

Alessandro Timossi  
54121 DPhil Candidate  
University of Oxford; Worcester College  
Supervisor: Prof Robert Saxton  
Joint Supervisor: Prof Eric Clarke

Composition1/4

Alessandro Timossi

---

# ***CANTI SACRI***



Alessandro Timossi

# *Canti Sacri*

## Range of voices

	Magnificat	Nunc Dimittis	Gloria
<b>Cantus</b>	e' -- f#''	eb' – f#''	d' – g''
<b>Quintus</b>	g – b'	g – b'	ab – d''
<b>Altus</b>	g – a'	f# -- bb'	g – b''
<b>Tenor</b>	e – g'	eb – f#'	eb – e'
<b>Bassus</b>	E – c'	G -- bb	F – c#'

## Performance Notes

The performing style should be the same used for sixteenth-century polyphony, with few voices for each part, and a tone that is both pure and expressive. The texture needs to be transparent and light throughout. The general tempo is flowing, *scorrevole*.

In the *Magnificat* and *Nunc Dimittis* there are two types of rhythmic notation:

**Chironomico** - in these sections there are no metric bars and the rhythm follows the accentuation and pace of the text. The indication "chironomico" refers to the way in which the conductor facilitates the performance by indicating with the hand both its musical shape and its forward momentum, which is based on a quaver pulse that is the durational common denominator in all voices. At rehearsal mark 'D' of the *Nunc Dimittis*, on the word *lumen*, dotted vertical lines indicate the crotchet pulse as an aid to performance.

**A battuta** - in these sections bars and time signatures are adopted in the usual way. Asterisks followed by short horizontal lines indicate the imitation motives. These need to be sung *in rilievo*.

The speed of the two sections is the same, with quaver equal quaver throughout.

*Canti Sacri* is a setting in Latin of the *Magnificat* and the *Nunc Dimittis* for five-part a cappella choir. The piece is broadly modelled on the Anglican Church evensong repertoire, and the length and formal scope of the piece make it suitable for a particularly solemn one, however the choice of the language of the text and of the musical material widen its connections to two other traditions: Gregorian chant, and sacred polyphony of the sixteenth century pitched musically somewhere between Rome and Venice. The piece is not a recreation of that style, however, but takes from it the taste for its particular sounds, textures and formal architecture.

The first three and the last two verses of the *Magnificat* start with five different Gregorian beginnings taken from the original *magnificat* chants of the *Liber Usualis*. These sections, each starting in homophony and developing into polyphony soon after, are driven musically by the text and are notated without bars to allow the necessary flexibility against a superimposed metrical structure. The central section is treated in imitative polyphony, fully barred, with the standard practice of each different verse introducing a new musical idea.

In the *Nunc Dimittis* the process is reversed; the first two verses and the last start from fully articulated polyphony with the five voices gradually converging towards the homophony of three Gregorian *clausolae*, the endings of three original *nunc dimittis* chants, again from the *Liber Usualis*. As in the *Magnificat*, these non-metric sections frame an imitative, metrically written central section, enriched by a rather more vertical and colouristic episode on the word *Lumen*.

The *Gloria*, which is placed at the end of both parts, is in imitative polyphony throughout and combines the traditional three-syllable rhythmic treatment of the word *gloria* with a two-syllable setting suggesting, at times, albeit only in outline, a multi-metric textual and musical texture. An extended *Amen* concludes the piece. The word is given a number of musical settings, from the first in near musical stillness to more lyrical cantabile episodes. This contrasts with the Gregorian solemnity and the polyphonic references of the earlier parts, and enters a more intimate expressive space; the piece has moved somehow from public ceremony to private, direct prayer.

## Text

Magnificat: anima mea Dominum.  
Et exultavit spiritus meus: in Deo salutari meo.  
Quia respexit humilitatem ancillae suae:  
ecce enim ex hoc beatam me dicent omnes generationes.  
Quia fecit mihi magna, qui potens est:  
et sanctum nomen eius.  
Et misericordia eius, a progenie in progenies:  
timentibus eum.  
Fecit potentiam in brachio suo:  
dispersit superbos mente cordis sui.  
--et exaltavit humiles\*--  
Deposuit potentes de sede:  
et exaltavit humiles.

