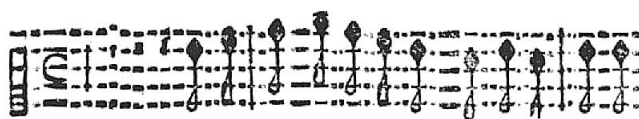


ALMA PARENS REDEMPTORIS



Alma parens Redemptoris Virgo Mater

Giovanni Bassani
ca. 1650–1716

Violino primo

Violino secondo

Canto

Alto

Tenore

Basso

Basso continuo

Source: Concerti sacri: motetti a una, due, tre e quattro voci con strumenti; Bologna 1692.
Digital scan from BnF Gallico.

Bassani - Alma parens

4

V1

V2

C

A

T

B

BC

Al - ma pa - rens Re - dem - pto - ris Vir - go

8

V1

V2

C

A

T

B

BC

Ma - ter Sal - va - to - ris ma - gni spon - sa Cre - a - to - ris an - ge - lo - rum glo - ri - a, an - ge - lo - rum, an - ge -

Ma - ter Sal - va - to - ris ma - gni spon - sa Cre - a - to - ris an - ge - lo - rum glo - ri - a, an - ge - lo - rum, an - ge -

Ma - ter Sal - va - to - ris ma - gni spon - sa Cre - a - to - ris an - ge - lo - rum glo - ri - a, an - ge - lo - rum, an - ge -

Ma - ter Sal - va - to - ris ma - gni spon - sa Cre - a - to - ris an - ge - lo - rum glo - ri - a, an - ge - lo - rum, an - ge -

Bassani - Alma parens

12

V1

V2

C

A

T

B

BC

lo - rum, an - ge - lo - rum glo - ri - a, an - ge - lo - rum, an - ge - lo - rum, an - ge - lo - rum glo - ri - a.

lo - rum, an - ge - lo - rum glo - ri - a, an - ge - lo - rum, an - ge - lo - rum, an - ge - lo - rum glo - ri - a.

lo - rum, an - ge - lo - rum glo - ri - a, an - ge - lo - rum, an - ge - lo - rum, an - ge - lo - rum glo - ri - a.

lo - rum, an - ge - lo - rum glo - ri - a, an - ge - lo - rum, an - ge - lo - rum, an - ge - lo - rum glo - ri - a.

16

V1

V2

C

A

T

B

BC

4 3

Bassani - Alma parens

21

V1

V2

C

A

T

B

BC

Ve-ra cæ-li por-ta ma-nes et a-man-ti sem-per pa-tes tu-ta, ma-ris stel-la ni-tes pro-cel-

Ve-ra cæ-li por-ta ma-nes et a-man-ti sem-per pa-tes tu-ta, ma-ris stel-la ni-tes pro-cel-

Ve-ra cæ-li por-ta ma-nes et a-man-ti sem-per pa-tes tu-ta, ma-ris stel-la ni-tes pro-cel-

Ve-ra cæ-li por-ta ma-nes et a-man-ti sem-per pa-tes tu-ta, ma-ris stel-la ni-tes pro-cel-

25

V1

V2

C

A

T

B

BC

la-rum Do-mi-na pro-cel - la - rum, pro-cel - la - rum, pro-cel-la-rum Do-mi - na pro-cel-la-rum,

la-rum Do-mi-na pro-cel - la - rum, pro-cel - la - rum, pro-cel-la-rum Do - mi - na pro-cel-la-rum,

la-rum Do-mi-na pro-cel - la - rum, pro-cel - la - rum, pro-cel-la-rum Do - mi - na pro-cel-la-rum,

la-rum Do-mi-na pro-cel - la - rum, pro-cel - la - rum, pro-cel-la-rum Do - mi - na pro-cel-la-rum,

Bassani - Alma parens

29

V1

V2

C

A

T

B

BC

pro-cel-la-rum, pro-cel - la-rum Do - mi-na.

pro-cel-la-rum, pro-cel - la-rum Do - mi-na.

pro-cel-la-rum, pro-cel - la-rum Do - mi-na.

pro-cel-la-rum, pro-cel - la-rum Do - mi-na.

