

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE

Guillaume Bouzignac (ca.1587-ca.1643)

Collection Brossard Vma ms. 571, fol. 118

Alleluya, Deus dixit

motet à 5 voix

CONÇU POUR UNE LECTURE SUR TABLETTE NUMÉRIQUE

5

lu - ya, Al-le lu - ya, Al-le - lu - ya, Al-le - lu - ya, Al-le - lu - ya.

ya, Al-le-lu-ya, Al-le - lu - ya, Al-le - lu - ya

Al-le lu - ya, Al-le - lu - ya, Al - le - lu - ya.

lu - ya, Al-le - lu - ya, Al-le-lu - ya, Al-le - lu - ya, Al-le-lu - ya.

Al-le-lu-ya, Al-le - lu - - - - ya.

Detailed description: This is a musical score for five voices, likely SATB with a fifth part. The score is written on five staves, each with a treble clef and a common time signature (C). The lyrics are 'Al-le-lu-ya'. The first staff has a measure rest in the first measure, then begins with 'lu - ya, Al-le lu - ya, Al-le - lu - ya, Al-le - lu - ya, Al-le - lu - ya.' The second staff begins with 'ya, Al-le-lu-ya, Al-le - lu - ya, Al-le - lu - ya'. The third staff begins with 'Al-le lu - ya, Al-le - lu - ya, Al - le - lu - ya.' The fourth staff begins with 'lu - ya, Al-le - lu - ya, Al-le-lu - ya, Al-le - lu - ya, Al-le-lu - ya.' The fifth staff begins with 'Al-le-lu-ya, Al-le - lu - - - - ya.' The score concludes with a double bar line and a repeat sign.

10

Et fac - ta sunt, Et cre - a - ta sunt,

Et fac - ta sunt, Et cre - a - ta sunt,

De - us di - xit, De - us man - da - vit

De - us di - xit, De - us man - da - vit,

Et fac - ta sunt, Et cre - a - ta sunt,

14

Om-ni - a quæ-cum-que vo-lu-it fe-cit in cæ - lo, in ma - ris et in om - ni - bus a - bys-sis.

Om-ni - a quæ-cum-que vo-lu-it fe-cit in cæ - lo, in ma - ris et in om-ni - bus a - bys-sis.

Om - ni - a quæ-cum-que vo-lu-it fe-cit et in ter - ra et in om-ni - bus a - bys-sis.

Om-ni - a quæ-cum-que vo-lu-it fe-cit et in ter - ra et in om-ni - bus a - bys-sis.

Om-ni - a quæ-cum-que vo-lu-it fe-cit in cæ - lo,

24

lu - ya, Al-le lu - ya, Al-le - lu - ya, Al-le - lu - ya, Al-le - lu - ya.

ya, Al-le-lu-ya, Al-le - lu - ya, Al-le - lu - ya

Al-le - lu - ya, Al-le - lu - ya, Al - le - lu - ya.

lu - ya, Al-le - lu - ya, Al-le-lu - ya, Al-le - lu - ya, Al-le-lu - ya.

Al-le-lu-ya, Al-le - lu - - - - ya.

29

Di - xit que De - us : "Fi-at, fi-at, fi-at lux" et fac-tum est i - ta, i -

"Fi-at, fi-at, fi-at lux" et fac-tum est i - ta, i -

Di - xit que De - us : "Fi-at, fi-at, fi-at lux" et fac-tum est i - ta, i -

Di - xit que De - us : "Fi-at, fi-at, fi-at lux" et fac-tum est i - ta, i - ta,

"Fi-at, fi-at, fi-at lux" et fac-tum est i - ta, i -

33

ta. Al - le - lu - ya. "Fi - at fir - ma - men - tum ; fron - des et flo - res pro - du - cat ter -

ta. Al - le - lu - ya. "Fi - at fir - ma - men - tum ; fron - des et flo - res pro - du - cat ter -

ta. Al - le - lu - ya. "Fi - at fir - ma - men - tum ;

Al - le - lu - ya. "Fi - at fir - ma - men - tum ; fron - des et flo - res pro - du - cat ter -

Ta. Al - le - lu - ya. "Fi - at fir - ma - men - tum ;

38

ra'' Et fac-tum est i-ta, i-ta, Al-le-lu-ya.

ra'' Et fac-tum est i-ta, i-ta, Al-le-lu-ya.

