

O adoranda Trinitas
Concerto à 3 Viole di gamba,
Tenore e Basso,
con il Basso Continuo

Sonata Adagio

The musical score is arranged in systems. The first system includes staves for Violadig. 1, Violadig. 2, Violadig. 3, Tenore C4, Basso F4, and Basso continuo. The second system includes staves for vdg1, vdg2, vdg3, and BC. The third system includes staves for vdg1, vdg2, and BC. The fourth system includes staves for vdg1, vdg2, vdg3, and BC. The score contains various musical notations including notes, rests, and bar lines. Fingerings are indicated by numbers 6, 4, and 5. A sharp sign (#) is present in several measures. The tempo is marked Adagio.

14

Musical score for measures 14-16. The system includes four staves: vdg1, vdg2, vdg3, and BC. The music is in 2/4 time and features complex rhythmic patterns with many sixteenth notes. The BC staff has a simple bass line with notes and rests. Fingering numbers 6, 87, and # are indicated below the BC staff.

17

Musical score for measures 17-18. The system includes four staves: vdg1, vdg2, vdg3, and BC. The music continues with complex rhythmic patterns. The BC staff has a simple bass line. Fingering numbers # and 4# are indicated below the BC staff.

19

Musical score for measures 19-21. The system includes four staves: vdg1, vdg2, vdg3, and BC. The music continues with complex rhythmic patterns. The BC staff has a simple bass line. A fingering number 6 is indicated below the BC staff.

22

Musical score for measures 22-24. The system includes four staves: vdg1, vdg2, vdg3, and BC. The music continues with complex rhythmic patterns. The BC staff has a simple bass line. Fingering numbers # and 6 are indicated below the BC staff.

25

T
8 O ad-o-ran-da, o ad-o-ran-da tri-ni-tas, o ad-o-ran-da tri-ni-

B
O ad-o-ran-da tri-ni-tas, o ad-o-ran-da, o ad-o-ran-da tri-ni-

BC
65 4# # 4#

31

T
8 tas, o ve-ne-ran - - - da, o ve-ne-ran - - - da u-ni-tas,

B
tas, o ve-ne-

BC
6/ 6 6

35

T
8 o ve-ne-ran - ran-da, o ve-ne-

B
ran - - da, o ve-ne-ran - - - da u-ni-tas, o ve-ne-ran - - -

BC
6/ 6 6/ 6 B 4# 6

39

vdg1

vdg2

vdg3

T
8 ran - - - - da u-ni-tas,

B
ran-da, o ve-ne-ran - - - da u-ni-tas,

BC
6/ 6/ # 6/

43

vdg1

vdg2

vdg3

T

B

BC

o ad-o-ran-da tri-ni-tas,

o ad-o-ran-da, o ad-o-ran-da tri-ni-tas,

48

6/

4#

vdg1

vdg2

vdg3

T

B

BC

o ad-o-ran-da, o ad-o-

53

7#

vdg1

vdg2

vdg3

T

B

BC

ran-da tri-ni-tas, o ve-ne-

76

#

6 6 #

6

7 #

#

6/

7 #

57

vdg1

vdg2

vdg3

T
8 ran - - - da, o ve - ne - ran - - - da u - ni - tas,

B
o ve - ne - ran - - - - da, o ve - ne - ran - da u - ni - tas,

BC

7 # 6/ #

60

vdg1

vdg2

vdg3

T
8 o ve - ne - ran - - - - - - - - - - - - - - - da,

B
o ve - ne - ran - - - - - da u - ni - tas, o ve - ne - ran - da,

BC

6 6/ #

63

vdg1

vdg2

vdg3

T
8 ve - ne - ran - da u - ni - tas.

B
ve - ne - ran - da u - ni - tas.

BC

Ritornello

Ritornello

+ 76 6

67

vdg1

vdg2

vdg3

BC

6 76/ 6 6 6 6 6 4#

71

vdg1

vdg2

vdg3

BC

6 6 6 4#

74

T

BC

8 Per Te, per Te su - mus cre - a - - - - -

6/ 6

78

vdg1

T

BC

8 ti, ve - ra æ - ter - ni - tas,

76 # 6 6/

81

vdg1

BC

6 56 56 # 56 6 6

84

vdgl

T

BC

per Te, per Te su - mus cre - a - - - - -

6/5 6 6/5 4#

88

vdgl

T

BC

ti, ve - ra æ - ter - ni - tas, per Te, per Te su - mus re - den - ti,

6/5

92

vdgl

T

BC

sum - ma tu Cha - ri - tas.