4 #

34

V1

V2

C

A

T

B

BC

Tu per un-das æs - tu - an - tis vi - tæ

Tu per un-das æs - tu - an - tis vi - tæ

Tu per un-das æs - tu - an - tis vi - tæ

Tu per un-das æs - tu - an - tis vi - tæ

4 #

Bassani - Alma parens

38

V1

V2

C

A

T

B

BC

fre-ti ve-la re-gis ad be - a - tæ re-gna pa - cis ad be - a - tæ re-gna pa-cis cor-da du-cens, cor-da du-cens can-di-

fre-ti ve-la re-gis ad be - a - tæ re-gna pa - cis ad be - a - tæ re-gna pa-cis cor-da du-cens, cor-da du-cens can-di -

8 fre-ti ve-la re-gis ad be - a - tæ re-gna pa - cis ad be - a - tæ re-gna pa-cis cor-da du-cens, cor-da du-cens can-di-

fre-ti ve-la re-gis ad be - a - tæ re-gna pa - cis ad be - a - tæ re-gna pa-cis cor-da du-cens, cor-da du-cens can-di-

42

V1

V2

C

A

T

B

BC

da, cor-da du-cens can - di - da.

da, cor-da du-cens can-di - da.

8 da, cor-da du-cens can - di - da.

da, cor-da du-cens can - di - da.

Bassani - Alma parens

47

V1

V2

C

A

T

B

BC

Ei - a a - ge Vir - go cle - mens, Vir - go cæ - li de - cus in - gens tu suc -

Ei - a a - ge Vir - go cle - mens, Vir - go cæ - li de - cus in - gens tu suc -

Ei - a a - ge Vir - go cle - mens, Vir - go cæ - li de - cus in - gens tu suc -

Ei - a a - ge Vir - go cle - mens, Vir - go cæ - li de - cus in - gens tu suc -

51

V1

V2

C

A

T

B

BC

cur - re Vir - go pe - tens iam ca - den - ti po - pu - lo, iam ca - den - ti, iam ca - den - ti, iam ca - den - ti po - pu -

cur - re Vir - go pe - tens iam ca - den - ti po - pu - lo, iam ca - den - ti, iam ca - den - ti, iam ca - den - ti po - pu -

cur - re Vir - go pe - tens iam ca - den - ti po - pu - lo, iam ca - den - ti, iam ca - den - ti, iam ca - den - ti po - pu -

cur - re Vir - go pe - tens iam ca - den - ti po - pu - lo, iam ca - den - ti, iam ca - den - ti, iam ca - den - ti po - pu -

Bassani - Alma parens

55

V1

V2

C

A

T

B

BC

lo iam ca-den-ti, iam ca-den-ti, iam ca-den-ti po-pu-lo, iam ca-den-ti po-pu-lo.

lo iam ca-den-ti, iam ca-den-ti, iam ca-den-ti po-pu-lo, iam ca-den-ti po-pu-lo.

lo iam ca-den-ti, iam ca-den-ti, iam ca-den-ti po-pu-lo, iam ca-den-ti po-pu-lo.

lo iam ca-den-ti, iam ca-den-ti, iam ca-den-ti po-pu-lo, iam ca-den-ti po-pu-lo.

4 # 4 # 4 #

60 **Allegro**

V1

V2

BC

6# 6 # 6

67

V1

V2

C

BC

Fes-ti-na pro-pe-ra, fe-sti-na pro-pe-ra can-den-tem sub-le-va pro-lap-sum e-ri-ge,

Bassani - Alma parens

72

V1

V2

C

BC

pro-lap-sum e - ri - ge af - flic - tum por - te - ge, af - flic - tum pro-lap-sum, e-ri-ge pro-lap-sum,

78

V1

V2

C

BC

e - ri-ge af - flic - tum pro - te - ge,

6# 6 # #

84

V1

V2

C

BC

sus-pi-rant pec-to-ra, sus-pi-rant pec-to-ra be-a-ta

Bassani - Alma parens

90

V1

V2

C

BC

tem-po-ra non ul-tra ca-de-re, non ul-tra ca-de-re sed o-rant sur-ge-re, sed o-rant

96

V1

V2

C

BC

non ul-tra ca-de-re, non ul-tra ca-de-re sed o-rant sur-ge-re.

6

101

T

BC

Tu quæ so-lo ob-stu-pen-te, tu quæ cæ-lo com-plau-den - - - te et na-

7 # # 6 #

105

T

BC

tu-ra de-mi-ran - - - te sem-per Vir-go, sem-per Vir-go, sem-per Vir-go post et an - te.

