

NOEL JONES | ELLEN DOLL JONES, *Editor*

SAMPLE

The Catholic Choirbook
ANTHOLOGY
I

The Catholic Choirbook

Anthology I



The Catholic Choirbook Anthology

I

Editors

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*Thanks to Kevin Allen for permission to include his composition *Tantum Ergo*,
featured under the opening credits on the
2009 Church Music Association of America Colloquium Video.
www.kevinallen.info*

and to

*Matthew Curtis
for Choral Training and Sample Audio/Videos.
www.choraltracks.com*



Frog Music Press

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The Catholic Choirbook Series contains music suitable for choirs of the Catholic church, with texts in both Latin and English. The rich heritage of Catholic music has continued unbroken for centuries in churches and cathedrals that understand the need for music which is appropriate in both style and text for the Catholic Mass.

The series is more than just a collection of choir music. Rather, it is based upon the need for music - of varying difficulties, for varied sizes of groups, and of value as teaching material to improve the abilities of the singers.

How large does a choir need to be to sing this music? Some of the largest works call for SSAATTBB to create the lush harmonies. They may be sung by 40 singers or by 8 singers. But what if you have only Sopranos, Altos and Tenors and no Bass singers? Play the Bass part on the organ, a cello or bassoon. If it's a loud, vigorous piece, use brass instruments to fill out the missing voices. Composers wrote, and still write, for the singers they have available. Compromise is always a possibility.

Modern editors lavish the music with slurs, showing the singer exactly what notes are sung to each vowel. This is a recent practice, since in early music it was understood that every note after a vowel is sung to that vowel, until a new vowel appears. This makes the music cleaner-appearing on the page and easier to follow. Need a slur as a reminder? Pencil it in. Later works that were composed with slurs, have them in place.

In the back of the book you will find a few Gregorian chants which have connections to works of the same name in this collection. The *Tantum Ergo* by Palestrina uses much of the original chant melody in the soprano line, for example. Visit www.musicasacra.com to purchase or download The Parish Book of Chant, from which these chants have been taken, to learn more about them. There are really not that many words to learn to sing in Latin. It's a lot easier than English because the vowel sounds are always the same - none of this "read" and "red" business we suffer through in English. So once you can sing a few pieces in Latin, it all begins to get easy. To help you and your choir, you may have noticed that we try to put more than one musical setting of a Latin text in our choir books. Perfecting a choir's

abilities by singing various versions of *Adoramus Te*, for example, and getting their diction clean and precise, will spill over into other works they sing.

Many of these Anthems (words in English) and Motets (words in Latin) are linked on our web site to Matthew Curtis's www.Choraltracks.com site. These are links to performances and practice files. It's a great way to get to know the music. If you subscribe to his site, you can access the training videos which enhance each individual part, but still enable you to hear all of the choral parts together. It's a great help to a choir to be able to listen to the music, as well as their individual parts, outside of choir rehearsal. Singers absorb much more information about how to sing a piece by listening to it than they realize.

Many choir directors have little or no opportunity to get out, hear other choirs, and gain experience that could help them learn how to improve and build a choir. This Anthology is backed up by lessons which are available on our web site. They feature music from The Anthology and how it can be used to train your choir, as well as provide music for the liturgy. Hymns both old and new appear in this book that may be sung as solos, or by the choir when singing a full anthem may not be possible. And to make it even more useful to you, bulletin notes will be available to insert in your church bulletin about the music you are singing. The Anthology is a book of music, music that can become part of the life of your church.



