

Francesco Usper (c. 1570-1641)

La Battaglia à 8

from the collection titled:

1619: COMPOSITIONI / ARMONICHE / Nelle quali si contengono, Motetti Sinfonie Sonate / Canzoni & Capricci A 1. 2. 3. 4. 5. 6. 7. 8. voci.
/ Et in fine la Battaglia A 8, per Cantar Sonar./ DI FRANCESCO USPER ORGANISTA / NELLA CHIESA DI S. SALVATOR.
/ DI VENETIA. / Opera Terza. / CON PRIVILEGIO. / BASSO CONTINUO. / (Sign.) / STAMPA DEL GARDANO / IN VENETIA MDCXIX.
/ Appresso Bartolomeo Magni.

A bit about him.

Francesco Usper is associated with the confraternity St. Giovanni, Venice. He spent most of his life there, serving as organist, chaplain, manager of the adjoining church and administrative officer. Usper studied under Andrea Gabrieli and apparently became a fairly well-known composer; he collaborated in the writing of a Requiem mass (now lost) with Grillo and Monteverdi for the Medici Grand Duke Cosimo II, and he served as a substitute organist at st. Mark's in 1622 and 1623. Although Usper's music tends towards conservatism, it shows his ability to handle skilfully and with sensitivity the instrumental styles just emerging in the early 17th century.

At D Usper has written *Qui canta il Tenor solo* - here only the tenor sings. The tenor can also be sung by a baritone, if desired.

This score is intended to be a practical edition for performance, so modern clefs, accidentals and barlines have been added. A performance could take many forms, for example:

- 1) instruments with solo alto, solo baritone (or tenor), choir and organ continuo.
- 2) instruments with solo alto, baritone and organ continuo.

Other mixtures will surely come to mind.

If you wish to receive parts, please send me an e-mail at timrisher@gmail.com.

Laudate Dominum in sanctus eius.
Laudate eum in firmamento virtutis eius.
Laudate eum in virtutibus eius.
Laudate eum secundum multitudinem magnitudinis eius.
Laudate eum in sono tubae.
Laudate eum in psalterio et cithara.
Laudate eum in tympano et choro.
Laudate eum in chordis et organo.
Laudate eum in cymbalis benesonantibus.
Laudate eum in cymbalis jubilationis.
Omnis spiritus laudet Dominum!
Alleluia.

Praise ye the LORD.
Praise God in his sanctuary.
Praise him in the firmament of his power.
Praise him for his mighty acts.
Praise him according to his excellent greatness.
Praise him with the sound of the trumpet.
Praise him with the psaltery and harp.
Praise him with stringed instruments and organs.
Praise him upon the loud cymbals:
Praise him upon the high sounding cymbals.
Let every thing that hath breath praise the LORD.
Alleluia.

Psalm 150

La Battaglia à 8

Franceso Usher (c 1570-1641)

Edited by Tim Risher

Questa parte doue son le parole si canti
& in fine, Omnis Spiritus canti e si suoni
This part is of 2 voice parts & the final section
is the Omnis Spiritus done with voices and instruments

Compositioni Armoniche (1619)

The musical score consists of three systems of music. Each system contains four vocal parts: Canto (soprano), Alto (mezzo-soprano), Tenor (baritone), and Basso (bass). Additionally, there are two brass parts: Trombon (trombone) and Basso (bassoon or double bass). The music is written in common time, with a key signature of one flat (B-flat). The notation includes various note values such as eighth and sixteenth notes, and rests. The first two systems represent two voice parts, while the third system represents the final section, 'Omnis Spiritus', which is performed with voices and instruments.

Battaglia a 8

4

C Trb Tn Bs

A

8

Cn Tbn Al Bs

8

{

6 6 (6) (6) (6) (6)

Bassoon continuo staff with markings: 6, 6, (6), (6), (6), (6).

