

**Paolo Quagliati**

(um 1553–1628)

**Assumpta est Maria**

für acht Stimmen (SATB.SATB) und  
Basso continuo

SANT Hs 2730 (Nr. 15)

*Edition Santini*

Nr. 176

## ***Edition Santini***

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Titelblatt-Abbildung: Giuseppe Jannacconi, Missa brevis »alla Palestrina«, Kyrie, D-MÜs SANT Hs 2056 (Nr. 1)

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### ***Edition Santini 176***

Paolo Quagliati (um 1553–1628): Assumpta est Maria : für acht Stimmen (SATB.SATB) und Basso continuo

Herausgeber: Burkard Rosenberger

Version: 02.07.2023

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### **EDITIONSVORLAGE**

Diözesanbibliothek Münster, Santini-Sammlung (D-MÜs), Signatur: SANT Hs 2730 (Nr. 15)

Bibliographischer Nachweis: <https://opac.rism.info/search?id=451006339>

### **TEXT**

Assumpta est Maria in caelum.

Gaudent angeli, laudantes benedicunt Dominum.

Alleluia.

Hodie Maria virgo caelos ascendit.

Gaudete quia cum Christo regnat in aeternum.

Alleluia.

*Aufgenommen wurde Maria in den Himmel.*

*Es freuen sich die Engel, sie loben und preisen den Herrn.*

*Halleluja.*

*Freut euch, da sie mit Christus in Ewigkeit herrscht.*

*Halleluja.*

# Assumpta est Maria

Paolo Quagliati (um 1553–1628)

**CORO I**

[S]		
[A]		
[T]		
[B]		

**CORO II**

[S]		
[A]		
[T]		
[B]		
[Bc]		

5

cae - lum, as - sumpta est Ma - ri - - a in cae -

cae - lum, as-sumpta est Ma - ri - - a in cae -

as - sumpta est Ma - ri - a in

sumpta est Ma - ri - a in cae - lum, as - sum - pta est Ma -

sumpta est Ma - ri - a in cae - lum, as - sum - pta est Ma -

ri - a in cae - lum, as - sum - pta est

- pta est Ma - ri - a in cae - lum, as - sum - pta est Ma -

5 6 # b 5 6 6 #

The musical score consists of four staves of music. The top three staves are in treble clef, and the bottom staff is in bass clef. The music is in common time. The lyrics are written below each staff, corresponding to the notes. The first section of lyrics is: 'cae - lum, as - sumpta est Ma - ri - - a in cae -', followed by a repeat sign. The second section starts with 'as - sumpta est Ma - ri - a in', followed by a repeat sign. The third section continues with 'sumpta est Ma - ri - a in cae - lum, as - sum - pta est Ma -', followed by a repeat sign. The fourth section continues with 'sumpta est Ma - ri - a in cae - lum, as - sum - pta est Ma -', followed by a repeat sign. The fifth section starts with 'ri - a in cae - lum, as - sum - pta est', followed by a repeat sign. The sixth section continues with '- pta est Ma - ri - a in cae - lum, as - sum - pta est Ma -'. The bottom staff concludes with a bass note on the '6' and a sharp sign.

10 (O = □.)

lum, in cae - lum. Gau - dent, gau - dent, gau - dent

lum, in cae - lum. Gau - dent, gau - dent, gau - dent

cae - - - lum. Gau - dent, gau - dent, gau - dent

cae - lum, in cae - lum. Gau - dent, gau - dent, gau - dent

ri - a in cae - lum. Gau - dent, gau - dent,

ri - a in cae - - lum. Gau - dent, gau - dent,

Ma - ri - a in cae - - lum. Gau - dent, gau - dent,

ri - a in cae - - lum. Gau - dent, gau - dent,

b 4 3 1 # # # 6

16

an - ge - li, gau - dent, gau - dent, gau - dent  
 an - ge - li, gau - dent, gau - dent, gau - dent  
 an - ge - li, gau - dent, gau - dent, gau - dent  
 an - ge - li, gau - dent, gau - dent, gau - dent

gau - dent, gau - dent, gau - dent an - ge - li, gau - dent  
 gau - dent, gau - dent, gau - dent an - ge - li, gau - dent  
 gau - dent, gau - dent, gau - dent an - ge - li, gau - dent