4# 6

95

vdgl

BC

6 56 # # 6

97

vdgl

B

BC

Po - pu - lum tu - um cun - ctum pro - te - ge, po - pu - lum tu - um cun - ctum pro - te - ge,

101

B

BC

pro - - - te - ge, pro - te - ge, sal - va, li - be - ra, li - - - be - ra, e - ri - pe,

76/

104

B
 e - ri - pe et e - mun - da, po - pu - lum tu - um cun - ctum pro - te - ge, pro - te - ge, sal -

BC
 4# 6 56/ 6

108

B
 va, li - - - be - ra, li - be - ra, li - be - ra, li - be - ra, li - be - ra, li - be - ra et e - mun -

BC
 # 6 6

111 Ritornello

vdg1
 Ritornello

vdg2
 Ritornello

vdg3
 Ritornello

B
 Ritornello

BC
 Ritornello

76 6 76/ 6 6 6

115

vdg1

vdg2

vdg3

BC

6 4# 6 6 4#

120

vdg1

vdg2

vdg3

T

B

BC

Te ad - o - ra - mus, Te ad - o - ra - mus om - ni - po - tens, Te ad - o -

Te ad - o - ra - mus, Te ad - o - ra - mus om - ni - po - tens, Te ad - o -

6 # 65 # 6

4

127

vdg1

vdg2

vdg3

T

B

BC

ra - mus, te ad - o - ra - mus om - ni - po - tens, ti - bi ca - - - ni - mus,

ra - mus, te ad - o - ra - mus om - ni - po - tens, ti - bi ca - - -

43

134

vdg1

vdg2

vdg3

T

B

BC

ti - bi ca - - - ni - mus,

ni - mus, ti - bi ca - ni - mus,

141

vdg1

vdg2

vdg3

T
8 ti - bi ca - - - ni-mus, Ti - bi laus et glo - ri - a

B
ti - bi ca - - - ni-mus, Ti - bi laus et glo - ri - a

BC

6 43

149

T
8 per in-fi-ni-ta se-cu-la se-cu-lo-rum a-men, a - men, se - cu - lo -

B
per in-fi-ni-ta se-cu-la se-cu-lo-rum a-men, a - men, a - men, a - - -

BC

155

vdg1

vdg2

vdg3

T
8 rum a - men,

B
men, a - men,

BC

160

vdg1

vdg2

vdg3

T
8 per in - fi - ni - ta se - cu - la se - cu - lo - rum a - men,

B
per in - fi - ni - ta se - cu - la se - cu - lo - rum a - men,

BC

6

165

vdg1

vdg2

vdg3

T
8 a - - - men, a - - - men a -

B
a - - - men, a - - - men, a -

BC

170

vdg1

vdg2

vdg3

T
8 men, a - men,

B
men, a - men, per in - fi - ni - ta se - cu - la se - cu - lo - rum

BC

175

vdg1

vdg2

vdg3

T

8 per in - fi - ni - ta se - cu - la se - cu - lo - rum a - men, a - men, a - - - men,

B

a - men, a - - - men, a - - - men a - men,

BC

180

vdg1

vdg2

vdg3

T

8 a - - - men, a - - - men, a - - - men.

B

a - - - men, a - - - men, a - - - men.

BC

6 65
5

Tenore, Basso e bc

O adoranda Trinitas

Concerto à 3 Viole di gamba,
Tenore e Basso,
con il Basso Continuo

Johann Philipp Förtsch (* 14. Mai 1652 in Wertheim;
† 14. Dezember 1732 in Eutin)

