

1. Magnificat (extraits)

Francesco Durante
(1684-1755)

Magnificat

Ma - - - gni - fi-cat a - ni - ma me - a,

8

Detailed description: This block contains the first four measures of the Magnificat. It features a vocal line in G major, 2/2 time, with lyrics 'Ma - - - gni - fi-cat a - ni - ma me - a,'. Below the vocal line are three empty staves. At the bottom is a piano accompaniment with a forte (f) dynamic, consisting of a treble and bass clef staff with chords and a rhythmic bass line.

5 Do - - - mi - num, et ex-sul-ta - - - vit

et ex-sul-ta - - - vit, et ex-sul-ta -

8 Ma - - - gni - fi-cat a - - - ni - ma

Et ex-sul-ta - - -

Detailed description: This block contains measures 5 through 8. The vocal line continues with lyrics 'Do - - - mi - num, et ex-sul-ta - - - vit' and 'et ex-sul-ta - - - vit, et ex-sul-ta -'. The piano accompaniment continues with a rhythmic bass line and chords. A section marker '8' is placed at the beginning of the piano part in measure 6.

9

spi - ri - tus me - - - - us in De - o sa - lu - ta - ri me - - - -

-vit spi - ri - tus me - - - - us.

8 me - - a Do - - mi - num,

- - - vit spi - ri - tus me - - us in De - o sa - lu - ta - ri me - -

14

-o, et ex - sul - ta - - - - vit spi - ri - tus me - -

Ma - - - gni - fi - cat a - - ni - ma me - - a

8 et ex - sul - ta - - - - vit, et ex - sul ta - vit, spi - ri - tus

-o, et ex - sul - ta - - - - - - - - - - - - - - vit

18

- - - - us in De - o

Do - - mi - num, in De - o sa - lu - ta - ri me - - o,

8 me - - - us in De - o sa - lu - ta - ri me - - o,

spi - ri - tus me - - us in De - o

23

sa - lu - ta - ri me - - o.

qui - a res - pe - xit hu - mi - li - ta - tem an -

8 qui - a res - pe - xit hu - mi - li -

sa - lu - ta - ri me - - o, hu - mi - li - ta - tem an -

29

Ma - - - gni - fi - cat a - - -
 - cil - lae su - ae,
 8 - ta - tem an - cil - lae su - ae.
 - cil - lae su - ae,

33

-ni - ma me - - a Do - - mi - num, ec - ce
 ec - ce - e - nim ex hoc
 8 Ma - - - gni - fi -
 ec - ce - e - nim ex hoc,

37

e - nim ex hoc be - a - tam me di - cent om - nes,
 ec - ce e - nim ex hoc be - a - tam me
 - cat a - - ni - ma me - - a Do - -
 ec - ce e - nim ex hoc be - a - tam me di - cent

40

ec - ce e - nim ex - hoc be - a - tam me di - cent om - nes, om - nes ge - ne - ra - ti -
 di - cent om - nes, om - nes ge - ne - ra - ti - o - nes, ge - ne - ra - ti -
 - mi - num. om - nes ge - ne - ra - ti - o - nes, ge - ne - ra - ti - o -
 om - nes om - nes ge - ne - ra - ti - o - nes, ge - ne - ra - ti - o -

44

- o - nes. Ma - - - gni - fi - cat a - - ni - ma

- o - nes.

8 - - nes.

- - nes.

48

me - a Do - - mi - num, qui po - tens est,

qui po - tens est,

8 Qui - a _ fe - cit _ mi - hi ma - gna qui

Qui - a _ fe - cit _ mi - hi ma - gna qui

53

qui - a fe - cit mi - hi ma - gna.

qui - a fe - cit mi - hi ma - gna.

