

# 1.1 Chorus: Arma, caedes, vindictae, furores

§

The musical score consists of ten staves of basso continuo music. The key signature is one sharp (F#), and the time signature is common time (C). The score begins with a six-measure rest followed by a rhythmic pattern of eighth and sixteenth notes. Subsequent measures show various patterns of eighth and sixteenth notes, with measure numbers 11 through 46 indicated above the staff. Measure 11 starts with a six-measure rest. Measures 12-15 feature eighth-note patterns. Measures 16-19 show sixteenth-note patterns. Measures 20-23 continue with eighth-note patterns. Measures 24-27 show sixteenth-note patterns. Measures 28-31 continue with eighth-note patterns. Measures 32-35 show sixteenth-note patterns. Measures 36-39 continue with eighth-note patterns. Measures 40-43 show sixteenth-note patterns. Measures 44-46 continue with eighth-note patterns.

49

52

56 [Fine]

60

*Dal Segno*

## 1.2 Recitativo: Felix en fausta dies

*Basso continuo\**

*HOLOFERNES*

4

pro - spe - ra vo - bis sors, sy - de - ra, cae - lum: en post sae - cu - la tan - dem ve - nit op - ta - ta

7

lux, lux su - spi - ra - ta, qua ma - gni in ve - stro Du - ce, qua Dux Ma - gnus in vo - bis: cunc - tis ae - qua

11

e - rit tan - dem Vic - to - ri - a, et ve - stro in - vic - to Re - gi ho - nor, et glo - ri - a.

### 1.3 Aria: Nil arma, nil bella

Allegro

The musical score consists of eight staves of basso continuo music. The key signature is mostly F major (one sharp) with occasional changes. The time signature is 3/4 throughout. Measure numbers 10, 19, 27, 39, 48, 58, 65, and 74 are indicated above the staves. The score includes various bass notes, grace notes, and slurs. In measure 48, there is a bracket under the bass line with the text "[Fine]". In measure 65, there is a bracket under the bass line with the text "7 6 5". In measure 74, there is a bracket under the bass line with the text "Da Capo". The bassoon part is primarily sustained notes with occasional grace notes and slurs.

## 1.4 Recitativo: Mi Dux, Domine mi

*Basso continuo\**

*Segue l'aria*

4

HOLOFERNES      VAGAUS

Mi Dux, Do - mi - ne mi, et quid ne pe - tis? Fe - li - ci - ta - tis tu - ae

Nun - ci - us ac - ce - do. Quid - ne fau - sti tu re - fers? Nil ni - si Glo - ri - ae

7

HOLO.

tu - ae gran-dejn-cre-men - tum, et ve - re o - cu-lis tu - is dul - ce por - ten - tum. Dic

## 1.5a Aria: Matrona inimica

1.5a Aria: Matrona inimica

Continuo - 6

*Da Capo*

## 1.5b Aria: Matrona inimica

## Allegro

8

15

23

31

39

47

54

62

70

77

85

94

103

111

118

126

133

*[Fine]*

*Da Capo*

# 1.6 Recitativo: Huc accedat Matrona

*Basso continuo\**

*HOLOFERNES*

Huc ac - ce - dat Ma - tro - na, et sit ar - mo - rum Mar - ti e - bre - a Bel - lo - na.

4

In Be - thu - li - a vi - le - scunt ho - stes mi - se - ri E - ge - ni: un - di - que luc - tus sae - vus un - di - que

8

cla - mor. Hic an - he - lat, hic ge - mit, il - le plo - rat, do - lent om - nes;

11

nil ni - si ti - mor, nil ni - si mae - ren - tium i - gna - vi - a, de - spe - ra - ti - o, af -

14

VAGAUS

flic - ti - o, i - no - pi - a, et la - cri - ma - rum co - pi - a. Ve - ni Foe - mi - na jil - lu - stris,

17

pul - cra Bel - la - trix huc, lu - mi - ne, et pe - de vi - den - tes fe - ri, et ge - ne - ro - sa ac - ce - de.

## 1.7 Aria: Quo cum Patriae

Musical score for Aria: Quo cum Patriae, featuring four staves of basso continuo music. The score includes measure numbers 14, 22, 30, and 38. Measure 30 includes a key signature change to  $\frac{5}{4}$  and a dynamic marking of  $\text{[Fine]}$ . Measure 38 concludes with a "Da Capo" instruction.

## 1.8 Recitativo: Ne timeas non

Musical score for Recitativo: Ne timeas non. The score consists of two parts: Basso continuo\* and soprano (ABRA). The soprano part includes lyrics in Latin: "Ne ti-me-as non, lae - ta - re ca-sta Vi - du-a di - lec - ta cer - ta vir - tu - tis". The basso continuo part begins at measure 4.