Sonata Adagio

Basso
continuo

65
4#

6

565
#44#

87 87

8

6 87

56
#

14

6/ 6 87 87 # # #

4# 6

20

6

25

T 8 O ad-o-ran-da, o ad-o-ran-da tri-ni-tas, o ad-o-ran-da tri-ni-

B O ad-o-ran-da tri-ni-tas, o ad-o-ran-da, o ad-o-ran-da tri-ni-

BC 65 4# # 4#

31

T 8 tas, o ve-ne-ran - - - da, o ve-ne-ran - - - da u-ni-tas,

B tas, o ve-ne-

BC 6/ # 6 6

35

T 8 o ve-ne-ran - ran-da, o ve-ne-

B ran - - da, o ve-ne-ran - - - da u-ni-tas, o ve-ne-ran - - -

BC 6/ # 6 6/ 6 B 4# 6

39

T 8 ran - - - - - da u - ni-tas,

B ran - da, o ve - ne-ran - - - - da u - ni-tas,

BC 6/ 6/ # 6/

43

T 8 o ad - o-ran - da tri - ni-tas,

B o ad - o-ran-da, o ad - o-ran - da tri - ni-tas,

BC 6/ 4#

48

T 8 o ad - o-ran-da, o ad - o -

BC 7 #

53

T 8 ran - da tri - ni - tas, o ve - ne-

BC 76 # 6 6 # 6 7 # 6/ 7 #

57

T 8 ran - - - - da, o ve - ne - ran - - - - da u - ni-tas,

B o ve - ne-ran - - - - da, o ve - ne - ran - da u - ni-tas

BC 7 # 6/ #

60

T 8 o ve - ne-ran - - - - - da,

B o ve - ne-ran - - - - da u - ni-tas o ve - ne-ran - da,

BC 6 6/ #

63

T
8 ve - ne - ran - da u - ni - tas.

B
ve - ne - ran - da u - ni - tas. **Ritornello**

BC
+ 76 6

67

BC
71 6 76/ 6 6 6 6 6 6 4#

BC
6 6 6 4#

74

T
8 Per Te, per Te su - mus cre - a - - - - -

BC
6/ 6

78

T
8 ti, ve - ra æ - ter - ni - tas,

BC
83 76 # 6 6/ 6 56 56 # 56 6

83

T
8 per Te, per Te su - mus cre - a - - - -

BC
6 6 5 6

87

T
8 ti, ve - ra æ - ter - ni -


BC
6 5 4# 6/ 5

90

T
8 tas, per Te, per Te su - mus re - den - ti, sum - ma tu Cha - ri - tas.