www.thecatholicchoirbook.com

www.musicasacra.com

www.kevinallen.info

• ANTHEMS & MOTETS

ADORAMUS TE CHRISTE
 ADORAMUS TE CHRISTE
 ADORAMUS TE CHRISTE
 ADORAMUS TE CHRISTE
 ADORAMUS TE CHRISTE
 ADORAMUS TE CHRISTE
 ALLELUIA AL VANGELO
 ALMIGHTY AND EVERLASTING GOD
 ANGELUS AUTEM DOMINO
 ASSUMPTA EST MARIA
 AVE MARIA
 AVE MARIA
 AVE MARIA
 AVE MARIA
 AVE MARIA
 AVE MARIA
 AVE REGINA COELORUM
 AVE VERUM
 AVE VERUM
 AVE VERUM
 BEATI QUORUM VIA
 CANTATE DOMINO
 CANTATE DOMINO
 CANTATE DOMINO
 CANTATE DOMINO
 CANTATE DOMINO
 CANTATE DOMINO
 CRUCIFIXUS
 CRUX FIDELIS
 DOMINE DEUS
 GOD SO LOVED THE WORLD
 GOD SO LOVED THE WORLD
 HEAR MY PRAYER, O LORD
 HIDE NOT THOU THY FACE
 IF YE LOVE ME
 JESU DULCIS MEMORIA
 JESU! REX ADMIRABILIS
 LOCUS ISTE
 LORD, FOR THY TENDER MERCY'S SAKE
 MISERERE MEI
 MISERERE MEI
 NON NOBIS DOMINE
 O BONE JESU
 O BONE JESU
 O MAGNUM MYSTERIUM
 O MAGNUM MYSTERIUM
 O SACRUM CONVIVIUM
 O SACRUM CONVIVIUM
 PANIS ANGELICUS
 PRAYER OF KING HENRY IV
 REMEMBER, REMEMBER NOT
 SALVE REGINA
 STABAT MATER
 TANTUM ERGO
 TANTUM ERGO
 TANTUM ERGO
 THOU KNOWEST LORD

• MASS

KYRIE
 GLORIA
 CREDO
 SANCTUS
 AGNUS DEI

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Messa a quattro

Del Sig.^{ro} Antonio Lotti Maestro della Duca
Capella di S. Marco

Handwritten musical score for a four-part Mass (Messa a quattro) by Antonio Lotti, Master of the Ducal Chapel of St. Mark. The score is written on ten staves, organized into two systems of five staves each. The top system includes staves for two vocal parts (Soprano and Alto) and two instrumental parts (Corni). The bottom system includes staves for two vocal parts (Tenor and Bass) and two instrumental parts (Corni). The notation is in a 17th-century style, featuring a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the vocal staves, including "n e a e le" and "i sm ele". The score is written on aged, slightly stained paper.