8
po - tens est, qui po - tens est, qui po - tens

po - tens est, qui po - tens est, qui po - tens

57

Ma - gni - fi - cat a - ni - ma

Ma - gni - fi - cat a - ni - ma

8
est, et san - ctum no - men e -

est, et san - ctum no - men e -

60

me - - a Do - - mi - num,

me - - a _____ Do - mi - num, et san - ctum

8

- - - - - jus, et san - ctum no - men -

- - - - - jus. Ma - - -

63

et san - ctum no - men - e - - - - jus, et

no - - - - men e - - - -

8

e - - - -

-gni - fi - cat a - ni - ma me - a Do - - mi -

67

san-ctum no-men et san-ctum no-men, no - men e - - jus,
 -jus, et san-ctum no - men e - - jus,
 8 -jus, et san-ctum no-men, no - men e - jus, no-men e - jus,
 -num, et san-ctum no-men, et san-ctum no-men e - jus, et

72

et san-ctum no-men e - jus.
 no-men e - jus.
 8 et san-ctum no-men e - jus.
 san-ctum no - - - men e - jus.

5. Sicut locutus est

Francesco Durante
(1684-1755)

Magnificat

Si - cut lo - cu - tus est, ad pa - tres no - stros,

Si - cut lo - cu - tus est ad pa - tres no - stros,

8 Si - cut lo - cu - tus — est ad pa - tres no - stros,

Si - cut lo - cu - tus est ad pa - tres no - stros,

The first system of the musical score consists of five staves. The top four staves are vocal parts: Soprano, Alto, Tenor, and Bass. The fifth staff is the piano accompaniment. The music is in 3/4 time and D minor. The lyrics are: 'Si - cut lo - cu - tus est, ad pa - tres no - stros,'. A measure rest of 8 measures is indicated in the Tenor part.

167

si - cut lo - cu - tus est ad pa - tres no - stros,

si - cut lo - cu - tus est ad pa - tres no - stros,

8 si - cut lo - cu - tus est ad pa - tres no - stros,

si - cut lo - cu - tus est ad pa - tres no - stros,

The second system of the musical score consists of five staves. The top four staves are vocal parts: Soprano, Alto, Tenor, and Bass. The fifth staff is the piano accompaniment. The music is in 3/4 time and D minor. The lyrics are: 'si - cut lo - cu - tus est ad pa - tres no - stros,'. A measure rest of 8 measures is indicated in the Tenor part.

170

A - bra - ham et se - mi - ni e - jus in
 A - bra - ham et se - mi - ni e - jus in
 8 et se - mi - ni e - jus in sae - cu - la,
 et se - mi - ni e - jus in sae - cu - la,

172

sae - cu - la, et se - mi - ni e - jus in sae - - cu - la,
 sae - cu - la, et se - mi - ni
 8 A - bra - ham et se - mi - ni e - jus in sae - - cu - la, et se - mi - ni
 A - bra - ham et se - mi - ni e - jus in sae - - cu - la,

174

et se - mi - ni e - jus in sae - - cu - la, in sae - cu - la. Glo - ri -

e - jus in sae - - cu - la, in sae - cu - la. Glo - ri -

e - jus in sae - - cu - la, in sae - cu - la. Glo - ri -

et se - mi - ni e - jus in sae - - cu - la, in sae - cu - la. Glo - ri -

177

-a, glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i

-a, glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu -

Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu -

-a, glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu -

et Spi - ri - tu - i san - - - - - cto.
- i, et Spi - ri - tu - i san - - - - - cto.
8 - i, et Spi - - ri - tu - i san - - - - - cto.
- i, et Spi - ri - tu - i san - - - - - cto.

The musical score consists of five systems. The first four systems are vocal lines for different voices (Soprano, Alto, Tenor, Bass), each with a corresponding line of Latin lyrics. The lyrics are: "et Spi - ri - tu - i san - - - - - cto." for the Soprano, "- i, et Spi - ri - tu - i san - - - - - cto." for the Alto, "8 - i, et Spi - - ri - tu - i san - - - - - cto." for the Tenor, and "- i, et Spi - ri - tu - i san - - - - - cto." for the Bass. The fifth system is a piano accompaniment with a grand staff (treble and bass clefs). The music is in a key with one flat (B-flat major or E-flat minor) and a common time signature. The vocal lines feature various note values including quarter, eighth, and sixteenth notes, with some notes beamed together. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

6. Sicut erat

Francesco Durante
(1684-1755)

Magnificat

Sic - - ut e - rat in prin - ci - pi-o et nunc et

8

This system contains the first four measures of the piece. It features a vocal line in the upper staff with lyrics, and a piano accompaniment in the lower staves. The piano part includes a steady eighth-note bass line and chords in the right hand.

