



Carmina Cantabrigiensiā

The Cambridge Songs

A work for choir and small string orchestra
based on the collection of medieval poems of the same name



music by Mario Giachino
<http://mariogiachino.it/cc>

INTRODUCTION

BACKGROUND INFORMATION

The *Carmina Cantabrigiensia*, also known as The Cambridge Songs, are a collection of 83 poems (canticles or *carmen* – songs) composed in Latin by various German-Rhineland authors between 968 and 1039, transcribed in the same period, probably in South Tyrol, and kept in part (*Carmina* 1 to 49) in the Cambridge manuscript from the first half of the 11th century. They bear witness to the extraordinary poetic flourishing in Latin under the Ottonians and in the medieval culture and with their joyfully individualistic and Goliardic tones they signal the first assertion of secular and earthly values.

As many other poems of the period, the *Carmina Cantabrigiensia* have been classified as a collection of goliardic poems. This classification could easily mislead if the term goliardic were interpreted according to its present usage: in the late middle ages the goliards were people of limited means and good intelligence who, as they could not afford to study and did not want to take the vows, roamed across Europe living by their wits or occasionally at the service of the rich.

Often they succeeded in being acknowledged at ecclesiastical institutions and were also able to gain the same level as students and teachers, thus acquiring some of their privileges and immunities.

Their behaviour, often rowdy and morally questionable, however, was not always well tolerated by the Church and when they sided with the university centres run by students (rather than by clerics), they drew the Church's anger upon themselves. There is knowledge of this type of character, also called *vagantes* clerics,² until the beginning of the 13th century. Their works extend across all genres and often certain parts or whole works were censored by the church authorities.

The *Carmina Cantabrigiensia* were also the subject of deletion and cuts so as to hide those parts of the text considered to be unseemly. Very few words remain of Carmen XLIX, recomposed in part in recent times. Songs 28 and 31 are identical. This means that on the 10 remaining sheets in Cambridge (numbered from 432 to 441) 47 songs numbered from 1 to 48 are considered.

Furthermore, there is a 49th song, extensively reduced (for reasons of censorship) but partially detectable on sheet 441. The *carmina* were long believed to have been limited to 49 until in 1992 others were discovered in Germany at the Stadt-und Universitätsbibliothek: 27 works penned by the same hand and 7 that use the same *Codex*. Today, therefore, the total number of *carmina* is 83. No music has been found for any of these but the evidence suggests that they were sung.

Below is a list of the *carmina* forming this musical work with an indication of the corresponding genre:

CARMEN	TITOLO	GENERE
I	De Epiphaniae	Religion
X	De Luscinia	Music
XIII	Carmen Christo Dictum	Religion
XIV	De Puero Niveo	Narrative
XV	Mendosa Cantilena	Narrative
XVI	Cantilena in Heinricum III Regem Coronatum	Political
XX	De Asino Alfradae	Narrative
XXI	Diapente et Diatesseron	Music
XXV	Versus ad Popponem	Political
XXVII	Invitatio Amicae	Art of love
XXX	De Proterii Filia	Music
XXXI	Hipsipile Archemorum Plorat	Mythological
XXXIII	Nenia de Mortuo Conrado II Imperatore	Commemorative
XXXV	Sacerdos et Lupus	Narrative
XXXVI	Ad Mariam	Religion
XXXVIII	Nisus Omnigeni	Political
XLI	Gratulatio Reginae a Morbo Recreatae	Political
XLII	De Iohanne Abbate	Narrative
XLIV	Resurrectio	Religion
XLVIII	Magister Puero	Art of love
XLIX	Veni Dilectissime	Art of love
LXXXIII	Eia Obseca	Religion

HISTORY

The setting for the *carmina* was the Holy Roman Empire of the 10th and 11th centuries, especially the area which today is made up of Germany, France and Italy. Many of the *carmina* concern the political situation and there are several references to the royal (subsequently imperial) family of Conrad II known as *The Salic*, that is, The Frank.

Conrad II of Franconia ascended the throne (acting as *Rex Romanorum*) on 8 September 1024.

The ecclesiastics offered the newly-elected Conrad the Kingdom of Italy and they sent him a missive inviting him to visit the peninsula. The head of this legation was Aribert, the archbishop of Milan, because he held the bishopric of a large city which numbered nearly three hundred thousand inhabitants (and had under it the dioceses of Pavia, Lodi, Cremona, Brescia, Mantova, Vercelli, Novara, Tortona, Casale, Asti, Mondovì, Acqui, Turin, Vigevano, Ivrea, Alba, Savona, Genoa, Ventimiglia and Albenga), because he was the head of the national diet and, as successor to Saint Ambrose, by tradition he had the right to confer the royal crown, and lastly because of his culture, his tenacity and his fighting character, which he had demonstrated more than once and which he would show with more strength in the following twenty years. Conrad accepted the Milanese archbishop's invitation and promised to go to Italy, but the expedition could not take place immediately due to the need to intervene in internal rebellions. However, once these were suppressed, having gathered a strong army in Augsburg, towards the end of winter 1026, Conrad journeyed to Italy through the Brenner Pass, passed through Verona and arrived in Milan without any difficulty on 23 March. Here he received the crown of King of Italy from the hand of Archbishop Aribert.

After having travelled around Italy for some time in order to put down various uprisings and restore order in certain cities, Conrad at last arrived in Rome in 1027. Here, on 26 March he received from the hand of Pope John XIX the crown of Emperor of the Holy Roman Empire.

On 6 September 1032 Rudolph III of Burgundy, King of Arles, died. Some years previously Rudolph had surrendered his kingdom of Burgundy to Conrad and regained custody of it but with the promise to transfer it, after his death, to the emperor or his son Henry.

Thus a Burgundian nobleman consequently brought Conrad the regalia. Not all Burgundians, however, were willing to accept the sovereignty of the German emperor. He was accepted by the Teutonic inhabitants of Upper Burgundy, whose main cities were Berne and Zurich, but opposed by those of Latin descent who inhabited Lower Burgundy and in the cities of Lyon, Vienne, Arles, Marseille, Geneva and Besançon. The latter chose a nephew of Rudolph's, Count Odo of Champagne as the recently deceased king's successor, thus giving rise to the fortune of a dynasty that was up until that moment unknown: the House of Savoy.

In 1039, whilst fighting the Saracens and Greeks in Italy, Conrad II's army was struck by a plague epidemic. When the soldiers were recalled to Germany, they brought the disease with them, which infected the Emperor too, who died leaving the throne to his son Henry III.

THE MUSIC

The *Carmina Cantabrigiensia* are believed to have been set to music but there is no trace of the original music. In this musical work only the poems are medieval, certainly not the music, which is present-day music and does not attempt in any way to come close to the historical period in which the *carmina* were written but only to their spirit, to the subject they describe and their content.

The aim of the musical work is to bring the subject matter to the present day rather than to create falsely medieval music.

The musical group is simple: a choir, made up of male and female voices, and a small chamber orchestra.

Some songs are for soloist singers, one is *a cappella* and one is with a solo instrument which forms a duet with a soloist singer. These choices were made with a view to interpret in a modern way song words which, though one thousand years old, still keep all their original charm.

The harmonization envisages a choir made up of about thirty voices and a string orchestra composed of four violins, two violas, two cellos and a double bass. As the choir voices grow, so too in proportion should the instruments grow.

The ideal environment for the performance is a large hall, with sufficient sound reverberation but without echo or rumble.

Gratuletur omnis caro xpo nato
dño. qui pro culpa proplasti
carnem nram induit. ut sal
uaret & plasmauit dñi sapien
tia. Cautte cane. Cautte cane
conspira karole.

Melior cuncta concimuntur gñu
actiones solimus aciem qui nre
ntas roborauit adcernendū sumi
pactis coetnū uerbū pquod cuncta
restaurantur & reguntur elemta
mira cuius bonitate atq; dono salū
te haurimus.

Uoces laudis humane curs carneis
rauce ndiue maieftati tantū
sufficiunt. **B**

Que anglica sibi mlticia in excelsis
psallere scām iussit symphoniā.

Hec diuina mundi discordiā sema
uendo concordare fecit armoniā.

Qui impiū cōfirmando romanū
suos agnos fonte lotos aluporū
moribus pia pace custodiu.

Hos cuonpadi pius unctus dñi
iam defendit impando.

Quem prudentia di pēlana pdesti
nauit & elegit regere gentes
strenue dauidis exemplo messie
que triumpho.

Oraus auriū stēmate regū pūmo
nis gradus etatis pñciebat regis

mentibus & factis ut pbunt ciuentis

Tuo fortis & fidelis passus plures
mundi labores ppinquorum

causas & amicorum haud secus
ergo suas desiderauit cunctis umb.

Pater ut suū nutrit iuē nē
adolando nunc flagellando

repetat mundi puaria xpo

hunc pbauit ut didicisset pna pie
tatis scila edescendat reis. **C**atholicoy
ost henrici mortē omi deflenda gregi
hunc rex regum fidei ecclesiarum iussit
fore patronum.

Hunc romani principatus cuncta mox
elegere sibi defensore & ppugnatorē
fortem orthodoxorum.

Gaudet omis circūquaq; gentes gñas
xpo dare & q uiduātū atq; pupilloz
audire uoces suorum.

Ge gaude roma urbiū domina cū cōsensu
deri deuoto te cuonpadi pcepto subdi
qui nramū suas sed affectus omiū
subditoz querit utilitates.

Ad haec publicanū pncipi rerū & puat
dedi uoce iure tēti familiari uitā
& salutē impatori nro posce
cuonpado xpo dñi electo.

Aus sro regi sctoꝝ patri nato pneu
mati. scō cui soli manet impiū
honor & potestas quē angloꝝ laudat
hōiū & uoces laudant sro penū.

Gratulatio solutus
subreng cui nihil accedit neq; rece
dit omia cōtinenta cōtinent inuisi
bili dño. **B**is decimi.

Cuncta qui nro creatore ex nihilo
suā & hōiē formauit ad imaginem
uice dampnatorū angloꝝ sui ordi
ne stimulatū serpēnt antiquus

suasit amariū mandere pomū
quo nos omis beu mortales subui
mus dire monas imperio.

Uicam sed sue condolens fūcū
miser huc filiū sibi coetnū tēti
forma subseruili rem mendatū.

Uirgo maria maris stella fēca dñi
pneumate scō edidit salo tēpestu
luce sempitēnā saluatoꝝ xpm dñm

Issimum.

P ostquam innumera fecit signa tollerac
spem alapas flagella crucis inhonestat
pauit mortem ponit in sepulchru adit
infernu frangit mortis impium.

T ercia die surgit a morte trahens in
crocosmu ad semet ipsu scandit omis
sup celos ne adextas sedet pns altithroni.

I nde uenturus potens: d's oues saluat hedol
dampnat has nec gauisuras hos penus
lucrosos pmeritis. Monstrat fidelu.

N on longo p'eu discipulis in clauis egasit sps
echera imbuit aula pectora pectoru iduudue
Q ui p'gentes p'dicabant pat' nat' set sps simi
- plex usia p'sonis distincta un': hic d's
temporis expert sumis m're pncipiu.

U nu baptisma fides & una d's & hominu
pat' cunctoz q sup omis: potentes ex
altatus & benedict' in secula.

H inc uos omis p'cor fideles mecum etnu
plallite dm sono tantu n'chordaru
sed canoro rubilo. potentia

Q uo nos omis se laudantes semp saluet
& conseruet ad honore sui nois inclat
hic & meena maiestas triumphat.

A unce osuim ei'et celi nec n' sei uos pro
phete & bisseu pncipales apti mara
res esset' uirgines omis adiuuata
nos p'cib: - p'ncipali scō n'e & in-

S tr' potenta laus creaton p'ri filio
etnu sempiterna creatura letata
uelito celoru.

laus sic signa deo. suasione uertus.

E uenit scandens soli regna uisitauit
redemptumis hoie maligni seductu
quis quis qualis quantus qd sic ratio

u'et'ens in mari immensum quem
benignu potentem.

U'et' uerbu caro factu mundi lum tene
supans puella regale m're f'e manā
aspi intrans carne sumpit qui

peccati macula n' nouit ut un' regnaret
factus homo d's.

I oseph iustus que accepit anglico datus
uerbo regē regu agnouit maximu ang'is
pastorum monstrat gregi deum.

C elum corans astra regens inuoluit
pauis plorans rusticor terminat
pauoru paulis qui cuncta potesta-

te paulis. hic magi munere q'rebat.
Q ue herodes rex regnotans seductore se
suadente istruuat belloy q'siunt p'dendu

S tella duxit q'dux fidet sic doctore
te iubente donec puer erat ubi
etulit utrumq' deder' munera
supplices. buere d'ni

M onstrant auro regē. eē p'sule designant
thure. mirra signu tumultu tri-

T unc herodes iussit cunctos iugu
lari masculos quos natā p'duxit
binis quoq' annis.

H unc ioh's baptizauit unda pulchra
iordanis & uox p'ri natum
iussit exaudiri populi.

H ic clara natq' m're dedit signa
celoz demonstrans a se fore
dm aq' sua gaudens mutat natā
& euu'is unda m'tis uersa in
unū placuit.

L azaru tre tenebris elusu amisse
sumere p'cepto ut q' seua comit
rāt piacula dū laborat emidan
do moras surgit tumulto.

U uenē que reliq' uite flam
dū t'ba urbe portat luctuosa
surgere iubet moras uicta logo q'
loquede dec iuste hexēplū uenit

P uella uite lumine puata i'domo
uite restauit uerbo cogitanda qui
peccauit animo d'scat dō e'f'it
tecta m're crumina.

833

hic in cruce pendens q̄s creauit p̄nceps
regū redamit inferni confregit
uertem alligando principē.

Rege resurgens morte uictor fulget
ascendendo thronū. tenet q̄ coronas
ip̄onit sc̄is coronandis.

Spm̄ dñi sacū sibi coetnū mutuos tans
misit consp̄ari bis senos quo linguis
loquendo nob̄ geratib: n̄ timidi uerba
utq̄ p̄dicarent que iudea sp̄neret.

Agmina celoꝝ gaudeant q̄ incola
quem gignebat ungo p̄sidentis celo
antea ueste debosia gentiū redēpao
t̄ra polū ignē pontū rex in pace com
ponit. Splendet nobile celo sedens

Regnū cuius finē nescit scepterū
mundū implens factor facta con
tinens.

O m̄s sonus cantilene trifurū fit.

Quā aut fidū concertat sonus con
stat pulsu plectro manuq̄: uosus
discrepantia uocū uariis chordarū
generibus.

Aut abiarum canorus redditur
flatus fistularū ut sunt dissoni
na queq̄: folle uentris orisq̄: tu
midiflatu p̄strepentia pulchre
mentem mulasonant

Aut multimodis gutture canoro
idē son̄ redditur plurimarū
fauciū hōiū uelucrū animan
tiumq̄: sicq̄ impulsu guttēq̄: agit

h̄is modis canamus caroz̄ socioꝝq̄:
actus quoz̄ honorem p̄atulaē
phemiū hocce pulchre lanchridi
cobbonisq̄: p̄nobilē stēmate.

Quāuis amicitiarū genera plura
legant̄ n̄ sunt adio p̄clara ut
istoꝝ sodaliū q̄ cōmunes exatē
itanti ut neuter horum

sua pte q̄ possideret gazarū nec ser
uoz̄ nec alicuius suppellectilis alioꝝ
quicquid uellet ab altero ratū forte
mare ambo coequales inullo umqua
dissides: quasi duo unus eēnt in om
nib: similes.

Porro prior orsus cobbo q̄ dix̄ fr̄i soto
dū mibi hic regale incurrit ser
uicū q̄ fr̄i affinesq̄: uisendo n̄ adea
imemor meoz̄ ideo ultra mare
reuerar unde huc adueni illoꝝ
affectui ueniendo ad illos ibi satisfacū
edec me lanchridus inq̄t utte p̄prie
tam dire ut absq̄: te sc̄is hic degā
nā arripient t̄iugā tecū p̄gām exul
tecū ut tu diu facit̄ mecu uicē re
pendens amori sicq̄: p̄gentes litora
mansapplicat̄ partē aū in fit cobbo
sodali. hortor fr̄i redeas redea uisen
do en utra comitē unū memo
riale fr̄i fr̄i facias.

Uxorē quam tibi solam uendicasti
ppriā m̄ dedas ut licent̄ fruār eius
amplexū nihil hesitando manu
manu ei tribuens hilarē fruerē
ut libet. fr̄i ea ne dicat̄ q̄ semotim
his sim q̄ possidere. Classē tunc
apparati ducto secū ineq̄ior
Sans lanchridus sup̄ letus cantab
chordarū att. cobbo fr̄i fidē te ne
hacten̄ ut feceras. nā rdetens est
affectū seq̄ndo uota honore p̄dant
dedecus fr̄i fr̄i ne fiat sicq̄: can
endo post illum inuitū
longius eū n̄cernens. fregit rā
ampanum.

At cobbo collisū h̄iem n̄ ferens
uertendo mulcet en habes p̄mice
amor q̄ dedisti. ractū ante
n̄ exp̄m̄tū nā n̄ q̄ exp̄m̄tū

cepai te relinquā alicubi p̄mittā
absq; me:

Qui principiū constas rerū faue nr̄s
quis cepas atq; nr̄as plectrū rege
p̄summur rex regum. *Grate.*

Pat̄ nate sp̄s sc̄e te laudamus ore
corde. *Grate.* uite s̄ci singuli

Immortales celi ciues pia p̄eo nos
mortales iā concuies ur̄os cōm
date redemptori. *Pat̄.*

Fibris cordis caute centas melos
concinamus param tristes par
am letas causas p̄clamantes
de pastore pio ac patrono
heriberto. *Pat̄.*

Quē etate iuuenili deus p̄elegit
sibi seruū ualde fidū bona
sup̄ pauca sup̄ra multa tandē
ministrū cōstituendū. *Pat̄.*

Mano etatis puer bono indolis
sarculo uerbi uinea xp̄i libens
studuit sciens sibi tandem
denari p̄mia dari sc̄olis sub
latus sic cancellarius

imp̄atoris om̄iū mox
speculū bonoꝝ placuit clero
simul & poplō m̄tal atq; p̄uis
om̄i egerat largus cōsul sui
aro foras xp̄i pollens om̄i
baritate scandit dextra nocte
uā phreagorace. *Pat̄.*

Pat̄ magnū temporis curte
ardum sumo pontifice largi
dū m̄ter dñi sublimari
meruit r̄sedē pontificatē cō
sui subdūsus clerus & popl̄s
m̄ltre p̄atorū optant piū
eui ap̄o talē auxere honorē
p̄uis & ouis sibi cōmissi belli
tempore longo n̄ p̄cedunt pene

damna rerū nec ullū exsidiū
sed sumi pastoris subquiete con
gaudentes uocē sc̄am audier̄. *Pat̄.*
Circūquaq; ministrante cunctis
magno sup̄eū cōp̄estare bellicosā cō
tēptis deuastans seueritate facie
tristem monstrans letū toto corde
spreuit mundū pectoris pio iugē
cōp̄usione gerit om̄i mala mundi
patient. *Pat̄.*

Aduentantes longe plures cōso
latur p̄grinos incensat alim̄ta
paup̄ib; erogauit fouit ifirmos
atq; uestiuit nudos munia diuina
complens r̄ite cuncta tantū uacans
utq; cōp̄lacuit sanxit cunctis se
uiratū ornatis. *Pat̄.*
Augenis demū cumulū bonoꝝ summa
sc̄itatis rex templū sc̄e dī gentarū
speciosū rehni lūore sitū iquo
defunctā carnis sue sc̄am iussit
ēdere glebā uā resurrectionis
diē magnū accendū hic securus
expectaret. *Pat̄.*

Postquam mundus fuerat indignus
tantū cernere dōnū xp̄s plura
loco sue sepulchre fecerat signa
sui ad honorem nominis sc̄i. &
ut magis sc̄am cōfirmaret fidē
p̄mia daturū se m̄celis p̄pter
eum hic tōns laborant. *Pat̄.*
Ocun̄capotens mundū regens
finis rerū creatarū omnem
finem n̄m fac finiri uite
solū. *Pat̄.*

Nunc corda pango melos deuote
filia sc̄e uirginis marie honor
& uita salus & leticia pax in
remota altitudo inclita lux
p̄mansura laus indificta sc̄o sit

872

cuncta uictori psola.
Aue recolende uictor & amande
 sempiternum honor sanctensium.
 Tibi nunc canoris modulemur
 chordis certior q̄ tua nob̄
 sit gr̄a sis & intercessor fortis
 & adiutor turba fidelis.
Sic benedicte pat̄ cōnus q̄ te
 insortem sublimauit ppriā
 militib: adhibitis. xxx. ccl.
 reg: ductore mite ac p̄ncipe
 misere fect atq: humilem
 p̄ces ut tuorum audias ser
 uorū quoties tuam implo
 rent clem̄tiam hic & ubiq:
 uictor inuictissime.
Sicq: colendus summi dī filius
 missus ap̄te incarnatus uir
 gine q̄ monendo uiuere nos
 fecit ac resurgendo resurgere
 precepit. & te longinq̄ misit
 hic de p̄ria n̄r ito fautor sis
 & intercessor fidus & in iudicio
 dux indistricto cum tū in
 discussu neo erit absconsus.
Sic uenerandus sp̄s iugit̄ para
 dras cuius iam uigore floreat
 undiq: quatecumq: dirā sumptis
 tormenta trinitatis munere
 & lūce scientie quicquid beatorū
 regio uirginis agnum laudat
 inuicem.
Uictor ad lēa dī diuinā gr̄a iugit̄
 p̄not ora misens unā quo de
 cas ac ueneranda trinitas in
 corde ōrescat n̄ro & floreat
 & ut ualeamus sub p̄sens
 curpiculū cernere xpm̄ intra
 uiuentium.
Mundi redemptor spes & p̄tector

nate amare uirginis alme.
It tibi summa anḡlorū gloria qui
 patri coeternus uiuus & uerus pneu
 mate cū scō regnas in celo laus secu
 loꝝ n̄c & in euū.
Iudex sume medie rationis & infimae.
 Magne rector celi pie redemptor seculi.
 Impatoris heripici catholici magni
 ac pacifici beatifica animā x̄p̄e.
Qui heu paucis annis p̄terit summa
 imperii. Immediatē impatoris
 ciens modum iuris reb: cunctis
 ultu clarum monstrauit cordis clem̄tā.
 Ceterū p̄tin p̄posse sep̄ leuificans. Imp̄.
Sūmo n̄su catholicas auxit eccl̄as.
Subuenit p̄cipillis deñis & uiduis imp̄.
Gentes suo plurimas sepius impio
 subdit barbaricas.
Hostes ciuiles strennue animi con
 silio uicti non gladio. Imp̄.
Lueto dōnū summa uiueto & de
 missa regni potentia.
Mundi gazas tributo sic celi diu
 itis ita p̄merito. Imp̄.
Heu oroma cū italia caput mundi
 quantum decus pdideras.
Heu o francei heu bauarii
 uim dampnū nulli cōstat in
 cognitiū.
Mons bauonis nimis felix seru.
 x̄p̄o regi pignus t̄repidum.
Hoc anglica poscit gl̄a apti
 poscit ordo pre lucidus.
Hoc eterna uirgo mana fin
 mundi poscit beari
Dicant om̄s p̄cor fideles reg
 regum n̄c deprecantes. Imp̄.
Audi n̄ras melos ut rogam̄ et ha
Sic te uocis n̄re claudabunt imp̄
 niae. Imp̄.

Aurea psonet lyra clara modula
 Simplex corda sit **Q**uina
 excelsa voce quindenaria **H**ypodoria
 Primum sonum mese reddat lege
 Philomele demus laudes inuocet
 organici. **M**usica.
 Dulce melos decantantes sicut decet
 Sine cuius arte uera nulla ualent
 cantica. **C**ur cantica
 Cum celluris uero noua pducunt
 Nemorosa circum circa frondescunt
 & brachia **O** gramina.
 Fluat odor quam suauis florida per
 Hilaris philomela dulcis uocis esca
 Et extendens modulando gutturus
 spiramina. **U**ocia.
 Reddo uoces adestui temporis ad
 Instat nota & dei uoce subdulcisona
 Soporatis dant quiete cantus per
 discrimina. **I** solatia.
 Nec non pulchra uitae laboris
 Uocis eius pulchritudo clarior quā
 cithara. **I** uulas.
 Uincto omis cantando uoluerit ceter
 Implens siluans atq; cunctis modulis
 arbuticula **I** mina.
 Uolucando scandit alta arboru cacu
 Gloriosa ualde facta ueris pro
 lectia. **I** carmina.
 A festiua sitas gliscit sibilare
 Felix tempus cui resulat talis con
 sonancia.
 Uana pducenda mensiu curricula
 Dilis philomela claret sue uocis
 Sonos tuos uox nua **L**organa
 Lat imitari linea **U**ocia.
 Quib; nescit consentire fistula da
 Ura q; modularis melos in pudia
 Quia pira numquam cessa canere
 uincula.

musica.

Tua doceo symphoniam monocordi
Que tuas **U**oce diatonica.
Nolo nolo ut quiescas teporis ad ora
Ed ut letos det concertus
 tua uolo ligula.
Iuus laudem memoreris
 in regum palatia **U**ibracula
 Cedit auceps ad frondosa resonans
 Cedit cignus & suavis ipsi melodia
 Cedit & tympanista & sonora tibia
 Quamuis enim uidearis cor
 pore pre modica.
Tamen te cuncti auscultant
 nemo dat iuamina **I**omina.
His solus rex celsis qui gubernat
 lam pclara & satis dedimus
 obsequia. **I** uerbis rithmica.
Que inuocet sunt iocunda & in
 A discalares & ad ludos digne
 congruentia **I**uax armonica.
Tempus adest ut soluatour nra
 Hefataga plectru lingue cantio
 nu tedia. **C**adru smatu.
Ne pigrescat auris pmpa fidu
Trinus deus in psonis unus testema.
Hos gubnat & conseruet sua
 sub clementia.
Regnareq; nos concedat cu ipso
 ingloria.
Magnus cesar oia quem hic modus
 refert innoie ordine dictus
 quadam nocte somno membra
 du collocat palatii casu subito
 inflammatur.
Stant ministri regis timent
 dormientem attingre & corda
 rum pulsu factum exercitum
 salificant & dñi nomen car
 mini imponebant.

839

Exortatus spes suis surrect
 timor magnus aduersis max
 uenturus nam tunc fama
 uoluit ungaros signa meū
 extulisse.
 Iuxta litus sedebant armati
 urbes agros uillas uastant
 lute matres plorant filios &
 filii patres undiq; exulant.
 Hec quis ego dixerat octo uide
 or parat diu milites tardus
 moneo frustra dū ego demoror
 crescit clades scilicet ergo moras
 rumpite & parthias mecum
 obuiate.
 Dux cuonad inarpidus quo non
 fortior alit miles inquit pect
 quem hoc terreat bellum. arma
 induit armis instante hostes ipse
 ego signifer effuderō primus
 sanguine murem.
 Hinc incensi bella fremunt. arma
 poscunt hostes uacant signa se
 quuntur cantus tubis clamor
 passim oritur & milib; corā
 teritones immiscetur.
 Pauci cedunt plures cadunt.
 francus instat parthus fugit.
 uulgus exangue undis obstat.
 latus rubens sanguine danubio
 clade parthiam ostendebat.
 Parua manu cecis parthis ante
 post sepe uicior cūm cūcas
 mouens. lucum nomen regnū.
 optimos hereditans. mores filio
 obdormiunt.
 Adolescent post hunc octo impauit
 multis annis cesar iustas clem
 foras unum modo defuit nam
 melius raro preliis triumphat.
 bar.

Eius autē dāni ples octo decus inuerrat
 ut foras felix erit. arma quos numquā
 militū domuerant fama nominis sacis
 Bello fortis pace potens. interq; iucit.
 tamen inuit int triumphum bello
 pacem. semp suos pauper respexerat
 inde pat paupum fectur.
 T me dem? modo ne forte notemur igem
 culpa tantor uirtutes ultra quicquā de
 12 tere. quas demq; miro inlectus uix
 equaret.
 Vite dator omi facor dī nature for
 mator. mundi globum sub potentia
 claudens. uolubilem palmo d. in
 factura sua splendet magnificus.
 peuum.
 I ple multos. ueritate uerēs. nec dū
 lequentes. uestigando p sophie de
 uia iusserat ire impabilis. error
 recta pariter nob uiam.
 I nē quos subalis pacum nras. claudit
 ptagoras metaphisicis que. uirta
 fama troie pectā a uirtū. scito nris
 reddit. obscuroq; renū ite denuo
 inuū. donat intellectus pspicaci p
 sentari. sensu animi.
 E igo uir hic prudens diequādā ferri
 fabricā ptiens pondere nonequo
 sonoq; diuerso. pulsare malleolos
 senserat siq; coroz quālibet in
 formem uim late noscent forma
 additi partē pulchrā primus
 A d hanc symphonias aet sub
 splendā istas fecit diatesseron. di
 pente diapason infra quātū. nū
 que plente armoniā sonant que
 sententia senis potens. solidū rit
 micā in se normulā mensurā
 ualenti noticiā & siderū motus
 iussit continere matente traden

traden & nomine suo uocauit

Y greci idem omnis continentem sed fissa
simocenus inramosas binas partes
inter humane inuenit adsimili
tudine congrua. est na sincera
& simplex puertat. que n facile
nosce utrum utris an uirata
animu subicere uelit donec tan
dem inueniat. etas illud offerre
nobis biuium.

Hic qui parit uicis uirata nob
auferat contrarius illam laca ille
tunc. ipseque semitangit. postre
mo plena poenis graui. se pro
sequenti. portat. n ferit apte
seuissimas ubi frontibus denta
& ppetu fletus. sunt meren
tu. pominis facto ora ubi
semp mors opatur. Frustra pro
dolor atque queritur.

Sed uiratu gradib. ille nrat qui
pudus pangustum uadit ille se
mrat que infine leuplos. teatio
suis qq. pib. pandit etna dulcis
uite gaudia ubi bonor anime
daro iugit illustant. lumine
ppetui solis ubi dteas se consper
cu semp cernere se gaudent beati.

Ute dator omifactor di nature
formator illum aufer istum con
fer. cuius fidelib. callem ut post
dnt. talis uite participes fiant.

Optime
regnant. pneumato cano
at. electro cibime. laudes dub
te tenentes serua semper.

Qui inerte lacrone. exaudisti
pendente. atque spondens luci
la sedis amoenitatem ut
accipere.

Spolia mundi qui maledicta
liberasti. apoenis. atque ferore um
clo leone colligasti mambi. ne
sub fraude pderet q. formatur
deora. ada eu. deniq. plebe
locasti oro lucido.

Tertia die surrexisti maiesta
tis tumulo atque iubente cor
pora multa suproxere bataro
uo tu facta pderent nonere
denti poplo ex hoc signo trepi
dant ualde miser pilatus se
planctu cruciat.

Post hec mundu illyxisti
duces gentes apposuisti ascen
disti unde uenisti dextera
patris orex residens.

Pena mat ecce par. ita flama
pias indeficiens accernentes
mala tenentes id sine fine
post hec retinent.

Uitā mundi accipientes pluen
tes in paradiso spe gaudentes
bona tenentes semp teum
laudant dnm.

Regnata gta xpo laus pleti
qui cordaru sonitu pangit
di phenis rector mundi.

Aduerte omf
populi ridiculu & audite
quomodo suuui mulier &
ipse illa defraudat.

Constantia cuius suuuius
trans equora gazam portans
nauib. domiconiugem lasera
nimis relinquebat.

Uix remige trista secet mare
ecce subita orta apesbata fura
pelagus certant flamina
colluntur fluctus. post mul.

taq: equora uagum litore
longinqua noctus expanebat.
Nam in eam domi uacante
coniunx nini aderant iuue-
nes sequuntur in memor uiri
exul excepto gaudens atq:
nocte prima pregnant filiu
inuisti fudit isto die.

Duob: uoluit annis exul die
reueratur occurrit infida
iux secū trahens puerulu da-
tis osculis maritū illi de quo
inquit puerum istum habear
die aut extrema patieris.

Alla maritum tam dolos
uersat in omnia mitandem
mi enyo atq: una uice mal-
pib: nunc sitiens exanxi stam
de quo ego grauida istū pue-
rum damno foetu heu
gignebam.

Nam languens amore tuo consur-
ron diluculo preuix: pedes
nuda pnuet & frigora atq:
maria rimabar melta si forte
uentuola uela cernerem aut
frontem nauis conspicerem.

Anni post hec quinq: transierunt
aut plus & mercator uagus in-
staurauit remos natum q̄m
reficit uela colligit & inuis-
natum duxit secum.

Transfretato mare pducebat
natum & parva bone merca-
tori tradens centum libras
accipit atq: uendito infante
diues reueratur.

Ingressusq: domū ad uxore atq:
consolare coniunx consolare
cara natū tuum pdidi quē

non ipsa tu mo magis quidē dile-
Tempore te orza nos uentofus
furor inuadens sirtes nimis
fessos eger & nos om̄s sol grauit
torquens at ille aus natis lique-
Sic phidus suauis coniu **L**ectro
gem deluserat sic fraus fraudem
uicerat nam quem genuit nix
recte hunc sal liquefecit.

Mendosam quam carnalena ago
puerulis comitatum dabo. quomodo
dulcos p̄ndaces nsum auditorib:
ingentem fira liberalis & decora
cuidam regi erat nata.

Quam subleage huiusmodi per ob-
ponit querendam.

Siquis inuendi gnarus usq: addo
instat fallendo dum cesans ore
fallax p̄dicat q̄ ducat filia.

Quo audito suauis nil moratus
inquit capis armis ego, uenatus
solus irem lepusculus totū feras
telo tacitus decubebat, mox effu-
sis intestinis caput amulsu cum
cute cruda.

Cumq: cesum manu leuaretur
caput lesa aure effunduntur
mellis modu centeni sociaq: auns
tacta toti dē pisarū fudit q̄b:

Quia pelle stricas lepus ipse
dū secatur crepidine summa
aude kartā regiam latente
ue seruante firmat ēē **L**epi-
meum. intrat clamat regi
kartā & tu.

Sic rege deluso suauis falsa
gener regius est ante facit
Rex regum qui

O solus in eum regnas modis
heimpicū nobis serua **I**nterminis
inimicis.

Quem uoluit tibi benedici & co-
ronari ad aquas graui manu pili
gigni presulis archi. Oreo.

Quem romani atq; fidi franci cler-
& pti xpo dicitur post cuonradu
adoptato domnu. Oreo.

Dic italia dio pia gallia cum ger-
mania dō deuota uiuat quon-
radus atq; henricus. Oreo.

Agni ut sponsa pace queta seuiat
suo ualeat sponso dō etno uiuo
& uero. Oreo.

Gaudet amī xpi fideles senes
& iuuenes matres infantes reg-
nat cuonradus atq; henricus. Oreo.

Die qua surrexit qui mundū re-
demt regi monarchiam acce-
pit scām pius cuonradus gaudet
mundus. Oreo.

Postuntus anni reuertus acce-
pit scām regni coronam puer
henricus xpo electus.

Die p̄dicto ap̄iligrimo archiepo
sibi deuotissimo gaudente der-
simul & populo. Oreo.

Doleat antiquus gentis mi-
micus scās ecclās pacificatas
uiuo cponrado atq; henrico. Oreo.

Māt xpi cū cuib; celi cunctisq;
scāt rector orb̄ uiua cuonradu
atq; henricum. Oreo.

Vr̄ ecclārum causas scōy & pu-
lloz ac uiduarum ualeant
suo tractare iudicio. Oreo.

L̄ creator angelorum reg. cui
p̄p̄um manet meum pin

L̄ hinc scōy scā. Oreo.

L̄ amemur nra socii.

L̄ p̄p̄ata lamentem quare caem.

L̄ iniquitate corrumpit laro

scimus celi hinc offēsu
regem immensum.
empico requiem rex xpo dona
per henricum.

Non sumus digni munere in-
signi. munus siue donum diue
henricum bonum qui exiit
uentate magne fuit uice. p̄p̄at
regum stirpe rexit & ipse henr.
p̄p̄at erat pignus regno furo dign
impator romanorum rector
francoz impator. fūcis. faxonib;
cunctis baunard. truces sola uos
fecit pacatos. Henrico.

assumit. mirari dedno cali. res
tracando. lucat. sc. litteratus
prudens. infirmone. prouidus inope
uiduarū. actor bonus orphanis
pius. Henrico.

Henricus scāt plangat illū
mundus fines seruans xpianos.
pellit paganos. strauit aduer-
santes pace psequentes uo-
luntate contradixit. sobneuxich.

Quis cesar tam longus fuit pau-
perib; q̄. r̄atoca sublimauit.
atq; dicauit acria scōy. ube
bonoy exp̄p̄us. fecit migrare
episcopatu. Henr.

Ploret hunc europa. uidet ap̄ta
ra aduocatu roma ploret xpm
georet. ut sibi fidelem prestat
seniorem se cognoscat gr̄ue
dampnum ecclārum. henr.
icantus henrico dñi amico
ut quiescat post obitum semp
meuū dicat om̄s deus anime
illius pace xpi quiescat gaudia
noscat. henrico.

udax et uir iuuenis dum feriet.

