

CARMINA BURANA

Fortuna Imperatrix Mundi

1. O FORTUNA

K. OPΦ
C. ORFF

Pesante $\text{♩} = 60$ poco stringendo

S. *ff* O For - tu - na, ve - lut Lu - na, sta - tu va - ri -

A. *ff*

T. *ff* O For - tu - na, ve - lut Lu - na, sta - tu va - ri -

B. *ff*

Pesante $\text{♩} = 60$ poco stringendo

P-no *ff*

Detailed description: This section contains the vocal introduction and the beginning of the piano accompaniment. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano part. The tempo is marked 'Pesante' with a quarter note equal to 60 beats per minute. The dynamics are 'ff' (fortissimo) for the vocalists and piano for the piano. The lyrics are 'O Fortuna, velut Luna, statum vari-'. The piano part consists of chords and arpeggiated figures.

$\text{♩} = 120-132$
pp

- a - bi - lis, sem - per cre - scis aut de - cre - scis; vi - ta

pp

- a - bi - lis, sem - per cre - scis aut de - cre - scis; vi - ta

pp

$\text{♩} = 120-132$

pp

Detailed description: This section continues the vocal quartet and piano accompaniment. The tempo is marked '♩ = 120-132' and the dynamics are 'pp' (pianissimo). The lyrics are '- a - bi - lis, sem - per cre - scis aut de - cre - scis; vi - ta'. The piano part features a complex rhythmic pattern with many sixteenth notes and chords.

1

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

2

cu - rat lu - do men - tis a - ci - em, e - ge -
 cu - rat lu - do men - tis a - ci - em, e - ge -

- sta - tem, po - te - sta - tem dis - sol - vit ut gla - ci -
 - sta - tem, po - te - sta - tem dis - sol - vit ut gla - ci -

3

-em. Sors im - ma - nis et in - a - nis, ro - ta

-em. Sors im - ma - nis et in - a - nis, ro - ta

sempre pp

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

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

4

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

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

pp

5

bra - ta et ve - la - ta mi - hi quo - que ni - te -

bra - ta et ve - la - ta mi - hi quo - que ni - te -

- ris; nuns per lu - dum dor - sum nu - dum fe - ro

- ris; nuns per lu - dum dor - sum nu - dum fe - ro

6

tu - i sce - le - ris. Sors sa - lu - tis et vir -

tu - i sce - le - ris. Sors sa - lu - tis et vir -

ff martellatissimo

Tr-be
Tr-ni

S.
 A. - tu - tis mi - hi nunc con - tra - ri -
 T. - tu - tis mi - hi nunc con - tra - ri -
 B.

- e est af - fec - tus et de -
 - e est af - fec - tus et de -
 7

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

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

Detailed description: This system contains the first four measures of the piece. It features two vocal staves (Soprano and Alto) and a piano accompaniment consisting of three staves (Right Hand and Left Hand). The lyrics are '- fec - tus', 'sem - per', 'in an -', and 'ga - ri -'. The piano part includes chord diagrams for the right hand and single notes for the left hand.

Detailed description: This block shows the piano accompaniment for the first system, consisting of three staves. The right hand plays a series of chords, while the left hand plays single notes. Below the piano part are six chord diagrams for the right hand, corresponding to the measures of the system.

- a. *ff*

- a. *ff*

- a. *ff*

Hac in ho - ra si - ne

Hac in ho - ra si - ne

Hac in ho - ra si - ne

Detailed description: This system contains the next four measures. It features two vocal staves and a piano accompaniment of three staves. The lyrics are '- a.', 'Hac in ho - ra', and 'si - ne'. The piano part includes a forte (*ff*) dynamic marking. Below the piano part are six chord diagrams for the right hand.

Detailed description: This block shows the piano accompaniment for the second system, consisting of three staves. The right hand plays chords, and the left hand plays single notes. Below the piano part are six chord diagrams for the right hand, corresponding to the measures of the system.

8

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

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

- te; quod per sor - tem ster - nit

- te; quod per sor - tem ster - nit

S. 9 *cresc.*
 A. for - tem, me - cum om - nes plan - gi -
 T. me - cum om - nes *cresc.* plan - gi -
 B. for - tem, me - cum om - nes *cresc.* plan - gi -

mf
 -te!
 -te!
 -te!

mf
 -te!
 -te!
 -te!

10
 -te!
 -te!
 -te!

mf
 -te!
 -te!
 -te!

2. FORTUNE PLANGO VULNERA

$\text{♩} = 120$
sempre ben declamato

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

pp un poco sf

quod su - a mi - hi 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.

un poco sf

11

T. *p*

B. *p*
 Ve - rum est, quod le - gi - tur *veritas* 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!

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

S. f.

A. 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!

T. f.

f *staccatissimo*

Tr-be

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

piu mosso

8 *ff* *Fatti, P-no (martellato)*

8

I. Primo vere
3. VERIS LETA FACIES

$\text{♩} = 60$
8

ff *pp sonoro*

sempre $\text{♩} = 40$
un poco pesante

Detailed description: This block contains the piano introduction. It features a treble and bass clef with a 3/8 time signature. The music is characterized by triplets of eighth notes in the right hand and a steady eighth-note accompaniment in the left hand. The dynamics range from fortissimo (ff) to pianissimo (pp) sonoro. A tempo change to $\text{♩} = 40$ is indicated for the final measures.

molto flessibile $\text{♩} = 80$ $\text{♩} = 40$
S. Coro piccolo

A. *pespr.*
B. *pespr.*

Ve - ris le - ta fa - ci - es mun - do pro - pi - na - tur,

Detailed description: This block shows the first vocal line for Soprano (S.) and a piano accompaniment. The vocal part is marked 'molto flessibile' and 'pespr.' (pessimo). The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The tempo is $\text{♩} = 80$ for the vocal part and $\text{♩} = 40$ for the piano accompaniment.

molto flessibile $\text{♩} = 80$ $\text{♩} = 40$
8

Detailed description: This block shows the piano accompaniment for the second vocal line. It continues the eighth-note bass line and chordal accompaniment from the previous block. The tempo markings are $\text{♩} = 80$ and $\text{♩} = 40$.

14 $\text{♩} = 80$ $\text{♩} = 40$

p

hi - e - ma - lis a - ci - es vic - ta iam fu - ga - tur,

Detailed description: This block shows the second vocal line for Soprano (S.) and a piano accompaniment. The vocal part is marked 'molto flessibile' and 'p' (piano). The piano accompaniment continues with the eighth-note bass line and chords. The tempo is $\text{♩} = 80$ for the vocal part and $\text{♩} = 40$ for the piano accompaniment.

$\text{♩} = 80$ $\text{♩} = 40$
8

Detailed description: This block shows the piano accompaniment for the third vocal line. It continues the eighth-note bass line and chordal accompaniment. The tempo markings are $\text{♩} = 80$ and $\text{♩} = 40$.

$\text{♩} = 80$
S. *pp espr.*

in ve-sti-tu va - ri-o Flo - ra prin-ci pa - tur, - ne - mo - rum du - lci so - no, que

T. *pp espr.*

B.

$\text{♩} = 80$

8

pp

15

poco più lento, tranquillo

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

ppp

ppp

rit.

poco più lento, tranquillo

rit.

8

pp

a tempo
come prima $\text{♩} = 40$ $\text{♩} = 80$

S. *p espr.*

A. *p espr.*

T. Flo - re fu - sus gre - mi - o Phe - bus no - vo mo - re

B. *p espr.*

a tempo,
come prima $\text{♩} = 40$ $\text{♩} = 80$

8

pp

A. $\text{♩} = 40$ 16 $\text{♩} = 80$
p

B. *p*

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

S. $\text{♩} = 40$ $\text{♩} = 80$
pp espr.

T. *pp espr.*

Ze - phy - rus ne - cta - re - o spi - rans in o - do - re;

pp

pp

cer - ta - tum pro bra - vi - o cur - ramus in a - mo - re.

