

# AD PERENNIS VITÆ FONTEM

De gloriâ Paradisi.



Lambert Pietkin  
1613–1696

Musical score for eight voices and basso continuo. The voices are: Violino primo, Violino secondo, Fagotto, Canto, Alto, Tenore, Basso, and Basso continuo. The score consists of eight staves. The first seven staves (Violino primo through Basso) have common time (indicated by '4'). The Basso continuo staff has a bass clef and a common time signature. The vocal parts (Violino primo, Violino secondo, Fagotto, Canto, Alto, Tenore) are mostly silent or have short rests. The Basso continuo part provides harmonic support with sustained notes and bassoon entries. The score is set against a background of a large, ornate initial letter 'A' at the top left.

Source: R.D. Lambert Pietkin, Sacri concentus, opus tertium, 1668.

Ad perennis vitæ fontem

5

V1

V2

C

A

T

B

5

BC

6

*Ad per-*

9

V1

V2

C

A

T

B

9

en-nis vi-tæ fon-tem mens si - ti - vit a - ri - da

Clau-stræ car-nis præsto fran-gi clau-sa quæ - rit a - ni - ma,

BC

#

#

#

Ad perennis vitæ fontem

13

V1

V2

C

A

T

B

BC

gli - cit, am-bit, e-luc-ta-tur ex-ul fru - i pa - tri - a. Dum pres - su - ris ac æ - rum -

Dum pres - su - ris ac æ - rum -

13

14

15

16

17

18

6 6 5

18

V1

V2

C

A

T

B

BC

nis se ge - mit, se ge - mit, se ge - mit ob - no - xi - am,

nis se ge - mit, se ge - mit, se ge - mit ob - no - xi - am,

18

19

20

21

22

23

b #

Ad perennis vitæ fontem

22

V1

V2

C

A

T

B

BC

quam a-mi - sit, cum de - li - quit, con-tem - pla - tur glo - ri-

22

BC

26

V1

V2

C

præ-sens ma - lum au - get bo - ni per - di - ti - me - mo-ri - am.

A

T

B

am;

26

BC

Ad perennis vitæ fontem

30

V1

V2

C

A

T

B

BC

Nam quis pro-mat sum-mæ pa-cis quan-ta sit læ - ti - ti - a, u - bi vi-vis mar-ga-ri-tis sur-gunt

Nam quis pro-mat sum-mæ pa-cis quan-ta sit læ - ti - ti - a, u - bi vi-vis mar-ga-ri-tis sur-gunt

Nam quis pro-mat sum-mæ pa-cis quan-ta sit læ - ti - ti - a, u - bi vi-vis mar-ga-ri-tis sur-gunt

Nam quis pro-mat sum-mæ pa-cis quan-ta sit læ - ti - ti - a, u - bi vi-vis mar-ga-ri-tis sur-gunt

30

34

V1

V2

C

A

T

B

BC

æ - di - fi - ci - a.

æ - di - fi - ci - a.

æ - di - fi - ci - a.

æ - di - fi - ci - a.

34

## Ad perennis vitæ fontem

38

V1

V2

C

A

T

B

BC

So-lis gem-mis, so-lis gem-mis pre - ti - o - sis, gem-mis pre - ci-o - sis  
 So-lis gem-mis, so-lis gem-mis pre - ti - o - sis, gem-mis pre - ci - sis, gem-mis pre - ci -  
 So-lis gem-mis, so-lis gem-mis pre - ti - o - sis hæc struc - tu - ra, struc - tu -

42

V1

V2

C

A

T

B

BC

hæc struc - tu - ra nec - ti - tur;  
 o - sis hæc struc-tu - ra nec - ti - tur;  
 ra nec - ti - tur;  
 au-ro mun-do ceu cry - stal-lo ur-bis vi - a ster - - ni -

42

BC

Ad perennis vitæ fontem

46

V1

V2

Bass:

C

A

Flos per-pe - tu-us ro - sa - rum ver a - git per-pe - tu - um, ver a - git per-pe - tu - um,

T

B

tur; ver a - git per-pe - tu - um,

BC

46

6      # 6

50

V1

V2

Bass:

C

A

Flos per-pe - tu-us ro - sa - rum ver a - git per-pe - tu - um,

T

B

Flos per-pe - tu-us ro - sa - rum ver a - git per-pe - tu - um,

BC

50

6      6      b

5

Ad perennis vitæ fontem

54

V1

V2

C

A

T

B

BC

Pig-men-to-rum spi - rat

can-dent li - li - a, ru - be-scit cro-cus, su - dat, su - dat bal - sa - mum.

can-dent li - li - a, ru - be-scit cro-cus, su - dat, su - dat bal - sa - mum.

can-dent li - li - a, ru - - - - su - dat bal - sa - mum.

