

O sacrum convivium

Antiphon to the Magnificat at 2nd Vespers of Corpus Christi

Lodovico Viadana (c.1560-1627)

Cantus (part 1 of 4)

Cento concerti ecclesiastici (Vincenti press, Venice, 1605)

The musical score is written for a single voice part in G minor, 4/4 time. It consists of five staves of music with Latin lyrics underneath. The score includes various musical notations such as clefs, time signatures, accidentals, and dynamic markings. Measure numbers 5, 10, 15, 20, 25, 30, and 35 are indicated. A fermata is placed over the final note of the first staff. The lyrics are: "O sa - crum con - vi - vi - um, in quo Chri - stus su - mi - tur; Re - co - li - tur me - mo - ri - am pas - si - o - nis e - jus, pas - si - o - nis e - jus; Mens im - ple - tur gra - ti - a, mens im - ple - tur gra - ti - a, et fu - tu - rae glo - ri - ae no - bis pi - gnus da - tur. Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia."

O sa - crum con - vi - vi - um, in quo Chri - stus
su - mi - tur; Re - co - li - tur me - mo - ri - am pas - si - o - nis e - jus,
pas - si - o - nis e - jus; Mens im - ple - tur gra - ti - a, mens im - ple - tur
gra - ti - a, et fu - tu - rae glo - ri - ae no - bis pi - gnus da - tur. Al - le - lu - ia.
Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia.

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The musical score is written for a single voice part in a cantus setting. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 4/2. The melody is primarily composed of half and quarter notes, with some rests. A five-measure phrase is bracketed and numbered '5', and a first ending is marked with a '1'. The lyrics are written below the notes. The second staff starts with a measure rest and a measure number '10'. The third staff has a measure rest and a measure number '20', with a 2/2 time signature change. The fourth staff has a measure rest and a measure number '30', with a 4/2 time signature change. The fifth staff starts with a measure rest and a measure number '35'. The piece concludes with a double bar line.

O sa - crum con - vi - vi - um, in quo Chri - stus
su - mi - tur; Re - co - li - tur me - mo - ri - am pas - si - o - nis e - jus,
pas - si - o - nis e - jus; Mens im - ple - tur gra - ti - a, mens im - ple - tur
gra - ti - a, et fu - tu - rae glo - ri - ae no - bis pi - gnus da - tur. Al - le - lu - ia.
Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia.

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Altus (part 2 of 4)

Cento concerti ecclesiastici (Vincenti press, Venice, 1605)

O sa - crum con - vi - vi - um, in quo Chri - stus su -
- mi - tur; Re - co - li - tur me - mo - ri - am pas - si - o - nis e -
jus, pas - si - o - nis, pas - si - o - nis e - jus; Mens im - ple - tur gra - ti - a,
mens im - ple - tur gra - ti - a, et fu - tu - rae glo - ri - ae no - bis pi - gnus
da - tur. Al - le - lu - ia. Al - le - lu - ia.

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Tenor (part 3 of 4)

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1 5

O sa - crum con - vi - - vi - um, in quo

10

Chri - stus su - - mi - tur; Re - co - li-tur me - mo - ri -

15

am pas - si - o - nis, pas - si - o - nis e - jus, pas - si - o - nis e - -

20 25

jus; Mens im - ple - tur gra - ti - a, mens im - ple - tur gra - ti - a, et fu -

30

tu - rae glo - ri - - ae no - - - bis pi - gnus da - tur. Al -

35

le - - lu - ia. Al - le - - lu - - ia.

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Antiphon to the Magnificat at 2nd Vespers of Corpus Christi

Lodovico Viadana (c.1560-1627)

Bassus (part 4 of 4)

Cento concerti ecclesiastici (Vincenti press, Venice, 1605)

O sa - crum con - vi - vi - um, in quo Chri -
stus su - mi - tur; Re - co - li - tur me - mo - ri - am pas - si - o - nis
e - jus, pas - si - o - nis e - jus; Mens im - ple - tur gra - ti -
a, et fu - tu - rae glo - ri - ae no - bis pi - gnus da - tur. Al -
le - lu - ia. Al - le - lu - ia.