

ANCIENT GROOVE MUSIC

ANTONIO LOTTI

(1667 - 1740)

Nisi Dominus

Edited by

BEN BYRAM-WIGFIELD

For SATB choir and soli
2 violins, viola,
bass and keyboard continuo

SCORE



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EDITORIAL NOTES

Source: Austria, Göttweig Abbey, (A-GÖ: MS 2039), an 18th-century set of parts for S, A, B, Vln 1, Vln 2, Vla, Org.

The source contains a great many obvious errors, such as missing notes, duplicated bars, and basic mistakes of harmony. Likely corrections can be easily ascertained, either from repeated material, the prevailing rhythmic texture, obvious harmonic requirements, and a familiarity with Lotti's idiom from similar material in other works. Corrections have been kept to a minimum necessary in order to provide an edition suitable for performance.

A realisation of the organ bass has been provided in the right hand. The instrumental Basso part has been created as a duplicate of the organ bass.

Nisi Dominus

Viola, 7: Source lacks the final note.

Soprano, 8: The last note is missing.

Viola, 22: The source has only has one note, on beat 1, but the identical passage in *Sicut erat* (bar 20) has a note on beat 3, which seems likely.

Violin 1, 42: Fourth note is F in source; changed to E.

Vanum est vobis

Violin 1, 5: Source has D for final note; changed to C.

Alternatively, the D could be on the first beat of the next bar. Soprano, 12: Bars 12-15 have been missed out in the source, and written at the bottom of the page.

Violin 2, 15: Source has C as second note. Changed to D.

Violin 2, 20: Source has G, rest, Ab, rest. Changed to Bn, rest, rest, Ab.

Bass, 25: Source has semibreve for first note.

Cum dederit

Small notes in the organ part show the music found in the source in C clefs, doubling the upper strings and even the Soprano. However, Lotti wrote similar passages in other works *senza organo* or with a more limited accompaniment, in keeping with the independent material written in the bass clef later on (e.g. 41 onwards). *Cf.* passages with similar instrumental scoring and texture: *Gratias* in Gloria in C No. 1, *Confutatis* in Requiem; *Amplius* in Miserere in Cm, *Libera me* in Miserere in Am; all in 3/2. It is suggested that the small notes are not played: they are included only for a complete record of the source material.

The basso octave doubling of the viola part is editorial.

Violin 1, 19: Source for Violin 1 has an extraneous bar, with music repeated from 18.

Violin 1, 23: The slur markings stop in the Violin part here, returning for the ritornello. There is no reason to believe that a different bowing style is intended: the slurs have been continued in the edition.

Sicut sagittae

Violin 2, 6: The source has no explicit E flat in this bar, nor at 35, 44 and 46.

Beatus vir

Violin 1, 17: Source only has five notes; G has been added as the final note.

Soprano, 23: Source has even crotchets here (but not at bar 6).

Viola, 31: Source has E as final note (and at 33). Changed to F.

Alto, 50: Source has F for final note; changed to E.

Soprano, 70: Source has only five quavers in this bar.

Gloria Patri

Bass, 29: The source has the first two beats of 28 at the end of a line, then four more beats in a new bar at the start of the next line. The A minim is absent and has been added editorially, to match bar 36.

Sicut erat

Violin 2, 2: Source has only three beats, two of which are rests.

Violin 1, 5: Source has A on penultimate note. Changed to match repeating figure here and in the opening section.

Viola, 10: Source has D. Changed to C.

Organ, 16: Source has even quavers on 2nd beat. Changed to dotted rhythm to match Bass and the same music at bar 27.

Violin 1, 34: Source has dotted crotchet C, plus two quavers, Bb and G. (missing one quaver.)

Viola, 34: The viola source has F, C, Bb, F, in consecutive octaves with Violin 1. Changed to F, A, G, F.

