

ANCIENT GROOVE MUSIC

ANTONIO LOTTI

(1667 - 1740)

Dixit Dominus

In G No. 2

Edited by

BEN BYRAM-WIGFIELD

For SSATB, SATB, 2 violin, 2 viola, oboe,
bass and keyboard continuo

SCORE



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EDITORIAL NOTES

Source: Prague, Rytířský rád Křižovníku (CZ-Pkriž), XXXVI B 231, a set of instrumental parts, dated 1718.

An editorial realisation has been provided for the organ continuo.

Donec ponam

9-10, A2: from 3rd beat of 9, notes in source are D C B B. Changed to E, F E D.

18: S1: Last three notes are E C E in source; changed to D B D.

Tecum principium

8, V1: Last note has no tie in source (page turn follows).

29, Violin 1: Bar is missing a beat. A crotchet rest has been added at the start of the bar.

Juravit Dominus

17 S1: Notes are C in source; change to D.

Dominus a dextris

37, A1: last note is F in source, changed to B.

40, cont: Source has dotted crotchet and no rest.

Judicabit

7, Violas: This bar is missing from the source, and has been added, repeating the music from bar 6.

Instrumental and vocal parts are available on request.

Ben Byram-Wigfield
London 2020

ANCIENT GROOVE MUSIC

Dixit Dominus in G (No. 2)

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ANTONIO LOTTI
(1667 - 1740)

Oboe

Violin I

Violin II

Viola
Tutti

Basso

Soprano 1

Soprano 2

Alto

Tenor

Bass

Continuo

f

f Pleno

Di - - - xit Do - - mi -

6 5 6

6

The musical score is arranged in three systems. The first system consists of a single treble staff with six measures of whole rests. The second system consists of a grand staff (treble and bass) with six measures of whole rests. The third system consists of a grand staff with six measures of music. The vocal line (soprano) enters in the third measure with a half note G4, followed by a half note A4 in the fourth measure, and a half note B4 in the fifth measure, which is tied to the sixth measure. The lyrics are: - nus Do - - - mi - no me - - - - - o: The piano accompaniment features a continuous eighth-note pattern in the bass line and a more complex melody in the treble line. The key signature is one sharp (F#), and the time signature is common time (C).

- nus Do - - - mi - no me - - - - - o:

6
5

5 6

12

The musical score is written for a vocal ensemble and piano. It consists of two systems of staves. The first system includes a vocal staff and a piano staff with five staves (treble and bass clefs). The second system includes a vocal staff and a piano staff with two staves (treble and bass clefs). The lyrics are: "se - de a dex - tris me - is, a dex - tris, a dex - tris me - is, se - de,". The piano part features a "Tutti" section. The score includes various musical notations such as notes, rests, and accidentals.

Vocal Part:

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

Piano Part:

Tutti

4 # # 6

17

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

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

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

se - de a dex - tris me - is.

se - de a dex - tris me - is.

6 6 5 6

22

The musical score is written for a vocal ensemble and piano. It consists of two systems of staves. The first system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The second system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are written below the vocal lines.

Vocal Line (Treble Clef):

dex - tris, a dex - tris me - is. a dex - tris me - is, a dex - tris, a dex - tris,

dex - tris, a dex - tris me - is. a dex - tris me - is, a dex - tris, a dex - tris,

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

se - de, se - - - - - de

a dex - tris me - is, a dex - tris, a dex - tris,

Piano Accompaniment (Grand Staff):

The piano accompaniment features a variety of musical textures, including arpeggiated chords, flowing sixteenth-note passages, and sustained harmonic support. A forte (*f*) dynamic marking is present in the bass line of the first system and the piano line of the second system.

Lyrics:

dex - tris, a dex - tris me - is. a dex - tris me - is, a dex - tris, a dex - tris,

dex - tris, a dex - tris me - is. a dex - tris me - is, a dex - tris, a dex - tris,

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

se - de, se - - - - - de

a dex - tris me - is, a dex - tris, a dex - tris,

5 8 7 6 5
6 6 5 4 #

27

a dex - tris me - is, a dex - tris, a dex - tris, a dex - tris me - is, a dex - tris, a

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

se - - - - - de a dex - tris

a dex - tris me - is, a dex - tris, a dex - tris, a dex - tris me - is, a dex - tris, a

a dex - tris me - is, a dex - tris, a dex - tris, a dex - tris me - is, a dex - tris, a

32

The musical score for page 7 of 'Dixit Dominus' contains measures 32 through 36. It features instrumental accompaniment for strings and woodwinds, and vocal parts for SATB choir. The lyrics are in Latin, describing the Lord's power over the elements.