S. *pp* come prima

A. Ah!

T. *pp*

B.

8 come prima

pp

a tempo $\text{♩} = 40$ $\text{♩} = 80$

mp espr.

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

mp espr.

8 a tempo $\text{♩} = 40$ $\text{♩} = 80$

mf

$\text{♩} = 40$ $\text{♩} = 80$

Flo - re ri - dent va - ri - o pra - ta lam se - re - na,

8 $\text{♩} = 40$ $\text{♩} = 80$

d. = 40 *d. = 80* *p espr.*

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

p espr.

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

p come prima Ah!

a tempo *d. = 40*

8 come prima

a tempo *d. = 40*

pp

attacca

4. OMNIA SOL TEMPERAT

Baritono solo

$\text{♩} = 72$ 19

pp *sempre molto rubato*
affettuoso

Om - ni.a Sol temperat purus et subtilis,

pp *sempre c.p. dolceissimo*

ritard. *a tempo*

no.vomun.dore.se.rat fa.ci.em A.pri.lis, ad a.mo.rem pro.per.at a.ni.mus he.ri.lis,

20 *a tempo*

et io.cun.dis im.pe.rat de.us pu.e.ri.lis. 8 Re.

pp

rubato *rit.*

-rum tanta no.vitas in sollem.ni ve.re et ve.ris au.cto.ri.tas iu.bet nos gaude.re, vi.

pp

a tempo [21]

as prebet so.li_tas, et in tu_o ve.re fi.des et probi_tas tu.um re.ti.ne_re.

a tempo

rubato,
intensivo ma pp

ma me fi.de.li.ter!

[22]

ritard.

a tempo

fidem me.am no.ta: de corde to.ta.li.ter et ex mente to.ta sum present.i.a.li.ter

a tempo

absens in re.mo.ta, quisquis a.mat ta.li.ter, vol.vi.tur in ro.ta.

[23]

attacca

5. ECCE GRATUM

Con ampiezza quasi allegretto $\text{♩} = 120$

S.

A.

T. *p* *sempre quasi staccato*
 Ec - ce gra - tum, ec - ce gra - tum et op - ta - tum Ver re - du - cit gau - di - a,
sempre quasi staccato

B. *p*
 Ec - ce gra - tum et op - ta - tum Ver re - du - cit gau - di - a,

Con ampiezza

8 *pp* *ff* *p* *sempre quasi staccato*
 quasi allegretto $\text{♩} = 120$

24

p ec - ce gra - tum et op - ta - tum Ver re - du - cit gau - di - a;
p ec - ce gra - tum et op - ta - tum Ver re - du - cit gau - di - a;
p ec - ce gra - tum et op - ta - tum Ver re - du - cit gau - di - a;

p

legato e più sciolto

p
 pur - pur - a - tum flo - ret pra - tum Sol se - re - nat om - ni - a.
legato e più sciolto

p
 pur - pur - a - tum flo - ret pra - tum Sol se - re - nat om - ni - a.
legato e più sciolto

Allegro molto $\text{♩} = 132$

25

f
 T. iam iam ce - dant tri - sti - a! E - stas re - dit, nun - cre - ce - dit Hy - e - mis se - vi - ti - a.
 B. iam iam ce - dant tri - sti - a! E - stas re - dit, nun - cre - ce - dit Hy - e - mis se - vi - ti - a.

Allegro molto $\text{♩} = 132$

f

S. ff

A. ff
 iam iam ce - dant tri - sti - a! E - stas re - dit, nun - cre - ce - dit Hy - e - mis se - vi - ti - a,
 T. iam iam ce - dant tri - sti - a! E - stas re - dit, nun - cre - ce - dit Hy - e - mis se - vi - ti - a,
 B. iam iam ce - dant tri - sti - a! E - stas re - dit, nun - cre - ce - dit Hy - e - mis se - vi - ti - a,

ff sempre staccato

26

poco ritard.

ff nunc re- ce- dit, nunc re- ce- dit Hy- e- mis se- vi- ti- a.

ff E- stas re- dit, nunc re- ce- dit, E- stas re- dit, nunc re- ce- dit Hy- e- mis se- vi- ti- a.

poco ritard.

a tempo $\text{♩} = 144$

S. *ff* Ah!

A. *ff* Ah!

T. *ff* Ah!

B. *ff* Ah!

a tempo $\text{♩} = 144$

ff sempre martellato

Timp.

27

come prima, ma un poco più accelerato $\text{♩} = 132$

S. *mp*

A. *mp*

T. *f* *mp*

Iam li-ques-cit, iam li-que-scit et de-cre-scit gran-do, nix et ce-te-ra,

B. *mp*

come prima Iam li-que-scit et de-cre-scit gran-do, nix et ce-te-ra,

8. $\text{♩} = 132$

p

28

mp

Iam li-que-scit et de-cre-scit gran-do, nix et ce-te-ra;

mp

mp

Iam li-que-scit et de-cre-scit gran-do, nix et ce-te-ra;

mp

p

come prima

mp
 bru - ma fu - git, et iam su - git Ver E - sta - tis u - be - ra;
mp
 bru - ma fu - git, et iam su - git Ver E - sta - tis u - be - ra;

come prima

p

d = 144

29

T. f
 il - li mens est mi - se - ra, qui nec vi - vit, nec la - sci - vit sub E - sta - tis dex - te - ra;
B. f

d = 144

f

S. ff

A. ff

T. ff

B. ff

il - li mens est mi - se - ra, qui nec vi - vit, nec la - sci - vit sub E - sta - tis dex - te - ra,
 il - li mens est mi - se - ra, qui nec vi - vit, nec la - sci - vit sub E - sta - tis dex - te - ra,

sempre staccato

p

30 *ff* *poco rit.*

nec la - sci - vit, nec la - sci - vit sub E - sta - tis dex - te - ra.

qui nec vi - vit, nec la - sci - vit, qui nec vi - vit, nec la - sci - vit sub E - sta - tis dex - te - ra.

ff *poco rit.*

B. ff *a tempo* $\text{♩} = 152$

A. Ah! *T. ff*

B. Ah! *B. ff*

ff *sempre martellato* *a tempo* $\text{♩} = 152$

31

ff

Più presto $\text{♩} = 144$

S.

A.

T. *ff* *meno staccato*

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

B. *ff*

Più presto $\text{♩} = 144$

8

32

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,

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;

come prima

mf

f $\text{♩} = 152$

33

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

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

f $\text{♩} = 152$

S. ff

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

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

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

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

ff sempre staccato

34

ff *poco rit.*

et le-tan-tes, et le-tan-tes pa-res es-se Pa-ri-dis.

ff *poco rit.*

glo-ri-an-tes, et le-tan-tes, glo-ri-an-tes, et le-tan-tes pa-res es-se Pa-ri-dis.

Presto $\text{♩} = 160$

S. ff

A. Ah!

T. ff

B. Ah!

Presto $\text{♩} = 160$

ff *sempre martellato*

Timp.

35

Uf dem Anger

6. TANZ

Pesante

♩ = 132

36

37

38

39

38

Musical score for measures 38-39. The piece is in 4/4 time. Measure 38 features a complex rhythmic pattern with eighth and sixteenth notes in both hands, accented with 'V'. Measure 39 begins with a change in tempo and dynamics, marked 'un poco più lento rit.' and 'a tempo'.

un poco più lento rit. a tempo

39

Musical score for measures 39-40. Measure 39 continues with a slower tempo and includes a fermata over a chord. Measure 40 returns to the original tempo and features a more active melodic line in the right hand.

