

Alta Trinità beata

on repeats, hum 'doh'

Lauda XXXI

M: Laudario di Cortona (c.1270–1297)

S: anonymous

Al - ta — Tri - ni - tà be - a - ta, da noi - sem - pre - ad - o - ra - ta,

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of one flat (B-flat) and a 4/4 time signature. The melody is written in a simple, homophonic style with a mix of quarter and eighth notes. The lyrics are written below the notes.

Tri - ni - tà glo - ri - o - sa u - ni - ta ma - ra - vi - glio - sa.

The second system of musical notation continues the piece. It features the same two-staff format. The melody concludes with a double bar line and repeat dots. The lyrics are written below the notes.

Tu sei - man - na - sa - po - ro - sa e tut - ta de - si - de - ro - sa.

The third and final system of musical notation concludes the piece. It features the same two-staff format. The melody concludes with a double bar line and repeat dots. The lyrics are written below the notes.

*Heilige, erhabene, von uns immer verehrte und
ruhmvolle Dreieinigkeit, wunderbare Einheit:
Du bist das wohlschmeckende und
über alles ersehnte Manna.*

*High and blessed Trinity, by us always adored.
Glorious Trinity, marvelous unity:
You are savory manna
and all that we can desire.*