

Martín Palmeri  
**Nisi Dominus**  
Psalm 127

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Soprano solo, Coro (SATB)  
Bandoneon, Pianoforte  
2 Violini, Viola, Violoncello, Contrabbasso

Partitur / Full score



Carus 27.406

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Auftragskomposition zum 50-jährigen Jubiläum des Carus-Verlags  
Uraufführung: 24. Juni 2022 in Nürnberg (Musikfest ION)

Zu diesem Werk liegt folgendes Aufführungsmaterial vor:  
Partitur (Carus 27.406), Klavierauszug (Carus 27.406/03);  
Orchestermaterial leihweise.

↓ Digitale Ausgaben sind erhältlich:  
[www.carus-verlag.com/27406](http://www.carus-verlag.com/27406)

The following performance material is available for this work:  
full score (Carus 27.406), vocal score (Carus 27.406/03);  
orchestral material for rental.

↓ Digital editions for this work are listed at  
[www.carus-verlag.com/27406](http://www.carus-verlag.com/27406)

## Vorwort

*Nisi Dominus* ist ein Werk, das zu einer ganzen Reihe von Stücken für Chor und typisches Tango-Orchester gehört. Den Anfang machte vor 27 Jahren meine *Misa a Buenos Aires (Misatango)*. Das unerwartete Interesse, das durch sie geweckt wurde, führte mich dazu, die Erfahrungen mit der neuartigen Kombination des Tango-Universums mit Chor zu vertiefen.

Für die Interpretation dieser Art von Werken ist es wichtig zu wissen, dass alle speziellen Effekte, die der Tango mit sich bringt, vom Orchester ausgeführt werden. Der Chor sollte keine zusätzlichen Anstrengungen unternehmen, um „nach Tango zu klingen“.

Jene Effekte, vor allem auf dem Klavier, dem Bandoneon und dem Kontrabass, sind die sogenannten Arrastres (Schleifer), Synkopen, Marcati usw. Sie sollten über einen längeren Zeitraum einstudiert werden, da sie nicht einfach auszuführen sind und einen großen Unterschied in der Qualität ausmachen, wenn sie souverän gespielt werden. Der perkussive Effekt (x-Notenkopf) im Klavier sollte mit der tiefsten Note des Klaviers erfolgen und unter Einsatz des Pedals legato zur nächsten Note führen.

Das Stück enthält viele Figuren, die aus Achtelgruppen mit der Betonung Akzent – Staccato – Staccato gebildet werden. Sehr wichtig ist die entsprechende Dynamik (forte – piano – piano), um den Schwung des Tangos zu bekommen. Ebenfalls wichtig ist das Gefühl für das Tempo, ich meine die Verteilung der rhythmischen Werte im Takt. Es sollte immer zurückgehen, nicht rennen, sich Zeit nehmen für jede Note, vor allem in den akzentuierten rhythmischen Teilen. Die in den Noten mit Metronomzahl vorgeschlagenen Tempi sind die Obergrenze; sie können langsamer, sollten aber niemals schneller sein.

Die Anzahl der Streicher sollte in einem angemessenen Verhältnis zu Größe und Qualität des Chores stehen. Im Fall einer solistischen Besetzung (Streichquintett) ist bei Divisi-Stellen jeweils die obere Stimme zu spielen.

Dem Orchestermaterial liegt eine Stimme für Akkordeon bei, das alternativ zum Bandoneon besetzt werden kann. Nach Möglichkeit ist aber das Bandoneon aufgrund seiner Eigenschaften und des traditionellen Tangoklangs vorzuziehen.

Bei der Vertonung lateinischer Texte gehe ich gedanklich immer von einer italienischen Aussprache aus. Wenn dies jedoch eine große Anstrengung für den Chor darstellt, ziehe ich es vor, dass der Chor bei seiner gewohnten Aussprache bleibt.

Vielen Dank an den Carus-Verlag für die Beauftragung dieses Werks im Rahmen der Feierlichkeiten zum 50-jährigen Verlagsjubiläum.

Paraná / Argentinien, im Oktober 2022    Martín Palmeri

## Foreword

*Nisi Dominus* is a work that belongs to a whole series of pieces for choir and typical tango orchestra, starting 27 years ago with my *Misa a Buenos Aires (Misatango)*. The unexpected interest it aroused made me want to deepen my experience of combining the tango universe with a choir.

Interpreters of this work should be aware that the special effects from tango are performed by the orchestra. The choir should not make any extra effort to “sound like tango”.

