

Wolfgang Amadeus

# MOZART

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## Vesperae solennes de Confessore

KV 339

Dixit Dominus (Psalm 109) · S. 4

Confitebor (Psalm 110) · S. 15

Beatus vir (Psalm 111) · S. 26

Laudate pueri (Psalm 112) · S. 39

Laudate Dominum (Psalm 116) · S. 48

Magnificat · S. 53

Soli (SATB), Coro (SATB)

2 Clarini, Timpani, 2 Violini e Basso continuo  
(Violoncello / Fagotto / Contrabbasso, Organo)  
ad libitum: 3 Tromboni

herausgegeben von / edited by

Wolfgang Horn

Stuttgarter Mozart-Ausgaben  
Urtext

Klavierauszug / Vocal score  
Eberhard Kraus



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Carus 40.059/03

## Vorwort

Die autographe Partitur von Mozarts *Vesperae solennes de Confessore KV 339* trägt den eigenhändigen Datumsvermerk: „Salisburgo Anno 1780.“ Das Autograph, auf dem die vorliegende Ausgabe beruht, wird heute in Krakau aufbewahrt. Die Salzburger Zeit von Januar 1779 bis November 1780, die eine bittere Vorgeschichte und ein unschönes Ende hatte, muss Mozart als einen Tiefpunkt seines Lebens empfunden haben. Ein Gesuch um mehrmonatigen Urlaub für eine Konzertreise im Jahre 1777 war vom Salzburger Erzbischof Hieronymus abgelehnt worden. Die Folge davon war ein Entlassungsgesuch des erzürnten Mozart, dem der Erzbischof am 28. August 1777 entsprach. Mozart brach am 23. September 1777 mit seiner Mutter zu einer Reise nach Paris auf. Nirgends konnte er eine Anstellung erlangen, auch nicht in Mannheim, wo er vom 30. Oktober 1778 bis zum 14. März des folgenden Jahres weilte. Dort verliebte er sich in Aloysia Weber, musste aber nach Paris weiterreisen, wo am 3. Juli 1778 seine Mutter starb. Die Rückreise führte Mozart Ende 1778 nach München. Aloysia Weber war dort als Sängerin mittlerweile zu hohem Ansehen gelangt, und Mozart war nicht mehr interessant für sie. Zudem drängte der Vater, den der Tod der Mutter in der Fremde schmerzlich getroffen hatte, massiv zur Rückkehr nach Salzburg. Mozart musste, was ihm unendlich schwer gefallen sein mag, im Januar 1779 beim Salzburger Erzbischof Hieronymus Graf Colloredo förmlich um eine neuerliche Anstellung, diesmal als Organist, bitten. Diese letzte, unter demütigenden Umständen eröffnete Phase von Mozarts Tätigkeit in Salzburger Diensten endete mit einer lautstarken Auseinandersetzung zwischen Mozart und dem in Wien weilenden Erzbischof Colloredo, die mit Mozarts Hinauswurf endete. Mit grimiger Ironie schildert Mozart in einem Brief an den Vater vom 9. Mai 1781 die Ereignisse; seine Entlassung deutet er als Befreiung aus unerträglichen Verhältnissen: „Ich bin noch ganz voll der Galle! (...) Ich bin nicht mehr so unglücklich, in Salzburgerischen diensten zu seyn“.<sup>1</sup>

In Mozarts letzten Salzburger Jahren 1779 und 1780 sind die beiden Vesperkompositionen KV 321 und KV 339 entstanden. Von Mozarts vielfältigem Verdruss ist der Musik dieser Vespers nichts anzumerken. Mit großer Konzentration hat sich der Komponist seiner Aufgabe gewidmet, und der vorletzte Teil der Vesper KV 339, „Laudate Dominum“ (Ps. 116), hat ihn zu einer getragenen Kantilene inspiriert, die zum unvergänglichen Erbe der klassischen Musik gehört.

Eine „musikalische Vesper“ besteht in der Regel aus der Vertonung der (gemäß dem nicht-monastischen Ritus) fünf Psalmen und des Canticum „Magnificat“. Zu verschiedenen Anlässen ist die Psalmenfolge verschieden, wobei die Anzahl der sogenannten „Formulare“ begrenzt ist. Die beiden Vespers Mozarts folgen dem Formular der Bekennervesper („Vesperae de Confessore“); der Name „Vesperae de Dominica“ („Sonntagsvesper“) für KV 321 ist nicht authentisch und führt in die Irre. Karl Gustav Fellerer und Felix Schroeder haben den Sachverhalt klargestellt und präzisiert.<sup>2</sup> Bei der Bekennervesper werden zusätzlich die „Vesperae de Confessore non Pontifice“ („für

einen Bekener, der nicht Bischof war“) und die „Vesperae de Confessore Pontifice“ („für einen Bekener, der Bischof war“) unterschieden. An hohen Kirchenfesten werden jeweils zwei Vespers gefeiert: die erste Vesper am Vorabend und die zweite Vesper am Nachmittag oder Abend des Festes. Das Formular, dem die beiden Mozartvespens KV 321 und 339 folgen (Ps. 109–112, 116, Magnificat), gehört zu den beiden Vespers des Festes „de Confessore non Pontifice“ und zur ersten Vesper „de Confessore Pontifice“.<sup>3</sup> Das von Mozart zweimal vertonte Formular der „Vesperae de Confessore“ war besonders „attraktiv“, weil seine Geltung keineswegs auf die „Bekennerfeste“ beschränkt war. Es galt daneben auch für beide Vespers an Epiphanias und Himmelfahrt, ferner für die jeweils erste Vesper an Weihnachten, Pfingsten, Trinitatis und für weitere Gelegenheiten.

Zu den üblichen Verfahrensweisen in Vesperkompositionen des 18. Jahrhunderts gehört die Verwendung von Trompeten und Pauken im einleitenden „Dixit Dominus“ und im abschließenden „Magnificat“ und die Verwendung des „stile antico“ für den Psalm „Laudate pueri Dominum“. Auch der Rückgriff der die Stücke jeweils beschließenden kleinen Doxologie („Gloria Patri“ bis „saeculorum. Amen“) auf den Satzanfang ist weit verbreitet.

Bemerkenswert ist, dass offenbar bereits Mozart selbst den Grundstein für die konzertante Aufführung der von Haus aus liturgischen Musik gelegt hat. Denn in einem Brief aus Wien vom 12. März 1783 bittet er seinen Vater u. a. um die Partituren seiner beiden Vespers, damit sie in einem der für die Vollendung des Wiener klassischen Stils so wichtigen Konzerte (oder „musikalischen Übungen“) im Hause des Barons Gottfried van Swieten aufgeführt werden könnten: „mit dieser Gelegenheit könnten sie mir wohl noch was mitschicken. – zum beispiel; meine Messen in Partitur – meine 2 Vespers in Partitur – daß ist alles nur, um es dem [sic] B: van suiten hören zu lassen. – er singt den Discant, ich den alt I: und spiele zugleich :I Starzer den Tenor – der Junge Teyber aus Italien den Baß. (...) ich bitte sie erfreuen sie unsere Sonntägliche Musikalische Übung bald mit etwas“.<sup>4</sup>

Der Herausgeber und der Verlag danken der Biblioteka Jagiellońska, Krakau, für Überlassung der Quellen in Kopie und die freundlich erteilte Genehmigung der Edition sowie des Faksimileabdrucks mehrerer Seiten.

