



Dives malus

Soli, chori e strumenti

Giacomo Carissimi

1604–1674

Giacomo Carissimi (1605 – 1674) was een Italiaans componist. Giacomo werd op twintigjarige leeftijd kapelmeester in Assisi. In 1628 werd hij in dezelfde functie benoemd aan de Sant' Apollinare, de kerk van het Collegium Germanicum in Rome, waar hij tot zijn dood is gebleven. Hij werd in 1637 tot priester gewijd.

Carissimi is vooral bekend door zijn oratoria, een nieuw genre gebaseerd op het recitatief met continuo begeleiding. Deze werken zijn bekende bijbelverhalen, zoals Jonas en Jephthe. Het onderhavige werk is een losse uitwijding van het verhaal van de rijke man en de bedelaar Lazarus (Lucas 16:19-31).

De nieuwe uitgave is een transcriptie van een manuscript, gedateerd op kort na de dood van de componist. De solistische bezetting is voor 2 sopranen, 1 of 2 tenoren en bas; het dubbele koor heeft als bezetting SSTB-AATB. De 2 vioolpartijen zijn niet virtuoos, en dienen vooral als versterking van de tutti. De violone- en continuo-partijen staan in het origineel op de 2e baslijn genoteerd, maar zijn hier apart uitgeschreven. Een extra losse partij is toegevoegd met een combinatie van de violone- en continuopartijen om dit met een enkel instrument uit te voeren.

Giacomo Carissimi (1605 – 1674) was an Italian composer. Giacomo became maestro di cappella in Assisi at the age of twenty. In 1628 he was appointed to the same position at the Sant' Apollinare, the church of the Collegium Germanicum in Rome, where he remained until his death. He was ordained a priest in 1637.

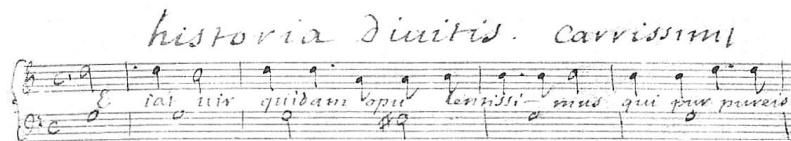
Carissimi is best known for his oratorios, a new genre based on the recitative with continuo accompaniment. These works are well-known biblical stories, such as Jonas and Jephthe. The present work is a loose digression of the story of the rich man and the beggar Lazarus (Luke 16:19-31).

The new edition is a transcription of a manuscript, dated shortly after the composer's death. The soloist forces require 2 sopranos, 1 or 2 tenors and bass; the double choir is set for SSTB-AATB. The 2 violin parts are not virtuoso, and mainly serve as reinforcement of the tutti. The violone and continuo parts are noted on the 2nd bass line in the original, but are written out here separately. An additional part is supplied with a combination of the violone and continuo parts, to be played by a single instrument.

Woerden, 2022

HISTORIA DIVITIS

Dives malus
S, S, T, B soli, and SSTB-AATB chorus



Giacomo Carissimi
1605-1674

Violino 1

Violino 2

Violone

Cantus 1

Altus 1

Tenor 1

Bassus 1

Cantus 2

Altus 2

Tenor 2

Bassus 2

Basso continuo

Historicus

E - rat vir quid-dam o-pu-len - tis - si-mus qui pur-pu - re-

Source gallica.bnf.fr, manuscript copy by S. de Brochard, dated 1685-1700.

Note values in triplum halved. Solo voices (Historicus, Dives, Abraham) placed in Choro-1.
Combined Basso continuo / Violone part available.

Carissimi - Dives malus

6

C1 is u-te-ba - tur ve - sti-bus et splen - di-de quo - ti - di-e e - pu-la-ba - tur, cu-ius

BC

11

C1 do-mus ad o - sti-um sta - bat men-di - cus La - za-rus sca - bi-e et ul - ce - ri-bus ple - nus.

BC

17

C1 Dum ad o - sti-um hic ja - ce - bat sti - pem quæ - rens, sæ - pe

BC

24

C1 mæ - rens, fa - me mi - se ta - be - sce - bat, et de - mi - cis, de -

BC

31

C1 mi - cis cu - pi - e bat sa - tu - ra - ri, quæ de a - va - ri men-sa di - vi-tis

BC

38

C1 ca - de - bant. Sed pi - e - ta - te non in - a - nes sta - bant

BC

43

C1 ca - nes, e-jus al - ce-ra lin - gen tes, et a sor - di-bus ter-

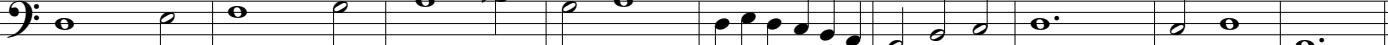
BC

Carissimi - Dives malus

50

C1 

gen - - - - tes, et a sor-di-bus ter-gen - tes.

BC 

59

V1 

V2 

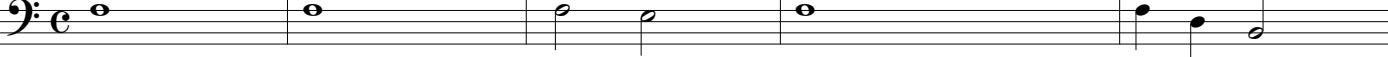
Vn 

BC 

65 **Historicus**

A1 

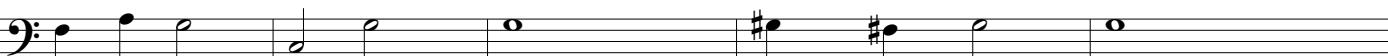
Fac - tum est au - tem ut mo-re - re - tur men-di-cus La - za-rus, et ab-sum-ptus est ab An-ge-lis in

BC 

70

A1 

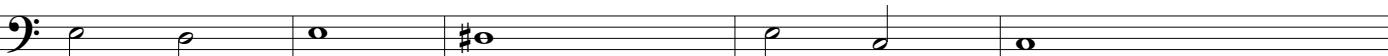
si - num A - bra - hæ. Di-ves ve - ro, ni - mi - a gu - læ in tem - pe - ran - ti - a in le - tha - lem æ - gri -

BC 

75

A1 

tu-di nemin-ci-dens et se mor-ti jam pro-xi-mum sen - ti - ens, hor - ri-dam mil-le dæ - mo-num

BC 

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80

A1: tur - bam si - bi ad - stan - tem vi - dit, cla - man - ti - um, cla - man - ti - um et di - cen - ti - um:
 BC:

84

V1
 V2
 Vn

Chorus (daemones)

C1
 A1
 T1
 B1
 C2
 A2
 T2
 B2
 BC

Jam sa - tis e -
 Jam sa - tis e -

Carissimi - Dives malus

91

V1

V2

Vn

C1
di - sti, jam sa - tis bi - bi - sti. Jam sa - tis plau - si - sti, jam sa - tis lu-

A1
di - sti, jam sa - tis bi - bi - sti.

T1
di - sti, jam sa - tis bi - bi - sti.

B1
di - sti, jam sa - tis bi - bi - sti.

C2
di - sti, jam sa - tis bi - bi - sti.

A2
di - sti, jam sa - tis bi - bi - sti.

T2
di - sti, jam sa - tis bi - bi - sti.

B2
di - sti, jam sa - tis bi - bi - sti.

BC

Carissimi - Dives malus

98

V1
V2
Vn
C1
A1
T1
B1
C2
A2
T2
B2
BC

si sti. Jam sa - tis plau - si - sti, jam sa - tis lu - si sti.
Jam sa - tis plau - si - sti, jam sa - tis lu - si sti.
Jam sa - tis plau - si - sti, jam sa - tis lu - si sti.
Jam sa - tis plau - si - sti, jam sa - tis lu - si sti. Jam
Jam sa - tis plau - si - sti, jam sa - tis lu - si sti.
Jam sa - tis plau - si - sti, jam sa - tis lu - si sti.
Jam sa - tis plau - si - sti, jam sa - tis lu - si sti.
Jam sa - tis plau - si - sti, jam sa - tis lu - si sti.

Carissimi - Dives malus

105

V1 V2 Vn C1 A1 T1 B1 C2 A2 T2 B2 BC

sa - tis, jam sa - tis vo-lup - ta - tis hau - si - sti, jam sa - tis vo-lup - ta - tis hau - si -

Carissimi - Dives malus

113

V1

V2

Vn

C1

Jam sa - tis e - di - sti, jam sa - tis bi - bi - sti. Et nunc

A1

Jam sa - tis e - di - sti, jam sa - tis bi - bi - sti. Et nunc

T1

8 Jam sa - tis e - di - sti, jam sa - tis bi - bi - sti.

B1

sti. Jam sa - tis e - di - sti, jam sa - tis bi - bi - sti.

C2

Jam sa - tis e - di - sti, jam sa - tis bi - bi - sti.

A2

Jam sa - tis e - di - sti, jam sa - tis bi - bi - sti.

T2

8 Jam sa - tis e - di - sti, jam sa - tis bi - bi - sti.

B2

sti. Jam sa - tis e - di - sti, jam sa - tis bi - bi - sti.

BC

Carissimi - Dives malus

120

This musical score consists of 12 staves, each with a unique identifier: V1, V2, Vn, C1, A1, T1, B1, C2, A2, T2, B2, and BC. The tempo is marked as 120. The vocal parts (V1, V2, A1, T1, B1, C2, A2, T2, B2) are written in G clef, while the string parts (Vn, C1, BC) are in F clef. The bassoon part (B1) has an 8th note head. The lyrics are provided for the vocal parts, starting with "ti - bi est mo-ri-en-dum, mo-ri-en - dum," which repeats several times. The score includes rests and various note heads (circles, squares, diamonds) indicating different performance techniques.

V1
V2
Vn
C1
A1
T1
B1
C2
A2
T2
B2
BC

ti - bi est mo-ri-en-dum, mo-ri-en - dum, mo - ri-en - dum, mo - ri-en-dum, mo-ri-en - dum,
ti - bi est mo-ri-en-dum, mo-ri-en - dum, mo - ri-en - dum, mo - ri-en-dum, mo-ri-en - dum,
mo - ri-en - dum, mo - ri-en-dum, mo-ri-en - dum,
mo - ri-en - dum, mo - ri-en-dum, mo-ri-en - dum,
mo - ri - en - dum, mo - ri - en - dum,
mo - ri - en - dum, mo - ri - en - dum,
mo - ri - en - dum, mo - ri - en - dum,

Carissimi - Dives malus

126

V1 V2 Vn C1 A1 T1 B1 et pro fla - gi - ti-is est in cha - os hor - ren-dum no - bis-cum de -

C2 A2 T2 B2 et pro pec - ca - tis et pro pec - ca - tis

BC et pro fla - gi - ti-is est in cha - os hor - ren-dum, hor - ren - dum

Carissimi - Dives malus

134

This musical score consists of 13 staves, each with a unique vocal or instrumental part. The parts are labeled as follows:

- V1 (Treble clef)
- V2 (Treble clef)
- Vn (Bass clef)
- C1 (Treble clef)
- A1 (Treble clef)
- T1 (Treble clef) with a '8' below it
- B1 (Bass clef)
- C2 (Treble clef)
- A2 (Treble clef)
- T2 (Treble clef) with a '8' below it
- B2 (Bass clef)
- BC (Bass clef)

The music is in common time (indicated by 'C'). The key signature changes from C major to G major at the end of the measure. The lyrics, which are repeated multiple times, are:

no - bis - cum, no - bis - cum de - scen - den - dum,
 no - bis - cum, no - bis - cum de - scen - den - dum,
 no - bis - cum, no - bis - cum de - scen - den - dum,
 scen - den - dum, no - bis - cum, no - bis - cum no - bis - cum de - scen - den - dum,
 no - bis - cum, no - bis - cum de - scen - den - dum,
 no - bis - cum, no - bis - cum de - scen - den - dum,
 no - bis - cum de - scen - den - dum, no - bis - cum no - bis - cum de - scen - den - dum,

Carissimi - Dives malus

142

The musical score consists of 14 staves, each with a unique identifier:

- V1 (Soprano 1)
- V2 (Soprano 2)
- Vn (Violin)
- C1 (Castrato 1)
- A1 (Alto 1)
- T1 (Tenor 1)
- B1 (Bass 1)
- C2 (Castrato 2)
- A2 (Alto 2)
- T2 (Tenor 2)
- B2 (Bass 2)
- BC (Bassoon/Corno da Caccia)

Instrumental parts (V1, V2, Vn) remain silent throughout the section. The vocal parts begin at measure 142. The lyrics are:

et mil-le mil-le ma - lis un - di-que
et mil-le mil-le ma - lis un - di-que
u - bi sem - per tor - que - be-ris,

Carissimi - Dives malus

149

V1

V2

Vn

C1
re - ple - be - ris, u - bi sem-per tor - que - be-ris, et mil-le mil-le ma - lis

A1
re - ple - be - ris, u - bi sem-per tor - que - be-ris, et mil-le mil-le ma - lis un - di-que re-

T1
8 u - bi sem-per tor - que - be-ris,

B1
u - bi sem-per tor - que - be-ris,

C2
u - bi sem-per tor - que - be-ris,

A2
u - bi sem-per tor - que - be-ris,

T2
8 u - bi sem-per tor - que - be-ris,

B2
u - bi sem-per tor - que - be-ris,

BC

Carissimi - Dives malus

156

V1
V2
Vn
C1
A1
T1
B1
C2
A2
T2
B2
BC

un - di-que re - ple - be - ris, mil-le ma - lis un - di-que re - ple - be - ris,
 ple be - ris, et mil-le mil - le ma - lis un - di-que re -
 et mil-le mil - le
 et mil-le mil - le ma - lis un - di-que re - ple - be - ris, re -
 et mil-le mil - le ma - lis un - di-que re - ple - be - ris,
 et mil-le mil - le ma - lis
 et mil-le mil - le ma - lis un - di-que re - ple - be -
 et mil-le mil - le

Carissimi - Dives malus

162

This musical score consists of 14 staves, each representing a different instrument or vocal part. The parts are labeled as follows:

- V1 (Violin 1)
- V2 (Violin 2)
- Vn (Cello/Bassoon)
- C1 (Clarinet 1)
- A1 (Alto 1)
- T1 (Tenor 1)
- B1 (Bass 1)
- C2 (Clarinet 2)
- A2 (Alto 2)
- T2 (Tenor 2)
- B2 (Bass 2)
- BC (Bassoon/Cello)

The score is set in common time. The vocal parts (A1, T1, B1, A2, T2, B2) sing in a four-part harmonic setting. The lyrics, written in French, are as follows:

et mil - le mil - le ma - lis et mil - le mil - le ma - lis
 ple - be - ris, un - di - que re - ple - be - ris, un - di - que,
 ma - lis un - di - que re - ple - be - ris, un - di - que,
 ple - be - ris, et mil - le mil - le ma - lis un - di - que,
 et mil - le mil - le ma - lis un - di - que re - ple - be - ris, un - di - que,
 un - di - que re - ple - be - ris, un - di - que re - ple - be - ris, un - di - que,
 ris, re - ple - be - ris, et mil - le mil - le ma - lis un - di - que,
 ma - lis un - di - que re - ple - be - ris, re - ple - be - ris, un - di - que,

Carissimi - Dives malus

167

V1
V2
Vn

C1
un - di - que re - ple - be - ris, re - ple - be - ris.
A1
un - di - que re - ple - be - ris, re - ple - be - ris.
T1
8 un - di - que re - ple - be - ris, re - ple - be - ris.
B1
un - di - que re - ple - be - ris, re - ple - be - ris.