These effects, played especially on the piano, bandoneon and double bass, include the so-called arrastres (drags), syncopations, marcati, etc. They should be rehearsed over a longer period of time, since they are not easy to execute and make a big difference in quality when played confidently. The percussive effect (x note head) in the piano should be performed on the lowest note of the piano and lead legato to the next note with the use of the pedal.

The piece contains many figures formed by groups of eighth notes with the emphasis being accent – staccato – staccato. The right dynamics are very important here (forte – piano – piano) to generate the tango momentum. Also important is the feeling of the tempo, by which I mean the distribution of rhythmic values in the measure. It should always be held back, not running, taking time for each note, especially in the accented rhythmic parts.

The tempi suggested in the score with metronome markings are the upper limit; they can be slower, but should never be faster.

The number of strings should be in proportion to the size and quality of the choir. If soloists are used (string quintet), the upper voice should be prioritized when a divisi passage arises.

The orchestral material includes a part for accordion, which can be used as an alternative to the bandoneon. However, the bandoneon is to be preferred due to its special character and its traditional tango sound.

When setting Latin texts to music, I assume an Italian pronunciation. If this is too difficult for the choir, then the choir can stay with a more familiar pronunciation.

Many thanks to Carus-Verlag for commissioning this work to celebrate the publisher's 50th anniversary.

Paraná / Argentina, October 2022

Martín Palmeri

# Text

## 1. Nisi Dominus

Nisi Dominus aedificaverit domum,  
in vanum laboraverunt  
qui aedificant eam.  
Nisi Dominus custodierit civitatem,  
frustra vigilat qui custodit eam.

Vanum est vobis ante lucem surgere:  
surgite postquam sederitis,  
qui manducatis panem doloris.

## 2. Cum dederit

Cum dederit dilectis suis somnum:  
ecce haereditas Domini, filii:  
merces, fructus ventris.

## 3. Sicut sagittae

Sicut sagittae in manu potentis:  
ita filii excussorum.

Beatus vir qui implevit desiderium  
suum ex ipsis:  
non confundetur cum loquetur  
inimicis suis in porta.

Psalm 127 (Vulgata 126)

Wenn der Herr nicht das Haus baut,  
so mühen sich  
die Bauleute umsonst;  
wenn der Herr nicht die Stadt behütet,  
so wacht der Hüter umsonst.

Vergeblich ist es für euch, vor Tage  
aufzustehen; stehet immer auf,  
nachdem ihr lange gesessen,  
die ihr das Brot der Schmerzen esset.

Während er seinen Geliebten Schlaf  
gibt, sehet, vom Herrn verliehener  
Besitz sind Kinder, ein Lohn von ihm  
die Leibesfrucht.

Wie Pfeile in der Hand eines Helden,  
so sind die Kinder der Vertriebenen.

Glücklich der Mann, der sein Ver-  
langen damit erfüllt sieht;  
er wird nicht zu Schanden, wenn er  
mit seinen Feinden im Tore rechtet.

Übersetzung: Ferdinand Janner,  
*Das römische Brevier* (1890)

Except the Lord build the house,  
they labor in vain  
that build it:  
except the Lord keep the city,  
the watchman waketh but in vain.

It is vain for us to rise up early,  
rise up when ye are rested,  
ye that eat the bread of sorrow.

For he giveth his beloved sleep.  
Lo, children are an heritage of the  
Lord: and the fruit of the womb is  
his reward.

As arrows are in the hand of a mighty  
man; so are children of the outcast.

Happy is the man that hath his desire  
satisfied with them: he shall not be  
ashamed when he speaketh with his  
enemies in the gate.

Translation: *The Roman Breviary* by  
John, The Marquess of Bute (1879)

# Nisi Dominus

Psalm 127

Martín Palmeri

\*1965

## 1. Nisi Dominus

Moderato ♩ = ca. 90

The musical score is arranged in a standard orchestral format. At the top, the tempo is marked 'Moderato' with a quarter note equal to approximately 90 beats per minute. The score includes parts for Bandoneon, Pianoforte, Soprano solo, Soprano, Alto, Tenore, Basso, Violino I, Violino II, Viola, Violoncello, and Contrabbasso. The vocal parts (Soprano, Alto, Tenore, Basso) have lyrics in Latin: 'Ni - si o - mi - nus ae - di - fi - ca - ve - rit do - ae - di - fi - ca - ve - rit do - mum, ae - di - Ni - si'. The instrumental parts include piano (p) and pianissimo (pp) markings. A large, stylized watermark 'CARUS' is overlaid across the center of the page.