gau - dent, gau - dent, gau - dent an - ge - li, gau - dent

7    6    #    #    #    6    #

23

an - ge - li,  
lau - dan - tes,

an - ge - li,  
lau - dan - tes,

<sup>8</sup> an - ge - li,  
lau - dan - tes,

an - ge - li,  
lau - dan - tes,

an - ge - li, lau - dan - tes be - ne - di - cunt Do - mi-num, lau -

an - ge - li, lau - dan - tes be - ne - di - cunt Do - mi-num, lau -

<sup>8</sup> an - ge - li, lau - dan - tes be - ne - di - cunt Do - mi-num, lau -

an - ge - li, lau - dan - tes be - ne - di - cunt Do - mi-num, lau -

an - ge - li, lau - dan - tes be - ne - di - cunt Do - mi-num, lau -

#                   #                   6                   6

30

lau - dan - - tes be - ne - di - - - cunt Do - mi - num, lau -  
 lau - dan - - tes be - ne - di - - - cunt Do - mi - num, lau -  
 lau - dan - - tes be - ne - di - - - cunt Do - mi - num, lau -  
 lau - dan - - tes be - ne - di - - - cunt Do - mi - num, lau -  
  
 dan - tes, lau - dan - tes,  
 dan - tes, lau - dan - tes,  
 dan - tes, lau - dan - tes,  
 dan - tes, lau - dan - tes,

6                    #                    6                    #                    #

36

dan - tes, lau - dan - tes be - ne - di - cunt Do - mi -

dan - tes, lau - dan - tes be - ne - di - cunt Do - mi -

<sup>8</sup> dan - tes, lau - dan - tes be - ne - di - cunt Do - mi -

<sup>8</sup> dan - tes, lau - dan - tes be - ne - di - cunt Do - mi -

lau - dan - tes

lau - dan - tes

<sup>8</sup> lau - dan - tes

lau - dan - tes

Bass clef: B-flat, sharp, B-flat, sharp, B-flat, sharp, B-flat, sharp, B-flat, sharp, B-flat, sharp.

42 (≡ = o)

num. Al - le - lu - ia, al - - - le - lu - ia.

num. Al - le - lu - ia, al - - - le - lu - ia.

8 num. Al - le - lu - ia, al - - - le - lu - ia.

num. Al - le - lu - ia, al - - - le - lu - ia.

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

8 Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

# — 6 — 6 # — 6 4 #3 #

48

Ho - di - e Ma - ri - a vir - go cae - - - los a - scen - - -  
*Ho - di - e Ma - ri - a vir - go cae - los a - scen - - dit, cae - - -*  
<sup>8</sup> Ho - di - e Ma - ri - a vir - go cae - los a - scen - - -  
*Ho - di - e Ma - ri - a vir - go cae - los a - scen - - dit, cae - - los*

*cae - - - los a - scen - - dit,*  
<sup>8</sup> *cae - los a - scen - -*  
*cae - los a - scen - - dit, cae - -*

# 5 6

53

los a - scen - dit. Gau -  
dit. a - scen - dit. Gau-de - te, gau-

8  
a - scen - dit. Gau - de - te, gau-

scen - dit.

cae - los a - scen - dit.

8  
dit.

los a - scen - dit.

**b**

**4** **#3** **6-5** **5** **6** **4** **6**

57

(o = □.)

de - te, gau-de - - - te, gau - de - te qui - a cum

- te, gau - de - - - te, gau - de - te qui - a cum

<sup>8</sup> de - te, gau-de - te, gau - de - te, gau - de - te, qui - a cum

de - te, gau-de - - - te, gau - de - te, qui - a cum

Gau-de - te, gau-de - - - te,

Gau - de - te, gau - de - te,

<sup>8</sup> Gau-de - te, gau-de - - - te,

Gau-de - te, gau-de - - - te,

Bassoon part:  
6 6 7 6 6 6 6 4 3 #

62

Chri - sto re - gnat in ae - ter - num, gau - de - te,  
 Chri - sto re - gnat in ae - ter - num, gau - de - te,  
 Chri - sto re - gnat in ae - ter - num, gau - de - te,  
 Chri - sto re - gnat in ae - ter - num, gau - de - te,

gau - de - te, gau - de - te  
 gau - de - te, gau - de - te  
 gau - de - te, gau - de - te

6 4 3

69

Al - - - le - lu -

qui - a cum Chri - sto re - gnat in ae - ter - num.

qui - a cum Chri - sto re - gnat in ae - ter - num.

qui - a cum Chri - sto re - gnat in ae - ter - num.

qui - a cum Chri - sto re - gnat in ae - ter - num.

