

Abraham Newsom

A Symphony of Psalms
for Chorus and Orchestra

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1997

ABRAHAM NEWSOM

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Three Rivers, Michigan

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Composer's notes

Yes, there is another (and in my opinion, much better) SYMPHONY OF PSALMS by Igor Stravinsky. And yes, I stole the idea and title from him, but that is where any comparison between his and my work ends. I write music with the intention of it being listened to by solitary listeners with earphones on and lights out, rather than as being performed live in a hall with an audience (I think it would bore the audience to death, in fact). I like many forms and styles of music, but am most drawn to dark, repetitive works, and so it turns out the music that I write tends to be dark and repetitive. Another aspect of my compositions is the tendency to end quietly, almost fading away. I am not sure why I do that - maybe it has something to do with the expanding universe ending in cold inertness (or is it too haughty of me to think I am that attuned to the universe?).

A note about psalm numbering: I have used the old Greek numbering system (known as the "Septuagint" because of the approximately 70 scholars who produced the translation in Alexandria). The reason for this is because it is the numbering system prescribed by Benedict in his Rule for Monasteries. Many Benedictine monasteries still use this old numbering system as a grateful nod to the past. Most English language Bibles now use a newer numbering system, and many psalm numbers (starting with Psalm 10) will have a difference of a value of one compared to the Greek system. The meanings of the Psalms are not different depending upon the numbering system used.

Another note: I chose to use the Psalms in Latin translation because the translations are in the public domain, and so no permission from translators was needed. Also, Latin is easier for me to set to music than is English (it is difficult to set English words to music and not wind up sounding like a pop song). I have nothing against pop songs, but that is not my intention with this symphony.

I. (Psalm 1 in both numbering systems) This movement tries to match the choice given in the psalm: one can live in the universe joyfully honoring one's place while recognizing that the center is God (the first part of the movement and psalm), or one can futilely try to build one's own universe with oneself at the center, and wind up in catastrophe as the whole false structure falls down upon oneself (the second part of the movement and psalm). The first part of this movement is one of my few attempts at writing in a major key, and I think I did it well. The beginning "misty" chord clusters finally coalesce into the repetition of 'beatus' (blessed), using the same pitches of b-flat, c, and e-flat, leading to the 'hymn tune' of c, d, e-flat, c and b-flat-whole notes. The second part is back to my familiar repetitive noodling in a minor key. The chorus spits out the scolding, warning words of the psalm in a gossipy buzz.

II. (Psalm 14 in the Greek system, Psalm 15 in most English language Bibles) A psalm asking the question: "Who can dwell with God?" The answer: "A person who lives with integrity and treats others with respect." I try to be low-key and pensive in this movement, and it surprises me how beautifully it turned out. I am always surprised when I do anything with such grace and light.

III. (Psalm 141 in the Greek system, Psalm 142 in most English language Bibles) Crying out to God in our stressful lives. Does God hear us? Is there a God to hear? The orchestra cries out, as well as the chorus.

IV. (Psalm 96 in the Greek system, Psalm 97 in most English language Bibles) A celebration of the imminence and transcendence of God. God is everywhere to be seen, and at the same time is completely hidden from view. In fact, since God can not be fully comprehended or explained in speech or music, I don't even use the entire Psalm - fading away at the end, celebrating the mystery of God covered in clouds and darkness, as this Psalm says. It's all about God; it's not about us. Our job is to spiral around God as the center of all, enjoying the ride while it lasts and living in communion with God, our neighbors, and ourselves.

Overall, I am quite pleased with the way the whole thing turned out. I am also immensely appreciative of John Webber for typesetting it and making it available for others online. He patiently puts in a lot of work on my music.

Br. Abraham Newsom
St. Gregory's Abbey

Psalmus 1 page 7

Beatus vir, qui non abiit in consilio impiorum, et in via peccatorum non stetit, et in cathedra pestilentiae non sedit: Sed in lege Domini voluntas eius, et in lege eius meditabitur die ac nocte. Et erit tamquam lignum, quod plantatum est secus decursus aquarum, quod fructum suum dabit in tempore suo: Et folium eius non defluet: et omnia quaecumque faciet, prosperabuntur. Non sic impii, non sic: sed tamquam pulvis, quem proiicit ventus a facie terrae. Ideo non resurgent impii in iudicio: neque peccatores in concilio iustorum. Quoniam novit Dominus viam iustorum: et iter impiorum peribit.

Psalmus 14 page 63

Domine quis habitabit in tabernaculo tuo? aut quis requiescet in monte sancto tuo? Qui ingreditur sine macula, et operatur iustitiam: Qui loquitur veritatem in corde suo, qui non egit dolum in lingua sua: Nec fecit proximo suo malum, et opprobrium non accepit adversus proximos suos. Ad nihilum deductus est in conspectu eius malignus: timentes autem Dominum glorificat: Qui iurat proximo suo, et non decipit, qui pecuniam suam non dedit ad usuram, et munera super innocentem non accepit: Qui facit haec, non movebitur in aeternum.

Psalmus 141 page 82

Voce mea ad Dominum clamavi: voce mea ad Dominum deprecatus sum: Effundo in conspectu eius orationem meam, et tribulationem meam ante ipsum pronuncio. In deficiendo ex me spiritum meum, et tu cognovisti semitas meas. In via hac, qua ambulabam, absconderunt laqueum mihi. Considerabam ad dexteram, et videbam: et non erat qui cognosceret me. Periit fuga a me, et non est qui requirat animam meam. Clamavi ad te Domine, dixi: Tu es spes mea, portio mea in terra viventium. Intende ad deprecationem meam: quia humiliatus sum nimis. Libera me a persequentibus me: quia confortati sunt super me. Educ de custodia animam meam ad confitendum nomini tuo: me expectant iusti, donec retribuas mihi.