#

Bassani - Alma parens

110

V1

V2

BC

115

T

BC

Con-ce-pi-sti stel-la so-lem, pe-pe-ri-sti lu-na di-em, con-ce-pis-ti stel-la

119

T

BC

so-lem, pe-pe-ri-sti lu-na di-em Cre-a-tu-ra, Cre-a-to-

123

T

BC

-rem Fi-li-a Ma-ter Ge-ni-to-rem Fi-li-a Ma-ter, Fi-li-a Ma-ter Ge-ni-to-rem.

127

V1

V2

BC

Bassani - Alma parens

132

A

BC

Ga - bri - e - lis cum ab o - re ve - ni - en - tis ab a - mo - - -

Detailed description: This system shows the vocal parts for measures 132-134. The vocal line (A) begins with a rest, followed by a melodic line with lyrics. The bass line (BC) provides a harmonic accompaniment. The key signature has one sharp (F#).

135

A

BC

- - - re au - di - i - stis Vir - go sal - ve, sal - - - ve ac - ce -

Detailed description: This system shows the vocal parts for measures 135-137. The vocal line (A) continues the melody with lyrics. The bass line (BC) continues the accompaniment. The key signature has one sharp (F#).

138

A

BC

pi - sti Ma - ter a - - ve, au - di - i - stis Vir - go sal - ve ac - ce - pi - sti Ma - ter a - - ve.

6/5 #

Detailed description: This system shows the vocal parts for measures 138-141. The vocal line (A) continues the melody with lyrics. The bass line (BC) continues the accompaniment. A 6/5 time signature change is indicated below the bass line. The key signature has one sharp (F#).

142

V1

V2

BC

Detailed description: This system shows the instrumental parts for measures 142-147. Violin 1 (V1) and Violin 2 (V2) play a complex, fast-moving melodic line. The bass line (BC) provides a steady accompaniment. The key signature has one sharp (F#).

148

V1

V2

BC

Detailed description: This system shows the instrumental parts for measures 148-151. Violin 1 (V1) and Violin 2 (V2) continue their melodic lines. The bass line (BC) continues the accompaniment. The key signature has one sharp (F#).

Bassani - Alma parens

153

A

BC

157

A

BC

162

A

BC

166

A

BC

170

V1

V2

B

BC

Bassani - Alma parens

176

V1

V2

B

BC

den - tes, ut sem-per læ - tan-tes et ti - bi plau - den - tes,

6 5 # # #

182

V1

V2

B

BC

in ter-ris, in ter-ris pug-nan - - - - tes,

187

V1

V2

B

BC

in ter - ris pug - nan - tes, pug - nan - tes in cæ - lis gau -

Bassani - Alma parens

191

V1

V2

B

BC

den - tes, in cæ-lis gau-den - tes, gau-den - tes, sem-per di - cant,

6 # 6 5

196

V1

V2

B

BC

sem-per ca - - - nant: vi-ve, vi-ve, vi-ve Ma - ri - a, vi-ve, vi-ve, vi-ve,

#

202

V1

V2

B

BC

vi - ve, vi-ve Ma - ri - a, vi-ve, vi - ve Ma-ri - a, vi-ve, vi - ve Ma-ri - a.

Bassani - Alma parens

207

V1

V2

C

A

T

B

BC

Vi - ve pa - rens Re - dem - pto - ris, vi - ve Ma - ter Sa - lu - to - ris, vi - ve spon - sa Sal - va -

Vi - ve pa - rens Re - dem - pto - ris, vi - ve Ma - ter Sa - lu - to - ris, vi - ve spon - sa Sal - va -

Vi - ve pa - rens Re - dem - pto - ris, vi - ve Ma - ter Sa - lu - to - ris, vi - ve spon - sa Sal - va -

Vi - ve pa - rens Re - dem - pto - ris, vi - ve Ma - ter Sa - lu - to - ris, vi - ve spon - sa Sal - va -

210

V1

V2

C

A

T

B

BC

to - ris, vi - ve Vir - go fons a - mo - ris, vi - ve, vi - ve, vi - ve, vi - ve, vi - ve, vi - ve Ma - ri -

to - ris, vi - ve Vir - go fons a - mo - ris, vi - ve, vi - ve, vi - ve, vi - ve, vi - ve, vi - ve Ma - ri -

to - ris, vi - ve Vir - go fons a - mo - ris, vi - ve, vi - ve, vi - ve, vi - ve, vi - ve, vi - ve Ma - ri - a,

to - ris, vi - ve Vir - go fons a - mo - ris, vi - ve, vi - ve, vi - ve, vi - ve, vi - ve, vi - ve Ma - ri -

4 #

Bassani - Alma parens

214



V1

V2

C
a, vi-ve, vi-ve, vi-ve, vi-ve, vi-ve, vi-ve Ma-ri - a, vi - ve, vi-ve Ma-ri - a.