C2
un - di - que re - ple - be - ris, re - ple - be - ris.
A2
un - di - que re - ple - be - ris, re - ple - be - ris.
T2
8 un - di - que re - ple - be - ris, re - ple - be - ris.
B2
un - di - que re - ple - be - ris, re - ple - be - ris.

BC

172

V1
V2
Vn

BC

Carissimi - Dives malus

176 Dives

T1 8 Heu, mi - ser, heu, heu, quid au - dis? O nun - ti-os ex-e - cra - bi-les, o nun - ti-os il-læ-

BC

180

T1 8 ta - bi-les? Mi - hi er - go est mo-ri-en - dum, mi-hi er - go est mo-ri-en - dum?

BC

183

V1

V2

Vn

Chorus (daemones)

C1 Mo-ri-en-dum, mo-ri - en - dum, mo-ri - en-dum, mo-ri - en - dum,

A1 Mo-ri-en-dum, mo-ri - en - dum, mo-ri - en - dum, mo-ri - en-dum, mo-ri - en - dum,

T1 8 mo-ri - en-dum, mo-ri - en - dum,

B1 mo-ri - en-dum, mo-ri - en - dum,

C2 mo-ri - en-dum, mo-ri - en - dum,

A2 mo-ri - en-dum, mo-ri - en - dum,

T2 8 mo-ri - en-dum, mo-ri - en - dum,

B2 mo-ri - en-dum, mo-ri - en - dum,

BC

Carissimi - Dives malus

187

V1

V2

Vn

C1

A1

T1

B1

C2

A2

T2

B2

BC

mo - ri - en - dum, mo - ri -
mo - ri - en - dum, mo - ri - en - dum, mo - ri -
et o-pes et di vi - ti-as re - lin - quen - dum.

Carissimi - Dives malus

191

V1
V2
Vn
C1
A1
T1
B1
C2
A2
T2
B2
BC

en - dum, mo - ri - en - dum, mo - ri - en - dum,
en - dum, mo - ri - en - dum, mo - ri - en - dum,
mo - ri - en - dum, mo - ri - en - dum, no - bis-cum in in - fer-num de-scen - den
mo - ri - en - dum, mo - ri - en - dum,
mo - ri - en - dum, mo - ri - en - dum,
mo - ri - en - dum, mo - ri - en - dum,
mo - ri - en - dum, mo - ri - en - dum,

Carissimi - Dives malus

195

V1
V2
Vn
C1
mo-ri-en-dum, mo-ri-en-dum, mo-ri-en-dum.
A1
mo-ri-en-dum, mo-ri-en-dum, mo-ri-en-dum.
T1
dum,
8 mo-ri-en-dum, mo-ri-en-dum.
B1
mo-ri-en-dum, mo-ri-en-dum.
C2
mo-ri-en-dum, mo-ri-en-dum.
A2
mo-ri-en-dum, mo-ri-en-dum.
T2
8 mo-ri-en-dum, mo-ri-en-dum.
B2
mo-ri-en-dum, mo-ri-en-dum.
BC

199 Dives

T1
8 O spes me-as fal-la-ces, o læ-ti-ti-as fu-ga-ces, o mor-tes vi-res ni-mi-um ra-pa-ces! Quid, quid ma-li,
BC

204
T1
8 mi-ser, e-gi, quid, quid di-rum ne-fas au-sus, quæ, quæ mi-hi mor-te sunt lu-en-da cri-mi-na?
BC

Carissimi - Dives malus

210 **Historicus**

210 **Historicus**

C1 Pa - ne ca - nes a - le - bas, pau - pe-res, pau - pe-res non re-ple - bas.

BC

215 **Historicus**

T1

O - ro scri - ba dit a - bas,
ni - hil pau - pe-ri,
ni - hil pau - pe-ri
da - bas.

BC

220 *Historicus*

B1 Historicus

Nec ter - ra us - quam nec a - r-a, la - cus, flu - mi-na et ma - ri-a, quæ ti - bi es - cas pa - ra -

BC

225

Musical score for B1 and BC parts. The B1 part (top) has lyrics: - bant, tu - am va - - - stam in glu - vi-em ex - ple -. The BC part (bottom) has a sustained note on the first beat.

228

B1

BC

bant.

233 *Historicus*

A1

Sic cor-dis im-pi-e - ta - te, gu - læ vo-ra-ci - ta - te, ma - nus ra-pa-ci - ta - te, De-um ex-a-cer - ba - - sti, et

BC

238

Carissimi - Dives malus

243

T1 ma - ra ho - mi-ni o - pu - len - ti in vo-lu-pa - ti-bus su - is con - qui-e-scen - ti.

BC

247 Chorus (daemones)

C1 Mo - re-re, mo - re-re, in - fe - lix, mo - re-re, mo - re-re, in - fe - lix, mo - re-re,

A1 Mo - re-re, mo - re-re, in - fe - lix, mo - re-re, mo - re-re, in - fe - lix, mo - re-re,

BC

254

C1 — mo - re - re, mo - re - re, in - fe - lix, mo - re - re, — mo - re - re.

A1 — mo - re - re, mo - re - re, in - fe - lix, mo - re - re, — mo - re - re.

T1 8 mo - re - re, in - fe - lix, mo - re - re, — mo - re - re.

B1 mo - re - re, in - fe - lix, mo - re - re, — mo - re - re.

C2 mo - re - re, in - fe - lix, mo - re - re, — mo - re - re.

A2 mo - re - re, in - fe - lix, mo - re - re, — mo - re - re.

T2 8 mo - re - re, in - fe - lix, mo - re - re, — mo - re - re.

B2 mo - re - re, in - fe - lix, mo - re - re, — mo - re - re.

BC

Carissimi - Dives malus

261

C1
A1
BC

Su - pre - mum a - ge _____ spi - ri -
Su - pre - mum a - ge, a - ge _____ spi - ri -

265

V1
V2
Vn

C1
A1
T1
B1
C2
A2
T2
B2
BC

tum, mo - re - re, in - fe - lix, mo - re - re, mo - re - re.
tum, mo - re - re, in - fe - lix, mo - re - re, mo - re - re.
mo - re - re, in - fe - lix, mo - re - re, mo - re - re.
mo - re - re, in - fe - lix, mo - re - re, mo - re - re.

Carissimi - Dives malus

277

C1 e - vo - me, e - vo - me, e - vo - me tri - stis, a - ni -
A1 e - vo - me, e - vo - me, e - vo - me tri - stis, a - ni -
BC

282

C1 mam. Mo - re - re, in - fe - lix, mo - re - re, _____ mo - re - re,

A1 mam. Mo - re - re, in - fe - lix, mo - re - re, _____ mo - re - re,

T1 8 mo - re - re, in - fe - lix, mo - re - re, _____ mo - re - re,

B1 mo - re - re, in - fe - lix, mo - re - re, _____ mo - re - re,

C2 mo - re - re, in - fe - lix, mo - re - re, _____ mo - re - re,

A2 mo - re - re, in - fe - lix, mo - re - re, _____ mo - re - re,

T2 8 mo - re - re, in - fe - lix, mo - re - re, _____ mo - re - re,

B2 mo - re - re, in - fe - lix, mo - re - re, _____ mo - re - re,

BC

Carissimi - Dives malus

288

V1
V2
Vn

C1
mo-re-re, mo-re-re, mo - re-re, mo-re-re, mo-re-re, mo - re-re.

A1
mo-re-re, mo-re-re, mo - re-re, mo-re-re, mo-re-re, mo - re-re.

T1
8
mo-re-re, mo-re-re, mo - re-re.

B1
mo-re-re, mo-re-re, mo - re-re.

C2
mo-re-re, mo-re-re, mo - re-re.

A2
mo-re-re, mo-re-re, mo - re-re.

T2
8
mo-re-re, mo-re-re, mo - re-re.

B2
mo-re-re, mo-re-re, mo - re-re.

BC

294

V1
V2
Vn

Historicus

A1
Sat _____ men-sas mil-le ple - nas ob - so-ni-is ha-bu-i - sti.

BC

Carissimi - Dives malus

299

V1
V2
Vn

Historicus

T1
BC

8 Sat mo-les can - ti - le nas et so - ni-tus au-di - sti.

304

V1
V2
Vn

Historicus

A1
BC

Sat ad lu - di-crás sce - nas mi - mos spe-ctan-ri-si - sti.

309

V1
V2
Vn

Historicus

C1
BC

Sat fal-la - ces si - re - nas au - di-ens ob-dor-mi - sti.

Carissimi - Dives malus

314

V1
V2
Vn

Historicus

T1
BC

8 Sat _____ ti - bi est in pro - fun - dum no - bis-cum de-scen-den - dum.

319

V1
V2
Vn

Historicus

A1
BC

U - bi ab i - gne vo - ra - be - ris, et tor - men - tis æ - ter - nis

325

V1
V2
Vn

A1
BC

cru - ci - a - be - ris, u - bi ab i - gne vo - ca - be - ris, et tor -

Carissimi - Dives malus

332

V1
V2
Vn
A1
BC

men - tis æ - ter - - nis cru - ci - a - be - ris, cru - ci - a - be - ris.

Chorus (daemones)

339

C1
A1
T1
B1
C2
A2
T2
B2
BC

Mo - re - re, mo - re - re, in - fe - lix, mo - re - re, mo - re -

Mo - re - re, mo - re - re, in - fe - lix, mo - re - re, mo - re -

Carissimi - Dives malus

344

V1

V2

Vn

C1

A1

T1

B1

C2

A2

T2

B2

BC

mo - re - re, in - fe - - lix, mo - re - re, mo - re - re.

mo - re - re, in - fe - - lix, mo - re - re, mo - re - re.

mo - re - re, in - fe - - lix, mo - re - re, mo - re - re.

mo - re - re, in - fe - - lix, mo - re - re, mo - re - re.

mo - re - re, in - fe - - lix, mo - re - re, mo - re - re.

mo - re - re, in - fe - - lix, mo - re - re, mo - re - re.

re, mo - re - re, in - fe - - lix, mo - re - re, mo - re - re.

Carissimi - Dives malus

350

V1 V2 Vn

C1 A1 T1 B1

C2 A2 T2 B2

BC

Mo - re - re, mo - re - re, mo - re - re.

Mo - re - re, mo - re - re, mo - re - re.

Mo - re - re, mo - re - re, mo - re - re.

Mo - re - re, mo - re - re, mo - re - re.

Mo - re - re, mo - re - re, mo - re - re.

Mo - re - re, mo - re - re, mo - re - re.

Mo - re - re, mo - re - re, mo - re - re.

Mo - re - re, mo - re - re, mo - re - re.

Mo - re - re, mo - re - re, mo - re - re.

352

V1 V2 Vn

BC

Carissimi - Dives malus

356 Historicus

C1

En vi - tæ su - pre - ma, en vi - tæ su - pre - ma ve - ne - runt, ve - ne - runt mo - men -

BC

364

C1

ta, quæ da - bunt ex - tre - ma a - ver - ni, a - ver - ni tor - men - ta, quæ da - bunt ex -

BC

372

C1

tre - ma a - ver - ni, a - ver - ni tor - men - ta, a - ver - ni, a - ver - ni, a - ver - ni tor -

BC

380

C1

men - ta, a - ver - - - - ni tor - men - ta.

BC

389

V1

V2

Vn

BC

Carissimi - Dives malus

393 **Historicus**

A1

Jam gres-sus in - ten - de, jam gres-sus in - ten - de ad ma - nes, ad ma-nes si - len - tes, ad

BC

402

A1

ig - nes ar - den - tes no - bis - cum, no - bis - cum de-scen - de, ad ig - nes ar - den - tes no-

BC

410

A1

bis-cum, no - bis - cum de-scen - de, de - scen - de, de - scen - de, de - scen - de,

BC

417

A1

scen - de, de - scen - - - de, de - scen - de.

BC

426

V1

V2

Vn

BC

Carissimi - Dives malus

430 **Historicus**

C1

Hic ti - bi de - ben - tur, hic ti - bi de - ben - tur hor - ro - res, hor - ro - res et me -

BC

438

C1

tus, hic gau - di-a in fle - tus æ - ter - nos, æ - ter - nos ver - ten - tur, hic

BC

445

C1

gau - di-a in fle - tus æ - ter - nos, æ - ter - nos ver - ten - tur, in fle - tus æ - ter - nos, æ -

BC

453

C1

ter-nos ver - ten - tur, æ - ter - - - nos ver - ten - tur.

BC

463

V1

V2

Vn

BC

467 **Dives**

T1

8 Heu, me mi - se - rum, heu, do - len - tem, heu, me mi - se - rum, heu, do - len - tem, heu, per - di - tum, heu, per - di - tum.

BC

Carissimi - Dives malus

472

T1 BC

O, o in-fe - li - ces fe-li - ci - ta - tes me
as, O, o in - fe - li - ces fe-li - ci - ta - tes me

477

T1 BC

as, quo va-dam, mi-ser, quo, quo va-dam, mi-ser, quæ, quæ ha - bi - ta - bo pa - la - ti - a.

482

V1 V2 Vn

V1 V2 Vn

Chorus (daemones)

C1 A1 T1 B1 C2 A2 T2 B2 BC

Ig - ne-as tar - ta - ri for - na - ces.
Ig - ne-as tar - ta - ri for - na - ces.
Ig - ne-as tar - ta - ri for - na - ces.
Ig - ne-as tar - ta - ri for - na - ces.
Ig - ne-as tar - ta - ri for - na - ces.
Ig - ne-as tar - ta - ri for - na - ces.
Ig - ne-as tar - ta - ri for - na - ces.
Ig - ne-as tar - ta - ri for - na - ces.

Carissimi - Dives malus

489

The musical score consists of two systems of music. The first system, starting at measure 489, features three staves: V1 (soprano), V2 (alto), and Vn (bassoon). All three staves play eighth-note patterns until the end of the measure. The second system begins with a vocal entry for C1 (soprano) and A1 (alto), both singing eighth-note patterns. This is followed by a vocal entry for T1 (tenor), labeled 'Dives', which includes lyrics: 'Quas, quas gu-sta-bo e - pu-las.' The bassoon (Vn) joins in at the end of this section. The third section starts with a vocal entry for C2 (soprano) and A2 (alto), both singing eighth-note patterns. This is followed by a vocal entry for T2 (tenor), labeled 'Chorus (daemones)', which includes lyrics: 'Ser - pen - tes, ser - pen - tes et vi - pe - ras. ser -'. The bassoon (Vn) joins in at the end of this section. The final section starts with a vocal entry for B2 (bass) and BC (double bass), both playing eighth-note patterns.

