

Miserere in c-moll

für 2 Soprani, 2 Alt, Frauenchor, Streicher und Basso continuo

Johann Adolph Hasse
(1699-1783)

Psalm 51

Nr. 1 - Coro: Miserere mei Domine

Non troppo lento

Violino I
Violino II
Viola
Soprano I
Soprano II
Alto I
Alto solo II
Violoncello
Organo
Basso continuo

Non troppo lento

6
6 4/2 7 3 6 4/3 6 #6 b 6 4

p *f* *p* *f* *p* *f* *p*

Mi - se - re - re,
Mi - se - re - re,

p *f* *p*

b - - +7 6 4/2 b - - +7 6 4/2 b - 7 5 6 4 6 4 5 b 6 4 2 7 3

12

Musical score for measures 12-18, piano accompaniment. The score consists of three staves: Treble Clef (Right Hand), Treble Clef (Left Hand), and Bass Clef. The key signature is two flats (B-flat and E-flat). The music features a mix of eighth and quarter notes, with some rests and dynamic markings.

Vocal parts for measures 12-18. The score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a Bass Clef staff for the basso continuo. The lyrics are: "mi - se - re - re, mi - se - re-re me - i De-us, mi-se - re - - -". The lyrics are distributed across the four vocal parts, with some parts having longer lines than others.

7 6 6 6 6 b6 5 4 2 6 6 5 4 3 6 4 5 4 - +7
 4 4 2 5 4 5 4 4

19

Musical score for measures 19-25, piano accompaniment. The score consists of three staves: Treble Clef (Right Hand), Treble Clef (Left Hand), and Bass Clef. The key signature is two flats. The music features a mix of eighth and quarter notes, with some rests and dynamic markings.

Vocal parts for measures 19-25. The score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a Bass Clef staff for the basso continuo. The lyrics are: "- re - me - i De - us, se - cun-dum mag-nam mi - se - ri - cor -". The lyrics are distributed across the four vocal parts, with some parts having longer lines than others.

4 7 6 6 5 4 4 6 4 9 8 9 8 7

24

di-am tu - am,
 cor - di-am tu - am,
 cor - di-am tu - am, et se-cun-dum mul-ti -
 se - ri - cor - di-am tu - am, et se -

9 8 4 4 3 6 6 p 6 7
 5 4 3 5 4 2 5 5 3

29

et se cun-dum mul-ti - tu - di-nem mi-se-ra-ti - o - num, mi-se-ra-ti - o - num tu-a -
 et se - cun - dum mul-ti-tu-di-nem mi-se-ra-ti-o - num, mi-se-ra - ti-o - num tu
 - tu - di-nem mi - se - ra - ti - o - num, mi-se-ra-ti - o - num, mi-se-ra-ti - o - num tu-a -
 cun-dum mul-ti - tu - di-nem mi - se - ra - ti-o - num, mi-se-ra-ti-o - num, mi-se-ra - ti-o - num tu

5 3 5 4 3 7

tr

- - rum de - le in-i-qui-ta-tem, in-i-qui-ta - tem me - am.

a - rum de - le in-i-qui-ta-tem, in-i-qui-ta - tem me - am.

- - rum in-i-qui-ta-tem, in-i-qui-ta - - tem me - am. Am - pli-us la-va

a - rum de - le in-i-qui-ta - - tem me - am. Am - pli-us la-va

p

5 6 4#3 7 #6 7# 4#3 4 9# 8 7 7b 7 # 5 4 #3 6 4 b5 3

me ab in-i - qui - ta - te me - a, et a pec - ca - - - -

me ab in-i - qui - ta - te me - a, et a pec - ca - - - -

4 9 3/8 7 3 4 6 4 7 7 5 5 #6/3 8 6 7 5 6 #9 8 b6 5

55

- - - - - tum me-um con-tra me est sem -
 ca - - - - tum, pec - ca - - tum me-um con-tra me est sem -
 - - - - - tum me-um con-tra me est sem -
 - - - - - tum me-um con-tra me est sem -

#6/3 5/4 #3/5 4/6 9/7 8/5 7/4 #3/5 6/4 #3/5 6/4 #6/6 7/5 #3/5

62

- per.
 - per, sem - per.
 - per, sem - per.
 - per, sem - per.