190

sem - - - per, a - -

Et in sae-cu-la sae-cu - lo - rum, a - - men,

Et in sae-cu-la sae-cu - lo - rum a - - - men,

8

A - -

This system contains measures 190-194. It continues the vocal line and piano accompaniment. The piano part features a consistent eighth-note bass line and harmonic support in the right hand.

194

men, a - - - men, a - - -
a - - men, a - - men, a - -
8 a - - - men, a - - - - -
men, a - - - men, a - - -

198

men, et in sae-cu-la sae-cu-lo - rum, a -
men, et in sae-cu-la sae-cu-lo rum, a - -
8 men,
men, et in

202

- - men, et in sae-cu-la sae-cu-lo-rum, a -

- - men. sic - -

8 et in sae-cu-la sae-cu-lo-rum a - - - men,

sae-cu-la sae-cu-lo-rum a - - - men, a -

205

- - men, a - men, a - - -

- - ut e - rat in prin - ci - pi - o et nunc et sem -

8 a - - - - men,

209

men, et in sae-cu-la sae-cu-lo-rum, a -

per, et in sae-cu-la sae-cu-lo-rum, a -

8 et in sae-cu-la sae-cu-lo-rum, a - - - men,

- - men, et in sae-cu-la sae-cu-lo-rum, a - - - men,

212

- - - men, a - men, a - men, -

- - - men, a - - men, a - -

8 sic - - ut e - rat in prin - ci - pi - o, et

a - - men, a - - -

216

a - - - - - men, a - - - - - men,
 - men, a - - - - - men, a - - - - -
 8 nunc et sem - - - - - per, a - - - - - men, a - - - - -
 - - - - - men, sic - - - - - ut

220

a - - - - - men, a - - - - -
 - men, a - - - - - men, a - - - - - men, a - - - - -
 8 - - - - -
 e - rat in prin - ci - pi - o, et nunc et sem - - - - -

224

- men, et in sae-cu-la sae-cu - lo - rum, a - -

- men, et in sae-cu-la sae-cu - lo - rum, a -

8 - men, et in sae-cu-la sae-cu - lo - rum a - - men, et in

- per, et in sae-cu-la sae-cu - lo - rum a - - men,

227

- - men, et in sae-cu-la sae-cu -

- - men, et in sae-cu-la sae-cu -

8 sae-cu-la sae-cu-lo - rum, a - - - - - men, a - -

a - men, a - - men, a - -

230

- lo - rum a - - - - - men, et - - - - -

- lo - rum, a - - - - - men,

8 - men, et in sae - cu - la sae - cu - lo - rum, a - - - - -

- men, et in sae - cu - la sae - cu - lo - rum a - - - - -

233

in sae - cu - la sae - cu - lo - rum, a - - - - -

a - - - - - men, a - - - - - men, a - - - - -

8 - - - - - men, a - - - - - men, a - - - - -

- - - - -

-men, a - - - - - men, a -men, a - men.

-men, a - - - - - men, a - - - - - men, a -men, a - men.

8 -men, a - - - - - men, a -men, a - men.

-men, a - - - - - men, a -men, a - men.

The musical score consists of five systems. The first system has a vocal line with lyrics '-men, a - - - - - men, a -men, a - men.' The second system has a vocal line with lyrics '-men, a - - - - - men, a - - - - - men, a -men, a - men.' The third system has a vocal line with lyrics '8 -men, a - - - - - men, a -men, a - men.' The fourth system has a vocal line with lyrics '-men, a - - - - - men, a -men, a - men.' The fifth system is a piano accompaniment with a treble and bass clef. The piano part features a steady eighth-note accompaniment in the bass and a more melodic line in the treble, with some chords and rests.

