

ANCIENT GROOVE MUSIC

ANTONIO LOTTI

(1667 - 1740)

Dixit Dominus in A

Edited by

BEN BYRAM-WIGFIELD

For SSSAAATTTBBB chorus & soli,
2 violin, 2 viola, 2 oboe,
trumpet and continuo section

FULL SCORE



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NOTES

This is one of six concertante settings by Lotti of this psalm, intended liturgically for Vespers. The use of two oboe parts rules out San Marco as the church for which this work was written. Lotti was frequently employed to provide music and musicians for other Venetian churches, usually for their patronal festivals.

Source:

Sächsische Landesbibliothek, Dresden, Mus 2159-D-9: an 18th-century manuscript in score, written on Venetian paper (*tre lune* watermark) in an Italian hand. The major editorial tasks are the expansion of the continuo line into a keyboard part and the explicit stating of the instrumentation. Editorial additions, such as tempo marks, accidentals and dynamics, are in brackets. Vocal slurs are all editorial. Repeat or 'ditto' marks in the underlay have been replaced with the relevant text without comment.

The Basso continuo part has been editorially labelled 'soli' and 'tutti' at various points in order to provide a ripieno texture.

The trumpet part is not transposed in the source, and has therefore not been transposed.

1. Dixit Dominus

No oboe parts are explicitly written out for this section, but the word 'Oboi' appears between the violin parts in the instrument list. It is therefore assumed that two oboes are to double the violins. (In this edition, the oboes are tacet for the *piano soli* sections of this movement, in keeping with Lotti's usage of oboes elsewhere in this piece and in other works.) No tempo indication is supplied.

9, Tr: Second note G in ms changed to F.

38, Vlc: The Violoncello part changes to the tenor clef and doubles the tenor vocal line.

2. Donec ponem

Instrumentation is unspecified in the source.

3 Altos, 3 Basses in ms.

The Violoncello part is not scored separately from the continuo part in the source, unlike the remainder of the work.

3. Virgam virtutis

Only one viola part in source: viola 2 doubles viola 1 in edition for chorus 'tutti' sections.

The soli ensembles are not specified at the start

of this section, though they are later.

209, Soprano 1: last note is A in source; changed to B.

4. Tecum principium.

The oboe part is clearly indicated in the source.

5. Juravit

There is no double bar or system break in the source between the Largo and the Presto.

Oboes not specified in source, and their parts have been supplied editorially for the Presto section.

6. Dominus a dextris

Two oboe parts, separate from the violins are written out in the source.

7. Judicabit

The opening six bars exist in the source as a bass line only. The continuo should be free to extemporise as much as possible.

7a. Implevit

In the source, there is a double bar and a page break between this and the preceding movement, but it is suggested that they be performed *attacca*. Oboes doubling *ad lib*.

8. De torrente

Tempo markings, including those at the time signature change, are editorial.

9. Gloria

670; A: Penultimate note is G# in source. Changed to G.

10. Sicut erat

731: The music for this bar is missing in the vocal trio; the notes for the following bar have been added a bar early. (Caused by a page turn in the ms.) The music has been duplicated from the opening movement.

Oboes double the violins, as in opening movement.

Dynamics from the opening movement have been added.

11. Et in saecula

Oboes not stated explicitly in source.

ANCIENT GROOVE MUSIC

Antonio Lotti Dixit Dominus in A

CONTENTS

1. Dixit Dominus: SSATB (soli, choir), 2 vln, 2 vla, 2 ob, tr, continuo.....	1
2. Donec ponam: AAABBB soli, 2 vln, continuo.....	15
3. Virgam virtutis: SSATB, 2 vln, vla, 2 ob, continuo	23
4. Tecum principium: A solo, ob, continuo	37
5. Juravit Dominus: SSATB, 2 vln, 2 vla, 2 ob, tr, continuo	41
6. Dominus a dextris: SSATB, 2 vln, 2 vla, 2 ob, continuo	58
7. Judicabit: SSSTTTB, continuo.....	75
7a. Implevit ruinas: SSATB, 2 vln, 2 vla, 2 ob, tr, continuo.	82
8. De torrente: S solo, vln solo, continuo	89
9. Gloria Patri: ATB soli, tr, ob, continuo	94
10. Sicut erat: SSATB (soli, choir), 2 vln, 2 vla, 2 ob, tr, continuo	99
11. Et in saecula: (<i>fugue</i>) SATB, 2 vln, 2 vla, 2 ob, tr, continuo.....	109

Vocal Scores and instrumental parts are
also available from Ancient Groove Music.

ANCIENT GROOVE MUSIC

Dixit Dominus in A

Edited by
Ben Byram-Wigfield

ANTONIO LOTTI
(1667-1740)

♩ = 132

Trumpet in C

Oboe 1

Oboe 2

Violin 1

Violin 2

Viola 1

Viola 2

Basso

Soprano 1

Soprano 2

Alto

Tenor

Bass

Continuo

f Tutti

6

The musical score is written for a large ensemble, including a vocal soloist and a multi-staff instrumental group. The key signature is A major (two sharps) and the time signature is 4/4. The score is divided into three systems. The first system (measures 1-7) features a vocal line with a forte (f) dynamic marking at measure 3, and a complex piano accompaniment with multiple staves. The second system (measures 8-14) consists of empty staves for the vocal and piano parts. The third system (measures 15-21) shows the vocal and piano parts re-entering with new musical material. A rehearsal mark #6 is placed below the piano staff at the beginning of the third system.

(f)

#6

13

The musical score is written for piano and voice. It begins with a treble clef staff and a grand staff (treble and bass clefs). The key signature is one sharp (F#). The piano part features intricate arpeggiated patterns in the right hand and more rhythmic, often eighth-note, patterns in the left hand. Dynamics include *p* (piano) and *(p)* (pianissimo). The vocal part consists of four staves, each with a vocal line and a corresponding piano accompaniment. The lyrics are: "Di - xit Do - mi - nus". The score concludes with a final piano section featuring chords and a bass line, with dynamics *p* and *(p)*. At the bottom right, there are three numbers: 7, 5/3, and 6/4.

[illegible]

26

me - is, se - de a dex - tris me - is, se - de a dex - tris me - is, se - de a dex - tris

me - is, se - de a dex - tris me - is, se - de a dex - tris me - is, se - de a dex - tris

me - is, se - de a dex - tris me - is, se - de a dex - tris me - is, se - de a dex - tris

me - is, se - de a dex - tris me - is, se - de a dex - tris me - is, se - de a dex - tris

me - is, se - de a dex - tris me - is, se - de a dex - tris me - is, se - de a dex - tris

32

me - is, se - de a dex - tris me - is, a dex - tris, a dex - tris me - is,

me - is, se - de a dex - tris me - is, a dex - tris, a dex - tris me - is,

me - is, se - de a dex - tris me - is, a dex - tris, a dex - tris me - is,

me - is, se - de a dex - tris me - is, a dex - tris, a dex - tris me - is,

me - is, se - de a dex - tris me - is, a dex - tris, a dex - tris me - is,

38

The musical score is written for a piano and vocal soloists. The piano part consists of a right-hand melody and a left-hand accompaniment. The vocal part features three soloists (Soli) singing the Latin text. The score is in G major (one sharp) and 4/4 time. The piano part begins with a series of chords in the right hand and a melodic line in the left hand. The vocal part enters with the text "Dixit Dominus Dominus Dominus Dominus Dominus Dominus". The piano part continues with a series of chords in the right hand and a melodic line in the left hand. The vocal part continues with the text "Dixit Dominus Dominus Dominus Dominus Dominus Dominus". The piano part concludes with a series of chords in the right hand and a melodic line in the left hand.