Instrumental Parts:

- Violins:** Play a melodic line with eighth and sixteenth notes, often in pairs.
- Violas:** Play a similar melodic line, often in pairs with the violins.
- Celli/Double Basses:** Play a bass line with eighth and sixteenth notes, often in pairs.
- Woodwinds:** Flutes, Clarinets, and Bassoons play melodic lines, often in pairs.

Vocal Parts:

- Soprano:** Sing the first vocal line, often with a melodic line.
- Alto:** Sing the second vocal line, often with a melodic line.
- Tenor:** Sing the third vocal line, often with a melodic line.
- Bass:** Sing the fourth vocal line, often with a melodic line.

Lyrics:

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

37

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

5/4 9 8

42

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

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

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

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

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

46

tutti registri

dex - tris me - is.

dex - tris me - is.

dex - tris me - is.

dex - tris me - is.

dex - tris me - is.

tutti registri

6

2. Donec ponam inimicos

Adagio

Violin I

Violin II

Viola I

Viola II

Basso

Soprano 1

Soprano 2

Alto 1

Alto 2

Tenor

Bass

Continuo

Do - nec

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

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

Adagio

7 6 5 6 9 8
4

5

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

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

Do - nec po - nam in - i -

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

- cos, in - i - mi - cos - tu - - - os. Do - nec

7 6 5 6 6 5 7 4 3 6 6 5
4 # 5 4 # # 3 5 4

8

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

tu - os, sca - bel - lum

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

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

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

6 5 6 5 9 8 9 8 3

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14

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

7 9 8 5 6 7 7 6 5 7
 4 # 4 5 3 # 4 #

20

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

sca - - - - bel - lum pe - - - - - dum tu -

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

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

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

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

6 5 6 4 7 6 7 5 7 5 6 4 7 6 4 5 3 6 5 6 4 5 4 5 3

23

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

9 7 4 # 7 6 5 6

26

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

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

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

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

sca - - - - - bel - - - - - lum

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

sca - bel - lum

7 # 6 4 5 # 7 7 7 7

29

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

7 7 6 6 6 7 8 8 7 7
5 4 4 5 # 5 6 6 5

32

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

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

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

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

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

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

6/5 6/4 4 # # 6 6/4/3 6/5

35

o - - - - - rum.

pe - dum tu - o - - - - rum.

o - - - - - rum.

o - - - - - rum.

pe - dum tu - o - - - - rum.

pe - dum tu - o - - - - rum.

7 # 6 4 5 4 # 6 7 #

3. Virgam virtutis

Oboe
 Violin I
 Violin II
 Viols
 Tutti
 Basso
 Soprano
 Alto
 Tenor
 Bass
 Soprano
 Alto
 Tenor
 Bass
 Continuo

The musical score is for a piece titled "3. Virgam virtutis". It is written in 3/4 time. The score includes parts for Oboe, Violin I, Violin II, Viols Tutti, Basso, Soprano, Alto, Tenor, Bass, and Continuo. The Oboe, Violin I, and Violin II parts feature a melodic line with eighth and sixteenth notes, often beamed together. The Viols Tutti part consists of a single line of whole and half notes. The Basso part is a single line of whole and half notes, starting with a *p* (piano) dynamic marking. The vocal parts (Soprano, Alto, Tenor, Bass) are represented by empty staves. The Continuo part is a single line of whole and half notes, starting with a *p* (piano) dynamic marking.

10

Vir - gam vir - tu - tis, vir - tu - tis tu - ae e - mit - tet Do - mi - nus, e - mit - tet Do - mi - nus

Vir - gam vir - tu - tis, vir - tu - tis tu - ae e - mit - tet Do - mi - nus, e - mit - tet Do - mi - nus

19

Vir - gam vir - tu - tis, vir - tu - tis tu - ae e - mit - tet Do - mi - nus, e - mit - tet

Vir - gam vir - tu - tis, vir - tu - tis tu - ae e - mit - tet Do - mi - nus, e - mit - tet

ex Si - on.

ex Si - on.