Esurientes implevit bonis:  
et divites dimisit inanes.  
Suscepit Israel puerum suum:  
recordatus misericordiae suae.  
Sicut locutus est ad patres nostros:  
Abraham, et semini eius in saecula.  
Gloria Patri, et Filio, et Spiritui Sancto.  
Sicut erat in principio, et nunc et semper, et in saecula saeculorum. Amen.

Nunc dimittis servum tuum, Domine, secundum verbum tuum in pace:  
Quia viderunt oculi mei salutare tuum  
Quod parasti ante faciem omnium populorum:  
Lumen ad revelationem gentium, et gloriam plebis tuae Israel.  
Gloria Patri, et Filio, et Spiritui Sancto.  
Sicut erat in principio, et nunc et semper, et in saecula saeculorum. Amen.

\*This verse is freely interpolated here, before coming in its normal position two verses below.

# Magnificat

1

Con ampiezza ma scorrevole (♩ = 112 circa)  
(chironomico)

Alessandro Timossi

A

**Cantus**  
*ppp* Ma-gni - fi - cat a - ni - ma me - a Do - mi - num. *ppp* Et ex - ul - ta - vit spi - ri - tus spi - ri - tus me - us in De - o sa - lu - ta - ri me - o. *ppps*

**Quintus**  
*ppp* Ma-gni - fi - cat a - ni - ma me - a Do - mi - num. *ppp* Et ex - ul - ta - vit spi - ri - tus spi - ri - tus me - us in De - o sa - lu - ta - ri me - o. *ppps*

**Altus**  
*ppp* Ma-gni - fi - cat a - ni - ma me - a Do - mi - num. *ppp* Et ex - ul - ta - vit spi - ri - tus spi - ri - tus me - us in De - o sa - lu - ta - ri me - o. *ppps*

**Tenor**  
*ppp* Ma-gni - fi - cat a - ni - ma me - a Do - mi - num. *ppp* Et ex - ul - ta - vit spi - ri - tus spi - ri - tus me - us in De - o sa - lu - ta - ri me - o. *ppps*

**Bassus**  
*ppp* Ma-gni - fi - cat a - ni - ma me - a Do - mi - num. *ppp* Et ex - ul - ta - vit spi - ri - tus spi - ri - tus me - us in De - o sa - lu - ta - ri me - o. *ppps*

**B**

3

*ppp* *fpp* *ppps* *p*

C Qui - a re - spe - xit hu - mi - li - ta - tem an - cil - lae su - ae: ec - ce e - nim ex hoc be - a - tam be - a - tam me di - cent om - nes ge - ne - ra - tio - nes.

*ppp* *fpp* *ppps* *p*

Q Qui - a re - spe - xit hu - mi - li - ta - tem an - cil - lae su - ae: ec - ce e - nim ex hoc be - a - tam be - a - tam me di - cent om - nes ge - ne - ra - tio - nes.

*ppp* *fpp* *ppps* *p*

A Qui - a re - spe - xit hu - mi - li - ta - tem an - cil - lae su - ae: ec - ce e - nim ex hoc be - a - tam be - a - tam me di - cent om - nes ge - ne - ra - tio - nes.

*ppp* *fpp* *ppps* *p*

T Qui - a re - spe - xit hu - mi - li - ta - tem an - cil - lae su - ae: ec - ce e - nim ex hoc be - a - tam be - a - tam me di - cent om - nes ge - ne - ra - tio - nes.

*ppp* *fpp* *ppps* *p*

B Qui - a re - spe - xit hu - mi - li - ta - tem an - cil - lae su - ae: ec - ce e - nim ex hoc be - a - tam be - a - tam me di - cent om - nes ge - ne - ra - tio - nes.

Detailed description: This is a musical score for five voices: Contralto (C), Soprano (Q), Alto (A), Tenor (T), and Bass (B). The score is for a section labeled 'B' and begins with a measure number '3'. Each voice part has a treble clef (except for the Bass part which has a bass clef). The lyrics are in Latin: 'Qui - a re - spe - xit hu - mi - li - ta - tem an - cil - lae su - ae: ec - ce e - nim ex hoc be - a - tam be - a - tam me di - cent om - nes ge - ne - ra - tio - nes.' The lyrics are written below the notes, with hyphens indicating syllables across notes. Dynamic markings are placed above the notes: *ppp* (pianissimo), *fpp* (fortissimo), *ppps* (pianissimo), and *p* (piano). Slurs and phrasing marks are used to indicate musical phrasing. The score is arranged in a system with five staves.

