


Passio secundum Matthaeum : Schloßkirchengemeinde Schwerin, MU 093 IV-93

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Musikhandschrift Freier  Zugang





Passio secundum Matthaeum

4 vocum

Ludovico Vittoria

1585.

Partitur
5 Sopran
5 v. Alt
6 Alt
6 Tenor
6 Bass

Grossherzogliche Schlosschor.

372



Passio secundum Matthaeum.

Ludovico da Vittoria. 1585

1.

Non in die fe - - - sto, ne for-te tu =

Non in die fe - sto, ne for-te tu =

Non in die fe - sto, ne for-te tu =

Non in die fe - sto, ne for-te tu =



multus fie - ret in po - - - - - pulo.

multus fi - - - eret in po - - - - - pulo.

multas fie ret in po - - - - - pulo.

multas fie - ret in po - - - - - pulo.

2.

Ut quid perditio - - - haec? Po-

Ut quid perditio - - - haec? Po-

Ut quid per - di - - tio haec? Po-

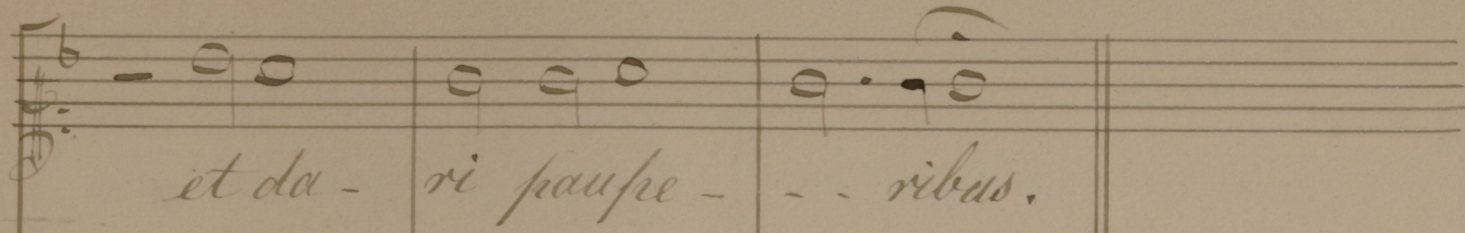
Ut quid perditio - - - haec? Po-

tuit enim is-tud ve-nundari multo

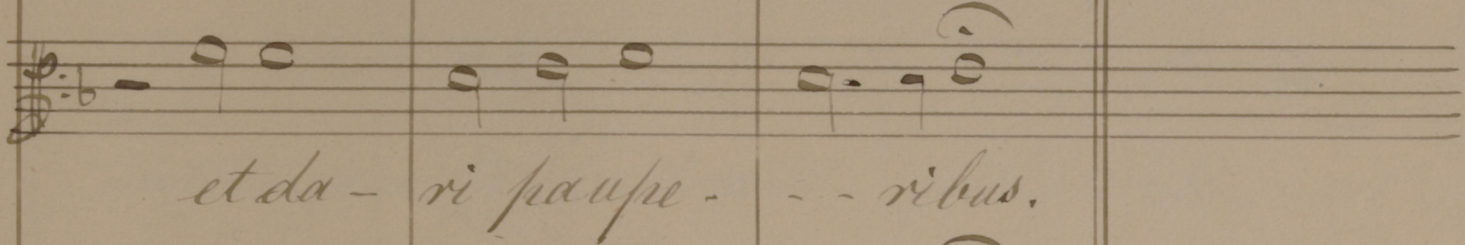
tuit enim is-tud ve-nundari multo

tuit enim is-tud ve-nundari multo

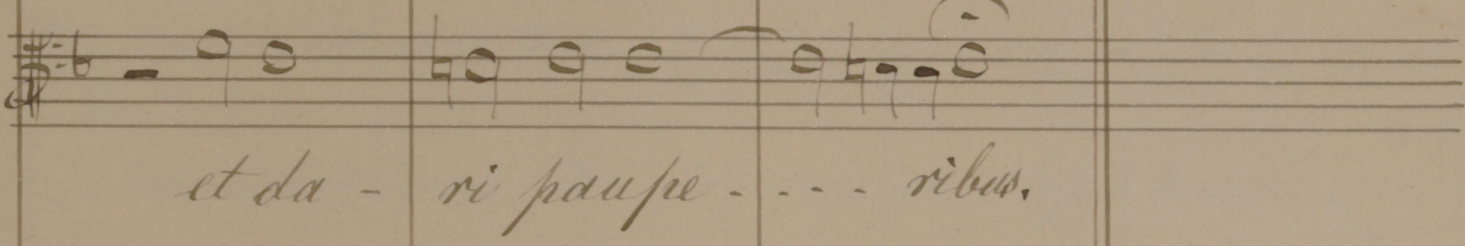
tuit enim is-tud ve-nundari multo



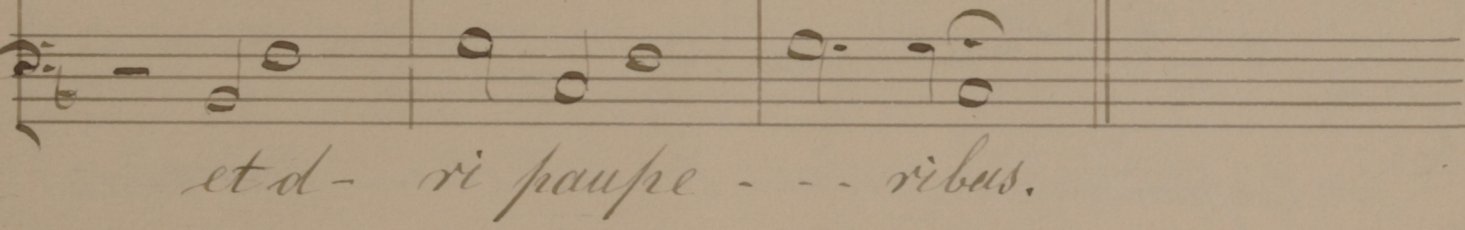
et da - ri paupe - - - ribus.



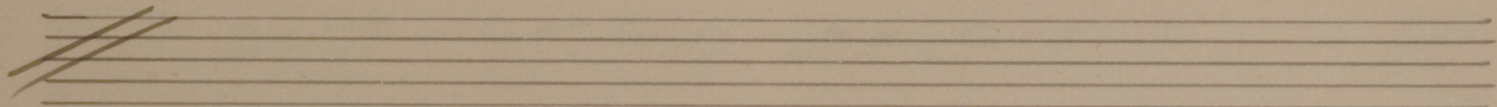
et da - ri paupe - - - ribus.



