

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE
POLYPHONIES VOCALES DE LA RENAISSANCE

Peter Philips (c.1561-1628)

O beatum et sacrosanctum diem

à cinq voix



O _____ be - a - tum et sa - - - cro - sanc-tum di - em, in

O _____ be - a - tum et sa - cro - sanc-tum di - - - em, in

in

O _____ be - a - tum et sa - - - cro - sanc-tum di - em, in

8

10

qua Do - mi-nus nos - ter de Vir - gi - ne Ma - ri - a pro no - - - -

qua Do - mi-nus nos - ter de Vir - gi - ne Ma - ri - a pro - no - - - -

qua Do - mi-nus nos - ter de Vir - gi - ne Ma - ri - a pro no - - - -

8 qua Do - mi-nus nos - ter de Vir - gi - ne Ma - ri - a pro no - - - -

Basso Continuo

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The musical score consists of five staves. The first four staves are in treble clef, and the fifth is in bass clef. The music is written in a style that suggests a liturgical or choral setting. The lyrics are in Latin and are repeated across the staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second staff begins with a treble clef and a key signature of one flat. The third staff begins with a treble clef and a key signature of one flat. The fourth staff begins with a treble clef and a key signature of one flat. The fifth staff begins with a bass clef and a key signature of one flat. The lyrics are: bis nas - ci di - gna - tus est. Gau - de - at i - ta - que u - ni - ver -

bis nas - ci di - gna - tus est. Gau - de - at i - ta - que u - ni - ver -

- bis nas - ci di - gna - tus est. Gau - de - at i - ta - que u - ni - ver -

bis nas - ci di - gna - tus est. Gau - de - at i - ta - que u - ni - ver -

8 bis nas - ci di - gna - tus est. Gau - de - at i - ta - que u - ni - ver -

Gau - de - at i - ta - que u - ni - ver -

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The image shows a musical score for five voices, arranged in four staves of treble clef and one staff of bass clef. The music is written in a single system. The lyrics are in Latin and are printed below each staff. The first four staves are for voices 1 through 4, and the fifth staff is for the bass voice. The lyrics are: "sus or - bis. gau - de - at i - ta - que u - bi - ver - sus" for the first staff, "sus or - bis, gau - de - at, gau - de - at, i - ta - que u - ni - ver - sus" for the second, third, and fourth staves, and "sus or - bis, gau - de - at, gau - de - at i - ta - que u - ni - ver - sus" for the fifth staff. The music features a variety of note values, including whole, half, quarter, and eighth notes, as well as rests. The key signature is one sharp (F#), and the time signature is not explicitly shown but appears to be common time (C).

sus or - bis. gau - de - at i - ta - que u - bi - ver - sus —

sus or - bis, gau - de - at, gau - de - at, i - ta - que u - ni - ver - sus

sus or - bis, gau - de - at, gau - de - at i - ta - que u - ni - ver - sus

sus or - bis, gau - de - at, gau - de - at i - ta - que u - ni - ver - sus —

sus or - bis, gau - de - at, gau - de - at i - ta - que u - ni - ver - sus —

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— or - - - bis, et can-te-mus il - li, in so-no tu - bæ, in so-no

or - - - - bis, et can-te-mus il - li, et can-te-mus il - li in so-no tu - bæ, in

or - - - - bis, et can-te-mus il - li, et can-te-mus il - li in so-no tu -

8 — or - - - bis, et can-te-mus il - li, et can-te-mus il - li, in so-no tu - bæ, in