Psalmus 96 page 100

Dominus regnavit, exultet terra: laetentur insulae multae. Nubes, et caligo in circuitu eius: iustitia, et iudicium correctio sedis eius. Ignis ante ipsum praecedet, et inflammabit in circuitu inimicos eius. Illuxerunt fulgura eius orbi terre: vidit, et commota est terra. Montes, sicut cera fluxerunt a facie Domini: a facie Domini omnis terra. Annunciaverunt caeli iustitiam eius: et viderunt omnes populi gloriam eius. Confundantur omnes, qui adorant sculptilia: et qui gloriantur in simulacris suis.

Orchestra:

2 flutes, 2 oboes, 2 B♭ Clarinets, 2 Bassoons

2 F Horns, 2 B♭ Trumpets, 2 Trombones, tuba

Timpani Percussion: Cymbals, Tamtam, snare Drum, Bass Drum

SATB Chorus

Strings

Score is transposed

durata circa 44 minutes

A Symphony of Psalms

Abraham Newsom

I: Psalm 1 - Adagio ♩ = 80

2 Flutes
2 Oboes
2 B♭ Clarinets
2 Bassoons
2 F Horns
2 B♭ Trumpets
2 Trombones
Tuba
Timpani
Tam tam
Violin I
Violin II
Viola
Cello
Double Bass

12

Fl. *p*

Ob. *p*

Cl. *p* I

Bs. *p* I

Hn.

Tr.

Tb.

Tuba *p*

Tp. *ff* *f*

Tam *p* *mf* *p* *mf* *p* *mf* *p*

VI.I *pp*

VI.II *pp*

Va. *pp*

Vc. *pp*

D.B. *pp*

23

Fl. *f* \rightarrow *p*

Ob. *f* \rightarrow *p*

Cl. *f* \rightarrow *p*

Bs. *p*

Hn. *ppp*

Tuba *f* \rightarrow *p*

Tam *mf* *p* \rightarrow *mf* *p* \rightarrow *mf*

VI.I *mf* *f*

VI.II

Va.

Vc.

D.B. *f* \rightarrow *p*

35

Fl. *ff* *p* *fff* *p* *f* *p* *p*

Ob. *ff* *p* *fff* *p* *f* *p*

Cl. *ff* *p* *fff* *p* *f* *p* *p*

Bs. *p*

Hn. *p*

Tr. *mp*

Tuba *ff* *p* *fff* *p* *f* *p* *f*

Tp. *p* *mf*

VI.I *p* *cresc.* *ff*

VI.II *p* *ff*

Va. *p* *cresc.* *ff*

Vc. *p* *cresc.* *ff*

D.B. *ff* *p* *fff* *p* *f* *p* *p* *cresc.* *ff*

53

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bs. *mf*

Hn. *f* *p* *mf*

Tr. *p* *mf*

Tb. *f* *p* *mf*

Tuba *f*

Tp. *p* *ff*

VI.I *f*

VI.II *f*

Va. *f*

Vc. *f*

D.B. *f*

72

S. in con-sil - i - o im - pi - or - um, et in ca - the - dra pes - til - en - tiae non sed - it: Sed in le - ge Dom - i - ni

A. tus et in vi - a pec - ca - tor - um non ste - tit, Be - a - tus Be - a -

T. in con-sil - - - et in ca - the - dra pes - til - en - tiae non sed - it: Sed in le - ge Dom - i - ni

B. tus et in vi - a pec - ca - tor - um non ste - tit, Be - a - tus Be - a -

VI.I *mp* *p* *mp*

VI.II *mp*

Va.

Ve.

D.B.

82

Hn. *pp*

S. vol - un - tas ei - us, et in le - ge ei - us med - i - ta - bi - tur di - e ac noc - te. Et er - it tam - quam lig - num, quod plant - a - tum est sec -

A. tus Be - a - tus Be - a - tus

T. vol - un - tas ei - us, et in le - ge ei - us med - i - ta - bi - tur di - e ac noc - te. Et er - it tam - quam lig - num, quod plant - a - tum est sec -

B. tus le - ge ei - us med - i - ta - bi - tur di - e ac noc - te. Be - a - tus Be - a - tus

VI.I

VI.II

Va.

Ve.

D.B.

92

Hn.

Tuba

S.
us de-curs-us a-qua-rum, quod fruc-tum su-um da-bit in tem-por-e su-o:

A.
us a-qua - - - - - tum su-um da-bit in et om-nia quae-cum-que

T.
us de-curs-us a - rum, quod fruc-tum su-um da-bit in et om-nia quae-cum-que

B.
us a - qua - - - - - tum su-um da-bit in tem-por-e su-o:

VI.I

VI.II

Va.

Vc.

D.B.

102

Fl. *mf*

Ob. *p*

Cl. *p*

Bs. *p*

Tuba

S. Et fo - lium ei - us non de - te. flu -

A. fa - ciet, pros-pa - bun - tur. Et fo - lium ei - us non et: et om - nia quae - cum-que fa - ciet, pros-pa -

T. fa - ciet, pros-pa - bun - tur. Et fo - lium ei - us non et: et om - nia quae - cum-que fa - ciet, pros-pa -

B. Et fo - lium ei - us non de - flu - Be -

VI.I

VI.II

Va.

Ve.

D.B.

111

Fl. *pp*

Ob.

Cl. *pp*

Bs. *pp*

S.
Et er - it tam - quam lig - num, quod plant - a - tum est sec - us de - curs - us a - qua - rum, Sed in le -

A.
bun - te. Et er - it tam - quam lig - num, quod plant - a - num, quod plant - a - tum Sed in le -

T.
bun - te. Et er - it tam - quam lig - num, quod plant - a - num, quod plant - a - tum Sed in le -

B.
a - tus Be - a - tus tum est sec - us de - curs - us a - qua - rum, Be - a - tus

VI.I

VI.II

Va.