MUSIC BY VOICES

Ave Regina Coelorum	Guillaume Dufay	ATB
Kyrie	William Byrd	ATB
Gloria	William Byrd	ATB
Credo	William Byrd	ATB
Sanctus	William Byrd	ATB
Agnus Dei	William Byrd	ATB
Stabat Mater	Giovanni Battista Pergolesi	Continuo/SA
Jesu! Rex Admirabilis	Giovanni Pierluigi da Palestrina	SAB
Non Nobis Domine	Tune of Philip Van Wilder	SAB
O Bone Jesu	Michelangelo Grancini	SAB
Adoramus Te Christe	Giovanni Pierluigi da Palestrina	SATB
Adoramus Te Christe	Francesco Gasparini	SATB
Adoramus Te Christe	Giovanni Pierluigi da Palestrina	SATB
Alleluia Al Vangelo	Theodore Dubois	SATB
Almighty And Everlasting God	Andrea Gabrieli	SATB
Angelus Autem Domino	Orlando Gibbons	SATB
Assumpta Est	Felice Anerio	SATB
Ave Maria	Peter Phillips	SATB
Ave Maria	Jacob Arcadelt	SATB
Ave Maria	William Byrd	SATB
Ave Maria	Giacomo Fogliano	SATB
Ave Maria	Francisco Guerrero	SATB
Ave Verum	Edward Elgar	Organ/SATB
Ave Verum	William Byrd	SATB
Ave Verum	Wolfgang Amadeus Mozart	Organ/SATB
Cantate Domino	Giuseppi Pitoni	SATB
Cantate Domino	Hans Leo Hassler	SATB
Cantate Domino	Giovanni Croce	SATB
Cantate Domino	Wolfgang Amadeus Mozart	SATB
Crux Fidelis	King John IV of Portugal	SATB
God So Loved The World	John Goss	SATB
God So Loved The World	John Stainer	SATB
Hide Not Thou Thy Face	Richard Farrant	SATB
If Ye Love Me	Thomas Tallis	SATB
Jesu Dulcis Memoria	Tomás Luis de Victoria	SATB
Locus Iste	Anton Bruckner	SATB
Lord, For Thy Tender Mercy's Sake	Richard Farrant	SATB
Miserere Mei	Tomás Luis de Victoria	SATB
O Bone Jesu	Marc'Antonio Ingegneri	SATB
O Magnum Mysterium	Pedro de Cristo	SATB
O Magnum Mysterium	Tomás Luis de Victoria	SATB
O Sacrum Convivium	R. Remondi	SATB
O Sacrum Convivium	Edward D'Evry	SATB
Panis Angelicus	Louis Lambillotte	Organ/SATB
Prayer Of King Henry IV	Henry G. Ley	SATB
Remember, Remember Not	Henry Purcell	SATB
Tantum Ergo	Giovanni Pierluigi da Palestrina	SATB
Tantum Ergo	Déodat de Sévrac	SATB
Tantum Ergo	Kevin Allen	SATB
Thou Knowest Lord	Henry Purcell	SATB
Cantate Domino	Giovanni Andrea Cima	SATB Continuo
Domine Deus	Antonio Lucio Vivaldi	A/SATB Continuo
Ave Maria	Robert Parsons	SATTB
Ave Maria	Anton Bruckner	SATTB
Adoramus Te Christe	Orlando di Lasso	SSA
Cantate Domino	Daniel Friderici	SSA
Salve Regina	Sigismund Ritter von Neukomm	SSA
Crucifixus	Antonio Lotti	SSAATTBB
Hear My Prayer, O Lord	Henry Purcell	SSAATTBB
Miserere Mei	Antonio Lotti	SSAATTBB
Beati Quorum Via	Charles Villiers Stanford	SSATTB
Adoramus Te Christe	William Byrd	Unison/Continuo

THE CATHOLIC CHOIRBOOK CHOIR TRAINING GUIDE

The Catholic Choirbook Series started out as a set of books of music suitable for the Catholic liturgies. The goal was to make them large, easy to read, and yet light in weight, limiting them to under 130 pages each.

But a recurrent thought was the need for one book with material that was affordable - which meant increasing the number of pages, the inexpensive part of publishing - and music that is hand-picked to make it useful not just for singing at Mass, but also as a tool for the director to use in training a choir.

But merely handing a book of music to a director and saying, "Get on with it!", assumes that the director knows how to take a choir beyond just learning notes and singing. There are many directors out there who have not had the opportunity to receive training as a choral director.

Today, with the internet, it is possible to study using both audio and video.

On our website, www.thecatholicchoirbook.com, The Anthology page lists the music in the book in the order of lessons, to assist you, the director, in building your choir to a higher level of musical ability.

It would be ideal if each choir member could have a bound copy of The Anthology in hand during rehearsals. Bound in paperback it will last quite awhile and the optional hard-bound copies even longer. But this assumes a music budget, if there is one, that could afford that. Since many parishes have no money for music, you will be able to print the matching pages from The Catholic Choirbook Series for your choir and the lessons as well for free as they are posted.

The lessons will be printed and bound, and available for purchase as each section is completed, for your convenience. Audio and video files will be available to supplement the lessons, some for free download, but also for purchase in CD and DVD format for your library.

Bulletin notes about the music studied will be available for your church bulletin.

An email list announces the posting of lessons and materials. You will need to sign up for that list, for which there is no charge. Visit www.thecatholicchoirbook.com to join.

Thank you for sharing with me the goal of improving music throughout the Catholic Church. Your generous donations and purchases assist us in carrying on this work.

