

Transcribed and edited by Francis Bevan - June 2019

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

Brackets above noteheads denote original ligatures.

Promptuarii musici sacras harmonias... Pars altera...

Strasbourg: Kieffer, 1612

RISM 1612/3

Gustate et videte quoniam suavis est Dominus.
Suavitatem eius non agnoscitis si hanc minime gustatis.
Sed cibum vitæ ex palato cordis tangite,
ut probantes eius dulcedinem amare valeatis.
Et in voce exultationis resonent epulantes
in mensa Domini. Alleluia.

O taste, and see, how gracious the Lord is.
If you taste not, you shall not know His sweetness.
But from the vault of your heart touch the food of life:
His sweetness shall give you the strength to love Him.
Those who feast call again and again in a voice of exultation
at the table of the Lord. Alleluia.

Gustate et videte

Giovanni Battista STEFANINI
(1574 - 1630)

Musical score for the first system of 'Gustate et videte'. The score is written for five parts: Cantus, Altus, 1 Tenor, 2 Tenor, and Basis. The music is in a key with one flat (B-flat) and a common time signature (C). The lyrics are: Gu - sta - te et vi - de - - - te, Gu - sta - te et vi - de - - - te, et Gu - sta - te et vi - de - - - te, et vi - de - - - te, et Gu - sta - te et vi - de - - - te.

Musical score for the second system of 'Gustate et videte'. The score continues from the first system. The lyrics are: et vi - de - - - te, et vi - de - - - te, de - te, et vi - de - te, gu - sta - te et de - - - te, et vi - de - te, et et vi - de - - - te, gu - sta - te et vi - de -

te, et vi - de - - te quo - ni - am
 et vi - de - te quo - ni - am
 vi - de - - te quo - ni - am
 vi - de - - te quo - ni - am su -
 te quo - ni - am su -

su - a - vis est Do - mi - nus.
 su - a - vis est Do - mi - nus.
 su - a - vis est Do - mi - nus. Su - a - vi -
 a - vis est Do - mi - nus. Su - a - vi - ta -
 a - vis est Do - mi - nus. Su - a -

Su - a - vi - ta - tem e - ius non a -
 Su - a - vi - ta - tem e - ius non a - gno -
 ta - tem e - ius non a - gno -
 - tem e - ius
 - vi - ta - tem e - ius non a -

20

gno - sci - tis si hanc mi - ni - me gu - sta - - - - -

- sci - tis si hanc mi - ni - me gu - sta - tis, gu - sta - - - - -

- sci - tis

Sed

si hanc mi - ni - me gu - sta - - - - -

gno - sci - tis

24

- tis. Sed ci - bum vi - - - - - tæ, sed ci - bum

- tis. Sed ci - bum vi - tæ, sed ci - bum vi - tæ, sed

ci - bum vi - - - - - tæ, sed ci - bum vi - - - - -

- tis. Sed ci - bum vi - - - - - tæ, sed ci - - - - - bum

Sed ci - bum vi - - - - - tæ, sed ci - bum

28

vi - - - - - tæ ex - - - - -

ci - bum vi - - - - - tæ

- - - - - tæ ex pa - la - to cor - dis tan - - - - - gi -

vi - - - - - tæ ex pa - la - to cor - dis tan - - - - - gi -

vi - - - - - tæ ex pa - la - to cor - dis tan - - - - - gi -

pa - la - to cor - dis tan - gi - te, ut pro -
 ex pa - la - to cor - dis tan - gi - te, ut pro -
 te, ex pa - la - to cor - dis tan - gi - te, ut pro -
 te, ut

ban - tes e - ius dul - ce - di - nem a - ma - re,
 ban - tes e - ius dul - ce - di - nem a - ma -
 ban - tes e - ius dul - ce - di - nem a -
 pro - ban - tes e - ius dul - ce - di - nem a - ma - re,
 ban - tes e - ius dul - ce - di - nem a -

a - ma - re va - le - a - tis, va - le - a - tis. Et in vo - ce
 - re, a - ma - re va - le - a - tis, va - le - a - tis. Et in vo - ce
 ma - re, a - ma - re va - le - a - tis, va - le - a - tis. Et in vo - ce
 a - ma - re va - le - a - tis. Et in vo -
 ma - re, a - ma - re va - le - a - tis. Et

44

ex-ul-ta-ti-o - nis, ex-ul-ta-ti - o - nis, ex-ul-ta-ti - o - nis,
 ex-ul-ta-ti-o - nis, et in vo - ce ex - ul - ta - ti - o - nis
 ex-ul-ta-ti-o - nis, ex-ul-ta-ti - o - nis, ex-ul-
 -ce, et in vo - ce ex-ul-ta - ti - o - nis
 in vo - ce ex-ul-ta-ti-o - nis, et in vo -

48

nis, ex-ul-ta-ti-o - nis re-so-nent e-pu-lan-tes
 nis, ex-ul-ta-ti-o - nis re-so-nent e-pu-lan-tes,
 ta-ti-o-nis, ex-ul-ta-ti-o - nis re-so-nent e-pu-lan-tes,
 re-so-nent e-pu-lan-tes,
 -ce ex-ul-ta-ti-o - nis

53

in men-sa Do-mi-ni, in men-sa
 re-so-nent e-pu-lan-tes in men-sa Do-mi-ni, in men-sa
 re-so-nent e-pu-lan-tes in men-sa Do-mi-ni,
 re-so-nent e-pu-lan-tes in men-sa
 re-so-nent e-pu-lan-tes in men-sa Do-mi-ni,

Do - mi - ni, re - so - nent e - pu - lan - tes in men - sa

Do - mi - ni, re - so - nent e - pu - lan - tes in men - sa

re - so - nent e - pu - lan - tes in men - sa

Do - mi - ni, re - so - nent e - pu - lan - tes in men - sa

re - so - nent e - pu - lan - tes in men - sa

Do - mi - ni. Al - le - lu - ia, al -

Do - mi - ni. Al - le - lu - ia, al - le -

Do - mi - ni. Al - le - lu - ia, al - le -

Do - mi - ni. Al - le - lu - ia,

Do - mi - ni. Al - le - lu - ia, al - le - lu -

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

- lu - ia, al - le - lu -

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

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

ia, al - le - lu -

74

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

ia.

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

- ia.

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

Detailed description: This musical score is for the hymn 'Alleluia'. It consists of five staves. The first staff is a vocal line in G major, starting with a treble clef and a key signature of one flat (F major). The lyrics are 'ia, al - le - - lu - ia, al - le - - lu - ia.' The second staff is a piano accompaniment line, also in G major, with a treble clef and a key signature of one flat. It begins with a whole rest followed by a half note G. The third staff is another vocal line, starting with an 8-measure rest, then continuing with the lyrics 'le - - - lu - ia, al - le - - lu - ia.' The fourth staff is a piano accompaniment line, also in G major, with a treble clef and a key signature of one flat. It begins with an 8-measure rest, then continues with the lyrics '- ia.' The fifth staff is a bass line in G major, with a bass clef and a key signature of one flat. It begins with a whole note G, followed by a whole rest, then continues with the lyrics 'ia, al - le - - lu - - - ia.' The score concludes with a double bar line.