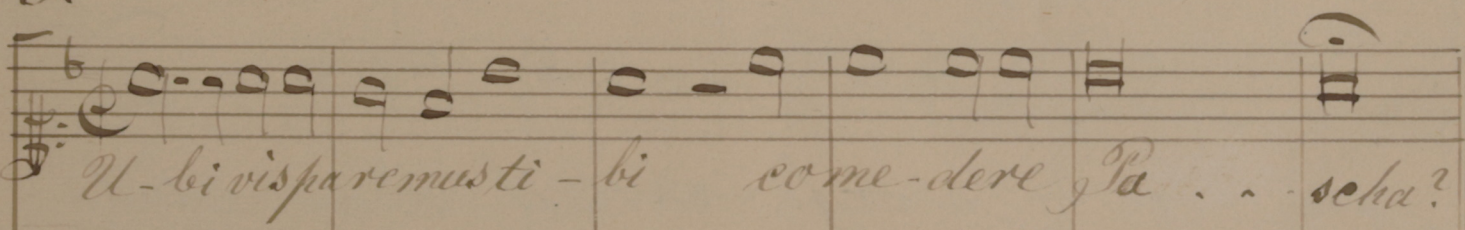
et da - ri paupe - - - ribus.



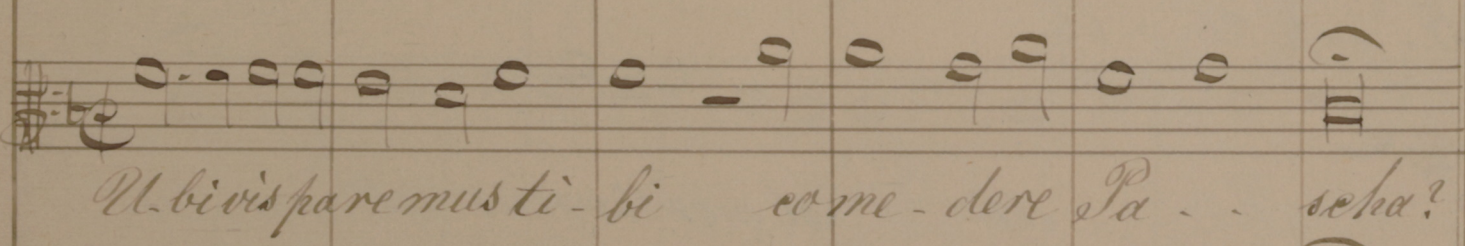
et d - ri paupe - - - ribus.



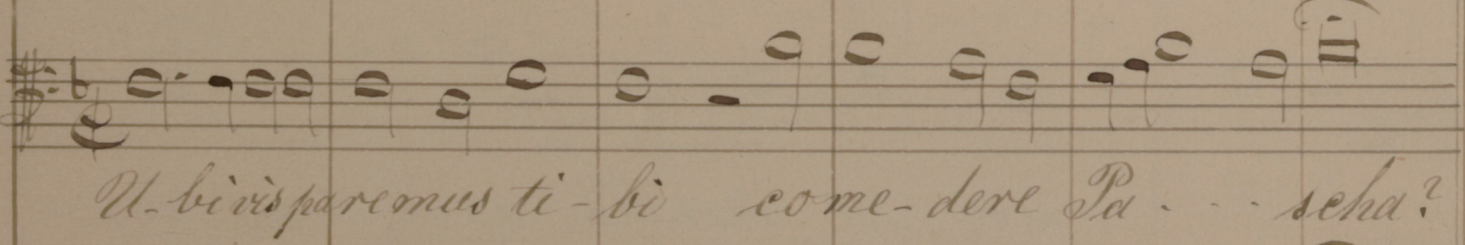
3.



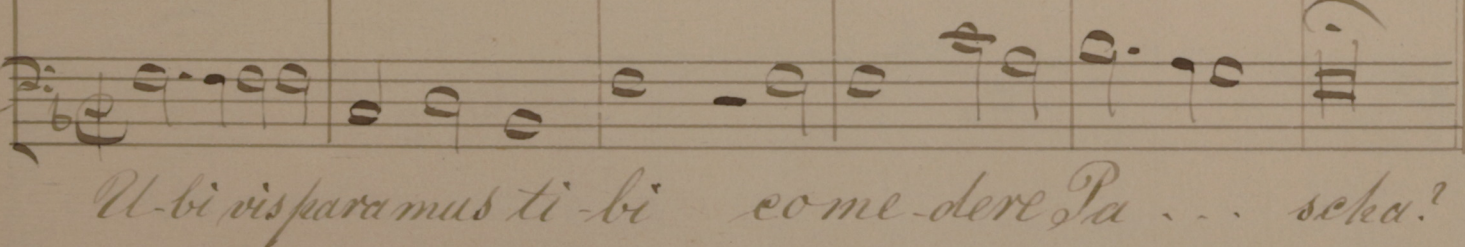
U - bi vis pare mus ti - bi come - dere Pa - - - scha?



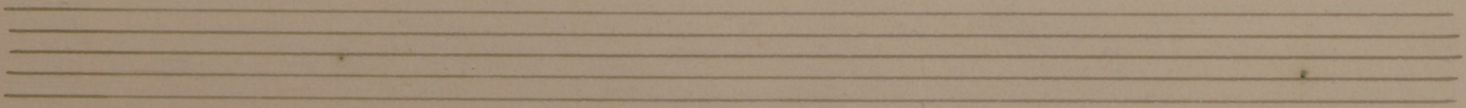
U - bi vis pare mus ti - bi come - dere Pa - - - scha?



U - bi vis pare mus ti - bi come - dere Pa - - - scha?



U - bi vis para mus ti - bi come - dere Pa - - - scha?



4.

4. (cap. 26. v. 61. Die beiden Zeugen.)
Duum.

Hic dixit: Possum destruere tem-
 plum De- i et post triduum
 re templum De- i et post tridu-
 re ae-difica- re il- lud.
 um re- aedifi- care il- lud.

5. cap. 26. v. 66.

Re- us est mortis reus est mor- tis.
 Re- us est mortis reus est mor- tis.
 Re- us est mor- tis reus est mor- tis
 Re- us est mor- tis re- us est mor- tis.

6. cap. 26. v. 68.

Prophetiza nobis Chri-ste, quis est, quite percus - sit?

Prophetiza nobis Chri-ste quis est, quite percus - - sit?

Prophetiza nobis Chri-ste, quis est, quite per-eus - sit?

Prophetiza nobis Chri-ste, quis est, quite percus - - sit?