54

6

5

58

V1

V2

C

A

T

B

BC

o - dor li - quorest a - ro - ma - tum, pen - dent po - ma flo - ri - do - rum non lap - su - ra, non lap -

58

b

#

Ad perennis vitæ fontem

62

V1

V2

C

A

T

B

62

su - ra, non lap-su - ra ne-mo - rum.

62

BC

Musical score for a six-part setting of "Non alternat luna". The score consists of six staves: V1 (Soprano), V2 (Alto), B1 (Tenor), C (Bass), A (Double Bass), and BC (Bassoon). The key signature is F major (one sharp). The tempo is 66. The vocal parts sing a rhythmic pattern of eighth and sixteenth notes, while the bassoon part provides harmonic support.

66

V1

V2

B1

66

C

A

T

Non al - ter-nat lu - na vi-ces, sol, vel cur - sus, sol, vel cur - sus

B

66

BC

Ad perennis vitæ fontem

70

V1

V2

Bass

C

A

si - de - rum.

T

Ag - nus est fe - li - cis ur - bis lu - men in - oc - ci - du - um.

B

Il - lic

BC

74

V1

V2

Bass

C

Il - lic san - cti post tri - um - phum co - ro - na - ti ju - bi -

A

Il - lic san - cti post tri - um - phum co - ro - na - ti ju - bi -

T

Il - lic san - cti post tri - um - phum co - ro - na - ti ju - bi -

B

san - cti post tri - um - phum co - ro - na - ti

BC

Ad perennis vitæ fontem

78

V1

V2

C

A

T

B

lant.

lant.

lant.

et pro - stra - ti pro - stra - ti pug - nus hos - tis jam se - cu - ri, se - cu - ri me - mo - rant.

78

BC

6 5

82

V1

V2

C

A

T

B

Vi - ta - lem vi - vi fon - tis hinc

Vi - ta - lem vi - vi fon - tis hinc

Vi - ta - lem vi - vi fon - tis hinc

BC

82

Ad perennis vitæ fontem

86

V1

V2

C hau - ri - unt dul - ce - di - nem, dul - ce - di - nem.

A hau - ri - unt dul - ce - di - nem, dul - ce - di - nem, dul - ce - di -

T hau - ri - unt dul - ce - di - nem, dul - ce - di - nem,

B

BC

90

V1

V2

C u-num vo - lunt u - ni-tas est men - ti - um, u - num

A nem. u - num no - lunt, u - num

T u - num vo - lunt, u - ni-tas est men - ti - um, u - num

B u - num no - lunt, u - num

BC

Ad perennis vitæ fontem

94

V1

V2

C

A

T

B

BC

vo-lunt, u - num no-lunt u - ni - tas est men - ti - um,  
 vo-lunt, u - num no-lunt u - ni - tas est men - ti - um,  
 vo-lunt, u - num no-lunt u - ni - tas est men - ti - um,  
 vo-lunt, u - num no-lunt u - ni - tas est men - ti - um,

94

98

V1

V2

C

A

T

B

BC

ca - ri - tas hoc su - um fa - cit quod dum  
 Li - cet cuius - que sit di - ver - sum pro la - bo - re me - ri - tum,

98

6 5      6 5      6 5

Ad perennis vitæ fontem

102

V1

V2

Bass

C

A

T

B

102

BC

Pro - pri - um sic sin - gu-lo - rum

a - mat al - te - rum.

6 5

106

V1

V2

Bass

C

A

T

B

106

com-mu - ne sit om - ni-um.

