

## XV. Surge propera amica mea

## Giovanni Pierluigi da Palestrina 1525 - 1594

Cantus      S      8  
 $b - d''$   
 $(h - d'')$

Altus      S      8  
 $e - g'$

Tenor      S      8  
 $c - e'$

Quintus      S      8  
 $d - e'$

Bassus      S      8  
 $G - a$

Vr      Sur - - - - ge, pro-pe-ra, a-mi-ca

Vr      Sur - - - - ge, pro-pe-ra, a - mi-ca, a -

Vr

Vr

Vr

Vr

Vr

transposed down a fourth  
eine Quarte nach unten transponiert

5

me - a, sur - ge,  
- mi - ca me - a, sur - ge, pro - pe -  
Sur - ge, pro - pe - ra, a -  
ge, pro - pe - ra,  
sur - ge, sur - ge, pro - pe -

10

pro - pe-ra, a - mi - ca me - - a, for-mo-sa &  
co-lum-ba me - a  
ra, a - mi - ca me - a, co-lum-ba me - a, for - mo-sa me -  
mi - ca me - a, co-lum-ba me - a, for - mo-sa me -  
ra, a - mi - ca me - - a, co-lum-ba me - a, for - mo-sa me -  
a - mi - ca me - a, for - mo-sa me -

16

ve - - ni, & ve - - - ni.  
a, & ve - - - ni. Iam e -  
a, & ve - - - ni.  
a, & ve - - - ni. Iam e - nim hi - ems  
a, & ve - - - ni. Iam e - nim hi - ems

21

Iam e - nim hi - ems tran - si it, im - ber  
nim, iam e - nim hi - ems tran - si it, im -  
Iam e - nim hi - ems tran - si it, im - ber ab - i - it & re - ces - sit,  
tran - si it, im - ber ab - i - it & re - ces -  
hi - ems tran - si it, im - ber ab - i - it & re - ces -

27

ab - i-it & re - ces - sit, flo -  
 - ber ab - i - it & re - ces - sit, flo - res ap - pa - ru - e - runt in ter - ra no -  
 & re - ces - sit, flo - res ap - pa - ru - e - runt in ter - ra no -  
 sit, flo - res ap - pa - ru - e - runt in ter - ra no -  
 sit, flo - res ap - pa - ru - e - runt in ter - - - - - ra

33

res ap - pa - ru - e - runt in ter - - - - - ra no - stra,  
 stra, flo - res ap - pa - ru - e - runt in ter - - - - - ra no - stra, tem -  
 no - - stra, in ter - ra no - stra, in ter - ra no - stra, tem - pus pu - ta - ti -  
 stra, in ter - ra no - stra, tem - pus pu - ta - ti - o - nis  
 no - stra, tem - pus pu - ta - ti -

39

tem - pus pu - ta - ti - o - nis ad - ve - nit, vox tur - tu - ris au -  
 pus pu - ta - ti - o - nis ad - ve - nit, vox tur - tu - ris au -  
 o - nis ad - ve - nit, vox tur - tu - ris au - di - ta est  
 ad - - - ve - nit, vox tur - tu - ris au - di - ta est, au -  
 o - nis ad - ve - nit, vox tur - tu - ris au -

45

di - ta est in ter - ra no - stra fi - cus pro - tu-lit grossos su - os,  
ris au - di - ta est in ter - ra no - stra fi - cus pro - tu-lit grossos  
in ter - ra no - stra fi - cus pro - tu-lit  
di - ta est in ter - ra no - stra fi - cus pro - tu-lit grossos su - os, pro -  
di - ta est in ter - ra no - stra fi - cus pro - tu-lit grossos su - os, fi - cus pro - tu-lit grossos

51

Musical score for "Gros-sos" by Palestrina, featuring five voices in four-part polyphony. The voices are arranged vertically, with the soprano at the top and the basso at the bottom. The music is set in common time, with a key signature of one sharp. The lyrics are written below each note, divided by vertical bar lines. The score consists of five systems of music, each starting with a different vocal entry.

57

A musical score for five voices (SATB and bass) in common time, G major. The lyrics are in Spanish, repeated in each section. The vocal parts are as follows:

- Soprano (S):** um, de - de - runt o - do-rem su - - - um.
- Alto (A):** su - - um, de - de - runt o - do-rem su - - - um.
- Tenor (T):** de - de - runt o - do-rem su - um, od - o - rem su - - - um.
- Bass (B):** um, o - - do-rem su - - um, o - do-rem su - - - um.
- Bass (B, continued):** de - runt o - do-rem su - um, o - do-rem su - - - um.