Piano Part:

- Right Hand: Treble clef, G major key signature. The melody consists of a series of eighth and sixteenth notes, often beamed together. It includes dynamic markings *(p)* and *p*.
- Left Hand: Bass clef, G major key signature. The accompaniment consists of a series of eighth and sixteenth notes, often beamed together. It includes dynamic markings *(p)* and *p*.

Vocal Part:

- Three vocal staves, each labeled "Soli".
- Lyrics: Di - xit Do - mi - nus Do - mi - no me - o, Do - mi - no me - o:

Figured Bass:

7 5 6 5 7 5 6 5 7

3 3 4 3 3 3 4 3 3

44

(f)

(f)

(f)

(f)

(f)

(f)

(f)

Tutti

se - de a dex - tris me - is, se - de a dex - tris me - is, se - de a dex - tris

Tutti

se - de a dex - tris me - is, se - de a dex - tris me - is, se - de a dex - tris

Tutti

se - de a dex - tris me - is, se - de a dex - tris me - is, se - de a dex - tris

Tutti

se - de a dex - tris me - is, se - de a dex - tris me - is, se - de a dex - tris

Tutti

se - de a dex - tris me - is, se - de a dex - tris me - is, se - de a dex - tris

f

50

me - is, se - de a dex - tris me - is,

me - is, se - de a dex - tris me - is, **Soli**

me - is, se - de a dex - tris me - is, **Soli** Di - xit Do - mi - nus Do - mi - no

me - is, se - de a dex - tris me - is, **Soli** Di - xit Do - mi - nus Do - mi - no

me - is, se - de a dex - tris me - is, Di - xit Do - mi - nus Do - mi - no

57

(f)

(f)

(f)

(f)

(f)

(f)

[Tutti]

(f)

[Tutti]

se - de a dex - tris me - is,

[Tutti]

se - de a dex - tris me - is,

[Tutti]

me - o, Do - mi - no me - o, se - de a dex - tris me - is,

[Tutti]

me - o, Do - mi - no me - o, se - de a dex - tris me - is,

[Tutti]

me - o, Do - mi - no me - o, se - de a dex - tris me - is,

(f)

63

The image displays a musical score for the hymn "Adeste Fideles". It features four vocal parts (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are in Latin: "se - de a dex - tris me - is, se - de a dex - tris me - is, Di - xit". The score includes dynamic markings such as *(p)* and *p*. The piano part includes a final chord marked with a *p* and a 7.

The image displays a musical score for the motet "Domine Deus" by Giovanni Pierluigi da Palestrina. The score is arranged in three systems, each containing multiple staves for different parts of the ensemble.

System 1: The top two staves (Soprano and Alto) are currently empty, showing only the treble clef and key signature of two sharps (F# and C#). The third system in this section includes a Soprano staff, an Alto staff, and two Bass staves. The Soprano and Alto parts feature melodic lines with some rests. The two Bass staves play a continuous, rhythmic pattern of eighth notes, marked with a piano (*p*) dynamic. The bottom-most staff in this system is a figured bass line, which is currently empty.

System 2: This system introduces the vocal parts. It consists of four staves. The top two staves (Soprano and Alto) contain the vocal melody with the Latin lyrics "Do - mi - nus Do - mi - no me - o, Do - mi - no me - o," written below the notes. The bottom two staves (Tenor and Bass) also contain the vocal melody with the same lyrics. The figured bass line remains empty.

System 3: This system continues the instrumental and vocal parts. The top two staves (Soprano and Alto) are empty. The bottom two staves (Tenor and Bass) continue the vocal melody. The figured bass line is active, providing harmonic support with figures such as 5/3, 6/4, and 5/3. The system concludes with a final chord marked with a forte (*f*) dynamic.

75

(f)

(f)

(f)

(f)

(f)

(f)

Tutti
se - de a dex - tris me - is, a dex - tris me - is, se - de a

Tutti
se - de a dex - tris me - is, a dex - tris me - is, se - de a

Tutti
se - de a dex - tris me - is, a dex - tris me - is, se - de a

Tutti
se - de a dex - tris me - is, a dex - tris me - is, se - de a

Tutti
se - de a dex - tris me - is, a dex - tris me - is, se - de a

80

80

dex - tris me - is.

dex - tris me - is.

dex - tris me - is.

8 dex - tris me - is.

dex - tris me - is.

2. Donec ponam

Violin 1

Violin 2

Alto 1

Alto 2

Alto 3

Bass 1

Bass 2

Bass 3

Continuo

4

Do - nec po - nam in - i -

7

- mi - - - - cos, in - i - mi - cos tu - - os,
Do - - nec po - nam in - i - - mi - - - - cos, in - i - mi - cos
Do - - nec po - nam in - i - -

9

in - i - mi - cos tu - os, in - i - mi - cos tu - os,
tu - - os, in - i - mi - cos
- mi - - - - cos, in - i - mi - cos tu - - os, in - i - mi - cos
sca - bel - lum pe - - dum, sca - bel - lum
sca - bel - lum pe - - - - - sca - bel - lum pe - - - - -

11

sca - bel - lum pe - dum,
tu - os, sca - bel - lum pe - dum tu - o - rum,
tu - os, in - i - mi - cos tu - os, sca - bel - lum
pe - - - - - dum tu - o - rum,
- - - - - dum tu - o - - - - rum,
sca - bel - lum pe - - - - - dum tu - o - - - - rum,
sca - bel - lum pe - dum tu - o - - - - rum, sca - bel - lum pe - dum,
sca - bel - lum pe - dum tu - o - - - - rum, do - nec
pe - dum tu - o - - - - rum, do - nec po - nam in - i - mi - cos,
do - nec po - nam in - i - mi - - - - cos, in - i - mi - cos
do - nec po - nam in - i -

14

17

sca - bel - lum pe - - dum,

po - nam in - i - mi - - cos,

sca - bel - lum pe - dum,

tu - - os, sca - bel - lum pe - dum tu - o - - -

- mi - - - - - cos, in - i - mi - cos tu - - os, in - i - mi - cos tu - - -

do - - nec po - nam in - i - - mi - - - - - cos, in - i - mi - cos

19

sca - bel - lum ped - - - - -

sca - bel - lum pe - - - - -

sca - bel - lum pe - - - - - dum, sca - bel - lum

- rum, sca - bel - lum pe - - - - -

- os, in - i - mi - cos tu - os, in - i - mi - cos tu - os, sca - bel - lum pe - dum tu -

tu - os, in - i - mi - cos tu - os, sca - bel - lum pe - - - - -

22

22

do - - dum tu - o - - - rum,
do - - dum tu - o - - - rum,
pe - dum tu - o - - - rum,
do - - dum tu - o - - - rum,
o - [rum, tu - o] - - - rum,
do - - dum tu - o - - - rum,

23

24

25

25

do - nec po - nam in - i - mi - - - cos, sca - bel - lum
do - nec po - nam in - i - mi - - - -
do - nec
do - nec po - nam in - i - mi - cos, in - i - mi - cos tu - - - os,
do - nec po - nam in - i - mi - cos, in - i - mi - cos
do - nec po - nam in - i -

26

27

30

[illegible]

32

pe - dum, pe - dum tu - o - - - rum, sca - bel - lum pe - dum, sca - bel - lum
- - - - - dum tu - o - - - - rum, sca - bel - lum pe - - - -
- - - - - dum tu - o - - - - rum, sca - bel - lum pe - - - -
- bel - lum pe - dum tu - o - - - - rum, sca - bel - lum pe - dum, sca -
sca - bel - lum pe - dum tu - o - - - - rum, sca - bel - lum pe - dum,
pe - dum tu - o - - - - - - - - - rum, sca - bel - lum

35

pe - dum, pe - dum tu - o - - - - - rum.
- - - - - dum tu - o - - - - - rum.
- - - - - dum tu - o - - - - - rum.
- bel - lum pe - dum tu - o - - - - - rum.
sca - bel - lum pe - dum tu - o - - - - - rum.
pe - dum tu - o - - - - - rum.

