

Tanto tempore

Teodoro Riccio

Musical score for 'Tantum ergo' showing four voices (Soprano, Alto, Tenor, Bass) in G minor, 4/4 time. The vocal parts sing 'Tantum ergo' in a repeating pattern. The bass part provides harmonic support with sustained notes and chords.

4

cum sum, tan - to tem - po-re vo - - bis-cum sum, _____
 to tem-po - re vo - bis - cum sum, tan - to tem - po -
 Tan - to tem - - po-re vo-bis - cum sum, tan - to tem-po - re vo-bis - cum
 Tan - to tem - po re vo - bis - cum sum, tan -

Tanto tempore vobiscum sum, et non cognovistis me? Philippe, qui videt me, videt et Patrem meum. Alleluia.

So lange Zeit bin ich bei euch, und ihr habt mich nicht erkannt? Philippus, wer mich sieht, der sieht auch meinen Vater. Alleluja.

Sources: Secundus liber Sacrarum cantionum, quas vulgo motectas appellant: quingue, sex, octo et duodecim vocibus compositarum: quae tam vivae voci, quam omnibus Instrumentis sunt accomodatae, Autore heodoro Riccio Brixiano, Italo. Regiomonti Borussiae (Königsberg) in officina Typographica Georgij Osterbergeri: M. D. LXXX.

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Riccio, Lasso, Regnart, Großformatiges Chorbuch -Staatliche Bibliothek Ansbach VI g 20.

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Riccio, Tanto tempore

9

tan - to tem - - po - re vo - bis - - cum sum, tan - - ro tem - po -
 re vo - bis - cum sum, tan - to tem - po - re vo - bis - cum sum,
 sum, tan - to tem - po - re vo - bis - cum sum, vo - bis - cum sum, tan -
 to tem - po - re vo - bis - cum sum, sum, tan -
 vo - bis - cum sum, tan -

13

re vo - bis - cum sum, et
 vo - - - bis - cum - sum, et non co-gno - - vi - stis
 et non co - - gno - vi - stis me,
 et non co - - gno - vi - stis me, et
 to tem - po - re vo - bis - cum sum, et non co - - gno - vi - stis me,

18

non co - - gno - vi - stis me, et
 me, et non co - gno - vi - stis me, et non co -
 et non co - - gno - vi - stis me, et non co - gno - vi - stis me, et
 non co - - gno - vi - stis me, et non co - - gno - vi - stis me, et

Riccio, Tanto tempore

23

non co - gno - vi - stis me?
gno - vi - - - stis me? Phi - lip - pe, qui vi - det
non co-gno - vi - stis me? Phi - lip - pe, qui vi - det me, qui vi - det
no co - - gno - vi - stis me? Phi - lip - pe, qui vi - - det
- - gno vi - stis me? Phi - lip - pe, qui vi - - - det

28

Phi - lip - pe, qui vi - - det me, vi -
me, Phi - lip - pe, qui vi-det me, vi - det et pa - trem me -
me, Phi - lip - pe, qui vi - det me, vi - det et pa - trem
me, Phi - lip - pe, qui vi - det me, vi - - det et pa - - trem me -
me, vi - det et pa - trem me -

33

- det et pa - trem me - - um.
um, vi - - det et pa - - trem me - um. Al - le -
me - - um. A - le - - lu - ia, al-le-lu -
um, vi - det et pa - trem me - - um. Al - le - -
um, vi - - det et pa - trem me - um. Al - le - - lu -

Riccio, Tanto tempore

38

A musical score for four voices (SATB) in common time, treble clef, and B-flat major. The vocal parts are arranged in four staves. The lyrics "Alleluia" are repeated three times, with each repetition featuring a different vocal entry. The first entry starts with the soprano, followed by the alto, tenor, and bass. The second entry starts with the alto, followed by soprano, tenor, and bass. The third entry starts with the tenor, followed by soprano, alto, and bass. The music consists of eighth and sixteenth note patterns, with some sustained notes and rests.

Al - le lu ia,
lu ia, al - le -
ia, al - le - lu - ia, al-le -
lu - ia, al - le -
ia,

Musical score for three voices and basso continuo, page 42. The score consists of five staves. The top three staves are soprano, alto, and tenor voices, each with lyrics in Latin. The bottom two staves are basso continuo, indicated by a bass clef and a cello-like staff line. The music is in common time, with various note values including eighth and sixteenth notes, and rests. Measure 42 begins with the soprano and alto voices singing "al - le - lu - ia," followed by the tenor voice joining in. The basso continuo provides harmonic support throughout.

46

The musical score consists of five staves, each representing a different voice. The voices are: Tenor (C-clef), Alto (C-clef), Soprano (G-clef), Bass (F-clef), and another Bass (F-clef). The music is in common time. The lyrics are 'le - lu - ia, al - le - lu - ia.' repeated four times. The vocal parts are mostly in unison, with some rhythmic variations and dynamic changes.