16

C Trb Tn Bs

B

16

Cn Tbn. Al Bs

16

{

(6) (6)

This musical score page contains three systems of music. The first system (measures 16-17) includes parts for C (Clarinet), Trb (Trumpet), Tn (Trombone), and Bs (Bassoon). The second system (measure 18) includes parts for Cn (Corno), Tbn. (Tubano), Al (Alto), and Bs (Bassoon). The third system (measures 16-18) is a basso continuo section, indicated by a brace, with a treble clef on the top staff and a bass clef on the bottom staff. Measure 18 provides two endings, labeled (6) and (6), positioned below the staff.

Battaglia a 8

6

23

C
Trb
Tn
Bs

23

Cn
Tbn.
Al
Bs

23

(6) (6) (6) 6

This musical score page contains three systems of music. The top system features parts for C (Clarinet), Trb (Trumpet), Tn (Trombone), and Bs (Bassoon). The middle system features parts for Cn (Corno), Tbn. (Tuba), Al (Alto), and Bs (Bassoon). The bottom system is a basso continuo staff with a pedal point. Measure 23 begins with eighth-note patterns in the woodwind section. Measure 24 continues with similar patterns, with a melodic line appearing in the bassoon. Measure 25 consists entirely of rests, indicating a brief pause or dynamic change.

Battaglia a 8

7

C

30

C
Trb
Tn
Bs

Cn
Tbn.
Al
Bs

piano
Bsn.

6 (6) (6) (6) (6) (6) (6)

Battaglia a 8

8

38

C
Trb
Tn
Bs

38

Cn
Tbn.
Al
Bs

38

{
}

(4) (§) (§)

This musical score page contains three systems of music for orchestra, spanning measures 38 through 41. The first system (measures 38-39) includes parts for C (soprano), Trb (bassoon), Tn (trombone), and Bs (bass). The second system (measures 39-40) includes parts for Cn (clarinet), Tbn. (double bass), Al (alto), and Bs (bass). The third system (measures 40-41) includes a basso continuo part with a bass staff and a treble staff, along with dynamic markings (4), (§), and (§).

44

C Trb Tn Bs

Cn Tbn Al Bs

{ (b) (4) (#) (#)

This musical score page contains three systems of music, each with four staves. The first system (measures 1-4) includes parts for C (Clarinet), Trb (Trumpet), Tn (Trombone), and Bs (Bassoon). The second system (measures 5-8) includes parts for Cn (Corno), Tbn (Tubano), Al (Alto), and Bs (Bassoon). The third system (measures 9-12) includes a basso continuo line, with the bassoon part appearing below the bass staff. Measure 12 is marked with a key signature change from B-flat major to E major, indicated by the symbol (b) followed by (4) (#) (#).

Battaglia a 8

10

52

C
Trb
Tn
Bs

52

Cn
Tbn.
Al
Bs

52

(b)

D Qui canta il Tenor solo
Here only the tenor sings

58

Al

Lau-da-te Do - minum Lau-da-te Do - minum in san - ctus e - jus. Lau-da-te e-um in fir-ma-

58

(6) (6)

E

67

Al men - - - to Lau-da-te e-um in fir-ma - men - to vir - tu - ti - bus____ e - jus. Lau-da-te

(6) b (6) (4) (3) (6) 6

76

Al e - um in vir - tu - ti - bus e - jus. Lau-da-te eu - m se - cun - dum mul-ti - tu - di-nem magni-

76

(4) 3 (6) (6)

F

84

Al tu - di-nis e - - - jus. Lau-da-te e-um in so-no tu - bae. in so-no tu - bae.

84

(6) 3 (6) 4 (6) 3

92

Al Lau-da-te e - um in psal - ter - i - o et ci - tha - ra. in psal - ter - i - o et ci - tha - ra.