38

Measures 38-40 of a musical score in D major (two sharps). The score is written for a grand piano with three staves per system. The first system (measures 38-40) shows a complex melodic line in the right hand with many sixteenth and thirty-second notes, and a more rhythmic accompaniment in the left hand. The second and third systems (measures 41-42) show the continuation of the piece, with the right hand playing a series of chords and the left hand providing a steady bass line.

41

Measures 41-42 of a musical score in D major (two sharps). The score is written for a grand piano with three staves per system. The first system (measures 41-42) shows a complex melodic line in the right hand with many sixteenth and thirty-second notes, and a more rhythmic accompaniment in the left hand. The second and third systems (measures 43-44) show the continuation of the piece, with the right hand playing a series of chords and the left hand providing a steady bass line.

3. Virgam virtutis

Oboe 1
Oboe 2
Violin 1
Violin 2
Viola 1
Viola 2
Basso
Soprano 1
Soprano 2
Alto
Tenor
Bass
Continuo

The musical score is written for a chamber ensemble and voices. The key signature is two sharps (F# and C#), and the time signature is 3/8. The instruments and voices are arranged in a standard orchestral layout. The Basso and Continuo parts are marked with a 'Soli' instruction. The score consists of 11 measures.

12

[Soli]

Vir - gam vir - tu - tis, vir - tu - tis_ tu - ae, vir - tu - tis_ tu - ae,

[Soli]

Vir - gam vir - tu - tis, vir - tu - tis_ tu - ae, vir - tu - tis_ tu - ae,

[Soli]

e - mit - tet

[Soli]

e - mit - tet

[Soli]

e - mit - tet

23

Do - - - - - mi - nus, Do - mi - nus ex Si -

Do - - - - - mi - nus, Do - mi - nus ex Si -

Do - - - - - mi - nus, Do - mi - nus ex Si -

32

Vir - gam vir - tu - tis, vir - tu - tis_ tu - ae, vir - tu - tis_ tu - ae,

Vir - gam vir - tu - tis, vir - tu - tis_ tu - ae, vir - tu - tis_ tu - ae,

- on. e - mit - tet Do - - - -

- on. e - mit - tet Do - - - -

- on. e - mit - tet Do - - - -

42

mi - nus ex Si - on.

mi - nus ex Si - on.

mi - nus ex Si - on.

55

Piano Introduction (Measures 55-62):

- Measures 55-62: Piano introduction with forte (*f*) dynamics. The piano part consists of continuous sixteenth-note patterns in both hands.

Vocal Entries (Measures 63-70):

- Measures 63-70: Vocal entries for Soprano, Alto, Tenor, and Bass, each marked **[Tutti]**. The vocal parts enter with the lyrics: "Do - mi - na - re, do - mi - na - re, do - mi -".

Piano Accompaniment (Measures 63-70):

- Measures 63-70: Piano accompaniment continues with a forte (*f*) dynamic, featuring continuous sixteenth-note patterns.

Measures 71-78:

- Measures 71-78: Continuation of the vocal and piano parts. The piano part includes a **Tutti** marking and continues with a forte (*f*) dynamic.

63

- na - re, do - mi - na - re, do - mi - na - re,

- na - re, do - mi - na - re, do - mi - na - re,

- na - re, do - mi - na - re, do - mi - na - re,

- na - re, do - mi - na - re, do - mi - na - re,

- na - re, do - mi - na - re, do - mi - na - re,

70

do - mi - na - re, do - mi - na - re in me - di - o in - i - mi - co - rum tu - o -

do - mi - na - re, do - mi - na - re in me - di - o in - i - mi - co - rum tu - o -

do - mi - na - re, do - mi - na - re in me - di - o in - i - mi - co - rum tu - o -

do - mi - na - re, do - mi - na - re in me - di - o in - i - mi - co - rum tu - o -

do - mi - na - re, do - mi - na - re in me - di - o in - i - mi - co - rum tu - o -

78

p

p

[Soli]

Soli

- rum. Vir - gam vir - tu - tis, vir - tu - tis_ tu - ae, vir - tu - tis_ tu - ae,

Soli

- rum. Vir - gam vir - tu - tis, vir - tu - tis_ tu - ae, vir - tu - tis_ tu - ae,

[Soli]

- rum. e - mit - tet Do - - - - -

[Soli]

- rum. e - mit - tet Do - - - - -

[Soli]

- rum. e - mit - tet Do - - - - -

p

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96

na - re, do - mi - na - re, do - mi - na - re,

na - re, do - mi - na - re, do - mi - na - re,

na - re, do - mi - na - re, do - mi - na - re,

na - re, do - mi - na - re, do - mi - na - re,

na - re, do - mi - na - re, do - mi - na - re,

104

The musical score is divided into two main sections. The first section consists of two systems of piano accompaniment. The first system has two staves (treble and bass clef) with a key signature of two sharps (F# and C#). The second system has four staves (two treble and two bass clefs) with the same key signature. The second section features five vocal parts (Soprano, Alto, Tenor 1, Tenor 2, and Bass) with Latin lyrics. The lyrics are: "do - mi - na - re in me - di - o in - i - mi - co - rum, in - i - mi - co - rum tu - o - -". The vocal parts are written in the key of A major (two sharps) and the time signature is 4/4. The piano accompaniment for the vocal section consists of two staves (treble and bass clef) with a key signature of two sharps.

do - mi - na - re in me - di - o in - i - mi - co - rum, in - i - mi - co - rum tu - o - -

do - mi - na - re in me - di - o in - i - mi - co - rum, in - i - mi - co - rum tu - o - -

do - mi - na - re in me - di - o in - i - mi - co - rum, in - i - mi - co - rum tu - o - -

do - mi - na - re in me - di - o in - i - mi - co - rum, in - i - mi - co - rum tu - o - -

do - mi - na - re in me - di - o in - i - mi - co - rum in - i - mi - co - rum tu - o - -

112

- rum, in - i - mi - co - rum tu - o - rum.

- rum, in - i - mi - co - rum tu - o - rum.

- rum, in - i - mi - co - rum tu - o - rum.

- rum, in - i - mi - co - rum tu - o - rum.

- rum, in - i - mi - co - rum tu - o - rum.

[Soli]
(p)

p

123

This musical score is for the hymn 'Dixit Dominus in A'. It is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The score is in the key of A major (two sharps) and 4/4 time. The piano part features a steady bass line in the left hand and a more active melody in the right hand, often using chords and eighth notes. The vocal parts are arranged in four staves, each with a treble clef and a key signature of two sharps. The score is divided into three systems, each containing four vocal staves and a piano accompaniment. The first system includes a rehearsal mark '123' at the beginning. The score concludes with a double bar line.

