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*La*  
P A S S I O N E

*di*

Nostro Signore

G I E S U . C R I S T O

Oratorio

*Musica del*

SIGNOR FOMELLI

*Poesia del*

SIGNOR METASTASIO.

L O N D O N .

*Printed & Sold by R. Bremner, opposite  
Somerset House, in the Strand.*

*J. Caldwell invent. & Sculp.*

*Price 1:1:0.*





# S U B S C R I B E R S

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# I N D I C E

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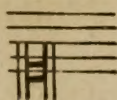
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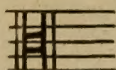
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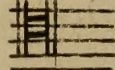
Maddalena



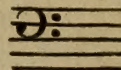
Giovanni



Pietro



Giuseppe



La Passione

OVERTURE

Adagio Staccato

Allegro Moderato

Corno 1<sup>mo</sup> e 2<sup>do</sup>

Oboe 1<sup>mo</sup> e 2<sup>do</sup>

Violini 1<sup>mo</sup>

Violini 2<sup>do</sup>

Viola

Baffo

Adagio Staccato

Allegro Moderato

P

6 4 6 5 6 4 5 3

P

fe

C-B

fe

hr

6 4 6

La Passione

First system of musical notation. It includes a vocal line with lyrics: "P rinf fe unis". Below it is a piano accompaniment with a dense texture of sixteenth notes. The key signature has two flats (B-flat and E-flat).

Second system, piano accompaniment. Bass clef. Dynamic markings include "P" and "rinf". Fingering numbers "6" are present under several notes.

Third system of musical notation. It includes a vocal line with lyrics: "Adagio Affai". Below it is a piano accompaniment with a dense texture of sixteenth notes. The key signature has two flats.

Fourth system, piano accompaniment. Bass clef. Dynamic markings include "Adagio Affai". Fingering numbers "6 4 5" and "6 6 5" are present under notes.

Fifth system of musical notation. It includes a vocal line with lyrics: "All° Moderato". Below it is a piano accompaniment with a dense texture of sixteenth notes. The key signature has two flats.

La Passione

First system of musical notation. It consists of five staves. The top staff is a vocal line with notes and rests. The second staff is a piano accompaniment. The third and fourth staves are for a string quartet, with the third staff marked with a forte dynamic (*fe*) and a slur. The fifth staff is a bass line with notes and rests, marked with a forte dynamic (*fe*) and a slur. The key signature has two flats, and the time signature is 3/4.

Second system of musical notation. It consists of five staves. The top two staves are for oboes, labeled "oboe1" and "oboe2". The third and fourth staves are for a string quartet, with the third staff marked with a piano dynamic (*P*) and a slur. The fifth staff is a bass line with notes and rests, marked with a piano dynamic (*P*) and a slur. The key signature has two flats, and the time signature is 3/4.

Third system of musical notation. It consists of five staves. The top two staves are for oboes, labeled "oboe1" and "oboe2". The third and fourth staves are for a string quartet, with the third staff marked with a piano dynamic (*P*) and a slur. The fifth staff is a bass line with notes and rests, marked with a piano dynamic (*P*) and a slur. The key signature has two flats, and the time signature is 3/4.

La Passione

The first system of the musical score consists of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The key signature has two flats (B-flat and E-flat). The music features a complex texture with many sixteenth and thirty-second notes. A dynamic marking *h* is present in the third staff. At the end of the system, there are fingering numbers: 6, 5, 3, 6, 6, 5, 4, 3.

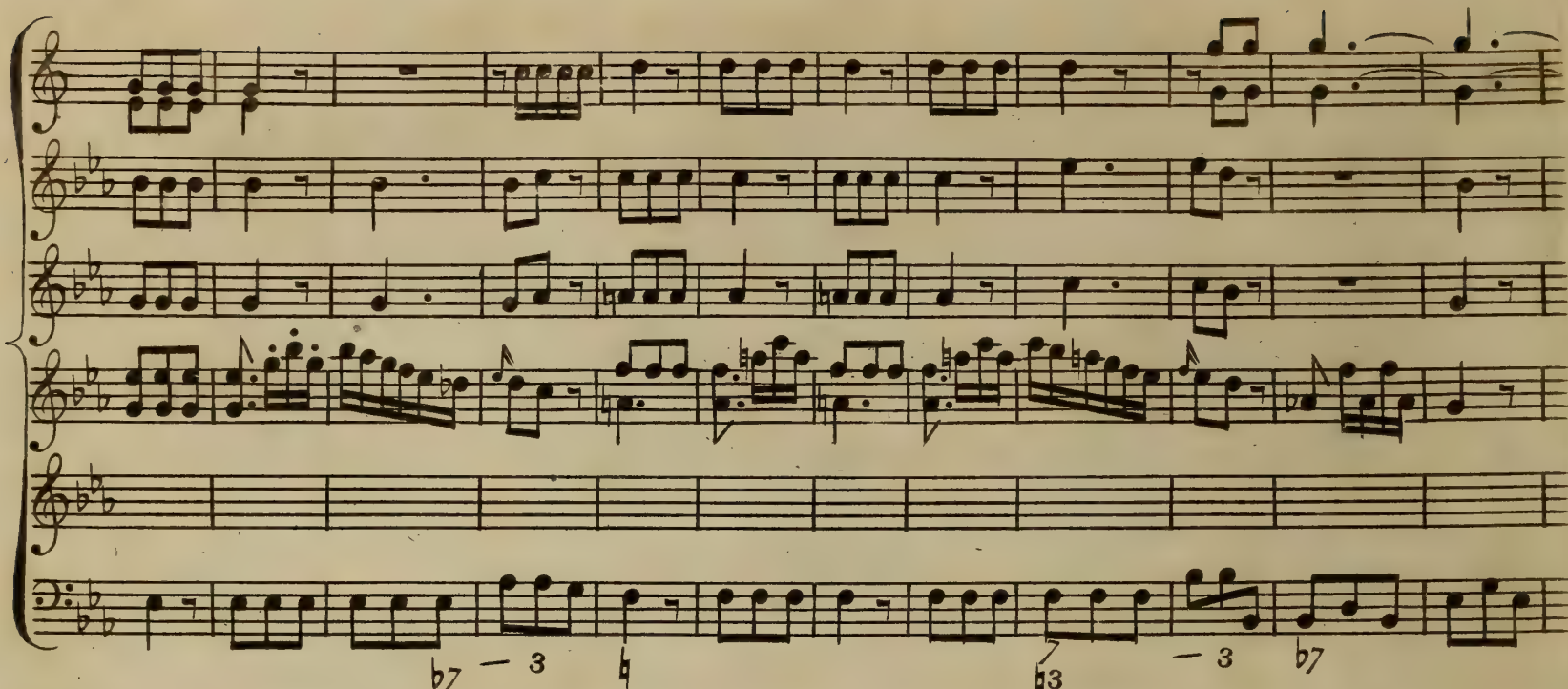
The second system of the musical score consists of five staves. It begins with a double bar line. The tempo changes from *Adagio* to *Allegro*. The key signature remains two flats. There are dynamic markings *h* and *h* in the third and fourth staves. At the end of the system, there are fingering numbers: 6, 6, 6, 5, 4, 5, 3, and the tempo *Allegro*.

The third system of the musical score consists of five staves. It begins with a double bar line. The tempo is *Allegro*. There are dynamic markings *fe* and *P* in the third and fourth staves. At the end of the system, there are fingering numbers: 6, 6, *fe*, *P*, 6, 6.

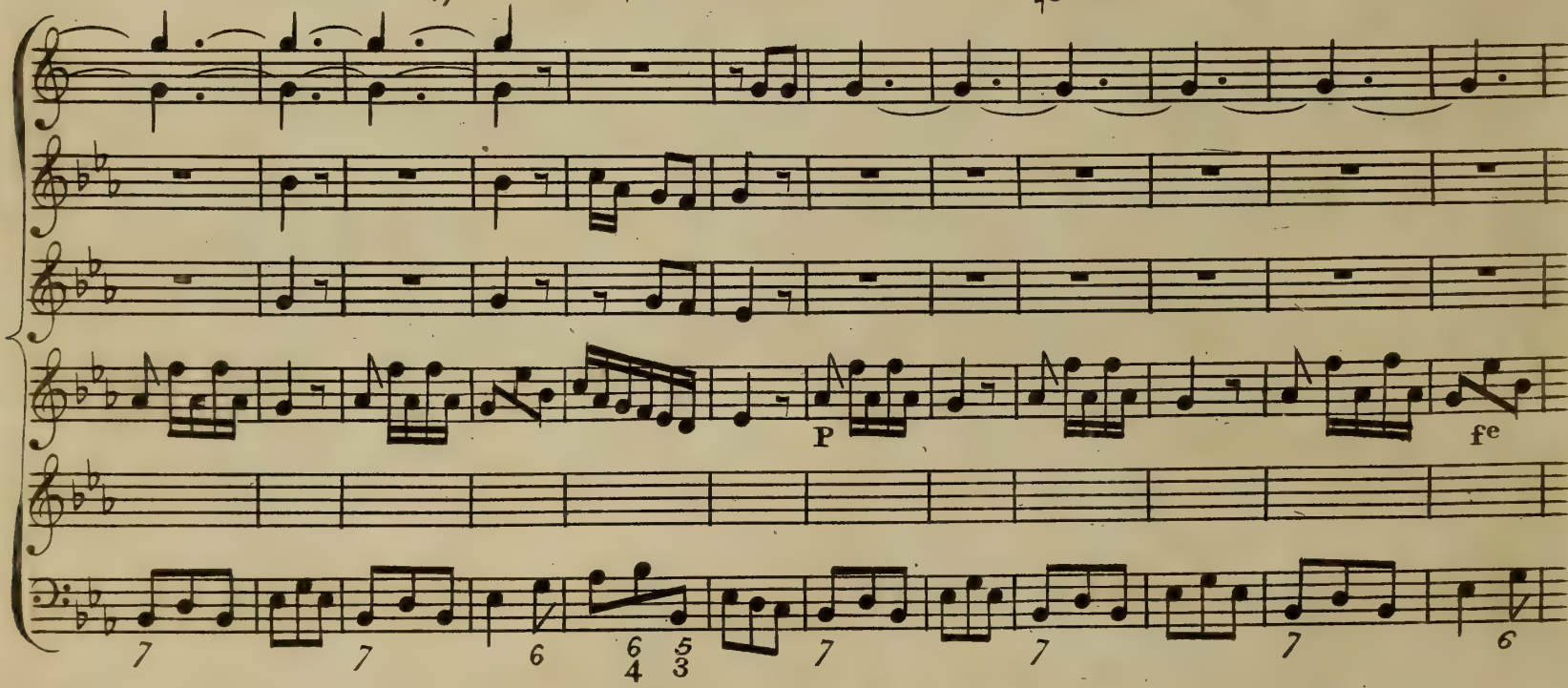
La Passione

This page of a musical score for 'La Passione' contains several systems of staves. The notation includes treble and bass clefs, a key signature of two flats, and various musical symbols such as notes, rests, and ornaments. Dynamics like 'p' (piano) and 'fe' (forzando) are used throughout. Fingering numbers (1-5) are placed below notes to guide the performer. Specific markings include 'Col. V.' on the first two systems, 'C.V.' on the third system, and 'P' (piano) on the fourth system. The bottom system features a complex sequence of fingering numbers: 6 4, 5 3, 6 4, 5 7, 6 4, 5 3, 6 4, 5 3, 6 4, 5 3, and 'fe'.

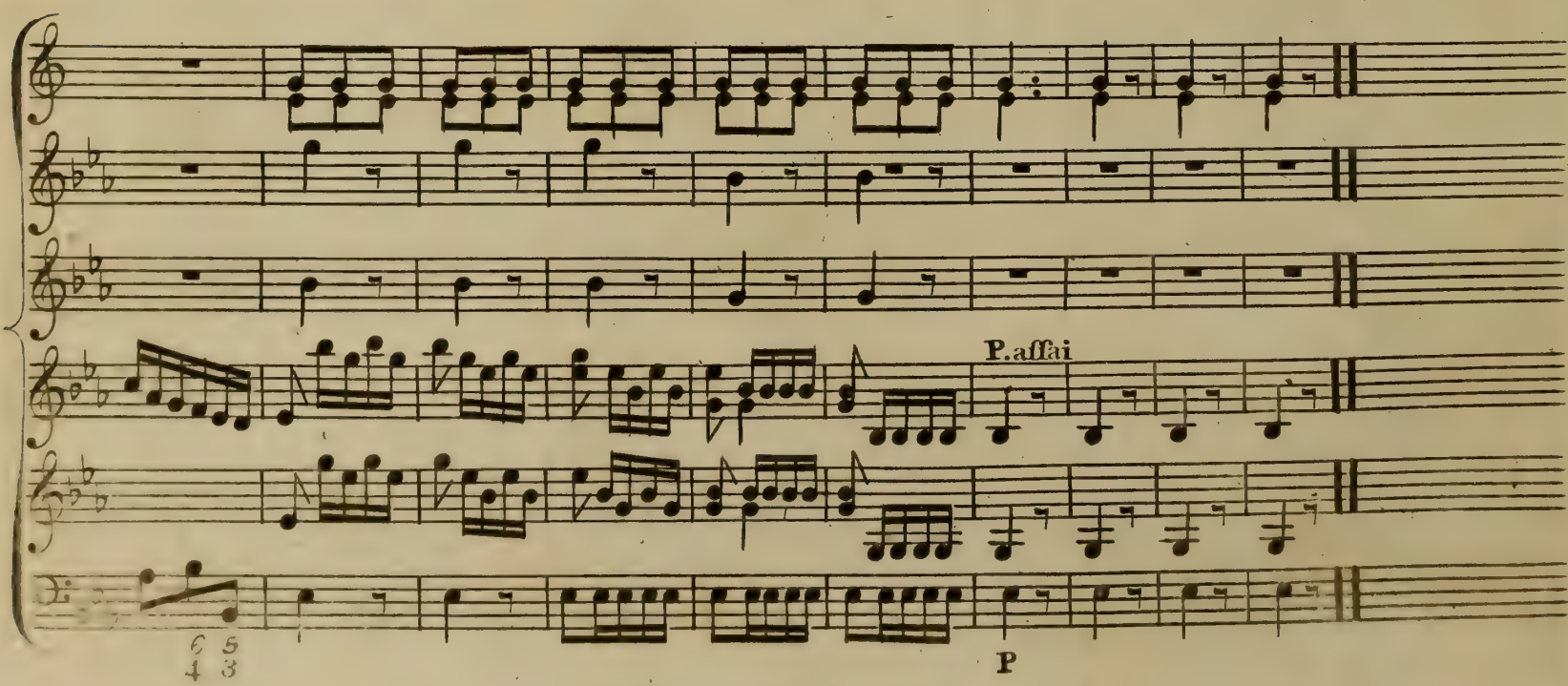
La Passione



Musical score system 1, measures 1-10. It consists of five staves. The top staff is a treble clef with a key signature of two flats. The second and third staves are also treble clefs with two flats. The fourth staff is a treble clef with a key signature of two flats, featuring a complex, fast-moving melodic line with many sixteenth notes. The bottom staff is a bass clef with a key signature of two flats, containing a bass line with some triplets and a 'b7' marking.