6      #      6      #      #      6

76

ia,  
al - - - le - lu - ia, \_\_\_\_\_ al - le - lu -

ia,  
al - - - le - lu - ia, al - le - lu -

<sup>8</sup> ia,  
al - - - le - lu - ia, al - le - lu -

ia,  
al - - - le - lu - ia, al - le - lu -

Al - - - le - lu - ia, al - - - le - lu -

Al - - - le - lu - ia, al - - - le - lu -

<sup>8</sup> Al - - - le - lu - ia, al - - - le - lu -

Al - - - le - lu - ia, al - - - le - lu -

Al - - - le - lu - ia, al - - - le - lu -

6      4      3      6      #      3

82 (≡ = o)

The musical score consists of six staves of music for voices. The top staff is in treble clef, C major, common time. The second staff is also in treble clef, C major, common time. The third staff is in treble clef, C major, common time. The fourth staff is in bass clef, C major, common time. The fifth staff is in treble clef, C major, common time. The sixth staff is in bass clef, C major, common time. The lyrics "ia, al - le - lu - ia." are repeated in each staff. The music includes various note heads (circles, squares, diamonds) and rests, with some notes having stems and others not. Measure numbers 8 and 82 are indicated at the beginning of the score.

# Assumpta est Maria

Coro I/II

Paolo Quagliati (um 1553–1628)

**CORO I**

[S]	e - - o		As - sumpta est Ma - ri - a in
[A]	e - - p		As - sumpta est Ma - ri - a in
[T]	e -		As - sumpta est Ma - ri - a in
[B]	e - p		As - sumpta est Ma - ri - a in cae - lum,

**CORO II**

[S]	e - - o		As -
[A]	e - - p		As -
[T]	e - -		As - sumpta est Ma-
[B]	e - - o		As - sum -

5

cae - lum, as - sumpta est Ma - ri - a in cae - lum, in  
 cae - lum, as-sumpta est Ma - ri - a in cae - lum,  
 as - sumpta est Ma - ri - a in cae -  
 as - sumpta est Ma - ri - a in cae - lum,  
 — as - sumpta est Ma - ri - a in cae - lum,  
 sumpta est Ma - ri - a in cae - lum, as - sum - pta est Ma - ri - a  
 sumpta est Ma - ri - a in cae - lum, as - sum - pta est Ma - ri - a in  
 ri - a in cae - lum, as - sum - pta est Ma - ri - a in  
 - pta est Ma - ri - a in cae - lum, as - sum - pta est Ma - ri - a in

11 (O = □.)

cae - lum. Gau - dent, gau - dent, gau - dent an - ge - li,  
in cae - lum. Gau - dent, gau - dent, gau - dent an - ge - li,  
cae - lum. Gau - dent, gau - dent, gau - dent an - ge - li,  
in cae - lum. Gau - dent, gau - dent, gau - dent an - ge - li, gau - dent,  
— in cae - lum. Gau - dent, gau - dent, gau - dent,  
cae - - lum. Gau - dent, gau - dent, gau - dent,  
cae - - - lum. Gau - dent, gau - dent, gau - dent,  
cae - - - - lum. Gau - dent, gau - dent, gau - dent,  
18 gau - dent, gau - dent, gau - dent an - ge - li,  
gau - dent, gau - dent, gau - dent an - ge - li,  
cae - - - - lum. gau - dent, gau - dent, gau - dent an - ge - li,  
gau - dent, gau - dent, gau - dent an - ge - li, lau - dan -  
gau - dent, gau - dent, gau - dent an - ge - li, gau - dent, gau - dent an - ge - li, lau - dan -  
gau - dent, gau - dent, gau - dent an - ge - li, gau - dent, gau - dent an - ge - li, lau - dan -  
gau - dent, gau - dent, gau - dent an - ge - li, gau - dent, gau - dent an - ge - li, lau - dan -