Erlangen, im Herbst 2000

Wolfgang Horn

<sup>1</sup> Wilhelm A. Bauer, Otto Erich Deutsch, *Mozart. Briefe und Aufzeichnungen. Gesamtausgabe*, Band III: 1780–1786, Kassel u. a. 1987, Brief Nr. 592, S. 110.

<sup>2</sup> Vgl. *Neue Mozart-Ausgabe I/2/2*, Vorwort, S. VII.; genaue bibliographische Angabe in Teil II des Kritischen Berichts, „Zur Edition“ der Partitur (CV 40.059).

<sup>3</sup> Die Psalmfolge der „Vesperae de Dominica“ lautet dagegen: Ps. 109–112 und Ps. 113 („In exitu Israel“), während die Psalmfolge für die zweite Vesper „de Confessore Pontifice“ aus den Psalmen 109–112 und 131 („Memento Domine David“) besteht; den Abschluss bildet jeweils das „Magnificat“.

<sup>4</sup> *Mozart. Briefe ...*, Band III, Brief Nr. 731, S. 259.

## Foreword

The autograph score of Mozart's "Vesperae solennes de Confessore" KV 339 is dated in his own hand "Salisburgo Anno 1780." That autograph, on which this edition is based, is now kept at Krakow. Mozart must have experienced the period which he spent at Salzburg between January 1879 and November 1780, which had been preceded by a time of bitter disappointment and which ended on a violently discordant note as a low point of his life. A request which he had made for several months' leave to make a concert tour in 1777 was turned down by the Archbishop of Salzburg, Hieronymus Colloredo. The enraged Mozart offered his resignation, which the Archbishop accepted on the 28th August 1777. On the 23rd September 1777 Mozart left with his mother for a journey to Paris. He failed to obtain a position in any of the cities which they visited, including Mannheim, where they stayed from the 30th October 1777 until the 14th March of the following year. In Mannheim Mozart fell in love with Aloysia Weber, but he had to go on to Paris. There, on the 3rd July 1778, his mother died. The return journey took Mozart to Munich at the end of 1778. Meanwhile Aloysia Weber had acquired a high reputation as a singer, but she had lost all interest in Mozart. His father, whose wife's death far away had been a terrible blow, urged him forcibly to return to Salzburg, and in January 1779 Mozart was compelled, greatly against his own wishes, to apply to the Archbishop of Salzburg, Hieronymus Count Colloredo, for a new position, this time as organist. This last phase of Mozart's activity at Salzburg, which opened under humiliating circumstances, ended with a violent quarrel between him and Archbishop Colloredo, who was then staying in Vienna, resulting in Mozart's instant dismissal. With grim irony Mozart described the event in a letter sent to his father on the 9th May 1781; he depicted his dismissal as liberation from an unbearable situation: "I am still full of fury! (...). I am no longer so unfortunate as to be in Salzburg service."<sup>1</sup>

It was during Mozart's last years at Salzburg, 1779 and 1780, that he composed the two sets of Vespers, KV 321 and KV 339. The music of these Vespers gives no indication of Mozart's many grounds for annoyance at that time. With supreme concentration he devoted himself to his task, and the penultimate movement of the Vespers KV 339, "Laudate Dominum" (Psalm 116) inspired him to create an exquisite melody which is part of the undying heritage of classical music.

A "musical setting of Vespers" generally consists (in accordance with the non-monastic rite) of five psalms and the canticle "Magnificat." The choice of psalms differs for different occasions, although the number of so-called "formulae" is limited. Mozart's two Vesper compositions follow the pattern for Vespers of a confessor ("Vesperae de Confessore"); the title "Vesperae de Dominica" ("Sunday Vespers") for KV 321 is not authentic, and is misleading. Karl Gustav Fellerer and Felix Schroeder have explained and clarified the circumstances with respect to this fact.<sup>2</sup> Within the designation "Vespers of a confessor" there is also a differentiation between the "Vesperae de Confessore non Pontifice" ("for a confessor who was not a bishop") and

the "Vesperae de Confessore Pontifice" ("for a confessor who was a bishop"). Usually, on high feast days two vespers are celebrated: the first vesper was celebrated on the evening before the feast day and the second vesper was celebrated on the afternoon or evening of the feast day. The form, which the two Mozart Vespers KV 321 and 339 follow (Psalm 109–112, 116, "Magnificat"), belong to both the vespers for the feast of a "confessor who was not a bishop" and to the first vesper for the feast of a "confessor who was a bishop."<sup>3</sup> The fact that Mozart set both forms of the "Vesperae de Confessore" was especially "attractive," because its acceptance was not restricted to the feasts of the confession. It was also valid for both vespers for the feasts of Epiphany and Ascension, and in addition for the first Vesper service of Christmas, Whitsun, Trinity and other occasions.

It was customary in 18th-century settings of Vespers to use trumpets and timpani in the introductory "Dixit Dominus" and the concluding "Magnificat," and to compose the psalm "Laudate pueri Dominum" in the strict "stile antico." It was also common practice to return to the music of the beginning of the movement for settings of the short doxology ("Gloria Patri" to "saeculorum. Amen") which concludes each section.

It is a noteworthy fact that evidently Mozart himself laid the foundation stone for concert performances of what he had composed as liturgical music, because in a letter sent from Vienna on the 12th March 1783 he asked his father to send him, among other things, the scores of his two sets of Vespers. This was so that they could be performed at one of the concerts (or "musical exercises") at the house of Baron van Swieten, events which were of great importance to the perfecting of the Viennese classical style. "On this occasion you could perhaps send me some more things – for example, my Masses in score, my 2 Vespers in score – only so that Baron van Swieten can hear them – he sings the treble part, I the alto (and also play), Starzer the tenor, young Teyber from Italy the bass. (...) Please enliven our Sunday musical exercises with something soon."<sup>4</sup>

The editor and publishers wish to thank the Biblioteka Jagiellońska, Krakow, for supplying a copy of the source material, and for kindly granting permission for this edition to be published, including the facsimile print.

Erlangen, autumn 2000  
Translation: John Coombs

Wolfgang Horn

<sup>1</sup> Wilhelm A. Bauer, Otto Erich Deutsch, *Mozart. Briefe und Aufzeichnungen*. Complete edition, Vol. III: 1780–1786, Kassel, etc., 1987, letter no. 592, p. 100.

<sup>2</sup> See *Neue Mozart-Ausgabe*, I/2/2, Foreword, p. VII.; precise bibliographical information is available in Part 2 of the Critical Report, "Zur Edition" of the score (CV 40.059).

<sup>3</sup> On the other hand, the psalm sequence of the "Vesperae de Dominica" is: Psalm 109–112 and Psalm 113 ("In exitu Israel"), whereas the psalm sequence for the second vesper "de Confessore Pontifice" consists of Psalm 109–112 and 131 ("Memento Domine David"); the "Magnificat" usually concludes the sequence.

<sup>4</sup> *Mozart. Briefe ...*, Vol. III, letter No. 731, p. 259.

## Vesperae solennes de Confessore

KV 339

## 1. Dixit Dominus (Psalm 109)

Wolfgang Amadeus Mozart

1756–1791

## Klavierauszug: Eberhard Kraus

## **Allegro vivace**

4

Soprano      Tutti *f*  
Di - - xit      Do - - mi-

Alto      Tutti *f*  
Di - - xit      Do - - mi-

Tenore      Tutti *f*  
Di - - xit      Do - - mi-

Basso      Tutti *f*  
Di - - xit      Do - - mi-

Clarini  
Timpani  
Violini  
Bassi  
ed Organo

6

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

6

Available on CD with *Estonian Philharmonic Chamber Choir*, conducted by Tõnu Kaljuste (CV 83.402).

