

Expurgate vetus fermentum

Responsory, based on 1. Corinthians 5, 7 - 8

Rinaldo del Mel

The musical score is a responsory for the feast of the Pascha. It is written in a 16th-century style, featuring a vocal line and a lute accompaniment. The vocal line is in a single system with a treble clef and a common time signature. The lute accompaniment is in a single system with a bass clef and a common time signature. The lyrics are written below the vocal line and are in Latin. The score is divided into two systems. The first system contains the first two lines of the vocal line and the first two lines of the lute accompaniment. The second system contains the remaining three lines of the vocal line and the remaining three lines of the lute accompaniment. The lyrics are: Ex - pur - ga - te ve - tus fer - men - - - - tum, Ex - - pur - ga - te ve - tus fer - men - tum, Ex - Ex - pur - ga - te ve - ex - pur - - ga - te ve - tus fer - men - - - - tum, ex - pur - ga - te ve - tus fer - men - tum, - pur - ga - te ve - tus fer - - men - tum, ex - tus fer - men - tum, ex - pur - ga - te ve - ga - te ve - tus fer - men - - - - tum,

Expurgate vetus fermentum, ut sitis nova conspersio;
etenim pascha nostrum immolatus est Christus;
itaque epulemur in Domino, alleluia.

Fegt den alten Sauerteig hinaus, auf dass ihr ein neuer Teig seid,
denn unser Passahlamm ist ja für uns geopfert worden: Christus;
daher wollen wir ein Festmahl feiern im Herrn, halleluja.

Source:

Continuatio Cantionum Sacrarum quatuor, quinque, sex, septem, octo et plurimum vocum,
de festis praecipuis anni, praestantissimis Italiae Musicis nuperrimè concinnatarum.

Noribergae, In officina typographica Catharinae Gerlachiae. 1588

[https://imslp.org/wiki/Continuatio_cantionum_sacrarum_\(Lindner,_Friedrich\)](https://imslp.org/wiki/Continuatio_cantionum_sacrarum_(Lindner,_Friedrich))

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Mel, Expurgate vetus fermentum

10

ex - pur - ga - te ve - tus fer - men - tum,
 tum, ex - pur - ga - te ve - tus fer - men - tum,
 - pur - ga - te ve - tus fer - men - tum,
 tus fer - men - tum, ut si -
 ex - pur - ga - te ve - tus fer - men - tum, ut

15

ut si - tis no - va con - sper - si - o,
 ut si - tis no - va con - sper - si - o, ut
 ut si - tis no - va con - sper - si - o,
 - tis no - va con - sper - si - o, ut si - tis no - va con - sper -
 si - tis no - va con - sper - si - o, ut

20

ut si - tis no - va con - sper - si - o,
 si - tis no - va con - sper - si - o, e - te - nim Pa - scha no - strum,
 ut si - tis no - va con - sper - si - o, e -
 si - o, e - te - nim Pa - scha no - strum,
 si - tis no - va con - sper - si - o, e - te - nim Pa - scha

Mel, Expurgate vetus fermentum

25

Five staves of musical notation. The first staff is a vocal line with lyrics: e - te-nim Pa - scha no - - - strum, e - te-nim. The second staff continues the vocal line: e - - te-nim Pa - scha no - strum, e - - te-nim Pa - scha. The third staff continues: - te-nim Pa - - scha no-strum, e - te-nim Pa - - scha. The fourth staff continues: - - strum, e - te-nim Pa - - scha no - strum, e - te-. The fifth staff is a bass line with lyrics: no - - strum, e - - te-nim Pa - scha no - - - .

