

Per lo Statuto.

הללויה

M.^o Garzia.

Maestosa.

	2 Battute		S.
			T.
			B.

di aspetto.

piu lento.

	2 Battute		S.
	di aspetto.		T.
			B.

PP.

6 Battute				S.
di aspetto.				T.
				B.

S.
-ta - lia, jòm ni - tan la hòq u - misc-

T.
-ta - lia, jòm ni - tan la hòq u - misc-

B.
-ta - lia, jòm ni - tan la hòq u - misc-

S.
-pa - t, 4 Battute a - n - na je - so - be

T.
-pa - t, di aspetto. a - n - na je - so - be

B.
-pa - t a - n - na je - so - be

S.
-ben - na has - de - ha, la - ñad te - ho - ne -

T.
-ben - na has - de - ha, la - ñad te - ho - ne -

B.
-be - n - na has - de - ha, la - ñad te - ho - ne -

ne - a nel - jòn; 4 Battute P gam o - je

ne - a nel - jòn; di aspetto. P unis / T.

ne - a nel - jòn; P unis / B.

be - a ta - se - li - mi - ta - - le - ar - hib

unis / unis / unis / unis / T.

unis / unis / unis / unis / B.

ghe - bu - la - mi - cò - - l ñe - ber; F ba - rèh mal-

unis / unis / unis / F 9 9 9 T. ba - rèh mal-

unis / unis / unis / B. ba - - - rè - h mal-

S.
- ca - - sa-re-a ve-he- la - -, re-he- è-t'na-

T.
- ca - sa-re-a ve-he- la - -, *uniso*

B.
- ca - - - sa - re-a ve-he - la - - - , *uniso*

un poco e sfrezzando.

S.
ma - - - be-mo-na-zòt va- da - - ñat; 3 Battute

T.
uniso // *uniso* // *uniso* //

B.
uniso // *uniso* // *uniso* //

di aspetto.

S.
a- chèn be- hòl a- chèn be- hòl, be- hòl che- zòt, che-zòt te-

T.
- - - chèn be - hòl che- zòt te -

B.
a - - - chèn be - - - hòl che - - - zòt

cantabile.

S.
-bèl che-zòt te- bèl a-hèm be- hòl be-hòl che- zòt che-zòt te-

T.
-bè - - - l a - - - hè - n be- hò-l che-zòt te-

B.
te - - - bèl a - - - hèn be - - - hòl che - - - zòt

S.
-bèl mam- le- het scia- lòm aa- ba aa- ba ve-

T.
-bè- l mam- le- het scia - - lòm a- a- ba - - ve- a- h-

B.
te - - bèl mam- le- het scia - - - lòm a - a - ba

S.
-ah - va mam - le- het scia -

T.
-va - - - - ma - - - - le- het scia - - - -

B.
ve- a- h- va mam- le- het mam- le- het scia - - - lòm

piu mosso *affrett.* *meno mosso*

S
-lòm aa - ba veah- va - - - - aa -

T
-lòm a - a - ba ve - a-h- va - - - - a - a -

B
a - a - ba ve - a-h va. - - - - aa -

tranquillo poco piu lento.

S
-ba a-a- ba - ve-ah- va scia - lo' - - m a-a-

T
-ba a-a- ba - ve-ah- va

B
-ba a-a- ba - ve-ah- va

S
-ba - a-a- ba ve-ah- va scia - lo' - - m a-- a--

T
- - - a-a- ba ve-ah- va

B
- - - ve - ah - va

ba - a - a - ba ve - ah - va ah - va ah -

re - ah - va ah - va ah -

SOLO

Az jo - du - ka

az jo - du - ka co - l jo -

GORO. F

S.
Az jo -- du -- ha

F. GORO.
sce -- be -- -- a -- rez.

T.
unus

GORO. F.
unus

B.

