

("Loquebantur variis linguis" - Palestrina.)

Handwritten musical score for "Ave Maria" by Franz Schubert. The score is written on four staves. The first two staves are for the vocal line (Soprano and Alto), and the last two staves are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The lyrics are written below the vocal staves. The score includes various musical notations such as notes, rests, and dynamic markings like "rit." (ritardando). The handwriting is in ink on aged paper.

*rit.*  
 - k - - - - - lu - - - - - ia - - - - - , al - le - lu - ia - - - - - → al - le - lu - - - - - ia  
*rit.*  
 - - - - - ia - - - - - , al - le - lu - ia - - - - - → al - le - lu - - - - - ia - - - - - ,  
*rit.*  
 - - - - - al - le - lu - ia - - - - - → al - - - - - le - - - - - lu - ia , al - le - - - - - lu - - - - - ia  
*rit.*  
 al - le - lu - ia - al - le - - - - - lu - - - - - - - - - - - ia - - - - - , al - le - - - - - lu - - - - - (ia

lento -

The image shows a handwritten musical score for a piece titled 'Ave Maria' by Franz Schubert. The score is written on five staves. The top staff is for the vocal line, and the bottom four staves are for the piano accompaniment. The tempo is marked 'lento -'. The key signature is one flat (B-flat). The time signature is 3/4. The lyrics are written below the vocal line. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). There are also some handwritten annotations and corrections in the score.

al-le-lu-ia

al-le-lu-ia

al-le-lu-ia

al-le-lu-ia

Loquebántur váríis línguís  
Apostoli, magnália Dei, pro ut  
Spiritus Sanctus dabat elóqui  
illis. Alleluia. - Repléti sunt  
omnes Spiritu Sancto, et cœ-  
pérunt loqui, pro ut Spiritus  
Sanctus dabat eloqui illis.  
Alleluia...

The Apostles spoke in divers  
tongues the wonderful works  
of God according as the Holy  
Ghost gave them so to speak.  
Alleluia, - They were all  
filled with the Holy Ghost  
and they began to speak accord-  
ing as the Holy Ghost gave them  
so to speak. Alleluia, Alleluia.  
(Acts. 2 - 4.)

This Motet shows Palestrina writing in a joyous and confident spirit only too obviously inspired by the joy and confidence of Pentecost, - the coming of the Third Person Who is the "driving force" behind all creative artists. -- As with all the works of this master, there is little if any change of what might be termed "key-centre" - variety being obtained by masterful contrapuntal writing, all in keeping with the overall spirit of the text and the Season. - There are no "tricks", no prolonged "working out" of themes, - merely plain joyful statements which in the main seem to exude an overall "confidence" which was no doubt evident in the behaviour of the Apostles when they were "all filled with the Holy Ghost". One might add that this "confidence" was an active confidence which was a preparation for the enormous work facing the Apostles in their task of spreading the Gospel in a pagan world which was far from being "fallow ground".

A.M.F.

A.M.F.

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— "Loquebantur variis linguis," — Palestrina  
Pentecost and season. — (Acts. 2-4.)  
 (ed. Maxwell Ferris.)

Pentecost and season. - (Acts. 2-4.)

Paestrina  
(ed. Maxwell Ferris.)

Handwritten musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. The tempo is marked "Moderato". The lyrics are: "f LO - - - - que - - ba - - ntur va - ri - is li - - - - nguis A - - - -". The score includes musical notation with notes, rests, and dynamic markings.

The image shows a handwritten musical score for Franz Schubert's "Ave Maria". It consists of four staves. The top two staves are for the voice, and the bottom two are for the piano accompaniment. The key signature has one sharp (F#), indicating D major or B minor. The time signature is common time (C). The lyrics are written below the vocal staves.