29

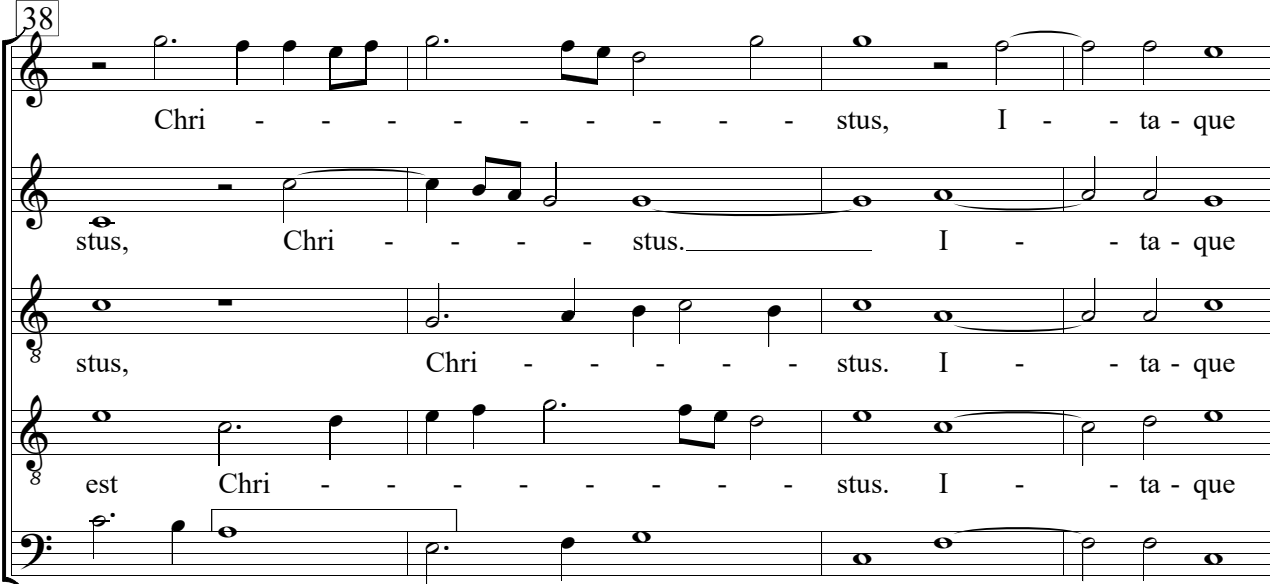
Five staves of musical notation. The first staff is a vocal line with lyrics: Pa - - - - - strum im -. The second staff continues: no - - - - - strum im - mo - la - - - - - tus est. The third staff continues: no - - - - - strum im - mo - la - - -. The fourth staff continues: nim Pa - - - - - strum im - - - - - mo - la - - -. The fifth staff is a bass line with lyrics: strum im - - - - - mo - la - - - - - tus,

33

Five staves of musical notation. The first staff is a vocal line with lyrics: mo - la - - - - - tus est Chri - stus, im - - - - - mo - la - - - - - tus est. The second staff continues: Chri - stus, im - - - - - mo - la - - - - - tus est Chri - -. The third staff continues: - tus est Chri - stus, im - - - - - mo - la - - - - - tus est Chri -. The fourth staff continues: - - - - - tus est Chr - stus, im - - - - - mo - la - - - - - tus. The fifth staff is a bass line with lyrics: im - - - - - mo - la - - - - - tus est Chri - .