V1

V2

Vn

C1

A1

Dives

T1

8 Quas, quas gu-sta-bo e - pu-las.

B1

Ser - pen - tes, ser -

C2

A2

T2

8 Ser - pen - tes, ser - pen - tes et vi - pe - ras. ser -

B2

BC

Chorus (daemones)

Carissimi - Dives malus

496

V1

V2

Vn

C1 pen - tes et vi - pe - ras. Pi -

A1 pen - tes et vi - pe - ras.

T1 Quæ bi - bam, quæ bi - bam vi - na.

B1 pen - tes et vi - pe - ras.

C2 pen - tes et vi - pe - ras.

A2 pen - tes et vi - pe - ras.

T2 pen - tes et vi - pe - ras.

B2 pen - tes et vi - pe - ras.

BC

Chorus (daemones)

Dives

Carissimi - Dives malus

503

V1
V2
Vn
C1
A1
T1
B1
C2
A2
T2
B2
BC

- cem, pi - cem, pi - cem et sul - phu - ra. pi - cem et sul - phu -
pi - cem et sul - phu -

Carissimi - Dives malus

510

V1
V2
Vn

C1
ra.
A1
ra.
Dives
T1
8 Qua - li, qua - li re - cum - bam _____ lec - tu - lo.
B1
ra.

C2
ra.
A2
ra.
T2
8 ra.
B2
ra. Fe - re - o, fe - re - o

BC

Carissimi - Dives malus

517

V1

V2

Vn

C1

A1

T1

B1

C2

A2

T2

B2

BC

Fe - re - o, fe - re - o et can - den - ti.

Fe - re - o, fe - re - o et can - den - ti.

Fe - re - o, fe - re - o et can - den - ti.

Fe - re - o, fe - re - o et can - den - ti.

et can - den - ti. Fe - re - o, fe - re - o et can - den - ti.

- 39 -

Carissimi - Dives malus

522

The musical score consists of two systems of music. The first system, starting at measure 522, features three staves: V1 (soprano), V2 (alto), and Vn (bassoon). The second system begins with a section for 'Chorus (daemones)' and 'Dives'. This section includes staves for C1 (soprano), A1 (alto), T1 (tenor), and B1 (bassoon). The lyrics 'Quæ pur - pu-ræ, quæ pur - pu-ræ o - pe - ri-ar.' are written below the tenor staff. Following this, the score continues with staves for C2 (soprano), A2 (alto), T2 (tenor), and B2 (bassoon), each with the lyrics 'Flam - me-a, flam - me - a.' The bassoon (BC) staff concludes the piece with a final melodic line.

V1

V2

Vn

C1

A1

Dives

T1

B1

C2

A2

T2

B2

BC

Chorus (daemones)

Flam - me - a, flam - me - a.

Flam - me - a, flam - me - a.

Quæ pur - pu-ræ, quæ pur - pu-ræ o - pe - ri-ar.

Flam - me - a, flam - me - a.

Flam - me - a, flam - me - a.

Flam - me - a, flam - me - a.

Flam - me - a, flam - me - a.

Flam - me - a, flam - me - a.

- 40 -

Carissimi - Dives malus

526

The musical score consists of 13 staves. The top three staves (V1, V2, Vn) are silent (rests). The next three staves (C1, A1, T1) are labeled "Chorus (daemones)". The T1 staff contains the vocal line for "Dives". The lyrics "Qui - bus, qui - bus fru - ar spec-ta - cu - lis." are written below the staff, with a measure number "8" above it. The lyrics "Te - ter-ri-mo - rum dæ" are written below the staff. The bottom seven staves (B1, C2, A2, T2, B2, BC) are silent (rests).

Chorus (daemones)

Dives

8 Qui - bus, qui - bus fru - ar spec-ta - cu - lis.

Te - ter-ri-mo - rum dæ

BC

Carissimi - Dives malus

529

V1

V2

Vn

C1

A1

T1

B1

mo-num, te - ter - ri - mo - num dæ - mo-num.

C2

A2

T2

B2

Te - ter - ri - mo - num,
Te - ter - ri - mo - num,
Te - ter - ri - mo - num,

BC

Carissimi - Dives malus

532

The musical score consists of 13 staves of music for various instruments and voices. The instruments include V1, V2, Vn, C1, A1, T1, B1, C2, A2, T2, B2, and BC. The voices are labeled V1, V2, Vn, C1, A1, T1, B1, C2, A2, T2, B2, and BC. The lyrics are: Te - ter - ri - mo - num, te - ter - ri - mo - num, te - ter - ri - mo - num dæ - mo-num. Dives Quos io - cos, Te - ter - ri - mo - num, te - ter - ri - mo - num, te - ter - ri - mo - num dæ - mo-num. te - ter - ri - mo - num, te - ter - ri - mo - num dæ - mo-num. te - ter - ri - mo - num, te - ter - ri - mo - num dæ - mo-num. te - ter - ri - mo - num, te - ter - ri - mo - num dæ - mo-num. te - ter - ri - mo - num, te - ter - ri - mo - num dæ - mo-num.

V1
V2
Vn
C1
A1
T1
B1
C2
A2
T2
B2
BC

Te - ter - ri - mo - num, te - ter - ri - mo - num, te - ter - ri - mo - num dæ - mo-num.
Te - ter - ri - mo - num, te - ter - ri - mo - num, te - ter - ri - mo - num dæ - mo-num. **Dives**
Quos io - cos,
Te - ter - ri - mo - num, te - ter - ri - mo - num, te - ter - ri - mo - num dæ - mo-num.
te - ter - ri - mo - num, te - ter - ri - mo - num dæ - mo-num.
te - ter - ri - mo - num, te - ter - ri - mo - num dæ - mo-num.
te - ter - ri - mo - num, te - ter - ri - mo - num dæ - mo-num.
te - ter - ri - mo - num, te - ter - ri - mo - num dæ - mo-num.

Carissimi - Dives malus

535

The musical score consists of ten staves. The top three staves (V1, V2, Vn) are silent (rests). The fourth staff (C1) has a vocal line with lyrics: "Fle - tus et ge - mi - tus," starting at measure 535. The fifth staff (A1) is silent. The sixth staff (T1) has a vocal line with lyrics: "8 quos ri - sus, quos io - cus, quos ri - sus, quos lu - sus mi-sce - bor." The seventh staff (B1) is silent. The eighth staff (C2) is silent. The ninth staff (A2) is silent. The tenth staff (T2) is silent. The bottom staff (BC) shows a basso continuo line with notes and rests.

Chorus (daemones)

Fle - tus et ge - mi - tus,

8 quos ri - sus, quos io - cus, quos ri - sus, quos lu - sus mi-sce - bor.

Carissimi - Dives malus

540

V1

V2

Vn

C1

Fle - tus, ge - mi-tus, et u - lu - la - tus.

A1

et u - lu - la - tus, et u - lu - la - tus. Fle - tus, ge - mi-tus, et u - lu - la - tus. **Dives**

T1

⁸ Qui - a i - gi - tur

B1

Fle - tus, ge - mi-tus, et u - lu - la - tus.

C2

Fle - tus, ge - mi-tus, et u - lu - la - tus.

A2

Fle - tus, ge - mi-tus, et u - lu - la - tus.

T2

⁸ Fle - tus, ge - mi-tus, et u - lu - la - tus.

B2

Fle - tus, ge - mi-tus, et u - lu - la - tus.

BC

Carissimi - Dives malus

545

V1

V2

Vn

C1

A1

T1
8 nul - la spes su - per est, mo-ri - a - mur, mo-ri - a - mur, mo-ri - a - mur, mo-ri-a-mur, mo-ri - a - mur, mo-ri-a-mur.

B1

C2

A2

T2
8

B2

BC

Carissimi - Dives malus

549

Chorus (daemones)

C1 Mo - re-re, mo - re-re, in - fe - lix, mo - re-re, mo - re-re, mo - re-re. Mo - re-re, mo - re-re, in - fe - lix,
A1 Mo - re-re, mo - re-re, in - fe - lix, mo - re-re, mo - re-re, mo - re-re. Mo - re-re, mo - re-re, in - fe - lix,
T1 Mo - re-re, mo - re-re, in - fe - lix,
B1 Mo - re-re, mo - re-re, in - fe - lix,
C2 Mo - re-re, mo - re-re, in - fe - lix,
A2 Mo - re-re, mo - re-re, in - fe - lix,
T2 Mo - re-re, mo - re-re, in - fe - lix,
B2 Mo - re-re, mo - re-re, in - fe - lix,
BC

Carissimi - Dives malus

553

V1

V2

Vn

C1

A1

T1

B1

C2

A2

T2

B2

BC

mo - re - re, mo - re - re, mo - re - re.

mo - re - re, mo - re - re, mo - re - re.

8 mo - re - re, mo - re - re, mo - re - re.

mo - re - re, mo - re - re, mo - re - re. De - scen - de no - bis-cum in in - fer-num, in in - fer - num, u - bi,

mo - re - re, mo - re - re, mo - re - re.

mo - re - re, mo - re - re, mo - re - re.

8 mo - re - re, mo - re - re, mo - re - re.

mo - re - re, mo - re - re, mo - re - re.

Carissimi - Dives malus

557

u - bi es cru - ci-an-dus, u - bi, u - bi es cru - ci-an-dus in æ - ter-num, in æ-ter-num, in æ-ter-num, in æ - ter -

V1
V2
Vn
C1
A1
T1
B1
C2
A2
T2
B2
BC

Carissimi - Dives malus

561

V1

V2

Vn

C1
in æ - ter-num, in æ - ter-num, in æ - ter - num, in æ - ter - num. Mo - re-re, mo - re-re, in -

A1
in æ - ter-num, in æ - ter-num, in æ - ter - num, in æ - ter - num. Mo - re-re, mo - re-re, in -

T1

B1
num. in æ - ter-num, in æ - ter-num, in æ - ter - num, in æ - ter - num.

C2
in æ - ter-num, in æ - ter-num, in æ - ter - num, in æ - ter - num.

A2
in æ - ter-num, in æ - ter-num, in æ - ter - num, in æ - ter - num.

T2
8 in æ - ter-num, in æ - ter-num, in æ - ter - num, in æ - ter - num.

B2
in æ - ter-num, in æ - ter-num, in æ - ter - num, in æ - ter - num.

BC

Carissimi - Dives malus

565

V1

V2

Vn

C1 fe - lix, mo-re-re, mo-re-re, mo - re-re, mo - re-re, in - fe - lix, mo-re-re, mo-re-re, mo - re-re.

A1 fe - lix, mo-re-re, mo-re-re, mo - re-re, mo - re-re, in - fe - lix, mo-re-re, mo-re-re, mo - re-re.

T1

B1

C2 mo - re-re, mo - re-re, in - fe - lix, mo-re-re, mo-re-re, mo - re-re.

A2

T2

B2

BC

Carissimi - Dives malus

569

V1
V2
Vn
C1
A1
T1
B1
C2
A2
T2
B2
BC

573 **Historicus**

T1 BC

Mor - tu - us est er - go di - ves, et se-pul-tus in in - fer - no, u - bi - cum es-set in tor-men -

Carissimi - Dives malus

579

T1 BC

tis, e-le-vans o - cu-los su-os vi-dit A - bra-ham a lon-ge, et men-di-cum La - za-rum in si - nu e -

585

Dives

T1 BC

jus, et cla-ma-vit, et cla - ma-vit di - cens: Pa - ter, pa-ter A-bra-ham, mi-se-re - re, mi-se-re - re

592

T1 BC

mi-hi, et mit-te La-za-rum ut a -qua re-fri-ge-ret lin-guam me-am, qui-a cru-ci-or in hac flam - ma.

598 **Abraham**

B1 BC

Fi - li re-cor-da - re qui-a re-ce-pi - sti bo-na in vi-ta tu - a, La - za-rus ve - ro

603

B1 BC

ma - la. Nunc au - tem hic con-so - la - tur, tu ve - ro cru-ci - a - ris.

608 **Dives**

T1 BC

Ro-go te, pa - ter, ut mit-tas e - um ad fra - tres me - os, ut tes-te - tur e - is, ne et ip-si

Carissimi - Dives malus

613

T1 ve - ni - ant in hunc lo - cum tor - men - to - rum. **Abraham**

B1 Ha - bent Mo - y-sem et pro - phe - tas, ha - bent

BC

618

Dives

T1 Sed se quis ex mor - u-is i - e-rit ad e - os, pæ-ni-

B1 Mo - y-sem et pro - phe - tas, au - di - ant il - los.

BC

623

T1 ten - ti - am a - gent. **Abraham**

B1 Si Mo - y-sem et pro - phe - tas non au - di - unt, si Mo - y-sem et pro - phe - tas non

BC

628

B1 au - di - unt, ne - que si quis ex mor - tu - is re - sur - re - xe - rit cre - dent.

BC

632

Chorus (daemones)

C1 O di - ves mi - ser - ri - me, o

A1 O di - ves mi - ser - ri - me, o di - ves pau - pe - ri - me. O di - ves mi - ser - ri - me, o

BC

Carissimi - Dives malus

640

This musical score consists of 12 staves, each with a unique vocal or instrumental part. The parts are labeled as follows:

- V1 (Soprano)
- V2 (Alto)
- Vn (Violin)
- C1 (Cantus 1)
- A1 (Altus 1)
- T1 (Tenor 1)
- B1 (Bassus 1)
- C2 (Cantus 2)
- A2 (Altus 2)
- T2 (Tenor 2)
- B2 (Bassus 2)
- BC (Bassoon/Corno da Caccia)

The music is set in common time (indicated by 'C') and features a key signature of one sharp (F#). The vocal parts sing the lyrics "di - ves pau - pe - ri - me. o" in a repeating pattern across the staves. The BC part provides harmonic support with sustained notes and occasional grace notes.

Carissimi - Dives malus

646

This musical score consists of 12 staves, each representing a different vocal or instrumental part. The parts are: V1, V2, Vn, C1, A1, T1, B1, C2, A2, T2, B2, and BC. The music is in common time, with a key signature of one sharp. The vocal parts sing in four-measure phrases, with lyrics provided for some of them. The lyrics describe a 'Dives' (the rich man) and an 'infelix' (the不幸者). The score includes rests and various note heads (circles, dots, etc.) indicating pitch and rhythm.

V1
V2
Vn
C1
A1
T1
B1
C2
A2
T2
B2
BC

O di-ves, o di-ves in - fe - li - cis - si - me, in - fe - li - cis - si - me.
di-ves, o di-ves, o di-ves in - fe - li - cis - si - me, in - fe - li - cis - si - me.
in - fe - li - cis - si - me.
in - fe - li - cis - si - me.
in - fe - li - cis - si - me.
in - fe - li - cis - si - me.
in - fe - li - cis - si - me.
in - fe - li - cis - si - me.
in - fe - li - cis - si - me.
in - fe - li - cis - si - me.

