

*Descendit Angelus*

NICOLAS DE WISMES

De- scen- dit an- ge-lus Do- - mi- ni, de- scen-

De- scen- dit an- ge-lus Do- - mi- ni, de- scen- dit an- ge-lus, (b)

De- scen- dit an- ge-lus Do-

dit an- - ge- lus, de- scen- dit an- - ge- lus,

De- scen- dit an- ge-lus Do- - mi- ni, de- scen-

Do- - mi- ni, de- scen- dit an- - ge- lus

- - mi- ni, de- scen- dit, de-

De- scen- dit an- ge-lus Do-

de- scen- dit an- - ge- lus Do- -

dit an- - ge- lus, de- - scen- dit an- ge-lus Do-

Do- - mi- ni, Do- mi- ni, de- scen- - dit an- ge-

scen- dit an- ge- li Do- mi- ni, de- scen- dit an- ge- lus

- - mi- ni, de- scen- dit, de- scen- dit

**Source:** Liber septimus cantionum sacrarum (Phalèse, 1555)

Transposed down a tone. Note values halved. Some part swapping, to avoid low alto parts (bars 28–29, 38–41, 64–68, 84–85, 123–125, 141–145).

**Text:** Responsory for the Nativity of John the Baptist, based on Luke 1:11-13.

**Translation:** The angel of the Lord came down to Zacharias, saying: Accept a boy in your old age; and he will have the name John the Baptist. Do not fear, for your prayer has been heard and your wife Elizabeth will bear you a son and he will have the name John the Baptist.

The image displays a musical score for the 'Ave Maria' by Franz Schubert, arranged for voice and piano. The score is written in B-flat major (two flats) and 3/4 time. It consists of five staves. The first four staves are vocal parts, and the fifth staff is the piano accompaniment. The lyrics are in Latin, and the music is in a simple, elegant style characteristic of Schubert's vocal settings.

**Vocal Part 1 (Soprano):**

- mi- ni \_\_\_\_\_ ad Za cha- ri- am di- cens, ad Za- cha- ri- am

**Vocal Part 2 (Alto):**

mi- ni, Do- - - - mi- ni ad Za- cha- ri-

**Vocal Part 3 (Tenor):**

lus Do- - - mi- ni, Do- mi- ni ad Za- cha- ri- am di- cens, \_\_\_\_\_ ad Za- cha-

**Vocal Part 4 (Bass):**

Do- - mi- ni, \_\_\_\_\_ de- scen- dit an- ge- lus Do- mi- ni

**Piano Part:**

an- ge- lus Do- - - mi- ni \_\_\_\_\_

[illegible]

29

The musical score consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the fifth staff is the Piano accompaniment. The key signature has two flats (B-flat and E-flat). Measure 27 shows the vocalists entering with the lyrics "ad Za cha ri am di". Measure 28 continues the melody with "cens, ad Za cha ri am di cens, ad". Measure 29 continues with "cens, ad Za cha ri am di - cens, di -". Measure 30 concludes the phrase with "- cens, ac cha ri am di cens, di - cens, ad Za cha ri am di". The piano part provides harmonic support throughout.

ad\_\_\_\_\_ Za- cha- ri- am di- - -

cens, ad\_ Za- cha- ri-am di- cens, ad\_\_\_\_\_ Za- cha- ri- am di- - cens\_\_

cens, ad Za- cha- ri- am\_\_\_\_\_ di- - cens, di- - -

- cens, ad\_\_ Za- cha- ri- am\_\_ di- - cens\_\_\_\_ ac-

(b)

cha- ri- am\_\_ di- cens,\_\_\_\_ di- - cens, ad\_\_ Za- cha- ri- am di- -

35

cens, ad Za-cha-ri-am di- - - cens  
ac- ci- pe pu- - -  
cens ac- ci- pe pu- e- rum in se- nec- tu- te - - -  
- ci- pe pu- - e- rum in se- nec- tu- te tu- a, in se-  
cens ac- ci- pe pu- - e- rum in se- nec- tu- te tu-

40

ac- - ci- pe pu- - e- rum in se- nec- tu- te tu-  
- e- rum in se- nec- tu- te tu- a, in se- nec- tu- te  
- tu- a, ac- ci- pe pu- - e- rum in se- nec- tu- te  
nec- tu- te tu- - a, in se- nec- tu- te tu-  
a, in se- nec- tu- te tu- a,

45

- - - a, in se- nec- tu- te tu- -  
tu- a, in se- nec- tu- -  
- tu- a, in se- nec- tu- - te tu- a, ac- ci- pe  
- a, in se- nec- tu- te tu- a et  
ac- - ci- pe pu- e- rum in se- nec- tu- te tu- -

50

a et ha-be-bit no-men, et ha-be-bit no-

te tu- a et ha-be-bit no- - - - - men, no-

pu-e-rum in se-nec-tu- - - - te tu- - - - a et

8 ha-be-bit no- - - - - men, et ha-be-bit no-men, et ha-

- - - a et ha-be-bit no- - - -

55

- - - - - men, et ha-be-bit no- - - -

- - - - - men, et ha-be-bit no- - - - - men

ha-be-bit no-men, et ha-be-bit no-men, et ha-be-bit no- - - -

8 be-bit no- - - - - men, et ha-be-bit no-men

men, et ha-be-bit no-men Io-han-nes bap-ti-sta,

60

- - - - - men Io-an- - - - nes bap-ti- - - - sta,

Io-an- - - - nes bap-ti- - - - sta, Io-an-

men Io-an- - - - nes bap-ti- - - - sta, Io-an-nes bap-

8 - - - - - Io-an-nes bap-

Io-an- - - - nes bap-ti- - - - sta, Io-

66

bap- ti- sta, \_\_\_\_\_

- nes bap- ti- sta, Io- an- nes bap- ti- sta.