26

lau - dan - tes, lau - dan - tes be - ne -  
 lau - dan - tes, lau - dan - tes be - ne -  
 lau - dan - tes, lau - dan - tes be - ne -  
 lau - dan - tes, lau - dan - tes be - ne -

tes be - ne - di - - cunt Do - mi-num, lau - dan - tes,  
 tes be - ne - di - - cunt Do - mi-num, lau - dan - tes,  
 tes be - ne - di - - cunt Do - mi-num, lau - dan - tes,  
 tes be - ne - di - - cunt Do - mi-num, lau - dan - tes,

33

di - - - cunt Do - mi - num, lau - dan - tes, lau - dan - tes be - ne -  
 di - - - cunt Do - mi - num, lau - dan - tes, lau - dan - tes be - ne -  
 di - - - cunt Do - mi - num, lau - dan - tes, lau - dan - tes be - ne -  
 di - - - cunt Do - mi - num, lau - dan - tes, lau - dan - tes be - ne -

lau - dan - tes, lau - dan - tes  
 lau - dan - tes, lau - dan - tes  
 lau - dan - tes, lau - dan - tes  
 lau - dan - tes, lau - dan - tes

40

di - - - cunt Do - mi - num. Al - le - lu - ia, al - - -  
di - - - cunt Do - mi - num. Al - le - lu - ia, al - - -  
di - - - cunt Do - mi - num. Al - le - lu - ia, al - - -  
di - - - cunt Do - mi - num. Al - le - lu - ia, al - - -

Al - le - lu - ia, al - le - lu - ia,  
Al - le - lu - ia, al - le - lu - ia,  
Al - le - lu - ia, al - le - lu - ia,  
Al - le - lu - ia, al - le - lu - ia,

46

(= = o)

le - lu - ia. Ho - di - e Ma - ri - a vir - go cae - - -  
le - lu - ia. Ho - di - e Ma - ri - a vir - go cae - los a - scen - dit,  
le - lu - ia. Ho - di - e Ma - ri - a vir - go cae - los a - scen - - -

- le - lu - ia. Ho - di - e Ma - ri - a vir - go cae - los a - scen - - - dit,

al - le - lu - ia. cae - - -  
al - le - lu - ia. cae - los a - scen - - -  
al - le - lu - ia. cae - los a - scen - - -  
al - le - lu - ia. cae - los a - scen - - -

52

los a - scen  
cae - los  
dit,  
a - scen  
dit. Gau -  
cae - los  
a - scen  
dit.

56

(o = □.)

Gau - de - te, gau-de - te, gau - de - te  
Gau-de - - - te, gau - de - - - te, gau - de - - - te  
de - te, gau - de - te, gau-de - te, gau - de - te,  
de - te, gau - de - te, gau-de - - - te, gau - de - - - te,

Gau-de - te, gau-de - - - te,  
Gau - de - te, gau - de - - - te,  
Gau-de - te, gau-de - - - te,  
Gau-de - te, gau-de - - - te,

61

qui - a cum Chri - sto re - gnat in ae - ter - num, gau - de - te,  
qui - a cum Chri - sto re - gnat in ae - ter - num, gau - de - te,  
qui - a cum Chri - sto re - gnat in ae - ter - num, gau - de - te,  
qui - a cum Chri - sto re - gnat in ae - ter - num, gau - de - te,

gau - de - te, gau -  
gau - de - te, gau -  
gau - de - te, gau -  
gau - de - te, gau -

68

Al - - -  
Al - - -  
Al - - -  
Al - - -

de - te qui - a cum Chri - sto re - gnat in ae - ter - num.  
de - te qui - a cum Chri - sto re - gnat in ae - ter - num.  
de - te qui - a cum Chri - sto re - gnat in ae - ter - num.  
de - te qui - a cum Chri - sto re - gnat in ae - ter - num.