Noel Jones, AAGO

Composers

FEAST OF CORPUS CHRISTI



<i>Tantum Ergo</i>	Kevin Allen
<i>Angelus Autem Domino</i>	Felice Anerio
<i>Ave Maria</i>	Jacob Arcadelt
<i>Ave Maria</i>	Anton Bruckner
<i>Locus Iste</i>	Anton Bruckner
<i>Ave Maria</i>	William Byrd
<i>Ave Verum Corpus</i>	William Byrd
<i>Kyrie</i>	William Byrd
<i>Gloria</i>	William Byrd
<i>Credo</i>	William Byrd
<i>Sanctus</i>	William Byrd
<i>Agnus Dei</i>	William Byrd
<i>Adoramus Te Christe</i>	William Byrd
<i>Cantate Domino</i>	Giovanni Andrea Cima
<i>O Magnum Mysterium</i>	Pedro de Cristo
<i>Cantate Domino</i>	Giovanni Croce
<i>O Sacrum Convivium</i>	Edward D'Evry
<i>Adoramus Te Christe</i>	Theodore Dubois
<i>Ave Regina Coelorum</i>	Guillaume Dufay
<i>Ave Verum</i>	Edward Elgar
<i>Hide Not Thou Thy Face</i>	Richard Farrant
<i>Lord, For Thy Tender Mercy's Sake</i>	Richard Farrant
<i>Ave Maria</i>	Giacomo Fogliano
<i>Cantate Domino</i>	Daniel Friderici
<i>Alleluia Al Vangelo</i>	Andrea Gabrieli
<i>Immutemur Habitus</i>	José Mauricio Nunes Garcia
<i>Adoramus Te Christe</i>	Francesco Gasparini
<i>God So Loved The World</i>	John Goss
<i>O Bone Jesu</i>	Michelangelo Grancini
<i>Ave Maria</i>	Francisco Guerrero
<i>Cantate Domino</i>	Hans Leo Hassler
<i>O Bone Jesu</i>	Marc'Antonio Ingegnerie
<i>Crux Fidelis</i>	King John IV of Portugal
<i>Panis Angelicus</i>	Louis Lambillotte
<i>Adoramus Te Christe</i>	Orlando di Lasso
<i>Prayer Of King Henry IV</i>	Henry G. Ley
<i>Crucifixus</i>	Antonio Lotti
<i>Miserere Mei</i>	Antonio Lotti
<i>Ubi Duo</i>	Claudio Monteverdi
<i>Ave Verum</i>	Wolfgang Amadeus Mozart
<i>Cantate Domino</i>	Wolfgang Amadeus Mozart
<i>Salve Regina</i>	Sigismund Ritter von Neukomm
<i>Adoramus Te Christe I</i>	Giovanni Pierluigi da Palestrina
<i>Adoramus Te Christe II</i>	Giovanni Pierluigi da Palestrina
<i>Jesu! Rex Admirabilis</i>	Giovanni Pierluigi da Palestrina
<i>Tantum Ergo</i>	Giovanni Pierluigi da Palestrina
<i>Ave Maria</i>	Robert Parsons
<i>Stabat Mater</i>	Giovanni Battista Pergolesi
<i>Cantate Domino</i>	Giuseppi Pitoni
<i>Hear My Prayer, O Lord</i>	Henry Purcell
<i>Remember, Remember Not</i>	Henry Purcell
<i>Thou Knowest Lord</i>	Henry Purcell
<i>O Sacrum Convivium</i>	R. Remondi
<i>Tantum Ergo</i>	Déodat de Sévrac
<i>Beati Quorum Via</i>	Charles Villiers Stanford
<i>God So Loved The World</i>	John Stainer
<i>If Ye Love Me</i>	Thomas Tallis
<i>Verily, Verily I say Unto You</i>	Thomas Tallis
<i>Jesu Dulcis Memoria</i>	Tomás Luis de Victoria
<i>Miserere Mei</i>	Tomás Luis de Victoria
<i>O Magnum Mysterium</i>	Tomás Luis de Victoria
<i>Vere Langoures Nostros</i>	Tomás Luis de Victoria
<i>Domine Deus</i>	Antonio Lucio Vivaldi
<i>Non Nobis Domine</i>	Philip Van Wilder



