

3582

CANTANTIBUS ORGANIS

ANTIFONA PER LA FESTA DI S.^{TA} CECILIA

PER VOCE DI CONTRALTO E CORO

CON ACCOMPAGNAMENTO D'ORCHESTRA



COMPOSTA ESPRESSAMENTE PER LA FESTA ARTISTICA

DATA DALLA SOCIETÀ MUSICALE ROMANA

IN ONORE DI

G. PIERLUIGI DA PALESTRINA



NEL MAGGIO 1880

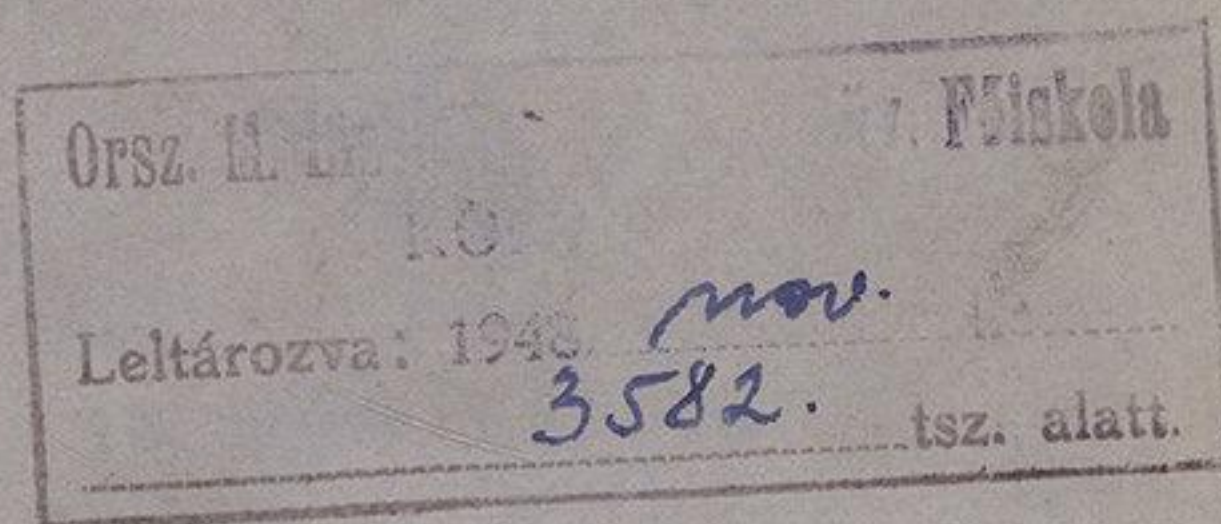
ZENEAKADÉMIA
LISZT MÚZEUM



F. LISZT



PROPRIETÀ DELL'AUTORE



ROMA

AUTOGRAFIA DI P. MANGANELLI

IMPRESSA DA LUCIANI LITOGRAFO

Via di S. Marcello N. 47.



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277283

„ CANTANTIBUS ORGANIS „

Antifona per la festa di S^{ta} Cecilia



Andante pietoso non troppo lento. M. M. $\text{♩} = 58$.

ad libitum

Oboe

Clarineti in D^o

Fagotti

Corni in F^a

2 Trombe in D^o

2 Tromboni

Timpani

Andante pietoso non troppo lento. M. M. $\text{♩} = 58$.

Violini I

Violini II

Viola

Violoncello

Contrabasso

Alto Solo

CORO

Soprani I

Sopr. II ed Alti

Tenori

Bassi

ad libitum

Arpa

Harmonium

Andante pietoso non troppo lento. M. M. $\text{♩} = 58$.

Pianoforte

Ob. *f dolce*

Cl.

Rag.

f *sempre legato*

f *sempre f e legato*

pizz.

Can. *f*

Can. *f*

Can. *f*

Can. *f*

Can. *f*

f *sempre*

Harm.

ZENÉAKADÉMIA
LISZT MŰZEUM



ZENÉAKADÉMIA
ISZT MŰZEUM

tan ti bus or ga nis
tan ti bus or ga nis
tan ti bus or ga nis
tan ti bus or ga nis

The third system of musical notation consists of five staves. The top two staves are vocal lines in G major, with lyrics written below them. The bottom three staves are piano accompaniment, with the bottom staff featuring a melodic line and the other two staves providing harmonic support.

piano e legato

The fourth system of musical notation consists of two staves. The top staff is a vocal line in G major. The bottom staff is piano accompaniment, with the bottom staff featuring a melodic line and the top staff providing harmonic support.

