

Pastores loquebuntur ad invicem

A 3. Tenori

from Selectae Cantiones Exellentissimorum Auctorum. Romae 1616

Alessandro Costantini

ed. Andreas Stenberg

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Score

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PRIMO TENORE

Pastores

TENORE SECONDO

Pastores

TERZO TENORE

Pastores

*Bassus ad
Organum*

Pastores

Pas - to - res lo-que-bun - tur ad in - vicem,

Pas - to - res lo-que-bun - tur ad in - vi - cem,

Pas - to - res lo-que - bun - tur ad in - vicem,

4 3 6 6

ad in - vi - cem, lo-que-bun - tur ad in - vicem, trans - e - a - mus,

Pas - to - res lo-que-bun - tur ad in - vi - cem, e -

Pas - to - res lo-que-bun - tur ad in - vicem,

3 4 3 4 3

usque Bet - lehem, trans - e - a - mus,

a - mus, usque Betle - hem, e - a - mus,

e - a - mus, usque Bet - lehem, e - a - mus,

6 4 3

12

us-que Bet - le-hem, et vi-de-a - mus, et vi-de-a - mus,
 us-que Bet - le-hem, e - a - mus, [e -
 us-que Bet - le-hem, e - a - mus,
 4 3

16

[et vi-de - a-mus] hoc ver-bum quod fac - tu est, quod fe - cit
 a-mus,] et vi - de-a-mus quod ver-bum que fac-tu est, quod fe - cit
 [e-a-mus,] et vi-de - a-mus quod ver-bum que fac-tu est, quod fe - cit
 6 6 6 6

20

Do - minus, et os-ten - dit no - bis, et os - ten - dit
 Do-mi - nus, et os-ten - dit no - bis, et os - ten -
 Do - mi-nus, et os - ten - dit no - bis, et os - ten -
 4 3 6 3 4 3 5 6

25

no - bis, Al - le lu - ia,
 dit, et os - ten - dit no - bis, Al - le lu - ia,
 dit no - bis, [et os - ten - dit no - bis,] Al - le lu - ia,
 # 5 6 5 6 6 4 3 4 3 6

28

[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,]
 4 3 6 6 4 3

31

lu - ia,] [Alle lu - ia,] [Alle lu - ia,] [Al - le lu - ia,] [Al - le lu - ia,]
 lu - ia,] [Alle lu - ia,] [Alle lu - ia,] [Al - le lu - ia,] [Al - le lu - ia,]
 [Alle lu - ia,] [Alle lu - ia,] [Alle lu - ia,] [Al - le lu - ia,]
 6 5 5 6 5 # 6 6 5 4 3

34

8 ia.]

8 ia.]

8 ia.]

8

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Primo Tenore

Alessandro Costantini

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PRIMO TENORE

Pastores

Pas - to - res loquebun - tur ad in - vicem, ad in - vi -

5
cem, lo-que-bun - tur ad in - vicem, trans-e - a - mus, usque Bet-lehem,

10
trans-e - a - mus, usque Bet-lehem, et vi-de-a-mus, et vi-de-a-mus,

16
[et vi-de - a-mus] hoc ver-bum quod fac - tu est, quod fe - cit Do - minus, et

21
os-ten - dit no - bis, et os - ten - dit no - - - bis,

28
Al - le lu - ia, [Al-le lu-ia,] [Al - le lu - ia,] [Al - le lu-ia,] [Alle

32
lu - ia,] [Alle lu - ia,] [Alle lu - ia,] [Al - le lu - ia.]

The musical score is written for a single voice part, Primo Tenore. It begins with a treble clef and a common time signature (C). The melody is primarily composed of quarter and eighth notes, with some rests. The lyrics are written below the notes, with hyphens indicating syllables that span across notes. The score is divided into systems, with measure numbers 5, 10, 16, 21, 28, and 32 marked at the beginning of each system. The key signature has one sharp (F#), and the time signature changes to 3/2 at measure 16 and 21. The piece concludes with a final cadence in measure 32.

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Tenore Secondo

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TENORE SECONDO

Pastores

Pas - to - res lo-que-bun - tur ad in-vi-cem,

Pas - to - res lo-que-bun - tur ad in-vi-cem, e - a - mus,

usque Bet-lehem, e - a - mus, usque Bet-lehem, e -

a-mus, [e - a-mus,] et vi - de-a-mus quod ver-bum que fac-tu

est, quod fe - cit Do-mi-nus, et os-ten - dit no - bis, et

os - ten - dit, et os - ten - dit no - bis, 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,]

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Bassus ad Organum

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Bassus ad Organum
Pastores

6 4 3 6 6 3 4 3

6 4 3 6 4 3

12 4 3

17 $\text{♩} = 86$ 6 6 6 6 4 3 6

22 3 4 3 5 6 $\text{♩} = 66$ # 5 6 5 6 6 4 3 4 3

27 6 4 3 6 6 4 3

31 6 5 5 6 5 # 6 6 5 4 3