75

le - lu - ia, al - - le - lu - ia, al - le - lu -  
le - lu - ia, al - - le - lu - ia, al - le - lu -  
le - lu - ia, al - - le - lu - ia, al - le - lu -  
le - lu - ia, al - - le - lu - ia, al - le - lu -

Al - - le - lu - ia, al - - le - lu -  
Al - - le - lu - ia, al - - le - lu -  
Al - - le - lu - ia, al - - le - lu -  
Al - - le - lu - ia, al - - le - lu -

82 (♩ = ♩)

ia, al - le - lu - ia.  
ia, al - - le - lu - ia.  
ia, al - le - lu - ia.  
ia, al - - le - lu - ia.

ia, al - - le - lu - ia.  
ia, al - - le - lu - ia.  
ia, al - le - lu - ia.  
ia, al - - le - lu - ia.

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**Assumpta est Maria**

**für acht Stimmen (SATB.SATB) und Basso continuo**

SANT Hs 2730 (Nr. 15)

Basso instrumentale

# Assumpta est Maria

## Basso instrumentale

Paolo Quagliati (um 1553–1628)



7

Musical score for basso instrumentale, measures 7-12. The key signature changes to common time (C) at measure 7. Measure 7: a dotted half note, a quarter note, a half note, a quarter note, a half note, a half note, a half note. Measure 8: a half note, a half note. Measure 9: a half note, a half note. Measure 10: a half note, a half note. Measure 11: a half note, a half note. Measure 12: a half note, a half note. A tempo marking (♩ = 112) is placed above the staff.

14

Musical score for basso instrumentale, measures 14-19. The key signature changes to common time (C) at measure 14. Measure 14: a half note, a half note. Measure 15: a half note, a half note. Measure 16: a half note, a half note. Measure 17: a half note, a half note. Measure 18: a half note, a half note. Measure 19: a half note, a half note.

20

Musical score for basso instrumentale, measures 20-25. The key signature changes to common time (C) at measure 20. Measure 20: a half note, a half note. Measure 21: a half note, a half note. Measure 22: a half note, a half note. Measure 23: a half note, a half note. Measure 24: a half note, a half note. Measure 25: a half note, a half note.

26

Musical score for basso instrumentale, measures 26-31. The key signature changes to common time (C) at measure 26. Measure 26: a half note, a half note. Measure 27: a half note, a half note. Measure 28: a half note, a half note. Measure 29: a half note, a half note. Measure 30: a half note, a half note. Measure 31: a half note, a half note.

32

Musical score for basso instrumentale, measures 32-37. The key signature changes to common time (C) at measure 32. Measure 32: a half note, a half note. Measure 33: a half note, a half note. Measure 34: a half note, a half note. Measure 35: a half note, a half note. Measure 36: a half note, a half note. Measure 37: a half note, a half note.

38

Musical score for basso instrumentale, measures 38-43. The key signature changes to common time (C) at measure 38. Measure 38: a half note, a half note. Measure 39: a half note, a half note. Measure 40: a half note, a half note. Measure 41: a half note, a half note. Measure 42: a half note, a half note. Measure 43: a half note, a half note.

43

( $\text{H} \cdot = \bullet$ )