ADORAMUS TE, CHRISTE

Antiphon for Good Friday Liturgy

*We adore thee, O Christ, and we bless Thee,
because by Thy holy cross Thou hast redeemed the world.
O Lord, who suffered for us, have mercy on us.*

Giovanni Pierluigi da Palestrina
c. 1525-1594

1

S A - do - ra - mus te Chris - - - te, et

A A - do - ra - mus te Chris - - - te, et

T A - do - ra - mus te Chris - - - te, et

B A - do - ra - mus te Chris - - - te, et

5

be - ne - di - ci-mus ti - - - bi, qui - a per sanc - tum cru - cem

be - ne - di - ci-mus ti - - - bi, qui - a per sanc - tum cru - cem

be - ne - di - ci-mus ti - - - bi, qui - a per sanc - tum cru - cem

be - ne - di - ci-mus ti - - - bi, qui - a per sanc - tum cru - cem

9

tu - am re - de - mis - ti - mun - - - dum. Qui pas - sus es pro

tu - am re - de - mis - ti - mun - - - dum. Qui pas - sus es pro

tu - am re - de - mis - ti - mun - - - dum. Qui pas - sus es pro

9 tu - am re - de - mis - ti - mun - - - dum. Qui pas - sus es pro

13

no - bis Do - mi - ne, Do - mi - ne mi - se - re no - bis.

no - bis Do - mi - ne, Do - mi - ne mi - se - re no - bis.

no - bis Do - mi - ne, Do - mi - ne mi - se - re no - bis.

13 no - bis Do - mi - ne, Do - mi - ne mi - se - re no - bis.

ADORAMUS TE, CHRISTE

Antiphon for Good Friday Liturgy

*We adore thee, O Christ, and we bless Thee,
because by Thy holy cross Thou hast redeemed the world.
O Lord, who suffered for us, have mercy on us.*

Francesco Gasparini
1668-1727

1.

S 1. Ad - o - ra - - - - mus te, Chri - - - ste, et

A 1. Ad - o - ra - - mus te, Chri - ste, te, Chri - ste, et

T 1. Ad - o - ra - - mus Ad - - o - ra - mus te, Chri - ste, et

B 1. Ad - o - ra - - mus te, Chri - - - - ste, et

5

be - ne - di - - - ci-mus ti - - - bi,

be - ne - di - ci-mus ti - - - bi, qui - a per sanc-tam cru - - -

be - ne - di - ci-mus ti - - - bi, qui - - - a per sanc-tam

be - ne - di - ci-mus ti - - - bi,

9

qui - - - a per sanc-tam cru-cem tu - am

cem tu-am per sanc - tam cru - cem tu - am qui - - - a per sanc-tam

cru-cem tu - am

qui - a per sanc-tam cru - - -

qui - a per sanc-tam cru - - - - - cem tu - am

13

qui - a per sanc-tam cru - - - - - cem tu - am red - e-mis-ti

cru-cem tu - am

red - e-mis-ti mun -

cem tu - am per sanc - tam cru - cem tu-am red-e-mis - ti red -

qui - - - a per sanc-tam cru-cem tu - am

17

mun - dum, red - e - mi - sti mun - - - - -

dum, red - e - mi - sti mun - - - - -

e - mis - ti mun - - - - - dum, red - e - mi - sti mun - - - - - dum,

red - e - mis - ti mun - - - - -

21

dum, red - e - mi - sti, red - e - mi - sti mun - - - - - dum.

dum, red - - - - - e - mi - sti, mun - - - - - dum.

red - e - mi - sti, mun - - - - - dum.

dum, red - e - mi - sti mun - - - - - dum,

ADORAMUS TE CHRISTE

Antiphon for Good Friday Liturgy
William Mahrt, Translation

*We adore thee, O Christ,
and we bless thee:
because by thy holy cross
thou hast redeemed the world.*

