

O Sacrum Convivium

Andrea Gabrieli (1510? – 1586)

Musical score for the first system of "O Sacrum Convivium". The score is written for five voices: Cantus, Altus, Tenor, Quintus, and Bassus. The music is in a common time signature (C) and a key signature of one flat (B-flat). The lyrics are: O sa - - crum con - vi - - vi - - um. The Cantus part begins with a whole note rest, followed by a half note G4, a quarter note A4, and a quarter note Bb4. The Altus part begins with a whole note rest, followed by a half note G3, a quarter note A3, and a quarter note Bb3. The Tenor part begins with a whole note rest, followed by a half note G3, a quarter note A3, and a quarter note Bb3. The Quintus part begins with a whole note rest, followed by a half note G3, a quarter note A3, and a quarter note Bb3. The Bassus part begins with a whole note rest, followed by a half note G2, a quarter note A2, and a quarter note Bb2.

Musical score for the second system of "O Sacrum Convivium". The score is written for five voices: Cantus, Altus, Tenor, Quintus, and Bassus. The music is in a common time signature (C) and a key signature of one flat (B-flat). The lyrics are: vi - um O sa - - crum con - vi - - vi - - um. The Cantus part begins with a half note G4, a quarter note A4, and a quarter note Bb4. The Altus part begins with a half note G3, a quarter note A3, and a quarter note Bb3. The Tenor part begins with a half note G3, a quarter note A3, and a quarter note Bb3. The Quintus part begins with a half note G3, a quarter note A3, and a quarter note Bb3. The Bassus part begins with a half note G2, a quarter note A2, and a quarter note Bb2.

Musical score for the third system of "O Sacrum Convivium". The score is written for five voices: Cantus, Altus, Tenor, Quintus, and Bassus. The music is in a common time signature (C) and a key signature of one flat (B-flat). The lyrics are: vi - - - - - um in quo Chri - stus su - mi - tur in vi - - - - - um in quo Chri - stus su - - mi - tur in vi - - - - - um in quo Chri - stus su - mi - tur in. The Cantus part begins with a half note G4, a quarter note A4, and a quarter note Bb4. The Altus part begins with a half note G3, a quarter note A3, and a quarter note Bb3. The Tenor part begins with a half note G3, a quarter note A3, and a quarter note Bb3. The Quintus part begins with a half note G3, a quarter note A3, and a quarter note Bb3. The Bassus part begins with a half note G2, a quarter note A2, and a quarter note Bb2.

13

tur in quo Christus sumitur in quo Christus sumitur

17

sumitur recoliatur memoria sumitur recoliatur memoria

21

moria pas sionis eius memoria pas sionis eius

25

re - - co - - li - tur me - mo - ri - a
 ius re - - co - - li - tur me - mo - ri - a pas -
 co - - li - tur me - mo - ri - a pas - si - o - nis
 ius re - - co - - li - tur me - mo - ri - a pas - - si -
 ius

29

pas - - si - o - - nis e - - ius
 si - o - - nis e - - ius pas - - si - o - nis e -
 e - - ius pas - - si - o - nis e - - ius
 o - nis e - - ius pas - - si - o - nis e - - ius pas - - si - o - nis
 pas - - si - o - nis e - - ius pas - - si - o - nis

34

mens im - ple tur gra - ti - a
 ius mens im - ple tur gra - ti - a
 ius mens im - ple tur gra - ti - a
 e - - - ius mens im -
 o - - nis e - - ius mens

38

mens im - ple - tur gra - ti - a & fu - tu - rae
 mens im - ple - tur gra - ti - a & fu - tu - rae
 ple - tur gra - ti - a & fu - tu - rae
 im - ple - tur gra - ti - a & fu - tu - rae

42

rae glo - ri - ae & fu - tu - rae glo - ri - ae
 tu - rae glo - ri - ae & fu - tu - rae glo - ri - ae
 & fu - tu - rae glo - ri - ae & fu - tu - rae glo - ri - ae
 glo - ri - ae & fu - tu - rae glo - ri - ae
 & fu - tu - rae glo - ri - ae

46

ae no - bis pi - gnus da - tur al - le - lu -
 ae no - bis pi - gnus da - tur al - le - lu -
 ae no - bis pi - gnus da - tur al - le - lu -
 ae no - bis pi - gnus da - tur al - le - lu -
 ae no - bis pi - gnus da - tur al - le - lu -

51

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

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

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 al -

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

57

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

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

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

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

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

62

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

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

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

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

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

Detailed description: This is a musical score for a five-part setting of 'Alleluia'. It consists of five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, and Bass) and a piano accompaniment staff at the bottom. The music is in a common time signature (C) and a key signature of one flat (B-flat). The lyrics are 'le - lu - ia al - le - lu - ia al - le - lu - ia.' The score features various musical notations including whole notes, half notes, quarter notes, and rests, with some notes connected by slurs. The piano part provides harmonic support with chords and moving lines.