4. Tecum principium

Oboe 1

Alto

Continuo

4

9

12

Te - cum, te - cum prin -

15

- ci - pi - um in di - e, prin - ci - pi - um, in di - e, in di - e vir - tu - tis

18

tu - ae, in di - e vir - tu - tis, vir - tu - tis tu - ae in splen

22

- do - ri - bus san - cto - rum: ex - u - te - ro an - te lu - ci - fe - rum, an - te lu - ci - fe - rum ge -

25

nu - i, ge - nu - i

29

- te. Te - cum, te - cum prin -

34

- ci - pi - um in di - e, prin - ci - pi - um in di - e, in di - e vir - tu - tis tu - ae in splen

38

- do - ri - bus san - cto - rum; ex - u - te - ro an - te lu - ci - fe - rum, an - te lu - ci - fe - rum

41

ge - - - - -

45



nu - i te, ge - nu - i, ge - nu - i te.

49



53



56



5. Juravit Dominus

Largo

Trumpet in C

Oboe 1

Oboe 2

Violin 1

Violin 2

Viola 1

Viola 2

Basso

Soprano 1

Soprano 2

Alto

Tenor

Bass

Continuo

Tutti

Tutti

Ju - - ra - vit

Ju - - ra - vit

Largo

Tutti

7

This musical score is for the hymn "Dixit Dominus in A". It is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is A major (two sharps: F# and C#), and the time signature is 4/4. The score is divided into two systems. The first system contains measures 1 through 8. The second system contains measures 9 through 16. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some harmonic variation. The vocal parts enter in measure 1 with the lyrics "Do - mi - nus, ju - ra - - - - vit,". In measures 9-12, the vocal parts have rests, while the piano accompaniment continues. In measures 13-16, the vocal parts sing "Ju - - ra - vit" and "Do - mi - nus, ju - ra - - - - vit,". The score concludes with a final chord in measure 16.

Ju - - ra - vit
 Ju - - ra - vit
 Ju - - ra - vit
 Do - mi - nus, ju - ra - - - - vit,
 Do - mi - nus, ju - ra - - - - vit,
 Ju - - ra - vit
 Do - mi - nus, ju - ra - - - - vit,

15

This musical score is for the hymn 'Juravit Dominus'. It is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into two systems. The first system contains instrumental introductions for the vocal parts and the piano. The second system contains the vocal entries and the piano accompaniment for the lyrics. The lyrics are: 'Do - mi - nus, ju - ra - - - - vit, et non poe - ni -'. The piano part features a steady accompaniment of eighth notes in the right hand and a more active bass line in the left hand.

Do - mi - nus, ju - ra - - - - vit,

Do - mi - nus, ju - ra - - - - vit,

Do - mi - nus, ju - ra - - - - vit,

et non poe - ni -

et non poe - ni - te - bit

et non poe - ni - te - - - bit

et non poe - ni -

et non poe - ni - te - bit, et non poe - ni - te - - - bit e - um,

- te - bit, et non poe - ni - te - - - bit e - - - um,

28

This musical score is for the hymn 'Juravit Dominus'. It is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into two systems. The first system contains instrumental introductions for the vocal parts and the piano. The second system contains the vocal entries and the piano accompaniment for the main text. The lyrics are: 'e - - - um, et non poe - ni - te - bit e - - - um, non poe - ni - te - bit, et non poe - ni - te - bit e - - - - - um, non poe - ni - et non poe - ni - te - bit e - - - - - um, non poe - ni - et non poe - ni - te - bit, non poe - ni - te - bit e - - - um, non poe - ni -'. The piano part features a steady accompaniment of eighth notes in the right hand and a more active bass line in the left hand.

e - - - um, et non poe - ni - te - bit e - - - um, non poe - ni -
e - - - - um, et non poe - ni - te - bit e - - - - um, non poe - ni -
- te - bit, et non poe - ni - te - bit e - - - - - um, non poe - ni -
et non poe - ni - te - bit e - - - - - um, non poe - ni -
et non poe - ni - te - bit, non poe - ni - te - bit e - - - um, non poe - ni -

[illegible]

41 **Presto**

The musical score is for the piece "Juravit Dominus", starting at measure 41. It is written in D major (two sharps) and 2/4 time. The tempo is marked "Presto". The score consists of a piano accompaniment and a vocal line. The piano part has a right-hand melody and a left-hand bass line. The vocal line has lyrics in Latin. The score is divided into three systems. The first system has three measures. The second system has three measures. The third system has three measures. The lyrics are: "Tu es sa - cer - dos in ae -", "Tu es sa - cer - dos in ae - ter - num, in ae - ter - - -".

Presto

Tu es sa - cer - dos in ae -

Tu es sa - cer - dos in ae - ter - num, in ae - ter - - -

This musical score is for the hymn "Tu es sacerdos in aeternum." It is written for a vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is D major (two sharps) and the time signature is 4/4. The score is divided into three systems. The first system consists of a vocal line and a piano accompaniment. The second system continues the vocal and piano parts, with the vocal line featuring the lyrics "Tu es sacerdos in aeternum, in aeternum, in aeternum, tu es sacerdos in aeternum, in aeternum, tu es sacerdos in aeternum." The third system concludes the piece with a final vocal line and piano accompaniment. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

47

- ter - - - - - num,

- - - - - num,

- - - - - num, tu es sa - cer - dos in ae -

- cer - dos in ae - ter - - - - - num, tu es sa - cer - dos in ae -

- cer - dos in ae - ter - - - - - num,

51

tu es sa - cer - dos in ae - ter - num, se - - -

tu es sa - cer - dos in ae - ter - num, se - - - cun -

- ter - num, in ae - ter - - - num, tu es sa - cer - dos in ae - ter - num, in ae - ter - - -

- ter - num, in ae - ter - - - num, tu es sa - cer - dos in ae - ter - num, in ae - ter - - -

54

- cun - - dum or - - di - - nem Mel - chi - - - - se -

- - dum or - - - - - di - nem Mel - chi - - - - se -

- - - - - num, se - cun - dum or - - - di - nem Mel - chi - se -

- num, tu es sa - cer - dos in ae - ter - num se - cun - dum or - - - di - nem Mel - chi - se -

tu es sa - cer - dos in ae - ter - num se - cun - dum or - di - nem Mel - chi - - - - se -

58

- dech, tu es sa - cer - dos in ae -
 - dech, tu es sa - cer - dos in ae - ter - - - -
 - dech, tu es sa - cer - dos in ae - ter - num,
 - dech, tu es sa - cer - dos in ae - ter - num, in ae - ter - - -
 - dech, tu es sa - cer - dos in ae - ter - num, in ae - ter - - -

61

ter - num, in ae - ter - - - num, - num, tu es sa - cer - dos in ae - ter - num, in ae - ter - - - num, in ae - ter - - - num, tu es sa - cer - dos in ae - ter - num, in ae - ter - - - num, tu es sa - cer - dos in ae -

64

tu es sa - cer - do in ae - ter - num se - cun - - - dum or - - -

- num, in ae - ter - - - num, se - - - cun - - - dum or -

- num, tu es sa - cer - - - dos, tu es sa - cer - dos in ae - ter - num, in ae - ter - num se -

- num, tu es sa - cer - - - dos, tu es sa - cer - dos in ae - ter - num, in ae - ter - num,

- ter - num, in ae - ter - - - num, se -

67

The musical score is written for a vocal soloist and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system consists of five measures. The second system consists of five measures with Latin lyrics underneath. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand. The vocal line is a single melodic line with lyrics in Latin.

