

Super flumina Babylonis

Psalm 136/137:1-4

Marc'Antonio Ingegneri (1535/6-1592)

Cantus I (Choir I, part *Liber IV*) *sacrarum cantionum que ad 7, 8, 9, 10, 12, et 16 voces* (Angelo Gardano press, Venice, 1589)

5
Su - per flu - mi - na, Su - per flu - mi - na Ba - by - lo -
10 4
nис il - lic se - di - mus et
20
fle - vi - mus, dum re - cor-da - re - mur tu - i Si -
30 1
on. In sa - li - ci - bus in me - di - o e -
35
- jus su - spon - di-mus or - ga - na no - stra, su-spon - di-mus or - ga-na
40
no - - - - stra: qui - a il - lic in - ter - ro - ga - ve -
45
50 3 1 55
runt nos, et qui ab - du - xe - runt
60 1
nos: Hym-num can - ta - te no - bis, can - ta - te no-bis, can -
65
ta - te no - bis de can - ti - cis Si - on. 1 70
Quo - mo - do can -
75
ta - bi - mus can - ti - cum Do - mi - ni 4 80 1
in ter -
85
ra a - li - e - na, in ter - ra a - li - e - na, in

Super flumina Babylonis: (cantus I)

A musical score for 'Super flumina Babylonis' in G clef, common time. The vocal line begins with 'ter - ra a - li - e - na,' followed by a fermata. The tempo is marked '90' above the first measure and '95' above the second. The lyrics continue with 'a - li - e - na?' followed by a fermata. The score consists of two staves of music with corresponding lyrics below them.

Super flumina Babylonis

Psalm 136/137:1-4

Marc'Antonio Ingegneri (1535/6-1592)

Altus I (Choir I, part 2 **Dfb4**) *sacrarum cantionum que ad 7, 8, 9, 10, 12, et 16 voces* (Angelo Gardano press, Venice, 1589)

5
Su - per flu - mi - na, Su - per flu - mi - na Ba -
10 4 15
by - lo - nis il - lic se - di - mus
20
et fle - vi - mus, dum re - cor - da - re - mur tu - i Si - on,
1 30 1
Si - on. In sa - li - ci - bus
35
in me - di - o e - jus su - spen - di-mus or - ga-na, or - ga-na no -
45
- - - stra: qui - a il - lic in - ter - ro - ga - ve - runt nos,
50 3 1 55
- - - - - et qui ab - du - xe - runt nos:
1 60 1
Hym - num can - ta - te no - bis, can - ta - te no - bis,
70
de can - ti - cis Si - on. Quo - mo - do can - ta - bi -
75 4 80 1
mus can - ti - cum Do - mi - ni in ter -

Super flumina Babylonis: (altus I)

85

ra a - li - e - na, in ter - ra a - li - e - na, in ter-ra a - li - e - na, in ter - ra, _____

Super flumina Babylonis

Psalm 136/137:1-4

Marc'Antonio Ingegneri (1535/6-1592)

Altus I (Choir I, part 2 ~~b74~~) *sacrarum cantionum que ad 7, 8, 9, 10, 12, et 16 voces* (Angelo Gardano press, Venice, 1589)

5
 Su - per flu - mi - na, Su - per flu - mi - na Ba - - -
 10 4 15 1
 by - lo - nis il - lic se - di - mus
 20 25
 et fle - vi - mus, dum re - cor - da - re - mur tu - i Si - on,
 30 1 1
 Si - on. In sa - li - ci - bus
 35 40
 in me - di - o e - jus su - suspen - di-mus or - ga-na, or - ga-na no -
 45
 - - - stra: qui - a il - lic in - ter - ro - ga - ve - runt nos,
 50 3 1 55
 - - - - - et qui ab - du - xe - runt nos:
 60 1 65
 Hym - num can - ta - te no - bis, can - ta - te no - bis,
 70
 de can - ti - cis Si - on. Quo - mo - do can - ta - bi -
 75 80 1 85
 mus can - ti - cum Do - mi - ni in ter -

