, sta - tus ma - lus, va - na

- lu - bi - lis, sta - tus ma - lus, va - na

- lu - bi - lis, sta - tus ma - lus, va - na

- lu - bi - lis, sta - tus ma - lus, va - na

145

sa - lus sem - per dis - so - lu - bi - lis,

sa - lus sem - per dis - so - lu - bi - lis,

sa - lus sem - per dis - so - lu - bi - lis,

sa - lus sem - per dis - so - lu - bi - lis,

145

ob - um - bra - ta et ve - la - ta mi - chi

ob - um - bra - ta et ve - la - ta mi - chi

ob - um - bra - ta et ve - la - ta mi - chi

ob - um - bra - ta et ve - la - ta mi - chi

146

quo - que ni - te - ris; nunc per lu - dum
 quo - que ni - te - ris; nunc per lu - dum
 quo - que ni - te - ris; nunc per lu - dum
 quo - que ni - te - ris; nunc per lu - dum

146

dor - sum nu - dum fe - ro tu - i sce - le - -
 dor - sum nu - dum fe - ro tu - i sce - le - -
 dor - sum nu - dum fe - ro tu - i sce - le - -
 dor - sum nu - dum fe - ro tu - i sce - le - -

$\text{♩} = 144$

f

- ris. Sors sa - lu - tis et vir -

- ris. Sors sa - lu - tis et vir -

- ris. Sors sa - lu - tis et vir -

- ris. Sors sa - lu - tis et vir -

$\text{♩} = 144$

147

- tu - tis mi - chi nunc con - tra - ri -

- tu - tis mi - chi nunc con - tra - ri -

- tu - tis mi - chi nunc con - tra - ri -

- tu - tis mi - chi nunc con - tra - ri -

147

- p. est af - fec - tus et de -

- p. est af - fec - tus et de -

- p. est af - fec - tus et de -

- p. est af - fec - tus et de -

The piano accompaniment consists of two staves (treble and bass clef) with a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The lyrics are printed below each vocal staff.

148

- fec - tus sem - per in an - - ga - - ri -

- fec - tus sem - per in an - - ga - - ri -

- fec - tus sem - per in an - - ga - - ri -

- fec - tus sem - per in an - - ga - - ri -

The piano accompaniment continues with the same eighth-note accompaniment in the right hand and active bass line in the left hand. The lyrics are printed below each vocal staff.

- a. *ff* > *ff* > *ff* > *ff* >
 - a. *ff* > *ff* > *ff* > *ff* >
 - p. *ff* > *ff* > *ff* > *ff* >
 - p. *ff* > *ff* > *ff* > *ff* >

- a. Hac in ho - ra si - ne
 - a. Hac in ho - ra si - ne
 - p. Hac in ho - ra si - ne
 - p. Hac in ho - ra si - ne

Piano accompaniment with *ff* dynamic marking.

mo - ra cor - de pul - sum tan - gi -
 mo - ra cor - de pul - sum tan - gi -
 mo - ra cor - de pul - sum tan - gi -
 mo - ra cor - de pul - sum tan - gi -

Piano accompaniment with *ff* dynamic marking.

149

- te: quod per sor - tem ster - nit

- te: quod per sor - tem ster - nit

- te: quod per sor - tem ster - nit

- te: quod per sor - tem ster - nit

149

for - tem, me - cum om - nes plan - gi

for - tem, me - cum om - nes plan - gi

for - tem, me - cum om - nes plan - gi

for - tem, me - cum om - nes plan - gi

$\text{♩} = 160$ 150

- te!

- te!

- te!

- te!

This system contains four vocal staves. Each staff begins with a measure of rest, followed by a half note 'te!' in the next measure. The notes are connected by a long slur across the four measures. The tempo is marked as quarter note = 160, and the measure number 150 is boxed.

$\text{♩} = 160$ 150

fff

This system shows the piano accompaniment for measures 149-152. The right hand plays a dense texture of sixteenth notes, while the left hand plays a rhythmic accompaniment of eighth notes. The tempo is marked as quarter note = 160, and the measure number 150 is boxed.

This system contains four vocal staves. Each staff begins with a measure of rest, followed by a half note in the next measure. The notes are connected by a long slur across the four measures.

This system shows the piano accompaniment for measures 153-156. The right hand plays a dense texture of sixteenth notes, while the left hand plays a rhythmic accompaniment of eighth notes. The system concludes with a double bar line and repeat sign.