# 1.9 Aria: Vultus tui vago splendori

1

7

14

21

27

33

40

46

[Fine]

Da Capo

# 1.10 Recitativo: Vide, humilis prostrata

*Basso continuo\**

*ABRA*

Vi-de, hu-mi-lis pro - stra-ta in vul-tus tui ni - to-re, quam e-sta-ti-ca sit gens tan-ta ar-

5

JUDITHA

ma-ta. Nil mo-rae. Ad Ho-lo-fer-nem me du-ci-te be-ni-gni du-ces bel-li-ci-ho-no-ris,

9

pa-cis en-nun-cia ve-ni-o, et non fu-ro-ris.

# 1.11 Aria with Chorus: O quam vaga, venusta

11

21

31

42

52

63

## 1.12 Recitativo: Quem vides prope

Basso continuo\*

VAGAUS

Quem vi - des pro - pe, a - spec - tu ter - ri - bi - li, et su - a - vi, quem quae - ris,

4

ip - se hic est: a - mo - re, et fi - de, in ip - so pul - cra Si - on spe - ra, et con - fi - de.

# 1.13 Aria: Quamvis ferro, et ense gravis

Allegro

The musical score consists of eight staves of basso continuo notation. The key signature is one sharp (F# major). The tempo is Allegro. Measure numbers are indicated on the left side of each staff.

- Measure 1: Bassoon part starts with eighth-note pairs.
- Measure 6: Bassoon part continues with eighth-note pairs.
- Measure 12: Bassoon part begins a rhythmic pattern of eighth-note pairs followed by sixteenth-note pairs.
- Measure 18: Bassoon part continues with eighth-note pairs followed by sixteenth-note pairs.
- Measure 25: Bassoon part continues with eighth-note pairs followed by sixteenth-note pairs.
- Measure 32: Bassoon part continues with eighth-note pairs followed by sixteenth-note pairs.
- Measure 38: Bassoon part concludes with a melodic line and ends with a fermata over the bassoon part, followed by the instruction [Fine].
- Measure 44: Bassoon part begins a new section with eighth-note pairs.
- Measure 50: Bassoon part continues with eighth-note pairs.

At the end of measure 50, the instruction *Da Capo* is written below the staff.

### 1.14 Recitativo: Quid cerno! Oculi mei

## *Basso continuo\**

## *HOLOFERNES*

4

Sol-lis, an cae-li splen-dor! Ah sum-mae pro-lis  
vin-cunt lu-mi-na su-a lu-mi-na so lis. Sis-ti-te, vi-a-

Ah sum-mae pro-lis

vin-cunt lu-mi-na su-a lu-mi-na

so lis. Sis- ti- te, vi - a -

8

tri - ci      prae - pa - ra - te Tro - phe - a, spar - gi - te flo - res, et ob - vi - ent Di - vae suae te - ne - ri A-

11

JUDITHA

mo res. Sum-me Rex, stre-nu-e mi les, Na-buc Re-gis cor, cu-ius in ma nu stat su-pre-ma po-te-stas, nu-tu-i

15

cu - ius for - tu - na, et sors o - be - dit, et cunc - ta iu - ra su - a glo - ria con - ce - dit. O quam

## HOLOFERNES

18

JUDITHA

pul-cri-or in pul cro      vir-tus est o - re so-nans! Quid-nam pe-tis, su-a-vis - si - ma sup-plex? Non mi-hi,

22

Pa - tri - ae me - ae      spem sa - lu - tis ex-o - ro, et sic Be-thu-liae a te pa - cem im - plo - ro.

### 1.15 Aria: Quanto magis generosa

*Da Capo*

# 1.16 Recitativo: Magna, o foemina petis

*Basso continuo\**

*HOLOFERNES*

Magna, o foemina petis, quae max - i - ma, si den - tur! Ma -

3

jo - ra sed a me ti - bi de - ben - tur. O tim - pa - na si - le - te, re - ce - di - te, o Pha -

6

lan - ges, ce - di - te a mo - ri me - o, ce - di - te in vic - tae fa - ces, te - la, sa - git - tae, et

9

vos bel - li - ca in cam - po im - pia tor - men - ta e - sto - te in gau - dio me - o no - va con ten - ta.

12

JUDITHA HOLOFERNES

Hic se-de-a mi - ca me - a. Non tan - tus ho - nor tuae fa - mu - lae do - ne - tur. Tu me ho -

15

JUDITHA HOLOFERNES JUDITHA HOLOFERNES

no - ras. Te co - lo. Se - de-as hic. Non de-be-o, non. Sic ju - be-o, et vo - lo.

# 1.17 Aria: Sede, o cara, dilecta speciosa

Allegro

1.17 Aria: Sede, o cara, dilecta speciosa

Allegro

Bassoon part (Continuo)

Measure 1: Bassoon part starts with eighth-note patterns.