28

The musical score for 'Dixit Dominus in G (No. 2)' begins at measure 28. The piano accompaniment features a treble and bass staff. The vocal parts include Soprano, Alto, Tenor, and Bass staves. The lyrics are in Latin, and the score includes dynamic markings such as *f* and *Tutti*.

Piano Accompaniment:

- Treble Staff:** Starts with a whole rest, followed by eighth-note patterns and sixteenth-note runs.
- Bass Staff:** Starts with a whole rest, followed by eighth-note patterns and sixteenth-note runs.

Vocal Parts:

- Soprano:**

Do - mi - nus ex Si - on. do - mi - na - re, do - mi - na - re, do - mi -
- Alto:**

do - mi - na - re, do - mi - na - re, do - mi -
- Tenor:**

Do - mi - nus ex Si - on. do - mi - na - re, do - mi - na - re, do - mi -
- Bass:**

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

Dynamic Markings:

- f* (forte) is marked in the piano accompaniment and the Tenor part.
- Tutti* is marked in the piano accompaniment.

36

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

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

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

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

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

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

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

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

43

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

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

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

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

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

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

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

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

7 7 7 #

51

Vir - gam vir - tu - tis, vir - tu - tis tu - ae e - mit - tet Do - mi - nus, e - mit - tet Do - mi - nus ex Si -

Vir - gam vir - tu - tis, vir - tu - tis tu - ae e - mit - tet Do - mi - nus, e - mit - tet Do - mi - nus ex Si -

61

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

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

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

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

- on. do - mi - na - re, do - mi - na - re, do - mi - na - re, do - mi -

- on. do - mi - na - re, do - mi - na - re, do - mi - na - re, do - mi -

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

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

69

in me - di - o in - i - mi - co - - - - - rum tu - o -

in me - di - o in - i - mi - co - - - - - rum tu - o -

in me - di - o in - i - mi - co - - - - - rum tu - o -

in me - di - o in - - - co - - - - - rum tu - o -

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

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

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

- na - re, in me - di - o in - - - co - - - - - rum tu - o -

7

78

78

- rum.

- rum.

- rum.

- rum.

- rum.

- rum.

- rum.

- rum.

4. Tecum principium

Adagio
Solo

Violin I

Soprano

Adagio

Continuo

5

9

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

The musical score is written for three parts: Violin I, Soprano, and Continuo. The key signature is G major (one sharp, F#) and the time signature is 4/4. The tempo is marked 'Adagio'. The score is divided into measures, with measure numbers 5 and 9 indicated. The Soprano part has lyrics under the notes. The Continuo part provides a harmonic foundation with a steady bass line.

13

- ae in splen - do - ri - bus san - cto - - - - - rum,

17

ex u - te - ro an - te lu - ci - fe - rum ge - - - - - rum

20

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

23

u - te - ro an - te lu - ci - fe - rum, an - te lu - ci - fe - rum, an - te lu - ci - fe - rum ge - - - - -

26

nu - i, ge - nu - i

29

te, an - - te lu - ci - fe - rum ge - nu - i te.

33

36

5. Juravit Dominus

Adagio

Oboe
 Violin I
 Violin II
 Viols
 Tutti
 Basso
 Soprano 1
 Soprano 2
 Alto
 Tenor
 Bass
 Continuo

The musical score is for the piece "5. Juravit Dominus" in G major, marked Adagio. It is a 4-measure excerpt. The instrumentation includes Oboe, Violin I, Violin II, Viola, Cello, Soprano 1, Soprano 2, Alto, Tenor, Bass, and Continuo. The Oboe, Soprano 1, Soprano 2, Alto, Tenor, and Bass parts are currently resting. The Violin I, Violin II, Viola, Cello, and Continuo parts are active, starting with a forte (f) dynamic. The Continuo part includes figured bass notation at the bottom of the staff: 6, 6, 7#, 7, 6, 4, 5, 4, 3.

Ju -

5

The musical score is written for piano and voice. The piano part consists of five staves (treble and bass clef). The vocal parts are arranged in four systems, each with a single staff. The lyrics are: "Ju - ra - - - - vit Do - mi - nus et non poe - ni -". The score includes a variety of musical notations such as eighth notes, quarter notes, and rests. The key signature is one sharp (F#). The piano part features a complex rhythmic pattern in the right hand and a more melodic line in the left hand. The vocal parts enter at different times, creating a layered effect. The lyrics are written below the vocal staves, with hyphens indicating syllables that span across measures.