7. Ancilla, adue, cap. 26. v. 69.

Et tu cum Jesu Galilae - - o e - - - - ras.

Et tu cum Jesu Gali-lae - - o e - - ras.

Altera. ancilla. cap. 26. v. 71.

Et hic erat cum Je-su Na-za - re - - - - no.

Et - hic e - rat cum Je-su Na-za - re - no.

8. Ancilla. cap. 26. v. 73.

Ve-re et tu ex illis es, nam et lo-qua tu --

Ve-re et tu ex illis es, nam et lo-qua tu --

Ve-re et tu ex illis es, nam et lo-qua tu --

Ve-re et tu ex illis es, nam et lo-qua tu --

a ma - - - ni fe - stum te fa - - - - - cit.

a ma - ni fe - stum te fa - - - - - cit.

a ma - ni fe - stum te fa - - - - - cit.

a ma - - ni fe - - - - - stum te fa - - - - - cit.

9. (Turba, Hohepriester) cap. 24. v. 5.

Quid ad nos? tu vi-de-ris.

Quid ad nos? tu vi-de-ris.

Quid ad nos? tu vi-de-ris.

10. (Hohepriester) cap. 24. v. 6.

Non licet e - os mitte-re in cor-ba.

Non licet e - os mitte-re in cor-ba.

Non licet e - os mitte-re in cor-ba.

Non licet e - os mitte-re in cor-ba.

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in G major and 3/4 time. The lyrics are Latin: "nam quia pretium sanguinis est." The score consists of four staves, each with a vocal line and its corresponding lyrics. The lyrics are: "nam quia pre - tium San - qui - nis est.", "= nam, qui - a pre - tium San - - qui - nis est.", "= nam, qui - a pretium San - qui - nis est.", and "= nam, qui - a pretium San - - qui - nis est." The music features a mix of quarter and eighth notes, with some rests.

11. Turba. cap. 27 v. 21.

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in G major and 3/4 time. The lyrics are "Barabbas". The score consists of four staves, each with a vocal line and its corresponding lyrics. The lyrics are: "Ba - rab - bam.", "Ba - rab - bam.", "Ba - rab - bam.", and "Ba - rab - bam." The music features a mix of quarter and eighth notes, with some rests.

12. (Turba, cap. 27. v. 22.)

Cruci fi - - - - ga - tur.

Cruci fi - ga - - - - tur.

Cruci fi - ga - - - - tur.

Cruci fi - ga - - - - tur.

13. cap. 27. v. 25, zweite Hälfte.

Sanguis ejus super nos et super fi-lios no - - - stros.

Sanguis ejus super nos et super filios no - - - stros.

Sanguis ejus super nos et super fi-li-os no - - - stros.

Sanguis ejus super nos et super filios no - - - stros.

10.

14. (cap. 27. v. 29., Schlus Kriegsanechte.)

Adagio.

A-ve Rex Ju-dae-o-rum.

A-ve Rex Ju-dae-o-rum.

A-ve Rex Ju-dae-o-rum.

A-ve Rex Ju-dae-o-rum.

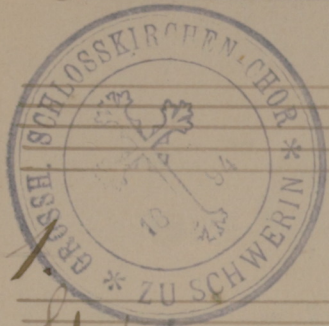
The musical score consists of four staves, each with a vocal line and a corresponding line of lyrics. The lyrics are 'A-ve Rex Ju-dae-o-rum.' The notation includes various note values and rests, with some notes being tied across measures. The paper shows signs of age and wear.

Seven empty musical staves, each consisting of five horizontal lines, arranged vertically on the page.

Passio secundum Matthaeum.

Soprano

Ludovicoda Vittoria. 1585.



Non in die fe - sto, ne forte tu -
multus fi - e - ret in po - - - pulo.

2.

Ut quid perditio - - - haer? Po -
tuit enim istud venun dari
multo et da - ri paup - ribus.

3.

U - bi vis pa - remus ti - bi co -
me - de - re Pa - sca?



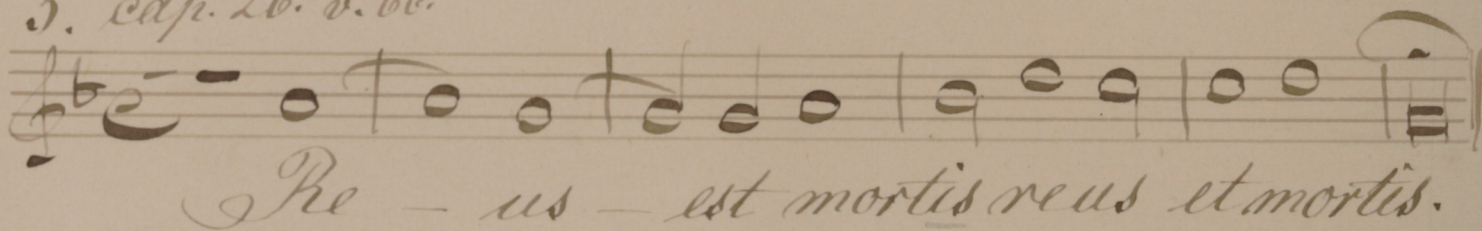
Soprano I.

4. Num. (cap. 26. v. 61. Die beiden Zeugen)



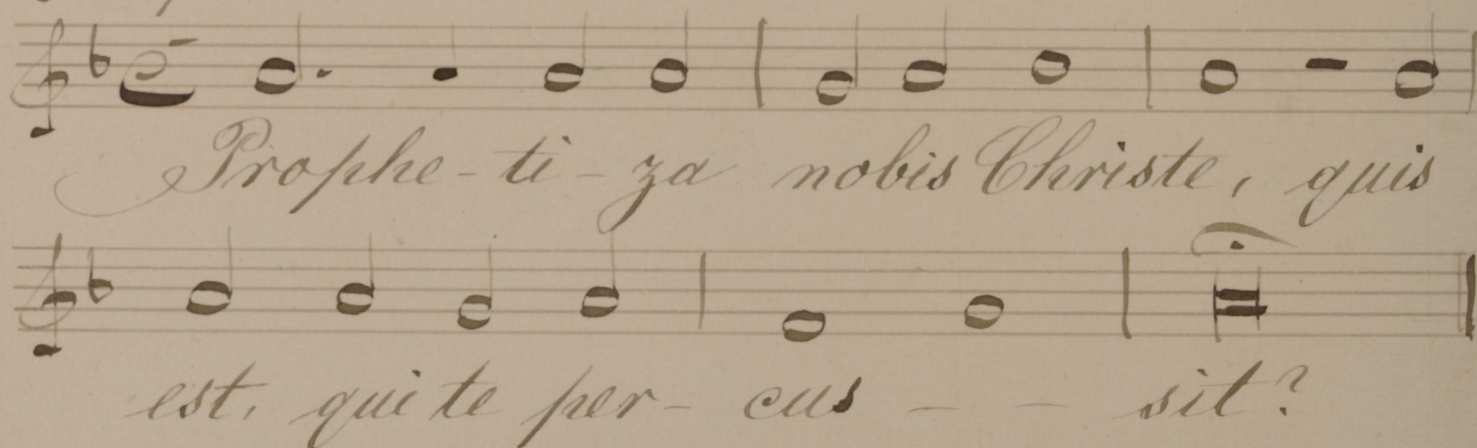
Hic dixit Iosum destruere tem-
-plum De - i, et post triduum
re aedifica - re il - lud.