Measure 7: Measure number 7 is indicated above the staff.

Measure 13: Measure number 13 is indicated above the staff.

Measure 20: Measure number 20 is indicated above the staff.

Measure 26: Measure number 26 is indicated above the staff.

Measure 33: Measure number 33 is indicated above the staff. The section ends with a repeat sign and  $\frac{6}{4}$  and  $\frac{6}{4} \frac{5}{3}$ .

Measure 38: Measure number 38 is indicated above the staff. The section ends with '[Fine]'.

Measure 42: Measure number 42 is indicated above the staff.

Measure 46: Measure number 46 is indicated above the staff.

Measure 49: Measure number 49 is indicated above the staff.

Measure 54: Measure number 54 is indicated above the staff. The section ends with a repeat sign and  $\frac{5}{4} \frac{3}{3}$ , followed by  $\frac{6}{4} \frac{5}{3}$  and 'Da Capo' at the bottom right.

# 1.18 Recitativo: Tu Judex es

Basso continuo\*

JUDITHA

Tu Ju - dex es, tu Do-mi-nus, tu po - tens in ex - er - ci-tu tan - to,

HOLOFERNES

et tuae dex - trae vic - tri - ci sem - per a - spec - tu sint a - stra fe - li - ci. Fe - lic per te, ma - gi - sque fe - lic

e - ro, si dum se - pul - ta ma - net lux A - pol - li - nis un - da, me te di - gnum in con - vi - vi - o tu red - das, ut

JUDITHA

me - li - us pa - cis no - strae a - ma - tae, et ca - rae, so - lem - ni - a te - cum pos - sim ce - le - bra - re. In - ter con - vi - via, et

da - pes tor - pe - scen - tla - bi - a me - a in je - iu - nio as - sue - ta: tri - stis, nec un - quam

lac - ta in e - du - li - is a - stric - ta ne - sci - a est de - li - tiae tan - tae a - ni - ma af - flic - ta.

# 1.19 Aria: Agitata infido flatu

1.19 Aria: Agitata infido flatu

6

10

15

22

27

31

36

41

51

56

62

[Fine]

Da Capo

## 1.20 Recitativo: In tentorio supernae

*Basso continuo\**

HOLOFERNES

In ten - to - ri-o su - per-nae      sint in or - di - ne      coe-nae.      Quid, quid na-tat in

4

Pon - to,      quid, quid in Cae - lo,      et ter - ra nu - trit      ne sit le - ge-re gra - ve.      Hinc no-strae Re-

7

gi - nae,      cu - i, Va - gae,      tu de - ser - vi - es,      sit cre - ten - sis Ly - e - i do - num su - a - ve.

# 1.21a Aria: O servi volate

4 Tiorbe      Cembali soli

5      6      7

10      15      7

20

25

30

6  
5

35

40

[Fine]

45

3    7    7

50

Da Capo

## 1.21b Aria: O servi volate

Allegro

The musical score consists of five staves of basso continuo music. The first staff begins with a treble clef, a key signature of two sharps, and a time signature of 3/8. It features a continuous eighth-note pattern. The second staff begins with a bass clef, a key signature of one sharp, and a time signature of 7/8. The third staff begins with a bass clef, a key signature of one sharp, and a time signature of 7/8. The fourth staff begins with a bass clef, a key signature of one sharp, and a time signature of 6/8. The fifth staff begins with a bass clef, a key signature of one sharp, and a time signature of 7/6. Measure numbers 15, 27, 39, and 51 are indicated above the staves. The word "[Fine]" is written below the third staff, and "Da Capo" is written below the fifth staff.

## 1.22 Recitativo: Tu quoque hebraica ancilla

*Basso continuo\**

AGAUS

Tu quo - que he - bra - i - ca an - cil - la in no - stro gau - di - o

3

ABRA

tan - to e - ris in cor - de tu - o lae - ta, et tran - quil - la. Quam au - dac - ter di -

6

scur - rit non mi - nus ser - vus suo Do - mi - no ne - quam. Pro-pe - re - mus Ju - di - tha: u - bi - que

9

sem - per te - cum spe - rans in Cae - lis e - ro Do - mi - nae me - ae so - cia fi - de - lis.

## 1.23 Aria: Veni, veni, me sequere fida

The musical score consists of ten staves of basso continuo music. The key signature is one flat, and the time signature is common time (indicated by '13'). The bassoon part starts with a continuous eighth-note pattern. Measures 16 through 28 show a steady eighth-note pattern. Measure 21 includes a dynamic instruction 'f' (forte). Measure 30 is labeled 'Tasto solo'. Measure 42 ends with a fermata and is labeled '[Fine]'. Measure 47 shows a change in bassoon line. Measure 50 concludes with a fermata and is labeled 'Da Capo'.