Aufführungsdauer/Duration: ca. 29 min.

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Urtext  
edited by  
Wolfgang Horn

11

Se - de, se - de a de - xtris me - is: Do - nec  
 Se - de, se - de a de - xtris me - is: Do - nec  
 Se - de, se - de a de - xtris me - is: Do - nec  
 Se - de, se - de a de - xtris me - is: Do - nec

11

16

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

16

dm.

Vir - gam vir - tu - tis

rum.

rum.

rum.

21

26

tu - ae e - mit - tet Do - mi - nus ex Si - on: do - mi -  
E - mit - tet Do - mi-nus ex Si - on:  
E - mit - tet Do - mi - nus ex Si - on:  
E - mit - tet Do - mi - nus,

26

31

na - re in me - di - o i - ni - mi - co - run tu -  
in me - di - o i - mi - eo - tu - o -  
de - ni - na - do - mi - na -

31

prin - ci - pi - um in di - e vir - tu - tis  
rum. Te - cum prin - ci - pi - um in di - e vir - tu - tis  
o. Te - cum prin - ci - pi - um in di - e  
re.

36

41

tu - - ae in splen - do - ri - bus san - cto  
 tu - - ae in splen - do - ri - bus san - cto  
 vir - tu - tis tu - - ae in splen - do - ri - bus san -  
 vir - tu - tis tu - - ae in splen - do - ri - bus san -

41

45

rum: ex u - te - ro an - te lu fe - rum  
 rum: ex u - te - ro an - te lu fe - rum  
 cto - rum: ex u - te - ro an - te lu fe - rum  
 cto - rum: ex u - te - ro an - te lu ci fe - rum

45

Ju - - ra - vit Do - - mi - nus,  
 ge - nu - i te. Ju - - ra - vit Do - - mi - nus,  
 ge - nu - i te. Ju - - ra - vit Do - - mi - nus,  
 ge - nu - i te. Ju - - ra - vit Do - - mi - nus,

49

55

p et non poe ni te - - bit e um: Tu es sa -  
 p et non poe ni te - - bit e um: Tu es sa -  
 8 et non poe *p* ni te - - bit e um: Tu es sa -  
 et non poe ni te - - bit e um: Tu es sa -

55

*p*

60

cer - dos in ae - ter - num se - cun - dum  
 cer - dos in ae - ter - num se - cun - dum  
 8 cer - dos in ae - ter - num se - cun - dum  
 cer - dos ae - ter - num se - cun - dum

60

Mel - chi - - se - dech. Do - mi - nus a de - xtris tu -  
 or - di - nem Mel - chi - - se - dech. Do - mi -  
 8 or - di - nem Mel - chi - - se - dech. Do - mi - nus a de -  
 or - di - nem Mel - chi - - se - dech. Do - mi -

65

70

is, a de - xtris tu - - - is, con - fre - git in di - e i - rae  
 nus a de - - - xtris, con - fre - git in di - e i - rae  
 xtris tu - - - is, con - fre - git in di - e i - rae  
 nus a de - - - xtris, con - fre - git in di - e i - rae

70

75

su - ae re - - ges, in di - - - fp  
 su - ae re - - ges, in di - - - fp  
 su - ae re - - ges, in di - - - fp  
 su - ae re - - ges, in di - - - fp

75

Ju - - di - - ca - bit in na - ti -  
 ae re - ges. Ju - - di - - ca - bit in na - ti -  
 ae re - ges. Ju - - di - - ca - bit in na - ti -  
 ae re - ges. Ju - - di - - ca - bit in na - ti -

81

87

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

87

&lt;/

104

bet, in vi - a bi - bet: pro - pte - re a ex - al -  
 bet, in vi - a bi - bet: pro - pte - re a ex - al -  
 bi - bet, in vi - a bi - bet: pro - pte - re a  
 bi - bet, in vi - a bi - bet: pro - pte - re a

104



109

ta - - bit, ex - - a -  
 ta - - bit, ex - - a -  
 ex - - al - ta - bit, ex - - al -  
 ex - - al - bit, ex - - al -

109



bit ca - - put.  
 ta - - bit ca - - put.  
 ta - - bit ca - - put.

113



118 Solo

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

118

124

et Spi - ri - tu - i San -  
o, et Spi - ri - tu - i San - cto.  
et Spi - - tu - i San - cto.  
o, Spi - n - tu - i San - cto.

124

*Tutti f*

e - rat in prin - ci - pi - o, si - cut  
Si - cut e - rat in prin - ci - pi - o, si - cut  
*Tutti f* Si - cut e - rat in prin - ci - pi - o, si - cut  
Si - cut e - rat in prin - ci - pi - o, si - cut

129

134

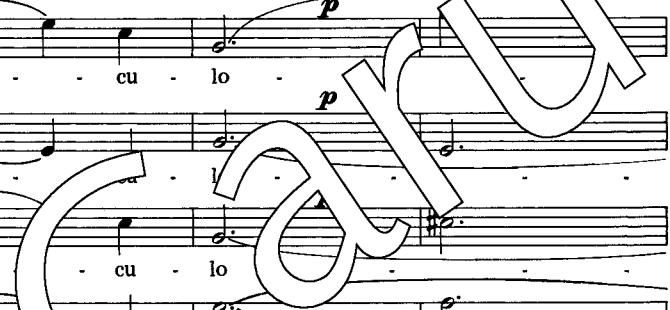
e - - rat in prin - ci - pi-o, et nunc, et sem - per,  
e - - rat in prin - ci - pi-o, et nunc, et sem - per,  
e - - rat in prin - ci - pi-o, et nunc, et sem - per,  
e - - rat in prin - ci - pi-o, et nunc, et sem - per,

134

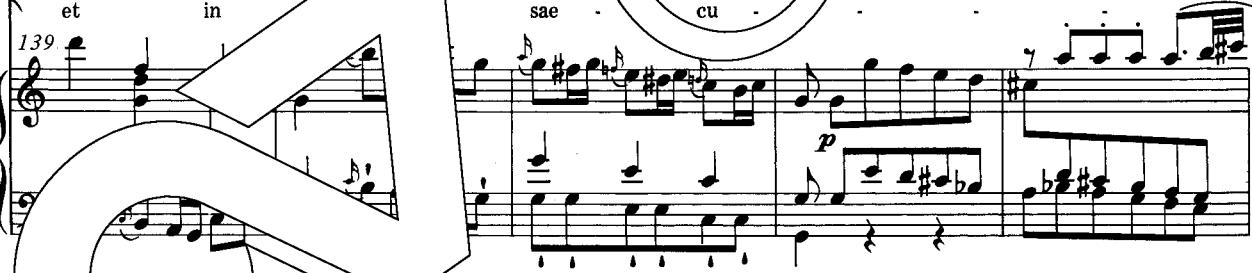


139

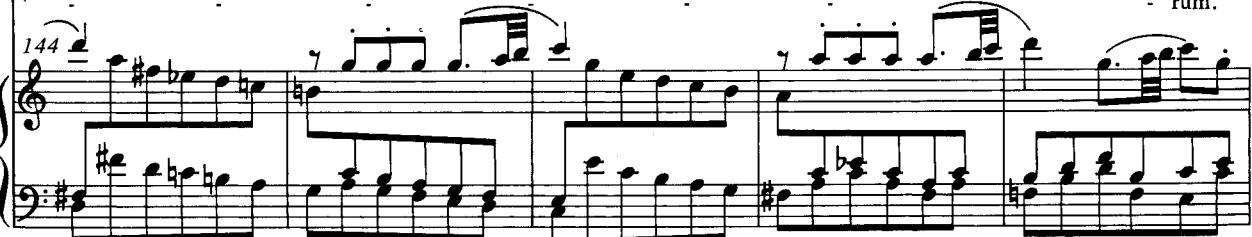
et in sae - cu-la sae - cu - lo - *p*  
et in sae - cu-la sae - cu - lo - *p*  
et in sae - cu - la sae - cu - lo -  
et in sae - cu - la sae - cu - lo -



139.



