

ISABELLA LEONARDA

SEI MOTTETTI

**A VOCE SOLA
E BASSO CONTINUO**

DALL'OPERA PRIMA

MILANO 1641

MANOSCRITTO S 609, SOLOTHURN ZENTRALBIBLIOTHEK



TRASCRIZIONE DI LORENZO GIRODO, ottobre 2019



Ad usum Jo: Victoris Rössingeri
Solodorensis. Anno 1656.

Die man ein Orgell oder Instrument
künstlich singet und stimmen soll.

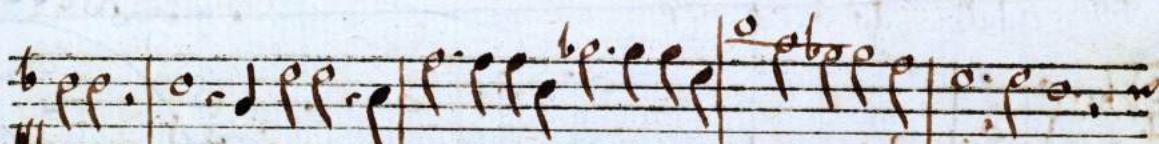
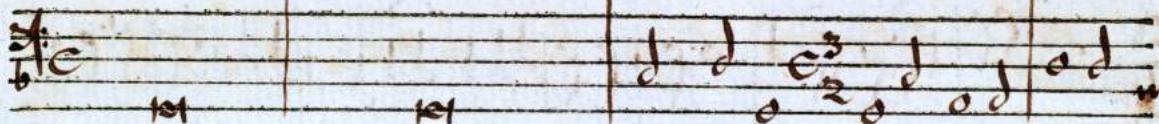
Käfflich fasse an im F-haut, seim quint C-haut, die mag das
zündt so gering sonder etat in die mittre ffidelen, so bil
das gffor entleden mag; das d folgt quinckung mit leichtlich
zumorend etat, sonder d man ein etenig mercken kann,
d sie fffor mögter gezogen etat: so dan des C solfe ad
eingezogen ist, so mag seim quint überstig g solfe ad, auch also:
desgleichen die quint d la sol re, so fassn t esso und z quint
dann du nun desse biffen fünden kannst, so fasse
etidem an im d la sol re, zunge seim Octavae illa sol re
danzü gratt und güt: davonoy seim quint a la mire, das
lasse ein etenig in die mittre ffidelen, so bil d gffor leiden
mag; des gleicher die quint das ob der ord' h soll auch in die mittre
gezogen etat, adia kann anderer stimmen gesagt ist etat.
So nun die gedachte Claves od' Chor also genauß sind, dan
s' gib iordan seim Octavae nach und güt eingezogen,

Motet de sola voce ex opere 1^r Isabella Leonarde Longreg¹⁴
S. Virgule Abacienis. In Milano ibri.

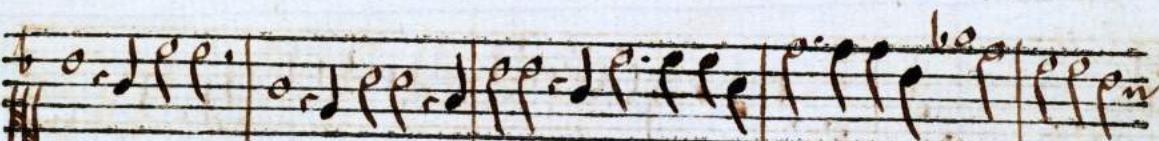
In his motetis Vox concertans generali coniungitur



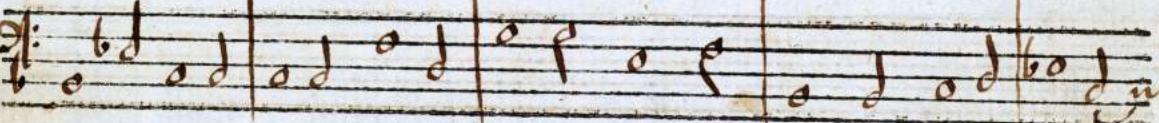
O dilecte O . amantissime Iesu, Da da mihi da da