BC
4# 6


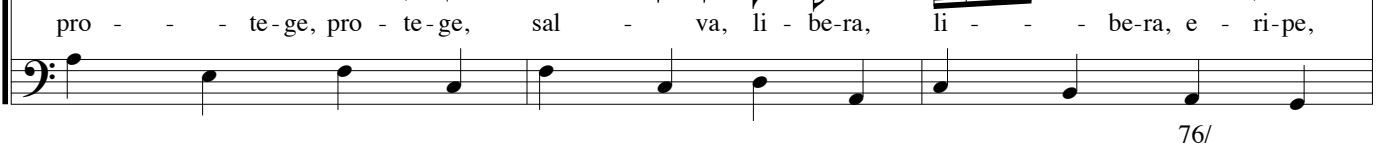
94

BC 


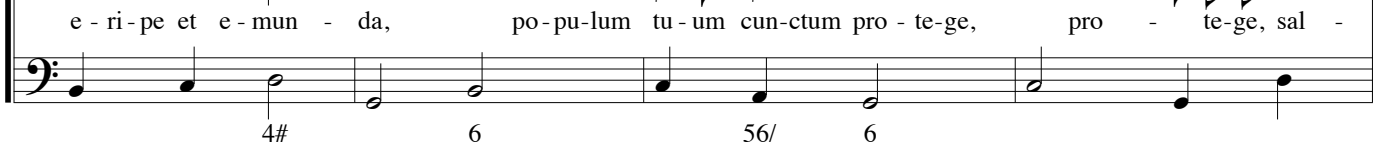
98

B 
 BC 



101

B 
 BC 

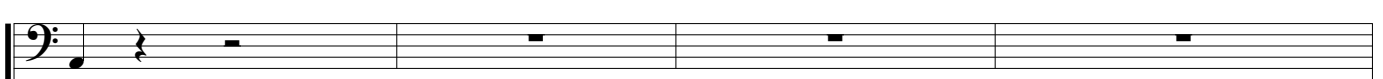

104

B 
 BC 

108

B 
 BC 


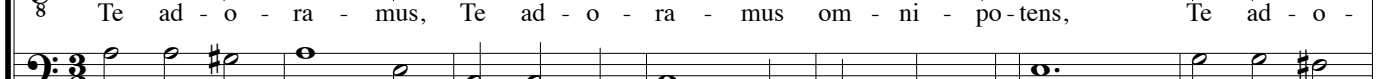
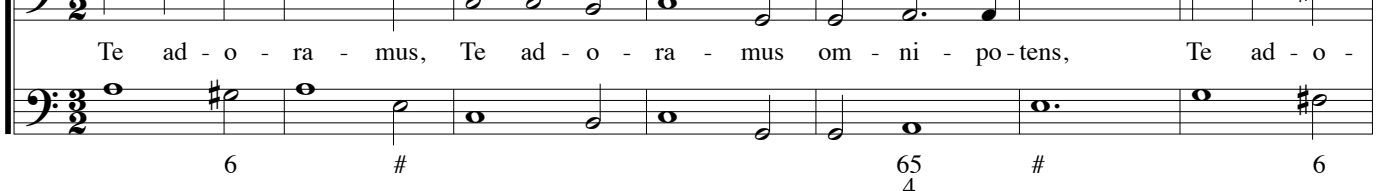
111 Ritornello

B 
 BC 

115

BC 

120

T 
 B 
 BC 

127

T 8 ra - mus, te ad - o - ra - mus om - ni - po - tens, ti - bi ca - - - ni - mus,

B ra - mus, te ad - o - ra - mus om - ni - po - tens, ti - bi ca - - -

BC

43

134

T 8 ti - bi ca - - - - ni - mus,

B ni - mus, ti - bi ca - ni - mus,

BC

141

T 8 ti - bi ca - - - ni - mus, Ti - bi laus et glo - ri - a

B ti - bi ca - - - ni - mus, Ti - bi laus et glo - ri - a

BC

6 43

149

T 8 per in - fi - ni - ta se - cu - la se - cu - lo - rum a - men, a - men, se - cu - lo -

B per in - fi - ni - ta se - cu - la se - cu - lo - rum a - men, a - men, a - men, a - - -

BC

155

T 8 rum a - men,

B men, a - men,

BC

160

T 8 per in - fi - ni - ta se - cu - la se - cu - lo - rum a - men,

B per in - fi - ni - ta se - cu - la se - cu - lo - rum a - men,

BC

6

165

T 8 a - - - men, a - - - men a -

B a - - - men, a - - - men, a - - -

BC

170

T 8 men, a - men,

B men, a - men, per in - fi - ni - ta se - cu - la se - cu - lo - rum

BC

43

175

T 8 per in - fi - ni - ta se - cu - la se - cu - lo - rum a - men, a - - - men, a - men,

B a - men, a - - - men, a - - - men a - men,

BC

180

T 8 a - - - men, a - - - - men, a - - - men.

B a - - - men, a - - - - men, a - - - men.

BC

6 5 65

O adoranda Trinitas
Concerto à 3 Viole di gamba,
Tenore e Basso,
con il Basso Continuo

Johann Philipp Förtsch (* 14. Mai 1652 in Wertheim;
† 14. Dezember 1732 in Eutin)

Sonata
Adagio

6

8

13

16

18

21

24

43

49

57

63 Ritornello

68

71

5

82

85

4

94

96

13

111 Ritornello

114

117

120

128

4

139

147

7

161

2

170

178

Detailed description: This is a musical score for Viola di gamba 1, consisting of 11 staves of music. The score is written in a 3/2 time signature with a key signature of one sharp (F#). The first staff (measures 74-81) begins with a five-measure rest, followed by a melodic line. The second staff (measures 82-84) continues the melodic line. The third staff (measures 85-93) starts with a four-measure rest, then continues the melody. The fourth staff (measures 94-95) contains a complex rhythmic passage with sixteenth notes. The fifth staff (measures 96-109) continues the melody, ending with a thirteen-measure rest. The sixth staff (measures 110-113) is marked 'Ritornello' and features a melodic line with a fermata. The seventh staff (measures 114-116) continues the melodic line. The eighth staff (measures 117-119) concludes the section with a double bar line and repeat sign. The ninth staff (measures 120-127) consists of a series of chords. The tenth staff (measures 128-138) begins with a four-measure rest, followed by a melodic line. The eleventh staff (measures 139-146) continues the melodic line. The twelfth staff (measures 147-160) starts with a seven-measure rest, followed by a melodic line. The thirteenth staff (measures 161-169) begins with a two-measure rest, followed by a melodic line. The fourteenth staff (measures 170-177) continues the melodic line. The fifteenth staff (measures 178-178) concludes the piece with a final chord and a double bar line.