Carissimi - Dives malus

655

V1

V2

Vn

Chorus (daemones)

C1 U-bi sunt æ - des il-læ su-per-bis - si - mæ. U-bi sunt, u - bi sunt, u - bi sunt, u - bi-

A1 U-bi sunt, u-bi sunt, u - bi sunt, u - bi sunt, u - bi-

T1 u - bi sunt, u - bi-

B1 u - bi sunt, u - bi-

C2 u - bi sunt, u - bi-

A2 u - bi sunt, u - bi-

T2 u - bi sunt, u - bi-

B2 u - bi sunt, u - bi-

BC

Carissimi - Dives malus

660

V1

V2

Vn

C1

sunt.

A1

sunt.

U-bi, u-bi im-men-sa a-gro-rum spa - ti - a.

T1

sunt.

B1

sunt.

C2

sunt.

A2

sunt.

T2

sunt. U-bi, u-bi vil-læ, u-bi pa-la - ti - a.

B2

sunt.

BC

Carissimi - Dives malus

664

This musical score consists of 14 staves, each with a unique vocal or instrumental part. The parts are labeled as follows:

- V1 (Treble Clef)
- V2 (Treble Clef)
- Vn (Bass Clef)
- C1 (Treble Clef)
- A1 (Treble Clef)
- T1 (Treble Clef)
- B1 (Bass Clef)
- C2 (Treble Clef)
- A2 (Treble Clef)
- T2 (Treble Clef)
- B2 (Bass Clef)
- BC (Bass Clef)

The score is set in common time. The vocal parts (C1, A1, T1, B1, C2, A2, T2, B2) sing in a mix of homophony and counterpoint. The instrumental parts (V1, V2, Vn) provide harmonic support. The lyrics are integrated into the vocal parts, appearing below the staff where applicable.

Lyrics (from top to bottom):

- sunt, u - bi sunt, u - bi sunt, u - bi sunt, u - bi - sunt.
- U - bi sunt, u - bi sunt, u - bi sunt, u - bi - sunt.
- u - bi sunt, u - bi - sunt.
- u - bi sunt, u - bi - sunt.
- u - bi sunt, u - bi - sunt.
- u - bi sunt, u - bi - sunt.
- u - bi sunt, u - bi - sunt.
- u - bi sunt, u - bi - sunt.
- u - bi sunt, u - bi - sunt.
- U-bi, u - bi sunt ju-cun - di - ta - tes.
- u - bi sunt, u - bi - sunt.

Carissimi - Dives malus

669

V1

V2

Vn

C1

A1

T1

B1

C2

A2

T2

BC

Ver-sæ sunt om-nes in ca-la-mi-ta-tes. Ver-sæ sunt
ta-tis. Ver-sæ sunt om-nes in ca-la-mi-ta-tes. Ver-sæ sunt
U-bi, u-bi gra-ti-æ et ve-nu-sta-tes. Ver-sæ sunt
Ver-sæ sunt
Ver-sæ sunt

Carissimi - Dives malus

673

V1

V2

Vn

C1
om - nes in ca - la-mi - ta - tes. U - bi, u - bi sen - su - um blan - di - men - ta.

A1
om - nes in ca - la - mi - ta - tes. U - bi, u - bi gu - læ ir - ri - ta

T1
om - nes in ca - la - mi - ta - tes.

B1
om - nes in ca - la - mi - ta - tes.

C2
om - nes in ca - la - mi - ta - tes.

A2
om - nes in ca - la - mi - ta - tes.

T2
om - nes in ca - la - mi - ta - tes.

B2
om - nes in ca - la - mi - ta - tes.

BC

Carissimi - Dives malus

677

V1

V2

Vn

C1

A1

T1

B1

C2

A2

T2

B2

BC

Tran-si - e - runt in tor-men - ta.

men - ta.

Tran-si - e - runt in tor-men - ta.

Tran-si - e - runt in tor-men - ta.

Tran-si - e - runt in tor-men - ta.

Tran - si - e - runt in tor - men - ta. Tran-si - e - runt in tor-men - ta.

Tran - si - e - runt in tor - men - ta. Tran-si - e - runt in tor-men - ta.

Tran - si - e - runt in tor - men - ta. Tran-si - e - runt in tor-men - ta.

Tran - si - e - runt in tor - men - ta. Tran-si - e - runt in tor-men - ta.

Tran - si - e - runt in tor - men - ta. Tran-si - e - runt in tor-men - ta.

Carissimi - Dives malus

681

V1

V2

Vn

C1

A1

T1

B1

C2

A2

T2

BC

Tran-si - e - runt in la - men - ta. Tran-si -
U - bi, u - bi mu - si - cæ o blec - ta - men - ta. Tran-si - e - runt in la - men - ta. Tran-si -
Tran-si -
Tran-si -
Tran-si - e - runt in la - men - ta. Tran-si -
Tran-si -
Tran-si -
U - bi, u - bi au - re - um le - ni - men - tum. Tran-si - e - runt in la - men - ta. Tran-si -
Tran-si -

Carissimi - Dives malus

685

V1
V2
Vn
C1
A1
T1
B1
C2
A2
T2
B2
BC

e-runt in la-men - ta.
Tran-si - e-runt in ar-do - res. Tran-si - e-runt in ar-
e-runt in la-men - ta.
Tran-si - e-runt in ar-do - res. Tran-si - e-runt in ar-
e-runt in la-men - ta.
Tran-si - e-runt in ar-
e-runt in la - men - ta.
Tran-si - e-runt in ar-
e-runt in la-men - ta.
Tran-si - e-runt in ar-
e-runt in la-men - ta.
Tran-si - e-runt in ar-
e-runt in la-men - ta. U-bi, u-bi lu-sus, u-bi a-mo-res.
Tran-si - e-runt in ar-

Carissimi - Dives malus

690

V1

V2

Vn

C1
do - res. U - bi, u - bi mi - mi et sal - ta - to - - - - res.

A1
do - res.

T1
do - res.

B1
do - res. Tran-si - e - runt in mæ -

C2
do - res. Tran-si - e - runt in mæ -

A2
do - res.

T2
do - res. Tran-si - e - runt in mæ -

B2
do - res.

BC

Carissimi - Dives malus

694

V1

V2

Vn

C1

A1

T1

B1

C2

A2

T2

B2

BC

Tran-si - e - runt in mæ-ro - res. U - bi, u - bi plau - sus. Tran - si -
Tran-si - e - runt in mæ-ro - res. U - bi, u - bi ho-no - res.
Tran-si - e - runt in mæ-ro - res.
ro - res. Tran-si - e - runt in mæ-ro - res.
ro - res. Tran-si - e - runt in mæ-ro - res.
Tran-si - e - runt in mæ-ro - res.

Carissimi - Dives malus

698

V1

V2

Vn

C1
e-runt in do - lo - res.

A1
Tran - si - e - runt in do - lo - res.

T1
8

B1
Tran - si -

C2
U - bi, u - bi flo - res.

A2
Tran - si - e - runt tran - si - e - runt in fæ - to -

T2
8
U - bi, u - bi o - do - res.

B2
Tran - si - e - runt in fæ - to -

BC

Carissimi - Dives malus

702

V1

V2

Vn

C1
tran - si - e - runt in fæ - to - res.

A1
tran - si - e - runt in fæ - to - res.

T1
tran - si - e - runt in fæ - to - res.

B1
e - runt, tran - si - e - runt in fæ - to - res. U - bi, u - bi læ - ti - ti - a. Tran - si -

C2
res. tran - si - e - runt in fæ - to - res.

A2
tran - si - e - runt in fæ - to - res.

T2
8 res. tran - si - e - runt in fæ - to - res. U - bi, u - bi gau - di - a. Tran - si - e - runt in

B2
tran - si - e - runt in fæ - to - res.

BC

Carissimi - Dives malus

706

V1

V2

Vn

C1

A1

T1

B1

C2

A2

T2

B2

BC

Tran - si - e - runt in tri - sti - ti - am, tran - si -
Tran - si - e - runt in tri - sti - ti - am, tran - si -
tran - si -
e - runt in tri - sti - ti - am, tran - si -
tran - si -
tran - si -
tri - sti - ti - am, Tran - si - e - runt, tran - si -
tran - si -
tran - si -

Carissimi - Dives malus

709

V1
V2
Vn
C1
A1
T1
B1
C2
A2
T2
BC

e - runt in tri - sti - ti - am, in tri - sti - ti - am, tri - sti - ti - am.
e - runt in tri - sti - ti - am, in tri - sti - ti - am, tri - sti - ti - am.
e - runt in tri - sti - ti - am, in tri - sti - ti - am, tri - sti - ti - am.
e - runt in tri - sti - ti - am, in tri - sti - ti - am, tri - sti - ti - am.
e - runt in tri - sti - ti - am, in tri - sti - ti - am, tri - sti - ti - am.

714

V1
V2
Vn
BC

Carissimi - Dives malus

718 Historicus

C1

BC

Quam stul - ti sunt, quam va - ni, quam _____ stul - ti sunt, quam____ va - ni de - li - ci-is af - flu -

722

C1

BC

en - - - tes, se - jac - tan - ti-a in-a-ni ad si - de-ra ex tol-len -

727

C1

BC

tes, ex tol-len - - - tes, ex tol - len - tes.

733

V1

V2

Vn

BC

736 Historicus

T1

BC

Hos sta - tim mors, mors a - cer - ba cun-ctis bo - nis nu - da

740

T1

BC

bit, et il - lo - rum su-per - ba col - - -

Carissimi - Dives malus

744

T1
BC

8 - la hu-mi-li - a - bit, et il - lo - rum su-per - ba col -

748

T1
BC

8 - la hu-mi-li - a - bit, hu-mi-li - a - bit.

753

V1
V2
Vn
BC

756 **Historicus**

A1
BC

A-ver-na-les in-ter pœ - nas, a-ver na-les in-ter pœ - nas et a - tro-ces la-ni - e

761

A1
BC

nas, dol-en tes, ge - men

766

A1
BC

tes, in ba - ra-thro sta - bunt, et i - gni-bus æ - ter -

Carissimi - Dives malus

771

A1: nis æs-tu-a - - - bunt, et i-gni-bus æ-ter - nis æs-tu-a - - -
BC:

776

A1: - - bunt, æs-tu-a - - - - - bunt.
BC:

780

V1
V2
Vn:

Chorus (daemones)

C1: A - ver - na - les in - ter pœ - nas,
A1: A - ver - na - les in - ter _____ pœ - nas,
T1: 8 A - ver - na - les in - - ter pœ - nas,
B1: A - ver - na - les in - ter pœ - nas, et _____ a -
C2: A - ver - na - les in - ter _____ pœ - nas,
A2: A - ver - na - les in - ter pœ - nas,
T2: 8 A - ver - na - les in - - ter pœ - nas,
B2: A - ver - na - les in - ter pœ - nas,
BC:

Carissimi - Dives malus

786

V1

V2

Vn

C1
et a - tro-ces, a-tro-ces la-ni - e - nas, do - len - tes,

A1
do - len - tes,

T1
do - len - tes,

B1
tro-ces, a-tro-ces la-ni - e - nas, do - len - tes,

C2
do - len -

A2
do - len -

T2
do - len -

B2
do - len -

BC

Carissimi - Dives malus

793

V1

V2

Vn

C1
ge - men - tes, in ba - ra - thro, in ba - ra - thro, in ba - ra - thro

A1
ge - men - tes, in ba - ra - thro, in ba - ra - thro, in ba - ra - thro

T1
8 ge - men - tes, in ba - ra - thro, in ba - ra - thro, in ba - ra - thro

B1
ge - men - tes, in ba - ra - thro, in ba - ra - thro, in ba - ra - thro

C2
tes, ge - men - tes, in ba - ra - thro, in ba - ra - thro sta - bunt,

A2
tes, ge - men - tes, in ba - ra - thro, in ba - ra - thro sta - bunt,

T2
8 tes, ge - men - tes, in ba - ra - thro, in ba - ra - thro sta - bunt,

B2
tes, ge - men - tes, in ba - ra - thro, in ba - ra - thro sta - bunt,

BC

Carissimi - Dives malus

800

This musical score consists of 13 staves of music for a vocal ensemble. The voices are labeled as follows: V1, V2, Vn, C1, A1, T1, B1, C2, A2, T2, B2, BC. The music is in common time, with a tempo of 800 BPM. The vocal parts are accompanied by a bassoon (Vn) and a cello (C1). The lyrics are written below the vocal staves, corresponding to the vocal parts. The lyrics are in Latin and include words like 'sta', 'bunt', 'et', 'i-gni-bus', 'æ-ter-nis', 'æs-tu-a-bunt', and 'æs-tu-a-bunt'. The score shows various musical markings such as fermatas, slurs, and dynamic changes.

V1
V2
Vn
C1 sta - bunt, et i - gni - bus æ - ter - nis æs - tu - a - bunt, æs - tu - a - bunt,
A1 sta - bunt, et i - gni - bus æ - ter - nis, et
T1 8 sta - bunt, et i - gni - bus æ - ter - nis æs - tu - a - bunt, æs - tu - a - bunt,
B1 sta - bunt, et i - gni - bus æ - ter - nis æs - tu - a - bunt, æs - tu - a - bunt,
C2 sta - bunt, et i - gni - bus æ - ter - nis æs - tu -
A2 sta - bunt,
T2 8 sta - bunt, et i - gni - bus æ -
B2 sta - bunt, et i - gni - bus æ -
BC

Carissimi - Dives malus

804

V1

V2

Vn

C1

A1

T1

B1

C2

A2

T2

B2

BC

et i - gni - bus æ - ter - nis æs - tu - a - bunt, æs - tu - a - bunt,
i - gni - bus æ - ter - nis, et i - gni - bus æ - ter - nis, et i - gni - bus æ - ter - nis æs - tu -
æs - tu - a - bunt, et i - gni - bus æ - ter - nis æs - tu - a - bunt, æs - tu - a - bunt, æs - tu - a - bunt,
et i - gni - bus æ - ter - nis æs - tu - a - bunt, æs - tu - a - bunt,
a - bunt, æs - tu - a - bunt, æs - tu - a - bunt, et i - gni - bus æ - ter - nis æs - tu - a - bunt, æs - tu -
et i - gni - bus æ - ter - nis æs - tu - a - bunt, et i - gni - bus æ - ter - nis æs - tu -
ter - nis æs - tu - a - bunt, æs - tu - a - bunt, æs - tu - a - bunt, et i - gni - bus æ - ter - nis æs - tu - a - bunt,
ter - nis æs - tu - a - bunt, æs - tu - a - bunt, et i - gni - bus æ - ter - nis æs - tu - a - bunt, æs - tu -

Carissimi - Dives malus

808

V1

V2

Vn

C1 in ba - ra-thro, in ba - ra-thro, in ba - ra-thro sta -

A1 a - bunt, in ba - ra-thro, in ba - ra-thro, in ba - ra-thro sta -

T1 8 in ba - ra-thro, in ba - ra-thro, in ba - ra-thro sta -

B1 in ba - ra-thro, in ba - ra-thro, in ba - ra-thro sta -

C2 a - bunt, in ba - ra-thro, in ba - ra-thro sta - bunt, sta -

A2 a - bunt, in ba - ra-thro, in ba - ra-thro sta - bunt, sta -

T2 8 _____ in ba - ra-thro, in ba - ra-thro sta - bunt, sta -

B2 a - bunt, in ba - ra-thro, in ba - ra-thro sta - bunt, sta -

BC

Carissimi - Dives malus

812

The musical score consists of ten staves, each with a unique identifier:

- V1 (Violin 1)
- V2 (Violin 2)
- Vn (Viola)
- C1 (C1)
- A1 (A1)
- T1 (T1)
- B1 (B1)
- C2 (C2)
- A2 (A2)
- T2 (T2)
- B2 (B2)
- BC (Bassoon/Cello)

Below the staves, lyrics are written in a combination of Latin and English. The lyrics are as follows:

bunt, et i-gni-bus æ - ter-nis æs - tu - a - bunt, æs - tu - a - bunt, et
 bunt, et i - gni - bus æ - ter - nis, et i - gni - bus æ - ter - nis,
 8 bunt, et i - gni - bus æ - ter - nis æs - tu - a - bunt, æs - tu - a - bunt, æs - tu -
 bunt, et i - gni - bus æ - ter - nis æs - tu - a - bunt, æs - tu - a - bunt, et
 bunt, et i - gni - bus æ - ter - nis æs - tu - a - bunt, æs - tu - a - bunt, et
 bunt, et i - gni - bus æ - ter - nis æs - tu - a - bunt, et i - gni - bus æ -
 8 bunt, et i - gni - bus æ - ter - nis æs - tu - a - bunt, æs - tu -
 bunt, et i - gni - bus æ - ter - nis æs - tu - a - bunt, æs - tu -
 BC

Carissimi - Dives malus

816

This musical score consists of 14 staves of music for a vocal ensemble. The voices are labeled as follows: V1, V2, Vn (Violin), C1 (C1), A1 (A1), T1 (T1), B1 (B1), C2 (C2), A2 (A2), T2 (T2), B2 (B2), and BC (BC). The music is in common time, with various key signatures (F major, G major, C major, F major) indicated by sharps and flats. The lyrics are written below the vocal parts, corresponding to the vocal entries. The vocal parts are primarily in soprano, alto, tenor, and basso continuo ranges.

