

Hildegard of Bingen: *Alleluia, O virga mediatrix* (*Alleluia, O mediating branch*)

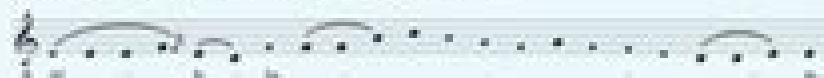
3:30

DATE: Late 12th century**GENRE:** *Alleluia* plainchant, from the Proper of the Mass on feasts for the Virgin Mary**WHAT TO LISTEN FOR:**

Melody	Unaccompanied, contralto line with some expressive leaps and melismas
Rhythm	Free and nonmetric, following flow of words
Texture	Monophonic (single line)
Form	3-part structure (<i>Alleluia</i> verse <i>Alleluia</i>), performed responsorially

Expression	Dramatic leaps of a fifth, high range climaxes on important words
Performing Forces	A cappella choir, alternating soloist and choir
Text	Prayer to the Virgin Mary, written by Hildegard

	TEXT	TRANSLATION	PERFORMANCE	
1	0:00	<i>Alleluia.</i>	Solo intonation, then choral response; very melismatic.	
2	0:41	<i>O virga mediatrix</i> sancta viscera tua mortem super evocant, et veritas tua omnia creaturas illuminant in pulchra flore de mox intima integritate clarescunt pulchre tue virtute. <i>Alleluia.</i>	<i>O mediating branch</i> Your holy flesh has overcome death, and your word has illuminated all creatures through the beautiful flower of your tender purity that spring from your charity. <i>Alleluia.</i>	Solo verse, with several melismas. Higher range, dramatic text setting.
3	2:54		Melismatic at end. Chorus returns to opening.	

Opening of solo chant, with melismatic setting on *Alleluia*

Rising fifth and melisma on "mortem" (death)



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Enjoyment Of Music 11th Study Guide

Judd E. Hollander



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Performing Arts Books, 1876-1981 ,1981 [Social Sciences and Humanities Index](#) ,1916 **Music Curriculum Guides** Harold Walton Arberg,1964 **Guide to the Tuba Repertoire, Second Edition** R. Winston Morris,2006-11-08 Guide to the Tuba Repertoire is the most comprehensive investigation ever undertaken into the literature and discography of any single musical instrument Under the direction of R Winston Morris and Daniel Perantoni this publication represents more than 40 years of research by dozens of leading professionals throughout the world The guide defines the current status of the tuba and documents its growth since its inception in 1835 Contributors are Ron Davis Jeffrey Funderburk David Graves Skip Gray Charles A McAdams R Winston Morris Mark A Nelson Timothy J Northcut Daniel Perantoni Philip Sinder Joseph Skillen Kenyon Wilson and Jerry A Young

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