

**El repertori litúrgic marià a Catalunya
a finals del segle XVII.
(Les antífoes marianes majors de l'M 1168 del
“Fons Verdú” de la Biblioteca de Catalunya)**

Volum I

**Tesi doctoral
de
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**Universitat Autònoma de Barcelona
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Chorus I.

Cantus. Re - dem - ptoris ma - - ter, quae per - vi - a coe - li por - ta
Altus. Re - dem - ptoris ma - - ter, quae per - vi - a coe - li por - ta ma -
Tenor. Al - ma Re - dem - ptoris ma - - ter, quae per - vi - a coe - li por - ta
Bassus. Re - dem - ptoris ma - - ter, quae per - vi - a coe - li por - ta

Chorus II.

Cantus.
Altus.
Tenor.
Bassus.

ma - nes et stella ma - ris, suc - cur - re ca - den - ti, sur - ge - re qui cu - rat, po -
- nes et stella ma - ris, suc - cur - re ca - den - ti, sur - ge - re qui cu - - rat,
ma - nes et stella ma - ris, suc - cur - re ca - den - ti, sur - ge - re qui cu - rat,
ma - nes et stella ma - ris, suc - cur - re ca - den - ti, sur - gere qui cu - - rat,

Cantus.
Altus.
Tenor.
Bassus.

po - pu - lo.

po - pu - lo.

po - pu - lo.

po - pu - lo.

Tu quae ge.nu.i sti, na.tu.ra mi.ran.te, tu.um san.

Tu quae ge.nu.i sti, na.tu.ra mi.ran.te, tu.um san.

Tu quae ge.nu.i sti, na.tu.ra mi.ran.te, tu.um san.

Tu quae ge.nu.i sti, na.tu.ra mi.ran.te, tu.um san.

ctum Ge.ni.to.rem, Vir.go pri.us ac po.ste.ri.us, Gabri.e.

ctum Ge.ni.to.rem, Vir.go pri.us ac po.ste.ri.us, Gabri.e.

ctum Ge.ni.to.rem, Vir.go pri.us ac po.ste.ri.us, Gabri.e.

ctum Ge.ni.to.rem, Vir.go pri.us ac po.ste.ri.us, Gabri.e.

su.mens il.lud A - ve, pec - ca.to

- lis ab o - re su.mens il.lud A - ve, pec - ca.to

- ca.torum mi.se.re - re pec - ca.torum mi.se.re - re.

- ca.torum mi.se.re - re pec - ca.torum mi.se.re - re.

Antiphonæ Beatæ Mariæ Virginis.

Alma Redemptoris Mater.

(Ex editione anni 1572.)

Cantus. Al - - - ma Redem - pto - ris Ma - - ter Red.

Altus. Al - - - ma Red - em.

Tenor I. Al - - - ma Red - em - pto -

Tenor II. Al - - - ma Red - em - pto - ris Ma - - ter Red.

Bassus. Red - empto - ris Ma - - -

- em.pto - ris Ma - - ter, quæ pér - vi.a coe - -

pto - ris Ma - - ter, quæ pér - vi.a coe - -

ris Red - em - pto - - ris Ma - - ter, quæ pér - vi.a coe - -

em - pto.ris Ma - ter Red - em.pto - ris Ma - - ter,

ter Red - em.pto - ris Ma - ter,

li, quæ pér - vi.a coe - - - li Por - ta ma - - nes,

li, quæ pér - vi.a coe - - - li por - ta ma - nes, por -

li, Por - ta ma - nes, por.ta ma - -

quæ pér - vi.a coe - - - li Por - ta ma - nes, por - ta ma - -

quæ pér - vi.a coe - - - li Por - ta ma - nes, por -

por.ta ma. nes, por.ta ma. nes, Et stel. la (1)
 ta ma. nes, por.ta ma. nes Et stel. la ma.
 nes, por.ta ma. nes, Et stel. la ma.
 nes, por.ta ma. nes, Et stel. la ma.
 ta ma. nes, por.ta ma. nes, Et

ma. ris, et stel. la ma. ris, et stel. la ma. ris suc. cūc.
 ris et stel. la ma. ris, et stel. la ma.
 ris, et stel. la ma. ris, suc. cūr. re,
 et stel. la ma. ris et stel. la ma. ris, suc.
 stel. la ma. ris et stel. la ma. ris suc. cūr.

re ca. den. ti, suc. cūr. re ca. den. ti, Sūr. gere, sūr. gere
 ris suc. cūr. re ca. den. ti, succūr. re, succūr. re ca. den. ti, Sūr. gere, sūr. gere,
 suc. cūr. re ca. den. ti, suc. cūr. re ca. den. ti, ca. den. ti, Sūr. ge.
 cūr. re ca. den. ti suc. cūr. re ca. den. ti, Sūr. ge. re
 re suc. cūr. re ca. den. ti, succūr. re ca. den. ti, Sūr. ge. re, sūr. ge.

qui cu. rat, pó. pu. lo, qui cu. rat, pó. pu. lo:
 sūr. ge. re qui cu. rat, pó. pu. lo, qui cu. rat, pó. pu. lo:
 re, sūr. ge. re qui cu. rat, pó. pu. lo qui cu. rat, pó. pu. lo:
 sūr. ge. re qui cu. rat, pó. pu. lo:
 re, sūr. ge. re qui cu. rat, pó. pu. lo:

Secunda Pars.

Musical score for the first system of 'Secunda Pars'. It consists of five staves. The top staff is a vocal line with lyrics: 'Tu quæ ge-nu-i - - - sti, tu quæ'. The second staff is another vocal line with lyrics: 'Tu quæ ge-nu-i - - - sti, tu quæ'. The third staff is a piano accompaniment line with lyrics: 'Tu quæ ge-nu-i - - - sti, tu'. The fourth staff is another piano accompaniment line with lyrics: 'Tu quæ ge-nu-i - - - sti, tu'. The fifth staff is a bass line with lyrics: 'Tu quæ ge-nu-i - - - sti, tu'. The music is in a minor key and common time.

Musical score for the second system of 'Secunda Pars'. It consists of five staves. The top staff is a vocal line with lyrics: 'ge-nu-i - - - sti, Na-tu - ra mi-ran - te, te,'. The second staff is another vocal line with lyrics: 'ge-nu-i - - - sti, Na-tu - ra mi - ran - te, na-tu-ra'. The third staff is a piano accompaniment line with lyrics: 'i - - - sti, Na-tu - ra mi-ran - te, na-tu - ra mi -'. The fourth staff is another piano accompaniment line with lyrics: 'quæ ge - - - nu-i - - - sti Na-tu - ra, na-tu - ra mi-ran -'. The fifth staff is a bass line with lyrics: 'sti, Na - - - tu - ra mi - - - ran - - - te,'. The music continues in the same style as the first system.

Musical score for the third system of 'Secunda Pars'. It consists of five staves. The top staff is a vocal line with lyrics: 'mi-ran - - - te, tu - um san - ctum Ge-ni - to - rem, tu -'. The second staff is another vocal line with lyrics: 'mi-ran - te, mi-ran - - - te, tu - - - um san - ctum Ge-ni -'. The third staff is a piano accompaniment line with lyrics: 'ran - - - te, tu - um san - ctum Ge-ni - to - -'. The fourth staff is another piano accompaniment line with lyrics: 'te, mi-ran - - - te, tu - - - um san - ctum'. The fifth staff is a bass line with lyrics: 'tu - um san - ctum Ge-ni - to - rem,'. The music concludes in the same style.

um sanctum Ge-ni-to-rem, Vir-go pri-

to-rem, Ge-ni-to-rem, Vir-go pri-

rem, Ge-ni-to-rem, Vir-go pri-

Ge-ni-to-rem, Vir-go pri-

Ge-ni-to-rem, Vir-go pri-

us ac po-ste-rius, ac po-ste-rius,

us ac po-ste-rius, ac po-ste-rius,

us ac po-ste-rius, ac po-ste-rius,

us ac po-ste-rius, ac po-ste-rius Ga-

us ac po-ste-rius, ac po-ste-rius,

Ga-bri-el-is ab o-re, Ga-bri-el-is ab o-re,

Ga-bri-el-is ab o-re, Ga-bri-el-is ab o-re,

Ga-bri-el-is ab o-re, Su-

bri-el-is ab o-re, Ga-bri-el-is ab o-re, Su-

Ga-bri-el-is ab o-re, Ga-bri-el-is ab o-re, Su-

Alma redemptoris

Ruggiero Giovannelli

in: *Memorie, pagine giuste, pagine
accorte, voluti accortezza. Note
per il coro di Geminio Agostini -
Frankfurt am Main, Wolfgang
Kocher, 1995*