BC

106

U - bi cor - pus, il - lic ju - re con - gre - gan - tur a - qui-læ,

quo cum

U - bi cor - pus, il - lic ju - re con - gre - gan - tur a - qui-læ,

Ad perennis vitæ fontem

110

V1  
V2  
C  
A  
T  
B  
BC

quo cum an - ge-lis et san-ctæ re - cre - en-tur a - ni-mæ, re - cre -  
quo cum an - ge-lis et san-ctæ re - cre - en-tur a - ni-mæ, re - cre -  
an-ge-lis et san-ctæ re - cre - en-tur a - ni-mæ, quo cum an - ge-lis et san-ctæ re - cre - en-tur a - ni-mæ,  
quo cum an - ge-lis et san-ctæ re - cre - en-tur a - ni-mæ, re - cre -  
110

114

V1  
V2  
C  
A  
T  
B  
BC

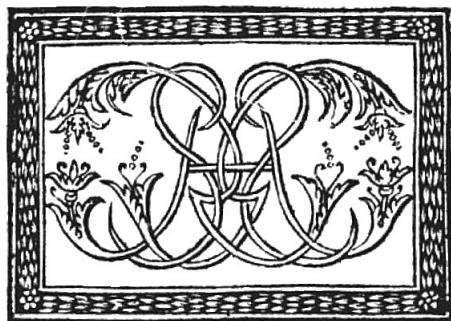
en-tur re - cre - en - tur a - ni-mæ, re - cre-en - tur a - ni - mæ.  
en-tur a - ni - mæ re - cre - en - tur a - ni - mæ.  
re - cre-en - tur a - ni - mæ, re - cre-en - tur a - ni - mæ.  
en-tur a - ni - mæ.

114

The text is an adaptation of the late medieval hymnal:  
 Piae Cantiones Ecclesiasticae et Scholasticae Veterum Episcoporum  
 (Pious Songs, ecclesiastical and scholastic, of the old bishops)

Ad perennis vitae fontem mens sitivit arida,  
 Clastra carnis praesto frangi clausa quaerit anima,  
 Gliscit, ambit, eluctatur exul frui patria.  
 Dum pressuris ac aerumnis se gemit obnoxiam,  
 Quam amisit, dum deliquit, contemplatur gloriam;  
 Praesens malum urget boni perditi memoriam.  
 Nam quis promat summae pacis quanta sit laetitia,  
 Ubi vivis margaritis surgunt aedificia;  
 Solis gemmis pretiosis haec structura nectitur;  
 Auro mundo, ceu crystallo, urbis via sternitur;  
 Flos perpetuus rosarum, ver agit perpetuum;  
 Cudent lilia, rubescit crocus, sudat balsamum.  
 Pigmentorum spirat odor, liquor est aromatum;  
 Pendent poma floridorum non lapsura nemorum.  
 Non alternat luna vices, sol, vel cursus siderum;  
 Agnus est felicis urbis lumen inocciduum;  
 Illic sancti Post triumphum coronati jubilant,  
 Et prostrati pugnas hostis jam securi memorant.  
 Omni labe defaecati, carnis bella nesciunt;  
 Caro facta spiritalis et mens unum sentiunt;  
 Pace multa perfruentes, scandalum non perforunt.  
 Vitalem vivi fontis hinc hauriunt dulcedinem.  
 Inde statum semper iidem existendi capiunt,  
 Clari, vividi, jucundi, nullis patent casibus:  
 Absunt morbi semper sanis, senectus juvenibus.  
 Unum volunt, unum nolunt, unitas est mentium.  
 Licet cuique sit diversum pro labore meritum,  
 Caritas hoc facit suum quod dum amat alterum:  
 Proprium sic singulorum commune fit omnium.  
 Ubi corpus, illic jure congregantur aquilae,  
 Quo cum angelis et sanctae recreantur animae.