5/4 #3/5 #6/4/2 6/6 #6/5 #6/4 #6/2 6/4 5/3

Andante
Violino solo

Violino solo

Viola sola

Soprano solo

Andante

Violoncello
Organo
Basso continuo

6 5 3 6 # 3 6 # 4 3 6 5#4 6 6

5

5 #4 6 6 5 #4 6 #4 6 #6 # # 6 # # 6 #

10

tr

p

f

tr

p

f

Ti - bi so - - li - pec - ca - - - vi

p

7 6 5 6 5 6 4 #3 # 6 # 3 6 # 6 # 6

15

et ma

7 # 6 5 5 #4 6 6 6 6 6 6 6

20

- lum, ma - - - lum, co-ram te

6 6 6 6 5 7 $\flat 8$ $\frac{7}{5}$ 4 3 6

25

fe - ci co-ram te fe - ci,

4 3 6 4 5 7 6 6 5 6 6

30

ut jus-ti-fi-ce-ris in ser-mo-

7 6 6 6 4 5 6 6 6 6 6 6 5



35

- ni-bus tu-is et vin-cas cum ju-di-ca-

4 6 3 7 6 7 # # 6 # # 6 #2 5 #4 6 #4 #6



41

tr

6 7 # #6 6 6 6 6 4 #

45

Piano accompaniment for measures 45-48. The right hand starts with a *mf* dynamic and features a melodic line with slurs and ties. The left hand plays a bass line with a *f* dynamic, including some sixteenth-note patterns.

Vocal line for measures 45-48. The melody is mostly rests, with a trill (*tr*) on the final note of measure 48.

ris, cum ju - di ca - ris.

Bass line for measures 45-48. It includes dynamics like *poco f* and *f*, and fingering numbers such as #6, #, 7, 6, 6, 4, #, #, 6, 6, #, 5.



50

Piano accompaniment for measures 50-52. The right hand continues the melodic line with slurs and ties. The left hand provides harmonic support with a steady bass line.

Vocal line for measures 50-52, consisting of rests.

Bass line for measures 50-52. It includes fingering numbers such as 6, 6, #, 4/2, 6, 5, #, 6/2, 6, #6, #, #.



53

Piano accompaniment for measures 53-56. The right hand features a melodic line with trills (*tr*) in measures 54 and 55. The left hand continues with a bass line.

Vocal line for measures 53-56, consisting of rests.

Bass line for measures 53-56. It includes fingering numbers such as 6, #, #, 6, #, 7, 6, 5, 6, #.

Andante (Tempo giusto)

Violino I

Violino II

Viola

Soprano I

Soprano II

Alto I

Alto solo II

Violoncello
Organo
Basso continuo

Andante (Tempo giusto)

6 5 6 4 7^b 7^b 6 6 5 4 5 3 6

6

7 6 7^b 6 7^b 6 6 7 6 6 4 7 6 6 2

11

Ec - ce e - nim in in - qui-

Ec - ce e - nim in in - qui-

Ec - ce e - nim in in - qui-

Ec - ce e - nim in in - qui-

6 6/5 4 7/3 4 3 6 6/4 7b/2 7b/3

17

ta - ti - bus con - cep - tus sum, et in pec - ca - tis con - ce - pit

ta - ti - bus con - cep - tus sum, et in pec - ca - tis con - ce - pit

ta - ti - bus con - cep - tus sum, et in pec - ca - tis con - ce - pit

ta - ti - bus con - cep - tus sum, et in pec - ca - tis con - ce - pit

6 6/4 3 7 #6 6 b5 5 9 8

22

Piano accompaniment for measures 22-28, featuring a complex rhythmic pattern with sixteenth and thirty-second notes in the right hand and a steady eighth-note bass line in the left hand.

me ma - - - - ter me - a. Ec - ce e - nim ve - ri -
 me ma - - - - ter me - a. Ec - ce e - nium ve - ri
 me ma - - - - ter me - a. Ec - ce e - nim ve - ri -
 me ma - - - - ter me - a. Ec - ce e - nium ve - ri

Vocal staves for measures 22-28, showing four different vocal parts (Soprano, Alto, Tenor, Bass) with lyrics in Latin. The music is in a minor key with a 4/4 time signature.