Aufführungsdauer / Duration: ca. 18 min.

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- - - mum, do - - - mum.

fi - ca - ve - rit do - mum. Ni - si

Do - mi-nus - fi ve - rit do - mum. Ni - si Do - mi-nus,

Do - mi - nus, ni - si Do - mi-nus, ni - si







*mf*

*mf*

*mf*

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

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

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

*mp*

*mp*

*mp*

*mp*

*mp*

8vb.1 8vb.1 8vb.1 8vb.1 8vb.1 8vb.1

*mf*

Ni - si Do - mi - nus ae - di - fi - ca - ve - rit do - mi - nus si -

*mf*

ni - si Do - mi - nus ni si Do - mi - nus, ni - si

*mp*

*mp*

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

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

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

*mp*

ae - di - fi - am - num la - ra - ve - runt qui ae - di - fi - cant e - am,

*p*

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

mp

mp

fi - cant e - am.

fi - cant e - am

ae - di - fi - a - si Do - mi - nus cu - sto - die - rit - ci - vi - ta - tem,

- fi - cant - si Do - mi - nus cu - sto - die - rit ci - vi - ta - tem,

mp

mp

mp

mp

The musical score is arranged in systems. The first system shows the piano accompaniment with a *mf* dynamic. The second system continues the piano accompaniment, with dynamics *mf* and *p*. The third system contains vocal lines with lyrics: "Ni si", "Ni - si", "ni - si", and "si Do". The lyrics are: "ni - si - s - cu - die - rit ci - vi - ta - tem." and "- si Do - die - rit ci - vi - ta - tem." Dynamics *mp* and *p* are indicated. The fourth system shows the piano accompaniment with dynamics *mf* and *p*. A large, stylized "Carus" watermark is overlaid across the middle of the page.





Do - mi - nus cu - sto - die - rit ci - vi - ta - tem, ni si Do - mi - nus  
Do - mi - nus cu - sto - die rit ci - vi - ta - tem, ni si Do - mi - nus

*mp*

cu - sto - die - rit ci - vi - ta - tem. Ni - si Do - mi - nus cu - sto - die - rit ci - vi - ta - tem,

cu - sto - die - rit ci - vi - ta - tem. Ni - si Do - mi - nus cu - sto - die - rit ci - vi - ta - tem,

Ni - si Do - mi - nus cu - sto - die - rit ci - vi - ta - tem,

Ni - si Do - mi - nus cu - sto - die - rit ci - vi - ta - tem,



*p*

fru - stra vi - gi - lat qui cu - sto - dit

*p*

qui - ti - am, fru - stra vi - gi - lat qui cu -

*p*

*p*

mp mf

mp mf

mp mf

mp mf

mp mf

mp mf

mp mf

mp mf

mp mf

mp mf

*rit.*

Moderato ♩ = ca. 108

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

Va - num est vo - bis an - te lu - men

*mf*  
*mp*

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

Carus

Carus



lo - ris.

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

*mf*  
Va - num est vo - bis an - te lu-cem sur - re, va - num est

*mf*  
num vo - bis an - te lu-cem sur - ge-re, va - num est

*mf*  
o - bis an - te lu-cem sur - ge-re, va - num est

*mp*

*mp*

*mp*

*p*

*mp*

*mp*

Solo

*mf*

*mp*

pizz.

*mp*

mp

mf

sur-gi-te post - quam se-de-ri-tis, qui man-du - ca - tis pa - nem do - lo - ris,

Tutti

rit.

*p* *mp*

*p* *mp*

pa - nem do - lo - ris, pa - nem do - lo - - - ris.

*mf*

Ni -

*mf*

Ni -

*mp*

arco

The musical score consists of several systems. The piano accompaniment is written in G major and 3/4 time. The vocal parts include lyrics in Latin: "Ni - si", "Ni - si", "si", "cu - sto - die - rit", "ci - vi - ta - tem,". The score includes dynamic markings such as *mf* and *pizz.*, and performance instructions like *arco* and *pizz.*. There are also markings for *8<sup>va</sup>* and *8<sup>vb</sup>* in the piano part.