Detailed description: This system contains the first four measures of a musical piece. The Soprano part begins with a rest in the first two measures, then sings 'Az jo -- du -- ha' in the third and fourth measures. The Tenor part has a rest in the first two measures, then sings 'sce -- be -- -- a -- rez.' in the third and fourth measures. The Bass part has a rest in the first two measures, then has two measures of handwritten musical notation labeled 'unus' in the third and fourth measures. The instruction 'Goro. F.' is written above the Soprano part, and 'F. Goro.' is written below the Tenor part.

S.
az jo -- du -- ha cò -- L jo --

T.
az jo -- du -- ha cò -- L jo --

B.
az jo -- du -- ha còl jo --

Detailed description: This system contains the next four measures. The Soprano part sings 'az jo -- du -- ha cò -- L jo --'. The Tenor part sings 'az jo -- du -- ha cò -- L jo --'. The Bass part sings 'az jo -- du -- ha còl jo --'. The notation is consistent with the previous system, with rests and notes corresponding to the lyrics.

S.
sce -- be a -- rez;

SOLO.
T.
-sce -- be a -- rez; còl a -- re -- scia -- ma -- te -- --

B.
-sce -- be a -- rez;

Detailed description: This system contains the final four measures. The Soprano part sings 'sce -- be a -- rez;'. The Tenor part has a rest in the first two measures, then a solo section starting in the third measure with the lyrics '-sce -- be a -- rez; còl a -- re -- scia -- ma -- te -- --'. The Bass part sings '-sce -- be a -- rez;'. The instruction 'SOLO.' is written above the Tenor part.

First system of musical notation with three staves (S, T, B). The lyrics are: a - le - lu - ja

Second system of musical notation with three staves (S, T, B). The lyrics are: a - le - lu - ja, a - le - lu - ja, a - le - lu - ja, a - le - lu - ja

Third system of musical notation with three staves (S, T, B). The lyrics are: a - le - lu - ja; az jo - du - ha

PP.

az jo - du - ha cò - l jo -

a - z jo - du - ha cò - - l jo -

cò - l jo -

- sce - be a - rez, a - le - lu - ja, a - le - lu - ja;

- sce - be a - rez, a - le - lu - ja, a - le - lu - ja;

- sce - be a - rez, a - le - lu - ja, a - le - lu - ja;

FF.

az jo - - du - ha, az jo - - du - ha,

az jo - - du - ha, az jo - - du - ha,

az jo - - du - ha, az jo - du - ha,

S
a - le - lu - ja, a - le - lu - ja, a - le - lu - ja, a - le - lu -

T
a - le - lu - ja, a - le - lu - ja, a - le - lu -

B
a - le - lu - ja, a - le - lu - ja, a - le - lu -

S
-ja, a - le - lu - ja, a - le - lu - ja, a - le - lu - ja,

T
-ja, a - le - lu - ja, a - le - lu - ja, a - le - lu - ja,

B
-ja - a - le - lu - ja, a - le - lu - ja, a - le - lu - ja,

S
a - le - lu - ja, a - le - lu - ja, a -

T
a - le - lu - ja a - le - lu - ja, a -

B
a - le - lu - ja, a - le - lu - ja, a -

Handwritten musical score for three voices: Soprano (S.), Tenor (T.), and Bass (B.). The first system consists of four measures. The lyrics are: -le - lu - ja, a - le - lu - ja, -le - lu - ja, a - le - lu - ja. The Soprano and Tenor parts use a simple melody with quarter and half notes. The Bass part features a more rhythmic pattern with eighth and sixteenth notes.

Handwritten musical score for three voices: Soprano (S.), Tenor (T.), and Bass (B.). The second system begins with the instruction "Rall." above the first measure. It consists of four measures. The lyrics are: a - le - lu - ja, a - le - lu - ja. The Soprano and Tenor parts use a simple melody with quarter and half notes. The Bass part features a more rhythmic pattern with eighth and sixteenth notes. The system concludes with a series of vertical lines and a wavy line, indicating a final cadence or a specific performance instruction.

Four empty musical staves, likely intended for a second system of music or for a different instrument part.