

Secunda pars

55 19 Lento (♩ = ca 64) (*10) 20

21

Cu - ius la - - tus

ius la - - tus - - - - - per

Cu - ius la - tus

per-fo - ra - tum, per - - fo - ra - tum. ____

Cu - ius la - tus per - fo - ra -

per - fo-ra - - - - - tum, per - fo - ra

68 26 27 (*14) 28

fo - ra - tum. Un - da flux - it san - gui - ne, flu -

per - fo - ra - tum, per - fo - ra -

Un - da flu - xit, un - da flu - xit

tum, per - fo - ra - tum. Un - da

- - tum. Un - da flu - xit - - san - -

75 29 30 31 32

xit san - gui - ne, flu - xit san - gui - ne. Un - da flu - xit

tum. Un - da flu - xit, un - da flu - xit san - gui -

- - san - gui - ne, san - gui -

flu - xit, un - da flu - xit san - gui - ne. - -

- - gui - ne, san - gui - ne. Un - da flu -

83 33 ⊕ ⊕ ▼ ↑ ▼ ⊕ 34 35 ⊕ ▼ ▼ 36 ⊕ ▼ ▼ ▼ ▼

san-gui - ne _____ Es - to no - bis, es - -

- - ne Es - to no - bis

- - ne. Es - to no - bis es - to no - bis

Es - to no - bis prae-gu - sta -

- xit san-gui-ne. Es - to no - bis _____ prae - gu - -

90 ▼ ⊕ ▼ 37 ↑ (*15) ↓ ↑ ↓ ▼ 38 ↑ ▼ ▼ ⊕ ↑ ⊕ 39 ▼ ⊕ ↑ ▼ ↓

- to no - bis: prae - gu - sta - - - -

prae-gu - sta - - - - tum mor -

prae-gu - - sta - tum _____ prae

- - tum mor - tis in ex-a - mi - ne,

sta - tum mor-tis in ex-a - mi - ne,

104 43 44 45

in ex - - a - - mi - ne. _____

- tis _____ in ex - a - mi - - ne. _____

in ex - - a - mi - ne. _____

a - mi - ne. _____

tis in ex - a - mi - ne. _____

- ⊕ Tonic.
- ▼ Tuned third, seventh, usually sixth, and often second. Tune to appropriate tonic, fifth, fourth (usually), and fifth below (often), respectively. Marked to indicate low tuning in relation to equal temperament. The third, 14 cents low; the seventh, 12 cents low; the sixth, when low, is 16 cents low; the second, when low, is 18 cents low. No attempt should be made to tune away from an equal tempered note; rather, a part with a tuned marking should identify and tune to the appropriate note in another voice.
- ↑ Pure fifth above tonic, sometimes second when tuned above fifth, occasionally sixth when tuned above second and used as secondary dominant with musica ficta.
- ↓ Fourth, tuned a pure fifth below tonic.

- 1 (*1) Editorial addition; no tempo indication in original.
- 3 (*2) Intonation for the second scale step could be either raised or lowered; lowered then raised intonation chosen because of parallel with bass voice entry.
- 25 (*3) Possible copyist error. C. H. Giffen gives C here.
- 33 (*4) Musica ficta added by Copper because of the perfect fourth skip A to D, and consequent high intonation for the A.
- 33 (*5) Possible copyist error, altus: skip into dissonance and secondary seventh chord both unusual.
- 40 (*6, 7, 8) Musica ficta in Discantus, Altus, and Bass added.
- 51 (*9) Tenor and Discantus might end here if the part book is followed literally.
- 55 (*10) Tempo marking added; duration of two bars equals three bars in Part I.
- 61 (*11) Copyist omission. C. H. Giffen gives quaver B here.
- 64 (*12) Musica ficta in Discantus, Tenor, Bass added.
- 71 (*13) Musica ficta added.
- 72 (*14) Probable copyist error corrected by adding G and altering rhythm slightly, avoiding parallel fifth and major seventh chord on beat three.
- 91 (*15) Musica ficta added.