

2. EGREDIMINI, FILIAE SION

Alessandro Grandi
(1586 - 1630)

First system of the musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics are: "E - gre - di - mi - ni, e - gre - di - mi - ni,". The piano accompaniment consists of sustained chords in the right hand and a simple bass line in the left hand.

Second system of the musical score, starting at measure 5. The vocal line continues with the lyrics: "fi - li - ae Si - on, spon - sae De - i al - tis - si - mi." The piano accompaniment continues with chords and a bass line. The time signature changes to 3/4 at the end of the system.

Third system of the musical score, starting at measure 10. The vocal line continues with the lyrics: "Vos - que om - nes, vos - que om - nes, fe - sti -". The piano accompaniment continues with chords and a bass line. The time signature changes to 3/4 at the beginning of the system.

15

nan - ter a vir - tu - te, fe - si - nan - ter a vir - tu - te,

20

fi - li - ae Je - ru - sa - lem. Et vi - de - te spon - sum

25

Chri - stum, et vi - de - te spon - sum Chri - stum can - di - cum - et ru - bi - cun - dum ex

30

mi - li - bus e - le - ctum, ex mi - li - bus e - le - ctum, in cu - jus tha - la - mo

36

sanc - to - rum ca - nit nu - me-rus an - ge - lo - rum,

40

ex - ul - tat cho - rus om - ni-um su - per - no-rum coe - le - sti-um ci - vi -

47

um, ac vir - tu - tum sa - ne di-ver - ta - tur psal - len - ti-um ex - er - ci -

53

tus, psal - len-ti-um ex - er - ci - tus. Mo-di lo-qui - tur cu - i - que ve - strum:

59

sur - ge, sur - ge pro - pe-ra, sur - ge, sur - ge, pro - pe-ra,

The musical score for measures 59-64 consists of three staves. The top staff is the vocal line in a 3/4 time signature, with lyrics: "sur - ge, sur - ge pro - pe-ra, sur - ge, sur - ge, pro - pe-ra,". The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The key signature has one flat (B-flat).

65

a - mi - ca me - a, co - lum - ba me - a, for - mo - sa me - a, et

The musical score for measures 65-70 consists of three staves. The top staff is the vocal line in a 3/4 time signature, with lyrics: "a - mi - ca me - a, co - lum - ba me - a, for - mo - sa me - a, et". The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The key signature has one flat (B-flat).

71

ve - ni, et ve - - - ni. In fo-ra-mi-ni-bus pe - trae,

The musical score for measures 71-76 consists of three staves. The top staff is the vocal line in a 3/4 time signature, with lyrics: "ve - ni, et ve - - - ni. In fo-ra-mi-ni-bus pe - trae,". The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The key signature has one flat (B-flat).

77

in ca-ver-na ma - ce - ri-ae o - sten - de mi - hi fa - ci-em tu - am,

The musical score for measures 77-82 consists of three staves. The top staff is the vocal line in a 3/4 time signature, with lyrics: "in ca-ver-na ma - ce - ri-ae o - sten - de mi - hi fa - ci-em tu - am,". The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The key signature has one flat (B-flat).

83

o - sten - de mi - hi fa - ci - em tu - am, so - net vox tu - a in au - ri - bus

90

me - is, so - net vox tu - a, vox tu - a in au - ri - bus

95

me - is. Fa - vus di - sti - lans la - bi - a tu - a spon -

100

sa, mel et lac sub lin - gua tu - a, mel et lac sub lin - qua tu - a.

105

Ve - ni, ve - ni de Li - ba-no, ve - ni, ve - ni de Li - ba-no,

111

spon - sa, ve - ni, co - ro - na - be - ris, ve - ni, co - ro - na - be -

116

ris, ve - ni, co - ro - na - be - ris.

Egredimini filiae Sion, sponsae Dei altissimi.
 Vosque omnes festinanter a virtute, filiae Jerusalem.
 Et videte sponsum Christum candidum et rubicundum
 ex milibus electum, in cujus thalamo sanctorum canit
 numerus angelorum, exultat chorus omnium supernorum
 coelestium civium, ac virtutum sane divertatur psallentium
 exercitus. Modi loquitur cuique vestrum: surge propera,
 amica mea, columba mea, formosa mea, et veni.
 In foraminibus petrae, in caverna maceriae ostende mihi
 faciem tuam, sonet vox tua in auribus meis.
 Favus distilans labia tua sponsa, mel et lac sub lingua tua.
 Veni de Libano, sponsa, coronaberis.

Komt tevoorschijn, dochters van Sion, bruiden van de
 hoogste God, haast je, dochtes van Jerusalem.
 En ziet je bruidegom, Christus, in wit en rood,
 verkozen uit duizenden, in wiens woning talrijke heilige
 engelen zingen. het koor van alle hemelse bewoners juicht,
 en zijn deugd met psalmen roemt.
 Tot ieder van jullie zegt hij: sta snel op, mijn vriendin,
 mijn duifje, mijn schone, en kom.
 Toon mij uw gezicht, in gaten in rotsen, in holtes in muren,
 laat uw stem in mijn oren horen.
 Honingraat op je lippen, bruid, honing en melk op je tong,
 Kom van Libanon, bruid, je zult gekroond worden.