## 1.24 Recitativo: Venio, Juditha, venio

The musical score includes a basso continuo part and a vocal part. The basso continuo part is indicated by 'Basso continuo\*' above the staff. The vocal part is in soprano range, with lyrics provided below the staff: 'Ve-ni-o, Ju-di-tha, ve-ni-o: a - ni-mo fa - ve, a - mo-ri cre-de tu - o nil e-rit gra - ve.' The vocal line features eighth-note patterns and rests.

## 1.25 Aria: Fulgeat sol frontis decorae

12

25

38

51

68      §

82

96      [Fine]

111

*Da Capo*

## 1.26 Recitativo: In Urbe interim pia

Basso continuo\*

ABRA

In Ur-be in - te- rim pi - a in - cer-tas au-di vo-ces, au-ra le - vis fert mur-mur

4

Segue il Coro

voti, et glo-ri-ae, cre-do, tu ae. Ge-munt, et o-rant u - na vir-gi-nes Ju - da, in - cer-tae sor-tis su - ae.

## 1.27 Chorus: Mundi Rector de Caelo

Allegro

Pianissimo sempre tutti gl'istromenti

12

3 6#

24

# 7b 5

36

6#

48

# 7b 5

59

6#

70

# 7b 5

## 2.1 Recitativo: Summi Regis in mente

*Basso continuo\**

ozias

Sum-mi Re-gis in men-te mi-hi sunt al-ta ar-ca-na: ho-stis Ty-ran-ni,

4

bel-la-to-ris i-ni-qui pro-pe, cae-lo fa-ven-te, fa-ta ex-tre-ma prae-vi-de-o. De-us A-bra-am

8

e-xer-ci-tu-um De-us es, po-tens in bel-lo, tuo no-mi-ni i-ni-mi-cam vir-tu-te dex-te-rae tu-ae dis-si-pa

12

Gen-tem. Te sup-pli-ces pre-ca-mur: Ti-bi glo-ri-a sit di-li-gen-ti-um te no-va vic-to-ri-a.

## 2.2 Aria: O Sydera, o stellae

1

3

7

6

5

6

5

6

5

9

6

5

6

5

5

4

3

13

7

6

4

5

3

7

16

19

7

6

4

7

24

28

7

5

6

7

5

6

4

5

3

32

7

6

5

35

7

6

5

*Fine*

46                    6/4                    7/5                    6/4                    7/5  
49                    6/4                    7/5                    6/4                    7/5                    Da Capo

## 2.3 Recitativo: Jam saevientis in hostem

Basso continuo\*

OZIAS

6/5

Jam sae - vi - en - tis in ho - stem ca - stae no - strae Ju - di - thae gra - tae

sunt Cae - lo pre - ces, tri - um - phan - do ad nos ci - to re - di - bit, et Du - ce a - bla - to ri - a gens pe - ri - bit.

HOLOFERNES

Nox in um - bra dum sur - git, ra - di - an - te in ma - re sol lu - mi - ne ca - dit; sed tu pul - cra Ju -

di - tha lu - mi - no - se mi sol in cae - co or - ro - re re - sur - gis co - ram me vi - vi - do ar - do - re.

## 2.4 Aria: Nox obscura tenebrosa

103

*Tasto solo*

115

125

136

[Fine]

145

155

166

176

*Da Capo*

## 2.5 Recitativo: Belligerae meae sorti

Basso continuo\*

*HOLOFERNES*

Bel - li - ge-rae meae sor - ti, quae - so, o ca - ra con - do - na:

4

JUDITHA

haec nu-mi-ne con-vi - va non sunt fer - cu - la di - gna. Ma-gni - tu - di-nis tu - ae be - ne sunt

7

HOLOFERNES

si - gna. Ma-gnum meum cor tu red - dis, si a - man - tem vul - tus tu - i iu - re me cre - dis.

10

JUDITHA

HOLOFERNES

Nil ni-si sui Fac-to-ri-s in or-be a cre - a - tu - ra est con-ser- van- da J - ma - go. Ad tan-tum co - gis me

14

JUDITHA

vul - tu tu - o va - go. Quid, quid splen-det in o - re est pul - vis, um - bra, ni - hil.

## Mvt. 2.6 (Aria) tacet

### 2.7 Recitativo: Haec in crastinum serva

*Basso continuo\**

*HOLOFERNES*

Haec in cra-sti-num ser-va:  
Ah, ni-mis ve-re  
es-se i-gnem sen-ti-o a -

4  
JUDITHA  
mo-rem, si ni-mis sen-ti-o in me vi-sce-ra ar-de-re.  
Tan-ti ca-lo-ris ae-stum

7  
HOLO. JUDITHA HOLOFERNES  
tem-pe-ra stre-nu-e Dux, flam-mas e-vi-ta...  
U-ror... lon-ge i-bo... no ca-ra, ca-ra,

10  
ca - ra Ju - di - tha.