At the Fount of Life eternal parched minds in thirst must stand;  
 While the soul in fleshly bondage, longs to burst her weary band;  
 Striving, struggling, as an exile, to enjoy her Fatherland.  
 While it wails it's sad condition, pressed by grief, by sorrow crossed,  
 Sad it looks upon the glory its delinquency has cost;  
 Present misery increases memory of the blessings lost.  
 For how great the joyful gladness that brings us perfect peace?  
 Where in edifices splendid all of living pearl they dwell.  
 Gems alone of countless value are the town's foundation seat,  
 Polished gold like beaming crystal forms the paving of the street.  
 Everlasting roses blooming make an everlasting spring:  
 Lily blanching, crocus blushing, and the balsam perfuming.  
 While with aromatic perfume grateful glows the balmy air;  
 Luscious fruits that never wither hang in every thicket there.  
 There nor waxing moon, nor waning, sun, nor stars in courses bright;  
 For the Lamb to that glad city is the everlasting Light;  
 For the saints with crowns of triumph honoured,  
 O'er the prostrate foe victorious, they the wreath of victory twine.  
 Now made clear from every blemish, carnal strife are all forgot;  
 Body spirit soul united, join to praise their happy lot,  
 Perfect peace forever tasting, ever free from scandal's blot.  
 Hence the vital sweetness of drinking in the living fountain.  
 Thence they draw a power of being, measured not by Time's short scroll;  
 Clear and vivid, joyous ever, they are free from harm's control;  
 Sickness shuns the ever healthful; feeble age the youthful soul.  
 What they seek or shun is mutual in Love's unity they glow.  
 Diverse the reward of merit, seeking which in toil each strove;  
 But love makes its own the pleasures, which its dear companions love;  
 So the joy of every spirit common joy of all shall prove.  
 Where the Body is by right the gathered eagles waiting stand  
 Thus have holy souls refreshment with the angels glorious band.



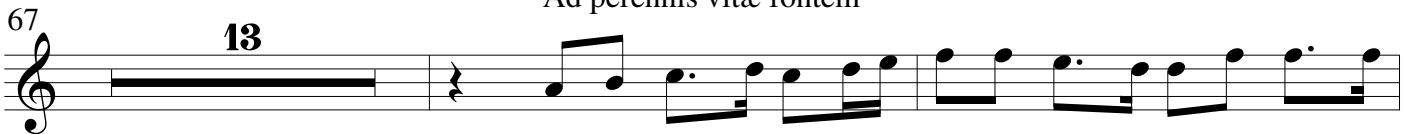
**Violino primo**

# AD PERENNIS VITÆ FONTEM

Lambert Pietkin  
1613–1696

The musical score consists of ten staves of music for violin. The key signature is G major (no sharps or flats). The time signature is 4/4 throughout. Measure numbers are indicated at the beginning of each staff: 1, 6, 13, 22, 29, 33, 37, 50, 56, and 63. Measure 1 starts with a whole note followed by a measure of two eighth notes. Measures 2-4 show a pattern of eighth and sixteenth notes. Measures 5-7 feature sixteenth-note patterns. Measures 8-10 include a bassoon part. Measures 11-14 continue the sixteenth-note patterns. Measures 15-18 show a mix of eighth and sixteenth notes. Measures 19-21 include a bassoon part. Measures 22-25 show sixteenth-note patterns. Measures 26-29 include a bassoon part. Measures 30-33 show sixteenth-note patterns. Measures 34-37 include a bassoon part. Measures 38-41 show sixteenth-note patterns. Measures 42-45 include a bassoon part. Measures 46-49 show sixteenth-note patterns. Measures 50-53 include a bassoon part. Measures 54-57 show sixteenth-note patterns. Measures 58-61 include a bassoon part. Measures 62-65 show sixteenth-note patterns.

Ad perennis vitæ fontem



82

A musical score page showing a single staff in G clef. Measure 6 begins with a sixteenth-note pattern followed by a long black bar, a dotted eighth note, and a sixteenth-note pattern. The tempo is indicated as 6.

93

A musical score page showing a single staff in G clef. The music consists of a continuous series of sixteenth-note patterns and eighth-note pairs.

97

A musical score page showing a single staff in G clef. Measure 3 begins with a sixteenth-note pattern followed by a long black bar, a sixteenth-note pattern, and another sixteenth-note pattern. The tempo is indicated as 3.

104

A musical score page showing a single staff in G clef. Measure 4 begins with a sixteenth-note pattern followed by a long black bar, a sixteenth-note pattern, and a sixteenth-note pattern. The tempo is indicated as 4.

111

A musical score page showing a single staff in G clef. The music consists of a continuous series of sixteenth-note patterns and eighth-note pairs.

115

A musical score page showing a single staff in G clef. The music consists of a continuous series of sixteenth-note patterns and eighth-note pairs, ending with a double bar line.