**Vocal Part:**

- Staff 1: po - sto - li - , lo - que - ba - ntur va -
- Staff 2: sto - li - , a - po - sto - li - , lo - que - ba - ntur
- Staff 3: Lo - que - ba - ntur va - ri - is li - geis A. pó -
- Staff 4: que - ba - ntur va - ri - is li - geis - A - - - - - pó - sto - li -

**Piano Accompaniment:**

- Staff 3: Features a series of chords and single notes, often marked with fingerings like 1, 2, 3, 4.
- Staff 4: Continues the accompaniment with various note values and rests.

The manuscript includes numerous performance markings such as slurs, ties, and dynamic indications.

*- ri-is li - nguis A - po - sto-li -*

*- nter va-ri-is-li - nguis A-po-sto-li - ma-gna-li-a - de*

*- sto-li -, A - po - sto-li -*

*Va-ri-is li - nguis A - po-sto-li -* (*mf*) *ma-gna-li-*

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magna-li-a - - - De - - - i - - -

De - - - i - - -

magna-li-a - - - De - - - i - - -

a - - - De - - - i - - -

f magna-li-a - - - De - - - i - - -

De - - - i - - -

magna-li-a - - - De - - - i - - -

pro - - - ut spi - - - ri - - tu(s) sa - -

pro - - - ut spi - - - ri - - tu(s) sa - - nctus - -

spi - - ri - tu(s) sa - - nctus - -

spi - - ri - tu(s) sa - - nctus - -

pro - - ut spi - - ri - tu(s) sa - - nctus - -

pro - - ut spi - - ri - tu(s) sa - - nctus - -

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("Loquebantur variis linguis." - Palestrina.)

- lis - - , da - bat e - lo - - qui - il - - lis - - , da - bat e - lo - -

- lis - - , da - bat e - lo - - qui il - - lis - -

qui, da - bat e - lo - - qui il - - lis - - , da - bat e - lo - - qui

da - bat e - lo - - qui il - - lis - - , da - bat e - lo - - qui - il - -

qui il - - lis - - , Al - le - lu - - ia - -

da - bat e - lo - qui il - - lis - - , Al - le - lu - - ia - -

qui - il - - lis - - , Al - le - lu - - ia - - Al - le - lu - - ia - -

lis - - , Al - le - lu - - ia - - al - le - lu - - ia - -

le - lu - - ia - - al - le - lu - - ia - - Re - ple - ti - sunt

Al - le - lu - - ia - - al - le - lu - - ia - - Re - ple - ti - sunt

- ia - - , Al - le - lu - - ia - - , Re - ple - ti o - -

- ia - - , Re - ple - ti o - -

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Alton. 19/4/65.



*"Loquebantur variis linguis" - Palestrina*

sunt... mnes, spi-ri-tu sa...  
 Sunt... mnes, spi-ri-tu sa...  
 mnes, spi-ri-tu sa... ncto...  
 spi-ri-tu sa... ncto... et <> coe-(pe

ncto... et <> coe-perunt lo...  
 ncto... et <> coe-pe-runt lo...  
 et <> coe-perunt lo... qui, et... coe-pe-runt lo...  
 pe-runt lo... qui... et <> coe-pe-runt lo

qui... pro <> ut spi-ri-tu(s) sa-nctus...  
 qui... pro ut spi-ri-tu(s) sa-nctus...  
 qui... pro <> ut spi-ri-tu(s) sa-nctus...  
 lo... qui... pro ut spi-ri-tu(s) sa-nctus...

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*"Loquebantur variis linguis" - Palestrina*

da-bat e-lo... qui il-lis...  
 da-bat e-lo... qui il-lis...  
 spi-ri-tu(s) sa-nctus... da-bat e-lo... qui, da-bat e-lo... qui il-lis...  
 spi-ri-tu(s) sa-nctus... da-bat e-lo... qui il-lis...

lo... qui il-lis... da-bat e-lo... qui il-lis...  
 bat e-lo... qui il-lis... da-bat e-lo... qui il-lis...  
 lis... da-bat e-lo... qui il-lis... Al-le  
 lis, da-bat e-lo... qui il-lis...

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

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