Cantus I
Cantus II
Alto II
Bassus I
Alto I
Tenor I
Tenor II
Bassus II

Al - - - - - ma

C. I
C. II
A. II
B. I
A. I
T. I
T. II
B. II

ma re - - - - - demp - - - - - to - - - - - ris

C. I ma - ter,

C. II ter,

A. II ma - ter,

B. I ter,

A. I Al - - - ma al - - - ma re - demp - to - - - ris ma -

T. I Al - - - ma re - demp -

T. II Al - - - ma re - demp - to - - -

B. II Al - - - ma re - - - demp - to - - - ris

14

C. I re - - - demp - to - ris ma - - - ter, quae

C. II re - - - demp - to - ris ma - - - ter,

A. II re - - - demp - to - ris ma - - - ter, quae per - vi -

B. I re - - - demp - to - - - ris ma - - - ter, quae per - vi -

A. I ter, re - - - demp - to - ris ma - - - ter,

T. I to - ris ma - - - ter, re - - - demp - to - ris ma - ter, ma - - - ter,

T. II ris ma - - - ter, re - - - demp - to - - ris ma - - - ter,

B. II ma - ter, re - - - demp - to - - ris ma - - - ter,

20

C. I per - vi - a coe - - - - - li,

C. II quae per - vi - a coe - - - - - li,

A. II a coe - - - - - li,

B. I a coe - - - - - li,

A. I quae per - vi - a coe - - - - - li por -

T. I quae per - vi - a coe - - - - - li

T. II quae per - vi - a coe - - - - - li

B. II quae per - vi - a coe - - - - - li

20

C. I et stel - la ma - - - - - nis,

C. II et stel - la ma - - - - - nis,

A. II et stel - la ma - - - - - nis,

B. I et stel - la ma - - - - - nis,

A. I ta ma - - - - - nis, et stel - la ma - - - - -

T. I por - ta ma - nens, et stel - la ma -

T. II por - ta ma - nens, et stel - la ma -

B. II por - ta ma - nens, et stel - la ma - - - - -

32

C. I
suc-cur-re, suc-cur-re ca-den - - - ti, suc-cur-re,

C. II
suc-cur-re, suc-cur-re ca-den - - - ti, suc-cur-re,

A. II
suc-cur-re, suc-cur-re ca-den - - - ti, suc-cur-re,

B. I
suc-cur-re, suc-cur-re ca-den - - - ti, suc-cur-re,

A. I
ti, suc-cur-re, suc-cur-re, suc-cur-re ca-den -

T. I
ti, suc-cur-re, suc-cur-re, suc-cur-re ca - -

T. II
ti, suc-cur-re, suc-cur-re, suc-cur-re ca-den -

B. II
ti, suc-cur-re, suc-cur-re, suc-cur-re ca-den -

30

C. I
sur - - - ge - re

C. II
sur - - - ge - re

A. II
sur - - - ge - re

B. I
sur - - - ge - re

A. I
ti, sur - - - ge - re qui cu - rat

T. I
den - - - ti, sur - - - ge - re qui cu - rat

T. II
ti, sur - - - ge - re qui cu - rat po -

B. II
ti, sur - - - ge - re qui cu - rat

38

C. I sur - - - - - ge - re

C. II sur - - - - - ge - re

A. II sur - - - - - ge - re

B. I sur - - - - - ge - re

A. I ti, sur - - - - - ge - re qui cu - rat

T. I de - - - - - ti, sur - - - - - ge - re qui cu - rat

T. II ti, sur - - - - - ge - re qui cu - rat po -

B. II ti, sur - - - - - ge - re qui cu - rat

51

C. I Tu - um sanc - tum ge - - - ni - to - rem, vir - go

C. II Tu - um sanc - tum ge - - - ni - to - rem, vir - go

A. II Tu - um sanc - tum ge - ni - to - - - rem, vir - go

B. I Tu - um sanc - tum ge - - - ni - to - rem, vir - go

A. I Tu - um sanc - tum ge - - - ni - to - rem,

T. I Tu - um sanc - tum ge - - - ni - to - rem,

T. II Tu - um sanc - tum ge - ni - to - - - rem,

B. II Tu - um sanc - tum ge - - - ni - to - rem,

50

C. I
 pu - - - us, Ga - bri - e - lis ab o - re,

C. II
 pu - - - us, Ga - bri - e - lis ab o - re,

A. II
 pu - - - us, Ga - bri - e - lis ab o - re,

B. I
 pu - - - us, Ga - bri - e - lis ab o - re,

A. I
 ac pos - te - ri - us, Ga - bri - e - lis ab o - - -

T. I
 ac pos - te - ri - us, Ga - bri - e - lis ab o - - -

T. II
 ac pos - te - ri - us, Ga - bri - e - lis ab o - - -

B. II
 ac pos - te - ri - us, Ga - bri - e - lis ab o - - -

59

C. I
 su - mens il - lud a - - - - ve,

C. II
 su - mens il - lud a - - - - ve,

A. II
 su - mens il - lud a - - - - ve,

B. I
 su - mens il - lud a - - - - ve,

A. I
 re, pec - - ca - to - - - rum mi - - - se - re -

T. I
 re, pec - - ca - to - - - rum mi - - - se - - - re - - -

T. II
 re, pec - - ca - to - - - rum mi - - - se - re -

B. II
 re, pec - - ca - to - - - rum mi - - - se - re -

75

C. I
pec - ca - to - - - - rum mi - se - re - - - - re, pec - ca -

C. II
pec - ca - to - rum mi - se - re - - - - re, pec - ca -

A. II
pec - ca - to - - - - rum mi - se - re - - - - re, pec - ca -

B. I
pec - ca - to - - - - rum mi - se - re - - - - re, pec - ca -

A. I
se, pec - ca - to -

T. I
se, pec - ca - to -

T. II
se, pec - ca - to -

B. II
se, pec - ca - to -

81

C. I
to - - - rum mi - - - se - - - re - - - re.

C. II
to - - - rum mi - - - se - - - re - - - re.

A. II
to - - - rum mi - - - se - - - re - - - re.

B. I
to - - - rum mi - - - se - - - re - - - re.

A. I
rum mi - - - se - - - re - - - re.

T. I
rum mi - se - re - se, mi - - - se - re - - - re.

T. II
rum mi - se - re - - - - - re.

B. II
rum mi - - - se - re - - - - - re.

Alma Redemptoris Mater

Motet for mixed voices (SATB) and basso continuo

Isabella Leonarda (1620-1704) Op. 10 #9
edited by Henry Lebedinsky

Soprano
Alto
Tenor
Bass
Basso continuo

S
A
T
B
Bc

S
A
T
B
Bc

S al - ma, al - ma Re - dem - pto - - - ris Ma - ter, al - ma, al - ma

A Ma - - - ter quae per - vi - a cae - li al - ma, al - ma Re - dem -

T Ma - - - ter quae per - vi - a cae - li al - ma, al - ma

B al - ma, al - ma Re - dem - pto - - - - - ris Ma - ter al - ma

Bc 56 6 6 6 6 6 6 56 6

S Re - dem - pto - - - - - ris Ma - - - ter, al - ma, al - ma

A pto - - - - - ris Ma - ter quae per - vi - a cae - -

T Re - dem - pto - ris, al - ma Re - dem - pto - ris al - ma, al - ma Re - dem - pto -

B Re - dem - pto - ris Ma - ter al - ma, al - ma re - dem - pto - - - - -

Bc 6 # 6#5 6 6 6# 6# # 6 6 6

S quae per - vi - a, per - vi - a cae - - - li.

A - - - li, quae per - vi - a cae - - - li.

T - - - ris Ma - ter quae per - vi - a cae - - - li.

B - - - ris Ma - ter quae per - vi - a cae - - - li.

Bc 6# 6 6# 6 6# 6 5 3#43#

S - - - - -

A - - - - -

T Por - ta ma - nes et stel - la ma - ris suc - cur - re ca - den - - - - - ti

B Por - ta ma - nes et stel - la ma - ris suc - cur - re ca - den - - - - -

Bc # 6 6 # 6 6 6 43#

S Por - ta ma - nes et stel - la ma - ris suc - cur - re ca - den - - - - - ti

A ma - nes por - ta ma - nes et stel - la ma - ris suc - cur - re ca - den - - - - -

T - - - - - por - ta

B ti, suc - cur - re ca - den - ti, suc - cur - re ca - den - - - - -

Bc 56 6 43#

S - - - - - por - ta ma - nes, por - ta ma - nes et stel - la ma - ris

A ti por - ta ma - nes, por - ta ma - nes et stel - la ma - ris por - ta, por - ta

T ma - nes et stel - la ma - ris por - ta ma - nes

B ti, suc - cur - re, suc - cur - re, suc - cur - re ca - den - - - - - ti, por - ta

Bc # #

45

S
por - ta ma - nes et stel - la ma - ris

A
ma - nes et stel - la ma - ris suc - cur - re ca - den

T
por - ta ma - nes et stel - la ma - ris suc - cur - re ca - den

B
ma - nes et stel - la ma - ris suc - cur - re ca - den - - - ti, suc - cur - re ca - den

Bc
6 76#5 5

50

S
por - ta ma - nes, por - ta ma - nes et stel - la ma - ris suc - cur - re ca - den - - -

A
ti por - ta ma - nes et stel - la ma - ris suc - cur - re ca -

T
- - - ti

B
ti, por - ta ma - nes et stel - la ma - ris, et stel - la, et stel - la

Bc
43# # 56

55

S
- - - ti.

A
den - - - ti

T
por - ta ma - nes et stel - la ma - ris suc - cur - re ca - den - -

B
ma - - - ris por - ta ma - nes, por - ta, por - ta ma - nes et stel - la ma - ris por - ta,

Bc
6 6 5 # 6 # 6 #

60

S
por - ta ma - nes et stel - la ma - ris suc - cur - re ca - den - - -

A
por - ta ma - nes et stel - la ma - ris suc - cur - re ca -

T
ti por - ta ma - nes, por - ta ma - nes et stel - la ma - ris, por - ta ma - nes et

B
por - ta ma - nes et stel - la, et stel - la ma - ris suc - - - cur - re, suc - cur - re ca -

Bc
6 6 6# 5 # 5 6

S
- - - - - ti por - ta ma - nes et stel - la

A
den - - - - - ti, suc - cur - re ca - den - - - -

T
stel - la ma - - - ris por - ta ma - nes et stel - la ma - ris suc - cur - re ca -

B
den - ti por - ta, por - ta ma - - - nes por - ta ma - nes et stel - la

Bc
5 # 6 # 6# 6 6

65

S
ma - ris suc - cur - re ca - den - ti, suc - cur - re ca - den - - - - ti.

A
- ti, suc - cur - - - - re, suc - cur - re ca - den - ti.

T
den - - - - - ti, suc - cur - re ca - den - ti.

B
ma - ris suc - cur - re ca - den - - - - ti, suc - cur - re ca - den - ti.

Bc
5# 6 5

Allegro 70

S Tu quae ge - nu - is - ti

A Sur - ge-re qui cu - rat po - pu-lo tu quae ge - nu - is - ti na -

T Sur - ge-re qui cu - rat po - pu-lo tu

B Sur - ge-re qui cu - rat

Bc Allegro

6

75

S sur - ge-re qui cu - rat po - pu-lo tu quae ge - nu - is - ti na -

A tu - ra, na - tu - ra mi - ran - - - - te

T quae ge - nu - is - ti na - tu - ra mi - ran - te

B po - pu-lo sur - ge-re qui cu - rat po - pu-lo tu quae ge - nu -

Bc

6# 5 76

80

S tu - ra, na - tu - ra, na - tu - ra mi - ran - - - -

A sur - ge-re qui cu - rat po - pu-lo na - tu - ra mi - ran - - - - te

T sur - ge-re qui cu - rat po - pu-lo

B is - ti na - tu - ra, na - tu - ra mi - ran - - - -

Bc

6 5 5 6 43#

S
te tu quae, tu quae ge - nu - is - ti

A
sur - ge-re qui cu - rat po - pu-lo tu quae ge - nu - is - ti na -

T
sur - ge-re qui cu - rat po - pu-lo tu

B
te Sur - ge-re qui cu - rat

Bc

6 6

85

S
sur - ge-re qui cu - rat po - pu-lo tu quae ge - nu - is - ti na -

A
tu - ra, na - tu - ra mi - ran - - - - te

T
quae ge - nu - is - ti na - tu - ra mi - ran - te

B
po - pu-lo sur - ge-re qui cu - rat po - pu-lo tu quae ge - nu -

Bc
6 6# 6

90

S
tu - ra, na - tu - ra, na - tu - ra mi - ran - - - -

A
sur - ge-re qui cu - rat po - pu-lo na - tu - ra mi - ran - - -

T
sur - ge-re qui cu - rat po - pu-lo na - tu - ra mi - ran -

B
is - ti na - tu - ra, na - tu - ra mi - ran - - - -

Bc
6 5 6 6 43#

S
te tu - um san - ctum, tu - um san - ctum, tu - um san - ctum,

A
te tu - um san - ctum, tu - um san - ctum, tu - um

T
te tu - um san - ctum, tu - um

B
te tu - um san - ctum, tu - um san - ctum,

Bc

S
tu - um san - ctum Ge - - - ni - to - - - rem.