The lyrics are:

i - gni - bus æ - ter - nis æs - tu - a - bunt, æs - tu - a - bunt, et
 et i - gni - bus æ - ter - nis æs - tu - a - bunt, et
 8 a - bunt, et i - gni - bus æ - ter - nis æs - tu - a - bunt, æs - tu - a - bunt, æs - tu - a -
 i - gni - bus æ - ter - nis æs - tu - a - bunt, æs - tu - a - bunt, et
 a - bunt, æs - tu - a - bunt, æs - tu - a - bunt, et bunt, æs - tu -
 ter - nis æs - tu - a - bunt, et i - gni - bus æ - ter - nis, et i - gni - bus æ - ter - nis æs - tu -
 8 a - bunt, æs - tu - a - bunt, et i - gni - bus æ - ter - nis æs - tu - a - bunt, æs - tu -
 a - bunt, et i - gni - bus æ - ter - nis æs - tu - a - bunt, æs - tu -
 BC

Carissimi - Dives malus

819

V1

V2

Vn

C1
i - gni - bus æ - ter - nis æs - tu - a - bunt, et i - gni - bus æ - ter - nis, æ -

A1
et i - gni - bus æ - ter - nis æs - tu - a - bunt, et i - gni - bus æ - ter - nis, æ -

T1
8 bunt, et i - gni - bus æ - ter - nis æs - tu - a - bunt, et i - gni - bus æ - ter - nis, æ -

B1
i - gni - bus æ - ter - nis æs - tu - a - bunt, et i - gni - bus æ - ter - nis, æ -

C2
a - bunt, æs - tu - a - bunt, et i - gni - bus æ - ter - nis, æ - ter - nis, æ -

A2
a - bunt, æs - tu - a - bunt, et i - gni - bus æ - ter - nis, æ - ter - nis, æ -

T2
8 a - bunt, æs - tu - a - bunt, et i - gni - bus æ - ter - nis, æ - ter - nis, æ -

B2
a - bunt, et i - gni - bus æ - ter - nis, æ - ter - nis, æ -

BC

Carissimi - Dives malus

822

V1

V2

Vn

C1

A1

T1

B1

C2

A2

T2

B2

BC

ter - nis, æ - ter - nis æs - tu - a - bunt, æs - tu - a - bunt.

ter - nis, æ - ter - nis æs - tu - a - bunt, æs - tu - a - bunt.

ter - nis, æ - ter - nis æs - tu - a - bunt, æs - tu - a - bunt.

ter - nis, æ - ter - nis æs - tu - a - bunt, æs - tu - a - bunt.

ter - nis, æ - ter - nis æs - tu - a - bunt, æs - tu - a - bunt.

ter - nis, æ - ter - nis æs - tu - a - bunt, æs - tu - a - bunt.

ter - nis, æ - ter - nis æs - tu - a - bunt, æs - tu - a - bunt.

ter - nis, æ - ter - nis æs - tu - a - bunt, æs - tu - a - bunt.

ter - nis, æ - ter - nis æs - tu - a - bunt, æs - tu - a - bunt.

HISTORIA DIVITIS *Dives Malus*

Historicus (I)

Erat vir quidam opulentissimus qui purpureis
utebatur vestibus et splendide quotidie epulabatur,
cujus domus ad ostium stabat mendicus
Lazarus, scabie et ulceribus plenus; dum ad ostium
hie jacebat stipem quaerens, saepe maerens,
fame, miser, tabescebat et de micis cupiebat
saturari quae de avari mensa divitis cadebant.
Sed pietate non inanes stabant canes ejus
ulcera lingentes et a sordibus tergentes.

Historicus (II)

Factum est autem ut moreretur mendicus Lazarus,
et absumptus est ab angelis in sinum
Abrahae. Dives vero, nimia gulæ intemperantia,
in lethalem aegritudinem incidens et se
morti jam proximum sentiens, horridam mille
daemonum turbam sibi adstantem vidit,
clamantium et dientium;

Daemones (Soli et Chorus)

Jam satis edisti, jam satis bibisti, jam satis plausisti,
jam satis lusisti; jam satis voluptatis hausisti,
jam satis edisti, jam satis bibisti; et nunc tibi
est moriendum, et pro flagitiis et pro peccatis
est in chaos horrendum nobiscum descendendum,
ubi semper torqueberis et mille, mille
malis undique repleberis.

Dives

Heu miser, quid audis? O nuntios execrables,
michi ergo est moriendum?

Daemones (Soli et Chorus)

Moriendum, moriendum; et opes et divitias
relinquendum, nobiscum in infernum descendendum.

Dives

O spes meas fallaces, o laetitias fugaces,
o mortis vires nimium rapaces!

Quid mali, miser, egi,
quid dirum nefas ausus,
quae mihi morte sunt luenda crimina?

Daemon (I)

Pane canes alebas, pauperes non replebas.

Daemon (V)

Auro scorta ditabas, nihil pauperi dabus.

Daemon (VI)

Nec terra usquam nee aëra, lacus, flumina et
maria que tibi escas parabant tuam vastam
ingluviem explebant.

Daemon (II)

Sic cordis impietate, gulæ voracitate, manus
rapacitate, Deum exacerasti et tibi aeternam
mortem comparasti.

Dives

O mors horrida, violenta et amara, homini opulentii
in voluptatibus suis conquiescenti.

Daemones (Soli et Chorus)

Morere, inlelix! Supremum age spiritum.
Morere, inlelix! Age, jam execrabilem evome,
tristis, animam.

Daemon (II)

Sat mensa mille plena obsonii habuisti.

Daemon (III)

Sat molles cantilenas et sonitus audisti.

Daemon (II)

Sat ad ludicras scenas mimos spectans risisti.

Daemon (I)

Sat fallaces sirenas audiens obdormisti.

Daemon (IV)

Sat tibi est in profundum nobiscum descendendum.

Daemon (I)

Ubi ab igne voraberis, et tormentis aeternis
cruciaberis.

Daemones (Soli et Chorus)

Morere, infelix!

Daemon (I)

En vitæ Suprema venerunt momenta quae
dabunt extrema Averni tormenta.

Narrator (I)

There was a certain rich man, which was
clothed in purple and fine linen, and fared
sumptuously every day. And Lazarus, a beggar,
was laid at his gate, full of scab and sores; he
was laid at the gate begging, and often complaining,
consumed with hunger, and desiring
to be fed with the crumbs which fell from the
rich man's table. Moreover, pitiful dogs licked
his sores, and wiped away his filth.

Narrator (II)

And it came to pass, that Lazarus the beggar died,
and was carried by the angels into Abraham's
bosom. And the rich man, because of his sore
greed, was struck by a deadly sickness, and feeling
that he was at the point of death, he saw before him
an horrible swarm of demons, shouting, and saying:

Demons (Soloists and Choruses)

Enough hast thou eaten, enough hast thou drunk,
enough hast thou rejoiced, enough hast thou
played; enough hast thou tasted pleasures, enough
hast thou eaten, enough hast thou drunk; and now
thou must die, and, for thy crimes and sins,
descend with us into the horrible chaos where
thou shalt be tormented for ever, and filled with
thousands and thousands of evils from every side.

Rich Man

Alas, woe is me, what do I hear? Terrible messengers,
then must I die?

Demons (Soloists and Choruses)

Thou must die, must die; and, leaving wealth
and riches, thou must descend with us unto hell.

Rich Man

O deceitful hopes, o fleeting joy, o too grievous
mght of death! What evil things did I,
wretched man that I am? what heinous crime
durst I do? what wickedness must now be
washed away by death?

Demon (I)

Thou didst feed the dogs with bread, but not the poor.

Demon (V)

Thou gavest gold to the harlots, but nothing the poor.

Demon (VI)

Neither the earth, nor the air, nor the lakes,
the rivers, nor the sea that gave thee food satisfied
thine immeasurable greed.

Demon (II)

Thus, with thy wicked heart, thy greed, and thy
rapacious hand, hast thou angered God, and
brought eternal death upon thee.

Rich Man

O awful, violent and bitter death, for a rich
man at rest among his own pleasures.

Demons (Soloists and Choruses)

Die, unhappy one! Give up the ghost. Die,
unhappy one! Wretched one, now vomit thy
detestable soul.

Demon (II)

Enough hast thou had tables filled with savoury meat.

Demon (III)

Enough hast thou heard pleasant sounds and songs.

Demon (II)

Enough hast thou laughed at the merry shows of the mimes.

Demon (I)

Enough hast thou gone to sleep listening to deceitful sirens.

Demon (IV)

Now thou shalt descend with us in the deep.

Demon (I)

Where thou shalt be consumed by fire, and tormented
for ever.

Demons (Soloists and Choruses)

Die, unhappy one!

Demon (I)

Behold, the last moment of thy life hath come
with hell's extreme torments.

Daemon (II)
Jam gressus intende ad manes silentes, ad ignes
ardentes nobiscum descende.

Daemon (I)
Hic tibi debentur horrores et metus, hic gaudia
in fletus aeternos vertentur.

Dives
Heu me miserum, heu dolentem, heu perditum!
O infelices felicitates meas; quo vadam, miser,
quae habitabo palatia?

Daemones (VI, Chorus)
Ignreas tartari fornaces.

Dives
Quas gustabo epulas?

Daemones (V, VI, Chorus)
Serpentes et viperas.

Dives
Quae bibam vina?

Daemones (I, Chorus)
Picem et sulphura.

Dives
Quali recumbam lectulo?

Daemones (VI, Chorus)
Ferreo et candenti.

Dives
Quae purpurae operiar?

Daemones (V, Chorus)
Flammea.

Dives
Quibus fruar spectaculis?

Daemones (VI, Chorus)
Teterrimorum daemonum.

Dives
Quos jocos, quos risus, quos lusus miscebhor?

Daemones (I, II, Chorus)
Fletus et gemitus, et ululatus.

Dives
Quia igitur nulla spes superest, moriamur.

Daemones (I, II, Chorus)
Morere, infelix! Descende nobiscum in infernum,
ubi es cruciandus in aeternum.

Historicus (III)
Mortuus est ergo Dives et sepultus in inferno,
ubi cum esset in tormentis, elevans oculos suos
vidit Abraham a longe et mendicum Lazarum
in sinu ejus, et clamavit dicens:

Dives
Pater, pater Abraham, miserere mei,
et mitte Lazarum ut aqua refrigeret lingua meam
quia crucior in hac flamma.

Abraham
Fili, recordare quia recepisti bona in vita tua,
Lazarus vero mala; nunc autem hie consolatur,
tu vera cruciaris.

Dives
Rogo te, pater, ut mittas eum ad fratres meos,
ut testetur eis ne et ipsi veniant in hunc locum
tormentorum.

Abraham
Habent Moysem et prophetas: audiant illos.

Dives
Sed, si quis ex mortuis ierit ad eos, poenitentiam agent.

Abraham
Si Moysem et prophetas non audiunt, neque si
quis ex mortuis resurrexerit credent.

Soli et Chorus
O Dives miserrime, o Dives pauperrime, o
Dives infelissime!

Ubi sunt aedes illae superbissimae? Ubi villae,
ubi palatia? Ubi sunt immensa agrorum
spatia? Ubi sunt jucunditates? Ubi gaudia et
voluptates? Ubi gratiae et venustates?

Versae sunt omnes in calamitates.

Ubi sensuum blandimenta? Ubi gulae irritamenta?

Transierunt in tormenta.

Ubi aureum lenimentum? Ubi musicae oblectamenta?

Transierunt in lamenta.

Ubi lusus, ubi amores?

Transierunt in ardores.

Ubi mimi et saltatores?

Transierunt in maerores.

Demon (II)
Now turn thy steps to the silent regions of hell,
descend with us into the burning fire.

Demon (I)
Here thou shalt be paid with horror and fear;
here pleasures will become eternal tears.

Rich Man
O wretched man that I am, woe is me, I am
lost! O my ill-starred happiness; where shall I go,
wretched man that I am, in which palaces shall I dwell?

Demons (VI, Chorus)
The burning furnaces of hell.

Rich Man
What food shall I taste?

Demons (V, VI, Chorus)
Serpents and vipers.

Rich Man
What wines shall I drink?

Demons (I, Chorus)
Pitch and sulphur.

Rich Man
On what bed shall I lie?

Demons (VI, Chorus)
On a bed of scorching iron.

Rich Man
In what purple shall I be clothed?

Demons (V, Chorus)
Purple of fire.

Rich man
What sights shall delight me?

Demons (VI, Chorus)
Tremendous devils.

Rich Man
What games, what laughters and amusements shall stir me up?

Demons (I, II, Chorus)
Tears, wails and laments.

Rich Man
Since there is no hope, let us die.

Demons (I, II, Chorus)
Die, unhappy one! Descend with us into hell,
where thou wilt be tormented for ever.

Narrator (III)
And the rich man died, and was buried in hell.
And in hell he lift up his eyes, being in torments,
and seeth Abraham afar off, and Lazarus
in his bosom. And he cried and said:

Rich Man
Father, father Abraham, have mercy on me, and
send Lazarus that he may cool my tongue with
water; for I am tormented in this flame.