Musical score for measures 40-41. Measure 40 continues with the active melodic line in the right hand. Measure 41 features a change in tempo and dynamics, marked 'rit.' and 'a tempo'.

rit. a tempo

40

Musical score for measures 40-41. Measure 40 includes a piano dynamic marking 'p' in the left hand. Measure 41 continues with the active melodic line in the right hand.

Musical score for measures 41-42. Measure 41 continues with the active melodic line in the right hand. Measure 42 features a change in tempo and dynamics, marked 'rit.' and 'a tempo'.

♩ = 138

Musical score for measures 42-43. Measure 42 includes a piano dynamic marking 'p' in the left hand. Measure 43 continues with the active melodic line in the right hand.

41

42

più mosso

43

poco rit. 44 a tempo

affacca

7. FLORET SILVA

♩ = 176

S. Flo - ret, flo - ret, floret sil - va no - bi - lis, floret sil -

A. Flo - ret, flo - ret, floret sil - va no - bi - lis, floret sil -

T. Flo - ret, flo - ret, floret sil - va no - bi - lis, floret sil -

B. Flo - ret, flo - ret, floret sil - va no - bi - lis, floret sil -

45

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

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

46

et, et, et, fo - li - is, fo - li - is, fo - li - is.

et, et, et, fo - li - is, fo - li - is, fo - li - is.

fo - li - is, fo - li - is, fo - li - is.

mp cresc. *p cresc.* *mp* *espr.*

47

pp doloso calando

poco più mosso

S. *U - bi est an - ti - quus*

A. *me - us a - mi - cus,*

pp doloso calando

pp calando

48

a tempo (come prima)

poco più mosso

S. *me - us a - mi - cus? U - bi est an - ti - quus*

A. *me - us a - mi - cus, me - us a - mi - cus me - us a - mi - cus?*

a tempo (come prima)

poco più mosso

49

d. = 84

S. *Ah*

A. *hinc, hinc, hinc,*

f.

sempre dim.

sempre staccatissimo

50 *dolcissimo*
p
el - dolcissimo
p
pp *ppp*
 hinc, hinc e. qui. ta. vit, e. qui. ta. vit, e. qui. ta. vit, e. qui. ta. vit, ta. vit, ta. vit, ta. vit, ta. vit, ta. vit.

sempre dim.
pp *ppp* *pp*

S. *rit.* *a tempo*
 a, ei a, ei a, quis me a - ma - bit?

rit. *a tempo*
mp

51
pp *sempre staccatissimo*

S. 52
 Ah!
pp

ppp *ppp*

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

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

Detailed description: This block contains the vocal and piano parts for measures 53 and 54. The vocal parts (Soprano, Alto, Tenor, Bass) are written in four staves. The piano accompaniment is in two staves. The tempo is marked ♩=176. The music is in G major and 4/4 time. The lyrics are 'Flo-ret, flo-ret, flo-ret sil-va un-di-que, flo-ret sil-'. Dynamics include *f* and *ff*.

Detailed description: This block shows the piano accompaniment for measures 53 and 54. It consists of two staves (treble and bass clef). The tempo is marked ♩=176. The music is in G major and 4/4 time. Dynamics include *f* and *ff*.

va un - di-que, nah mîme ge - sel - len, nah mîme ge - sel - len, nah mîme ge - sel - len

va un - di-que, nah mîme ge - sel - len, nah mîme ge - sel - len, nah mîme ge - sel - len

Detailed description: This block contains the vocal and piano parts for measures 54 and 55. The vocal parts are in four staves. The piano accompaniment is in two staves. The tempo is marked ♩=176. The music is in G major and 4/4 time. The lyrics are 'va un-di-que, nah mîme ge-sel-len, nah mîme ge-sel-len, nah mîme ge-sel-len'. Dynamics include *p*.

Detailed description: This block shows the piano accompaniment for measures 54 and 55. It consists of two staves (treble and bass clef). The tempo is marked ♩=176. The music is in G major and 4/4 time. Dynamics include *p*.

ist, ist, ist mir wê, ist mir wê, ist mir wê.

ist, ist, ist mir wê, ist mir wê, ist mir wê.

Detailed description: This block contains the vocal and piano parts for measures 55 and 56. The vocal parts are in four staves. The piano accompaniment is in two staves. The tempo is marked ♩=176. The music is in G major and 4/4 time. The lyrics are 'ist, ist, ist mir wê, ist mir wê, ist mir wê'. Dynamics include *mp* and *p*.

Detailed description: This block shows the piano accompaniment for measures 55 and 56. It consists of two staves (treble and bass clef). The tempo is marked ♩=176. The music is in G major and 4/4 time. Dynamics include *mp cresc.*, *p cresc.*, and *espr.*.

Coro piccolo
pp dolce calando

poco più mosso

55

S. *pp dolce calando* *poco più mosso*
 A. *pp dolce calando* *poco più mosso*

Gru - o - net der walt al - lent.

pp calando *pp*

56 *a tempo (come prima)*

poco più mosso

pp *poco più mosso*
pp *poco più mosso*

- hal - ben, al - lent. hal - ben, wã ist min ge - sel - le al - se lan - ge,

a tempo (come prima) *poco più mosso*

57

d. = 84

S. *d. = 84*
 A. *d. = 84*

al - se lan - ge, al - se lan - ge? Ah!

ff *ff*

der, der, der, der ist ge_ri_ten

sempre staccatissimo

58

hin_nen,ge_ri_ten hin_nen,ge_ri_ten hin_nen,ge_ri_ten hin_nen,hinnen,hin_nen, hinnen,hin_nen,hinnen,

pp ppp

p dolcissimo
o *p dolcissimo* wî, o wî, o wî, wer soll mich

pp

59

rit. , a tempo

min - nen?

Musical score for measures 59-60, vocal line. The music is in G major and 3/4 time. It begins with a half note G4, followed by a quarter rest, and then a half note G4. The tempo markings 'rit.' and 'a tempo' are present. The lyrics 'min - nen?' are written under the first two notes.

rit. a tempo

Musical score for measures 59-60, piano accompaniment. The right hand plays a series of chords: G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5. The left hand plays a bass line: G2, B2, D3, G2, B2, D3, G2, B2, D3. Dynamics include 'mp', 'p', and 'pp'. The instruction 'sempre staccatissimo' is written above the right hand in the final measure.

60

Musical score for measures 61-62, piano accompaniment. The right hand plays a series of chords: G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5. The left hand plays a bass line: G2, B2, D3, G2, B2, D3, G2, B2, D3. Dynamics include 'ppp'.

pp

Ah!

pp

Musical score for measures 63-64, vocal line. The music is in G major and 3/4 time. It begins with a half note G4, followed by a quarter rest, and then a half note G4. The lyrics 'Ah!' are written under the first note. Dynamics include 'pp'.

Musical score for measures 63-64, piano accompaniment. The right hand plays a series of chords: G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5. The left hand plays a bass line: G2, B2, D3, G2, B2, D3, G2, B2, D3. Dynamics include 'ppp' and 'pp'.

ritacon

8. CHRAMER, GIP DIE VARWE MIR

61 Quasi andante $\text{♩} = 132-144$

Coro piccolo

p semplice

S.