Vc.

D.B.

121

Fl.

Ob.

Cl.

Bs.

Hn.

Tr.

S.

A.

T.

B.

VI.I

VI.II

Va.

Vc.

D.B.

ge Dom-i - ni vol-un - tas ei - us, et in le - ge ei - us med - i - ta - bi - tur di - e ac noc - te. quod fruc - tum su -

ge Dom-i - ni vol-un - tas ei - us, et in le - ge ei - us med - i - ta - bi - tur di - e ac noc - te. quod fruc - tum su -

ge Dom-i - ni vol-un - tas ei - us, et in le - ge ei - us med - i - ta - bi - tur di - e ac noc - te. quod fruc - tum su -

— Be - a - tus ei - et in le - ge ei - us med - i - ta - bi - tur di - e ac noc - te. quod fruc - tum su -

p

p

130

FL. *f* *p*

Ob. *p*

Cl. *a2*

Bs. *mf*

Hn. *p*

Tr. *p*

Tb.

Tuba *mf*

S. um da - bit in tem - por - e su - o: Et fo - lium ei - us

A. um da - bit in tem - por - e su - o: Et fo - lium ei - us

T. um da - bit in tem - por - e su - o: Et fo - lium ei - us

B. um da - bit in tem - por - e su - o: Et fo - lium ei - us

VI.I

VI.II

Va.

Vc.

D.B.

139

Fl. *mf* *pp* *p*

Ob. *pp* *p*

Cl. *pp* *p*

Bs. *mf* *a2*

Hn. *pp* *l.*

Tr. *pp* *p*

Tb. *pp* *l.*

Tuba *pp*

S. non de - flu - et:

A. non de - flu - et:

T. *8* non de - flu - et:

B. non de - flu - et:

VI. I

VI. II

Va.

Vc.

D. B.

150

Fl. *p*

Ob. *p*

Cl. *p*

Bs. *a2*

Hr.

Tr.

Tb.

Tuba

Tp. *p*

VI.I

VI.II

Va.

Vc.

D.B.

Detailed description: This page of a musical score covers measures 150 through 158. The score is for a large ensemble, including woodwinds, brass, strings, and percussion. The woodwind section (Flute, Oboe, Clarinet) plays a melodic line with sustained notes and rests, marked with a piano (*p*) dynamic. The Bassoon (Bs.) has a specific fingering or breath mark (*a2*). The brass section includes Horns (Hr.), Trumpets (Tr.), Trombones (Tb.), Tuba, and Trumpets (Tp.), with the Trumpets marked *p*. The string section (Violins I and II, Viola, Violoncello, Double Bass) provides harmonic support with sustained notes and rests. The percussion part (Tp.) features a rhythmic pattern of eighth notes starting in measure 155, also marked *p*. The key signature is B-flat major (two flats) and the time signature is 4/4.

161

Fl. *cresc.* *mf* *p*

Ob. *cresc.* *mf* *p*

Cl. *cresc.* *mf* *p*

Bs. *pp* *cresc.* *mf* *p*

Hn. *cresc.* *f* *p*

Tr. *p* *cresc.* *mf* *p*

Tb. *cresc.* *mf* *f*

Tuba *mf*

Tp. *f*

S.

VI.I *f* *p*

VI.II *f* *p*

Va. *f* *p*

Vc. *f* *p*

D.B. *f* *p*

170

Fl. *ff* *mf*

Ob. *ff* *mf*

Cl. *ff* *mf*

Bs. *mf*

Hn. *ff* a2

Tr. *ff*

Tb. *ff*

Tuba *ff*

Tp. *ff*

VI.I *ff* *cresc.* *fff*

VI.II *ff* *cresc.* *fff*

Va. *ff* *cresc.*

Ve. *ff* *cresc.*

D.B. *f*

174

Fl. *p* *pp*

Ob. *p* *pp*

Cl. *p* *pp*

Bs. *p* *pp*

Hn. *pp*

Tr. *pp*

Tb. *f* *pp*

Tuba *pp* *pp*

Tp. *p*

S. Be - a - tus Be - a - tus Be - a -

A. Be - a - tus Be - a - tus Be - a -

T. Be - a - tus Be - a - tus Be - a -

B. Be - a - tus Be - a - tus Be - a -

VI. I *p* *pp*

VI. II *p* *pp*

Va. *p* *pp*

Vc. *p* *pp*

D.B. *p* *pp*

184 ^{1.}

Ob. *mf*

Tp.

S.
tus Sed in le - ge Dom - i - ni vol - un - tas ei - us, et in le - ge ei - us med - i - ta - bi - tur di - e ac noc - te. Be - a - tus Be - a - tus

A.
tus Sed in le - ge Dom - i - ni vol - un - tas ei - us, et in le - ge ei - us med - i - ta - bi - tur di - e ac noc - te. Be - a - tus Be - a - tus

T.
tus Sed in le - ge Dom - i - ni vol - un - tas ei - us, et in le - ge ei - us med - i - ta - bi - tur di - e ac noc - te. Be - a - tus Be - a - tus

B.
tus Sed in le - ge Dom - i - ni vol - un - tas ei - us, et in le - ge ei - us med - i - ta - bi - tur di - e ac noc - te. Be - a - tus Be - a - tus

VI.I

VI.II

Va.

Vc.

D.B.

195

Fl. *mf* *pp*

Ob. *pp*

Cl. *mf* *pp*

Bs. *pp*

Tuba *mf*

Tp.

Cym.

Ch.

S.
Be - a - tus Et er - it tam - quam lig - num, quod plant - a - tum Et fo - lium ei - us non de - flu - et.

A.
Be - a - tus Et er - it tam - quam lig - num, quod plant - a - tum Et fo - lium ei - us non de - flu - et.

T.
Be - a - tus Et er - it tam - quam lig - num, quod plant - a - tum Et fo - lium ei - us non de - flu - et.

B.
Be - a - tus Et er - it tam - quam lig - num, quod plant - a - tum Et fo - lium ei - us non de - flu - et.

VI.I

VI.II

Va.