Musical score system 2, measures 11-20. It consists of five staves. The top staff is a treble clef with a key signature of two flats, featuring a melodic line with slurs and accents. The second and third staves are also treble clefs with two flats. The fourth staff is a treble clef with a key signature of two flats, featuring a complex, fast-moving melodic line with many sixteenth notes. The bottom staff is a bass clef with a key signature of two flats, containing a bass line with some triplets and a 'b7' marking.



Musical score system 3, measures 21-30. It consists of five staves. The top staff is a treble clef with a key signature of two flats, featuring a melodic line with slurs and accents. The second and third staves are also treble clefs with two flats. The fourth staff is a treble clef with a key signature of two flats, featuring a complex, fast-moving melodic line with many sixteenth notes. The bottom staff is a bass clef with a key signature of two flats, containing a bass line with some triplets and a 'b7' marking.

6 5  
4 3

P. affai

P



La Paffione

Recitativo

Maeftoso P. P. f.

Pietro  
Dove fon ! Dove, Dove corro ? Chi

P. f. P. f. P. f.

reggei paffi miei ? chi Doppo il mio fallo non ritrovo più

pa - ce, Fuggo gli fguardi altrui, vorrei celarmi Fino a me fteffo.

Arpeggio F. P. F. P.

In mille affetti ondeggia la confufa alma mia. Sento i rimorfi, al -

tenute 6 F. 6 P.

# La Paffione

colto la pietade : a' miei defiri sprone è la speme e la dubbiezza inciampo :

6 f. P. f.

Ditema aggiacco e di ver-gogna avvampo .

f. P. f. P. 3

f. # 7 # P.

Ogni augello che ascolto accusator

f. P. P. f.

f. P. f.

dell' incoftanza mia l'augel nunzio del di parmi che fia .

P. f. 6

La Paffione

Ingratiffimo Pietro ! Chi fa fe vive il tuo Signore .

Adagio  
f. P.

Viola  
A caso gl'ordini tuoi non foverti natura .

f. P.

Perchè langue e fi ofcura

Andante  
P. f. P. f.

fra le tenebre il fo-le .

7. 8 P. Andante f. P. f.

La Paffione

6

a che la terra in-fida ai paffi altrui trema, e vien

P. f. P.

meno . E le rupi infen-

6

f. f. P.

-fate aprono il feno . A che gelar mi fento ! nulla fò

6 f. P.

f. P. f.

bramo affai , tutto pa-vento . Segue Pietro

f. P. f.

4/3  
#6

La Paffione

Aria

Viol: 1<sup>o</sup>  
Larghetto P.

Viol: 2<sup>o</sup>

Viola

Corni 1<sup>o</sup>

Corni 2<sup>o</sup>

Oboe 1<sup>o</sup> e 2<sup>o</sup>  
for

Viol: 1<sup>o</sup>  
for

Viol: 2<sup>o</sup>

Viola

for



8 8 8

*h*

*h*

*h*

*h*

*h*

Gia - - - ché mi tre - mi mi

*P.*

*h*

*h*

*h*

tre - mi in fe - no, ef - ci da gli oc - - - chi alme - - - no

*h*

ef - - ci dag - li oc - - chi alme - no tut - to dif - ciol - - to di -

6 5 7 6

La Paffione

Oboe 1<sup>o</sup>

Oboe 2<sup>o</sup> p.

fcio - l - to in la - - - - - crime

b7 6 4 7 6 4 6

rinf. P.

debo - - le in - - gra - - to in - - gra - - - - to cor. debo - - le in -

5 5 6 6 P. 6 4 5 6 5 6 f.

Corni

Oboe 1<sup>o</sup>

Oboe 2<sup>o</sup>

P.

- gra - - - to in gra - - - to cor. in - - gra - - - - - to

6 P. 6 4 5 9 8 6 4 7 8 3 4 4 2 3 6 4 5



La Paffione

Corno 1<sup>o</sup>

Corno 2<sup>o</sup>

P. P. f. f.

cor. ef ci ingra-to Giachè mi tremi in

tenu:  $\frac{4}{2}$   $\frac{7}{3}$  6

f. P. P. f. h. P.

feno ef ci ingra-to ef ci dagli'ochi almeno tutto dif- - ciol - to in

P.  $\frac{4}{2}$   $\frac{7}{3}$  f. 6 P. 6

La Paffione

lacri-me dif-ciol-to in la - - - - -

crime debo-le in-gra - - - - - to in-gra - - - - -

- to cor debo-le in-gra - - - - - to in-gra - - - - - to

*P. f. P.*

*f. P. m*

*f. P.*

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

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

La Passione

Corni

Oboe

Col. Violins

f

cor. in-grato in-gra-to cor.

f P

6 7 6 5  
4 5 4 3

Viola

47 3

4 2 6 6

Allegretto

C. B.

Piangi, ma piangi pian-gi tanto, pian-gi

La Paffione

tanto, che faccia fede il pianto del ve-ro tuo do-lor. pian-gi, mà piangi  
 pian-gi tanto, piangi tanto, che faccia fe-de il pianto del vero tuo dolor. del ve-  
 ro ve-ro tuo do-lor. del ve-ro tuo do-lor. Da Capo

Pietro

Recit: Ma qual do-lente ftuolo f'appreffa à me? Si chiedo del mio Signor no-

-vella. Oh Di-o! che in ve-ce di ri-tro-var con-for-to, temo afcol-

-tar che mi rif-pon-da: e morto.

La Passione

Coro

Viol: 1<sup>o</sup>  
Viol: 2<sup>o</sup>  
Viola

Larghetto

Quan - - to coſta il tuo delitto, ſcon-ſigliata u - ma - ni - tà! ſcon-fi -

Quan - - to coſ - ta il tuo delit - to ſcon

Quan - - to

- gliata Quan - to coſ - ta Quan - to coſta

- ſigliata u - ma - ni - tà ſcon - fi - gliata Quanto coſta il tuo de - lit - to

coſ - ta il tuo de - lit - to ſcon - ſigliata u - ma - ni - tà

Quan - - to coſ - ta il tuo delit - to ſconſigliata u -

La Passione

il tuo delit - - to      Quan - to co - sta    fcon - fi - - glia - - ta      fcon - - fi - -  
 Quan - to co - sta    fcon - fi - - glia - - ta      fcon - - - fi - - - glia  
 Quan - to co - sta il tuo    de - lit - - to      fcon - - fi - - glia - -  
 - ma - ni - - tà      Quan - to co - sta    fcon - - fi - - glia - - - - -  
 - - - - - ta u - ma - ni - - tà  
 - - - - - ta u - ma - ni - - tà  
 - - - - - ta u - ma - ni - - tà  
 - - - - - ta u - ma - ni - - tà

Musical score for 'La Passione' featuring vocal lines and piano accompaniment. The score includes lyrics and dynamic markings such as *h*, *f*, and *P*. The piano part includes figured bass notation (e.g., 6 5, 6 4, 6 5, 6 4, 6 4) and fingering numbers (e.g., 5, 6, 4, 5, 4, 6, 6, 4).

La Passione

umani-tà                      umani-tà.

umani-tà                      umani-tà.

umani-tà                      umani-tà.

umani-tà                      umani-tà.

V. 1<sup>o</sup> e 2<sup>o</sup>

Adagio                      f.                      P.                      f.                      P.

V. 2<sup>o</sup>

C.B.

Solo

Solo

All' i-dea di quelle pene di quelle pene, che il tuo Dio per ti sofstiene

All' i-dea di quelle pene di quelle pene, che il tuo Dio per ti sofstiene

sofstiene                      tutto geme il mondo afflitto ge-me il mondo af-

sofstiene                      tutto geme il mondo afflitto ge-me                      il mondo af-

La Passione

*f.* *P.*

- flitto fo - - - la tu non hai pie - - tà.

- flitto fo - - - la tu non hai pie - - tà.

6 5 4 6 6 b5 3 6 5 *f.* *P.*  
4 3 2

*f.*

Adagio affai

non hai pie - - ta

non hai pie - - ta

b5 6 6 5 6 6

Larghetto

Quan - - to cof - ta il tuo delit - - to fcon - figliata u - ma - ni - ta

Quan - - to cof - ta il tuo delit - - to

Quan -

4 6 6 7 6 6 #  
2 5 3



The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 4/4. The vocal line begins with a melodic phrase, followed by a rest. The piano accompaniment provides harmonic support with chords and moving lines.

scon-figlia--ta Quanto cof-ta

Quan--to cof-ta il tuo de-

sconfigliata uma--ni--ta

sconfiglia--ta Quanto cof-ta il tuo delit--to

-to cof-ta il tuo delit--to

sconfigliata uma--ni--ta

Quan-

Quan--to cof-ta il tuo delit--to

sconfigliata uma--ni

7 6

6

5

4

3

6

4

3

6

4

3

6

5

4

2

5

4

3

2

6

5

The second system continues the musical piece. The vocal line has a rest, and the piano accompaniment features a more active melodic line. Dynamics markings 'p.' and 'f.' are present. The system concludes with a double bar line.

lit--to Quanto cof-ta sconfi-glia--ta

scon-figlia-

Quan-to cof-ta sconfiglia--ta

scon--fi--glia-

-to cof-ta il tuo delit--to

sconfi--glia-

-ta

Quanto cof-ta sconfi-glia

6

6

6

4

6

5

4

6

6

4

5

4

6

4

5

La Paffione

tauma-nità.                      umanità.                      umanità.  
 ta uma-nità.                      umanità.                      umanità.  
 ta uma-ni-tà.                      umanità.                      umanità.  
 ta uma-ni-tà.                      umanità.                      umanità.

# 5                      6 5                      4 #3                      P. 6 5                      4 #3                      P. 6 5                      4 #3

Pietro

Recit:

Madalena, Giovanni, Giuseppe, amici, il mio Gie-sù respi-ra? o -

-pur frà suoi tiran-ni                      Ah, voi piange-te?                      in quel pallo-re,                      in quelle,                      che dalle stanche

ciglia                      tarde                      lacrime esprime il vostro affanno,                      veggo tutto il mio danno;                      leggo l'orror                      di

questo di tremendo.                      Ah, ta-ce-te, ta-ce-te,                      in-ten-do,                      inten-do.

La Passione

Aria

Musical staff with treble clef, 2/4 time signature, and dynamic marking 'p'.

Andante

Musical staff with treble clef, 2/4 time signature.

Madalena

Musical staff with alto clef, 2/4 time signature.

Vorrei dirti il mio do = lore, ma dal labbro i mesti ac = centimiri = tornano ful

Musical staff with treble clef, 2/4 time signature.

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

Musical staff with bass clef, 2/4 time signature.

Musical staff with treble clef.

Musical staff with treble clef.

Musical staff with alto clef.

core piu do = lenti a ri po = far

Musical staff with treble clef.

7 6 8/2 3 8/2 3 8/2 3 6/5 4 3

Musical staff with bass clef.

f p f p f p f p

Musical staff with treble clef.

Musical staff with treble clef.

Musical staff with alto clef.

piu do = len - ti do = lenti a ri = po = far piu do = len - ti do = lenti a ri = po = far

Musical staff with treble clef.

f 6/5 p f p 6/5 4 6 f 6/5 p f p 6/5 4 f p

Musical staff with bass clef.

La Paffione

Musical score for "La Paffione". The score includes vocal lines and piano accompaniment. The lyrics are:

a ri-po = far a ri-po = far dolenti a ri - - po - -  
 - far Ah vor -  
 - rei il vor = rei dirti ah vor = rei il mio do = lore vor = rei

The score features various musical notations including dynamics (f, p), articulation (accents), and fingerings (6, 4, 5, 3). The piano part includes complex rhythmic patterns and chordal textures.

La Passione

ma ma dal labbro i mesti ac-centi mi ri-tor-na=no ful core piu dolenti a ripo -

-far - - - - - piu do -

-lenti do=lentia ri-po=far piu do=lenti do=lentia ri-po=far

The musical score consists of multiple systems of staves. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is written in a bass clef. The score includes various musical notations such as notes, rests, slurs, and dynamic markings (f, p). Fingerings are indicated by numbers 1-5. The lyrics are written below the vocal line, with some words split across lines. The page number '27' is in the top right corner, and the title 'La Passione' is at the top center.

La Paffione

The musical score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of several systems of staves. The vocal line is in the soprano register, and the piano accompaniment is in the bass register. The score includes various musical notations such as dynamics (p, f), articulation (accents, slurs), and fingerings (6, 5, 4, 3). The lyrics are written below the vocal line.

**Lyrics:**  
 a ri-po-far a ri-po-far dolenti a ri-po-far  
 -pena al feno op=preffo al feno op=preffo e per=mes=fo e per-

**Performance markings:**  
 Dynamics: p, f  
 Fingerings: 6, 5, 4, 3  
 Articulation: accents, slurs  
 Other: CB, Ed ap-

La Paffione

First system of musical notation, featuring a vocal line and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a whole note G4, followed by eighth and sixteenth notes.

Second system of musical notation, including lyrics and figured bass. The lyrics are: *mef-fo l'in-ter-rot-to sof-pi-rar l'in-ter-*. The figured bass line contains figures: 6, 7, b7, 4, 4<sup>6</sup>/<sub>5</sub>, 4, 6<sup>6</sup>/<sub>5</sub>.

Third system of musical notation, including dynamics and piano accompaniment. Dynamics markings include *f* and *p*. The piano accompaniment continues with eighth and sixteenth notes.