A
san - ctum, tu - um san - ctum Ge - ni - to - - - rem.

T
san - ctum, tu - um san - ctum Ge - ni - to - rem.

B
tu - um san - ctum, san - ctum Ge - ni - to - - - rem.

Bc

Allegro

S

A
Vir - go pri - us ac pos - te - ri - us Ga - bri - e - lis ab o - - - re su - mens

T
Vir - go pri - us ac pos - te - ri - us Ga - bri - e - lis ab

B

Bc
Allegro

S
A
T
B
Bc

il - lud A - ve pec - ca - to - rum mi - se - re - - - -
o - re. Vir - go pri - us ac pos - te - ri - us Ga - bri - e - lis
Vir - go pri - us ac pos - te - ri - us Ga - bri - e - lis ab o -

76# 6# 6 76#

S
A
T
B
Bc

Vir - go pri - us ac pos - te - ri - us Ga - bri - e - lis ab o - re su - mens
re su - mens il - lud A - ve
ab - o - re, ab - o - re Vir - go pri - us ac pos -
re su - mens il - lud A - - - - - ve pec - ca -

65 6 43#

S
A
T
B
Bc

il - lud A - ve pec - ca - to - rum mi - se - re - - - -
Vir - go pri - us ac pos - te - ri - us mi - se -
te - ri - us pec - ca - to - rum mi - se -
to - rum mi - se - - - - - re - - - - -

43# 5# 6 6 # 6 43# 5# 43#

120

S re su - mens il - lud A - ve

A re - re Vir - go pri - us ac pos - te - ri - us Ga - bri - e - lis ab o - re

T re - re Vir - go

B re pec - ca - - - to - rum mi - se - - - re - re, Vir - go

Bc 3# 6 56# 43# #

125

S Vir - go pri - us ac pos - te - ri - us Ga - bri - e - lis ab o - - - re su - mens

A Vir - go pri - us, Vir - go pri - us ac pos - te - ri - us Vir - go pri - us,

T pri - us, Vir - go pri - us ac pos - te - ri - us Gab - ri - e - lis ab

B pri - us ac pos - te - ri - us, Vir - go pri - us ac pos - te - ri - us Ga - bri - e - lis ab

Bc 6 # 6 6 6

130

S il - lud A - - - - - ve pec - ca - to - rum

A Vir - go pri - us ac pos - te - ri - us Ga - bri - e - lis ab o - - - re su - mens

T o - - - - - re su - mens il - lud A - ve pec - ca -

B o - - - re, Ga - bri - e - lis ab o - - - - - re su - mens

Bc 76# 5# 5# 6 5 43# 6

S mi - se - re - re pec -

A il - lud A - ve pec - ca - to - rum mi - se - re - re

T to - rum mi - se - re - re Vir - go pri - us ac pos - te - ri - us Ga - bri - e - lis ab

B il - lud A - ve Vir - go pri - us ac pos - te - ri - us Ga - bri - e - lis ab o -

Bc 76# # 6 6# 76#

S ca - - to - rum, pec - - ca - to - rum mi - -

A re, pec - - ca - - to - rum, pec - ca - to - rum

T o - re su - mens il - lud A - ve pec - ca - to - rum

B re su - mens il - lud A - ve pec - ca - to - rum

Bc # 6

S - - - se - - - re - - - re.

A mi - se - re - - - re.

T mi - se - re - - - re.

B mi - - - se - - - re - - - re.

Bc # 5 76 43#

A 2. C.A.T. ouero alla 5. A.T.e B.

27

A

L ma Redē ptoris Redē ptoris

mater Redem ptoris ma ter Redem ptoris ma-

ter que per via celi por ta manens & stella

maris & stella ma ris Alma

Redē ptoris Redē ptoris ma ter que per via celi

por ta manens & stella maris & stella

maris & stella ma-

ris succurre suc curre ij cadenti

A 14.

succurre surgere qui curat populo surgere qui
 curat populo ij
 succurre ca denti succurre cadenti suc-
 curre surgere qui curat popu lo succurre
 surgere qui curat populo ij
 qui curat populo tu que genuisti natu-
 ra mirante natura mi rante tuum sanctū ge-
 na co res tuum sanctum Ge nito-

rem virgo prius virgo prius ac posterius gabri-

elis ab ore sumens illud aue pecca-

torum misere re peccatorum misere re virgo

prius virgo prius ac po sterius gabrielis ab

ore sumens illud aue pec- catorum misere

re re misere re re peccato rum miserere mi-

serere miserere ij.

A 3. C. A. e T. ò alla 5. A. T. e B.

Alto 29

A

Alma Redemptoris Redempto-
ris ma- ter Redem-
ptoris Redempto ris ma- ter que per via celi por- ta
manens & stella maris & stella maris & stella ma-
ris Al- ma Redempto ris ma-
ter que per via celi por- ta manens & stella ma ris &
stella maris & stella ma-
ris

prius virgo virgo prius ac posterius Gabrielis ab
 ore sumens illud Ave peccatorum peccatorum
 miserere peccatorum miserere virgo
 prius virgo virgo prius ac posterius Gabrielis ab
 ore sumens illud Ave peccatorum pecca-
 torum miserere miserere miserere miserere
 re peccatorum miserere peccatorum
 miserere miserere miserere re.

A 3. C.A.e T. ò alla 7. A.T.è B.

Tenore 14

Alma Redē

ptoris Redem-

ptoris ma

ter Redem ptoris Redem ptoris mater Re-

demptoris ma

ter que peruia celi por

ta

manens & stella ma ris & stella maris & stella ma-

ris Alma Redē

ptoris Redem ptoris ma ter

que peruia celi por

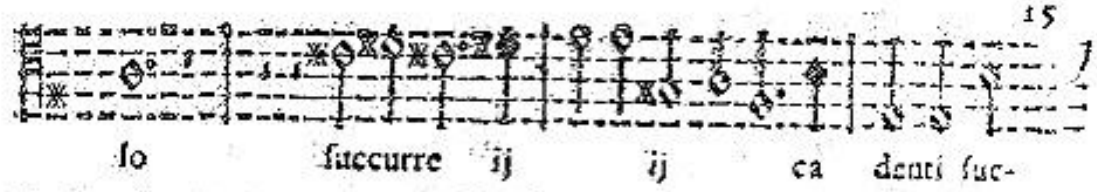
ta manens & stella maris &

stella ma-

ris

ris succurre fargere qui curat popu-

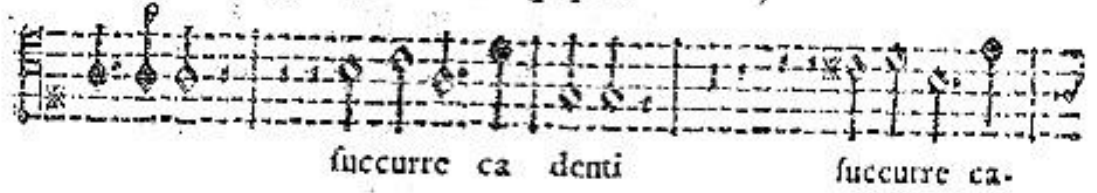
ris succurre fargere qui curat popu-



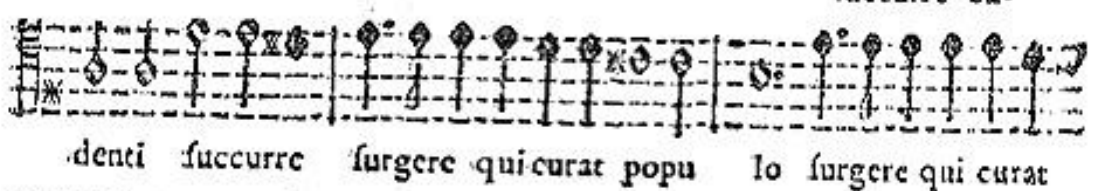
lo succurre ij ij ca denti suc-



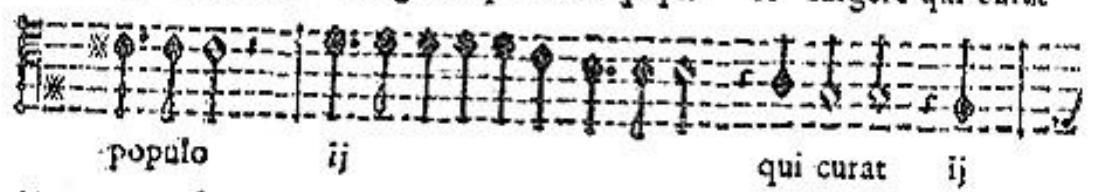
curre surgere qui curat populo ij



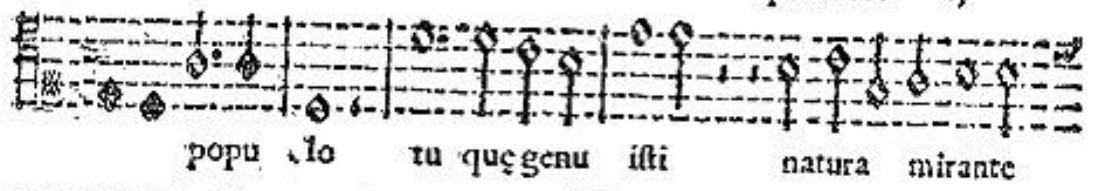
succurre ca denti succurre ca-



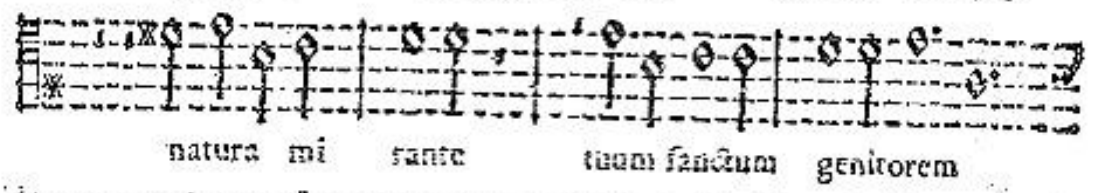
denti succurre surgere qui curat popu lo surgere qui curat