Vc.

D.B.

205

Fl. *pp* *ff* *pp* **B**

Ob. *pp* *ff* *pp*

Cl. *pp* *ff* *pp*

Bs. *pp* *ff* *pp*

Hn. *pp* *ff* *pp* a2

Tr. *pp* *ff* *pp*

Tb. *pp* *ff* *pp*

Tuba *pp* *ff* *pp*

Tp. *ff* *pp*

Cym. *ff*

B.Dr. *ff*

Ch. *pp*

S. Et fo - lium ei - us non de - flu - et:

A. Et fo - lium ei - us non de - flu - et:

T. Et fo - lium ei - us non de - flu - et:

B. Et fo - lium ei - us non de - flu - et:

VI.I *ff* *pp* *ff*

VI.II *ff* *pp* *ff*

Va. *ff* *pp*

Vc. *ff* *pp* *pp*

D.B. *ff* *pp* *pp*

214

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bs. *ff* *mf*

Hn. *ff*

Tr. *ff*

Tb. *ff* *f* *p*

Tuba *ff* *p*

Tp. *ff*

Cym.

Ch.

S. *f*
Be - a - tus vir, qui non ab - i - it in con - sil - i - o im - pi - or - um,

A. *f*
Be - a - tus Be - a - tus Et er - it tam - quam lig - num, quod plant - a -

T. *f*
Be - a - tus vir, qui non ab - i - it in con - sil - i - o im - pi - or - um,

B. *f*
Be - a - tus Be - a - tus Et er - it tam - quam lig - num, quod plant - a -

V.I. *p*

V.II. *p*

Va. *ff* *p*

Vc. *ff* *p*

D.B. *ff* *p*

223

223

Bs. *[Musical notation]*

Tb. *[Musical notation]*

Tuba *[Musical notation]* *mf*

S. *[Musical notation]*
est sec - us de - curs - us a - qua - rum, quod fruc - tum su - um da - bit in tem - por - e su - o:

A. *[Musical notation]*
tum Be - a - tus da - bit in tem - por - e su - o:

T. *[Musical notation]*
est sec - us de - curs - us a - qua - rum, quod fruc - tum su - um da - bit in tem - por - e su - o:

B. *[Musical notation]*
tum Be - a - tus da - bit in tem - por - e su - o:

VI.I *[Musical notation]*

VI.II *[Musical notation]*

Va. *[Musical notation]*

Vc. *[Musical notation]*

D.B. *[Musical notation]*

232

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bs. *pp*

S.
Et fo - lium ei - us non de - flu - et:

A.
Et fo - lium ei - us non de - flu - et:

T.
Et fo - lium ei - us non de - flu - et:

B.
Et fo - lium ei - us non de - flu - et:

V.I.

V.II

Va.

Vc.

D.B.

241

Fl. *mf* *pp*

Ob. *mf* *pp*

Cl. *mf* *pp* *mp*

Bs. *mf* *pp*

Ch. *mp*

S. Sed in le - ge Dom - i - ni

A. Be - a - tus Be - a -

T. Sed in le - ge Dom - i - ni

B. Be - a - tus Be - a -

VI.I *ff* *pp* *p*

VI.II *ff* *pp* *p*

Va. *ff* *pp* *p*

Vc. *ff* *pp* *p*

D.B. *ff* *pp* *p*

Detailed description: This page of a musical score, numbered 31, contains measures 241 through 248. The score is arranged in a standard orchestral layout. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), and Cor Anglais (Ch.). The string section includes Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (D.B.). The vocal soloists are Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The woodwinds and strings play sustained chords with dynamic markings of *mf* and *pp*. The vocal soloists enter in measure 247 with the Latin text: 'Sed in le - ge Dom - i - ni' (Soprano and Tenor), 'Be - a - tus Be - a -' (Alto and Bass), and 'Be - a - tus Be - a -' (Bass). The strings play a rhythmic pattern of eighth notes, with dynamics ranging from *ff* to *p*.

250

I.

Cl. *ppp*

Ch. *ppp*

S. *p*
vol - un - tas ei - us, Sed in le - ge Dom - i - ni vol - un - tas ei - us,

A. *p*
tus Be - a - tus Be - a - tus

T. *p*
vol - un - tas ei - us, Sed in le - ge Dom - i - ni vol - un - tas ei - us,

B. *p*
tus Be - a - tus Be - a - tus Be - a - tus Be - a - tus

VI.I

VI.II

Va.

Vc.

D.B.

Vivace, piu mosso $\text{♩} = 120$

260

Ob. *p*

Cl.

Bs. *p*

Tuba *ppp* *ff* *mf* Con sord.

S.Dr. *mf*

Ch.

VI.II *pizz.* *mf*

Vc. *ppp* *mf*

D.B. *ppp*

267

Ob. *mf*

Bs. *mf*

Tuba

S.Dr. *mf*

S. *mf*
Non sic im - pi - i, non sic: sed tam - quam pul - vis, quem pro - ii - cit ven - tus a

A. *mf*
Non sic im - pi - i, non sic: sed tam - quam pul - vis, quem pro - ii - cit ven - tus a

VI.II

Va. *pizz.* *mf*

Vc. *mf*

D.B. *pizz.* *mf*

273

Ob. *1.*

Bs. *1.*

Tuba

S.Dr. *mf*

S. *mf*
fa - ci - e ter - rae Id - eo non re - sur - gent im - pii in iu - di - cio:

A. *mf*
fa - ci - e ter - rae Id - eo non re - sur - gent im - pii in iu - di - cio:

T. *mf*
Non sic im - pi - i, non sic:

B. *mf*
Non sic im - pi - i, non sic:

VII.2

Va.