Do - mi - nus cu-sto-die - rit ci - vi - ta - tem, ni - si Do - mi - nus cu - sto -

Do - mi - nus cu - st - die - rit - vi - ta - tem, ni - si Do - mi - nus cu - sto -

ni - si Do - mi - nus cu - st - die - rit ci - vi - ta - tem, ni - si Do - mi - nus cu - sto -

ni - si Do - mi - nus cu - st - die - rit ci - vi - ta - tem, ni - si Do - mi - nus cu - sto -

arco

arco

mp

mp

die - rit - ci - vi - ta - tem, cu - sto - die - ci - vi -

die - rit - ci - vi - ta - tem, cu - die rit ci - vi -

die - rit - ci - vi - ni - si Do - mi - nus ci - vi -

ci - vi - ni - si Do - mi - nus ci - vi -

mp

mp

mp

mp

ta - tem,  
 ta - tem, fru - stra vi - gi - lat - qui cu - sto - dit e - am, fru - stra vi -  
 ta - tem, am la - ta - ve - runt qui ac - di - fi - cant e - am, in va - num la - bo - ra -  
 tem,



The musical score consists of several systems. The first system shows the piano accompaniment in treble and bass clefs. The second system continues the piano accompaniment, with a mezzo-piano (*mp*) dynamic marking. The third system is a vocal line in treble clef with lyrics: "in va-num la - bo-ra - - runt qui - di - fi -". The fourth system continues the vocal line with lyrics: "gi - - lat qui cu-sto dit e am, fru - st vi gi - - lat qui cu -". The fifth system continues the vocal line with lyrics: "ve - runt qui ae e - am." The sixth system is a vocal line in bass clef with lyrics: "fru - stra vi - gi - - lat - qui cu -". The seventh system shows the piano accompaniment in treble and bass clefs, with mezzo-piano (*mp*) dynamic markings. The eighth system continues the piano accompaniment in treble and bass clefs, with mezzo-piano (*mp*) dynamic markings. The ninth system continues the piano accompaniment in treble and bass clefs, with mezzo-piano (*mp*) dynamic markings. The tenth system continues the piano accompaniment in treble and bass clefs, with mezzo-piano (*mp*) dynamic markings.

cant e - am, in va - num la - bo - ra - ve - runt qui ae - di - fi - cant e - am. Ni - si Do - mi -

sto - dit e - am, in va - num la - bo - ra - ve - runt ae - di - fi - cant e - am. Ni - si

cu - sti - gi - lat qui cu - sto - dit e - am.

cu - sti - gi - lat qui cu - sto - dit e - am.

8<sup>va</sup> 8<sup>vb</sup>

*mf* *mf* *mp* *mf* *mf* *mf*



*mp*

*mf*  
Ni - si Do - mi-nus ae - di - fi - ca - ve - rit

ae - di-fi-ca - ve-rit do - mum.

fi - cat - ve - rit do - mum.

sur - ge-re. sur - re.

ge - re. ge - re.

*mp*  
*mp*  
*mp*  
*mp*  
*mp*

rit.

*mf* *f*

*mf* *f*

do - mum, ae - di - fi - ca - ve - rit do - - - mum.

*mf* *f* *mf* *f* *mf* *f* *mf* *f*

mf

mf f

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

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

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

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

mf f

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

f

f

f

mf f

mf f

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

vo - - bis\_ an - te lu - cem sur - ge - re, an - te lu - cem sur - ge - re:

vo - - bis\_ an - te lu - cem sur - ge - re, lu - cem sur - ge - re:

vo - an te lu - cem sur - ge - re, an - te lu - cem sur - ge - re: \_

lu - cem sur - ge - re, an - te lu - cem sur - ge - re:

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

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

qui man - du - ca - tis pa - nem do -

qui man - du - ca - tis pa - nem do -

*p* *mp* *p* *mp* *p* *mp* *p* *mp*





## 2. Cum dederit

Moderato ♩ = ca. 90

8<sup>va</sup>

Pianoforte

*p espress.*

Soprano solo

Violino I

*pp*

Violino II

*pp*

Viola

*pp*

Violoncello

*pp*

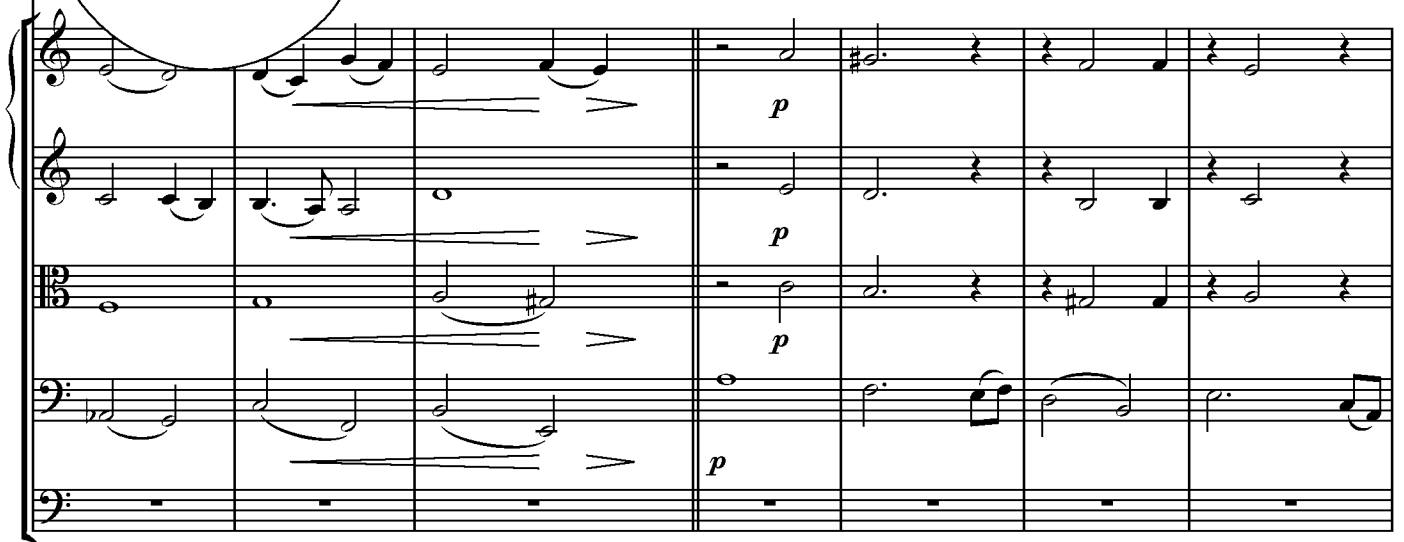
Contrabbasso

Carus

8 

*p espress.*

Cum de - de-rit \_\_\_\_\_ di - le-ctis su - is so-mnum,



Musical score for measures 15-20. The score includes a vocal line and piano accompaniment. The vocal line starts with a rest in measure 15, followed by the lyrics: "di - le - ctis su - is so - mnum: ec - ce hae - re - di - tas Do - mi - ni, fi - lii; mer -". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include *mp espress.* and *p*.

Musical score for measures 21-26. The score includes a vocal line and piano accompaniment. The vocal line starts with a rest in measure 21, followed by the lyrics: "es. - ctus ven - tris, fru - ctus ven - tris, Do - mi - ni,". The piano accompaniment continues with the same melodic and bass lines. Dynamics include *p*.

Bandoneon

*mp*  
Solo

Pianoforte  
*p*

fi - lii, Do - mi-ni, fi - lii.

*p*  
Do - mi - ni, fi - lii,  
*p*  
Do - mi - ni, fi - lii,

*p*

The musical score is arranged in a grand staff format. The top system consists of a treble clef staff and a bass clef staff. The second system also consists of a treble clef staff and a bass clef staff. The third system contains five vocal staves, with the bottom two staves including lyrics. The bottom system consists of a treble clef staff, a bass clef staff, and a double bass clef staff. The lyrics are: "fru ven tris, fru - ctus ven - - tris, tris, fru - ctus ven - - tris, -". The word "Carus" is written in a large, stylized font across the middle of the page. The piano part includes triplets and slurs. The vocal part includes slurs and dynamic markings like *p*.

Solo

fru - ctus ven - tris, fru - ctus ven - tris, Do - mi - ni,

fru - ctus ven - tris, Do - mi - ni,

fru - ctus ven - tris, Do - mi - ni,

fru - ctus ven - tris, Do - mi - ni,

*p*

*rit.*

*a tempo*

Musical notation for the first system, including piano and vocal staves. The piano part features a complex rhythmic pattern in the right hand and a steady bass line in the left hand. The vocal part begins with a rest followed by a melodic line.

Musical notation for the second system. The piano accompaniment continues with similar rhythmic patterns. The vocal line is still present but mostly obscured by the watermark.

Musical notation for the third system. The vocal line is more visible, showing the beginning of the lyrics: "Do - mi - fi - lii,".

Musical notation for the fourth system. The vocal line continues with the lyrics: "fi - lii. Cum de - de - di - le - ctis".

Musical notation for the fifth system. The vocal line continues with the lyrics: "fi - lii, fru ctus ven - tris, Do - mi - ni, fi - lii,".

Musical notation for the sixth system. The vocal line continues with the lyrics: "fi - ctus ven - tris, Do - mi - ni, fi - lii,".