C

3

4

**C**  
Qui - a fe - cit mi - hi fe - cit mi - hi ma - gna ma - gna qui po - tens qui po - tens est et san - ctus san - ctus no - men e - jus.

**Q**  
Qui - a fe - cit mi - hi fe - cit mi - hi ma - gna ma - gna qui po - tens po - tens est et san - ctus san - ctus no - men e - jus.

**A**  
Qui - a fe - cit mi - hi fe - cit mi - hi ma - gna ma - gna qui po - tens po - tens est et san - ctus san - ctus no - men e - jus.

**T**  
Qui - a fe - cit mi - hi fe - cit mi - hi ma - gna qui po - tens qui po - tens est et san - ctus san - ctus no - men e - jus.

**B**  
Qui - a fe - cit mi - hi fe - cit mi - hi ma - gna ma - gna qui po - tens qui po - tens est et san - ctus sa - ctus no - men e - jus.

4

**D**

(a battuta)

**E**

5

*distintamente in rilievo*  
\*  
*pp*

C Et mi - se - ri - cor - dia e - jus et mi - se - ri - cor - dia e - jus e - - jus a pro - ge - nie in pro - ge - nies a pro -

*pp* *distintamente in rilievo* \*

Q Et mi - se - ri - cor - dia et mi - se - ric - ord - dia et mi - se - ri - cor - dia e - jus et mi - se - ri - cor - dia e - - jus a pro - ge -

*pp* *distintamente in rilievo* \* *distintamente in rilievo* \*

A Et mi - se - ri - cor - dia et mi - se - ri - cor - dia et mi - se - ri - cor - dia et mi - se - ri - cor - dia et mi - se - ri - cor - dia e - jus a pro - ge - nie in pro - ge - nies a pro - ge -

*pp* *distintamente in rilievo* \*

T Et mi - se - ri - cordia et mi - se - ri - cor - dia e - jus et mi - se - ri - cor - dia e - jus et mi - - se - ri - cor - dia e - jus

*pp* *distintamente in rilievo* \* *distintamente in rilievo* \*

B Et mi - se - ri - cordia et mi - se - ri - cordia et mi - se - ri - cor - dia et mi - se - ri - cor - dia e - jus et mi - se - ri - cor - dia e - jus a pro -

*distintamente in rilievo* \*

13

**F** *distintamente in rilievo* **G** *distintamente in rilievo*

C -ge - - nie in pro - ge - - ni - es ti - men - ti - bus e - um fe - cit po - ten - tiam in bra - chio su - o - - fe - cit po - ten -

Q - nies in pro - ge - nies in pro - ge - nies ti - men - ti - bus e - - - um fe - cit po - ten - tiam in bra - chio su - - o in bra -

A - nie in pro - ge - nies pro - - ge - ni - es ti - men - ti - bus e - um fe - cit po - ten - tiam in bra - chio su - o fe -

T - a pro - ge - nie in pro - ge - nies ti - men - ti - bus e - um ti - men - ti - bus e - um fe - cit po - ten - tiam in bra - chio su -

B ge - nie in pro - ge - - - nies ti - men - ti - bus e - um e - - - um e - - - um fe - cit po - ten - tiam in bra - chio -

The musical score is written for five voices: Soprano (C), Alto (Q), Tenor (A), Tenor (T), and Bass (B). The lyrics are in Latin and describe the creation of the world. The score includes various musical notations such as notes, rests, and dynamic markings. Two specific performance instructions are highlighted with boxes: 'F' and 'G', both with the instruction 'distintamente in rilievo' (distinctly in relief). The score is divided into measures by vertical bar lines, and the lyrics are aligned with the notes. The key signature has two sharps (F# and C#), and the time signature is 4/4.