Orlando di Lasso
c1532-1594

S Ad - o - ra - - - mus te, Chri - - - - ste,

S Ad - o - ra - - - - mus te, Chri - - - - ste,

A Ad - o - ra - mus te, Chri - ste, et

et be - ne - di - ci - mus ti - - - bi, qui - a per tu - am san -

et be - ne - di - ci - mus ti - - - bi, qui a per tu - am san -

be - ne - di - ci - mus ti - bi, qui a per tu - - - am

12

- ctam cru - - - - cem red - e - mi - sti mun - - - dum: Do - mi -

ctam cru - - - - cem red - e - mi - sti mun - dum: Do - mi-ne,

san-ctam cru - cem red - e - mi - sti mun - dum: Do - mi-ne,

12

18

ne, mi - se - re - re no - - - bis, mi - se - re - - - re no - bis.

mi - - - se - re - re no - bis, mi - se - re - - - re no - bis.

mi - se - re - re no - - - - bis,

18

ADORAMUS TE CHRISTE

William Mahrt, Translation

*We adore thee, O Christ,
and we bless thee:
because by thy holy cross
thou hast redeemed the world.*

William Byrd
c.1540-1623



1

A - - - do - ra - mus te

5

Chri - - - ste, et be - ne - di - ci-mus ti -

9

bi:

13

Qui - a per san - ctam cru - - - cem tu - am

17

re - de-mi-sti mun - dum, re - de-mi-sti

21

mun - - - - - dum, re - de - mi - sti mun - dum.

ADORAMUS TE CHRISTE

Antiphon for Good Friday Liturgy
William Mahrt, Translation

*We adore thee, O Christ,
and we bless thee:
because by thy holy cross
thou hast redeemed the world.*

Giovanni Pierluigi da Palestrina
1525-1594



S
Ad - - - o - ra - mus te, Chris - - - te,

A
Ad - - - o - ra - mus te, Chris - - - te, et

T
Ad - - - o - ra - mus te, Chris - - - te, et

B
Ad - - - o - ra - mus te, Chris - - - te, et

6

et be - ne - di - ci - mus ti - bi,

be - ne - di - ci - mus ti - - bi, et be - ne -

be - ne - di - ci - mus ti - bi, et be - ne - di - ci - mus ti - bi, et

be - ne - di - ci - mus ti - bi, et be - ne -

11

ti - - - - bi, qui - a per san -

di - ci - mus ti - - - - bi, qui - a per san - - - -

be - ne - di - ci - mus ti - - - - bi, qui -

di - ci - mus ti - - - - bi, qui - a per

15

- - ctam cru-cem tu - - - am red - e - mi -

ctam cru - - - cem tu - - - am red - e - mi - sti mun - dum, red -

a per san-ctam cru-cem tu - - - am red - e - mi - sti mun - dum,

san - ctam cru - cem tu - - - am red - e - mi - sti

15

21

sti mun - - - - dum, red - e - mi - sti mun - - - -

- - e - mi - sti mun - - - - dum red - e - mi - sti mun - - - -

red - e - mi - sti mun - dum, red - e - mi - sti mun - - - -

mun - dum, red - e - mi - sti mun - - - -

21

26

dum, qui - a per san - - - ctam cru - cem tu -

dum qui - a per san - - - ctam cru - cem tu -

dum, qui - a per san - ctam cru - cem tu -

dum, qui - a per san - ctam cru - cem

26

30

- - - - am re - de - mi - sti mun - - - dum.

- - - - am red - e - mi - - - sti mun - - - dum.

- - - - am red - e - mi - sti mun - - - - - dum.

tu - - - - am red - - - e - mi - sti mun - - - dum.