144



149

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

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

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

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

149

154

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

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

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

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

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

154

159

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

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

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

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

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

## 2. Confitebor (Psalm 110)

**Allegro**

Tutti **f**

Con - fi - - te - bor ti - bi Do - mi - ne in to - to

Tutti **f**

Con - fi - - te - bor ti - bi Do - mi - ne

Tutti **f**

Con - fi - - te - bor ti - bi Do - mi - ne

Tutti **f**

Con - fi - - te - bor ti - bi Do - mi - ne

**f**

cor - de me - o: in con -

**p**

cor - de me - o:

**p**

in to - to cor - de, in to - to cor - de me - o:

**p**

in to - to cor - de, in to - to cor - de me - o:

**p**

in to - to cor - de, in to - to cor - de me - o:

**f**

7

si - li - o ju - sto - rum, et con - gre - ga - ti - o - ne.

in con - si - li - o ju - sto - rum, et con - gre - ga - ti - o - ne.

in con - si - li - o ju - sto - rum, et con - gre - ga - ti - o - ne.

in con - si - li - o ju - sto - rum, et con - gre - ga - ti - o - ne.

10

Ma - gna o - pe - ra Do - mi - ex - o - si - ta

Ma - gna o - pe - ra Do - mi - ni: ex - qui -

Ma - na o - pe - ra Do - mi - ni: ex - qui - si -

Ma - na o - pe - ra Do - mi - ni: ex - qui - si -

mes vo - lun - ta - tes e - jus.

si - ta in o - mnes vo - lun - ta - tes e - jus.

ta in o - mnes vo - lun - ta - tes e - jus. Con - fes -

si - ta in o - mnes vo - lun - ta - tes e - jus. Con - fes - si - o

13

16

Con - fes - si - o et ma - gni - fi - cen - ti - a o - pus  
 Con - fes - si - o et ma - gni - fi - cen - ti - a o - pus  
 si - o et ma - gni - fi - cen - ti - a o - pus  
 et ma - gni - fi - cen - ti - a o - pus e - jus, o - pus

16

e - jus: et ju - sti - ti - a e - jus ma - net, ma - net, ma - net sae - cu - lum  
 e - jus: et ju - sti - ti - a e - jus ma - net, ma - net, ma - net in sae - cu - lum  
 e - jus: et ju - sti - ti - a e - jus ma - net, ma - net, ma - net in sae - cu - lum  
 e - jus: et ju - sti - ti - a e - jus

19

Me - mo - ri - am fe - cit,  
 Me - mo - ri - am fe - cit,  
 sae - eu - li. Me - mo - ri - am fe - cit,  
 sae - eu - li. Me - mo - ri - am fe - cit,

23

*f*

26

mi - ra - bi - li-um su - o - rum, mi - se - ri - cors  
et  
mi - ra - bi - li-um su - o - rum mi - se - ri - cors et  
mi - ra - bi - li-um su - o - rum et mi - se - ra - tor  
mi - ra - bi - li-um su - o - rum et mi - se - ra - tor

26

30

ju - - stus: e - - scam  
ju - - stus: e - - scam  
et ju - - stus: e - - scam  
et ju - - stus: e - - scam

30

ti - men - ti - bus se. Solo  
de - dit ti - men - ti - bus se. Me -  
de - dit ti - men - ti - bus se.  
de - dit ti - men - ti - bus se.

33



Musical score page 36, piano part. The score consists of two staves: treble and bass. The treble staff has a dynamic of  $\text{f}$ . The bass staff has a dynamic of  $\text{p}$ .

Musical score page 36, vocal part. The lyrics are: o - rum an-nun - ti - a -bit po-pu-lo su - o.

Musical score page 36, piano part. The score consists of two staves: treble and bass. The treble staff has a dynamic of  $\text{f}$ . The bass staff has a dynamic of  $\text{p}$ .

Musical score page 36, vocal part. The lyrics are: Ut det il - lis,

Musical score page 36, piano part. The score consists of two staves: treble and bass. The treble staff has a dynamic of  $f$ . The bass staff has a dynamic of  $p$ .

Musical score page 36, vocal part. The lyrics are: Fi - de - li - a

Musical score page 36, piano part. The score consists of two staves: treble and bass.

Musical score page 36, vocal part. The lyrics are: o - pe-ra ma - nu-um e Solo' jus ve - ri-tas et ju - di - ci -

Musical score page 36, piano part. The score consists of two staves: treble and bass.

Musical score page 36, vocal part. The lyrics are: ve - ri-tas, ve - ri-tas et ju - di - ci -

Musical score page 36, piano part. The score consists of two staves: treble and bass.

Musical score page 36, vocal part. The lyrics are: il - lis he - re - di - ta - tem gen - ti -

Musical score page 36, piano part. The score consists of two staves: treble and bass.

47

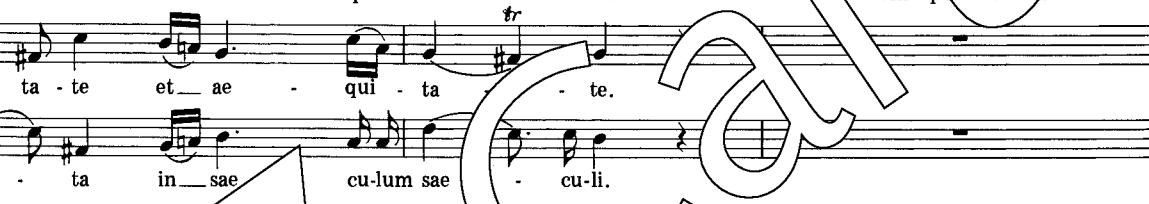
o - mni-a man - da - ta e - jus, in ve - ri -  
 um. fa - cta in ve - ri -  
 8 um. con - fir - ma -  
 um. con - fir - ma - ta in

47



50

ta - te et ae qui - ta - te. a - dem - pa -  
 ta - te et ae qui - ta - te.  
 8 - ta in sae cu-lum sae cu-li.  
 sae cu-lum sae



50

50

in - sit Do - mi-nus po - pu-lo su - o: man - da - vit



53

53



56

in ae - ter - num te - sta - men tum su - um. San - etum  
 Tutti **f**

Tutti **f**  
 San - etum  
 Tutti **f**  
 San - etum  
 Tutti **f**  
 San - etum

56

et ter - ri - bi - le no - men e - ju  
 et ter - ri - bi - le no - men e - jus:  
 et ter - ri - bi - le no - men e - jus:  
 et ter - ri - bi - le no - men e - jus:

59

ti - um sa - pi - en - ti - ae Tutti **p**  
 Solo  
 Tutti **p**  
 Tutti **p**  
 Tutti **p**

62

**p**

65

Solo

In - tel - lec - tus bo - nus o - - - mni - bus fa - - -

Do - - mi - ni.