92

(6) (b) (6) (b) (#) (6)

Battaglia a 8

12 G

100

C Trb Tn Bs

Cn Tbn Al Bs

100

(6) 3 5 6 3 5 6 4 3 5 6 4 3 5 6 4 3 6

(4)

This musical score page contains three systems of music. The first system (measures 1-4) includes parts for C (Clarinet), Trb (Trumpet), Tn (Trombone), and Bs (Bass). The second system (measures 5-8) includes parts for Cn (Corno), Tbn (Tuba/Bassoon), Al (Alto), and Bs (Bass). The third system (measures 9-12) features a piano bass line with a repeating pattern of eighth-note chords. Measure 12 concludes with a dynamic of 100 and a measure repeat sign with a (4) below it.

108

C
Trb
Tn
Bs

Cn
Tbn.
Al
Bs

108

6 6 (4) ♯ (4) ♭ (6) 6

Battaglia a 8

14

116

C
Trb
Tn
Bs

Cn
Tbn.
Al
Bs

116

6 5 3 4 3 (6) 4 3

H

Alto

124

Trb

Lauda-te e - um in tym-pa-no, in tym-pa-no et cho - ro, Laud-a-te e - in in chor-dis et or-ga-

124

(6) (6) 7 6

K
Qui si Canti et Suoni
All voices and instruments

156

C
Trb
Tn
Bs

Om - nes spi - ri-tus lau - det Do - minum, om - nes spi - ri-tus
nis. Om - nes spi - ri-tus lau - det Do - minum, om - nes spi - ri-tus
Om - nes spi - ri-tus lau - det Do - minum, om - nes spi - ri-tus
Om - nes spi - ri-tus lau - det Do - minum, om - nes spi - ri-tus

156

Cn
Tbn.
Al
Bs

Om - nes spi - ri-tus lau - det Do - minum, Om - nes spi - ri-tus
Om - nes spi - ri-tus lau - det Do - minum, om - nes spi - ri-tus
nis. Om - nes spi - ri-tus lau - det Do - mi - num, om - nes spi - ri - tus
Om - nes spi - ri-tus lau - det Do - minum, om - nes spi - ri - tus

156

{ Cn
Tbn.
Al
Bs

Om - nes spi - ri-tus lau - det Do - minum, om - nes spi - ri - tus

(#)

f 163

C lau - det Do - minum, om - nes spi - ri - tus lau - det Do - minum!

Trb lau - det Do - minum, om - nes spi - ri - tus lau - det Do - minum!

Tn lau - det Do - minum, om - nes spi - ri - tus lau - det Do - minum!

Bs lau - det Do - minum, om - nes spi - ri - tus lau - det Do - minum!

Cn lau - det Do - minum, om - nes spi - ri - tus lau - det Do - minum! Al - le - lu -

Tbn lau - det Do - minum, om - nes spi - ri - tus lau - det Do - minum! Al - le - lu -

Al lau - det Do - minum, om - nes spi - ri - tus lau - det Do - minum! Al - le - lu -

Bs lau - det Do - minum, om - nes spi - ri - tus lau - det Do - minum! Al - le - lu -

