

VI. Tympana dent sonitum

Carl Luython (1557/8-1620)

Popularis anni iubilus ... sex vocibus illustratus (Pragae: Georgius Nigrinus, 1587)

Discantus
Tym - pa - na dent so - ni - tum, re - pe - tant i - te - ra - ta ba -

Quinta [vox]
Tym - pa - na dent so - ni - tum, re - pe - tant i - te -

[Altus]

Sexta [vox]

Tenor

Bassus

Detailed description: This system contains the first two measures of the piece. It features six staves: Discantus (instrumental), Quinta [vox] (voice), [Altus] (instrumental), Sexta [vox] (voice), Tenor (instrumental), and Bassus (instrumental). The Discantus and Quinta parts have lyrics. The other four parts have rests. The music is in C major and common time.

D
cil - lo Tu - ba, si - stra, cy - tha-rae huc et che - les. Ba - chi -

V
ra - ta ba-cil - lo Tu - ba, si - stra, cy - tha-rae huc et che - les.

[A]

VI
Ba - chi - des

T
Ba - chi - des huc ve - ni -

B
Ba - chi - des huc ve - ni -

Detailed description: This system contains the next three measures of the piece. It features six staves: D (voice), V (voice), [A] (instrumental), VI (instrumental), T (voice), and B (voice). The D, V, VI, T, and B parts have lyrics. The [A] part has rests. A fermata is placed over the end of the first measure. The music continues in C major and common time.

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2
6

D
des huc ve - ni - ant, Ba - chi de mo - re mi - ni - strae Su - a - ves - que con - iu - gi -

V

[A]

VI
8
huc ve - ni - ant, Ba - chi de mo - re mi - ni - strae Su - a - ves - que con - iu - gi -

T
8
ant, Ba - chi de mo - re mi - ni - strae Su - a - ves - que con - iu -

B
ant, Ba - chi de mo - - - re mi - ni - strae Su - a - ves - que con - iu - gi -

9

D
i de - ae.

V
He lu - o, lur - co, co - quus, lu - sor, to -

[A]

VI
8
i de - ae.

T
8
- gi - i de - ae. He lu - o, lur - co, co - quus, lu - sor, to -

B
i de - ae.

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12

D
Ge - nus o - mne ma - di - dum con - flu - at. Spon -

V
- ta e - bri - a tur - ba, Ge - nus o - mne ma - di - dum con - flu - at.

[A]

VI
Ge - nus o - mne ma - di - dum con - flu - at. Spon -

T
ta e - bri - a tur - ba, Ge - nus o - mne ma - di - dum con - flu - at.

B
Ge - nus o - mne ma - di - dum con - flu - at. Spon -

15

D
- sa da - tur Ba - cho, Gu - la sat la - sci - va, ca - len - ti.

V
Ad -

[A]

VI
- - sa da - tur Ba - cho, Gu - la sat la - sci - va, ca - len - ti,

T
Ad -

B
- sa da - tur Ba - cho, Gu - la sat la - sci - va, ca - len - ti,

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4
18

D
Huc pe - cus o - mne, fe - rae, vo - lu -

V
es - te spon - sis, ho - spi - tes. Huc pe - cus o - mne, fe - rae, vo - lu -

[A]

VI
Ad - es - te spon - sis, ho - spi - tes.

T
es - te spon - sis, ho - spi - tes.

B
Ad - es - te spon - sis, ho - spi - tes.

21

D
cres, pi - sces - que vo - can - tur, Cum ma - tre bo - na far - ci - mi - na.

V
cres, pi - sces - que vo - can - tur, Cum ma - tre bo - na far - ci - mi - na.

[A]

VI

T
Cum ma - tre bo - na far - ci - mi - na.

B

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24

D
Va - sa, ca - di, cy - a - thi, do - mus o - mnis vi - na re - fun - dit,

V
Va -

[A]

VI
Va - sa, ca - di, cy - a - thi, do - mus o - mnis vi - na re - fun - dit,

T

B
Va - sa, ca - di, cy - a - thi, do - mus o - mnis vi - na re - fun - dit,

27

D
Va - sa, ca - di, cy - a - thi, do - mus o - mnis vi - na re - fun - dit,

V
- - sa, ca - di, cy - a - thi, do - mus o - mnis vi - na re - fun - dit,

[A]

VI
Va - sa, ca - di, Di - ci-

T
Va - sa, ca - di, cy - a - thi, do - mus o - mnis vi - na re - fun - dit,

B
Di - ci-

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6
30

The musical score is arranged in six staves, labeled D, V, [A], VI, T, and B from top to bottom. The top staff (D) and second staff (V) contain vocal parts with lyrics "io," and "io." in the first two measures, and "io." in the third. The third staff ([A]) is empty. The fourth staff (VI) and fifth staff (T) contain vocal parts with lyrics: "te io, rur - sus io, i - te - rum io." in the first two measures, and "Di - ci - te io, rur - sus io, i - te - rum io." in the third. The sixth staff (B) contains a vocal part with lyrics: "te io, rur - sus io, i - te - rum io." in the first two measures, and "io." in the third. The score is written in a key signature of one sharp (F#) and a 6/8 time signature. The music is divided into three measures by vertical bar lines.