Viola, 35: Source has the third quaver split into two semiquavers, F, G. Given the scribal error in the preceding bar, and the lack of any semiquavers elsewhere in the accompaniment, it seems a likely error.

It is possible that this whole viola passage is erroneous.

Other mistakes are found at the same place in the violins.

Violin 2, 36: Source has E for final note: changed to C.

Alto, 44: Dot is on the F, not the E.

Soprano, 52: Rhythm in source is quaver, quaver, quarter, dotted quarter rest.

Alto, 56: Rhythm is uncertain in source: dotted quaver F, dotted quaver G, semiquaver F. This uncertainty does not fit well against the Violin 2 part, which has crotchet A, quaver G.

Violin 2, 58: Source has E: changed to D.

Alto, 69: Source has D as first note: changed to C.

Violin 1, 72: Last note of strings is crotchet (without dot).

Organ has dotted crotchet.

Instrumental parts are available on request.

Ben Byram-Wigfield
London, 2021

ANCIENT GROOVE MUSIC

Nisi Dominus

Edited by
Ben Byram-Wigfield

ANTONIO LOTTI
(1667 - 1740)

Vivace

Violin I
Violin II
Viola
Basso
Soprano
Alto
Bass
Organ

6 6

5

Ni - si Do - mi - nus ae -
Ni - si Do - mi - nus ae -

6 5 6 6 6 6 6 6 5 4 3

9

- di - fi - ca - ve - rit do - mum, ae - di - fi - ca - ve - rit do - mum, ni - si

- di - fi - ca - ve - rit do - mum, ae - di - fi - ca - ve - rit do - mum, ni - si

5 6 6

13

Do - mi - nus ae - di - fi - ca - ve - rit do - mum, ae - di - fi - ca - ve - rit do - mum

Do - mi - nus ae - di - fi - ca - ve - rit do - mum, ae - di - fi - ca - ve - rit do - mum

5 6 5 6

in va - - -

16

in va - num, in va - num, in va - num, in va - num la - bo - ra - ve - rum qui ae -

in va - num, in va - num, in va - num la - bo - ra - ve - rum qui ae -

- - - - num, in va - num, in va - num, in va - num la - bo - ra - ve - runt qui ae -

20

- di - fi - cant e - - am. Ni - si Do - mi - nus ae -

- di - fi - cant e - - am. Ni - si Do - mi - nus ae -

- di - fi - cant e - - am.

24

- di - fi - ca - ve - rit do - mum, ni - si Do - mi - nus ae - di - fi - ca - ve - rit do - mum in va - num, in
- di - fi - ca - ve - rit do - mum, ni - si Do - mi - nus ae - di - fi - ca - ve - rit do - mum in va - num, in
in va - num, in

5 6 5 6

28

va - num, in va - num, in va - num la - bo - ra - ve - runt qui ae - di - fi - cant e - -
in va - num, in va - num la - bo - ra - ve - runt qui ae - di - fi - cant e - -
va - num, in va - num, in va - num la - bo - ra - ve - runt qui ae - di - fi - cant e - -

6 6 6 6 5 3

32

- am. Ni - si Do - mi - nus cu - sto - di - e - rit ci - - vi -

- am. Ni - si Do - mi - nus cu - sto - di - e - rit ci - - vi -

- am. Ni - si Do - mi - nus cu - sto - di - e - rit ci - vi - ta -

6

36

- ta - tem fru - stra vi - gi - lat, fru - stra vi - gi - lat qui cu - sto - dit_ e - am.

- ta - tem fru - stra vi - gi - lat, fru - stra vi - gi - lat qui cu - sto - dit e - am.

- tem fru - stra vi - gi - lat, fru - stra vi - gi - lat qui cu - sto - dit_ e - am.

