

# Quem Vidistis

Partitur

Symponiae Sacrae 1615

Giovanni Gabrieli

## Sinfonia

The score is divided into two systems, I and II. System I includes parts for Voice (10), Alto Voice (A), Tenor Voice (T), Cornetto (7), Trombone (12), Trombone (14), and Bass (B). System II includes parts for Voice (5), Voice (9), Voice (8), Cornetto (C), Trombone (13), Trombone (11), and Bass (6). The bottom part of the score is for the organ (Basso per l'organo). The music is in a common time signature (C) and a key signature of one flat (B-flat). The vocal parts have lyrics, and the instrumental parts feature various rhythmic patterns and melodic lines. The organ part provides a harmonic accompaniment.

This musical score is for the piece "Quem Vidistis" and is the second page of the score. It features a variety of instruments and vocal parts. The vocal parts include Soprano 1 (S 1), Alto 1 (A 1), Tenor 1 (T 1), Alto 2 (A 2), Tenor 2 (T. 2), and Tenor 3 (T 3). The woodwind section includes the first Zink (IZink 1) and the second Horn (II Corn. 2). The brass section consists of three positions for the first instrument (Pos. 1, Pos. 2, Pos. 3), three positions for the second instrument (Pos. 4, Pos. 5, Pos. 6), and a piano (b.c.). The score is written in a key signature of one flat (B-flat) and includes a triplet of eighth notes in the first measure of several parts. The piano part (b.c.) features a complex rhythmic pattern in the first measure, including sixteenth and thirty-second notes.

This page of the musical score, titled "Quem Vidistis" and numbered "3", contains the following parts:

- Vocalists:** Soprano 1 (S 1), Alto 1 (A 1), Tenor 1 (T 1), Alto 2 (A 2), Tenor 2 (T 2), and Tenor 3 (T 3). The vocal lines for S 1, A 1, T 1, A 2, T 2, and T 3 are mostly rests, indicating they are silent during this section.
- Instrumentalists:**
  - IZink 1:** Plays a melodic line starting at measure 6.
  - Pos. 1:** Plays a rhythmic accompaniment.
  - Pos. 2:** Plays a melodic line with a long note in the second measure.
  - Pos. 3:** Plays a rhythmic accompaniment.
  - II Corn. 2:** Plays a melodic line starting at measure 6.
  - Pos. 4:** Plays a rhythmic accompaniment.
  - Pos. 5:** Plays a melodic line.
  - Pos. 6:** Plays a rhythmic accompaniment.
  - b.c. (Basso Continuo):** Provides a harmonic and rhythmic foundation.

The score is written in a key with one flat (B-flat) and a common time signature (C). The music begins at measure 6, as indicated by the number "6" above the first staff.

10  $\text{♩}=\text{♩}$

S 1

A 1

T 1

IZink 1

Pos. 1

Pos. 2

Pos. 3

10  $\text{♩}=\text{♩}$

A 2

T. 2

T 3

II Corn. 2

Pos. 4

Pos. 5

Pos. 6

10  $\text{♩}=\text{♩}$

b.c.

Detailed description: This is a page of a musical score for the piece 'Quem Vidistis'. The page is numbered '4' in the top left corner. The title 'Quem Vidistis' is centered at the top. The score is arranged in a system with multiple staves. The vocal parts are S 1, A 1, and T 1, all in treble clef. The instrumental parts include IZink 1 (treble clef), Pos. 1, 2, and 3 (bass clef), A 2 (treble clef), T. 2 and T 3 (treble clef), II Corn. 2 (treble clef), Pos. 4, 5, and 6 (bass clef), and b.c. (bass clef). A rehearsal mark '10' is placed above the first staff of each of the three main sections. Tempo markings '♩=♩' are also present above the first staff of each section. The music is in 3/4 time and features various rhythmic patterns, including rests, quarter notes, and sixteenth notes. The key signature is one flat (B-flat).

17 *d=d.*

S 1

A 1

T 1

I Zink 1

Pos. 1

Pos. 2

Pos. 3

17 *d=d.*

A 2

T. 2

T. 3

II Corn. 2

Pos. 4

Pos. 5

Pos. 6

17 *d=d.*

b.c.

