

ALMA REDEMPTORIS MATER

Musiche Sacre Concernenti, Venetia, M DC LVI

Francesco Cavalli (1602 - 1676)

Soprano I

Soprano II

Alma Re-dem - pto - ris Ma - ter, quae per vi-a cae - li porta

Alma Re-dem - pto - ris Ma - ter, quae per vi-a cae - li porta

Alma Re-dem - pto - ris Ma - ter, quae per vi-a cae - li porta

Alma Re-dem - pto - ris Ma - ter, quae per vi-a cae - li porta

Alma Re-dem - pto - ris Ma - ter, quae per vi-a cae - li porta

Basso

Alma Re-dem - pto - ris Ma - ter, quae per vi-a cae - li porta

B.C.

8

S 1

S 2

A

T

B

BC

7 6 6 6

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16

S 1

S 2

A

T

B

BC

ca - den - ti,
ca - den - ti,
ca - den - ti,
ca - den - ti,

16

21

S 1

S 2

A

T

B

BC

suc - cur - re, suc - cur - re ca - den - ti, suc - cur - re, suc - cur - re ca -
ca - den - ti, ca - - - den -
- den - - - ti,
cur - re ca - den - - ti, suc -
cur - re ca - den - - - ti,
21

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27

S 1

S 2

A

T

B

BC

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38

S 1

S 2

A

T

B

BC

38

44

S 1

S 2

A

T

B

44

BC

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50

S 1

sanc-tum Ge-ni-to-rem,

S 2

sanc-tum Ge-ni-to-rem,

A

tu, tu quae ge-nu-i-sti na-

T

8

B

Tu, Tu, quae ge-nu-i-sti na-tu-ra mi-ran-te, quae ge-nu-

50

BC

4 3

55

S 1

tu, tu quae ge-nu-i-sti na-tu-ra mi-ran-te tu-um san-ctum Ge-ni-

S 2

tu, tu quae ge-nu-i-sti na-tu-ra mi-ran-te tu-um san-ctum Ge-ni-

A

tu - ra mi-ran - te tu-um san - ctum, tu-um san - ctum Ge-ni -

T

8

Tu, tu quae ge-nu-i-sti na-tu-ra mi-ran-te tu-um san-ctum Ge-ni -

B

i - sti na-tu - ra mi - ran - te, tu-um sanc - ctum, tu-um san - ctum Ge-ni -

55

BC

6

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60

S 1

to rem, tu-um san - ctum, tu-um san - ctum Ge - ni - to - - - rem.

S 2

to rem, tu-um san - ctum Ge - ni - to - - - rem.

A

to - - - rem, tu-um san-ctum Ge - ni - to - - - rem.

T

to rem, tu-um san - ctum, tu-um san - ctum Ge - ni - to - - - rem.

B

to - - - rem, tu-um san - ctum Ge - ni - to - - - rem.

BC

60

to - - - rem, tu-um san - ctum Ge - ni - to - - - rem.

