

# Attendite, popule meus legem meam

SWV 270

Heinrich Schütz

Alto Sackbut

Tenor Sackbut

Tenor Sackbut

Bass Sackbut

Bassus solo

Basso Continuo

The first system of the musical score is in 3/4 time with a key signature of one flat (B-flat). It features six staves: Alto Sackbut, Tenor Sackbut (two parts), Bass Sackbut, Bassus solo, and Basso Continuo. The Alto Sackbut part begins with a half note G4, followed by quarter notes A4 and Bb4. The Tenor Sackbut parts have rests in the first measure, with the upper Tenor Sackbut part starting in the second measure with a half note G4. The Bass Sackbut part has rests in the first two measures, then begins with a half note G2 in the third measure. The Bassus solo part has rests throughout the first three measures. The Basso Continuo part starts with a half note G2, followed by quarter notes A2 and Bb2.

A.

T.

T.

B.

B.c.

The second system of the musical score is marked with a '4' above the first measure. It features five staves: Alto (A.), Tenor (T.), Tenor (T.), Bass (B.), and Basso Continuo (B.c.). The Alto part has a half note G4, followed by a half note A4. The upper Tenor part has a half note G4, followed by quarter notes A4 and Bb4. The lower Tenor part has a half note G4, followed by quarter notes A4 and Bb4. The Bass part has a half note G2, followed by quarter notes A2 and Bb2. The Basso Continuo part has a half note G2, followed by quarter notes A2 and Bb2.

A.

T.

T.

B.

B.c.

The third system of the musical score is marked with a '7' above the first measure. It features five staves: Alto (A.), Tenor (T.), Tenor (T.), Bass (B.), and Basso Continuo (B.c.). The Alto part has a half note G4, followed by quarter notes A4 and Bb4. The upper Tenor part has a half note G4, followed by quarter notes A4 and Bb4. The lower Tenor part has a half note G4, followed by quarter notes A4 and Bb4. The Bass part has a half note G2, followed by quarter notes A2 and Bb2. The Basso Continuo part has a half note G2, followed by quarter notes A2 and Bb2.

10

A.

T.

T.

B.

B.c.

13

A.

T.

T.

B.

B.c.

15

A.

T.

T.

B.

B.c.

17

B.   
 At - ten - di - te, po - pu - le me - us, at - ten - di - te, po - pu - le me -


B.c.


4 3

6 #

6 4 #

22

B.  us, le - gem me - am in - cli - na - te au - rem ve -


B.c.  # 6 7 6 # b # 7 6


26

B.  stram in ver - ba o - - - - - ris su - i,


B.c.  # 6 4 4


29

B.  in - cli - na - te au - rem ve - stram, in ver - ba

B.c.  # 6 7 6 #

32

B.  o - ris, in ver - ba o - - - - - ris me -

B.c. 

34

A. 

T. 

T. 

B. 

B. 

B.c.  i. A - pe - ri-am in pa - ra - bo - lis os me -

37

A.

T.

T.

B.

B.

B.c.

um lo-quat pro-po-si-ti-o - nes ab in - i - ti-o,

40

A.

T.

T.

B.

B.

B.c.

a - pe - ri-am in pa-ra - bo - lis os me -

43

A.

T.

T.

B.

B.

B.c.

- um lo-quat pro-po-si-ti-o - nes ab i - ni - ti-o, lo - quar

46

A. *Alto* vocal line with treble clef and 3/8 time signature.   
T. *Tenors* vocal lines with treble clef and 3/8 time signature.   
T. *Tenors* vocal line with bass clef and 3/8 time signature.   
B. *Bass* vocal line with bass clef and 3/8 time signature.   
B. *Bass* vocal line with bass clef and 3/8 time signature.   
B.c. *Bass continuo* line with bass clef and 3/8 time signature.   
Lyrics: pro-po-si-ti-o - nes ab - i - ni -

49

A. *Alto* vocal line with treble clef and 3/8 time signature.   
T. *Tenors* vocal lines with treble clef and 3/8 time signature.   
T. *Tenors* vocal line with bass clef and 3/8 time signature.   
B. *Bass* vocal line with bass clef and 3/8 time signature.   
B. *Bass* vocal line with bass clef and 3/8 time signature.   
B.c. *Bass continuo* line with bass clef and 3/8 time signature.   
Lyrics: - ti - o, i - ni - ti - o.