231

Aaro mobilis audacter agis pperā
tua membra conquinās.
Adcende homo quia pulvis es &
impulueris fueris.
Braze tempus iuuenis considera q
moneris. uenitq: dies ultimus
& perdes flores optimos. **A**dcende.
Carni tue consentiens animam
tuam decipis dum flecīs ad
libidinem. **A**dcende.
Dentes tui frendidant labia tua
graspant lingua mala generat.
ut tu a tropidat. **A**dc.
Elaus tuos oculos ut uanitate
uideas fleatur mens misera
membra ad malū erigis. **A**dc.
Fecisti malum consilium & offen
disti nimium quia multum
seruast. amorē libidinis.
Gtam queris in populo. **A**dc.
laude humanam diligit. pla
cere dō. non curas qdā decelo
conspicit. **A**dcend.
Honorem transitorium presum
psisti accipe sed magis poena
sequitur cui maior creditur. **A**dc.
Intra sēp aspicias sēp de trā cogitas
sed hic relinquis omnia unde sup
bus ambulas. **A**dcende.
Karo te ē ifouea unde ne male
moriaris festinate corrigere
antequam tempus ueniat. **A**dc.
Luge modo dū tēp: ne gemas
in iudicio ubi non ualeat gemitus
nec ulla intercessio. **A**dcende.
Modo labora forat dū es isto
tempore emenda tuum uicū
ne gemas in ppetuum. **A**dc.
Non te fringat cupiditas nec te

flectat fragilitas & noli cum diabo
lo participare amplius. **A**dc.
O si corde intellegis. que pcepta legis sunt
quod illi qui adulterant lapidibus sub
iacent. **A**dc. **A**dcende.
Per saluatōrē q̄ uenit magna redemptio
ut omīs q̄ conuertat penitentia dormiat.
Quare nūc iuuenis reuera addnū rogans elde
mentiam ut donet indulgentiam. **A**dcende.
Rumpe iā cord duriciā nras tue malitiā fisti
na te corrigere anteq̄ finis ueniat. **A**dc.
Suscipit xps uenā ut donet indulgentia allu
dant uerā animā q̄ carnē suā mactant. **A**dc.
Terribilis xps ueniet ad iudicandū & tū
tunc reddet ille singulis scdm sua
opa. **A**dcende. **A**dc. **A**dc. **A**dc.
Uenit dies iudicii & erit magna distinctio
ut n̄ adiunat. pā filii nec filius dēmi
po. seruis iuuenis adeū cito recurreris
ut ante ei limina securus sis dēni
mine. **A**dcende. **A**dc. **A**dc.
Fides acqrit omnia peccata delet omnia
humilitas & caritas ad patrem celi
Zelum habet optimum qui dñ
Amar & pimum letabit in scdm
& uiuat in ppetuum. **A**dc.
Unc almus. thero euigero
assis thier nūp filius benignus. fru
tor mhi thax igit cosan muori.
de quodā duce themo heron
herapiche qui cum dignitate
thero beiafo riche beuapoda
itorans nempē nūcius thien
keisat namada herapich. ay t
infrō odo. thep unsap. beiaf
quodo. hic adest herapich by
hep hepa kuniguchi dignitate
fore thier helue more sine
Tunc surrexit odo thier unsap
keisap quodo. ppe illi obuia.

inde uilo manigman: & excepto
illum mid. & mihlon enon.
P rimitus quoq: dixit uullicumio
heimpich ambo uos equiuoci be-
thui. goda endimi. nec non &
socii uullicumio fidigini.

D aco responsio sane heimpich: soso
ne conuuxero manus hepl. leida.
ma utbar. godes bus peacē a bo
cheio godes genatheno.

O ramus facit mtelegina auer
oedo dux inoneliū mto miche-
lon eron. & amiste illi so uiar
so hepi. papi. hapode pē q. regale
thes. thur heimpich nigerade.
Tunc flecto althui spakha sub
firmo heimpicho quicquid oedo
fēo algepuedix heimpich dequid ac
amiste. ouh. gepuedix heimpich.

Hic non fuit ullus. thes hapon ig-
guoda pulleff nobilis ac libis. thax
ad allaz uuap. is. cui ntecesset
heimpich allepio. pōh to glich.

E stunus. locus hamburh
diocis. quo pascebat asinā alue-
pad uipibus. foras atq: fidelis.

Q uo du in amplum exiret campi
uidit currentem lupū uoracem
caput abscondit. cauda ostendit.

L upus acur. cauda momordit
asinā. bina. leuauit. crura. fēq:
longum. cum lupo bellum.

C um ptefferisset. uires. ptefferisset. pui-
magnū. plingendo. uocem
sua. monendo. domina.

ma. grande. asine. uoce. aliquid
sororib: dicit. odo. uenire
me. adiut.

A suam. caram. nisi. adhibu-
magnū. audio. planctu. spēcū. fūon
ut pugnet lupo.

C lamor sororum uenit in
claustrum turbe uirorū ac
mulierum assunt. exuentum
ut capere lupum. **M** hoste.

A dela namq: soror aluerade.
nihilā querit agatham inuenit
ibant ut fortem sternerent

A tle ruptas asine costis sangui-
nis undam carnēq: totā simul
uorauit filia intrauit.

1 llud uidentes cuncte sorores
cuncte scindebant pectus tunde-
bant flentes insonā asine morte.

D eniq: paruū portabat pullū
illum plorabat maxime al-
uerad. spans exinde plem
creuisset.

A dela mras frichepung: dulcis
uenerunt ambe ut adaletohe-
cor cfirmarent atq: sanarent.
elinq: mestas sor. querelas
lupus amarum non curat
fletum dñs. aliā dabit tibi
asinam.

D iapente. & diatesseron
simphonia. & intensa & re-
missa pariter consonantia.
Diapason. modulatione consona
reddunt.

S aluefista dies toto uenera
bilis. aio qua d. infernum uocat.
& astra tenet.

E cce. reuoluentis. uolatur. grā-
mundi. Omni cum dñs dona-
redisse suo. Salus.

N amq: triumphata post
tastia. dicitur xpo. Undiq:
fronde nemus. gramina flore-
fuerit.

E grib: inferni. oppressis sup

astra meam. Laudant nra
 deum lux: polus aqua: fixa
 Q ui crucifixus esto dñe ecce per
 omnia regnat. Dantq: creatori
 cuncta creata precem.

Vestibunt silue tenera merv
 ungula suis sonata. poms
 canunt decelsis sedibus pulber
 carmina cunctis.

Hic turtur gemit resonat hic
 turdus pango hic priscus meloz
 sonus pulser nec tacens arripens
 garrulo alta subulmis.

Hinc leza canit philomela sion
 dis longis effudit sibilis para
 sollempne miluisternulacq:
 uoce aethera pulser.

At astra uolans aquila maeris
 alaude canit modulis resolute
 delirsum uerget dissolu
 arodo du tra castore.

Velox impulit ruga mundo
 pango coenye gracile. **S**ulter
 uies sic cunctis celebrant
 effluuii undiq: carmen.

Nulla int quis similis est api que
 talagera apum castratissi
 maria que xpm portauit aluq:
 inuolata.

Henger in bis. **M**agnum acule
 antistes quenda uidit aptham
 qui ad inferni sedere nptum.

Inde cum multis referre cau
 las subiit eam ee. **N**u
 accinctum densis undiq: silis.

Hengeris illi ridens rpsora
 subuleu illuc ad pastum nolo
 cum macris. mittere percis.

Vixit ac falsis. **P**er uolam
 in templu. **C**onplures alii iubere me

leum sedentem. & comedentem.

Iohr baptista. erat pincerna. atq:
 pelari pocula uini porrexit cunctis
 uocatis scis.

Henger ac prudente egit xps iohm
 ponens pincernam. qm uinum
 non bibit unquam.

Mendix pbaris cu petru dicis illuc
 magistrum ee cocoz est quia
 summi ianitor celi.

Honore quali te dñs celi habuit
 ibi ubi sedisti. uolo ut narres
 quid manducasses.

Respondit homo angulo uno parat
 pulmonis furabay cocis hoc man
 ducaui atq: recessi.

Henger illum. iussit ad pulu. lonis
 ligari scopisq: cedi. sermone duro
 hunc arguendo.

Sic ad suum. inuocat pastum
 xps. ut secum capias cibum. caue
 ne furum facias.

Sponsio. spensa karissimo se ipsam
 in coniugio ambosq: diu uiuere
 post celi culmen cape.

Ne spernas quod sim fragilis. su
 tamen habilis rugosam si me
 uideas. ut puellam me teneas.

Ueni ueni kme. q fusca si tdespice
 dilapsa t latib. assurgam

tuis. uirbi. **M**acm ueniam
 inc petrus te huc inuocat. &
 charus urrat ualerius te.

Cum aximur poib: se conuoc
 agrius. opant ut felix uenias.
 fracta restituis.

Me quide si restituis. tñq: redit
 paulum adiutoriu habet. & nio
 & complures alii iubere me

restitu simeon. tñq: impeme man
 det. muru. la
 sanere.

Humina uenit Adhebas argia
 tuas age moenib: induc & pñor
 ostende lares & mutua. Adde
 hospita heu quid ago? proiectus
 cespit nudo hoc pñe telluris
 habes que uirga ceræ Impiū
 n̄ fr̄ habet nullasne tuorū Mo
 rbi lacrimas. ubi mat. ubi du
 ta fuma Antagone. mibi nēpe
 races mibi uictus es uni Dicebā
 quo tendis iter. quid seponi
 ga poscis. habes argos.
 soceri regnabis in aula. Nio t
 longus honor. hic indiuisa
 potestas. Quid queror ipsa dedi
 bellū mestūq: rogau. ipsa pñe
 ut talē nē te complexa tenerē
 Sed bene habet supi. gratum. for
 tuna pacta i. spes longinqua
 ue. totos inuenimus arauf. ti
 mui sed quanto descendit uuln
 tuatu hoc fr̄ qua parte pñor
 nec ille nefandus. preditor
 uinea. uolucros sit adire potestas
 Excludā q: feras an habet fune
 stus & ignes. Sed nec te flāmis
 inopē tua trā uidebit. Ardet la
 mas: feres q: ferre negatū Regib:
 etnūq: tuo famulata sepulchro.
 Durabit deserta fides testisq: dolor
 Hæc erit paruūq: thorū polinice
 fouebo.

30
 autē cane canor care clare cōspirent
 canule compce corde cōpente. con
 cinnantiam carpe callē comoda
 conualles construe caput calcem cor
 conunge calles callens corporales
 cane corda cane cordis cane can
 nulis creatorem.
Quisquis dolosus antiqui circū uentus
 fraudib: inimici. phinditacē magnā
 incautus incurrit peccatorū hoc
 sequenti cōmonitus exemplo sit
 merens ne despet. penitus sed con
 fisis. in dño liberari posse speret
 t mortuū si penitet ex inferno.
Cesarie urbis ciuis pñeris loci
 ples ualde nimis unicum habuit
 gratam sacro uelamini destinata
 pñeris in qua. tūctas. seruulus. inli
 ctas inflamat. ardorib: cuius uin
 do coniugū se non posse cernens iung
 auxiliū pñeris est. malefici.
A quo prauis suscepta sedula nūquā
 deferenda demōni iussit eū nocte
 ceca supragentele rectale tūmbā.
 iuuenis statam parūq: demōnum
 & ecce sibi agn apparuit. qui
 audras clamorib: infelicis secū illū
 adduxerit ad pñeris pñeris.
Cui inuisi datis commercii lōis amo
 lefico missis. tōe sui causa aduent
 expositas amorisq: furis pñeris
 sit discussio deside. xpi ac bap
 mi repudio iubetq: desingulis ab
 nuntiationis manus scriptū efficit.
Continuo tacita adia. pñeris
 bolo clamat uirgo misere misere
 re. pat filie moriar mi pat
 modo si iungar tū pñeris noli
 pat bare noli tardare dū pñeris

me saluare si morans nata tua non habebis: sed indie iudici quasi ppen tam poenas & tormenta tu subibis supplicii.

Ast flebilis contra patē inquit nata heu quis te creauit. nata qd te fasci nauit. ego te xpo dede. ui. nte mecho destinaui patē misilia sine me modo pficere quod uolo si concessis mihi tempus aduenire quando multū letaberis prauā q. n uoluntate pfeceris male sana. q. nē genis.

Illa uero abnuente atq: pene deficiente patē uictus amicorū cōsiliis cōsentit inuitus acerboq: puero substantiā totā ei suā una cū puella tradidit. dicens sue filiole uere iā misera olim multū dolitura prēm qānes modo. audire. nupta

Nec multo post. iun cōpta i fidelitate se confestim in lauitas affecerat. moderate lucasq: nullus finis ē quiuit. donec amaret tandem ex plorato cuncte sue causa pfidie abeato. basilio penitentiā psuasit perire pēpe grauius.

Quem sēs includens sacro pibulo incumbens pēo pōib: sedulo nunc pillo orans sepe & ieiunans donec adō reo impetraret ueniā dāri p crimine tā graui. dumq: sibi penitentiā ostensus. sēs p se decorare atq: deatq: hoste magnifice uictoriā deportare.

Indicta. tūctā iā penitudine educēdus exire. ecce repente sēs se ducente tacet ab hoste sacro pellit. nate donec anctes & populus assis pōib: pulsanter dñi fugatus. de pōib: clamans ac minitans. hac

basili manu sēs. ad restituet mihi meū.

Nec mirari sēs. qd manu q. cū pto eleuato. uicta desit. lēpū manib: basilis. rāq: sēs. a puero quam cognita sēs. facit. partes dissipauit. in minutas. eundemq: unificis. restituit. sacramtū. mēf. sātē reddidit. dō. inuizantem.

O mihi deserte natorū dulcis imago.

Arehe more orerum & priā solamen adempte. **S**entes. enitāq: decus quate mea gaudia. **E**xtingere dei modo quem digressa reliqui.

Lasciuū & pno. ueuantē gramina cursu. **L**igatis.

Heu ubi. sideret uultus ubi uerba imfecta sonis n̄susq: & murmura soli. **L**emnon & argos. **I**ntellecā. omni quoniam tibi. **S**ueta loqui & longa sonū suadere querelas.

Ino. adtolle genas defectaq:

lumina uento. **I**nduc.

Athebas argia tua cia menib:

Et prias ostende larys & mutua

Hospicia. heu quidagam. **I**redde.

Pietus cespere nudo. **I**cente.

Hoc pno. telluris habes. que iurgia

Impiu non fr. habet nullus. uo. aior.

Mouisti lacrimas ubi mat. ub

indicta fama.

Artigone. mihi nempe iacet

mihi uictus. es uni.

Diceba. quo tendis coer. quid

scepta. negata. **I**aula.

Poliss. habes argos. soceri. regnabis

Hic tibi. longus. honor. hic. iudici.

perest.

No 220

Hunc ego te coniunx addebi
ta regna perfecti.

Ductore belli generūq; poten
tis adrastra.

Aspicio talisq; tuis occurro
triumphis.

Qui habet uocem serenam
hanc pfero cantilenā de
anno lantabili & damno mef
fibili pquo dolet omīs homo
forinsecus & indomo suspirat
populus damnū uigilando &
psomnum.

Rex dī uiuos tuere & defunctis
miserere.

Anno quoq; millesimo nono
atq; tricesimo dē xpī natiui.

tate nobilitas rurs late rurs
cesar caput mundi & cum illo

plures summi occubuit impa
tor. kuonpadus legū dator. Rex.

Eodem uero tempore occasus fuit
gē rurs stella matutina.

Guntild regina heu quā cru
delis annus corru erat

hermannus filius im
patrius dux timidus in imicis.

rurs kuono dux francor &
magna pars ingenuor. Rex.

Impatoris gta sit nob ī memo
ria ac frequentatione mōno

uiuāt uir indolis bone uiuāt
dnātor pbus & frequēti

cir mine nouus & pclara fama
post mortē uite pster hunc

confortem. Rex dī.

Tempus erat quo pma quies
mortalib; egis incipit & donū

dium grauissima serpit insōnis
est ante oculos mestissimus hector.

Uisus adeo mibi largosq; effundere
fletus. Raptatus bigis ut quondā

altq; cruento puluere p; pedes tā
uictus lona tūntes Et mibi qualis

erat quantū mutatus ab illo hector.

Huius edro exuias indutus achillis.
El danaum frigos iaculatus puppis;

ignes. Squalente barbam & ceteros
sanguine crines. Uulneriq; illa

gerens que circum plurima muros
Acepit prios. ultro flens ipse uidebar

Compellare uirū & metas. expinere
uoces. Olux dardanie spes osidissima

teuerū. Que tante tenuere more
quib; hector abons. Expectate uenis.

Quib; ludus est animo. & iocularis
cantio. hoc aduertant indiculū

exuero non fictum.

Sacerdos iam pumcola. aetate sub
decrepita. uiuebat amans pecudis.

hic enim mos est rusticis.
Aduus tale studiū. omē pace

cōmodū. nisi foret tam ppxima
lupor. abrix siluula.

Himinuētes numerū. penus sumā
generū. dato impares exarib;

& pares eximparib;.

Qui dolens sui fieri. decernitū peculū.
qā diffida uirib; uindictā querat arab;

ossam cauet nō modicā. intus ponens
agriculam. Et ne patet hostib;.

Sig ne tegit frondib;.

Humano datū cōmodo nil maius
est ingenio. Lupus dū nocte ci

curo. spē prede capius mordet.

Accurrit mane presortet. gaudet
uicisse talē. intus prento dūto

lupi. minde oculo.

Lam inquit fera pessima. tibi
repēdā debita. aut hic frangit

baculus. At hic crepabit oculus.
Hoc dicto simul impuler. Verbo sed
facto defuit. Nam lupus feruens oculi.
morsu recitat baculum.

A mille miter uetulus. dum seferat
fictus. Supra cedente corruat. et
lupo comes incedit.

Hic stat lupus hinc psalterium
sed dispariter. Nam ut fident arbitror
lupus. Stabat securior.

Sacerdos secum muscat. septemque psal-
mos. numinat. sed reuoluit frequenter
miserere meum.

Hoc inquit infortunium. Dant inuota
populi. quorum neglexi animas. quorum
comedi uicinas.

Pro defunctorum meritis. cantat place-
bendum. et pueros uiuentium. totum
cantat psalterium.

Post completum psalterium. commune
psalterium. Sacerdos amidi-
tus. atque lupi alluditas.

Nam aculeus presbiter. phitiret
patet. Atque clamaret domino. Sed
libera nos amale.

Hic dorsum eius insiluit. et saluabit
effugit. et cuius arte captus est.
illo psalterium usus est.

Alle locus nimium. cantat lau-
dare dominum. et promissum pro populo.
se oraturum amodo.

Hinc amicus querens. et inuentus
exaltatur. Sed nonnumquam deus.
eius. oratur nec fidelis.

Templum christi uirgo cista. folia
omnium. cunctis clausum.
portam. noui uirgine ianuam.

Quisq. spiritus gratia. peccatus uale
prece. nos ex parte ab omni
mala. facinorosa.

Uirgine celi summa cisterna.
tenet scripta angelorum. sanctis
digna congaudet. frequentia
quibus. nos exoramus. socia qui
unus. cum patre spiritus. sancto. petra. sola.

Admensa. philosophic fractas.
currat. et sapientia. septem
nuos bibat. uno fonte. pceden-
tes. necesse. trames.

Hinc fluit grama prima hinc
poetica. pda lux hinc scripturarum
plausus hinc. cornicorum. lenificet
conuiuia. mantriana. fistula.

Salue uite norma pelare
flos sinagoge. Aue pie. diu
optate. tue olive. Nisibus omni
genis. gratulor. modulando
camentis.

here forma poli. serena sol
atque. luna. Vale hora certe
iocunda. reddens. installa.

Presulis. eximii. ualeat. uirtute
sepulchri.

Virgine. celi. summa. cisterna.

tenet. scripta. angelorum. sanctis.
digna. congaudet. frequentia.
quibus. nos. exoramus. socia. qui.

unus. cum. patre. spiritus. sancto. petra. sola.
admensa. philosophic. fractas.
currat. et. sapientia. septem.

nuos. bibat. uno. fonte. pceden-
tes. necesse. trames.
hinc. fluit. grama. prima. hinc.

poetica. pda. lux. hinc. scripturarum.
plausus. hinc. cornicorum. lenificet.
conuiuia. mantriana. fistula.

salue. uite. norma. pelare.
flos. sinagoge. Aue. pie. diu.
optate. tue. olive. Nisibus. omni.

Leuis exurgit rephirus. & sol
pcedit tepidus. iam tra
sinus apit. dulcore suo diflucit.

Uer purpuratū exuit ornatus
suos induit. aspgit tra flo
rib: ligna siluarū frondib:.

Struuunt lustra quadrupe
des. & dulces nidos uolucres.
int ligna florentia sua de
cantant gaudia.

Quod oculis dum uideo. & au
rib: dū audio. heu pstantis gau
diis. tantis inflor suspinis.

Cū mihi sola sedeo. & hec re
uoluens palleo. si forte ca
pud subleuo. nec audio nec
uideo.

Tu saltem uelis grā. exaudi
& considera. flonde flores
& gramina. nam mea
languet anima.

Gaudet polus ridet tellus
iocundantur omnia. Angtor
sacra canunt in excelsis
agmina. Quorum psallit
imroatrix. intis ecclā.

Mundus plauidit. & resubtat
letus de te regina.

Ac aut minus gratulatur
pulchra. uernarū turma.

Que subans alis fulta digna
tali dñā.

Incolomis gubnatrice qtu
morbo soluta.

Et uiracū flore compta
restauraris maula.

Ne miseris dñs iussit solui
morbi uincula.

Nexuse mortis & ligare ne
fuisse dampnosa.

Tue uice optatq: nob opus. seruata
Te reginā nām mans ee faet
futura. **C**reatura.

Astra celi flores humi te cuncta
Cuncti boni larga culminis es. que
tam apta. **I**nsena.

Mat dulcis & que cūctas secla bunt
Blandimtis nterrore sistis pmitissima.

Monachoz ensis exat clericoz dñā.
Consolam induanū uirginū estantia.

Lairoz blandimta dipeus & galea.

Quare posco q te crebro cseruet te scla.

Di qui nnulla semp scandit. sup
sidera..2

Ingestis prum uetū qdā legi ridiculū
exemplo tam habile q uob dicā rectimue.

Iohs abba paruulus. staca nūit tūtib:

Uita maior socio. q cū erat iheremo.

Uolo dicebat uiuere. secure sic angtr
uo ueste nec cibo frui q laborez ma

Auor d bat moneo. nels icepti ppar.

Afr q dicoz pmodū. sic ncepisse saucius.

At meior qndimicat. nēcadit. neq: supat.

Sart & nudus heremū. inferiōre penetrat.

Sepz dies gramineo. uix ita durat pabulo.

Qui sero clausus ianua tatus. sedet. icellula.

Iohs. hospes idigul. notis assistit forib:

Respicit ille deit. iohs fact angtr. mur.

Iohs foras excubat. malāq: nocē tole

Et pē uoluntariā. hanc agit. penite

Facto mane recipit. sacsq: uerbis

Refocilat dñs. grates egit & socio

Castigat angustia. deleuitate

cū angtr si potuit. uir bonus ee didicit.

Cordas tange melos. pange cū lira
sonabili. tu magist' eā lirā fac sonare
dulcē. & tu cantor insublimē uocem
cū cinge dō simul adunatū carmi-
lene mistice. Ouillēme deo pulchrū
aspectu ornabili q' tū clar' pmanisti. cū
tū assidue. ois pot' iā eē tam potens iope
p' reges quos unxer' aristoteles chrymate.
p' siles aut plures minor aristoteli culmine
uocisq' sicut n'q' uiri atq' femine tā
nobile crature se cupibant flecto omis
chorus angloz. & iulion subitice magne
martir iuliane p' illo intēdo.

Hec ē clari dies clarū clara dierum.
hec ē scā dies scāu scā dierum.

Nobile nobisum rutilant' diadema dierū
Quid ē hoc tū dure. q' nūc manet pectore.

Amarūq' ductas animū deibz nobis ē dure
manet inos morseris & ipsa mors ē icogni

Nre quedā abere sepulchrū iusere. celi
aues illū uiuū dicunt iā regnare.

Salue festa dies. salue resurrectio scā salue
semp aue lux hodierna uale.

Rota modos arte psonemus musica. quibz
ut his estis gratulez anima ut afa
bns clarus didicit p'thagoras malleis
cum q'cūq' depndit. consonantias septe
planetarū fecit inestica. quarū sic ce
lestis musica numeroz normula fer
it archimēta. cūcas dans pncipia. rō
munde partu hūcūn nō reges p'cta.

Merū ē nec amor dare ludū neq' dulci
mūl i uino lauere. aut ex animal metuen

at p'cone uerba uingie. **I**ntar ebn
tū sūalū cūbarez puerale ē telas opa seq.

Merue. studiū aufero ne obule lipare
Sūalū uinctos tibiū humeros laucūdis.

Quif ipse melior belloro fonte neq' pugno
neq' uictus podo.

Quif idē p'pū fugientes agerato grege

cerus iaculare. celere alto. lactante
frugi. rectū exorpe aprum.

Pulsa. astra planetu magno rachel
plonans pignora queriturq' conso
lari quos neauat impba. dolore plange
crines seindie obsorans erumpna uxor
sine macula casta seruans uiscera
elxe unqz dō curi & dilecta femina
areti areu uolendo filioz p'sena.
querit lustrat p'seruatq' p'duier si
clumata anse ouis p'dra digna
spondens p'mia.

Splendor eius splendor solis mane
dant. lumina sic lunaris andor
idē foret. inter sidera.

Olimphile ueneris doli. cūis
matie cūhl ē frūdū. arcos te
p'p'gato. qui stellas & poliū fecit. &
maria candidit. & soluin furis in
geruō. n'sertias doli. doto te
diliget. quē baiolat colūm.

Saluto puerū non pipatēsim. sed
firmo pectore depeor l'hesim.

Sororis atropos. necurēt hōesim
neptūmū comitēim habetis & tūm.
cū uerpus fueris p'fluūm resim. quō
fugis amabo cū te dilexerim. miser
quid faciām cūte n' uiderim.

Dura maties exmaties ossibz. creauit
hōes iacos lapidibz. exq'bz unus ē iste
puerulus. qui lacrimabiles nauat
gemitus. cum tristis fuero gaude
bit. emulus. ut cerua rugio cūfugit
hinnulus.

Veneris. astra planetu magno rachel
plonans pignora queriturq' conso

lari quos neauat impba. dolore plange

crines seindie obsorans erumpna uxor

sine macula casta seruans uiscera

elxe unqz dō curi & dilecta femina

areti areu uolendo filioz p'sena.

querit lustrat p'seruatq' p'duier si

clumata anse ouis p'dra digna

spondens p'mia.

CARMINA CANTABRIGIENSIA

Music by Mario Giachino

INTRO (THE CAMBRIDGE SONGS)

An instrumental to introduce the listener to the musical genre, to present the orchestra and, in particular, to let the choir come onto the stage.

The theme is reprised in the last song, *Eia Obserca*, the carmen LXXXIII.

MUSICIANS	
	Orchestra: First violins Second violins Violas Cellos Double basses

Carmina Cantabrigiensia

Intro

(The Cambridge Songs)

Mario Giachino

$\text{♩} = 70$

Violini I

Violini II

Viola

Violoncelli

Contrabbassi

mp

mp

p

p

6

Vln I

Vln II

Vle

Vlc

Cb

mf

mf

mf

mf

mf

mp

Intro (The Cambridge Songs)

10

Vln I

Vln II

Vle

Vlc

Cb

f

f

14

Vln I

Vln II

Vle

Vlc

Cb

f

f

f

f

f

18

Vln I

Vln II

Vle

Vlc

Cb

mf

mf

mf

mp

mp

Intro (The Cambridge Songs)

29

22

Vln I

Vln II

Vle

Vlc

Cb

26

Vln I

Vln II

Vle

Vlc

Cb

mf

f

f

f

30

Vln I

Vln II

Vle

Vlc

Cb

f

mf

mf

mf

mf

f

f

Intro (The Cambridge Songs)

34

Vln I

Vln II

Vle

Vlc

Cb

Measures 34-37. Vln I and Vln II play a melodic line with slurs. Vle plays a rhythmic pattern in 12/8 time. Vlc and Cb provide a harmonic foundation with slurs and accents.

38

Vln I

Vln II

Vle

Vlc

Cb

Measures 38-41. Vln I and Vln II continue the melodic line. Vle plays a sustained note. Vlc and Cb play a rhythmic pattern with slurs and accents. A crescendo hairpin is present at the end of the system.

42

Vln I

Vln II

Vle

Vlc

Cb

f

f

f

mf

f

mf

f

Measures 42-45. Vln I and Vln II play a melodic line with slurs. Vle plays a sustained note. Vlc and Cb play a rhythmic pattern with slurs and accents. Dynamics include *f*, *mf*, and crescendo hairpins.

Intro (The Cambridge Songs)

31

46

Vln I

Vln II

Vle

Vlc

Cb

50

Vln I

Vln II

Vle

Vlc

Cb

mf

54

Vln I

Vln II

Vle

Vlc

Cb

ff

rit.

Carmen I - DE EPIPHANIA

Religion.

Epiphany, a song for Christmas and about glory which, at the same time, does not let us forget our original sin, man's guilt, thus combining in a few words joy for the event and severity for the causes that made it necessary. An invitation both to rejoice and to reflect.

Gratuletur omnis caro, Christo nato Domino,
qui pro culpa protoplast carnem nostram induit,
ut salvaret, quod plasmavit Dei sapientia.

*Let every creature of flesh give thanks, for Christ the lord is born
who, to pay for the sin of first created man, donned our flesh,
to save what the wisdom of God created.*

MUSICIANS			
Choir:	Sopranos	Orchestra:	Violins
	Contraltos		Violas
	Tenors		Cellos
	Basses		Double basses

De Epiphania

Carmina Cantabrigiensia
Carmen I

Mario Giachino

♩. = 60

Soprani
 Contralti
 Tenori
 Bassi
 Violini
 Virole
 Violoncelli
 Contrabbassi
 S
 C
 T
 B
 Vln
 Vle
 Vlc
 Cb

De Epiphania

14

S ca - ro, Chri - sto na - to Do - mi - no, Gra - tu -

C ca - ro, Chri - sto na - to Do - mi - no, Gra - tu -

T 8 ca - ro, Chri - sto na - to Do - mi - no, Gra - tu -

B le - tur na - to Do - mi - no,

Vln

Vle

Vlc

Cb

19

S le - tur om - nis ca - ro, Chri - sto na - to Do - mi - no,

C le - tur om - nis ca - ro, Chri - sto na - to Do - mi - no,

T 8 le - tur om - nis ca - ro, Chri - sto na - to Do - mi - no,

B Gra - tu - le - tur na - to Do - mi - no,

Vln

Vle

Vlc

Cb

25

S

C

T

B

Vln

Vle

Vlc

Cb

31

S

Qui pro cu - lpa pro - to - plast _____ car - nem nos - tram in - du -

mf

C

Qui pro cu - lpa pro - to - plast _____

mf

T

Qui pro cu - lpa pro - to - plast _____ car - nem nos - tram in - du -

mf

B

Qui pro cu - lpa pro - to - plast _____

mf

Vln

Vle

Vlc

Cb

f

De Epiphania

36

S it, _____ Qui pro cu - lpa pro - to - plast _____ car - nem

C car - nem nos - tram in - du-it, _____ Qui pro cu - lpa pro - to - plast _____

T 8 it, _____ Qui pro cu - lpa pro - to - plast _____ car - nem

B car - nem nos - tram in - du-it, _____ Qui pro cu - lpa pro - to - plast _____

Vln 36

Vle

Vlc

Cb

41

S nos - tram in - du - it, _____ Ut sal - va - ret, quod plas -

C _____ car - nem nos - tram in - du - it, _____ *f*

T 8 nos - tram in - du - it, _____ Ut sal - va - ret, quod plas -

B _____ car - nem nos - tram in - du - it, _____ *f* Ut sal - va - ret, quod plas -

Vln 41 *f*

Vle *mf* *f*

Vlc *mf* *f*

Cb *mf* *f*

De Epiphania

37

46

S ma - vit _____ Dei sa - pien - tia. _____ Ut sal-

C Ut sal-va - ret, quod plas-ma - vit Dei sa-pien - tia. _____

T *mf* ma - vit _____ Dei sa - pien - tia. _____ Ut sal-

B ma - vit _____ Dei sa - pien - tia.

Vln 46 *f*

Vle

Vlc

Cb

51

S va - ret, quod plas - ma - vit _____ Dei sa-pien - - - tia.

C _____ Ut sal-va - ret, quod plas-ma - vit Dei sa-pien - tia.

T 8 va - ret, quod plas - ma - vit _____ Dei sa-pien - - - tia.

B Ut sal - va - ret, Dei sa - pien - tia.

Vln 51 *f*

Vle *ff* *f*

Vlc

Cb

De Epiphania

57

S

C

T

B

Vln

Vle

Vlc

Cb



64

S

C

T

B

Vln

Vle

Vlc

Cb

Gra - tu - le - tur om - nis ca - ro, Chri - sto na - to Do - mi -

f

Gra - tu - le - tur om - nis ca - ro,

f

Gra - tu - le - tur om - nis ca - ro, Chri - sto na - to Do - mi -

f

Gra - tu - le - tur na - to

f

ff

f



De Epiphania

39

69

S no, _____ Gra - tu - le - tur om - nis ca - ro, _____

C Chri - sto na - to Do - mi - no, _____ Gra - tu - le - tur

T 8 no, _____ Gra - tu - le - tur om - nis ca - ro, _____

B Do - mi - no, _____ Gra - tu - le -

Vln 69

Vle

Vlc

Cb

rit. -----

73

S _____ Chri - sto na - to Do - mi - no, _____

C om - nis ca - ro, Chri - sto na - to Do - mi - no, _____

T 8 _____ Chri - sto na - to Do - mi - no, _____

B tur na - to Do - mi - no, _____

Vln 73

Vle

Vlc

Cb

Carmen X - DE LUSCINIA

Music.

The lyrics are the exaltation of *Ars Musica*.

The choir, without the orchestra, creates the music by repeating and adding simple musical phrases always based on the same theme until obtaining nine distinct voices for the final *Gloria*.

Aurea personet lira clara modulamina!
Simplex corda sit extensa voce quindenaria;
primum sonum mese reddat lege ypodorica.

*May the golden lyre sound bright melodies; may a single string
be tightened over fifteen notes; may the middle tone
produce the first sound according to the hypodorian mode.*

Philomele demus laudes in voce organica,
dulce melos decantantes, sicut docet musica,
sine cuius arte vera nulla valent cantica.

*Let us give praise to the nightingale with well tuned voice,
singing out a sweet melody as music teaches,
without mastery of which there can be no true songs.*

Cum telluris vere novo producuntur germina
nemorosa circumcirca frondescunt et brachia,
flagrat odor quam suavis florida per gramina,

*When new buds are brought forth in spring from earth,
and on all sides in the grows boughs burst into leaf,
how sweet an odor wafts fragrantly amid the flowering herbs!*

Hilarescit philomela, dulcis vocis conscia,
et extendens modulando gutturis spiramina
reddit voces ad estivi temporis indicia.

*The nightingale is joyful, aware of her sweet voice,
and prolonging the breathings of her throat as she makes melody,
she gives forth notes to mark the summer season.*

Instat nocti et diei voce sub dulcisona,
soporatis dans quietem cantus per discrimina
nec non pulchra viatori laboris solatia.

*Night and day she presses on with sweet sounding voice,
giving peace to sleepers through intervals of song,
and to the wayfarer lovely relief from toil.*

Vocis eius pulchritudo, clarior quam cithara,
vincit omnes cantitando volucrum catervulas,
implens silvas atque cuncta modulis arbustula.

*The loveliness of her voice, more brilliant than the lyre,
in warbling outdoes all the little flocks of birds
filling the woods and all the thickets with melodies.*

Volitando scandit alta arborum cacumina,
gloriosa valde facta veris pro letitia,
ac festiva natis gliscit sibilare carmina.

*Fluttering she climbs to the high crests of trees,
made truly glorious for the joy of springtime,
and gaily swells up to twitter songs.*

Felix tempus, cui resultat talis consonantia!
Utinam per duodena mensium curricula
dulcis philomela daret sue vocis organa!

*Blessed the season for which such a symphony reechoes!
If only the sweet nightingale would offer the tones of her voice
throughout the course of all twelve months!*

O tu parva, numquam cessa canere, avicula!
Tuam decet symphoniam monocordi musica,
que tuas laudes frequentat voce diatonica.

*Oh you little birdlet, never cease to sing.
The music of a monochord suits your harmony:
it repeats your praises in diatonic song.*

Sonos tuos vox non valet imitari lirica,
quibus nescit consentire fistula clarisona,
mira quia modularis melorum tripudia.

*The sound of the lyre cannot imitate your sounds,
with which the bright sounding pipe cannot harmonize,
because you modulate such marvelous dances of melodies.*

Nolo, nolo, ut quiescas temporis ad otia,
sed ut letos des concentus tua, volo, ligula,
cuius laude memoreris in regum palatia.

*I don't want, I don't want you to rest in the leisure times.
Instead, I want to produce happy harmonies on your little tongue,
so that for the praise of it you will be remembered in the
palaces of kings.*

Cedit auceps ad frondosa resonans umbracula,
cedit cignus et suavis ipsius melodia,
cedit tibi timpanistra et sonora tibia.

*To you yields the birdcatcher, singing by leafy shades;
to you yields the swan and its sweet melody,
to you yield the drummer and sonorous flute.*

Quamvis enim videaris corpore premodica,
tamen te cuncti auscultant, nemo dat iuvamina,
nisi solus rex celestis, qui gubernat omnia.

*Although everyone can see that you have a tiny body,
still everyone listens to you. No one aids you,
if not the celestial king alone, who governs all things.*

Iam preclara tibi satis dedimus obsequia,
que in voce sunt iocunda et in verbis rithmica,
ad scolares et ad ludos digne congruentia.

*Now we have rendered you enough splendid services
which are pleasant in sound and rhythmic in wording,
worthily proper to young scholars and their pastimes.*

Tempus adest, ut solvatur nostra vox armonica,
ne fatigent plectrum lingue cantionum tedia
et pigrescat auris prompta fidium ad crusmata.

*The time is at hand to end our harmonic song,
lest the length of the song should tire the plectrum of the tongue,
lest the attentive ear should grow indifferent to the single
notes of the strings.*

Trinus Deus in personis, unus in essentia,
nos conservet et gubernet sua sub clementia,
et regnare nos concedat cum ipso in gloria.