Handwritten musical notation for the first system, featuring a treble and bass staff with various notes and rests.

Handwritten musical notation for the second system, featuring a treble and bass staff with various notes and rests.

Handwritten musical notation for the third system, featuring a treble and bass staff with various notes and rests. The lyrics "de - can - ta - bat" are written below the notes.

Handwritten musical notation for the fourth system, featuring a treble and bass staff with various notes and rests.

Handwritten musical notation for the fifth system, featuring a treble and bass staff with various notes and rests.

Handwritten musical notation for the sixth system, featuring a treble and bass staff with various notes and rests.

un poco ritenuto : espressivo

di - cens: fi - at cor meum immacu - latum ut non confun - da -

ZENÉAKADEMIA
LISZT MŰZÉUM

A page of handwritten musical notation, likely a score for a piano piece. The notation is written on multiple staves, showing complex rhythmic patterns and melodic lines. Key markings include "sempre p e legato" (piano, always legato) and "pizz." (pizzicato). The manuscript is on aged, slightly discolored paper. A large, faint watermark is visible across the center of the page, reading "ZENEA KADÉMIA LISZT MŰZEUM". The watermark features a circular emblem with a stylized instrument or symbol inside, surrounded by a laurel wreath. The musical notation includes various note values, rests, and dynamic markings, indicating a detailed and expressive composition.

--- ti - bus..... or --- ga - nis..... Coe -
--- ti - bus..... or --- ga - nis..... Coe -
--- ti - bus..... or --- ga - nis..... Coe -
--- ti - bus..... or --- ga - nis..... Coe -

Ped

A musical score for Franz Liszt's "Missa Solenne". The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are in Latin: "de - can - ta - bat". The music features complex polyphonic textures with overlapping vocal lines and intricate piano accompaniment. A large watermark "ZENAKADEMIA LISZT MŰZEUM" is visible across the center of the page.

A handwritten musical score on aged, yellowed paper. The title "L'Allegretto" is written at the top center. The score consists of five staves. The first staff is a single line with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It contains a few notes and rests. The second staff is a single line with a treble clef, a key signature of one sharp, and a 6/8 time signature. It contains a series of eighth notes. The third staff is a single line with a treble clef, a key signature of one sharp, and a 6/8 time signature. It contains a series of eighth notes. The fourth staff is a single line with a treble clef, a key signature of one sharp, and a 6/8 time signature. It contains a series of eighth notes. The fifth staff is a single line with a treble clef, a key signature of one sharp, and a 6/8 time signature. It contains a series of eighth notes. The notation is handwritten and includes various musical symbols such as notes, rests, and clefs.

Handwritten musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The score is on aged, yellowed paper. It features a treble clef and a key signature of one sharp (F#). The music is written in a historical style, with notes, rests, and bar lines. The bottom staff is a basso continuo line with a figured bass. The text "Soprano", "Alto", and "Tenor" are written above their respective staves. The piece is titled "No. 1" and "No. 2" at the end of the staves.

First system of musical notation, featuring four staves (two treble and two bass clefs) and a key signature of one sharp (F#). The notation includes whole and half notes, with some notes marked with a 'p' (piano).

un poco ritenuto espressivo

di - cens: fi - at cor meum immaeu - la - tum ut non con - fun - dar.

di - cens: fi - at cor meum immaeu - la - tum ut non con - fun - dar.

Second system of musical notation, featuring four staves (two treble and two bass clefs) and a key signature of one sharp (F#). The notation includes whole and half notes, with some notes marked with a 'p' (piano). The lyrics are: *di - cens: fi - at cor meum immaeu - la - tum ut non con - fun - dar.*

ARPA (*ad libitum*)

Third system of musical notation, featuring two staves (treble and bass clefs) and a key signature of one sharp (F#). The notation includes whole and half notes, with some notes marked with a 'p' (piano).

Fourth system of musical notation, featuring two staves (treble and bass clefs) and a key signature of one sharp (F#). The notation includes whole and half notes, with some notes marked with a 'p' (piano). The word *Piano* is written below the staff.

Fifth system of musical notation, featuring two staves (treble and bass clefs) and a key signature of one sharp (F#). The notation includes whole and half notes, with some notes marked with a 'p' (piano).