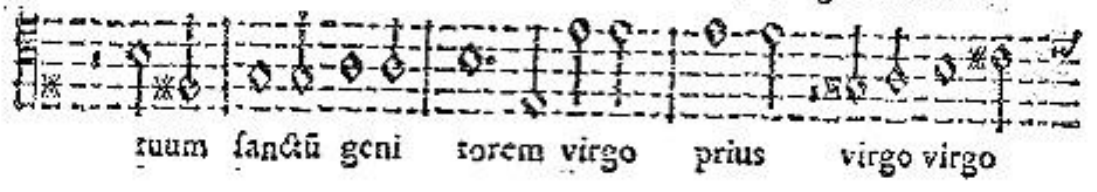
populo ij qui curat ij



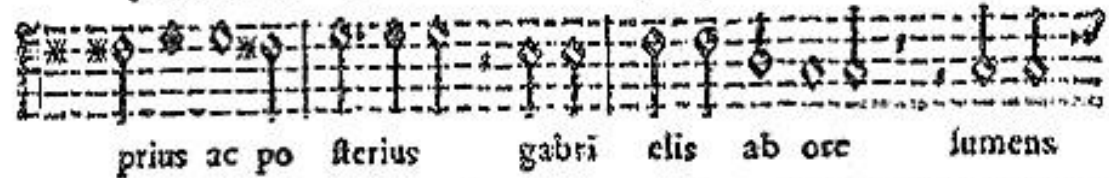
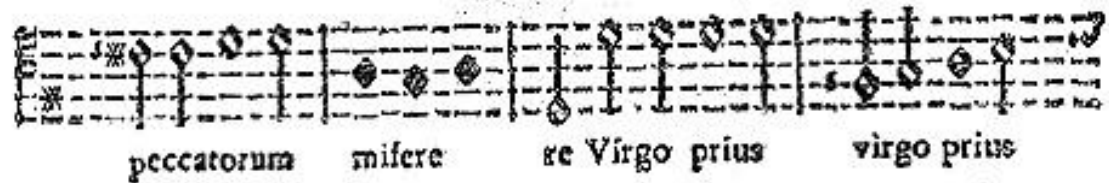
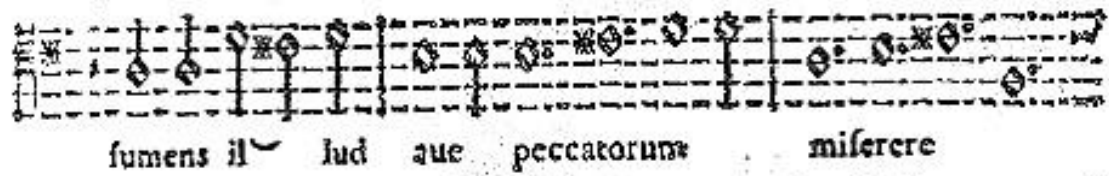
popu lo tu que genu isti natura mirante



natura mi rante tuam sanctum genitorem



rum sanctu geni torem virgo prius virgo virgo



A 3. C.A.e T. ouero alla 5. A.T.e B.

43 76 43 87 87 43 5 6 35

A 

Lma 6 Red. 7 7 765

5 2 5 4 5 43 87 764 764 76 343



6 43 6 43 6



65 76 43 43



6 76 43 56 87 5 6 43 6



43 6 4 3 76 98



6 6 2 6 5



6 5 42 6 2



Alma redem.
 lui n'ont pu atteindre
 haute par deux
 vantes conneron
 transp'olant a
 Raffie continue
 d'un son plus haut

Handwritten musical score for Alma redem. The score is written on ten staves, with the first two staves for vocal parts and the remaining eight for piano accompaniment. The music is in 3/4 time and features a key signature of one flat (B-flat). The lyrics are written below the vocal staves.

Lyrics:
 al — ma redemptoris ma — ter al —
 al — ma redemptoris ma — ter
 ma redemptoris ma — ter quae per vi —
 al — ma redemptoris ma — ter quae per vi —
 a caeli por — ta ma — ter al —
 por — ta ma — ter al —

primus ac post 2^o tenor gabri elis al ore sumens (lud a
 primus ac post 2^o tenor gabri elis al ore sumens (lud a

ve pecca torum mise re - re pecca torum
 a ve pecca torum mise re re pecca torum

pecca torum mise re re pecca torum pecca
 pecca torum mise re re mise re re

to rum pecca to - - - rum mise re re
 mise re re peccato - - - rum peccatorum pecca

mise re re mi se re - re
 torum mise re re mi se re - re

Mottet
Pour la S.^m Vierge
à Voix seule

109

Al

ma redemptoris

ma

ter. Alma redemptoris mater.

Alma mater redemptoris Al .. ma ma .. ter alma mater redemptoris al .. ma ma ..

ter redemptoris mater Al .. ma qua pervia Caeli porta manes

ce Stella ma .. ris qua pervia Caeli porta manes ce Stella

ma. ris ce Stella ma .. ris qua pervia Caeli porta manes

Continuo

Basso Continuo

joyement

110

et stella maris et stella ma

Alma redemptoris mater al... ma ma... ter redemptoris mater

Al... ma quae pervia Caeli porta manes et stella maris

et stella ma... riv.

Al... ma redemptoris ma

Lentement

ter. Suc curre ca denti, Suc curre ca.

111

... deni Ca den ti Sur gere qui curat po... pu. lo

Sur gere qui curat po... pu. lo Succurre ca denti tu que genui:

... a na. tu. ra mi. ran... te tuum sanctum geni... to... rem. tuum sanctum ge:

... ni. to... rem Suc. curre ca denti. Sur gere qui curat po... pu. lo

... : tu que genui a na. tu... ra mi. ran... te tuum sancti geni to. rem. tuum

sanctum ge. ni. to. rem Succurre ca. denti Ca. den ti Sur ...:

112

... gere dulcoratq; pulo tu qua genuit natura mirante tuum

Sanctum geni to rem tuum sancti geni to... rem

Virgo prius ac posterius, Virgo prius ac posterius prius ac pos

... te... rius gabrielis ab a... re sumens illud a... ve illud ave s...

... ve peccatorum mise... re... re peccatorum mis...

... re re mise re... re, Virgo prius ac pos... te ri us ac posteri...

Unifon
 Carl Augustus
 Schreyer No. 10
 S. 10. Tact 6. Sage
 No. 2. Alma Redemptoris
 a 4. voci
 con Organo Violone basso
 Partikulare parte 2. del. 2. Zelenka

Alma Redemptoris Mater q. servata q. potestatem q. felle Ma

Mus. 2358-E-5 1

The image shows two systems of handwritten musical notation on a page. Each system consists of five staves. The top staff of each system is a vocal line with lyrics written below it. The lower staves contain instrumental accompaniment, including a piano part with chords and a bass line. The handwriting is in black ink on aged paper. The lyrics are in Latin and appear to be from a Mass, specifically the Credo. The first system's lyrics are "Et sursum sedens a dextris", and the second system's lyrics are "Et iterum venturus iudicare vivos et mortuos cum regno gloriae". There are some corrections and scribbles in the lower staves of both systems.

Et sursum sedens a dextris

Et iterum venturus iudicare vivos et mortuos cum regno gloriae

The image shows a handwritten musical score on a page with two systems of staves. The notation is dense and appears to be a working draft or a composer's sketch. The first system consists of six staves. The top staff is in treble clef, and the bottom staff is in bass clef. The lyrics "sem" and "Vino pnyagalyiny Gaby e ty ob o" are written across the staves. The second system also consists of six staves, with the bottom staff containing the lyrics "se" and "suppyt'ly ad a". At the bottom of the page, there are some small numbers: "3" and "2" are written below the staves, and "4" is written at the far right.

Handwritten musical score on five staves. The notation includes various note values, rests, and dynamic markings such as *ad lib.* and *adagio*. The music is written in a system with a treble clef and a common time signature (C). The lyrics "Etiam homo miserabile" are written below the fourth staff.

Sächs. Landesbibliothek
 Depositum der
 Kath. Hofkirche

Handwritten musical score on five staves. The notation includes various note values, rests, and dynamic markings such as *allegro* and *ad lib.*. The music is written in a system with a treble clef and a common time signature (C). The text "(Zeit. 238)" is written above the second staff. The bottom of the page contains handwritten notes: "A. M. P. G. N. M. 00 1/2" and "A. O. F. B. 2/3".

Handwritten musical score on a single page. The notation is dense and includes various musical symbols such as notes, rests, and clefs. There are several annotations in the left margin, including the word "Piano" and some numbers. The score is written in a cursive, handwritten style.

Handwritten musical score on a page with multiple staves. The notation is dense and includes various musical symbols such as notes, rests, and clefs. There are several annotations in the left margin, including the word "Piano" and some numbers. The score is written in a cursive, handwritten style.

Handwritten musical score on a page with multiple staves. The notation is dense and includes various musical symbols such as notes, rests, and clefs. There are several annotations in the left margin, including the word "Piano" and some numbers. The score is written in a cursive, handwritten style.

Handwritten musical score for the first system, left page. It features ten staves of music with various notes, rests, and dynamic markings. The notation is dense and includes some annotations like 'p' and 'f'.

Handwritten musical score for the first system, right page. It features ten staves of music with various notes, rests, and dynamic markings. The notation is dense and includes some annotations like 'p' and 'f'.

Handwritten musical score for the second system, left page. It features ten staves of music with various notes, rests, and dynamic markings. The notation is dense and includes some annotations like 'p' and 'f'.

Handwritten musical score for the second system, right page. It features ten staves of music with various notes, rests, and dynamic markings. The notation is dense and includes some annotations like 'p' and 'f'.

Adagio

Veni pro arpegiu y Gabi

Adagio

Veni pro arpegiu y Gabi

Adagio

mabo re

Adagio

Signe Pucator mijace

Adagio

Pucator mijace

Adagio

Pucator mijace

Adagio

mabo re

Adagio

30 Stranby

Handwritten musical score for the first system. It consists of several staves of music. The notation is dense and includes various rhythmic values and accidentals. There are some text annotations in German, such as "oboe" and "Tutti". The bottom of the page shows some numerical figures: 3 5 3 7 8.

Handwritten musical score for the second system. It features a vocal line with lyrics in German: "Herrn im Himmel", "Herrn im Himmel", "Herrn im Himmel", "Herrn im Himmel". Below the vocal line is a piano accompaniment with complex rhythmic patterns. The notation is very dense and includes many accidentals.

