

Transcribed and edited by Francis Bevan ~ August 2021

Transposed down a fourth for The Davey Consort.

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

Brackets above notes indicate original ligatures.

Offertoria totius anni... pars secunda...

Venice: Gardano, 1596

RISM P750

Assumpta est Maria in cælum:
gaudent angeli, collaudantes benedicunt Dominum.
Alleluia.

Mary is taken up into heaven,
the Angels rejoice, praising, they bless God.
Alleluia.

Assumpta est Maria

In die Assumptionis B. Mariæ

Giovanni Pierluigi da PALESTRINA (c.1525–1594)

Music score for the Magnificat Cantus Firmus (Gloria) in C major, 4/4 time, featuring five voices: Cantus, Altus, Tenor, Quintus, and Bassus.

The vocal parts are as follows:

- Cantus:** As - sum - pta est Ma - ri - a in _____
- Altus:** As - sum - - -
- Tenor:** As - sum - - -
- Quintus:** As - sum - - -
- Bassus:** As - sum - - -

4

-pta est Ma - ri - - a in cæ
As - - sum - pta est Ma - ri - - a in cæ

8

-lum, as - sum - pta_____ est_____ Ma - ri - a
lum,_____ as - sum - pta_____ est Ma - ri -
- lum, as - sum - pta_____ est Ma - ri - a in
As - sum - pta_____ est Ma -

- pta_____ est Ma - ri - a in cæ - lum,_____

12

in cæ - lum, in cæ - lum, as - sum - pta_____ est Ma -
cæ - lum,_____ Ma - ri -
cæ - lum, in cæ - lum, as - sum -
as - sum - pta_____ est Ma - ri -

16

- lum, in cæ - lum: ri - a in cæ - lum:
ri - a in cæ - lum: gau -
a in cæ - lum: gau -
- pta_____ est Ma - ri - a in cæ - lum: gau -

20

Soprano: gau - - - dent an -
Alto: gau - - - dent an -
Tenor: - dent an - ge - li, gau - - -
Bass: - - - dent an - ge - li, -
Cello: - - - dent an - ge - li,

24

ge - li, gau
ge - li, gau
dent an - ge - li, gau dent
gau dent an -
gau dent an -

28

- dent an - ge - li,
col -

- dent an - ge - li, col - lau - dan - - tes, col -

an - ge - li, col - lau - dan - - tes,

- ge - li,

col - lau - dan - -

32

lau - dan - tes,
 lau - dan - tes, col - lau - dan - tes,
 col - lau - dan - tes,
 lau - dan - tes, col - lau - dan - tes
 tes, col - lau - dan -

36

lau - dan - tes be - ne - di - cunt Do - mi -
 lau - dan - tes be - ne - di - cunt Do - mi -
 col - lau - dan - tes be - ne - di - cunt Do - mi -
 be - ne - di - cunt Do - mi -
 tes

40

- num, be - ne - di - cunt Do - mi -
 - num, be - ne - di - cunt Do - mi -
 - num, be - ne - di - cunt Do - mi -
 be - ne - di - cunt Do - mi - num, Do -

44

Do - mi - num, be - ne - di - cunt
- num, be - ne - di - cunt Do -
be - ne - di - cunt Do - mi - num, be - - ne -
- num, Do - - - mi - num, be - ne -
- mi - num, be - ne -

48

Do - mi - num. Al - le - lu - ia, al - le - lu - ia,
mi - num. Al - le - lu - ia, al - le - lu - -
- di - cunt Do - mi - num. Al - le - lu - ia, al - le - lu -
- di - cunt Do - mi - num. Al - le - lu - ia, al - le - lu -
- di - cunt Do - mi - num.

56

A musical score for four voices (SATB) in common time, key of G major. The vocal parts are: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are "al - le - lu - ia," repeated multiple times. The music consists of four staves, one for each voice. The vocal parts enter at different times, creating a layered effect. The bass part begins first, followed by the tenor, alto, and soprano. The music features eighth and sixteenth note patterns, with some sustained notes and rests. Measure numbers 56, 60, and 64 are visible on the left side of the page.

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

60

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