

Beati eritis

Motetti a quattro voci ... libro primo
(Venice, Vincenti, 1597)

Giovanni Croce
(c.1557-1609)

CANTUS

SOPRANO

Be - a - ti e - ri - tis, be - a - ti e - ri - tis cum

ALTUS

ALTO

Be - a - - - ti e - ri - tis, be - a - ti e - ri - tis cum

TENOR

TENOR

Be - a - ti e - ri - tis, be - a - ti e - ri - tis

BASSUS

BASS

Be - a - ti e - ri - tis, be - a - ti e - ri - tis cum

[Basso seguente]

6

ma - le - di - xe - rint vo - bis ho - mi - nes, et per - se - cu - ti vos

ma - le - di - xe - rint vo - bis ho - mi - nes, et per - se - cu - ti vos fu - e -

8

cum ma - le - di - xe - rint vo - bis ho - mi - nes, et per - se - cu - ti vos fu - e -

ma - le - di - xe - rint vo - bis ho - mi - nes, et per - se - cu - ti vos fu - e - rint,

12

fu - e - rint, et di - xe - rint om - ne ma - lum ad - ver -

-rint, et di - xe - rint om - ne ma - lum ad - ver - sum

8

-rint, et di - xe - rint om - ne ma - lum ad - ver - sum

et di - xe - rint om - ne ma - lum ad - ver - sum vos

O crux ave spes unica

Corona Mariae quatuor concinenda ... liber quintus
(Venice, Magni, 1622)

Giacomo Finetti
(fl. 1605-31)

SOPRANO

ALTO

TENORE

BASSO

[Basso continuo]

ORGANO SI PLACET

O crux, o crux a - ve spes u - ni - ca, hoc pas - si -

O crux, o crux a - ve spes u - ni - ca, hoc pas -

O crux, o crux a - ve spes u - ni - ca, hoc pas - si -

O crux, o crux a - ve spes u - ni - ca, hoc pas - si -

6 5 6 # 6

6

-o - nis tem - po - re au - ge pi - is ju - sti - ti - am, re - is - que

- si - o - nis tem - po - re au - ge pi - is ju - sti - ti - am, re - is - que do

8 -o - nis tem - po - re au - ge pi - is ju - sti - ti - am, re - is - que

-o - nis tem - po - re

7 6 6 5 6 7 6 # # 6 6

12

do - na, re - is - que do - na ve - ni - am, au - ge pi - is ju - sti - ti - am,

- na ve - ni - am, re - is - que do - na ve - ni - am, au - ge pi - is ju - sti - ti - am, -

8 do - na ve - ni - am, au - ge pi - is ju - sti - ti - am, -

au - ge pi - is ju - sti - ti - am, -

6 4 6# 4 # # 6 6 #

3

*# on 3rd, not 2nd note of bar in source / In der Quelle steht das # nicht auf der zweiten, sondern auf der dritten Note des Taktes.

*Pater noster – Ave Maria

Musica quatuor vocum ... liber secundus
(Venice, Gardano, 1545)

Adrian Willaert
(c.1490-1562)

SUPERIUS

SOPRANO

Pa - ter no - ster, qui es —

ALTUS

ALTO

Pa - ter no - ster, qui es — in cae -

TENOR

TENOR

Pa - ter no - ster, qui es in cae - lis, Pa -

BASSUS

BASS

Pa - ter no - ster, Pa - ter

[Keyboard reduction]

The first system of the musical score is for the vocal parts and keyboard reduction. It features five staves: Soprano, Alto, Tenor, Bass, and Keyboard. The Soprano part begins with a whole note 'Pa' followed by a half note 'ter' and a quarter note 'no'. The Alto part begins with a whole note 'Pa' followed by a half note 'ter' and a quarter note 'no'. The Tenor part begins with a whole note 'Pa' followed by a half note 'ter' and a quarter note 'no'. The Bass part begins with a whole note 'Pa' followed by a half note 'ter' and a quarter note 'no'. The keyboard reduction provides harmonic support for the vocal lines.

9

— in cae - lis, in cae - lis, qui es — in cae - lis:

- lis, — qui es — in cae - - lis: San - cti -

8 - ter no - ster, qui es — in cae - lis: San -

no - ster, qui es in cae - lis: — San - cti - fi - ce -

The second system of the musical score continues the vocal parts and keyboard reduction. It features five staves: Soprano, Alto, Tenor, Bass, and Keyboard. The Soprano part continues with 'in cae - lis, in cae - lis, qui es — in cae - lis:'. The Alto part continues with '- lis, — qui es — in cae - - lis: San - cti -'. The Tenor part continues with '8 - ter no - ster, qui es — in cae - lis: San -'. The Bass part continues with 'no - ster, qui es in cae - lis: — San - cti - fi - ce -'. The keyboard reduction continues to provide harmonic support.

16

San - cti - fi - ce - tur — no - men tu - - - um:

- fi - ce - tur no - men tu - - - - - um:

8 - cti - fi - ce - tur no - men tu - - - - - um: Ad - ve - ni - at

- tur no - men tu - um: Ad - ve - ni - at re -

The third system of the musical score continues the vocal parts and keyboard reduction. It features five staves: Soprano, Alto, Tenor, Bass, and Keyboard. The Soprano part continues with 'San - cti - fi - ce - tur — no - men tu - - - um:'. The Alto part continues with '- fi - ce - tur no - men tu - - - - - um:'. The Tenor part continues with '8 - cti - fi - ce - tur no - men tu - - - - - um: Ad - ve - ni - at'. The Bass part continues with '- tur no - men tu - um: Ad - ve - ni - at re -'. The keyboard reduction continues to provide harmonic support.

*Both *Pater noster* and *Ave Maria* may be performed separately.
'*Pater noster*' und '*Ave Maria*' können auch einzeln aufgeführt werden.