Magnificat d'Antonio Vivaldi (extraits)

8

Andante molto

75

Soprano
Et mi-se-ri-

Contralto
Et mi-se-ri-cor-di-a e-jus a pro-ge-nie in pro-ge-nies,

Ténor
Et mi-se-ri-cor-di-a e-jus a pro-ge-nie in pro-ge-nies,

Bass
Et mi-se-ri-cor-di-a e-jus a pro-ge-nie in pro-ge-nies ti-

80

-cor-di-a e-jus a pro-ge-nie in pro-ge-nie timen-tibus, timen-ti-

a pro-ge-nie in pro-ge-nie timen-tibus, timen-

Et miseri-cor-di-a e-jus a pro-ge-nie in pro-ge-nie, et mi-se-ri-cor-di-a

-men-tibus eum, et miseri-cor-di-a e-jus

_bus,ti_men - - ti.bus e - um, et mi.se.ri.cor - di_a
 - tibus,ti_men - - ti.bus e - um
 e - jus a pro.genie in pro - genie et mi.se.ri - cor - di_a
 ti_men - - ti.bus e - um a pro.genie in pro.

e - jus ti - men - ti.bus e.um a pro - genie in pro.genie a pro.
 et mi.se.ri.cor - di_a e - jus a pro - genie in pro.genie a pro.
 e - jus ti - men - ti.bus e.um a pro - genie in pro.genie a pro.
 - genie et mi.se.ri - cor - di_a e - jus a pro - genie in pro.genie a pro.

-genie inprogeniesti - men - - - - - tibus

-genie inprogeniesti - men - - - - - tibus e um

-genie inprogenies ti - men - - - - - tibus

-genie inprogeniesti - men - - - - - tibus

e - um et mi.se.ri - cor - di - a e - jus a pro - genie in pro.genies ti -

et mi.se.ri - cor - - - - - di - a e - jus a pro - genie in pro.genies

e - um et mi.se.ri -

e - um a pro - genie in pro.genies

95

_men - ti - bus e - um a pro - genie in pro - genies et mi - se - ri -
 et mi - se - ri - cor - di - a e - jus et mi - se - ri - cor -
 _cor - di - a e - jus a pro - genie in pro - ge - nies ti - men -
 et mi - se - ri - cor - di - a e - jus a pro - genie in pro - genies ti - men -

100

_cor - di - a e - jus a pro - genie in pro - genies ti - men -
 _di - a e - jus ti - men - ti - bus
 _ti - bus a pro - genie in pro - genies et mi - se - ri - cor -
 _ti - bus e - um et mi - se - ri - cor -

- ti - bus, ti - men -
ti - men - ti - bus,
- di a e - jus ti - men -
- di a e - jus et mi - se - ri - cor - di a ti - men -

- ti - bus, ti - men - ti - bus e - um.
ti - men - ti - bus e - um.
- ti - bus, ti - men - ti - bus e - um.
- ti - bus, ti - men - ti - bus e - um.

110

f

Soprani

Contralti

Tenori

Bassi

Fe - cit po -

Fe - cit po -

Fe - cit po -

Fe - cit po -

Presto

f

-ten - ti.am, fe - cit po -

-ten - ti.am, fe - cit po -

-ten - ti.am, fe - cit po -

-ten - ti.am, fe - cit po -

115

-ten - ti - am, in bra - chi - o su - o: di - sper - sit su -

-ten - ti - am, in bra - chi - o su - o: di - sper - sit su -

-ten - ti - am, in bra - chi - o su - o: di - sper - sit su -

-ten - ti - am, in bra - chi - o su - o: di - sper - sit su -

120

-sper - sit su - per - bos, di - sper - sit su - per - bos

-per - bos, di - sper - sit su - per - bos, su - per - bos

-per - bos, di - sper - sit su - per - bos, su - per - bos

-per - bos, di - sper - sit su - per - bos, su - per - bos

125

men - te cor - dis su - i.

men - te cor - dis su - i.

men - te cor - dis su - i.

men - te cor - dis su - i.