Handwritten musical score for the third system. It consists of several staves of music. The notation is dense and includes various rhythmic values and accidentals. There are some text annotations in German, such as "Herrn im Himmel" and "Tutti".

Handwritten musical score for the fourth system. It features a vocal line with lyrics in German: "Herrn im Himmel", "Herrn im Himmel", "Herrn im Himmel", "Herrn im Himmel". Below the vocal line is a piano accompaniment with complex rhythmic patterns. The notation is very dense and includes many accidentals.

Handwritten musical score on the top-left page. It consists of several staves of music with complex notation, including many beamed notes and rests. There are some lyrics written in a cursive hand, such as "in illo tempore" and "quod est deus deus".

Handwritten musical score on the top-right page. It features several staves of music with complex notation. There are lyrics written in a cursive hand, including "Sola", "in illo tempore", and "quod est deus deus".

Handwritten musical score on the bottom-left page. It consists of several staves of music with complex notation. There are lyrics written in a cursive hand, including "in illo tempore" and "quod est deus deus".

Handwritten musical score on the bottom-right page. It features several staves of music with complex notation. There are lyrics written in a cursive hand, including "Sola", "in illo tempore", and "quod est deus deus".

Handwritten musical score on the left page. It features a vocal line with lyrics and piano accompaniment. The lyrics include: "sc. perida fine mlt sc", "po'ra per mlt", and "13". The notation is dense and includes various musical symbols such as notes, rests, and clefs.

Handwritten musical score on the right page. It features piano accompaniment with various musical symbols such as notes, rests, and clefs. The notation is dense and includes various musical symbols such as notes, rests, and clefs.

Ave Regina à8

Down a tone from original

Andrea Gabrieli
(c. 1510 - 1586)

The musical score is arranged in a system of nine staves. The first four staves represent the vocal parts: [CANTUS] [Falsetto], [ALTUS] [Tenor], [TENOR] [Baritone], and [BASSUS] [Bass]. The next four staves represent the vocal parts: [ALTUS] [Tenor], [TENOR] [Baritone], [TENOR] [Baritone], and [BASSUS] [Bass]. The final staff is for the organ, labeled [Basso per l'organo]. The lyrics are: A - ve Re - gi - na cae - lo - . . . A - ve Re - gi - na cae - lo - . . . A - ve Re - gi - na cae - lu - . . . A - ve Re - gi - na cae - lo - . . . A - ve Re - gi - na cae - lo - . . . A - ve Re - gi - na cae - lo - . . . A - ve Re - gi - na cae - lo - . . . A - ve Re - gi - na cae - lo - . . .

7

A. rum. A - ve Do-mi-na An - ge-lo - rum. An

T. rum. A - ve Do-mi-na An - ge-lo - rum. An

Bar. rum. A - ve Do-mi-na An - ge-lo - rum. An-

B. rum. A - ve Do-mi-na An - ge-lo - rum. An

T. rum. A - ve Do-mi-na. A - ve Do-mi-na An

Bar. rum. A - ve Do-mi-na. A - ve Do-mi-na An

Bar. rum. A - ve Do-mi-na. A - ve Do-mi-na An

B. rum. A - ve Do-mi-na. A - ve Do-mi-na An

B.c. rum. A - ve Do-mi-na. A - ve Do-mi-na An

6 6 6 4 4 3 6

14

A.  - ge - lu - rum: Sal - ve ra - dix san - cta.

T.  - ge - lu - rum: Sal - ve ra - dix san - cta.

Bar.  ge - lu - rum: Sal - ve ra - dix san - cta.

B.  - ge - lu - rum: Sal - ve ra - dix san - cta.

T.  - ge - lu - rum: ex qua mun - do lux est ce -

Bar.  - ge - lu - rum: ex qua mun - do lux est ce -

Bar.  - ge - lu - rum: ex qua mun - do lux est ce -

B.  - ge - lu - rum: ex qua mun - do lux est ce -

B.c.  4 4 † 7 6 6

21

A. Gau - de glo - ri - o - sa. gau - de glo - ri - o - sa.

T. Gau - de glo - ri - o - sa. gau - de glo - ri - o - sa.

Bar. Gau - de glo - ri - o - sa. gau - de glo - ri - o - sa.

B. Gau - de glo - ri - o - sa. gau - de glo - ri - o - sa.

T. - te Gau - de glo - ri - o - sa. Su -

Bar. - te Gau - de glo - ri - o - sa. Su -

Bar. - te Gau - de glo - ri - o - sa. Su - per

B. - te Gau - de glo - ri - o - sa. Su -

B. c. 6 7 6 6 4 1

29

A. Su - per om - nes spe - ci - o - sa Val - de, val - de de -

T. Su - per om - nes spe - ci - o - sa Val - de, val - de de - co -

Bar. Su - per om - nes spe - ci - o - sa Val - de, val - de de -

B. Su - per om - nes spe - ci - o - sa Val - de, val - de de -

T. - per om - nes spe - ci - o - sa

Bar. - per om - nes spe - ci - o - sa

Bar. om - nes spe - ci - o - sa

B. - per om - nes spe - ci - o - sa

Il. c. f f f g g

36

A. cu - ra. Et pro no - bis sem - per Chri - sum ex - o -

T. - ra. Et pro no - bis sem - per Chri - stum ex - o -

Bar. cu - ra. Et pro no - bis sem - per Chri - stum ex - o -

B. cu - ra. Et pro no - bis sem - per Chri - stum ex - o -

T. Val - de val - de de - cu - ra. Et pro no - bis sem - per.

Bar. Val - de val - de de - co - ra. Et pro no - bis sem - per.

Bar. Val - de val - de de - co - ra. Et pro no - bis sem - per. Chri

B. Val - de val - de de - co - ra. Et pro no - bis sem - per.

B.c. 4 : 7 : 6 6 4 2 : 4 3 4 1

43

A
- ra et pro no - bis sem - per. et pro no - bis sem - per.

T
ra et pro no - bis sem - per. et pro no - bis sem - per.

Bar
ra et pro no - bis sem - per. et pro no - bis sem - per.

B
ra et pro no - bis sem - per. et pro no - bis sem - per.

T
Chri - sum ex u - ra et pro no - bis sem - per. Chri -

Bar
Chri - sum ex sem - per. et pro no - bis sem - per. Chri -

Bar
- sum ex - sem - per. et pro no - bis sem - per. Chri - sum

B
Chri - sum ex sem - per. et pro no - bis sem - per. Chri -

B.c
4 2

48

A. Chr - - - stum ex - o - - - ra -

T. Chr - - - stum ex - o - - - ra -

Bar. Chr - - - stum ex - o - - - ra -

B. Chr - - - stum ex - o - - - ra -

T. stum ex - o - - - ra. Chr - stum ex - o - - - ra.

Bar. stum ex - o - - - ra. Chr - stum ex - o - - - ra.

Bar. ex - o - - - ra. Chr - stum ex - o - - - ra.

B. stum ex - o - - - ra. Chr - stum ex - o - - - ra.

B.c.

4 1 4 1

13

ve ra - dix san - cta, Ex qua mun - do lux
 ing stem, most Ho - ly. From the realm... of light

sal - ve sal - ve ra - dix san - cta, Ex qua
 heal us, heal - ing stem, most Ho - ly. From the realm... of light

ve ra - dix san - cta, Ex qua mun - do lux
 ing stem, most Ho - ly. From the realm... of light

ve ra - dix san - cta, Ex qua mun - do
 ing stem, most Ho - ly. From the realm... of

18

do... lux est or - ta: Gau - de, gau - de, gau - de
 of... light Thou shin - est, show now, show now, show

mun - do lux est or - ta: Gau - de... glo -
 realm of light Thou shin - est, show to us

est... or - ta: Gau - de...
 Thou... shin - est, show to

lux est or - ta: Gau - de... glo -
 light Thou shin - est, show to us

- de glo - ri - o - sa, Su - per om - nes spe - ci - o - sa, spe - ci - o - sa, spe - ci - o -
 to us Thy glo - ry; o - ver ev - ery thing ex - cel - ling, all ex - cel -

ri - o - sa, Su - per om - nes, spe - ci - o - sa, spe - ci - o -
 Thy glo - ry; o - ver ev - ery thing ex - cel - ling, all ex - cel -

glo - ri - o - sa, Su - per om - nes spe - ci - o - sa, spe - ci - o -
 us Thy glo - ry; o - ver ev - ery thing ex - cel -

- ri - o - sa, Su - per om - nes spe - ci - o - sa, spe - ci - o -
 Thy glo - ry; o - ver ev - ery thing ex - cel -

mf
 - sa: Va - le, va - le, val - de de - co - ra, Et pro no - bis sem - per,
 - ling: La - dy, La - dy, give us Thy bless - ing, of Thy Son, Lord Je - sus.

mf
 - sa: Va - le, va - le, val - de de - co - ra, Et pro no - bis
 - ling: La - dy, La - dy, give us Thy bless - ing, of Thy Son, Lord

mf
 - sa: Va - le, val - de de - co - ra, Et pro no - bis sem - per, et
 - ling: La - dy, give us Thy bless - ing, of Thy Son, Lord Je - sus, of

mf
 - sa: Va - le, val - de de - co - ra, Et
 - ling: La - dy, give us Thy bless - ing, of

36

et pro no - bis... sem - per...
of Thy Son, Lord... Je - sus...

sem - per. et pro no - bis sem - per Chri-
Je - sus. of Thy Son, Lord Je - sus. seek

pro no - bis... sem - per...
Thy Son, Lord... Je - sus...

...pro no - bis... sem - per... Chri-
...Thy Son, Lord... Je - sus... seek

41

Christum... ex - o - ra...
seek our... sal - va - tion...

...stum ex - o - ra, Chri - stum ex - o - ra
...our sal - va - tion, seek our sal - va - tion...

Chri - stum... ex - o - ra.
seek... our... sal - va - tion.

...stum... ex - o - ra.
...our... sal - va - tion.