8

Do - - mi - ni.

Do - - mi - ni.

65

Do - - mi - ni.

68

Solo ci - - en - ti - bus e - um: da -

o - mni - bus fa - ci - en - ti - bus e - um: Solo lau -

8

lau - da - ti - o e - jus,

lau - da - ti - o e - jus,

68

lau - da - ti - o e - jus ma - net, ma - net, ma - net in

da - - - ti - o e - jus ma - net, ma - net, ma - net in

8

lau - da - ti - o e - jus ma - - net in

lau - da - ti - o e - jus ma - net, ma - net, ma - net in

71

74

Tutti *f*

sae - cu-lum sae - - cu - li.

Tutti *f*

Glo - - - ri - a

sae - cu-lum sae - - cu - li.

Tutti *f*

Glo - - - ri - a

sae - cu-lum sae - - cu - li.

Tutti *f*

Glo - - - ri - a

sae - cu-lum sae - - cu - li.

Glo - - - ri - a

74

*f*

77

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

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

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

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

77

*cto.* Si - - cut e - rat in prin -

San - - cto. Si - - cut e - rat in prin -

San - - cto. Si - - cut e - rat in prin -

San - - cto. Si - - cut e - rat in prin -

80

*tr*

83

ci - pi - o, et nunc, et sem - per, et nunc, et sem - per, et nunc, et sem - per,  
 ci - pi - o, et nunc, et sem - per, et nunc, et sem - per, et nunc, et sem - per,  
 ci - pi - o, et nunc, et sem - per, et nunc, et sem - per, et nunc, et sem - per,  
 ci - pi - o, et nunc, et sem - per, et nunc, et sem - per, et nunc, et sem - per,

83

*p*

tr

87

et in sae cu-la sae - cu - lo - rum.

*p*

et in sae cu-la sae - cu - lo - rum. A - men,

*p*

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

et sae cu-la sae cu - lo - rum. A - men, a -

87

*f*

90

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

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

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

*f*

93

men, men, men, men, men, men, men, men,

93

*p*

men, men, men, men, men, men, men, men,

men, men, men, men, men, men, men, men,

97

*f*

men, men, men, men, men, men, men, men,

men, men, men, men, men, men, men, men,

men, men, men, men, men, men, men, men,

97

*f*

men, men, men, men, men, men, men, men,

men, men, men, men, men, men, men, men,

97

men, men, men, men, men, men, men, men,

men, men, men, men, men, men, men, men,

100

men, men, men, men, men, men, men, men,

### 3. Beatus vir (Psalm 111)

**Allegro vivace**

2      Tutti *f*

Be - a - - - tus      vir,      qui ti - - met

Tutti *f*

Be - a - - - tus      vir,      qui ti - - met

Tutti *f*

Be - a - - - tus      vir,

Tutti *f*

Be - a - - - tus      vir,

**CALUS**

7

Do - num,      qui ti - - met Do - - - mi -

Do - mi - num,      qui ti - - met Do - - - mi -

qui ti - met Do - - - mi - num,      qui ti - met Do - - - mi -

qui ti - met Do - - - mi - num,      qui ti - met Do - - - mi -

7

13

num: in man - da - tis e - jus vo - let ni - mis.

num: in man - da - tis e - jus vo - let ni - mis.

8 num: in man - da - tis e - jus vo - let ni - mis.

num: in man - da - tis e - jus vo - let ni - mis.

13

18

Po - tens in ter - ra e rit

Po - tens in ter - ra e rit

8 Po - tens in ter - ra e - rit

Po - tens in t po - tens in te - ra,

18

23

27

cto - rum be - ne - di - ce - tur.  
 cto - rum be - ne - di - ce - tur.  
 cto - rum be - ne - di - ce - tur.  
 cto - rum be - ne - di - ce - tur.

27

*tr* *tr* *p* *fp*

32 Solo  
 Glo - ri - a et di - vi - ae do mo

32 *p*

e - ju ma - net in sae - eu-lum sae - cu - li.

Solo et ju - sti - ti - a e - jus ma - net in sae - cu - lum.

Solo ma - - - net in sae - eu-lum sae - cu - li.

*tr* *tr* *f*

42

Tutti

Ex - or - tum est in te - ne - bris

Tutti

Ex - or - tum est in te - ne - bris

Tutti

Ex - or - tum est in te - ne - bris

Ex - or - tum est in te - ne - bris

42

lu - men re - etis, lu - men

lu - men re - etis, lu - men

lu - men re - etis, lu - men

lu - men lu - men

46

re - ne - bris lu - men lu - men

lu - men - etis, lu - men

lu - men - etis, lu - men

mi - se - ri-cors, et mi - se - ri-cors, et

*p*

re - etis: mi - se - ri-cors, et mi - se - ri-cors, et

*p*

re - etis: mi - se - ri-cors, et mi - se - ri-cors, et

*f*

re - etis: mi - se - ri-cors, et mi - se - ri-cors, et

*f*

50

*p*

*f*

56

ju - - - stus. Ju -

ju - - - stus.

ju - - - stus.

ju - - - stus.

56

61

cun - dus ho - mo qui mi - se - re - tur et con - Solo  
Qui mi - re - tur et con - Solo  
mo - dat.

Dis -

61

po - net ser - mo - nes su - os in ju - di - ci - o. Solo  
Qui - - a in ae -

67

72

Tutti  
In me -

ter - num non com - mo - ve - bi-tur.

72 *tr.* *f*

Tutti  
In me - mo - ri - a ae - ter - na e - rit

mo - ri - a ae - ter - - - e rit ju

*f*

In me - mo - ri - a ae - ter - na e - rit

me mo - ri - a ae - ter - na e - rit

76

stus: ab au - di - ti - o - ne

stus: ab au - di - ti - o - ne ma - la,

ter - na e - rit ju - stus: ab au - di - ti -

ju - stus: ab au - di - ti - o - ne ma - la,

80

In me - mo - ri - a ae - ter - na e - rit

mo - ri - a ae - ter - - - e rit ju

In me - mo - ri - a ae - ter - na e - rit

me mo - ri - a ae - ter - na e - rit

stus: ab au - di - ti - o - ne

stus: ab au - di - ti - o - ne ma - la,

ter - na e - rit ju - stus: ab au - di - ti -

ju - stus: ab au - di - ti - o - ne ma - la,

84

ma - la, ab au - di - ti - o - - ne ma - la non  
 ab au - di - - ti - o - ne ma - la non  
 o - ne ma - la non ti - me - bit,  
 ab au - di - ti - o - ne ma - la non

84

ti - me - bit.

88

non ti - me -  
 ti - me

88

*p*

spe - ra - re in Do-mi-no. Solo  
 non com - mo .

93

99

do - nec de - spi - ci - at i - ni - mi - - cos su - os.  
ve - bi - tur do - nec de - spi - ci - at i - ni - mi - - cos su - os.