Vc.

D.B.

280

Fl. *mf* *1.*

Ob. *1.*

Cl. *mf* *1.*

Bs.

Tuba *mf*

S.Dr. *mf*

VI.1 *ff*

VI.2 *f*

Vc. *ff*

285

Fl. *mf* *f*

Ob. *f*

Cl. *mf* *f*

Bs. *f*

Tuba *mf*

S.Dr.

S. *mf*
Non sic im - pi - i, non sic: sed tam - quam pul - vis, quem pro - ii - cit ven - tus a fa - ci - e

A. *mf*
Non sic im - pi - i, non sic: sed tam - quam pul - vis, quem pro - ii - cit ven - tus a fa - ci - e

T. Non sic im - pi - i,

B. Non sic im - pi - i,

VI.I *f* *ff* *f*

VI.II

Va.

Vc.

D.B.

290

Ob. *ff*

Cl. *p*

Bs. *ff* *p*

Tr. *mf*

Tb. *mf*

Tuba *mf*

S.Dr. *6*

Ch.

S. *ff* *mp*
 ter - rae Id - eo non re - sur - gent im - pii in iu - di - cio: ne - que pec - ca - tor - es in con - ci - lio ius - tor - um Quo - ni - am

A. *ff* *mp*
 ter - rae Id - eo non re - sur - gent im - pii in iu - di - cio: ne - que pec - ca - tor - es in con - ci - lio ius - tor - um Quo - ni - am

T. *ff* *mp*
 non sic: sed tam - quam pul - vis, ne - que pec - ca - tor - es in con - ci - lio ius - tor - um Quo - ni - am

B. *ff* *mp*
 non sic: sed tam - quam pul - vis, ne - que pec - ca - tor - es in con - ci - lio ius - tor - um Quo - ni - am

VII

Va.

Vc.

D.B.

298

Fl. *p*

Ob. *p*

Cl. *p*

S.Dr.

Ch.

S.
no - vit Dom - i - nus vi - am ius - to - rum:

A.
no - vit Dom - i - nus vi - am ius - to - rum:

T.
no - vit Dom - i - nus vi - am ius - to - rum:

B.
no - vit Dom - i - nus vi - am ius - to - rum:

VI.I

VI.II *arco*

Va.

Vc.

D.B.

304

Fl.

Ob.

Cl.

Tb.

Tp.

S.Dr.

V.I.

V.II.

Va.

Vc.

D.B.

L.

p

The musical score is for measures 304 through 307. It features a woodwind section with Flute (Fl.), Oboe (Ob.), and Clarinet (Cl.), each marked with a first ending (*L.*). The brass section includes Trombone (Tb.) and Trumpet (Tp.), with the Trombone part starting in measure 305 at a piano (*p*) dynamic. The percussion section consists of a Snare Drum (S.Dr.) playing a rhythmic pattern of eighth notes. The string section includes Violin I (V.I.), Violin II (V.II.), Viola (Va.), Violoncello (Vc.), and Double Bass (D.B.). The Violin I and II parts feature sixteenth-note passages with slurs and accents. The Viola, Violoncello, and Double Bass parts play a steady eighth-note accompaniment.

308

Fl. I. *mf*

Ob. I.

Cl. I. *mf*

Tb.

Tuba

Trp.

S.Dr. *mf*

S. *mf*
Id - eo non re - sur - gent im - pii in iu - di - ci - o. ne - que pec - ca - tor - es

A. *mf*
pul - vis, quem pro - ii - cit ven - tus a fa - ci - e ter - rae Id - eo non re - sur -

VI.I *ff*

VI.II

Va.

Vc.

D.B.

313

Fl.

Ob.

Cl.

Bs.

Tr.

Tb.

Tuba

S.Dr.

S.

A.

T.

B.

VI.I

VI.II

Va.

Vc.

D.B.

in con - ci - lio ius - Id - eo non re - sur - gent im - pii in iu - di - cio: Non sic im - pi - i, non sic: Non sic
 gent im - pii in iu - ne - que pec - ca - tor - es in con - ci - lio ius - tor - um Quo - ni - am no - vit Dom - i - nus
 pul - vis, quem pro - ii - cit ven - ne - que pec - ca - tor - es in con - ci - lio ius - tor - um Quo -
 tus a fa - ci - e ter - rae ne - que pec - ca - tor - es in con - ci - lio ius - tor - um Quo -

f *ff* *p* *mf* *ff* *mp* *ff* *mp* *f* *pizz.*

320

Fl.

Ob.

Cl.

Bs.

Hn.

Tb.

Tuba

S.Dr.

S.
im - pi - i, non sic: Id - eo non re - sur - gent im - pii in iu - di - cio: et i - ter

A.
vi - am ius - to - rum: Id - eo non re - sur - gent im - pii in iu - di - cio: et i - ter

T.
ni - am no - vit Dom - i - nus vi - am ius - to - rum: sed tam - quam pul - vis, et i - ter

B.
ni - am no - vit Dom - i - nus vi - am ius - to - rum: sed tam - quam pul - vis, et i - ter

VI.I
pizz. arco

VI.II
arco

Va.
arco

Vc.
arco

D.B.
arco

329

Fl. *ff*

Ob. *p*

Cl. *p* *ff*

Bs. *p*

Hn. *ff* *p* *ff*

Tb. *ff* *p* *ff*

Tuba *ff* *p*

Ch.

S. *ff*
im - pio - rum per - i - bit

A. *ff*
im - pio - rum per - i - bit

T. *ff*
im - pio - rum per - i - bit

B. *ff*
im - pio - rum per - i - bit

VI. I *pizz.* *arco* *f* *ff* *p* *ff*

VI. II *f* *ff* *p* *ff* *arco*

Va. *pizz.* *arco* *pizz.* *arco* *ff*

Vc. *pizz.* *arco* *pizz.* *arco* *ff*

D.B. *ff*

336

Fl. *L.*

Ob. *L.*

Cl. *L.*

Bs. *L.*

Hn. *L.*

Tr. *L.*

Tb. *L.*

Tuba

Tp. *p*

Ch.