*May God, threefold in persons, one in essence,
preserve us and govern us in mercy,
and grant that we reign with him in glory.*

Phonemes used:

<i>Di</i>	Di:
<i>Pom</i>	Pom
<i>Pa</i>	Pa:
<i>Cu</i>	Cu:

MUSICIANS	
Choir:	
First sopranos	
Second sopranos	
Mezzo-sopranos	
First contraltos	
Second contraltos	
Tenors	
Baritones	
First basses	
Second basses	

De Luscinia

Mario Giachino

$\text{♩} = 110$

Soprani I

Au-re - a per-so-net li - ra clara mo-du-la - mi - na!
mf

Soprani II

di di di di
p

Mezzosoprani

Di di di di di di di di
mp

Contralti I

Contralti II

Tenori

Baritoni

Bassi I

Bassi II

5

S I

Sim-plex cor-da sit ex-ten-sa vo-ce quin-de-na-ria; pri-mum so-num me-se red-dat

S II

(segue)

MS

(segue)

C I

C II

T

8

Brt

B I

B II

8

S I

le - ge y - po - do - ri - ca. Phi - lo - me - le de - mus lau - des in vo - ce or - ga - ni - ca,

S II

MS

C I

C II

T

8

Brt

B I

B II

The musical score is written for a choir and instruments. The vocal parts (S I, S II, MS) are in treble clef, and the instrumental parts (C I, C II, T, Brt, B I, B II) are in bass clef. The lyrics are: "le - ge y - po - do - ri - ca. Phi - lo - me - le de - mus lau - des in vo - ce or - ga - ni - ca,". The score is divided into three measures. The first measure contains the lyrics "le - ge y - po - do - ri - ca.", the second measure contains "Phi - lo - me - le de - mus lau - des", and the third measure contains "in vo - ce or - ga - ni - ca,". The instrumental parts (C I, C II, T, Brt, B I, B II) are marked with a small '8' at the beginning of the first measure, indicating a specific pitch or duration.

ff

S I
dul - ce me - los de - can - tan - tes, si - cut do - cet mu - si - ca, si - ne cu - ius ar - te ve - ra

S II

MS

C I

C II

T
8

Brt

B I

B II

14

S I
nul - la va - lent can - ti - ca. Cum tel - lu - ris ve - re no - vo pro - du - cun - tur ger - mi - na

S II

MS

C I

C II

T

Brt

B I
Pom *p* pom pom pom pom pom pom

B II
Pom *p* pom pom pom pom pom pom

17

S I

ne - mo - ro - sa cir-cum-cir - ca fron-des-cunt et bra - chia, fla - grat o - dor quam su - a - vis

S II

MS

C I

C II

T

Brt

B I

(segue)

B II

(segue)

20

S I

flo - ri - da per gra - mi - na, Hi - la - re - scit phi - lo - me - la, dul - cis vo - cis con - scia,

S II

MS

C I

C II

T

Brt

B I

B II

23

S I et ex - ten - dens mo - du - lan - do gut - tu - ris spi - ra - mi - na red - dit vo - ces ad es - ti - vi

S II

MS

C I

C II

T

Brt

B I

B II

26

S I
tem-po - ris in - di - ci - a. *f* In - stat noc - ti et di - e - i vo - ce sub dul - ci - so - na,

S II
In - stat noc - ti et di - e - i vo - ce sub dul - ci - so - na,

MS
mf

C I
mf In - stat noc - ti et di - e - i vo - ce sub dul - ci - so - na,

C II

T

Brt

B I
mp

B II
mp

The musical score is written for a choir and orchestra. The vocal parts (S I, S II, MS, C I, C II, T, Brt) are in treble clef, and the bass parts (B I, B II) are in bass clef. The lyrics are in Latin. The dynamics are marked as *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). The score is divided into three measures. The first measure contains the lyrics 'tem-po - ris in - di - ci - a.' for S I and 'In - stat noc - ti et di - e - i' for S II, MS, C I, and B I/B II. The second measure contains 'vo - ce sub dul - ci - so - na,' for S I, S II, C I, and B I/B II. The third measure contains 'In - stat noc - ti et di - e - i' for S II, MS, C I, and B I/B II. The dynamics are marked as *f* for S I, *mf* for MS, C I, and *mp* for B I/B II.

29

S I
so - po - ra - tis da - ns quie-tem can-tus per dis - cri - mi - na nec non pul-chra vi - a - to - ri

S II
so - po - ra - tis da - ns quie-tem can-tus per dis - cri - mi - na nec non pul-chra vi - a - to - ri

MS
so - po - ra - tis da - ns quie-tem can-tus per dis - cri - mi - na nec non pul-chra vi - a - to - ri

C I
so - po - ra - tis da - ns quie-tem can-tus per dis - cri - mi - na nec non pul-chra vi - a - to - ri

C II

T

Brt

B I

B II

32

S I
la - bo - ris so - la - ti - a. Vo - cis e - ius pul - chri - tu - do, cla - rior quam ci - tha - ra,

S II
la - bo - ris so - la - ti - a. Vo - cis e - ius pul - chri - tu - do, cla - rior quam ci - tha - ra,

MS

C I
la - bo - ris so - la - ti - a. Vo - cis e - ius pul - chri - tu - do, cla - rior quam ci - tha - ra,

C II

T

Brt

B I

B II

35

S I
vin - cit om - nes can - ti - tan - do vo - lu - crum ca - ter - vu - las, im - plens sil - vas at - que cun - cta

S II
vin - cit om - nes can - ti - tan - do vo - lu - crum ca - ter - vu - las, im - plens sil - vas at - que cun - cta

MS

C I
vin - cit om - nes can - ti - tan - do vo - lu - crum ca - ter - vu - las, im - plens sil - vas at - que cun - cta

C II

T

Brt

B I

B II

38

S I
mo - du - lis ar - bus - tu - la. Vo - li - tan - do scan - dit al - ta ar - bo - rum ca - cu - mi - na,

S II
mo - du - lis ar - bus - tu - la. *f* Vo - li - tan - do scan - dit al - ta ar - bo - rum ca - cu - mi - na,

MS
mo - du - lis ar - bus - tu - la. Vo - li - tan - do scan - dit al - ta ar - bo - rum ca - cu - mi - na,

C I
mo - du - lis ar - bus - tu - la. *f* Vo - li - tan - do scan - dit al - ta ar - bo - rum ca - cu - mi - na,

C II

T
8
mp Pa pa pa pa pa pa

Brt

B I
mf

B II

41

S I
glo - ri - o - sa val - de fac - ta ve - ris pro le - ti - tia, ac fes - ti - va na - tis gli - scit

S II
glo - ri - o - sa val - de fac - ta ve - ris pro le - ti - tia, ac fes - ti - va na - tis gli - scit

MS

C I
glo - ri - o - sa val - de fac - ta ve - ris pro le - ti - tia, ac fes - ti - va na - tis gli - scit

C II

T
8
(segue)

Brt

B I

B II

44

S I

si - bi - la - re car-mi-na. Fe - lix tem-pus, cui re - sul - tat ta - lis con-so-nan - ti - a!

S II

si - bi - la - re car-mi-na. Fe - lix tem-pus, cui re - sul - tat ta - lis con-so-nan - ti - a!

MS

C I

si - bi - la - re car-mi-na. Fe - lix tem-pus, cui re - sul - tat ta - lis con-so-nan - ti - a!

C II

T

8

Brt

B I

B II

47

S I

U - ti - nam per du - o - de - na men - sium cur - ri - cu - la dul - cis phi - lo - me - la da - ret

S II

U - ti - nam per du - o - de - na men - sium cur - ri - cu - la dul - cis phi - lo - me - la da - ret

MS

C I

U - ti - nam per du - o - de - na men - sium cur - ri - cu - la dul - cis phi - lo - me - la da - ret

C II

T

8

Brt

B I

B II

50

S I su - e vo - cis or - ga - na! O tu par - va, numq - uam ces - sa ca - ne - re, a - vi - cu - la!

S II su - e vo - cis or - ga - na! O tu par - va, numq - uam ces - sa ca - ne - re, a - vi - cu - la!

MS

C I su - e vo - cis or - ga - na! O tu par - va, numq - uam ces - sa ca - ne - re, a - vi - cu - la!

C II

T *mf*

Brt *mp* Pa pa — pa pa — pa pa — pa pa

B I *mf*

B II *mf*

The musical score is for a piece titled 'De Luscinia'. It features eight staves. The vocal parts are S I, S II, C I, C II, T, Brt, B I, and B II. The piano accompaniment is represented by the MS staff. The lyrics are in Latin and are repeated across the vocal parts. The dynamic markings are *mf* for the vocal parts and *mp* for the piano accompaniment. The score includes a rehearsal mark 50 at the beginning of the first vocal part.

53

S I

Tu - am de - cet sym-pho - ni - am mo-no-cor-di mu-si-ca, que tuas lau-des fre - quen-tat

S II

Tu - am de - cet sym-pho - ni - am mo-no-cor-di mu-si-ca, que tuas lau-des fre - quen-tat

MS

C I

Tu - am de - cet sym-pho - ni - am mo-no-cor-di mu-si-ca, que tuas lau-des fre - quen-tat

C II

T

8

Brt

— (segue)

B I

B II

56

S I
vo - ce di - a - to - ni - ca. So - nos tu - os vox non va - let i - mi - ta - ri li - ri - ca,

S II
vo - ce di - a - to - ni - ca. So - nos tu - os vox non va - let i - mi - ta - ri li - ri - ca,

MS

C I
vo - ce di - a - to - ni - ca. So - nos tu - os vox non va - let i - mi - ta - ri li - ri - ca,

C II

T
8

Brt

B I

B II

59

S I
qui - bus nes - cit con - sen - ti - re fis - tu - la cla - ri - so - na, mi - ra qui - a mo - du - la - ris

S II
qui - bus nes - cit con - sen - ti - re fis - tu - la cla - ri - so - na, mi - ra qui - a mo - du - la - ris

MS

C I
qui - bus nes - cit con - sen - ti - re fis - tu - la cla - ri - so - na, mi - ra qui - a mo - du - la - ris

C II

T
8

Brt

B I

B II

62

S I
me - lo - rum tri - pu - di - a. No - lo, no - lo, u - t quies-cas tem-po - ris ad ot - i - a,

S II
me - lo - rum tri - pu - di - a. No - lo, no - lo, u - t quies-cas tem-po - ris ad ot - i - a,

MS
Cu *mf* cu cu cu cu cu cu

C I
me - lo - rum tri - pu - di - a. No - lo, no - lo, u - t quies-cas tem-po - ris ad ot - i - a,

C II
Pa *mf* pa pa pa pa pa

T
8

Brt
mf

B I

B II

The musical score is for a piece titled 'De Luscinia'. It features eight staves. The vocal parts (S I, S II, C I, C II, T, Brt, B I, B II) are written in treble and bass clefs. The lyrics are: 'me - lo - rum tri - pu - di - a. No - lo, no - lo, u - t quies-cas tem-po - ris ad ot - i - a,'. The music includes various notes, rests, and dynamics such as *mf* (mezzo-forte). The score is numbered 62 at the top left.

65

S I
sed ut le - tos des con - cen - tus tu - a, vo - lo, li - gu - la, cu - ius lau - de me - mo - re - ris

S II
sed ut le - tos des con - cen - tus tu - a, vo - lo, li - gu - la, cu - ius lau - de me - mo - re - ris

MS
(segue)

C I
sed ut le - tos des con - cen - tus tu - a, vo - lo, li - gu - la, cu - ius lau - de me - mo - re - ris

C II
pa pa pa (segue)

T
8

Brt

B I

B II

68

S I
in re-gum pa - la - ti - a. Ce - dit au-ceps ad fron - do - sa re - so-nans um - bra - cu - la,

S II
in re-gum pa - la - ti - a. Ce - dit au-ceps ad fron - do - sa re - so-nans um - bra - cu - la,

MS
in re-gum pa - la - ti - a. Ce - dit au-ceps ad fron - do - sa re - so-nans um - bra - cu - la,

C I
in re-gum pa - la - ti - a. Ce - dit au-ceps ad fron - do - sa re - so-nans um - bra - cu - la,

C II

T
8

Brt

B I

B II

71

S I
ce - dit ci-gnus et su - a - vis ip-sius me - lo - di - a, ce - dit ti - bi tim - pa - nis - tra

S II
ce - dit ci-gnus et su - a - vis ip-sius me - lo - di - a, ce - dit ti - bi tim - pa - nis - tra

MS

C I
ce - dit ci-gnus et su - a - vis ip-sius me - lo - di - a, ce - dit ti - bi tim - pa - nis - tra

C II

T
8

Brt

B I

B II

74

S I et so-no-ra ti-bi-a. *ff* Quam-vis e-nim vi-de-a-ris cor-po-re pre-mo-di-ca,

S II et so-no-ra ti-bi-a. *ff* Du du du du du du du du

MS *f*

C I et so-no-ra ti-bi-a. *ff* Quam-vis e-nim vi-de-a-ris cor-po-re pre-mo-di-ca,

C II *f*

T 8

Brt *f*

B I *f*

B II *f*

77

S I ta - men te cunc - ti au - scul - tant, ne - mo dat iu - va - mi - na, ni - si so - lus rex ce - les - tis,

S II (segue) _____

MS

C I ta - men te cunc - ti au - scul - tant, ne - mo dat iu - va - mi - na, ni - si so - lus rex ce - les - tis,

C II

T

Brt

B I

B II

80

S I

qui gu-ber-nat om - nia. lam pre-cla - ra ti - bi sa - tis de - di - mus ob - se - qui - a,

S II

MS

C I

qui gu-ber-nat om - nia. lam pre-cla - ra ti - bi sa - tis de - di - mus ob - se - qui - a,

C II

T

8

Brt

B I

B II

83

S I

que in vo-ce sunt io-cun-da et in ver-bis rith-mi-ca, ad sco-la-res et ad lu-dos di-gne con-gru-e-nti-a.

S II

MS

C I

que in vo-ce sunt io-cun-da et in ver-bis rith-mi-ca, ad sco-la-res et ad lu-dos di-gne con-gru-e-nti-a.

C II

T

8

Brt

B I

B II

87

S I

fff Tem-pus a-dest, ut sol-va-tur nos-tra vox ar-mo-ni-ca, ne fa-ti-gent plec-trum lin-gue

S II

MS

ff

C I

fff Tem-pus a-dest, ut sol-va-tur nos-tra vox ar-mo-ni-ca, ne fa-ti-gent plec-trum lin-gue

C II

T

8

Brt

B I

B II

90

S I
can - tio-num te - dia et pi - gres - cat au - ris promp - ta fi - dium ad crus - ma - ta.

S II

MS

C I
can - tio-num te - dia et pi - gres - cat au - ris promp - ta fi - dium ad crus - ma - ta.

C II

T
8

Brt

B I

B II

93

S I

Tri-nus De-us in per-so-nis, u-nus in es-sen-ti-a, nos con-ser-vet et gu-ber-net

S II

MS

C I

Tri-nus De-us in per-so-nis, u-nus in es-sen-ti-a, nos con-ser-vet et gu-ber-net

C II

T

8

Br

B I

B II

96 *rit.* -----

S I su - a sub cle-men-ti-a, et re-gna-re nos con-ce-dat cum ip-so in glo - ri - a.

S II

MS

C I su - a sub cle-men-ti-a, et re-gna-re nos con-ce-dat cum ip-so in glo - ri - a.

C II

T

8

Brt

B I Glo - ri-a.

B II

Carmen XIII - CARMEN CHRISTO DICTUM

Religion.

The resurrection and the judgement.

Following an explicit call for the protection of musicians (always watch over those who with their plectrum sweetly sing your praises), the song develops with a list of references to the old and new testaments, a typical example of an educational work whose aim is not so much praying but teaching and educating people. Following this is the judgement and *gloria* conclusion.

O pater optime,
sancto regnans pneumate,
cunctos plectro tibimet
laudes dulce canentes serva semper;

*Oh excellent father,
reigning with the holy ghost,
always protect all who, to the accompaniment
of the plectrum, sing your praises sweetly.*

Qui cruce latronem
exaudisti pendentem
atque spondens, lucidae
sedis amoenitatem ut acciperet;

*You who hearkened to the thief
hanging on the cross
and promised that he would be admitted
to the loveliness of bright heaven;*

Spolia mundi
qui maledicti
liberasti a poenis
atque ferocem
vinclo leonem
alligasti manibus,
ne sub fraude perderet,
quod plasmasti dextera,
Adam, Evam,
denique plebem
tuam locasti
horto lucido.

*you who freed
from the torments of the accursed one
the spoils of the world
and with your hands bound
the fierce lion
in chains,
so that he would not destroy through deceit
what your right hand formed,
you placed
Adam and Eve
and then your people
in a bright garden.*

Tertia die
resurrexisti
maiestatis tumulo,
teque iubente
corpora multa
surrexere baratro,
ut tua facta proderent
non credenti populo.
Ex hoc signo
trepidans valde
miser Pilatus
se planctu cruciat.

*On the third day
you arose again
from a tomb of majesty
and, at your bidding,
many bodies
arose from the abyss
so that they might reveal your deeds
to an unbelieving populace.
Taking great fright
at this miracle,
wretched Pilate
tortures himself with lamentation.*

Post hec mundum illuxisti,
duces gentis apposuisti,
ascendisti, unde venisti,
dextera patris
o rex residens.

*After this you filled the world with light,
appointed leaders of the people,
ascended whence you came,
taking the seat, oh king,
at the right hand of the father.*

Pena malis ecce parata,
flamma picis indeficiens,
ac cernentes, mala tenentes
id sine fine post hec retinent.

*See, punishment is readied for the wicked,
an undying flame of pitch:
fanning it further, those who hold fast to evil
retain it afterward without end.*

Vitam mundi accipientes,
prelucentes in paradiso,
spe gaudentes, bona tenentes
semper in evum laudant Dominum.

*The pure, receiving life,
resplendent in paradise,
rejoicing in hope, and holding fast to good
praise the lord forever and ever.*

Regnanti gloria
Christo, laus per secula,
qui cordarum sonitu
pangitur Deus perhennis,
rector mundi.

*Glory be,
praise forever, to Christ as he reigns,
who is celebrated to the sound of strings,
as eternal God,
ruler of the world.*

MUSICIANS			
Choir:	Sopranos	Orchestra:	First violins
	Mezzo-sopranos		Second violins
	Contraltos		Violas
	Tenors		Cellos
	Basses		Double basses

Carmen Christo Dictum

Carmina Cantabrigiensia
Carmen XIII

Mario Giachino

$\text{♩} = 45$

Soprani

Mezzo-Soprani

Contralti

Tenori

Bassi

Violini I

Violini II

Viola

Violoncelli

Contrabassi

pp

O pa-ter op-ti-me, san-cto re-gnans pneu-ma-te,

ppp

ppp

ppp

3

S

MS

C

T

B

Vln. I

Vln. II

Vle.

Vc.

Cb.

cunc-tos plec-tro ti-bi-met lau-des dul-ce ca-nen-tes ser-va sem-per;

6

S

MS

C

Qui cru-ce la-tro-nem e-xau-di-sti pen-den-tem at-que spon-dens, lu-ci-dae

p

T

8

Qui cru-ce la-tro-nem e-xau-di-sti pen-den-tem at-que spon-dens, lu-ci-dae

p

B

6

Vln. I

Vln. II

ppp

Vle.

pp

Vc.

pp

Cb.

pp

The musical score is for a page numbered 78, titled 'Carmen Christo Dictum'. It features five vocal staves (Soprano, Mezzo-Soprano, Contralto, Tenor, Bass) and five instrumental staves (Violin I, Violin II, Viola, Violoncello, Contrabass). The vocal parts have lyrics in Latin: 'Qui cru-ce la-tro-nem e-xau-di-sti pen-den-tem at-que spon-dens, lu-ci-dae'. The instrumental parts include dynamics like *ppp* and *pp*. The score is in 3/4 time and D minor.

9

S

Spo - lia mun - di qui ma-le-dic - ti
f

MS

Spo - lia mun - di qui ma-le-dic - ti
f

C

se-dis a-moe-ni - ta - tem ut ac - ci - pe - ret; Spo - lia mun - di qui ma-le-dic - ti
f

T

8

se-dis a-moe-ni - ta - tem ut ac - ci - pe - ret; Spo - lia mun - di qui ma-le-dic - ti
f

B

Spo - lia mun - di qui ma-le-dic - ti
f

Vln. I

Vln. II

Vle.

Vc.

Cb.

9

12

S

li - be-ras - ti a poe - nis at - que fe - ro - cem vin - clo le - o - nem

MS

li - be-ras - ti a poe - nis at - que fe - ro - cem vin - clo le - o - nem

C

li - be-ras - ti a poe - nis at - que fe - ro - cem vin - clo le - o - nem

T

8

li - be-ras - ti a poe - nis at - que fe - ro - cem vin - clo le - o - nem

B

li - be-ras - ti a poe - nis at - que fe - ro - cem vin - clo le - o - nem al -

12

Vln. I

Vln. II

Vle.

Vc.

Cb.

14

S

al - li - gas-ti ma - ni - bus, ne sub fraude per-de - ret, quod plasmas - ti dex - te-ra,

MS

al - li - gas-ti ma - ni - bus, ne sub fraude per-de - ret, quod plasmas - ti dex - te-ra,

C

al - li - gas-ti ma - ni - bus, ne sub fraude per-de - ret, quod plasmas - ti dex - te-ra,

T

8

al - li - gas-ti ma - ni - bus, ne sub fraude per-de - ret, quod plasmas - ti dex - te-ra,

B

li - gas - ti ma-ni - bus, ne sub frau - de per-de-ret, quod plas - mas - ti dex-te - ra, A -

14

Vln. I

Vln. II

Vle.

Vc.

Cb.

16

S

A - dam, E - vam, de - ni-que ple - bem tuam lo-cas - ti hor - to lu - ci - do.

MS

A - dam, E - vam, de - ni-que ple - bem tuam lo-cas - ti hor - to lu - ci - do.

C

A - dam, E - vam, de - ni-que ple - bem tuam lo-cas - ti hor - to lu - ci - do.

T

8

A - dam, E - vam, de - ni-que ple - bem tuam lo-cas - ti hor - to lu - ci - do.

B

dam, E-vam, de - ni - queplebem tuam lo - cas-ti hor-to lu - ci - do. —

Vln. I

16

Vln. II

Vle.

Vc.

Cb.

18

S

Ter - tia di - e re - sur-re-xis - ti ma - ies-ta - tis tu - mu - lo,

MS

Ter - tia di - e re - sur-re-xis - ti ma - ies-ta - tis tu - mu - lo,

C

Ter - tia di - e re - sur-re-xis - ti ma - ies-ta - tis tu - mu - lo,

T

8

Ter - tia di - e re - sur-re-xis - ti ma - ies-ta - tis tu - mu - lo,

B

Ter - tia di - e re - sur-re-xis - ti ma - ies-ta - tis tu - mu - lo,

18

Vln. I

Vln. II

Vle.

Vc.

Cb.

20

S

te - que iu-ben - te cor - po-ra mul - ta sur - rex - e-re ba - ra - tro, ut tua fac-ta pro-de - rent

MS

te - que iu-ben - te cor - po-ra mul - ta sur - rex - e-re ba - ra - tro, ut tua fac-ta pro-de - rent

C

te - que iu-ben - te cor - po-ra mul - ta sur - rex - e-re ba - ra - tro, ut tua fac-ta pro-de - rent

T

8

te - que iu-ben - te cor - po-ra mul - ta sur - rex - e-re ba - ra - tro, ut tua fac-ta pro-de - rent

B

te - que iu-ben - te cor - po-ra mul - ta sur - rex - e-re ba - ra - tro, ut tua fac-ta pro-de - rent

20

Vln. I

Vln. II

Vle.

Vc.

Cb.

22

S non cre-den - ti po - pu-lo. Ex hoc si - gno tre - pi-dans val - de

MS non cre-den - ti po - pu-lo. Ex hoc si - gno tre - pi-dans val - de

C non cre-den - ti po - pu-lo. Ex hoc si - gno tre - pi-dans val - de

T 8 non cre-den - ti po - pu-lo. Ex hoc si - gno tre - pi-dans val - de

B non cre-den - ti po - pu-lo. Ex hoc si - gno tre - pi-dans val - de

22

Vln. I

Vln. II

Vle.

Vc.

Cb.

24

S

mi - ser Pi - la - tus se plan - ctu cru - ciat.

MS

mi - ser Pi - la - tus se plan - ctu cru - ciat.

C

mi - ser Pi - la - tus se plan - ctu cru - ciat.

T

8

mi - ser Pi - la - tus se plan - ctu cru - ciat.

B

mi - ser Pi - la - tus se plan - ctu cru - ciat.

Vln. I

24

Vln. II

Vle.

Vc.

Cb.

mp

mp

mp

26

S

MS

C

T

8

B

Vln. I

Vln. II

Vle.

Vc.

Cb.

26

30

S

Post hec mun-dum il-lux-is - ti, du-ces gen-tis ap-po-suis - ti,

ppp *pp*

MS

Post hec mun-dum il-lux-is - ti, du-ces gen-tis ap-po-suis - ti,

ppp *pp*

C

Post hec mun-dum il-lux-is - ti, du-ces gen-tis ap-po-suis - ti,

ppp *pp*

T

8

Post hec mun-dum il-lux-is - ti, du-ces gen-tis ap-po-suis - ti,

ppp *pp*

B

Post hec mun - dum il - lux - is - ti, du - ces gen - tis ap - po - suis - ti,

ppp *pp*

Vln. I

pp

Vln. II

pp

Vle.

p

Vc.

p

Cb.

p

32

S

a-scen-dis-ti, un-de ve-ni-sti, dex-te-ra pa-tris o rex re-si-dens.

p *mp* *p*

MS

a-scen-dis-ti, un-de ve-ni-sti, dex-te-ra pa-tris o rex re-si-dens.

p *mp* *p*

C

a-scen-dis-ti, un-de ve-ni-sti, dex-te-ra pa-tris o rex re-si-dens.

p *mp* *p*

T

a-scen-dis-ti, un-de ve-ni-sti, dex-te-ra pa-tris o rex re-si-dens.

p *mp* *p*

B

a-scen - dis - ti, un-de ve-ni-sti, dex - te - ra pa - tris o rex re - si-dens.

p *mp* *mf*

Vln. I

Vln. II

Vle.

Vc.

Cb.

35

S

ff Pe - na ma - lis ec - ce pa-ra - ta, flam - ma pi - cis in - de - fi - ciens,

MS

ff Pe - na ma - lis ec - ce pa-ra - ta, flam - ma pi - cis in - de - fi - ciens,

C

ff Pe - na ma - lis ec - ce pa-ra - ta, flam - ma pi - cis in - de - fi - ciens,

T

8 *ff* Pe - na ma - lis ec - ce pa-ra - ta, flam - ma pi - cis in - de - fi - ciens,

B

ff Pe - na ma - lis ec - ce pa-ra - ta, flam - ma pi - cis in - de - fi - ciens,

Vln. I

35 *f*

Vln. II

f

Vle.

ff

Vc.

ff

Cb.

ff

37

S

ac cer-nen - tes, ma - la te-nen - tes id si-ne fi - ne post hec re - ti - nent.

MS

ac cer-nen - tes, ma - la te-nen - tes id si-ne fi - ne post hec re - ti - nent.

C

ac cer-nen - tes, ma - la te-nen - tes id si-ne fi - ne post hec re - ti - nent.

T

8

ac cer-nen - tes, ma - la te-nen - tes id si-ne fi - ne post hec re - ti - nent.

B

ac cer-nen - tes, ma - la te-nen - tes id si-ne fi - ne post hec re - ti - nent.

Vln. I

37

Vln. II

Vle.

Vc.

Cb.

39

S

Vi - tam mun - di ac - ci - pien - tes, pre - lu - cen - tes in pa - ra - di - so,

MS

Vi - tam mun - di ac - ci - pien - tes, pre - lu - cen - tes in pa - ra - di - so,

C

Vi - tam mun - di ac - ci - pien - tes, pre - lu - cen - tes in pa - ra - di - so,

T

8

Vi - tam mun - di ac - ci - pien - tes, pre - lu - cen - tes in pa - ra - di - so,

B

Vi - tam mun - di ac - ci - pien - tes, pre - lu - cen - tes in pa - ra - di - so,

39

Vln. I

Vln. II

Vle.

Vc.

Cb.

40

S

spe gauden - tes, bo - na tenen - tes sem - per in e - vum lau - dant Do - mi - num.

fff *mf*

MS

spe gauden - tes, bo - na tenen - tes sem - per in e - vum lau - dant Do - mi - num.

fff *mf*

C

spe gauden - tes, bo - na tenen - tes sem - per in e - vum lau - dant Do - mi - num.

fff *mf*

T

8 spe gauden - tes, bo - na tenen - tes sem - per in e - vum lau - dant Do - mi - num.

fff *mf*

B

spe gauden - tes, bo - na tenen - tes sem - per in e - vum lau - dant Do - mi - num.

fff *mf*

Vln. I

40

Vln. II

Vle.

Vc.

Cb.

42

S
Glo - ria glo - ria glo - ria glo - ria
ff

MS
Glo - ria glo - ria glo - ria glo - ria
ff

C
Re - gnan-ti glo - ria Christo, laus per se-cu-la, Re - gnan-ti glo - ria qui cor - da-rum so-ni - tu
ff

T
8
Re - gnan-ti glo - ria Christo, laus per se-cu-la, Re - gnan-ti glo - ria qui cor - da-rum so-ni - tu
ff

B
Re - gnan-ti glo - ria Christo, laus per se-cu-la, Re - gnan-ti glo - ria qui cor - da-rum so-ni - tu
ff

Vln. I
42

Vln. II

Vle.
42

Vc.
42

Cb.
42

44

S

glo - ria glo - ria rec - tor mun -

MS

glo - ria glo - ria rec - tor mun -

C

pan - gi - tur De - us per - hen - nis, rec - tor mun -

T

8

pan - gi - tur De - us per - hen - nis, rec - tor mun -

B

pan - gi - tur De - us per - hen - nis, rec - tor mun -

Vln. I

44

Vln. II

Vle.

Vc.

Cb.

46

S

di.
mf

MS

di.
mf

C

di.
mf

T

8
di.
mf

B

di.
mf

Vln. I

Vln. II

Vle.

Vc.

Cb.

48

S

MS

C

T

8

B

48

Vln. I

Vln. II

Vle.

Vc.

Cb.

50

S
Glo - ria glo - ria glo - ria glo - ria
fff

MS
Glo - ria glo - ria glo - ria glo - ria
fff

C
Re - gnan-ti glo - ria Christo, laus per se-cu-la, Re - gnan-ti glo - ria qui cor - da-rum so - ni - tu
fff

T
8
Re - gnan-ti glo - ria Christo, laus per se-cu-la, Re - gnan-ti glo - ria qui cor - da-rum so - ni - tu
fff

B
Re - gnan-ti glo - ria Christo, laus per se-cu-la, Re - gnan-ti glo - ria qui cor - da-rum so - ni - tu
fff

Vln. I
50

Vln. II

Vle.

Vc.

Cb.

52 *rit.*

S
glo - ria glo - ria rec - tor mun - - di.
mf

MS
glo - ria glo - ria rec - tor mun - - di.
mf

C
pan - gi-turDe - us per - hen-nis, rec - tor mun - - di.
mf

T
8 pan - gi-turDe - us per - hen-nis, rec - tor mun - - di.
mf

B
pan - gi-turDe - us per - hen-nis, rec - tor mun - - di.
mf

Vln. I
52 *mf*

Vln. II
mf

Vle.
mf

Vc.
mf

Cb.
mf

Carmen XIV - DE PUERO NIVEO

Narrative

A folk tale theme. The oldest known example of the theme of the *Snow Child*, a little story which became popular in European medieval literature. It is set in Swabia, which lies in the south east of Germany and in part of Switzerland, with a particular reference to Constance.

Advertite, omnes populi,
ridiculum et audite, quomodo
Suevum mulier et ipse illam
defraudaret.

*Listen, all you people,
to an amusing story and hear,
how a wife deceived a Swabian
and how he deceived her in turn.*

Constantiae civis Suevulus
trans equora gazam portans navibus
domi coniugem lascivam nimis relinquebat.

*A humble Swabian, citizen of Constance who was
transporting rich freight across the ocean in ships,
left at home an all-too-wanton wife.*

Vix remige triste secat mare,
ecce subito orta tempestate
furit pelagus, certant flamina,
tolluntur fluctus, post multaque exulem
vagum litore longinquo nothus
exponebat.

*Scarcely had he cleaved the sea with gloomy oars
when... look! A Storm arises and the sea rages,
the winds battle with one another,
the billows surge, and, after many days at sea,
the south wind deposits him, a wanderer,
on a distant shore.*

Nec interim domi vacat coniux;
mimi aderant, iuvenes secuntur,
quos et inmemor viri exulis
excepit gaudens atque nocte proxima
pregnans filium iniustum fudit
iusto die.

*In the meantime his wife is not idle at home; some
travelling players are in town, and young men gather
around, and, unmindful of her exiled husband,
she receives them joyfully.
Pregnant on the very next night, she bore an unrightful
son on the rightful day.*

Duobus volutis annis
exul dictus revertitur.
Occurrit infida coniux
secum trahens puerulum.
Datis osculis maritus illi
«De quo», inquit, «puerum istum habeas,
dic, aut extrema patieris.»

*After two years have passed,
the exile returns.
The unfaithful wife runs to meet him,
dragging with her a little boy.
After they have given kisses, the husband says to her,
"Tell me from whom you have this child,
or else you will suffer the extreme punishment!"*

At illa maritum timens
dolos versat in omnia.
«Mi», tandem, «mi coniux», inquit,
«una vice in Alpibus
nive sitiens extinxi sitim.
Inde ergo gravida istum puerum
damnoso foetu heu gignebam.

*But she, fearing her husband,
applies deceit.
"My..." at last she begins, "my husband..." she stammers,
"once, stricken with thirst in the Alps,
I quenched my thirst with snow.
So, pregnant from that, alas!
I gave birth to this ruinous son!"*

Nam langues amore tuo
consurrexi diliculo
perrexique pedes nuda per nives et
per frigora.
Atque maria rimabar mesta
si forte ventivola vela cernerem,
aut frontem navis conspicerem».

*Languishing with love for you
I arose at dawn and made my way
barefoot across the snows
and cold,
and searched the desolate seas to see
if I could find sails flying in the wind,
or catch sight of the prow of a ship...."*

Anni post hec quinque transierunt aut plus,
et mercator vagus instauravit remos:
ratim quassam reficit, vela alligat
et nivis natum duxit secum.

Transfretato mari producebat natum
et pro arrabone mercatori tradens
centum libras accipit atque vendito
infante dives revertitur.

Ingressusque domum ad uxorem ait:
«Consolare, coniux, consolare, cara:
natum tuum perdidisti, quem non ipsa tu
me magis quidem dilexisti.

Tempestate orta nos ventosus furor
in vadosas sirtes nimis fessos egit,
et nos omnes graviter torret sol, at il-
le nivis natus liquescebat.»

Sic perfidam Suevus coniugem deluserat;
sic fraus fraudem vicerat:
nam quem genuit nix,
recte hunc sol liquefecit.

*Five years or more passed after this,
and the merchant repairs his oars,
refits his shattered ship, fastens the sails,
and takes the snow-child with him.*

*Once he has traversed the sea,
he puts the child up for sale and, handing him over to
a trader for hard cash, receives one hundred pounds;
after selling the lad he returns a rich man.*

*And upon entering his home he says to his wife:
"Give solace, wife, give solace, dearest!
I lost you child, whom not even you yourself
loved more than I.*

*A storm arose and a raging wind drove us,
too tired to resist, onto sandy shoals;
and the sun scorched us all terribly,
and that child of yours....melted!"*

*Thus the treacherous Swabian tricked the wife,
thus fraud overcame fraud:
for the child whom the snow engendered
quite literally melted under the sun.*

MUSICIANS	
Baritone soloist	Orchestra: First violins Second violins Violas Cellos

De Puero Niveo

Carmina Cantabrigiensia
Carmen XIV

Mario Giachino

$\text{♩} = 110$

Baritono

Violini I

Violini II

Viole

Violoncelli

5

Bar.

Ad - ver - ti - te, om - nes
mf

Vln. I

Vln. II

Vle

Vc

10

Bar.

po - pu - li, ri - di - cu - lum et au - di - te, quo - mo - do Su - e - vum mu - lier

Vln. I

Vln. II

Vle

Vc

14

Bar.

Vln. I

Vln. II

Vle

Vc

17

Bar.

Vln. I

Vln. II

Vle

Vc

21

Bar.
f

Vln. I
mf

Vln. II
mf

Vle
mf

Vc
mf

De Puero Niveo

25

Bar. *mp*

ec - ce su - bi - to or - ta tem - pes - ta - te fu - rit pe - la - gus, cer - tant fla - mi - na,

Vln. I *mp*

Vln. II *mp*

Vle *mp*

Vc *mp*

29

Bar. *mf* *f*

tol - lun - tur fluc - tus, post mul - ta - que ex - ul - em va - gum li - to - re lon - gin - quo no - thus

Vln. I *mf*

Vln. II *mf*

Vle *mf*

Vc *mf*

33

Bar.

ex - po - ne - bat. Nec in - te - rim do - mi va - cat co - niux; mi - mi a - de - rant,

Vln. I *mf*

Vln. II

Vle

Vc

37

Bar. *mp* *mf*

iu - ve - ne - s se - cun - tur, quos et in - me - mor vi - ri ex - u - lis ex - ce - pit gau - dens

Vln. I *mp*

Vln. II *mp*

Vle *mp*

Vc *mp*

41

Bar. *f*

at - que noc - te prox - i - ma pre - gnans fi - lium in - ius - tum fu - dit ius - to di - e.

Vln. I *mf*

Vln. II *mf*

Vle *mf*

Vc *mf*

45

Bar.

Vln. I *f*

Vln. II *f*

Vle *f*

Vc *f*

51

Bar. *f* Du-o-bus vo-lu-tis an-nis ex-ul dic-tus re-ver-ti-tur. Oc-cu-rit in-fi-da co-niux

51

Vln. I *mf*

Vln. II *mf*

Vle *mf*

Vc *mf*

55

Bar. *mp* se - cum tra - hens pu - e - ru - lum. Da - tis os - cu - lis ma - ri - tus il - li

55

Vln. I *mp*

Vln. II *mp*

Vle *mp*

Vc *mp*

58

Bar. *mf* «De quo», in - quit, «pu - e - rum is - tum ha - be - as,

58

Vln. I *mf*

Vln. II *mf*

Vle *mf*

Vc *mf*

61

Bar. *dic, aut ex - tre - ma pa - tie - ris.» At **f** il - la*

Vln. I ***mf***

Vln. II ***mf***

Vle ***mf***

Vc ***mf***

64

Bar. *ma - ri - tum ti - mens do - los ver - sat in___ om - nia. rit.*

Vln. I

Vln. II

Vle

Vc

67 $\text{♩} = 100$

Bar. *«Mi», tan-dem, «mi co-niux», in-quit, «u-na vi-ce in Al-pi-bus ni-ve si-tiens ex-tin-xi si - tim. **mp** **mf***

Vln. I ***mp***

Vln. II ***mp***

Vle ***mp***

Vc ***mp***

De Puero Niveo

♩ = 110

accel.

70

Bar. *mf*

In - de er - go gra - vi - da is - tum pu - e - rum dam - no - so foe - tu heu gi - gne - bam.

Vln. I *mf*

Vln. II *mf*

Vle *mf*

Vc *mf*

74

Bar. *f*

Na - m lan - gues a - mor tuo con - sur - re - xi di - li - cu - lo per - re - xi - que pe - des nu - da

Vln. I *mf*

Vln. II *f*

Vle *mf*

Vc *mf*

78

Bar. *mp* *mf* *f*

per — ni - ves et per fri - go - ra. At - que ma - ria ri - ma - bar mes - ta si for - te ven - ti - vo - la

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vle *mp* *mf*

Vc *mp* *mf*

82

Bar. *ve - la cer-ne - rem, aut fron-tem na - vis con - spi - ce - rem».* *p*

Vln. I 82 *mp*

Vln. II *mp*

Vle *mp*

Vc *mf*

86

Bar.