michi da da mihi continuum ∵ amoris tui incendium



Da da mihi ∵ da mihi continuum continuum amoris tui in-



NOTE

I presenti sei mottetti di Isabella Leonarda provengono dal manoscritto cod. S 609 della Zentralbibliothek di Solothurn (Svizzera). Il codice di 58 carte comprende una raccolta di mottetti compilata probabilmente da Johann Victor Russinger (1630-1700) all'epoca cappellano e in seguito canonico di S. Urs nella città di Solothurn, *Ad usum Jo: Victoris Ruossingeri Solodorensis. Aº 1656.* Il manoscritto fu acquistato per il prezzo di cinque *Batzen* da Franz Louis Studer nel 1850, *P. Franz Louis Studer, Ord Min Conv Solodori 29. Mart 1850.*

Alla prima carta compare un'istruzione per accordare l'organo: *Wie man ein Orgell oder Jnstrument künstlich richten undt stimmen soll.*

La raccolta comprende, oltre ai mottetti di Isabella Leonarda, versi, preamboli, preludi e toccate ad opera di Matthias Spiegler, Martino Benn, Georg Mengel e Tarquinio Merula.

I sei mottetti di Isabella Leonarda sono vergati a penna dalla carta 17r alla 40r e provengono specificatamente dall'Opera Prima, la cui stampa è oggi perduta. L'intestazione recita:

Motetae sola uoce ex opera 1º Isabellae Leonarde, Congreg: S. Vrsulae Nouariensis. In Milano 1641. / In his motetis Vox concertans Generali coniungitur.

I primi sei mottetti per voce sola e organo sono completi, mentre dei due successivi

Sequitur ex eadem Isabella Bassus ad organum Jucundare anima à 4 e

Veni Sancte A 3 duoi Alti e Tenore compare solo la parte del continuo.

TAVOLA DEI MOTTETTI

<i>O dilecte O amantissime Jesu</i>	[Canto solo]
<i>Domine quam bonus es</i>	<i>Alto solo</i>
<i>O dulce nomen Jesu</i>	<i>Alto solo</i>
<i>Plaudite caelicolae</i>	<i>Tenore solo</i>
<i>O immensa Dei charitas</i>	<i>Tenore solo</i>
<i>O dulcissime et amatissime Jesu</i>	<i>Tenore solo</i>

NOTE DI TRASCRIZIONE

La numerazione è riportata esattamente come sull'originale, senza ad esempio la sostituzione del diesis con il bequadro. Il testo latino dei versi è mantenuto senza modernizzazioni. Eventuali suggerimenti sono posti sopra la nota. Le correzioni sono poste nella tavola di seguito.

TAVOLA DELLE CORREZIONI

mottetto	misura	parte	riferimento	originale	correzione
O dilecte ò amatissime	71	canto	legatura	non segnata	aggiunta
	72	canto	legatura	non segnata	aggiunta
	74	canto	legatura	non segnata	aggiunta
	104	canto	quinta e sesta nota	croma	semicroma
	106	canto	quinta e sesta nota	croma	semicroma
	115	canto	sesta nota	fa naturale	fa #
Domine quam bonum est	35	alto	prima e seconda nota	sol #, fa naturale	sol naturale, fa #
	115	alto	seconda nota	fa naturale	fa #
	129	alto	battuta	breve col punto	breve e semibreve
	139	alto	legatura	non segnata	aggiunta
	142	alto	seconda nota	mi #	mi naturale
	155	alto	battuta	breve col punto	breve e semibreve
	173	alto	legatura	non segnata	aggiunta
	189	alto	battuta	breve col punto	breve e semibreve
	197	alto	battuta	una semibreve	due minime
O dulce nomen	98	alto	prima nota	fa naturale	fa #
O dulcissime et amatissime	55	tenore	quinta nota	semicroma	croma
	97	tenore	legatura	non segnata	aggiunta