A
a, vi-ve, vi-ve, vi-ve, vi-ve, vi-ve, vi-ve Ma-ri - a, vi - ve, vi-ve Ma-ri - a.

T
vi-ve, vi-ve, vi-ve, vi-ve, vi-ve, vi-ve, vi-ve Ma-ri - a, vi - ve, vi-ve Ma-ri - a.

B
a, vi-ve, vi-ve, vi-ve, vi-ve, vi-ve, vi-ve Ma-ri - a, vi - ve, vi-ve Ma-ri - a.

BC

ALMA PARENS REDEMPTORIS

Giovanni Bassani
ca. 1650 –1716

4

9

14

18

22

27

32

36

40

45

49

Al

Violino-1

Bassani - Alma parens

54

54

60 **Allegro**

60 **Allegro**

67

67

81

81

88

88

110

110

114

114

129

129

143

143

147

147

150

150

Violino-1

Bassani - Alma parens

170

2

177

184

2

192

198

204

204

209

214

ALMA PARENS REDEMPTORIS

Giovanni Bassani
ca. 1650 –1716

The image displays a musical score for Violino-2, titled 'ALMA PARENS REDEMPTORIS' by Giovanni Bassani (ca. 1650–1716). The score is written in 4/4 time and consists of ten staves of music, each beginning with a measure number. The notation is in treble clef and features a complex, rhythmic melody with frequent sixteenth-note patterns and various accidentals (sharps and naturals). The piece concludes with a final measure on the tenth staff.

5

10

15

19

24

29

33

37

41

46

50

Violino-2

Bassani - Alma parens

54

Musical staff 1: Treble clef, key signature of one sharp (F#), starting at measure 54. The melody consists of eighth and sixteenth notes, ending with a whole note chord.

60 **Allegro**

Musical staff 2: Treble clef, 6/8 time signature, starting at measure 60. The tempo is marked "Allegro". The melody features eighth and sixteenth notes.

67

Musical staff 3: Treble clef, starting at measure 67. It contains a triplet of eighth notes and a sextuplet of eighth notes.

82

Musical staff 4: Treble clef, starting at measure 82. The melody continues with eighth and sixteenth notes.

89

Musical staff 5: Treble clef, starting at measure 89. It features a doublet (2), a sextuplet (6), and a nonuplet (9).

110

Musical staff 6: Treble clef, starting at measure 110. The melody is composed of eighth and sixteenth notes.

113

Musical staff 7: Treble clef, starting at measure 113. It includes a dodecuple (12).

128

Musical staff 8: Treble clef, starting at measure 128. The melody continues with eighth and sixteenth notes.

132

Musical staff 9: Treble clef, starting at measure 132. It features a decuple (10).

146

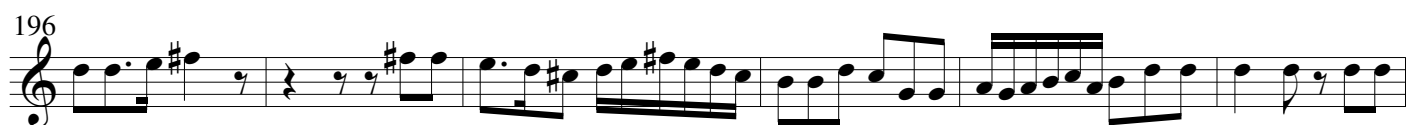
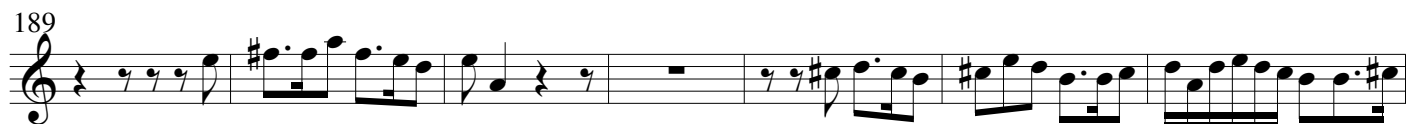
Musical staff 10: Treble clef, starting at measure 146. The melody continues with eighth and sixteenth notes.