Musical notation for the seventh system. The vocal line continues with the lyrics: "Cum de - de - rit di - le - ctis".

Musical notation for the eighth system. The piano accompaniment continues with a steady bass line and a more active right hand.

Musical notation for the ninth system. The piano accompaniment continues with similar rhythmic patterns.

Musical notation for the tenth system. The piano accompaniment continues with similar rhythmic patterns.

Musical notation for the eleventh system. The piano accompaniment continues with similar rhythmic patterns.



fru - ctus ven - tris, fru - ctus ven - tris, Do - mi-ni, fi - lii;

su - is so-mnum, di - le-ctis su - is so - mnum: ec-ce hae-re - di - mi-ni,

fru - ctus ven - tris, fru - ctus ven - tris, Do - mi-ni, fi - lii;

fru - ctus ven - tris, fru - ctus ven - tris, Do - mi-ni, fi - lii;

su - mnum, ec - ce hae-re - di - tas Do - mi-ni,

*mf*

*mp*

*mp*

mer - ces, fru - ctus ven - tris, fru - ctus ven - tris, Do -

*mp*

fi - lii; mer - ces, fru - ctus ven - tris fru - ctus ven - tris,

*mp*

mer - ces, fru - ctus ven - tris fru - ctus ven - tris, Do - mi -

*mp*

mer - ces ven - tris, nu - ctus ven - tris, Do - mi -

*mp*

lii, ven - tris, fru - ctus ven - tris, Do - mi -

*mp*

*mp*

*mp*

*mp*

pizz. arco

*mp*

Piano introduction for measures 63-65. The right hand features a melodic line with grace notes and slurs, while the left hand provides a rhythmic accompaniment with eighth notes.

Piano accompaniment for measures 66-68. The right hand has block chords and moving lines, while the left hand continues with eighth-note patterns. A *mf* dynamic marking is present.

Vocal line for measures 66-68. The lyrics are: ni, — Do - mi-ni, fi - lii,

Vocal line for measures 69-71. The lyrics are: — Do - - - mi - ni, fi - lii, Do - ni, - - - lii.

Vocal line for measures 72-74. The lyrics are: ni, — Do mi-ni, fi - lii, Do mi - ni, fi - lii.

Vocal line for measures 75-77. The lyrics are: ni, Do - ni, fi - lii, — Do - mi - ni, fi - lii.

Vocal line for measures 78-80. The lyrics are: mi-ni, fi - lii, — Do - mi-ni, fi - lii.

Piano accompaniment for measures 81-83. The right hand has chords and moving lines, while the left hand has eighth-note patterns. A *mf* dynamic marking is present.

Piano accompaniment for measures 84-86. The right hand has chords and moving lines, while the left hand has eighth-note patterns. A *mf* dynamic marking is present.

Piano accompaniment for measures 87-89. The right hand has chords and moving lines, while the left hand has eighth-note patterns. A *mf* dynamic marking is present.

Piano accompaniment for measures 90-92. The right hand has chords and moving lines, while the left hand has eighth-note patterns. A *mf* dynamic marking is present.

Bandoneon

Bandoneon part, measures 68-72. Dynamics: *p* (measures 68-70), *mf* (measures 71-72).

Soprano solo

Do - mi - ni, fi - lii.

Soprano solo part, measures 68-72. Dynamics: *mp* (measures 71-72).

Band part, measures 73-77. *accel.*  $\text{♩} = \text{ca. } 120$ . Dynamics: *f* (measures 75-77). Includes parts for Pfte, Vc, and Cb.

*attacca*

### 3. Sicut sagittae

Allegro ♩ = ca. 120

The musical score is arranged in a standard orchestral layout. It includes staves for Bandoneon, Pianoforte, Soprano solo, Soprano, Alto, Tenore, Basso, Violino I, Violino II, Viola, Violoncello, and Contrabbasso. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Allegro' with a quarter note equal to approximately 120 beats per minute. The Pianoforte part begins with a *mf* dynamic. The Basso part includes the Latin lyrics: 'Sicut in ma-nu po-ten-tis, po-ten-tis: i-ta fi-lii'. The Violoncello part starts with a *mf* dynamic and includes a *pizz.* (pizzicato) marking. The Contrabbasso part starts with a *mf* dynamic. A large, stylized watermark 'CARUS' is overlaid across the center of the page.

6

*mf*

*mf*

Sic-ut sa - git-

cus - so - rum, ex - cus - so - rum, ex - cus - so - rum. Sic - ut

*mf*

Empty piano accompaniment staves for the first system, consisting of a grand staff with treble and bass clefs.

