

- Huiles - Fimmonce
- Filos / Megzos/Soprano → Pédale de Re
- + la
- 3 Voix

①

ALLE, PSALLITE ...

ANONYME (XIII^e s.)

Triple



Tactus = ♩.

Double



Teneur



Al - le, psal - li - te cum lu - - - ya,
[Al, - - - - - ,] Al - le,
[Al - - le - lu - - ya,] Al - - - -

[a - - - - - ,] Al - le - con - cre - pan - do psal - li - te cum
psal - li - te cum lu - - - ya, [a - - - - -]
- le - luy - a, Al - - le - - - - luy - - -

lu - - - ya, [a - - - - - - - - - ,]
- , Al - le - con - cre - pan - do psal - li - te cum lu - - -
- a, Al - - - le - - - luy - - - a,

1988 EDITIONS A COEUR JOIE, "Les Passerelles", 24 avenue J. Masset, 69009 LYON

Texte : Teneur : Alleluya !
Voice du motet : Alle psallite cum luya,
Alle concrepando psallite cum luya,
Alle corde voto Deo toto psallite cum luya,
Alleluya.

Traduction :

Chantez "Alle" avec "luya" (pour faire Alleluia)
Chantez "Alle" avec "luya" en frappant dans les mains,
Chantez "Alle" avec "luya" en vouant tout votre cœur à Dieu.

Singt "Alle" und "luya" (d. i. Halleluyah) / Singt "Alle" und "luya" und Klatscht in die Hände, / Singt "Alle" und "luya" und schenkt euer ganzes Herz dem Herrn, / Hallelujah.

Sing "Alle" with "luya" (to form Alleluia) / Sing "Alle" with "luya" and clap your hands / Sing "Alle" with "luya" and give your whole heart to God. / Alleluia.

7. Quando sperai

Canzonette

Claudio MONTEVERDI
(1567 - 1643)

(Ton original Sol mineur - SSA)

The musical score consists of three staves of music for three voices (SSA). The top staff is in soprano (S), the middle in alto (A), and the bottom in bass (B). The music is in common time, with a key signature of one flat. The vocal parts are written in black ink on white paper. The lyrics are written below each staff, corresponding to the vocal parts. The score is divided into four systems by vertical bar lines.

System 1: Quan - do spe - rai del mio ser - vir mer - ce -
Quan - do spe - rai del mio ser - vir mer - ce - -
Quan - do spe - rai del mio ser - vir mer - ce - - -

System 2 (Measure 5): -de E'l gui - der - don de la mia pu - ra fe - - - de
-de E'l gui - der - don de la mia pu - ra fe - - de
-de E'l gui - der - don de la mia pu - ra fe - - de

System 3 (Measure 9): Al - tri il mio ben m'ha tol - - to E'l frut - - t'ohi -
Al - tri il mio ben m'ha tol - - to E'l frut - - t'ohi - mè
Al - tri il mio ben m'ha tol - - to E'l frut - - t'ohi - mè

System 4 (Measure 13): - mè ohi - mè de mie fa - ti - che ha col - - to. - to.
- ohi - mè de mie fa - ti - che ha col - - to. - to.
- ohi - mè de mie fa - ti - che ha col - - - to. - to.

8. Son questi i crespi...

Canzonette

(Ton original Sol mineur - SSA)

Claudio MONTEVERDI
(1567 - 1643)

The musical score consists of three staves of music for three voices (SSA). The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. The key signature is one flat (B-flat), and the time signature is common time (indicated by a '4'). The vocal parts are:

- Soprano (Top Staff):** Son que - sti i cre - spi cri - ni e que - - - - sto il
- Alto (Middle Staff):** Son que - sti i cre - spi cri - ni e que - - - - sto il
- Bass (Bottom Staff):** Son que - sti i cre - spi cri - ni e que - - - - sto il

Measure 4:

- Soprano:** cre - spi cri - ni e que - sto il vi - so On - d'io ri - man go uc -
- Alto:** vi - - - so e que - sto il vi - so On - d'io ri - man go uc -
- Bass:** que - - - - sto il vi - - - - so On - d'io ri - man go uc -

Measure 8:

- Soprano:** - ci - - so Deh di - me - lo ben mi - o
- Alto:** - ci - - so Deh di - me - lo ben mi - o che
- Bass:** - ci - - so Deh di - me - lo ben mi - o che

Measure 12:

- Soprano:** che que - sto sol de - si - - o.
- Alto:** que - sto sol de - si - - o.
- Bass:** que - sto sol de - si - - o.

After measure 12, there is a repeat sign with endings:

- Ending 1:** - o.
- Ending 2:** - o.