Fourth system of musical notation, including lyrics and figured bass. The lyrics are: *rot-to sof-pi-rar l'in-ter-rot-to sof-pi-rar sof-pi-*. The figured bass line contains figures: 6, 6<sup>6</sup>/<sub>5</sub>, 4, 6<sup>6</sup>/<sub>5</sub>, 6, 6<sup>6</sup>/<sub>5</sub>, 4, f 65, P, 4.

Fifth system of musical notation, including dynamics and piano accompaniment. Dynamics markings include *f* and *p*. The piano accompaniment features slurs and accents over the notes.

Sixth system of musical notation, including lyrics and figured bass. The lyrics are: *rar sof-pi-rar.* The figured bass line contains figures: f 65, P, 4, f, 6, 6. The system concludes with the instruction *DaCapo*.

# La Passione

30

Giovanni.

O più di noi felice, Pietro, che non mirasti l'adorato Maef-tro in mezzo agli empi tratto al Prefide in-

-giusto; ignudo a colpi de' fla-gelli inumani vivo fangue grondar. trafitto il capo da spinoso dia-

-dema; avvolto il seno di porpora ingiu-riosa; espofo in faccia al'in-gra-ta Si-onne;

udir le ftrida, Soffrir la vifta, e tollerar lo fcorno del popol reo, che gli fremea d'intorno.

Giuseppe.

Chi può ridirti, oh Dio! Qual divenne il mio cor, quando inviato ful Calvario a morire,

io lo mirai Gemer sotto l'incarco del grave tronco; e per lo sparfo fangue, quasi tremula.

canna, vacil=lare e cader? Corfi, gridai: ma da fieri cuftodi rispinto indietro,

al mio Signor ca=duto apprestar non po=tei piccolo aiuto. Segue Gius.



# La Passione

## Aria

**Cornì**

**Oboe 1**

**Oboe 2**

**Viol. 1**

**Viol. 2**

**Cello/Double Bass**

**Oboe 1° e 2°**

**Allegro**

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

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

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

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

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

7 7 6 6 6 4 5 3

5 6 3 4 f 6 5 3 4 5 6 3 4 f 6 5 3

La Passione

Oboe 1  
# C V

Oboe 2  
# C V

Tor - - - - bi - - - - do

mar, che fre

Detailed description: This page of a musical score for 'La Passione' contains two systems of staves. The first system includes staves for Oboe 1, Oboe 2, a woodwind section (flutes and clarinets), a bassoon, and a vocal line. The second system continues the woodwind and vocal parts. The key signature is one sharp (F#), and the time signature is common time (C). The vocal line includes the lyrics 'Tor - - - - bi - - - - do' and 'mar, che fre'. Dynamics such as *p* and *f* are indicated throughout the score.

La Paffione

me, al - le quere - le à voti Del paffaggier, che te - - - - me,

*p* *f*

*m*

*p* 4#3 7 9 8 76 # 6 6 #

Sor - - - do Sordo cofi non è. Sor - - - do

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

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

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

5 6 5 6 5 6 5 6

4 4 #3 3 4

La Pasticca

The first system of the musical score consists of six staves. The top staff is the vocal line, starting with a treble clef and a key signature of two sharps (F# and C#). The second and third staves are piano accompaniment, also in treble clef with two sharps. The fourth staff continues the piano accompaniment with a forte dynamic marking 'f'. The fifth and sixth staves are piano accompaniment in bass clef with two sharps. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

Sordo cofi non è. cofi non è. co = fi non è.

The second system of the musical score consists of two staves. The top staff is piano accompaniment in treble clef with two sharps. The bottom staff is piano accompaniment in bass clef with two sharps, featuring figured bass notation:  $f$ ,  $\frac{6}{4}$ ,  $\frac{5}{\#3}$ ,  $6$ ,  $\frac{6}{5}$ , and  $\#$ .

The third system of the musical score consists of five staves. The top staff is piano accompaniment in treble clef with two sharps. The second and third staves are piano accompaniment in treble clef with two sharps. The fourth and fifth staves are piano accompaniment in treble clef with two sharps, featuring a piano dynamic marking 'p' and a slur over the notes.

Tor - - - bi - - - do

The fourth system of the musical score consists of two staves. The top staff is piano accompaniment in treble clef with two sharps. The bottom staff is piano accompaniment in bass clef with two sharps, featuring a piano dynamic marking 'p' and figured bass notation:  $6$ ,  $\frac{6}{5}$ , and  $\#3$ .

La Paffione

The first system of the musical score consists of five staves. The top staff is a treble clef with a whole note. The second and third staves are treble clefs with a key signature of one sharp (F#) and a common time signature (C). The fourth staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C), featuring a complex, fast-paced melodic line with many sixteenth notes. The fifth staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C), featuring a similar complex melodic line. Dynamics include *p* (piano) and *f* (forte).

The second system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C), with lyrics "mar che fre - - - me" underneath. The second and third staves are treble clefs with a key signature of one sharp (F#) and a common time signature (C). The fourth staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C), featuring a complex melodic line. The fifth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). Dynamics include *h* (hairpins) and *f* (forte).

The third system of the musical score consists of seven staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second and third staves are treble clefs with a key signature of one sharp (F#) and a common time signature (C). The fourth staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C), featuring a complex melodic line. The fifth staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C), featuring a complex melodic line. The sixth staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C), featuring a complex melodic line. The seventh staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C), featuring a complex melodic line. Dynamics include *p* (piano) and *f* (forte). Chord symbols are present below the bass staff: *p6*, *#3*, *7*, *7*, *#7*, *7*, *6 5*.

La Passione

The musical score is written for voice and piano. It consists of two systems of staves. The first system includes a vocal line with lyrics and piano accompaniment. The second system continues the piano accompaniment. The score includes various musical notations such as notes, rests, dynamics (f, p, P), and articulation marks (accents, slurs). The lyrics are: "me Sor do", "Sordo cofi non è. Sor do Sordo cofi non è co-fi non".

**System 1:**

- Vocal line: *me* *Sor* *do*
- Piano accompaniment: Includes chords with figured bass (6 4 5, 6-6, 5, 5, 5 3, 6 4) and dynamics (f, P).

**System 2:**

- Piano accompaniment: Includes chords with figured bass (6 4 3, f P 6 4) and dynamics (f, P).
- Vocal line: *Sordo cofi non è.* *Sor* *do* *Sordo cofi non è co-fi non*

La Paffione

*cres*

*c.v.*

*c.v.*

è co fi non è co-fi non è.

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

Volti

La Passione

f p f p f p f

Fiera co-fi spie - ta - ta non an le felve Ir - ca - ne,

f p f p # 6/4 #3 f

p f

Ge - ru - sa - lemme in - gra - ta, in - gra - ta, che raffo - migli a te.

p6 5 4/3 6 6/4 5 4/3 6 f#

f p

non an le felve Ir - ca - ne Fiera co-fi spie - ta - ta Ge - ru - sa - lemme in -

6/5 f 4/3 6 p# 6/5 f 4/3 6 p 6/3 5

- gra - ta in - gra - ta che raffo - migli a te. no che raffomigli a te.

4/3 6 6/4 5 4/3 6 6 4 #3 6 6 6/4 #3 Da Capo



La Paffione

Pietro

Ma.

Oh, Barbari! Oh, crudeli! Ah, Pietro! E' poco a paragon del resto quanto ascol-tasti.

Gio.

Oh, se veduto a-veffi come vidi-io ful dolo-rofo monte del mio Signor lo fcempio.

Maeftofo

Giovanni

Maeftofo

Altri gli fvelle le congiunte alle

piaghe tenaci fpoglie.

al-tri lo preme e

La Passione

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The piano part includes a bass line with a 'b' (flat) and a 'D' (Da Capo) marking. The vocal line begins with a rest followed by a melodic phrase.

spinge, e ful tronco disteso lo riduce a cader.

The second system continues the vocal line and piano accompaniment. The piano part includes a bass line with a 'b' (flat) and a 'D' (Da Capo) marking. The vocal line continues with a melodic phrase.

The third system continues the vocal line and piano accompaniment. The piano part includes a bass line with a 'b' (flat) and a 'D' (Da Capo) marking. The vocal line continues with a melodic phrase.

questi si affretta nel porlo in croce, e gl' in-cur-va-ti chiodi va cangiando ta-lor.

The fourth system continues the vocal line and piano accompaniment. The piano part includes a bass line with a 'b' (flat) and a 'D' (Da Capo) marking. The vocal line continues with a melodic phrase.

The fifth system continues the vocal line and piano accompaniment. The piano part includes a bass line with a 'b' (flat) and a 'D' (Da Capo) marking. The vocal line continues with a melodic phrase.

quegli le membra traendo a forza al lungo tronco a-datta.

The sixth system continues the vocal line and piano accompaniment. The piano part includes a bass line with a 'b' (flat) and a 'D' (Da Capo) marking. The vocal line continues with a melodic phrase.

All<sup>o</sup>

All<sup>o</sup>

La Paffione

Two staves of piano introduction. The first staff is in treble clef and the second in bass clef. The music features a mix of eighth and sixteenth notes, with dynamic markings of *f* and *p*. The key signature has one sharp (F#).

Vocal line in treble clef with lyrics: "Chi stromenti miniftra. chi f'affolla a mirarlo e chi sudando prono nell opra". The music is in 7/8 time. Dynamic markings include *f*, *p*, and *b7*.

Piano accompaniment for the first vocal line, in bass clef. It features a steady bass line with some arpeggiated figures. Dynamic markings include *f*, *p*, and *b7*.

Vocal line in treble clef with lyrics: "in-fel-lo-ni-to e stolto dell infame fu-dor gli bagna il volto. Segue Gio.". The music is in 7/8 time. Dynamic markings include *f*, *p*, and *b*.

Aria section in 2/4 time, marked *Andante*. It consists of four staves: two for the vocal line (treble clef) and two for the piano accompaniment (bass clef). The key signature has two flats (Bb, Eb). The music is characterized by flowing sixteenth-note passages. Dynamic markings include *f*, *p*, and *h*. The piano part includes fingering numbers like 6, 7, 5, 6, 5, 4, 3, 6, 7, 5, 7, 5, 6, 5, 4, 3.

La Passione

V 20 unis

f p f p

f p f p

f p f p

f p f p

p f p

f p

V 20

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

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

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

f p f p f p

f p f p f p

fieri di pe - ne si fieri di pe - ne si fieri non v'ar -

7 5 6 5 6 4 5 7 5 f 7 5 p 6 5 6 4 5 6

7 5 6 5 6 4 5 7 5 f 7 5 p 6 5 6 4 5 6

La Paffione

- maſte non v'ar- maſte di fulmini, o ſfere,

co = me

co - me in di - - fe - fa del voſtro fat - tor in di - - fe - fa del

voſtro fat - tor - - del voſtro fat - tor.

La Passione

Musical score for "La Passione". The score consists of vocal lines and piano accompaniment. The piano part includes figured bass notation. The lyrics are:

come a vis-ta di pene si fiere di pe-ne si fiere non v'ar -  
 maf-te non v'ar - maf-te di fulmini, o sfere in di - fe-fa in di - fe - fa del  
 vostro fat - tor co - me co - me

Dynamics include *p* (piano), *f* (forte), and *mf* (mezzo-forte). The score features various musical notations such as slurs, ties, and ornaments. The piano accompaniment includes figured bass notation (e.g., 6 4, 5 3, 6, 7 5, 6 5, 4 3, 6) and chordal textures. The vocal lines are written in a single system with lyrics underneath. The piano part is written in a single system with figured bass notation underneath. The score is divided into systems by a brace on the left.

La Paffione

First system of musical notation, featuring a vocal line with triplets and piano accompaniment.

in di - fe - fa del voſtro fat - tor in di - fe - fa del voſtro fat - tor - - del

Second system of musical notation, including piano accompaniment with figured bass (6, 7 6, 6 6 4, 6, 6, 7 6, 6 6 4, 6).

Third system of musical notation, including a Viola part labeled "Viola".

voſ - tro fat = tor del voſtro fat = tor

Fourth system of musical notation, including piano accompaniment with figured bass (6 5 4 5, 6 6 4 3, 6, 6 6, 6 5).

Adagio

Fifth system of musical notation, including piano accompaniment with figured bass (6 5, 6 6 4 3, 6, 6 6, 6 5) and a section marked "Adagio".

C B Vio. 2

Sixth system of musical notation, including piano accompaniment with figured bass (6, 6 4, 6 4, 6 6 4, 6 4) and a section marked "Adagio".

Adagio

Larghetto

Seventh system of musical notation, including piano accompaniment with figured bass (6 5, 6 6 4 3, 6, 6 4, 6 b, 6) and a section marked "Larghetto".

- tendo La men - - - te infi - ni - ta - - la grand' opra non vol - - le

Eighth system of musical notation, including piano accompaniment with figured bass (6 5, 6 5 4 3 b 3, 6, 6 4, 6 b, 6) and a section marked "Larghetto".

Larghetto

La Paffione

First system of musical notation, featuring a vocal line and piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4.

Second system of musical notation with lyrics: *im-pe-di-ta che dell' uomo com-penfa l'er-ror com-penfa l'er-ror*. Includes figured bass notation below the bass line.

Third system of musical notation, continuing the vocal and piano parts.

Fourth system of musical notation with lyrics: *che dell' uo-mo com-penfa l'er-ror. com-pen-fa l'er-ror.*

Fifth system of musical notation, featuring a 2/4 time signature change and a *Andante* tempo marking.

Sixth system of musical notation, continuing the piano accompaniment.

Seventh system of musical notation, labeled *Vio. 2 unis*.

Eighth system of musical notation, ending with the instruction *Dal Segno* and a double bar line.



La Paffione

Pietro.  
 Recit. E la Ma-dre fra-tan-to in mezzo all'empie squadre, Gio-

Gio. Mad.  
 -vanni, che fa-ce=va? Mi-se-ra Madre! Frai per-ver-fi mi-nif-tri pe-

-ne-trar non po-tea. Ma quan-do vi-de già fol-le-va-to in Croce l'u-ni-co

fig=lio. e di fue membra il pe=fo ful=le tra=fit-te ma=ni tutto ag=gra-

-varfi; im-pa-zien-te ac-cor-re di sof-ten-er-lo in at-to: il tronco abbraccia.

piange, lo bacia; e fra' do-len-ti ba-ci fcorre confuso in-tan-to del Figlio il

fangua, e del-la Ma-dre il pianto. Segue Mad.