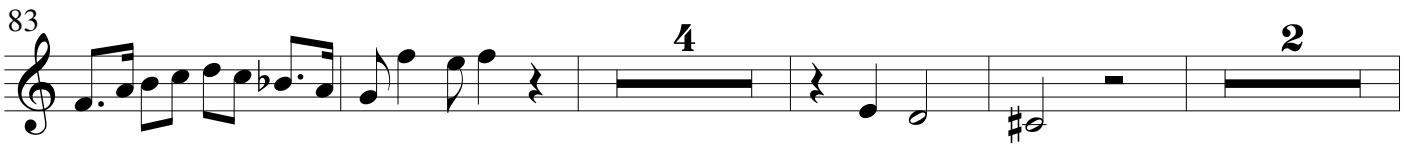
Violino secundo

# AD PERENNIS VITÆ FONTEM

Lambert Pietkin  
1613–1696

A musical score for Violino secundo, featuring ten staves of music. The key signature is G major (no sharps or flats). The time signature is 4/4 throughout. Measure numbers are indicated at the beginning of each staff: 1, 6, 13, 22, 29, 33, 37, 50, 56, and 63. Measure 3 starts with a measure rest followed by a sixteenth-note pattern. Measure 6 begins with a eighth-note pattern. Measure 13 features a eighth-note pattern. Measure 22 includes a sixteenth-note pattern. Measure 29 contains a eighth-note pattern. Measure 33 shows a eighth-note pattern. Measure 37 includes a sixteenth-note pattern. Measure 50 features a eighth-note pattern. Measure 56 begins with a measure rest followed by a eighth-note pattern. Measure 63 begins with a eighth-note pattern.

Ad perennis vitæ fontem



Fagotto

# AD PERENNIS VITÆ FONTEM

Lambert Pietkin  
1613–1696

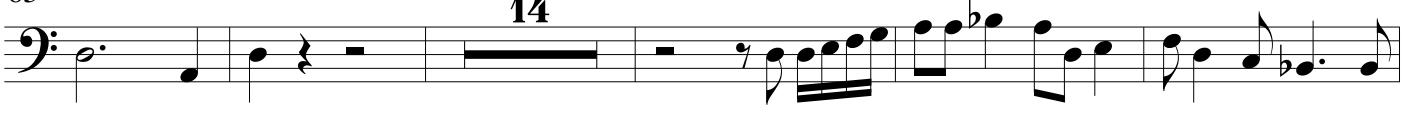
The musical score consists of ten staves of bassoon music. The key signature varies throughout the piece, indicated by sharps and flats. Measure numbers are provided at the beginning of several staves: 3, 7, 15, 24, 31, 35, 48, 52, and 56. Measure 15 includes a tempo marking '6'. Measures 3, 7, 24, 31, 35, 48, and 56 include dynamic markings '3'. Measure 35 includes a dynamic marking '9'.

Ad perennis vitae fontem

59



65



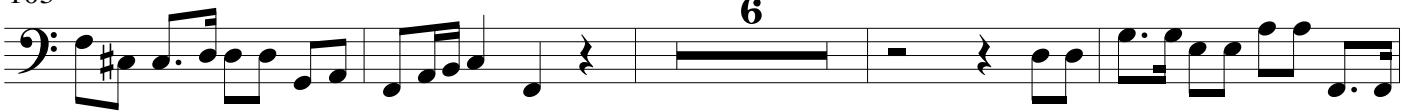
84



96



103



113



## Basso continuo

# AD PERENNIS VITÆ FONTEM

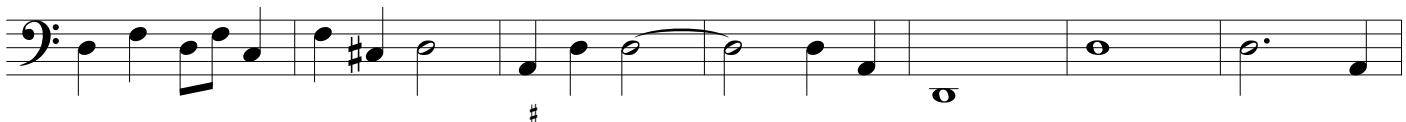
Lambert Pietkin  
1613–1696

The musical score for Basso continuo features ten staves of music in bass clef and 4/4 time. The music is divided into measures by vertical bar lines. Numerical markings below the staff indicate specific dynamics or performance instructions. The key signature changes throughout the piece, with numerals such as 6, 5, and 6 appearing below the staff to indicate shifts between different modes or keys.