Vln. I 86 *mf* *f*

Vln. II *mf*

Vle *mf*

Vc *f*

92

Bar. *An-ni post hec quin-que tran-sie - runt aut plus, et mer-ca-tor va-gus ins-tau-* *mp*

Vln. I 92 *mp*

Vln. II *mp*

Vle *mp*

Vc *mf*

96

Bar. ra - vit re - mos: ra - tim quas-sam re - fi - cit, ve - la al - li - gat et ni - vis

Vln. I

Vln. II

Vle

Vc

99

Bar. na - tum dux - it se - cum. Trans-fre - ta - to ma - ri pro - du - ce - bat na - tum

Vln. I

Vln. II

Vle

Vc

102

Bar. et pro ar - ra - bo - ne mer - ca - to - ri tra - dens cen - tum li - bras ac - ci - pit

Vln. I

Vln. II

Vle

Vc

105

Bar. *mf* at - que ven - di - to inf-an - te di - ves re - ver - ti - tur.

Vln. I *mf*

Vln. II *f*

Vle *f*

Vc *f*

108

Bar. In-

Vln. I

Vln. II

Vle

Vc

113

Bar. *mp* gres - sus-que do-mum ad ux - o - rem ait: «Con-so - la - re, co-niux, con-so - la - re, ca - ra:

Vln. I *mp*

Vln. II *mp*

Vle *mp*

Vc *mp*

De Puero Niveo

117

Bar. *mf* na-tum tuum per-di-di, quem non ip-sa tu me ma-gis qui-dem di-lex-is - ti. *f* Tem-pes-ta-te or-ta nos ven-

Vln. I *mf*

Vln. II *mf*

Vle *mf*

Vc *mf*

121

Bar. to - sus fu - ror in va - do-sas sir-tes ni-mis fes-sos e - git, et nos om-nes gra-vi - ter

Vln. I

Vln. II

Vle

Vc

125

Bar. tor - ret sol, at il - le ni - vis na - tus li - que-sce - bat.» _____

Vln. I *mf*

Vln. II *f*

Vle *f*

Vc *f*

128

Bar.

Vln. I

Vln. II

Vle

Vc

133

Bar.

Sic per-fi-dam Sue-vus co-niu-gem de-lu-se-rat; sic — fra-us frau-dem vi-ce-ra-t:

ff

Vln. I

Vln. II

Vle

Vc

f

f

ff

rit.

137

Bar.

na - m que - m ge - nu - it nix, re - cte hunc sol li - que - fe - cit.

Vln. I

Vln. II

Vle

Vc

f

ff

f

Carmen XV - MENDOSA CANTILENA

Narrative

Another fable, also in this case in its oldest form known to date. *Mendosa cantilena* means “flawed ditty”. The writer is very probably the same as the previous *carmen* and the purpose is identical: *ridiculum*, that is, pure enjoyment as an end to itself. Finally the reference to the origin of the central character, Swabia, leads us to believe that the composer had a special relationship with this area.

Mendosam quam cantilenam ago,
puerulis commendatam dabo,
quo modulos per mendaces risum
auditoribus ingentem ferant.

*The lying ballad that I sing,
I will recommend to little boys
so that they may bring great laughter
to listeners through lying little measures of song.*

Liberalis et decora
cuidam regi erat nata,
quam sub lege huius modi
procis obponit querendam:

*To a certain king was born
a noble and comely daughter,
whom he offered to suitors to be wooed
under terms of this sort:*

Si quis mentiendi gnarus
usque ad eo instet fallendo,
dum cesaris ore fallax
predicitur, is ducat filiam.

*if anyone experienced in lying
should apply himself to deception
so well that he is called a deceiver by the emperor's own mouth,
that man may marry the daughter.*

Quo audito Suevus
nil moratus infit:
«Raptis armis ego
dum venatum solus irem,
lepusculus inter feras
telo tactus occumbebat.
Mox effusis intestinis
caput avulsum cum cute cedo.

*Having heard this, a Swabian
began without delay,
"When I went alone to hunt
with the weapons I had picked up,
among the wild animals a little hare met his death
after having been struck by my spear.
Soon, after gutting it,
I severed the head, ripping it off along with the hide.*

Cumque cesum manu
levaretur caput,
lesa aure effunduntur
mellis modii centeni,
sotiaque auris tacta
totidem pisarum fudit.
Quibus intra pellem strictis,
lepus ipse dum secatur,
crepidine summae caude
kartam regiam latentem cepi,
que servum te firmat esse meum!»

*And as I was lifting the severed head
with my hand,
a hundred measures of honey
spilled out from the wounded ear;
and when I touched the other ear,
it spilled out just as many measures of peas.
I bound them inside the skin and,
while carving the hare itself,
I grasped a royal charter hidden
at the very base of the tail:
It confirms that you are my servant!"*

«Mentitur», clamat rex, «karta et tu!»
Sic rege deluso Suevus falsa
gener regius est arte factus.

*"The charter lies," the king shouts, "and so do you!"
Thus, having deluded the king, by a deceitful trick
the Swabian became the king's son in law.*

MUSICIANS			
Choir:	Sopranos	Orchestra:	Violins
	Mezzo-sopranos		Violas
	Contraltos		Cellos
	Tenors		Double basses
	Baritones		
	Basses		

Mendosa Cantilena

Carmina Cantabrigiensia
Carmen XV

Mario Giachino

$\text{♩} = 65$

Soprani

Mezzosoprani

Contralti

Tenori

Baritoni

Bassi

Violini

Viola

Violoncelli

Contrabassi

Musical score for Mendosa Cantilena, featuring vocal parts (Soprani, Mezzosoprani, Contralti, Tenori, Baritoni, Bassi) and instrumental parts (Violini, Viola, Violoncelli, Contrabassi). The score includes lyrics and dynamic markings.

Lyrics for Soprani: Men - do-sam

Lyrics for Mezzosoprani: La la la la la

Lyrics for Contralti: La la la la la

Lyrics for Tenori: La la la la la

Lyrics for Baritoni: Men - do-sam

Lyrics for Bassi: La la la la la

Dynamic markings: *mp* (mezzo-piano), *p* (piano).

8

S

quam can - ti - le - nam a - go, pue - ru - lis com - men - da - tam da - bo, quo mo - du - los

MS

la la la la la la la la la

C

la la la la la la la la

T

8

la la la la la la la la la

Brt

quam can - ti - le - nam a - go, pue - ru - lis com - men - da - tam da - bo, quo mo - du - los

B

la la la la la la la la

Vln.

8

Vle

Vlc

Cb

12

S

per men-da-ces ri - sum au - di - to-ri-bus in - gen-tem fe-rant. Li - be - ra - lis et de - co - ra
mf

MS

la la la la la la la la la la la

C

la la la la la la la la la la la

T

8 la la la la la la la la la la la la

Brt

per men-da-ces ri - sum au - di - to-ri-bus in - gen-tem fe-rant. Li - be - ra - lis et de - co - ra
mf

B

la la la la la la la la la la la

Vln.

12

Vle

Vlc

Cb

mf

17

S

cui-dam re - gi e - rat na - ta, quam sub le - ge hu - ius mo - di pro - cis ob-po-nit

MS

la la la la la la la la la la

C

la la la la la la la la la la

T

8 la la la la la la la la la la la la la la

Brt

cui-dam re - gi e - rat na - ta, quam sub le - ge hu - ius mo - di pro - cis ob-po-nit

B

la la la la la la la la la la

17

Vln.

Vle

Vlc

Cb

22

S

que - ren - dam:

MS

la la la La la la la la la la la la

C

la la La la la la la la la la la la

T

8 — la la — La la — la la la la la la la la

Brt

que - ren - dam:

B

la la La la la la la la la la la la

22

Vln.

Vle

Vlc

Cb

29

S *f* Si quis men - ti - e - ndi gna - rus usque ad eo ins -

MS *f* la la la la la La la la la la

C *f* la la la la La la la la la la

T *f* la la la la la La la la la la la

Brt *f* Si quis men - ti - e - ndi gna - rus usque ad eo ins -

B *f* la la la la la La la la la la

Vln. *mf*

Vle *mf*

Vlc *mf*

Cb *mf*

34

S tet fal - len - do, *mf* dum ce - sa - ris o - re fal - lax pre - di - ci - tur, is du - cat fi - liam.

MS la la *mf* la la la la la la la

C la la *mf* la la la la la la la

T 8 la la la *mf* la la la la la la la

Brt tet fal - len - do, *mf* dum ce - sa - ris o - re fal - lax pre - di - ci - tur, is du - cat fi - liam.

B la la *mf* la la la la la la la

Vln. 34

Vle

Vlc

Cb

39

S

Quo au - di - to Sue - vus nil mo - ra - tus in - fit: «Rap - tis ar - mis e - go

p

MS

Quo au - di - to Sue - vus nil mo - ra - tus in - fit: «Rap - tis ar - mis e - go

p

C

Quo au - di - to Sue - vus nil mo - ra - tus in - fit: «Rap - tis ar - mis e - go

p

T

8 Quo au - di - to Sue - vus nil mo - ra - tus in - fit: «Rap - tis ar - mis e - go

p

Brt

Quo au - di - to Sue - vus nil mo - ra - tus in - fit: «Rap - tis ar - mis e - go

p

B

Quo au - di - to Sue - vus nil mo - ra - tus in - fit: «Rap - tis ar - mis e - go

p

39

Vln.

p

Vle

p

Vlc

p

Cb

p

45

S

dum ve-na-tum so - lus i - rem, le-pus-cu-lus in-ter fe-ras te-lo tac-tus *mp*

MS

dum ve-na-tum so - lus i - rem, le-pus-cu-lus in-ter fe-ras te-lo tac-tus *mp*

C

dum ve-na-tum so - lus i - rem, le-pus-cu-lus in-ter fe-ras te-lo tac-tus *mp*

T

8 dum ve-na-tum so - lus i - rem, le-pus-cu-lus in-ter fe-ras te-lo tac-tus *mp*

Brt

dum ve-na-tum so - lus i - rem, le-pus-cu-lus in-ter fe-ras te-lo tac-tus *mp*

B

dum ve-na-tum so - lus i - rem, le-pus-cu-lus in-ter fe-ras te-lo tac-tus *mp*

45

Vln.

mp

Vle

mp

Vlc

mp

Cb

mp

52

S

oc-cum-be-bat. Mox ef - fu - sis in - tes - ti - nis ca-put a-vul-sum cum cu - te ce -

MS

oc-cum-be-bat. Mox ef - fu - sis in - tes - ti - nis ca-put a-vul-sum cum cu - te ce -

C

oc-cum-be-bat. Mox ef - fu - sis in - tes - ti - nis ca-put a-vul-sum cum cu - te ce -

T

8

oc-cum-be-bat. Mox ef - fu - sis in - tes - ti - nis ca-put a-vul-sum cum cu - te ce -

Brt

oc-cum-be-bat. Mox ef - fu - sis in - tes - ti - nis ca-put a-vul-sum cum cu - te ce -

B

oc-cum-be-bat. Mox ef - fu - sis in - tes - ti - nis ca-put a-vul-sum cum cu - te ce -

52

Vln.

Vle

Vlc

Cb

58

S

do. Cum-que ce-sum ma - nu *pp*

MS

do. Cum-que ce-sum ma - nu *pp*

C

do. Cum-que ce-sum ma - nu *pp*

T

8 do. Cum-que ce-sum ma - nu *pp*

Brt

do. Cum-que ce-sum ma - nu *pp*

B

do. Cum-que ce-sum ma - nu *pp*

Vln.

58 *mf* *pp*

Vle

mf *pp*

Vlc

mf *pp*

Cb

mf *pp*

65

S
mp le - va - re - tur ca - put, *p* le - sa au - re ef - fun - dun - tur mel - lis mo - di -

MS
mp le - va - re - tur ca - put, *p* le - sa au - re ef - fun - dun - tur mel - lis mo - di -

C
mp le - va - re - tur ca - put, *p* le - sa au - re ef - fun - dun - tur mel - lis mo - di -

T
mp le - va - re - tur ca - put, *p* le - sa au - re ef - fun - dun - tur mel - lis mo - di -

Brt
mp le - va - re - tur ca - put, *p* le - sa au - re ef - fun - dun - tur mel - lis mo - di -

B
mp le - va - re - tur ca - put, *p* le - sa au - re ef - fun - dun - tur mel - lis mo - di -

Vln.
mf

Vle
mf

Vlc
mf

Cb
mf

71

S

i cen - te - ni, *f* so - ti - a - que au - ris tac - ta to - ti - dem pi - sa - rum fu - dit. *mp*

MS

i cen - te - ni, *f* so - ti - a - que au - ris tac - ta to - ti - dem pi - sa - rum fu - dit. *mp*

C

i cen - te - ni, *f* so - ti - a - que au - ris tac - ta to - ti - dem pi - sa - rum fu - dit. *mp*

T

8 i cen - te - ni, *f* so - ti - a - que au - ris tac - ta to - ti - dem pi - sa - rum fu - dit. *mp*

Brt

i cen - te - ni, *f* so - ti - a - que au - ris tac - ta to - ti - dem pi - sa - rum fu - dit. *mp*

B

i cen - te - ni, *f* so - ti - a - que au - ris tac - ta to - ti - dem pi - sa - rum fu - dit. *mp*

Vln.

71 *f* *mp*

Vle

f *mp*

Vlc

f *mp*

Cb

f *mp*

77

S *mf* Qui-bus in - tra pel - lem stric - tis, lep - us ip - se dum se - ca - tur, cre - pi - di - ne

MS *mf* Qui-bus in - tra pel - lem stric - tis, La la la la la la

C *mf* Qui-bus in - tra pel - lem stric - tis, La la la la la la

T *mf* 8 Qui-bus in - tra pel - lem stric - tis, La la la la la la

Brt *mf* Qui-bus in - tra pel - lem stric - tis, lep - us ip - se dum se - ca - tur, cre - pi - di - ne

B *mf* Qui-bus in - tra pel - lem stric - tis, La la la la la la

Vln. *mf*

Vle *mf*

Vlc *mf*

Cb *mf*

82

S

sum-mae cau-de kar-tam re-giam la - ten-tem ce - pi, que ser-vum te fir-mat es - se me-um!»

MS

la la la la la la la la la la

C

la la la la la la la la la la

T

8 la la la _____ la la la la la la la la _____ la la

Brt

sum-mae cau-de kar-tam re-giam la - ten-tem ce - pi, que ser-vum te fir-mat es - se me-um!»

B

la la la la la la la la la la

Vln.

Vle

Vlc

Cb

87

S
f
«Men - ti - tur», cla - mat rex, «kar - ta et tu!» Sic re - ge de - lu - so

MS
f
la la la la la la la la la la

C
f
la la la la la la la la la la

T
f
la la — la la la la la la la — la la

Brt
f
«Men - ti - tur», cla - mat rex, «kar - ta et tu!» Sic re - ge de - lu - so

B
f
la la la la la la la la la la

Vln.
mf

Vle
mf

Vlc
mf

Cb
mf

92

S Sue - vus fal - sa ge - ner re - gius est ar - te fac - tus. _____

MS la la la la la la la _____

C la la la la la la la _____

T 8 la la la la la la _____ la la _____

Brt Sue - vus fal - sa ge - ner re - gius est ar - te fac - tus. _____

B la la la la la la la _____

92

Vln.

Vle

Vlc

Cb

Carmen XVI - CANTILENA IN HEINRICUM III REGEM CORONATUM

Political

An ode to the coronation of Henry III as king of Burgundy (14 April 1028).

The coronation of Conrad II had occurred less than a year earlier and is sung in the third *carmen* (not included here), whereas later *carmen* XXXIII commemorates his death in 1039, when it was Henry III who became emperor.

O rex regum, qui solus in evum
regnas in celis, Heinricum nobis
serva in terris ab inimicis!

*O king of kings, who rule alone in heaven
forever, protect Henry for us
from enemies on earth!*

Quem voluisti tibi benedici
et coronari ad Aquasgrani
manu Piligrimi presulis archi:
O rex regum...

*Whom you wished to be blessed
and crowned for you at Aachen
by Archbishop Pilgrim's hand,
O king of kings...*

Quem Romani atque fidi Franci,
clerus et populus Christo dicatus
post Cuonradum adoptant domnum:
O rex regum...

*Whom the Romans and faithful Franks,
the clergy and people dedicated to Christ
adopt as overlord after Conrad:
O king of kings...*

Dic, Italia, dic, pia Gallia
cum Germania Deo devota:
«Vivat Cuonradus atque Heinricus!»
O rex regum...

*Say, Italy, say, devout Gaul,
together with Germany devoted to God
"Long live Conrad and Henry!"
O king of kings...*

Agni ut sponsa pace quieta
servari suo valeat sponso,
Deo eterno vivo et vero!
O rex regum...

*That he may be able to keep
the bride of the lamb quietly in peace for her bridegroom,
the eternal, living, and true God!
O king of kings...*

Gaudent omnes Christi fideles,
senes et iuvenes, matres, infantes:
regnat Cuonradus atque Heinricus.
O rex regum...

*All of Christ's faithful rejoice,
old and young, mothers and children:
Conrad and Henry reign.
O king of kings...*

Die, qua surrexit, qui mundum redemit,
regni monarchiam accepit sanctam
pius Cuonradus: gaudebat mundus.
O rex regum...

*On the day on which he who redeemed the world arose,
pious Conrad received the holy monarchy
of the realm: let the world rejoice.
O king of kings...*

Post unius anni recursus
accepit sanctam regni coronam
puer Heinricus, Christo electus,
O rex regum...

*Only one year later
the boy Henry, Christ's elect,
received the sacred crown of the realm,
O king of kings...*

Die predicto a Piligrimo,
archiepiscopo sibi devotissimo,
gaudente clero simul et populo.
O rex regum...

*on the day appointed by Pilgrim,
an archbishop most devoted to him,
as the clergy together with the people rejoiced.
O king of kings...*

Doleat antiquus gentis inimicus
sanctas ecclesias pacificatas
vivo Cuonrado atque Heinricho.
O rex regum...

*May the old foe of our folk grieve
at the sacred churches made peaceful
while Conrad and Henry are alive.
O king of kings...*

Mater Christi cum civibus celi
 cunctisque sanctis, rectores orbis
 iuva Cuonradum atque Heinricum
O rex regum...

Ut ecclesiarum causas sanctarum
 et pupillorum ac viduarum
 valeant iusto tractare iudicio.
O rex regum...

Laus creatori, angelorum regi,
 cuius imperium manet in evum
 per infinita seculorum secula.
O rex regum...

*Mother of Christ, with the citizens of heaven
 and all the saints, rulers of the world
 aid Conrad and Henry,
 O king of kings...*

*That they may be able to handle with just judgement
 the affairs of holy churches
 and of orphans and widows.
 O king of kings...*

*Praise be to the creator, the king of angels,
 whose the power endures forever
 through endless ages of ages.
 O king of kings...*

MUSICIANS	
Choir: Sopranos Mezzo-sopranos Contraltos Tenors Baritones Basses	Orchestra: First violins Second violins Violas Cellos Double basses

Cantilena in Heinricum III Regem Coronatum

Carmina Cantabrigiensia
Carmen XVI

Mario Giachino

Maestoso ♩. = 80

Soprani

Mezzosoprani

Contralti

Tenori

Baritoni

Bassi

Violini I

Violini II

Viole

Violoncelli

Contrabbassi

9

S

MS

C

T

8

mf

Quem vo - lu - is - ti ti - bi be - ne-di - ci et co-ro - na - ri ad A-quas-

Brt

mf

Quem vo - lu - is - ti ti - bi be - ne-di - ci et co-ro - na - ri ad A-quas-

B

mf

Quem vo - lu - is - ti ti - bi be - ne-di - ci et co-ro - na - ri ad A-quas-

9

Vln. I

Vln. II

Vle.

Vc.

Cb.

mf

14

S

MS

C

T

8

gra - ni ma - nu Pi - li-gri-mi pre-su-lis ar - chi Quem Ro - ma - ni at - que

Brt

gra - ni ma - nu Pi - li-gri-mi pre-su-lis ar - chi Quem Ro - ma - ni at - que

B

gra - ni ma - nu Pi - li-gri-mi pre-su-lis ar - chi Quem Ro - ma - ni at - que

14

Vln. I

Vln. II

Vle.

Vc.

Cb.

20

S

MS

C

T

8

fi - di Fran - ci, cle-rus et po - pu - lus Chris-to di - ca - tus post Cuon -

Brt

fi - di Fran - ci, cle-rus et po - pu - lus Chris-to di - ca - tus post Cuon -

B

fi - di Fran - ci, cle-rus et po - pu - lus Chris-to di - ca - tus post Cuon -

20

Vln. I

Vln. II

Vle.

Vc.

Cb.

25

S

MS

C

T

8

ra - dum a - dop-tant dom - num Dic, I - ta - lia, dic, pi - a Gal - lia cum Ger -

mp

Brt

ra - dum a - dop-tant dom - num Dic, I - ta - lia, dic, pi - a Gal - lia cum Ger -

mp

B

ra - dum a - dop-tant dom - num Dic, I - ta - lia, dic, pi - a Gal - lia cum Ger -

mp

25

Vln. I

mp

Vln. II

mp

Vle.

mp

Vc.

mp

Cb.

30

S

MS

C

T

8

ma - nia De - o de - vo - ta: «Vi - vat Cuon - ra - dus at - que Hein - ri - cus!»

Brt

ma - nia De - o de - vo - ta: «Vi - vat Cuon - ra - dus at - que Hein - ri - cus!»

B

ma - nia De - o de - vo - ta: «Vi - vat Cuon - ra - dus at - que Hein - ri - cus!»

30

Vln. I

Vln. II

Vle.

Vc.

Cb.

34

S

MS

C

T

8

f rex re - gum, qui so-lus in e - vum reg-nas in ce - lis, Hein-ri-cum

Brt

f rex re - gum, qui so-lus in e - vum reg-nas in ce - lis, Hein-ri-cum

B

f rex re - gum, qui so-lus in e - vum reg-nas in ce - lis, Hein-ri-cum

34

Vln. I

f

Vln. II

f

Vle.

f

Vc.

f

Cb.

f

40

S

A-gni ut spon - sa pa - ce
mf

MS

A-gni ut spon - sa pa - ce
mf

C

A-gni ut spon - sa pa - ce
mf

T

8
no - bis ser-va in ter - ris ab i - ni - mi - cis!

Brt

no - bis ser-va in ter - ris ab i - ni - mi - cis!

B

no - bis ser-va in ter - ris ab i - ni - mi - cis!

Vln. I

mf

Vln. II

mf

Vle.

mf

Vc.

mf

Cb.

mf

45

S

quie - ta _____ ser - va - ri su - o va - le - at spon - so, Deo e -

MS

quie - ta _____ ser - va - ri su - o va - le - at spon - so, Deo e -

C

quie - ta _____ ser - va - ri su - o va - le - at spon - so, Deo e -

T

8

Brt

B

45

Vln. I

Vln. II

Vle.

Vc.

Cb.

50

S

te - rno vi - vo et ve - ro! Gau - dent om - nes Chris - ti fi - de - les, __

MS

te - rno vi - vo et ve - ro! Gau - dent om - nes Chris - ti fi - de - les, __

C

te - rno vi - vo et ve - ro! Gau - dent om - nes Chris - ti fi - de - les, __

T

8

Brt

B

50

Vln. I

Vln. II

Vle.

Vc.

Cb.

55

S — se-nes et iu - ve - nes, ma - tres, in - fan - tes: reg - nat Cuon - ra - dus at -

MS — se-nes et iu - ve - nes, ma - tres, in - fan - tes: reg - nat Cuon - ra - dus at -

C — se-nes et iu - ve - nes, ma - tres, in - fan - tes: reg - nat Cuon - ra - dus at -

T

Brt

B

55

Vln. I

Vln. II

Vle.

Vc.

Cb.

60

S

- que Hein - ri - cus. Die, qua sur - re - xit, qui mun - dum re - de - mit, re - gni mo -

mp

MS

- que Hein - ri - cus. Die, qua sur - re - xit, qui mun - dum re - de - mit, re - gni mo -

mp

C

- que Hein - ri - cus. Die, qua sur - re - xit, qui mun - dum re - de - mit, re - gni mo -

mp

T

8

Brt

B

60

Vln. I

mp

Vln. II

mp

Vle.

mp

Vc.

mp

Cb.

mp

64

S na - rchiam ac-ce-pit sanc-tam pi-us Cuon - ra - dus: gau-de-bat mun - dus. O rex

MS na - rchiam ac-ce-pit sanc-tam pi-us Cuon - ra - dus: gau-de-bat mun - dus. O rex

C na - rchiam ac-ce-pit sanc-tam pi-us Cuon - ra - dus: gau-de-bat mun - dus. O rex

T 8 O rex *f*

Brt O rex *f*

B O rex *f*

64

Vln. I *f*

Vln. II *f*

Vle. *f*

Vc. *f*

Cb. *f*

69

S

re - gum, qui so-lus in e - vum reg-nas in ce - lis, Hein - ri - cum

MS

o rex re - gum, Hein - ri - cum no - bis ser - va in

C

re - gum, qui so-lus in e - vum reg-nas in ce - lis, Hein - ri - cum

T

8 re - gum, qui so-lus in e - vum reg-nas in ce - lis, Hein - ri - cum

Brt

re - gum, qui so-lus in e - vum reg-nas in ce - lis, Hein - ri - cum

B

re - gum, qui so-lus in e - vum reg-nas in ce - lis, Hein - ri - cum

69

Vln. I

Vln. II

Vle.

Vc.

Cb.

74

S
no - bis ser-va in ter - ris ab i - ni - mi - cis!

MS
ter - ris ab i - ni - mi - cis!

C
no - bis ser-va in ter - ris ab i - ni - mi - cis!

T
8 no - bis ser-va in ter - ris ab i - ni - mi - cis! Post u-nius an - ni re - cur - sus
mf

Brt
no - bis ser-va in ter - ris ab i - ni - mi - cis! Post u-nius an - ni re - cur - sus
mf

B
no - bis ser-va in ter - ris ab i - ni - mi - cis! Post u-nius an - ni re - cur - sus
mf

74

Vln. I

Vln. II

Vle.

Vc.

Cb.

80

S

MS

C

T

8

— ac-ce-pit sanc - tam re-gni co - ro - nam pu - er Hein - ri - cus, — Chris-to e-lec -

Brt

— ac-ce-pit sanc - tam re-gni co - ro - nam pu - er Hein - ri - cus, — Chris-to e-lec -

B

— ac-ce-pit sanc - tam re-gni co - ro - nam pu - er Hein - ri - cus, — Chris-to e-lec -

80

Vln. I

Vln. II

Vle.

Vc.

Cb.

86

S

MS

C

T

8

tus, Di - e pre - dic - to a Pi - li - gri - mo, ar - chie - pis - co - po si - bi de - vo -

Brt

tus, Di - e pre - dic - to a Pi - li - gri - mo, ar - chie - pis - co - po si - bi de - vo -

B

tus, Di - e pre - dic - to a Pi - li - gri - mo, ar - chie - pis - co - po si - bi de - vo -

86

Vln. I

Vln. II

Vle.

Vc.

Cb.

91

S

MS

C

T

8

tis - si - mo, gau - den - te cle - ro si - mul et po - pu -

Brt

tis - si - mo, gau - den - te cle - ro si - mul et po - pu -

B

tis - si - mo, gau - den - te cle - ro si - mul et po - pu -

91

Vln. I

Vln. II

Vle.

Vc.

Cb.

95

S
Do-leat an - ti - quus gen - tis i - ni - mi - cus sanc-tas ec - cle - sias pa - ci - fi -
mp

MS
Do-leat an - ti - quus gen - tis i - ni - mi - cus sanc-tas ec - cle - sias pa - ci - fi -
mp

C
Do-leat an - ti - quus gen - tis i - ni - mi - cus sanc-tas ec - cle - sias pa - ci - fi -
mp

T
8 lo. Do-leat an - ti - quus gen - tis i - ni - mi - cus sanc-tas ec - cle - sias pa - ci - fi -
mp

Brt
lo. Do-leat an - ti - quus gen - tis i - ni - mi - cus sanc-tas ec - cle - sias pa - ci - fi -
mp

B
lo. Do-leat an - ti - quus gen - tis i - ni - mi - cus sanc-tas ec - cle - sias pa - ci - fi -
mp

95

Vln. I
mp

Vln. II
mp

Vle.
mp

Vc.
mp

Cb.
mp

99

S
ca - tas vi - vo Cuon - ra - do at - que Hein - ri - co. *O* *f* rex re - gum,

MS
ca - tas vi - vo Cuon - ra - do at - que Hein - ri - co. *O* *f* rex o rex

C
ca - tas vi - vo Cuon - ra - do at - que Hein - ri - co. *O* *f* rex re - gum,

T
8
ca - tas vi - vo Cuon - ra - do at - que Hein - ri - co. *O* *f* rex re - gum,

Brt
ca - tas vi - vo Cuon - ra - do at - que Hein - ri - co. *O* *f* rex re - gum,

B
ca - tas vi - vo Cuon - ra - do at - que Hein - ri - co. *O* *f* rex re - gum,

99

Vln. I
f

Vln. II
f

Vle.
f

Vc.
f

Cb.
f

104

S

qui so-lus in e - vum reg-nas in ce - lis, Hein-ri-cum no - bis ser-va in

MS

re - gum, Hein - ri - cum no - bis ser - va in ter - ris

C

qui so-lus in e - vum reg-nas in ce - lis, Hein-ri-cum no - bis ser-va in

T

8

qui so-lus in e - vum reg-nas in ce - lis, Hein-ri-cum no - bis ser-va in

Brt

qui so-lus in e - vum reg-nas in ce - lis, Hein-ri-cum no - bis ser-va in

B

qui so-lus in e - vum reg-nas in ce - lis, Hein-ri-cum no - bis ser-va in

104

Vln. I

Vln. II

Vle.

Vc.

Cb.

109

S
ter - ris ab i - ni - mi - cis! Ma - ter Chris-ti cum ci - vi - bus ce - li____
mf

MS
ab i - ni - mi - cis! Ma - ter Chris-ti cum ci - vi - bus ce - li____
mf

C
ter - ris ab i - ni - mi - cis! Ma - ter Chris-ti cum ci - vi - bus ce - li____
mf

T
8
ter - ris ab i - ni - mi - cis!

Brt
ter - ris ab i - ni - mi - cis!

B
ter - ris ab i - ni - mi - cis!

109

Vln. I
mf

Vln. II
mf

Vle.
mf

Vc.
mf

Cb.
mf

114

S — cunc-tis-que sanc - tis, rec - to - res or - bis iu - va Cuon - ra - dum

MS — cunc-tis-que sanc - tis, rec - to - res or - bis iu - va Cuon - ra - dum

C — cunc-tis-que sanc - tis, rec - to - res or - bis iu - va Cuon - ra - dum

T

Brt

B

114

Vln. I

Vln. II

Vle.

Vc.

Cb.

119

S
at-que Hein-ri - cum Ut ec-cle - sia - rum cau-sas sanc - ta - rum ____ et pu-pil -

MS
at-que Hein-ri - cum Ut ec-cle - sia - rum cau-sas sanc - ta - rum ____ et pu-pil -

C
at-que Hein-ri - cum Ut ec-cle - sia - rum cau-sas sanc - ta - rum ____ et pu-pil -

T
8

Brt

B

119

Vln. I
Vln. II
Vle.
Vc.
Cb.

124

S

lo - rum ac vi - du - a - rum va - le - ant iu - sto tra - cta - re iu - di -

MS

lo - rum ac vi - du - a - rum va - le - ant iu - sto tra - cta - re iu - di -

C

lo - rum ac vi - du - a - rum va - le - ant iu - sto tra - cta - re iu - di -

T

8

Brt

B

124

Vln. I

Vln. II

Vle.

Vc.

Cb.

129

S

cio. Laus cre - a - to - ri, an - ge - lo - rum re - gi, cu - ius im - pe - rium ma - net
mp

MS

cio. Laus cre - a - to - ri, an - ge - lo - rum re - gi, cu - ius im - pe - rium ma - net
mp

C

cio. Laus cre - a - to - ri, an - ge - lo - rum re - gi, cu - ius im - pe - rium ma - net
mp

T

8
cio. Laus cre - a - to - ri, an - ge - lo - rum re - gi, cu - ius im - pe - rium ma - net
mp

Brt

cio. Laus cre - a - to - ri, an - ge - lo - rum re - gi, cu - ius im - pe - rium ma - net
mp

B

cio. Laus cre - a - to - ri, an - ge - lo - rum re - gi, cu - ius im - pe - rium ma - net
mp

129

Vln. I

mp

Vln. II

mp

Vle.

mp

Vc.

mp

Cb.

mp

133

S
in e - vum per in - fi - ni - ta se - cu - lo - rum se - cu - la. O rex re - *f*

MS
in e - vum per in - fi - ni - ta se - cu - lo - rum se - cu - cis! O rex o *f*

C
in e - vum per in - fi - ni - ta se - cu - lo - rum se - cu - la. O rex re - *f*

T
8 in e - vum per in - fi - ni - ta se - cu - lo - rum se - cu - la. O rex re - *f*

Brt
in e - vum per in - fi - ni - ta se - cu - lo - rum se - cu - la. O rex re - *f*

B
in e - vum per in - fi - ni - ta se - cu - lo - rum se - cu - la. O rex re - *f*

Vln. I
133 *f*

Vln. II
f

Vle.
f

Vc.
f

Cb.
f

138

S
- gum, qui so-lus in e - vum reg-nas in ce-lis, Hein-ri - cum no-bis ser-va in ter-ris ab i-

MS
rex re - gum, Hein-ri-cum no - bis ser - va in ter - ris ab i-

C
- gum, qui so-lus in e - vum reg-nas in ce-lis, Hein-ri - cum no-bis ser-va in ter-ris ab i-

T
8
- gum, qui so-lus in e - vum reg-nas in ce-lis, Hein-ri - cum no-bis ser-va in ter-ris ab i-

Brt
- gum, qui so-lus in e - vum reg-nas in ce-lis, Hein-ri - cum no-bis ser-va in ter-ris ab i-

B
- gum, qui so-lus in e - vum reg-nas in ce-lis, Hein-ri - cum no-bis ser-va in ter-ris ab i-

138

Vln. I
Vln. II
Vle.
Vc.
Cb.

144

S
ni - mi - la. *ff* O rex re - gum, qui so - lus in e -

MS
ni - mi - cis! *ff* O rex o rex re - gum, Hein - ri -

C
ni - mi - la. *ff* O rex re - gum, qui so - lus in e -

T
8
ni - mi - la. *ff* O rex re - gum, qui so - lus in e -

Brt
ni - mi - la. *ff* O rex re - gum, qui so - lus in e -

B
ni - mi - la. *ff* O rex re - gum, qui so - lus in e -

Vln. I
144
ff

Vln. II
ff

Vle.
ff

Vc.
ff

Cb.
ff

rit. -----

149

S
- vum reg-nas in ce-lis, Hein-ri - cum no-bis ser-va in__ ter-ris ab i - ni - mi

MS
cum no - bis ser - va in ter - ris ab i - ni - mi

C
- vum reg-nas in ce-lis, Hein-ri - cum no-bis ser-va in__ ter-ris ab i - ni - mi

T
8
- vum reg-nas in ce-lis, Hein-ri - cum no-bis ser-va in__ ter-ris ab i - ni - mi

Brt
- vum reg-nas in ce-lis, Hein-ri - cum no-bis ser-va in__ ter-ris ab i - ni - mi

B
- vum reg-nas in ce-lis, Hein-ri - cum no-bis ser-va in__ ter-ris ab i - ni - mi

Vln. I
149

Vln. II

Vle.

Vc.

Cb.

Carmen XX - DE ASINO ALFRADAE

Narrative

A little story set in a community of nuns. Sister Alfrad loses a pregnant she-ass to a wolf. Her sisters Adela and Fritherun comfort her with the forecast that God will provide her with another she-ass.

The musical development follows the progress of the story beginning and ending in a peaceful way but in the central part emphasizing the tragedy and the agitation of the events.

Est unus locus Homburh dictus,
in quo pascebat asinam Alfrad,
viribus fortem atque fidelem.

*There is a place called Homburg
where Alfrad would pasture her she-ass,
great in strength and loyal.*

Que dum in amplum exiret campum,
vidit currentem lupum voracem,
caput abscondit, caudam ostendit.

*As the she-ass went out into a spacious field,
she saw a ravenous wolf running.
She hid her head, showed her tail.*

Lupus accurrit, caudam momordit;
asina bina levavit crura
fecitque longum cum lupo bellum.

*The wolf run up, bit her tail;
the she-ass raised two legs
and waged a long war with the wolf.*

Cum defecisse vires sensisset,
protulit grandem plangendo vocem
vocansque suam moritur domnam.

*When she felt that her strength had failed,
she uttered a loud sound of lamentation
and called to her mistress as she died.*

Audiens grandem asine vocem
Alfrad cucurrit: «Sorores,» dixit,
«cito venite, me adiuvate!

*Hearing the great sound of the she-ass,
Alfrad ran. "Sisters," she said,
"Come quickly, help me!"*

Asinam caram misi ad erbam;
illius magnum audio planctum;
spero, cum sevo ut pugnet lupo.»

*I sent my dear ass to pasture;
I hear her loud lament;
I hope that she is fighting off the savage wolf."*

Clamor sororum venit in claustrum,
turbe virorum ac mulierum
assunt, cruentum ut captent lupum.

*The outcry of the sisters reaches the cloister.
Crowds of men and women
are present, to capture the bloodthirsty wolf.*

Adela namque, soror Alfrade,
Rikilam querit, Agatham invenit,
ibant, ut fortem sternerent hostem.

*For Adela, Alfrad's sister,
looks for Rikila and finds Agatha.
They went to lay low the bold enemy.*

At ille ruptis asine costis
sanguinis undam carnemque totam
simul voravit, silvam intravit.

*But once he had torn open the ass's ribs
and devoured a torrent of blood
and all the flesh, he entered the forest.*

Illud videntes cuncte sorores
crines scindebant, pectus tundebant,
flentes insontem asine mortem.

*Seeing that, all the sisters
tore their hair and beat their breasts,
mourning the innocent death of the she-ass.*

Denique parvum portabat pullum;
illum plorabat maxime Alfrad,
sperans exinde prolem crevisse.

*To come to the point, she was pregnant with a little foal.
Alfrad most of all bewailed it,
for she had hoped a breed would grow from it.*

Adela mitis, Fritherun dulcis
venerunt ambe, ut Alverade
cor confirmarent atque sanarent:

*Gentle Adela and sweet Fritherun
both came to comfort
and restore Alfrad's heart:*

«Delinque mestas, soror, querelas!
 Lupus amarum non curat fletum:
 Dominus aliam dabit tibi asinam.»