5. cap. 26. v. 66.



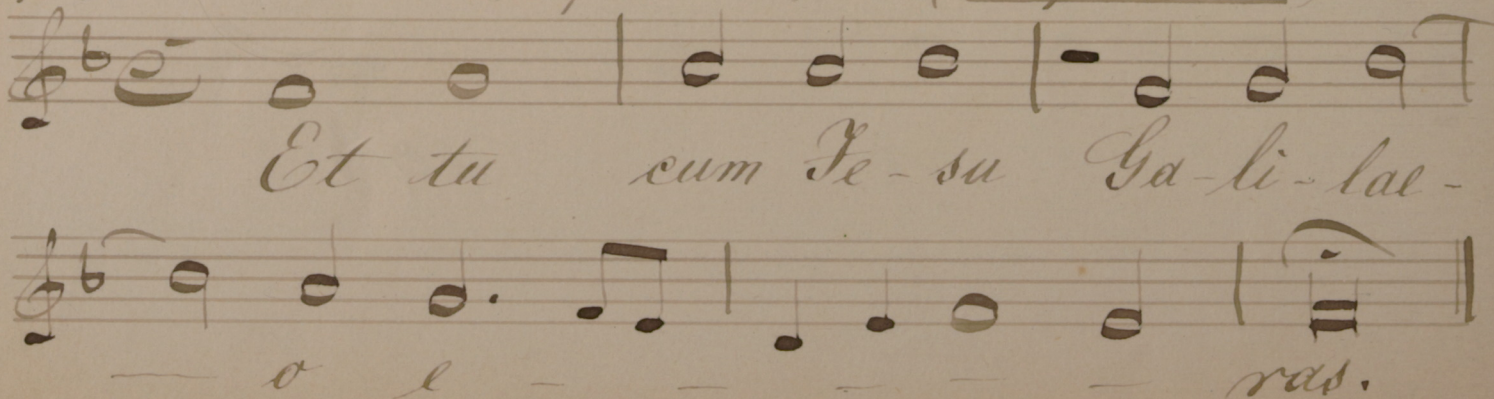
Re - us - est mortis reus et mortis.

6. cap. 26. v. 68.



Prophe - ti - za nobis Christe, quis
est, qui te per - cus - sit?

7. Ancilla, a due, cap. 26. v. 69. (Soprano I.)



Et tu cum Je - su Ga - li - lae -
o e - ras.

Altera ancilla, cap. 26. v. 71. Sopran I.

Sopran I.

Et hic e-rat cum Je-
su Na-za-re

8. Ancilla. cap. 26. v. 73

Vere et tu - ce illis es, nam et lo-
quelata tu - a ma - ni fe -
stum te fa - cit.

9. Turba. Hohepriester) cap. 27. v. 5.

Quid ad nos? tu vi - de - ris.

10. cap. 27. v. 6. (Hohepriester.)

Non licet e - os mitte-re in corba -
nam, quia pre - tium San-gui-nis est.

Soprant.

11. (Turba, cap. 27. v. 21.)

Ba - rab - bam.

12. (Turba, cap. 27. v. 22.)

Cru - ci - fi - ga - tur.

13. cap. 27. v. 25, zweite Hälfte.

Sanguis ejus super nos et super
fi - lios no - stros.

14. (cap. 27. v. 29, Schluss, Kriegsknechte)

Adagio

A - ve Rex Judae o - rum.

Passio secundum Matthaeum. 15
Ludovico da Vittoria. 1585.



1.
Non in die fe - sto, ne forte tu -
multus fi - e - ret in po - - pu - lo.

2.
Ut quid perditio - - haer? Po -
tuit enim istud venun dari
multo et da - ri paupe - - ribus.

3.
U - bi vis pa - remus ti - bi co -
me - dere Pa - - sca?

Soprano II.

Altera ancilla, cap. 26. v. 41.

Soprano I. Soprano II.

Et hic e Et hic e

rat cum Je-su Na-za-re-no.

8. Ancilla. cap. 26. v. 43

Be-re et tu — ex illis es, mam et lo-

quela tu — a ma — nife —

stum te fa — — — cit.

9. (Turba, Hohepriester) cap. 27. v. 5.

Quid ad nos? tu vi-de-ris.

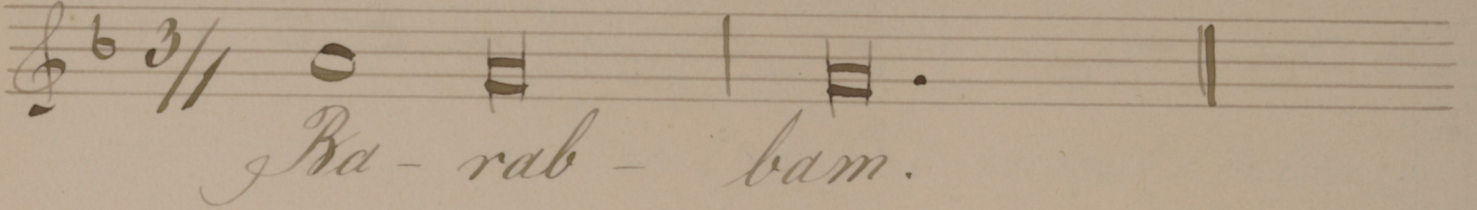
10. cap. 27. v. 6. (Hohepriester.)