66

S 1

Vir - go pri - us ac pos - te - ri - us, Ga - bri - e - lis ab o - re,

S 2

Vir - go pri - us ac pos - te - ri - us, Ga - bri - e - lis ab o - re,

A

Vir - go pri - us ac pos - te - ri - us, Ga - bri - e - lis ab o - re,

T

Vir - go pri - us ac pos - te - ri - us, Ga - bri - e - lis ab o - re,

B

Vir - go pri - us ac pos - te - ri - us, Ga - bri - e - lis ab o - re,

BC

66

Vir - go pri - us ac pos - te - ri - us, Ga - bri - e - lis ab o - re,

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74

S 1

S 2

A

T

$\frac{8}{8}$

B

BC

74

82

S 1

S 2

A

T

B

BC

pec - ca - to - rum mi - se - re -

pec - ca - to - rum mi - se - re -

il - lud, su - mens il - lud a - ve,

82

6

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91

S 1

S 2

A

T

B

BC

91

100

S 1

S 2

A

T

B

BC

100

Francesco Cavalli - Alma Redemptoris Mater

108

S 1

to - - - rum mi - se - re - - - re,

S 2

to - - - rum mi - se - re - - - re,

A

pec - - - ca - - -

T

pec - - - ca - - -

B

BC

108

113

S 1

pec - - ca - - to - - rum mi - se - re - - re,

S 2

pec - - ca - - to - - rum mi - se - re - - re,

A

to - - rum mi - se - re - - re,

pec - ca -

T

to - - rum mi - se - re - - re,

pec - ca -

B

BC

113

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122

S 1

pec - ca - to - rum mi - se - re -

S 2

pec - ca - to - rum mi - se - re - re,

A

to - rum mi - se - re - re,

T

8 to - rum mi - se - re - re,

B

BC

6 6 6 6 6

130

S 1

re,

S 2

pec - ca - to -

A

pec - ca - to -

T

8 pec - ca - to - rum mi - se - re - re,

B

pec - ca - to - rum mi - se - re - re,

BC

Francesco Cavalli - Alma Redemptoris Mater

138

S 1

S 2

A

T

8

B

BC

6 6 6 \flat

147

S 1

S 2

A

T

8

B

147

BC

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156

S 1

Ga - bri - e - lis ab o - re,

Ga - bri - e - lis ab o - re, pec -

A pec -

T

B su - mens il - lud, su - mens il - lud a - ve,

BC

156

6 6

165

S 1

ca - to - rum mi - se - re - re,

ca - to - rum mi - se - re - re,

T pec - ca - to - rum mi - se - re -

B pec - ca - to - rum mi - se - re - re,

BC

165

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174

S 1

S 2 pec - ca - to - rum mi - se - re - re,

A pec - ca - to - rum mi - se - re - re,

T re,

B su - mens il - lud, su - mens il - lud

174

BC

6

183

S 1 pec - ca - to - rum mi - se - re - re,

S 2 pec - ca - to - rum mi - se - re - re,

A pec - ca - to -

T pec - ca - to -

B a - ve,

183

BC

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192

S 1 pec - ca - to - rum mi - se - re,

S 2 pec - ca - to - rum mi - se - re - re,

A rum mi - se - re - re, vir - go pri - us

T rum mi - se - re - re, vir - go pri - us

B

BC

192

6 6

201

S 1 pec - ca - to - rum mi - se - re,

S 2 pec - ca - to - rum mi - se - re - re,

A ac pos - te - ri - us,

T ac pos - te - ri - us, pec - ca -

B

201

BC

6 6 6

Francesco Cavalli - Alma Redemptoris Mater

210

S 1

S 2

A

T

B

BC

pec - ca - to - rum mi - se - re - re,

pec - ca - to - rum mi - se - re - re,

to - rum mi - se - re - re, vir - go

to - rum mi - se - re - re, vir - go

219

S 1

S 2

A

T

B

BC

mi - se - re - re, mi-se-re - - - re.

mi - se - re - re, mi - se - re - re.

mi - se - re - re, mi-se - re - re.

pri - us ac pos - te - ri - us, mi - se - re - re, mi - se - re - re.

pri - us ac pos - te - ri - us, mi - se - re - re, mi - se - re - re.

6 6 6b 6 6 6b 6

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Francesco Cavalli

(1602 - 1676)

1

8

16

22

30

38

47

57

66

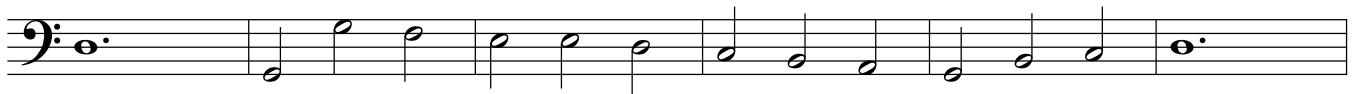
74

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83



90



96



102



110



117

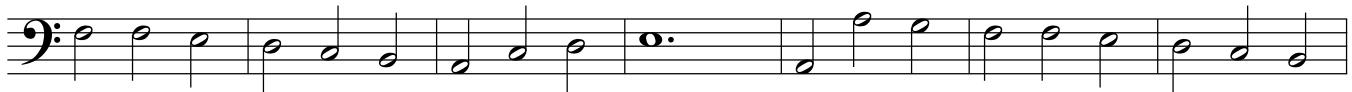


6 6 6 6 6

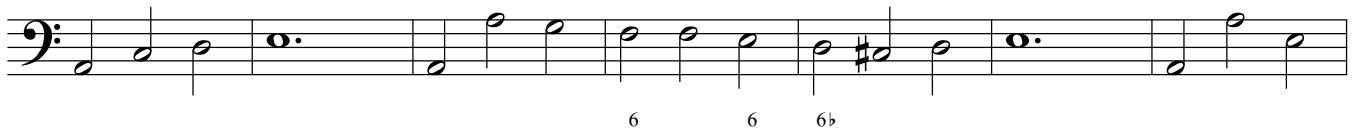
125



131



138

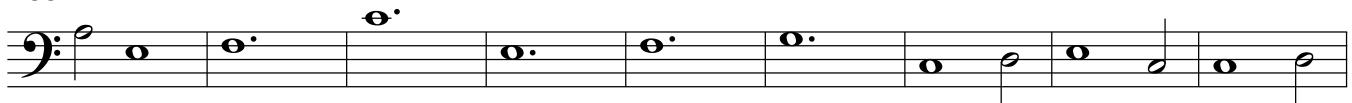


6 6 6b

145



153



6

6

162



Francesco Cavalli - Alma Redemptoris Mater

167

A musical staff in bass clef and common time. It features a melody composed of eighth notes and sixteenth note pairs, primarily in the lower half of the staff.

173

179

A musical staff in bass clef. It contains a sequence of notes starting with an eighth note, followed by two sixteenth notes, then another eighth note, followed by two sixteenth notes, then an eighth note, followed by two sixteenth notes, then an eighth note, followed by two sixteenth notes, then an eighth note, followed by two sixteenth notes, and finally an eighth note.

6

186

A musical staff in common time with a bass clef. It consists of five horizontal lines and four spaces. The first measure contains three eighth notes. The second measure contains two eighth notes. The third measure contains one eighth note followed by a short vertical line with a dot above it. The fourth measure contains one eighth note. The fifth measure contains three eighth notes. The sixth measure contains two eighth notes.

192

A musical staff in bass clef with ten horizontal lines. It features a series of notes: a dotted half note, two quarter notes, a dotted eighth note followed by a sixteenth note, a whole note, a half note, a quarter note, a dotted half note, a quarter note, a dotted half note, and a quarter note.

198

A musical staff in bass clef with five horizontal lines and four spaces. It features a sequence of nine notes: a dotted half note, a whole note, a half note, a dotted half note, a whole note, a half note, a half note, a half note, and a dotted half note.

6 6 6 6 6

203

207

213

A musical staff in bass clef. It contains eleven notes: a half note, a whole note, and a half note.

217

A musical staff in bass clef with five horizontal lines. It features a sequence of ten notes: a dotted half note, a whole note, an eighth note, another eighth note, a dotted half note, a whole note, a half note, a sharp half note, a half note, and a dotted half note.

6 6 6b

222

A musical staff in bass clef with five horizontal lines. It contains seven notes: a dotted half note, a whole note, a half note, a quarter note, a half note, a whole note, and a half note. There are also two rests: a half note rest and a whole note rest.

6 6 6b 6