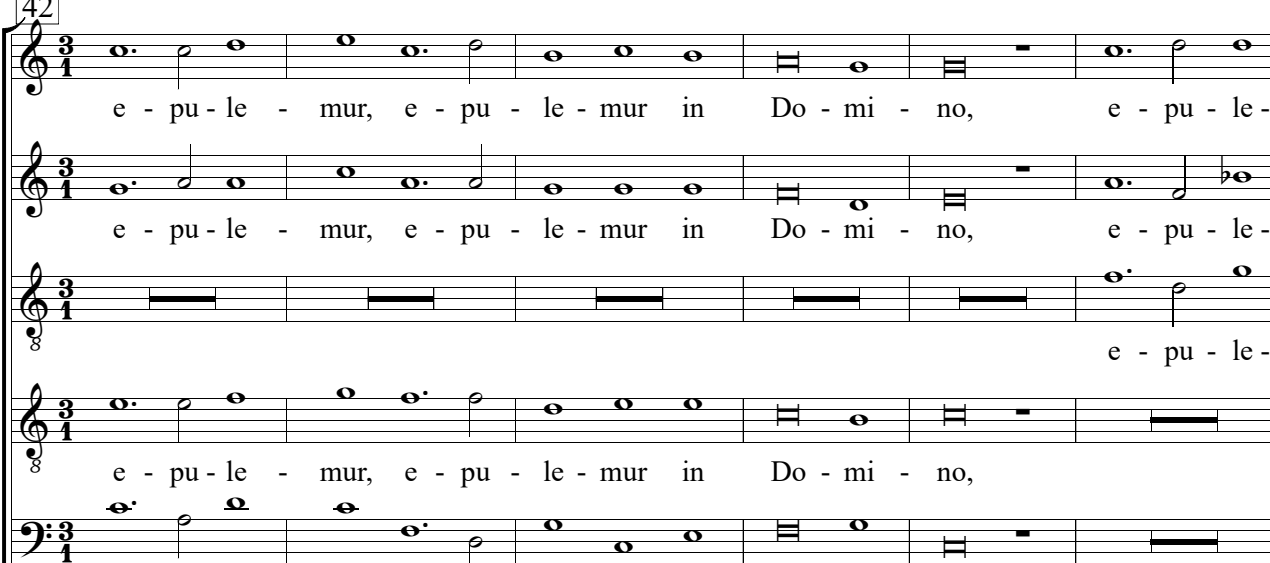
Mel, Expurgate vetus fermentum

38



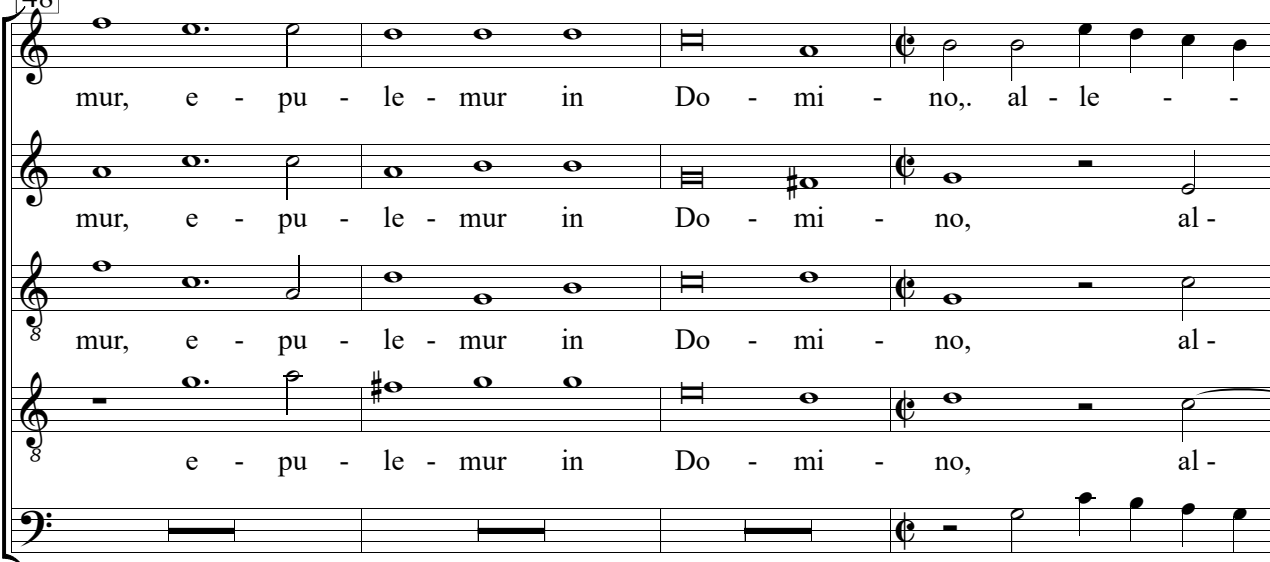
Chri - - - - - stus, I - - ta - que
stus, Chri - - - - - stus. I - - ta - que
stus, Chri - - - - - stus. I - - ta - que
est Chri - - - - - stus. I - - ta - que
- - - - - stus. I - - ta - que

42



e - pu - le - mur, e - pu - le - mur in Do - mi - no, e - pu - le -
e - pu - le - mur, e - pu - le - mur in Do - mi - no, e - pu - le -
e - pu - le -
e - pu - le - mur, e - pu - le - mur in Do - mi - no,
e - pu - le - mur, e - pu - le - mur in Do - mi - no,

48



mur, e - pu - le - mur in Do - mi - no, al - le - -
mur, e - pu - le - mur in Do - mi - no, al -
mur, e - pu - le - mur in Do - mi - no, al -
e - pu - le - mur in Do - mi - no, al -
al - le - -

Mel, Expurgate vetus fermentum

52

- lu - - - - ia, e - pu - le - mur, e - pu - le - mur in
 le - - lu - ia, e - pu - le - mur, e - pu - le - mur in
 le - - - - lu - ia, e - pu - le - mur, e - pu - le - mur in
 - le - - lu - ia,
 - - - - lu - ia. e - pu - le - mur, e - pu - le - mur in

57

Do - mi - no, e - pu - le - mur, e - pu - le - mur in
 Do - mi - no, e - pu - le - mur, e - pu - le - mur in
 Do - mi - no, e - pu - le - mur in
 e - pu - le - mur, e - pu - le - mur in
 Do - mi - no,

62

Do - mi - no, al - le - - - lu - - - - ia,
 Do - mi - no, al - le - - lu - ia,
 Do - mi - no, al - - le - - lu - ia.
 Do - mi - no, al - le - - - lu - ia, al - le - lu - ia.
 al - le - - - - - - - - lu - ia, al - le - lu - ia.