150

Musical staff 11: Treble clef, starting at measure 150. It includes a septuple (7) and ends with a double bar line and a 6/8 time signature.

Violino-2

Bassani - Alma parens



ALMA PARENS REDEMPTORIS

Giovanni Bassani
ca. 1650 –1716

6

11

16

22

27

32

37

42

47

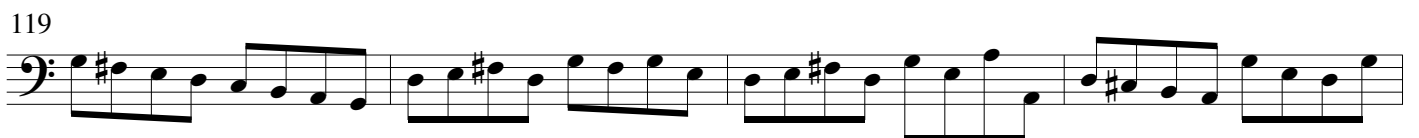
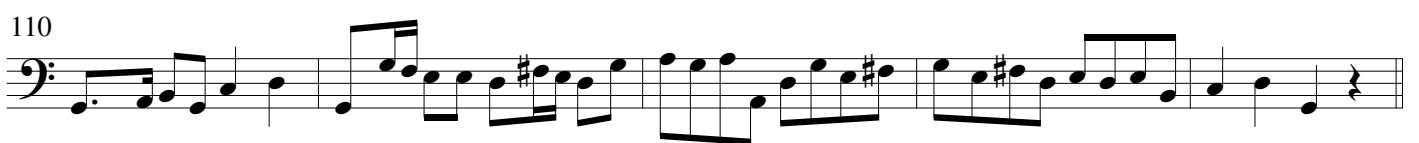
51

55

Basso continuo

60 Allegro

Bassani - Alma parens



Basso continuo

Bassani - Alma parens

127

Staff 1: Measures 127-131. Bass clef. Key signature: one sharp (F#). The melody consists of eighth and sixteenth notes, ending with a whole rest.

132

Staff 2: Measures 132-136. Bass clef. Key signature: one sharp (F#). The melody continues with eighth and sixteenth notes.

137

Staff 3: Measures 137-141. Bass clef. Key signature: one sharp (F#). The melody continues with eighth and sixteenth notes.

142

Staff 4: Measures 142-147. Bass clef. Key signature: one sharp (F#). Measure 142 starts with a fermata and a '2' above it. The melody continues with eighth and sixteenth notes.

148

Staff 5: Measures 148-152. Bass clef. Key signature: one sharp (F#). The melody continues with eighth and sixteenth notes.

153

Staff 6: Measures 153-156. Bass clef. Key signature: one sharp (F#). The melody continues with eighth and sixteenth notes.

157

Staff 7: Measures 157-163. Bass clef. Key signature: one sharp (F#). The melody continues with eighth and sixteenth notes.

164

Staff 8: Measures 164-169. Bass clef. Key signature: one sharp (F#). The melody continues with eighth and sixteenth notes.

170

Staff 9: Measures 170-175. Bass clef. Key signature: one sharp (F#). The melody continues with eighth and sixteenth notes.

176

Staff 10: Measures 176-183. Bass clef. Key signature: one sharp (F#). The melody continues with eighth and sixteenth notes.

184

Staff 11: Measures 184-189. Bass clef. Key signature: one sharp (F#). The melody continues with eighth and sixteenth notes.

Basso continuo

Bassani - Alma parens

190

Staff 1: Measures 190-194. Bass clef, common time signature. The melody consists of eighth and quarter notes with various accidentals (sharps and naturals).

195

Staff 2: Measures 195-200. Bass clef, common time signature. The melody continues with eighth and quarter notes.

201

Staff 3: Measures 201-206. Bass clef, common time signature. The melody continues, ending with a double bar line and a common time signature 'C'.

207

Staff 4: Measures 207-210. Bass clef, common time signature. The melody continues with eighth and quarter notes.

211

Staff 5: Measures 211-214. Bass clef, common time signature. The melody continues with eighth and quarter notes.

215

Staff 6: Measures 215-218. Bass clef, common time signature. The melody continues, ending with a double bar line.