Non licet e — os mitte-re in corba —

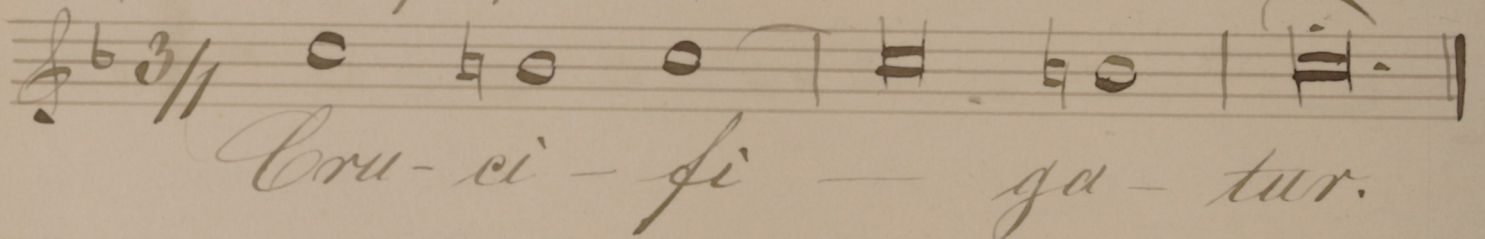
nam, quia pre — tium Sangui-nis est.

Sopran II.

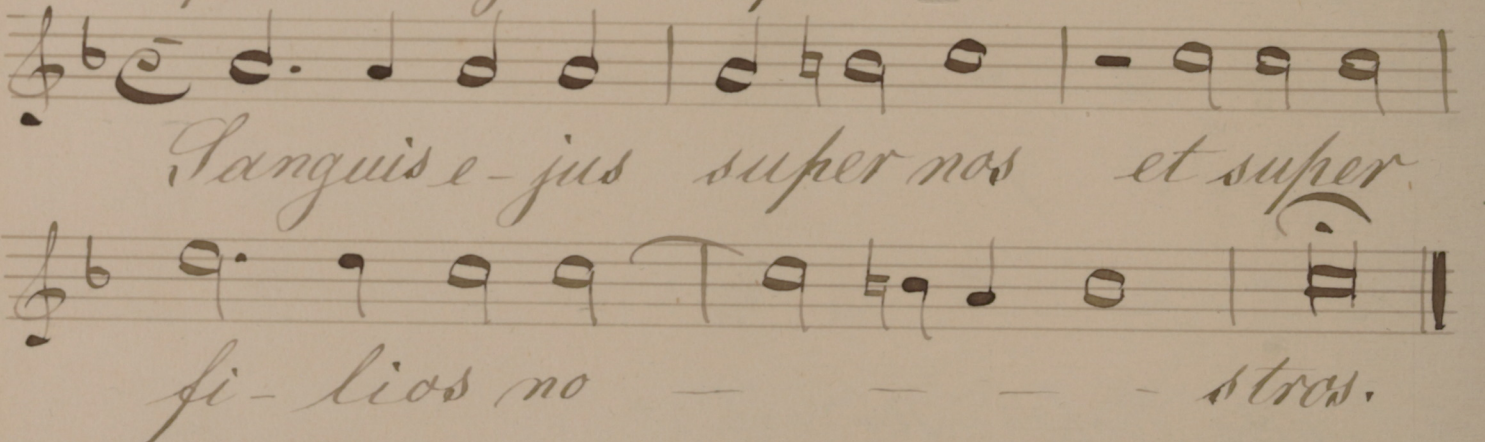
11. (Turba, cap. 27. v. 21. 1)



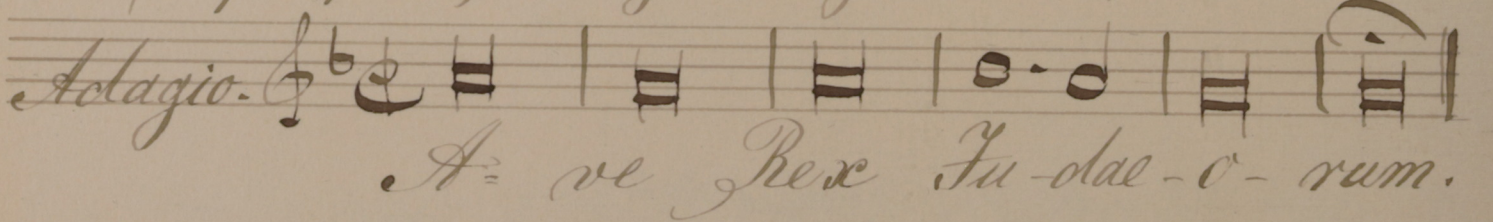
12. (Turba, cap. 27. v. 22.)



13. cap. 27. v. 25, zweite Hälfte.



14. (cap. 27. v. 29. Schluss. Kriegsknechte.)



Passio secundum Matthaeum

Alt.

19

Ludovico da Vittoria 1585.



1.

Non in die - fe - sto, ne forte tu -
multus fi - - eret in po - - - pulo.

2.

Ut quid perdi-ti-o - - - haer? Po-
tuit enim is tunc ve - nundari
multo et da - ri paupe - - ribus.

3.

U - bi vis pare mus ti - bi co -
me dere Pa - - scha?



Alt.

4. Daumscap. 26. v. 67. Die beiden Zeugen.)

Hic - - di-xit: Possum destrue-
re templum De - - - i et - post tridu-
um re - aedi-fi-care il - - - lud.

5.

Re - us est mortis reus est mortis.

6. cap. 26. v. 68.

Prophe-ti-za nobis Christe, quis est,
quite per eus - - - sit?

7. Ancilla, a due, cap. 26, v. 69.

Sopran
Et tu

Altera, ancilla, cap. 26, v. 71

Et hic.

Alt.

8. Ancilla. cap. 26. v. 73.

Handwritten musical score for voice part 8, 'Ancilla. cap. 26. v. 73.' The score is written on three staves in a single system. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody consists of quarter and eighth notes. The lyrics are written below the notes: 'Ve-re et tu ex-illis es, nam et loquela tu - a ma - ni - festum te fa - - - cit.' The second and third staves continue the melody with similar note values and rests.

9. (Turba. Hohepriester) cap. 27. v. 5.

Handwritten musical score for voice part 9, '(Turba. Hohepriester) cap. 27. v. 5.' The score is written on a single staff in a system. It features a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is simple, using quarter notes. The lyrics are: 'Quid ad nos? tu vi - de - ris.' The staff ends with a double bar line and a fermata over the final note.

10. cap. 27. v. 6. (Hohepriester.)

