

## Sancta Maria, succurre miseris

## Fulbert of Chartres (c.952-1028)

## Cantus (part 1 of 7)

## Giovanni Gabrieli (c.1547-1612)

## *Sacrae symphoniae* (Gardano press, Venice, 1597)

The musical score consists of four staves. The top two staves are soprano voices, the third is basso continuo, and the bottom is a basso continuo staff with a cello-like line. The tempo is  $\text{♩} = 108$ . The score includes lyrics in Latin, such as "Sancta Maria, succurre miseris," and "pu-silla-nimes, refove flebiles," among others. Measure numbers 2, 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, and 75 are marked above the staves. The basso continuo staff uses a bass clef and includes a cello-like line below the main staff.

80  $d = 108$

ra - ti - o - nem, com-me - mo - ra - ti - o - nem.

85

# Sancta Maria, succurre miseris

Fulbert of Chartres (c.952-1028)

Altus (part 2 of 7)

Giovanni Gabrieli (c.1547-1612)

*Sacrae symphoniae* (Gardano press, Venice, 1597)

4 5 1  
San - cta Ma - ri - a, suc - cur - re mi - se - ris,

10 San - cta Ma - ri - a, suc - cur - re, suc - cur - re, suc - cur - re mi - se - ris.

15 20  
suc - cur - re, suc - cur - re mi - se - ris. Ju - va pu - sil-la - ni - mes,

25 30  
re - fo - ve fle - bi - les, re - fo - ve fle - bi - les, o - ra pro po -  
- pu - lo, in - ter-ve - ni pro - cle - ro, in - ter-ce - de, in - ter-ce - de

35 40  
pro de - vo - to fe - mi - ne - o se - xu; sen - ti-ant om -  
- nes tu - um ju - va - men, tu - um ju - va -

45 50 1 3  
men qui - cum - que ce - le-brant tu - am

55 60 65  
san - ctam com - me - mo - ra 2 70 2 ti - o - nem, com - me - mo -  
ra - ti - o - nem, qui - cum - que ce - le-brant tu - am

2  
Sancta Maria, succurre miseris: (altus)

The musical score consists of two staves of music. The top staff begins with a treble clef, a key signature of one flat, and a time signature of common time (indicated by '2'). The lyrics 'san - ctam' are written below the notes. The bottom staff begins with a treble clef, a key signature of one flat, and a time signature of common time (indicated by '4'). The lyrics 'com - me - mo - ra' are written below the notes. The music continues with various notes and rests, with lyrics appearing at different points. Measure numbers 75, 80, and 85 are visible above the staves.

## Sancta Maria, succurre miseris

## Fulbert of Chartres (c.952-1028)

## Altus (part 2 of 7)

## Giovanni Gabrieli (c.1547-1612)

*Sacrae symphoniae* (Gardano press, Venice, 1597)

4 5 1  
 San - cta Ma - ri - a, suc - cur - re mi - se - ris,  
 10 1  
 San-cta Ma - ri - a, suc-cur-re, suc-cur - re, suc-cur - re mi - se - ris.  
 1 20  
 suc-cur - re, suc-cur - re mi - se - ris. Ju - va pu - sil-la - ni - mes,  
 1 25  
 re - fo - ve fle - bi - les, re - fo - ve fle - bi - les, o - ra pro po -  
 30  
 - pu-lo, in - ter-ve - ni pro cle - ro, in - ter-ce - de, in - ter-ce - de  
 35  
 pro de - vo - to fe - mi - ne - o se - xu; sen - ti-ant om-  
 45  
 2 50 1  
 - nes tu - um ju - va - men, tu - um ju - va -  
 1 55 2  
 men qui - cum - que ce - le-brant tu - am  
 60  
 2 70 2  
 san - ctam com - me - mo - ra - ti - o - nem, com - me - mo -  
 65  
 ra - ti - o - nem, qui - cum - que ce - le-brant tu - am

san - ctam com - me - mo - ra - ti - o - nem, com - me - mo -  
ra - ti - o - nem, com-me-mo - ra - ti - o - nem.

## Sancta Maria, succurre miseris

## Fulbert of Chartres (c.952-1028)

## Septimus (part 3 of 7)

## Giovanni Gabrieli (c.1547-1612)

*Sacrae symphoniae* (Gardano press, Venice, 1597)

2

Suc-cur - re mi - se - ris,\_\_\_\_ suc - cur - re mi - se -

10 1

ris, San - cta Ma - ri - a,\_\_\_\_ San - cta Ma - ri - a,

15 20

San-cta Ma - ri - a, suc-cur - re, suc-cur - re mi - se - ris. Ju - va

25

pu - sil-la - ni - mes, ju - va pu - sil-la - ni - mes, re - fo-ve fle - bi - les, re -

30

- fo-ve fle - bi - les, o - ra pro po - pu - lo, in - ter-ve - ni\_\_\_\_ pro cle -

35

ro, in - ter-ce - de, in - ter-ce - de pro de - vo - to fe - mi -

40 3 45

ne - o se - - - xu; sen - ti-ant om - nes tu - um ju -

2 50 2 55

va - men, tu - um ju - va - men\_\_\_\_ qui - cum - que

1 60

ce - le - brant, qui - cum - que ce - le-brant tu - am san -

65

ctam com - me - mo - ra - - - - - ti - o -

**2**

70

**1**

nem,  
qui - cum - que ce - le - brant,  
qui - cum - que

75  
ce - le-brant tu - am san - ctam com - me - mo - ra - - - -

80  
- - ti - o - nem, com - me - - mo - ra - ti - o - nem.