4/2 6 5/4 3 6/4 7 6/5 5/4 3 #6

29

Piano accompaniment for measures 29-35, continuing the complex rhythmic pattern from the previous section.

ta - tem di - le - xi - sti in - cer - ta et oc - cul - ta sa - pi -
 ta - tem di - le - xi - sti in - cer - ta et oc - cul - ta sa - pi -
 ta - tem di - le - xi - sti in - cer - ta et oc - cul - ta sa - pi -
 ta - tem di - le - xi - sti in cer - ta et oc - cul - ta sa - pi -

Vocal staves for measures 29-35, showing four different vocal parts with lyrics in Latin. The music continues in the same key and time signature.

7 6 5 6/4 5/4 #4/2 6/b5 5/4 #3 6/4# 6/b5 9/4 8/3

Piano accompaniment for measures 35-40, featuring a complex rhythmic pattern with sixteenth and thirty-second notes in the right hand and eighth notes in the left hand.

en - ti-ae tu - - ae ma-ni-fe - sta - - - - -

en - ti-ae tu - - ae ma-ni-fe - sta - - - - -

en - ti-ae tu - ae ma-ni-fe - sta - - - - - sti, ma-ni-fe - sta -

en - ti-ae tu - - ae, ma-ni-fe - sta-sti, ma-ni-fe - sta - sti, ma-ni-fe - sta -

Piano accompaniment for measures 35-40, continuing the rhythmic pattern from the previous system.

7
43

41

p

p

p

Piano accompaniment for measures 41-46, featuring a steady eighth-note accompaniment in the left hand and sixteenth-note patterns in the right hand.

- sti mi - hi. As - per- ges- me hys so - - - - po et - - - - mun-

- sti mi - hi.

sti mi - hi. As - per- ges - me hys-so - po et - - - - mun-

-sti mi - hi.

7 6 6 5 *p* 9 8 5 6 5 7 8 5

Piano accompaniment for measures 41-46, continuing the rhythmic pattern from the previous system.

48

da - bor la - va - bis me et su - per ni - vem de - al - ba - - - -

da - bor la - va - bis me et su - per ni - vem de - al - ba - - - -

6 5 6 6 7 # 7 6 5 # 7 6 5 # 6 6 #



55

bor. Au - di - tu - i me - o da - bis gau - di - um et lae

bor. Au - di - tu - i me - o da - bis gau - di - um et lae

6 5 4 3 6 5 9 8 7 6 5 6 5

62

ti - ti-am et ex - ul - ta

ti - ti-am et ex - ul - ta

6 4 5 3 7 6 5 3 3 7 6 5 9 8 7

68

tr
- bunt os - sa hu-mi-li - a

tr
- bunt os - sa hu-mi-li - a

6 4 5 4 6 6 5 6 5 4

75

ta
A - ver - te fa - ci-em tu - am a pec -
ta

6 6 4 5 6 6 7 6

82

ca - tis me - is et om - nes in - i - qui - ta - tes me - as de - le. Cor -

7 6 4 6 6 6 5

89

Piano accompaniment for measures 89-95, featuring a complex rhythmic pattern with eighth and sixteenth notes in the right hand and a steady eighth-note bass line in the left hand.

Empty vocal staff for measures 89-95.

Vocal line for measures 89-95, with lyrics: mun-dum cre - a in me, De - us, et spi - ri - tum re - ctum in - no - va in - vi - sce - ri - bus

Empty vocal staff for measures 89-95.

Empty vocal staff for measures 89-95.

Piano accompaniment for measures 89-95, showing the bass line.

b6 b5 b4 3 7 6 7 6 b9/4 b3 6/4 b5

96

Piano accompaniment for measures 96-102, continuing the rhythmic pattern from the previous section.

Empty vocal staff for measures 96-102.

Vocal line for measures 96-102, with lyrics: me - - - - - me - - - - -

Empty vocal staff for measures 96-102.

Empty vocal staff for measures 96-102.

Piano accompaniment for measures 96-102, showing the bass line.

6/4 7b/5 b4/3 6/5 b b6/4 7/5 b4/3 6/7 6/5 b

103

Piano accompaniment for measures 103-108, featuring a treble and bass staff with a key signature of two flats and a 4/4 time signature. The music consists of rhythmic patterns of eighth and sixteenth notes.

Vocal line for measures 103-108. The lyrics are: "Ne pro - ji - ci-as me a fa - ci-e tu - a et spi - ri-tum is." The melody is in a two-flat key signature.