Coventry carol

REFRAIN

Anonymus (15. Jahrh.)

Soprano (S): Lul - ly, lul - la, thou lit - tle tiny child, By by, lul - ly lul -
Alto (A): Lul - ly, lul - la, thou lit - tle ti - ny child, By by, lul - ly lul -
Bass (B): Lul - ly, lul - la, thou lit - tle tiny child, By by, lul - ly lul -

Fine

7
lay, thou lit - tle tiny child, By by, lul - ly lul - lay.
lay, thou lit - tle tiny child, By by, lul - ly lul - lay.

13

1. O sis - ters too, How may we do For to pre - serve this day This
2. He - rod, the king, In his rag - ing, Char - ged he hath this day His
3. That woe is me, Poor child for thee! And ev - er morn and day, For

1. O sis - ters too, How may we do For to pre - serve this day This
2. He - rod, the king, In his rag - ing, Char - ged he hath this day His
3. That woe is me, Poor child for thee! And ev - er morn and day, For

20

poor young - ling, For whom we do sing, By by, lul - ly lul - lay?
men of might, In his own sight, All young chil - dren to slay.
thy part - ing Nei - ther say nor sing By by, lul - ly lul - lay!

poor young - ling, For whom we do sing, By by, lul - ly lul - lay?
men of might, In his own sight, All young chil - dren to slay.
thy part - ing Nei - ther say nor sing By by, lul - ly lul - lay!

Aufführungsvorschlag: Refrain am Anfang und nach jeder Strophe oder nur am Anfang und nach der 3. Strophe

Der Text stammt aus einem geistlichen Spiel, das im 15. Jahrhundert von Schäfern und Schneidern aufgeführt wurde. Das Lied wurde im Schauspiel von den Frauen aus Bethlehem gesungen, kurz bevor die Soldaten kommen, um die Kinder zu ermorden.

Tü → S. 190

© Gustav Bosse Verlag, Kassel

¡Ay!, linda amiga

Anonymus (16. Jahrh.)

S 1 S 2

A B

i Ay!, lin - da a - mi - ga que no vuel - vo a ver - te, cuer - po ga -
 i Ay!, lin - da a - mi - ga que no vuel - vo a ver - te, cuer - po ga -
 i Ay!, lin - da a - mi - ga que no vuel - vo a ver - te, cuer - po ga -

Fine

6

rrí - do que me llie - va la muer - te. 1. No hay a - mor sin pe - na,
 2. Lé - van - té - me ma - dre
 rri - do que me llie - va la muer - te. 1. No hay a - mor sin pe - na,
 2. Lé - van - té - me ma - dre
 rri - do que me llie - va la muer - te. 1. No hay a - mor sin pe - na,
 2. Lé - van - té - me ma - dre

11

pe - na sin do - lor, ni do - lor tan a - gu - do co - mo el del a -
 al sa - lir el sol, fui por los cam - pos ver - des a bús - car mi a -
 pe - na sin do - lor, ni do - lor tan a - gu - do co - mo el del a -
 al sa - lir el sol, fui por los cam - pos ver - des a bús - car mi a -
 pe - na sin do - lor, ni do - lor tan a - gu - do co - mo el del a -
 al sa - lir el sol, fui por los cam - pos ver - des a bús - car mi a -

D.C.

16

mor, ni do - lor tan a - gu - do co - mo el del a - mor.
 mor, fui por los cam - pos ver - des a bús - car mi a - mor.
 mor, ni do - lor tan a - gu - do co - mo el del a - mor.
 mor, fui por los cam - pos ver - des a bús - car mi a - mor.
 mor, ni do - lor tan a - gu - do co - mo el del a - mor.
 mor, fui por los cam - pos ver - des a bús - car mi a - mor.

Aussprachehilfen: q = k, ll = lj

Tü → S. 191

Quantitativa

Einojuhani Rautavaara

$\text{J} = \text{ca } 160$

we-nig we-nig ein we-nig we-nig
we-nig we-nig ein we-nig we-nig
mehr mehr

5 we-nig ein we-nig we-nig we-nig we-nig
we-nig ein we-nig we-nig um so mehr mehr

8 al - - les biß-chens
al - - les biß-chens
zu viel noch noch
nicht mehr noch noch

12 ein biß-chens ein biß-chens biß-chens biß-chens ein biß-chens ein biß-chens
biß-chens ein biß noch noch
noch noch noch noch

15 nicht mehr nichts
zu viel nichts
al - - les ge - nug.
al - - les ge - nug.

(aus „Ludus verbalis, op. 10“)