*"Leave off sad complaints, sister!
 The wolf pays no attention to bitter weeping.
 The lord will give you another ass."*

MUSICIANS	
Bass soloist Tenor soloist Contralto soloist Soprano soloist Choir: Sopranos Mezzo-sopranos Contraltos Tenors Baritones Basses	Orchestra: First violins Second violins Violas Cellos Double basses

De asino Alfradae

Carmina Cantabrigiensia
Carmen XX

Mario Giachino

♩. = 65

Soprano solo

Contralto solo

Soprani

Contralti

Tenori

Bassi

Violini I

Violini II

Viola

Violoncelli

Contrabasso

mf

mp

mf

mp

mf

mp

mf

mp

mf

12

S solo

12

C solo

12

S

f Est un-us loc-us Hom-burh dic-tus, in quo pa-sce-bat a-si-nam Al-frad, vi-ri-bus for-tem

C

f Est un-us loc-us Hom-burh dic-tus, in quo pa-sce-bat a-si-nam Al-frad, vi-ri-bus for-tem

T

8

B

12

Vln. I

Vln. II

Vle.

Vc.

Cb.

18

S solo

18

C solo

18

S

at-que fi-de-lem vi-ri-bus for-tem at-que fi-de-lem.

C

at-que fi-de-lem vi-ri-bus for-tem at-que fi-de-lem.

8

T

f Que dum in am-plum exi-ret cam-pum, vi-dit cur-ren-tem

B

f Que dum in am-plum exi-ret cam-pum, vi-dit cur-ren-tem

18

Vln. I

Vln. II

Vle.

Vc.

Cb.

24

S solo

24

C solo

24

S

C

T

8

lu-pum vo-ra-cem, ca-put abs-con-dit, cau-dam os-ten-dit ca-put abs - condit, cau-dam os-ten-dit.

B

lu-pum vo-ra-cem, ca-put abs-con-dit, cau-dam os-ten-dit ca-put abs-con-dit, cau-dam os-ten-dit.

24

Vln. I

Vln. II

Vle.

Vc.

Cb.

29

S solo

C solo

S

C

T

8

Solo

B

Lup-us ac-cur - rit, cau-dam mo-mor - dit; a - si-na bi - na

f

29

Vln. I

Vln. II

Vle.

Vc.

mf

Cb.

34

S solo

34

C solo

34

S

C

T

8

B

le - va - vit cru - ra fe - cit - que lon - gum cum lu - po bel - lum.

34

Vln. I

Vln. II

Vle.

Vc.

Cb.

p

39

S solo

C solo

39

S

C

Solo

T

8

f

Cum de-fe-cis-se vi-res sen-sis-set, pro-tu-lit gran-dem plan-gen-do vo - cem vo-can-sque su-am

B

f

Cum de-fe-cis-se vi-res sen-sis-set, pro-tu-lit gran-dem plan-gen-do vo - cem vo-can-sque su-am

39

Vln. I

Vln. II

Vle.

Vc.

Cb.

mf

44

S solo

44

C solo

A - u - diens gran - dem a - si - ne
f

44

S

C

8

T

mo - rit - ur dom - nam.

A - u - diens gran - dem a - si - ne vo - cem
f

B

mo - rit - ur dom - nam.

A - u - diens gran - dem a - si - ne vo - cem
f

44

Vln. I

Vln. II

Vle.

Vc.

Cb.

49

S solo

49

C solo

vo - cem «ci-to ve-ni - te, me a-diu-va - te!

49

S

C

8

T

Al-frad cu-cur - rit: «So-ro-res,» di - xit, «ci-to ve-ni - te, me a-diu-va - te!

B

Al-frad cu-cur - rit: «So-ro-res,» di - xit, «ci-to ve-ni - te, me a-diu-va - te!

49

Vln. I

Vln. II

Vle.

Vc.

Cb.

54

S solo

i-lli-us ma-gnum au-di-o plan-ctum;

f

54

C solo

A-si-nam ca-ram mi-si ad er-bam;

f

54

S

C

T

8

A-si-nam ca-ram mi-si ad er-bam; i-lli-us ma-gnum au-di-o plan-ctum;

f

B

A-si-nam ca-ram mi-si ad er-bam; i-lli-us ma-gnum au-di-o plan-ctum;

f

54

Vln. I

Vln. II

Vle.

Vc.

Cb.

59

S solo

C solo

spe-ro, cum se - vo ut pug-net lu - po.»

Cla-mor so - *f*

S

C

T

8 spe-ro, cum se - vo ut pug-net lu - po.»

Cla-mor so-ro - rum *f*
Tutti

B

spe-ro, cum se - vo ut pug-net lu - po.»

Cla-mor so-ro - rum *mp*

Vln. I

Vln. II

Vle.

mf

Vc.

Cb.

64

S solo

tur-be vi-ro-rum a-c mu-lie - rum

f

64

C solo

ro - rum ve-nit in clau - strum, as-sunt, cru-en-tum ut cap-tent lu - pum.

64

S

C

8

T

ve-nit in clau-strum, tur-be vi-ro-rum a-c mu-lie - rum as-sunt, cru-en-tum ut cap-tent lu - pum.

B

ve-nit in clau-strum, tur-be vi-ro-rum a-c mu-lie - rum as-sunt, cru-en-tum ut cap-tent lu - pum.

64

Vln. I

Vln. II

mp

Vle.

Vc.

Cb.

69

S solo

Ri - ki - lam que - rit,
fp

69

C solo

A - de - la nam - que, so - ror Al - fra - de,
f

69

S

Ri - ki - lam que - rit,
mp

C

Tutti

8

T

A - de - la nam - que, so - ror Al - fra - de, Ri - ki - lam que - rit,
mp

B

A - de - la nam - que, so - ror Al - fra - de, Ri - ki - lam que - rit,
mf

69

Vln. I

Vln. II

mf

Vle.

mp

Vc.

Cb.

74

S solo

A-ga-tham in-ve - nit,

74

C solo

i-bant, ut for-tem ster-ne-rent hos-tem. At il-le *f*

74

S

A-ga-tham in-ve - nit,

C

At il-le *f*

T

8 A-ga-tham in-ve - nit, i-bant, ut for-tem ster-ne-rent hostem. At il-le rup - tis *mf*

B

A-ga-tham in-ve-nit, i-bant, ut for-tem ster-ne-rent hostem. At il-le rup - tis *mf*

74

Vln. I

Vln. II

mf

Vle.

mf

Vc.

Cb.

80

S solo

san-gui-nis un-dam car-nem-que to - tam
f

80

C solo

rup - tis a-si-ne cos - tis si-mul vo-ra - vit, sil-vam in-tra - vit.

80

S

san-gui-nis un-dam car-nem-que to - tam
mf

C

rup - tis a-si-ne cos - tis si-mul vo-ra - vit, sil-vam in - tra - vit.

T

8 a-si-ne cos - tis san-gui-nis un-dam car-nem-que to - tam si-mul vo-ra - vit, sil-vam in - tra - vit.

B

a-si-ne cos - tis san-gui-nis un-dam car-nem-que to - tam si-mul vo-ra - vit, sil-vam in - tra - vit.

80

Vln. I

mf

Vln. II

Vle.

Vc.

Cb.

85

S solo

cri-nes scin-de-bant,
f

85

C solo

Il-lud vi-den - tes cun-cte so-ro - res
f

85

S

cri-nes scin-de-bant,
f

C

Il-lud vi-den - tes cun-cte so-ro - res
f

T

8

Il-lud vi-den - tes cun-cte so-ro - res cri-nes scin-de-bant,
f

B

Il-lud vi-den - tes cun-cte so-ro - res cri-nes scin-de-bant,
f

85

Vln. I

Vln. II

mf

Vle.

Vc.

Cb.

90

S solo

pec-tus tun-de - bant,

90

C solo

flen-tes in-son - tem a-si-ne mor - tem.

90

S

pec-tus tun-de - bant,

C

flen-tes in-son - tem a-si-ne mor - tem.

T

8 pec-tus tun-de - bant, flen-tes in-son - tem a-si-ne mor-tem.

B

pec-tus tun-de - bant, flen-tes in-son - tem a-si-ne mor-tem.

90

Vln. I

Vln. II

Vle.

Vc.

Cb.

95

S solo

il-lum plo-ra-bat max-i-me Al - frad,

f

95

C solo

De-ni-que par - vum por-ta-bat pul - lum; spe-rans ex-in-de

f

95

S

il-lum plo-ra-bat max-i-me Al - frad,

f

C

De-ni-que par - vum por-ta-bat pul - lum; spe-rans ex-in-de

f

T

8 De-ni-que par - vum por-ta-bat pul - lum; il-lum plo-ra-bat max-i-me Al - frad, spe-rans ex-in-de

f

B

De-ni-que par - vum por-ta-bat pul - lum; il-lum plo-ra-bat max-i-me Al - frad, spe-rans ex-in-de

f

95

Vln. I

f

Vln. II

f

Vle.

f

Vc.

f

Cb.

f

100

S solo

100

C solo

pro-lem cre-vis - se. *mf*

100

S

100

C

pro-lem cre-vis - se. *mf*

8

T

pro-lem cre - vis-se. *mf*

B

pro-lem cre - vis-se. *mf*

100

Vln. I

mf *f*

Vln. II

mf *f*

Vle.

mf *f*

Vc.

mf *f*

Cb.

mf *f*

The image shows a page of a musical score for the piece 'De asino Alfradae'. The page number '184' is in the top left. The score is for a vocal ensemble and a string quartet. The vocal parts are Soprano solo (S solo), Contralto solo (C solo), Soprano (S), Contralto (C), Tenor (T), and Bass (B). The instrumental parts are Violin I (Vln. I), Violin II (Vln. II), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The vocal parts have lyrics 'pro-lem cre-vis - se.' and dynamics markings 'mf' (mezzo-forte). The instrumental parts have dynamics markings 'mf' and 'f' (forte). The score is divided into measures by vertical bar lines. The vocal parts have a '100' above the first measure, and the instrumental parts have a '100' above the first measure. The Tenor part has an '8' below the first measure. The score is written on a grand staff with six staves for the vocalists and five staves for the instruments.

107

S solo

f A-de-la mi - tis, Fri-the-run dul - cis ve-ne-runt am - be,

107

C solo

f A-de-la mi - tis, Fri-the-run dul - cis ve-ne-runt am - be,

107

S

f A-de-la mi - tis, Fri-the-run dul - cis ve-ne-runt am - be,

C

f A-de-la mi - tis, Fri-the-run dul - cis ve-ne-runt am - be,

T

8 *f* A-de-la mi - tis, Fri - run dul - cis ve-ne-runt am - be,

B

f A-de-la mi-tis, Fri-the-run dul-cis ve-ne-runt am-be,

Vln. I

Vln. II

Vle.

Vc.

Cb.

113

S solo

ut Al-ve-ra - de cor con-fir-ma - rent at-que sa-na - rent cor con-fir-ma - rent

113

C solo

ut Al-ve-ra - de cor con-fir-ma - rent at-que sa-na - rent cor con-fir-ma - rent

113

S

ut Al-ve-ra - de cor con-fir-ma - rent at-que sa-na - rent cor con-fir-ma - rent

C

ut Al-ve-ra - de cor con-fir-ma - rent at-que sa-na - rent cor con-fir-ma - rent

T

8 ut Al-ve-ra - de cor con-fir-ma - rent at-que sa-na - rent cor con-fir-ma - rent

B

ut Al-ve-ra-de cor con-fir-ma-rent at-que sa-na-rent cor con-fir-ma - rent

113

Vln. I

Vln. II

Vle.

Vc.

Cb.

117

S solo

at-que sa - na - rent: «De - lin - que mes - tas, so - ror, que - re - las! Lu - pus a - ma - rum

117

C solo

at-que sa - na - rent: «De - lin - que mes - tas, so - ror, que - re - las! Lu - pus a - ma - rum

117

S

at-que sa - na - rent: «De - lin - que mes - tas, so - ror, que - re - las! Lu - pus a - ma - rum

C

at-que sa - na - rent: «De - lin - que mes - tas, so - ror, que - re - las! Lu - pus a - ma - rum

T

8 at-que sa - na - rent: «De - lin - que mes - tas, so - ror, que - re - las! Lu - pus a - ma - rum

B

at-que sa - na - rent: «De - lin - que mes - tas, so - ror, que - re - las! Lu - pus a - ma - rum

117

Vln. I

Vln. II

Vle.

Vc.

Cb.

121

S solo

non cu-rat fle - tum: Do-mi-nus a-liam da - bit ti - bi a-si-nam Do-mi-nus a-liam da - bit ti - bi a-si-nam.

121

C solo

non cu-rat fle - tum: Do-mi-nus a-liam da - bit ti - bi a-si-nam Do-mi-nus a-liam da - bit ti - bi a-si-nam.

121

S

non cu-rat fle - tum: Do-mi-nus a-liam da - bit ti - bi a-si-nam Do-mi-nus a-liam da - bit ti - bi a-si-nam.

C

non cu-rat fle - tum: Do-mi-nus a-liam da - bit ti - bi a-si-nam Do-mi-nus a-liam da - bit ti - bi a-si-nam.

8

T

non cu-rat fle - tum: Do-mi-nus a-liam da - bit ti - bi a-si-nam Do-mi-nus a-liam da - bit ti - bi a-si-nam.

B

non cu-rat fle-tum: Do-mi-nus a-liam da - bit ti - bi a-si-nam Do-mi-nus a-liam da - bit ti - bi a-si-nam.

121

Vln. I

Vln. II

Vle.

Vc.

Cb.

126

S solo

C solo

126

S

C

T

8

B

126

Vln. I

Vln. II

Vle.

Vc.

Cb.

rit.

The musical score is arranged in two systems. The first system contains six staves for vocal soloists: S solo, C solo, S, C, T, and B. Each of these staves has a measure number '126' at the beginning and contains a whole rest for each of the nine measures shown. The second system contains five staves for the string ensemble: Vln. I, Vln. II, Vle., Vc., and Cb. These staves begin at measure 126. Vln. I and Vln. II play a melodic line with eighth and sixteenth notes, often beamed together. Vle., Vc., and Cb. play a harmonic accompaniment consisting of eighth and sixteenth notes. A 'rit.' (ritardando) marking is placed above the Vln. I staff at the end of the sequence, indicated by a dashed line.

Carmen XXI - DIAPENTE ET DIATESSERON

Music

This work was common between the X and the XVI centuries, also in treatises on musical theory. It served an illustrative and educational purpose regarding the concept of *link and proportion* between the intervals under consideration.

Reference is made to the fourth, the fifth and the octave also in Carmen XII, which recounts that one day while walking near a forge, Pythagoras realized that the hammers striking in different ways gave rise to different sounds which together concealed a hidden force made up of tones and thus created music. In order to give a rule he defined three intervals: the fourth, the fifth and the octave “*which create a perfect harmony in the relationship between one and four*”.

Diapente et diatesseron simphonia et intensa et remissa
pariter consonantia diapason modulatione consona reddunt.

*A fifth and a fourth, a concord both high- and low-pitched,
together a consonance, produce an entire octave in harmonious modulation.*

MUSICIANS			
Choir:	Sopranos	Orchestra:	First violins
	Mezzo-sopranos		Second violins
	Contraltos		Violas
	Tenors		Cellos
	Baritones		Double basses
	Basses		

Diapente et Diatesseron

Carmina Cantabrigiensia
Carmen XXI

Mario Giachino

$\text{♩} = 120$

Soprani

Mezzosoprani

Contralti

Tenori

Baritoni

Bassi

Violini I

Violini II

Viole

Violoncelli

Contrabbassi

9

S

MS

C

T

8

Brt

B

9

Vln. I

Vln. II

Vle.

Vc.

Cb.

9

16

S

MS

C

T

8

ff Dia - pen-te dia - tes-se-ron *mf* sim-pho - nia et in - ten-sa et re -

Brt

ff Dia - pen-te dia - tes-se-ron *mf* sim-pho - nia et in - ten-sa et re -

B

16

Vln. I

Vln. II

Vle.

Vc.

Cb.

24

S

MS

C

T

8 mi - ssa *ff* Dia - pen - te dia -

Brt

mi - ssa *ff* Dia - pen - te dia - tes - se - ron

B

ff Dia - pen - te dia - tes - se - ron

24

Vln. I

Vln. II

Vle.

Vc.

Cb.

31

S
pa-ri-ter con-so - nan - tia
mp

MS
pa-ri-ter con-so - nan - tia
mp

C
pa-ri-ter con-so - nan - tia
mp

T
8 tes-se-ron et in - ten-sa et re - mi - ssa pa-ri-ter con-so - nan - tia
mf *mp*

Brt
sim-pho - nia et in - ten-sa et re - mi - ssa pa-ri-ter con-so - nan - tia
mf *mp*

B
sim-pho - nia et in - ten-sa et re - mi - ssa pa-ri-ter con-so - nan - tia
mf *mp*

Vln. I
31

Vln. II

Vle.

Vc.

Cb.

38

S

dia - pa - son mo - du - la - tio - ne con - so - na *f* red - dunt.

MS

dia - pa - son mo - du - la - tio - ne con - so - na *f* red - dunt.

C

dia - pa - son mo - du - la - tio - ne con - so - na *f* red - dunt.

T

8 dia - pa - son mo - du - la - tio - ne con - so - na *f* red - dunt.

Brt

dia - pa - son mo - du - la - tio - ne con - so - na *f* red - dunt.

B

dia - pa - son mo - du - la - tio - ne con - so - na *f* red - dunt.

38

Vln. I

Vln. II

Vle.

Vc.

Cb.

44

S

MS

C

T

8

Brt

B

Vln. I

Vln. II

Vle.

Vc.

Cb.

ff

ff

44

44

52

S

MS

C

T

Brt

B

Vln. I

Vln. II

Vle.

Vc.

Cb.

ff

Dia - pen-te

ff

ff

f

ff

f

mf

mf

f

ff

mf

f

ff

60

S

ff Dia - pen - te *mf* et in - ten - sa et re -

MS

ff dia - tes - se-ron *mf* sim - pho - nia et in - ten - sa et re -

C

ff dia - tes - se-ron *mf* sim - pho - nia et in - ten - sa et re -

T

8 pen - te dia - tes - se-ron *mf* et in - ten - sa et re -

Brt

dia - tes - se-ron *mf* sim - pho - nia et in - ten - sa et re -

B

dia - tes - se-ron *mf* sim - pho - nia et in - ten - sa et re -

Vln. I

ff

Vln. II

ff

Vle.

Vc.

Cb.

mf

65

S

mi - ssa *ff* pa - ri - ter con-so - nan - tia dia - pa - son mo - du - la -

MS

mi - ssa *ff* pa - ri - ter con-so - nan - tia dia - pa - son mo - du - la -

C

mi - ssa *ff* pa - ri - ter con-so - nan - tia dia - pa - son mo - du - la -

T

8 mi - ssa *ff* pa - ri - ter con-so - nan - tia dia - pa - son mo - du - la -

Brt

mi - ssa *ff* pa - ri - ter con-so - nan - tia dia - pa - son mo - du - la -

B

mi - ssa *ff* pa - ri - ter con-so - nan - tia dia - pa - son mo - du - la -

65

Vln. I

ff

Vln. II

ff

Vle.

ff

Vc.

ff

Cb.

ff

rit. -----

70

S

tio - ne con - so - na red - dunt.

MS

tio - ne con - so - na red - dunt.

C

tio - ne con - so - na red - dunt.

T

8 tio - ne con - so - na red - dunt.

Brt

tio - ne con - so - na red - dunt.

B

tio - ne con - so - na red - dunt.

70

Vln. I

Vln. II

Vle.

Vc.

Cb.

Carmen XXV - VERSUS AD POPPONEM

Political

Composition in honour of the archbishop Poppo von Babenberg (1016-1046).

The poem engages the event from the point of view of the church, meaning the building itself, which sings its love song as the bride of the new archbishop on the occasion of what it considers to be its marriage.

Various names are mentioned: the church of Trier was originally dedicated to Saint Peter, a dedication, however, that Poppo redefined in honour of Saint Maternus. Simeon, who, too, was raised to sainthood, was a companion of Poppo's on his journey to the Holy Land, between 1020 and 1030. The others, Eucharius, Valerius, Agricius, Maximinus, Paulinus and Nicetius, were bishops of the Trier church before Poppo.

Sponso sponsa karissimo
se ipsam in coniugio,
ambosque diu vivere,
post celi culmen capere.

*The bride to her dearest betrothed,
that he take her in marriage,
that both live long, and that they
afterward attain heaven's summit:*

Ne spernas, quod sim fragilis,
sum tamen satis habilis:
rugosam si me videas,
ut puellam me teneas.

*"Do not spurn me because I am frail,
for I am nonetheless fit
for you to consider me a girl,
even if you see that I am wrinkled.*

Veni, veni, karissime!
Quod fusca sum, non despice,
dilapsa vel lateribus;
assurgam tuis viribus.

*Come, come, dearest! Do not despise
me because I am dark;
Though my bricks have tumbled,
I will rise again through your might.*

Hinc Petrus te huc invitat
et Eucharius vocitat,
Valerius te exigit,
Maternus «veni!» concutit.

*Hence Peter summons you here
and Eucharius calls you,
Valerius demands you,
Maternus thunders 'Come!'*

Cum Maximini precibus
se coniungit Agricius
orans, ut felix venias
et me fractam restituas.

*Agricius joins in
with the prayers of Maximinus,
praying that you, blessed, come,
and restore me, broken.*

Me quidem si restituis
turritamque reddideris,
Paulini adiutorium
habebis et Nicecium.

*If indeed you restore me
and make me turreted again,
you will have the aid of Paulinus
and Nicecius.*

Hi et complures alii
iubent me iam restitui;
Simeon tuus maxime
mandat murum iam ponere.

*These and many others
bid me now be restored;
now your Simeon especially
commands that you erect a wall.*

O quam felix tu fueras,
quod hunc virum adduxeras,
qui me fuscam illuminat
et me fractam resolidat.

*O how blessed you were,
that you brought this man,
who illuminates me in my darkness
and mends me in my brokenness.*

Quam libens hic te suscipit,
quam sanum esse precipit,
felicem omni tempore,
quod semper constet stabile!

Vestrum amborum meritis
iterum ero Treveris
turrita in lateribus
et firma cunctis partibus.

Ad hoc te Deus premuniat
et semper te custodiat
cum corpore ac anima
in sempiterna secula.

Amen.

*How willing he supports you,
who him directs to be healthy,
blessed for all time,
that he may be settled ever stably!*

*Thanks to the merits of you both
I will again be Trier,
turreted in bricks
and firm in all parts.*

*To this end may God bolster you
and ever guard you,
in body and soul,
for ever and ever".*

Amen.

MUSICIANS	
Mezzo-soprano soloist	Orchestra: Violin soloist Viola soloist pizzicato Violoncello soloist pizzicato

Versus ad Popponem

Carmina Cantabrigiensia
Carmen XXV

Mario Giachino

Mezzosoprano

Violino solo

Viola solo pizzicato

Violoncello solo pizzicato

$\text{♩} = 110$

p

pizz.

mp

MS

Vln.

Vla.

Vlc.

mf

MS

Vln.

Vla.

Vlc.

Ne sper - nas, quod sim fra - gi - lis, sum ta - men sa - tis

mp

mf

mf

Versus ad Popponem

205

16

MS

ha - bi - lis: ru - go - sam si me vi - de - as, — ut pu - el - lam me

Vln.

Vla.

Vlc.

20

MS

te - ne - as. Ve - ni, ve - ni, ka - ris - si - me! — Quod fus - ca sum, non des -

Vln.

Vla.

Vlc.

24

MS

pi - ce, di - lap - sa vel — la - te - ri - bus; — as - sur - gam — tuis

Vln.

Vla.

Vlc.

28

MS

vi - ri - bus. —

Vln.

Vla.

Vlc.

Versus ad Popponem

32

MS

Vln.

Vla.

Vlc.

36

MS

Vln.

Vla.

Vlc.

40

MS

Vln.

Vla.

Vlc.

Hinc Pe - trus — te huc in - vi - tat — et E - u - cha - rius

mf

44

MS

Vln.

Vla.

Vlc.

vo - ci - tat, Va - le - rius te ex - i - git, — Ma - ter - nus «ve - ni!» con -

48

MS

cu - tit. Cum Ma - xi - mi - ni pre - ci - bus — se co - niun - git A -

Vln.

Vla.

Vlc.

52

MS

gri - cius o - rans, ut — fe - lix ve - ni - as — et me frac - tam res -

Vln.

Vla.

Vlc.

56

MS

ti - tu - as. Me qui - dem si res - ti - tuis — tur - ri - tam - que — red - di -

Vln.

Vla.

Vlc.

60

MS

de - ris, — Pau - li - ni a - diu - to - rium ha - be - bis et Ni -

Vln.

Vla.

Vlc.

64

MS

ce - cium.

Vln.

Vla.

Vlc.

68

MS

Hi et com - plu-res a-li-i iu-bent me iam res - ti - tu - i;

Vln.

Vla.

Vlc.

73

MS

Si-me-on tu-us ma-xi-me man-dat mu - rum iam po - ne-re.

Vln.

Vla.

Vlc.

77

MS

O quam fe - lix tu fue - ras, quod hunc vi - rum ad - dux - e-ras,

Vln.

Vla.

Vlc.

81

MS

qui me fus-cam il - lu - mi - nat — et me frac - tam re - so - li -

Vln.

Vla.

Vlc.

85

MS

dat. —

Vln.

f

Vla.

Vlc.

89

MS

Vln.

Vla.

Vlc.

93

MS

Quam

Vln.

Vla.

Vlc.

Versus ad Popponem

97

MS

li - bens hic te su - sci - pit, — quam sa - num es - se pre - ci - pit, fe -

Vln.

mf

Vla.

Vlc.

101

MS

li - cem om - ni tem - po - re, — quod sem - per con - stet sta - bi - le!

Vln.

Vla.

Vlc.

105

MS

Ves - trum am - bo - rum me - ri - tis — i - te - rum e - ro Tre - ve - ris tur -

Vln.

Vla.

Vlc.

109

MS

ri - ta in — la - te - ri - bus et fir - ma cunc - tis par - ti - bus. Ad

Vln.

Vla.

Vlc.

113

MS

hoc te De-us pre-mu-ni-at et sem-per te cus-to-di-at cum

f

Vln.

Vla.

Vlc.

117

MS

cor-po-re ac a-ni-ma in sem-pi-ter-na se-cu-la. Ad

Vln.

Vla.

Vlc.

121

MS

hoc te De-us pre-mu-ni-at et sem-per te cus-to-di-at cum cor-po-re ac

f

Vln.

Vla.

Vlc.

126

MS

a-ni-ma in sem-pi-ter-na se-cu-la.

f

Vln.

Vla.

Vlc.

Carmen XXVII - INVITATIO AMICAE

Art of love

The theme of this work, which is one of the best known *carmina* in the collection, is the art of love. Over time the text, which is considered to be one of the oldest love poems of the middle ages, was stripped of the parts probably held to be questionable or unseemly.

Some parts of the censored text were retrieved from other transcriptions of the same composition kept in Paris (*Bibliothèque nationale de France*) and Vienna (*Österreichische Nationalbibliothek*).

Iam dulcis amica venito,
quam sicut cor meum diligo;
intra in cubiculum meum
ornamentis cunctis *ornatum*.

*Come now, sweet friend,
whom I love as my own heart!
Come into my little room
that's laden with all that's exquisite.*

Ibi sunt sedilia strata
atque velis domus parata,
floresque in domo sparguntur
herbeque fragrantis miscentur.

*There the couches are covered,
the house is ready with curtains,
flowers are scattered within,
and fragrant grasses among them.*

Est ibi mensa apposita
universis cibis honesta,
ibi clarum vinum habundat
et quicquid te, cara, delectat.

*The table's been brought near,
an abundance of bright wine,
and whatever delights you,
dear one.*

Ibi sonant dulces symphonie
inflantur et altius tibiae,
ibi puer et docta puella
canunt tibi cantica pulchra.

*There sound the notes of sweet harmonies,
even higher the flutes are blown
there a boy and a well-schooled girl
are devising fair songs for you.*

Hic cum plectro citharam tangit,
illa melos cum lira pangit,
portantque ministri pateras
pigmentatis poculis plenas.

*He touches his cithara with a plectrum,
she fashions her song to the lyre,
and trays are brought by the servants
with hot-spiced goblets of wine.*

«Ego fui sola in silva
et dilexi loca secreta
fugique frequentius turbam
atque [evitavi] plebis catervam.

*"I was alone in the forest
and I loved secret places;
often I fled from the uproar
and I avoided the crowds.*

...

...

Iam nix glaciesque liquescit,
folium et herba virescit,
philomela iam cantat in alto,
ardet amor cordis in antro.

*Now snow and ice are melting,
leaves and grass growing green,
the nightingale sings high above
love burns in the cave of the heart.*

Karissima, noli tardare;
studeamus nos nunc amare,
sine te non potero vivere:
iam decet amorem perficere.

*Dearest one, do not delay now;
let's bend our minds to loving!
Without you I can't go on living
now we must love to the limit.*

Non me iuvat tantum convivium
quantum predulce colloquium,
nec rerum tantarum ubertas
ut clara familiaritas.»

*The feasting does not concern me
as much as our sweet conversation,
such abundance of things does not matter
as much as love's intimacy.*

Quid iuvat differre, electa,
 que sunt tamen post facienda!
 Fac cita, quod eris factura,
 in me non est aliqua mora.

Iam nunc veni, soror electa
 ac omnibus ostende te dilecta,
 lux mee clara pupille
 parsque maior anime mee.

*What use to postpone it, my chosen one,
 it's got to happen soon anyway.
 You'll do it, so come, do it quickly
 on my side, there's no delay!*

*So come now, my chosen beloved,
 dear to me than all women,
 radiant light of my eyes
 and greater part of my soul!*

MUSICIANS	
Tenor soloist Contralto soloist Choir: Sopranos Mezzo-sopranos Contraltos Tenors Basses	Orchestra: First violins Second violins Violas Cellos

Mario Giachino

© 2013 - Mario Giachino

5

C. solo

T. solo

8

quam si - cut cor me - um di - li - go; in - tra in cu - bi - cu - lum me - um or - na - men - tis

S

MS

C

T

8

B

5

Vln I

Vln II

Vle

Vc

10

C. solo

T. solo

8

cun - ctis o-rna - tum. I - bi sunt se - di-li-a__stra - ta at-que ve - lis do - mus pa-ra - ta,

S

MS

C

T

8

B

10

Vln I

Vln II

Vle

Vc

15

C. solo

T. solo

8

flo - res - que in do - mo spar - gun - tur her - be - que fla -

S

MS

C

T

8

B

15

Vln I

Vln II

Vle

Vc

Detailed description: This is a page of a musical score for 'Invitatio Amicae', page 217. The score is written for a vocal ensemble and a string quartet. The vocal parts are: C. solo (Contralto solo), T. solo (Tenor solo), S (Soprano), MS (Mezzo Soprano), C (Contralto), T (Tenor), and B (Bass). The instrumental parts are: Vln I (Violin I), Vln II (Violin II), Vle (Viola), and Vc (Violoncello). The T. solo part includes Latin lyrics: 'flo - res - que in do - mo spar - gun - tur her - be - que fla -'. The score is divided into two systems. The first system contains measures 15 through 18. The second system contains measures 19 through 22. The vocal parts have rests in measures 15, 16, 17, and 18. The instrumental parts have active notation throughout. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked 'Allegro'. The score is written in a standard musical notation style with a large staff for the vocal parts and a smaller staff for the instrumental parts.

19

C. solo

T. solo

8 gran-tes mi-scen-tur. Est i-bi men - sa ap - po - si-ta u - ni - ver - sis

S

MS

C

T

8

B

19

Vln I

tutti *p*

Vln II

tutti *p*

Vle

tutti *p*

Vc

tutti *p*

23

C. solo

T. solo

ci - bis ho - nu - sta, i - bi - cla - rum vi - num ha - bun - dat et quid - quid te,

S

MS

C

T

B

23

Vln I

Vln II

Vle

Vc

mp

mp

mp

mp

27

C. solo

T. solo

8 ca - ra, de-lec - tat.

S

I - bi so-nant dul-ces sim-pho - ni - e in-flan-tur et al - tius
mp

MS

I - bi so-nant dul-ces sim-pho - ni - e in-flan-tur et al - tius
mp

C

I - bi so-nant dul-ces sim-pho - ni - e in-flan-tur et al - tius
mp

T

8

B

27

Vln I

Vln II

Vle

Vc

31

C. solo

T. solo

8

S

ti - bie, i - bi pu - er et doc - ta puel - la ca - nunt ti - bi can - ti - ca

MS

ti - bie, i - bi pu - er et doc - ta puel - la ca - nunt ti - bi can - ti - ca

C

ti - bie, i - bi pu - er et doc - ta puel - la ca - nunt ti - bi can - ti - ca

T

8

B

Vln I

Vln II

Vle

Vc

31

35

C. solo

T. solo

S

MS

C

T

B

Vln I

Vln II

Vle

Vc

pul-chra. Hic cum plec-tro ci - tha-ram tan - git, il-la me-los cum li-ra

pul-chra. Hic cum plec-tro ci - tha-ram tan - git, il-la me-los cum li-ra

Hic cum plec - tro ci - tha-ram tan - git, il-la me-los cum li-ra

Hic cum plec-tro ci - tha-ram tan - git, il-la me-los cum li-ra

mf

mf

mf

mf

39

C. solo

T. solo

8

S

pan - git, por - tant-que mi - ni - stri pa - te - ras pig-men - ta - tis po-cu - lis

MS

pan - git, por - tant-que mi - ni - stri pa - te - ras pig-men - ta - tis po-cu - lis

C

pan - git, por-tant - que mi-ni - stri pa - te - ras pig-men-ta - tis po - cu - lis

T

8

pan - git, por - tant-que mi - ni - stri pa - te - ras pig-men - ta - tis po-cu - lis

B

pan - git, ci - tha-ram tan - git, cum li - ra pan-git, po - cu - lis

Vln I

39

Vln II

Vle

Vc

43

C. solo

mf

E - go fui so - la in _____ sil - va et di - le - xi lo - ca se - cre - ta fu - gi - que fre -

T. solo

8

S

ple - nas.

MS

ple - nas.

C

ple - nas.

T

8

ple - nas.

B

ple - nas.

43

Vln I

mp

Vln II

mp

Vle

mp

Vc

mp

48

C. solo

quen - tius tur - bam at - que evi - ta - vi ple - bis ca - ter - vam.

T. solo

8

S

MS

C

T

8

B

48

Vln I

mf

Vln II

mf

Vle

mf

Vc

mf

52

C. solo

T. solo

S

MS

C

T

B

52

Vln I

Vln II

Vle

Vc

The musical score is written for a chamber ensemble. The vocal parts (C. solo, T. solo, S, MS, C, T, B) are in treble clef with a key signature of three sharps (F#, C#, G#). The instrumental parts (Vln I, Vln II, Vle, Vc) are in treble and bass clef with the same key signature. The score begins at measure 52. The vocal parts are marked with a fermata in measure 52. The instrumental parts show a melodic progression starting in measure 52.

[illegible]

61

C. solo

T. solo

8

S

re - scit, phi - lo - me - la iam can - ta - t in al - to, ar - det

MS

re - scit, phi - lo - me - la iam can - ta - t in al - to, ar - det

C

re - scit, phi-lo - me - la iam can - ta - t ar - det a - mor

T

8

re - scit, phi - lo - me - la iam can - ta - t in al - to, ar - det

B

re - scit, li - que - scit, vi - re - scit,

61

Vln I

Vln II

Vle

Vc

64

C. solo

T. solo

S

MS

C

T

B

Vln I

Vln II

Vle

Vc

a - mor cor - dis in an - tro.

a - mor cor - dis in an - tro.

cor - dis in an - tro.

a - mor cor - dis in an - tro.

cor - dis in an - tro.

mp

mp

mp

mp

69

C. solo

T. solo

8

S

MS

C

T

8

B

Vln I

Vln II

Vle

Vc

Ka - ris - si - ma, no-li tar-da-re; stu-dea-mus nos__nunc a - ma-re,

74

C. solo

T. solo

8

si - ne te non po - te-ro vi-ve-re: iam de - cet a - mo - rem per - fi - ce - re.

S

MS

C

T

8

B

74

Vln I

Vln II

Vle

Vc

78

C. solo

Non me iu-vat___ tan - tum con-vi-vium

T. solo

8

S

MS

C

T

8

B

78

Vln I

mf

mp

Vln II

mf

mp

Vle

mf

mp

Vc

mf

mp

83

C. solo

quan-tum pre - dul - ce col-lo - quium, nec re - rum tan-ta-rum u-ber - tas

T. solo

8

S

MS

C

T

8

B

83

Vln I

Vln II

Vle

Vc

87

C. solo

ut cla - ra fa-mi-lia-ri-tas.

T. solo

8

S

MS

C

T

8

B

Vln I

87

Vln II

Vle

Vc

The musical score is for a piece titled 'Invitatio Amicae', starting at measure 87. It features a vocal ensemble and a string quartet. The vocal parts are: C. solo (Soprano), T. solo (Tenor), S (Soprano), MS (Mezzo-Soprano), C (Contralto), T (Tenor), and B (Bass). The instrumental parts are: Vln I (Violin I), Vln II (Violin II), Vle (Viola), and Vc (Violoncello). The key signature is three sharps (F#, C#, G#). The vocal parts have lyrics 'ut cla - ra fa-mi-lia-ri-tas.' The instrumental parts feature various musical notations including notes, rests, and dynamics like 'p'.

93

C. solo

T. solo

8

Quid iu-va - t dif-fer-re, e-le-cta, que sunt ta - men post fa-cien-da!

S

MS

C

T

8

B

93

Vln I

mp

Vln II

Vle

Vc

98

C. solo

T. solo

S

MS

C

T

B

Vln I

Vln II

Vle

Vc

8

8

98

Fac ci-ta, quod e - ris fac-tu - ra, in me non est a-li-qua mo - ra. lam nuncve - ni,

103

C. solo

fra - ter e-lec - to ac om - ni - bus os - ten - de te di - lec - to, lu - x me - e cla - ra pu - pil - le

T. solo

8

so - ror e-lec - ta ac om - ni - bus os - ten - de te di - lec - ta, lu - x me - e cla - ra pu - pil - le

S

MS

C

T

8

B

103

Vln I

Vln II

Vle

Vc

108

C. solo

pars-que ma-ior a - ni-me me - e.

T. solo

8

pars-que ma-ior a - ni-me me - e.