Ju - ra - - - - vit Do - mi - nus et non poe - ni -

Ju - ra - - - - vit Do - mi - nus et non poe - ni -

Ju - ra - - - - vit Do - mi - nus et non poe - ni -

Ju - ra - - - - vit Do - mi - nus

- ra - - - - - vit Do - mi - nus et non poe - ni -

4 6 6 7 6 7
2 5 4 7 4 2

15 **Allegro**

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

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

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

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

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

Allegro

19

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

#

22

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

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

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

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

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

#6 7 6 5

Dixit Dominus in G (No. 2)

25

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

27

se - cun - dum or - di - nem Mel - chi - - - - se - dech. Tu es sa -

or - di - nem, se - cun - dum or - di - nem Mel - chi - - se - dech. Tu es sa - cer - dos

se - cun - dum or - di - nem Mel - chi - - - - - se - dech. Tu es sa - cer - dos

or - di - nem, se - cun - dum or - di - nem Mel - chi - - se - dech. in ae -

se - cun - dum or - di - nem Mel - chi - - - - - se - dech. Tu es sa -

7 4 3

30

- cer - dos se - cun - dum or - di - nem, se - cun - dum or - di - nem Mel - chi - - se -
 se - cun - dum or - di - nem, se - cun - dum or - di - nem Mel - chi - - - - - se -
 se - cun - dum or - di - nem, se - cun - dum or - di - nem Mel - chi - - - - - se -
 - ter - - - - - nam se - cun - dum or - di - nem Mel - chi - - se -
 - cer - dos se - cun - dum or - di - nem, se - cun - dum or - di - nem Mel - chi - - se -

7 4 3

33

33

- dech.

- dech.

- dech.

- dech.

- dech.

6. Dominus a dextris

Violin I

Violin II

Viole
Tutti

Basso

Soprano 1

Soprano 2

Alto

Tenor

Bass

Continuo

f

f

f

f

p

The musical score is for the piece '6. Dominus a dextris' from 'Dixit Dominus in G (No. 2)'. It is a four-measure excerpt in G major (one sharp) and common time (C). The instrumentation includes Violin I, Violin II, Viole Tutti, Basso, Soprano 1, Soprano 2, Alto, Tenor, Bass, and Continuo. The Violin I and II parts begin with a forte (*f*) dynamic and feature a rhythmic pattern of eighth and sixteenth notes. The Viole Tutti part also begins with a forte (*f*) dynamic and has a similar rhythmic pattern. The Basso part begins with a forte (*f*) dynamic and has a simpler rhythmic pattern. The Soprano 1, Soprano 2, Alto, Tenor, and Bass parts are all marked with a whole rest, indicating they are silent for this section. The Continuo part begins with a piano (*p*) dynamic and has a rhythmic pattern of eighth and sixteenth notes.

5

Do - mi - nus a dex - tris tu -

Do - mi - nus a dex - tris tu -

9

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

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

Do - mi - nus a dex - tris tu - is, a dex - tris tu - is con - fre - git,

Do - mi - nus a dex - tris tu - is, a dex - tris tu - is con - fre - git,

con - fre - git, con -

13

f

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

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

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

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

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

18

p

p

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

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

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

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

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

22

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

dex - tris tu - is. con - fre - git,

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

con - fre - git,

dex - tris tu - is.

25

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

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

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

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

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

29

f

- ges.

- ges.

- ges.

- ges.

- ges.

33

p

Do - mi - nus a dex - tris tu - is, a dex - tris tu - is, con - fre - git,

Do - mi - nus a dex - tris tu - is, a dex - tris tu - is, con - fre - git,

con - fre - git, con -

con - fre - git, con -

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

36

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

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

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

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

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

40

- ges, in di - e i - rae su - ae, in di - e i - rae su - ae_ re - ges.

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

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

- ges, in di - e i - rae su - ae, in di - e i - rae su - ae_ re - ges.

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

45

The musical score is written for a piano. It begins at measure 45. The key signature is G major (one sharp). The time signature is 4/4. The score consists of three systems. The first system has four staves: a grand staff (treble and bass clef) and two single staves (treble and bass clef). The second system has five empty staves. The third system has two staves: a grand staff and a single bass staff. The music is a piano introduction, featuring a complex rhythmic pattern in the right hand and a steady bass line in the left hand.