Super flumina Babylonis: (altus I)

85

ra a - li - e - na, in ter - ra a - li - e - na, in ter - ra a - li - e -

90

na, in ter - ra, _____ in ter - ra a - li - e - na? _____

95

Super flumina Babylonis

Psalm 136/137:1-4

Marc'Antonio Ingegneri (1535/6-1592)

Tenor I (Choir I, part 3 ~~bib~~¹) *sacrarum cantionum que ad 7, 8, 9, 10, 12, et 16 voces* (Angelo Gardano press, Venice, 1589)

5

Su - per flu - mi - na, Su - per flu - mi - na Ba - by - lo - -
10 15 1

nis il - lic se - di - mus
20

et fle - vi - mus, dum re - cor - da - re - mur
25 30

tu - i Si - on. In sa - li - ci - bus
1 35

in me - di - o e - - jus su - spon - di - mus or - ga-na, or -
40

- ga-na no - stra, su-spen-di - mus or - ga-na no - stra, or - ga-na no - stra:
45

qui - a il - lic in - ter - ro - ga - ve - runt nos,
50 55 60 1

et qui ab - du - xe - runt nos: Hym - num
can - ta - te no - bis, can - ta - te no - bis de can - ti - cis Si - -
70 65 1 1

on. Quo - mo - do can - ta - bi - mus can - ti - cum Do -

2
Super flumina Babylonis: (tenor I)

Musical score for tenor I, page 2, featuring three staves of music. The key signature changes from F major (75-80) to G major (81-95). The time signature changes from common time (75-80) to 2/4 (81-95). The vocal line includes lyrics such as "mi - ni", "in ter - ra", "a - li - e - na", and "na?". Measure numbers 75, 80, 85, 90, and 95 are indicated above the staff.

Super flumina Babylonis

Psalm 136/137:1-4

Marc'Antonio Ingegneri (1535/6-1592)

Bassus I (Choir I, part 4 of 4) *sacrarum cantionum que ad 7, 8, 9, 10, 12, et 16 voces* (Angelo Gardano press, Venice, 1589)

5
Su - per flu - mi - na, Su - per flu - mi - na Ba -
by - lo - nis 10 15 Ba -
il - lic se - di - mus
et fle - vi - mus, dum re - cor - da - re 20 25 mur tu -
- - i Si - on. In sa - li - ci - bus
1 30 in me - di - o e - jus su - spen - di - mus or - ga-na no -
40 stra, su - spen - di - mus or - ga-na no - stra: qui - a il -
lic in - ter - ro - ga - ve runt nos, 45 50 3 1 55 et
qui ab - du - xe - runt nos: 1 60 Hym - num can - ta - te no -
bis, can - ta - te no - bis de can - ti - cis Si - on. 65 70 75 1
Quo - mo - do can - ta - bi - mus can - ti - cum Do - mi - ni 4

Super flumina Babylonis: (bassus I)

Musical score for voice and piano, page 10, measures 80-95. The vocal line continues with lyrics "in ter - ra a - li - e - na," followed by a question mark. The piano accompaniment features eighth-note patterns and sustained notes.

Super flumina Babylonis

Psalm 136/137:1-4

Marc'Antonio Ingegneri (1535/6-1592)

Cantus II (Choir II, part of Liber Altarum cantionum que ad 7, 8, 9, 10, 12, et 16 voces (Angelo Gardano press, Venice, 1589)

The musical score consists of ten staves of music, each with a treble clef and a key signature of one sharp (F#). The time signature varies throughout the piece, indicated by numerals (4, 5, 4, 1, 1, 5, 4, 3, 2) placed above the staff or by a change in the symbol below the staff.