Lyrics:

- di - nem Mel - chi - - - - - se - dech, se -

- - - - - di - nem Mel - chi - se - dech, se -

- cun - dum or - di - nem Mel - chi - se - dech, Mel - chi - - - se - dech, tu es sa -

se - cun - dum or - di - nem Mel - chi - se - dech, Mel - chi - se - dech, tu es sa -

- cun - dum or - di - nem Mel - chi - se - dech, Mel - chi - - - se - dech,

72

- cun - - dum or - - di - - nem Mel - - chi - - - -

- - cun - - - dum or - - - - - - - - di -

- cer - dos in ae - ter - num, in ae - ter - num se - cun - dum or - di - nem Mel - chi - se - dech, Mel -

- cer - dos in ae - ter - num, in ae - ter - num, se - cun - dum or - di - nem Mel - chi - se -

se - cun - dum or - di - nem Mel - chi - se - dech, Mel -

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6. Dominus a dextris

(♩ = 80)

Oboe 1

Oboe 2

Violin 1

Violin 2

Viola 1

Viola 2

Basso

Soprano 1

Soprano 2

Alto

Tenor

Bass

Continuo

(♩ = 80)

4

The musical score is written for a four-part choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is D major (two sharps) and the time signature is 4/4. The score is divided into four systems. The first system consists of four measures of whole rests for all parts. The second system features a melodic line in the Soprano and Alto parts, with the Tenor and Bass parts providing harmonic support. The lyrics 'Do - - - mi - nus a dex - - tris, a dex - tris tu - is,' are written under the Soprano part. The third system continues the melodic line in the Soprano and Alto parts, with the lyrics 'Do - - - mi - nus a dex - - tris a de - tris tu - is.' written under the Alto part. The fourth system concludes with a final chord in the Soprano and Alto parts, and a final melodic line in the Tenor and Bass parts. The lyrics 'Con - fre - -' are written under the Tenor part.

Do - - - mi - nus a dex - - tris, a dex - tris tu - is,

Do - - - mi - nus a dex - - tris a de - tris tu - is.

Con - fre - -

8

The musical score is for a piece titled "Dixit Dominus in A". It is page 60 of a larger work, as indicated by the page number in the top left. The score is written for a large ensemble, including a vocal soloist and a choir, with piano accompaniment. The key signature is A major (two sharps: F# and C#), and the time signature is 4/4. The score is divided into four systems. The first system consists of three measures of piano accompaniment for the vocal soloist, represented by a grand staff with two staves. The second system consists of three measures of piano accompaniment for the choir, also represented by a grand staff. The third system consists of three measures of vocal melody for the soloist, with lyrics underneath. The lyrics are: "git, con - fre - - - git, con - fre - - - git, con - fre - - -". The fourth system consists of three measures of piano accompaniment for the choir, with lyrics underneath. The lyrics are: "fre - - - git, con - fre - - - git, con - fre - - - git, con -". The score is written in a clear, professional style, with a focus on the vocal lines and the piano accompaniment.

11

con - fre - - - - git, con -

con - fre - - - -

- - git, con - fre - git in di - e i - rae su - ae re - ges, con - fre - - - -

- fre - - - - git in di - e i - rae su - ae re - ges,

- - git, con - fre - git in di - e i - rae su - ae re - ges,

fre - - - git, con - fre - - - git, con - fre - - - git, con -

git, con - fre - - - git, con - fre - - - git, con - fre - - -

git, con - fre - - - git, con - fre - - - git, con - fre - - -

17

- fre - git in di - e i - rae su - ae re - ges.

- git in di - e i - rae su - ae re - ges.

- git in di - e i - rae su - ae re - ges.

21

The musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is A major (two sharps) and the time signature is 4/4. The score is divided into four systems. The first system contains the first four measures of the vocal parts and piano accompaniment. The second system contains the next four measures. The third system contains the next four measures, including the vocal entry for the phrase 'Do - mi - nus a dex - tris, a dex - tris tu - is.' The fourth system contains the final four measures, including the vocal entry for the phrase 'Do - mi - nus a dex - tris, a dex - tris tu - is.' The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The vocal parts enter in a staggered fashion, with the Soprano and Alto parts entering first, followed by the Tenor and Bass parts.

Do - - - - mi - nus a dex - - - tris, a dex - tris tu - is.

Do - - - - mi - nus a dex - - - tris, a dex - tris tu - is.

con-

25

con -

con - fre - - - - git, con - fre - - - - git, con - fre - - - -

con -

con -

- fre - - - - git, con - fre - - - - git, con - fre - - - - git, con -

28

- fre - git in di - e i - rae su - ae re - ges.

- - git in di - e i - rae su - ae re - ges. Do - - - - -

- fre - git in di - e i - rae su - ae re - ges. Do - - - - -

- fre - git in di - e i - rae su - ae re - ges.

- fre - git in di - e i - rae su - ae re - ges.

31

con - fre - - - - git,

- mi - nus a dex - - tris tu - is,

- mi - nus a dex - - tris tu - is,

Do - - - - -

Do - - - - -

34

Do - mi - nus a dex - tris

Do - mi - nus a dex - tris

- mi - nus a dex - tris tu - is,

- mi - nus a dex - tris tu - is,

37

tu - is, a dex - - tris tu - is,

tu - is, a dex - - tris tu - is, con -

con - fre - - - git, con - fre - - -

con - fre - - - git, con -

con - fre - - - git, con - fre - - -

40

con - fre - - - - git in di - e i - rae su - ae re - ges,

- fre - - - - git, con - fre - git in di - e i - rae su - ae re - ges,

- - git, con - fre - git, con - fre - git in di - e i - rae su - ae re - ges, con -

- fre - git con - fre - git, con - fre - git in di - e i - rae su - ae re - ges,

- - git, con - fre - git, con - fre - git in di - e i - rae su - ae re - ges, con -

43

con - fre - - - git in

con - fre - - - git, con - fre - git in

- fre - - - git, con - fre - - - git, con - fre - git, con - fre - git in

con - fre - - - git, con - fre - git con - fre - git, con - fre - git in

- fre - - - git, con - fre - - - git, con - fre - git, con - fre - git in

46

di - e i - rae su - ae re - ges.

di - e i - rae su - ae re - ges.

di - e i - rae su - ae re - ges.

di - e i - rae su - ae re - ges.

di - e i - rae su - ae re - ges.

49

The musical score is written for a piano with multiple staves. The key signature has two sharps (F# and C#). The first system contains two staves with active musical notation. The second system contains four staves, with the top two having active notation and the bottom two being empty. The third system contains five staves, with the top two having active notation and the bottom three being empty. The fourth system contains two staves with active notation.

53

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59

60

61

7. Judicabit

(♩ = 60)

Trumpet in C

Oboe 1

Oboe 2

Violin 1

Violin 2

Viola 1

Viola 2

Basso

Soprano 1

Soprano 2

Alto

Tenor 1

Tenor 2

Tenor 3

Tutti i bassi all' unisono

Bass

Continuo

(♩ = 60)

6 ♭ $\flat 6$ $\sharp 6$

Dixit Dominus in A

6

This musical score is for the hymn "Dixit Dominus in A". It is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is A major (two sharps: F# and C#), and the time signature is common time (C). The score is divided into two systems. The first system consists of seven measures. The second system consists of seven measures, with the vocal parts entering in the third measure. The lyrics "Ju - di - ca - - - bit," are written under the vocal parts in the second system. The piano accompaniment features a steady bass line and a more active treble line with chords and single notes.