1. Chra_mer, gip die var_we mir, die min_wen_gel
 2. Min_net, tu_gent - li - che man, min_nec - li - che
 3. Wol dir, Werlt, daz du bist al_so freu_den_

fp *p*

62

roe - te, da_mit ich die jun_genman an ir dank der min_nen lie_be noe - te.
 frau - wen! min_ne tuot iu hoch ge_muot un - de latiuch in ho_hen e - ren schou_wen.
 - ri - che! ich will dir sin un_dertan durch din lie_be im_mer si_cher_li - che.

(♩ = 60)

Coro grande

poco rit.

A. *pp*
a bocca chiusa

T. *pp*
a bocca chiusa

B. *pp*

(♩ = 60)

poco rit.

pp

a tempo

a tempo (tempo I)
poco rit. *Coro piccolo*

1. 3. Seht mich an,
Coro grande
Ah!

a tempo

poco rit.

a tempo (tempo I)

ppp
pp

63

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

($\text{♩} = 60$)

Coro grande

64

poco rit.

lat mich iu ge - val - len.

pp
a bocca chiusa
pp
a bocca chiusa

($\text{♩} = 60$)
pp

attaca

Andante, poco esistente $\text{♩} = 60-66$

The musical score is written for piano and consists of six systems of music. Each system contains a grand staff with a treble and bass clef. The first system begins with the tempo marking 'Andante, poco esistente' and a quarter note equal to 60-66. The second system includes dynamic markings 'pp' and 'mp', and tempo changes 'rit.' and 'a tempo'. The third system is marked with the number '65' in a box. The fourth system includes 'rit.' and 'a tempo più andante' markings, with dynamics 'pp' and 'ppp'. The fifth system is marked with the number '66' in a box. The sixth system concludes the piece. The score features complex textures with many beamed notes and slurs. At the bottom center, the number '9837' is printed, and at the bottom right, the word 'attaca' is written.

Swaz hie gat umbe

Allegro molto $\text{♩} = 76$

67

Piano accompaniment for measures 67-72. The right hand features a rhythmic pattern of eighth notes with accents, while the left hand plays a steady bass line of eighth notes.

S. Swaz hie gat um-be,

A.

T. Swaz hie gat um-be, daz sind al-lez

B.

Vocal staves for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics are: "Swaz hie gat um-be, daz sind al-lez".

Piano accompaniment for measures 73-78. Similar to the previous system, it features a rhythmic eighth-note pattern in the right hand and a steady eighth-note bass line in the left hand.

68

daz sind al-lez me-ge-de, wellent an man

me-ge-de, die wel-lent an man

Vocal staves for Soprano, Alto, Tenor, and Bass. The lyrics are: "daz sind al-lez me-ge-de, wellent an man" and "me-ge-de, die wel-lent an man".

Piano accompaniment for measures 79-84. The right hand continues with the eighth-note rhythmic pattern, and the left hand maintains the eighth-note bass line.

f poco rit. 69 *ff* a tempo $\text{♩} = 84$

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,

poco rit. *ff* a tempo $\text{♩} = 84$

ah, ah, ah! Slal

ah, ah, ah! Slal

8

Chume, chum geselle min

$\text{♩} = 40$ 70
Coro piccolo

p semplice

A.

Chu - me, chum ge - sel - le min, ih

pp

A.

en - bi - te har - te din,

T.

ih en - bi - te har - te din, chu .

B.

Chum, chum, chum, chum,

pp

ppp

T.

- me, chum, ge - sel - le min.

B.

chum, chum.

pp

p un poco espr.

A.

Su - zer ro - ser - var - wer munt, chum un

p

pp

A.
ma - che mich ge - sunt.

T.
pp
Chum un ma - che mich ge - sunt,

B.
pp
Chum, chum, chum,

74

T.
su - zer ro - ser - var - wer munt.

B.
chum, chum, chum.

75

Swaz hie gat umbe

a tempo (come prima) $\text{♩} = 76$

ff

sempre stacc.

S. Coro grande

76

A.
T.
B.

Swaz hie gat um-be,
Swaz hie gat um-be, daz

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

77

wel-lent an man al-le, al-le, al-le, al-le di-sen
man al-le,

poco rit.

a tempo $\text{♩} = 84$

su_mer gan! Ah, ah, ah, ah,

This system contains three staves. The top staff is a vocal line with lyrics 'su_mer gan! Ah, ah, ah, ah,'. The middle and bottom staves are piano accompaniment. The music is in 4/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'a tempo' with a quarter note equal to 84 beats per minute. Dynamics include *ff* and accents.

a tempo $\text{♩} = 84$

This system contains three staves of piano accompaniment. The top staff is the right hand, and the bottom two staves are the left hand. The music continues in 4/4 time with two sharps in the key signature. Dynamics include *ff* and accents.

78

ah! Slal

This system contains three staves. The top staff is a vocal line with lyrics 'ah! Slal'. The middle and bottom staves are piano accompaniment. The music is in 4/4 time with two sharps in the key signature. Dynamics include accents.

8

This system contains three staves of piano accompaniment. The top staff is the right hand, and the bottom two staves are the left hand. The music continues in 4/4 time with two sharps in the key signature. Dynamics include accents.

10. WERE DIU WERLT ALLE MIN

Allegro molto $\text{♩} = 138$

ff e staccato

79

The piano introduction consists of two systems of music. The first system features a treble and bass clef with a 4/4 time signature. The music is characterized by rapid, staccato sixteenth-note patterns in both hands, creating a rhythmic and energetic texture. The second system continues this pattern, with a measure number '79' indicated in a box above the staff.

S. *f*
A. We - re diu werlt al - le min von de - me me - re un -

T. *f*
We - re diu werlt al - le min von de - me me - re un -

B. *f*
We - re diu werlt al - le min von de - me me - re un -

The vocal section begins with three staves for Soprano (S.), Alto (A.), and Bass (B.). Each staff starts with a dynamic marking of *f* (forte). The lyrics are: "We - re diu werlt al - le min von de - me me - re un -". The music is written in a simple, rhythmic style with clear phrasing.

The piano accompaniment for the first vocal system is written in a grand staff (treble and bass clefs). It features a rhythmic accompaniment of eighth and sixteenth notes, providing harmonic support for the vocal lines. The dynamics are marked with *ff* (fortissimo) in several places.

- ze an den Rin, des wolt ih mih dar - ben,

- ze an den Rin, des wolt ih mih dar - ben,

The second vocal system continues the lyrics: "- ze an den Rin, des wolt ih mih dar - ben,". It includes staves for Soprano, Alto, and Bass, with dynamic markings of *p* (piano) and *f* (forte) used to indicate changes in volume.

p dolce

espr.

The piano accompaniment for the second vocal system is written in a grand staff. It features a more melodic and expressive accompaniment, with dynamic markings of *p* (piano), *dolce* (softly), and *espr.* (espressivo). The music concludes with a fermata over the final chord.

80 poco rit.

des wolt ih mih dar - ben, daz diu chü - ne -

des wolt ih mih dar - ben, daz diu chü - ne -

poco rit.

- gin von En-gel-lant, von En - gel-lant le - ge

- gin von En-gel-lant, von En - gel-lant le - ge

a tempo

a tempo

stentato

a tempo (allegro molto)

an mi-nen ar - men.
an mi-nen ar - men.

stentato

a tempo (allegro molto)

ff sempre cresc.

81

Heil
Heil

ff

ff

II. In Taberna

11. ESTUANS INTERIUS

Allegro molto ♩ = 152

f con spirito

Estuans in te-ri-us

pp sub.