The lyrics are written below the staves, corresponding to the numbered measures:

- Measures 1-14: Su - per flu - mi - na Ba - by - lo -
- Measures 15-24: nis il - lic se - di - mus et fle - vi - mus, dum re - cor - da - re mur tu - i Si - on. In sa -
- Measures 25-34: 25 li - ci - bus in me - di - o e - jus su - spen - di - mus or - ga -
- Measures 35-44: 35 na no - stra, su - spen - di - mus or - ga - na, or - ga - na no - stra:
- Measures 45-54: 45 qui ca - pti - vos du - xe - runt nos, ver - ba can - ti - o - num;
- Measures 55-64: 55 et qui ab - du - xe - runt nos: Hym - num can - ta - te no -
- Measures 65-74: 65 bis, can - ta - te, can - ta - te no - bis de can - ti - cis Si - on.
- Measures 75-84: 75 Quo - mo - do can - ta - bi - mus can - ti - cum Do - mi - ni
- Measures 85-94: 85 in ter - ra a - li - e na, in ter - ra a - li - e na, in
- Measures 95-104: 95 ter - ra a - li - e na, a - li - e na?

Super flumina Babylonis

Psalm 136/137:1-4

Marc'Antonio Ingegneri (1535/6-1592)

Altus II (Choir II, part *Liber IV* acrarum cantionum que ad 7, 8, 9, 10, 12, et 16 voces (Angelo Gardano press, Venice, 1589)

4 5 3 10
 Su - per flu - mi - na Ba - by - lo -
 15 1 20
 - nis il - lic se - di - mus et fle
 25
 dum re - cor - da - re - mur tu - i Si - on, tu - i Si - on.
 30 1 35 1 40
 In sa - li - ci - bus in me - di - o e - jus
 45 50
 su - spon - di - mus or - ga - na no - stra, su - spon - di - mus, su - spon - di -
 mus or - ga - na no - stra: qui ca - pti - vos du - xe - runt
 55 1
 nos, ver - ba can - ti - o - num; et qui ab - du - xe - runt
 60 1
 nos: Hym - num can - ta - te, can - ta - te no - bis
 65 1
 70 4 75
 de can - ti - cis Si - on. Quo -

Super flumina Babylonis: (altus II)

80

mo - do can - ta - bi - mus can - ti - cum Do - mi - ni in ter - ra
85
- a - li - e - na, in ter - ra, in ter - ra, in ter - ra a - li -
90
e - - na, in ter - ra a - li - e - na?
95

Super flumina Babylonis

Psalm 136/137:1-4

Marc'Antonio Ingegneri (1535/6-1592)

Altus II (Choir II, part *Liber IV* acrarum cantionum que ad 7, 8, 9, 10, 12, et 16 voces (Angelo Gardano press, Venice, 1589)

The musical score consists of three staves of music for choir, with corresponding Latin lyrics below each staff. The music is in common time, with various key signatures (B-flat major, G major, C major) indicated by the bass clef and key signature changes.

Staff 1:

- Measure 1: 4, 5, 3, 10, Su - per flu-mi - na, Ba - by - lo -
- Measure 15: 1, - nis, il - lic se - di - mus et fle - vi - mus,-
- Measure 25: 1, dum re - cor-da - re - mur tu - i Si - on, tu - i Si - on.
- Measure 30: 1, In sa - li - ci-bus in me - di - o e - jus su -
- Measure 40: 1, spen - di-mus or - ga - na no - stra, su - spen - di-mus, su-spen - di-mus or - ga-na no -
- Measure 45: 5, stra: qui ca - pti - vos du - xe - runt nos, ver - ba can - ti - o -
- Measure 50: 1, 60: qui ab - du - xe - runt nos: Hym - num can -
- Measure 65: ta - te, can-ta - te no - bis de can - ti - cis Si - on.
- Measure 75: 4, Quo - mo - do can - ta - bi - mus can - ti - cum Do - mi -
- Measure 85: ni in ter - ra a - li e - na, in ter-terra, in ter - ra, in

Super flumina Babylonis: (altus II)