La Paffione

MADALENA

Corni  
1<sup>mo</sup> e 2<sup>do</sup>

Oboe  
1<sup>mo</sup> e 2<sup>do</sup>

Violini  
1<sup>mo</sup> e 2<sup>do</sup>

Andantino

Viola

Canto

Bafso

ARIA

fe

fe

fe

fe

fe

fe

fe

fe

Musical score for the first system. It includes parts for Corni (1<sup>mo</sup> e 2<sup>do</sup>), Oboe (1<sup>mo</sup> e 2<sup>do</sup>), Violini (1<sup>mo</sup> e 2<sup>do</sup>), Viola, Canto, and Bafso. The key signature is one sharp (F#) and the time signature is 3/8. The tempo is marked 'Andantino'. The section is titled 'MADALENA'. The Canto part is marked 'ARIA'. The Bafso part has a 'fe' marking. The Viola part has a 'CB' marking. The Violini part has 'P' markings.

Musical score for the second system. It includes parts for Corni, Oboe, Violini, Viola, Canto, and Bafso. The key signature is one sharp (F#) and the time signature is 3/8. The tempo is marked 'Andantino'. The section is titled 'MADALENA'. The Canto part is marked 'ARIA'. The Bafso part has a 'fe' marking. The Viola part has a 'CB' marking. The Violini part has 'P' markings. The Oboe part has 'CV' markings. The Bafso part has 'fe' markings and fingerings: 6/4, 6, P, 8, fe, 6/4, 6, 5/3, 6/4, 5/3.

Musical score for the third system. It includes parts for Corni, Oboe, Violini, Viola, Canto, and Bafso. The key signature is one sharp (F#) and the time signature is 3/8. The tempo is marked 'Andantino'. The section is titled 'MADALENA'. The Canto part is marked 'ARIA'. The Bafso part has a 'fe' marking. The Viola part has a 'CB' marking. The Violini part has 'P' markings. The Oboe part has 'CV' markings. The Bafso part has 'fe' markings and fingerings: 6/4, 5/3, b5, 6/5, 6/4, 5/3, 6/4, 5/3, P, 6/4, 5/3, fe, 6.

La Passione

First system of musical notation. It consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp. The third staff is a treble clef with a key signature of one sharp. The fourth staff is a bass clef with a key signature of one sharp. The fifth staff is a bass clef with a key signature of one sharp. The music includes various rhythmic patterns and dynamics. A 'P' (piano) marking is present in the third staff. A 'CB' marking is present in the fourth staff. The lyrics 'Potea quel pianto,' are written below the fifth staff.

Second system of musical notation. It consists of five staves. The top staff is a treble clef with a key signature of one sharp. The second staff is a treble clef with a key signature of one sharp. The third staff is a treble clef with a key signature of one sharp. The fourth staff is a bass clef with a key signature of one sharp. The fifth staff is a bass clef with a key signature of one sharp. The music includes various rhythmic patterns and dynamics. A 'P' (piano) marking is present in the top staff. A 'f' (forte) marking is present in the third staff. A 'V<sup>2d</sup>' marking is present in the fourth staff. The lyrics 'Do-vea quel fan-gue do-vea quel fan-gue Po-tea quel pian-to, nel cor piu' are written below the fifth staff.

Third system of musical notation. It consists of five staves. The top staff is a treble clef with a key signature of one sharp. The second staff is a treble clef with a key signature of one sharp. The third staff is a treble clef with a key signature of one sharp. The fourth staff is a bass clef with a key signature of one sharp. The fifth staff is a bass clef with a key signature of one sharp. The music includes various rhythmic patterns and dynamics. A 'm' (marcato) marking is present in the fourth staff. The lyrics 'bar-ba-ro def-tar pie-ta' are written below the fifth staff.

Musical score for the first system. It features a vocal line and a Viola accompaniment. The vocal line includes lyrics: "def-tar pie-tà. def-tar pie-tà. def-tar pie-". The Viola part is marked "Viola" and includes dynamics like *f* and *P*. The bottom staff shows figured bass notation: 6 4 - 6, 6 4 #3, 6 4, 5 3, 6 4 #3, 6 4, 5 3, 6 4 #3.

Musical score for the second system. It features a vocal line and a Viola accompaniment. The vocal line includes lyrics: "ta nel - - cor più bar-ba-ro più bar-ba-ro def-tar def-tar pie-tà". The Viola part includes dynamics like *fe* and *hr*. The bottom staff shows figured bass notation: 6, # - 6, 6 4 #3, 6.

Musical score for the third system. It features a vocal line and a Viola accompaniment. The vocal line includes lyrics: "Po-tea quel pian-to,". The Viola part includes dynamics like *hr* and *P*. The bottom staff shows figured bass notation: 6, 6, 4 #3.

fe po  
do-vea quel fan-gue do-vea quel fan-gue Po-tea quel pian-to, nel cor pin'

This system contains the first system of a musical score. It features five staves: two for the vocal line (soprano and alto) and three for the piano accompaniment (right hand and left hand). The music is in G major and 4/4 time. The lyrics are: "fe po do-vea quel fan-gue do-vea quel fan-gue Po-tea quel pian-to, nel cor pin'".

barba-ro nel cor piu' barba-ro def-tar pie-ta

b<sub>3</sub> b<sub>6</sub> 6 6 6<sub>b</sub> 6<sub>b</sub> 5 #3 7 7

This system contains the second system of the musical score. It features five staves. The lyrics are: "barba-ro nel cor piu' barba-ro def-tar pie-ta". Below the piano accompaniment staves, there are fingering numbers: b<sub>3</sub>, b<sub>6</sub>, 6, 6, 6<sub>b</sub>, 6<sub>b</sub>, 5, #3, 7, 7.

CV CV  
1<sup>mo</sup> e 2<sup>d</sup>  
P fe P fe  
Viola  
def-tar pie-ta'. do-vea quel fan-gue,

6 6 6 6 6 6 6 6 6 6 6 6

This system contains the third system of the musical score. It features five staves. The lyrics are: "def-tar pie-ta'. do-vea quel fan-gue,". Above the piano accompaniment staves, there are markings: "CV", "CV", "1<sup>mo</sup> e 2<sup>d</sup>", "P", "fe", "P", "fe". A "Viola" part is indicated on the second staff. Below the piano accompaniment staves, there are fingering numbers: 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6.

ev

Po- tea, quel pian- to, nel cor piu' bar- ba- ro piu' bar- ba- ro

6 6 6 4

CB

def- tar pie- tà. do- vea quel fan- gue nel cor piu' bar- ba- ro piu'

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

C B

ev

bar- ba- ro def- tar def- tar pie- tà.

P f

unis

Viola

6 6 6 5 6  
4 3 4

6 4

V1<sup>mo</sup>  
P  
V2<sup>do</sup>  
CB

Pure a quei perfidi maria, che lan-gue, maria, che lan-gue,  
P 6 4 6 3 b6 6 6

fe P fe  
C B

en nuovo stimolo di cru-del-tà. Pure a quei perfidi pure a quei perfidi maria, che lan-gue, maria, che  
6b 5 # # 6 4 4# b3 fe 4 P fe 4# ten # 6 5

fe P fe P fe  
DC

lan-gue, e nuovo sti-mo-lo di cru-del-tà. di cru-del-tà. di cru-del-tà di crudel-tà.  
b7 6 4 # fe 6 P 6 4 #3 fe 6 P 6 4 #3 fe #  
DC

Pietro

Recit: Come inven-tar potea pene maggior la crudel-ta-de E-brea? Si, l'inven-

Giuf:

-tò. Del mori-bondo figlio fottoi languidi sguardi dal tronco, a cui fi

ftringe l'addolo-rata Madre è svelta a forza. a forza s'allon-ta-na.

geme, si volge. Ascol-ta la voce di Giefù, che langue in Croce;

e s'incontran gli sguardi. Oh, sguardi! oh, voce! Che disse mai? Dall'

Pie: Gio:

empie turbe oppressi me vide e lei. Fra' tuoi tormenti in-te-se pietà de'

nostri. E alternamen-te al-lo-ra l'uno all'altro accennando col-la voce, e col

ciglio, me providde di Madre, e lei di figlio. Segue Pietro



La Paffione

Aria

Moderato

The musical score consists of five systems, each with a vocal line and piano accompaniment. The piano part includes a bass line with numerous fingering numbers (e.g., 6, 4, 7, 2, 8, 3, 6, 4, 7, 5, 6, 4, 7, 2, 5, 3, 6, 4, 5, 6, 7, 6, 6, 3, 6, 4, 5, 3, 6, 4, 5, 3, 6, 7, 4, 2, 6, 4, 7, 5, 6, 4, 7, 2, 8, 3, 6, 4, 7, 5, 6, 4, 5, 3, 6, 4, 5, 3, 7) and dynamic markings (p, f, m, C.B.). The vocal line includes lyrics: "Tu nel duol nel duol felice fe-i, nel duol felice fe-i, chedi figlio il nome avrai sulle labbra di co-".

lei, chenel fenoun Dio portò. Ah tu sei fe-lice si felice sei che di figlio il nome avrai sulle

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

la - bra di co lei che nel fenonelfenoun Dio portò.

6 5 4 #3 6 6 6 5 4

P. f. V. 2<sup>o</sup> Unis Viola

un Dio por-to. un Dio portò nel feno un Dio un Dio por-to.

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

C.B. Tu nel duol nel duol fe-lice

P. 6 4 #3 8 3

La Passione

fe-i fi nel duol felice fei che di figlio il nome avrai tu le la-bra su-le

la-bra di co-lei che nel fen un Dio por-to. tu le la

bra de co-lei, ah tu fei, fe-li-ce fi felice fei che nel

fe-no nel fen un Dio por-to. un Dio por-to. un Dio por-to.

Figured bass: 97, 6/4, 5/3, b7, 6/5, 9/4, 8/3, b5, ten., CB, b7/9, 6/4, 5/3, 9/8, 7/3, 7, 5, 3, 7/3, 6, 6/5, 4/2, 6, 6, 6/4, 5/3, 7, f., 6/5, 6/5, 6/4, 5/3, 6/5, 5/3, f.

La Passione

Unis

che nel fe -- no un Dio por -- to.

6 b5 6 6 4 5 3 6 6 b5 3 6 5 3

Non in -- vidio il tuo conten -- to, no no piango fol,

6 4 # # 6 b6

piango fol che il fallo mi -- o lo co -- nosco lo rammento

b6 = = = 5 4 6 b b5

tanto ben tanto ben non me -- ri -- to. piango fol, piango

b5 3 6b 6 5 3 4 3 b7 4 b7

fol, ch'èil fallo. mi-o lo co-nofco lo rammento tanto

# 6 6 # 6 b6 6 6 b6 6 6

bentanto ben non me-ri-tò.no non meri-tò.no non meri-tò. DaCapo

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

Recit<sup>vo</sup>

Giovanni

Dopoun pegno sì grande d'amore e di pietàpenfa qual foffe, Pietro, la pena

6

And<sup>te</sup> f. P. f. P.

mia. Veder l'amara be-

And<sup>te</sup> P. ten:

La Paffione

*f.* *P.* *f.P.* *f.* *P.*

vanda offerta alla sua fete;

*b* *f.* *P. f.* *P. f. b6* *P.*

*Adagio*

*P.* *f.* *P.* *f.*

u. dirlo nell'estreme ago-ni-e tutto è compito, esclamar' altamente;

*b* *b6 P.* *f.* *b*

*P. f.* *P. f.* *P.* *f.*

ever fo il petto inclinando la fronte vederlo in faccia alle perfide squadre

*P.* *f.* *b7* *P.* *f.*

*P.* *f.* *P.* *P.*

e-falar la grand'alma in mano al padre.

*P.* *P.*

La Paffione

Duetto

Adagio

Pietro

Vi fento, oh Di-o, vi fento, rimproveri pe-nofi del mio paffato er-

Madalena

Vafcolto, oh Di-o, vafcolto ri-morfi tormentofi

-ror - - . del mio paffato error .

La Paffione

First system of musical notation, featuring vocal lines and piano accompaniment. Dynamics include *f.* and *P.*

tutti dintorno al cor - - tutti dintorno al cor .

Fu de miei falli il pefo,

Fu lamia colpa atroce,

Che ti riduffe in

6 4 5 3

6 4 5 3

f. 4 2

P. 3

6

7 4 3

Second system of musical notation, featuring vocal lines and piano accompaniment. Dynamics include *P.* and *tr*.

Che ti riduffe in croce, riduffe in croce, Of-fe-fo, Of-fe-fo mio Sig-nor.

croce, Che ti riduffe in croce, Of-fe-fo, Of-fe-fo mio Sig-nor.

4 2

5 4

7 P. b5 3

b5

6 7 4 3

6 5 4 3

6

4 3

Third system of musical notation, featuring vocal lines and piano accompaniment.

Vaf-colto, oh Dio, vaf-

Vi fento, oh Dio, vi fento,

6

4 3

7

6 4

5 3

7

6 4

Fourth system of musical notation, featuring vocal lines and piano accompaniment.



La Paffione

colto ri-mor-fi tormentofi ri-mor-fi tormentofi tut-ti dintorno al cor. dintorno al  
rim-pro-ve-ri pe-nofi rimpro-ve-ri pe-nofi del mio paffato error. paffato er-

cor. Fu demie falli il pefo, Che ti riduffe in croce, Che ti riduffe in  
ror. Fu lamia colpa atroce, Che ti riduffe in croce, riduffe in

croce, Of-fe-fo mio Signor. oh Dio, Fu demie falli ah fi  
croce Of-fe-fo mio Signor. oh Dio, Fulamia colpa ah fi

La Paffione

First system of musical notation, featuring treble and bass staves with various musical symbols and dynamics.

Che ti riduffe in croce, Cheti ri duffe in croce, Of fe fo, Of fe fo mio Signor, Offefo mio Sig-  
 Cheti riduffe in croce, riduffe in croce, Of fe fo, Of fe fo mio Signor, Offefo mio Sig-

4/2 7 3 f. P. b5 3 b5 3 6/4 3/3 Poc: f. 4/2 3f. P.

Second system of musical notation, including lyrics and musical symbols.

f. Andante

Third system of musical notation, including treble and bass staves with various musical symbols.

-nor . A tanti tuoi mar-  
 -nor . A tanti tuoi mar-tiri ogni astro

5/4 5/3 P 6 6 6 b5 6 #3

Fourth system of musical notation, including lyrics and musical symbols.

f. P. f.

Fifth system of musical notation, including treble and bass staves with various musical symbols.