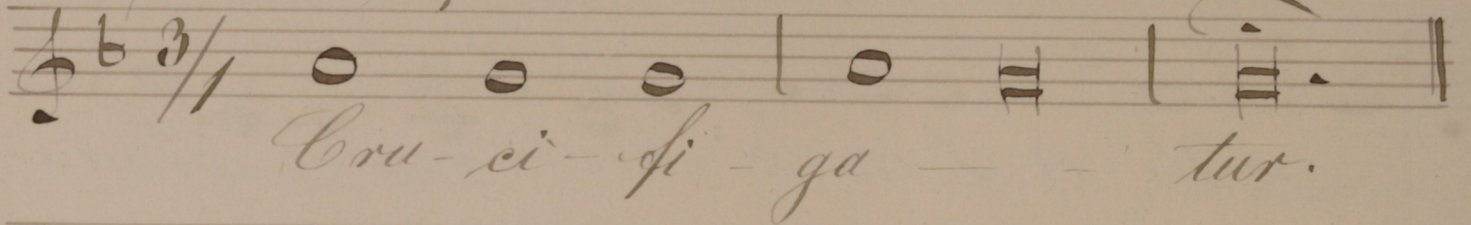
Handwritten musical score for voice part 10, 'cap. 27. v. 6. (Hohepriester.)' The score is written on two staves in a system. The first staff has a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is composed of quarter notes. The lyrics are: 'Non licet e - os mitte-re in corba - nam, quia pretium San - qui - nis est.' The second staff continues the melody with quarter notes and rests.

11. (Turba, cap. 27. v. 21.)

Handwritten musical score for voice part 11, '(Turba, cap. 27. v. 21.)' The score is written on a single staff in a system. It features a treble clef, a key signature of one flat (B-flat), and a 3/1 time signature. The melody consists of quarter notes. The lyrics are: 'Pa - rab - bam.' The staff ends with a double bar line and a fermata over the final note.

Alt.

12. (Turba, cap. 27. v. 22.)



13. cap. 27. v. 25, zweite Hälfte.

Sanguis ejus super nos et super
fi-li-os no-stros.

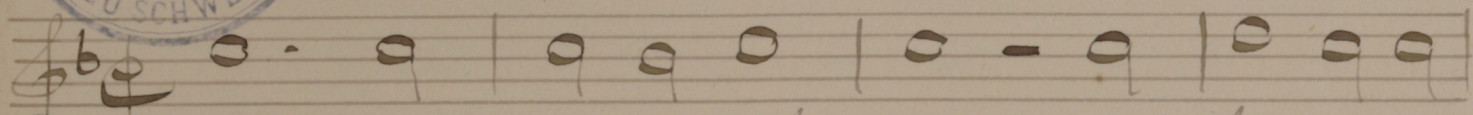
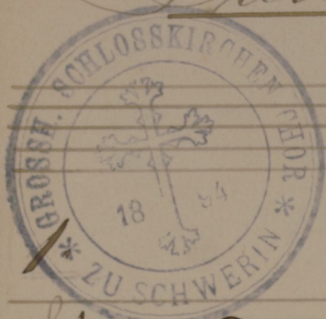
14. (cap. 27. v. 29. Schluss, Kriegsknechte.)

A-ve Rex Ju-dae-
rum.

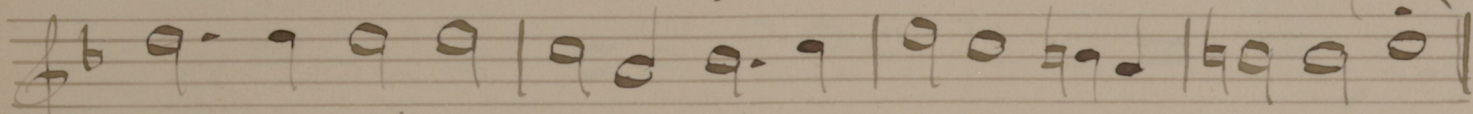
Passio secundum Matthaeum,

Tenor. ²³

Ludovico da Vittoria. 1585.

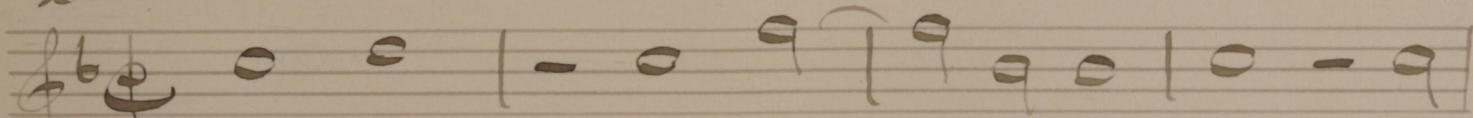


Non in die - fe - sto, ne forte tu -

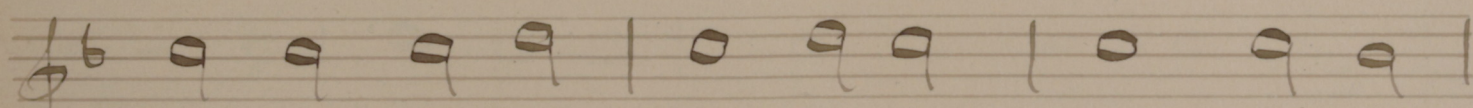


multus fie - ret - in po - - - - - pulo.

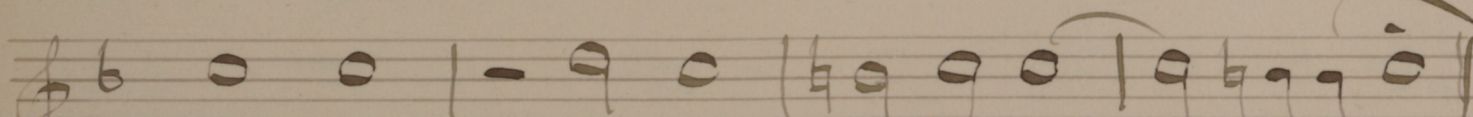
2.