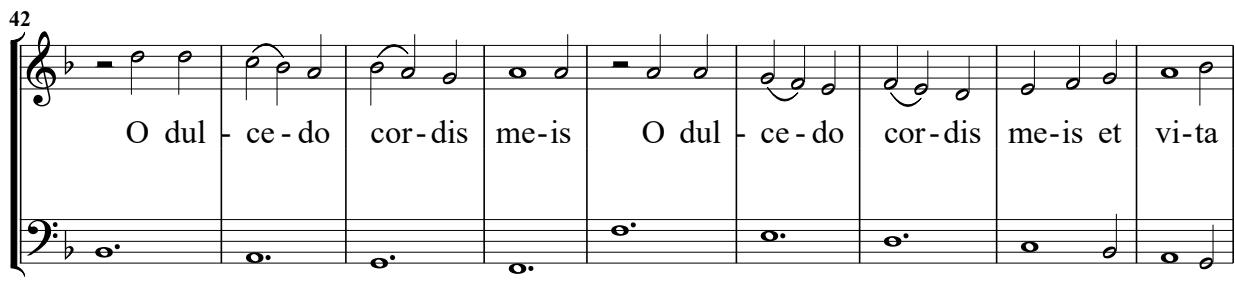
O dilecte O amatissime Jesu

Canto

Basso continuo

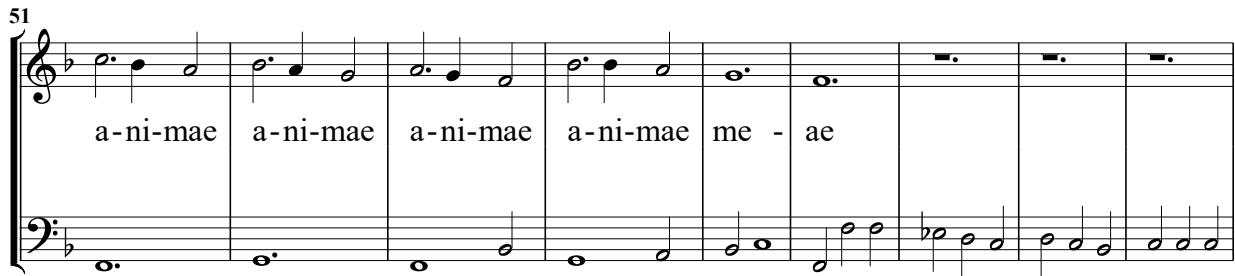
The musical score consists of four staves of music. The top two staves are for the 'Canto' (soprano) voice, and the bottom two are for the 'Basso continuo'. The first staff begins with a treble clef, common time, and a key signature of one sharp (F#). The lyrics are: 'O di - lec-te O a-ma - tis-si-me Je - su'. The second staff begins with a bass clef, common time, and a key signature of one sharp (F#). The lyrics are: 'Da da mi-hi Da da mi-hi Da da mi-hi, con - ti-nu-um con-'. The third staff begins with a treble clef, common time, and a key signature of one flat (B-flat). The lyrics are: '- ti-nu-um a - mo-ris tu-i in - cen-di - um Da da mi-hi Da da mi-hi da'. The fourth staff begins with a bass clef, common time, and a key signature of one flat (B-flat). The lyrics are: 'mi-hi, con - ti-nu-um con - ti-nu-um a - mo-ris tu-i in - cen-di - um'. The score concludes with a final staff showing only the basso continuo line, with a treble clef, common time, and a key signature of one flat (B-flat), consisting of ten empty measures.

42



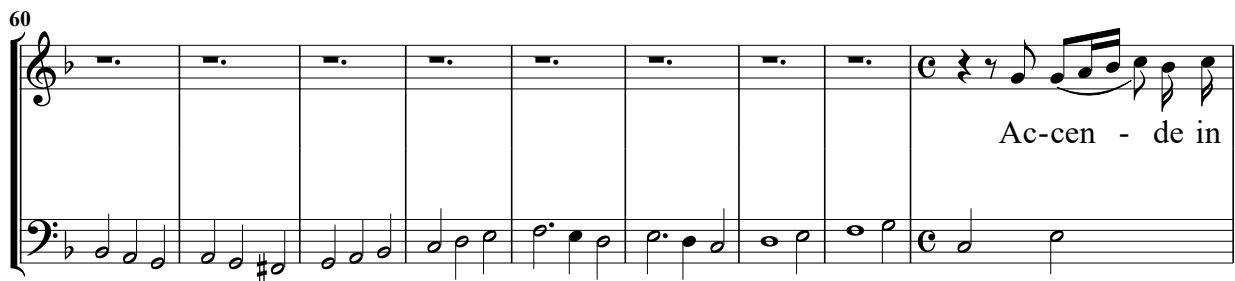
O dul - ce - do cor - dis me - is O dul - ce - do cor - dis me - is et vi - ta