## 2.8 Aria: Noli, o cara, te adorantis

Largo

*Organo, treble*

*Organo, bass*

1      2      3      4

8

10

14

#      6      5      7      6      5

18

20

21

22

24

25

28

*Tasto solo*

This image shows six staves of a musical score for continuo, likely harpsichord or organ. The top two staves are in treble clef, and the bottom two are in bass clef. The music consists primarily of eighth-note patterns. Measure 20 features a continuous eighth-note pattern in the treble staff. Measures 21 and 22 show eighth-note patterns with some sixteenth-note subdivisions and dynamic markings like  $\#$  and  $\flat$ . Measure 24 has eighth-note pairs. Measure 25 includes rests and eighth-note patterns. Measure 28 concludes with a bass line and a final instruction *Tasto solo*.

A musical score for continuo, featuring six staves of music. The score consists of two systems of three staves each. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. The music is in common time.

**System 1:**

- Measure 30: Treble staff has eighth-note pairs with dynamic *sf*. Bass staff has eighth-note pairs.
- Measure 31: Treble staff has sixteenth-note pairs with dynamic *sf*. Bass staff has eighth-note pairs.

**System 2:**

- Measure 32: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure ends with a fermata over the bass staff and the instruction *[Fine]*.
- Measure 33: Treble staff has sixteenth-note pairs. Bass staff has eighth-note pairs.

**System 3:**

- Measure 35: Treble staff has sixteenth-note pairs. Bass staff has eighth-note pairs.
- Measure 36: Treble staff has sixteenth-note pairs. Bass staff has eighth-note pairs. Measure ends with a fermata over the bass staff.

**System 4:**

- Measure 38: Treble staff has sixteenth-note pairs. Bass staff has eighth-note pairs. Measure ends with a fermata over the bass staff.
- Measure 39: Treble staff has sixteenth-note pairs. Bass staff has eighth-note pairs. Measure ends with a fermata over the bass staff.

**System 5:**

- Measure 40: Treble staff has sixteenth-note pairs. Bass staff has eighth-note pairs. Measure ends with a fermata over the bass staff.

*Da Capo*

## 2.9 Recitativo: Tibi dona salutis

Basso continuo\*

JUDITHA HOLOFERNES

Ti - bi do - na sa - lu - tis pre - cor e Cae - lo Dux. Pro - sit: bi - ben - do a

4

te sa - lu - tem spe - ro, et si tu a - ma - bis me, tua sa - lus e - ro.

## 2.10 Chorus: Plena nectare non mero

10

21

31

41

D. C. il Ritornello sino al Segno

## 2.11 Recitativo: Tormenta mentis tuae

Basso continuo\*

HOLOFERNES

Tor-men-ta men-tis tu - ae fu - gi-ant a cor-de, et ca - li - cem su -  
men-do vi - vat glo-ria Ju - di - thae, et bel - li fa-ce ex - tinc-ta, a-mor per te vi - vat in pa - ce.

## Mvt. 2.12 (Aria) tacet

## 2.13 Recitativo: Sic in pace inter hostes

Basso continuo\*

JUDITHA

Sic in pa - ce in-ter ho - stes sit mea Pa-tri-a i-no - fen-sa. Sed quid  
vi - de-o! Ho - lo - fer - nes ac - cen-sus me - ro su - o dor - mit in men - sa! Con - sur - gam.  
Ve - stro Du - ci huc ac - cur - ri-te-o ser - vi: huc A - bra ve - ni, hic in ten-to - rio stan - tes, dum  
dor - mit i - ni - mi - cus pre - ce - mur ve - re De - um nos vi - gi - lan - tes.

## 2.14 Aria: Umbrae caraे

*Violoncello*

*Contrabass*

17                   §

§

36

55

74

92                   [Fine]

111                  D. C. dal Segno

## 2.15 Recitativo: Quae fortunata es tu

Basso continuo\*

VAGAUS

Quae for-tu-na-ta-tes tu, va-ga Ma-tro-na, quea de tam stre-nuo Du-ce tri-um-pha-sti, et

4

JUDITHA

ho-sti-um do-ma-to-rem tu do-ma-sti. Fa-xit de Cae-lo Rex, Re-ges qui re-git, et

7

cor-dis mei de-vo-ta ex-au-di-at pi-e-tas De-i su-spi-ri-a et vo-ta.