-tiri ogni astro fi fco-lora . fi fco-lo-ra .  
 fi fco-lora . fi fco-lo-ra . E soffri, chio ref-piri,

b7 b3 4/3 b7 b6 4 5/3 f. P. 6 f.

Sixth system of musical notation, including lyrics and musical symbols.

La Paffione

è non muccidi ancora, De -- bole debole mio do - lor! A tanti tuoi martiri  
 De -- bole de -- bole mio do - lor! A tanti tuoi martiri

P. # 6 f. # P. 6b 5 6b5 6 5 4 3 f. b7 b4 8- 4 3

Sotto Voce tutti

Og - ni af - tro fi sco - lo - ra . Enon muccidi ancora,  
 Og - ni af - tro fi sco - lo - ra . e soffrichio respiri ,

b6 4 b7 5. b8 6 b7 5. b6 4 5 3 f. 6 # 6 #

Da Capo

De -- bole debole mio do - lor! mio do - lor! mio do - lor!  
 De -- bole de -- bole mio do - lor! mio do - lor! mio do - lor! Da Capo

P. 6 5 6 5 5 3 6 4 3 f. b5 P. b7 3 f. b5 6 5 4 3

Coro

Corni  
1<sup>o</sup> e 2<sup>o</sup>

Andantè non Presto

Viol:  
1<sup>o</sup>

Viol:  
2<sup>o</sup>

Di qual fangue, omorta-le, oggi fa d'uopo quella macchia a la-var,

Di qual fangue, omorta-le, oggi fa d'uopo quella macchia a la-var, che dall'im-

Di qual fangue, omortale, oggi fa d'uopo quella macchia a la-var,

Di qual fangue, omorta-le, oggi fa d'uopo quella macchia a la-var, che dall'im-

Andante non Presto 6 9 8 7 6 9 8 7 6 6 5 6 7 6

che dall'im-puro contaminato fonte in te de-ri-va! ma gra-to

-puro contaminato fon-te in te in te de-ri-va! ma gra-to

che dall'impu-ro contaminato fon-te in te de-ri-va! ma gra-to

puro contaminato fonte in te in te de-ri-va! ma gra-to

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

e non fu\_per-bo ti renda il be--ne--fi--cio. Eguale a quef-to Eguale a  
 e non fu\_per-bo ti renda il be--ne--fi--cio. Eguale a quef-to Eguale a  
 e non fu\_per-bo ti renda il be--ne--fi--cio. Eguale a quef-to Eguale a  
 e non fu\_per-bo ti renda il be--ne--fi--cio. Eguale a quef-to Eguale a

7 4 43 # 6 5 # 6 5

quef-to l'obbligo è in te. fi fi Eguale a quef-to fi  
 quef-to l'obbligo è in te. fi fi Eguale a quef-to fi  
 quef-to l'obbligo è in te. fi fi Eguale a quef-to fi  
 quef-to l'obbligo è in te. fi fi Eguale a quef-to fi

P. f. P.  
 6 7 6 # P. f. # 6 6 # P.

Musical notation for the first system, including treble and bass staves with various notes and rests.

Adagio Affai

fi l'obbligò è in te.

fi l'obbligò è in te.

fi l'obbligò è in te.

fi l'obbligò è in te.

# f. 6 # 6 5 6 5 6 6 6 6 5 3 4 #3 4 #3 6 6 6 6 5 3

f. P. f.

Quanto è più grande il dono,

f.

Quanto è più grande il dono,

chi ne a-bufa è più re

Quanto è più grande il dono,

P. f.

Quanto è più grande il dono,

chi ne a-bufa è più re

f. 6 4 5 6 P. 5 6 6 f. 6 7

o. Penfaci Penfaci e tre -- ma tre --

o. Penfaci Penfaci e tre -- ma tre --

o. Penfaci Penfaci e tre -- ma tre --

o. Penfaci Penfaci e tre -- ma tre --

P. f. P. f. P. f.

7 6 5 6  
4 3 4

Andante  
Viol: 1<sup>o</sup> e 2<sup>o</sup>

Viola

-ma Penfaci, Por -- ta fa -- lu -- teal

-ma Penfaci, Del Redentor, lo scempio porta fa -- lu -- te salute al

-ma Penfaci,

-ma Penfaci,

f. P. Andante

5 3

giufto, e morte all' empi--o por--ta falu--te falu--te al giufto e morte  
 giufto, e morte all' empi--o por--tà fa--  
 del Redentor lo fcempio porta fa-lu--te

6 4 6 f. P. 6

e mor-te all' empi--o por--ta fa--lu-te al giufto  
 lute al giufto, e mor-te all' empi--o por--ta fa-lute fa-luta al giufto  
 falute al giufto, e mor-te all' empi--o por--

del-- Redentor lo fcempi--

f. P. 6 b5 6 5 3 f. 6 6



First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings: *f.*, *P.*, *f.*, *P.*, *P.*, and *f.*

Second system of musical notation with lyrics. The vocal line includes the following text:   
 e mor-te e mor-te del Redentor lo  
 e mor-te e mor-te all' em - - pio porta fa - - lu - te al giusto  
 - - ta fa - - lu - te al giusto e morte all' empio porta - - fa - lute fa - lu - te al  
 - o porta fa lute al giusto al giusto e morte all' em - pio  
 The piano accompaniment includes dynamic markings: *f.*, *6 P. 6*, *f.*, *6 P. 6*, *6*, *6*, *4*, *5*, *3*, *f.*, *6*, *6*.

Third system of musical notation with lyrics. The vocal line includes the following text:   
 fempio porta fa - lu - - te fa - lute al giusto, e mor - te - al em - pio por -  
 por - - ta fa - - lute al giusto, e mor - te - al empio por - - ta - - fa - lute  
 giusto e mor - te e mor - te mor - te al em - pio por -  
 e mor - te e mor - te mor - te al em - pio porta - - fa - lute  
 The piano accompaniment includes dynamic markings: *f.*, *P.*, *f.*, *P.*, *f.*

Fourth system of musical notation with lyrics. The vocal line includes the following text:   
 fempio porta fa - lu - - te fa - lute al giusto, e mor - te - al em - pio por -  
 por - - ta fa - - lute al giusto, e mor - te - al empio por - - ta - - fa - lute  
 giusto e mor - te e mor - te mor - te al em - pio por -  
 e mor - te e mor - te mor - te al em - pio porta - - fa - lute  
 The piano accompaniment includes dynamic markings: *f.*, *P.*, *f.*, *P.*, *f.*, *6*, *6*, *4*, *5*, *f.*, *6*.

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *P.* and *f.*

Second system of musical notation with lyrics: *ta fa-lu-te, porta fa-lu-te al giuf-to e mor-te e*. The piano part includes dynamic markings *f.* and *6 P6*.

Third system of musical notation with lyrics: *mor-te e mor-te mor-te all'em-pio por-ta fa-lu-te*. The piano part includes dynamic markings *f.* and *b7*.

The first system of the musical score consists of five staves. The top staff is a vocal line with a treble clef. The second and third staves are piano accompaniment for the right hand, with a treble clef and a 4/4 time signature. The fourth and fifth staves are piano accompaniment for the left hand, with a bass clef. The music is in a minor key, indicated by three flats in the key signature.

The second system of the musical score includes lyrics for the vocal line. The lyrics are: "porta fa-lu-te al giuf-to e mor-te e mor-te" and "- lu-te al giuf-to e mor-te e mor-te". The system includes performance markings such as "P.", "f.", and "P.6 6". The bottom of the system shows figured bass notation: "6 43 f. P.6 6 f. P.6 6".

The third system of the musical score includes lyrics for the vocal line. The lyrics are: "e mor-te mor-te al em-pio e" and "e mor-te mor-te al em-pio e". The system includes performance markings such as "f." and "P.6 6". The bottom of the system shows figured bass notation: "6 6 6 6 5 f.6 6 5 b5".

La Passione

morte e morte al em - - - pio e morte e morte al  
 morte e mor-te al em - - - pio e morte e morte al  
 morte e mor-te al em - - - pio e morte e morte al  
 morte e mor-te al em - - - pio e morte e morte al

em - - - pio Penfa - - ci Penfa - ci  
 em - - - pio Penfa - - ci Penfa - ci  
 em - - - pio Penfa - - ci Penfa - ci  
 em - - - pio Penfa - - ci Penfa - ci



# La Passione

Allegro non molto

First system of musical notation, featuring treble and bass staves with notes and rests.

Second system of musical notation, including treble and bass staves with notes and rests.

Third system of musical notation, including treble and bass staves with notes and rests.

Fourth system of musical notation, including treble and bass staves with notes and rests.

C.B.

Ritorne...rà frà voi, non fra le palme accolto, nonmanfue...to involto al

plaufo po-po-lar

5 4 # 2 # 6 5 5 # 6 # 6 5 6 5 6 #

La Passione

Musical score for "La Passione" page 77. The score is written for voice and piano. It consists of several systems of staves. The vocal line is in the upper part of each system, and the piano accompaniment is in the lower part. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "al plaufo po--po-lar. al plaufo po--po-lar. al plaufo po--po-lar. Ritor-ne-rà frà voi, non fra le palme accolto, non manfu-eto in volto al plaufo po--po-lar - al plaufo po--po-lar". The score includes various musical notations such as notes, rests, and ornaments. There are also performance instructions like "C. B.", "P", "f", and "Viola".

al plaufo po--po-lar. al plaufo po--po-lar. al plaufo po--po-lar. *fe*

C. B.

Ritor-ne-rà frà voi, non fra le

palme accolto, non manfu-eto in volto al plaufo po--po-lar

*f* Viola

V:20 unis

al plaufo po--po-lar

# La Paffione

*f.* *P.* *f.* *P.* *V. 2<sup>o</sup>* *C.B.*

fi Ri-torne\_\_rā frā voi, ma non fra le palme ac-

*6* *P.* *6* *f.* *5 6 7 8 7 6 4* *3 4 5 6 5 4*

*C. 1<sup>mo</sup>*

colto non manfu\_\_e\_\_tō in volto no no al plaufo

*5 5 6 7 8 7 6 5 4 3 5 3 6 4 2 6 6 4 2 6 6 4 2 6 6 5*

*f.*

po\_\_po\_\_lar. al plaufo po\_\_po\_\_lar. al plaufo po\_\_po\_\_lar.

*6 5 3 6 6 6 5 4 3 6 5 4 3 6 4 2 6 6 4 2*

*f. P.* *V. 2.* *C.B.*

Ma di flag-

*6 5 6 5 4 3 3 6 6 5 4 3* *P.*



La Paffione

f. P. f. P.

gelli arma-to, come il ve-def-te poi del tempio pro-fa-na-to l'ol-

f. P. 6 f. 5 P. 6 5 4 3 6 6 5 9 8 3 7

f. f.

-trag-gio ven-di-car. il ve-def-te il ve-def-te l'ol-traggio

6 6 6 5 4 3 f. f. 7 6 6

f. f. f.

ven-di-car. l'ol-traggio ven-di-car. Da Capo

6 5 4 3 6 6 6 5

Giuseppe

Qual terribil vendetta fovra sta a te, Gerusalemme infida! Il divino prefagio fallir non può.

6 5 4 2 6

# La Paffione

And<sup>te</sup>

P.

Già di veder mi fembra le tue mura di-strutte:

And<sup>te</sup>

P.

Detailed description: This system contains the first two systems of music. The first system has two staves of piano accompaniment and one vocal staff. The piano part features a complex, rhythmic pattern of sixteenth and thirty-second notes. The vocal line begins with a rest. The second system continues the piano accompaniment and includes the vocal line with the lyrics 'Già di veder mi fembra le tue mura di-strutte:'. The tempo 'And<sup>te</sup>' is indicated at the beginning and end of the system.

P. f.

a terra sparsi gli archi, le

P. f.

3

Detailed description: This system contains the third and fourth systems of music. The piano accompaniment continues with similar rhythmic patterns. The vocal line has a rest in the third system and then enters with the lyrics 'a terra sparsi gli archi, le' in the fourth system. The dynamic markings 'P.' and 'f.' are used throughout. A '3' is written below the piano line in the fourth system.

P. f. P. P.

torri: incenerito ilTempio:

P. f. P. f. P. 7#

Detailed description: This system contains the fifth and sixth systems of music. The piano accompaniment continues with similar rhythmic patterns. The vocal line has a rest in the fifth system and then enters with the lyrics 'torri: incenerito ilTempio:' in the sixth system. The dynamic markings 'P.', 'f.', and 'P.' are used throughout. A '7#' is written below the piano line in the sixth system.

La Paffione

f. P. f.

dispersi i sacerdo-ti: in lacci avvolte le virgini, le spose:

f. P. #

Col. 1°

il fangue il pianto inondar le tue strade: il ferro,

f. P. #

V. 2° C.B. Adagio

il fuoco afforbire in un giorno de' secoli il fudor:

f. P. #

P. f. P.

farà la temaglianci abband-

P. f. #

La Paffione

- nar: fara l'or-  
 f. P. f. P. f.

- rore bramarla morte  
 P. f. P.

Maeftofo  
 E l'ofti-nata fa--me perfuadendo inu-fi-tati eccelfi,  
 f. f.

fara cibo alle madri i figlj fteffi.  
 6 4

La Paffione

Giuseppe

Corni 1<sup>o</sup> e 2<sup>o</sup>

Obœ

Viol: 1<sup>o</sup>

Viol: 2<sup>o</sup>

Viola

Aria Allegretto

P. ten.

f.

6 6

ten: 7 6 $\sharp$  b7 6 4 f.

V. 2<sup>o</sup> unis

Viola

V. 2<sup>o</sup>

All' I - - - dea de' tuo - i perigli all' or -

5 3 7 5 6 4 5 3

P.

f.