Handwritten musical score for voice and piano. The score is written on 11 staves. The top staff is for the voice, and the remaining 10 staves are for the piano. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are written below the voice staff.

ci - a
ci - a
ci - a
ci - a
ci - a
ci - a
ci - a
ci - a
ci - a
ci - a
ci - a



un poco cresc.

un poco cresc.

Coe - ci - li - a *un poco cresc.* Coe - ci - li - a

li - a Coe - ci - li - a

li - a Coe - ci - li - a

li - a Coe - ci - li - a

Coe - ci - li - a

un poco cresc.

più cresc. e un poco accelerando
2 Corni in FA*più cresc. e un poco accelerando*
più cresc. e un poco accelerando

li - a Do - mi - no de - can - ta -

Do - mi - no de - can - ta -

Do - mi - no de - can - ta -

Do - mi - no de - can - ta -

Do - mi - no de - can - ta -

più cresc. e un poco accelerando

Ped.

-- bat Do mi no de can ta
 -- bat Do mi no de can ta
 -- bat Do mi no de can ta
 -- bat Do mi no de can ta
 -- bat Do mi no de can ta

ff
 Ped.
 6

ritornando tranquill. al 1.^o Tempo.

Musical score for the first system, featuring a vocal line and piano accompaniment. The vocal line has a "DIVISI" marking. The piano part includes a "p" dynamic marking.

ritornando tranquill. al 1.^o Tempo.

Musical score for the second system, featuring a vocal line and piano accompaniment. The piano part includes a "p" dynamic marking and a "legato ed espressivo" instruction.

ritornando tranquill. al 1.^o Tempo.

Musical score for the third system, featuring a vocal line and piano accompaniment. The vocal line includes the lyrics "bat", "Coe", "ci", "li", "a". The piano part includes a "p" dynamic marking.

Musical score for the fourth system, featuring a vocal line and piano accompaniment. The piano part includes a "p" dynamic marking.

Musical score for the fifth system, featuring a vocal line and piano accompaniment. The piano part includes a "p" dynamic marking.

ritornando tranquill. al 1.^o Tempo.

Musical score for the sixth system, featuring a vocal line and piano accompaniment. The piano part includes a "p" dynamic marking and a "legato ed espressivo" instruction.

UNITI

li a Coe ci li
Coe ci Li SZT MŰZEUM Coe
Coe ci li a Coe
Coe ci li a Coe
Coe ci li a Coe

P. 585. M.

16

un poco cres.

più cresc. ed

un poco cres.

più cresc. ed

a un poco cres. Cœ ci li a Do mi
ci li a Do mi
ci li a Do mi
ci li a Do mi
ci li a Do mi

ff

un poco cres.

più cresc. ed



un poco accel.

2 Trombe in D⁰
2 Tromboni *m.f.*
Timpani Si^b Mi^b *m.f.*

un poco acceler.

un poco accel.

no de can ta bat
no de can ta bat
no de can ta bat
no de can ta bat
no de can ta bat

un poco acceler.

The image shows a page from a musical score, likely for a symphony orchestra and vocal soloists. The score is written in G major (one sharp) and 4/4 time. The page contains multiple staves for the orchestra, including strings, woodwinds, and brass, as well as staves for vocal soloists. The lyrics are in Hungarian, and the title "ZENÉAKADÉMIA LISZT MŰZÉUM" is visible in the center. The page shows measures 1 through 10, with the vocal soloists entering in measure 5.

1: Tempo

1: Tempo

1: Tempo

di - cens: fi - at cor me - um imma - cu - latum, ut non con

di - cens: fi - at cor me - um imma - cu - la - tum, ut non con

di - cens: fi - at cor me - um imma - cu - la - tum, ut non con

di - cens: fi - at cor me - um imma - cu - la - tum, ut non con

di - cens: fi - at cor me - um imma - cu - la - tum ut non con

1: Tempo

lunga

DIVISI

lunga

fun_dar *ut non confundar* *ut non con_fun* *dar.....*

fun_dar *ut non con_fun dar* *ut non con_fun* *dar.....*

fun_dar *ut non con_fun dar* *ut non con_fun* *dar.....*

fun_dar *ut non con_fun dar* *ut non con_fun* *dar.....*

fun_dar *ut non confundar* *ut non con_fun* *dar.....*

lunga

lunga



ZENEAKADÉMIA

LISZT MÚZEUM

1996 JÚN - 4.



ZENEAKADÉMIA
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