

**Amor Iesu dulcissime**  
**from Selectae Cantiones Exellentissimorum Auctorum. Romae 1616**

Paolo Quagliati (c.1555 - 1628)

ed. Andreas Stenberg

# Amor Iesu dulcissime

from *Selectae Cantiones Exellentissimorum Auctorum. Romae 1616*

Score

Paolo Quagliati (c.1555 - 1628)

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CANTUS PRIMUS

AMor Iesu

CANTUS SECUNDUS

AMor Iesu

BASSUS

AMor Iesu

Bassus ad Organum

AMor Iesu dulcis

Musical score for the first system, including vocal parts and organ accompaniment. The score is in common time (C) and features four staves: Cantus Primus (Soprano), Cantus Secundus (Alto), Bassus (Bass), and Bassus ad Organum (Organ). The lyrics are: AMor Iesu, A - mor Ie - su dul - cis - si - me,

Musical score for the second system, including vocal parts and organ accompaniment. The score continues from the first system. The lyrics are: Ie - su dul - cis - si - me, [A - mor Ie - A - - mor Ie - su dul - cis - si - [A - mor Ie - - su dul - cis - si - me,]

Musical score for the third system, including vocal parts and organ accompaniment. The score continues from the second system. The lyrics are: - su dul - cis - si - me,] Qui be - a - me, [A - mor Ie - su dul - cis - si - me,] [A - mor Ie - su dul - cis - si - me,]

11

to - rum glo - ri - a [Qui be - a - to - rum glo - ri - a] Qui be - a - to - rum glo - ri - a [Qui be - a - to - rum glo - ri - a]

Qui be - a - to - rum glo - ri - a [Qui be - a - to - rum glo - ri - a]

Qui be - a - to - rum glo - ri - a [Qui be - a - to - rum glo - ri - a]

# 6 #

15

- rum glo - ri - a] A - mor Ie - [Qui be - a - to - rum glo - ri - a] - rum glo - ri - a]

[Qui be - a - to - rum glo - ri - a]

- rum glo - ri - a]

# [4] [#] [6] [5]

18

su, [Amor Ie - su] dulcis - si - me,] Amor Ie - s dulcis - si - me,] Amor Ie - su dul - cis - si - me,]

[Amor Ie - su] dulcis - si - me,]

Amor Ie - s dulcis - si - me,]

Amor Ie - su dul - cis - si - me,]

[6] # [4] [#3] [3]

22

Qui be - a - to - rum glo - ri -

Qui be - a - to - rum glo - ri -

Qui be - a - to - rum glo - ri -

Chordal accompaniment: [6] [6] [#6] [#6]

26

a Qui be - a - to - rum

a, Qui be - a - to - rum, [Qui be - a - torum glo -

a, Qui be - a - to - rum glo -

29

glo - ri - a et Angelo - rum gau - dium es in

- ri - a,] [Qui be - a - to - rum glo - ri - a,]

- ri - a, Qui be - a - to - rum glo - ri - a,

Chordal accompaniment: #6 [6] 6 # 6

32

cæ - - lis, et Ange-lo-rum gau-di-um es in cæ - -

et Ange-lo-rum gau - di-um, et Ange-lo-rum gau-di-um es in cæ - -

[3] [4] [3]

35

lis, in cibum nos - tri, et vi - a - to - rum,

lis, in cibum nos - tri, et vi - a - to - rum,

lis, in cibum nos - tri, et vi - a - to - rum,

39

es-cam in ter - ris

es-cam in ter - ris

es-cam in ter - ris te de-

7 6

42

in ci-bum nos - tri,

in ci-bum nos - tri,

dis - ti, in ci-bum nos - tri, et vi - a -

46

et vi - a - to - rum, es - cam in ter - ris te

et vi - a - to - rum, es - cam in ter - ris te

to - rum, es - cam in ter - ris, es - cam in ter - ris te

51

de - dis - ti, quis vidit unquam,

de - dis - ti, quis vidit unquam,

de - dis - ti, quis vidit unquam, quis audi - vit

55

quis audi-vit ta - li a admira-mini om - nes, [admira-mini]

quis audi-vit ta - li a admira-mini om - nes, [admira-mini]

ta - - li - a admira-mini om - nes,

5 6 # # 6

59

om - nes,] quis vi - dit

om - nes,] quis vi - dit

[admira-mini omnes,] fit Homo ip-se De - us quis vi - dit

#3 #4 #3 #3 #3 #3

64

un - quam, quis au - di - vit ta - li a admira-mini om -

un - quam, quis au - di - vit ta - li a admira-mini om -

un - quam, quis au - di - vit ta - li - a

6 #3

\*[ ]\*

68

- nes,  
- nes,  
admira-mini om - - nes, fit Ho-mo ip - se De -

72

admira-mini om - - nes, fit Ho - mo ip - se  
admira-mini om - nes, fit Ho - mo  
us admira-mini om - - nes, fit Ho - mo, fit