Et fac-tum est i-ta, i-ta, Al-le-lu-ya.

ra'' Et fac-tum est i-ta, i-ta, Al-le-lu-ya.

Et fac-tum est i-ta, i-ta, Al-le-lu-ya.

42

Di - xit que De - us : “Sur - ge, sur - ge et am - bu-la,

Di - xit que De - us : “Sur - ge, sur - ge et am - bu-la,

“Sur - ge, sur - ge et am - bu-la, re - mit-tunt-tur ti - bi pec-ca -

“Sur - ge, sur - ge et am - bu-la, re - mit-tunt-tur ti - bi pec-ca -

“Sur - ge, sur - ge et am - bu-la, re - mit-tunt-tur ti - bi pec - ca -

46

Et fac - tum est i - ta, i - ta, Al - le - lu - ya.

Et fac - tum est i - ta, i - ta, Al - le - lu - ya.

ta'' Et fac - tum est i - ta, i - ta, Al - le - lu - ya.

ta'' Et fac - tum est i - ta, i - ta, Al - le - lu - ya.

ta'' Et fac - tum est i - ta, i - ta, Al - le - lu - ya.

56

— san - guis me - us.” Et fac - tum est i - ta, i - ta, i - ta, Al - le - lu - ya.

san - guis me - us.” Et fac - tum est i - ta, i - ta, i - ta, Al - le - lu - ya.

san - guis me - us.” Et fac - tum est i - ta, i - ta, i - ta, i - ta, Al - le - lu - ya.

guis me - - - us.” Et fac - tum est i - ta, i - ta, i - ta, Al - le - lu - ya.

Et fac - tum est i - ta, i - ta, i - ta, Al - le - lu - ya.

62

Al - le - lu - ya, Al - le - lu - ya, Al - le -

Al - le - lu - ya, Al - le - lu -

Al - le - lu - ya, Al - le - lu - ya, Al - le - lu - ya, —

Al - le - lu - ya, Al - le - lu - ya, Al - le - lu - ya, Al - le -

Al - le - lu - ya, — Al - le - lu - ya,

Detailed description: This is a musical score for five voices, likely SATB with a fifth voice part. The score is written on five staves. The first staff is the soprano part, the second is the alto part, the third is the tenor part, the fourth is the bass part, and the fifth is a lower bass or contrabass part. The music is in common time (C) and features a key signature of one sharp (F#). The score is divided into four measures. The first measure is in common time, and the second measure changes to 3/4 time. The lyrics are 'Al-le-lu-ya' repeated across the staves. The fifth staff has a '62' written above it. The lyrics for the fifth staff are 'Al - le - lu - ya, — Al - le - lu - ya,'.

66

lu - ya, Al-le - lu - ya.

ya, Al-le - lu - ya, Al-le - lu - ya, Al-le - lu - ya

Al-le - lu - ya, Al-le - lu - ya, Al - le - lu - ya.

lu - ya, Al-le - lu - ya, Al-le-lu - ya, Al-le - lu - ya, Al-le - lu - ya.

Al-le - lu - ya, Al-le - lu - - - - - ya.

Detailed description: This is a musical score for five voices, likely SATB with an additional soprano part. The score is in G major and 4/4 time. It consists of five staves. The lyrics are 'Al-le-lu-ya'. The first staff (Soprano) starts with a melodic line. The second staff (Soprano) has a rest in the first two measures. The third staff (Alto) has a rest in the first two measures. The fourth staff (Tenor) has a rest in the first two measures. The fifth staff (Bass) has a rest in the first two measures. The music concludes with a final cadence in G major.