J

Tempo primo \*

*distintamente in rilievo*

28

C  
et ex - al - ta - vit hu - mi - les de - po - suit po - ten - tes de - se - de de se - de de se -

Q  
*distintamente in rilievo* \* hu - mi - les hu - mi - les et ex - al - ta - vit hu - mi - les et ex - al - ta - vit hu - mi - les de - po - suit po - ten - tes de - se - de de se -

A  
*distintamente in rilievo* \* ex - al - ta - vit hu - mi - les et ex - al - ta - vit hu - mi - les de - po - suit po - ten - tes de - se - de de - po - suit po - ten - tes de se - de

T  
*distintamente in rilievo* \* et ex - al - ta - vit hu - mi - les et ex - al - ta - vit hu - mi - les hu - mi - les hu - mi - les de - po - suit po - ten -

B  
*distintamente in rilievo* \* ex - al - ta - vit et ex - al - ta - vit hu - mi - les hu - mi - les de - po - suit po - ten - tes de - se - de

*distintamente in rilievo* \* *distintamente in rilievo* \* *distintamente in rilievo* \* *distintamente in rilievo* \*

Con vivacità (♩ = 128 circa)

37

*marcato* \*

C de et ex - al - ta - vit hu - mi - les et ex - al - ta - vit hu - mi - les hu - mi - les et ex - al -

*marcato* \*

Q de de se - de et ex - al - ta - vit hu - mi - les et ex - al - ta - vit hu - mi - les hu - mi - les et ex - al - ta -

*marcato* \*

A et ex - al - ta - vit hu - mi - les et ex - al - ta - vit hu - mi - les hu - mi - les et ex -

*marcato* \*

T - tes de se - de et ex - al - ta - vit hu - mi - les et ex - al - ta - vit hu - mi - les hu - mi -

*marcato* \*

B et ex - al - ta - vit hu - mi - les et ex - al - ta - vit hu - mi - les hu - mi - les

L

Tempo primo

44

The musical score consists of five staves, each representing a different voice part: C (Cantus), Q (Quintus), A (Alto), T (Tenor), and B (Bass). The lyrics are Latin and are written below the notes. The score includes dynamic markings such as *f* (forte) and *pp* (pianissimo). The music is in a 2/4 time signature and features various melodic lines with slurs and ties. The lyrics are: C: -ta - vit et ex - al - ta - vit hu - mi - les e - sau - rien - tes im - ple - vit bo - nis: et di - vi - tes di - mi - sit i - na - nes. Q: vit et ex - al - ta - vit hu - mi - les e - sau - rien - tes im - ple - vit bo - nis: et di - vi - tes di - mi - sit di - mi - sit i - na - nes. A: al - ta - vit et ex - al - ta - vit hu - mi - les e - sau - rien - tes im - ple - vit bo - nis: et di - vi - tes di - mi - sit i - na - nes. T: les et ex - al - ta - vit hu - mi - les e - sau - rien - tes im - ple - vit bo - nis et di - vi - tes di - mi - sit i - na - nes. B: hu - mi - les et ex - al - ta - vit hu - mi - les e - sau - rien - tes im - ple - vit bo - nis et di - vi - tes di - mi - sit i - na - nes.

**M****(chironomico)**

52 *ppp*

C Su - sce - pit I - sra - el pu - e - rum su - um re - cor - da - tus mi - se - ri - cor - diae su - ae su - ae.

Q *ppp*

Su - sce - pit I - sra - el pu - e - rum su - um re - cor - da - tus mi - se - ri - cor - diae su - ae su - ae.

A *ppp*

Su - sce - pit I - sra - el pu - e - rum su - um re - cor - da - tus mi - se - ri - cor - diae su - ae su - ae.

T *ppp*

Su - sce - pit I - sra - el pu - e - rum su - um re - cor - da - tus mi - se - ri - cor - diae su - ae su - ae.

B *ppp*

Su - sce - pit I - sra - el pu - e - rum su - um re - cor - da - tus mi - se - ri - cor - diae su - ae.

N

11

53

C  
*ppp* *mf* *p* *f*  
Si - cut lo - cu - tus est ad pa - tres no - stros A - bra - ham et se - mi - ni et se - mi - ni et se - mi - ni e - jus e - jus in sae - cu - la.

Q  
*ppp* *mf* *p* *f*  
Si - cut lo - cu - tus est ad pa - tres no - stros A - bra - ham et se - mi - ni et se - mi - ni et se - mi - ni et se - mi - ni e - jus e - jus in sae - cu - la.