75

De - - us Al - le - lu - ia,  
ip - se De - - us  
Ho - mo ip - se De - us  
#6 [#3] [4] [#3] #6



79

Al - le - lu - ia, [Al - le - lu - ia,]

Al - le - lu - ia, [Al - le - lu - ia,]

83

[Al - le - lu - ia,] [Al - le - lu - ia,]

[Al - le - lu - ia,] [Al - le - lu - ia,]

[Al - le - lu - ia,] [Al - le - lu - ia,]

[#3] [4] [#3]

\*[ ]\*

87

[Al - le - lu - ia,] [Al - le - lu - ia,] [Al - le - lu - ia,]

[Al - le - lu - ia,] [Al - le - lu - ia,] [Al - le - lu - ia,]

[Al - le - lu - ia,] [Al - le - lu - ia,] [Al - le - lu - ia,]

[4] [#3]

91

ia.]

ia.]

ia.]

ia.]

- 1) Continuo figures completed, or in a few instances altered (see source file), as shown.
- 2) Coloratio is used in orig. on the notes between \*[ and ]\*.

# Amor Iesu dulcissime

from *Selectae Cantiones Exellentissimorum Auctorum. Romae 1616*

Cantus Primus

Paolo Quagliati (c.1555 - 1628)

ed. Andreas Stenberg

CANTUS PRIMUS

AMor Iesu A - mor Ie - su dulcis - si - me,

[A - mor Ie - - su dul - cis - si-me,] Qui be - a -

to - rum glo - ri - a [Qui be-a-to - -

- rum glo - ri - a] Amor Ie - su, [Amor Ie - su] dulcis - si -

me,] Qui be - a - to - rum glo - ri - a

Qui be-a - to - - rum glo - ri - a et Angelorum gaudium es in

cae - lis, et Angelo rum gau dium es in cae - lis, in cibum nos - tri,

et vi - a - to - rum, es-cam in ter - ris in cibum

nos - tri, et vi - a - to - rum,

es - cam in ter - ris te de - dis - ti, quis vidit unquam,

quis audi-vit ta - li - a admira-mini om - nes, [admira-mini om - nes,]

quis vi - dit un - quam, quis au - di - vit ta - li -

a admiramini om - nes, admiramini om -

73  
nes, fit Ho-mo ip-se De - - - us Al - le - lu -

78  
ia, [Al - le - lu - ia,]

83  
[Al - le - lu - ia,] [Al - le - lu - ia,]

88  
[Al - le - lu - ia,][Al - le - lu - ia.]

The image shows a musical score for a vocal line, likely a soprano or alto. It consists of four staves of music. The first staff (measures 73-82) contains the lyrics "nes, fit Ho-mo ip-se De - - - us Al - le - lu -". The second staff (measures 83-87) contains "ia, [Al - le - lu - ia,]". The third staff (measures 88-92) contains "[Al - le - lu - ia,] [Al - le - lu - ia,]". The fourth staff (measures 93-97) contains "[Al - le - lu - ia,][Al - le - lu - ia.]". The music is in treble clef and 3/4 time. The lyrics are written below the notes. Square brackets are used to group the lyrics for the 'Alleluia' sections, indicating where coloration is used.

2) *Coloratio* is used in orig. on the notes between \*[ and ]\*.

# Amor Iesu dulcissime

from *Selectae Cantiones Exellentissimorum Auctorum. Romae 1616*

Cantus Secundus

Paolo Quagliati (c.1555 - 1628)

ed. Andreas Stenberg

CANTUS SECUNDUS

AMor Iesu A - mor Ie - su dulcis - si -

7 me, [A-mor Ie - su dul - cis - si-me,] Qui be - a -

12 to - rum glo - ri - a [Qui be-a - torum glo - ri - a]

18 Amor Ie-s dulcis - si - me,] Qui be - a - to - rum

24 glo - ri - a, Qui be-a - to - rum,

28 [Qui be-a-torum glo - ri - a,] [Qui be-a-to - rum glo-ria,]