f 163

{ G: | G: |

♫

170

Cn ia, Al - le - lu - ia. Al - le - lu - ia, _____

Tbn. ia, Al - le - lu - ia. Al - le - lu - ia, Al -

Al ia, _____ Al - le - lu - ia, Al -

Bs ia, Al - le - lu - ia, Al -

Musical score for orchestra, page 170, measures 1-10. The score consists of two staves. The top staff is for the strings (Violin I, Violin II, Viola, Cello) and the bottom staff is for the bassoon. The key signature is one flat, and the time signature is common time. Measure 1: Violin I and II play eighth-note chords (G, B, D), Viola and Cello play eighth-note chords (E, G, B, D). Bassoon plays eighth-note chords (B, D, F#). Measure 2: Violin I and II play eighth-note chords (G, B, D), Viola and Cello play eighth-note chords (E, G, B, D). Bassoon plays eighth-note chords (B, D, F#). Measure 3: Violin I and II play eighth-note chords (G, B, D), Viola and Cello play eighth-note chords (E, G, B, D). Bassoon plays eighth-note chords (B, D, F#). Measures 4-5: Violin I and II play eighth-note chords (G, B, D), Viola and Cello play eighth-note chords (E, G, B, D). Bassoon plays eighth-note chords (B, D, F#). Measures 6-7: Violin I and II play eighth-note chords (G, B, D), Viola and Cello play eighth-note chords (E, G, B, D). Bassoon plays eighth-note chords (B, D, F#). Measures 8-9: Violin I and II play eighth-note chords (G, B, D), Viola and Cello play eighth-note chords (E, G, B, D). Bassoon plays eighth-note chords (B, D, F#). Measure 10: Violin I and II play eighth-note chords (G, B, D), Viola and Cello play eighth-note chords (E, G, B, D). Bassoon plays eighth-note chords (B, D, F#).

L

177

C Al - le - lu - ia, _____ Al - - - le - lu - - - ia. Al - le - lu -

Trb Al - le - lu - ia, Al - le - lu - ia. Al - le - lu -

Tn Al - le - lu - ia, Al - - - le - lu - ia. Al - le - lu -

Bs Al - le - lu - ia, Al - - - le - lu - ia. Al - le - lu -

Cn Al - le - lu - ia. Al - le - lu - ia, Al - le - lu - ia.

Tbn - - le - lu - ia. Al - le - lu - ia, _____ Al - le - lu - ia,

Al le - lu - ia. Al - le - lu - ia, Al - le - lu - ia.

Bs Al - le - lu - ia. Al - le - lu - ia, Al - le - lu - ia.

177

{ 6 6 (♯) (6) 6

Battaglia a 8

20

184

C ia, Al - le - lu - ia.

Trb ia, Al - le - lu - ia.

Tn ia, _____ Al - le - lu - ia.

Bs ia, Al - le - lu - ia,

Al - le - lu - ia, _____

Al - le - lu - ia, Al -

Al - le - lu - ia, Al -

A musical score for piano, showing two staves. The top staff is treble clef, B-flat key signature, and common time. The bottom staff is bass clef, A-flat key signature, and common time. The score consists of a series of chords and notes, primarily consisting of G major and C major chords. Measure 184 starts with a G major chord (B, D, G) followed by a C major chord (E, G, C). The bass line provides harmonic support with notes like E, A, and D. The score continues with a sequence of chords and notes, ending with a final G major chord.



Tempo I

191

C Al - le - lu - ia.
Trb le - lu - ia.
Tn le - lu - ia.
Bs Al - le - lu - ia.

Cn Al - le - lu - ia,
Tbn Al - le - lu - ia,
Al Al - le - lu - ia,
Bs Al - le - lu - ia,

(6) (6)

Al - le - lu - ia, Al - - le - lu - ia, Al - le - ia.

Bassoon part (measures 191-192):
 Measure 191: Bassoon enters at measure 191, playing eighth-note chords in common time (indicated by a 'C'). The chords are: G-B-D (6), C-E-G (6), F-A-C (6), B-D-F (6). The bassoon part consists of eighth-note chords throughout this section.
 Measure 192: Continues with eighth-note chords in common time (indicated by a 'C'). The chords are: G-B-D, C-E-G, F-A-C, B-D-F.

Battaglia a 8

22

199

C lu - - - ia.

Trb - - lu - ia.

Tn le - lu - ia.

Bs lu - - - ia.

199

Cn lu - - - ia,

Tbn lu - - - ia.

Al lu - - - ia.

Bs lu - - - ia.