A  
*ppp* *mf* *p* *f*  
Si - cut lo - cu - tus est ad pa - tres no - stros A - bra - ham et se - mi - ni et se - mi - ni et se - mi - ni e - jus e - jus in sae - cu - la.

T  
*ppp* *mf* *p* *f*  
Si - cut lo - cu - tus est ad pa - tres no - stros A - bra - ham et se - mi - ni et se - mi - ni et se - mi - ni et se - mi - ni e - jus in sae - cu - la.

B  
*ppp* *mf* *p* *f*  
Si - cut lo - cu - tus est ad pa - tres no - stros A - bra - ham et se - mi - ni et se - mi - ni et se - mi - ni e - jus e - jus in sae - cu - la.

segue il Gloria

# Nunc Dimittis

17

Con ampiezza ma scorrevole (♩ = 112 circa)  
(chironomico)

Alessandro Timossi

*sfpp* *sfpp*

Cantus  
Nunc di-mit-tis ser-vum tu-um Do-mi-ne Do - mi - ne Do - mi - ne se-cun - dum se-cun - dum se - cun - dum se - cun - dum ver-bum tu-um in pa - ce.

*sfpp* *sfpp*

Quintus  
Nunc di-mit-tis ser-vum tu-um Do-mi-ne Do - mi - ne Do-mi-ne se-cun - dum ver - bum se - cun - dum se - cundum ver - bum se - cun - dum ver-bum tu-um in pa - ce.

*sfpp* *sfpp*

Altus  
Nunc di-mit-tis ser-vum tu-um Do-mi-ne Do - mi - ne Do - mi - ne se-cun - dum se-cun - dum ver - bum se-cun - dum ver-bum tu-um in pa - ce.

*sfpp* *sfpp*

Tenor  
Nunc di-mit-tis ser-vum tu-um Do-mi-ne Do - mi - ne Do - mi - ne se-cun - dum se-cun - dum se-cun - dum ver-bum tu-um in pa - ce.

*sfpp* *sfpp*

Bassus  
Nunc di-mit-tis ser-vum tu-um Do-mi-ne Do - mi - ne Do - mi - ne se-cun - dum se-cun - dum se-cun - dum ver - bum ver-bum tu-um in pa - ce.

A

2 *sfppp*

C Qui - a vi - de - runt o - cu - li me - i o - cu - li me - i o - cu - li o - cu - li me - i sa - lu - ta - re tu - um.

*sfppp*

Q Qui - a vi - de - runt o - cu - li me - i o - cu - li me - i o - cu - li o - cu - li me - i me - i sa - lu - ta - re tu - um.

*sfppp*

A Qui - a vi - de - runt o - cu - li me - i o - cu - li me - i o - cu - li o - cu - li me - i sa - lu - ta - re tu - um.

*sfppp*

T Qui - a vi - de - runt o - cu - li me - i o - cu - li me - i me - i o - cu - li o - cu - li me - i sa - lu - ta - re tu - um.

*sfppp*

B Qui - a vi - de - runt o - cu - li me - i o - cu - li o - cu - li me - i me - i me - i sa - lu - ta - re tu - um.

**B**

(a battuta)

*distintamente in rilievo*

*pp*

**C**

*distintamente in rilievo*

The musical score consists of five staves, each representing a different voice part: Contralto (C), Soprano (Q), Alto (A), Tenore (T), and Basso (B). The music is written in 8/8 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. The lyrics are Latin, and the score includes performance instructions such as *pp* (pianissimo) and *distintamente in rilievo* (distinctly in relief), along with asterisks marking specific notes. A box labeled 'C' is placed above the Soprano staff in the final measure of the piece. The lyrics for each part are as follows:

- C:** Quod pa - ra - sti quod pa - ra - - - sti quod pa - ra - - - sti pa - ra - sti an - te fa -
- Q:** Quod quod pa - ra - - - sti quod pa - ra - sti quod pa - ra - sti pa - ra - sti pa - ra - - - sti
- A:** Quod quod pa - ra - sti quod pa - ra - sti quod pa - ra - sti quod pa - ra - sti an - te fa - ciem om - nium an -
- T:** Quod quod pa - ra - sti quod pa - ra - sti quod pa - ra - - - sti pa - ra - - - sti an - te fa - ciem om - nium an -
- B:** Quod pa - ra - sti quod pa - ra - - - sti quod pa - ra - - - sti quod pa - ra - - - sti an - te fa - ciem -