51



a - ni - mae me - ae

60



Ac - cen - de in

69



me Ac - cen - de in me et tran - sfor - ma me et tran - sfor - ma me Ac - cen - de in

72



me Ac - cen - de in me et tran - sfor - ma me et tran - sfor - ma me Ac - cen - de in

75



me Ac - cen - de in me et tran - sfor - ma me et tran - sfor - ma me ut ni - hil

78

praeter te in me in me in me in me vi-vat, ut ni-hil praeter te in

4 3

83

me in me in me in me vi-vat, in me in me in me in me vi-vat, in

b
4 3

88

me in me in me in me vi-vat, in me vi-vat, tra-

4 3 # 4 3 #

he me post te,

93

et cur-ram et non de-fi-ci-am tra-

b

he me post

96

te, et cur-ram et non de-fi-ci-am tra-

99

he me post te, tra-

b

he me post te, tra-

102

he me post te, et cur- ram et non de - fi - ci - am

105

et cur- ram et non de - fi - ci - am tra - b

108

he me post te, ut a-mo-re tu-o lan - gue-as
4 3
#

112

lan - gue - as so - lus mi - hi pla - ce - at, su - a
4 3
#

115

- vis-si-me Je -
#

118

su.

Domine quam bonus est. Alto solo.

Alto

Basso continuo

Do-mi - ne quam bo-nus es et quam iu - cun-dus Do-mi - ne

7
quam su - a - vis quam de-lec-ta - bi - lis ò quam mi - se - ri - cors ò

11
quam mi - ri - fi - cus quam li - be - ra - lis qui - a
3 4 3 #

16
e - go tam-quam o - vis quae pe - ri - e- ras Me re - vo - ca-sti, me con-fir-

21
- ma-sti, pu - ri - fi - ca-sti me quo-que e - xau - di - sti 4 3 me re - vo -
me con - fir - ma-sti, pu - ri - fi - ca-sti me quo-que e - xau -

36

- di - sti me quo - que e - xau - di - sti Qua - re

4 3

43

quod sim to - ta ti - bi tra - di - ta quod sim o - vis iam non per - di - ta

46

quod sim spon-sa Chri-sti et fa-mu-la ti - bi gra-ti - as a - go qua-re

4 #3 #

51

quod sim to - ta ti - bi tra - di - ta quod sim o - vis iam non per - di - ta

54

quod sim spon-sa Chri-sti et fa-mu-la ti - bi gra-ti - as a - go O ve - ra

59

bo - ni - tas ve - ra iu - cun - di - tas ò ve - ra pi - e - tas ò li - be - ra - li - tas

66

con-ser-va - me ò ve - ra pi - e-tas di-ta - bis me ve-ra iu - cun-di-tas

74

so-la - re me ò ve - ra bo-ni-tas a-ma-bis me ò ve - ra pi - e-tas

82

di-ta - bis me ò ve - ra bo-ni-tas ve-ra iu - cun-di-tas ò ve - ra pi - e-tas

90

ò li - be - ra - li-tas con-ser-va - me ò ve - ra pi - e-tas di-ta - bis me

98

ò ve - ra bo-ni-tas a-ma-bis - me ve-ra iu - cun-di-tas so-la - re me

106

su-sti-ne me per-fru-ar te ti - bi sem-per gra-ti-as a - gam
#3 4 #3 #

Presto

113

Musical score page 113. Treble clef, 3/4 time, key signature of one sharp. Two staves. The top staff has lyrics: "et a - gen-do psal - len-do vi - ven- do et a - gen-do psal - len-do vi -". The bottom staff has lyrics: "et a - gen-do psal - len-do vi - ven- do et a - gen-do psal - len-do vi -". Measure lines are present above the notes.