199

{ G G G G G G }

Basso Choir II

La Battaglia à 8

Francesco Usher (c. 1570-1641)

3

A

B

C

D Qui canta il Tenor solo
Here only the tenor sings

E

F

G

12 13

17

39

44

53

75

107

118

5

Basso Choir II
La Battaglia a 8

124 Alto **H** **I** 8 2 **J** 9 **K**
 Qui si Canti et Suoni
All voices and instruments

14 3 c 3 2 3 9

Om - nes spi - ri-tus lau - det

160

Do - minum, om - nes spi - ri-tus lau - det Do - minum, om - nes spi - ri-tus

167

lau - det Do - minum! Al - le - lu - ia, Al - le - lu - ia. **2**

175

Al - le - lu - ia, _____ Al - le - lu - ia. Al - le - lu - ia, Al - le - lu - ia.

182 **L** 3 **2**

ia. Al - le - lu - ia, _____ Al - le - lu - ia.

192 **M**

Al - le - lu - ia, Al - le - lu - ia. Al - le - lu - ia. **2**

201

Trombone Choir II

La Battaglia à 8

Francesco Usher (c. 1570-1641)

The musical score consists of five staves of music for Trombone Choir II. The key signature is one flat (B-flat), and the time signature varies between common time (indicated by 'C' or '8') and 3/4 time (indicated by '3'). The music is divided into sections labeled A, B, C, D, and E.

- Staff 1:** Measures 3-9. Measure 3 starts with a bass clef, a B-flat key signature, and a '3' time signature. Measures 4-9 show a continuous pattern of eighth-note pairs.
- Staff 2 (Section A):** Measures 10-16. Starts with a bass clef, a B-flat key signature, and a 'C' time signature. Section A ends at measure 16 with a repeat sign.
- Staff 3 (Section B):** Measures 17-23. Starts with a bass clef, a B-flat key signature, and a '3' time signature. Section B ends at measure 23 with a repeat sign.
- Staff 4 (Section C):** Measures 24-30. Starts with a bass clef, a B-flat key signature, and a 'C' time signature. Section C ends at measure 30 with a repeat sign.
- Staff 5 (Section D):** Measures 31-37. Starts with a bass clef, a B-flat key signature, and a '3' time signature. Section D ends at measure 37 with a repeat sign.
- Staff 6 (Section E):** Measures 38-44. Starts with a bass clef, a B-flat key signature, and a '3' time signature. Section E ends at measure 44 with a repeat sign.
- Staff 7 (Tenor Solo):** Measures 52-58. Starts with a bass clef, a B-flat key signature, and a 'C' time signature. The vocal line consists of sustained notes.
- Staff 8 (Tenor Solo):** Measures 59-65. Starts with a bass clef, a B-flat key signature, and a '3' time signature. The vocal line consists of eighth-note pairs.
- Text:** Below the staff, lyrics are provided for the tenor solo section:

Qui canta il Tenor solo
Here only the tenor sings

Lau-da-te Do - minum Lau-da-te Do - minum in san - ctus e - jus. Lau-da-te

e - um in fir-ma - men - to Lau-da-te e - um in fir-ma - men - to vir - tu - ti - bus _____ e - jus.

Lau-da-te e - um in vir - tu - ti - bus e - jus. Lau-da-te eu - m se - cun - dum

Trombone Chor II

La Battaglia a 8

82

2

F

multi-tu - di-nem magni-tu - di-nis e - jus. Lau-da-te e-um in so-no tu - bae.

90

in so-no tu - bae. Lau-da-te e - um in psal - ter - i - o et ci - tha - ra. in psal- ter - i - o et ci - tha - ra.

G (Instrument)

97

105

5

118

124

H
Alto

I (Voice only)

14

in cym - ba-lis be - ne - son - an - ti-bus, in

144

J

cym - ba - lis be - ne - son - an - ti-bus; Lau-da-te e - um, in

151

K

Qui si Canti et Suoni
All voices and instruments

157

Om - nes spi - ri-tus lau - det Do - mi - num, om - nes spi - ri - tus lau - det

164

Do - mi-num, om - nes spi - ri-tus lau - det Do - mi-num! Al - le - lu -

Trombone Chor II

La Battaglia a 8

170

ia, _____ Al - le - lu - ia, Al - le - lu - ia, Al - le - lu -

3

2

178

ia. Al - le - lu - ia, Al - le - lu - ia. Al - le - lu -

L

3

187

ia, _____ Al - le - lu - ia. Al - le - lu - ia, Al - le -

2

195

lu - - - ia. Al - - le - lu - ia.