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

pp

fp

82

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

p

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

pp

fp

83

flu.vi.o la.ben.ti, sub e.o.dem tra.mi.te nun.quam permanen.ti.

fp

con slancio

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

3

Molto più lento
stentato

84

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

3

p dolce

string. rit. a tempo come prima

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

p

fp

a tempo

85

et ad - lun - gor pra - vis. Mi - hi cor - dis gra - vi - tas

Musical notation for the first system, including vocal line and piano accompaniment. The piano part features a *p* dynamic and a *cresc.* marking.

res vi - de - tur gra - vis; io - cus est a - ma - bi - lis

Musical notation for the second system, including vocal line and piano accompaniment. The piano part features a *p* dynamic and a *espr.* marking.

come prima
stentato

dul - ci - or - que fa - vis; quic - quid Ve - nus im - pe - rat,

Musical notation for the third system, including vocal line and piano accompaniment. The piano part features a *pp* dynamic and a *p dolce* marking.

86

a tempo

come prima

la - bor est su - a - vis, que nun - quam in cor - di - bus

Musical notation for the fourth system, including vocal line and piano accompaniment. The piano part features a *pp* dynamic and a *p* dynamic.

a tempo

ha - bi - tat ig - na - vis.

Musical notation for the fifth system, including vocal line and piano accompaniment. The piano part features a *pp* dynamic, a *p* dynamic, and a *cresc.* marking.

87

f
 Vi - a la - ta gra - di - or mo - re iu - ven - tu - tis, im - pli - cor et
 vi - ti - is im - me - mor vir - tu - tis, vo - lup - ta - tis a - vi - dus

come prima
molto sientato

ma - gis quam sa - lu - lis, mor - tu - us in ani - ma cu - ram ge - ro

a tempo *come prima* *a tempo*

88

cu - tis.

acc. *pesante*

attaca

12. OLIM LACUS COLUERAM

[Lamentoso]

♩ = 84

89

Tenore solo
Lamentoso (sempre ironico)

O - lim lacus co - lu - e - ram,
 Gi - rat, re - gi - rat gar - ci - fer,
 Nuuc in scu - tel - la ia - ce - o,

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

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

8

f
 T. *f*
 B. 1.3. Ml - ser, mi - ser! mo - do ni - ger et u - stus

mp

8

for - ti - fer!

pp string.

ff staccatissimo

8

dim. (senza rit.)

pp

attaca

libero e improvisando, 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 $\text{♩} = 132$

et con - sili - um meum est cumbibulis

et in se - cta De - ci - i vo - luntas mea est, et qui ma - ne me qui - sierit in ta - ber - na, post vesperam

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

Baritono solo
a tempo

$\text{♩} = 132$

nal
Waf - na

a tempo

$\text{♩} = 132$

Waf - na

Waf . na! quid fe.ci . sti sors tur.pis . si . ma!

Waf . na! Waf . na! Waf . na!

string. *più lento* *meno f* *a tempo*

No . straevi . taegaudi . a ab . stuli . sti om . ni . a!

Waf . na! Waf . na! Waf . na! Waf . na!

string. *più lento* *a tempo*

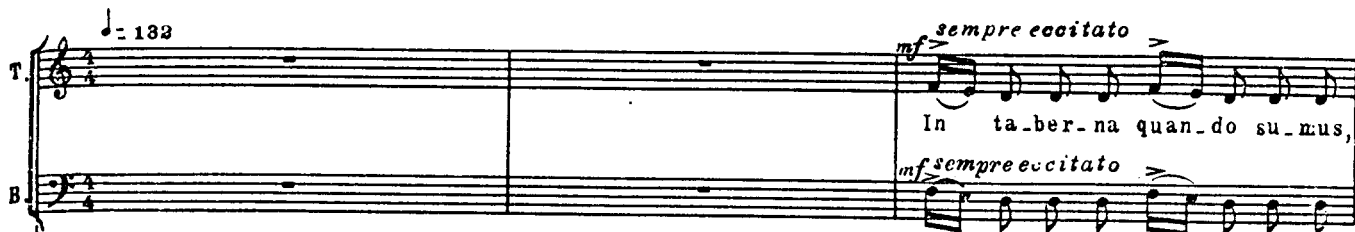
Waf . na! Waf . na! Waf . na!

93

Waf . na!

attaca

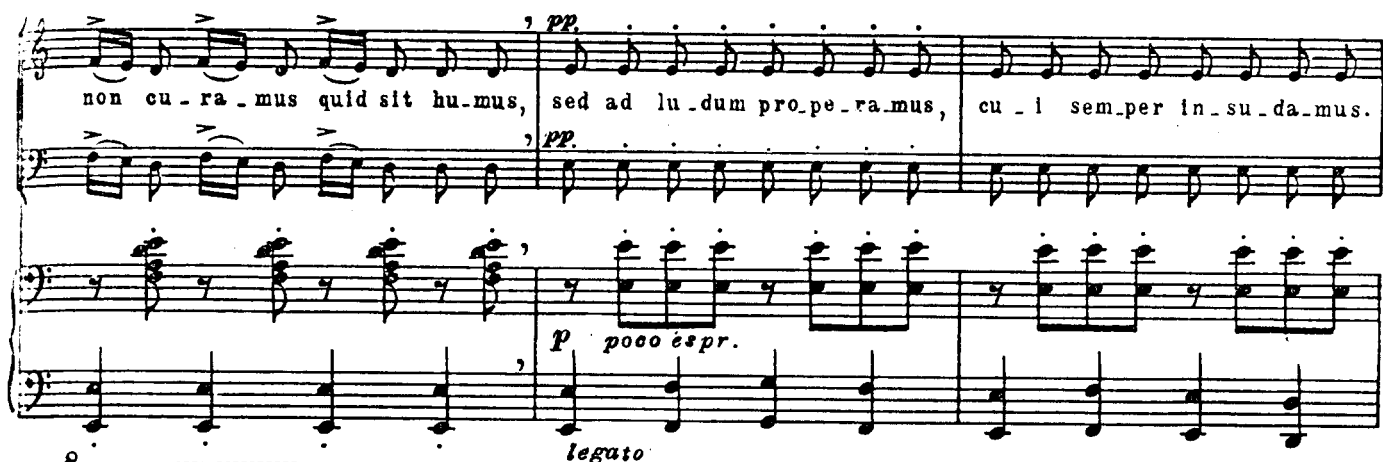
T. *mf* *sempre eccitato*
In ta-ber-na quan-do su-mus,
B. *mf* *sempre eccitato*