Ut quid per - di - ti - o haer? Po -

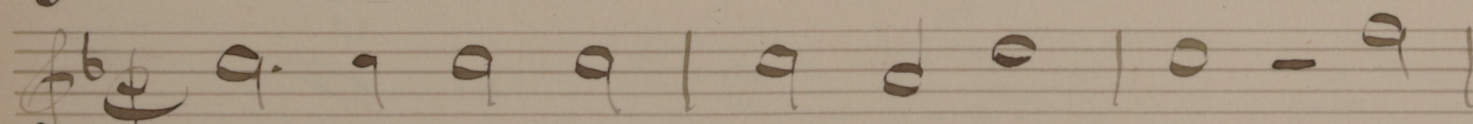


luit enim istud ve - nun - dari

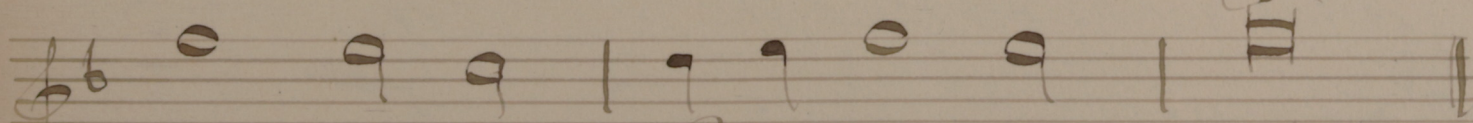


multo et da - ri paupe - - - - - ribus.

3.



U - bi vis pa - re - mus ti - bi co -



me - dere Pa - - - - - schä?



Tenor.

4. Daum (cap. 26. v. 61. Die beiden Zeugen.)

Hic dixit

5. cap. 26. v. 66.

Reus est mortis reus est mortis.

6. cap. 26. v. 68.

Prophe-ti-za nobis Christe, quis est, qui te per-cus-sit?

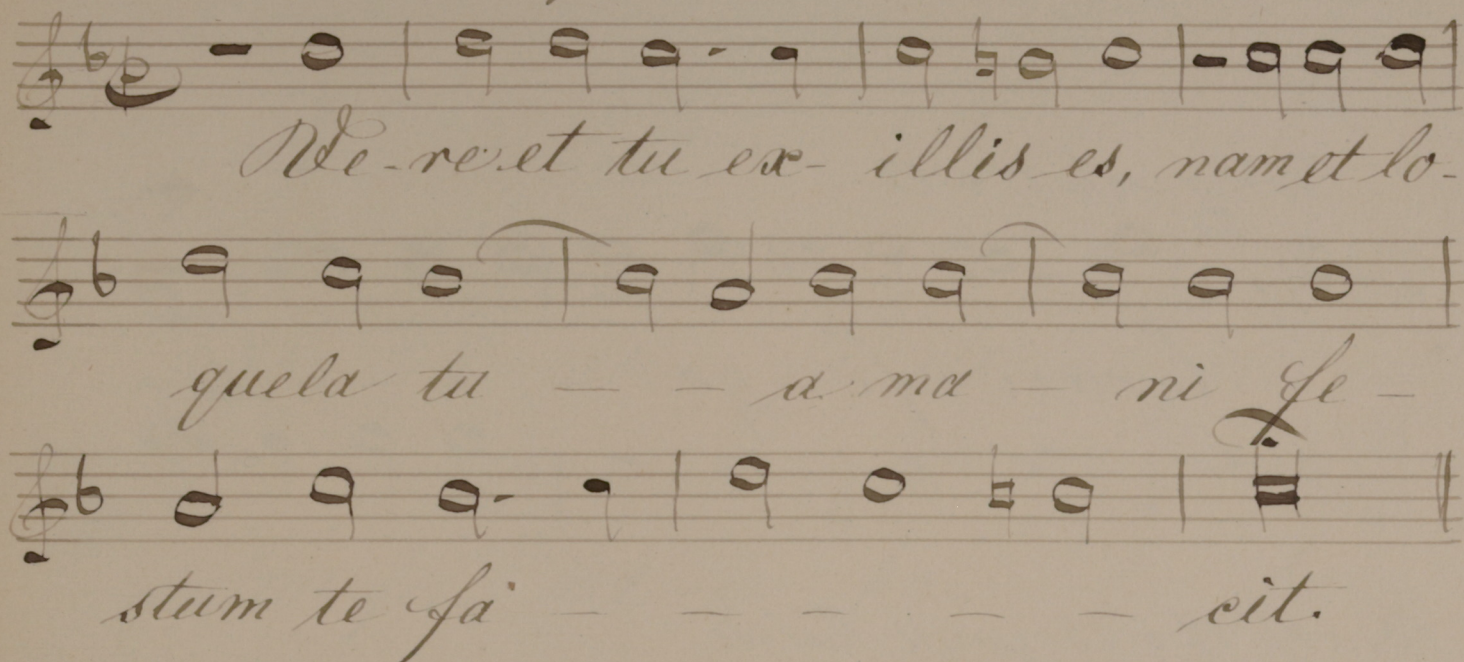
7. Ancilla, a due, cap. 26. v. 69.