Piano accompaniment for the first system with lyrics. The music features a melody in the right hand and a bass line in the left hand. The lyrics are: "tae in ma-nu p-tis, po-ten-tis: i-ta fi-lii ex-cus-so-rum, i-ta fi-lii".

Empty piano accompaniment staves for the second system, consisting of a grand staff with treble and bass clefs.

Empty piano accompaniment staves for the third system, consisting of a grand staff with treble and bass clefs.

Empty piano accompaniment staves for the fourth system, consisting of a grand staff with treble and bass clefs.

Piano accompaniment for the fourth system with lyrics. The music features a melody in the right hand and a bass line in the left hand. The lyrics are: "tae in ma-nu p-tis, po-ten-tis: i-ta fi-lii ex-cus-so-rum, i-ta fi-lii".

Piano accompaniment for the fifth system with lyrics. The music features a melody in the right hand and a bass line in the left hand. The lyrics are: "tae in ma-nu p-tis, po-ten-tis: i-ta fi-lii ex-cus-so-rum, i-ta fi-lii".

Empty piano accompaniment staves for the sixth system, consisting of a grand staff with treble and bass clefs.

Empty piano accompaniment staves for the seventh system, consisting of a grand staff with treble and bass clefs.

Piano accompaniment for the seventh system with lyrics. The music features a melody in the right hand and a bass line in the left hand. The lyrics are: "tae in ma-nu p-tis, po-ten-tis: i-ta fi-lii ex-cus-so-rum, i-ta fi-lii".

Piano accompaniment for the eighth system with lyrics. The music features a melody in the right hand and a bass line in the left hand. The lyrics are: "tae in ma-nu p-tis, po-ten-tis: i-ta fi-lii ex-cus-so-rum, i-ta fi-lii".

Piano accompaniment for the ninth system with lyrics. The music features a melody in the right hand and a bass line in the left hand. The lyrics are: "tae in ma-nu p-tis, po-ten-tis: i-ta fi-lii ex-cus-so-rum, i-ta fi-lii".

The musical score is arranged in systems. The first system shows the piano accompaniment with a *mf* dynamic marking. The second system continues the piano accompaniment. The third system contains the vocal line with lyrics: "ex - cus - so - ta fi - ni ex - cus - so - rum." The fourth system continues the vocal line with lyrics: "cus - so ta fi - - lii ex - cus - so - rum." The fifth system shows the piano accompaniment with a *mf* dynamic marking. The sixth system continues the piano accompaniment. The seventh system continues the piano accompaniment. The eighth system continues the piano accompaniment.



*mf*  
Sic - ut sa - git - tae in ma - nu po - ten - - ti po - te - tis: i - ta fi - lii

*mf*  
sa - - - t - tae in ma - nu po - ten - - - tis, po - ten - tis:

*mf*  
at ma - nu po - ten - - - tis, po - ten - tis:

*mf*

*mf*  
arco

*mf*

The musical score is arranged in a grand staff format. It features a piano accompaniment on the left and vocal lines on the right. The piano part consists of a right-hand melody and a left-hand accompaniment. The vocal part includes a soprano line and a bass line. The lyrics are written below the vocal lines. A large, stylized watermark 'CARUS' is overlaid on the score.

ex - cus - so - rum, i - ta fi - i ex - cus so - rum, ex - cus -  
i - ta ni - cus - so - rum, i - ta fi - lii ex - cus - so -  
ta cus - so - rum, ex - cus - so - rum, i - ta fi - lii

*mf*

*mf*

*mf*

Sic - ut sa - git - tae in ma - nu po - ten - - - - - o - ten - tis:

*mf*

so - rum. Sic - ut sa - git - tae in ma - nu po - ten - - - - -

*mf*

rum. Sic - ut sa - git - tae in ma - nu po -

as - so - ut sa - git - tae in ma - nu po - ten - - - - - tis:

*mf*

*mf*

*mf*

*mf*



Carus

Musical score for voice and piano. The score is in G major and 4/4 time. It features a vocal line and piano accompaniment. The lyrics are: a - tus vir qui im - ple - vit\_ de - si - de - rium su - um ex i - psis, be - a tus vir qui n-

Dynamic markings: *mf* (mezzo-forte) and *mp* (mezzo-piano).