ti- sta, Io- an- nes, \_\_\_\_\_ Io- an- nes bap- ti- sta.

ti- sta, Io- an- nes, Io- an- nes bap- ti- sta.

an- nes bap- ti- sta, Io- an- nes bap- ti- sta.

72

Ne ti- me- as Za- cha- ri- a, \_\_\_\_\_ Za- cha- ri- a, -

Ne ti- me- as Za- cha- ri- a, Za-

Ne ti- me- as Za- cha- ri- a, \_\_\_\_\_ ne ti- me- as Za- cha- ri- a, Za-

-

-

78

a, ne ti- me- as

cha- ri- a, \_\_\_\_\_ ne ti- me- as Za- cha- ri- a, ne

- cha- ri- a, Za- cha- ri- a, \_\_\_\_\_ ne ti- me- as Za- cha-

Ne ti- me- as Za- cha- ri- a, ne ti- me- as Za- cha- ri- a, ne

Ne ti- me- as Za- cha- ri- a,

[illegible]

88

ri- a, Za- cha- ri- a, ne ti- me- as Za- cha- ri- ti- me- as Za- cha- ri- a ex- au- di ta est o- ra- ti- o tu- a, tu- as Za- cha- ri- a, ne ti- me- as Za- cha- ri- a

93

ri- - a ex- au- di- ta est o- ra- ti- o tu- a, ex-  
a, Za- cha- ri- - a ex- au- di- ta est o- ra- - ti-  
di- ta est o- ra- ti- o tu- a, o- ra- ti- o, o- ra- - - ti-  
a, o- ra- ti- o tu- - - a,  
a, Za- cha- - - ri- - a

This musical score is for the Latin hymn 'Audi Ta Est O-Ra-Ti-O'. It is written for a five-part vocal ensemble (Soprano, Alto, Tenor 1, Tenor 2, and Bass) and includes a basso continuo line. The key signature is B-flat major (two flats), and the time signature is 4/4. The score is divided into five systems. The lyrics are: 'ri- - a ex- au- di- ta est o- ra- ti- o tu- a, ex- a, Za- cha- ri- - a ex- au- di- ta est o- ra- - ti- di- ta est o- ra- ti- o tu- a, o- ra- ti- o, o- ra- - - ti- a, o- ra- ti- o tu- - - a, a, Za- cha- - - ri- - a'. The Soprano part begins with a treble clef and a key signature change from B-flat to A-flat. The Alto and Tenor parts use standard treble clefs. The Bass part uses a bass clef. The basso continuo line is marked with an '8' at the beginning, indicating an octave. The score includes various musical notations such as whole, half, quarter, eighth, and sixteenth notes, rests, and bar lines. The lyrics are placed below the corresponding vocal staves.

99

- au- di- ta est o- ra- ti- o tu- a, o- ra- ti- o tu- -  
 o tu- a, o- ra- ti- o tu- a, o- ra- ti- o tu- a, o-  
 o tu- a, ex- au- di- ta est o- ra- ti- o tu- a,  
 ex- au- di- ta est o- ra- ti- o tu- a et  
 ex- au- di- ta est o- ra- ti- o tu- a, o-

105

a et E- li- za- beth u- xor tu- a,  
 ra- ti- o tu- a et E- li-  
 o- ra- ti- o tu- a, ex- au- di- ta est o- ra-  
 E- li- za- beth u- xor tu- a et E- li- za- beth,  
 ra- ti- o tu- a, ex- au- di-

110

et E- li- za- beth u- xor tu-  
 - za- beth u- xor tu- a, u- xor tu- a, et E- li- za-  
 - ti- o tu- a et E- li- za- beth u-  
 et E- li- za- beth u- xor tu- a,  
 ta est o- ra- ti- o tu- a

116

a, et E- li- za- beth u- xor tu- - - - -

beth u- xor tu- a pa- ri- et ti- bi fi- li- -

- xor tu- a, et E- li- za- beth u- xor tu- a pa-

et E- li- za- beth, E- li- za- beth u- xor tu-

et E- li- za- beth u- xor tu- a, tu- a

122

a pa- ri- et ti- bi fi- li- um, fi- li-

um, pa- ri- et fi- li- um, pa- ri- et fi-

- ri- et ti- bi fi- li- um, pa- ri- et ti- bi fi- li-

a pa- ri- et ti- bi fi- li- um et

pa- ri- et ti- bi fi- li- um, pa- ri- et ti- bi fi-

127

um et ha- be- bit no- men, et ha- be- bit no-

li- um et ha- be- bit no- men, no-

um, fi- li- um, pa- ri- et ti- bi fi- li- um et

ha- be- bit no- men, et ha- be- bit no- men, et ha-

li- um et ha- be- bit no-