M

Alto Choir II

La Battaglia à 8

Francesco Usher (c. 1570-1641)

The musical score for Alto Choir II of "La Battaglia à 8" features eight staves of music. The sections are labeled as follows:

- A**: Staff 1, measures 11-14.
- B**: Staff 2, measures 21-24.
- C**: Staff 3, measures 21-24.
- D**: Qui canta il Tenor solo / Here only the tenor sings (Staff 4, measures 47-50).
- E**: Staff 5, measures 56-59.
- F**: Staff 6, measures 87-90.
- G** (instrument): Staff 7, measures 118-121.

Measure numbers are indicated above the staves: 3, 11, 3, 21, 11, 40, 47, 56, 13, 17, 12, 5, 108, and 118.

Alto Choir II

La Battaglia a 8

124 Alto voice

H 14 **I** 8 **J** 2 **K** Qui si Canti et Suoni
All voices and instruments

160

Do - minum, om - nes spi - ri - tus lau - det Do - minum, om - nes spi - ri - tus

167 **2**

lau - det Do - minum! Al - le - lu - ia, Al - le - lu - ia.

175

Al - le - lu - ia, Al - le - lu - ia. Al - le - lu - ia,

181 **L** 3

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia.

190 **2**

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia.

199

lu - - - ia.

Canto

La Battaglia à 8

Francesco Usher (c. 1570-1641)

The musical score consists of eight staves of music. The first staff begins at measure 3. The second staff begins at measure 10, with section A bracketed above it. The third staff begins at measure 20, with section B bracketed above it. The fourth staff begins at measure 38. The fifth staff begins at measure 44. The sixth staff begins at measure 51. The seventh staff begins at measure 58, with section D bracketed to its left and the instruction "Qui canta il Tenor solo" and "Here only the tenor sings". The eighth staff begins at measure 102. Various measures are numbered below the staff: 17, 12, 13, 5, and 11.

3

10

A

20

B

38

44

51

58

D

E

F

G

17

12

13

11

5

102

Canto Choir II

La Battaglia a 8

119

H Alto **14**

I **8**

146

J **9** **K** Qui si Canti et Suoni
All voices and instruments

Om - nes spi - ri-tus lau - det Do - minum, Om - nes

162

spi - ri-tus lau - det Do - minum, om - nes spi - ri-tus lau - det Do - minum!

169

Al - le - lu - ia, Al - le - lu - ia. **2** Al - le - lu - ia,

177

Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia.

L **3**

186

Al - le - lu - ia, Al - le - lu - ia. **2** Al - le - lu -

193

ia, Al - le - lu - ia. Al - - - le - lu - ia.

M

(voice holds long note)

200

ia,

Basso Choir I

La Battaglia à 8

Francesco Usher (c. 1570-1641)

A

B

C

D Qui canta il Tenor solo
Here only the tenor sings

E

F

G

17

12

13

103

Basso Choir I

La Battaglia a 8



124

H	I	J	K
Alto	8	2	Qui si Canti et Suoni All voices and instruments
14		9	

Om - nes spi - ri-tus lau - det

160

Do - minum, om - nes spi - ri-tus lau - det Do - minum, om - nes spi - ri-tus

167

lau - det Do - minum! Al - le - lu - ia, _____ Al - le - lu - ia.

176

2 Al - le - lu - ia, Al - le - lu - ia. Al - le - lu -

L

184

ia, Al - le - lu - ia, Al - le - lu - ia, _____ Al - le - lu -

192

ia. Al - le - lu - ia, Al - le - lu - ia. Al - le - lu - ia. _____

M

201

A series of sustained notes with a fermata at the end.