Abraham
Son, remember that thou in thy lifetime receivedst
thy good things, and likewise Lazarus evil things:
but now he is comforted, and thou art tormented.

Rich Man
I pray thee, father, that thou wouldest send
Lazarus to my brethren; that he may testify unto
them, lest they also come into this place of torment.

Abraham
They have Moses and the prophets; let them hear them.

Rich Man
But if one went unto them from the dead, they will repent.

Abraham
If they hear not Moses and the prophets, neither
will they be persuaded, though one rose from the dead.

Soloists and Choruses
O most wretched rich man, o poorest rich
man, o most unhappy rich man!

Where are thy superb house now? where thy
country houses, where thy palaces? where are
thy vast fields? where delights? where joy and
pleasure? where gracefulness and beauty?

All are become calamities.

Where the flatteries of the senses? where the charm of greed?

They are become torments.

Where the comforts of gold? where the delights of music?

They are become lamentations.

Where games, where loves?

They are become burning flames.

Where mimes and acrobats?

They are become grief.

Ubi plausus, ubi honores?
Transierunt in dolores.
Ubi flores, ubi odores?
Transierunt in faetores.
Ubi gaudia, ubi laetitia?
Transierunt in tristitiam.
Historicus (I)
Quam stulti sunt, quam vani deliciis affluentes,
se jactantia inani ad sidera extollentes.
Historicus (III)
Hos statim mors acerba cunctis bonis nudabit,
et illorum superba colla humiliabit.
Historicus (II)
Avernales inter poenas et atroces lanienas,
dolentes, gementes in barathro stabunt et ignibus
aeternis aestuabunt.
Soli et Chorus
Avernales inter poenas et atroces lanteinas.
dolentes, gementes in barathro stabunt, et ignibus
aeternis aestuabunt.

Where clapping of hands, where honours?
They are become sorrows.
Where flowers, where perfumes?
They are become stink.
Where joy, where delight?
They are become sadness.
Narrator (I)
How foolish, how vain, are they that run after pleasure,
and they that, with empty pride, lift themselves up to the stars.
Narrator (III)
Harsh death will deprive them of all their
wealth, and will humble their proud necks.
Narrator (II)
In infernal pains and cruel torments, sorrowful
and wailing, they will stay in the deep, and
burn in the everlasting fire.
Soloists and Choruses
In infernal pains and cruel torments, sorrowful
and wailing, they will stay in the deep, and
burn in the everlasting fire.

Translation: Brilliant Classics, 94491.

HISTORIA DIVITIS

Dives malus

S, S, T, B soli, and SSTB-AATB chorus

Giacomo Carissimi
1605-1674

16 42

62 19 5

92 4

103 8

119 4 11

140 8 10

165

172 9

186 4 4 48 3

247 18 17 C

288

294 3 3

Violino-1

Carissimi - Dives malus

302

312

327

339

349

356

426

467

489

508

522

534

554

The musical score for Violin 1 of Carissimi's 'Dives malus' is presented in 14 staves. The key signature varies throughout the piece, including G major, A major, E major, C major, F major, B major, and G major. The time signature also changes frequently, including measures in common time, 3/4, 5/4, 6/4, and 8/4. The score includes numerous dynamic markings such as forte (f), piano (p), and sforzando (sf). Performance instructions like '3', '5', '6', '8', '15', '33', and '7' are placed above or below specific notes or measures, likely indicating grace notes or slurs. The music features a mix of eighth and sixteenth note patterns, with some measures containing rests.

Violino-1

Carissimi - Dives malus

566

573 25 10 8 4 12 10

642 5

655 4 4 5

672 4 3 3

689 3 5

702 4

714 15

733 17

753 24

782 12 3

807 3

818

HISTORIA DIVITIS

Dives malus

S, S, T, B soli, and SSTB-AATB chorus

Giacomo Carissimi
1605-1674

16 42

62 19 5

92 4

103 8

119 4 11

140 8 10

165

172 9

186 4 4 48 3

247 18 17 C

288

294 3 3

Violino-2

Carissimi - Dives malus

302

312

327

339

350

356

356

356

426

467

489

508

522

534

554

555

Violino-2

Carissimi - Dives malus

566

572 25 10 8 4 12 10

642 5

655 4 5

672 4 3 3

690 3 5

702 4

714 15

733 17

753 24

784 12 3

806 3

818

Violone

HISTORIA DIVITIS

Dives malus

S, S, T, B soli, and SSTB-AATB chorus

Giacomo Carissimi
1605-1674

The musical score consists of 14 staves of music for the Violone. The score begins with a staff starting at measure 16, featuring a bass clef and common time. Measures 16 through 20 show a mix of whole notes and rests. Measures 21 through 25 show a mix of half notes and rests. Measures 26 through 30 show a mix of quarter notes and rests. Measures 31 through 35 show a mix of eighth notes and rests. Measures 36 through 40 show a mix of sixteenth notes and rests. Measures 41 through 45 show a mix of eighth notes and rests. Measures 46 through 50 show a mix of quarter notes and rests. Measures 51 through 55 show a mix of eighth notes and rests. Measures 56 through 60 show a mix of sixteenth notes and rests. Measures 61 through 65 show a mix of eighth notes and rests. Measures 66 through 70 show a mix of quarter notes and rests. Measures 71 through 75 show a mix of eighth notes and rests. Measures 76 through 80 show a mix of sixteenth notes and rests. Measures 81 through 85 show a mix of eighth notes and rests. Measures 86 through 90 show a mix of quarter notes and rests. Measures 91 through 95 show a mix of eighth notes and rests. Measures 96 through 100 show a mix of sixteenth notes and rests. Measures 101 through 105 show a mix of eighth notes and rests. Measures 106 through 110 show a mix of quarter notes and rests. Measures 111 through 115 show a mix of eighth notes and rests. Measures 116 through 120 show a mix of sixteenth notes and rests. Measures 121 through 125 show a mix of eighth notes and rests. Measures 126 through 130 show a mix of quarter notes and rests. Measures 131 through 135 show a mix of eighth notes and rests. Measures 136 through 140 show a mix of sixteenth notes and rests. Measures 141 through 145 show a mix of eighth notes and rests. Measures 146 through 150 show a mix of quarter notes and rests. Measures 151 through 155 show a mix of eighth notes and rests. Measures 156 through 160 show a mix of sixteenth notes and rests. Measures 161 through 165 show a mix of eighth notes and rests. Measures 166 through 170 show a mix of quarter notes and rests. Measures 171 through 175 show a mix of eighth notes and rests. Measures 176 through 180 show a mix of sixteenth notes and rests. Measures 181 through 185 show a mix of eighth notes and rests. Measures 186 through 190 show a mix of quarter notes and rests. Measures 191 through 195 show a mix of eighth notes and rests. Measures 196 through 200 show a mix of sixteenth notes and rests. Measures 201 through 205 show a mix of eighth notes and rests. Measures 206 through 210 show a mix of quarter notes and rests. Measures 211 through 215 show a mix of eighth notes and rests. Measures 216 through 220 show a mix of sixteenth notes and rests. Measures 221 through 225 show a mix of eighth notes and rests. Measures 226 through 230 show a mix of quarter notes and rests. Measures 231 through 235 show a mix of eighth notes and rests. Measures 236 through 240 show a mix of sixteenth notes and rests. Measures 241 through 245 show a mix of eighth notes and rests. Measures 246 through 250 show a mix of quarter notes and rests. Measures 251 through 255 show a mix of eighth notes and rests. Measures 256 through 260 show a mix of sixteenth notes and rests. Measures 261 through 265 show a mix of eighth notes and rests. Measures 266 through 270 show a mix of quarter notes and rests. Measures 271 through 275 show a mix of eighth notes and rests. Measures 276 through 280 show a mix of sixteenth notes and rests. Measures 281 through 285 show a mix of eighth notes and rests. Measures 286 through 290 show a mix of quarter notes and rests. Measures 291 through 295 show a mix of eighth notes and rests. Measures 296 through 300 show a mix of sixteenth notes and rests.

Violone

Carissimi - Dives malus

302

3 3

313 3 8

329 5 5

344

350 c 3

356 33 33

426 33

466 15 3

489 6 8

508 7

522 3 5

534 8 7

554 7 2

The musical score consists of 15 staves of bassoon music. The instrumentation is for Violone (bassoon). The score includes various dynamics, time signatures (e.g., common time, 3/4, 5/4, 6/4, 8/4, 7/4, 2/4), and key changes (e.g., from C major to G major). Measure numbers are indicated at the start of each staff.

Violone

Carissimi - Dives malus

566



573

25

10

8

4

12

10



642

5



655

4

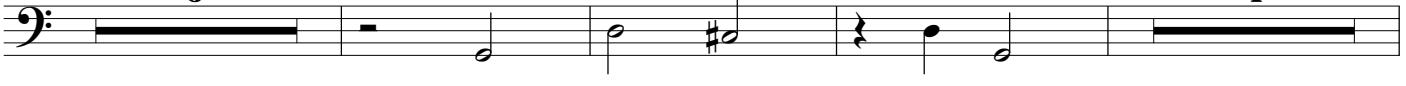
4



667

5

4



679

3

3



691

3

5



702

4



714

15



734

17

24



781

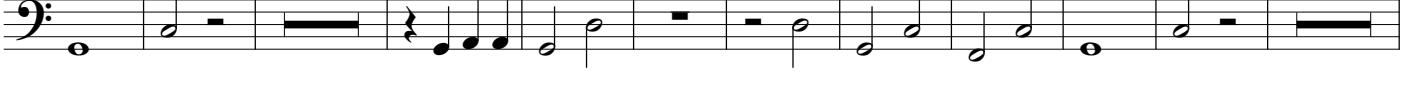
12



800

3

3



816



Basso Continuo + Violone

HISTORIA DIVITIS

Dives malus

S, S, T, B soli, and SSTB-AATB chorus

Giacomo Carissimi 1605-1674

A musical staff in bass clef (F) and common time (C). The staff contains ten notes. The first four notes are open circles with stems pointing up, connected by a single horizontal brace above them. The fifth note is a solid circle with a stem pointing down and a sharp sign to its right. The sixth note is an open circle with a stem pointing up. The seventh note is a solid circle with a stem pointing up, connected by a horizontal brace above it. The eighth note is an open circle with a stem pointing down. The ninth note is a solid circle with a stem pointing up. The tenth note is an open circle with a stem pointing up.

9

A bass clef staff with ten note heads. The notes are: a dotted half note, a quarter note, a quarter note, a half note, a half note, a half note, a dotted half note, a quarter note, a quarter note, and a half note. A vertical bar line is positioned after the eighth note, and a common time signature (indicated by the number '2') is placed at the end of the staff.

17

A musical staff in common time (indicated by a 'C') and bass clef (indicated by a 'B'). The staff consists of five horizontal lines and four spaces. It contains eleven notes: a dotted half note, a quarter note, an eighth note, a quarter note, a sixteenth note, a dotted eighth note, a sixteenth note, a quarter note, an eighth note, a quarter note, and a sixteenth note. The notes are separated by vertical bar lines.

24

33

A musical staff in bass clef starts with a note (open circle). The next note is a filled circle with a sharp sign. The third note is an open circle with a dot. The fourth note is an open circle. The fifth note is a filled circle. The sixth note is an open circle. The seventh note is a filled circle with a dot. The eighth note is a filled circle. The ninth note is an open circle. The tenth note is a filled circle. The eleventh note is an open circle. The twelfth note is an open circle with a dot.

40

48

55

65

74

A musical staff in bass clef and common time. It features a sequence of notes: a whole note, two half notes, a whole note, a sharp sign, a half note, a whole note, a half note, and a measure ending in a 3/2 time signature.

Basso Continuo

+ Violone

Carissimi - Dives malus

84

94

A musical staff with a bass clef. It contains twelve notes, each consisting of a small circle with a dot above it, representing eighth notes.

104

A musical staff in bass clef with five horizontal lines. It contains a sequence of eight eighth notes. The first note has a dot below it. The second note has a dot above it. The third note has a dot below it. The fourth note has a dot above it. The fifth note has a dot below it. The sixth note has a dot above it. The seventh note has a dot below it. The eighth note has a dot above it.

113

122

A musical staff in bass clef (F) shows a sequence of notes. It begins with a dotted half note, followed by ten quarter notes in a repeating pattern. The notes are positioned on the first, third, and fifth lines of the staff.

129

A musical staff in bass clef (F) shows a sequence of ten notes. The notes are: a dotted half note, a whole note, a dotted half note, two half notes, a half note, a whole note, a dotted half note, a half note, a whole note, and a half note.

138

148

A musical staff in bass clef (F) shows a sequence of notes. It begins with a dotted half note, followed by a series of eighth notes (two pairs), a dotted quarter note, another pair of eighth notes, a dotted half note, a sharp sign, and finally another dotted half note.

155

165

A musical staff in bass clef with ten notes. The notes are: dotted half note, dotted quarter note, dotted eighth note, quarter note, dotted half note, dotted quarter note, dotted eighth note, dotted quarter note, dotted half note, and a whole note.

172

A musical score for a bassoon part, starting with a treble clef, a 'c' sharp sign, and a common time signature. The score consists of ten measures of music, with measure 10 ending on a half note. The music features various rhythmic patterns including eighth-note groups, sixteenth-note groups, and quarter notes.

Basso Continuo

+ Violone

176

Carissimi - Dives malus

185

193

201

211

218

227

237

247

256

265

274

280

Basso Continuo
+ Violone
288

Carissimi - Dives malus

The musical score consists of 15 staves of basso continuo music. The first staff begins with a treble clef, common time, and a key signature of one sharp. It features a continuous bass line with various note heads and stems. Subsequent staves show changes in clef (from treble to bass), time signature (common to 3/4), and key signature (from one sharp to no sharps or flats). The music includes several measures of sixteenth-note patterns and some eighth-note pairs. Measure numbers are indicated at the start of each staff: 288, 294, 300, 307, 313, 319, 326, 332, 339, 350, 356, 365, and 373.

Basso Continuo

+ Violone

381

Carissimi - Dives malus

A musical score for a bassoon part, consisting of 12 measures. The score is written on a single staff with a bass clef. Measure 1 starts with a half note followed by a whole note. Measures 2-3 show a pattern of quarter notes and eighth notes. Measures 4-5 continue with eighth-note patterns. Measures 6-7 feature sixteenth-note patterns. Measures 8-9 show eighth-note patterns again. Measures 10-11 end with eighth-note patterns. Measures 12-13 conclude with eighth-note patterns.

389

A bass clef musical staff with ten positions marked by vertical lines. The first six positions have note heads: a solid oval at the beginning, followed by three open circles, a solid oval with a horizontal line through it, and another solid oval. The next two positions are empty. The final two positions have note heads: a solid oval with a small dot below it, followed by an open circle.