Ave Regina coelorum

William Byrd (c.1540-1623)

Superius [Alto]
Medius [Alto]
Tenor [Tenor]
Bassus [Bass]

A - - - ve Re - gi - - na cœ - lo -

A - - - ve Re - gi -

rum,

-na cœ - lo - - - - rum,

A - - - ve Do - mi - na An - ge -

A - - - ve Do - mi - na An -

10

A - - - ve Do - mi - na, Do - mi - na An - ge - lo -

A - - - ve Do - mi - na An - ge -

-lo - rum, An - ge - lo - rum, Do - mi - na An - ge - lo -

- ge - lo - - - - rum,

rum, Sal - - - ve, Sal - - - ve

-lo - - - rum, Sal - - - ve, Sal - - - ve ra -

-rum, Sal - - - ve, Sal - - - ve ra -

Sal - - - ve ra - dix, Sal -

ra - - dix, ra - - dix, sal - ve por - ta,
 - dix, ra - - dix, ra - - dix, sal - ve
 - dix, ra - - dix, ra - - dix, sal - ve
 - ve ra - - dix, ra - - dix, sal - ve por - ta,

sal - ve por - ta, por - ta, ex -
 por - ta, [sal - ve por - ta,] sal - ve por - - - ta, - - - ta,
 por - - - ta, sal - ve por - - - - - ta,
 sal - ve por - ta, sal - ve por - - - ta,

qua mun - do lux est or - - - ta, lux est or -
 ex qua mun - do lux
 ex qua mun - do lux est or - - - ta, ex -
 ex qua mun - do lux, est or - ta,

ta, lux est or - - - ta.
 est or - - - ta, lux est or - - - ta. Gau -
 qua mun - do lux est or - - - ta.
 ex qua mun - do lux est or - ta. Gau - de

Gau - de Vir - go glo - ri - o -

- de Vir - go glo - ri - o - sa, gau -

Gau - de Vir - go glo - ri - o - sa, gau - de

Vir - go glo - ri - o - sa, glo - ri - o - sa,

-sa, gau - de Vir - go glo - ri - o - sa, su -

- de Vir - go glo - ri - o - sa, glo - ri - o - sa,

Vir - go glo - ri - o - sa, gau - de Vir - go glo - ri - o -

gau - de Vir - go glo - ri - o - sa,

40

- per om - nes spe - ci - o - sa, su - per

su - per om - nes spe - ci - o - sa, su - per

-sa, su - per om - nes spe - ci - o - sa,

su - per om - nes spe - ci - o - sa,

om - nes spe - ci - o - sa, su - per om - nes

om - nes spe - ci - o - sa, spe - ci - o - sa, su - per om - nes spe -

su - per om - nes, su - per om - nes spe - ci -

su - per om - nes spe - ci - o - sa, spe - ci - o - sa,

50

spe - ci - o - sa, va - - - - - le,
 - ci - o - - - sa, va - - - - - le,
 - o - sa, spe - ci - o - sa, va - - -
 spe - ci - o - sa, va -

va - - - - - le, O
 va - - - - - le, O val - de de - co -
 - - - - - le, O val - de de - co -
 - - - - - le, O val - de de - co - ra,

val - de de - co - ra, O val - de de - co - - - - - ra,
 - ra, O val - de de - co - ra, O val - de de - co -
 - ra, de - co - - - - - ra, O val - de de - co - - - - -
 O val - de de - co - ra, O val - de de - co - - -

60

et pro no - bis Chri - stum ex - o - - - - - ra,
 et pro no - bis Chri - stum ex - o - - - - - ra, ex -
 - ra, de - co - - - - - ra, et pro no - bis Chri - stum ex -
 - ra, et pro no - bis Chri -

et pro no - bis Chri - stum ex - o -
 - o - ra, ex - o - ra, ex - o -
 - o - ra, et pro no - bis Chri - stum ex -
 - stum ex - o - ra, ex - o - ra, ex - o - ra,

70
 -ra, ex - o - ra, et pro no - bis
 ra, et pro no - bis Chri - stum ex - o - ra, ex -
 - o - ra, ex - o - ra, ex - o - ra,
 et pro no - bis Chri - stum ex - o - ra,

Chri - stum ex - o - ra, ex - o - ra,
 - o - ra, ex - o - ra, ex - o -
 et pro no - bis Chri - stum ex - o - ra, ex - o -
 et pro no - bis Chri - stum ex - o - ra, ex -

ex - o - ra, ex - o - ra, ex - o - ra.
- ra, ex - o - ra, ex - o - ra.
- ra, ex - o - ra, ex - o - ra.
- o - ra, ex - o - ra.

The image shows a musical score for four voices, likely a choir or quartet. It consists of four staves, each with a different clef: the top staff is a soprano staff (treble clef), the second is an alto staff (treble clef), the third is a tenor staff (treble clef), and the bottom is a bass staff (bass clef). The music is written in a single system with a common time signature. The lyrics are 'ex - o - ra, ex - o - ra, ex - o - ra.' repeated across the staves. The notation includes various note values, rests, and bar lines. The score ends with a double bar line and a repeat sign.

"Ave Regina coelorum" Alessandro Poglietti (? - 1683)

Sopran 1
A - ve Re - gi - na coe - lo - rum, Re - gi - na, Re - gi - na coe - lo -

Sopran 2
A - ve Re - gi - na coe - lo - rum, Re - gi - na

Alt
A - ve Re - gi - na coe - lo -

Tenor

Baß

5
S 1
- rum, a - ve Re - gi - na coe - lo - rum, Re - gi - na coe - lo -

S 2
coe - lo - rum, a - ve Re - gi - na coe - lo - rum, Re - gi - na coe - lo -

A
rum, Re - gi - na coe - lo - rum, Re - gi - na coe - lo -

T
A - ve Re - gi - na coe - lo - rum, Re - gi - na coe - lo - rum, a - ve Re -

B
A - ve Re - gi - na coe - lo - rum, Re - gi - na coe - lo -

9
S 1
rum, a - ve Re - gi - na coe - lo - rum, coe - lo - rum,

S 2
rum, Re - gi - na coe - lo - rum, a - ve Re - gi - na coe -

A
rum, a - ve Re - gi - na coe - lo - rum, Re - gi -

T
gi - na coe - lo - rum, Re - gi - na, Re - gi - na coe - lo -

B
rum, a - ve Re - gi - na coe - lo - rum, Re - gi - na, Re - gi -

13

S 1 a - ve Re - gi - na coe - lo - rum, a - ve Re - gi - na coe - lo - rum, Re - gi - na coe - lo - rum,

S 2 lo - rum, a - ve Re - gi - na coe - lo - rum, Re - gi - na coe - lo - rum,

A na coe - lo - rum, Re - gi - na, Re - gi - na, Re - gi - na coe - lo - rum,

T rum, a - ve Re - gi - na coe - lo - rum, Re - gi - na, Re - gi - na coe - lo - rum, a - ve

B na coe - lo - rum, Re - gi - na, Re - gi - na coe - lo - rum,

18

S 1 a - ve Do - mi - na

S 2 a - ve Do - mi - na An - ge - lo - rum,

A a - ve Do - mi - na An - ge - lo - rum, a - ve Do - mi - na

T Do - mi - na An - ge - lo - rum, a - ve Do - mi - na An - ge -

B a - ve Do - mi - na An - ge -

21

S 1 An - ge - lo - rum, An - ge - lo - rum: sal - ve

S 2 a - ve Do - mi - na An - ge - lo - rum: sal - ve ra - dix, sal - ve por -

A An - ge - lo - rum, An - ge - lo - rum: sal - ve ra - dix, sal

T lo - rum, a - ve Do - mi - na An - ge - lo - rum,

B lo - rum, a - ve Do - mi - na An - ge - lo - rum: sal - ve ra - dix, sal - ve

25

S1 ra - dix, sal - ve por - ta, sal - ve por - ta,

S2 ta, sal - ve ra - dix, sal - ve por - ta, ex qua mun -

A - ve por - ta, ra - dix, sal - ve por - ta, ex qua mun -

T sal - ve ra - dix, sal - ve, sal - ve por - ta,

B por - ta, sal - ve ra - dix, ex qua mun - do

29

S1 ex qua mun - do, ex qua mun - do lux

S2 - do, ex qua mun - do, ex qua

A - do - lux est or - ta, ex qua

T ex qua mun - do, ex qua mun - do

B ex qua mun - do lux est

32

S1 est or - ta: gau - de gau -

S2 mun - do lux est or - ta: gau - de

A mun - do lux est or - ta: gau - de, gau - de,

T lux est or - ta: gau - de,

B or - ta: gau -

36

S 1 - de Vir - go glo - ri - o - sa, su - per

S 2 Vir - go

A gau - de Vir - go glo - ri - o - sa,

T Vir - go glo - ri - o - sa, su - per

B - de Vir - go glo - ri - o - sa, su - per

39

S 1 om - nes, su - per om - nes spe - ci - o - sa, va - le, o val - de,

S 2 glo - ri - o - sa, su - per om - nes spe - ci - o - sa, va - le, o val - de, va - le, o

A su - per om - nes, su - per om - nes spe - ci - o - sa, va - le, o val - de, va - le, o

T om - nes, su - per om - nes spe - ci - o - sa, va - le, o val - de de -

B om - nes spe - ci - o - sa, va - le, o val - de, va - le, o

43

S 1 et pro no - bis Chri - stum ex - o - ra, et pro

S 2 val - de, et pro no - bis Chri - stum ex - o - ra,

A val - de, de - co - ra, val - de de - co - ra, et pro no - bis

T co - ra, de - co - ra, val - de de - co - ra, et pro no - bis

B val - de de - co - ra, et pro no - bis Chri - stum ex -

47

S 1 no - bis, et pro no - bis, et pro no - bis

S 2 Chri - stum ex - o - ra, Chri - stum ex - o - ra, et pro

A Chri - stum ex - o - ra, Chri - stum ex - o - ra, ex - o - ra, Chri - stum ex -

T et pro no - bis Chri - stum ex - o - ra,

B o - ra, et pro no - bis Chri - stum ex - o - ra,

51

S 1 Chri - stum ex - o - ra, Chri - stum ex - o - ra, Chri - stum ex -

S 2 no - bis Chri - stum ex - o - ra, Chri - stum ex - o -

A o - ra, Chri - stum ex - o - ra, et pro no - bis

T et pro no - bis, pro no - bis Chri - stum ex - o - ra, et pro no - bis

B et pro no - bis Chri - stum ex - o - ra,

54

S 1 o - ra, ex - o - ra.

S 2 ra, Chri - stum ex - o - ra.

A Chri - stum ex - o - ra.

T Chri - stum ex - o - ra.

B Chri - stum ex - o - ra.