S. *per - i - bit*

A. *per - i - bit*

T. *per - i - bit*

B. *per - i - bit*

VI.I *pizz.* *arco*

VI.II *pizz.* *arco*

Va. *pizz.* *arco*

Vc. *pizz.* *arco*

D.B.

341

Fl. *ff* *a2* *6*

Ob. *ff* *a2* *6*

Cl. *ff* *a2* *3*

Bs. *p*

Hn. *p* *Con sord.* *a2 flz.*

Tr. *p* *Con sord.* *flz.*

Tb. *p* *Con sord.* *flz.*

Tuba *mf*

Tp. *f*

S.Dr. *6*

Ch.

S. *fff*
Non sic im - pi - i, non sic: quem pro - ii - cit ven - tus a fa - ci - e ter - rae Non sic im - pi - i, non sic:

A. *fff*
Non sic im - pi - i, non sic: quem pro - ii - cit ven - tus a fa - ci - e ter - rae Non sic im - pi - i, non sic:

T. *fff*
8 sed tam - quam pul - vis, sed tam - quam pul - vis, sed tam - quam pul - vis,

B. *fff*
sed tam - quam pul - vis, sed tam - quam pul - vis, sed tam - quam pul - vis,

V.I. *pizz.* *arco*

V.II. *pizz.* *arco*

Va. *p* *arco* *pizz.* *p* *arco*

Vc. *pizz.* *p*

D.B. *pizz.*

347

Fl. a2

Ob. a2

Cl. a2

Bs.

Hn. a2

Tr.

Tb. a2

Tuba

S.Dr.

S. quem pro - ii - cit ven - tus a fa - ci - e ter - rae Id - eo non re - sur - gent im - pii in iu - di - ci - o: ne - que pec -

A. quem pro - ii - cit ven - tus a fa - ci - e ter - rae Id - eo non re - sur - gent im - pii in iu - di - ci - o: ne - que pec -

T. sed tam - quam pul - vis, Id - eo non re - sur - gent im - pii in iu - di - ci - o: ne - que pec -

B. sed tam - quam pul - vis, Id - eo non re - sur - gent im - pii in iu - di - ci - o: ne - que pec -

V.I. pizz.

V.II. pizz.

Va. pizz.

Vc. pizz.

D.B. pizz.

354

Fl.

Ob.

Cl.

Bs.

Hn.

Tb.

Tuba

S.Dr.

S.

A.

T.

B.

VI.I

VI.II

Va.

Vc.

D.B.

ca - tor - es in con - ci - lio ius - tor - um

ca - tor - es in con - ci - lio ius - tor - um

ca - tor - es in con - ci - lio ius - tor - um

ca - tor - es in con - ci - lio ius - tor - um

36|

FL. *f* *mp*

Ob. *f* *mp*

Cl. *f* *p*

Bs. *f* *p*

Hn. *mp*

Tb. *mp*

Tuba *ff*

Tp. *p* *ff*

S.Dr. *6*

S. *ne - que pec - ca - tor - es in con - ci - lio ius - tor - um*

A. *ne - que pec - ca - tor - es in con - ci - lio ius - tor - um*

T. *ne - que pec - ca - tor - es in con - ci - lio ius - tor - um*

B. *ne - que pec - ca - tor - es in con - ci - lio ius - tor - um*

VI.I

VI.II

Va.

Vc.

D.B.

369

Fl.

Ob.

Cl.

Bs.

Hn. *mp*

Tb. *mp*

Tp.

S.Dr.

S.
Quo - ni - am no - vit Dom - i - nus vi - am ius - to - rum: Non sic im - pi - i, non sic: sed tam - quam pul - vis, quem

A.
Quo - ni - am no - vit Dom - i - nus vi - am ius - to - rum: Non sic im - pi - i, non sic: sed tam - quam pul - vis, quem

T.
Quo - ni - am no - vit Dom - i - nus vi - am ius - to - rum:

B.
Quo - ni - am no - vit Dom - i - nus vi - am ius - to - rum:

VI.I

VI.II

Va.

Vc.

D.B.

376

Fl.

Ob.

Cl.

Bs.

S.Dr.

S.

A.

T.

B.

VI.I

VI.II

Va.

Vc.

D.B.

pro - ii - cit ven - tus a fa - ci - e ter - rae Id - eo non re - sur - gent im - pii in iu - di - cio: et i - ter

pro - ii - cit ven - tus a fa - ci - e ter - rae Id - eo non re - sur - gent im - pii in iu - di - cio: et i - ter

Non sic im - pi - i, non sic: sed tam - quam pul - vis, quem pro - ii -

Non sic im - pi - i, non sic: sed tam - quam pul - vis, quem pro - ii -

pizz.

pizz.

pizz.

arco

383

Fl. I. *p*

Ob. I. *p*

Cl. I. *p*

Bs. I. *p*

Hn. I. *fff p*

Tb. I. *fff p*

Tuba *fff p*

S. *ff*
im - pio - rum per - i -

A. *ff*
im - pio - rum per - i -

T. *ff*
im - pio - rum per - i -

B. *ff*
im - pio - rum per - i -

VI.I arco pizz. *f* *fff*

VI.II arco pizz. *fff*

Va. arco pizz. arco pizz.

Vc. arco pizz. arco

D.B.

This musical score page, numbered 51, covers measures 390 to 394. It features a full orchestral arrangement and vocal soloists. The instruments include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), Trumpet (Tr.), Trombone (Tb.), Tuba, Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin I (V.I.), Violin II (V.II), Viola (Va.), Violoncello (Vc.), and Double Bass (D.B.).