Tenor Choir I

Francesco Usher (c. 1570-1641)

The musical score for Tenor Choir I features eight staves of music for bassoon. The key signature is one flat, and the time signature varies between common time and 2/4. The score is divided into sections labeled A through H.

- Staff 1:** Measures 1-8. Key signature changes from one flat to no sharps or flats at measure 8.
- Staff 2 (Section A):** Measures 9-16. Includes a fermata over measures 11-12.
- Staff 3 (Section B):** Measures 17-24. Includes a fermata over measures 19-20.
- Staff 4 (Section C):** Measures 27-34. Includes a fermata over measures 31-32.
- Staff 5 (Section D):** Measures 44-50. Includes a fermata over measures 47-48.
- Staff 6 (Section E):** Measures 51-57. Includes a fermata over measures 54-55.
- Staff 7 (Section F):** Measures 58-64. Includes a fermata over measures 61-62.
- Staff 8 (Section G):** Measures 65-71. Includes a fermata over measures 68-69.
- Staff 9 (Section H):** Measures 84-91. Includes a fermata over measures 87-88.

D Qui canta il Tenor solo
Here only the tenor sings **E** **F** **G** (Instrument)

Tenor Choir I

La Battaglia a 8

112

118

124

H Alto **I** **J** **K** Qui si Canti et Suoni
All voices and instruments

14 **8** **2** **9**

Om - nes spi - ri-tus lau - det

160

Do - minum, om - nes spi - ri-tus lau - det Do - minum, om - nes spi - ri-tus

167

lau - det Do - minum! Al - le - lu - ia, Al - le - lu - ia,

L

176

Al - le - lu - ia, Al - le - lu - ia. Al - le - lu - ia.

184

ia, Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia.

192

M

ia. Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia.

200

ia.

La Battaglia à 8

Trombone Choir I

Francesco Usher (c. 1570-1641)

The musical score consists of eight staves of music for Trombone Choir I. The music is in common time, with a key signature of one flat. The score is divided into sections by Roman numerals and lettered boxes:

- Section I:** Measures 1-10. Measure 2 has a dynamic of **2**.
- Section A:** Measures 10-18. Measure 10 starts with a rest. Measure 11 has a dynamic of **2**. Measure 12 begins with a bassoon solo. Measures 13-18 are labeled **A**.
- Section B:** Measures 19-26. Measure 19 starts with a rest. Measure 20 has a dynamic of **2**. Measures 21-26 are labeled **B**.
- Section C:** Measures 27-34. Measures 27-34 are labeled **C**.
- Section D:** Measures 35-41. Measure 35 starts with a rest. Measure 36 has a dynamic of **2**. Measures 37-41 are labeled **D**. A note states: "Qui canta il Tenor solo
Here only the tenor sings".
- Section E:** Measures 42-48. Measures 42-48 are labeled **E**.
- Section F:** Measures 49-55. Measures 49-55 are labeled **F**.
- Section G:** Measures 56-62. Measures 56-62 are labeled **G**.
- Section H:** Measures 63-70. Measures 63-70 are labeled **H**.
- Section I:** Measures 71-78. Measures 71-78 are labeled **I**.
- Section J:** Measures 79-86. Measures 79-86 are labeled **J**.
- Section K:** Measures 87-94. Measures 87-94 are labeled **K**.
- Section L:** Measures 95-102. Measures 95-102 are labeled **L**.
- Section M:** Measures 103-110. Measures 103-110 are labeled **M**.

Measure numbers are indicated above the staff at the start of each section. Dynamics are marked with numbers (e.g., 2, 3, 4) or rests.