— or - - - bis, et cn-te-mus il - li in so -

50

so - no tu - bæ, ci - - - - tha - ra, psal - te - ri - o et or - ga -

bæ, in so - no tu - bæ, ci - - - - - tha - ra, psal - te - ri - o, et or - ga -

tu - - - - bæ, psal - te - ri - o et or - ga - no, psal - te - ri -

bæ, in so - no tu - bæ, ci - - - - the - ra, psal - te - ri - o et or - ga - no,

- - - - bæ, psal - te - ri - o et or - ga - no, psal - te - ri -

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no, psal - te - ri - o et or - ga - no, Con - gra - tu - le - - - mur

no, psal - te - ri - o et or - ga - no. Con - gra - tu - le - - - mur cum mul - ti - tu - di -

o et or - ga - no. Con - gra - tu - le - - - mur cum mul - ti - tu - di -

psal - te - ri - o et or - ga - no. Con - gra - tu - le - - - mur cum mul - ti - tu - di -

o, et or - ga - no. Con - gra - tu - le - - - mur cum mul - ti - tu - di -

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The musical score consists of five staves, each with a vocal line and Latin lyrics. The first four staves use treble clefs, and the fifth staff uses a bass clef. The lyrics are: "e-xer-ci-tus, e-xer-ci-tus sem-per su-as lau-ne an-ge-lo-rum e-xer-ci-tus, e-xer-ci-tus sem-per su-as lau-ne an-ge-lo-rum e-xer-ci-tus, e-xer-ci-tus sem-per su-as lau-ne an-ge-lo-rum e-xer-ci-tus, e-xer-ci-tus sem-per su-as lau-ne an-ge-lo-rum e-xer-ci-tus, e-xer-ci-tus sam-per su-as". The lyrics are distributed across the staves as follows: Staff 1: "e-xer-ci-tus, e-xer-ci-tus sem-per su-as lau-"; Staff 2: "ne an-ge-lo-rum e-xer-ci-tus, e-xer-ci-tus sem-per su-as lau-"; Staff 3: "ne an-ge-lo-rum e-xer-ci-tus, e-xer-ci-tus sem-per su-as"; Staff 4: "ne an-ge-lo-rum e-xer-ci-tus, e-xer-ci-tus sem-per su-as lau-"; Staff 5: "ne an-ge-lo-rum e-xer-ci-tus, e-xer-ci-tus sam-per su-as".

e-xer-ci-tus, e-xer-ci-tus sem-per su-as lau-

ne an-ge-lo-rum e-xer-ci-tus, e-xer-ci-tus sem-per su-as lau-

ne an-ge-lo-rum e-xer-ci-tus, e-xer-ci-tus sem-per su-as

ne an-ge-lo-rum e-xer-ci-tus, e-xer-ci-tus sem-per su-as lau-

ne an-ge-lo-rum e-xer-ci-tus, e-xer-ci-tus sam-per su-as

75

- - des can - tan - ti - bus, can - tan - tiu - bus, can - tan - ti - bus, can - tan - ti - bus, no-e, no-

- - des can - tan - ti - bus, can - tan - ti - bus, no-e, no - e,

lau - des can - tan - ti - bus, can - tan - ti - bus, can - tan - ti - bus no-e, no - e, no-e, no-

8 - - des can - tan - ti - bis, can - tan - ti - bus, can - tan - ti - bus, can - tan - ti - bus, no-e, no-

lau - des can - tan - ti - bus, can - tan - ti - bus, no-e, no - e,

[illegible]

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The image shows a musical score for a song. It consists of five staves of music. The first staff has a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The lyrics are written below the staff. The second staff has a treble clef and a key signature of one flat. The melody continues. The lyrics are written below the staff. The third staff has a treble clef and a key signature of one flat. The melody continues. The lyrics are written below the staff. The fourth staff has a treble clef and a key signature of one flat. The melody continues. The lyrics are written below the staff. The fifth staff has a bass clef and a key signature of one flat. The melody continues. The lyrics are written below the staff.

no-e, no - e, no - e, no - e, no-e, no - e, no-e, no - e, no - e.

e, no-e, no - e, no - e, no - e, no-e, no - e, no-e, no - e, no - e.

e, no-e, no - e, no - e, no - e, no-e, no - e, no-e, no - e, no-e, no - e, no-e, no - e, no-e, no - e.

e, no-e, no - e, no - e, no - e, no-e, no - e, no-e, no - e, no-e, no - e.

no-e, no - e, no - e, no - e, no-e, no - e, no-e, no - e, no - e.