Measures 390-391: The Flute and Clarinet play a rapid sixteenth-note passage marked *ff* (fortissimo) with a first ending bracket. The Horn and Trombone/Tuba parts are silent. The Bassoon and Bass play a simple accompaniment. The vocal soloists (Soprano, Alto, Tenor, Bass) are silent.

Measure 392: The Horn and Trombone/Tuba parts enter with a melodic line marked *ff*. The Flute and Clarinet continue their passage. The vocal soloists remain silent.

Measure 393: The Horn and Trombone/Tuba parts transition to a softer dynamic, marked *fff p* (fortissimissimo piano). The Flute and Clarinet continue. The vocal soloists remain silent.

Measure 394: The vocal soloists enter with the lyrics "per - i - bit". The Horn and Trombone/Tuba parts continue their melodic line. The Flute and Clarinet continue their passage. The Bassoon and Bass continue their accompaniment.

Measures 395-396: The Violin I and Violin II parts enter with a melodic line marked *ff*. The Viola and Violoncello parts enter with a melodic line marked *ff*. The Double Bass part enters with a melodic line marked *ff*. The vocal soloists continue with the lyrics "per - i - bit".

Measures 397-398: The Violin I and Violin II parts play a sixteenth-note passage marked *arco* and *pizz.* (pizzicato). The Viola and Violoncello parts play a sixteenth-note passage marked *arco* and *pizz.*. The Double Bass part continues with a melodic line marked *arco*. The vocal soloists continue with the lyrics "per - i - bit".

396

Fl. I. *ff*

Ob. I. *ff*

Cl. I. *ff*

Bs. I. *ff*

Hr. I. *ff*

Tr. I. *ff*

Tb. I. *ff*

Tuba I. *ff*

Tp. *p*

Cym.

S.Dr.

B.Dr.

S. *ff*

A. *ff*

T. *ff*

B. *ff*

et i - ter im - pio - rum per - i - bit

et i - ter im - pio - rum per - i - bit

quem pro - ii - im - pio - rum per - i - bit

quem pro - ii - im - pio - rum per - i - bit

V.I. *ff* pizz. arco

V.II. *ff* pizz. arco

Va. *ff* pizz. arco

Vc. *ff* pizz. arco

D.B. *ff* arco

404

Fl. *ff* *a2*

Ob. *p* *a2*

Cl. *p* *ff*

Bs. *p*

Hn. *ff* *p*

Tr. *ff* *p*

Tb. *ff* *p*

Tuba *ff* *p*

Cym.

S.Dr.

B.Dr.

Ch.

S. et i - ter im - pio - rum per - i - bit

A. et i - ter im - pio - rum per - i - bit

T. quem pro ii - im - pio - rum per - i - bit

B. quem pro ii - im - pio - rum per - i - bit

VI.I *arco* *f* *ff*

VI.II *f* *ff*

Va.

Ve.

D.B.

412

Fl. *I.* *ff* *p* *f* *f*

Ob. *I.* *ff* *p* *f* *f*

Cl. *I.* *ff* *p* *f* *f*

Bs. *I.* *ff* *p* *f* *f*

Hn. *ff* *p* *flz.* *Con sord.* *p*

Tr. *ff* *p* *flz.* *Con sord.* *p*

Tb. *I.* *ff* *p* *flz.* *Con sord.* *p*

Tuba *ff* *mf* *f* *f*

S.Dr. *ff* *mf* *f* *f*

S. Non sic im - pi - i, non sic: quem pro - ii - cit ven - tus a fa - ci - e ter - rae

A. Non sic im - pi - i, non sic: quem pro - ii - cit ven - tus a fa - ci - e ter - rae

T. sed tam - quam pul - vis, sed tam - quam pul - vis,

B. sed tam - quam pul - vis, sed tam - quam pul - vis,

VI.I *arco*

VI.II *arco* *pizz.*

Va. *arco* *pizz.*

Ve. *arco*

D.B. *arco*

417

Fl. *f* *l.* *6*

Ob. *f* *l.* *3*

Cl. *f* *l.* *3*

Bs. *f* *l.*

Hn. *l.*

Tr.

Tb.

Tuba

Tp.

S.Dr. *6*

Ch.

S. Non sic im - pi - i, non sic: quem pro - ii - cit ven - tus a fa - ci - e ter - rae Id - eo non re - sur - gent

A. Non sic im - pi - i, non sic: quem pro - ii - cit ven - tus a fa - ci - e ter - rae Id - eo non re - sur - gent

T. sed tam - quam pul - vis, sed tam - quam pul - vis, Id - eo non re - sur - gent

B. sed tam - quam pul - vis, sed tam - quam pul - vis, Id - eo non re - sur - gent

VI.I *pizz.*

VI.II *arco* *pizz.*

Va. *arco* *pizz.*

Vc.

D.B.

423

Fl.

Ob.

Cl.

Bs.

Hr.

Tb.

Tuba

Tp.

S.Dr.

Ch.

S.

A.

T.

B.

VI.I

VI.II

Va.

Vc.

D.B.

mf

ff

pizz.

im - pii in iu - di - ci - o: ne - que pec - ca - tor - es in con - ci - lio ius - tor - um

im - pii in iu - di - ci - o: ne - que pec - ca - tor - es in con - ci - lio ius - tor - um

im - pii in iu - di - ci - o: ne - que pec - ca - tor - es in con - ci - lio ius - tor - um

im - pii in iu - di - ci - o: ne - que pec - ca - tor - es in con - ci - lio ius - tor - um

431

Ob. *p* *mf*

Bs. *p*

Tuba *mf* *Con sord.*

S.Dr. *mf*

S. *mf* Non sic im-pi-i,

A. *mf* Non sic im-pi-i,

VI.II

Va. *mf* pizz.