Tutti  
Dis

99

104 Tutti Dis per - sit, de - dit pau - pe - ri - bus: ju sti ti -  
Tutti Dis - per - sit, de - dit pau - pe - ri - bus: ju -  
Tutti Dis - per - sit, de - dit pau - pe - ri - bus: ju -  
per - sit, pau - pe - ri - bus: ju - ti - a

104

ma - net, ma - net in sae - cu-lum sae - cu -  
sti - ti - a e - jus ma - net in sae - cu-lum sae - cu -  
sti - ti - a e - jus ma - net in sae - cu-lum sae - cu -  
e - jus ma - net, ma - net in sae - cu-lum sae - cu -

109

114 Solo

li: cor - nu e - jus ex - al - ta -

li:

li:

li:

114

*p*

119

bi - in -

ri - a.

Tutti *f*

Pec - ca - tor vi - de - bit, et i - ra -

Tutti *f*

Pec - ca - tor vi -

Tutti *f*

Pec - ca - tor vi - de -

124

*f*

129

sce - tur, den - ti - bus su - - is fre - met et ta - be - scet:  
de - bit, et i - ra - sce - tur, den - ti - bus su - - is  
ca - tor vi - de - - - bit, et i - ra - sce - tur, den - ti - bus  
bit, et i - ra - sce - tur, den - ti - bus su - - is fre - met et ta -

129

134

de - si - de - ri - um pec - ca - to - rum per - bit, A - i - b -  
fre - met et ta - be - scet: de - de - um per - to - ru - per - i - bit.  
su - is fre - met t ta - be - scet: de - si - de - ri - um per - i - bit.  
be - scet: de - ri - um per - i - bit, per - i - bit.

134

Solo

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

140

*p*

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

Solo.

Glo - ri - a Pa - tri, et

Solo.

Glo - ri - a Pa - tri, et

Solo et Spi - ri - tu - i San - cto.

Tutti f

Tutti Sicut

Si - e Tutti f - rat

Si - cut

Fi - lio, et Spi - ri - tu - i San - cto.

Tutti f

Si - cut e - rat

Fi - lio, et S

tu - i San - cto.

Tutti f

Si - cut e - rat

151

prin - ci - pi o, et nunc, et sem - per, et in

in prin - ci - pi o, et nunc, et sem - per,

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

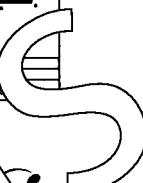
in prin - ci - pi o, et nunc, et sem - per,

154

161

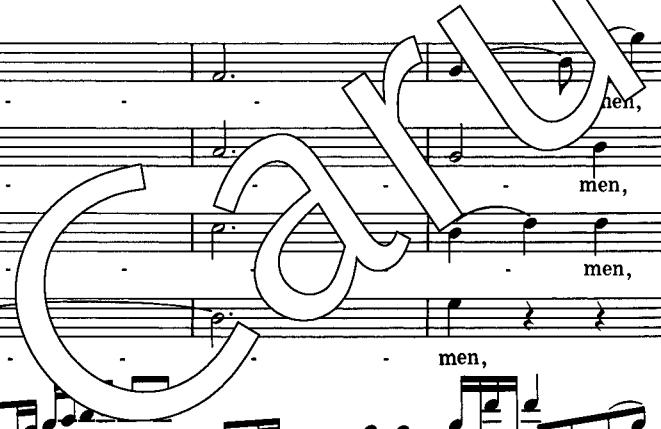
sae - cu - la      sae - cu - lo  
 et in sae - cu - la      sae - cu - lo  
 et in sae - cu - la      sae - cu - lo  
 et in sae - cu - la      sae - cu - lo

161

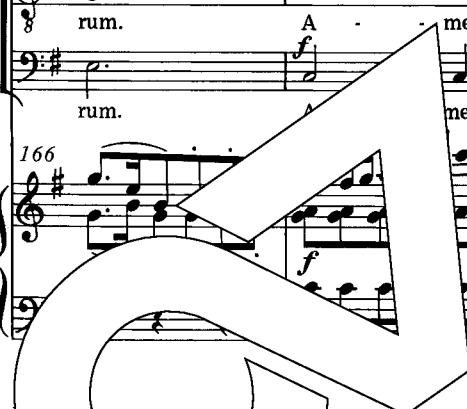


166

rum. A - men, a - hen,  
 rum. A - men, a - men,  
 rum. A - men, a - men,  
 rum. A - men, a - men,



166



rum. A - men, a - men, men,

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



171



176

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

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

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

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

176

181

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

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

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

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

181

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

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

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

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

186

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

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

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

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

186

4. Laudate pueri (Psalm 112)

6

Tutti *f*

Sit no - men Do - mi - ni

Tutti *f*

Lau - da - te pu - e - ri Do - mi - num, lau - da -

*f*

Tutti *f*

A so lis or us - que

be - ne - di - ctum, ex h nunc, et is - que in sae cu -

- te, la - te no men Do mi - ni, lau - da -

sus su - per o - mnes gen - tes Do - mi - nus, et

ad occa - sum, lau - da - bi - le

lum, lau - da - bi - le no - men

te, lau - da - te no - men Do - mi - ni,

15

22

su - per - coe - los glo - ri - a e - jus.  
no - men Do - mi - ni. quis si - cut

8 Do - mi - ni. quis si - cut Do - mi - nus De -  
lau - da - te no - men Do - mi - ni, lau - da - te.

22

Quis si - cut Do - mi - nus De - us, no - ster,  
Do - mi - nus De - us, Do - mi - nus no - ster,  
us no - ster, qui in al -

29

Do - mi - nus simile  
tr

al - tis ha - bi - tat, et hu - mi - li - a  
qui in al - tis ha - bi - tat, et hu - mi - li - a  
al - tis ha - bi - tat, et hu - mi - li - a  
qui in al - tis ha - bi - tat, et hu - mi - li - a

36

simile p mf p

43

re - spi - cit \_\_\_\_\_ in coe - lo et in ter - -  
 re - spi - cit \_\_\_\_\_ in coe - lo et in ter - -  
 re - spi - cit \_\_\_\_\_ in coe - lo et in ter - -  
 re - spi - cit \_\_\_\_\_ in coe - lo et in ter - -

43

mf p f

49

ra? Sus - ci - tans a ter - - ra, a  
 ra? Sus - ci - tans a - - ra,  
 ra? Sus - ci - tans a - - ra,

49

et de ster - - - co - re,  
 ter - - ra, a - - ter - ra in - o - pem, et de

56

ter - - ra in - o - pem, et de ster - - - co - re e -

56

a ter - ra in - o - pem, et de ster - co - re e -

63

et de ster - co-re e - ri - gens pau - pe - rem:  
ster - co-re e - ri - gens pau - pe -  
co-re e - ri - gens pau - pe - rem, e - ri - gens pau - pe -  
ri - gens, et de ster - co-re e - ri - gens pau - pe - rem:

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 starts with a forte dynamic. Measure 12 begins with a piano dynamic. The score includes various note heads, stems, and rests, with some notes connected by dashed lines. Measure 12 concludes with a half note on the first staff and a whole note on the second staff.

Musical score page 70 featuring five staves of music. The top three staves are vocal parts (Soprano, Alto, Tenor) with lyrics: "Ut col - lo - cet e - um," "ut col - lo - cet e - um," and "rem: Ut col - lo - cet e - um," followed by "rem: Ut col - lo - cet e - um," and "Ut e - um, ut col - lo - cet e - um." The bottom two staves are for a basso continuo instrument, likely harpsichord or organ, indicated by a large bass clef and a 'C' (common time). The basso continuo staff includes a harmonic diagram with various Roman numerals and sharps.