120

Musical score page 120. Treble clef, 3/4 time, key signature of one sharp. Two staves. The top staff has lyrics: "- ven- do can - ta- bo al-le - lu - ia al-le - lu - ia al-". The bottom staff has lyrics: "- ven- do can - ta- bo al-le - lu - ia al-le - lu - ia al-". Measure lines are present above the notes.

129

Musical score page 129. Treble clef, 3/4 time, key signature of one sharp. Two staves. The top staff has lyrics: "- le - lu - ia et a - gen-do psal - len-do vi - ven- do et a - gen-do psal -". The bottom staff has lyrics: "- le - lu - ia et a - gen-do psal - len-do vi - ven- do et a - gen-do psal -". Measure lines are present above the notes.

137

Musical score page 137. Treble clef, 3/4 time, key signature of one sharp. Two staves. The top staff has lyrics: "- len-do vi - ven- do can - ta- bo al-le - lu - ia al-le - lu -". The bottom staff has lyrics: "- len-do vi - ven- do can - ta- bo al-le - lu - ia al-le - lu -". Measure lines are present above the notes.

146

Musical score page 146. Treble clef, 3/4 time, key signature of one sharp. Two staves. The top staff has lyrics: "- ia al - le - lu - ia al-le - lu - ia al-le - lu - ia al -". The bottom staff has lyrics: "- ia al - le - lu - ia al-le - lu - ia al-le - lu - ia al -". Measure lines are present above the notes.

155

Musical score page 155. Treble clef, 3/4 time, key signature of one sharp. Two staves. The top staff has lyrics: "- le - lu - ia al-le - lu - ia al-le - lu - ia al - le - lu -". The bottom staff has lyrics: "- le - lu - ia al-le - lu - ia al-le - lu - ia al - le - lu -". Measure lines are present above the notes.

164

- ia et a - gen-do psal - len-do vi - ven- do et a - gen-do psal - len-do vi -

172

- ven- do can - ta- bo al-le - lu - ia al-le - lu - ia al-

181

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

190

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

O dulce nomen Jesu. Alto solo.

Alto

Basso continuo

O dul-ce no-men dul-ce dul-ce dul - ce no-men Je - su

4 #3

7

splen-dor splen-dor ae-ter-nae splen-dor splen-dor ae-ter-nae ae - ter-nae glo-ri - ae

12

Tu sa-lus mun-di tu glo-ri-a cae-li tu ve - rus ve - rus

19

de-li - ci - a-rum pa - ra-di- sus tu ve - rus ve - rus de-li-ci-

27

- a - rum ve - rus ve-rus pa - ra-di- sus Tu sa-lus mun-di tu glo-ri-a

35

cae-li tu glo-ri-a cae-li tu sa-lus mun-di tu sa-lus mun-di tu glo-ri-a

43

cae-li tu ve-rus ve-rus tu ve-rus ve-rus ve-rus ve-rus

5

51

ve-rus de-li-ci-a rum pa-ra-di-sus sal-ve sal-

5 5 #3 4 #3 4 #3

59

- ve mi Ie-su ad te ad te ad te to-to cor de ve-ni-o ad te ad

65

te ad te to-to cor de ve-ni-o ad te ad te to-to cor de ve-ni-o

#5 #5 4 #3

71

Adagio

to-to cor de ve-ni-o qui-a a-mo-re tu-i a-mo-re tu-i lan-gue-

#5 4 #3 #3 4 #3

Musical score for piano and voice, page 10, system 2. The vocal line continues with lyrics: "qui - a a - mo - re tu - i a - mo - re tu - i lan - gue - o". The piano accompaniment consists of eighth-note chords. Measure 78 starts with a piano dynamic of f . The vocal line begins with a sustained note followed by eighth-note pairs. The piano accompaniment consists of eighth-note chords. The vocal line continues with lyrics: "qui - a a - mo - re tu - i a - mo - re tu - i lan - gue - o". The piano accompaniment consists of eighth-note chords.