130

135

Sopr. *S*

Contr. *S*

Ten. *S*

Bassi *S*

De - po.suit po - ten.tes, po - ten.tes de se - de et e - xal -

De - po.suit po - ten.tes, po - ten.tes de se - de et e - xal -

De - po.suit po - ten.tes, po - ten.tes de se - de et e - xal -

De - po.suit po - ten.tes, po - ten.tes de se - de et e - xal -

Allegro

-ta - - - - -

-ta - - - - -

-ta - - - - -

-ta - - - - -

-vit hu - mi - les. De - po - su - it po -

-vit hu - mi - les. De - po - su - it po -

-vit hu - mi - les. De - po - su - it po -

-vit hu - mi - les. De - po - su - it po -

150

ten-tes, po - tent-es de se - de et e - xal - ta -
ten-tes, po - tent-es de se - de et e - xal - ta -
ten-tes, po - tent-es de se - de et e - xal - ta -
ten-tes, po - tent-es de se - de et e - xal - ta -

The musical score for measures 150-154 consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range, respectively. The piano accompaniment is in the right and left hands. The lyrics are: "ten-tes, po - tent-es de se - de et e - xal - ta -". The music is in a minor key and features a steady rhythmic pattern with some melodic ornamentation.

155

The musical score for measures 155-159 consists of two piano accompaniment systems. Each system has a right-hand and left-hand part. The music is in a minor key and features a steady rhythmic pattern with some melodic ornamentation. There are no lyrics for this section.

160

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are:
_vit hu - mi - les et e - xal - ta - vit hu - mi -

165

Four vocal staves and a piano accompaniment. The lyrics are:
_les.

Allegro ma poco

Musical score for piano accompaniment, measures 205-214. The music is in 3/4 time and features a melody in the right hand and a bass line in the left hand. A dynamic marking of *(mp)* is present.

Musical score for piano accompaniment, measures 215-219. The music is in 3/4 time. A dynamic marking of *f* is present.

Musical score for piano accompaniment, measures 220-224. The music is in 3/4 time. A dynamic marking of *f* is present.

Soprani

Contralti

Bassi

Vocal staves for Soprano, Contralto, and Bass. The Soprano part has a dynamic marking of *f* and a measure number of 225. The lyrics "Sicut lo - cu - tus est ad patres" are written below the Soprano staff.

Musical score for piano accompaniment, measures 225-229. The music is in 3/4 time. A dynamic marking of *(mf)* is present.

no - stros A - braham, et se - mini e - jus in sae -
 A - braham, et se - mini e - jus in sae -
 A - braham, et se - mini e - jus in sae -

230

- cula in sae - cu - la.
 - cula in sae - cu - la.
 - cula in sae - cu - la.

235

A - braham, et se - mini e - jus in
 Sicut lo - cu - tus est ad pa - tres no - stros
 Sicut lo - cu - tus est ad pa - tres no - stros A - braham, et se - mini e - jus in

sae-cu-la, A-braham, et se-mi-ni e-jus in sae

A-braham, et se-mi-ni e-jus in sae

sae-cu-la, A-braham, et se-mi-ni e-jus in sae

240

cu-la

cu-la

cu-la

245

A-braham A-braham et se-mi-ni e-jus in

A-braham A-braham et se-mi-ni e-jus in

A-braham A-braham et se-mi-ni e-jus in

tr
sae - cu - la.

tr
sae - cu - la.

sae - cu - la.

This block contains a musical score for three vocal parts and piano accompaniment. The vocal parts are arranged in three staves: two soprano staves and one bass staff. Each vocal staff begins with a trill (tr) over the first note. The lyrics for all parts are "sae - cu - la." The piano accompaniment is shown in a grand staff (treble and bass clefs) below the vocal staves, featuring a complex, rhythmic accompaniment with many sixteenth notes.