6 6 6 6 # 4 #

41

Ni - si Do - mi - nus cu - sto - di - e - rit ci - - vi - ta - -
 Ni - si Do - mi - nus cu - sto - di - e - rit ci - vi - ta - -
 Ni - si Do - mi - nus cu - sto - di - e - rit ci - - vi -

6 3 6

45

- - - tem fru - stra vi - gi - lat, fru - stra vi - gi - lat
 - - - tem fru - stra vi - gi - lat, fru - stra vi - gi - lat
 - ta - - tem fru - stra vi - gi - lat, fru - stra vi - gi - lat

7 6 6

49

Piano accompaniment for measures 49-52. The right hand features a melodic line with eighth-note patterns and rests. The left hand provides a steady bass line with eighth-note accompaniment.

Vocal and piano accompaniment for measures 53-56. The vocal line consists of three parts: Soprano, Alto, and Bass. The lyrics are: "qui cu - sto - dit e - - - - - am,". The piano accompaniment continues with the same texture as the previous system, including a sixteenth-note figure in the right hand.

53

Piano accompaniment for measures 57-60. The right hand has a melodic line with eighth-note patterns and rests. The left hand provides a steady bass line with eighth-note accompaniment.

Vocal and piano accompaniment for measures 61-64. The vocal line consists of three parts: Soprano, Alto, and Bass. The lyrics are: "qui cu - sto - dit e - - - - -". The piano accompaniment continues with the same texture as the previous system, including a sixteenth-note figure in the right hand.

57

Piano accompaniment for measures 57-60. The right hand features a melodic line with eighth-note patterns, while the left hand provides a steady bass line with quarter notes and rests.

Vocal staves for measures 57-60. The soprano and alto parts are marked with a fermata and the instruction "- am.", indicating a sustained note. The bass part also has a fermata and "- am.".

Piano accompaniment for measures 61-64. The right hand plays chords with eighth-note patterns, and the left hand continues with a bass line. Measure numbers 6 and 6 are indicated below the staves.

61

Piano accompaniment for measures 65-68. The right hand has a more active melodic line with eighth notes and rests, while the left hand maintains a rhythmic bass line.

Vocal staves for measures 65-68. The soprano, alto, and bass parts are marked with a fermata and a final note, indicating the end of the phrase.

Piano accompaniment for measures 69-72. The right hand plays chords with eighth-note patterns, and the left hand has a bass line with some sixteenth-note runs. Fingering numbers 6, 5, 6, 6, 6, 6, 6, 6, 5, 4, 3 are indicated below the staves.

2. Vanum est vobis

Adagio

Violin I
Violin II
Viola
Basso
Soprano
Alto
Basso
Organ

Va - num est vo - - bis an - te lu - cem sur - ge - re,

Adagio

6 6 6 6 6

6

va - num est vo - - bis an - te lu - cem sur - ge - re.

5 4 3 6 6 6

11 **Allegro**

Sur - gi - te, sur - gi - te, sur - gi - te,
 Sur - gi - te, sur - gi - te, sur - gi - te,
 Sur - gi - te, sur - gi - te, sur - gi - te,

14

sur - gi - te post - quam se - de - - ri - tis,
 sur - gi - te post - quam se - de - - ri - tis,
 sur - gi - te post - quam se - de - - ri - tis,

3

16

sur - gi - te post - quam se - de - - ri - tis,
 sur - gi - te post - quam se - de - - ri - tis,
 sur - gi - te post - quam se - de - - ri - tis,

18

Adagio

sur - gi - te post - quam se - de - ri - tis, qui man - du - ca - tis
 sur - gi - te post - quam se - de - ri - tis, qui man - du - ca - tis
 sur - gi - te post - quam se - de - ri - tis, qui man - du - ca - tis

Adagio

21

Piano accompaniment for measures 21-24. The score consists of four staves: Treble, Middle C, Bass, and a lower Bass staff. The music is in a minor key with a common time signature. The melody is primarily in the Treble and Middle C staves, with a bass line in the lower Bass staff.