S

mf l-bi so-nant dul-ces sim-pho - ni - e in-flan-tur et al - tius

MS

mf l-bi so-nant dul-ces sim-pho - ni - e in-flan-tur et al - tius

C

mf l-bi so-nant dul-ces sim-pho - ni - e in-flan-tur et al - tius

T

8

mf l-bi so-nant dul - ces sim-pho-ni - e in-flan-tur et al - tius

B

mf l-bi so-nant dul-ces sim-pho - ni - e in-flan-tur et al - tius

108

Vln I

mf

Vln II

mf

Vle

mf

Vc

mf

113 *rit.* -----

C. solo

T. solo

S

ti - bie, i - bi pu-er et doc - ta___ puel-la ca-nunt ti - bi can-ti-ca pul-chra.

MS

ti-bie, i - bi pu-er et doc - ta puel-la ca-nunt ti - bi can-ti-ca pul-chra.

C

ti - bie, i-bi pu - er et doc-ta puel - la ca-nunt ti - bi can - ti - ca pul-chra.

T

ti - bie, i - bi pu-er et doc - ta___ puel-la ca-nunt ti - bi can-ti-ca pul-chra.

B

ti - bie, sim-pho - ni - e al-tius ti - bie, can - ti - ca pul-chra.

Vln I

Vln II

Vle

Vc

Carmen XXX - DE PROTERII FILIA

Didascalico-musicale

A nursery rhyme or tongue-twister to the rhythm of the letter C. It is a musical exercise assigned here only to the female voices accompanied by the orchestra.

Caute cane, cantor care;
 clare conspirent cannule,
 compte corde crepent concinnantiam.
 Carpe callem commodam,
 convalles construe;
 caput, calcem, cor coniunge,
 calles callens corporales.
 Cane corda, cane cordis,
 cane cannulis creatorem.

*Sing circumspectly, sweet singer;
 let the windpipes puff together brightly,
 let the strings make a harmony resound elegantly.
 Take an easy path;
 bridge the valleys.
 Join together head, heel, and heart,
 skilled in the paths of the body.
 Make melody with one string, make melody with more,
 make melody to the creator with your windpipes.*

MUSICIANS			
Choir:	Sopranos	Orchestra:	Violins
	Mezzo-sopranos		Violas
	Contraltos		Cellos
			Double basses

De Proterii Filia

Carmina Cantabrigiensia
Carmen XXX

Mario Giachino

$\text{♩} = 75$

Soprani

mf Cau - te ca - ne, can - tor ca - re; cla - re cons - pi - rent can - nu - le,

Mezzosoprani

mf Cau - te ca - ne, can - tor ca - re; cla - re cons - pi - rent can - nu - le,

Contralti

mf Cau - te ca - ne, can - tor ca - re; cla - re cons - pi - rent can - nu - le,

Violini

pp

Viola

pp

Violoncelli

pp

Contrabassi

6

S

mp Cau - te ca - ne, can - tor ca - re; cla - re cons - pi - rent can - nu - le,

MS

mp Cau - te ca - ne, can - tor ca - re; cla - re cons - pi - rent can - nu - le,

C

mp Cau - te ca - ne, can - tor ca - re; cla - re cons - pi - rent can - nu - le,

6

Vln.

mp

Vle

mp

Vc.

mp

Cb.

mp

11

S

comp - te cor - de *mf* cre-pent con-cin-nan - tiam comp-te cor-de cre - pent

MS

comp - te cor - de *mf* cre-pent con-cin-nan - tiam comp-te cor-de cre - pent

C

comp - te cor - de *mf* cre-pent con-cin-nan - tiam comp-te cor-de cre - pent

Vln.

Vle

Vc.

Cb.

14

S

con - cin - nan - tiam. *f* Car - pe cal - lem *mp* com - mo - dam, *mf* con - *mp*

MS

con - cin - nan - tiam. *f* Car - pe cal - lem *mp* com - mo - dam, *mf* con - *mp*

C

con - cin - nan - tiam. *f* Car - pe cal - lem *mp* com - mo - dam, *mf* con -

Vln.

Vle

Vc.

Cb.

17

S val - les cons - true; cap - ut, cal - cem, *mf*

MS val - les cons - true; cap - ut, cal - cem, *mf*

C val - les cons - true; cap - ut, cal - cem, *mf*

Vln. *mf*

Vle *mf*

Vc. *mf*

Cb. *mf* *mp* *mf*

20

S cor co - niun - ge, cal - les cal - lens cor - po - ra - les. *mp*

MS cor co - niun - ge, cal - les cal - lens cor - po - ra - les. *mp*

C cor co - niun - ge, cal - les cal - lens cor - po - ra - les. *mp*

Vln. *mp*

Vle *mp*

Vc. *mp*

Cb. *mp* *mf* *mp* *mf* *mp* *mf*

23

S

Ca-ne cor-da, *p*

MS

Ca-ne cor-da, *p*

C

Ca-ne cor-da, *p*

Vln.

Vle

Vc.

Cb.

f *mf*

28

S

ca - ne cor-dis, ca - ne can-nu-lis cre - a - to - rem. *f*

MS

ca - ne cor-dis, ca - ne can-nu-lis cre - a - to - rem. *f*

C

ca - ne cor-dis, ca - ne can-nu-lis cre - a - to - rem. *f*

Vln.

Vle

Vc.

Cb.

f

32

S

Cau - te ca - ne, can - tor ca - re; cla - re cons - pi - rent can - nu - le,

pp *p* *mp* *mf*

MS

Cau - te ca - ne, can - tor ca - re; cla - re cons - pi - rent can - nu - le,

pp *p* *mp* *mf*

C

Cau - te ca - ne, can - tor ca - re; cla - re cons - pi - rent can - nu - le,

pp *p* *mp* *mf*

Vln.

pp *p* *mp* *mf*

Vle

pp *p* *mp* *mf*

Vc.

pp *p* *mp* *mf*

Cb.

pp *mp* *mf*

36

S

comp - te cor - de cre - pent con - cin - nan - tiam comp - te cor - de cre - pent

mp

MS

comp - te cor - de cre - pent con - cin - nan - tiam comp - te cor - de cre - pent

mp

C

comp - te cor - de cre - pent con - cin - nan - tiam comp - te cor - de cre - pent

mp

Vln.

mp

Vle

mp

Vc.

mp

Cb.

mp

39

S
con-cin-nan-tiam. Car-pe cal-lem com-mo-dam, con-val-les
f

MS
con-cin-nan-tiam. Car-pe cal-lem com-mo-dam, con-val-les
f

C
con-cin-nan-tiam. Car-pe cal-lem com-mo-dam, con-val-les
f

Vln.
f

Vle
f

Vc.
f

Cb.
f

43

S
cons-true; cap-ut, cal-cem, cor co-niun-ge, cal-les cal-lens
mf

MS
cons-true; cap-ut, cal-cem, cor co-niun-ge, cal-les cal-lens
mf

C
cons-true; cap-ut, cal-cem, cor co-niun-ge, cal-les cal-lens
mf

Vln.
mp

Vle
mp

Vc.
mp

Cb.
mf mp mf mp mf mp mf

47

S
cor - po - ra - les. Ca - ne cor - da, ca - ne cor - dis,
p

MS
cor - po - ra - les. Ca - ne cor - da, ca - ne cor - dis,
p

C
cor - po - ra - les. Ca - ne cor - da, ca - ne cor - dis,
p

Vln.
p

Vle
p

Vc.
p

Cb.
mp *mf* *p* *mf* *mp* *mf*

50

S
ca - ne can - nu - lis cre - a - to - rem.
f

MS
ca - ne can - nu - lis cre - a - to - rem.
f

C
ca - ne can - nu - lis cre - a - to - rem.
f

Vln.
f

Vle
f

Vc.
f

Cb.
mp *f* *mf*

Carmen XXXI - HIPSIPILE ARCHEMORUM PLORAT

Mythological

The lament of Hypsipyle for Archemorus.

Archemorus was raised by the nursemaid Hypsipyle. The woman consulted an oracle over the child's destiny and was told never to place him on the ground before he could walk. During the war of the Seven against Thebes, as the heroes were passing, one of them asked her for directions and Hypsipyle absent-mindedly lay the child near a celery plant in order to reply.

A snake was hiding near the plant and it killed Archemorus.

Though only the nursemaid, Hypsipyle shows in the words of the poem the love and devotion for Archemorus of a mother, thus enhancing the sensation of pain that the poem transmits.

Five soloists engage this theme, the pain being too great to be expressed by a single voice.

O mihi deserte natorum dulcis imago,
Archemore, o rerum et patrie solamen adempte
servitiiue decus, qui te, mea gaudia, sontes
extinxere dei, modo quem digressa reliqui
lascivum et prono vexantem gramina cursu?

*O Archemorus, sweet to me in my abandonment as
an image of my children, O solace of my
circumstances and lost homeland, and glory of my
servitude: Which guilty gods have slain you, my joy,
who were playing and trampling the grass as you
crawled when I left you and set out not long ago?*

Heu ubi siderei vultus?

Alas, where is your starry-eyed face?

Ubi verba ligatis imperfecta sonis risusque et
murmura soli intellecta mihi?

*Where are your words, half-formed with tongue-
tied sounds, your laughs, and your murmurings
understood by me alone?*

Quotiens tibi Lemnon et Argos sueta loqui et longa
somnum suadere querella!

*How often I was accustomed to speak to you of
Lemnos and the Argo, and to lull you to sleep with
my long plaint!*

MUSICIANS	
2 Sopranos soloist 2 Mezzo-sopranos soloist 1 Contralto soloist	Orchestra: First violins Second violins Violas Cellos Double basses

Hipsipile Archemorum Plorat

Carmina Cantabrigiensia
Carmen XXXI

Mario Giachino

$\text{♩} = 60$

Soprano solo 1

O mi-hi de-ser-te na - to-rum dul-cis i - ma - go
mf

Soprano solo 2

Mezzosoprano solo 1

Mezzosoprano solo 2

Contralto solo

Violino solo 1

p

Violino solo 2

p

Viola solo

p

Violoncello solo

Contrabasso solo

ppp ————— *p*

7

S 1

S 2

MS 1

MS 2

C

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

ser-vi-tii-que de-cus,
mf

Ar-che-mo-re, o re-rum et pa-trie so-la-men a - de - mpte
mf

The image shows a page of a musical score for the piece 'Hipsipile Archemorum Plorat'. The page is numbered 250. The score is written for a vocal ensemble (Soprano 1, Soprano 2, Mezzo-Soprano 1, Mezzo-Soprano 2) and a chamber orchestra (Conductor, Violins 1 & 2, Viola, Violoncello, and Contrabass). The key signature is B-flat major (two flats). The time signature is not explicitly shown but appears to be common time (C). The vocal parts have lyrics in Latin. The instrumental parts include a conductor's part with a melodic line, and strings (Violins, Viola, Violoncello, and Contrabass) providing harmonic support. The score is divided into measures by vertical bar lines. The vocal parts have lyrics written below the notes. The instrumental parts have notes and rests written on the staves. The page is numbered 250 in the top left corner. The title 'Hipsipile Archemorum Plorat' is centered at the top. The vocal parts are labeled S 1, S 2, MS 1, and MS 2. The instrumental parts are labeled C, Vln. 1, Vln. 2, Vla., Vlc., and Cb. The lyrics for the vocal parts are 'ser-vi-tii-que de-cus,' and 'Ar-che-mo-re, o re-rum et pa-trie so-la-men a - de - mpte'. The dynamic marking 'mf' (mezzo-forte) is used for the vocal parts.

12

S 1

S 2

MS 1

MS 2

C

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

qui te, mea gau-dia, son - tes

ex-tin-xe-re dei, mo-do quem di-gres-sa re-
mf

17

S 1

S 2

la - sci - vum et pro - no vex - an - tem gra - mi - na cur - su?

mf

MS 1

MS 2

li - qui

C

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

22

S 1

S 2

MS 1

MS 2

C

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Heu u - bi si - de - re - i vul - tus?

U - bi ver - ba li - ga - tis im - per - fec - ta so - nis

26

S 1

Quo-tiens ti-bi Lem-non et Ar-gos sue-ta lo-qui et lon-ga som-num

S 2

MS 1

MS 2

C

ri-sus-que et mur-mu-ra so - li in-tel-lec - ta mi - hi?

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

30

S 1 sua-de-re que-rel - la!

S 2 Heu u-bi si-de-re-i vul-tus?

MS 1

MS 2 U-bi ver-ba li - ga-tis im-per-fec-ta so-nis

C

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

34

S 1

Quo-tiens ti - bi Lem-non et Ar-gos sue-ta lo-qui et lon-ga som - num

S 2

MS 1

Heu u-bi

MS 2

ri-sus-que et mur-mu-ra so - li in-tel-lec - ta mi - hi?

C

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

34

38

S 1 sua-de-re que-rel - la! Heu u - bi si-de-re - i vul - tus?

S 2 Heu u - bi si-de-re - i vul - tus?

MS 1 si - de - re - i vul - tus?

MS 2

C Heu u - bi si-de-re - i

38

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

42

S 1

Heu u - bi si - de - re - i vul - tus?

S 2

Heu u - bi si - de - re - i vul - tus?

MS 1

Heu u - bi si - de - re - i vul - tus?

MS 2

Heu u - bi si - de - re - i vul - tus?

C

vul - tus? Ah ah

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

46

S 1

Heu u - bi si-de-re - i vul - tus?

S 2

Heu u - bi si-de-re - i vul - tus? Heu u - bi

MS 1

Heu u - bi si-de-re - i vul - tus? Ah ah ah ah ah

MS 2

Heu u - bi si-de-re - i vul - tus?

C

ah ah Heu u - bi si-de-re - i

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

The musical score is written for a vocal ensemble and orchestra. It begins at measure 46. The vocal parts (S 1, S 2, MS 1, MS 2, and C) are in treble clef with a key signature of two flats (B-flat and E-flat). The instrumental parts (Vln. 1, Vln. 2, Vla., Vlc., and Cb.) are in their respective staves. The vocal parts have lyrics in Latin. The instrumental parts provide accompaniment, with the Vlc. and Cb. parts featuring a rhythmic pattern of eighth and sixteenth notes.

50

S 1

Heu u - bi si - de - re - i

f

S 2

si - de - re - i vul - tus? Heu u - bi si - de - re - i vul - tus? —

f

MS 1

Heu u - bi si - de - re - i vul - tus?

MS 2

Heu u - bi si - de - re - i vul - tus? Ah ah ah ah

f

C

vul - tus? Ah ah ah ah ah

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

53

S 1
vul - tus? Ah ah ah ah ah ah *mp*

S 2
Ah ah ah ah ah ah *mp*

MS 1
Ah *f* ah ah ah ah ah ah *mp*

MS 2
ah ah ah ah ah ah ah ah *mp*

C
Ah *f* ah ah ah ah *mp*

Vln. 1
mp

Vln. 2
mp

Vla.
mp

Vlc.
mp

Cb.
mp

Detailed description: This is a page of a musical score for the opera 'Hipsipile Archemorum Plorat'. The page number is 261. The score is for measures 53 to 55. The vocal parts are Soprano 1 (S 1), Soprano 2 (S 2), Mezzo-Soprano 1 (MS 1), Mezzo-Soprano 2 (MS 2), and Contralto (C). The instrumental parts are Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Contrabasso (Cb.). The key signature is B-flat major (two flats) and the time signature is 3/4. The vocal parts have lyrics and dynamic markings. S 1: 'vul - tus? Ah ah ah ah ah ah ah' with dynamics *f* and *mp*. S 2: 'Ah ah ah ah ah ah ah' with dynamics *f* and *mp*. MS 1: 'Ah ah ah ah ah ah ah' with dynamics *f* and *mp*. MS 2: 'ah ah ah ah ah ah ah ah' with dynamics *f* and *mp*. C: 'Ah ah ah ah ah ah' with dynamics *f* and *mp*. The instrumental parts have slurs and dynamic markings. Vln. 1: *mp*. Vln. 2: *mp*. Vla.: *mp*. Vlc.: *mp*. Cb.: *mp*.

Carmen XXXIII - NENIA DE MORTUO CONRADO II IMPERATORE

Commemorative

Cantilena lamentationum (not to be confused with the *requiem*) in memory of the death of Conrad II in Utrecht on 4 June 1039.

Qui habet vocem serenam, hanc proferat cantilenam
de anno lamentabili et damno ineffabili,
pro quo dolet omnis homo forinsecus et in domo.
Suspirat populus domnum vigilando et per somnum:

«Rex Deus, vivos tuere et defunctis miserere.»

Anno quoque millesimo nono atque trigesimo
a Christi nativitate nobilitas ruit late:
ruit cesar caput mundi et cum illo plures summi,
occubuit imperator Kuonradus, legis amator.

«Rex Deus, vivos tuere...»

Eodem vero tempore occasus fuit glorie:
ruit stella matutina Chunelinda regina.
Heu quam crudelis annus! Corruerat Herimannus,
filius imperatricis, dux timendus inimicis,
ruit Kuono, dux Francorum, et magna pars seniorum.

«Rex Deus, vivos tuere...»

Imperatoris gloria sit nobis in memoria,
et recenti mentione vivat vir indolis bone;
vivat dominator probus frequenti carmine novus,
preclara fama post mortem vite prestet hunc
consortem.

«Rex Deus, vivos tuere...»

*Whoever has a clear voice, may he bring this song
about the lamentable year and indescribable loss,
for which everyone grieves publicly and privately.
When awake and asleep, the people sigh for their lord:*

*"King God, protect the living
and take pity upon the deceased."*

*In the thousand and thirty-ninth year
since the birth of Christ, nobles perished far and wide;
the emperor, head of the world, perished, and
with him many of the highest rank.
Emperor Conrad, friend of righteousness, fell dead.*

"King God, protect the living..."

*Truly, at the same time glory suffered a downfall:
the morning star, Queen Gunnhild, perished.*

*Alas, how cruel a year: Hermann fell,
son of the Empress, a duke to be feared by his enemies.
Conrad, duke of the Franks, fell, and a great
part of the noblemen.*

"King God, protect the living..."

*May the glory of the Emperor be present in our memories,
and may that man of good character live on
forever in commemoration;
may the righteous ruler live anew in repeated song,
may his shining reputation keep him after death
a partner of life.*

"King God, protect the living..."

MUSICIANS			
Choir:	Sopranos	Orchestra:	Violins
	Contraltos		Violas
	Tenors		Cellos
	Basses		Double basses

Nenia de Mortuo Conrado II Imperatore

Carmina Cantabrigiensia
Carmen XXXIII

Mario Giachino

$\text{♩} = 70$

Soprani

Qui ha-bet vo-cem se - re-nam,

p

Contralti

Qui ha-bet vo-cem se - re-nam,

p

Tenori

Qui ha-bet vo-cem se - re-nam,

p

Bassi

Qui ha-bet vo-cem se re-nam,

p

Violini

pp

Viole

pp

Violoncelli

pp

Contrabassi

pizz.

arco

pp

Nenia de Mortuo Conrado II Imperatore

7

S hanc pro-fe-rat can-ti - le-nam de an-no la-men - ta - bi - li et dam-no i-nef-
mf mp p

C hanc pro fe-rat can-ti - le-nam de an-no la-men - ta - bi li et dam-no i-nef-
mf mp p

T hanc pro-fe-rat can-ti - le-nam de an-no la-men - ta - bi - li et dam-no i-nef
mf mp p

B hanc pro fe-rat can-ti - le-nam de an-no la-men - ta - bi - li et dam-no i-nef
mf mp p

Vln *mp p*

Vle *mp p*

Vc *mp p*

Cb *mp p*

12

S fa - bi - li, pro quo do - let om-nis ho - mo fo-rin - se - cus et in
mp

C fa - bi - li, pro quo do-let om-nis ho - mo fo-rin-se-cus et in
p

T fa - bi - li, pro quo do-let om-nis ho - mo fo-rin-se-cus et in
p

B fa - bi li, pro quo do-let om-nis ho - mo fo-rin-se-cus et in
p

Vln *p*

Vle *p*

Vc *p*

Cb *mf p*

16

S do - mo. Sus - pi - rat po pu - lus dom - num vi - gi lan - do et per

C do - mo. Sus - pi - rat po - pu - lus dom - num vi - gi - lan - do et per

T do - mo. Sus - pi - rat po - pu - lus dom - num vi - gi lan - do et per

B do - mo. Sus - pi - rat po - pu - lus dom - num vi - gi lan - do et per

Vln

Vle

Vc

Cb

mf *p* *mf* *mp* *p* *mp* *p* *mp* *p* *mp* *p*

20

S so - mnum: «Rex Deus, vi - vos tu - e - re et de-

C so - mnum: «Rex Deus, vi - vos tu - e - re et de-

T so - mnum: «Rex Deus, vi - vos tu - e - re et de-

B so - mnum: «Rex Deus, vi - vos tu - e - re et de-

Vln

Vle

Vc

Cb

mf *p* *mf* *p* *mf* *pizz.* *p*

25

S fun-ctis mi-se - re - re.» *f* An-no quo-que mil - *mp*

C fun-ctis mi-se - re - re.» *f* An-no quo - que mil- *p*

T fun-ctis mi-se - re - re.» *f* An-no quo-que mil- *p*

B fun-ctis mi-se - re - re.» *f* An-no quo - que mil- *p*

Vln 25 *f* *mf* *p*

Vle *f* *mf* *p*

Vc *f* *mf* *p*

Cb *f* *mf* *p* arco

30

S le-si-mo no-no at - que tri - ge-si-mo a Chris - ti na - ti - vi- *mf*

C le - si mo no-no at - que tri - ge-si mo a Chris-ti na - ti - vi- *mf*

T le - si - mo no-no at - que tri - ge - si - mo a Chris-ti na - ti - vi- *mf*

B le-si-mo no-no at - que tri - ge-si-mo a Chris-ti na - ti - vi- *mf*

Vln 30

Vle

Vc

Cb

34

S ta - te no-bi - li - tas ruit la - te: ru-it ce-sar ca-put mun-di et cum

C ta - te no-bi li - tas ruit la - te: ru-it ce-sar ca-put mun-di

T ta - te no-bi - li - tas ruit la - te: ru-it ce-sar ca-put mun - di

B ta - te no-bi-li - tas ruit la - te: ru-it ce-sar ca-put mun-di

Vln *mp* *p* *p*

Vle *mp* *p* *p*

Vc *mp* *p* *p*

Cb *mp* *p* *mf* *p*

39

S il-lo plu-res sum-mi, oc-cu - bu-it im-pe - ra - tor Kuon - ra-dus, le - gis

C et cum il-lo plu-res sum-mi, oc-cu-bu-it im-pe - ra - tor Kuon-ra-dus, le-gis

T et cum il-lo plu-res sum - mi, oc-cu-bu-it im-pe - ra - tor Kuon - ra-dus, le - gis

B et cum il-lo plu-res sum - mi, oc-cu-bu-it im-pe - ra - tor Kuon - ra-dus, le - gis

Vln *mp* *p*

Vle *mp* *p*

Vc *mp* *p*

Cb *mp* *p*

44

S a - ma - tor. «Rex Deus, vi - vos tu - e - re et de-
p

C a - ma - tor. «Rex Deus, vi - vos tu - e - re et de-
p

T a - ma - tor. «Rex Deus, vi - vos tu - e - re et de-
p

B a - ma - tor. «Rex Deus, vi - vos tu - e - re et de-
p

Vln *mf* *p*

Vle *mf* *p*

Vc *mf pizz.* *p*

Cb *mf* *p*

49

S fun-ctis mi-se - re - re.» *f* Eo-dem ve-ro tem-po-re oc - ca-sus fu-it glo-rie: ru-it stel-la ma-tu-ti-na
p *p*

C fun-ctis mi-se - re - re.» *f* Eo-dem ve-ro tem-po-re oc - ca-sus fu-it glo-rie: ru-it stel-la ma-tu-ti-na
p *p*

T fun-ctis mi-se - re - re.» *f* Eo-dem ve-ro tem-po-re oc - ca-sus fu-it glo-rie: ru-it stel-la ma-tu-ti-na
p *p*

B fun-ctis mi-se - re - re.» *f* Eo-dem ve-ro tem-po-re oc - ca-sus fu-it glo-rie: ru-it stel-la ma-tu-ti-na
p *p*

Vln *f* *ppp*

Vle *f* *ppp*

Vc *f* *ppp*

Cb *f* *mf*

54

S

Chu-ne-lin - da re-gi-na. Heu quam cru-de-lis an-nus! Cor-rue-rat He - ri -

C

Chu-ne-lin - da re-gi-na. Heu quam cru-de-lis an-nus! Cor-rue-rat He - ri -

T

8

Chu-ne-lin - da re-gi-na. Heu quam cru-de-lis an-nus! Cor-rue-rat He - ri -

B

Chu-ne-lin - da re-gi-na. Heu quam cru-de-lis an-nus! Cor-rue-rat He - ri -

Vln

Vle

Vc

Cb

mp

58

S

man - nus, fi - lius im-pe-ra - tri - cis, dux ti - men-dus i - ni -

C

man - nus, fi - lius im-pe-ra - tri - cis, dux ti - men-dus i - ni -

T

8

man - nus, fi - lius im-pe-ra - tri - cis, dux ti - men-dus i - ni -

B

man - nus, fi - lius im-pe-ra - tri - cis, dux ti - men-dus i - ni -

Vln

Vle

Vc

Cb

mp

Nenia de Mortuo Conrado II Imperatore

62

S mi - cis, ru - it Kuo - no, dux Fran - co - rum, et ma - gna pars se -

C mi - cis, ru - it Kuo - no, dux Fran - co - rum, et ma - gna pars se -

T mi - cis, ru - it Kuo - no, dux Fran - co - rum, et ma - gna pars se -

B mi - cis, ru - it Kuo - no, dux Fran - co - rum, et ma - gna pars se -

Vln

Vle

Vc

Cb

66

S nio - rum. «Rex Deus, vi-vos tu-e-re et de - fun-ctis mi-se - re - re.» *p* *f*

C nio - rum. «Rex Deus, vi-vos tu-e-re et de - fun-ctis mi-se - re - re.» *p* *f*

T nio - rum. «Rex Deus, vi-vos tu-e-re et de - fun-ctis mi-se - re - re.» *p* *f*

B nio - rum. «Rex Deus, vi-vos tu-e-re et de - fun-ctis mi-se - re - re.» *p* *f*

Vln *ppp* *f* *mf*

Vle *ppp* *f* *mf*

Vc *ppp* *f* *mf*

Cb *p* *f* *mf*

72

S *mp* Im - pe - ra - to - ris glo - ria sit no - bis in me -

C *p* Im pe-ra-to - ris glo - ria sit no-bis in me -

T *p* Im-pe-ra-to - ris glo - ria sit no-bis in me -

B *p* Im-pe-ra-to - ris glo - ria sit no-bis in me -

Vln *p*

Vle *p*

Vc *p* arco

Cb *p*

76

S mo - ria, et re - cen - ti men - tio - ne vi - vat vir in - do - lis *mf* *p*

C mo - ria, et re-cen - ti men - tio - ne vi - vat vir in - do - lis *mf* *mp* *p*

T *mf* *mp* *p* mo - ria, et re - cen - ti men - tio - ne vi - vat vir in - do - lis

B *mf* *mp* *p* mo - ria, et re-cen - ti men - tio - ne vi - vat vir in - do - lis

Vln *mp* *p*

Vle *mp* *p*

Vc *mp* *p*

Cb *mp* *p*

80

S bo - ne; vi - vat do-mi-na-tor pro-bus fre - quen - ti car - mi-ne *mp*

C bo - ne; vi - vat do-mi-na-tor pro-bus fre-quen-ti car - mi-ne *p*

T bo - ne; vi - vat do-mi-na-tor pro-bus fre-quen-ti car - mi-ne *p*

B bo - ne; vi - vat do-mi-na-tor pro-bus fre-quen-ti car - mi-ne *p*

Vln *p*

Vle *p*

Vc *p*

Cb *mf* *p*

84

S no-vus, pre - cla - ra fa - ma post mor - tem vi - te pres-tet hunc con- *mf* *p*

C no-vus, pre-cla-ra fa - ma post mor - tem vi-te pres-tet hunc con- *mf* *mp* *p*

T no - vus, pre-cla-ra fa - ma post mor - tem vi - te pres-tet hunc con- *mf* *mp* *p*

B no - vus, pre-cla-ra fa - ma post mor - tem vi - te pres-tet hunc con- *mf* *mp* *p*

Vln *mp* *p*

Vle *mp* *p*

Vc *mp* *p*

Cb *mp* *p*

88

S
sor - tem. «Rex Deus, vi - vos
p

C
sor - tem. «Rex Deus, vi - vos
p

T
sor - tem. «Rex Deus, vi - vos
p

B
sor - tem. «Rex Deus, vi - vos
p

Vln
mf *p*

Vle
mf *p*

Vc
mf pizz. *p*

Cb
mf *p*

92

S
tu - e - re et de - fun - ctis mi - se - re re.» *f* *p*

C
tu - e - re et de - fun - ctis mi - se - re re.» *f* *p*

T
tu - e - re et de - fun - ctis mi - se - re re.» *f* *p*

B
tu - e - re et de - fun - ctis mi - se - re re.» *f* *p*

Vln
f *p*

Vle
f *p*

Vc
f *p*

Cb
f *p*

Carmen XXXV - SACERDOS ET LUPUS

Narrative

The poem would appear to be a mere satire on the customs of the priesthood but, since it starts with penitential and liturgical references that indicate a thorough knowledge of sacred scripture, it could be thought of as a sort of self-criticism, or a criticism made by exponents of the priesthood of their peers. The male voices alone engage this theme with a simple two-voice tit-for-tat while the most dramatic part of the story, characterised by the growing discord, is entrusted to ten soloists, representing the word of mouth with which the story is permeated.

Quibus ludus est animo
et iocularis cantio,
hoc advertant ridiculum;
est verum, non ficticium.

*Let those who have play
and facetious song in their hearts
hearken to this amusing story.
It is truth, not fiction.*

Sacerdos iam ruricola
aetate sub decrepita
vivebat amans pecudis,
hic enim mos est rusticis.

*A country priest,
already in his declining years,
was fond of sheep; for this
is the custom among countryfolk.*

Ad cuius tale studium
omne patebat commodum,
nisi foret tam proxima
luporum altrix silvula.

*Every expedient to this liking
of his was available, except that
a little forest, breeding ground
of wolves, lay quite nearby.*

Hi minuentes numerum
per eius summam generum
dant impares ex paribus
et pares ex imparibus.

*Wolves diminish the number and,
destroying the principle of kind,
produce odd numbers from even
and even from odd.*

Qui dolens sui fieri
detrimentum peculii,
quia diffidit viribus,
vindictam querit artibus.

*The priest, lamenting that his flock
was being diminished, sought
revenge through craft, because
he had no faith in his strength.*

Fossam cavat non modicam,
intus ponens agniculam,
et ne pateret hostibus,
superne tegit frondibus.

*He digs a very large ditch, places a
little lamb within, and, so that
it would not be visible to enemies,
covers it with branches.*

Humano datum commodo
nil maius est ingenio!
Lupus, dum nocte circuit,
spe prede captus incidit.

*Human beings have been granted
no greater advantage than cunning.
A wolf, prowling by night, falls in
taken captive by its hope of prey.*

Accurrit mane presbiter,
gaudet vicisse taliter;
intus protento baculo
lupi minatur oculo.

*In the morning the priest runs up and
rejoices to have triumphed thus.
He threatens the eye of the wolf
within by holding out a rod.*

«Iam», inquit, «fera pessima,
tibi rependam debita.
Aut hic frangetur baculus,
aut hic crepabit oculus».

*"Now", he said, "worst of beasts,
I will pay back what is owed you:
either this staff will be broken
or that eye will burst".*

Hoc dicto simul impulit,
verbo sed factum defuit,
nam lupus servans oculum
morsu retentat baculum.

*Having said this, he attacked at once,
but the deed failed to match the words;
for the wolf, preserving its eye,
grips the staff in its teeth.*

At ille miser vetulus,
dum sese trahit firmius,
ripa cedente corruit
et lupo comes extitit.

Hinc stat lupo, hinc presbiter,
timent, sed dispariliter,
nam, ut fidenter arbitror,
lupo stabat securior.

Sacerdos secum mussitat
septemque psalmos ruminat,
sed revolvit frequentius
«Miserere mei, Deus!».

«Hoc» inquit «infortunii
dant mihi vota populi,
quorum neglexi animas,
quorum comedi decimas.»

Pro defunctorum merito
cantat «Placebo Domino»,
et pro votis viventium
totum cantat psalterium.

Post completum psalterium
commune prestat commodum
sacerdotis timiditas
atque lupi calliditas.

Nam cum acclinis presbiter
perfiniret «Pater noster»
atque clamaret Domino
«Sed libera nos a malo»,

Hic dorso eius insilit
et saltu liber effugit,
et cuius arte captus est,
illo pro scala usus est.

Ast ille letus nimium
cantat «Laudate Dominum»
ac promittit pro populo
se oraturum amodo.

Hinc a vicinia queritur
et inventus extrahitur,
sed nunquam post devotius
oravit nec fidelius.

*But that wretched old man,
as it dragged him more firmly,
fell in when the bank gave way,
and ended up the wolf's companion.*

*Here stands the wolf, there the priest;
they fear but unequally,
for, as I judge in good faith,
the wolf stood in a safer position.*

*The priest mutters to himself
and mouths the seven penitential psalms,
but repeats particularly often
"Have mercy on me, God".*

*"This bit of misfortune comes to me",
he said, "through the prayers of people,
whose souls I have neglected,
whose offerings I have eaten."*

*For the benefit of the deceased
he chants "I will be pleasing to the lord",
and for the prayers of the living
he chants the whole psalter.*

*After the psalter was finished,
the priest's fear
and the wolf's guile
provide a common advantage.*

*For when the bowing priest
was finishing the "Paternoster"
and was crying to the lord,
"But deliver us from evil",*

*the wolf leaps upon his back
and with a bound runs off scot-free;
and it used as a ladder the man
by whose craft it had been caught.*

*At this the priest chants in great joy,
"Praise ye the lord!"
and promised that from then on
he would pray for the people.*

*Then he is looked for by neighbours
and, when found, extricated;
but never afterward did he pray
more devoutly or faithfully.*

MUSICIANS			
	5 Tenors soloist 5 Basses soloist	Orchestra:	First violins Second violins Violas Cellos Double basses
Choir:	Tenors Basses		

Sacerdos et lupus

Carmina Cantabrigiensia
Carmen XXXV

Mario Giachino

Gavotta ♩ = 100

Tenori
 Bassi
 Violini I
 Violini II
 Viole
 Violoncelli
 Contrabbassi

T
 B
 Vln I
 Vln II
 Vle
 Vc
 Cb

9

T

8

f

Qui-bus lu-dus est a - ni-mo et io - cu - la - ris can - tio, hoc ad-ver-tant ri - di - cu-lum; est

B

Vln I

mp

Vln II

mf

Vle

mf

Vc

mf

Cb

mf

12

T

8

ve - rum, non fic - ti - cium.

B

Vln I

f

Vln II

f

Vle

f

Vc

f

Cb

f

15

T

8

Sa-cer-dos iam ru - ri - co-la ae - ta - te sub de-cre-pi - ta vi - ve-bat a-mans pe - cu-dis, hic

B

Vln I

mf

Vln II

mf

Vle

mf

Vc

mf

Cb

mf

18

T

8

e - nim mos est rus - ti - cis.

B

Ad f

cu - ius ta - le stu-dium om - ne pa-te-bat com-mo-dum,

Vln I

18

Vln II

Vle

Vc

Cb

21

T

8

B

ni - si fo-ret tam pro - xi-ma lu - po-rum al-trix sil-vu-la.

Vln I

Vln II

Vle

Vc

Cb

f

f

f

f

f

25

T

8

B

Hi mi - nuen - tes nu - me-rum per

Vln I

Vln II

Vle

Vc

Cb

mf

mf

mf

mf

mf

28

T

8

e - ius sum-mam ge-ne-rum dant im-pa-res ex pa - ri-bus et pa-res ex im - pa - ri-bus.

B

Vln I

Vln II

Vle

Vc

Cb

31

T

8

Qui do-lens sui fie - ri de - tri-men-tum pe-cu - li - i, quia dif - fi - dit vi - ri-bus, vin -

B

Vln I

Vln II

Vle

Vc

Cb

34

T

B

di - ctam que - rit ar - ti - bus.

Vln I

Vln II

Vle

Vc

Cb

f

38

T

B

Fos - sam ca - vat non mo - di - cam, in - tus po - nens a - gni - cu - lam,

Vln I

Vln II

Vle

Vc

Cb

mf

41

T

8

et ne pa-te-ret hos - ti-bus, su - per-ne te - git fron-di-bus.

B

Hu-ma-no da-tum com - mo-do nil

Vln I

Vln II

Vle

Vc

Cb

44

T

8

ma-ius est in - ge - ni - o! Lu-pus, dum noc-te cir - cu-it, spe pre-de cap-tus in - ci - dit.

B

Vln I

Vln II

Vle

Vc

Cb

47

T

8

Ac-cur-rit ma-ne pres - bi-ter, __

B

Ac-cur-rit ma-ne pres - bi-ter, __

Vln I

f

mf

Vln II

f

mf

Vle

f

mf

Vc

f

mf

Cb

f

mf

52

T

8

rit.

gau-det vi-cis - se ta - li - ter; in - tus pro-ten - to ba - cu-lo __ lu - pi mi-na - tur o - cu-lo.

B

gau-det vi-cis - se ta - li - ter; in - tus pro-ten - to ba - cu-lo __ lu - pi mi-na - tur o - cu-lo.

Vln I

52

Vln II

Vle

Vc

Cb

♩=90
Crescendo lentamente fino alla battuta 94

55

T

8

B

Solista 1

«lam», in-quit, «fe-ra pes-si-ma, ti-bi re-pen-dam de-bi-ta. Aut hic fran-ge-tur ba-cu-lus,
mp

Vln I

Vln II

Vle

pp

Vc

pp

Cb

pp

58

T

8

Solista 1

Hoc dic-to si-mul im-pu-lit, ver-bo sed fac-tum de-fu-it,

B

aut hic cre-pa-bit o-cu-lus».

Vln I

Vln II

Vle

Vc

Cb

61

T

8

nam lu-pus ser-vans o-cu-lum mor-su re-ten-tat ba-cu-lum.

B

Solista 2

At il-le mi-ser ve-tu-lus,

Vln I

Vln II

Vle

Vc

Cb

64

T

8

dum se-se tra-hit fir-mius, ri-pa ce-den-te cor-ru-it et lu-po co-mes ex-ti-tit.

B

Vln I

Vln II

Vle

Vc

Cb

67 Solista 2

T
 8 Hinc stat lu-pus, hinc pres-bi-ter, ti-ment, sed dis-pa-ri-li-ter, nam, ut fi-den-ter ar-bi-tror,

B

Vln I

Vln II

Vle

Vc

Cb

70

T
 8 lu-pus sta-bat se-cu-rior.