Detailed description: This page of a musical score for 'Quem Vidistis' contains measures 17 through 20. It features a vocal ensemble consisting of Soprano 1 (S 1), Alto 1 (A 1), and Tenor 1 (T 1), all of whom are silent in this section. The instrumental ensemble includes I Zink 1, three positions of Trombones (Pos. 1, 2, 3), A 2, two Tenors (T. 2, T. 3), II Corn. 2, three positions of Trombones (Pos. 4, 5, 6), and a basso continuo (b.c.). A rehearsal mark is placed at the beginning of measure 17. The score includes various musical notations such as rests, notes, and dynamic markings like 'd=d.'. The key signature is one flat (B-flat) and the time signature is 3/4.

23  $\text{♩}=\text{♩}$   $\text{♩}=\text{♩}$   $\text{♩}=\text{♩}$

S 1  
an - nun - ci - a - te,

A 1

T 1  
Quem vi - dis - tis pas - to - res? di - ci - te, di - ci - te, di - - - ci - te:

I  
Zink 1

Pos. 1

Pos. 2

Pos. 3

23  $\text{♩}=\text{♩}$   $\text{♩}=\text{♩}$   $\text{♩}=\text{♩}$

A 2

T. 2

T. 3

II  
Corn. 2

Pos. 4

Pos. 5

Pos. 6

b.c.

30  $d = d$

S 1  
 an - nun - ci - a - te no - bis in ter - ris quis ap - pa - ru

A 1

T 1

I  
 Zink 1

Pos. 1

Pos. 2

Pos. 3

30  $d = d$

A 2

T. 2

T 3

II  
 Corn. 2

Pos. 4

Pos. 5

Pos. 6

b.c.

35

S 1  
it

A 1

T 1

I Zink 1

Pos. 1

Pos. 2

Pos. 3

35

A 2

T. 2

T 3  
Chri - - - - - stum

II  
Corn. 2

Pos. 4

Pos. 5

Pos. 6

35

b.c.

Detailed description: This is a page of a musical score for the piece 'Quem Vidistis'. The page is numbered 8. It features a variety of instruments and vocal parts. At the top, there are vocal staves for Soprano 1 (S 1), Alto 1 (A 1), and Tenor 1 (T 1). Below these are staves for woodwinds: I Zink 1, Pos. 1, Pos. 2, and Pos. 3. The middle section includes staves for Alto 2 (A 2), Tenor 2 (T. 2), and Tenor 3 (T 3), with the lyrics 'Chri - - - - - stum' written under the T 3 staff. Below the woodwinds are staves for II Corn. 2, Pos. 4, Pos. 5, and Pos. 6. At the bottom is a keyboard part (b.c.) with both treble and bass clefs. The score is divided into three measures by vertical bar lines. The key signature has one flat (B-flat), and the time signature is common time (C). The number '35' is written above the first measure of several staves. The vocal line for T 3 begins in the second measure with the word 'Chri' and continues through the third measure with 'stum'.



38

S 1

A 1

T 1

I Zink 1

Pos. 1

Pos. 2

Pos. 3

A 2

T. 2

T 3

II Corn. 2

Pos. 4

Pos. 5

Pos. 6

b.c.

et

sal - va - to - rem de Vir - gi - ne ra - tum, de Vir - gi - ne ra - tum. ra - tum vi - di - mus

43 *d=d.*

S 1

A 1  
cho - rus an - ge - lo - rum col - lau - dan - tes Do - mi - no, col - lau - dan - tes Do - mi -

T 1

I  
Zink 1

Pos. 1

Pos. 2

Pos. 3

43 60 *d=d.*

A 2

T. 2

T 3

II  
Corn. 2

Pos. 4

Pos. 5

Pos. 6

b.c.

52  $\text{♩} = \text{♩}$

S 1

A 1

T 1

I Zink 1

Pos. 1

Pos. 2

Pos. 3

A 2

T. 2

T 3

II Corn. 2

Pos. 4

Pos. 5

Pos. 6

b.c.

no. Do - - - mi no:

Ma - ria - am et Jo - seph.