Soprani
Glo - ri - a Pa - tri, Pa - tri, et Fi - li - o, et Spi - ri - tu - i San -

Contralti
Glo - ri - a Pa - tri, Pa - tri, et Fi - li - o, et Spi - ri - tu - i San -

Tenori
Glo - ri - a Pa - tri, Pa - tri, et Fi - li - o, et Spi - ri - tu - i San -

Bassi
Glo - ri - a Pa - tri, Pa - tri, et Fi - li - o, et Spi - ri - tu - i San -

Largo

This block contains a musical score for four vocal parts and piano accompaniment. The vocal parts are arranged in four staves: Soprani, Contralti, Tenori, and Bassi. Each vocal staff begins with a dynamic marking of *p* (piano). The lyrics for all parts are "Glo - ri - a Pa - tri, Pa - tri, et Fi - li - o, et Spi - ri - tu - i San -". The piano accompaniment is shown in a grand staff (treble and bass clefs) below the vocal staves, featuring a slow, sustained accompaniment with many chords. The tempo marking "Largo" is placed above the piano staff.

255

eto Si-cut e-rat

eto Si-cut e-rat

eto Si-cut e-rat

eto Si-cut e-rat

Andante

260

in prin-ci-pi-o, et nunc, et sem-per, et in sae-cu-la saecu-lo-rum.

in prin-ci-pi-o, et nunc, et sem-per, et in sae-cu-la saecu-lo-rum.

in prin-ci-pi-o, et nunc, et sem-per, et in sae-cu-la saecu-lo-rum.

in prin-ci-pi-o, et nunc, et sem-per, et in sae-cu-la saecu-lo-rum.

A - - - - -
 A - - - - - men. Saecu. lo. rum. A - - - - -
 Et in sae. cu. la sae. cu - lo. rum, sae. cu. lo. rum. A - men. Et in saecu. la sae. cu -
 Et in saecu. la sae. cu -

Allegro

- men. Et in sae. cu. la saecu -
 -men. Et in sae. cula saecu - lo. rum, saecu. lo. rum,
 lo. rum. A - men, a - - - - -
 lo. rum, sae. cu. lo. rum, sae. cu - lo - rum. A - - - - - men, a -

270

lo-rum, saecu-lo-rum. A - - - - -
 et in sae-cu-la, saecu-lo-rum. A - - - - -
 -men. Et in sae-cu-la sae-cu-lo-rum sae-cu-lo - - - - -
 - - - - - men, a - - - - - men. Et in sae-cu-la saecu-

275

- men. Et in sae-cu-la, saecu-lo-rum, saecu-lo-rum, saecu - - - - -
 - - - - - men, sae-cu-lo-rum, - - - - -
 -rum, et in saecula, saecu-lo - - - - - rum. A - - - - - men.
 -lo-rum, saecu-lo-rum, saecu-lo-rum, A - - - - - men.

lo-rum. A - men sae - culo-rum, saecu-lo-rum, sae-cu-lo-rum. A -
 sae-cu-lo-rum, sae - cu - lo - rum. A - men, a -
 sae-cu-lo-rum. A - men. Sae-cu - lo - rum. A - men. Sae-cu -
 sae-cu - lo-rum, sae-cu - lo-rum. A - - - - - men.

-men, a - - - - - men, a -
 - - - - - men, a - - - - -
 - lo-rum, saecu - lo-rum. A - - - - - men, sae - cu -
 Saecu - lo - rum, saecu - lo-rum, saecu - lo-rum, saecu - lo-rum. A -

285

- men. Et in sae.cula sae.cu.lorum, saecu.lo - rum. A - men.
 - men. Saecu.lo.rum, saecu.lo - rum. A - - - men.
 -lo.rum. A - - - men. Saecu.lo.rum. A - men.
 -men. Saecu.lo - - - rum. A - men.

Seguono i cinque brani del Magnificat di Antonio Vivaldi scritti per le cinque allieve dell'Ospedale della Pietà di Venezia:

per l'APOLLONIA (soprano) "Et exultavit,, (pag. 29)

per la BOLOGNESE (soprano) "Quia respexit,, (pag. 34)

per la CHIARETTA (soprano) "Quia fecit,, (pag. 38)

per l'AMBROSINA (contralto) "Esurientes,, (pag. 41)

per l'ALBETTA (contralto) "Sicut locutus,, (pag. 44)

in sostituzione di quelli della prima versione, che risultano rispettivamente a pag. 2, 3, 5, 17 e 21.