Watermark: CARUS

*p*

*p*

*mp*  
ple - vit\_ de - si - de - ri - um su - um ex i - psis:

*p*  
Non con - fun - de - tur cum lo -

*mp*

*mp* *p*

*p*

*pizz.* *p*

*p*





- - ta. Be - a - tu vir qui im - ple vit de - si - de - rium

tus vir qui im - ple - vit - de - si - de - ri - um

Piano accompaniment for the first system, measures 1-4. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and moving lines.

Piano accompaniment for the second system, measures 5-8. The texture continues with similar rhythmic patterns and harmonic support for the vocal lines.

An empty vocal staff for the third system, indicating a rest or a break in the vocal line.

Vocal line for the third system, measures 9-12. The lyrics are: *mf* Be - a - tus vir qui im - ple - vit de - si - de - rium ex i - psis: *mp* non con - fun -

Vocal line for the fourth system, measures 13-16. The lyrics are: su - um ex i - psis, be - a - vir qui im - vit de - si - rium su - um.

Vocal line for the fifth system, measures 17-20. The lyrics are: su - um ex i - a - vir qui im - ple - vit de - si - de - rium su - um ex i - psis: *mp*

Vocal line for the sixth system, measures 21-24. The lyrics are: *mf* um ex i - p qui im - ple - vit de - si - de - rium su - um. *mp* Non con - fun -

Piano accompaniment for the seventh system, measures 25-28. The right hand continues with a melodic line, and the left hand provides harmonic support.

Piano accompaniment for the eighth system, measures 29-32. The texture remains consistent with the previous systems.

Piano accompaniment for the ninth system, measures 33-36. The right hand features a melodic line with some grace notes.

Piano accompaniment for the tenth system, measures 37-40. The left hand has a more active role with moving lines.

Piano accompaniment for the eleventh system, measures 41-44. The right hand includes the instruction *arco* and *pizz.* (pizzicato).

de - tur cum lo - que - tur in - i - mi - cis su in

in

in - i - mi - cis su - is in

tur lo - que - tur in - i - mi - cis su - is in



su - um ex i - psis, be - a - tus vir qui im - ple - vit de - si - de - rium su - um ex i - psis.

su - um ex i - psis, be - a - tus vir qui im - ple - vit de - si - de - rium ex i - psis.

su - um ex i - psis, be - a - tus vir qui im - ple - vit de - si - de - rium su - um. Sic - ut sa - git -

ex i - psis, be - a - tus vir qui im - ple - vit de - si - de - rium su - um.



*rit.*

*a tempo*

*mp*

*p*

de - rium su - um ex i - psis:

Non con - fun - de - tur cum lo -

*mp*

Non con - fun - de - tur cum lo -

*mp*

*p*



Musical notation for the first system, including piano and vocal staves. Dynamics include *mf*.

Musical notation for the second system, including piano and vocal staves. Dynamics include *mp* and *mf*.

Musical notation for the third system, including piano and vocal staves.

Musical notation for the fourth system, including piano and vocal staves. Dynamics include *mf*. Lyrics: in - - - ta,

Musical notation for the fifth system, including piano and vocal staves. Dynamics include *mf*. Lyrics: in - - - ta,

Musical notation for the sixth system, including piano and vocal staves. Dynamics include *mf*. Lyrics: que - tur in mi - cis su - is in por - - - ta,

Musical notation for the seventh system, including piano and vocal staves. Dynamics include *mf*. Lyrics: tur ni - cis su - is in por - - - ta,

Musical notation for the eighth system, including piano and vocal staves. Dynamics include *mp* and *mf*.

Musical notation for the ninth system, including piano and vocal staves. Dynamics include *mp* and *mf*.

Musical notation for the tenth system, including piano and vocal staves. Dynamics include *mp* and *mf*.

Musical notation for the eleventh system, including piano and vocal staves. Dynamics include *mp* and *mf*.

Musical notation for the twelfth system, including piano and vocal staves. Dynamics include *mp* and *mf*.

Musical notation for the thirteenth system, including piano and vocal staves. Dynamics include *mp* and *mf*.

in - i - mi - cis su - is in por - ta. Non con - fun - de - tur

in - i - mi - su - is in por - ta. Non con - fun - de - tur

in - su - is in por - ta. Non con - fun - de - tur,

- i - su - is in por - ta. Non con - fun - de - tur,

cum lo-que - tur

cum lo-que - tur

non con-fun-de in - i - cis su - is in por - ta, in - i - mi - cis su - is in por -

non con-fun-de in - i - cis su - is in por - ta, in - i - mi - cis su - is in por -

in por - - - - - ta.

ta, in por - ta.

ta, in por - ta.

ta, in por - ta.

in por - ta.

div.

div.