85

## Sancta Maria, succurre miseris

## Fulbert of Chartres (c.952-1028)

## Quintus (part 4 of 7)

## Giovanni Gabrieli (c.1547-1612)

*Sacrae symphoniae* (Gardano press, Venice, 1597)

3 5

San - cta Ma - ri - a, suc - cur - re mi - se - ris,

10

suc - cur - re mi - se - ris, suc-cur - re, suc-cur - re, suc-cur-re, suc-cur-re mi -

15

- se - ris. San - cta Ma - ri - a, suc-cur - re, suc-cur - re mi - se - ris. Ju - va pu -

20

- sil - la - ni - mes, ju - va pu - sil-la - ni - mes, re - fo - ve fle - bi - les, re - fo -

25

30 1

ve fle - bi - les, o - ra pro po - pu - lo, in - ter-ce - de, in -

35

- ter-ce - de pro de - vo - to fe - mi - ne - o se -

40 45 1 1

xu; sen - ti - ant om - nes, sen - ti - ant

50

om - nes tu - um ju - va - men 1 55

qui - cum - que

55

60

ce - le - brant tu - am san - ctam, qui - cum - que ce - le - brant

65

com - me - mo - ra - - - ti - o - - - nem,  
qui - cum - que ce - le-brant, qui - cum - que ce - le-brant tu - am san - ctam  
qui - cum - que ce - le - brant com - me - mo - ra - -  
- - ti - o - - nem, com-me - mo - ra - ti - o - - nem.

80

85

## Sancta Maria, succurre miseris

## Fulbert of Chartres (c.952-1028)

## Tenor (part 5 of 7)

## Giovanni Gabrieli (c.1547-1612)

## *Sacrae symphoniae* (Gardano press, Venice, 1597)

5      3  
 San - cta Ma - ri - a,      suc-cur - re mi - se - ris,      San-cta Ma -  
 10  
 15      20      2  
 ri - a, ——— suc - cur - re mi - se - ris, San - cta Ma - ri - a, suc-cur - re mi -  
 se - ris, suc-cur - re mi - se - ris, suc-cur - re mi - se - ris.  
 25  
 Ju - va pu - sil-la - ni - mes, re - fo - ve fle - bi - les, re - fo - ve fle - bi -  
 30  
 les, o - ra pro po - pu - lo, in - ter-ve - ni pro cle - ro, in - ter-ce - de,  
 35  
 in - ter-ce - de pro de - vo - to fe - mi - ne - o se -  
 40  
 xu; sen - ti-ant om - nes tu - um ju - va - men,      sen - ti-ant  
 45      2  
 om - nes tu - um ju - va - men      qui - cum - que ce - le-brant  
 50      2  
 55      60  
 tu - am san - ctam, qui - cum - que ce - le-brant tu - am san -  
 65  
 com - me - mo - ra - ti - o - nem,

## Sancta Maria, succurre miseris: (tenor)

70

Musical score for tenor part, page 2. The score consists of three staves of music. The first two staves are in common time (indicated by 'C') and the third staff begins in common time and ends in 2/4 time (indicated by '2'). The key signature is one flat. The vocal line includes lyrics in Latin: 'qui - cum - que ce - le-brant tu - am san - ctam, qui - cum - que ce - le-brant' in the first section; 'tu - am san - - - ctam com - me - mo - ra - - - ti -' in the second section; and 'nem, com-me-mo - ra - - - ti - o - nem.' in the third section. Measure numbers 70, 75, 80, and 85 are marked above the staves.

# Sancta Maria, succurre miseris

Fulbert of Chartres (c.952-1028)

Sextus (part 6 of 7)

Giovanni Gabrieli (c.1547-1612)

*Sacrae symphoniae* (Gardano press, Venice, 1597)

The musical score consists of four staves of music for three voices (Soprano, Alto, Tenor) and basso continuo. The voices sing in homophony, while the continuo provides harmonic support.

**Voices:**

- Soprano:** The top voice, primarily singing in soprano range.
- Alto:** The middle voice, primarily singing in alto range.
- Tenor:** The bottom voice, primarily singing in tenor range.

**Basso Continuo:** Represented by a single staff at the bottom, showing bass notes and some harmonic markings.

**Key Signatures:** The music uses various key signatures, indicated by changes in the basso continuo staff.

**Time Signatures:** The time signature alternates between common time (indicated by a 'C') and 3/4 time (indicated by a '3').

**Text:** The lyrics are written below the vocal parts, corresponding to the musical phrases. The lyrics are in Latin, referring to the Virgin Mary and the saints.

**Measure Numbers:** Measure numbers are placed above the vocal staves to indicate the progression of the music.

**Performance Instructions:** Some measures include performance instructions such as 'suc-cur-re, suc-cur-re' and 're-fo-ve fle-bi-les'.

75

tu - am san - ctam com - me - mo - ra - - - - - - - - ti -

80

nem, com-me-mo - ra - - - - - - - - ti - o - nem.

85

## Sancta Maria, succurre miseris

## Fulbert of Chartres (c.952-1028)

## Bassus (part 7 of 7)

## Giovanni Gabrieli (c.1547-1612)

## *Sacrae symphoniae* (Gardano press, Venice, 1597)

70

1

A musical score for the bassus part of the hymn "Sancta Maria, succurre miseris". The score consists of three staves of music. The first staff begins at measure 70, featuring a bass clef, a key signature of one flat, and a common time signature. The lyrics "qui - cum - que ce - le-brant tu - am san - ctam" are written below the notes. The second staff begins at measure 75, also in common time with a bass clef and one flat. The lyrics "ce - le-brant tu - am san - ctam, com - me - mo - ra -" are written below the notes. The third staff begins at measure 85, with a change in time signature to 2/4. The lyrics "ti - o - nem, com - me - mo - ra - ti - o - nem." are written below the notes. The music uses various note heads, including open circles, solid circles, and dashes, indicating different pitch levels or performance techniques.