10

VAGAUS

Be-ne in tha-la-mo quie-scat, men-sas tol-lo, et hic pul-cra Ju-di-tha po-tes cum Du-ce

13

tu-o so-la lae-ta-ri, et poe-nas cor-dis tu-i tu con-so-la-ri. Sed huc an-cil-la ve-nit, jam fe-sti-nans di-

17

JUDITHA

sce-do, et sic a-mo-ri tu-o lo-cum con-ce-do. Be-ne ve-ni-sti-o fi-da, en tem pus no-strae glo-ri-ae, et

21

ABRA

su - spi - ra - ta tan - dem ho - ra vic - to - ri - ae. Cunc - ta fau - ste suc - ce - dant, et ti - bi, o mea Ju -

24

JUDITHA

di - tha e - ris, et Pa - triae tu - ae, sa-lus, et vi - ta. Nil ul - tra: clau - de fo - res, im - pe - di vi - a -

28

to - res, et cae - le - sti fer - vo - re cor ac - cen - de, et mox vic - tri - cem me ta - ci - ta at - ten - de.

## 2.16 Aria: Non ita reducem

Allegro

The musical score consists of ten staves of basso continuo music. The key signature starts at two sharps and changes frequently throughout the piece. Measure numbers are indicated above the staff at various points: 9, 17, 26, 36, 49, 60, 77, 86, 96, and 106. The score includes dynamic markings such as  $\#$ ,  $7\flat$ ,  $6\flat$ ,  $6$ ,  $5$ ,  $5\flat$ ,  $3$ ,  $6\sharp$ ,  $6$ ,  $5\sharp$ ,  $3\sharp$ ,  $6\sharp$ ,  $6\flat$ ,  $5$ ,  $5\sharp$ ,  $7$ ,  $8$ ,  $6\sharp$ ,  $6$ ,  $5\sharp$ , and  $7$ . The bassoon part ends at measure 86 with a bracket labeled *[Fine]*. The piece begins again at measure 96 with a *Da Capo* instruction.

## 2.17 Recitativo: Jam pergo, postes claudio

*Basso continuo\**

ABRA

Jam per-go, po-stes cla-u-do, et te no-strA-ro - i-na ex-pec-to, et la-u-do.

## 2.18 Recit. Accomp.: Summe Astrorum Creator

*Violone solo*

JUDITHA

Sum-me A stro-rum Cre-a-tor, qui de ni-hi-lo jam cunc-ta-e-du - xi-sti, et ti-bi-ut ser-vi-es-

4

se-mus ad i - ma-gi-nem tu-am tu-nos fe-ci-sti, cle-men-s in Cae-lo Pa-ter, po-tens in Mun-do De-us,

8

qui Ja - he - li vic-tri - ci, qui De - bo - rae pu - gnan - ti vim de - di - sti, a - diu - va nos in

11

pre - ce, et cul-pas tol - le, et de for - ti tua dex - tra im - bel - li dex - trae me - ae ro - bur ex - tol - le.

## 2.19 Aria: In somno profundo

Larghetto

The musical score consists of ten staves of basso continuo music. The key signature is one flat, and the time signature is mostly common time (indicated by '3'). The bassoon part is prominent, with continuous eighth-note patterns. The harpsichord part provides harmonic support with sustained notes and occasional chords. Measure numbers are indicated on the left side of each staff: 7, 13, 21, 27, 32, 38, 47, 55, 62, and 68. The piece concludes with a 'Fine' at measure 62, followed by a repeat sign and the instruction 'Da Capo' at measure 68.

## 2.20 Recit. Accomp.: Impii, indigni Tiranni

*Basso continuo\**

JUDITHA

Im-pi-i, in-di-gni Ti - ran-ni co-no-pe-o hic a - pen-sum de-nu-do fer - rum, ic-tus

4

ten - do, in-fe-li - cem ab Ho - lo - fer - nis bu - sto Deus in no - mi-ne tu - o scin - do cer -

7

vi - cem. Sal - ve - te, o pia ten -

10

to - ria, in vo - bis sem - per cla - ra et cae-lo, et mun - do sit al - ta vic - to-ri-a.

## 2.21 Recitativo: Abra, Abra accipe munus

*Basso continuo\**

*JUDITHA*

A - bra, A - bra      ac - ci - pe   mu - nus,      in sa - cu - lum re - po - ne,      et fi - da - an - cil - la      me

4

se - que - re,      fe - sti - na, et      cle - mens ex - tra      ca - stra      tu - to per - du - cat      nos      dex - tra di-

7

ABRA

vi - na.      Quid mi - hi?      Oh mi - ra res! Di - ro Dra - co - ni      tu ca - put ob - trun - ca - sti,      et si - mul u - na in

11

u - no om - nes do - ma - sti,      E - a - mus ci - to e - a - mus,      et mil - le mil - le      De - o gra - tias a - ga - mus.