85 Presto

mo-ri - a-tur er-go ca-ro me-a mo-ri - a-tur mo-ri a-tur mo-ri - a-tur in Chri-

88

- sto mo-ri - a-tur mo-ri - a-tur mo-ri-a-tur in Chri - sto mo-ri - a-tur mo-ri-

A musical score page from a vocal work. The top staff is in treble clef and consists of six measures. The lyrics are: "a-tur mo-ri-a-tur in Chri-sto mo-ri a-tur in Chri - sto vi-vat vi-vat". Measure 1 starts with a sharp sign. Measures 2 and 3 start with a double sharp sign. Measures 4 and 5 start with a triple sharp sign. The bottom staff is in bass clef and consists of six measures. Measure 1 starts with a sharp sign. Measures 2 and 3 start with a double sharp sign. Measures 4 and 5 start with a triple sharp sign. Measure 6 starts with a sharp sign.

97

sem - per Ie - sus vi - vat vi - vat sem - per Ie - sus in ae - ter - num vi-

A musical score for two voices. The top staff is in treble clef and the bottom staff is in bass clef. The tempo is marked '100'. The lyrics 'vivat vi-vat vi-vat' appear above the first measure, followed by 'vi-vat sem-per Ie-sus in ae-ter-num vi-vat vi-' and 'vat vi-vat vi-vat' across the subsequent measures. The music consists of eighth and sixteenth note patterns.

104

sem-per Ie-sus vi-vat vi-vat sem-per Ie-sus in ae-ter-num vi - vat vi-vat vi-vat

108

vi - vat sem - per Ie - sus vi - vat vi - vat sem - per Ie - sus vi - vat

112

vi - vat sem-per Ie-sus in ae - ter-num vi - vat vi - vat vi - vat
5 4 #3 #

Prestissimo

118

Ut fru - a-tur fru - a-tur cor me - um pa-ra - di-si glo - ri - a

126

ut fru - a-tur fru - a-tur cor me - um pa-ra - di-si glo - ri - a ut fru -

135

- a-tur fru - a-tur cor me - um pa-ra - di-si glo - ri - a pa-ra - di - si

144

glo- ri - a ut fru - a-tur fru - a-tur cor me-um cor me-um fru - a-tur fru-

152

- a-tur cor me-um cor me-um fru - a - tur pa-ra di-si glo - ri - a

160

pa-ra - di-si glo - ri - a ut fru - a - tur ut fru - a - tur ut fru-

169

- a - tur fru - a - tur cor me - um pa-ra - di-si glo - ri - a pa - ra-

177

- di - si pa - ra - di - si pa - ra - di - si pa - ra - di - si glo - ri - a.

#3 4 #3

Plaudite caelicolae. Tenore solo.

Tenore Basso continuo

8 Plau-di-te plau-di-te plau-di-te plau-di-te cae - li - co - lae

Basso continuo

7 et lae-tis a - ni-mis et lae-tis a - ni-mis tri-um - phan - tem Ur - su-lam

14 ex-ci - pi - te ac - cur - ri - te su-per-ni ci-ves, nam ge-ne-

21 ro - sa vir-go ma-gna-ni ma vi - ra-go cum-vic tri-ce ca - ter-va

29 cae-los in - gre- di - tur ac - cur - ri - te su-per-ni ci-ves, nam ge-ne-

37

- ro - sa vir-go ma-gna-ni ma vi - ra-go cum-vic tri-ce ca - ter-va

45

cae-los in - gre- di tur cae-los in - gre- di - tur 6 676 # fer-te fer-te li-li-a vir-gi-

52

- nes af-fer-te ro-sas Mar-ty - res fer-te fer-te li-li-a vir-gi-

56

- nes af-fer-te ro-sas Mar-ty - res fer-te fer-te li-li-a vir-gi-

60

- nes af-fer-te ro-sas Mar-ty - res af-fer-te ro-sas Mar-ty - res

63

et du-pli-ca ta vir - gi-ne-i can-do-ris pur - pu-re-i cru-o-ris con - te-xi-te co-ro-

67

- nas

71

et du-pli-ca-tas vir - gi-ne - i can-do-ris pur - pu-re - i cru-o - ris con-

Presto

74

- te-xi-te co - ro - nas con-te-xi-te co - ro - nas Re-so-net re-so-net cae-

81

- lum me-lo-dis vo - ci - bus re-so-net re-so-net cae - lum me-lo-dis vo-ci-

91

- bus et pro tan-ta vic - to-ri-a ca-ni-tes gau - den-tes et gau-de-te ca - nen-tes