11

C  
- ciem om - nium an - te an - te fa - ciem om - ni - um an - te fa - ciem an - te fa - ciem om - ni - um an -

*distintamente in rilievo*  
\*  
Q  
an - te fa - ciem om - nium an - - - - te an - te fa - ciem om - ni - um an - - - - te fa - ciem

A  
te fa - - - - ciem an - te fa - ciem om - ni - um an - - - - te fa - ciem om - nium an - te fa - ciem om - ni - um

T  
- te fa - ciem an - te fa - - - - - ciem om - nium an - te fa - ciem om - nium om - nium

B  
- an - te fa - - - - ciem om - nium om - - - - ni - um an - te fa - ciem om - ni - um om - ni - um an - te fa - ciem

16

C  
te fa - ciem om - - - ni - um an - te fa - ciem om - nium po - pu - lo - rum:

Q  
an - te fa - ciem om ni - um an - - - - te fa - ciem om - - - ni - um an - te fa - ciem om - nium po - pu - lo - rum:

A  
an - te fa - ciem om - - - ni - um fa - ciem om - ni - um an - te fa - ciem om - nium po - pu - lo - rum:

T  
an - te fa - ciem om - ni - um an - te fa - ciem an - te fa - - - ciem an - te fa - ciem om - nium po - pu - lo - rum:

B  
om - ni - um om - ni - um an - - - te fa - ciem an - te fa - ciem om - nium po - pu - lo - rum:





# Gloria

Con serena scorrevolezza  
(sempre a battuta, ♩. = 60 circa)

Alessandro Timossi

The musical score is arranged in five staves, each representing a different vocal part. The lyrics are written below the notes. Dynamics such as *p* (piano) are indicated at the beginning of each line. The lyrics are: Cantus: Glo - ria glo - ri - a glo - ri - a glo - ri - a glo - ri - a glo - ri - a; Quintus: Glo - ria glo - ri - a glo - ri - a glo - ri - a glo - ri - a glo - ri - a; Altus: Glo - ria glo - ri - a glo - ri - a glo - ri - a glo - ri - a glo - ri - a; Tenor: Glo - ria glo - ri - a glo - ri - a glo - ri - a glo - ri - a; Bassus: Glo - ria glo - ri - a glo - ri - a glo - ri - a.



**B**

Con maestosità

**C**

Scorrevole

21

21

C Pa - tri, et Fi - li - o, et Spi - ri - tui Sanc - to San - cto San - cto. Si - cut e - rat in prin -

Q Pa - tri, et Fi - lio, et Spi - ri - tui San - cto Spi - ri - tui San - cto. Si - cut e

A Pa - tri, et Fi - li - o, et Spi - ri - tui San - cto San - cto.

T tri, et Fi - li - o, et Spi - ri - tui San - cto et Spi - ri - tui San - cto. Si - cut

B tri, et Fi - lio, et Spi - ri - tui San - cto San - cto. Si - cut

*f* *f* *fs* *f* *fs* *f* *p*

*distintamente in rilievo* *p\**

*distintamente in rilievo* *p\**

*distintamente in rilievo* *p\**

32

**D** **E**

*distintamente in rilievo* \* *distintamente in rilievo* \* *distintamente in rilievo* \*

C  
ci - pio in prin - ci - pio et nunc et sem - per et in sae - cu -

Q  
rat in prin - ci - pio prin - ci - pio et nunc et sem - per et in sae - cu - la et in

*distintamente in rilievo* \* *p* *distintamente in rilievo* \* *distintamente in rilievo* \* *distintamente in rilievo* \*

A  
Si - cut e - rat in prin - ci - pio et nunc et sem - per et in sae - cu - la

T  
e - rat in prin - ci - pio et nunc et sem - per et in sae - cu - la

*distintamente in rilievo* \* *p* *distintamente in rilievo* \* *distintamente in rilievo* \* *distintamente in rilievo* \*

B  
Si - cut e - rat in prin - ci - pio et nunc et sem - per et nunc et sem - per et in sae

42

C  
la et in sae cu la sae cu lo rum.