B
 Solista 3
 Sa-cer-dos se-cum mus-si-tat sep-tem-que psal-mos ru-mi-nat,

Vln I

Vln II

Vle

Vc

Cb

73

T

8

Solista 3

«Hoc» in - quid «in - for - tu - ni - i

B

sed re - vol - vit fre - quen - tius «Mi - se - re - re me - i, De - us!».

Vln I

Vln II

Vle

Vc

Cb

76

T

8

dant mi - hi vo - ta po - pu - li, quo - rum ne - gle - xi a - ni - mas, quo - rum co - me - di de - ci - mas.»

B

Vln I

Vln II

Vle

Vc

Cb

79

T

8

Solista 4

B

Pro de-func-to-rum me-ri-to can-tat «Pla-ce-bo Do-mi-no», et pro vo-tis vi-ven-tium

Vln I

Vln II

mp

Vle

Vc

Cb

82

T

8

Solista 4

B

Post com-ple-tum psal-te-rium com - mu-ne pre-stat com-mo-dum

to-tum can-tat psal-te-rium.

Vln I

Vln II

Vle

Vc

Cb

85

T

8

sa-cer-do-tis ti-mi-di-tas at-que lu-pi cal-li-di-tas.

B

Solista 5

Nam cum ac-cli-nis pres-bi-ter

Vln I

Vln II

Vle

Vc

Cb

88

T

8

B

per-fi-ni-ret «Pat-er nos-ter» at-que cla-ma-ret Do-mi-no «Sed li-be-ra nos a ma-lo»,

Vln I

Vln II

Vle

Vc

Cb

91 Solista 5

T 8 Hic dor-so e-ius in-si-lit et sal-tu li-ber ef-fu-git, et cu-ius ar-te cap-tus est,

B

Vln I

Vln II

Vle

Vc

Cb

94

T 8 il-lo pro sca-la u-sus est.

B

Vln I

Vln II

Vle

Vc

Cb

f

f

f

f

f

98

Tutti

T

8

Ast il-le le - tus ni - mium can - tat

B

Tutti

Ast il-le le - tus ni - mium can - tat

Vln I

Vln II

Vle

Vc

Cb

mf

mf

mf

mf

mf

102

T

8

«La-au - da - te Do - mi-num» ac pro-mit-tit pro po - pu-lo se o - ra - tu - rum a - mo - do.

B

«La-au - da - te Do - mi-num» ac pro-mit-tit pro po - pu-lo se o - ra - tu - rum a - mo - do.

Vln I

Vln II

Vle

Vc

Cb

105

T

B

Vln I

Vln II

Vle

Vc

Cb

f

f

f

f

f

f

109

T

B

Vln I

Vln II

Vle

Vc

Cb

Hinc a vi-ci-nia que - ri-tur et in - ve-en-tus ex - tra - hi - tur, sed nun-quam post de - vo - tius __

Hinc a vi-ci-nia que - ri-tur et in - ve-en-tus ex - tra - hi - tur, sed nun-quam post de - vo - tius __

mf

mf

mf

mf

mf

mf

112

T

8

o - ra - vit nec fi - de - lius.

B

o - ra - vit nec fi - de - lius.

Vln I

Vln II

Vle

Vc

Cb

f

117

T

8

B

Vln I

Vln II

Vle

Vc

Cb

Carmen XXXVI - AD MARIAM

Religion

A prayer to Mary.

Templum Christi, virgo casta,
felix mater, o Maria,
cuius clausa ventris porta
nove vite ianua,
patris sanctique spiritus gratia,
petimus, valida
prece nos expia
ab omni macula
facinorosa.

Tu, regina celi summa,
castitatis tenes sceptrum,
angelorum satis digna
congaudet frequentia,
quibus nos, exoramus, socia.
Tibi gloriam,
qui vivis cum patre
spirituque sancto
per eterna secula.

*Temple of Christ, chaste virgin,
blessed mother, O Mary,
the shut entrance of whose womb
was the gateway to a new life,
by the grace of the father and holy ghost,
we entreat: by your efficacious
prayer cleanse us
of all sinful
blemishes.*

*You, supreme queen of heaven,
hold the sceptre of chastity;
a most worthy multitude
of angels rejoices with you;
join us to them, we beseech you.
Glory to you,
who live with the father
and holy ghost
forever and ever.*

MUSICIANS			
Choir:	Sopranos	Orchestra:	Violins
	Mezzo-sopranos		Violas
	Contraltos		Cellos
	Tenors		Double basses
	Basses		

Ad Mariam

Carmina Cantabrigiensia
Carmen XXXVI

Mario Giachino

$\text{♩} = 110$

Soprani

Mezzosoprani

Contralti

Tenori

Bassi

Violini

Viola

Violoncelli

Contrabbassi

pp

p

mf

p

mf

p

mf

9

S
 Tem - plum Chris - ti, vir - go cas - ta fe - lix ma - ter, o Ma - ri - a cui - us
p *mp* *p*

MS
 Tem - plum Chris - ti, vir - go cas - ta fe - lix ma - ter, o Ma - ri - a cui - us
p *mp* *p*

C
 Tem - plum Chris - ti, vir - go cas - ta fe - lix ma - ter, o Ma - ri - a cui - us
p *mp* *p*

T
 8 vir - go cas - ta fe - lix ma - ter, o Ma - ri - a cui - us
mp *p*

B
 cui - us
p

9

Vln
mp *mf* *mf*

Vle
mp *mf*

Vc
mp *mf*

Cb
mp *mf*

18

S

clau - sa ven - tris por - ta no - ve vi - te ia - nu - a

mf *p*

MS

clau - sa ven - tris por - ta no - ve vi - te ia - nu - a

mf *p*

C

clau - sa ven - tris por - ta no - ve vi - te ia - nu - a

mf *p*

T

8 clau - sa ven - tris por - ta no - ve vi - te ia - nu - a

mf *p*

B

clau - sa ven - tris por - ta no - ve vi - te ia - nu - a

mf *p*

Vln

mp

Vle

mp

Vc

mf

Cb

mp

27

S
mf pa-tris san-cti-que spi-ri-tus gra-tia pe-ti-mus, *mp* va-li-da pre-ce nos ex-pi-

MS
mf pa-tris san-cti-que spi-ri-tus gra-tia pe-ti-mus, *mf* va-li-da pre-ce nos ex-pi-

C
mf pa-tris san-cti-que spi-ri-tus gra-tia pe-ti-mus, *mp* va-li-da pre-ce nos ex-pi-

T
mf pa-tris san-cti-que spi-ri-tus gra-tia pe-ti-mus, *mp* va-li-da pre-ce nos *mf* ex-pi-

B
mf pa-tris san-cti-que spi-ri-tus gra-tia pe-ti-mus, *mp* va-li-da pre-ce nos ex-pi-

Vln
mf *f* *mf*

Vle
mf *f*

Vc
mf *f*

Cb
mf

34

S

a ab om-ni ma-cu-la fa-ci-no - ro - sa

mp *f*

MS

a ab om-ni ma-cu-la fa-ci-no - ro - sa

mp *f*

C

a ab om-ni ma-cu-la fa-ci-no - ro - sa

mp *f*

T

8 a ab om-ni ma-cu-la fa-ci-no - ro - sa

mp *f*

B

a ab om-ni ma-cu-la fa-ci-no - ro - sa

mp *f*

Vln

mp *mf* *mp* *mf*

Vle

mp *mf* *mp* *mf*

Vc

mp *mf* *mp* *mf*

Cb

mp *mf* *mp* *mf*

42

S

MS

C

T

B

Vln

Vle

Vc

Cb

f

mp

f

mf

f

mp

f

mp

The musical score is for a vocal ensemble and a string quartet. The vocal parts (Soprano, Mezzo-Soprano, Contralto, Tenor, Bass) are written in treble and bass staves. The string parts (Violin I, Violin II, Viola, Cello) are written in treble and bass staves. The score is in 4/4 time and begins at measure 42. The vocal parts are mostly whole notes with rests. The string parts are more active, featuring half notes and quarter notes with dynamic markings. The score is in 4/4 time and begins at measure 42.

50

S

MS

C

T

B

50

Vln

Vle

Vc

Cb

f *p* *mf*

f *p* *mf*

f *p* *mf*

f *p* *mf*

59

S

Tu, re - gi - na ce - li sum - ma cas - ti - ta - tis te - nes
p *mf*

MS

Tu, re - gi - na ce - li sum - ma cas - ti - ta - tis te - nes
p *mf*

C

Tu, re - gi - na ce - li sum - ma cas - ti - ta - tis te - nes
p *mf*

T

8

ce - li sum - ma cas - ti - ta - tis te - nes
mf

B

59

Vln

mp *mf*

Vle

mp

Vc

mp

Cb

mp

67

S
scep - tra *mf* an - ge - lo - rum sa - tis dig - na *f* con - gau - det *p* fre - quen - tia

MS
scep - tra *mf* an - ge - lo - rum sa - tis dig - na *f* con - gau - det *p* fre - quen - tia

C
scep - tra *mf* an - ge - lo - rum sa - tis dig - na *f* con - gau - det *p* fre - quen - tia

T
8
scep - tra *mf* an - ge - lo - rum sa - tis dig - na *f* con - gau - det *p* fre - quen - tia

B
an - ge - lo - rum sa - tis dig - na con - gau - det *p* fre - quen - tia

67

Vln
mf

Vle
mf

Vc
mf

Cb
mf

76

S

qui-bus nos, ex-o - ra - mus, so - ci - a ti-bi glo - riam qui vi-vis cum

f *mf*

MS

qui-bus nos, ex-o - ra - mus, so - ci - a ti-bi glo - riam qui vi-vis cum

f

C

qui-bus nos, ex-o - ra - mus, so - ci - a ti-bi glo - riam qui vi-vis cum

f *mf*

T

8

qui-bus nos, ex-o - ra - mus, so - ci - a ti-bi glo - riam qui vi-vis cum

f *mf* *f*

B

qui-bus nos, ex-o - ra - mus, so - ci - a ti-bi glo - riam qui vi-vis cum

f *mf*

Vln

mp *mf* *f* *mf*

Vle

mp *mf*

Vc

mf *mf* *f*

Cb

mp *mf*

84 *rit.*

S
pat - re spi - ri - tu - que sanc - to per e - ter - na se - cu - la
mf f mf

MS
pat - re spi - ri - tu - que sanc - to per e - ter - na se - cu - la
mf f mf

C
pat - re spi - ri - tu - que sanc - to per e - ter - na se - cu - la
mf f mf

T
8 pat - re spi - ri - tu - que sanc - to per e - ter - na se - cu - la
mf f mf

B
pat - re spi - ri - tu - que sanc - to per e - ter - na se - cu - la
mf f mf

Vln
84 *mf f mf*

Vle
mf f mf

Vc
mf f mf

Cb
mf f mf

Carmen XXXVIII - NISUS OMNIGENI

Music

A sequence of phrases without an apparent sense of completion.

Probably it was metric experimentation or *salutatio* improvisation for the election of a bishop or the assumption of an ecclesiastic office, or, lastly, a cryptic Easter *carmen*.

Salve, vite norma preclare, flos sinagoge,
ave pie, diu optate tue olive.
Nisibus omnigenis gratulor modulando camenis.

*Hail, standard of glorious life, flower of the synagogue;
greetings, pious one, long desired for your olive-tree.
With efforts of all kinds I give thanks by singing in verse.*

Chere, forma poli serena, sol atque luna,
vale, hora certe iocunda reddens cristalla.
Presulis eximii valeas virtute sepulchri.

*Salutations, serene beauty of heaven, sun and moon;
welcome, most pleasant hour, restoring the crystals.
May you prevail by virtue of the tomb of the excellent prelate.*

MUSICIANS			
Choir:	Sopranos	Orchestra:	Violins
	Mezzo-sopranos		Violas
	Contraltos		Cellos
	Tenors		Double basses
	Basses		

Nisus Omnigeni

Carmina Cantabrigiensia
Carmen XXXVIII

Mario Giachino

$\text{♩} = 85$

Soprani

Mezzosoprani

Contralti

Tenori

Bassi

Violini

Viola

Violoncelli

Contrabbassi

pp *mp* *mf* *p*

pp *mp* *mf* *p*

pp *mp* *p*

pp *mp* *p*

9

S

MS

C

Sal-ve, vi - te nor - ma pre - cla - re, flos si-na - go - ge,

p

T

8

Sal-ve, vi - te nor - ma pre - cla - re, flos si-na - go - ge,

p

B

Sal-ve, vi - te nor - ma pre - cla - re, flos si-na - go - ge,

p

Vln

Vle

Vc

Cb

mp

mp

mp

mp

mf

13

S

MS

C

a-ve pi-e, di - u op - ta - te tu-e o - li - ve. *mp* *mf* Ni-si-bus om - ni -

T

8 a-ve pi-e, di - u op - ta - te tu-e o - li - ve. *mp* *mf* Ni-si-bus om - ni -

B

a-ve pi-e, di - u op - ta - te tu-e o - li - ve. *mp* *mf* Ni-si-bus om - ni -

Vln

13

Vle

Vc

Cb

p *mf* *mp*

22

S po - li se - re - na, va - le, ho - ra cer - te io - *f*

MS po - li se - re - na, va - le, ho - ra cer - te io - *f*

C re - na, sol at - que lu - na, va - le, ho - ra cer - te io - cun - da red - dens cris - *mf*

T re - na, sol at - que lu - na, va - le, ho - ra cer - te io - cun - da red - dens cris - *mf*

B re - na, sol at - que lu - na, va - le, ho - ra cer - te io - cun - da red - dens cris - *mf*

22

Vln *mf* *mp*

Vle *mp* *mp*

Vc *mp* *mp*

Cb *mf* *mp*

27

S
cun - da *f* Pre-su-lis ex - i - mi - i va-le-as

MS
cun - da *f* Pre-su-lis ex - i - mi - i va-le-as

C
tal - la. *f* Pre - su - lis ex - i - mi - i

T
8 tal - la. *f* Pre - su - lis ex - i - mi - i

B
tal - la. *f* Pre - su - lis ex - i - mi - i

Vln
27 *mf* *f*

Vle
mf *f*

Vc
mf

Cb
mf *mf*

31

S
vir - tu - te se - pul - chri. Sal - ve, vi - te nor - ma pre -
mf

MS
vir - tu - te se - pul - chri. Sal - ve, vi - te nor - ma pre -
mf

C
va - le - as vir - tu - te se - pul - chri. Sal - ve, vi - te nor - ma pre - cla - re,
mp

T
8
va - le - as vir - tu - te se - pul - chri. Sal - ve, vi - te nor - ma pre - cla - re,
mf

B
va - le - as vir - tu - te se - pul - chri. Sal - ve, vi - te nor - ma pre - cla - re,
mf

Vln
31
mp

Vle
mp

Vc
f
mp

Cb
f
mp

35

S
cla - re, a - ve pi - e, di - u op - ta - te
mf

MS
cla - re, a - ve pi - e, di - u op - ta - te
mf

C
flos si - na - go - ge, a - ve pi - e, di - u op - ta - te tu - e o -
mp

T
8 flos si - na - go - ge, a - ve pi - e, di - u op - ta - te tu - e o -
mf

B
flos si - na - go - ge, a - ve pi - e, di - u op - ta - te tu - e o -
mf

Vln
35 *mf* *mp* *mf*

Vle
mp *mp*

Vc
mp *mp*

Cb
mf *mp*

40

S

Ni-si-bus om-ni - ge-nis gra-tu-lor mo-du-la - ndo ca-me-nis.

mf

MS

Ni-si-bus om-ni - ge-nis gra-tu-lor mo - du-la - ndo ca-me-nis.

mf

C

li - ve. Ni-si-bus om - ni - ge-nis gra-tu-lor mo-du-la-ndo ca-me-nis.

mf

T

8 li - ve. Ni-si-bus om - ni - ge-nis gra-tu-lor mo-du-la-ndo ca-me-nis.

mf

B

li - ve. Ni-si-bus om - ni - ge-nis gra-tu-lor mo-du-la-ndo ca-me-nis.

mf

Vln

mp *mf* *f*

Vle

mf *mp* *mf* *f*

Vc

mp *mf* *f*

Cb

mf *mp* *f*

45

S

MS

C

T

B

Vln

Vle

Vc

Cb

mf Chere, for-ma

mf Chere, for-ma

mp Che-re, for - ma

mp Che-re, for-ma

mp Chere, for-ma

p *mf* *mf*

p *mp* *mf* *mf*

p *mp* *mf* *mf*

p *mp* *mf* *mf*

51

S po - li se - re - na, va - le, ho - ra cer - te io - *f*

MS po - li se - re - na, va - le, ho - ra cer - te io - *f*

C po - li se - re - na, sol at - que lu - na, va - le, ho - ra cer - te io - cun - da *mf*

T 8 po - li se - re - na, sol at - que lu - na, va - le, ho - ra cer - te io - cun - da *mf*

B po - li se - re - na, sol at - que lu - na, va - le, ho - ra cer - te io - cun - da *mf*

Vln 51 *mf*

Vle *mf*

Vc *mf*

Cb *mf*

56

S
cun - da *ff* Pre-su-lis ex - i - mi - i va-le-as

MS
cun - da *ff* Pre-su-lis ex - i - mi - i va-le-as

C
red - dens cris - tal - la. *f* Pre-su-lis ex - i - mi - i

T
8 red - dens cris - tal - la. *f* Pre-su-lis ex - i - mi - i

B
red - dens cris - tal - la. *f* Pre-su-lis ex - i - mi - i

Vln
56 *f* *ff*

Vle
mf *ff*

Vc
f

Cb
mf *f*

60

S
vir - tu - te se - pul - chri.

MS
vir - tu - te se - pul - chri.

C
va - le - as vir - tu - te se - pul - chri.

T
8
va - le - as vir - tu - te se - pul - chri.

B
va - le - as vir - tu - te se - pul - chri.

Vln
60
pp *f* *pp*

Vle
pp *f* *pp*

Vc
ff *pp* *f* *pp*

Cb
ff *pp* *f* *pp*

Carmen XLI - GRATULATIO REGINAE A MORBO RECREATAE

Political

A song of eulogy for the healing of a queen. It is difficult to date, localize and set.

It might be a song sung by the ladies of the court or maids or even a cloistered community.

The recurrence of the -a rhyme suggests that the composition of the poem took place in a French context.

Gaudet polus, ridet tellus, iocundantur omnia,
angelorum sacra canunt in excelsis agmina,
quorum psallit imitatrix in terris ecclesia,
mundus plaudit et resultat letus de te, regina.

*Heaven rejoices, earth laughs, everything takes delight,
the sacred hosts of angels sing on high;
the church, imitating them on earth, sings psalms;
the world applauds and resounds, happy for you, queen.*

Ac haut minus gratulatur pulchra vernarum turma,
que, sub tuis alis fulta, digna tali domina,
incolomis gubernatrix quod tu, morbo soluta
et virtutum flore compta, restauraris in aula.

*No means less joy is taken by the beautiful throng of
maid servants, which is sheltered beneath your wings,
worthy of such a mistress,
that you, a healthy governess, released from illness, and
adorned with the flower of virtues, are restored in the hall.*

Ne mireris; Deus iussit solvi morbi vincula
nexus mortis et ligari, ne fuisset damnosa
tue vite optate, que nobis opus servata.

*Wonder not: God bade the shackles of disease be loosened
and the knots of death be tied fast, so that death not harm your life,
for which we have prayed and which must be saved for us.*

Te reginam nostram maris esse favet factura,
astra celi, flores humi, te cuncta creatura,
cuncti boni larga culminis es que tam aperta
mater dulcis, et que cunctis seculi huius in scena
blandimentis, non terrore sistis permitissima

*Creature of the sea, stars of heaven, flowers of the soil:
all creation takes delight that you are our queen.
You are generous with all heaven's goodness, so open-hearted
and sweet a mother, and ever gentle to all upon the stage
of this world with kindness, not with terror.*

Monachorum ensis extas, clericorum domina,
consolamen viduarum, virginum constantia,
laicorum blandimenta, clipeus et galea.
Quare posco, quo te crebra conservet per secula
Deus, qui non nulla semper scandit super sidera

*You stand out as the sword of monks, lady of clerics,
solace of widows, constancy of maidens,
kindness, shield, and helm of laymen.
For these reasons I entreat God, who ever rises
above all constellations, that he preserve you for the ages.*

MUSICIANS			
Choir:	Sopranos	Orchestra:	First violins
	Mezzo-sopranos		Second violins
	Contraltos		Violas
	Tenors		Cellos
	Baritones		Double basses
	Basses		

Gratulatio Reginae a Morbo Recreatae

Carmina Cantabrigiensia
Carmen XLI

Mario Giachino

$\text{♩} = 105$

Soprani

Mezzosoprani

Contralti

Tenori

Baritoni

Bassi

Violini I

Violini II

Viola

Violoncelli

Contrabbasso

Gau-det po-lus, ri-det tel-lus,
mf

Gau-det po-lus, ri-det tel-lus,
mf

Gau-det po-lus, ri-det tel-lus,
mf

f *mf* *mf*

f *mf* *mf*

f *mf* *mf*

f *mf* *mf*

f *mf* *mf*

f *mf* *mf*

6

S
io-cun-dan-tur om-nia,
an-ge-lo-rum sa-cra ca-nunt in ex-cel-sis ag-mi-na,
mf

MS
io-cun-dan-tur om-nia,
an-ge-lo-rum sa-cra ca-nunt in ex-cel-sis ag-mi-na,
mf

C
io-cun-dan-tur om-nia,
an-ge-lo-rum sa-cra ca-nunt in ex-cel-sis ag-mi-na,
mf

T
io-cun-dan-tur om-nia,
pp

Brt
io-cun-dan-tur om-nia,
pp

B
io-cun-dan-tur om-nia,
pp

Vln I
6
mp *mf*

Vln II
mp *mf*

Vle
mp *mf*

Vlc
mp *mf*

Cb
mp *mf*

Detailed description: This is a page from a musical score, page 322, titled 'Gratulatio Reginae a Morbo Recreatae'. It features a vocal ensemble (Soprano, Mezzo-Soprano, Contralto, Tenor) and a string ensemble (Violins I & II, Viola, Violoncello, and Contrabass). The music is in D major (two sharps) and 4/4 time. The vocal parts have Latin lyrics: 'io-cun-dan-tur om-nia, an-ge-lo-rum sa-cra ca-nunt in ex-cel-sis ag-mi-na,'. The instrumental parts provide harmonic support. Dynamic markings include *mf* (mezzo-forte) for the vocalists and string sections, and *pp* (pianissimo) for the Tenor, Baritone, and Bass vocal parts. A rehearsal mark '6' is placed at the beginning of the vocal and string staves in the lower half of the page.

10

S

quo-rum psal-lit i-mi-ta-trix in ter-ris ec-cle-sia, mun-dus plau-dit et re-sul-tat
mf

MS

quo-rum psal-lit i-mi-ta-trix in ter-ris ec-cle-sia, mun-dus plau-dit et re-sul-tat
mf

C

quo-rum psal-lit i-mi-ta-trix in ter-ris ec-cle-sia, mun-dus plau-dit et re-sul-tat
mf

T

8

in ex-cel-sis ag-mi-na,
pp

Brt

in ex-cel-sis ag-mi-na,
pp

B

in ex-cel-sis ag-mi-na,
pp

Vln I

mp *mf* *mp* *mf*

Vln II

mp *mf* *mp* *mf*

Vle

mp *mf* *mp* *mf*

Vlc

mp *mf* *mp* *mf*

Cb

mp *mf* *mp* *mf*

14

S

let-us de te, re - gi - na.

MS

let-us de te, re - gi - na.

C

let-us de te, re - gi - na.

T

8

Brt

B

Vln I

Vln II

Vle

Vlc

Cb

f *mf* *f* *mf* *f* *mf*

The image shows a page of a musical score, page 324, titled 'Gratulatio Reginae a Morbo Recreatae'. The score is for a vocal ensemble and a string orchestra. The vocal parts are Soprano (S), Mezzo-Soprano (MS), Contralto (C), Tenor (T), Baritone (Brt), and Bass (B). The string parts are Violin I (Vln I), Violin II (Vln II), Viola (Vle), Violoncello (Vlc), and Contrabasso (Cb). The score begins at measure 14. The vocal parts have lyrics: 'let-us de te, re - gi - na.' The instrumental parts feature a triplet of eighth notes in the first measure of each part. The dynamics for the strings are marked as *f* (forte) and *mf* (mezzo-forte). The key signature is two sharps (F# and C#), and the time signature is 2/4.

[illegible]

25

S
pul-chra ver-na-rum tur-ma, que, sub tu-is a-lis ful-ta, dig-na ta-li do-mi-na, *mf*

MS
pul-chra ver-na-rum tur-ma, que, sub tu-is a-lis ful-ta, dig-na ta-li do-mi-na, *mf*

C
pul-chra ver-na-rum tur-ma, que, sub tu-is a-lis ful-ta, dig-na ta-li do-mi-na, *mf*

T
8
pul-chra ver-na-rum tur-ma, *pp*

Brt
pul-chra ver-na-rum tur-ma, *pp*

B
pul-chra ver-na-rum tur-ma, *pp*

Vln I
25
mp *mf*

Vln II
mp *mf*

Vle
mp *mf*

Vlc
mp *mf*

Cb
mp *mf*

29

S

in-co-lo-mis gu-ber-na-trix quod tu, mor-bo so-lu-ta et vir-tu-tum flo-re comp-ta,
mf

MS

in-co-lo-mis gu-ber-na-trix quod tu, mor-bo so-lu-ta et vir-tu-tum flo-re comp-ta,
mf

C

in-co-lo-mis gu-ber-na-trix quod tu, mor-bo so-lu-ta et vir-tu-tum flo-re comp-ta,
mf

T

8

dig-na ta-li do-mi-na,
pp

Brt

dig-na ta-li do-mi-na,
pp

B

dig-na ta-li do-mi-na,
pp

Vln I

mp *mf*

Vln II

mp *mf*

Vle

mp *mf*

Vlc

mp *mf*

Cb

mp *mf*

33

S
res - tau-ra - ris in au - la.
f

MS
res - tau-ra - ris in au - la.
f

C
res - tau-ra - ris in au - la.
f

T
8

Brt
Ne mi - re - ris; Deus ius - sit sol - vi mor - bi
f

B
Ne mi - re - ris; Deus ius - sit sol - vi mor - bi
f

Vln I
33
f *mf*

Vln II
f *mf*

Vle
f *mf*

Vlc
f *mf*

Cb
f *mf*

38

S

MS

C

T

8

Brt

vin-cu - la ne-xus mor-tis et li - ga - ri, ne fuis-set dam - no - sa tu - e vi - te op-

mp *mf*

B

vin-cu - la ne-xus mor-tis et li - ga - ri, ne fuis-set dam - no - sa tu - e vi - te op-

mp *mf*

38

Vln I

mp *mf*

Vln II

mp *mf*

Vle

mp *mf*

Vlc

mp *mf*

Cb

mp *mf*

44

S

MS

C

T

8

Brt

ta - te, que no - bis o - pus ser - va - ta. *f*

B

ta - te, que no - bis o - pus ser - va - ta. *f*

44

Vln I

Vln II

Vle

Vlc

Cb

f *mf* *f*

f *mf* *f*

f *mf* *f*

f *mf* *f*

f *mf* *f*

f *mf* *f*

49

S

f Te re-gi-nam nos-tram ma-ris as-tra ce-li, flo-res hu-mi,

MS

f Te re-gi-nam nos-tram ma-ris as-tra ce-li, flo-res hu-mi,

C

f Te re-gi-nam nos-tram ma-ris as-tra ce-li, flo-res hu-mi,

T

8 *f* es - se fa-vet fac-tu-ra, te

Brt

f es - se fa-vet fac-tu-ra, te

B

f es - se fa-vet fac-tu-ra, te

Vln I

f *mf* *f*

Vln II

f *mf* *f*

Vle

f

Vlc

f

Cb

f

53

S

cun-cti bo-ni lar-ga cul-mi

MS

cun-cti bo-ni lar-ga cul-mi

C

cun-cti bo-ni lar-ga cul-mi

T

8

cun-cta cre-a-tu-ra, nis es que tam a-per-ta

Brt

cun-cta cre-a-tu-ra, nis es que tam a-per-ta

B

cun-cta cre-a-tu-ra, nis es que tam a-per-ta

Vln I

53

mf *f*

Vln II

mf *f*

Vle

Vlc

Cb

57

S
ma-ter dul-cis, et que cun-ctis
blan-di-men-tis, non ter-ro-re
sis - tis per-mi - *ff*

MS
ma-ter dul-cis, et que cun-ctis
blan-di-men-tis, non ter-ro-re
sis - tis per-mi - *ff*

C
ma-ter dul-cis, et que cun-ctis
blan-di-men-tis, non ter-ro-re
sis - tis per-mi - *ff*

T
8
se-cli hu-ius in sce-na
sis - tis per-mi - *ff*

Brt
se-cli hu-ius in sce-na
sis - tis per-mi - *ff*

B
se-cli hu-ius in sce-na
sis - tis per-mi - *ff*

Vln I
57

Vln II

Vle

Vlc

Cb

61

S

tis-si-ma.

MS

tis-si-ma.

C

tis-si-ma.

T

tis-si-ma.

Brt

tis-si-ma.

B

tis-si-ma.

Vln I

f *mf* *mf*

Vln II

f *mf* *mf*

Vle

f *mf* *mf*

Vlc

f *mf* *mf*

Cb

f *mf* *mf*

67

S

Mo - na - cho - rum en - sis ex - tas,
f

MS

Mo - na - cho - rum en - sis ex - tas,
f

C

Mo - na - cho - rum en - sis ex - tas,
f

T

Mo - na - cho - rum en - sis ex - tas,
f

Brt

Mo - na - cho - rum en - sis ex - tas,
f

B

Mo - na - cho - rum en - sis ex - tas,
f

Vln I

mp *f*

Vln II

mp *f*

Vle

mp *f*

Vlc

mp *f*

Cb

mp *f*

The image shows a page of a musical score, page 335, titled 'Gratulatio Reginae a Morbo Recreatae'. The score is for a vocal ensemble and a string ensemble. The vocal parts are Soprano (S), Mezzo-Soprano (MS), Contralto (C), Tenor (T), Baritone (Brt), and Bass (B). The string parts are Violin I (Vln I), Violin II (Vln II), Viola (Vle), Violoncello (Vlc), and Contrabasso (Cb). The key signature is D major (two sharps). The time signature is not explicitly shown but appears to be common time. The score starts at measure 67. The vocal parts enter in measure 67 with the lyrics 'Mo - na - cho - rum en - sis ex - tas,'. The instrumental parts enter in measure 67 with a melodic line. The score is written for a full vocal ensemble and a string ensemble. The vocal parts are in D major. The instrumental parts are in D major. The score is written for a full vocal ensemble and a string ensemble. The vocal parts are in D major. The instrumental parts are in D major. The score is written for a full vocal ensemble and a string ensemble. The vocal parts are in D major. The instrumental parts are in D major.

71

S
cle - ri - co - rum do - mi - na, con - so - la - men vi - du - a - rum, *f*

MS
cle - ri - co - rum do - mi - na, con - so - la - men vi - du - a - rum, *f*

C
cle - ri - co - rum do - mi - na, con - so - la - men vi - du - a - rum, *f*

T
8
cle - ri - co - rum do - mi - na, cle - ri - co - rum do - mi - na, con - so - la - men vi - du - a - rum, *p* *f*

Brt
cle - ri - co - rum do - mi - na, cle - ri - co - rum do - mi - na, con - so - la - men vi - du - a - rum, *p* *f*

B
cle - ri - co - rum do - mi - na, cle - ri - co - rum do - mi - na, con - so - la - men vi - du - a - rum, *p* *f*

Vln I
71
mf *f*

Vln II
mf *f*

Vle

Vlc

Cb

74

S
vir - gi - num con - stan - tia, la - i - co - rum blan - di - men - ta, *f*

MS
vir - gi - num con - stan - tia, la - i - co - rum blan - di - men - ta, *f*

C
vir - gi - num con - stan - tia, la - i - co - rum blan - di - men - ta, *f*

T
8
vir - gi - num con - stan - tia, vir - gi - num con - stan - tia, *p* la - i - co - rum blan - di - men - ta, *f*

Brt
vir - gi - num con - stan - tia, vir - gi - num con - stan - tia, *p* la - i - co - rum blan - di - men - ta, *f*

B
vir - gi - num con - stan - tia, vir - gi - num con - stan - tia, *p* la - i - co - rum blan - di - men - ta, *f*

Vln I
74
mf *f*

Vln II
mf *f*

Vle
mf *f*

Vlc
mf *f*

Cb
mf *f*

77

S

cli-pe-us et ga-le-a. Qua-re pos-co, quo te cre-bra con-ser-vet per se-cu-la

MS

cli-pe-us et ga-le-a. Qua-re pos-co, quo te cre-bra con-ser-vet per se-cu-la

C

cli-pe-us et ga-le-a. Qua-re pos-co, quo te cre-bra con-ser-vet per se-cu-la

T

8

cli-pe-us et ga-le-a. Qua-re pos-co, quo te cre-bra con-ser-vet per se-cu-la

Brt

cli-pe-us et ga-le-a. Qua-re pos-co, quo te cre-bra con-ser-vet per se-cu-la

B

cli-pe-us et ga-le-a. Qua-re pos-co, quo te cre-bra con-ser-vet per se-cu-la

Vln I

77

Vln II

Vle

Vlc

Cb

80

S
De-us, qui non nul-la sem-per scan-dit su-per si-de-ra. *ff*

MS
De-us, qui non nul-la sem-per scan-dit su-per si-de-ra. *ff*

C
De-us, qui non nul-la sem-per scan-dit su-per si-de-ra. *ff*

T
De-us, qui non nul-la sem-per scan-dit su-per si-de-ra. *ff*

Brt
De-us, qui non nul-la sem-per scan-dit su-per si-de-ra. *ff*

B
De-us, qui non nul-la sem-per scan-dit su-per si-de-ra. *ff*

Vln I
80 *ff*

Vln II
ff

Vle
ff

Vlc
ff

Cb
ff

This *carmen* is part of the large number of songs whose aim was to train ecclesiastics (*exemplum*, as cited in the first verse).

Characterized as a *ridiculum* with an illustrative function, it summarizes its main aim immediately: moral teaching.

The story of the hermit John the Little and his wish to be similar to the angels derives from the previous Latin collection, *Vitae Patrum*, of legendary stories of the saints, created in the VI century, a text which the author of the *carmen* follows quite closely.

In gestis patrum veterum
quoddam legi ridiculum,
exemplo tamen habile,
quod vobis dico rithmice.

Iohannes abba parvulus
statura, non virtutibus,
ita maiori socio,
quicum erat in heremo,

«Volo» dicebat «vivere
secure sicut angelus,
nec veste nec cibo frui,
qui laboretur manibus.»

Respondit maior: «Moneo,
ne sis incepti properus,
frater, quod tibi postmodum
sit non cepisse sacius.»

At minor: «Qui non dimicat,
non cadit neque superat!»
ait et nudus heremum
interiorem penetrat.

Septem dies gramineo
vix ibi durat pabulo;
octava fames imperat,
ut ad sodalem redeat.

Qui sero clausa ianua
tutus sedet in cellula,
cum minor voce debili
«Frater» appellat «aperi!

Iohannes opis indigus
notis assistit foribus;
ne spernat tua pietas,
quem redigit necessitas.»

Respondit ille deintus:
«Iohannes factus angelus
miratur celi cardines,
ultra non curat homines.»

*In records of the ancient dead
This quite amusing tale I read,
and as a lesson underlies it,
I've tried in rhyme to advertise it.*

*The Abbot John in size was small,
with no virtues;
To the brother of much greater age,
who shared with him the hermitage,*

*One day he said: "I would I were,
care-free as all the angels are,
relieved of food and clothing and
all that is won by toil of hand".*

*His brother answered: "Nay be wise,
before you dare that enterprise,
or you may find it was better
if you didn't start."*

*"Yet he never ventures in,
may never lose but will no twin,"
was his reply. With empty hands
he strode across the desert sands,*

*And seven days he had for fare
The grasses sparsely growing there.
Upon the eighth day hunger's grip
Sent him to the old companionship.*

*Within his cell the brother sat,
the door was shut, the hour was late,
when to him came a feeble cry:
"My brother, open. It is John.*

*At the old place in need I lie;
of your good mercy
do not shun;
the victim of necessity".*

*From inside came the answer: "John
is gone to be an angel. On
the door of Heaven he can gaze.
He cares no more for mortal ways".*

Iohannes foris excubat
 malamque noctem tolerat
 et preter voluntariam
 hanc agit penitentiam.

Facto mane recipitur
 satisque verbis uritur,
 sed intentus ad crustula
 fert patienter omnia.

Refocillatus Domino
 grates agit ac socio,
 dehinc rastellum brachiis
 temptat movere languidis.

Castigatus angustia
 de levitate nimia,
 cum angelus non potuit,
 vir bonus esse didicit.

*John on the ground made shift to lie,
 and passed a night of misery,
 unto the penance of his station
 adding to this supererogation.*

*Next day admission to the cell
 he got, and got it hot as well.
 He bore all meekly for his mind
 To everything but crust was blind.*

*Only too grateful, as he said,
 to have a roof above his head.
 His arms might ache but never now
 They ached too much to swing the hoe.*

*For chastened by privation's stress
 He lost his former fickleness.
 Angel he could not to be, but he,
 Had learned a better man to be.*

MUSICIANS	
Tenor soloist	Orchestra: Violins Violas Cellos Double basses

De Iohanne Abbate

Carmina Cantabrigiensia
Carmen XLII

Mario Giachino

$\text{♩} = 95$

Tenore solista

Violini

Viole

Violoncelli

Contrabbassi

mf In ges-tis pa - trum ve - te-rum

mp

5

T

quod-dam le - gi ri - di - cu-lum, e - xem-plo ta - men ha - bi - le, quod vo-bis di - co

Vln

Vle

Vlc

Cb

10

T

rith - mi - ce. lo-han-nes ab - ba par - vu-lus sta-tu-ra, non vir - tu - ti-bus,

Vln

Vle

Vlc

Cb

mp

15

T

8 i - ta ma - io - ri so - cio, qui - cum e - rat in he - re - mo, «Vo - lo» di ce - bat *mp*

Vln

Vle

Vlc

Cb

p

p

p

p

20

T

8 «vi - ve - re se cu - re si - cut an - ge lus, nec ves - te nec ci - bo *mf*

Vln

Vle

Vlc

Cb

mp

mp

mp

mp

24

T

8 fru - i, qui la - bo - re - tur ma - ni - bus.»