99

Al - le-lu-ia Al - le-lu -

102

ia

105

Al- le-lu-ia

108

Al- le-lu-ia Al-

111

le - lu - ia.
4#3

O immensa Dei charitas. Tenore solo

Tenore

Basso continuo

6

Presto

11

Adagio

20

Presto

27

35

8 an-ge - lo - rum fit so - da - lis Je-su Chri - sti com-men - sa - lis

Adagio
43

8 sa-cra-men-to sa-cra-men-to sa-cra-men - to mi - ra - bi - li
#5 6 7 6 #

Presto
50

8 O a-mo-ris pran-di-um ci-bus sa - lu- tis dul-ce con - vi-vi-um
3/2

57

8 e-sca vir - tu - tis pa-nis vi - ta - lis gra - ti - ae mu - nus cae-na re -
3/2

65

8 - ga - lis glo - ri - ae pi - gnus lae - ti - tiae pe - la - gus dul-ce - do
3/2

73

8 spi - ri - tus ae - ter - nae fe - li - ci - ta - tis com - pen - di - um O
3/2

Presto

80

A-mo-ris pran-di-um ci-bus sa-lu-tis dul-ce con-vi-vi-um e-sca vir-tu-tis

This musical score consists of two staves. The top staff uses a treble clef and common time (indicated by a '3'). The bottom staff uses a bass clef and common time (indicated by a '3'). The vocal line includes lyrics such as 'A-mo-ris' and 'pran-di-um'. The music features eighth-note patterns and rests.

88

pa-nis vi-ta-lis gra-ti-ae mu-nus cae-na re-ga-lis glo-ri-ae pi-gnus

This musical score consists of two staves. The top staff uses a treble clef and common time (indicated by a '3'). The bottom staff uses a bass clef and common time (indicated by a '3'). The vocal line includes lyrics such as 'pa-nis' and 'vi-ta-lis'. The music features eighth-note patterns and rests.

97

lae-ti-ti-ae pe-la-gus dul-ce-do spi-ri-tus ae-

This musical score consists of two staves. The top staff uses a treble clef and common time (indicated by a '3'). The bottom staff uses a bass clef and common time (indicated by a '3'). The vocal line includes lyrics such as 'lae-ti-ti-ae' and 'pe-la-gus'. The music features eighth-note patterns and rests.

Prestissimo

105

-ter-nae ae-ter-nae fe-li-ci-ta-tis com-pen-di-um Fac te sem-per e-

This musical score consists of two staves. The top staff uses a treble clef and common time (indicated by a '3'). The bottom staff uses a bass clef and common time (indicated by a '3'). The vocal line includes lyrics such as '-ter-nae' and 'ae-ter-nae'. The music features eighth-note patterns and rests.

112

-su-ri-am te ci-bum vi-ta co-me-dam te fon-tem vi-tae fon-tem vi-

This musical score consists of two staves. The top staff uses a treble clef and common time (indicated by a '3'). The bottom staff uses a bass clef and common time (indicated by a '3'). The vocal line includes lyrics such as '-su-ri-am' and 'te ci-bum'. The music features eighth-note patterns and rests.

119

-tae si-ti-am te fon-tem vi-tae fon-tem vi-tae si-ti-am et te

This musical score consists of two staves. The top staff uses a treble clef and common time (indicated by a '3'). The bottom staff uses a bass clef and common time (indicated by a '3'). The vocal line includes lyrics such as '-tae si-ti-am' and 'te fon-tem'. The music features eighth-note patterns and rests.

127

8 num- quam fa- #5 #5 sti- di-

136

- am, et te num- quam et te num- quam fa- sti- di-

144

8 sti- di- #5

153

8 - am, et te num - quam fa - sti- di-

157

8 sti-di-am. sti- di - am.

O dulcissime et amatissime Jesu. Tenore solo.