Q  
sae cu la et in sae cu la sae cu lo rum.

A  
et in sae cu la et in sae cu la sae cu lo rum.

T  
et in sae cu la sae cu lo rum.

B  
cu la et in sae cu la sae cu la sae cu lo rum.

*f*

Detailed description: This is a page of a musical score for five voices: Contralto (C), Soprano (Q), Alto (A), Tenor (T), and Bass (B). The score begins at measure 42. Each voice part has a staff with a treble clef (except for the Bass part which has a bass clef). The lyrics are in Latin and are written below the notes. The lyrics are: C: la et in sae cu la sae cu lo rum.; Q: sae cu la et in sae cu la sae cu lo rum.; A: et in sae cu la et in sae cu la sae cu lo rum.; T: et in sae cu la sae cu lo rum.; B: cu la et in sae cu la sae cu la sae cu lo rum. Dynamics include a forte (*f*) marking at the end of each line. There are also some slurs and phrasing marks over the notes.

**F**

Armoniosamente, più mosso (♩ = 100 circa)

**G**

Scorrevole

The musical score consists of five staves, each representing a different voice part: Contralto (C), Contralto (Q), Alto (A), Tenore (T), and Bassi (B). The lyrics are "A men a men a men a". The score is divided into two sections, F and G. Section F is marked "Armoniosamente, più mosso (♩ = 100 circa)" and Section G is marked "Scorrevole". The dynamics are marked with *f* (forte) and *p espress.* (piano espressivo). The music features a melodic line with slurs and a bass line with a more rhythmic accompaniment. The lyrics are written below the notes, with some syllables split across notes.

H

Armoniosamente

63

C  
men a .men a - men a - men a - men a

Q  
men a - men a - men a - men a - men a - men a

A  
*p espress.*  
a men a - men a - men a - men a - men a

T  
men a men a - men a - men a - men a - men a

B  
men a - men a - men a - men a - men a - men

Detailed description: This is a page of a musical score for five voices: Contralto (C), Soprano (Q), Alto (A), Tenor (T), and Bass (B). The score is numbered 63 at the beginning. A section marker 'H' is located above the first staff. The tempo/style marking 'Armoniosamente' is centered above the staves. The lyrics are 'men a men a men a' repeated across the staves. Dynamic markings include *mp* (mezzo-piano) and *pp* (pianissimo). The Alto part (A) starts with a *p espress.* marking. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Slurs and phrasing marks are used throughout the score.

I

Con spaziosità, poco più mosso (♩ = 144 circa)

J

a tempo

75

*p espress.* *ben tenute* *p espress.* *ben tenute*

C men a men a men a men a men a men a men

Q men a men a men a men a men a

A men a men a men a

T men a men a men a men a men a men

B a men a men a men a men a men

Detailed description: This is a musical score for five voices: Contralto (C), Soprano (Q), Alto (A), Tenore (T), and Bass (B). The score is divided into two sections, I and J. Section I is marked 'Con spaziosità, poco più mosso (♩ = 144 circa)' and Section J is marked 'a tempo'. The lyrics are 'men a men a men a men a men a men a men'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'p espress.' and 'ben tenute'. The time signature is 3/4. The key signature has one flat (B-flat).

**K**

**L**

85

*a tempo*  
*p espress.*

*ben tenuto*

*a tempo*  
*p espress.*

*f*

C  
a - - - men a - - - men a - - - men a - - - men a - - - men a - - - men a - - - men a - - - men a - - - men a - - - men a - - - men a - - - men a - - - men a - - - men

Q  
men a - - - men a - - - men a - - - men a - - - men a - - - men a - - - men a - - - men a - - - men a - - - men a - - - men a - - - men a - - - men a - - - men

A  
*p espress.*  
men a - - - men a - - - men a - - - men a - - - men a - - - men a - - - men a - - - men a - - - men a - - - men a - - - men a - - - men a - - - men a - - - men

T  
*p espress.*  
a - - - men a - - - men a - - - men a - - - men a - - - men a - - - men a - - - men a - - - men a - - - men a - - - men a - - - men a - - - men a - - - men

B  
*p espress.*  
a - - - men a - - - men a - - - men a - - - men a - - - men a - - - men a - - - men a - - - men a - - - men a - - - men a - - - men a - - - men a - - - men