30

ADORAMUS TE, CHRISTE

Antiphon for Good Friday
William Mahrt, Translation

*We adore thee, O Christ,
and we bless thee:
because by thy holy cross
thou hast redeemed the world.*

François-Clément Théodore Dubois
1837-1924



1

S A T B

A - do-ra-mus te, Chri - ste,

A - do-ra-mus te, Chri - ste,

A - do-ra-mus te, Chri - ste,

A - do-ra-mus te, Chri - ste,

1

7

et be-ne-di - ci-mus ti - bi. A - do-ra-mus te, Chri-ste, et be-ne-di - ci-mus ti - bi,

et be-ne-di - ci-mus ti - bi. A - do-ra-mus te, Chri-ste, et be-ne-di - ci-mus ti - bi,

8

et be-ne-di - ci - ti - bi. A - do-ra-mus te, Chri-ste, et be-ne-di - ci-mus ti - bi,

et be-ne-di - ci - ti - bi. A - do-ra-mus te, Chri-ste, et be-ne-di - ci-mus ti - bi,

7

13 *cresc.* *p*

qui - a per sanc-tam Cru-cem tu-am re - de-mis-ti mun-dum; A - do-re-mus te, Chri - ste,

cresc. *p*

qui - a per sanc-tam Cru-cem tu-am re - de-mis-ti mun-dum; A - do-re-mus te, Chri - ste,

cresc. *p*

8

qui - a per sanc-tam Cru-cem tu-am re - de-mis-ti mun-dum; A - do-re-mus te, Chri - ste,

cresc. *p*

13

cresc. *p*

19 *p*
et be-ne-di - ci-mus ti - bi. A - do-ra-mus te, Chri - ste!

p
et be-ne-di - ci-mus ti - bi. A - do-ra-mus te, Chri - ste!

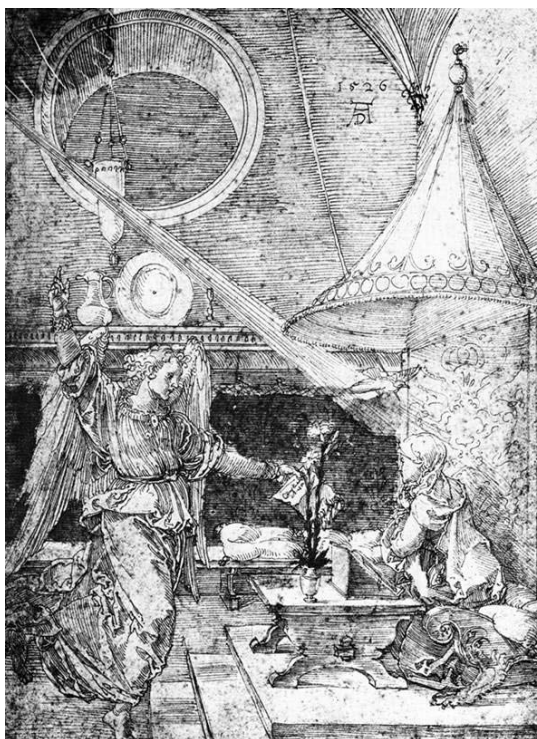
p
8 et be-ne-di - ci - ti - bi. A - do-ra-mus te, Chri - ste!

p
et be-ne-di - ci - ti - bi. A - do-ra-mus te, Chri - ste!

19 *mf* *p*

ALLELUIA AL VANGELO

Andrea Gabrieli
1510-1586



S Al - le - lu - ia, al - - - le - lu - ia, al - le - lu -
 A Al - le - lu - ia, al - le - - - lu - ia, al - le - lu -
 T Al - le - lu - ia, al - le - lu - ia, al - le - lu -
 B Al - le - lu -

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and a keyboard instrument. The key signature is one flat (B-flat). The Soprano, Alto, and Tenor parts have lyrics. The Bass part has a rest for the first three measures and then enters with the lyrics. The keyboard part provides harmonic support with chords and moving lines in both hands.

5

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 - le - lu -

8

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

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

5

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

10

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

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

8

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

ia,

10

al - le - lu -

10

al - le - lu -

The musical score is written for a choir and piano. It consists of two systems of music. The first system has four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The second system also has four vocal staves and a piano accompaniment. The lyrics are 'al-le-lu-ia'. The score includes various musical notations such as notes, rests, and bar lines. The piano part features chords and melodic lines. The vocal parts have lyrics written below them. The page number 18 is at the top left. There are rehearsal marks 5, 8, and 10 at the beginning of certain staves.