Second vocal line for measures 103-108. The lyrics are: "Ne pro - ji - ci-as me a fa - ci-e tu - a et spi - ri-tum". This line appears to be a second voice part or a different vocal line.

Bass line for measures 103-108. The notes are: 6, 5, 6, 5, 9, 8, 6, 5, 8, 7.



109

Piano accompaniment for measures 109-114, continuing the rhythmic patterns from the previous section.

Vocal line for measures 109-114. The lyrics are: "san - - ctum tu - um ne au - fe - ras a me, ne au - fe - ras a".

Second vocal line for measures 109-114. The lyrics are: "san - - ctum tu - um ne au - fe - ras a me, ne au - fe - ras a".

Bass line for measures 109-114. The notes are: 6, 5, 8, 8, 7, 6, 6, 5, 7, 7, 7, 7, 6, 6, 5.

116 **Più Andante**

Piano introduction for measures 116-120, featuring a complex rhythmic pattern in the right hand and a steady bass line in the left hand.

Vocal and piano accompaniment for measures 116-120. The vocal line includes the lyrics: "me. Red - de mi - hi lae - ti - ti-am sa - lu". The piano accompaniment continues with the same rhythmic pattern as the introduction.

Più Andante

Piano accompaniment for measures 116-120, showing the bass line with dynamic markings and fingering: *f*, 6, ♭, 6, ♭, 7, 9/4, 8/3, 7/5.

Piano introduction for measures 121-125, featuring a complex rhythmic pattern in the right hand and a steady bass line in the left hand.

Vocal and piano accompaniment for measures 121-125. The vocal line includes the lyrics: "ta - ris, sa - lu - ta - ris tu - i, et spi - ri - tu prin - ci - pa -". The piano accompaniment continues with the same rhythmic pattern as the introduction.

9/4 8/3 ♭ ♭ 7 #6 ♭ 7/5 6/4 7/5 9 8

127

- - - - - li con - fir - ma me. Do -

- - - - - li con - fir - ma me. Do -

- - - - - li con - fir - ma me. Do -

- - - - - li con - fir - ma me. Do -

♩ ♩ ♩ ♩ 6 6 ♩ *f* 6 ♩ 6 ♩

133

ce - bo, do - ce - bo in - i - quos vi - as

ce - bo, do - ce - bo in - i - quos vi - as

ce - bo, do - ce - bo in - i - quos vi - as

ce - bo, do - ce - bo in - i - quos vi - as

6 ♩ 7 6 9 8 6

140

tu - as, et im - pi - i ad te, ad te con - ver -

tu - as, et im - pi - i ad te con - ver -

tu - as, et im - pi - i ad te, ad te con - ver -

tu - as, et im - pi - i ad te con - ver -

6/4 5/3 7^h/₄ 8/3 7^b/₅ 5 7 6 4/2 6

145

ten - - - - - tur, et im - pi - i ad

ten - - - - - tur, et im - pi - i ad

ten - - - - - tur, et im - pi - i ad

ten - - - - - tur, et im - pi - i ad

6/4 5/3 6/4 5/3 6/4 6/4 5/3 7^b/₅

151

te, et im - pi - i ad te con - ver - ten - - -

te, et im - pi - i ad te con - ver - ten - - -

te, et im - pi - i ad te con - ver - ten - - -

te, et im - pi - i ad te con - ver - ten - - -

5 6 5 6 6 4 5 6 5 6 5 6 5

156

- - - tur.

- - - tur.

- - - tur.

- - - tur.

6 5 6 5 6 6 6 6 6 5 3

162

6 4 7 5/3 5 6 4 5



Nr. 4 Libera me de sanguinibus Deus

Lento

8 6 7 5 6 4 5 3 6 4 5 8 6 7 5 6 4

9

6 7 8 9 5 *f*



16

6 - 6 6 5 6 - 6 5

24

p

Li - be-ra me de san - gui - ni - bus, De - us, De - us sa - lu - tis me - ae,

Li - be-ra me de san - gui - ni - bus, De - us, De - us sa - lu - tis me - ae, et e - xul -

p 8 7 6 5 6 5 7 6 6



et e - xul - ta - - - - bit lin - gua me - a ju -

ta - - - - bit lin - gua me - - - a ju -

5 7 9 8 9 8 7 4 7 - - - - 6

55

Piano accompaniment for measures 55-61. The score consists of three staves: two treble clefs and one bass clef. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. The key signature has two flats (B-flat and E-flat).