Vocal line for measures 21-24. The lyrics are: "pa - nem, pa - nem do - lo - ris, pa - nem do - lo - ris, pa - nem do - lo - - - - -". The melody is written on a single staff with a treble clef.

Piano accompaniment for measures 25-28. The score consists of four staves: Treble, Middle C, Bass, and a lower Bass staff. The music continues from the previous system. Below the lower Bass staff, there are chord symbols: b7, 6, #, b, b, #, 7, 7, 4, b, #, 7, 5.

25

Piano accompaniment for measures 29-32. The score consists of four staves: Treble, Middle C, Bass, and a lower Bass staff. The music continues from the previous system.

Vocal line for measures 29-32. The lyrics are: "ris, pa - - - - - nem do - lo - - - - - ris. ris, pa - - - - - nem do - lo - - - - - ris. ris, pa - - - - - nem do - lo - - - - - ris." The melody is written on a single staff with a treble clef.

Piano accompaniment for measures 33-36. The score consists of four staves: Treble, Middle C, Bass, and a lower Bass staff. The music continues from the previous system. Below the lower Bass staff, there are chord symbols: 4, b, 7, b7, 4, b, b, b7, 6, b10, 9, 8, b7, 4, b, 5.

3. Cum dederit

Adagio

Violin I

Violin II

Viola

Basso

Soprano

Organ

Adagio
[senza organo]

6

Soprano

Organ

Adagio
[senza organo]
[organo]

Cum de - de - rit di - le - ctis su - - is.

12

som

18

- num, cum de - de - rit di - le - ctis su - is som

[organo]

[senza organo]

4 b 7 6 4 4

24

Piano accompaniment for measures 24-29. The score consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The music is in a minor key and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Vocal line for measures 24-29. The melody is in a minor key and includes the lyrics: num, di - le - ctis su - is som - - - - -

Piano accompaniment for measures 30-34. The score consists of two staves: treble and bass clef. The music is in a minor key. Measure 30 is marked *[organo]* and measures 31-34 are marked *[senza organo]*. Fingerings are indicated below the bass staff: 6, 9, 8, 6, 5, 4, 3.

30

Piano accompaniment for measures 30-34. The score consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The music is in a minor key and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Vocal line for measures 30-34. The melody is in a minor key and includes the lyrics: num, Ec - ce hae - re - di - tas Do - - mi -

Piano accompaniment for measures 35-37. The score consists of two staves: treble and bass clef. The music is in a minor key. Measure 35 is marked *[organo]*. Fingerings are indicated below the bass staff: 6, 7, 7.

36

Piano accompaniment for measures 36-40. The score is in G minor (one flat) and 3/4 time. The right hand features a rhythmic pattern of eighth notes in the first two measures, followed by rests. The left hand provides a steady bass line with half notes and quarter notes.

Vocal line for measures 36-40. The lyrics are: - ni fi - - li - i mer - ces fru - ctus ven - - - - -

Piano accompaniment for measures 41-45. The right hand has chords and some eighth-note patterns. The left hand continues the bass line. Measure numbers 6, 4, and 3 are indicated below the staff.

41

Piano accompaniment for measures 41-45. The right hand has a rhythmic pattern of eighth notes. The left hand has a steady bass line with quarter notes.

Vocal line for measures 41-45. The lyrics are: - tris,

Piano accompaniment for measures 46-50. The right hand has chords. The left hand has a steady bass line with half notes.

46

Piano accompaniment for measures 46-50. The score consists of three staves: two treble clefs and one bass clef. The key signature is one flat (B-flat). The music features a steady bass line in the left hand and melodic lines in the right hand, including some sixteenth-note passages.

Vocal line for measures 46-50. The melody is written on a single treble clef staff. The lyrics are: ec - ce_ hae - re - di - tas_ Do - - mi - ni fi - - li - i mer - ces fru - ctus

Piano accompaniment for measures 51-55. The score consists of two staves: one treble and one bass clef. The key signature is one flat. The music features a steady bass line and chords in the right hand. Measure numbers 51, 52, 53, 54, and 55 are indicated below the staves.