Musical score for orchestra, page 10, measures 77-78. The score consists of two staves. The top staff is in treble clef, B-flat major, and 2/4 time. It features a melodic line with various note values and dynamics. The bottom staff is in bass clef, E-flat major, and 2/4 time, providing harmonic support. Measure 77 concludes with a fermata over the bassoon. Measure 78 begins with a dynamic instruction "simile".

84

po - pu - li su - - i, po - pu - li su - - i.  
 bus po - pu - li su - i, po - pu - li su - - i.  
 ci - pi - bus po - pu - li, po - pu - li su - - i.  
 prin - ci - pi - bus po - pu - li su - - i.

84

po - pu - li su - - i, po - pu - li su - - i.  
 bus po - pu - li su - i, po - pu - li su - - i.  
 ci - pi - bus po - pu - li, po - pu - li su - - i.  
 prin - ci - pi - bus po - pu - li su - - i.

91

Qui ha - bi - ta - re  
 Qui i - ta - re cit te

91

Qui ha - bi - ta - re fa - cit ste  
 Qui ha - bi - ta - re fa - cit ste ri - lem in do

99

ri - lem in do - mo, ma - trem

ta - re fa - cit ste - ri - lem in do-mo, ma - trem fi - li - o - rum lae -  
 ri - lem in do - - - mo, ma - trem fi - li - o - rum lae -  
 mo, ma - trem fi - li - o - rum lae -  
 fi - li - o - rum lae - tan - tem, fi - li - o - rum lae - tan -

tan - tem, ma - trem fi - li - o - rum lae - tan - te, fi - li -  
 tan - tem, ma - trem fi - li - o - ae - ta - tem, fi - li -  
 tan - tem, ma - trem fi - li - o - rum lae - tan - tem, fi - li -  
 ma - trem fi - li - o - rum lae - tan - tem, fi - li -

tan - tem, ma - trem fi - li - o - rum lae - tan - te, fi - li -  
 tan - tem, ma - trem fi - li - o - ae - ta - tem, fi - li -  
 tan - tem, ma - trem fi - li - o - rum lae - tan - tem, fi - li -  
 ma - trem fi - li - o - rum lae - tan - tem, fi - li -

tan - tem, ma - trem fi - li - o - rum lae - tan - tem, fi - li -  
 rum lae - tan - tem, p  
 rum lae - tan - tem, Glo - ri - a  
 rum lae - tan - tem, Glo - ri - a

rum lae - tan - tem, p  
 rum lae - tan - tem, (p)

126

Pa - tri, Pa - tri, et Fi - li - o.

8

Pa - tri, Pa - tri, et Fi - li - o.

126

132

f  
et Spi - ri - tu i, et

8

f  
et Spi - ri - tu i, et

132

f  
cto. Si - cut e - rat, e - rat

8

f  
Si - cut e - rat

San - cto.

f  
Si - cut e - rat

138

145

in prin - ci - pi - o, et nunc, et sem - - per,  
 in prin - ci - pi - o, et nunc, et sem - - per,  
 in prin - ci - pi - o, et nunc, et sem - - per,  
 in prin - ci - pi - o, et nunc, et sem - - per,

145

152

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

152

lo - - rum. A - - men,

rum.

A

lo -

rum.

A

rum.

A

159

*simile*

A musical score for four voices (Soprano, Alto, Tenor, Bass) in G major. The vocal parts are arranged in four staves. The Soprano part starts with a rest, followed by a melodic line. The Alto part enters with a sustained note followed by eighth-note chords. The Tenor part has a sustained note. The Bass part enters with a sustained note. The lyrics "men, a" are repeated in each measure across all voices.

165

A musical score page for piano, numbered 165. The top staff is in treble clef, one flat key signature, and has a tempo marking of "simile". The bottom staff is in bass clef, one flat key signature. The music features a mix of eighth and sixteenth notes, with some sustained notes and rests. The dynamic "p" (pianissimo) is indicated at the end of the page.

171

A musical score for three voices (SSA) in common time. The top voice starts with a dynamic of *p*, followed by a sustained note. The lyrics "men, a - men," are repeated three times. The middle voice begins with "men, a - men," followed by a sustained note. The bottom voice begins with "men, a - men," followed by a sustained note. The music concludes with a dynamic of *f*. The score features large, stylized white markings on the right side, including a large circle and a large X.

171

A musical score page featuring two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by 'C'). The key signature changes from one sharp to two sharps between the two measures. Measure 11 ends with a fermata over the bass note. Measure 12 begins with a dynamic 'f' (fortissimo) over the bass note.

7

The image shows a musical score for four voices. The top staff is soprano, indicated by a treble clef, and the bottom staff is bass, indicated by a bass clef. The middle two staves are alto and tenor, both indicated by a C-clef. The key signature is A major (no sharps or flats). The time signature is common time (indicated by a 'C'). The dynamic marking 'f' (fortissimo) is placed above the first staff. The lyrics 'amen, amen, amen, amen.' are repeated three times across the four staves. The vocal parts are separated by vertical bar lines. The bass staff has a 'B' below it, likely indicating a basso continuo part.

17

## 5. Laudate Dominum (Psalm 116)

Andante ma un poco sostenuto

Musical score for "Laudate Dominum" (Psalm 116) featuring two staves of music. The top staff is in G major (two sharps) and the bottom staff is in F major (one sharp). The tempo is Andante ma un poco sostenuto.

**Measure 1:** Both staves begin with eighth-note patterns. The top staff has dynamic *p*. Measure 3: The top staff has dynamic *tr*. Measure 5: The top staff has dynamic *f*. Measure 9: Soprano solo. The lyrics "lau da" are written above the notes. Measure 11: Dynamic *Calando*. Measure 13: The lyrics "mi num o - mnies gen - tes" are written above the notes. Measure 17: The lyrics "lau da te e um o" are written above the notes. Large, stylized letters "Gloria" and "Amen" are superimposed on the musical staves, with "Gloria" appearing in the first half and "Amen" in the second half of the piece.

21

mnes po - pu - li.

25

Quo - ni-am con - fir - ma - ta est su - per nos

29

mi - se - ri - cor - dia e jus:

33

ri-tas, ve - ri-tas Do - mi-ni

37

ma - net, ma - net in ae -

41

ter num.

Tutti **p**

Tutti Glo - ri - a Pa - tri, et

Tutti Glo - ri - a Pa - tri, et

Tutti Glo - ri - a Pa - tri, et

Glo - ri - a Pa - tri, et

41

Fi - li - o, et Spi - ri - tu-i San

Fi - li - o, et Spi - ri - tu-i San

Fi - li - o, Spi - ri - tu-i San

Fi - Spi - ri - tu-i San

45

Spi - ri - tu-i San

49

Spi - ri - tu-i San

Spi - ri - tu-i San

Spi - ri - tu-i San



65

men, a

65

men, a

69

men, a

69

men, a

men, a

men, a

men, a

## 6. Magnificat

## **Adagio**

*Adagio*

Tutti *f*

Magnificat Tutti *f* anima me a

Magnificat, Magni -

Tutti *f* Magni - fi - cat, ma-

Magni - fi - cat,

*f* tr. 3

Do - mi - num, ma-gni - si - ca

ma-gni - fi - cat a - ni ma - a

gn - fi - cat a - ma - a, a ni - ma - a

3

*Allegro*

Solo

num. Et ex - ul - ta - vit \_ spi - ri - tus me - us in

Do - mi - num.