57

S 1

A 1

T 1

I Zink 1

Pos. 1

Pos. 2

Pos. 3

57

A 2

T. 2

Ma - ri - am et Jo - seph vi - di - mus, vi - di - mus, vi -

T 3

II

Corn. 2

Pos. 4

Pos. 5

Pos. 6

57

b.c.

62

S 1

A 1

T 1

I Zink 1

Pos. 1

Pos. 2

Pos. 3

62

A 2

in ter - ra stra -

T. 2

di - mus

T 3

II

Corn. 2

Pos. 4

Pos. 5

Pos. 6

62

b.c.

67

S 1

A 1

T 1

I Zink 1

Pos. 1

Pos. 2

Pos. 3

67

A 2

60

tos sup - pli - ces, sup - pli ces, sup - pli ces

T. 2

et ra -

T 3

et ra -

II

Corn. 2

Pos. 4

Pos. 5

Pos. 6

b.c.

72

S 1

A 1

T 1

I Zink 1

Pos. 1

Pos. 2

Pos. 3

72

A 2

T. 2

tum ca

T 3

tum ca

II

Corn. 2

Pos. 4

Pos. 5

Pos. 6

72

b.c.

76

S 1

A 1

T 1

I Zink 1

Pos. 1

Pos. 2

Pos. 3

A 2

T. 2

T 3

II

Corn. 2

Pos. 4

Pos. 5

Pos. 6

b.c.

a - do - ran - tes hu -

- - - rum a - do - ran - tes hu -

- - - rum pa - ri - ter a - do - ran - tes hu - mi -

a - do - ran - tes hu - mi -



82  $\text{♩} = \text{♩}$

S 1  
gra - ti - a De - o, gra - ti - a

A 1  
mi - - - - li - ter,

T 1  
gra - ti - a De - o, gra - ti - a

I Zink 1

Pos. 1

Pos. 2

Pos. 3

82  $\text{♩} = \text{♩}$

A 2  
- li - ter, hu - mi - - - - li - ter

T. 2  
mi - - - - li - ter, hu - mi - li - ter

T 3  
- li - ter, hu - mi - - - - li - ter

II

Corn. 2

Pos. 4

Pos. 5

Pos. 6

b.c.

Detailed description: This is a page of a musical score for the piece 'Quem Vidistis'. The page is numbered 17. It features a variety of musical staves. At the top, there are vocal parts for Soprano 1 (S 1), Alto 1 (A 1), and Tenor 1 (T 1). S 1 and T 1 have lyrics: 'gra - ti - a De - o, gra - ti - a'. A 1 has the lyrics: 'mi - - - - li - ter,'. Below these are three Zink parts (I Zink 1, Pos. 1, Pos. 2, Pos. 3) and three Posadon parts (Pos. 1, Pos. 2, Pos. 3). The middle section includes vocal parts for Alto 2 (A 2), Tenor 2 (T. 2), and Tenor 3 (T 3). A 2 has the lyrics: '- li - ter, hu - mi - - - - li - ter'. T. 2 has the lyrics: 'mi - - - - li - ter, hu - mi - li - ter'. T 3 has the lyrics: '- li - ter, hu - mi - - - - li - ter'. Below these are three Cornet 2 parts (II, Corn. 2, Pos. 4, Pos. 5, Pos. 6) and a Bassoon (b.c.) part. The score includes musical notation such as notes, rests, and bar lines, along with a tempo marking '♩ = ♩' and a rehearsal mark '82'. The key signature is one flat (B-flat).

88 ♩ = ♩

S 1  
De - o qui de - dit no bis, qui de - dit no bis vic - to - ri - am, vic - to - ri - am.

A 1

T 1  
De - o qui de - dit no bis, qui de - dit no bis, vic - to - ri - am, vic - to - ri - am. Per Je - sum

I  
Zink 1

Pos. 1

Pos. 2

Pos. 3

88 ♩ = ♩

A 2

T. 2

T 3

II  
Corn. 2

Pos. 4

Pos. 5

Pos. 6

b.c.