P.

unis

-ror de' ma - li immensi, io magghiaccio e tu non penfi e tu non pen - fi le tue

6 7 6 7 f. 4 3 6 5 9 6

La Paffione

oboe 1<sup>mo</sup> *mf*

oboe 2<sup>do</sup> *f.*

vio 1<sup>mo</sup>

vio 2<sup>do</sup> *f.* *P.* *f.* *P.* *f.*

col-pe à de-tes-tar a de-tes-tar a de-tes-tar a de-tes-

6 6 *f.* 6 *P.* 6 6 6

*f.* *f.*

-tar. 7 5 5 3 7 5 6 4 5 3

Al I-dea de' tuoi pe-ri-gli

*P.* 6 *f.* *P.* *f.* *P.* 6 6 6 7

La Paffione

The first system of the musical score consists of six staves. The top staff is a vocal line with a treble clef and a key signature of two flats. The second and third staves are piano accompaniment for the right hand, with a treble clef and a key signature of two flats. The fourth and fifth staves are piano accompaniment for the left hand, with a bass clef and a key signature of two flats. The sixth staff is a bass line with a bass clef and a key signature of two flats. The music features a mix of whole, half, and quarter notes, with some slurs and accents. The dynamic markings 'P.' and 'f.' are present.

all' or\_ror de' ma-li immenfi,io m'agghiaccio m'agghiacc\_cio e tu non pen\_fi

7 6 6 6 7 4 b7 6  
5 4 3 3

The second system of the musical score consists of six staves, similar in layout to the first system. It continues the vocal line and piano accompaniment. The dynamic markings 'P.' and 'f.' are used throughout. The piano accompaniment features a steady rhythmic pattern with some melodic lines.

e tu non penfi le tue col-pe a de\_tef\_tar a tuoi ma\_li a tuo pe\_ri\_gli

6 6 6 5 4 6 6 6 6 7 6 4 f. 5 7 6 4  
5 2

La Paffione

The musical score is written for voice and piano. It consists of two systems of staves. The first system includes a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line and piano accompaniment. Dynamics include *P.* (piano), *f.* (forte), and *f. P.* (fortissimo piano). Fingerings are indicated by numbers 1-5. The piano part includes a bass line with figured bass notation.

**Lyrics:**  
 iom'aggiac - - - - - cio è tu non penfi le tue col-pe a de-tes-  
 - tar a tuoi mali a tuoi pe-rigli iom'aggiac - - - - -

**Figured Bass (Piano):**  
 5 3 P. 6 7 6 6 6 5 3  
 4 5 5 6 4 3  
 b7 f. P. f. 7 7 6 7 P. 6 7 3  
 4 3



La Passione

The musical score is arranged in two systems of staves. The first system contains six staves, and the second system contains six staves. The vocal line is on the top staff of each system, and the piano accompaniment is on the bottom staff. The piano part includes various textures, including arpeggiated figures and dense chordal passages. Dynamics such as *f.* (forte) and *P.* (piano) are indicated throughout. The lyrics are written below the vocal line.

*-cio* e tu non penfile tue col-pe a de-tes-tar. a de-tes-tar. a de-tes-tar.

6 5 6 f. 6 5 3 P. 6 5 6 5

7 6 5 6 5 6 6 5 3

La Passione

P. *Poc f.* *f.* *f.*

Ma te stessa alla rovina forfennata in calce premi e quel fulmine non

P. *f.*

P. *f.* P. *f.* P. *f.* P. *f.* P. *f.* P.

te mi che vedesti lampeggiar forfennata forfennata quel

P. *f.* P. *f.* P. *f.* P. *f.* P. *f.* P.

*f.* P. *f.* *f.* *f.*

fulmine non te mi che vedesti lampeggiar. vedesti lampeg-

*f.* P. *f.* *f.*

2<sup>d</sup> unis

-giar. vedesti lampeggiar.

Da Capo

Pietro

Le minaccie non teme il popolo infedel, perchè di Dio L'Uni gen- ta Prole non conosce in Giesù.

Stupido! E pure in Betania l'intese dalla ge- li- da tomba Lazzaro richiamar. Vide a un stoc cenno stille mense di

Cana il cangiato liquor. Con picciol' ef- ca vi- de faziar la nu- me- ro- fa fame delle turbe di giune.

Ah, di lui parli di Ti-beria de il ma- re stabi- le a' paffi fuoi. Parli di lu- i chi li- be- ra agli ac-

- centi sciolse per lui la lingua non u- fa a favellar. chi apri le ciglia inesperte al la luce. E se non basta

la ferie de' portenti a convincervi ancora, a nime stolte; E' la mancanza in voi, che in faccia al

lume fra l'ombre de- li- ra- te, E per non dirvi cieche, empievvi fate.

La Paffione

Pietro

Andante

Aria

P. f. P. f. P. P. f. P. f.

La Paffione

V, 2<sup>do</sup> unis P. f. CB

Se la pu\_pil-la inferma non puo fiffar-fi al fo-le non puo fiffar-fi al

fole col - pa del fol non è. no del fol non è

Col -

pa del fol col - pa del fol - non è. col - pa -

6 5 4 3 6 f. 6 P. 6 5 6 5 4 # 6 4 5 3 6 h 6 4 # 3 6 # 3 6 h 6 # 7 # 7 6 5 4 # 3 6

# La Passione

Musical notation for the first system, including vocal line and piano accompaniment. The key signature is two sharps (F# and C#). The vocal line features a melodic phrase with lyrics: "del fol col-pa del fol non è."

Musical notation for the second system, including vocal line and piano accompaniment. The vocal line continues with lyrics: "del fol col-pa del fol non è."

Musical notation for the third system, including vocal line and piano accompaniment. The vocal line continues with lyrics: "Se la pu-pil-la inferma non può fiffar-si al fo-le non".

Musical notation for the fourth system, including vocal line and piano accompaniment. The vocal line continues with lyrics: "Se la pu-pil-la inferma non può fiffar-si al fo-le non".

Musical notation for the fifth system, including vocal line and piano accompaniment. The vocal line continues with lyrics: "Se la pu-pil-la inferma non può fiffar-si al fo-le non".

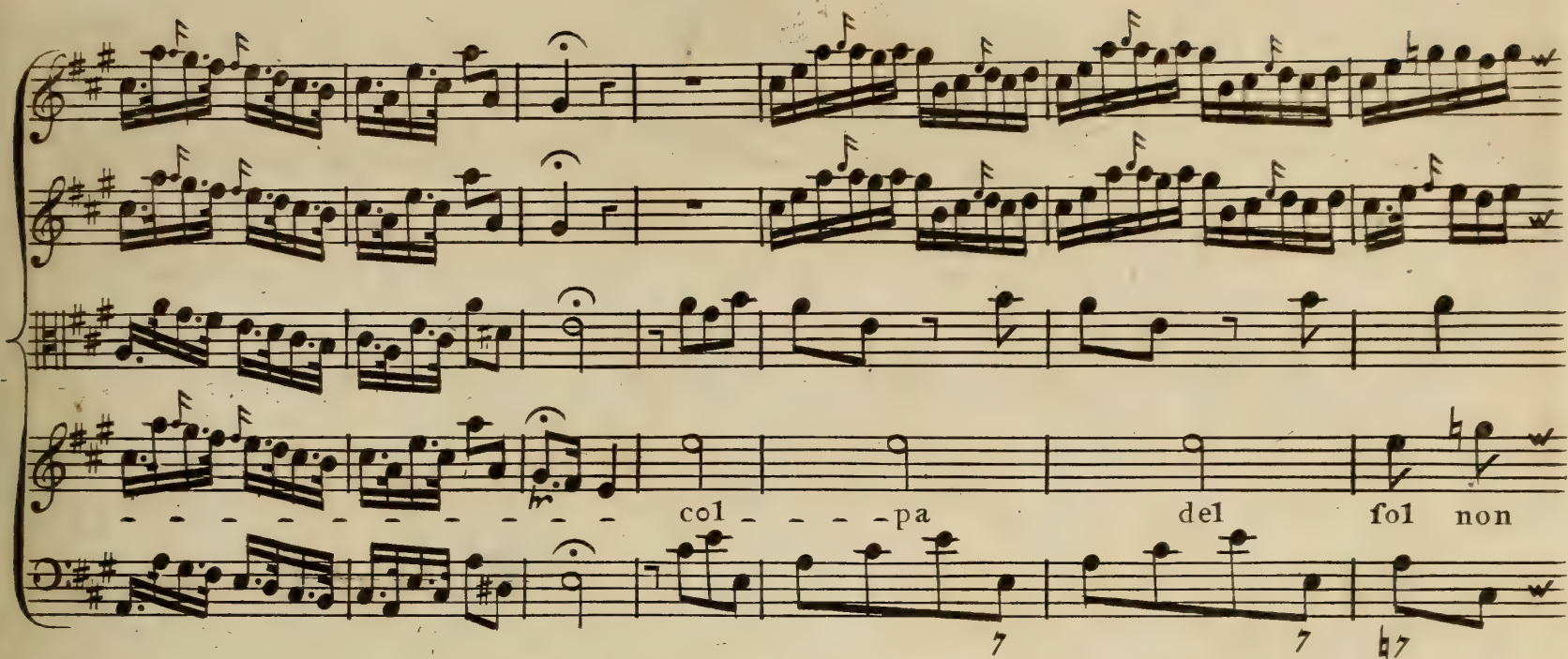
Musical notation for the sixth system, including vocal line and piano accompaniment. The vocal line continues with lyrics: "può fiffar-si al fo-le col-pa del fol non è no-del fol non è".

Musical notation for the seventh system, including vocal line and piano accompaniment. The vocal line continues with lyrics: "può fiffar-si al fo-le col-pa del fol non è no-del fol non è".

Musical notation for the eighth system, including vocal line and piano accompaniment. The vocal line continues with lyrics: "può fiffar-si al fo-le col-pa del fol non è no-del fol non è".

Musical notation for the ninth system, including vocal line and piano accompaniment. The vocal line continues with lyrics: "può fiffar-si al fo-le col-pa del fol non è no-del fol non è".

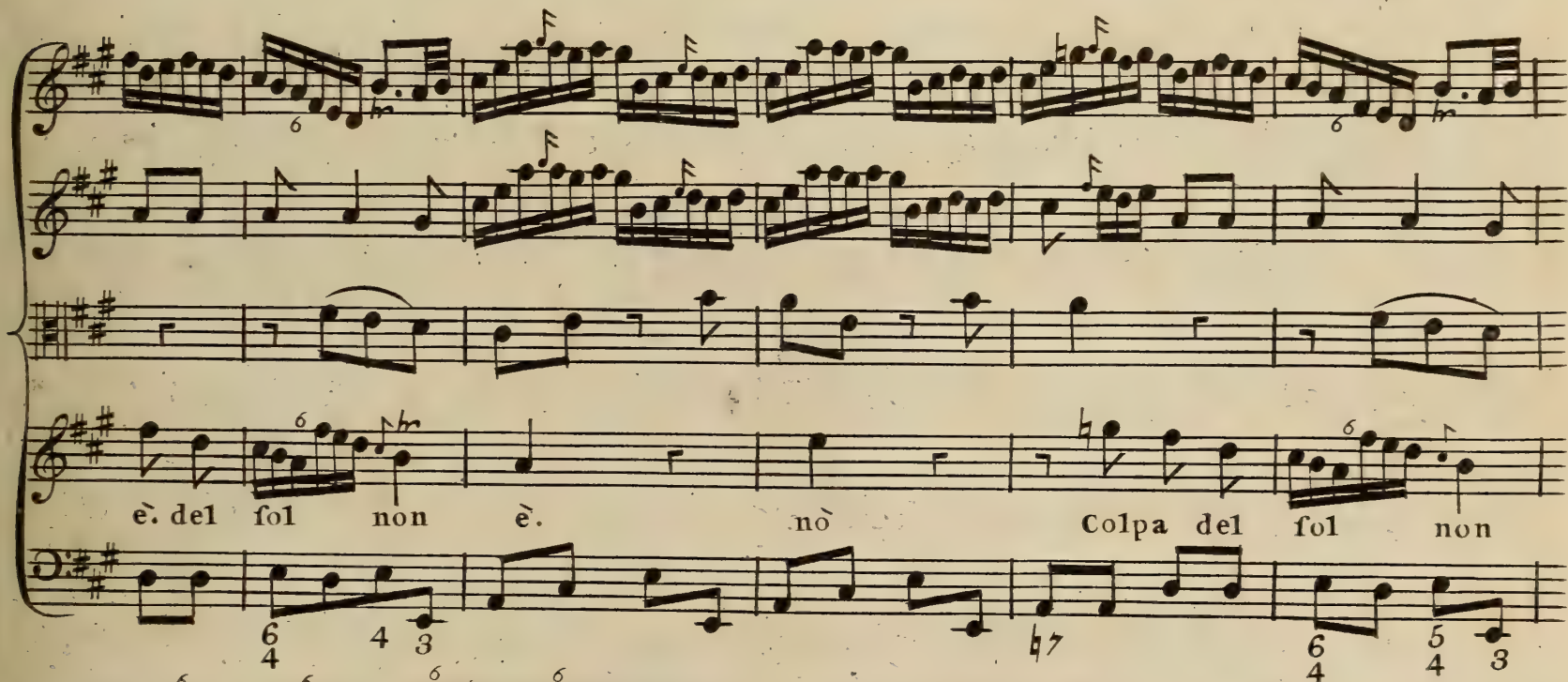
La Passione



col - - - pa del fol non

7 7 47

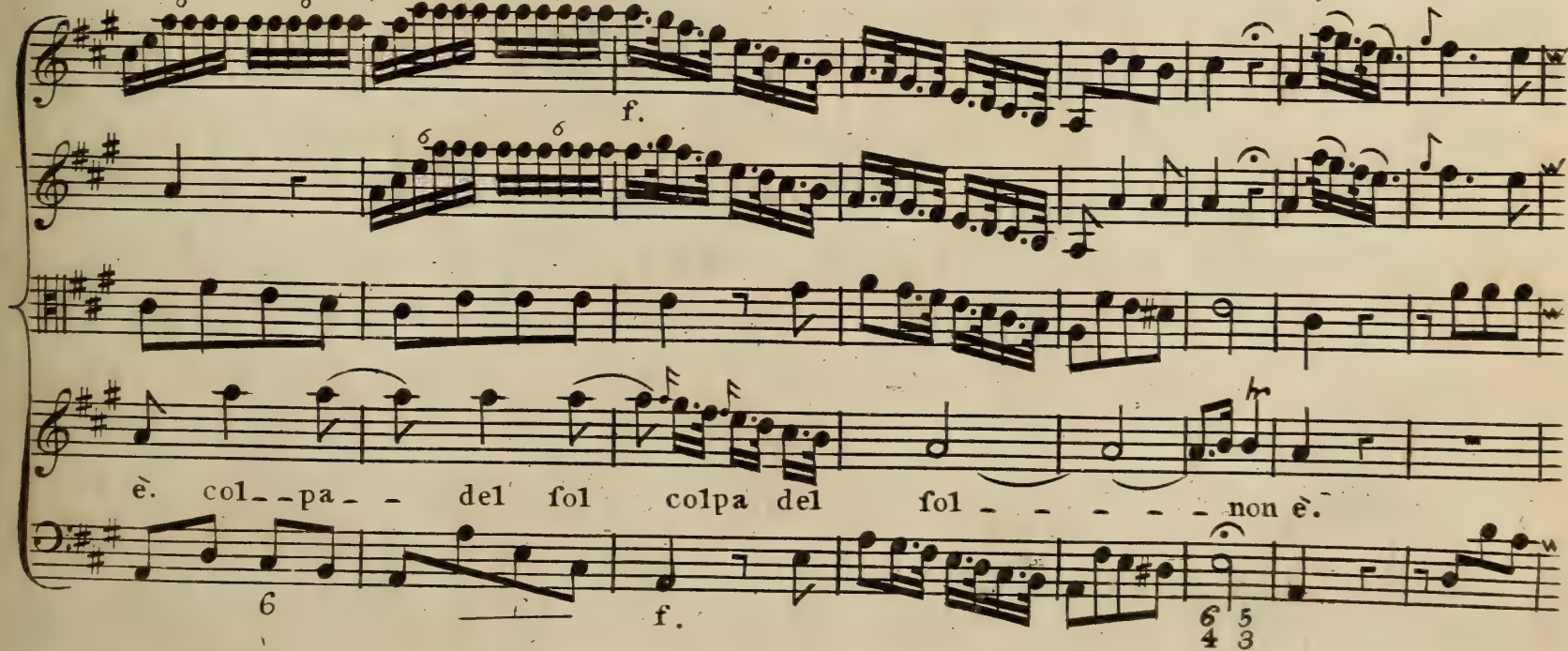
This system contains the first system of music, featuring a vocal line and a piano accompaniment. The vocal line includes the lyrics "col - - - pa del fol non". The piano accompaniment consists of a right-hand part with sixteenth-note patterns and a left-hand part with a steady eighth-note accompaniment.