51

Piano accompaniment for measures 56-60. The score consists of three staves: two treble clefs and one bass clef. The key signature is one flat. The music features a steady bass line and melodic lines in the right hand, including some sixteenth-note passages.

Vocal line for measures 56-60. The melody is written on a single treble clef staff. The lyrics are: ven - - - - - tris,

Piano accompaniment for measures 61-65. The score consists of two staves: one treble and one bass clef. The key signature is one flat. The music features a steady bass line and chords in the right hand. Measure numbers 61, 62, 63, 64, and 65 are indicated below the staves.

56

Piano accompaniment for measures 56-60. The score consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The music is in a minor key with a common time signature. The right hand features melodic lines with some grace notes, while the left hand provides a steady bass line with eighth notes.

Vocal line for measures 56-60. The melody is in a minor key and includes the lyrics: mer - ces fru - ctus ven - - - - -

Piano accompaniment for measures 61-65. The score consists of two staves: one for the right hand (treble clef) and one for the left hand (bass clef). The music is in a minor key with a common time signature. The right hand features chords and some melodic fragments, while the left hand provides a steady bass line with eighth notes. Fingerings 6 and 5 are indicated below the left hand.

61

Piano accompaniment for measures 61-65. The score consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The music is in a minor key with a common time signature. The right hand features melodic lines with some grace notes, while the left hand provides a steady bass line with eighth notes.

Vocal line for measures 61-65. The melody is in a minor key and includes the lyrics: - - - tris.

Piano accompaniment for measures 66-70. The score consists of two staves: one for the right hand (treble clef) and one for the left hand (bass clef). The music is in a minor key with a common time signature. The right hand features chords and some melodic fragments, while the left hand provides a steady bass line with eighth notes. A fingering of 4 is indicated below the left hand. The instruction [senza organo] is written in the right hand.

67

Musical score for measures 67-71. The score is written for a grand piano with four staves. The first two staves are the right hand, and the last two are the left hand. The key signature has one flat (B-flat). Measure 67 starts with a treble clef and a bass clef. The music features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. Measure 71 ends with a double bar line. A small number '6' is written below the left hand staff in measure 71.

72

Musical score for measures 72-76. The score is written for a grand piano with four staves. The first two staves are the right hand, and the last two are the left hand. The key signature has one flat (B-flat). Measure 72 starts with a treble clef and a bass clef. The music continues with the eighth-note accompaniment in the left hand and a melodic line in the right hand. Measure 76 ends with a double bar line. A small number '6' is written below the left hand staff in measure 76.

4. Sicut sagittae

Violin I

Violin II

Viola

Basso

Alto

Organ

Si - cut sa - git - tae in ma - nu po - ten - tis, in ma - nu po - ten - tis,

6

Detailed description: This block contains the first system of a musical score. It features six staves: Violin I, Violin II, Viola, Basso, Alto, and Organ. The key signature is one flat (B-flat) and the time signature is common time (C). The Alto part has lyrics: "Si - cut sa - git - tae in ma - nu po - ten - tis, in ma - nu po - ten - tis,". The Organ part consists of two staves. A measure number '6' is printed below the Organ staff.

5

Detailed description: This block contains the second system of the musical score, starting at measure 5. It continues the staves from the first system: Violin I, Violin II, Viola, Basso, Alto, and Organ. The Alto part is silent in this system. The Organ part continues with two staves. A measure number '5' is printed at the beginning of the system.

8

si - cut sa - git - tae in ma - nu po - ten - tis, in ma - nu po - ten - tis

6 5 6

12

i - ta fi - li - i ex - cu - so - - - rum, i - ta fi - li - i

6 4 6

17

ex - cu - so - - - - - rum.