53

A. *Alto* vocal line with treble clef and 3/8 time signature.   
T. *Tenors* vocal lines with treble clef and 3/8 time signature.   
T. *Tenors* vocal line with bass clef and 3/8 time signature.   
B. *Bass* vocal line with bass clef and 3/8 time signature.   
B.c. *Bass continuo* line with bass clef and 3/8 time signature.

56

A. Musical staff for Alto (A.) in 3/8 time, starting with a whole rest in the first two measures and a quarter note in the third.

T. Musical staff for Tenor 1 (T.) in 3/8 time, featuring a melodic line with eighth and quarter notes.

T. Musical staff for Tenor 2 (T.) in 3/8 time, featuring a melodic line with eighth and quarter notes.

B. Musical staff for Bass (B.) in 3/8 time, featuring a melodic line with eighth and quarter notes.

B.c. Musical staff for Bass Continuo (B.c.) in 3/8 time, featuring a melodic line with eighth and quarter notes.

59

A. Musical staff for Alto (A.) in 3/8 time, featuring a melodic line with eighth and quarter notes.

T. Musical staff for Tenor 1 (T.) in 3/8 time, featuring a melodic line with eighth and quarter notes.

T. Musical staff for Tenor 2 (T.) in 3/8 time, featuring a melodic line with eighth and quarter notes.

B. Musical staff for Bass (B.) in 3/8 time, featuring a melodic line with eighth and quarter notes.

B.c. Musical staff for Bass Continuo (B.c.) in 3/8 time, featuring a melodic line with eighth and quarter notes.

62

A. Musical staff for Alto (A.) in 3/8 time, featuring a melodic line with eighth and quarter notes.

T. Musical staff for Tenor 1 (T.) in 3/8 time, featuring a melodic line with eighth and quarter notes.

T. Musical staff for Tenor 2 (T.) in 3/8 time, featuring a melodic line with eighth and quarter notes.

B. Musical staff for Bass (B.) in 3/8 time, featuring a melodic line with eighth and quarter notes.

B.c. Musical staff for Bass Continuo (B.c.) in 3/8 time, featuring a melodic line with eighth and quarter notes.

65

A. *quoniam*

T. *quoniam*

T. *quoniam*

B. *quoniam*

B.c.

68

A. *et*

B. *et*

B.c. *et*

# 6 5

71

A. *et*

B. *et*

B.c. *et*

# 6 5

74

A. *et*

B. *et*

B.c. *et*

# 6 5

77

A. *et*

B. *et*

B.c. *et*

4 # 6 7 6 2

80

A. 

B. 

B.c. 

stri, nar-ra - ve - runt, nar-ra - ve - runt, nar-ra - ve - runt no -

82


A. 


B. 

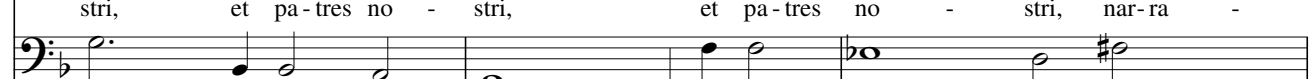
B.c. 

bis, et pa-tres no -

85

A. 

B. 

B.c. 

stri, et pa-tres no - stri, et pa-tres no - stri, nar-ra -

88

A. 

B. 

B.c. 

-ve-runt no - bis, nar-ra - ve-runt no - bis, nar-ra -

90

A. 

B. 

B.c. 

-ve-runt no - bis, nar-ra - ve - runt, nar-ra - ve - runt, nar-ra -



92

A.

T.

T.

B.

B.

B.c.

-ve - runt no - bis, et pa - tres no - -

95

A.

T.

T.

B.

B.

B.c.

stri nar-ra - ve - runt no - bis, nar-ra -

97

A.

T.

T.

B.

B.

B.c.

-ve - runt no - bis, et pa - tres no - stri,

100

A. *Alto*

T. *Tenore*

T. *Tenore*

B. *Basso*

B. *Basso*

B.c. *Basso continuo*

nar-ra - ve - runt, nar-ra - ve - runt no - - - - -

102

A. *Alto*

T. *Tenore*

T. *Tenore*

B. *Basso*

B. *Basso*

B.c. *Basso continuo*

bis, nar - ra - ve - runt no - - - - - bis.