48

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7. Judicabit in nationibus

Oboe
 Violin I
 Violin II
 Viola
Tutti
 Basso
 Soprano 1
 Soprano 2
 Alto
 Tenor
 Bass
 Continuo

Ju - di -
 Ju - di - ca - - -
 Ju - di -

7
 #
 #

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12

This musical score is for the hymn 'Judicabit in nationibus'. 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 five measures of piano accompaniment. The second system contains five measures of vocal parts with the lyrics 'in na - ti - o - - - - - ni - bus.' and five measures of piano accompaniment. The piano accompaniment features a steady eighth-note bass line and a more melodic treble line. The vocal parts are arranged in four staves, each with its own lyrics. The score concludes with a double bar line and repeat dots.

in na - ti - o - - - - - ni - bus.

in na - ti - o - - - - - ni - bus.

in na - ti - o - - - - - ni - bus.

in na - ti - o - - - - - ni - bus.

in na - ti - o - - - - - ni - bus.

6 6 6 4 # 7 5 7 5 #

17 **Allegro**

Im - ple - bit ru - i - nas, ru -

Im - ple - bit ru - i - nas, ru -

Im - ple - bit ru - i - nas, ru -

Im - ple - bit ru - i - nas, ru -

Im - ple - bit ru - i - nas, ru -

Allegro

20

This musical score is for the hymn 'Judicabit in nationibus'. 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 4/4. The score consists of two systems of staves. The first system contains instrumental introductions for the piano and the vocal parts. The second system contains the vocal entries and accompaniment for the lyrics: '- i - nas, ru - i - nas, im - ple - bit ru - i - nas, ru -'. 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 sequence, with the Soprano and Alto parts having a melodic line and the Tenor and Bass parts having a more rhythmic, eighth-note line.

- i - nas, ru - i - nas, im - ple - bit ru - i - nas, ru -

- i - nas, ru - i - nas, im - ple - bit ru - i - nas, ru -

- i - nas, ru - i - nas, im - ple - bit ru - i - nas, ru -

- i - nas, ru - i - nas, im - ple - bit ru - i - nas, ru -

- i - nas, ru - i - nas, im - ple - bit ru - i - nas, ru -

23

- i - nas, ru - i - nas, im - ple - bit ru - i - nas, ru -

- i - nas, ru - i - nas, im - ple - bit ru - i - nas, ru -

- i - nas, ru - i - nas, im - ple - bit ru - i - nas, ru -

- i - nas, ru - i - nas, im - ple - bit ru - i - nas, ru -

- i - nas, ru - i - nas, im - ple - bit ru - i - nas, ru -

26

This musical score is for the piece 'Judicabit in nationibus'. It is written for a vocal ensemble and piano accompaniment. The score is in G major (one sharp) and 4/4 time. It consists of 26 measures, divided into two systems of three measures each. The vocal parts are arranged in four staves, and the piano accompaniment is in two staves. The lyrics are: '- i - - nas, ru - i - - nas' and 'con - quas - sa - bit'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a more melodic line in the left hand. The vocal parts enter in the second measure and continue through the third measure.

- i - - nas, ru - i - - nas con - quas - sa - bit

- i - - nas, ru - i - - nas con - quas -

- i - - nas, ru - i - - nas con - quas -

- i - - nas, ru - i - - nas con - quas - sa - bit

- i - - nas, ru - i - - - - - nas con - quas - sa - bit,

29

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

33

33

in ter - ra, in ter - ra, in ter - ra, in ter - ra, in ter -

ter - ra, in ter - ra, in ter - ra, in ter - ra, in ter - ra

ter - ra, in ter - ra, in ter - ra, in ter - ra, in ter -

ter - ra, in ter - ra, in ter - ra, in ter - ra, in

in ter - ra, in ter - - - - -

Tasto solo

37

- ra mul - to - - - rum.

- ra mul - to - - - rum.

- ra mul - to - - - rum.

ter - ra mul - to - - - rum.

- ra mul - to - - - rum.

5 # 6 4 5 4 #

8. De torrente in via bibet

Violin I

Violin II

Viola
Tutti

Basso

Alto

Continuo

5

De tor -

10

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

15

De tor - ren - - - te in vi - a bi - bet pro-

20

pte - re - a ex - al - ta

24

bit ca - put,

28

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

32

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

36

- ta - - - - - bit - ca - put,

40

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

45

- - bit ca - put.