Vocal lines and figured bass for measures 55-61. The vocal parts are on two staves (treble and bass clefs) with lyrics underneath. The figured bass is on a separate staff below the vocal lines.

an - nun - ti - a - bit lau - dem tu-am, lau - - - -

a - bit lau - - dem tu-am. lau - - - -

7 - - - - - 6 5
4 3

6 6 5 9 6



62

Piano accompaniment for measures 62-68. The score consists of three staves: two treble clefs and one bass clef. The music continues with complex rhythmic patterns. Dynamic markings *f* and *p* are present. The key signature has two flats.

Vocal lines and figured bass for measures 62-68. The vocal parts are on two staves (treble and bass clefs) with lyrics underneath. The figured bass is on a separate staff below the vocal lines. Dynamic markings *f* and *p* are present.

- - - - - dem tu - am, lau - -

- - - - - dem tu - am, lau - -

6 4 b5 7 9 6 7 5 7 9 8 7 7 6 5

69

tr tr tr

poco f *f*

tr tr tr

poco f *f*

poco f *f*

tr

dam tu - am.

dam tu - am.

poco f *f*

4/2 6 6/5 7 6 7



77

p *f* *p* *f*

tr tr tr tr

p *f* *p* *f*

p *f*

f

6 7 8/6 6 4

9

tr
p
p
p

Quo-ni-am si vo-lu - is - ses sac - rifi - de - dis - sem u - ti que

14

p

ho - lo - cau - stis non de - lec ta - - - - -

19

f
f
f
tr
p
f
p
f
p

- - - be-ris sa-cri - fi - ci-um De-o

24

spi-ri-tus con-tri-bu - la - tus cor con - tri - tum et hu - mi - li - a - tem De -

29

- us non de - spi - ci - es cor con - tri - tum et hu - mi - li -

33

a De - us non des - pi - ci - es.

38



Nr. 6 - Coro: Benigne fac Domine

Più tosto Allegro

1

Violino I *poco f*

Violino II *poco f*

Viola *poco f*

Soprano solo

Soprano II

Alto solo I

Alto solo II

Più tosto Allegro

Violoncello
Organo
Basso continuo *f*

5

be-ni - gne, be-ni - gne fac Do-mi-ne in bo-na vo-lun - ta - te, in bo-na vo-lun

be-ni - gne, be-ni - gne fac Do-mi-ne in bo-na vo-lun - ta - te, in bo-na vo-lun

be-ni - gne, be-ni - gne fac Do-mi-ne in bo-na vo-lun - ta - te, in bo-na vo-lun

be-ni - gne, be-ni - gne fac Do-mi-ne in bo-na vo-lun - ta - te, in bo-na vo-lun

p

10

ta-te tu-a Si - on, et ae-di-fi - cen - tur mu - ri Je - ru - sa-lem,

ta-te tu-a Si - on, et ae-di-fi - cen - tur mu - ri Je - ru - sa-lem,

ta-te tu-a Si - on, et ae-di-fi - cen - tur mu - ri Je - ru - sa-lem,

ta-te tu-a Si - on, et ae-di-fi - cen - tur mu - ri Je - ru - sa-lem,

15

f *p*

mu-ri Je-ru - sa-lem. tunc ac-cep-ta-bis sa-cri - fi - ci-um jus-ti - ti-ae

mu-ri Je-ru - sa-lem. tunc ac-cep-ta-bis sa-cri - fi - ci-um jus-ti - ti-ae

mu-ri Je-ru-sa - lem. tunc ac-cep-ta-bis sa-cri - fi - ci-um jus-ti - ti-ae

mu-ri Je-ru - sa-lem. tunc ac-cep-ta-bis sa-cri - fi - ci-um jus-ti - ti-ae

20

Più Presto

ob-la-ti-o - nes et ho-lo-cau-sta tunc im-po - nent su-per al-ta - - -

ob-la-ti-o - nes et ho-lo-cau-sta tunc im-po - nent su-per al-ta - - -

ob-la-ti-o - nes et ho-lo-cau-sta tunc im - po - nent su-per al - ta - - -

ob-la-ti-o - nes et ho-lo-cau-sta tunc im - po - nent su-per al - ta - - -

Più Presto

poco f

25

Piano accompaniment for measures 25-30. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes.