Sopran

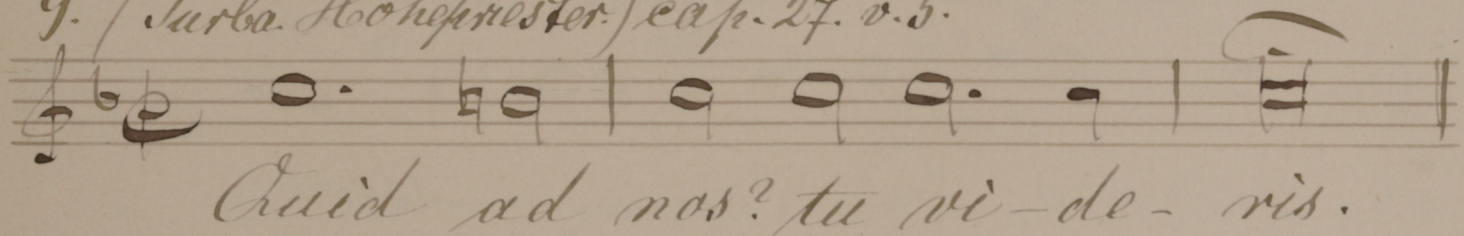
Et tu-cum Jesu

Altera, ancilla, cap. 26. v. 71

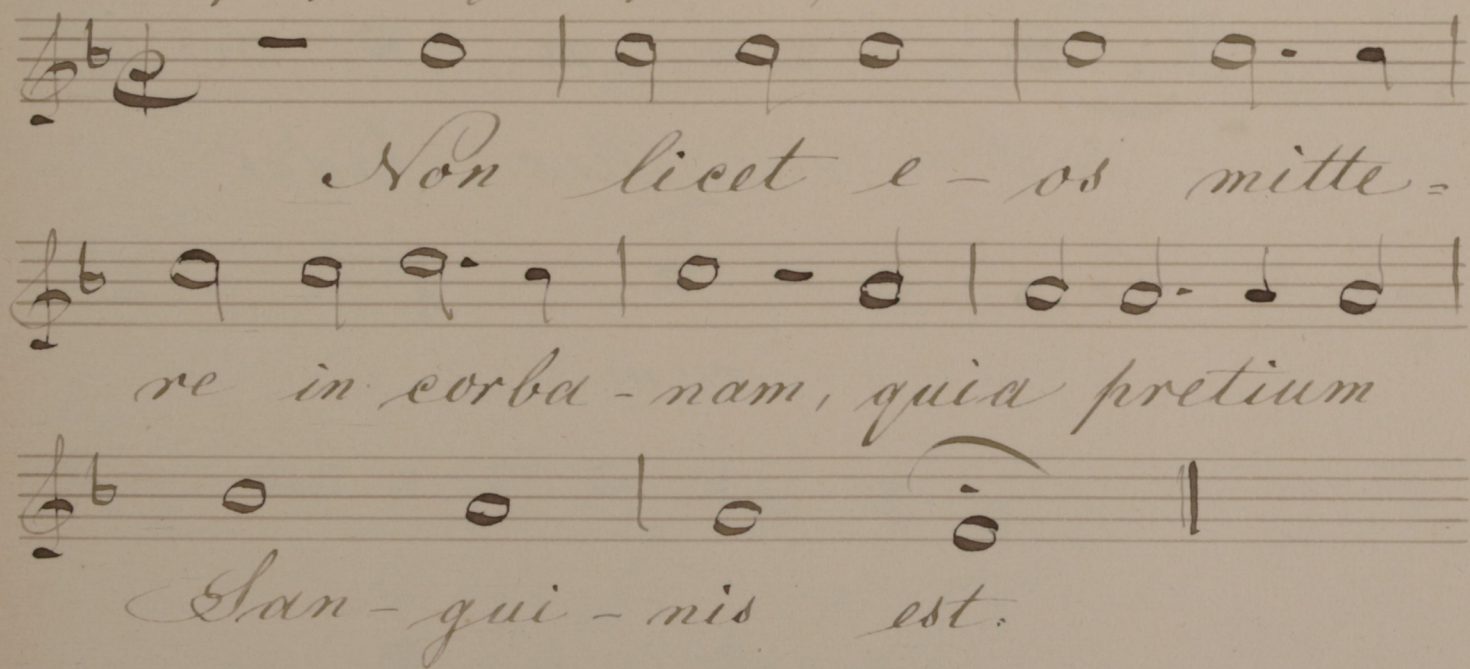
Et hic e-rat

8. *Aneilla. cap. 26. v. 73.* Tenor.


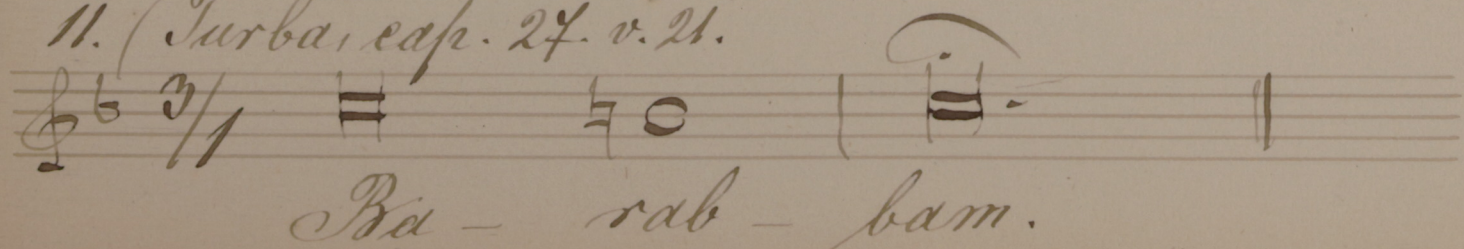
De-re et tu ex-illis es, nam et lo-
quela tu - - a ma - ni fe -
stum te fa - - - - - cit.

9. *(Turba. Hohepriester.) cap. 27. v. 5.*


Quid ad nos? tu vi-de-ris.

10. *cap. 27, v. 6. (Hohepriester)*


Non licet e-os mitte-
re in corba-nam, quia pretium
San-gui-nis est.

11. *(Turba, cap. 27. v. 21.)*


Ba-rab-bam.

Tenor.

12. Turba, cap. 27, v. 22

Cruci-fi-ga - - - - tur.

13. cap. 27, v. 25, zweite Hälfte.

Sanguis ejus super nos et super fi-li-
os. no - - - - - stros.

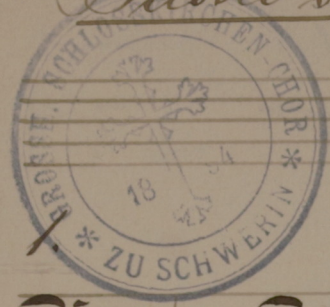
14. cap. 27, v. 29. Schluss. (Kriegsknechte.)

Adagio ^{Turba.} A - ve Rex Judae - o -
rum.

Passio secundum Matthaeum.

Bass. 27

Ludovicus da Vittoria. 1585.



Non in die- fe- sto, ne forte tu-
multus fie- ret in po- - - pulo.

2.
Ut quid per diti- o - - haer? Po-
tuit enim istud ve nunda- ri
multo et da- ri paupe- ribus.

3.
U- bi vis pa- remus ti- bi co-
me- de- re Pa - - - seha?



Bass.

4. Daum. (cap. 26. v. 61. Die beiden Zeugen.) *Sopr.* 9.

Hic dicit

5. cap. 26. v. 66.

Re - us est mor -

tis re - us est mor - tis.

6. cap. 26. v. 68.

Propheti - za nobis Christe, quis

est, quite per - cus - - - sit?

7. Ancilla, a due, cap. 26. v. 69. *Sopran.* 3.

Et tu - cum Iesu

Alteri, ancilla, cap. 26. v. 71. *Sopran.* 4.

Et hic erat

Bass.

8. Aneilla. cap. 26. v. 73.

Ve-re et tu ex-illis es, nam et lo-
 quela tu - a ma - - nife - -
 - - stum te fa - - - cit.

9. (Turba, Hohepriester) cap. 27. v. 5

Quid ad nos? tu vi-de-ris.

10. cap. 27. v. 6. (Hohepriester.)

Non li-cet e-os mitte-
 re in corba-nam, quia pretium
 san - - - qui - nis est.

11. (Turba, cap. 27. v. 21.)

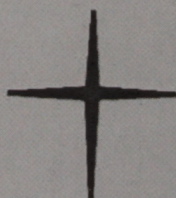
Pa-rab - ham.

MU 093 IV-93

T. L. da Vittoria, Passio secundum
Matthaeum



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Gemeinde



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