50

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27

San - - - - - cto.

33

Glo - ri - a Pa - tri, Pa - tri et Fi - li - o et Spi -

39

- ri - tu - i San - - - - - cto.

46

Glo - ri - a Pa - - tri, Pa - tri et Fi - li - o et Spi - ri - tu - i

53

San - - - - -

59

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

66

- cto.

73

- - - - -

10. Sicut erat in principium

Oboe
 Violin I
 Violin II
 Viola
 Tutti
 Basso
 Soprano 1
 Soprano 2
 Alto
 Tenor
 Bass
 Continuo

The score is in common time (C). The Basso and Continuo parts feature a rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic. The Soprano 1 part has lyrics: "Si - - - cut e - - -". The Alto part has lyrics: "Si - - - cut e - - -". The Continuo part has a forte (*f*) dynamic and a "pleno" marking.

6

The musical score is written for a choir and piano. It consists of three systems of staves. The first system has a vocal staff with a treble clef and a piano accompaniment with a grand staff (treble and bass clefs). The second system has two vocal staves with treble clefs and a piano accompaniment with a grand staff. The third system has a vocal staff with a treble clef and a piano accompaniment with a grand staff. The lyrics are: - rat in _____ prin - ci - - - - pi - o, . The piano accompaniment features a steady eighth-note bass line and a more complex treble line with chords and melodic fragments.

- rat in _____ prin - ci - - - - pi - o, .

8

12

The musical score is divided into two systems. The first system consists of five staves: a single treble staff, a grand staff (treble and bass), and a single bass staff. The second system consists of five staves: four vocal staves (Soprano, Alto, Tenor 1, Tenor 2) and a grand staff (treble and bass). The vocal parts enter in the second measure of the first system and continue through the second system. The instrumental parts provide accompaniment throughout. The lyrics are: "Si - cut, si - cut e - rat in prin - ci - - pi - o et nunc, et". The word "Tutti" is marked at the beginning of the second system's instrumental parts.

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

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

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

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

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

Tutti

17

nunc et sem-per, et nunc et sem-per et in sae-cu-la sae-cu-lo-rum, a-men, a - -

nunc et sem-per, et nunc et sem-per et in sae-cu-la sae-cu-lo-rum, a-men, a

nunc et sem-per, et

nunc et sem-per,

nunc et sem-per,

28

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

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

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

et nunc et sem - per et in sae - cu - la

6 9 6 4 3 8 7 6 5 4 4 3 3

32

men, a - - - - - men, et nunc et

men, a - - - - -

a - - - - -

sae - cu - lo - rum, a - men, a - - - - - men, et nunc et sem - per et in sae - cu - la, a -

9 6 4 3 #4 6 7 #6 5 7 # 6 4 7 7 # 6 5 b 7 6 2 6

37

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

- - - - - men,

men, et nunc et sem - per et in

- - - - - men,

9 8 #

42

et nunc et sem-per et in sae-cu-la sae-cu-lo-rum, sae-cu-la sae-cu-lo-rum, a-men, a-

46

- men, et nunc et sem - per et in sae - cu - la sae - cu - lo - rum,

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

men,

- - - - - men, et nunc et sem - per et in sae - - cu -

50

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

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

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

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

55

musical score for a piece titled "Sicut erat in principium". The score is written for a vocal soloist and a piano accompaniment. The vocal part is in G major (one sharp) and 4/4 time. The piano accompaniment consists of a right hand and a left hand. The vocal melody begins with a half note G, followed by a quarter note A, a half note B, and a quarter note C. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand. The lyrics are: "nunc et sem-per et in sae - - cu - la sae - cu - lo - rum, a - men, a - - - men, a - - - men, a - - - men, a - - - men, et nunc et - men, a - - - men, et nunc et".

nunc et sem-per et in sae - - cu - la sae - cu - lo - rum, a - men, a - - - men, a - - - men, a - - - men, et nunc et - men, a - - - men, et nunc et

59

men, et nunc et sem-per et in sae-cu-la sae-cu-lo-rum,
men, a-men, a-men, a-men, a-men,
sem-per et in sae-cu-la, et nunc et sem-per et in sae-cu-la,
-men,

63

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

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

et _____ nunc et sem - per et in sae - cu - la

68

men, a

men, a

men, a

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

73

- men, a - - - - - men.

men.

men.

men.