The score is written for four voices and piano. The key signature is A major (two sharps: F# and C#). The time signature is common time (C). The score is divided into two systems. The first system consists of seven measures. The second system consists of seven measures, with the vocal parts entering in the third measure. The lyrics "Ju - di - ca - - - bit," are written under the vocal parts in the second system. The piano accompaniment features a steady bass line and a more active treble line with chords and single notes.

b 4 3

13

The musical score is written for a vocal soloist and a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into two systems. The first system consists of five measures of piano introduction, with all staves containing whole rests. The second system contains the vocal melody and piano accompaniment with the following lyrics:

- ca - - - bit in na - ti - o - - ni - bus, ju - di -
 - - - - bit in na - ti - o - - ni - bus, in na - ti -
 - bit in na - ti - o - - ni - bus, Ju - - di - - ca - - -
 ju - di - ca - - - - bit in na - ti -
 ju - di - ca - - bit in na - - ti - - o - - ni - bus,
 ju - di - ca - - - - - - - bit
 im - ple - vit, im - ple - vit ru - i - nas,

The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand, often using half notes and whole notes. The vocal line is primarily composed of half notes and whole notes, with some melisma indicated by long horizontal lines.

18

- ca - bit in na - ti - o - - - - ni - bus,
 - o - ni - bus, in na - ti - o - - - - ni - bus,
 - bit in na - ti - o - - - - ni - bus,
 - o - ni - bus, ju - di - ca - - bit, ju - di - ca - -
 ju - di - ca - - - - bit, ju - di -
 in na - ti - o - ni - bus, ju - di - ca - - bit
 im - ple - vit, im - ple - vit ru - i - nas,

23

This musical score is for the hymn 'Judicabit'. It is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The score consists of 16 measures. The vocal parts enter in the 5th measure with the lyrics 'in na - ti - o - - ni - bus,'. The piano accompaniment provides a steady harmonic foundation with chords in the right hand and a moving bass line in the left hand. The lyrics continue through the 16th measure: 'in na - ti - o - - ni - bus, ju - di - - bit, ju - di - ca - - - - - bit in na - ti - ju - di - ca - - - - - bit im - ple - vit, im - ple - vit ru - i - nas,'.

in na - ti - o - - ni - bus,
in na - ti - o - - ni - bus,
in na - ti - o - - ni - bus, ju - di -
- bit, ju - di - ca - - - - - bit
- ca - - - - - bit in na - ti -
ju - di - ca - - - - - bit
im - ple - vit, im - ple - vit ru - i - nas,

27

ju - di - - ca - - bit in na - ti -

ju - - di - - ca - - - bit in na - ti -

- ca - - - - - bit in na - ti - o - - -

in na - ti - - o - - ni - bus, in na - ti -

- o - - ni - bus, in na - ti - o - - -

in na - - ti - - o - - ni - bus, in na - ti -

im - ple - vit, im - ple - vit ru - i - nas,

31

ni - bus, ni - bus, ni - bus, ni - bus, im - ple - vit, im - ple - vit ru - i - nas,

34 [Presto]

im - ple - vit ru - i - nas con - quas - sa - bit, im - ple - vit ru -

im - ple - vit ru - i - nas con - quas - sa - bit, im - ple - vit ru -

im - ple - vit ru - i - nas con - quas - sa - bit, im - ple - vit ru -

im - ple - vit ru - i - nas con - quas - sa - bit, im - ple - vit ru -

im - ple - vit ru - i - nas con - quas - sa - bit, im - ple - vit ru -

[Presto]

37

- i - nas, im - ple - vit ru - i - nas con - quas - sa - bit, im - ple - vit ru -
 - i - nas, im - ple - vit ru - i - nas con - quas - sa - bit, im - ple - vit ru -
 - i - nas, im - ple - vit ru - i - nas con - quas - sa - bit, im - ple - vit ru -
 - i - nas, im - ple - vit ru - i - nas con - quas - sa - bit, im - ple - vit ru -
 - i - nas, im - ple - vit ru - i - nas con - quas - sa - bit, im - ple - vit ru -

41

- i - nas, im - ple - vit ru - i - nas con - quas - sa - bit, im - ple - vit ru -

- i - nas, im - ple - vit ru - i - nas con - quas - sa - bit, im - ple - vit ru -

- i - nas, im - ple - vit ru - i - nas con - quas - sa - bit, im - ple - vit ru -

- i - nas, im - ple - vit ru - i - nas con - quas - sa - bit, im - ple - vit ru -

- i - nas, im - ple - vit ru - i - nas con - quas - sa - bit, im - ple - vit ru -

45

The musical score is written for a vocal soloist and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems, each containing four staves. The vocal part is on the top staff of each system, and the piano accompaniment is on the three staves below it. The lyrics are in Latin and are repeated across the two systems.

System 1:

- Vocal staff: - i - nas, con - quas - sa - bit ca - pi - ta in ter - ra, in ter - ra,
- Piano staves: Accompaniment with various rhythmic patterns, including eighth and sixteenth notes.

System 2:

- Vocal staff: - i - nas, con - quas - sa - bit ca - pi - ta in ter - ra, in
- Piano staves: Continuation of the piano accompaniment.

System 3:

- Vocal staff: - i - nas, con - quas - sa - bit ca - pi - ta in ter - ra, in ter - - ra, in
- Piano staves: Continuation of the piano accompaniment.

System 4:

- Vocal staff: - i - nas, con - quas - sa - bit ca - pi - ta in ter - ra, in ter - - ra, in
- Piano staves: Continuation of the piano accompaniment.

System 5:

- Vocal staff: - i - nas, con - quas - sa - bit ca - pi - ta in ter - ra, in ter - - ra, in
- Piano staves: Continuation of the piano accompaniment.

49

in ter - ra, con - quas - sa - bit ca - pi - ta in ter - ra, in ter - ra,

ter - ra, in ter - ra, con - quas - sa - bit ca - pi - ta in ter - ra, in

ter - ra, in ter - ra, con - quas - sa - bit ca - pi - ta in ter - ra, in

ter - ra, in ter - ra, con - quas - sa - bit ca - pi - ta in ter - ra, in

ter - ra, in ter - ra, con - quas - sa - bit ca - pi - ta in ter - ra, in

53

The musical score is written for a vocal soloist and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system consists of four measures of music. The second system consists of eight measures of music, with the first four measures containing the vocal melody and the last four measures containing the piano accompaniment. The lyrics are in Latin and are repeated in each measure of the vocal part.

System 1:

- Measure 1: con - quas - sa - bit
- Measure 2: ca - pi - ta in ter - ra,
- Measure 3: in ter - ra,
- Measure 4: ter - ra,

System 2:

- Measure 5: con - quas - sa - bit
- Measure 6: ca - pi - ta in ter - ra, in ter - ra,
- Measure 7: ter - ra,
- Measure 8: con - quas - sa - bit
- Measure 9: ca - pi - ta in ter - ra,
- Measure 10: in ter - ra,
- Measure 11: ter - ra,
- Measure 12: con - quas - sa - bit
- Measure 13: ca - pi - ta in ter - ra,
- Measure 14: in ter - ra,
- Measure 15: ter - ra,
- Measure 16: con - quas - sa - bit
- Measure 17: ca - pi - ta in ter - ra,
- Measure 18: in

57

in ter - ra, in ter - ra mul - to - - rum.

in ter - ra, in ter - ra mul - to - - rum.

in ter - ra, in ter - ra mul - to - - rum.

in ter - ra, in ter - ra mul - to - - rum.

ter - ra, in ter - ra, in ter - ra mul - to - - rum.