- Measure 1: Bass clef, 4/4 time.
- Measure 2: Dynamics: 6, 5, 6.
- Measure 3: Key change indicated by a sharp symbol.
- Measure 4: Dynamics: 6, 5, 6.
- Measure 5: Key change indicated by a sharp symbol.
- Measure 6: Dynamics: 6, 5, 6.
- Measure 7: Key change indicated by a sharp symbol.
- Measure 8: Dynamics: 6, 5, 6.
- Measure 9: Key change indicated by a sharp symbol.
- Measure 10: Dynamics: 6, 5, 6.
- Measure 11: Key change indicated by a sharp symbol.
- Measure 12: Dynamics: 6, 5, 6.
- Measure 13: Key change indicated by a sharp symbol.
- Measure 14: Dynamics: 6, 5, 6.
- Measure 15: Key change indicated by a sharp symbol.
- Measure 16: Dynamics: 6, 5, 6.
- Measure 17: Key change indicated by a sharp symbol.
- Measure 18: Dynamics: 6, 5, 6.
- Measure 19: Key change indicated by a sharp symbol.
- Measure 20: Dynamics: 6, 5, 6.
- Measure 21: Key change indicated by a sharp symbol.
- Measure 22: Dynamics: 6, 5, 6.
- Measure 23: Key change indicated by a sharp symbol.
- Measure 24: Dynamics: 6, 5, 6.
- Measure 25: Key change indicated by a sharp symbol.
- Measure 26: Dynamics: 6, 5, 6.
- Measure 27: Key change indicated by a sharp symbol.
- Measure 28: Dynamics: 6, 5, 6.
- Measure 29: Key change indicated by a sharp symbol.
- Measure 30: Dynamics: 6, 5, 6.
- Measure 31: Key change indicated by a sharp symbol.
- Measure 32: Dynamics: 6, 5, 6.
- Measure 33: Key change indicated by a sharp symbol.
- Measure 34: Dynamics: 6, 5, 6.
- Measure 35: Key change indicated by a sharp symbol.
- Measure 36: Dynamics: 6, 5, 6.
- Measure 37: Key change indicated by a sharp symbol.
- Measure 38: Dynamics: 6, 5, 6.
- Measure 39: Key change indicated by a sharp symbol.
- Measure 40: Dynamics: 6, 5, 6.
- Measure 41: Key change indicated by a sharp symbol.
- Measure 42: Dynamics: 6, 5, 6.
- Measure 43: Key change indicated by a sharp symbol.
- Measure 44: Dynamics: 6, 5, 6.
- Measure 45: Key change indicated by a sharp symbol.
- Measure 46: Dynamics: 6, 5, 6.
- Measure 47: Key change indicated by a sharp symbol.
- Measure 48: Dynamics: 6, 5, 6.
- Measure 49: Key change indicated by a sharp symbol.
- Measure 50: Dynamics: 6, 5, 6.
- Measure 51: Key change indicated by a sharp symbol.
- Measure 52: Dynamics: 6, 5, 6.
- Measure 53: Key change indicated by a sharp symbol.

Ad perennis vitæ fontem

59



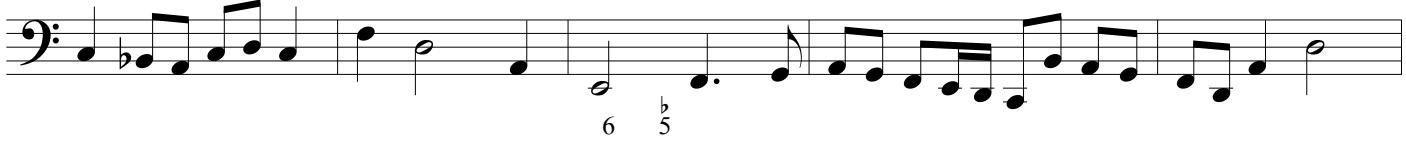
66



72



77



82



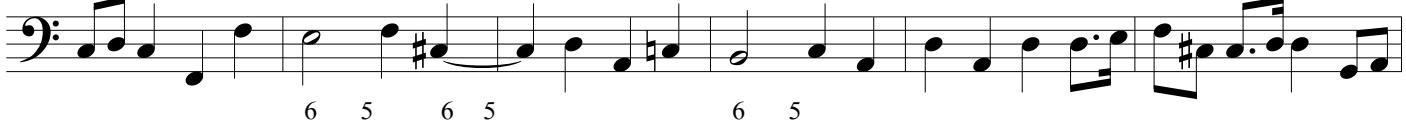
87



93



98



104



109



114