397

406

413

419

A musical staff in bass clef, with a key signature of one sharp (F#) and a time signature of common time. The staff shows two measures of music. Measure 11 starts with a half note, followed by a quarter note, another quarter note, and a half note. Measure 12 starts with a half note, followed by a quarter note, another quarter note, and a half note.

426

A musical staff in bass clef, consisting of five horizontal lines and four spaces. It features several notes and rests: a note on the first line, a note on the fourth space, a note on the second line, a short vertical dash on the third space, a note on the first line with a curved brace underneath, a note on the second line, a short vertical dash on the third space, and a note on the first line with a dot at the end.

430

A musical staff in bass clef (F) starts with a dotted half note. This is followed by a quarter note with a sharp sign, a quarter note with a bass clef, a half note with a bass clef, a dotted half note, a quarter note with a bass clef, a quarter note with a sharp sign, a half note with a bass clef, and finally another dotted half note.

438

448

455

A musical score for a bassoon part, spanning ten measures. The score uses a bass clef and a common time signature. Measure 1 starts with a half note followed by a whole note. Measures 2-3 show a sequence of eighth notes: B, A, G, F, E, D. Measures 4-5 feature eighth-note pairs: (B, A), (G, F), (E, D). Measures 6-7 show eighth-note pairs: (D, C), (B, A), (G, F). Measures 8-9 show eighth-note pairs: (E, D), (C, B), (A, G). Measure 10 concludes with a single eighth note.

463

A musical score for a bassoon, featuring ten measures of music on a bass clef staff. The notes include quarter notes, eighth notes, and sixteenth notes, primarily in common time. Measure 1 starts with a half note followed by four quarter notes. Measures 2-3 show a pattern of eighth and sixteenth notes. Measures 4-5 feature a mix of eighth and quarter notes. Measures 6-7 continue with eighth and sixteenth notes. Measures 8-10 conclude with a mix of eighth and quarter notes.

472

A musical staff in bass clef with two sharps. The time signature is 3/2. The notes are: open circle (quarter note), open circle (quarter note), solid dot (eighth note), open circle (quarter note), open circle (quarter note), solid dot (eighth note), solid dot (eighth note), open circle (quarter note).

Basso Continuo

+ Violone

482

Carissimi - Dives malus

492

500

512

522

528

537

546

555

563

569

A musical staff in 3/2 time, bass clef, with a key signature of one sharp. The staff shows ten measures of a bass line. Measure 1: Open bass clef, 3/2 time signature. Measure 2: Open bass clef, note, fermata, note. Measure 3: Open bass clef, note, sharp, note. Measure 4: Open bass clef, note, sharp, note. Measure 5: Open bass clef, note, sharp, note. Measure 6: Open bass clef, note, sharp, note. Measure 7: Open bass clef, note, sharp, note. Measure 8: Open bass clef, note, sharp, note. Measure 9: Open bass clef, note, sharp, note. Measure 10: Open bass clef, note, sharp, note.

A musical score for bass clef, featuring four measures. The first measure contains a dotted half note. The second measure contains a dotted quarter note. The third measure contains a dotted eighth note followed by a sixteenth note. The fourth measure contains a dotted eighth note followed by a sixteenth note.

Musical score for bassoon part, page 10, measure 500. The score shows a bassoon line with the following notes and dynamics:

- Measure 500 starts with a dotted half note.
- The next six notes are eighth notes: o., o., o., o., o., o.
- A dynamic **b** (fortissimo) is placed above the first note of the eighth-note group.
- The eighth-note group is followed by a sixteenth-note cluster: o- o o.
- Then comes a sixteenth-note cluster: o o o.
- Next is a sixteenth-note cluster: o o o.
- Following that is a sixteenth-note cluster: o o o.
- Finally, there is a sixteenth-note cluster: o o o.

A musical score for page 512, system 1. It features a bass clef staff with five horizontal lines. The notes are as follows: an eighth note (open circle), another eighth note (open circle), an eighth note (open circle), an eighth note (open circle), an eighth note (open circle), a half note (solid black circle), an eighth note (open circle), an eighth note (open circle), an eighth note (open circle), a half note (solid black circle), and a half note (solid black circle). A vertical bar line is positioned after the eighth note in measure 5. A sharp sign is placed above the staff before the half note C.

A musical staff in bass clef, common time, and F# major (one sharp). The staff consists of ten measures of music, each starting with a quarter note. Measures 1-4: quarter note, eighth note, eighth note, eighth note. Measures 5-8: quarter note, eighth note, eighth note, eighth note. Measures 9-10: quarter note, eighth note, eighth note, eighth note.

A musical score page featuring a bass clef at the beginning of a staff. The staff consists of five horizontal lines. Above the staff, the number "528" is printed. The first note is a whole note (o). This is followed by a half note (a vertical stem with a dot), a quarter note (a vertical stem with a short horizontal bar), a eighth note (a vertical stem with a short horizontal bar and a dot), a sixteenth note (a vertical stem with two short horizontal bars), a whole note (o), another whole note (o), a half note (a vertical stem with a dot), a quarter note (a vertical stem with a short horizontal bar), a eighth note (a vertical stem with a short horizontal bar and a dot), a sixteenth note (a vertical stem with two short horizontal bars), a whole note (o), a whole note (o), and finally a half note (a vertical stem with a dot).

A single staff of music in bass clef, spanning approximately 10 measures. The notes include quarter notes, eighth notes, and sixteenth notes, primarily in the key of C major. Measure 1 starts with a quarter note followed by a half note. Measures 2-3 show a sequence of quarter notes. Measures 4-5 show quarter notes followed by eighth notes. Measures 6-7 show quarter notes followed by sixteenth-note patterns. Measures 8-9 show quarter notes followed by eighth-note pairs. Measures 10-11 show quarter notes followed by eighth-note pairs.

A musical score page featuring a single melodic line on a bass clef staff. The music consists of quarter notes and eighth notes, primarily in common time. The key signature changes between one flat and one sharp. The page number '546' is located at the top left.

A single staff of music in bass clef, consisting of ten measures. The notes are primarily eighth notes and sixteenth notes, with some quarter notes and half notes. The rhythm is varied, with groups of notes separated by rests.

A single staff of music in bass clef, spanning six measures. The notes are primarily eighth notes, with some quarter notes and sixteenth notes. The first measure starts with a quarter note followed by three eighth notes. The second measure has a quarter note followed by two eighth notes. The third measure has a quarter note followed by three eighth notes. The fourth measure has a quarter note followed by two eighth notes. The fifth measure has a quarter note followed by three eighth notes. The sixth measure has a quarter note followed by two eighth notes.

A musical score page showing a bass line. The page number 569 is at the top left. The music consists of a single bass staff on a bass clef staff. The notes are eighth notes, mostly grouped in pairs or triplets. There is a dynamic marking 'p' (piano) near the end of the measure. The page ends with a double bar line.

Basso Continuo
+ Violone
573

Carissimi - Dives malus

The musical score consists of 15 staves of basso continuo and violone music. The music is divided into measures by vertical bar lines. Measure numbers are indicated above each staff. The key signature changes frequently, including sections in G major, A major, and C major. The time signature also varies, including measures in common time and 3/2 time. The notation includes various note heads (circles, squares, diamonds) and rests, with some notes connected by horizontal stems. Measure 573 starts with a basso continuo part. Measure 586 begins with a violone part. Measures 598, 608, 616, 624, 632, 639, 645, 652, 660, 668, and 675 show the continuation of the basso continuo and violone parts.

573

586

598

608

616

624

632

639

645

652

660

668

675

Basso Continuo
+ Violone
683

Carissimi - Dives malus



690

Musical score for Basso Continuo and Violone. The score consists of two staves. The top staff is for the Basso Continuo (C-clef) and the bottom staff is for the Violone (C-clef). The music is in common time. The score shows a series of notes and rests, primarily quarter notes and eighth notes, with some sixteenth-note patterns.

697

Musical score for Basso Continuo and Violone. The score consists of two staves. The top staff is for the Basso Continuo (C-clef) and the bottom staff is for the Violone (C-clef). The music is in common time. The score shows a series of notes and rests, primarily quarter notes and eighth notes, with some sixteenth-note patterns.

705

Musical score for Basso Continuo and Violone. The score consists of two staves. The top staff is for the Basso Continuo (C-clef) and the bottom staff is for the Violone (C-clef). The music is in common time. The score shows a series of notes and rests, primarily quarter notes and eighth notes, with some sixteenth-note patterns.

714

Musical score for Basso Continuo and Violone. The score consists of two staves. The top staff is for the Basso Continuo (C-clef) and the bottom staff is for the Violone (C-clef). The music is in common time. The score shows a series of notes and rests, primarily quarter notes and eighth notes, with some sixteenth-note patterns.

718

Musical score for Basso Continuo and Violone. The score consists of two staves. The top staff is for the Basso Continuo (C-clef) and the bottom staff is for the Violone (C-clef). The music is in common time. The score shows a series of notes and rests, primarily quarter notes and eighth notes, with some sixteenth-note patterns.

725

Musical score for Basso Continuo and Violone. The score consists of two staves. The top staff is for the Basso Continuo (C-clef) and the bottom staff is for the Violone (C-clef). The music is in common time. The score shows a series of notes and rests, primarily quarter notes and eighth notes, with some sixteenth-note patterns.

732

Musical score for Basso Continuo and Violone. The score consists of two staves. The top staff is for the Basso Continuo (C-clef) and the bottom staff is for the Violone (C-clef). The music is in common time. The score shows a series of notes and rests, primarily quarter notes and eighth notes, with some sixteenth-note patterns.

739

Musical score for Basso Continuo and Violone. The score consists of two staves. The top staff is for the Basso Continuo (C-clef) and the bottom staff is for the Violone (C-clef). The music is in common time. The score shows a series of notes and rests, primarily quarter notes and eighth notes, with some sixteenth-note patterns.

746

Musical score for Basso Continuo and Violone. The score consists of two staves. The top staff is for the Basso Continuo (C-clef) and the bottom staff is for the Violone (C-clef). The music is in common time. The score shows a series of notes and rests, primarily quarter notes and eighth notes, with some sixteenth-note patterns.

Basso Continuo
+ Violone

Carissimi - Dives malus

753



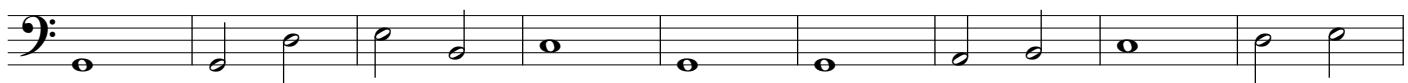
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771



780



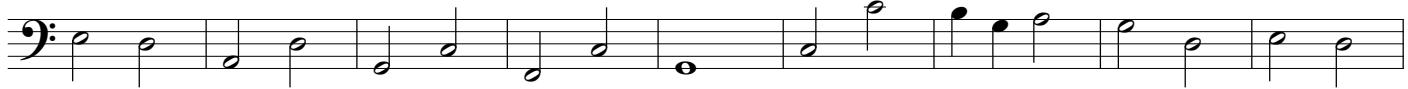
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798



807



816



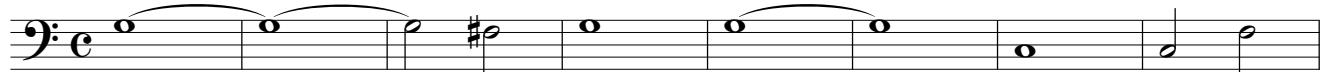
Basso continuo

HISTORIA DIVITIS

Dives malus

S, S, T, B soli, and SSTB-AATB chorus

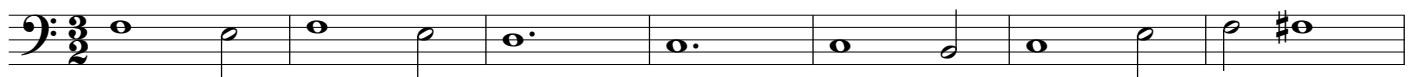
Giacomo Carissimi
1605-1674



9



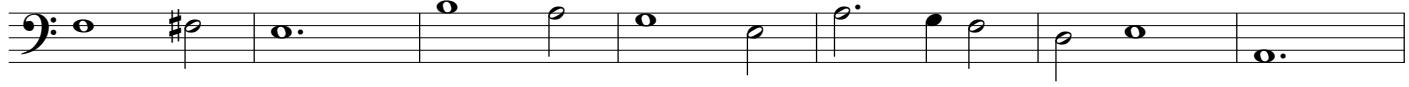
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24



33



40



48



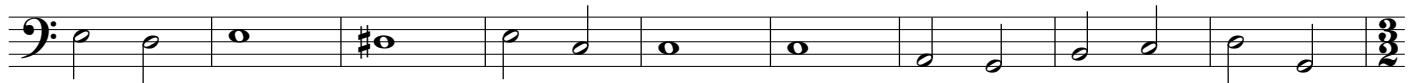
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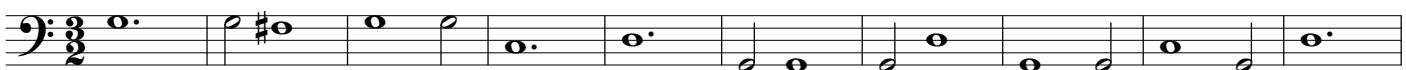
75



Basso continuo

Carissimi - Dives malus

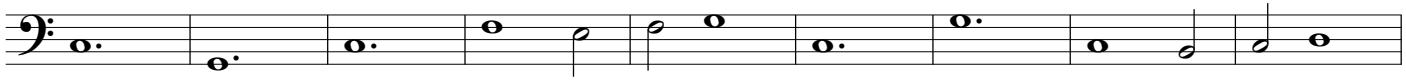
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94



104



113



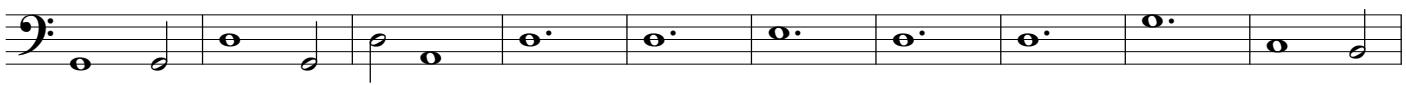
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129



138



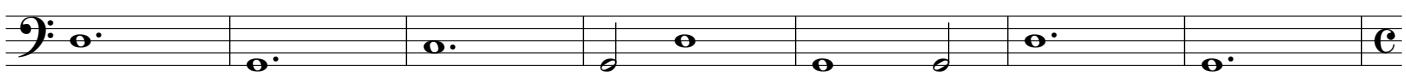
148



155



165



172



Basso continuo

Carissimi - Dives malus

176

A musical staff consisting of five horizontal lines and four spaces. The clef is a bass clef (F-clef) positioned at the beginning of the staff. There are ten open circles distributed across the staff, representing notes. The first note is on the fourth space. Subsequent notes appear on the first line, second space, first line again, second space, first line, second space, first line, second space, and finally the fourth space.

185

A musical staff in bass clef with ten vertical stems extending downwards from note heads. The notes are of varying sizes and positions, creating a rhythmic pattern.