8. De torrente

[Andante]

Solo

Violin 1

Soprano 1

Continuo

4

7

De _____ tor - ren - te in vi - a bi -

11

- bet, in vi - a bi - bet, in vi - a, in vi - a bi - bet,

15

de tor - ren - te in vi - a bi - bet, de tor - ren -

18

- - - te, in vi - a bi - bet, in vi - a bi - bet.

22

30

Pro - pte - re - a ex - al - ta - bit,

40



pro - pte - re - a ex - al - ta - bit, ex - al - - ta -

50



- - - - - bit ____ ca - put,

59



ex - al - ta - - - - - bit ____ ca -

68



- put, pro - pte - re - a ex - al - ta - bit,

78

pro - pte - re - a ex - al - ta

87

94

bit

102

ca - put, ex - al - ta

110

bit ____ ca - put, ex - al - ta - bit ____ ca -

This system contains measures 110 through 118. The vocal line features a melodic phrase starting on a half note G4, followed by eighth-note runs. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line with dotted half notes and eighth notes in the left hand.

119

- put.

This system contains measures 119 through 126. The vocal line continues the melodic phrase with more eighth-note runs. The piano accompaniment maintains the same rhythmic pattern, with the right hand playing chords and the left hand providing a harmonic foundation.

127

This system contains measures 127 through 134. The vocal line continues with eighth-note runs. The piano accompaniment features a more active right hand with chords and moving lines, while the left hand remains steady.

135

This system contains measures 135 through 142. The vocal line concludes the phrase with a final half note. The piano accompaniment provides a concluding harmonic structure with sustained chords and moving lines in both hands.

9. Gloria Patri

(♩ = 88)

Trumpet in C

Oboe 1

Alto

Tenor

Bass

Continuo

4

7

[illegible]

10

The image displays a musical score for a piece titled "Gloria Patri" in G major. The score is arranged for voice and piano. The vocal parts (Soprano, Alto, Tenor, and Bass) are written in G major, indicated by two sharps (F# and C#) on the treble clef. The piano accompaniment is written in G major, indicated by two sharps (F# and C#) on the bass clef. The tempo is marked "Allegretto" and the time signature is 3/4. The lyrics are: "glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i San - - -". The score consists of three systems. The first system shows the vocal parts and the piano accompaniment. The second system shows the vocal parts and the piano accompaniment. The third system shows the vocal parts and the piano accompaniment. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

13

cto, glo - ri - a, glo - ri - a, cto, glo - ri - a, glo - ri - a, cto, glo - ri - a, glo - ri - a

16

glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i San - cto, glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i San - cto, glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i San - cto

19

Measures 19-21 of the Gloria Patri. The score is in D major (two sharps) and 4/4 time. Measures 19 and 20 are rests for all parts. Measure 21 features a vocal melody in the soprano and alto parts, with the soprano part starting on a half note D4 and the alto part on a half note C4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a steady quarter-note pattern in the left hand.

22

Measures 22-24 of the Gloria Patri. The score is in D major (two sharps) and 4/4 time. Measures 22 and 23 are rests for all parts. Measure 24 features a vocal melody in the soprano and alto parts, with the soprano part starting on a half note D4 and the alto part on a half note C4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a steady quarter-note pattern in the left hand.

- cto, et Spi - ri - tu - i San - - - - -

- cto, et Spi - ri - tu - i San - - - - -

- cto, et Spi - ri - tu - i San - - - - -

25

Measures 25-28 of the musical score. The score is written for five staves. The first two staves are treble clef, and the last three are bass clef. The key signature is A major (two sharps). The first two staves contain a melodic line with eighth and sixteenth notes. The third staff has a melodic line with eighth notes and rests, with the word "cto." written below. The fourth staff has a melodic line with eighth notes and rests, with the word "cto." written below. The fifth staff has a melodic line with eighth notes and rests, with the word "cto." written below. The bottom system shows a grand staff (treble and bass clef) with a piano accompaniment consisting of chords and moving lines.

29

Measures 29-32 of the musical score. The score is written for five staves. The first two staves are treble clef, and the last three are bass clef. The key signature is A major (two sharps). The first two staves contain a melodic line with eighth notes and rests. The third staff has a melodic line with eighth notes and rests. The fourth staff has a melodic line with eighth notes and rests. The fifth staff has a melodic line with eighth notes and rests. The bottom system shows a grand staff (treble and bass clef) with a piano accompaniment consisting of chords and moving lines.

10. Sicut erat

Trumpet in C

Oboe 1

Oboe 2

Violin 1

Violin 2

Viola 1

Viola 2

Basso

Soprano 1

Soprano 2

Alto

Tenor

Bass

Continuo

f Tutti

6

The musical score is written for a large ensemble, including a solo voice and a multi-staff piano accompaniment. The key signature is A major (two sharps: F# and C#). The score is divided into three systems. The first system (measures 1-7) features a solo voice line starting with a rest, followed by a melodic phrase beginning on G4. The piano accompaniment consists of multiple staves with dense, rhythmic patterns, primarily eighth and sixteenth notes. A dynamic marking of *(f)* is placed below the first measure of the solo line. The second system (measures 8-14) continues the piano accompaniment with similar rhythmic textures. The third system (measures 15-21) shows the piano accompaniment concluding with a final chordal texture. The score is marked with measure numbers 6, 8, and 6 at the bottom of the first, second, and third systems respectively.

6 8 6

13

The musical score is written for piano and voice. It begins with a piano introduction consisting of 13 measures. The piano part features a complex texture with multiple staves, including a grand staff (treble and bass clef) and a separate treble staff. The introduction is marked with a key signature of one sharp (F#) and a common time signature (C). The piano part includes various musical notations such as eighth notes, sixteenth notes, and rests. The vocal part enters in the 13th measure with the lyrics "Si - cut e - rat". The vocal line is written in a single staff with a treble clef and a key signature of one sharp. The lyrics are repeated three times, each time with a "[Soli]" marking above the staff. The piano part continues to play throughout the vocal section, with some measures marked with a piano dynamic (*p*). The score concludes with a final piano section consisting of 13 measures, marked with a piano dynamic (*p*).

