

Ut Queant Laxis

Juan de Araujo (c. 1646-1714)

MUS 906

Editor, Anthony Maydwell

Hymnis para Festa Junii, in Nativ. S. Joannis Baptistæ

The musical score is written for a vocal ensemble and harpsichord. It consists of eight staves. The top staff is for Tenor Solo, followed by Tiple, Alto, Tenor, Tiple, Alto, Tenor, and Bass. The bottom two staves are for Arpa Doppia. The music is in 3/4 time with a key signature of one flat (B-flat). The lyrics are in Latin and are repeated across the vocal parts. The harpsichord part provides harmonic support with chords and a simple bass line.

Tenor Solo
8
Ut qué-ant lá - xis re - so-ná-re fi - bris
Nún-ti - us céel - so vé - ni-ens O - lym - po,

Tiple
Ut qué-ant lá - xis re - so-ná-re
Nún-ti - us céel - so vé - ni-ens O

Alto
Ut qué-ant lá - xis re - so-ná-re
Nún-ti - us céel - so vé - ni-ens O

Tenor
Ut qué-ant lá - xis re - so-ná-re
Nún-ti - us céel - so vé - ni-ens O

Tiple
Ut qué-ant lá - xis
Nún-ti - us céel - so

Alto
Ut qué-ant lá - xis
Nún-ti - us céel - so

Tenor
Ut qué-ant lá - xis
Nún-ti - us céel - so

Bass
Ut qué-ant lá - xis
Nún-ti - us céel - so

Arpa Doppia

8

T. Solo

Mí-ra ges - to - rum fá-mu-li tu - ó - rum
Te pá-tri mág - num fô-re nas-ci - tú - rum,

Ti.

fi - bris, fi - bris
lym po O - lym - po, Mí-ra ges - to - rum
Te pá-tri mág - num

A.

fi - bris, fi - bris
lym-po O - lym - po, Mí-ra ges - to - rum
Te pá-tri mág - num

T.

fi - bris, fi - bris
lym po O - lym - po, Mí-ra ges - to - rum
Te pá-tri mág - num

Ti.

re - so-ná-re fi - bris, Mí - ra ges
vé - ni-ens O - lym - po, Te pá - tri

A.

re - so-ná-re fi - bris, Mí - ra ges
vé - ni-ens O - lym - po, Te pá - tri

T.

re - so-ná-re fi - bris, Mí - ra ges
vé - ni-ens O - lym - po, Te pá - tri

B.

re - so-ná-re fi - bris, Mí - ra ges
vé - ni-ens O - lym - po, Te pá - tri

AD

15

T. Solo

fá - mu-li tu - ó - rum, Sól - ve pol - lú - ti lá - bi - i re - á - tum
fó - re nas-ci - tú - rum, Nó-men, et ví - tae sé - ri-em ge - rén - dae

Ti.

fá - mu-li tu - ó - rum,
fó - re nas-ci - tú - rum,

A.

fá - mu-li tu - ó - rum,
fó - re nas-ci - tú - rum,

T.

fá - mu-li tu - ó - rum,
fó - re nas-ci - tú - rum,

Ti.

to - rum fá - mu-li tu - ó - rum,
mág - num fó - re nas-ci - tú - rum,

A.

to - rum fá - mu-li tu - ó - rum,
mág - num fó - re nas-ci - tú - rum,

T.

to - rum fá - mu-li tu - ó - rum,
mág - num fó - re nas-ci - tú - rum,

B.

to - rum fá - mu-li tu - ó - rum,
mág - num fó - re nas-ci - tú - rum,

AD

22

T. Solo

Sánc - te Jo - án - nes.
Or - di-ne pró - mit.

Ti.

Sól - ve pol - lú - ti lá - bi - i re - á - tum
Nó - men, et ví - tae sé - ri-em ge - rén - dae

A.

Sól - ve pol - lú - ti lá - bi - i re - á - tum
Nó - men, et ví - tae sé - ri-em ge - rén - dae

T.

Sól - ve pol - lú - ti lá - bi - i re - á - tum
Nó - men, et ví - tae sé - ri-em ge - rén - dae

Ti.

Sól - ve pol - lú - ti lá - bi - i re - á - tum
Nó - men, et ví - tae sé - ri-em ge - rén - dae

A.

Sól - ve pol - lú - ti lá - bi - i re - á - tum
Nó - men, et ví - tae sé - ri-em ge - rén - dae

T.

Sól - ve pol - lú - ti lá - bi - i re - á - tum
Nó - men, et ví - tae sé - ri-em ge - rén - dae

B.

Sól - ve pol - lú - ti lá - bi - i re - á - tum
Nó - men, et ví - tae sé - ri-em ge - rén - dae

AD

28

T. Solo

Musical staff for T. Solo, starting with a treble clef, a key signature of one flat (B-flat), and a common time signature. The staff contains a melodic line with a repeat sign and a fermata over the final note.

Sánc - te Jo - án - nes. A - men.
Or - di-ne pró - mit.

Ti.

Musical staff for Ti., starting with a treble clef, a key signature of one flat, and a common time signature. The staff contains a melodic line with a repeat sign and a fermata over the final note.

Sánc - te Jo - án - nes. A - men.
Or - di-ne pró - mit.

A.

Musical staff for A., starting with a treble clef, a key signature of one flat, and a common time signature. The staff contains a melodic line with a repeat sign and a fermata over the final note.

Sánc - te Jo - án - nes. A - men.
Or - di-ne pró - mit.

T.

Musical staff for T., starting with a treble clef, a key signature of one flat, and a common time signature. The staff contains a melodic line with a repeat sign and a fermata over the final note.

Sánc - te Jo - án - nes. A - men.
Or - di-ne pró - mit.

Ti.

Musical staff for Ti., starting with a treble clef, a key signature of one flat, and a common time signature. The staff contains a melodic line with a repeat sign and a fermata over the final note.

Sánc - te Jo - án - nes. A - - - men.
Or - di-ne pró - mit.

A.

Musical staff for A., starting with a treble clef, a key signature of one flat, and a common time signature. The staff contains a melodic line with a repeat sign and a fermata over the final note.

Sánc - te Jo - án - nes. A - men.
Or - di-ne pró - mit.

T.

Musical staff for T., starting with a treble clef, a key signature of one flat, and a common time signature. The staff contains a melodic line with a repeat sign and a fermata over the final note.

Sánc - te Jo - án - nes. A - men.
Or - di-ne pró - mit.

B.

Musical staff for B., starting with a bass clef, a key signature of one flat, and a common time signature. The staff contains a melodic line with a repeat sign and a fermata over the final note.

Sánc - te Jo - án - nes. A - men.
Or - di-ne pró - mit.

AD

Musical staff for AD (Accompaniment), consisting of two staves (treble and bass clefs). It provides harmonic support for the vocal parts with chords and a bass line.

4 7# 6 3 3 4