Musical score for bassoon part 2, measures 90-95. The score consists of two staves of music. Measure 90 starts with a bass clef, followed by a series of eighth notes and sixteenth note pairs. Measure 91 begins with a fermata over a sixteenth note, followed by a breve rest, another fermata over a sixteenth note, and a breve rest. Measure 92 starts with a bass clef, followed by a series of eighth notes and sixteenth note pairs. Measure 93 starts with a bass clef, followed by a series of eighth notes and sixteenth note pairs. Measure 94 starts with a bass clef, followed by a series of eighth notes and sixteenth note pairs. Measure 95 starts with a bass clef, followed by a series of eighth notes and sixteenth note pairs.

Super flumina Babylonis

Psalm 136/137:1-4

Marc'Antonio Ingegneri (1535/6-1592)

Tenor II (Choir II, part *Bibl. Sacrarum cantionum que ad 7, 8, 9, 10, 12, et 16 voces* (Angelo Gardano press, Venice, 1589)

4 5 10
Su - per flu - mi - na Ba - by - lo - nis

15 20
il - lic se - di - mus et fle - vi - mus, dum

25
re-cor-da - re - mur, dum re-cor-da - re-mur tu - i Si - on. In sa -

30 35 1
li - ci-bus in me - di - o e - jus su - spen - di - mus or - ga-na

40
no - stra, su-spen - di - mus or - ga-na, or - ga-na no - stra, su-spen-di - mus or-ga-na no -

45 5 50
- - stra: qui ca - pti - vos du - xe - runt nos, ver -

55
- ba can - ti - o - num; et qui ab - du - xe - runt

60 1
nos: Hym - num can - ta - te no-bis, can-ta - te, can - ta - te no - bis

65
de can - ti - cis Si - on.

70
Quo -

75
mo - do can - ta - bi - mus can - ti - cum Do - mi ni in ter -

Super flumina Babylonis: (tenor II)

85

ra a - li - e - na, in ter - ra, in ter - ra

90

95

a - li - e - na, in ter - ra a - li - e - na?

Super flumina Babylonis

Psalm 136/137:1-4

Marc'Antonio Ingegneri (1535/6-1592)

Bassus II (Choir II, part of Liber Altarum cantionum que ad 7, 8, 9, 10, 12, et 16 voces (Angelo Gardano press, Venice, 1589)

The musical score for Bassus II of "Super flumina Babylonis" features ten staves of music for basso continuo. The lyrics are written below each staff, corresponding to the vocal parts. The music includes various time signatures (2/4, 3/4, 4/4) and key changes, indicated by Roman numerals (I, II, III, IV) and time signature markings. The lyrics describe the Babylonians' exile and their desire to return home, as mentioned in the title.

4 5 4 10
Su - per flu - mi - na Ba - by - lo -
15 1 20 1
nis il - lic se - di - mus et fle - vi - mus, dum
25 30 1
re - cor - da - re - mur tu - i Si - on. In sa - li - ci - bus
35 1 40 45 4
in me - di - o e - jus su - spon - di - mus or - ga - na no -
stra, su - spon - di - mus or - ga - na no - stra:
qui -
50 55
ca - pti - vos du - xe - runt nos, ver - ba can - ti - o - num;
et qui ab - du - xe - runt nos: Hym - num can - ta - te
60 65 1
no - bis, can - ta - te no - bis de can - ti - cis Si -
70 75 4
on. Quo - mo - do can - ta - bi - mus can - ti - cum
80 85
Do - mi - ni in ter - ra a - li - e - na, in ter - ra a -

Super flumina Babylonis: (bassus II)

A musical score for bassus II of the hymn "Super flumina Babylonis". The music is in bass clef and common time. The lyrics are: "li - e - na, in ter - ra a - li - e - - - na?". Measure 90 starts with a whole note followed by a half note and a quarter note. Measure 91 begins with a half note. Measure 92 starts with a dotted half note. Measure 93 begins with a half note. Measure 94 begins with a half note. Measure 95 begins with a half note.