è. del fol non è. no Colpa del fol non

6 4 4 3 47 6 4 5 4 3

This system contains the second system of music. The vocal line continues with the lyrics "è. del fol non è. no Colpa del fol non". The piano accompaniment features more complex sixteenth-note passages in the right hand and continues with eighth notes in the left hand.



è. col - - pa - - del fol colpa del fol - - - non è.

6 f. 6 5 3 4 3

This system contains the third system of music. The vocal line concludes with the lyrics "è. col - - pa - - del fol colpa del fol - - - non è.". The piano accompaniment includes a dynamic marking of *f.* and features intricate sixteenth-note textures in both hands.

La Paffione

Musical notation for the first system, consisting of four staves (two treble and two bass). The key signature is two sharps (F# and C#). The music features intricate sixteenth-note passages and sixteenth-note runs, with some notes marked with a '6' above them, possibly indicating a fingering or a specific articulation.

Musical notation for the second system, including vocal lines and piano accompaniment. The lyrics are: *Colpa è di chi non ve-de, ma crede in ogni oggetto quell' om-*. The piano part includes a *C.B.* (Crescendo) marking and a *P.* (Piano) marking. The system ends with a double bar line and the number 49.

Musical notation for the third system, including vocal lines and piano accompaniment. The lyrics are: *-bra, quel di - - - fet - to, che non co - nofce in fe. no che non co-*. The piano part includes various chordal textures and articulation marks.

Musical notation for the fourth system, including vocal lines and piano accompaniment. The lyrics are: *- nofce in che non co - - no - - - fce in fe. Da Capo*. The system concludes with a double bar line and a *Da Capo* instruction. The piano part features a *f.* (forte) marking and various chordal textures.



# La Paffione

Mad:

Giov:

Pur dovrebbe intal giorno ogn'in credulo cor farfi fe-de-le. Quanto d'arcano e di prefago av

volfe di più fe-co-li il corfo, oggi fi svela non senza alto miftero il facro velche il Santua-ri-o af-

-cofe, fi squarciò, fi di-vife al morir di Giefù. Questo è la luce, che al popolo fmarrito le notti rifchiarò.

Questa è la verga, che in fonti di fa-lu-te apre i macigni. Il Sacerdote è questo fra la vita e la

morte pietoso media-tor: l'arca, la tromba che Gerico distruffe: Il fi-gu-ra-to ve-ra-ce Gi-o-fuè,

ch'oltre il Giorda-no di tanti affanni al-la promeffa terra padre in un punto e duce

La combat-tuta u-ma-ni-ta con-du-ce.

*Largo*

*Largo*

Vio. 2.<sup>o</sup> *f unis.*

*f*

*p* *f*

*p* *f* *p*

*p*

Dovunque il guardo il guardo

La Passione

giro, immenso Dio, ti ve-do immenso Dio. ti ve-do: nell' o-pre tue t'am-

6 8. 6 4 5 3 3 6 4 5 3 6

- mi-ro, ti riconosco in me. ti ve-do t'am-miro ti ti rico-

6 5 6 6 4#3

no - - sco in me. fi ti rico-no - - sco in me

6 4 5#3 4 P 6 4 f 5#3 4

La Paffione

First system of musical notation. The vocal line (top staff) begins with a treble clef and a key signature of three sharps (F#, C#, G#). The piano accompaniment (bottom staff) starts with a bass clef and the same key signature. The piano part includes a series of sixteenth-note patterns with fingerings: 6, 7, #6, 5, 6, 5, 6, #6.

Second system of musical notation. The vocal line (top staff) includes dynamic markings *h* and *p*. The piano accompaniment (bottom staff) includes dynamic marking *p* and fingerings: #, 4/2, 6/4, 3, 6, 6, 6.

oh Dio oh Dio Dovunque il guardo giro,

Third system of musical notation. The vocal line (top staff) includes dynamic marking *h*. The piano accompaniment (bottom staff) includes fingerings: 6/4, 5/3, 6/5, 4/3, 6/5, 4/3.

immen-fo Dio, ti ve-do nell' opre tue t'ammiro. nell' — opre tue t'ammiro

La Paffione

First system of musical notation. The vocal line (treble clef) begins with a melodic phrase marked *mf*. The piano accompaniment (treble and bass clefs) provides harmonic support. A dynamic marking *f* appears at the end of the system.

Second system of musical notation. The vocal line contains the lyrics: "ti riconosco in me ti riconosco in me fi immen-so Dio, ti". The piano accompaniment includes figured bass notation: 6/4, 6/5, 6, 6, 6, 6, 7, 6. Dynamic markings *mf* and *f* are present.

Third system of musical notation. The vocal line continues with a melodic phrase marked *mf*. The piano accompaniment features a *P* (piano) dynamic marking.

Fourth system of musical notation. The vocal line contains the lyrics: "ve-do tammi-ro fi ti rico-no - - sco in me". The piano accompaniment includes figured bass notation: P 6, 6, 4, 5, 3. Dynamic markings *mf* and *f* are present.

Fifth system of musical notation. The vocal line continues with a melodic phrase marked *mf*. The piano accompaniment features a *f* dynamic marking.

Sixth system of musical notation. The vocal line contains the lyrics: "fi ti rico - no - - sco in me immenso Dio ti ricono-". The piano accompaniment includes figured bass notation: 6, 6, 4, 5, 3, f, 6. Dynamic markings *mf* and *f* are present.

La Passione

First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#). Dynamics include *f* and *P*. Fingerings and slurs are present. A double bar line is used in the second staff.

Second system of musical notation. Treble clef, key signature of three sharps. Bass clef, key signature of three sharps. Lyrics: "sco in me". Dynamics include *f*. Fingerings and slurs are present.

Third system of musical notation. Treble clef, key signature of three sharps. Bass clef, key signature of three sharps. Fingerings and slurs are present.

Fourth system of musical notation. Treble clef, key signature of three sharps. Bass clef, key signature of three sharps. Lyrics: "La terra, il mar, le sfe-re parlan del tuo po-te-re: Tu tu fei per." Dynamics include *f*. Chord symbols *b7* and *6/4* are present.

Fifth system of musical notation. Treble clef, key signature of three sharps. Bass clef, key signature of three sharps. Dynamics include *f* and *P*. A double bar line is present at the end of the system.

Sixth system of musical notation. Treble clef, key signature of three sharps. Bass clef, key signature of three sharps. Lyrics: "tutto tu fei per tutto e noi e noi tut - - ti vi - - viamo in te." Dynamics include *f* and *P*. Chord symbols *5/3*, *f b7 6*, *P 6*, and *6/4 - #3* are present.

La Paffione

First system of musical notation, featuring piano and violin parts. The piano part includes dynamic markings *f* and *f p*.

Second system of musical notation, including vocal and piano parts. The vocal line contains the lyrics: "parlan del tuo po = te = re le sfe = re il mar la ter = ra tu fei per." The piano part includes dynamic markings *f* and *p*, and fingering numbers such as #, 6, 8, and 5.

Third system of musical notation, featuring piano and violin parts. The piano part includes dynamic markings *f* and *p*, and a first ending bracket marked with "8."

Fourth system of musical notation, including vocal and piano parts. The vocal line contains the lyrics: "tutto tu fei per tutto Do = vunque il guardo il guar = do giro,". The piano part includes dynamic markings *f* and *p*, and fingering numbers such as 6, 4, 6, and 3.

Fifth system of musical notation, featuring piano and violin parts. The piano part includes dynamic markings *f* and *p*, and a first ending bracket marked with "8."

Sixth system of musical notation, including vocal and piano parts. The vocal line contains the lyrics: "Gio = van = ni, anch' io lo so, per tutto e' Dio. ma in = tanto a' nos = tri sguardi". The piano part includes dynamic markings *f* and *p*, and fingering numbers such as #3, 6, and 6.

# La Paffione

Adagio, *Sordini* P *f* P *f*

Piu' vi-fi-bil non e'. *Adagio* *Pizzicato* Dov'è quel

*P* *f* *f* *f*

volto con-so-la-tor de' nostri affanni. Il labbro,

*P* *f*

che in-fir-mi di fa-pienza per noi fa = pri? La generosa mano



La Paffione

3  
p f p f

prodiga di portenti? Il ciglio av-vezzo a deftarci nel fe=no

3  
p f f p

fiamme di ca-ri-ta? Dov' è Dov' è

f p f

Tut-to per-dem-mo mi-fe-ri, al suo mo-ri-re,

*p* *f* *Andante*

Ei ne ha laf-cia-ti dif-per-fi,

*p*

abbando-na-ti, in mezzo a gente infida, Soli, Soli, senza con-

*f*

figlio, senza con-figlio, e senza guida. Segue Mad.

*f* 6/4

Sordini

# La Paffione

105

Two vocal staves in treble clef, 2/4 time signature. The music features a melodic line with slurs and accents. Below the vocal staves is a piano accompaniment in bass clef, 2/4 time signature, with a key signature of one flat (B-flat). The piano part includes a bass line with some figured bass notation (7, 6 5 4 3, 7, 6 5 4 3, 7, 6) and a right-hand part with chords and single notes.

Andante molto

Aria

Continuation of the musical score. The vocal staves continue with the melodic line. The piano accompaniment includes more figured bass notation (7, 6 5 4 3, 7, 6 5 4 3, 7, 6) and continues to support the vocal melody.

Continuation of the musical score. The piano accompaniment features more complex figured bass notation (4 2, 6, 5, 6 4 3, 6, 5) and continues to support the vocal melody.

Continuation of the musical score. The piano accompaniment includes more figured bass notation (6, 5, 6 5, 6 4 3, 9 8 6 5, 4 3) and continues to support the vocal melody.

Continuation of the musical score. The piano accompaniment includes more figured bass notation (6, 5, 6 5, 6 4 3, 9 8 6 5, 4 3) and continues to support the vocal melody.

Continuation of the musical score. The piano accompaniment includes more figured bass notation (6 4 5 3, 7, 6 4 5 3, 7) and continues to support the vocal melody.

Vio. 2<sup>o</sup>

A paffi er - - ran-ti dubbio è il fen-tie-ro,



La Passione

The musical score is arranged in systems, each containing a vocal line and a piano accompaniment line. The piano part includes figured bass notation. The lyrics are written below the vocal line.

**Vio. 2<sup>o</sup>**

fi dubbio è il sen-tiero non'an le stelle non'an le stelle per noi splen-dor

ah per noi dubbio è il sen-tiero ah per

noi non vè splendor no no ah non'an le stelle per.

noi splendor no non'an le stelle per noi splendor per noi splen-

**Figured Bass:**  
 6 5 3 6 9 3 9 3 9 3 8 7 5 3 7  
 6 4 7 5 6 4 5 3 7-6q 7-6q 7-6q  
 7-6q 7 6q 7 6q 6 7 5 6 5 3

La Passione

Segue

dor per noi splen-dor. Siam na-vi-gan-ti

9 8 6 5 / 4 3      6 5 / 4 3      6

Sen - za noc - chie-ro      Sen - za noc - chie-ro      e

b6      6      6      6      b6

fiamo ag-nel-le      e fiamo ag-nel-le agnel-le      Sen-za paf--tor

b5      6 4      5 3

fiam na-vi-gan--ti      fiamo ag--nel--le

6      b      6

La Paffione

*f* *Ad°*

Sen-za noc-chie - ro      Sen - za paf = tor      fi

#      6      #      6      #      6 *Ad°* - 8      #      4/2

*Tempo di Prima*

fi      Sen - - za paf = tor.      *Tempo di Prima*      A      paffi er = ran = ti

6      #      6      #      7      6/4 5/3

fi      dubbio è il fen = tie = ro      non'an le      stelle per noi splen = dor.

6/4 5/3      6      6

*Dal Segno*

La Passione

PIETRO

Rec<sup>vo</sup>

Non senza guida o Madalena, e soli n'abbandoni Gie-su' nella sua vita mille e mille ci

-lascia esempj ad i-mi-tar nella sua morte ci lascia mille e mille fimboli di vir-tu'

Corni 1<sup>mo</sup> e 2<sup>do</sup>

Flauti 1<sup>mo</sup> e 2<sup>do</sup>

Adagio

fe

Violini 1<sup>mo</sup>

Violini 2<sup>do</sup>

Rec<sup>vo</sup>

Le sacre

Bassi

tempie coronate di spine i rei pensieri insegnato a fu-gar.