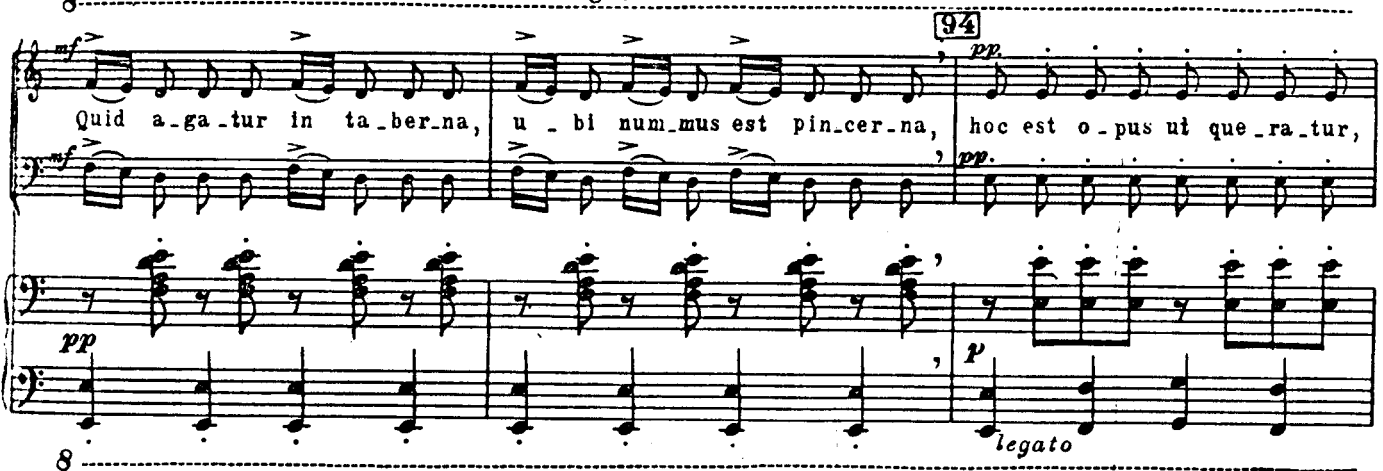
pp



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



94
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



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



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

mf

pp

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

pp

p

legato

95

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

mf

pp

pp

p

legato

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

ff

ff

ff

♩ = 120

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

♩ = 120

mf

96 *sempre staccatissimo*

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

sempre staccatissimo

pp

p

qua - ter pro Chris - tianis cunc - tis, quin - que pro fi - de - li - bus de - fun - ctis, se - xi - es pro so -

ff

ff

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

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

poco rit.
pp

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

a tempo
pp

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

ff

97

$\text{♩} = 144$

p

$\text{♩} = 144$

poco a poco cresc.

poco a poco cresc.

100

sub. molto stentato

rit. a tempo sub.

come prima

rit. a tempo sub.

sub. molto stentato

rit. a tempo sub.

come prima

rit. a tempo sub.

pizz.

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

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

bi-bit a-nus, bi-bit ma-ter, bi-bit i-sto, bi-bit il-le, bi-bunt cen-tum, bi-bunt mil-le.

Pa-rum sex cen-to nummae du-rant, cum im-mo-de-ra-te

f *sforzato*

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

f *sforzato*

mf

101

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

ff selvaggio

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

ff selvaggio

ff

ff

$\text{♩} = 160$

scatenato

accel.

io, io, io, io,

fff *scatenato*

$\text{♩} = 160$ *accel.*

102

io, io, io, io,

a tempo

fff *io!*

a tempo

p *ff* *fff*

15. AMOR VOLAT UNDIQUE

Largo $\text{♩} = 48$

103

pp *pp-pp* *pp* *pp* $\text{♩} = 96$ *rubato flessibile* *pochiss. rit.*

a tempo (come prima)
Ragazzi ²⁾

$\text{♩} = 112$

104

pochiss. rit.

p *un poco impertinente* a tempo (come prima)

Amor vo.lat un.di. que;

pochiss. rit. $\text{♩} = 112$

a tempo (come prima)

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

pochiss. rit. $\text{♩} = 112$

105

poco rit.

a tempo (come prima)

Ju.ve.nes,iu.vencule coniunguntur me.ri.to.

pp *dolcissimo*

Исполняется хором мальчиков.

pochiss rit.

♩ = 120

ppp

pp

(sospirando)

5

5

5

Soprano solo

106

con estrema civetteria fingendo innocenza

Si - qua si - ne so - ci - o,

pp col canto

5

ca - ret om - ni

5

5

gau - di - o;

5

5

5

107

te - net noc - tis in fi - ma sub in - ti -

pochiss. rit. dolceiss. a tempo pochiss. rit.

- mo cor dis in cu - sto di -

a tempo a tempo (come prima) ♩ = 96

- a :

108

pochiss. rit. a tempo pochiss. rit.

♩ = 112 Ragazzi

a tempo (come prima) pochiss. rit.

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

16. DIES, NOX ET OMNIA

109 $\text{♩} = 96$

*tenoro ma sempre esagerato
dolciss.*

Baritono
solo

Di - es, nox et om - ni - a

mi - hi sunt con - tra - ri - a, vir - ginum col - lo - qui - a,

rubato e affetato

110 a tempo subito

molto rit. a tempo

me fay plan - szer, oy su - venz sus - pi - rer, plu me fay te - mer.

O so - da - les, lu - di - te,

111

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

molto *rubato*

a tempo subito

grand

ey do - lur, at - ta - men con - su - li - te

molto rit., *a tempo*

per vo - ster ho - nur.

Tu - a pul - chra fa - ci - es,

112

me fay plan - szer mi - li - es,

molto *rubato*

rit.

pec - tus ha - bet gla - ci - es,

a re - men

der

a tempo subito

molto rit.

a tempo

sta - tim vi - vus fi - e - rem

per un ba - ser.

17. STETIT PUELLA

♩ = 84

113 *rubato*
p

Soprano solo

Ste-tit pu-el-la ru-fa

tu-ni-ca; si quis eam te-ti-git,

114

poco rit. *a tempo*
pp dolciss.

tu-ni-ca cre-pu-it. Ei-

115

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

a tempo

Stetit pu - el - la

116

tam - quam ro - su - la, fa - cie

splen - da - it, os ei - us flo - ru - it.

poco rit.

117

a tempo

Ei a, ei -

- a, ei - a, ei a.

attaca

18. CIRCA MEA PECTORA

118

Baritono
solo*mp*

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

più mosso con anima

p martellato*cresc.*

119

Ah

T. *mp(f) espr.*

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

B. *mp(f) espr.*

*) 2. *p* con calore crescente
 3. *♩*: 111 molto appassionato

S. ancora più mosso

A. Man.da.liet, man.da.liet, min ge.sel.le chô.met niet, Man.da.liet, man.da.liet, min ge.sel.le chô.met niet,

ancora più mosso

S.

sempre accel.

A. min ge.sel.le, min ge.sel.le, min ge.sel.le chô.met niet,

T. *f* *briso*

B. man.da.liet, man.da.liet, min ge.sel.le chô.met niet!

sempre accel.

S.

craso.

120

A. *craso.* min ge.sel.le, min ge.sel.le, min ge.sel.le chô.met niet, niet, niet, niet, niet!

19. SI PUER CUM PUELLULA

121

Allegro buffo $\text{♩} = 160$

T. *Fe -* *lix con -*

Bar. *Si pu - er cum pu - el - lu - la mo - ra - retur in cel - lu - la,*

- iunc - ti - o. *pp* *Fe -*

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

122 *lix con - iunc - ti - o.*

A - mo - re su - cres - cen - te,

123 *Solo con comica esagerazione* *pp tutti* *solo p sf*

pa - ri - ter e me - di - o, a - mo - re su - cres - cen - te, pa - ri - ter e me - di - o

124 *tutti pp solo*

a - vul - so pro - cul te - di - o, a - vul - so pro - cul te - di - o, fit lu - dus in - ef - fa - bilis membris, la - cer - tis

125 *allegro molto* *tutti*

la - bi - is, fit lu - dus in - ef - fa - bilis membris, la - cer - tis, la - bi - is, si pu - er cum pu - el - lu - la mo - ra - retur in

cel - lu - la, *pp* *Fe -* *lix con - iunc - ti - a.* *allegro molto* 126

cel - lu - la, *attaca*

20. VENI, VENI, VENIAS

Allegro ♩ = 160

S. *f>* *p>* *p>* *p>*
 Ve-ni, ve-ni, ve-ni, ve-ni-as,
 A. *f>* *p>* *p>* *p>*
 T. *p>*
 Ve-ni, ve-ni,
 B. *p>*

Allegro ♩ = 160

fp> *secco* *pp>*

f> *p>* *p>* *p>* *mf>*
 ve-ni, ve-ni, ve-ni, ve-ni-as, ne
f> *p>* *p>* *p>* *mf>*
mp>
 ve-ni, ve-ni, ve-ni-as,
 ve-ni, ve-ni, ve-ni, ve-ni, ve-ni-as,
mp>

mf>

127

me-mo-ri, ne me-mo-ri, ne me-mo-ri fa-ci-as,
f> *f>* *f>* *f>* *f>*
mf>
 ne me-mo-ri, ne me-mo-ri fa-ci-as,
mf>

sempre cresc.

