

*Alma Redemptoris Mater.*

Alma Redemptoris Mater

BurG II/63

BALDASSARE  
**GALUPPI**

A (Solo), 2 vl, vla, b, org

BASSI



Wolfgang Skala, 2018

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*First version, June 2018*

# ΑΝΤΙΦΩΝΟΝ

**A**lma Redemptoris Mater, quæ pervia cœli  
Porta manes, et stella maris, succurre cadenti,  
Surgere qui curat populo: tu quæ genuisti,  
Natura mirante, tuum sanctum Genitorem  
Virgo prius ac posterius, Gabrielis ab ore  
Sumens illud Ave, peccatorum miserere.

**E**rhabne Mutter des Erlösers,  
du allzeit offene Pforte des Himmels  
und Stern des Meeres,  
komm, hilf deinem Völke,  
das sich müht, vom Falle aufzustehn.  
Du hast geboren, der Natur zum Staunen,  
deinen heiligen Schöpfer.  
die du, Jungfrau davor und danach,  
aus Gabrieles Mund vernahmst das selige Ave,  
o erbarme dich der Sünder.

**M**other of Christ! Hear thou thy people's cry,  
Star of the deep, and portal of the sky!  
Mother of Him Who thee from nothing made,  
Sinking we strive and call to thee for aid;  
Oh, by that joy which Gabriel brought to thee,  
Thou Virgin first and last, let us thy mercy see.



## 1 ALMA REDEMPTORIS MATER

1

*Bassi* Andantino

**f Solo**

**p** **f** **p** **f p** **f p** **f**

**p Violoni soli**

**f Tutti** **p Violoni soli** **f Tutti**

**p**

**f**

**f**



70

Bassoon part: Measures 70-71. Dynamics: **p**, **\***. Measure 71 ends with a fermata over the last note.

77

Bassoon part: Measures 77-78. The bassoon plays eighth-note patterns.

84

Bassoon part: Measures 84-85. The bassoon plays eighth-note patterns.

90

Bassoon part: Measures 90-91. Dynamics: **f**, **p**, **f**.

97

Bassoon part: Measures 97-98. Dynamics: **p**, **f**.

104

Bassoon part: Measures 104-105. Dynamics: **p**.

110

Bassoon part: Measures 110-111. Dynamics: **f**, **p**, **f**, **p**.

117

Bassoon part: Measures 117-118. Dynamics: **f**, **p**, **f**. **p** Violoni soli. **f** Tutti.

Allegro

Bassi

This section shows the bass line for the first section. It starts with a dynamic of **f Solo**, followed by **p**. The bass line consists of eighth and sixteenth note patterns.

131

Measures 131-139 show the bass line continuing with eighth and sixteenth note patterns. Dynamics **f** and **p** are marked under the staff.

139

Measures 131-139 show the bass line continuing with eighth and sixteenth note patterns. Dynamics **f** and **p** are marked under the staff.

147

Measures 147-155 show the bass line continuing with eighth and sixteenth note patterns. Dynamics **f** and **p** are marked under the staff.

155

Measures 147-155 show the bass line continuing with eighth and sixteenth note patterns. Dynamics **f** and **p** are marked under the staff.

163

Measures 163-171 show the bass line continuing with eighth and sixteenth note patterns. Dynamics **f** and **p** are marked under the staff.

171

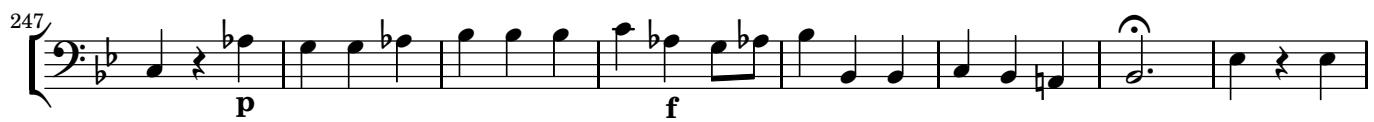
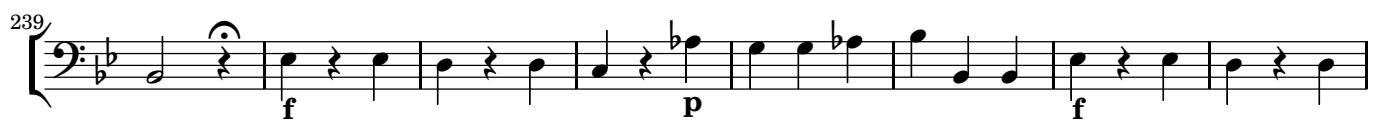
Measures 163-171 show the bass line continuing with eighth and sixteenth note patterns. Dynamics **f** and **p** are marked under the staff.

179

Measures 179-187 show the bass line continuing with eighth and sixteenth note patterns. Dynamics **f** and **p** are marked under the staff.

187

Measures 179-187 show the bass line continuing with eighth and sixteenth note patterns. Dynamics **f** and **p** are marked under the staff.



Largo

Bassi

The musical score consists of six staves of music for the Bassi part. The key signature is one flat, and the time signature is common time. Measure 267 starts with a dynamic of *f Solo*, followed by *p*. Measures 273 and 279 show rhythmic patterns with eighth and sixteenth notes. Measures 286, 293, and 299 feature eighth-note patterns with dynamics *f p*, *f*, *p*, and *fp*. Measure 305 includes a dynamic of *f* at the end. Measure 311 concludes the section with a final dynamic of *f*.