

II. Sine te, o Jesu

op. 3/2 (Brk 72)

Joseph Brentner
(1689–1742)

Andante

4

8

11

17

20

22

25

28 *tr* *Fine* *pp*

31 *tr*

34 **3** *p*

39 *tr*

42 **2** *f*

47 **1** *p*

51 *p* *p*

54 **1**

D.C. al Fine

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Andante

The musical score is written for Violino 1 in G minor, 3/2 time, with a tempo marking of Andante. The piece is in two parts, with the first part ending at measure 26. The score includes the following dynamics and articulations:

- Measures 1-2: *p*
- Measures 3-4: *f*
- Measures 5-6: *p*
- Measures 7-8: *[f]*
- Measures 9-10: *p*
- Measures 11-12: *f*
- Measures 13-14: *[p]*
- Measures 15-16: *p*
- Measures 17-18: *p*
- Measures 19-20: *f*
- Measures 21-22: *f*
- Measures 23-24: *f*
- Measures 25-26: *f*

The score also features various articulations such as slurs, trills (*tr*), and accents (*2*, *1*).

29 *tr* *Fine* *p*

32 *f*

35 *tr* *p*

38

40 *2* *f*

45 *tr*

48 *p*

51 *p* *f* *p*

54 *1*

D.C. al Fine

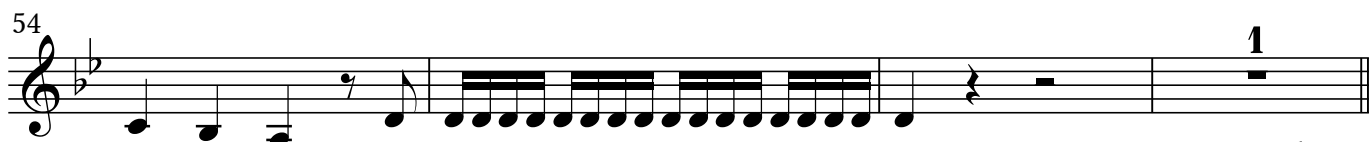
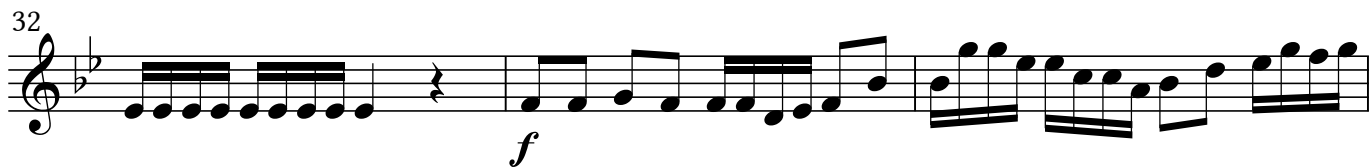
II. Sine te, o Jesu

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(1689–1742)

Andante

The musical score is written for Violino 2 in G minor, 3/2 time, with an Andante tempo. It consists of 30 measures. The score is divided into systems of four measures each. The first system (measures 1-4) begins with a piano (*p*) dynamic and a forte (*f*) dynamic. The second system (measures 5-8) includes a trill (*tr*) and a piano (*p*) dynamic. The third system (measures 9-12) features a forte (*f*) dynamic and a piano (*p*) dynamic. The fourth system (measures 13-16) includes a forte (*f*) dynamic, a trill (*tr*), and a second ending (2). The fifth system (measures 17-20) features a piano (*p*) dynamic. The sixth system (measures 21-24) includes a piano (*p*) dynamic. The seventh system (measures 25-28) features a forte (*f*) dynamic and a first ending (1). The eighth system (measures 29-30) includes a trill (*tr*), a piano (*p*) dynamic, and a *Fine* marking.



D.C. al Fine

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(1689–1742)**Andante**

Si-ne te, o Je-su, non que-o vi-ve-re.



Si-ne te, o Je-su, non que-o vi-ve-re,



non que-o vi-ve-re, si-ne te, si-ne te, si-ne te non que-o



vi - - - - ve-re, non que-o vi-ve-re si-ne te,



non que-o vi-ve-re si-ne te, non que-o, non que-o,



non que-o vi-ve-re, si-ne te non que-o vi - ve-re.



Tu e-nim de-le-cta-ti-o me-a es, spes

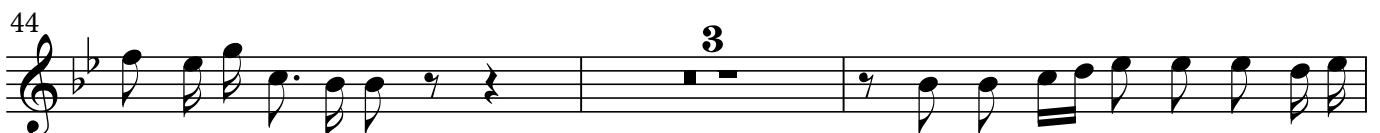


me-a es, de-le-cta-ti-o, conso-la-ti-o, es spes me-a, Je - su.

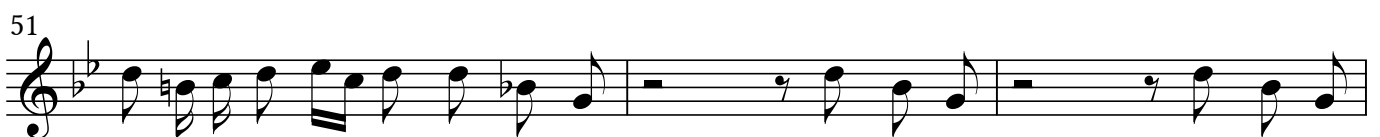
34 
 Tu e-nim de - le - cta - ti - o me - a es, spes

39 
 me - a es, de - le - cta - ti - o, con - so - la - ti - o es, spes me - a, Je -

41 
 su, tu de - le - cta - ti - o me - a es, tu de - le - cta - ti - o me - a es, spes me - a es, de - le -

44 
 eta - ti - o me - a es. Tu e - nim de - le - cta - ti - o

49 
 me - a es, con - so - la - ti - o me - a es, con - so - la - ti - o, de - lec -

51 
 - ta - ti - o me - a es, spes me - a, spes me - a, spes me - a,

54 
 de - le - cta - ti - o me - a, tu e - nim de - le - cta - ti - o me - a, me - a

56 
 es, spes me - a, con - so - la - ti - o me - a es. *D.C. al Fine*

Organo

Revised by Filip Dvořák

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Andante

4

8

12

15

19

23

26

b b7 b7 b7 7 7 7 b 6 6 4 4 4 *Fine*

30

3 6 6 5 6 6 6 7 6 6 b7 6

36

5 6 4 6 6 4 3 6 3

42

6 6 6 6 6 6 4 3 5

46

6 6 4 3 1

50

4 6 4 6 6 4 6 6 4 6 7 # 7 # #

54

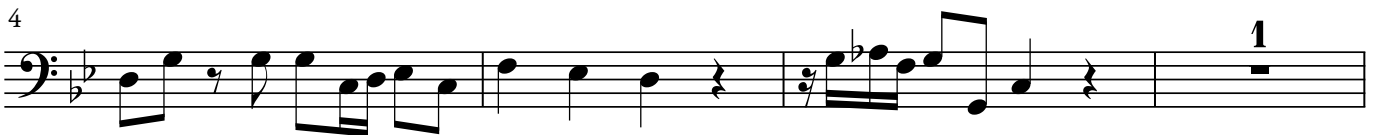
2 # 6 5 4 #3 4 *D.C. al Fine*

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Andante



26

Fine

30

36

42

46

50

54

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