Vocal score for four voices (Soprano, Alto, Tenor, Bass). The lyrics are: *hyr-ca, hyr-ca, na-za-za, na-za-za, tril-li-ri-vo-s*. Performance markings include *f*, *cresc.*, and *accel.*. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature.

Percussion score for four instruments: Triangolo, Piatti, Tamb. basco, and C. chiara. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. Performance markings include *mf*, *mp*, and *f*. The Triangolo part has a 3/4 time signature, while the other instruments have a 4/4 time signature.

Piano accompaniment score. The score is written in treble and bass clefs with a key signature of one sharp (F#) and a 3/4 time signature. Performance markings include *f*, *cresc.*, and *accel.*. The piano part features a rhythmic accompaniment with chords and single notes.

Coro I

128

S. *mf* Pul - chra ti - bi fa - ci - es,

A. *mf* Pul - chra ti - bi fa - ci - es,

T. *mf* Pul - chra ti - bi fa - ci - es,

B. *mf* Pul - chra ti - bi fa - ci - es,

Coro II

S. *f* tril - li - ri - vos, tril - li - ri - vos! Na - za - za,

A. *f* tril - li - ri - vos, tril - li - ri - vos! Na - za - za,

T. *f* tril - li - ri - vos, tril - li - ri - vos! Na - za - za,

B. *f* tril - li - ri - vos, tril - li - ri - vos! Na - za - za,

Cymbali

Piatti

Tamb. basco

C. chiara

P-no I

8

mp staccatissimo sempre

P-no II

mp martellato

sempre cresc.

o - cu - lo - rum a - ci - es, ca - pil - lo - rum se - ri - es,

o - cu - lo - rum a - ci - es, ca - pil - lo - rum se - ri - es,

sempre cresc.

o - cu - lo - rum a - ci - es, ca - pil - lo - rum se - ri - es,

sempre cresc.

o - cu - lo - rum a - ci - es, ca - pil - lo - rum se - ri - es,

sempre cresc.

o - cu - lo - rum a - ci - es, ca - pil - lo - rum se - ri - es,

sempre cresc.

o - cu - lo - rum a - ci - es, ca - pil - lo - rum se - ri - es,

S.
A.
T.
B.

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.

sempre cresc.

o quam cla - ra spe - ci - es! Ro - sa ru - bi - cun - di - or,

o quam cla - ra spe - ci - es! Ro - sa ru - bi - cun - di - or,

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The music is in a 4/4 time signature and features a key signature of one flat. The lyrics are: "o quam cla - ra spe - ci - es! Ro - sa ru - bi - cun - di - or,".

na. za. za,

na. za. za,

na. za. za,

na. za. za,

This system contains the next two staves of music. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The lyrics are: "na. za. za,".

This system contains the next two staves of music. The top staff is a piano accompaniment. The music is in a 4/4 time signature and features a key signature of one flat. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

This system contains the final two staves of music. The top staff is a piano accompaniment. The music is in a 4/4 time signature and features a key signature of one flat. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

129

li - li - o can - di - di - or, om - ni - bus for - mo - si - or,
li - li - o can - di - di - or, om - ni - bus for - mo - si - or,

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

8

sem - per, sem - per in te glo -

sem - per, sem - per in te glo -

sem - per, sem - per in te glo -

ff

Ah, ah,

Ah, ah,

ff

Cymbali

Piatti

Tamb. basco

C. chiara

f

f

f

ff

ff

martellatissimo

First system of the musical score. It includes a vocal line with lyrics "-ri -or!" and piano accompaniment. The piano part features a melodic line with slurs and dynamic markings such as *pp* and *p*.

Second system of the musical score. It includes a vocal line with lyrics "ah, ah, na - za - za, na - za - za, na - za - za, na - za - za." and piano accompaniment. The piano part features a rhythmic accompaniment with slurs and dynamic markings.

Cymbali

Piatti

Tamb. basco

C. chiara

Percussion score for the instruments: Cymbali, Piatti, Tamb. basco, and C. chiara. The notation includes various rhythmic patterns and dynamic markings such as *f*.

Piano accompaniment score for the bottom section of the page, featuring multiple staves with complex chordal and melodic structures, including slurs and dynamic markings.

21. IN TRUTINA

130 *pp molto amoro so ma sempre velato*

Soprano solo
 In tru . ti . namentis du . bia fluc . tu . ant con .

pp

con estrema sensibilità
pp sub. tra . ri . a la . sci . vusa . mor et pud . ci . ti . a .

rit. (smorz.) a tempo

pp dolce espr.

rit. a tempo pp
 Sed e . li go quod

131 *pp sub.*
 vi . de . o , col . lum iu . go pre . be . o ; ad iugum ta . men

ppp sub.

rit. (smorz.) a tempo
 sua . ve , sua . ve tran . se . o .

pp dolce espr. espr.

rit.

attaca

9837

22. TEMPUS EST IOCUNDUM

Allegro molto ♩ = 144

132

S. *f* Tem.pus est io.cun.dum, *p* tem.pus est io.cun.dum, *mf* o, o, o, o, o vir.gines, o vir.gines,

A. *f* Tem.pus est io.cun.dum, *p* tem.pus est io.cun.dum, *mf* o, o, o, o, o vir.gines, o vir.gines,

T. *f* Tem.pus est io.cun.dum, *p* tem.pus est io.cun.dum, *mf* o, o, o, o, o vir.gines, o vir.gines,

B. *f* Tem.pus est io.cun.dum, *p* tem.pus est io.cun.dum, *mf* o, o, o, o, o vir.gines, o vir.gines,

Cymbali

Tamb.basso

C.chiara

Piatti

Gr.cassa

Allegro molto ♩ = 144

sempre martellatissimo

Baritono solo

più lento ♩ = 120

f modo con.gau.de.te, *p* modo con.gau.de.te *mf* Oh, oh, oh,

f modo con.gau.de.te, *p* modo con.gau.de.te *mf* vos, vos, vos, vos, vos lu.venes, vos lu.venes.

f modo con.gau.de.te, *p* modo con.gau.de.te *mf* vos, vos, vos, vos, vos lu.venes, vos lu.venes.

Cymbali

Tamb.basso

C.chiara

Piatti

Gr.cassa

più lento ♩ = 130

ppp

sempre marcato

accel.

to-tus fio-re-o, iam a-mo-re vir-gi-na-li to-tus ar-de-o,

Tamb. basco

Piatti
Gr. cassa

accel.

133

no-vis, no-vis, no-vis a-mor est quo pe-re-o, quo pe-re-o, quo pe-re-o.

S.

A.

T.

B.

s. Allegro molto

Me - a me con - for - tat, me - a me con - for - tat pro, pro, pro, pro, pro

f *p* *mp*

f *p* *mp*

Allegro molto

f *p* *mf*

sempre martellatissimo

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

f *p*

f *p*

Soprano solo,
Ragazzi

come prima

134

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

mp *p*

mp *p*

ne, ne, ne, ne, ne - ga - tio, ne - ga - tio, ga - tio.

mf *p*

sempre marcato

accel.

iam a-mo-re vir-gi-na-li to-tus ar-de-o, no-vus, no-vus, no-vus a-mo-rest, quo

Quo

accel.