*fe*

Dalle fue mani crudelmente tra fitte l'avare voglie ad abborrir s'impara,

*Soli*

e la bevanda a-mara rimprovero al piacer norma è la croce di tolleranza infra i difattriu

*b7* *b3*

*P*

-mani che da lui non s'apprende che che non s'apprende *fe* in ogni ac

*64* *P* *64* *6*

La Passione

Allegro

fe P fe P

cento in ogni atto am ma-ef-tra In lui diviene l'incredulo fe

fe P fe P

Allegro

P fe P

de-le l'invido gene-roso ardito il vile canto l'audace

P fe P

fe

anis

ed il fu-perbo il fu-perbo umile or di sua scuola il

fe

P

frutto vuol rimirare in noi da noi s'af-

6 # 6 4 4 2 8 3

First system of musical notation. It includes a vocal line with lyrics: "conde per vederne la prova, e, se vacilla la nostra speme,". The piano accompaniment features a complex rhythmic pattern with dynamic markings like *P* and *fe*. Time signatures  $\frac{6}{4}$ ,  $\frac{4}{2}$ , and  $\frac{8}{3}$  are indicated below the piano part.

Second system of musical notation. The vocal line continues with lyrics: "e la virtù smarri-ta, tornerà, non temete a darne ai-ta." The piano accompaniment continues with similar rhythmic complexity and dynamic markings.

Section titled "Pietro" for the orchestra. It includes staves for Corni (1e 2d), Oboe (1e 2d), Violino 1o and 2o, Viola, and Basso. The tempo is marked "Allegro". The piano part has dynamic markings *P* and *fe*. The strings play a rhythmic accompaniment with triplets and sixteenth notes.

Fourth system of musical notation, primarily for the piano. It features a dense, intricate accompaniment with many sixteenth and thirty-second notes, including triplets and sixteenth-note runs. Dynamic markings like *hr* and *6* are present.

La Passione

oboe C Violini

2<sup>d</sup> uuis fe

Se a li - brar

uuis

fi in mezzo all' on - de fe a li

brar-fi in mezzo all' on - de in mezzo all' on - de in - co - - min - cia

*P* *mf*

il fanciullet - - to, in - co - min - cia il fanciullet-to col-la man gli

*mf* *mf* *P*

7 6 5 / 5 4 3      7 6 5 / 5 4 3 *fe*      *P* 5 6 6

regge il petto il ca - nu - to nuo - ta - - - tor. colla man

*mf* *P* *fe* *P*

6 5 4 / 3 3      7 #5 6 #5 *fe* #      - *P* 6 *fe* *P*

La Passione

fe P

gli regge il petto il ca - nu - to

fe 6 7 #3 7 6 4 #3 7 #

fe P

unis CB Vio 2<sup>d</sup> hr

il ca - nu - - - to nuo - ta - tor gli regge il petto il ca -

fe P 6 5 # #3 #3 #3

ev

2<sup>d</sup> unis Viola hr fe hr

nu - - - to nuo - ta - tor nuo - ta - tor

5 3 6 5 #3 6 5 #3 fe 6 4 5 3 2 3 6 5 # 6 4 5 # 6 5 #

La Passione

mus  
fea - li - brar - fi - in mezzo all'

6 6 5 #3 P 7

on - de - - in mezzo all' on - de - - in - - co - - miu - cia il fan - - ciul - let - to

6 7 6 7 6 fe 5 3

col - la man gli regge il petto il ca - - nu to nuo - ta - tor col - la

P 6 #5 4 3 #7 6 5 3 fe P 7 5

La Passione

The musical score is arranged in three systems. Each system contains a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4.

**System 1:** The vocal line begins with a rest. The piano accompaniment features a rhythmic pattern of eighth notes. The first vocal entry is marked *fe*. The piano part includes markings *v. 1<sup>o</sup>* and *v. 2<sup>d</sup>*. The lyrics "man" are written below the vocal line.

**System 2:** The piano accompaniment continues with a complex rhythmic pattern. The vocal line has a rest. The piano part includes markings *P* and *h*. The lyrics "gli regge il petto il ca - nu - to il ca -" are written below the vocal line.

**System 3:** The piano accompaniment continues with a complex rhythmic pattern. The vocal line has a rest. The piano part includes markings *v. 2<sup>d</sup>* and *g<sup>B</sup>*. The lyrics "- nu - to nuo - ta - tor gli regge il pet - to il ca -" are written below the vocal line.

The score includes various musical notations such as dynamics (*fe*, *h*, *P*), articulation (*acc.*), and performance instructions (*man*, *v. 1<sup>o</sup>*, *v. 2<sup>d</sup>*, *g<sup>B</sup>*). The piano accompaniment features intricate rhythmic patterns, often with triplets and sixteenth notes.

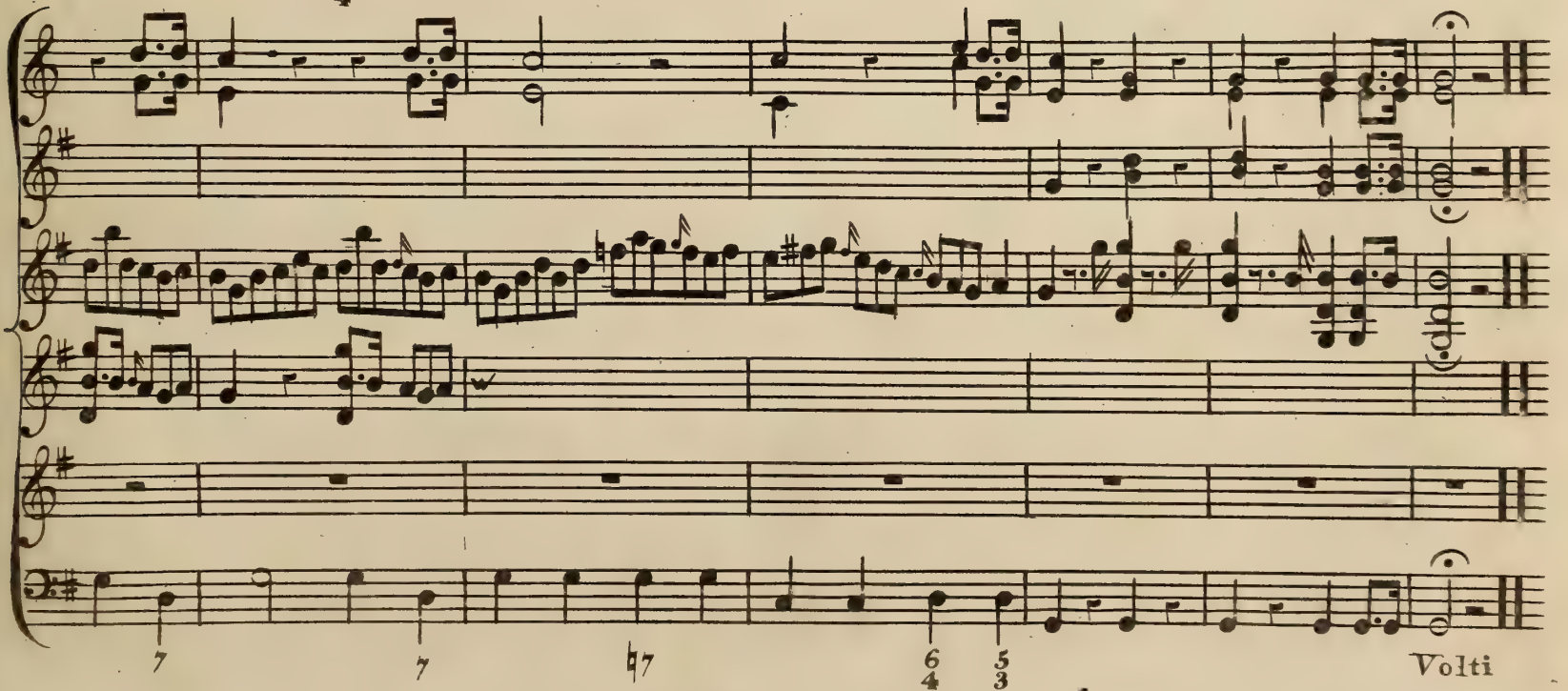




First system of musical notation. It consists of five staves. The top two staves are empty. The third staff contains a complex melodic line with many sixteenth notes and slurs. The fourth staff contains a vocal line with lyrics: "nu - - - to nuo - ta - tor col-la man gli regge il ca -". The bottom staff contains a bass line with figured bass notation: "6 4 5 3 fe 7 P fe 7 P fe 7 7".



Second system of musical notation. It consists of five staves. The top two staves are empty. The third staff contains a complex melodic line with many sixteenth notes and slurs. The fourth staff contains a vocal line with lyrics: "nu - - - to nuo - ta - - tor. il ca - nu - to nuo - ta - tor." The bottom staff contains a bass line with figured bass notation: "6 4 5 3 fe 6 7".



Third system of musical notation. It consists of five staves. The top two staves are empty. The third staff contains a complex melodic line with many sixteenth notes and slurs. The fourth staff contains a vocal line with lyrics: "Volti". The bottom staff contains a bass line with figured bass notation: "7 7 7 6 5 3".

Poi si scosta, e attento il mi-ra, attento il mi-ra ma se te-ma

6 6 6

in lui comprende lo fos-tie-ne e lo ri-

5 6 6 5

-pren-de del suo fa-cile ti-mor. lo fos-tie-ne e lo ri-

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

fe Da Capo

unis

CB

-prende del suo fa-cile ti-mor suo fa-ci-le ti-mor

3 7 6 6 fe 5 Da Capo

La Passione

Madalena Giov.

Recit. Ah del fe-li-ce marmo presto ri=forga. Ei for=ge=rà. Sa-ran=no

6 6

Giuseppe

questi oggetti d'af=fanno og-get-ti di con=tento. Al suo se-pol-cro verranno un

5

Pietro

di, ver-ran=no sup=pli-ci i du-ci, e pel=le=gri=ni i re=gi. Sa=rà l'ec-cel=fo

6 5

legno ai fe=de-li di=fe=sa, all'in=fer=no ter=ror, tri=onfo al Cielo.

b7

Madalena Giuseppe

Da quest'ar-bo-re ogni alma raccoglierà sa=lute. In questo segno vincer-an-no i mor-

b7 6 b b6 b5

Giovanni.

-ta-li Appresso a questo trionfante vessillo all'acquisto del Ciel vol=ge=re i

paffi La ri-comprata um=a=ni=tà ve=draffi. Segue Coro

b6 b3

Coro

Corni

Vio. 1<sup>o</sup>

Vio. 2<sup>o</sup>

Canto

Alto

Tenore

Baffo

Baffo

Larghetto

San-ta speme, tu fei mi-nistra all'alme nostre del di-vi-no fa-vor.

Larghetto

6/4 6 6 6/4 5/3

L'amore ac-cendi, La fede ac-cresci, ogni ti-mor.

L'amore ac-cendi La fede ac-cresci.

L'amore ac-cendi. La fede ac-cendi. ogni ti-mor.

L'amore ac-cendi La fede ac-cresci o-gni ti-mor. o-

6/5 4 6/5 9/4 8/3 4/2 6/4 6

dif-cio - - - gli. tu provida germogli fra le.  
 ogni ti-mor dif-cio - - - gli. tu provida ger-mo-gli provida germogli fra le.  
 ogni ti-mor dif-cio - - - gli. tu provida ger-mo-gli provida germogli fra le.  
 ogni ti-mor dif-cio - - - gli. tu provida ger-mo-gli provida germogli fra le.

4/2 3 6 7 4/6 8 3 4/3 6

lagrime nostre, e tu c'in = feg - - ni e tu c'in = feg - - ni  
 lagrime nostre, e tu c'in = feg - - ni e tu c'in = feg - - ni  
 lagrime nostre, e tu c'in = feg - - ni e tu c'in = feg - - ni  
 lagrime nostre, e tu c'in = feg - - ni e tu c'in = feg - - ni.

5/3 6/4 7/3 6/4 5/4 6 4/3 6 4/3

Andante

ne' dub - - bi pas - - fi dell' u -

ne' dub - - bi pas - - fi dell' u - ma - na vi - - - ta a con - fi -

Andante

ne' dub -

- ma - na vi - - ta a con - fi - dar nel = la ce - leste a = i = ta celeste a -

- dar nel = la celeste a - i - ta ne' dub - - bi

ne' dub - - bi pas - - fi dell' u - ma - na

- - bi pas - - fi dell' u - ma - na vi - - - ta a con = fi = dar

6 5 4 3 7 7 6 6

6 7 6 4 3 6 7 4 3 6

- i - ta a con = fi = dar a  
 paf - - fi a con = fi = dar a con = fi = dar nel -  
 vi = = ta a con = fi = dar a con = fi = dar nel = la ce = leste a -  
 a con = fi = dar a con = fi = dar nel = la ce = leste a - i - - ta

7 7 6 6 6 6 5 6 6

con = fi = dar nel = la ce = leste a - - i - - ta a  
 - la ce = leste a - - i - - ta ne' dub - - bi paf - - fi  
 - i - - - ta ne' dub - - bi paf - fi  
 nel = la ce = leste a - i - - ta

Sotto voce  
Sotto voce

6 6 5 5

La Paffione

fe

Sotto voce

con = fi = dar a con = fi = dar nel = la ce = leste a -- i -- ta ne' dub -- bi

fe

nel = la ce = leste a -- i -- ta

fe

nel = la ce = leste a -- i -- ta ne' dub --

a con = fi = dar nel = la ce = leste a -- i -- ta ne' dub --

P 6 6 fe 6 5 6 5 4 3 P 5 6 5 6

fe

paf -- fi nel = la ce = leste a -- i --

a con = fi = dar a con = fi = dar nel = la ce = leste a -- i --

bi paf = fi a con = fi = dar nel = la ce = leste a -- i --

bi paf = fi nel = la ce = leste a -- i --

6 6 6 6 fe 6 5 6 5 4 3



The first system of the musical score consists of seven staves. The top three staves are for the vocal parts: Soprano, Alto, and Tenor. The bottom four staves are for the piano accompaniment: Right Hand (RH), Left Hand (LH), and two Bass staves. The vocal lines feature the lyrics: *- ta ce - - leste a - - i - - ta ce - - leste a - - i - - ta.* The piano accompaniment includes the instruction *Sotto voce* above the RH staff and *Sotto voce* below the LH staff. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C).

The second system of the musical score consists of seven staves. The top three staves are for the vocal parts, and the bottom four staves are for the piano accompaniment. The piano accompaniment includes the instruction *P 6* above the RH staff and *5* below the LH staff. The system concludes with the word **FINE** printed below the bottom staff. The key signature and time signature remain the same as in the first system.