Si - cut sa - git - tae,

6 4 # b

21

Si - cut sa - git - tae,

Si - cut sa - git - tae,

6

25

Piano accompaniment for measures 25-29. The score consists of four staves: two for the right hand (treble and alto clefs) and two for the left hand (bass and tenor clefs). The key signature has one flat (B-flat). Measures 25-26 show a melodic line in the right hand with eighth-note patterns. Measures 27-29 continue with similar rhythmic patterns, including some sixteenth-note runs.

Vocal line for measures 25-29. The melody is written in a single staff with a treble clef and a key signature of one flat. The lyrics are: "si - cut sa - git - tae in ma - nu po - ten - tis, in ma - nu po - ten - tis i - ta fi - li - i ex - cu - so - -".

Piano accompaniment for measures 30-34. The score consists of four staves: two for the right hand (treble and alto clefs) and two for the left hand (bass and tenor clefs). The key signature has one flat. Measures 30-34 show a more complex accompaniment with chords and moving lines in both hands. Fingering numbers 6 and b are indicated below the bass staff in measures 33 and 34.

30

Piano accompaniment for measures 35-39. The score consists of four staves: two for the right hand (treble and alto clefs) and two for the left hand (bass and tenor clefs). The key signature has one flat. Measures 35-39 show a melodic line in the right hand with eighth-note patterns. Measures 37-39 continue with similar rhythmic patterns, including some sixteenth-note runs.

Vocal line for measures 35-39. The melody is written in a single staff with a treble clef and a key signature of one flat. The lyrics are: "rum,". The melody consists of a series of eighth notes.

Piano accompaniment for measures 40-44. The score consists of four staves: two for the right hand (treble and alto clefs) and two for the left hand (bass and tenor clefs). The key signature has one flat. Measures 40-44 show a more complex accompaniment with chords and moving lines in both hands. Fingering numbers 6, b, 6, 4, and 3 are indicated below the bass staff in measures 40, 41, 42, 43, and 44.

34

Piano accompaniment for measures 34-37. The score consists of four staves: two for the right hand (treble and alto clefs) and two for the left hand (bass and tenor clefs). The music is in a minor key and features intricate sixteenth-note patterns in the right hand and a steady eighth-note bass line in the left hand.

Vocal line for measure 37. The melody is simple, with a dotted quarter note followed by an eighth note. The lyrics "i - ta" are written below the notes.

Piano accompaniment for measures 38-41. The score consists of two staves: treble and bass clefs. The music is in a minor key and features a steady eighth-note bass line in the left hand and a simple chordal accompaniment in the right hand. A finger number '6' is indicated in the left hand at the beginning of measure 38.

38

Piano accompaniment for measures 38-41. The score consists of four staves: two for the right hand (treble and alto clefs) and two for the left hand (bass and tenor clefs). The music is in a minor key and features a steady eighth-note bass line in the left hand and a simple chordal accompaniment in the right hand.

Vocal line for measures 38-41. The melody is simple, with a dotted quarter note followed by an eighth note. The lyrics "fi - li - i ex - cu - so" are written below the notes.

Piano accompaniment for measures 42-45. The score consists of two staves: treble and bass clefs. The music is in a minor key and features a steady eighth-note bass line in the left hand and a simple chordal accompaniment in the right hand.

42

Musical score for measures 42-45. The system consists of three staves: a grand staff (treble and bass clefs) and a single treble clef staff. The grand staff features a complex texture with rapid sixteenth-note runs in the upper voice and a steady bass line. The single treble staff contains a melodic line with a 'rum.' annotation below it.

rum.

46

Musical score for measures 46-49. The system consists of three staves: a grand staff (treble and bass clefs) and a single treble clef staff. The grand staff continues the complex texture from the previous system, with the upper voice featuring more intricate sixteenth-note patterns. The single treble staff has a melodic line that concludes with a fermata.

A single treble clef staff containing a melodic line that concludes with a fermata.