♩ = 144

Allegro molto

pe - re - o, quo pe - re - o, quo pe - re - o.

pe - re - o, quo pe - re - o, quo pe - re - o.

T. *mf*

B. *mf* Tempo-re bru-ma - li, tem-po-re bru-ma-li

♩ = 144

Allegro molto

T.

mf

B.

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

vir, vir, vir, vir, vir pa - ti - ens, vir pa - ti - ens, a - ni - mo ver - na - li

Baritono solo

come prima

p

Oh, oh, oh,

a - ni - mo ver - na - li la, la, la, la - sci - vi - ens, la - sci - vi - ens.

come prima

pp
sempre marcato

accel.

to - tus flo - re - ol

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

no - vus, no - vus, no - vus a - mor est, quo pe - re - o, quo pe - re - o, quo pe - re - ol

quo pe - re - o, quo pe - re - o, quo pe - re - ol

s. Allegro molto

136

A. Me-a me-cum lu-dit, me-a me-cum lu-dit vir, vir, vir, vir, vir-gi-ni-tas, vir-gi-ni-tas,

Allegro molto

me-a me de-tru-dit, me-a me de-tru-dit sim, sim, sim, sim, sim-pli-ci-tas, sim-pli-ci-tas.

come prima
Soprano solo
Ragazzi

accel.

137

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

pp

sempre marcato

Allegro molto

S. no-vus, no-vus, no-vus a-mor est, quo pe-re-o, quo pe-re-o, quo pe-re-o.

A. quo pe-re-o, quo pe-re-o, quo pe-re-o. *ff* Ve-ni, do-mi-cel-la,

T. *ff* Ve-ni, do-mi-cel-la,

B. *ff* Ve-ni, do-mi-cel-la,

Allegro molto

S. *p* ve-ni, do-mi-cel-la, *f* cum, cum, cum, cum, cum gau-di-o, cum gau-di-o, *ff* ve-ni, ve-ni pul-chra,

A. *p* ve-ni, do-mi-cel-la, *f* cum, cum, cum, cum, cum gau-di-o, cum gau-di-o, *ff* ve-ni, ve-ni pul-chra,

T. *p* ve-ni, do-mi-cel-la, *f* cum, cum, cum, cum, cum gau-di-o, cum gau-di-o, *ff* ve-ni, ve-ni pul-chra,

B. *p* ve-ni, do-mi-cel-la, *f* cum, cum, cum, cum, cum gau-di-o, cum gau-di-o, *ff* ve-ni, ve-ni pul-chra,

Baritono solo

138

S.
ve-ni, ve-ni, pul-chra, iam, iam, iam, iam, iam pe-re-o, iam pe-re-o.

A.
ve-ni, ve-ni, pul-chra, iam, iam, iam, iam, iam pe-re-o, iam pe-re-o.

T.
ve-ni, ve-ni, pul-chra, iam, iam, iam, iam, iam pe-re-o, iam pe-re-o.

B.
ve-ni, ve-ni, pul-chra, iam, iam, iam, iam, iam pe-re-o, iam pe-re-o.

ancora più lento di prima

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

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

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

ancora più lento di prima

ben marcato

accel

no - vus, no - vus, no - vus a - mor est quo pe - re - o, quo pe - re - o, quo pe - re - o.

ff

no - vus, no - vus, no - vus a - mor est quo pe - re - o, quo pe - re - o, quo pe - re - o.

ff

no - vus, no - vus, no - vus a - mor est quo pe - re - o, quo pe - re - o, quo pe - re - o.

ff

accel.

ff

attaca

23. DULCISSIME

con abbandono $\text{♩} = 132$

p

rit.

largo larghissimo

p

139

Soprano solo

Dulcissime, ah, tatamibisubdo mel

ppp

ppp

attaca

Blanziflor et Helena

24. AVE FORMOSISSIMA

Estatico $\text{♩} = 72$ a tempo

S. *ff* *ve fer.mo - sis - si - ma,* *gem - ma pre - ti -*

A. *ve fer.mo - sis - si - ma,* *gem - ma pre - ti -*

T. *ve fer.mo - sis - si - ma,* *gem - ma pre - ti -*

B. *ve fer.mo - sis - si - ma,* *gem - ma pre - ti -*

Estatico $\text{♩} = 72$ a tempo

rubato *a tempo*

a tempo

ve de - cus - vir - gi - num,

sempre ff *rubato* *a tempo* *rubato*

S. a tempo

A. vir - go glo - ri - o - sa,

B. vir - go glo - ri - o - sa,

a tempo

a tempo

140

a tempo

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

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

a tempo

rubato

a tempo

a tempo $\text{♩} = 62$

ro - sp. *sf* Blan - zi - flor et He - le - na,

ro - sp. *sf* Blan - zi - flor et He - le - na,

rubato *molto allarg.*

a tempo $\text{♩} = 62$

culminante

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!

rit. *ten.*

Fortuna Imperatrix Mundi

25. O FORTUNA

Pesante $\text{♩} = 60$

poco stringendo

S. *ff* O For-tu-na, ve-lut Lu-na sta-tu va-ri-

A. *ff* O For-tu-na, ve-lut Lu-na sta-tu va-ri-

T. *ff* O For-tu-na, ve-lut Lu-na sta-tu va-ri-

B. *ff* O For-tu-na, ve-lut Lu-na sta-tu va-ri-

Pesante $\text{♩} = 60$

Tam
tam

Tam
tam

Tam
tam

Tam
tam

Tam
tam

Tam
tam

Tam
tam

Tam
tam

141

$\text{♩} = 120-132$

pp

- a-bi-lis, sem-per cre-scis aut de-cre-scis; vi-ta

- a-bi-lis, sem-per cre-scis aut de-cre-scis; vi-ta

$\text{♩} = 120-132$

pp

Tam
tam

Tam
tam

Tam
tam

Tam
tam

Tam
tam

Tam
tam

Tam
tam

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

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

cu - rat lu - do men - tis a - ci - em, e - ge -

cu - rat lu - do men - tis a - ci - em, e - ge -

- sta - tem, po - te - sta - tem dis - sol - vit ut gla - ci -

- sta - tem, po - te - sta - tem dis - sol - vit ut gla - ci -

-em. Sors im - ma - nis et in - a - nis, ro - ta

-em. Sors im - ma - nis et in - a - nis, ro - ta

sempre pp

144

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

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

145

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

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

pp

-bra - ta et ve - la - ta mi - hi quo - que ni - te -

-bra - ta et ve - la - ta mi - hi quo - que ni - te -

146

-ris, nunc per lu - dum dor - sum nu - dum fe - ro

-ris, nunc per lu - dum dor - sum nu - dum fe - ro

tu - i sce - le - ris. Sors sa - lu - tis et vir -

tu - i sce - le - ris. Sors sa - lu - tis et vir -

♩ = 144

f sempre e martellatissimo

Tr-ba
Tr-ni

V.

147

S. A. T. B.

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

- est et fec - tus et de -

est et fec - tus et de -

148

- fec - tus sem - per in - en -

- fec - tus sem - per in - en -

Musical score system 1. Includes vocal lines with lyrics: *Hac in hora si ne* and piano accompaniment.

Musical score system 2. Includes vocal lines with lyrics: *pe - sum - man - si* and piano accompaniment.

Musical score system 3. Includes vocal lines with lyrics: *quod per sor - te ster - nit* and piano accompaniment.

149

0000

S. *for - tem, me - cum om - nes plan - gi -*
 A. *me - cum om - nes plan - gi -*
 T. *for - tem, me - cum om - nes plan - gi -*
 B. *me - cum om - nes plan - gi -*

cresc.

- tel
- tel

d=160

150