13

[Soli] Si - cut e - rat

[Soli] Si - cut e - rat

[Soli] Si - cut e - rat

(p)

26

sem - per, et nunc et sem - per, sem - per, si - cut e - rat in prin - ci - pi - o,

sem - per, et nunc et sem - per, sem - per, si - cut e - rat in prin - ci - pi - o,

sem - per, et nunc et sem - per, sem - per, si - cut e - rat in prin - ci - pi - o,

sem - per, et nunc et sem - per, sem - per, si - cut e - rat in prin - ci - pi - o,

sem - per, et nunc et sem - per, sem - per, si - cut e - rat in prin - ci - pi - o,

31

et nunc et sem - per, sem - per et nunc et sem - per, sem - per, et nunc et sem - per,

et nunc et sem - per, sem - per et nunc et sem - per, sem - per, et nunc et sem - per,

et nunc et sem - per, sem - per et nunc et sem - per, sem - per, et nunc et sem - per,

et nunc et sem - per, sem - per et nunc et sem - per, sem - per, et nunc et sem - per,

et nunc et sem - per, sem - per et nunc et sem - per, sem - per, et nunc et sem - per,

37

The musical score is written for a piano and three vocal soloists. The piano part consists of six staves (three grand staves). The vocal parts are arranged in two systems, each with three staves (one grand staff and one bass staff). The key signature is one sharp (F#), and the time signature is common time (C). The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of *(p)* (piano) in the first system. The vocal soloists enter in the second system with the lyrics: "si - cut e - - rat in prin - ci - pi - o et nunc et sem - per,". The first two vocal parts are marked "Soli" and the third is marked "8". The piano part continues with a similar rhythmic pattern in the second system.

(p)

(p)

(p)

(p)

Soli
si - cut e - - rat in prin - ci - pi - o et nunc et sem - per,

Soli
si - cut e - - rat in prin - ci - pi - o et nunc et sem - per,

Soli
8
si - cut e - - rat in prin - ci - pi - o et nunc et sem - per,

Soli

43

(f)

(f)

(f)

(f)

(f)

(f)

(f)

Tutti

Tutti et nunc et sem - per, sem - per, si - cut e - rat in prin - ci - pi - o

Tutti et nunc et sem - per, sem - per, si - cut e - rat in prin - ci - pi - o

Tutti et nunc et sem - per, sem - per, si - cut e - rat in prin - ci - pi - o

Tutti et nunc et sem - per, sem - per, si - cut e - rat in prin - ci - pi - o

Tutti et nunc et sem - per, sem - per, si - cut e - rat in prin - ci - pi - o

f *Tutti*

48

The musical score is written for a vocal soloist and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system consists of six measures of music. The second system consists of six measures of music, each with a vocal line and a piano accompaniment line. The lyrics are in Latin and are repeated in each measure of the second system. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, moving line in the left hand. The vocal line is a simple melody that follows the rhythm of the piano accompaniment.

et nunc et sem - per, sem - per, et nunc et sem - per, et nunc et sem - per.

et nunc et sem - per, sem - per, et nunc et sem - per, et nunc et sem - per.

et nunc et sem - per, sem - per, et nunc et sem - per, et nunc et sem - per.

et nunc et sem - per, sem - per, et nunc et sem - per, et nunc et sem - per.

et nunc et sem - per, sem - per, et nunc et sem - per, et nunc et sem - per.

54

The musical score for "Dixit Dominus in A" on page 54 is written for a large ensemble. It features a vocal soloist part and multiple instrumental parts. The key signature is A major (two sharps). The score is divided into four systems. The first system contains a vocal line and two piano accompaniment staves. The second system contains two piano accompaniment staves. The third system contains four piano accompaniment staves. The fourth system contains two piano accompaniment staves. The score is written in 4/4 time. The vocal line is in the first system, and the piano accompaniment is in the second, third, and fourth systems. The score is written in A major (two sharps).

11. Et in saecula

Trumpet in C

Oboe 1

Oboe 2

Violin 1

Violin 2

Viola 1

Viola 2

Basso

Soprano 1

Alto

Tenor

Bass

Continuo

Et in sae - cu - la sae - cu - lo - rum, a - men, a - - - - - men,

Et

6

The musical score is written for a SATB choir and piano accompaniment. It is in the key of A major (two sharps) and 4/4 time. The score is divided into two systems. The first system consists of five measures of whole rests for all parts. The second system begins with a vocal entry in the Soprano part, followed by the other voices and piano accompaniment. The lyrics are: "in sae - cu - la sae - cu - lo - rum, a - men, a - - - - - men, a - - - - - a - - - - - men, a - - - - - Et in". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a more active bass line in the left hand. The score ends with a final cadence in the piano part.

in sae - cu - la sae - cu - lo - rum, a - men, a - - - - - men, a - - - - - a - - - - - men, a - - - - - Et in

6 7 6 7 6

11

This musical score is for the hymn 'Et in saecula'. It is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 5/4. The score is divided into two systems. The first system consists of five measures of rests for all parts. The second system begins with the lyrics 'Et in' in the Soprano part, followed by 'men, a - - - - - men, a - -' in the Alto part, 'men, a - - - - - men, a - -' in the Tenor part, and 'sae - cu - la sae - cu - lo - rum, a - men, a - - - - - men, a - men, a - -' in the Bass part. The piano accompaniment provides a steady bass line with some harmonic support in the right hand. At the bottom of the page, there are two time signature changes: 5/4 and 4/2.

Et in

men, a - - - - - men, a - -

men, a - - - - - men, a - -

sae - cu - la sae - cu - lo - rum, a - men, a - - - - - men, a - men, a - -

5/4 4/2

[illegible]

21

21

10 9 8[#] 7 6

26

The musical score is written for a large ensemble, including a vocal line and multiple piano parts. The key signature is A major (two sharps). The score consists of three systems. The first system has five staves. The second system has four staves, with the first three being empty. The third system has two staves. The notation includes various musical symbols such as notes, rests, and accidentals.

6 5#
46 5 -
4 4 #

31

This musical score is for the hymn 'Et in saecula'. It is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into two systems. The first system consists of five measures. The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand. The vocal parts enter in the second measure. The second system also consists of five measures. The vocal parts have lyrics under the final two measures: 'et in sae - cu - la se - cu - lo - rum,' and 'a - -'. The piano accompaniment continues with the same rhythmic pattern.

et in sae - cu - la se - cu - lo - rum,
a - -
a - - - - -

et in sae - cu - la - - - - -

a - men, a - - - - - men, a - - - - -

- men, a - - - - - men, a - - - - -

- men, a - - - - - men, a - - - - -

41

The musical score is written for a vocal soloist and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system consists of a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand. The second system continues the vocal line with the lyrics "sae - cu - lo - rum, a - men, a - - - - - men," and the piano accompaniment. The vocal line then has a rest, followed by the lyrics "men, a - - - -". The piano accompaniment continues with a similar rhythmic pattern. The score concludes with a final chord in the piano part.

sae - cu - lo - rum, a - men, a - - - - - men,
- - - - - men, a - - - -
a - - - - - men, a -

45

et in sae - cu - la sae - cu - lo - rum, a - men,

men, a -

men, a -

men, a - - men, a - -

50

[illegible]

54

54

men,

men,

a

et in sae - cu - la sae - cu - lo - rum, a - men, a

59

This musical score is for the hymn 'Et in saecula'. It is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system consists of five staves: a single vocal staff at the top, followed by two grand staves (treble and bass clef) for the piano, and two more grand staves for the vocal parts. The second system also consists of five staves, with the vocal parts having lyrics underneath. The piano accompaniment features a steady eighth-note bass line and a more melodic treble line. The lyrics are: 'et in sae - cu - la sae - cu - lo - rum, a - men, a -'.

et in sae - cu - la sae - cu - lo - rum, a - men, a -

et in sae - cu - la sae - cu - lo - rum, a - men, a - - - - -

- men, a - - - - -

- men, a - - - - -

63

men,
men, a - -
- men, a - - - - - men, et in
men, a - -

67

a - - - - -

men, a - - - - -

sae - cu - la sae - cu - lo - rum, a - men, a - - - - -

men, a - - - - -

71

men.

men.

men.

men.