Detailed description: This is a page of a musical score for the piece 'Quem Vidistis'. The page is numbered 18. It features a vocal line with Soprano (S 1), Alto (A 1), and Tenor (T 1) parts. The lyrics are: 'De - o qui de - dit no bis, qui de - dit no bis, vic - to - ri - am, vic - to - ri - am. Per Je - sum'. The instrumental parts include Zink 1, three Posadons (Pos. 1, 2, 3), three Trompeten (T. 2, T 3), two Horns (Corn. 2), three Posadons (Pos. 4, 5, 6), and a Keyboard (b.c.). The score is in a key with one flat (B-flat) and a 2/2 time signature. The tempo is marked '♩ = ♩'. The page number '88' appears at the beginning of the vocal and instrumental staves. The vocal parts have a dynamic marking of '88' at the start of the first measure. The instrumental parts are mostly rests, with some notes in the keyboard part.

97

S 1  
Per Je - sum Chris - tum, per Je - sum Chris - tum sal - va - to - rem no - strum, sal - va - to - rem no - strum,

A 1

T 1  
Chris - tum, per Je - sum Chris - tum sal - va - to - rem no - strum, sal - va - to - rem no - strum, per Je - sum

I

Zink 1

Pos. 1

Pos. 2

Pos. 3

97

A 2

T. 2

T 3

II

Corn. 2

Pos. 4

Pos. 5

Pos. 6

97

b.c.

100

S 1  
sal - va - to - rem no strum, sal - va - to - rem no strum, sal - va - to - rem no - strum, O, o

A 1  
O, o

T 1  
8  
Chris - tum sal - va - to - rem no strum, sal - va - to - rem no strum, sal - va - to - rem no - strum, O, o

I  
100  
Zink 1

Pos. 1

Pos. 2

Pos. 3

100  
A 2  
8  
O, o

T. 2  
8  
O, o

T 3  
8  
O, o

II  
100  
Corn. 2

Pos. 4

Pos. 5

Pos. 6

100  
b.c.  
8

104

S 1  
mag - gnum mys-te - ri um, o, o mag - gnum mys-te - ri

A 1  
mag - num mys-te - ri um, o, o mag - num mys-te - ri -

T 1  
mag - num mys-te - ri um, o, o mag - num mys-te - ri -

I  
Zink 1

Pos. 1

Pos. 2

Pos. 3

104 60

A 2  
mag - num mys-te - ri um, o, o mag - num mys-te - ri -

T. 2  
mag - gnum mys-te - ri um, o, o mag - gnum mys-te - ri

T 3  
mag - num mys-te - ri um, o, o mag - num mys-te - ri -

II  
Corn. 2

Pos. 4

Pos. 5

Pos. 6

b.c.

108

S 1  
um, et ad - mi - ra - bi - le sa - cra - men -

A 1  
um, et ad - mi - ra - bi - le sa - men - sa - cra - men -

T 1  
um, et ad - mi - ra - bi - le sa - cra - men -

I

Zink 1

Pos. 1

Pos. 2

Pos. 3

108

A 2  
um, et ad - mi - ra - bi - le sa - cra - men - tum, sa - cra - men -

T. 2  
um, et ad - mi - ra - bi - le sa - cra - men - tum,

T 3  
um, et ad - mi - ra - bi - le sa - cra - men - tum, sa - cra - men -

II

Corn. 2

Pos. 4

Pos. 5

Pos. 6

108

b.c.

112

S 1  
tum, ut a - ni - ma - li - a vi - de - rent Do - mi - num na - tum, Do -

A 1  
tum, ut a - ni - ma - li - a, ut a - ni - ma - li - a vi - de - rent Do - mi - num na - tum,

T 1  
tum, ut a - ni - ma - li - a vi - de - rent Do - mi - num na - tum, Do - mi - num

I

Zink 1

Pos. 1

Pos. 2

Pos. 3

112

A 2  
tum, ut a - ni - ma - li - a vi - de - rent Do - mi - num na - tum, Do - mi - num na -

T. 2  
ut a - ni - ma - li - a ut a - ni - ma - li - a vi - de - rent

T 3  
tum, ut a - ni - ma - li - a vi - de - rent Do - mi - num na - tum, Do - mi - num

II

Corn. 2

Pos. 4

Pos. 5

Pos. 6

112

b.c.