33 et Angelorum gaudium es in cæ - lis, in cibum nos - tri, et vi - a -

38 to - rum, es-cam in ter - ris in ci-bum nos - tri,

44 et vi - a - to - rum, es - cam in

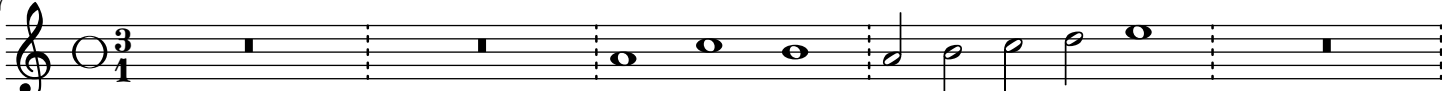
49 ter - ris te de - dis - ti, quis vidit un-quam,


54 quis audi-vit ta - li - a admira-mini om - nes, [admira-mini


59 om - nes,] quis vi - dit un - quam, quis au - di -


66 vit ta - li - a admiramini om - nes,

72 admira-mini om-nes, fit Ho-mo ip - se De - us

77  Al - le - lu - ia,

82  [Al - le - lu - ia,] [Al - le - lu - ia,]

87  [Al - le - lu - ia,] [Al - le - lu - ia,] [Al-le - - lu -

91  ia.]

2) Coloratio is used in orig. on the notes between \*[ and ]\*.

# Amor Iesu dulcissime

from *Selectae Cantiones Exellentissimorum Auctorum. Romae 1616*

Bassus

Paolo Quagliati (c.1555 - 1628)

ed. Andreas Stenberg

BASSUS

AMor Iesu

A - mor Ie - su dulcis - si - me, [Amor Ie -

5 - su dul - cis - si - me,] [Amor Ie - su dul - cis - sime,]

11 Qui be - a - to - rum glo - ri - a [Qui be - a - to -

16 - rum glo - ri - a] Amor Ie - su dul - cis - sime,]

22 Qui be - a - to - rum glo - ri - a, Qui be - a - to -

27 - - rum glo - - ri - a, Qui be - a - to - - rum

31 glo - ri - a, et Angelo - rum gau - dium, et Angelo - rum gau - dium es in cæ -

35 lis, in cibum nos - tri, et vi - a - to - - -


40 rum, escam in ter - ris te de - dis - ti, in cibum nos - tri,

45 et vi - a - to - rum, es - cam in ter - ris, es - cam in ter - ris te

51 \* [ ]\* de - dis - ti, quis vidit unquam, quis audi - vit ta - li - a


57 admira - mini om - nes, [admira - mini omnes,] fit Homo ip - se De -

The musical score is written for Bassus in a single system. It begins with a treble clef and a common time signature (C). The key signature has one flat (B-flat). The melody is written on a single staff. The lyrics are written below the staff, with hyphens indicating syllables that span across multiple notes. There are several measures of rests, indicated by a 'z' symbol. The score includes measure numbers 5, 11, 16, 22, 27, 31, 35, 40, 45, 51, and 57. There are also some performance markings like a 'b' for a flat and a '3' for a triplet. The piece ends with a double bar line and a repeat sign.

62  

 us quis vi - dit un - quam, quis au - di - vit ta - li - a

67  

 admira-mini om - - - nes, fit Ho-mo ip - se De - us

70  

 admira-mini om - - - nes, fit Ho-mo, fit Ho-mo ip - se De - us

73  

 Al - le - lu - ia, [Al - le - lu -

78  

 ia,] [Al - le - lu - ia,] [Al - le - lu - ia,] [Al - le - lu -

84  

 ia,] [Al - le - lu - ia,] [Al - le - lu - ia.]

2) Coloratio is used in orig. on the notes between \*[ and ]\*.

# Amor Iesu dulcissime

from *Selectae Cantiones Exellentissimorum Auctorum. Romae 1616*

BAssus ad Organum

Paolo Quagliati (c.1555 - 1628)

ed. Andreas Stenberg

*Bassus ad Organum*

1) 6 7 6 5 6 5

AMor Iesu dulcis

5 7 6 6 6 5 [4] [#3] [#6] [6] [7] [6] [5] [6] # [4]3 [3]

11 # 6 #

16 # [4] [#] [6] [5] [6] b [6] [#6] [4] [#3] [4]3

22 [6] [6] # [6] [6]

28 #6 [6] 4 # 6

33 [#3] [4] [#3]

39 7 6 4 3

45 # #6

51 4 3 [4] [3] 5 6 #

57 # 6 [#3] [4] [#3] [#3] [4]3 [3] # [3]

63 6 [3] #

\* [ ] \*

69 b # 6 #6 [3]

75 [4] [#3] [3]



80

86

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- 2) Coloratio is used in orig. on the notes between \*[ and ]\*.