Musical score for measures 50-51. The system consists of a grand staff (treble and bass clefs). The grand staff concludes the piece with a final cadence, featuring a fermata on the final notes of both staves.

5. Beatus vir

Violin I

Violin II

Viola

Basso

Soprano

Alto

Bass

Organ

Be - a - tus, be - a - tus, be - a - tus vir qui im-

Be - a - tus, be - a - tus, be - a - tus, be - a - tus vir qui im-

Be - a - tus, be - a - tus, be - a - tus vir qui im-

6 6

8

- ple - vit_ de - si - de - ri - um su - um ex ip - sis.

- ple - vit_ de - si - de - ri - um su - um ex ip - sis.

- ple - bit de - si - de - ri - um su - um ex ip - sis.

6 6 6 7 6 6

15

Piano accompaniment for measures 15-21. The score consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The music is in a minor key and features a mix of eighth and sixteenth notes in the right hand, with a steady bass line in the left hand.

Vocal line for measures 15-21. The vocal part begins in measure 19 with the lyrics: "Be - a - tus, be - a - tus, be - a - tus, be -". The melody is simple, using quarter and eighth notes.

Piano accompaniment for measures 22-28. The right hand plays chords, while the left hand continues with a bass line. Fingerings are indicated with numbers 6 and 8.

22

Piano accompaniment for measures 22-28. The right hand is mostly silent, while the left hand plays a bass line with quarter notes and some eighth notes.

Vocal line for measures 22-28. The lyrics are: "- a - tus, be - a - tus vir qui im - ple - vit_ de - si - de - ri - um su - um ex ip -". The melody is more active than in the previous section, featuring eighth and sixteenth notes.

Piano accompaniment for measures 29-35. The right hand plays chords, and the left hand plays a bass line. Fingerings are indicated with numbers 6, 5, 6, 7, and 4.

30

- sis,

- sis,

- sis,

non con - fun - de -

non con - fun -

6 6

6 6

36

non con - fun - de -

- tur cum lo - que - tur in - i - mi - cis su - is in por - ta, non

- de - tur cum lo - que - tur in - i - mi - cis su - is in por - ta, non con - fun -

4

4 6

41

-tur cum lo-que - tur in - i - mi - cis su - is, in por - ta, in por - - ta,
 con - fun - de - tur cum lo-que - tur in - i - mi - cis su - is in - por - - ta,
 - de - tur cum lo-que - tur in - i - mi - cis su - is in por - - - ta,

47

in - i - mi - cis su - is in por - ta,
 in - i - mi - cis su - is in por - ta,
 in - i - mi - cis su - is in por - ta,

54

in - i - mi - cis su - is in por - ta,
in - i - mi - cis su - is in por - ta,
in - i - mi - cis su - is in por - ta,

6 6 6 6 5 6 5

61

non con - fun - de - tur
non con - fun - de - tur cum lo - que -
non con - fun - de - tur cum lo -

6 6 6 6

67

Piano accompaniment for measures 67-73. The score consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The music is in a minor key and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Vocal line and piano accompaniment for measures 67-73. The vocal line is written in a single staff with lyrics underneath. The piano accompaniment is shown in two staves (treble and bass clef). The lyrics are: "cum lo-que - tur in - i - mi - cis su - is in por - ta, in - i - mi - cis su - is in por - ta, in por - - tur in - i - mi - cis su - is in por - ta, in - i - mi - cis su - is in por - ta, in por - - que - tur in - i - mi - cis su - is in por - ta, in - i - mi - cis su - is in por - ta, in por - -". A small number '6' is located at the bottom right of the piano accompaniment.

74

Piano accompaniment for measures 74-80. The score consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The music continues with a similar accompaniment style to the previous section, featuring eighth-note patterns and chords.