193

201

A musical staff in bass clef starts with a note followed by a sharp sign indicating a key signature of one sharp. The first measure consists of an eighth note, a sharp sign, another eighth note, a quarter note, and another eighth note. The second measure begins with a quarter note, followed by two eighth notes. The third measure starts with a quarter note, followed by two eighth notes. The fourth measure begins with a quarter note, followed by two eighth notes.

211

A musical staff in bass clef with ten notes. The notes are: open circle, solid dot, solid dot, open circle, open circle, open circle, solid dot, solid dot, open circle, open circle, solid dot, sharp sign, open circle.

218

227

A musical staff in bass clef (F clef) with ten horizontal lines. It features a series of eighth notes starting with a note on the first line, followed by a note on the fourth line, a note on the fifth line, a note on the second line, a note on the third line, a note on the first line, a note on the fourth line, a note on the fifth line, a note on the second line, and a note on the third line.

238

A musical staff in bass clef with ten notes. The notes are: a dotted half note, a whole note, a half note, a whole note, a half note, a dotted half note, a whole note, a half note, a whole note, a half note, and a whole note. The last note is followed by a double bar line with repeat dots.

247

256

A musical score for a bassoon, featuring ten measures of music on a bass clef staff. The notes include open circles, solid dots, and stems with dots, indicating different attack and sustain techniques. Measure 10 concludes with a fermata over the final note.

265

273

280

A musical staff in bass clef, common time, and one sharp key signature. It consists of ten notes: a whole note, a half note, a half note with a dot, a whole note with a dot, a half note, a half note with a dot, a whole note, a half note with a dot, a whole note with a dot, and a common time sign.

Basso continuo

Carissimi - Dives malus

288

A musical score page showing the bassoon part for the first movement of Beethoven's Violin Concerto. The page features a bass clef, a common time signature, and a key signature of one sharp (F#). The music consists of two staves of five measures each, separated by a repeat sign with a 'C' above it. The notes are primarily eighth and sixteenth notes, with some quarter notes and a single whole note.

294

A musical staff in bass clef, common time, and a key signature of one sharp. The notes include quarter notes, eighth notes, and sixteenth notes.

300

A musical score for a bassoon, spanning ten measures. The score begins with a bass clef, a common time signature, and a key signature of one sharp. The melody consists of eighth and sixteenth note patterns, primarily in the bass clef staff. Measure 10 concludes with a repeat sign, indicating a section of the piece.

307

313

319

A musical staff in common time (indicated by a 'C') and bass clef (indicated by a 'Bass' label). The notes are as follows: an open circle (quarter note), a circle with a sharp sign (eighth note), an open circle with a sharp sign (eighth note), an open circle (eighth note), an open circle with a sharp sign (eighth note), a dot (eighth note), a dot (eighth note), a circle with a sharp sign (eighth note), a circle with a sharp sign (eighth note), a dot (eighth note), a dot (eighth note), a circle with a sharp sign (eighth note), a circle with a sharp sign (eighth note), a dot (eighth note), a dot (eighth note), a circle with a sharp sign (eighth note), a circle with a sharp sign (eighth note).

326

332

A musical score for a bassoon, featuring ten measures of music. The key signature is one sharp (F# major). The bassoon plays eighth-note patterns, including a descending scale, a sixteenth-note run, and various sustained notes and grace notes.

339

350

A musical score for a single instrument, likely a bassoon or cello, featuring a bass clef and common time. The score consists of two staves of music. The first staff begins with a dotted half note followed by a series of eighth notes. The second staff begins with a whole note followed by a half note, a quarter note, and a dotted half note.

356

A musical staff in 3/2 time. The melody consists of eighth notes and sixteenth notes. The first measure starts with an eighth note. The second measure has an eighth note followed by a sixteenth note sharp. The third measure has an eighth note followed by two sixteenth notes. The fourth measure has an eighth note followed by two sixteenth notes. The fifth measure has an eighth note followed by a sixteenth note. The sixth measure has an eighth note followed by a sixteenth note. The seventh measure has an eighth note followed by a sixteenth note. The eighth measure has an eighth note followed by a sixteenth note. The ninth measure has an eighth note followed by a sixteenth note.

365

A musical staff in bass clef starts with a note followed by a dotted half note. The key signature changes to one flat, indicated by a B-flat symbol. The next note is a dotted half note. The key signature changes to one sharp, indicated by a G-sharp symbol. The next note is a dotted half note. The key signature changes to one flat, indicated by a B-flat symbol. The next note is a dotted half note. The key signature changes to one sharp, indicated by a G-sharp symbol. The next note is a dotted half note.

373

A musical staff in bass clef spanning ten measures. The notes are as follows: measure 1: two eighth notes; measure 2: one eighth note followed by a half note; measure 3: one eighth note followed by a half note; measure 4: one eighth note followed by a half note; measure 5: one eighth note followed by a half note; measure 6: one eighth note followed by a half note; measure 7: one eighth note followed by a half note; measure 8: one eighth note followed by a half note; measure 9: one eighth note followed by a half note; measure 10: one eighth note followed by a half note.

Basso continuo

Carissimi - Dives malus

381

A musical score for bassoon, showing ten measures of music. The key signature is B-flat major (two sharps). Measure 1: B-flat. Measure 2: D-sharp. Measure 3: B-flat. Measure 4: B-flat. Measure 5: D-sharp. Measure 6: B-flat. Measure 7: B-flat. Measure 8: D-sharp. Measure 9: B-flat. Measure 10: B-flat.

389

A musical staff in bass clef with ten vertical measures. The notes are as follows: measure 1: two eighth notes; measure 2: one eighth note followed by a half note; measure 3: one eighth note followed by a half note; measure 4: one eighth note followed by a half note; measure 5: one eighth note followed by a half note; measure 6: one eighth note followed by a half note; measure 7: one eighth note followed by a half note; measure 8: one eighth note followed by a half note; measure 9: one eighth note followed by a half note; measure 10: one eighth note followed by a half note.

397

406

A musical staff in bass clef (F) shows a sequence of notes. The notes are: a dotted half note, a half note, a quarter note, a quarter note, a half note, a quarter note, a sharp quarter note, a half note, a half note, a dotted half note, and a dotted half note.

413

A musical staff in bass clef, common time, and one sharp key signature. It features a sequence of notes: a quarter note, an eighth note with a sharp, a quarter note, an eighth note with a sharp, a sixteenth note with a sharp, a quarter note, a quarter note, a sixteenth note with a sharp, a quarter note, an eighth note with a sharp, and a quarter note.

419

A musical staff in bass clef and common time. The key signature changes from A major (no sharps or flats) to B major (one sharp). The bass line consists of eighth and sixteenth notes. Measure 11 starts with an eighth note, followed by two sixteenth notes, then an eighth note, and a series of sixteenth notes. Measure 12 begins with an eighth note, followed by a sixteenth note, then an eighth note, and ends with a dotted half note.

426

A musical staff with a bass clef. It contains eight notes: a dotted half note, a whole note, a whole note, a half note, a whole note, a half note, a whole note, and a half note.

430

438

448

A musical staff in bass clef starts with a dotted half note. It then changes to a treble clef, followed by a dotted quarter note, a dotted eighth note, a dotted sixteenth note, a dotted eighth note, a dotted sixteenth note, a dotted quarter note, a dotted eighth note, a dotted quarter note, and a dotted half note.

455

A musical score for a bassoon, featuring ten measures of music. The key signature is B-flat major (two sharps). Measure 1 starts with a half note followed by an eighth note. Measures 2-4 show a pattern of quarter notes and eighth notes. Measures 5-6 feature sixteenth-note patterns. Measures 7-10 conclude the section with quarter notes.

463

A musical score for a bassoon, featuring ten measures of music on a bass clef staff. The notes are primarily quarter notes and eighth notes, with some sixteenth-note patterns and grace notes. Measure 1 starts with a half note followed by three quarter notes. Measures 2-3 show a sequence of eighth notes and grace notes. Measures 4-5 feature a sixteenth-note pattern. Measures 6-7 include a half note and a quarter note. Measures 8-9 show a mix of eighth and sixteenth notes. Measure 10 concludes with a half note followed by a quarter note.

472

Basso continuo

Carissimi - Dives malus

482

A musical staff in 3/2 time, bass clef, with ten measures. The notes are as follows: measure 1: eighth note (open circle); measure 2: eighth note (open circle); measure 3: quarter note (solid black circle); measure 4: eighth note (open circle) with a sharp sign; measure 5: eighth note (open circle); measure 6: eighth note (open circle); measure 7: quarter note (solid black circle); measure 8: eighth note (open circle); measure 9: eighth note (open circle); measure 10: eighth note (open circle) with a sharp sign.

492

500

A musical score for bassoon, consisting of two staves of music. The first staff begins with a bass clef, a common time signature, and a key signature of one sharp. The second staff begins with a bass clef and a key signature of one sharp. The music includes various notes and rests, such as eighth and sixteenth notes, and rests of different lengths.

512

A musical staff in bass clef spanning two measures. The first measure ends with a repeat sign and a double bar line. The second measure begins with a sharp sign over the first note. The notes are as follows: measure 10: dotted half note, eighth note, eighth note, eighth note, eighth note; measure 11: eighth note with sharp, eighth note, eighth note, eighth note, eighth note.

522

528

A musical staff in bass clef and common time. It features a sequence of notes starting with an open circle (whole note), followed by a half note, two quarter notes, three eighth notes, a sixteenth note, another sixteenth note, a half note, a quarter note, a sixteenth note, a sixteenth note sharp, a half note, a half note, and a half note sharp.

537

A musical score for a bassoon part, spanning ten measures. The score is written on a single staff using bass clef. Measure 1 starts with a half note followed by a quarter note. Measures 2-3 show a pattern of eighth notes. Measures 4-5 continue with eighth notes. Measures 6-7 feature sixteenth-note patterns. Measures 8-9 show eighth-note patterns again. Measure 10 concludes with a half note followed by a quarter note.

546

A musical score for a bassoon, featuring ten measures of music. The key signature is one flat, and the time signature is common time. The bassoon plays eighth-note patterns, primarily consisting of groups of two or three notes. Measure 1 starts with a half note followed by an eighth note. Measures 2-3 show a pattern of eighth-note pairs. Measures 4-5 show a pattern of eighth-note triplets. Measures 6-7 show a return to eighth-note pairs. Measures 8-9 show another variation of eighth-note triplets. Measure 10 concludes with a final eighth-note pair.

555

A musical staff in bass clef (F clef) with five horizontal lines and four spaces. The notes are black and white, representing quarter and eighth notes. The melody starts with a quarter note, followed by an eighth note, a quarter note, an eighth note, an eighth note, a quarter note, an eighth note, a quarter note, two eighth notes, a quarter note, two eighth notes, and ends with a quarter note.

563

569

A musical staff in bass clef with six notes: a whole note on the 4th line, a half note on the 3rd line, a quarter note on the 2nd space, a half note on the 1st line, and a whole note on the 4th line.

Basso continuo

Carissimi - Dives malus

573

A musical staff in bass clef with ten measures. The notes and rests are as follows: measure 1: two eighth notes; measure 2: one eighth note followed by a quarter rest; measure 3: one eighth note followed by a quarter rest; measure 4: one eighth note followed by a quarter rest; measure 5: one eighth note followed by a quarter rest; measure 6: one eighth note followed by a quarter rest; measure 7: one eighth note followed by a quarter rest; measure 8: one eighth note followed by a quarter rest; measure 9: one eighth note followed by a quarter rest; measure 10: one eighth note followed by a quarter rest.

586

598

A musical staff for bass clef, consisting of five horizontal lines and four spaces. It features a bass clef at the beginning and a key signature of one sharp (F#). The staff contains eleven notes: a whole note, three half notes, four quarter notes, and three eighth notes.

608

616

624

A musical staff using a bass clef. It contains six vertical stems: the first four are solid black dots, the fifth is a black dot with a curved brace underneath it, and the sixth is a black dot with a vertical brace underneath it. The staff has five horizontal lines.

632

A musical staff in 3/2 time. The melody consists of eighth notes and sixteenth notes. The key signature has one sharp, indicating G major. The notes are distributed across three measures.

639

The bass line starts with a dotted half note on A. It then moves to G on the second beat, followed by F# on the third beat, which is sustained over a measure change. The fourth beat is a half note on E. The fifth beat is a dotted half note on D. The sixth beat is a half note on C. The seventh beat is a dotted half note on B. The eighth beat is a half note on A.

645

A musical staff in bass clef with ten vertical stems. The first four stems have open circles at their tops. The fifth stem has an open circle with a small dot above it. The sixth stem has an open circle with a sharp symbol above it, connected by a curved line to the top of the seventh stem. The eighth stem has an open circle. The ninth stem has an open circle. The tenth stem has an open circle with a dot below it.

652

A musical score for a bassoon, featuring ten measures of music on a bass clef staff. The notes include various rests and pitch changes, such as a G note followed by a rest, a C note, and a B note. Measure 10 concludes with a single note.

660

A musical score for a bassoon, featuring ten measures of music on a bass clef staff. The key signature changes from C major (no sharps or flats) to G major (one sharp) at the beginning of measure 10. The time signature is common time throughout. Measures 1-9 consist of eighth-note patterns primarily in C major. Measure 10 begins with a single sharp sign above the staff, indicating a temporary shift to G major for that measure only.

668

A musical staff in bass clef, consisting of ten horizontal lines and five spaces. It contains eleven notes: a half note, a quarter note, a eighth note, a quarter note, a half note, a whole note, a half note, a quarter note, a eighth note, a quarter note, and a half note.

675

A musical score for a single instrument, likely a bassoon or cello, featuring a bass clef and a common time signature. The score consists of two staves of music, each with ten measures. The notes are primarily eighth and sixteenth notes, with some quarter notes and a single sixteenth-note sharp. The dynamics are indicated by the letters 'p' (piano) and 'f' (forte). The key signature changes from C major to G major at the beginning of the second staff.

Basso continuo

Carissimi - Dives malus

683



690



697



705



714



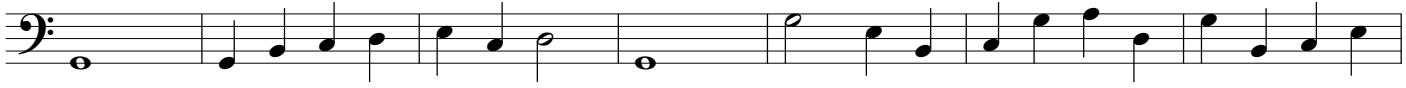
718



725



732



739



746



Basso continuo

Carissimi - Dives malus

753



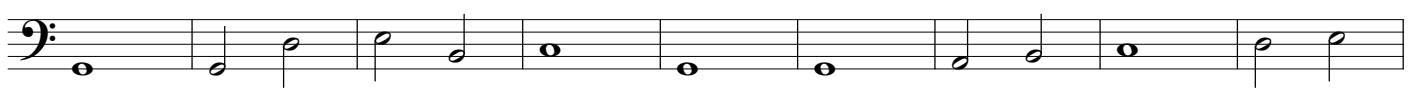
761



771



780



789



798



807



816