## 2.22 Aria: Si fulgida per te

Allegro

The musical score consists of 12 staves of basso continuo music, likely for harpsichord or organ. The key signature changes frequently, indicated by various sharps and flats. Measure numbers are marked above the staff at regular intervals. The score begins in common time (indicated by '12') and transitions through measures 3, 6, 10, 14, 18, 21, 24, 28, and 31. Measure 24 includes a bracket labeled [Fine]. Measure 31 concludes with a bracket labeled [Da Capo]. The basso continuo part features sustained notes, sixteenth-note patterns, and eighth-note chords.

## 2.23 Recitativo: Jam non procul ab axe

Basso continuo\*

VAGAUS

The musical score consists of two staves of basso continuo music. The top staff uses a bass clef and common time, with a key signature of one sharp. The bottom staff uses a treble clef and common time, with a key signature of one sharp. The lyrics are written below the notes in a cursive hand.

**4**

Jam non pro - cul ab a - xe      est a - scen-dens Au-ro - ra,      un - di - que ra - ra

cae-lo sy - de-ra mi-cant: in ten - to-ri-o      pal - let in - cer-ta lux: pa - tet in - gres-sus,      ne - mi - nem vi - de-o.      Sed

**8**

he - u,      heu,      quid cer - no?      Fu - sus un - di - que san-guis!      Heu      quam hor - ren - dum vi - su!

**12**

Trun - cus Do - mi - ni me - i ja - cet e - xan - guis.      Mi - li - tes      huc ve - ni - te, sur - gi - te, o ser - vi,      ex -

**15**

cu - biae non dor - mi - te.      Om - nes per - di - ti su - mus: Be - thu - lia, a - mis - sa,      et Ho - lo - fer - ne ex -

**18**

tinc - to.      Heu      cunc - ti, cunc - ti mi - se - ri plo - re - mus, et Du - cis no - stri      fu - nus vin - di - ce - mus.

## 2.24 Aria: Armatae face

Presto

The musical score consists of ten staves of basso continuo music. The key signature starts at C minor (two flats) and changes frequently, indicated by numerals and sharps/flats above the staff. Measure numbers are placed below the staff at various points. The score begins with a dynamic of **C**, followed by a measure of **4**, then **7**, **11**, **15**, **19**, **23**, **27**, **31**, **35**, **39**, **42**, and ends with **[Fine]**. The music features a variety of rhythmic patterns, including eighth-note and sixteenth-note figures, and includes several fermatas.

46

This musical score consists of three staves of basso continuo music. Measure 46 starts with a eighth note followed by six sixteenth notes. Measures 47-48 show a pattern of eighth and sixteenth notes with various rests. Measure 49 begins with a sixteenth note followed by a eighth note. Measures 50-51 show a variety of eighth and sixteenth note patterns with rests. Measure 52 starts with a eighth note followed by a sixteenth note. Measures 53-54 show a continuous eighth note pattern. Measure 55 begins with a sixteenth note followed by a eighth note. Measure 56 ends with a eighth note followed by a sixteenth note. Measure 57 begins with a eighth note followed by a sixteenth note. Measure 58 ends with a eighth note followed by a sixteenth note. Measure 59 begins with a eighth note followed by a sixteenth note. Measure 60 ends with a eighth note followed by a sixteenth note. Measure 61 begins with a eighth note followed by a sixteenth note. Measure 62 ends with a eighth note followed by a sixteenth note. Measure 63 begins with a eighth note followed by a sixteenth note. Measure 64 ends with a eighth note followed by a sixteenth note. Measure 65 begins with a eighth note followed by a sixteenth note. Measure 66 ends with a eighth note followed by a sixteenth note. Measure 67 begins with a eighth note followed by a sixteenth note. Measure 68 ends with a eighth note followed by a sixteenth note. Measure 69 begins with a eighth note followed by a sixteenth note. Measure 70 ends with a eighth note followed by a sixteenth note. Measure 71 begins with a eighth note followed by a sixteenth note. Measure 72 ends with a eighth note followed by a sixteenth note. Measure 73 begins with a eighth note followed by a sixteenth note. Measure 74 ends with a eighth note followed by a sixteenth note. Measure 75 begins with a eighth note followed by a sixteenth note. Measure 76 ends with a eighth note followed by a sixteenth note. Measure 77 begins with a eighth note followed by a sixteenth note. Measure 78 ends with a eighth note followed by a sixteenth note. Measure 79 begins with a eighth note followed by a sixteenth note. Measure 80 ends with a eighth note followed by a sixteenth note. Measure 81 begins with a eighth note followed by a sixteenth note. Measure 82 ends with a eighth note followed by a sixteenth note. Measure 83 begins with a eighth note followed by a sixteenth note. Measure 84 ends with a eighth note followed by a sixteenth note. Measure 85 begins with a eighth note followed by a sixteenth note. Measure 86 ends with a eighth note followed by a sixteenth note. Measure 87 begins with a eighth note followed by a sixteenth note. Measure 88 ends with a eighth note followed by a sixteenth note. Measure 89 begins with a eighth note followed by a sixteenth note. Measure 90 ends with a eighth note followed by a sixteenth note. Measure 91 begins with a eighth note followed by a sixteenth note. Measure 92 ends with a eighth note followed by a sixteenth note. Measure 93 begins with a eighth note followed by a sixteenth note. Measure 94 ends with a eighth note followed by a sixteenth note. Measure 95 begins with a eighth note followed by a sixteenth note. Measure 96 ends with a eighth note followed by a sixteenth note. Measure 97 begins with a eighth note followed by a sixteenth note. Measure 98 ends with a eighth note followed by a sixteenth note. Measure 99 begins with a eighth note followed by a sixteenth note. Measure 100 ends with a eighth note followed by a sixteenth note.