Do - mi - num.

Do - mi - num.

5

*p* tr. tr. tr.

8

De - o sa - lu - ta - ri me - o.

11

*f* Tutti

Qui - a re - spe - xit hu - mi - li - ta - tem an - cil lae su - ae:

*f* Tutti

Qui - a re - spe - xit hu - mi - li - ta - tem cil lae su - ae:

*f* Tutti

Qui - a re - spe - xit hu - mi - li - ta - tem a - ci lae su -

*f* Tutti

Qui - a re - spe - xit hu - mi - li - ta - te an - cil - lae su - ae:

11

*tr*

nim ex hoc be - a - tam me di - cent o - mnes ge - ne -

*tr*

ec - ce e - nim ex hoc be - a - tam me di - cent o - mnes ge - ne -

*tr*

ae: ex hoc be - a - tam me di - cent o - mnes

14

*tr*

*tr*

*tr*

ra - ti - o - - nes, Qui - a fe - cit mi - hi ma -  
 ra - ti - o - - nes. Qui - a fe - cit  
 ge - ne - ra - ti - o - - nes.

17

gna, qui - a fe - cit mi - hi ma - gna po - te  
 mi - hi ma - gna, mi - hi ma - gna qui po - tens  
 Qui - a fe - cit mi - hi ma - gna qui po - tens  
 Qui - a fe - cit mi - hi ma - gna qui po - tens

20

et san - etum no - men e -

est: et san - etum no - men e -

est: et san - etum no - men e -

est: et san - etum no - men e -

23

26

Solo

jus. Solo Et mi - se - ri - cor - di - a  
jus. Solo Et mi - se - ri - cor - di - a  
jus. Solo Et mi - se - ri - cor - di - a  
jus. Solo Et mi - se - ri - cor - di - a

26

*p* *fp* *fp*

29

e - jus a pro - ge - ni-e in pro - ge ni-es ti -  
e - jus a pro - ge - ni-e in ni-es ti -  
e - jus a pro - ge ni-e in pro ni-es ti -  
e - jus ti - men -

29

*p*

Tutti

men - ti - bus e - um. Tutti Fe - - cit po -  
men - ti - bus e - um. Tutti Fe - - cit po -  
men - ti - bus e - um. Tutti Fe - - cit po -  
men - ti - bus e - um. Tutti Fe - - cit po -

32

*f*

35

ten - ti - am in bra - chi - o su - o: dis -  
ten - ti - am in bra - chi - o su - o: dis - per - sit su - per - bos  
ten - ti - am in bra - chi - o su - o: dis - per - sit su - per - bos  
ten - ti - am in bra - chi - o su - o: dis - per - sit su - per - bos

35

per - sit su - per - bos men - te cor - dis su -  
men - te cor - dis su - i. de - po - su - it po - ten - tes de -  
men - te cor - dis su - i. de - po - su - it po - su - it po -

38

tes de se - de,  
se - de, de - po - su - it po - ten - tes, et ex - al - ta -  
po - su - it po - ten - tes de se - de  
ten - tes de se - de et ex - al - ta - vit, et

41

44

et ex - al - ta - vit hu - mi -  
ex - al - ta - vit hu - mi -

44

ex - al - ta - vit hu - mi -

47 Solo *Tutti*

les. E - su - ri - en - tes im - ple - vit bo - ni - et di - vi - tes mi - sit in - sit in - sit in -

les.

les.

les.

47

*f*

*p*

*tr*

*f*

*p*

*tr*

*tr*

Solo

les. E - su - ri - en - tes im - ple - vit bo - ni - et di - vi - tes mi - sit in - sit in - sit in - a - nes. Su - a - nes.

51

see - pit I - sra-el pu - e - rum su - um, re - cor - da - tus mi - se - ri - cor -

*p*

Tutti *f*

- di - ae su - ae. Si - cut lo - cu - tus, si - cut lo - cu - us,  
 Si - cut lo - cu - tus, si - cut lo - cu - tus,  
 Si - cut lo - cu - tus, si - cut lo - cu - tus,  
 Si - cut eu - tu - tus, si - cut lo - cu - tus,

*f*

tus est ad pa - tres no - stros, ad pa - tres  
 si - cut lo - cu - tus est ad pa - tres no - stros, ad  
 si - cut lo - cu - tus est ad pa - tres no - stros, ad  
 si - cut lo - cu - tus est ad pa - tres, ad pa - tres no - stros, ad

64

no - - - stros, A bra - ham et se - mi - ni  
 no - - - stros, A - - - bra.  
 pa - tres no - - stros,  
 pa - tres no - - stros,

64

e - - - jus, et se - mi - ni  
 ham et se - mi - ni e -  
 A bra - ham et se - mi - ni  
 A - - - ham se - - - mi - ni

67

sae - cu - la, in sae -  
 la, in sae - cu - la, in sae -  
 jus in sae - cu - la, in sae -  
 e - - - jus in sae - cu - la, in

70

no - - - stros, A bra - ham et se - mi - ni  
 no - - - stros, A - - - bra.  
 pa - tres no - - stros,  
 pa - tres no - - stros,

73

cu - la.  
cu - la.  
cu - la.

Solo Glo - - - ri - a  
Solo Glo - - - ri - a  
Solo Glo - - - ri - a

sae - cu - la. Glo - - - ri - a

73

76

Pa - tri, et Fi - li - o, et

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

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

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

76

Spi - ri - tu - i San - cto.

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

Si - cut

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

82

Tutti

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

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

82

*3*

nunc, et sem - - per, et in sae - cu - la -  
 e - rat in prin - ci - , unc, et sem - -  
 per, et in sae - cu - a sae - cu - l -  
 ci - pi - nunc, sem - - per, et in

85

*3*

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

88

*b*

*3*

91

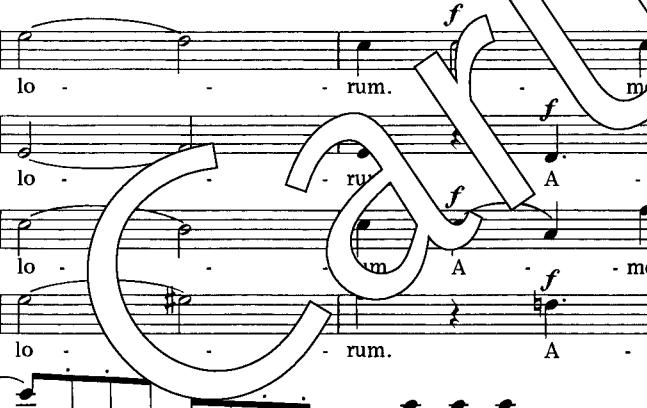
cu - lo - rum, et in sae - cu - la  
 cu-la sae - cu - lo - rum, et in sae - cu - la  
 cu - la sae - cu - lo - rum, et in sae - cu - la  
 rum, et in sae - cu - la, et in sae - cu - la

91



94 *p*

sae - - cu - - lo - - rum.



sae - - cu - - lo - - rum. A - men,

sae - - cu - - lo - - rum. A - men,

sae - - cu - - lo - - rum. A - men,

94



f

rum. A - men.



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

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

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

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

97





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