Vln

Vle

Vlc

Cb

mf

mf

mf

mf

29

T

8

mf

Res-pon-dit ma-ior: «Mo - ne-o, ne sis in-cep-ti pro-pe-rus, fra-ter, quod ti - bi

Vln

mp

Vle

mp

Vlc

mp

Cb

mp

34

T

8

mf

post - mo-dum sit non ce-pis - se sa - cius.» At mi-nor: «Qui non di - mi-cat,

Vln

mf

Vle

mf

Vlc

mf

Cb

mf

39

T

8

mp

mf

non ca-dit ne-que su - pe-rat!» a - it et nu-dus he - re - mum in - te - rio - rem

Vln

p

mp

Vle

p

mp

Vlc

p

mp

Cb

p

mp

44

T

8

pe - ne - trat. *mf* Sep - tem di - es gra - mi - ne - o vix i - bi du - rat pa - bu - lo; oc -

Vln

mf

Vle

mf

Vlc

mf

Cb

mf

49

T

8

ta - va fa - mes im - pe - rat, ut ad so - da - lem re - de - at.

Vln

f

Vle

f

Vlc

f

Cb

f

54

T

8

mf Qui se - ro clau - sa ia - nu - a tu - tus se - det in cel - lu - la,

Vln

mf

Vle

mf

Vlc

mf

Cb

mf

59

T

8 cum mi-nor vo-ce de-bi-li «Fra-ter» ap-pel-lat «a-pe-ri! lo-han-nes o-pis

f *mf* *f* *mf*

Vln

Vle

Vlc

Cb

f *mf*

64

T

8 in-di-gus no-tis as-sis-tit fo-ri-bus; ne sper-nat tu-a pie-tas,

mp *mf*

Vln

Vle

Vlc

Cb

mp *mf*

69

T

8 quem re-di-git ne-ces-si-tas.» Res-pon-dit il-le de-in-tus: «lo-han-nes fac-tus an-ge-

Vln

Vle

Vlc

Cb

74

T

8

lus mi - ra - tur ce-li car - di - nes, ul-tra__ cu-rat ho - mi - nes.»

Vln

Vle

Vlc

Cb

79

T

8

lo-han-nes fo - ris ex - cu-bat ma-lam-que noc-tem

mf

Vln

Vle

Vlc

Cb

mf

mf

mf

84

T

8

to - le - rat et pre-ter vo - lun - ta - ri - am hanc a-git pe - ni - ten - ti - am.

Vln

Vle

Vlc

Cb

89

T

8

Fac-to ma-ne re - ci - pi-tur sa-tis-que ver-bis u - ri-tur, sed in-ten - tus ad

Vln

Vle

Vlc

Cb

94

T

8

crus-tu-la fert pa - tien - ter om - ni - a. Re - fo-cil-la - tus Do-mi-no gra-tes a-git

Vln

Vle

Vlc

Cb

99

T

8

ac so - cio, de-hinc ras - tel-lum bra-chi - is temp-tat mo-ve-re lan - gui -

f

Vln

Vle

Vlc

Cb

104

T

8 dis. *f* Cas-ti-ga-tus an - gus - ti - a

Vln

f

Vle

f

Vlc

f

Cb

f

109

T

8 de le - vi - ta - te ni - mi - a, cum an - ge - lus non po - tu - it,

Vln

Vle

Vlc

Cb

113

T

8 vir bo-nus es - se di - di - cit. *ff*

Vln

Vle

Vlc

Cb

A processional ode to the resurrection.

The first three verses derive from liturgical sources from Nevers and Sens in Burgundy as opening strophes of a processional hymn, to which the author adds the phrases from the dialogue between Jesus and Cleopas below (Luke 24: 17-23).

Hec est clara dies, clararum clara dierum,
hec est sancta dies, sanctorum sancta dierum;
nobile nobilium rutilans diadema dierum.

*This is a radiant day, most radiant of radiant days.
This is a holy day, holiest of holy days,
noble sparkling diadem of noble days.*

«Quid est hoc, tam dure quod in vestro manet
pectore, amarumque ducitis animum?»

*"What is it that remains so distressingly in your heart,
and why do you have a bitter soul?"*

«De Iesu nobis est dure, manet in nos mors eius,
et ipsa mors est incognita.»

*"We are distressed about Jesus, his death abides in us, and
death itself is unrecognized."*

«Nostre quedam abiere,
sepulturam invisere.
Celi cives illum vivum
dicunt iam regnare. »

*"Some of our women went off,
they visited the burial site.
The citizen of heaven report
that he is alive and now reigns."*

Salve festa dies, salve resurrectio sancta,
salve semper, ave, lux hodierna, vale.

*Hail, festive day, hail holy resurrection,
Hail always, greetings, light of this day, welcome!*

The Gospel of Luke, chapter 24:

- 17 And he said to them, «What is this conversation which you are holding with each other as you walk?» And they stood still, looking sad.
- 18 Then one of them, named Cle'opas, answered him, «Are you the only visitor to Jerusalem who does not know the things that have happened there in these days?»
- 19 And he said to them, «What things?» And they said to him, «Concerning Jesus of Nazareth, who was a prophet mighty in deed and word before God and all the people,
- 20 and how our chief priests and rulers delivered him up to be condemned to death, and crucified him.
- 21 But we had hoped that he was the one to redeem Israel. Yes, and besides all this, it is now the third day since this happened.
- 22 Moreover, some women of our company amazed us. They were at the tomb early in the morning
- 23 and did not find his body; and they came back saying that they had even seen a vision of angels, who said that he was alive.

MUSICIANS	
Choir: Sopranos Mezzo-sopranos Contraltos Tenors Basses	Violin soloist Orchestra: First violins Second violins Violas Cellos Double basses

Mario Giachino

© 2013 - Mario Giachino

8

S (sit) (sit) (sit) (sit)

MS (rec) (rec) (rec) (rec)

C (sur) (sur) (sur) (sur) die - rum, *mf*

8

T Hec est cla-ra di - es, _____ *mf*

B cla - ra-rum cla-ra die - rum, *mf*

8

V solo

Vln I

Vln II

Vle

Vlc

Cb

Detailed description: This is a musical score for a piece titled 'Resurrectio'. The score is written for a choir and a symphony orchestra. The vocal parts include Soprano (S), Mezzo-Soprano (MS), Contralto (C), Tenor (T), and Bass (B). The instrumental parts include Violoncello solo (V solo), Violin I (Vln I), Violin II (Vln II), Viola (Vle), Violoncello (Vlc), and Contrabass (Cb). The score is in 4/4 time and features a key signature of one flat (B-flat). The vocal parts have lyrics in Latin. The Soprano part has the word '(sit)' repeated four times. The Mezzo-Soprano part has the word '(rec)' repeated four times. The Contralto part has the word '(sur)' repeated four times, followed by 'die - rum, mf'. The Tenor part has the lyrics 'Hec est cla-ra di - es, _____ mf'. The Bass part has the lyrics 'cla - ra-rum cla-ra die - rum, mf'. The instrumental parts provide harmonic support for the vocal lines.

12

S (sit) (sit) Sur - rex-it sur - rex - it

MS (rec) (rec) Sur - rex - it sur - rex - it

C (sur) *mp* di - es, (sur) *mp* hec est *mf*

12
8 T hec est san-cta di - es, Hec est cla-ra di - es, —

B — san - cta-rum san-cta die-rum, cla - ra-rum cla-ra die - rum,

12

V solo

Vln I

Vln II

Vle

Vlc

Cb

16

S
sur - rex - it san - cta-rum san-cta di - e - rum; no-bi-le no-bi-lium
mf *f* *mf*

MS
sur - rex - it san - cta-rum san-cta di - e - rum; no-bi-le no-bi-lium
mf *f* *mf*

C
san - cta di - es, san - cta-rum san-cta di - e - rum; no-bi-le no-bi-lium
f *mf*

T
16
8
hec est san-cta di - es, *f*

B
— san - cta-rum san-cta di - e - rum; *f*

V solo

Vln I *mf*

Vln II *mf*

Vle *mf*

Vlc *mf*

Cb *mf*

20

S

ru-ti-lans di-a-de-ma die-rum. *f* no-bi-le no-bi-lium ru-ti-lans di-a-de-ma

MS

ru-ti-lans di-a-de-ma die-rum. *f* no-bi-le no-bi-lium ru-ti-lans di-a-de-ma

C

ru-ti-lans di-a-de-ma die-rum. *f* no-bi-le no-bi-lium ru-ti-lans di-a-de-ma

20

T

no-bi-le no-bi-lium ru-ti-lans dia-de-ma *mf*

B

no-bi-le no-bi-lium ru-ti-lans dia-de-ma *mf*

20

V solo

Vln I

Vln II

Vle

Vlc

Cb

26

S
die-rum.

MS
die-rum.

C
die-rum.

26
8
T
die-rum.

B
die-rum.

26
V solo
mf

Vln I

Vln II

Vle

Vlc

Cb

32

S

MS

C

32

T

8

B

32

V solo

Vln I

Vln II

Vle

Vlc

Cb

37

S

MS

C

37

T

8

f

Quid est hoc, tam du - re quod in ves - tro ma - net pec-to-re, a - ma - rum-que

B

f

Quid est hoc, tam du - re quod in ves - tro ma - net pec-to-re, a - ma - rum-que

37

V solo

mp

Vln I

Vln II

Vle

Vlc

Cb

41

S

MS

C

T

B

V solo

Vln I

Vln II

Vle

Vlc

Cb

f De le-su no - bis est du - re,

f De le-su no - bis est du - re,

f De le-su no - bis est du - re,

8 du - ci - tis a - ni - mum?

du - ci - tis a - ni - mum?

mf

45

S
ma - net in nos mors__ e - ius, et ip - sa mors est in - co - gni - ta.

MS
ma - net in nos mors__ e - ius, et ip - sa mors est in - co - gni - ta.

C
ma - net in nos mors__ e - ius, et ip - sa mors est in - co - gni - ta.

45

T
8

B

45

V solo

Vln I

Vln II

Vle

Vlc

Cb

49

S

MS

C

49

T

8

B

49

V solo

f

Vln I

Vln II

Vle

Vlc

f

Cb

Detailed description: This page of a musical score, titled 'Resurrectio' and numbered 361, contains measures 49 through 54. The score is arranged in two systems. The first system features five vocal staves: Soprano (S), Mezzo-Soprano (MS), Contralto (C), Tenor (T), and Bass (B). Measures 49-53 show all vocal parts with whole rests. In measure 54, each vocal part has a whole note, with a fermata placed over the note. The key signature is two sharps (F# and C#), and the time signature is common time (C). The second system includes six instrumental staves: Violoncello solo (V solo), Violin I (Vln I), Violin II (Vln II), Viola (Vle), Violoncello (Vlc), and Contrabass (Cb). Measures 49-53 contain continuous musical notation for all instruments. The V solo part begins with a forte (*f*) dynamic. The Vlc part also begins with a forte (*f*) dynamic. In measure 54, all instrumental parts conclude with a whole note and a fermata. The page number '49' is written above the first measure of each vocal and instrumental staff.

55

S

Nos-tre que-dama-bie-re, se-pul-tu-ram in-vi-se-

f

MS

C

Nos-tre que-dama-bie-re, se-pul-tu-ram in-vi-se-re.

f

55

T

8

B

Nos-tre que-dama-bie-re, se-pul-tu-ram in-vi-se-re.

f

55

V solo

Vln I

Vln II

Vle

f

Vlc

f

Cb

f

59

S
re.
Nos-tre que-dam a-bie-re, se-pul-tu-ram in-vi-se - re.

MS
Nos-tre que-dam a-bie-re, se-pul-tu-ram in-vi-se - re.

C
Nos-tre que-dam a-bie-re, se-pul-tu-ram in-vi-se - re.

59
T
8
f
Nos-tre que-dam a-bie-re, se - pul - tu - ram in - vi - se - re.

B
in - vi - se - re.

59
V solo
f

Vln I
f

Vln II
f

Vle
f

Vlc
f

Cb
f

63

S

f Ce - li ci - ves il - lum vi - vum di - cunt__ i -

MS

f Ce - li ci - ves il - lum vi - vum di - cunt__ i -

C

f Ce - li ci - ves il - lum vi - vum di - cunt__ i -

63

T

f Ce - li ci - ves il - lum vi - vum di - cunt__ i -

B

f Ce - li ci - ves il - lum vi - vum di - cunt__ i -

V solo

Vln I

mp *f*

Vln II

mp *f*

Vle

mp *f*

Vlc

mf *f*

Cb

mf *f*

69

S am re - gna - re. (sit) *p* (sit) (sit) *mp*

MS am re - gna - re. (rec) *p* (rec) (rec) *mp*

C am re - gna - re. (Sur) *p* (sur) (sur) *mp*

69
8 T am re - gna - re. Sal-ve fes-ta di - es, — *mf*

B am re - gna - re.

V solo

Vln I *p*

Vln II *p* *mp*

Vle *p* *mp*

Vlc *p* *mp*

Cb *p* *mp*

74

S (sit) (sit) (sit) *mf* Sur - rex-it

MS (rec) (rec) (rec) *mf* Sur - rex-it

C (sur) re-su-rec-tio san-cta, *mf* (sur) a - ve, *mp* (sur) *mf* Sal-ve fes-ta di - es,

74
8 T sal-ve sem-per, a - ve, *f*

B sal-ve re - su - rec-tio san-cta, *mf* lux ho-dier-na, va-le.

74

V solo

Vln I *mf*

Vln II *mf*

Vle *mf*

Vlc *mf*

Cb *mf*

78

S
sur - rex - it sur - rex - it *f* lux ho-dier-na, va - le.

MS
sur - rex - it sur - rex - it *f* lux ho-dier-na, va - le.

C
f sem - per, a - ve, lux ho - dier - na, va - le.

78
T
8 — sal-ve sem-per, a - ve, lux ho-dier-na, va - le.

B
f sal-ve re-su-rec-tio san-cta, lux ho-dier-na, va - le.

78
V solo

Vln I

Vln II

Vle

Vlc

Cb

Carmen XLVIII - MAGISTER PUERO

Arte amatoria

An erotic composition (strangely spared from censorship) very probably referring to the homosexual love of a teacher for his favourite pupil and written for his death or, perhaps because he was seduced by a rival in love.

The reference to the Adige (if correctly translated) could indicate a product of the Verona (Italy) school.

The theme is entrusted to the voice of a solo bass who performs a duet with a viola while the chorus of female voices takes the harmony.

O admirabile Veneris idolum,
cuius materie nihil est frivolum,
archos te protegat, qui stellas et polum
fecit et maria condidit et solum.
Furis ingenio non sentias dolum,
Cloto te diligit, que baiolat colum.

«Salvato puerum» non per ipotesim,
sed firmo pectore deprecor Lachesim,
sororem Atropos, ne curet heresim.
Neptunum comitem habeas et Tetim,
cum vectus fueris per fluvium Tesim.
Quo fugis, amabo, cum te dilexerim?
Miser quid faciam, cum te non viderim?

Dura materies ex matris ossibus
creavit homines iactis lapidibus,
ex quibus unus est iste puerulus,
qui lacrimabiles non curat gemitus.
Cum tristis fuero, gaudebit emulus.
Ut cerva rugio, cum fugit hinnulus.

*O marvellous idol of Venus,
in whose substance there is no defect:
may the prime-mover, who created the stars and heavens
and who founded the seas and land, protect you.
May you not suffer deception through the craft of a thief.
May Clotho, who carries the distaff, cherish you.*

*"Keep the boy safe!" not by supposition,
but with resolute heart I entreat Lachesis,
sister of Atropos, that she not consider pulling off the thread.
May you have Neptune and Thetis as companions
when you are borne over the river Adige.
Why do you take flight - please tell - even though I love you?
What shall I do, wretch, since I cannot see you?*

*Hard substance from the bones of Mother Earth
created humankind when the stones were cast.
Of these this dear boy is one,
who does not heed tearful moans.
While I am sad, my rival will rejoice:
I cry out like a hind when a fawn takes flight.*

MUSICIANS			
	Bass soloist	Orchestra:	Viola soloist
Choir:	Sopranos		
	Mezzo-sopranos		
	Contraltos		

Magister Puero

Carmina Cantabrigiensia
Carmen XLVIII

Mario Giachino

$\text{♩} = 95$

Soprani

Mezzosoprani

Contralti

Basso solista

Viola solista

mf O ad-mi-ra-bi - le

8

S

M

C

B

p Oh

Ve - ne-ris i - do - lum, cu - ius ma -

8

Vla

14

S

p Oh oh oh

M

mp Oh oh oh

C

oh oh

B

te - rie ni - hil est fri - vo - lum,

14

Vla

Magister Puero

19

S

M

C

B

mf *mp* *mf* *mp* *f* *mf*

ar - chos te pro - te - gat, qui stel - las et po - lum fe - cit et ma - ri - a

Vla

19

f *mf*

25

S

M

C

B

p *p* *p*

con - di - dit et so - lum. Fu - ris in - ge - nio non sen - ti - as

Vla

25

mp

31

S

M

C

B

mf *p* *p* *mf* *p* *p* *mf* *p* *p*

do - lum, Clo - to te di - li - gat, que ba - io - lat co - lum.

Vla

31

p

36

S *mf* *mp*

M *mf* *mp* *mf*

C *mf* *mf*

B

Vla *mf* *mf*

«Sal - va - to pu - e - rum» non per i - po - te -

f

41

S *mf*

M

C

B

Vla

sim, sed fir - mo pec - to - re de - pre - cor La - che - sim,

46

S *mp* *mp*

M *mp* *mp*

C *mp* *mp*

B

Vla *mf*

so - ro - rem A - tro-pos, ne cu - ret he - re-sim. Nep - tu - num

Magister Puero

51

S

M

C

B

Vla

co - mi-tem ha - beas et Te - tim, cum vec - tus fu - e - ris per flu - vium

mf

f

mf

57

S

M

C

B

Vla

Te - sim cum vec - tus fu - e - ris per flu - vium Te - sim.

mf

p

mf

p

f

64

S

M

C

B

Vla

Quo fu - gis, a - ma - bo, cum te di - lex - e - rim? Mi - ser quid

mp

f

mp

mf

f

mp

mf

f

mf

69

S

M

C

B

Vla

fa - ci - am, cum te non vi - de - rim? Mi - ser quid

73

S

M

C

B

Vla

fa - ci - am, cum te non vi - de - rim?

p < mf mp > pp p < mf

p < mf mp > pp p < mf

p < mf mp > pp p < mf

mp

79

S

M

C

B

Vla

Du - ra ma-te-ri - es ex ma-tris os-si-

mp > pp p < mf mp > pp p < mf mp > pp p

mp > pp p < mf mp > pp p < mf mp > pp p

mp > pp p < mf mp > pp p < mf mp > pp p

mp

mf

Magister Puero

85

S

M

C

B

bus cre - a - vit ho - mi - nes iac - tis la -

mf

85

Vla

91

S

M

C

B

pi - di - bus, e - x qui-bus u - nus est

f

91

Vla

97

S

M

C

B

is - te pu - e - ru - lus, qui la - cri - ma - bi - les non cu - rat ge - mi - tus.

97

Vla

Detailed description: The image shows a page of a musical score for 'Magister Puero'. It consists of three systems of staves. The first system (measures 85-90) features Soprano (S), Alto (M), Contralto (C), Bass (B), and Viola (Vla) parts. The vocal parts have lyrics: 'bus cre - a - vit ho - mi - nes iac - tis la -'. The Viola part has a melodic line. The second system (measures 91-96) continues the vocal parts with lyrics: 'pi - di - bus, e - x qui-bus u - nus est'. The Viola part continues its melodic line. The third system (measures 97-102) shows the vocal parts with lyrics: 'is - te pu - e - ru - lus, qui la - cri - ma - bi - les non cu - rat ge - mi - tus.'. The Viola part continues its melodic line. Dynamic markings include *f* (forte) and *mf* (mezzo-forte), along with crescendo and decrescendo hairpins. The key signature has one sharp (F#) and the time signature is 4/4.

Magister Puero

375

103

S

mp

M

mp

C

mp

B

mf

Cum tris - tis fu - e - ro, gau - de - bit e - mu - lus. Ut cer - va ru - gio,

103

Vla

mp

109

S

p *mf*

M

p *mf* *f*

C

p *mf* *f*

B

cum fu - git hin - nu - lus.

mp

109

Vla

mf *f*

116

S

f

M

f

C

f

B

rit.

116

Vla

f

Carmen XLIX - VENI DILECTISSIME

Arte amatoria

A text which was almost totally removed, given the almost certain presence of explicit sexual references and an absence of a plot. It is not even considered in the summary table of Goliard's Song Book of Cambridge in 1915, which stops at XLVIII.

Veni dilectissime et a et o
gratam me invisere, et a et o et a et o
in languore pereo et a et o
venerem desidero et a et o et a et o.

Come, dearest love (with ah! and oh!)
to visit me I will please you (with ah! and oh! and ah! and oh!).
I am dying with desire (with ah! and oh!).
How I long for love! (with ah! and oh! and ah! and oh!).

...

...

Si cum clave veneris et a et o,
mox intrare poteris et a et o et a et o.

If you come with the key (with ah! and oh!)
you will soon be able to enter (with ah! and oh! and ah! and oh!).

MUSICIANS	
Tenor soloist Choir: Sopranos Mezzo-sopranos Contraltos Tenors Basses	Orchestra: First violins Second violins Violas Cellos Double basses

Veni Dilectissime

Carmina Cantabrigiensia
Carmen XLIX

Mario Giachino

$\text{♩} = 70$

Tenore solista

Soprani

Mezzosoprani

Contralti

Tenori

Bassi

Violini I

Violini II

Viola

Violoncelli

Contrabassi

Veni Dilectissime

9

TS

mf Ve - ni di - lec - tis - si - me gra - tam me in - vi - se - re, in lan -

S

MS

C

T

B

Vln I

Vln II

Vle

mf

Vlc

mp

Cb

mp

This musical score is for the piece 'Veni Dilectissime'. It features a vocal ensemble consisting of Tenor Soprano (TS), Soprano (S), Mezzo-Soprano (MS), Contralto (C), Tenor (T), and Bass (B). The vocal parts are written in treble and bass clefs with a key signature of three flats. The TS part has lyrics: 'Ve - ni di - lec - tis - si - me gra - tam me in - vi - se - re, in lan -'. The instrumental ensemble includes Violin I (Vln I), Violin II (Vln II), Viola (Vle), Violoncello (Vlc), and Contrabass (Cb). The Vle and Vlc parts have dynamic markings of *mf* and *mp*. The Cb part has a dynamic marking of *mp*. The score is divided into four measures, with a repeat sign in the second measure of the Vle and Vlc parts.

13

TS

8

guo - re pe - re - o

mp

ve - ne - rem de si - de ro

S

MS

C

T

8

B

Vln I

Vln II

Vle

mf

mf

Vlc

Cb

This musical score page, numbered 379, is for the piece 'Veni Dilectissime'. It features a vocal ensemble consisting of Tenor Soprano (TS), Soprano (S), Mezzo-Soprano (MS), Contralto (C), Tenor (T), and Bass (B). The vocal parts are written in G major (one sharp) and 4/4 time. The TS part begins at measure 13 with the lyrics 'guo - re pe - re - o' and 've - ne - rem de si - de ro'. The instrumental section includes Violin I (Vln I), Violin II (Vln II), Viola (Vle), Violoncello (Vlc), and Contrabass (Cb). The strings play a rhythmic pattern of eighth notes, with the Viola and Violoncello parts marked with a mezzo-forte (*mf*) dynamic. The score is arranged in a standard orchestral format with vocal staves at the top and instrumental staves below.

Veni Dilectissime

17

TS

8

mf Ve - ni di - lec - tis - si - me gra - tam me in - vi - se - re, Si cum cla - ve ve - ne -

S

MS

C

T

8

B

Vln I

Vln II

Vle

mf

Vlc

mf

Cb

This musical score is for the piece 'Veni Dilectissime'. It features a vocal line for Tenor Soprano (TS) and five instrumental staves: Soprano (S), Mezzo Soprano (MS), Contralto (C), Tenor (T), and Bass (B). The vocal line begins at measure 17 with the lyrics 'Ve - ni di - lec - tis - si - me gra - tam me in - vi - se - re, Si cum cla - ve ve - ne -'. The instrumental section includes Violin I (Vln I), Violin II (Vln II), Viola (Vle), Violoncello (Vlc), and Contrabasso (Cb). The Viola and Violoncello parts include dynamic markings of *mf* (mezzo-forte). The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The vocal line is in a soprano clef, while the instrumental staves are in their respective standard clefs. The vocal line has a fermata over the final note 'ne'.

♩ = 70

22

TS

ris

mox in-tra-re po-te-ris

mp

S

MS

C

T

B

Vln I

Vln II

Vle

Vlc

Cb

mf

crescendo lentamente fino alla fine

mf

crescendo lentamente fino alla fine

mf

crescendo lentamente fino alla fine

mf

crescendo lentamente fino alla fine

mf

crescendo lentamente fino alla fine

29

TS

8

mp Ve - ni di - lec - tis - si - me et a et o gra - tam me in - vi - se - re, et a et o et

S

MS

C

T

B

Vln I

Vln II

Vle

Vlc

Cb

33

TS

8

in lan-guo-re pe-re-o et a et o ve-ne-rem de-si-de-ro et a et o et

S

MS

C

et a et o et o et a et

mp

T

8

B

Vln I

Vln II

Vle

Vlc

Cb

37

TS
8 a et o et a et o et a et o et a et o

S

MS
et a et o et a et o et a et
mp

C
o et a et o et a et o et a et o et a et

T
8 Ve-ni di-lec-tis-si-me et a et o gra-tam me in-vi-se-re, et a et o et
mp *mf*

B
et
mp

Vln I
37

Vln II

Vle

Vlc

Cb

Detailed description: This is a page from a musical score, page 384, titled 'Veni Dilectissime'. It features a vocal ensemble and a string section. The vocal parts are Tenor Soprano (TS), Soprano (S), Mezzo-Soprano (MS), Contralto (C), Tenor (T), and Bass (B). The instrumental parts are Violin I (Vln I), Violin II (Vln II), Viola (Vle), Violoncello (Vlc), and Contrabass (Cb). The score begins at measure 37. The TS part has a melodic line with lyrics 'a et o et a et o et a et o et a et o'. The S part is mostly silent. The MS part has a melodic line with lyrics 'et a et o et a et o et a et' and a dynamic marking of *mp*. The C part has a melodic line with lyrics 'o et a et o et a et o et a et o et a et'. The T part has a melodic line with lyrics 'Ve-ni di-lec-tis-si-me et a et o gra-tam me in-vi-se-re, et a et o et' and dynamic markings of *mp* and *mf*. The B part is mostly silent, with a final 'et' and *mp* marking. The Vln I part has a melodic line. The Vln II part has a melodic line. The Vle part has a melodic line. The Vlc part has a melodic line. The Cb part has a melodic line.

41

TS
8 a et o et a et o et a et o et a et o et

S
mf a a a a a a a a a a

MS
o et a et o et a et o et a et o et a et

C
o et a et o et a et o et a et o et a et

T
8 o et a et o et a et o et a et o et a et

B
a et o et a et o et a et o et a et o et

Vln I
41

Vln II

Vle

Vlc

Cb

45

TS
8
f a a a a a a a et o Ve-ni di-lec-tis-si-me et

S
f a a a a a a a a a a a a a a o o o a

MS
f o o o o a a a a o o

C
f o o o o o o et a a a

T
8
f a a a a a a et a et o o

B
mf Si cum cla-ve ve-ne-ris et a et o *f* mox in-tra-re po-te-ris et a et o et a a

Vln I
45

Vln II

Vle

Vlc

Cb

50

TS

a et o gra-tam me in - vi - se - re, et a et a et o

S

o o o a o o o a et a et o

MS

o o a a a et a et o

C

— a a — a a — et a et o

T

o o o o o et a et o

B

a a o o o et a et o

Vln I

50

Vln II

Vle

Vlc

Cb

A prayer to Mary in the form of a responsorial psalm, that she might intercede.

It is not part of the poems conserved in Cambridge but of the 34 that were purloined and are today kept in the Stadt-und Universitätsbibliothek in Frankfurt.

The piece envisages that a reader and the audience reproduce the responsorial psalm with the words (in Italian) of the *carmen* only in the lines followed by “please, intercede”, and that during the reading, having thus created a climate of prayer, the orchestra begins quietly with the introduction and then grows until it replaces the soprano soloist's voice for the reader's voice and the chorus of the audience.

Virgo, Dei genitrix pro criminibus nostri, ut post cursum fragilis vite possimus vivere,	eia obsecra, eia obsecra, obsecra.	<i>Virgin, mother of God, for our sins, that after the course of this frail life we may be able to live</i>	<i>please, intercede, please, intercede, intercede.</i>
Et Iesus, filius tuus, adsit nostris precibus ut post ...	eia obsecra, eia obsecra,	<i>And Jesus, your son that he may heed our prayers, that after...</i>	<i>please, intercede, please, intercede, intercede.</i>
Fave nostris cantibus, quo canatur pulchrius, ut post ...	eia obsecra, eia obsecra, obsecra.	<i>Be well disposed to our songs, that the singing may be more beautiful, that after...</i>	<i>please, intercede, please, intercede, intercede.</i>
Tuum decet unicum, sublimari filium, ut post ...	eia obsecra, eia obsecra, obsecra.	<i>It befits your only begotten son, to be extolled, that after...</i>	<i>please, intercede, please, intercede, intercede.</i>
Qui redemit populum, per crucis patibulum, ut post ...	eia obsecra, eia obsecra, obsecra.	<i>He who redeemed his people, through the gallows of the cross, that after...</i>	<i>please, intercede, please, intercede, intercede.</i>
Salve, virgo virginum, Nobis fer auxilium, ut post ...	eia obsecra, eia obsecra, obsecra.	<i>Hail, virgin of virgins, bring aids to us, that after...</i>	<i>please, intercede, please, intercede, intercede.</i>
Scilicet sidereum, adipisci gaudium, ut post ...	eia obsecra, eia obsecra, obsecra.	<i>That is to say, to attain, the joy of the stars, that after...</i>	<i>please, intercede, please, intercede, intercede.</i>
Ut cum sanctis adstare, mereamur coram te, ut post ...	eia obsecra, eia obsecra, obsecra.	<i>So that we may be entitled, to stand with the saints before you, that after...</i>	<i>please, intercede, please, intercede, intercede.</i>

MUSICIANS	
Soprano soloist	
Choir: Sopranos Contraltos Tenors Basses	Orchestra: First violins Second violins Violas Cellos Double basses

Eia Obsecra

Carmina Cantabrigiensia
Carmen LXXXIII

Mario Giachino

$\text{♩} = 70$

Soprano Solista

Sopranani

Contralti

Tenori

Bassi

Violini I

Violini II

Viola

Violoncelli

Contrabassi

p

p

p

9

SS *mf* Vir-go, De-i ge-ni-trix pro cri-mi-ni-bus nos-tri,

S *mf* e-ia ob-se - cra *f* ut post cur-sum

C *mf* e-ia ob-se - cra *f* ut post cur-sum

T *mf* e-ia ob-se - cra *f* ut post cur-sum

B *mf* e-ia ob-se - cra *f* ut post cur-sum

Vln I *mf* *f*

Vln II *mf* *f*

Vle *mf* *f*

Vlc *mp* *mf*

Cb *mp* *mf*

[illegible]

18

SS le-sus, fi-lius tu - us, ad-sit nos-tris pre-ci-bus

S *mf* e - ia ob-se - cra e - ia ob-se - cra

C *mf* e - ia ob-se - cra e - ia ob-se - cra

T *mf* e - ia ob-se - cra e - ia ob-se - cra

B *mf* e - ia ob-se - cra e - ia ob-se - cra

Vln I *mf*

Vln II *mf*

Vle *mf*

Vlc *mf*

Cb *mf*

22

SS *f* Fa-ve nos-tris can-ti-bus, quo ca-na-tur pul-chri-us,

S e - ia ob-se - cra *f* e - ia ob-se - cra

C e - ia ob-se - cra *f* e - ia ob-se - cra

T 8 e - ia ob-se - cra *f* e - ia ob-se - cra

B e - ia ob-se - cra *f* e - ia ob-se - cra

Vln I 22 *f*

Vln II 22 *f*

Vle *f*

Vlc *f*

Cb *f*

26

SS

S

C

T

B

Vln I

Vln II

Vle

Vlc

Cb

ut post cur-sum fra-gi-lis vi - te pos - si-mus vi - ve - re, ob - se -

ff

ut post cur-sum fra-gi-lis vi - te pos - si-mus vi - ve - re, ob - se -

ff

ut post cur-sum fra-gi-lis vi - te pos - si-mus vi - ve - re, ob - se -

ff

ut post cur-sum fra-gi-lis vi - te pos - si-mus vi - ve - re, ob - se -

ff

26

26

30

SS

S

cra.

C

cra.

T

8

cra.

B

cra.

Vln I

30

Vln II

30

Vle

Vlc

Cb

mf

mp

mf

mf

mp

mf

mp

mp

35

SS *mf* Tu-um de-cet u-ni-cum, su-bli-ma-ri fi-lium,

S *mf* e - ia ob-se - cra e - ia ob-se - cra

C *mf* e - ia ob-se - cra e - ia ob-se - cra

T *mf* e - ia ob-se - cra e - ia ob-se - cra

B *mf* e - ia ob-se - cra e - ia ob-se - cra

Vln I *mf*

Vln II *mf*

Vle *mf*

Vlc *mf*

Cb *mf*

39

SS *f* Qui re-de-mit po-pu-lum, per cru-cis pa-ti-bu-lum,

S e - ia ob-se - cra e - ia ob-se - cra

C e - ia ob-se - cra e - ia ob-se - cra

T 8 e - ia ob-se - cra e - ia ob-se - cra

B e - ia ob-se - cra e - ia ob-se - cra

Vln I 39

Vln II 39

Vle

Vlc

Cb

43

SS *ff* Sal-ve, vir-go vir-gi-num, No-bis fer aux-i - lium,

S *f* e - ia ob-se - cra e - ia ob-se - cra

C *f* e - ia ob-se - cra e - ia ob-se - cra

T *f* e - ia ob-se - cra e - ia ob-se - cra

B *f* e - ia ob-se - cra e - ia ob-se - cra

Vln I 43 *f*

Vln II 43 *f*

Vle *f*

Vlc *f*

Cb *f*

This musical score is for the piece 'Eia Obsecra' and spans measures 43 to 46. It is written for a mixed choir (SS, S, C, T, B) and a string ensemble (Vln I, Vln II, Vle, Vlc, Cb). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal parts have lyrics in Latin. The instrumental parts include various musical notations such as slurs, accents, and dynamic markings. The string parts feature rhythmic patterns with accents in measures 43 and 44, and a strong fortissimo (f) dynamic in measure 46.

47

SS

S

ut post cur-sum fra-gi-lis vi - te pos - si-mus vi - ve - re, ob - se - *ff*

C

ut post cur-sum fra-gi-lis vi - te pos - si-mus vi - ve - re, ob - se - *ff*

T

8 ut post cur-sum fra-gi-lis vi - te pos - si-mus vi - ve - re, ob - se - *ff*

B

ut post cur-sum fra-gi-lis vi - te pos - si - vi - ve - re, ob - se - *ff*

Vln I

Vln II

Vle

Vlc

Cb

[illegible]

57

SS a-di-pi-sci gau-dium, *f* Ut cum sanc-tis ad-sta-re,

S *mf* e - ia ob-se - cra e - ia ob-se - cra

C *mf* e - ia ob-se - cra e - ia ob-se - cra

T *mf* e - ia ob-se - cra e - ia ob-se - cra

B *mf* e - ia ob-se - cra e - ia ob-se - cra

Vln I 57

Vln II 57

Vle

Vlc

Cb

61

SS me-re - a - mur co-ram te, ut post cur-sum *f*

S *f* e - ia ob-se - cra e - ia ob-se - cra ut post cur-sum *f*

C *f* e - ia ob-se - cra e - ia ob-se - cra ut post cur-sum *f*

T *f* e - ia ob-se - cra e - ia ob-se - cra ut post cur-sum *f*

B *f* e - ia ob-se - cra e - ia ob-se - cra ut post cur-sum *f*

Vln I 61 *f*

Vln II 61 *f*

Vle *f*

Vlc *f*

Cb *f*

65

SS

fra-gi-lis vi - te pos - si - mus vi - ve - re, _____ *ff* ob - se - cra.

S

fra-gi-lis vi - te pos - si - mus vi - ve - re, _____ *ff* ob - se - cra.

C

fra-gi-lis vi - te pos - si - mus vi - ve - re, _____ *ff* ob - se - cra.

T

8 fra-gi-lis vi - te pos - si - mus vi - ve - re, _____ *ff* ob - se - cra.

B

fra-gi-lis vi - te pos - si - mus vi - ve - re, _____ *ff* ob - se - cra.

Vln I

65 *ff*

Vln II

65 *ff*

Vle

ff

Vlc

ff

Cb

ff

INDICE

INTRODUCTION.....	1
BACKGROUND INFORMATION	1
HISTORY	2
THE MUSIC.....	2
THE ORIGINAL MANUSCRIPTS	3
CARMINA CANTABRIGIENSIA.....	25
INTRO (THE CAMBRIDGE SONGS).....	26
Carmen I - DE EPIPHANIA	32
Carmen X - DE LUSCINIA	40
Carmen XIII - CARMEN CHRISTO DICTUM	74
Carmen XIV - DE PUERO NIVEO	100
Carmen XV - MENDOSA CANTILENA	114
Carmen XVI - CANTILENA IN HEINRICUM III REGEM CORONATUM	132
Carmen XX - DE ASINO ALFRADAE.....	164
Carmen XXI - DIAPENTE ET DIATESSERON	190
Carmen XXV - VERSUS AD POPPONEM	202
Carmen XXVII - INVITATIO AMICAE	212
Carmen XXX - DE PROTERII FILIA.....	240
Carmen XXXI - HIPSIPILE ARCHEMORUM PLORAT	248
Carmen XXXIII - NENIA DE MORTUO CONRADO II IMPERATORE	262
Carmen XXXV - SACERDOS ET LUPUS	274
Carmen XXXVI - AD MARIAM.....	294
Carmen XXXVIII - NISUS OMNIGENI.....	306
Carmen XLI - GRATULATIO REGINAE A MORBO RECREATAE.....	320
Carmen XLII - DE IOHANNE ABBATE	340
Carmen XLIV - RESURRECTIO	350
Carmen XLVIII - MAGISTER PUERO.....	368
Carmen XLIX - VENI DILECTISSIME	376
Carmen LXXXIII - EIA OBSECRA.....	388