36

A a. Canto e Alto

adagio

A

ue Ave Regina a

ue Regina ce lorum aue Domina aue

Do mina aue Regina celorum aue Domina

Angelorum A-

ue aue Re gina ce-

lorum a ue Do mina ange lo-

ria a ue Domina a ue Domina aue Domica

aue ge lorum aue Domina ange lo-

A 7.

ram salue radix salue porta ex qua mūdo ij

lux est orta ex qua mundo ij lux est or

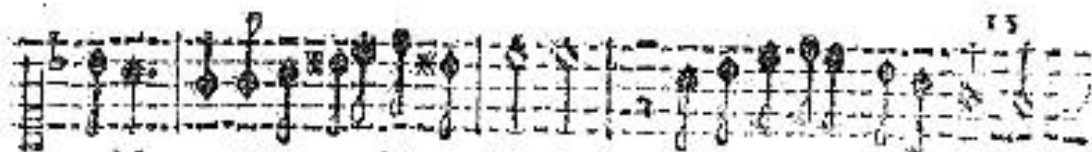
ta gau de gau de gau de gau de

gaude virgo glo ri oia super omnes specio sa

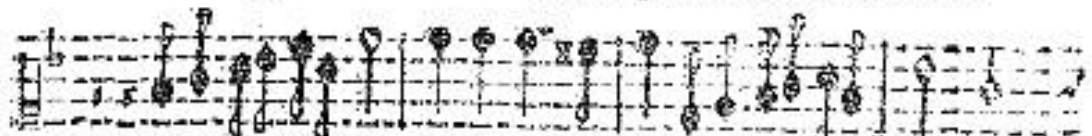
gau de gau de virgo glo ri oia super

omnes specio sa vale o valde deco

ra & pro no bis Chri stū exora vale o valde de

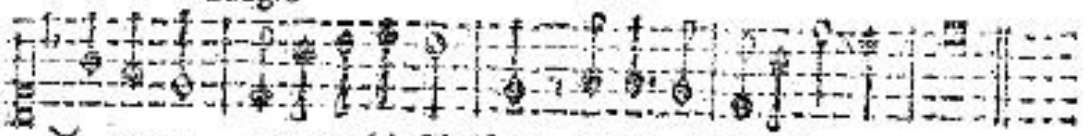


co ra & pro no bis Christum pro nobis Chri stū exora



& pro no bis Christū exora & pro no bis Christum

adagio



exo ra pro nobis Christum exora exo ra

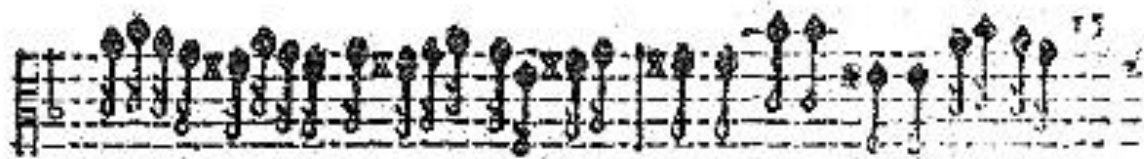
A 2. Canto & Alto.
adagio

Alto

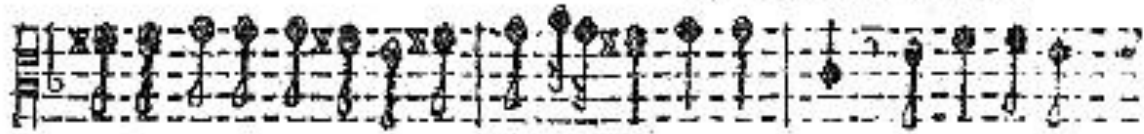
Aue Re gina aue
Regina cęlorum Aue Domina aue
Do mina aue Regina cę-
lorum aue Domina Angelo rum a-
ue

B 7.

aue Regina ce lorum a ue Do-
 mina Ange lo rum aue Domina Ange lo rum
 Salue radix sal ue porta ex qua mundo
 ex qua mu do lux est orta ex qua mu do
 lux est or ta Gau de gau-
 de gau-
 de gaude virgo glo ri oia super
 omnes specio fa gau de gau-



de gaude virgo glo ri-



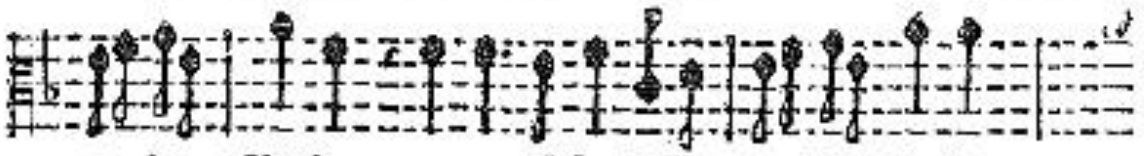
osa super omnes speci o sa va le ò valde de-



co ra & pro no bis Christum exora



& pro no bis Christum exora & pro

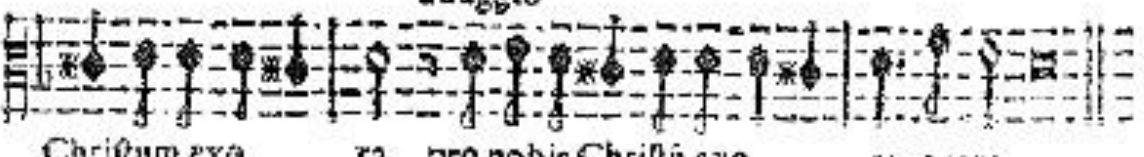


no bis Christum exora & pro no bis Christum

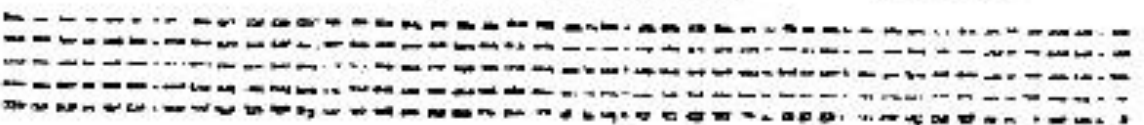


vale ò valde deco ra & pro no bis

adagio



Christum exo ra pro nobis Christu exo ra exora.



A. C. e A.

11

A. 65 56 76 76 C. 85 56b 76 76

A

Aue Regina celi.

D 6.

376 4 3 2dag. 56 343 43

ave a - ve a - ve Domine a - ve Domine na ange lo

ave a - ve a - ve Domine Domine na ange lo

ave a - ve a - ve Domine Domine ange lo

Salve

Salve radix salve porta, salve radix salve porta ex qua mundo lux est orta ex qua mundo lux est orta

radix salve porta salve radix salve porta ex qua mundo lux est orta ex qua mundo lux est orta

gande

gande vige glori o sa super

gande vige glori o sa super omnes speci o sa

super omnes speci o sa

vige glori o sa super omnes speci o sa

super omnes speci o sa

omnes speci o sa

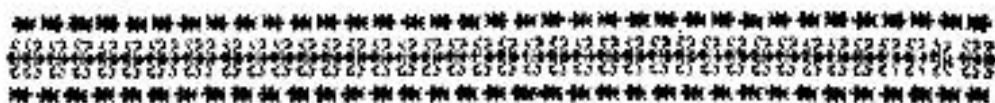
gande vige glori o sa

super

o sa *super omnes spes o magis spes o sa*
super omnes *super omnes spes o sa*
o magis spes o sa super omnes spes o magis spes o sa valeo valde de coram et pro nobis pro
no-bis christum christum ex o - ra et pro nobis pro no-bis christum christum ex o - ra
et pro nobis pro no-bis christum christum ex o - ra et pro nobis pro no-bis christum
christum ex o - ra valeo valde de coram valeo valde de coram et pro no-bis
ex o - ra valeo valde de coram o valde de coram et pro nobis pro no-bis
o sa valeo valde de coram valeo valde de coram et pro no-bis

Handwritten musical score consisting of four staves. The lyrics are Latin: "Christus ex o-ra et pro no-bis Chris-tum ex o-ra et pro no-bis Christum Christum ex o-ra et pro no-bis". The notation includes treble clefs, a common time signature (C), and various note values such as quarter, eighth, and sixteenth notes. The score is written in ink on aged paper. The number "52" is written at the end of the first staff, and "112" is written at the end of the fourth staff.

III. MOTET A VOIX SEULE,



III. MOTET A VOIX SEULE,

POUR LA SAINTE VIERGE.

Cap. & Figul.

A

Fe. Ave Regina ca-

76M

BASSUS-CONTINUUS.

lorum, Ave Domina Ange- lo- rum, Ave Domina Angelo- rum.

Ave Regina Caelorum, Ave Domi- na Angelorum,

Ave Domina Ange- lo- rum. Ave Domina Angelo- rum.

Salve radix, Salve porta, Salve radix, Salve porta, Ex qua

mundo lux est orta. Ex qua mundo lux est or- ta. Salve radix, Salve

radix, Salve porta, Ex qua mundo lux est orta. Ex qua mundo lux est or-

ca. Salve radix, Salve porta, Ex qua mundo lux est orta. Ex qua

mundo lux est or- ta. Salve radix, Salve radix, Salve porta, Ex qua

Liv II.

D

I. MOTET A VOIX SEULE,

mundo lux est orta. Ex qua mundo lux est or- ta. Gau-

de Virgo glorio- sa, Gaude Virgo glorio- sa, super omnes speci-

<sa, Gaude, Gaude Virgo gloriosa, Super omnes speciosa, Super omnes speci-

osa, Vale, o valde de- cora: Et pro nobis Christum exo-

ra. Et pro nobis Chris- tum exora. Et pro nobis Christum exo-

D E M. C A M P R A.

77

ra. Gaude Virgo gloriosa, Super omnes speciosa, Super omnes speci-

o- fa. Vale, & valde de- cora! Et pro nobis Chris- tum exo-

ra. Et pro nobis Chris- tum exora. Et pro nobis Christum exo-

ra. exo- ra. Et pro nobis Christum exora. exo- - ra.

Handwritten musical score, first system. It consists of five staves. The top staff is a vocal line with lyrics: *Suble radix, suble porta suble*. The second staff is a vocal line. The third staff is a vocal line. The fourth staff is a vocal line with lyrics: *porta ex qua mundo lux est orta = lux est orta = ta ex qua*. The fifth staff is a piano accompaniment. There are various musical notations including notes, rests, and dynamic markings like *for* and *piu*. A circular stamp is visible on the right side of the first system.

Handwritten musical score, second system. It consists of seven staves. The top staff is a vocal line with lyrics: *mundo lux est orta lux est orta = ta lux est*. The second staff is a vocal line. The third staff is a vocal line. The fourth staff is a vocal line. The fifth staff is a piano accompaniment with dynamic markings *Alto for* and *Alto for*. The sixth staff is a piano accompaniment. The seventh staff is a piano accompaniment with dynamic marking *Alto*. There are various musical notations including notes, rests, and dynamic markings like *for* and *piu*.

Handwritten musical score on a single page, featuring ten staves of music. The notation includes various rhythmic values and dynamic markings such as *pia*, *for.*, and *for.*. The lyrics are written below the staves and include the words: *Sauca*, *Virgo*, *glori = ga*, *Super om = nes*, *speci = ga*, and *Super omni = bus*. The score is written in a cursive, handwritten style.