Vocal line and piano accompaniment for measures 74-80. The vocal line is written in a single staff with lyrics underneath. The lyrics are: "- ta.", "- ta.", "- ta.". The piano accompaniment is shown in two staves (treble and bass clef).

Piano accompaniment for measures 81-87. The score consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The music concludes with a final chord and a few more notes in the bass line.

6. Gloria Patri

Bass

Organ

Glo - - -

6 # 7 7 # 6

ri - a,

7 6 # 6 6 # # # 7

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

6 7 6 # 6 b 6 # 6 5

Pa - tri et Fi - li - o et Spi - ri - tu - i San - - - - -

b # b 6 6 6 6

22

ctō, et Spi - ri - tu - i San -

4 3 7 7 5 #

Detailed description: This system contains measures 22 through 26. The vocal line (bass clef) begins with a whole note 'ctō,' followed by a half note 'et' and a quarter note 'Spi'. The piano accompaniment (treble and bass clefs) features a steady eighth-note bass line in the left hand and chords in the right hand. Measure numbers 4, 3, 7, 7, 5, and # are written below the piano part.

27

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

4 # # 6

Detailed description: This system contains measures 27 through 31. The vocal line (bass clef) has a whole note rest in measure 27, followed by a half note 'cto,' and a quarter note 'et'. The piano accompaniment continues with eighth-note patterns. Measure numbers 4, #, #, and 6 are written below the piano part.

32

-

7 7 7 5 # 4 #

Detailed description: This system contains measures 32 through 36. The vocal line (bass clef) has a whole note rest in measure 32, followed by a half note '-' and a quarter note '-'. The piano accompaniment continues with eighth-note patterns. Measure numbers 7, 7, 7, 5, #, and 4 # are written below the piano part.

37

-cto.

7

Detailed description: This system contains measures 37 through 41. The vocal line (bass clef) has a whole note rest in measure 37, followed by a half note '-cto.' and a quarter note '-'. The piano accompaniment continues with eighth-note patterns. Measure numbers #, #, and 7 are written below the piano part.

7. Sicut erat

Vivace

Violin I
Violin II
Viola
Basso
Soprano
Alto
Basso
Organ

6 6

5

Soprano
Alto
Basso
Organ

Si - cut e - rat in_ prin - ci - pi - o et
Si - cut e - rat in_ prin - ci - pi - o et

6 6 5 6 6 6 6 6 5 6

10

nunc et sem - per,

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

nunc et sem - per,

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

15

sem - per,

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

sem - per,

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

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

20

si - cut e - rat in_ prin - ci - pi - o si - cut e - rat in_ prin -

si - cut e - rat in_ prin - ci - pi - o si - cut e - rat in_ prin -

25

- ci - pi - o et nunc et_ sem - per, in sae - cu - la, in sae - cu - la sae - cu - lo - rum, a -

- ci - pi - o et nunc et_ sem - per, in sae - cu - la sae - cu - lo - rum, a -

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

30

Allegro

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

Allegro

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

35

a - - - - -
 a - - - - -

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

40

40

46

51

56

61

66

52

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

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

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

57

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

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

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

63

Piano accompaniment for measures 63-67. The score consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The music is in a minor key and features a steady eighth-note accompaniment in the left hand and more complex rhythmic patterns in the right hand.

Vocal line for measures 63-67. The melody is in a minor key. The lyrics are: - - - - - men, a - - - - - men, - - - - - men, - - - - - men, - - - - - men.

Piano accompaniment for measures 63-67 with fingerings. The fingerings are: 2 6 7, 2 6 7, 2 6 3, 3.

68

Piano accompaniment for measures 68-72. The score consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The music continues with the same accompaniment style as the previous section.

Vocal line for measures 68-72. The melody is in a minor key. The lyrics are: a - - - - - men. a - - - - - men. a - - - - - men.

Piano accompaniment for measures 68-72 with fingerings. The fingerings are: 2 6 7, 2 7, 2 3, 7.