112

120

H Alto voice only

Lau-da-te e - um in tym - pa-no, in tym - pa-no et

128

cho - rō, Lau-da-te e - in in chor-dis et or-ga - no, in chor-dis et or-ga - no;

136

I

Lau-da-te e - um in cym - ba-lis be - ne - son - an - ti-bus, in cym - ba-lis

143

2

J

be - ne - son - an - ti-bus; Lau-da-te e - um in cym-ba-lis ju-bi-la-ti-

151

K Qui si Canti et Suoni
All voices and instruments

o - nis, in cym-ba-lis ju-bi-la-ti - o - nis, in cym-ba-lis ju-bi-la-ti - o - - - nis. Om - nes

158

spi - ri-tus lau - det Do - minum, om - nes spi - ri-tus lau - det Do - minum,

165

3

om - nes spi - ri-tus lau - det Do - minum! Al - le - lu - ia, _____

174

2

Al - le - lu - ia. Al - le - lu - ia, Al - le - lu - ia.

183

L

2

Al - le - lu - ia, Al - le - lu - ia. Al - le - lu - ia, Al -

Trombone Choir I

3

La Battaglia a 8

M

191

le - lu - ia. Al - le - lu - ia, _____ Al - le - lu - ia. Al -

This musical score for Trombone Choir I shows a single staff in G clef, B-flat key signature, and common time. The measure number 191 is at the top left. The lyrics "le - lu - ia." are followed by a short rest, then "Al - le - lu - ia," followed by a long horizontal line indicating a sustained note or a repeat. The measure ends with "Al -". The staff concludes with a C-clef, a sharp sign, and another short rest.

198

- - le - - lu - ia. _____

This musical score for Trombone Choir I shows a single staff in G clef, B-flat key signature, and common time. The measure number 198 is at the top left. The lyrics "le - lu - ia." are followed by a short rest, then "lu - ia," followed by a long horizontal line indicating a sustained note or a repeat. The staff concludes with a sharp sign and a short rest.

Canto Choir I

La Battaglia à 8

Francesco Usser (c. 1570-1641)

The musical score consists of eight staves of music in common time, treble clef, and a key signature of one flat. The score is divided into sections by measure numbers and performance instructions:

- Measures 1-8:** Standard music.
- Measure 9:** Starts with a rest followed by a dotted half note. A box labeled "A" is placed above the staff. The number "2" is placed above the staff at the end of the measure.
- Measure 18:** Starts with a dotted half note. A box labeled "B" is placed above the staff. The number "2" is placed above the staff at the end of the measure.
- Measure 27:** Starts with a dotted half note. The key signature changes to one sharp.
- Measure 35:** Starts with a rest followed by a dotted half note. A box labeled "C" is placed above the staff. The number "2" is placed above the staff at the end of the measure.
- Measure 44:** Standard music.
- Measure 51:** Standard music.
- Measure 58:** Starts with a rest followed by a dotted half note. A box labeled "D" is placed above the staff. The text "Qui canta il Tenor solo" and "Here only the tenor sings" is written next to it. The number "17" is placed below the staff. The number "12" is placed below the staff in the next measure.
- Measure 59:** Starts with a rest followed by a dotted half note. A box labeled "E" is placed above the staff. The number "12" is placed below the staff. The number "13" is placed below the staff in the next measure.
- Measure 60:** Starts with a rest followed by a dotted half note. A box labeled "F" is placed above the staff. The number "13" is placed below the staff. The number "G" is placed below the staff. The text "(Instrument)" is written next to it.
- Measure 103:** Standard music.

Canto Choir I

La Battaglia a 8

112

118

124

H Alto **I** 8 **J** 2 **K** Qui si Canti et Suoni
All voices and instruments

14 **9**

Om - nes spi - ri-tus lau - det

160

Do - minum, om - nes spi - ri-tus lau - det Do - minum, om - nes spi - ri-tus

167

lau - det Do - minum! Al - le - lu - ia, Al - le - lu - ia.

176

2

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia.

L

184

ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia.

192

ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia.

M

201

Al - le - lu - ia.