290

Soprano*)

Allegro

*) Questo brano è per l'APOLLONIA.

67 (39). Ruht wohl, ihr heiligen Gebeine

Johannes-Passion
BWV 245

Johann Sebastian Bach
(1685-1750)

Measures 1-6 of the piano introduction. The music is in G minor, 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes.

Measures 7-11 of the piano introduction. The melodic line continues with more complex rhythmic patterns, including slurs and ties. The bass line remains consistent with quarter notes.

12

⌘

Measures 12-15 of the vocal entry. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment continues with the same bass line and a new right-hand accompaniment.

Ruht wohl, ruht wohl, ihr hei-li-gen Ge - bei - ne, die ich nun wei -

Ruht wohl, ruht wohl, ihr hei-li-gen Ge - bei - ne, die ich nun wei - ter

8 Ruht wohl, ruht wohl, ihr hei-li-gen Ge - bei - ne, die ich nun wei - - ter

Ruht wohl, ruht wohl, ihr hei-li-gen Ge - bei - ne, die ich nun wei-ter nicht be-

Measures 16-20 of the piano introduction. The music concludes with a final cadence in the right hand and a sustained bass line in the left hand.

18

- ter nicht_ be - wei - ne, _ruht wohl, ruht_ wohl_ und bringt_ auch
 nicht_ be - wei - ne, ruht wohl, ruht wohl, und bringt_ auch mich,
 nicht_ be - wei - ne, ruht wohl, ruht wohl, ruht wohl, und bringt auch
 -wei - - - ne, _ruht_ wohl, ruht wohl, _ruht wohl, und bringt auch *tr*

24

mich, bringt auch mich_ zur_ Ruh', ruht_ wohl_
 _ bringt auch mich_ zur Ruh', ruht wohl, _ ruht
 mich, bringt auch mich, _ auch mich zur Ruh', ruht wohl, ruht
 mich_ zur Ruh', ruht wohl, rut'

28

und bringt auch mich, auch mich zur Ruh', ruht wohl, ruht
 wohl, ruht wohl und bringt auch mich zur Ruh', ruht wohl, ruht
 wohl, ruht wohl und bringt auch mich zur Ruh', ruht wohl, ruht
 wohl, ruht wohl und bringt auch mich zur Ruh', ruht wohl, ruht
 wohl, ruht wohl und bringt auch mich zur Ruh', ruht wohl, ruht

34

wohl, ihr hei-li-gen Ge-bei-ne, die ich nun wei-ter nicht be-
 wohl, ihr hei-li-gen Ge-bei-ne, die ich nun wei-ter nicht be-
 wohl, ihr hei-li-gen Ge-bei-ne, die ich nun wei-ter nicht be-
 wohl, ihr hei-li-gen Ge-bei-ne, die ich nun wei-ter nicht be-

39

-wei-ne, ruht wohl, ruht wohl und bringt auch
 -wei-ne, ruht wohl, ruht wohl und
 8 -wei-ne, ruht wohl, ruht wohl
 -wei - ne, ruht wohl, ruht wohl und bringt auch

44

mich und bringt auch mich zur Ruh', und bringt auch mich zur
 bringt auch mich zur Ruh', zur Ruh', und bringt auch mich zur
 8 und bringt auch Ruh', und bringt auch mich zur
 mich zur Ruh', und bringt auch mich zur

48

Ruh',
Ruh',
8 Ruh',
Ruh',

55

Das —
Das
Das
Das

Fine

61

Grab, so euch _____ be-stim - - - met ist, und fer - ner kei -

Grab, so euch, so euch be - stim - met ist, und fer - ner

8 Grab, so euch be - stim - - - met ist, und fer - ner kei-ne

Grab, so euch be - stim - met ist, und fer - ner

66

- ne _Not _____ um - schließt, macht mir den Him - mel auf, den Him-mel

kei - ne _ Not _____ um - schließt, macht mir den Him-mel

8 Not _____ um - schließt, macht mir den Him-mel

kei - ne Not um - schließt, macht mir den Himmel auf, auf, macht mir den Him-mel

70

auf, und schließt die Höl - le zu.

auf, und schließt die Höl-le zu.

