

Transcribed & edited by Francis Bevan ~ June 2021

Accidentals above noteheads are editorial. All others present in source.

Brackets above notes indicate original ligatures.

Altus primus [34.2] tone higher in source.

Altus secundus [47] m.-sm-sm-sm-m. in source (parallel with Bassus secundus). Presumed mistranscription.

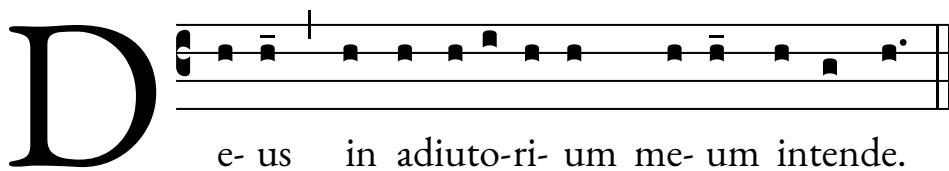
Liber primus cum octo...

I-Rn MSS.Mus.135 ~ manuscript copy: original (Naples, 1592) is lost

1592-1593

Deus in adiutorium meum intende.
Domine ad adiuvandum me festina.
Gloria Patri et Filio et Spiritui Sancto,
sicut erat in principio et nunc et semper
et in sæcula sæculorum. Amen. Alleluia.

O Lord make speed to save me:
O Lord make haste to help me.
Glory be to the Father and to the Son and to the Holy Spirit:
As it was in the beginning is now and ever shall be,
World without end. Amen. Alleluia.



Cristoforo MONTEMAYOR
(fl. 1592)

A musical score for a choir of eight voices. The voices are arranged in two columns of four: Cantus primus, Altus primus, Tenor primus, Bassus primus in the first column; and Cantus secundus, Altus secundus, Tenor secundus, Bassus secundus in the second column. Each voice has its own staff with a specific clef and key signature. The music consists of several measures of notes, primarily quarter notes and half notes, with some rests. The lyrics 'Do - mi - ne ad ad - iu - van - dum me fe - sti -' are repeated for each voice.

5

- na, me -
- na, me -
- na, me -
- na, me -

Do - mi - ne ad ad - iu - van - dum me fe - sti - na,
Do - mi - ne ad ad - iu - van - dum me fe - sti - na,
Do - mi - ne ad ad - iu - van - dum me fe - sti - na,
Do - mi - ne ad ad - iu - van - dum me fe - sti - na,

10

fe - sti - na, me fe - sti - na. Glo - ri - a Pa -
fe - sti - na, me fe - sti - na. Glo - ri - a Pa -
fe - sti - na, me fe - sti - na. Glo - ri - a Pa -
fe - sti - na, me fe - sti - na. Glo - ri - a Pa -

me fe - sti - na.
me fe - sti - na.
me fe - sti - na.

15

tri _____ et
tri _____ et
tri _____ et
tri _____ et
Glo - - ri - a Pa - - tri et Fi - li - o
Glo - - ri - a Pa - - tri et Fi - - li - o
Glo - - ri - a Pa - - tri et Fi - - - - li - o
Glo - - - - ri - a Pa - - tri et _____ Filii

20

Fi - - - li - - o et Spi - ri - tu - i San - - - cto, et
Fi - - - li - - o et Spi - ri - tu - i San - - - cto,
Fi - - - - li - - o et Spi - ri - tu - i San - - - - cto, et
Fi - li - o et Spi - ri - tu - i San - - - - cto,
et
et
et
et

24

Spi - ri - tu - i San - cto,
et Spi - ri - tu - i San - cto,
Spi - ri - tu - i San - cto,
et Spi - ri - tu - i San - cto,
Spi - ri - tu - i San - cto,
Spi - ri - tu - i San - cto,
Spi - ri - tu - i San - cto,
Spi - ri - tu - i San - cto,

28

si - cut e - rat in prin - ci - pi - o
si - cut e - rat in prin - ci - pi - o
si - cut e - rat in prin - ci - pi - o
si - cut e - rat in prin - ci - pi - o
in prin - ci - pi -
in prin - ci - pi -
in prin - ci - pi -
in prin - ci - pi -

33

The musical score consists of eight staves of music for four voices. The voices are arranged in two groups of two parts each, positioned above and below a central basso continuo staff. The top group includes soprano and alto voices, while the bottom group includes tenor and bass voices. The music is written in common time, with a key signature of one sharp (F#). The vocal parts sing the Latin phrase "et nunc et semper" in a repeating pattern. The basso continuo part provides harmonic support with sustained notes and bassoon entries. The score is divided into measures by vertical bar lines and includes lyrics below the staves.

et nunc et sem - per et _____ in sæ - cu -
 et nunc et sem - per et _____ in sæ - cu -
 et nunc et sem - per et _____ in sæ - cu -
 et nunc et sem - per et _____ in sæ - cu -
 - o et nunc et sem - per, et nunc et sem - per
 - o et nunc et sem - per, et nunc et sem - per
 - o et nunc et sem - per, et nunc et sem - per
 - o et nunc et sem - per, et nunc et sem - per

37

The musical score consists of five staves of music. The first four staves are in treble clef, and the fifth staff is in bass clef. The music is in common time. The lyrics are in Latin, repeated in each measure: "- la sae - cu - lo - rum, sae - cu - lo - rum. A - - - - men, a - - - - men," followed by "sae - cu - lo - rum, sae - cu - lo - rum. A - - - - men," and finally "sae - cu - lo - rum, sae - cu - lo - rum. sae - - - cu - lo - rum." The vocal parts are separated by vertical bar lines, and there are rests and note heads indicating the rhythm. The bass staff follows a similar pattern but ends with "rum."

41

-men, a - - men, a - - - - men.
men, a - - - men.
men, a - - - men.
a - - - men, a - - men.
men, sae - cu - lo - rum, a - - men.
A - men, sae - cu - lo - rum, a - - men.
A - - men, sae - cu - lo - rum, a - - men,
A - - - men, a - - - men.

45

Al - - le - lu - - ia, al - - le - - lu - - ia.
Al - - le - lu - - ia, al - - - le - lu - - ia.
Al - - le - lu - ia, al - - - le - - lu - ia.
Al - - - le - lu - - ia, al - - le - - lu - ia.
Al - - le - lu - ia, al - - - le - lu - - ia.
Al - - le - lu - - ia, al - - - le - - lu - ia.
Al - - - le - lu - - ia, al - - le - - lu - ia.
Al - - le - lu - ia, al - - - le - lu - - ia.
Al - - - le - lu - - ia, al - - le - - lu - ia.