

Inviolata, integra et casta

Prima pars

Adrian Willaert (c.1490-1562)

Bassus (part 7 of 7)

Musica Nova (Gardano press, Ferrara, 1559)

5

10

15

20

25

30

35 3

40

45

50

55

60

65

In - vi - o - la - ta, in - vi - o - la - ta, in -
- te - gra et ca - sta, in - vi - o - la - ta, in - te - gra et
ca - sta es Ma - ri - a, et ca - sta es Ma - ri - a, es Ma - ri -
a: Quæ es ef - fe - cta, quæ es ef - fe - cta, Quæ es ef - fe - cta,
quæ es ef - fe - cta ful - gi - da cæ - li por - ta. O Ma -
- ter al - ma, O Ma - ter al - ma Chri - sti ca - ris - si - ma:
Su - sci - pe pi - a lau - dum, su - sci - pe pi - a lau - dum,
lau - dum præ - co - ni - a. Te nunc pre - can - tur de - vo - ta cor -
- da et o - ra, te nunc pre - can - tur de - vo - ta cor -
da et o - ra, cor - da et o - ra: No - stra ut pu - ra pe -

Inviolata, integra et casta (bassus)

2

70

Inviolata, integra et casta (bassus)

75

80

- cto - ra, no - stra ut pu - - ra pe - cto-ra, no - stra ut pu - ra
pe - cto-ra sint__ et cor - po - ra, ut pu - ra pe - cto-ra sint__ et cor - po - ra.

The musical score consists of two staves of basso continuo music. The top staff begins with a bass clef, a key signature of one flat, and a common time signature. The bottom staff also has a bass clef and a key signature of one flat. The music is divided into measures by vertical bar lines. Measure 70 starts with a dotted half note followed by eighth notes. Measure 75 begins with a half note. Measure 80 starts with a dotted half note followed by eighth notes. The lyrics are written below the notes, corresponding to the vocal parts above. The score ends with a double bar line and repeat dots at the end of measure 80.