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[44] Laudate Virginum

ALBERIK MAZÁK
(1609 - 1661)

Canto I

Canto I part of a musical score. The vocal line consists of two measures. The first measure contains three eighth notes followed by a sixteenth note. The second measure contains four eighth notes. The lyrics "Lau - da - te" are aligned with the first measure, and "Vir - gi-nem Ma - ri - am," is aligned with the second measure. The vocal line ends with a fermata over the last note.

Canto II

Canto II part of a musical score. The vocal line consists of two measures. The first measure contains three eighth notes followed by a sixteenth note. The second measure contains four eighth notes. The lyrics "Lau - da - te" are aligned with the first measure, and "Vir - gi-nem Ma - ri - am," is aligned with the second measure. The vocal line ends with a fermata over the last note.

Alto I

Alto I part of a musical score. The vocal line consists of two measures. The first measure contains three eighth notes followed by a sixteenth note. The second measure contains four eighth notes. The lyrics "Lau - da - te" are aligned with the first measure, and "Vir - gi-nem Ma - ri - am," is aligned with the second measure. The vocal line ends with a fermata over the last note.

Canto III

Canto III part of a musical score. The vocal line consists of two measures, each containing a single eighth note. The vocal line ends with a fermata over the last note.

Alto II

Alto II part of a musical score. The vocal line consists of two measures, each containing a single eighth note. The vocal line ends with a fermata over the last note.

Tenore I

Tenore I part of a musical score. The vocal line consists of two measures, each containing a single eighth note. The vocal line ends with a fermata over the last note.

Tenore II

Tenore II part of a musical score. The vocal line consists of two measures, each containing a single eighth note. The vocal line ends with a fermata over the last note.

Basso

Basso part of a musical score. The vocal line consists of two measures, each containing a single eighth note. The vocal line ends with a fermata over the last note.

Basso
continuo

Basso continuo part of a musical score. The vocal line consists of two measures. The first measure contains three eighth notes followed by a sixteenth note. The second measure contains four eighth notes. The lyrics "solo" are written above the staff. The vocal line ends with a fermata over the last note.

6

C I

te hu - mi - lem an - cil - lam.

C II

te hu - mi - lem an - cil - lam.

A I

te hu - mi - lem an - cil - lam.

C III

pleno

Lau - da - te Vir - gi-nem Ma - ri - am,

A II

Lau - da - te Vir - gi-nem Ma - ri - am,

T I

Lau - da - te Vir - gi-nem Ma - ri - am,

T II

Lau - da - te Vir - gi-nem Ma - ri - am,

B

Lau - da - te Vir - gi-nem Ma - ri - am,

B cont

✓

pleno

6

12

C I

C II

A I

C III

A II

T I

T II

B

B cont.

Qui-a i-psa di - xit et fa - cta sunt,

Qui-a i-psa di - xit et fa - cta sunt,

Qui-a i-psa di - xit et fa - cta sunt,

lau - da - te hu - mi - lem an - cil - lam.

lau - da - te hu - mi - lem an - cil - lam.

lau - da - te hu - mi - lem an - cil - lam.

lau - da - te hu - mi - lem an - cil - lam.

lau - da - te hu - mi - lem an - cil - lam.

čč solo

#

19

C I i - psa con - sen - sit. Et ver - bum ca - ro fa - ctum est.

C II i - psa con - sen - sit. Et ver - bum ca - ro fa - ctum est.

A I i - psa con - sen - sit. Et ver - bum ca - ro fa - ctum est.

B cont *p* 6

25

C III Qui - a i - psa di - xit et fa - cta sunt, i - psa con - sen - sit.

A II Qui - a i - psa di - xit et fa - cta sunt, i - psa con - sen - sit.

T I Qui - a i - psa di - xit et fa - cta sunt, i - psa con - sen - sit.

T II Qui - a i - psa di - xit et fa - cta sunt, i - psa con - sen - sit.

B Qui - a i - psa di - xit et fa - cta sunt, i - psa con - sen - sit.
bvi *K*

B cont pleno

30

C III *p*

A II *p*

TI *p*

T II *p*

B *p*

B cont *p* # 6 6

35

C III *p*

A II *p*

TI *p*

T II *p*

B *p* [p]

B cont # 6 [p]

40

C III qua - si u - ni - ge - ni - ti a Pa - tre ple - num gra - ti - ae,

A II qua - si u - ni - ge - ni - ti a Pa - tre ple - num gra - ti - ae,

TI qua - si u - ni - ge - ni - ti a Pa - tre ple - num gra - ti - ae,

T II qua - si u - ni - ge - ni - ti a Pa - tre ple - num gra - ti - ae,

B qua - si u - ni - ge - ni - ti a Pa - tre ple - num gra - ti - ae,
 Kva *dise* *ja* *ci je*

B cont

6 6 b

45

C III gra - ti - ae et ve - ri - ta - tis, et ve - ri - ta - tis.

A II gra - ti - ae et ve - ri - ta - tis, et ve - ri - ta - tis.

TI gra - ti - ae et ve - ri - ta - tis, et ve - ri - ta - tis.
 (s)

T II gra - ti - ae et ve - ri - ta - tis, et ve - ri - ta - tis.
 (s)

B gra - ti - ae et ve - ri - ta - tis, et ve - ri - ta - tis.
 ci je

B cont

b b

52

C I f

Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i san - cto,

C II [f]

Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i san - cto,

A I [f]

Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i san - cto,

B cont f

Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i san - cto,

6.

6.

58

C III [f]

Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i san - cto,

A II [f]

Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i san - cto,

T I f

Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i san - cto,

T II [f]

Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i san - cto,

B [f]

Glo - ri - a Pa - tri Fi - li - o et Spi - ri - tu - i san - cto,

B cont [f]

6 #

64

C I si - cut e - rat in prin - ci - pi - o et nunc et sem - per

C II si - cut e - rat in prin - ci - pi - o et nunc et sem - per

A I si - cut e - rat in prin - ci - pi - o et nunc et sem - per

B cont 6 6

69

C III si - cut e - rat in prin - ci - pi - o et nunc et sem - per

A II si - cut e - rat in prin - ci - pi - o et nunc et sem - per

T I si - cut e - rat in prin - ci - pi - o et nunc et sem - per

T II si - cut e - rat in prin - ci - pi - o et nunc et sem - per

B si - cut e - rat in prin - ci - pi - o et nunc et sem - per

B cont 6 6

74

C I

et in sae - cu - la sae - cu - lo - rum.

C II

et in sae - cu - la sae - cu - lo - rum.

A I

et in sae - cu - la sae - cu - lo - rum.

C III

et in sae - cu - la

A II

et in sae - cu - la

T I

et in sae - cu - la

T II

et in sae - cu - la

B

et in sae - cu - la
se Ku

B cont

b 6 b

80

C I

C II

A I

C III

sae - cu - lo - rum.

A II

sae - cu - lo - rum.

T I

sae - cu - lo - rum.

T II

sae - cu - lo - rum.

B

sae - cu - lo - rum.
Re' k

B cont

6 5 6 6

86

C I men, a

C II men, a

A I men, a

C III A men, a

A II A men, a

T I A men,

T II A men,

B A men, a

B cont

5 6 6

91

C I men, a - men, a - - - - men.

C II men, a - men, a - - - - men.

A I men, a - - - - men.

C III men, a - men, a - - - - men.

A II men, a - - - - men.

T I a - - - - men.

T II a - - - - men.

B men, a - - - - men.

B cont. # 6