Tenore Basso continuo

6

8 ò dul-ce ò dul-ce de - si - de-ri-um a-

10

8 ni-mae me - ae 4#3 ve-ni ve-ni quae-so et ne de-re-lin-quas me

15

8 ve-ni ve-ni quae-so et ne de-re-lin-quas me et ne de-re-lin-quas me

18

8 ve-ni ve-ni quae-so et ne de-re-lin-quas me et ne de-re-lin-quas me

#5

21

si-ne si-ne te e-nim vi-ve - re ne-que-o su-a-vis-si-ma vi-ta a-ni-mae

#

Presto

25

me-ae Ful-ci-te me flo-ri-bus ful-ci-te me flo-ri-bus sti-

31

- pa-te me ma-lis ful-ci-te me flo-ri-bus ful-ci-te me flo-ri-bus sti-

37

- pa-te me ma-lis qui-a a mo-re a mo-re lan-gue o

44

qui-a a mo-re a mo-re lan-gue o a mo-re a mo-re a-

b

51

- mo-re lan-gue o O dul-cis a-mor u-ti-nam pro te mo-ri-or

b

4 #3

57

8
ò su - a - vis - si - ma mors ò iu - cun - da | mors ò iu - cun - da

59

8
mors ò su - a - vis - si - ma mors | ve - ni - at di - lec - tus me-

61

- us ve - ni - at in hor-tum su - um ve-ni - at di - lec-tus me-us ve - ni - at in

64

8
hor-tum su - um | ut co-me-dat fruc-tum po - mo-rum su-

69

- o-rum an-te quam mo-ri - ar et co-me-dat fruc-tum po - mo-rum su-

76

- o-rum et co-me-dat fruc-tum po - mo-rum su - o-rum an-te quam mo-ri-

83

- ar an-te quam mo-ri- ar an-te quam mo-ri- ar

90

En di- lec-ta me-us ve-nit ò di- lec-te mi ò di- lec-te

92

mi ve-ni quae-so et fa-ci-em di-lec-tam tu-am non ab-

95

- scon-das à me, non ab - scon-das à me, non ab - scon-das à me, in

98

te in te tan-tum e-nim e-xul - ta-re po-test a-ni-ma me-

102

- a quae can - ta - bis can - ti - cum il - lud can - ti - cum

Presto

104 *Presto*

il-lud lae-ti-ti-ae can-ti-cum il-lud lae-ti-ti-ae Al-le lu-ia Al-

Al-

116

Al-le lu- ia Al-le lu-ia Al le- lu ia Al-le lu-ia Al-

piano # *forte* *piano*

124

le-lu ia di-lec-tus me-us me-us me-cum ad al-le-lu-

le-lu ia

128

8 - ia al-le-lu - ia al-le-lu - ia al-le-lu-ia al-le - lu - ia al-le-lu - ia al-le-lu -

Musical score for organ and choir, page 131, section 8. The score consists of two staves. The upper staff is for the organ, featuring a treble clef, a key signature of one sharp, and a common time signature. It contains a melodic line with various note values and rests. The lower staff is for the choir, featuring a bass clef and a common time signature. It contains a harmonic line with sustained notes and rests. The lyrics "ia al-le-lu-ia al-le-lu ia al-le-lu - ia al-le-lu ia al - le-lu-ia al-le-lu" are written below the choir staff. The section ends with a key change indicator "#5".

Presto

Musical score for organ and choir, page 134. The score consists of two staves. The top staff is for the organ, featuring a treble clef, a key signature of one sharp, and a common time signature. The bottom staff is for the choir, featuring a bass clef and a common time signature. The vocal line includes lyrics in Latin: "ia al - le-lu-ia", "Te-ne-bo", "e-um nec", "um-quam di - mit- tam", and "e-um". The organ part includes various note heads and rests.

146

8
e-um nec um-quam di mit-tam e- um Al-le lu-ia Al le

#

#

Musical score for piano and voice. The piano part consists of a treble clef staff with a tempo marking of 160 and an 8th note time signature. The vocal part has lyrics "Al-le lu- ia" repeated three times. The first and third repetitions are in *piano* dynamic, while the second is in *forte*. The bassoon part is also present, with notes in the bass clef staff.

167

Al - lu - ia Al - le - lu - ia Al - le - lu - ia Al - le - lu - ia.

#3 4 #3