Vocal line and piano accompaniment for measures 31-36. The vocal line includes the lyrics "re,". The piano accompaniment continues with a consistent rhythmic pattern.



31

Piano accompaniment for measures 37-42. The right hand has a more active melodic line with frequent accidentals, and the left hand continues with eighth-note accompaniment.

Vocal line and piano accompaniment for measures 43-48. The vocal line includes the lyrics: "re, tunc im-po-nent su-per al-ta re tu-um vi-tu", "tunc im-po-nent su-per al-ta re tu-um vi-tu", "re, tunc im-po-nent su-per al-ta re tu-um vi-tu", and "re, tunc im-po-nent su-per al". The piano accompaniment features a dynamic marking of *p* (piano) at the beginning.

36

Piano accompaniment for measures 36-40, featuring a right-hand melody and a left-hand bass line in a minor key.

los, su - per al - ta - re, tunc im-po - nent su-per al - ta - - -

los, su - per al - ta - re, tunc im-po - nent su-per al - ta - re.

los, vi - tu - los, tunc im - po - nent su-per al - ta - - -

- - - re, tunc im - po - nent su-per al - ta - re,

Vocal lines and piano accompaniment for measures 36-40, including lyrics and musical notation.

41

Piano accompaniment for measures 41-45, continuing the musical texture from the previous section.

- re, tunc im-po - nent su-per al - ta - re tunc im - po - nent su-per al

tunc im - po - nent su-per al - ta - - re, tunc im - po - nent su-per al

- re, tunc im-po - nent su-per al - ta - - re, tunc im-po - nent su-per al - ta - re,

tunc im - po - nent su-per al - ta - re tunc im-po - nent su-per al - ta - re,

Vocal lines and piano accompaniment for measures 41-45, including lyrics and musical notation.

46

ta - re, su-per al - ta - - - re tu - um vi - tu -

ta - re, su-per al - ta - - re, su - per al - ta - re tu - um vi - tu -

su-per al ta - - - re,

su-per al ta - - - re tu - um vi - tu - los,

52

los, tunc im-po-nent su-per al-ta - re, su-per al ta - - -

los, tunc im-po-nent su-per al-ta - re, su-per al ta - - -

tunc im - po - nent su per al - ta - re, su-per al - ta - - -

tunc im - po - nent su per al - ta - re, su-per al - ta - - -

poco f

58

re tu - um vi - tu - los. Glo - ri - a pa - tri, pa - tri et

re tu - um vi - tu - los. Glo - ri - a pa - tri, pa - tri et

re tu - um vi - tu - los, Glo - ri - a pa - tri, pa - tri et

re tu - um vi - tu - los, Glo - ri - a pa - tri, pa - tri et

64

fi - li - o et spi - ri - tu - i san - cto, si - cut e - rat, si - cut e - rat in prin

fi - li - o et spi - ri - tu - i san - cto, si - cut e - rat, si - cut e - rat in prin

fi - li - o et spi - ri - tu - i san - cto, si - cut e - rat, si - cut e - rat in prin - ci - pi o

fi - li - o et spi - ri - tu - i san - cto, si - cut e - rat, si - cut e - rat in prin - ci - pi o

69

Musical score for measures 69-72. The score is in G minor (three flats) and 4/4 time. It consists of three staves: two treble clefs and one bass clef. The first two staves are marked with a forte (*f*) dynamic. The music features a steady eighth-note accompaniment in the bass and treble parts, with a melodic line in the upper treble staff.

Vocal score for measures 69-72. The lyrics are:

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

The vocal line is in the upper treble staff, with a forte (*f*) dynamic marking at the end of the section.

73

Musical score for measures 73-76. The score is in G minor (three flats) and 4/4 time. It consists of three staves: two treble clefs and one bass clef. The first two staves are marked with a forte (*f*) dynamic. The music features a steady eighth-note accompaniment in the bass and treble parts, with a melodic line in the upper treble staff.

Vocal score for measures 73-76. The lyrics are:

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

The vocal line is in the upper treble staff, with a forte (*f*) dynamic marking at the end of the section.