50

54

*Da Capo*

## 2.25 Recitativo: Quam insolita luce

*Basso continuo\**

Quam in - so - li - ta lu - ce     E - o - is sur - git ab o - ris     flo - ri - bus cinc - ta su - is ro - sci - da Au -

ro - ra!     O quam ri - det se - re - na     ju - cun - do no - bis     di - es lu - mi - ne ple - na!

En ve - nit tan - dem ve - nit     (e - am a lon - ge pro - spi - ci - o,     ad eam cur - ra - mus)

ve - nit Ju - di - tha ve - nit,     et Ju - di - tha tri - um - phans.     Fi - li - a e - lec - ta

quan - to gau - dio te am - ples - tor:     Sum - me De - us e - xul - tat ec - ce in te spi - ri - tus me - us.

## 2.26 Aria: Gaude felix Bethulia laetare

Allegro

The musical score consists of six staves of basso continuo music. The key signature is one flat, and the time signature is 2/4. The music is divided into measures by vertical bar lines. Measure numbers are indicated above the staff at various points: 10, 21, 44, 66, and 78. Measure 10 starts with a bass note followed by eighth-note pairs. Measure 21 features a bassoon-like line with eighth-note pairs. Measure 44 includes a bassoon line with eighth-note pairs and a cello line with eighth-note pairs. Measure 66 shows a bassoon line with eighth-note pairs and a cello line with eighth-note pairs. Measure 78 starts with a bassoon line and ends with a cello line. Measure 78 also includes a dynamic instruction *[Fine]*. The score concludes with a *Da Capo* instruction.

## 2.27 Recit. Accomp.: Ita decreto aeterno

*Basso continuo\**

The musical score consists of four systems of music. The first system starts with a basso continuo part in common time, C major. The vocal parts enter with the lyrics "I - ta de - cre - to ae - ter - no", "Ve - ne - ti Ma - ris Ur - bem", and "in - vio - la - tam dis - cer - no,". The second system begins at measure 4, with the basso continuo part showing harmonic changes (4, 3#, 2, 6, 4#) and the vocal parts continuing their lines. The third system begins at measure 7, with harmonic changes (4, 3#, 5, 6, 5, 3) and the vocal parts continuing. The fourth system begins at measure 11, with harmonic changes (5, 4, 3#, 6, 5, 4, 3#) and the vocal parts continuing. The final system begins at measure 15, with harmonic changes (6, 5, 6, 4#, 5, 7) and the vocal parts concluding.

VOZIAS

I - ta de - cre - to ae - ter - no      Ve - ne - ti Ma - ris Ur - bem      in - vio - la - tam dis - cer - no,

4

sic in A - sia Ho - lo - fer - ni jm - pio ti - ran - no      urbs Vir - go gra - tia      De - i sem - per mu - ni - ta

7

e - rit no - va Ju - di - tha,      et pro po - po - lo su - o Pa - stor o - ra - bit,      et fi - de - lis O - zi - as ve - ram Be - thu - liae

11

su - ae fi - dem ser - va - bit.      E - ja Vir - gi - nes Si - on      fe - sti - na - te cum glo - ri - a      in - spe - ra - ta vic - to - ri - a,

15

et pie - ta - tis in si - nu      cum psal - te - rio so - nan - ti      ap - plau - di - te Ju - di - thae Tri - um - phan - ti.

## 2.28 Chorus: Salve invicta Juditha formosa

Allegro

The musical score consists of four staves of basso continuo music. The first three staves are in 3/8 time, indicated by a '3' above the staff and a '8' below it. The fourth staff begins with a '21' above the staff, indicating a change in measure number. The key signature is one sharp, represented by a '#'. The music features various rhythmic patterns, including eighth-note pairs and sixteenth-note figures. Measure numbers 11, 21, and 31 are explicitly marked above the staves.