Handwritten musical score on a single page, featuring ten staves of music. The notation includes various rhythmic values and dynamic markings such as *for.*, *pia*, and *for.*. The lyrics are written below the staves and include the words: *Sauca*, *Virgo*, *glori = ga*, *Super om = nes*, *speci = ga*, and *Super om = nes*. The score is written in a cursive, handwritten style.

Handwritten musical score for the first system. It consists of six staves. The top two staves are vocal lines with lyrics in Hebrew. The bottom two staves are piano accompaniment. The middle two staves contain various musical notations, including dynamic markings like *mf* and *f*, and performance instructions such as *no*, *noy*, *apocci*, *o*, *Sauha*, and *Virgo*. There are also some handwritten notes and symbols like $\frac{1}{2}$ and $\frac{3}{4}$.

Handwritten musical score for the second system. It consists of six staves. The top two staves are vocal lines with lyrics in Hebrew. The bottom two staves are piano accompaniment. The middle two staves contain various musical notations, including dynamic markings like *f* and *noy*, and performance instructions such as *no*, *noy*, *apocci*, *o*, *Sauha*, and *Virgo*. There are also some handwritten notes and symbols like $\frac{1}{2}$ and $\frac{3}{4}$.

5

Handwritten musical score for the first system. It consists of seven staves. The top two staves are vocal lines with lyrics: "Ja sugar omnes spaci =". The third staff is the piano accompaniment, labeled "Col Basso". The fourth and fifth staves are piano accompaniment with lyrics: "Ja sugar omnes spaci =". The sixth and seventh staves are piano accompaniment with lyrics: "Ja sugar omnes spaci =". The score includes various musical notations such as notes, rests, and dynamic markings like *for p*.

Handwritten musical score for the second system. It consists of seven staves. The top two staves are vocal lines with lyrics: "Vale o valle de = cora o valle de". The third staff is the piano accompaniment, labeled "Col Basso". The fourth and fifth staves are piano accompaniment with lyrics: "Vale o valle de = cora o valle de". The sixth and seventh staves are piano accompaniment with lyrics: "Vale o valle de = cora o valle de". The score includes various musical notations such as notes, rests, and dynamic markings like *for p*.

Handwritten musical score for the first system. It consists of five staves. The top staff is a vocal line with lyrics: "Vale o valde" and "valde de = cora". The second staff is a piano accompaniment. The third staff is another vocal line. The fourth and fifth staves are piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like *ad pro*, *no by*, and *Christum ego =*.

Handwritten musical score for the second system. It consists of five staves. The top staff is a vocal line with lyrics: "Christum ego =", "no = by", and "Christum ego =". The second staff is a piano accompaniment. The third staff is another vocal line. The fourth and fifth staves are piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like *no by* and *Christum ego =*.

AVE REGINA COELORUM

A. Lotti

1

Soprano
Á - ve Re - gi - na coe - lô - rum: Á - ve Dó - mi - na an - ge - lô - rum: Sál - ve

Alto
Á - ve Re - gi - na coe - lô - rum: Á - ve Dó - mi - na an - ge - lô - rum: Sál - ve

Tenor
Á - ve Re - gi - na coe - lô - rum: Á - ve Dó - mi - na an - ge - lô - rum: Sál - ve

Bajo
Á - ve Re - gi - na coe - lô - rum: Á - ve Dó - mi - na an - ge - lô - rum: Sál - ve

9

S.
râ - dix, sál - ve pór - ta ex qua mún - do ex qua

A.
râ - dix, sál - ve pór - ta ex qua mún - do ex qua

T.
râ - dix, sál - ve pór - ta ex qua mún - do ex qua

B.
râ - dix, sál - ve pór - ta ex qua mún - do ex qua

22

S. mún - do lux est ór - ta. Gáu - de Vir - go

A. mún - do lux est ór - ta. Gáu - de Vir - go

T. mún - do lux est ór - ta. Gáu - de Vir - go glo - ri -

B. mún - do lux est ór - ta. Gáu - de Vir - go glo - ri - ó - sa.

30

S. glo - ri - ó - sa. sú - per óm - nes spe - ci - ó - sa. Vá - le, o vál - de de - có -

A. glo - ri - ó - sa. sú - per óm - nes spe - ci - ó - sa. Vá - le, o vál - de de - có -

T. ó - sa. Vá - le, o vál - de de - có -

B. sú - per óm - nes spe - ci - ó - sa. Vá - le, o vál - de de - có -

37

S. ra. et pro nó - bis Chris - tum ex - ó - ra.

A. ra. et pro nó - bis, et pro nó - bis Chris - tum ex - ó - ra.

T. ra. et pro nó - bis, et pro nó - bis Chris - tum ex - ó - ra.

B. ra. et pro nó - bis Chris - tum ex - ó - ra.

REGINA CAELI

Gregor AICHINGER
(1864-1928)

Allegro

SOP. Re.gi.na cae . li, lae . tá . re, lae . tá . re, Al .
 ALT. - Re.gi.na cae . li, lae . tá . re, lae . tá . re, Al .
 TEN. Re.gi.na cae.li, lae . tá . re, lae . tá . re, lae . tá . re,
 BAS. Re.gi.na cae . li, lae . tá . re, lae . tá . re, Al .

Allegro

. le.lú . ja, Al . le.lú . ja. Qui . a quem me.ru . i . sti por.tá .
 . le.lú . ja, Al . le.lú . ja. Qui . a quem me.ru . i . sti, Qui .
 Al . le.lú . ja, Al . le.lú . ja. Qui . a quem
 . le.lú . ja, Al . le.lú . ja.

rall. *Fine* *p*

cresc. *p*

. re, quem me . ru . i . sti por . tá . . re,
 . a quem me . ru . i . sti por . ta . . re,
 me . ru . i . sti, quem me . ru . i . sti por . tá . re,

cresc.

*Hic repetitur Regina caeli
et postea cantatur Resurrexit*

Regina cæli lætare

Estêvão de Brito (1570-1641)

Tiple
Alto
Tenor
Baxo

Re - gi - na cæ - - - li læ - ta - re Re -
 Re - gi - na cæ - - - li, Re - gi - na cæ - -
 Re - gi - na cæ - li læ - ta - re, Re -
 Re - gi - na cæ - - - li

7

gi - na cæ - li læ - ta - re al - le - lu - ia, al - le - lu - ia, al -
 li, Re - gi - na cæ li læ - ta - re al - le - lu - ia, al - le - lu - ia.
 - gi - na cæ - li læ - ta - re, al - le - lu - ia al - le - lu -
 læ - ta - re, læ - ta - re al - le - lu - ia, al -

14

le - lu - ia, al - le - lu - ia. Qui - a quem meru - i - sti por - ta -
 Qui - a quem me - ru - i - sti por - ta - re, al - le - lu - ia, al - le - lu -
 - ia. Qui - a quem meru - i - sti por - ta - re, por - ta - re
 le - lu - ia. Qui - a quem meru - i - sti por - ta - re, por - ta - re, al -

41

lu - ia al - le - lu - ia. O - ra pro
le - lu - ia, al - le - lu - ia. O - ra pro no - bis De - um, o - ra pro no - bis
ia, al - le - lu - ia, al - le - lu - ia. O - ra pro no - bis De - um o -
al - le - lu - ia. O - ra pro no - bis De - um, De um

45

no - bis De - um, pro no - bis De - um al - le - lu - ia al - le - lu -
De - um, o - ra pro no - bis De - um al - le - lu -
ra pro no - bis De - um al - le - lu - ia
o - ra pro no - bis De - um al - le - lu - ia, al - le - lu - ia al -

55

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

A 2. Canto, ò Tenor, & Basso.



Egi a Regina Celi Leta-
 re Leta re alleluia alleluia alle-
 luia Leta re Leta-
 re Regina Regina Ce li Letare alleluia Le-
 tare Letare alleluia alleluia alleluia alleluia alleluia
 quia que memisti portare alleluia alleluia que memisti por-
 tare alleluia alleluia Resurrexit Resurrexit sicut dixit Alle-
 luia alleluia ij ij ij Alle-

luja ora pro nobis pro no bis Deum ora pro nobis pro

nobis pro nobis Deum Al lelulia al lelulia alle-

lulia Al lelulia Al lelulia

Al lelulia Al lelulia Alleluia

ora ora pro nobis pro no-

bis ora pro nobis Deum Al lelulia alleluia

Al lelulia Allelu-

ia Al lelulia.

A 2. Canto, ò Tenor, & Basso

7

Regina Regina celi
leta re
leta re alleluia alleluia alleluia
ia Regina Regina celi letare alleluia letare ij
alleluia alleluia ii Al leluia Quia que meru-
isti portare alleluia allelu ia que meruisti por-
tare alleluia allelu ia Resurrexit ii sicut dixit
Resurrexit ii sicut dixit alleluia alleluia alle-

Ite missa alleluia ii

ora pro nobis pro nobis pro nobis Deum ora pro nobis pro nobis Deum pro nobis

Deum alleluia Al alleluia alleluia

Al alleluia Al alleluia

Al alleluia al alleluia Regina

Regina caeli ora pro nobis Deum ii pro nobis

ii Deum Al alleluia al.

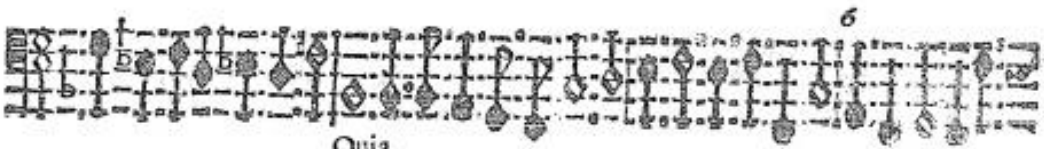
alleluia al alleluia al alleluia

C 6

A 3. Canto ò Tenor, & Basso

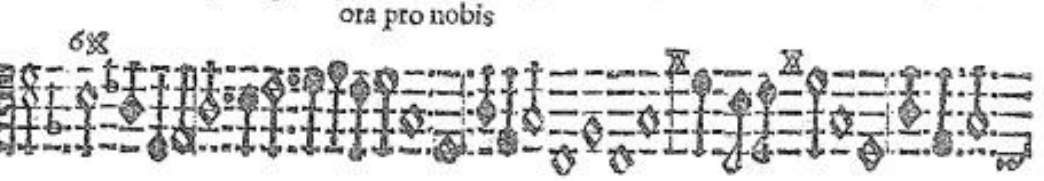
13

R  *Egina celi*



Quia 

Resurrexit 

ora pro nobis 

Regina 



D 8