116

S 1  
mi-num na - tum.

A 1  
na - tum. ja - cen - tem ja - cen -

T 1  
na - tum. in prae-se - pi

I

Zink 1

Pos. 1

Pos. 2

Pos. 3

A 2  
tum, na - - - - - ja-cen - tem ja -

T. 2  
Do-mi-num na - tum, ja-cen - tem in prae-se pi o, in prae-se - pi

T 3  
na - - - tum, ja - cen - tem in prae-se - pi o.

II

Corn. 2

Pos. 4

Pos. 5

Pos. 6

b.c.



120

S 1  
ja - cen - tem in prae-se - pi

A 1  
tem ja - cen - tem

T 1  
o, in prae-se pi o, ja - cen - tem

I  
Zink 1  
tem

Pos. 1

Pos. 2

Pos. 3

A 2  
cen - tem ja - cen - tem in prae-se pi

T. 2  
o. ja - cen - tem

T 3  
in prae-se - pi o. ja - cen - tem

II  
Corn. 2

Pos. 4

Pos. 5

Pos. 6

b.c.

*♩ = ♩.*

**I**

S 1  
o. Al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja,

A 1  
Al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu -

T 1  
Al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja,

Zink 1  
al - le - lu - ja,

Pos. 1

Pos. 2

Pos. 3

**II**

A 2  
o. Al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu -

T. 2  
Al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu -

T 3  
Al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu -

Corn. 2

Pos. 4

Pos. 5

Pos. 6

b.c.

133  $\text{♩} = \text{♩}$

S I  
al - le - lu - - ja, al - le - lu - ja, Al - le lu - ja,

A I  
ja, al - le - lu - - ja, al - le - lu - ja, Al - le lu - ja,

T I  
al - le - lu - - ja, al - le - lu - ja, Al - le lu - ja,

I  
Zink I

Pos. 1

Pos. 2

Pos. 3

133  $\text{♩} = \text{♩}$

A 2  
ja, al - le - lu - ja, al - le - lu - ja, Al - le lu - ja,

T. 2  
ja, al - le - lu - - ja, al - le - lu - ja, Al - le lu - ja,

T 3  
ja, al - le - lu - - ja, al - le - lu - - Al - le lu - ja,

II  
Corn. 2

Pos. 4

Pos. 5

Pos. 6

b.c.

133

139  $\text{♩} = \text{♩}$

S 1  
al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le -

A 1  
al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le -

T 1  
al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le -

I  
Zink 1

Pos. 1

Pos. 2

Pos. 3

A 2  
al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le -

T. 2  
al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le -

T 3  
al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le -

II  
Corn. 2

Pos. 4

Pos. 5

Pos. 6

b.c.

147

S 1  
lu - - ja, al - le - lu - - ja.

A 1  
lu - - ja, al - le - lu - - ja.

T 1  
lu - - ja, al - le - lu - - ja.

I  
Zink 1  
ja.

Pos. 1

Pos. 2

Pos. 3

A 2  
- lu - - ja, al - le - lu - - ja.

T. 2  
lu - - ja, al - le - lu - - ja.

T 3  
lu - - ja, al - le - lu - - ja.

II  
Corn. 2

Pos. 4

Pos. 5

Pos. 6

b.c.

Detailed description: This page of a musical score for 'Quem Vidistis' covers measures 147 to 150. It features a vocal ensemble with Soprano 1 (S 1), Alto 1 (A 1), and Tenor 1 (T 1), and a piano accompaniment (b.c.). The instrumental parts include Zink 1, three Posadons (Pos. 1, 2, 3), two Cornets (Corn. 2, Corn. 3), and three more Posadons (Pos. 4, 5, 6). The vocal parts sing 'lu - - ja, al - le - lu - - ja.' The piano part provides harmonic support with chords and melodic lines. The score is written in a key with one flat (B-flat) and a 3/4 time signature. Measure numbers 147, 148, 149, and 150 are indicated at the beginning of their respective staves.