8 auf, und schließt die Höl-le zu.

auf, und schließt die Höl-le zu.

tr

76

Ruht wohl, ruht wohl, ihr hei-li-gen Ge - bei - ne, die ich nun wei -

Ruht wohl, ruht wohl, ihr hei-li-gen Ge - bei - ne, die ich nun wei-ter

8 Ruht wohl, ruht wohl, ihr hei-li-gen Ge - bei - ne, die ich nun wei - - ter

Ruht wohl, ruht wohl, ihr hei-li-gen Ge - bei - ne, die ich nun wei-ter nicht be-

82

- ter nicht_ be - wei - ne, ruht wohl, ruht wohl, und bringt_ auch
 nicht_ be - wei - ne, ruht wohl, ruht wohl und bringt_ auch mich,
 nicht_ be - wei - ne, ruht wohl, ruht wohl, ruht wohl und bringt auch
 -wei - - - ne, ruht wohl, ruht wohl, ruht wohl und bringt auch

88

mich, bringt auch mich_ zur_ Ruh', ruht_ wohl_
 bringt auch mich_ zur Ruh', ruht wohl, ruht
 mich, bringt auch mich, auch mich zur Ruh', ruht wohl, ruht
 mich, bringt auch mich, mich_ zur Ruh', ruht wohl, ruht

92

und bringt auch mich, auch mich zur Ruh', ruht wohl, ruht
 wohl, ruht wohl und bringt auch mich zur Ruh', ruht wohl, ruht
 wohl, ruht wohl und bringt auch mich zur Ruh', ruht wohl, ruht
 wohl, ruht wohl und bringt auch mich zur Ruh', ruht wohl, ruht
 wohl, ruht wohl und bringt auch mich zur Ruh', ruht wohl, ruht
 wohl, ruht wohl und bringt auch mich zur Ruh', ruht wohl, ruht

98

wohl, ihr hei-li-gen Ge - bei - ne, die ich nun wei - ter nicht be -
 wohl, ihr hei-li-gen Ge - bei - ne, die ich nun wei - ter nicht be -
 wohl, ihr hei-li-gen Ge - bei - ne, die ich nun wei - ter nicht be -
 wohl, ihr hei-li-gen Ge - bei - ne, die ich nun wei - ter nicht be -

103

-wei-ne, ruht wohl, ruht wohl und bringt auch

-wei-ne, ruht wohl, ruht wohl, und

8 -wei-ne, ruht wohl, ruht wohl,

-wei - ne, ruht wohl, ruht wohl und bringt auch

108

mich, und bringt auch mich zur Ruh', und bringt auch mich zur

bringt auch mich zur Ruh', zur Ruh', und bringt auch mich zur

8 und bringt auch mich zur Ruh', und bringt auch mich zur

mich zur Ruh', und bringt auch mich zur

112

Ruh'. Das Grab, so euch be-stim - - - met ist, und

Ruh'. Das Grab, so euch be-stim - - - met ist, und

Ruh'. Das Grab, so euch be - stim - met ist, und

Ruh'.

117

fer - ner kei - - ne Not um - schließt, macht mir den Him-mel auf

fer - ner kei - - ne Not um - schließt, macht mir den Him-mel auf

fer - ner kei - ne Not um - schließt, macht mir den

und schließt die Hölle zu. Ruht

und schließt die Hölle zu. Ruht

⁸ Him - mel auf, und schließt die Höl - le zu. Ruht

The musical score consists of four staves. The first three staves are vocal lines in a soprano, alto, and tenor/bass voice respectively. The fourth staff is a piano accompaniment. The music is in a minor key and 4/4 time. The lyrics are: 'und schließt die Hölle zu. Ruht' (repeated for the first two voices) and 'Him - mel auf, und schließt die Höl - le zu. Ruht' (for the third voice). The piano part provides harmonic support with chords and moving lines in both hands.