The musical score consists of seven staves of basso instrumentale music. Measure 43 starts with a bass note followed by a eighth note, a quarter note, and a half note. Measure 44 begins with a dotted half note followed by a half note with a sharp sign, a half note, and a half note. Measures 45-47 show a pattern of eighth notes. Measure 48 starts with a bass note followed by a half note, a half note, and a half note. Measure 49 begins with a bass note followed by a half note, a half note, and a half note. Measure 50 starts with a bass note followed by a half note, a half note, and a half note. Measure 51 begins with a bass note followed by a half note, a half note, and a half note. Measure 52 starts with a bass note followed by a half note, a half note, and a half note. Measure 53 begins with a bass note followed by a half note, a half note, and a half note. Measure 54 starts with a bass note followed by a half note, a half note, and a half note. Measure 55 begins with a bass note followed by a half note, a half note, and a half note. Measure 56 begins with a bass note followed by a half note, a half note, and a half note. Measure 57 starts with a bass note followed by a half note, a half note, and a half note. Measure 58 begins with a bass note followed by a half note, a half note, and a half note. Measure 59 starts with a bass note followed by a half note, a half note, and a half note. Measure 60 begins with a bass note followed by a half note, a half note, and a half note. Measure 61 begins with a bass note followed by a half note, a half note, and a half note. Measure 62 starts with a bass note followed by a half note, a half note, and a half note. Measure 63 begins with a bass note followed by a half note, a half note, and a half note. Measure 64 starts with a bass note followed by a half note, a half note, and a half note. Measure 65 begins with a bass note followed by a half note, a half note, and a half note. Measure 66 starts with a bass note followed by a half note, a half note, and a half note. Measure 67 begins with a bass note followed by a half note, a half note, and a half note. Measure 68 starts with a bass note followed by a half note, a half note, and a half note. Measure 69 begins with a bass note followed by a half note, a half note, and a half note. Measure 70 starts with a bass note followed by a half note, a half note, and a half note. Measure 71 begins with a bass note followed by a half note, a half note, and a half note. Measure 72 starts with a bass note followed by a half note, a half note, and a half note. Measure 73 begins with a bass note followed by a half note, a half note, and a half note. Measure 74 starts with a bass note followed by a half note, a half note, and a half note. Measure 75 begins with a bass note followed by a half note, a half note, and a half note. Measure 76 starts with a bass note followed by a half note, a half note, and a half note. Measure 77 begins with a bass note followed by a half note, a half note, and a half note. Measure 78 starts with a bass note followed by a half note, a half note, and a half note. Measure 79 begins with a bass note followed by a half note, a half note, and a half note.

**Paolo Quagliati (um 1553–1628)**

**Assumpta est Maria**

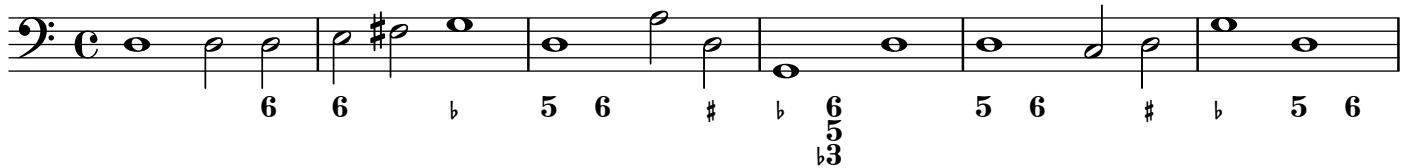
**für acht Stimmen (SATB.SATB) und Basso continuo**

SANT Hs 2730 (Nr. 15)

Basso continuo

**Assumpta est Maria**  
Basso continuo

Paolo Quagliati (um 1553–1628)



7

Musical score for basso continuo, measures 7-13. The score continues in bass clef and common time. Measures 7-10 show a bassoon part (bassoon slurs) and a harpsichord part (chord symbols). Measure 11 is a bassoon part only. Measure 12 shows a bassoon part (bassoon slurs) and a harpsichord part (chord symbols). Measure 13 concludes with a bassoon part.

(o = □.)

14

Musical score for basso continuo, measures 14-19. The score continues in bass clef and common time. Measures 14-18 show a bassoon part (bassoon slurs) and a harpsichord part (chord symbols). Measure 19 concludes with a bassoon part.

20

Musical score for basso continuo, measures 20-25. The score continues in bass clef and common time. Measures 20-24 show a bassoon part (bassoon slurs) and a harpsichord part (chord symbols). Measure 25 concludes with a bassoon part.

26

Musical score for basso continuo, measures 26-31. The score continues in bass clef and common time. Measures 26-30 show a bassoon part (bassoon slurs) and a harpsichord part (chord symbols). Measure 31 concludes with a bassoon part.

32

Musical score for basso continuo, measures 32-37. The score continues in bass clef and common time. Measures 32-36 show a bassoon part (bassoon slurs) and a harpsichord part (chord symbols). Measure 37 concludes with a bassoon part.

38

Musical score for basso continuo, measures 38-43. The score continues in bass clef and common time. Measures 38-42 show a bassoon part (bassoon slurs) and a harpsichord part (chord symbols). Measure 43 concludes with a bassoon part.

43 (II. = O)

49

56 (O = II.)

60

66

73

79 (II. = O)