O adoranda Trinitas
Concerto à 3 Viole di gamba,
Tenore e Basso,
con il Basso Continuo

Johann Philipp Förtsch (* 14. Mai 1652 in Wertheim;
† 14. Dezember 1732 in Eutin)

Sonata
Adagio

Musical score for Viola di gamba 2, measures 1-63. The score is written in bass clef with a common time signature (C). The key signature has one sharp (F#). The tempo is Adagio. The score consists of ten staves of music, with measure numbers 7, 11, 14, 17, 20, 22, 40, 44, 52, 59, and 63 indicated at the beginning of their respective staves. Measure 15 is indicated by a bracket at the end of the sixth staff. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

Musical notation for measures 68-71. The staff shows a complex rhythmic pattern with sixteenth and thirty-second notes, including rests and accidentals.

72

Musical notation for measures 72-73. Measure 72 contains a melodic line, while measure 73 is a whole rest with the number 37 written above it.

111 Ritornello

Musical notation for measures 111-114. The staff features a rhythmic pattern with sixteenth notes and rests, including a fermata over a note in measure 113.

115

Musical notation for measures 115-118. The staff shows a rhythmic pattern with sixteenth notes and rests.

119

Musical notation for measures 119-125. The staff shows a melodic line with a change in time signature from 3/4 to 3/2 between measures 120 and 121.

126

Musical notation for measures 126-131. The staff shows a melodic line with a change in time signature from 3/2 to 3/4 between measures 127 and 128. Measure 131 is a whole rest with the number 6 written above it.

139

Musical notation for measures 139-146. The staff shows a melodic line with a change in time signature from 3/4 to 3/2 between measures 140 and 141.

147

Musical notation for measures 147-160. The staff shows a melodic line with a change in time signature from 3/2 to 3/4 between measures 148 and 149. Measure 148 is a whole rest with the number 8 written above it.

161

Musical notation for measures 161-168. The staff shows a melodic line with a change in time signature from 3/4 to 3/2 between measures 162 and 163. Measure 161 is a whole rest with the number 4 written above it.

169

Musical notation for measures 169-175. The staff shows a melodic line with a change in time signature from 3/2 to 3/4 between measures 170 and 171.

176

Musical notation for measures 176-182. The staff shows a melodic line with a change in time signature from 3/4 to 3/2 between measures 177 and 178.

O adoranda Trinitas
Concerto à 3 Viole di gamba,
Tenore e Basso,
con il Basso Continuo

Johann Philipp Förtsch (* 14. Mai 1652 in Wertheim;
† 14. Dezember 1732 in Eutin)

Sonata
Adagio

Musical score for Viola di gamba 3, measures 1-69. The score is written in 3/4 time and G major. It consists of ten staves of music. Measure numbers 7, 15, 18, 21, 24, 43, 51, 57, 61, and 65 are indicated at the beginning of their respective staves. A '6' is written above the first staff, and a '16' is written above the staff starting at measure 24. A '3' is written above the staff starting at measure 43, and a '2' is written above the staff starting at measure 51. The word 'Ritornello' is written above the staff starting at measure 65. The score ends with a double bar line and a sharp sign at the end of the final staff.

74 **37** Ritornello

114

117

120

127

140

147

164

170

175

180

O adoranda Trinitas
Concerto à 3 Viole di gamba,
Tenore e Basso,
con il Basso Continuo

Johann Philipp Förtsch (* 14. Mai 1652 in Wertheim;
† 14. Dezember 1732 in Eutin)

Sonata
Adagio

83

6 6 5 6 6 4# 6/5

96

4# 6 6 56 #

103

76/ 4# 6 56/ 6

108

6 6 76

Ritornello

113

6 76/ 6 6 6 6 4#

117

6 6 4# 6

121

65 4 # 6

129

43

137

6

145

43

153

6

161

6

168

43

176

6 5 65