Vc. pizz.

D.B. *mf*

438

Ob. *p* *mf*

Bs. *p* *mf*

Tuba *mf*

S.Dr. *mf*

S. non sic: sed tam - quam pul - vis, quem pro - ii - cit ven - tus a fa - ci - e ter - rae Id - eo non re - sur - gent

A. non sic: sed tam - quam pul - vis, quem pro - ii - cit ven - tus a fa - ci - e ter - rae Id - eo non re - sur - gent

T. *mf* Non sic im - pi - i, non sic:

B. *mf* Non sic im - pi - i, non sic:

Va. *mf*

Vc. *mf*

D.B. *mf*

444

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bs. *mf*

Tuba

S.Dr. *mf*

S. *mf*

A. *mf*

im - pii in iu - di - cio:

im - pii in iu - di - cio:

VI.I *ff* arco

VI.II

Va.

Ve.

D.B.

450

Ob. *mf*

Bs. *mf*

Tuba

S.Dr. *mf*

S. *mf*

A. *mf*

Non sic im - pi - i, non sic: sed tam - quam pul - vis, quem

Non sic im - pi - i, non sic: sed tam - quam pul - vis, quem

VI.I *ff*

VI.II

Va.

Ve.

D.B.

456

Fl. *mf* *f* *ff*

Ob. *f* *ff*

Cl. *mf* *f* *ff*

Bs. *f* *ff*

Tr. *mf*

Tb. *mf*

Tuba *mf*

S.Dr. *mf*

S. *ff*
pro - ii - cit ven - tus à fa - ci - e ter - rae Id - eo non re - sur - gent im - pii in iu - di - cio:

A. *ff*
pro - ii - cit ven - tus à fa - ci - e ter - rae Id - eo non re - sur - gent im - pii in iu - di - cio:

T. *ff*
Non sic im - pi - i, non sic: sed tam - quam pul - vis,

B. *ff*
Non sic im - pi - i, non sic: sed tam - quam pul - vis,

V.I. *ff* *f*

V.II

Va.

Vc.

D.B.

461

Cl. *p*

Bs. *p*

S.Dr.

S. *mp*
ne - que pec - ca - tor - es in con - ci - lio ius - tor - um Quo - ni - am no - vit Dom - i - nus vi - am ius - to - rum.

A. *mp*
ne - que pec - ca - tor - es in con - ci - lio ius - tor - um Quo - ni - am no - vit Dom - i - nus vi - am ius - to - rum.

T. *mp*
ne - que pec - ca - tor - es in con - ci - lio ius - tor - um Quo - ni - am no - vit Dom - i - nus vi - am ius - to - rum.

B. *mp*
ne - que pec - ca - tor - es in con - ci - lio ius - tor - um Quo - ni - am no - vit Dom - i - nus vi - am ius - to - rum.

VII

Va.

Vc.

D.B.

460

Fl. *I.*

Ob. *I.*

Cl. *I.*

S.Dr.

VI.I *arco*

VI.II *arco*

Va.

Vc.

D.B.

473

Fl.

Ob.

Cl.

Tb.

S.Dr.

VI.I

VI.II

Va.

Vc.

D.B.

477

Hn.

Tb.

Tuba

Tp.

S.Dr.

S.

A.

VI.I

Va.

Vc.

D.B.

Non sic im - pi - i, non sic: Non sic im - pi - i, non sic:

483

Hn. *I.*

Tr. *I.*
pp

Tuba *pp*

Tp.

S.Dr. *6*

Va.

Vc.

D.B.

II: Psalm 14 - Andante, ♩ = 52

2 Oboes *mf*

2 B♭ Clarinets

2 Bassoons *p* *pp*

2 F Horns *pp*

Violin II *pizz.* *mp*

Viola *pizz.* *mp*

Cello *p*

Double Bass *p*

12 Fl. *p*

Ob. *p*

Cl. *p*

Bs. *p*

Hn. *p*

Tb. *p*

A. *p*

V.I. *pp* *pizz.* *mp* Do - mi - ne quis ha -

V.II. *pp* *pizz.* *mp*

Vc. *pp*

D.B. *pp*

24
 Fl.
 Ob.
 Cl.
 Bs.
 Hn.
 Tb.
 A.
 B.
 Vc.
 D.B.

bi - ta - bit in ta - ber - na - cu - lo tu - o?

p
 Do - mi - ne aut quis re - qui - es - cet in mon -

37
 Fl.
 Ob.
 Cl.
 Bs.
 Hn.
 Tr.
 Tb.
 A.
 B.
 VI.I
 VI.II
 Va.
 Vc.
 D.B.

Qui in - gre - di - tur sin - e ma - cu - la
 te san - cto tu - o? tur sin - e ma - cu - la

pizz
mp
pizz
mp
pizz
mp

48

Fl.

Ob.

Cl.

Bs.

Hn.

Tr.

Tb.

A.

B.

et o - pe - ra - tur ius - ti - ti - am:

et o - pe - ra - tur ius - ti - ti - am:

VI.I

VI.II

Va.

Vc.

D.B.

60

Fl.

Ob.

Cl.

Bs.

Hn.

Tb.

A.

B.

VI.I

VI.II

Va.

Vc.

D.B.

p

p

Do - mi - ne quis ha - bi - ta - bit in ta - ber - na - cu - lo tu - o?

Do - mi - ne

Detailed description: This page of a musical score, numbered 66, contains measures 60 through 65. The score is arranged in a standard orchestral format with woodwinds, brass, strings, and vocal parts. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), and Trombone (Tb.). The brass section includes Trumpet (A.) and Bass (B.). The string section includes Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (D.B.). The vocal parts are Soprano (A.) and Bass (B.). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score features various musical notations such as rests, notes, and dynamic markings. The vocal parts have lyrics in Latin. The page number '66' is at the top left, and the measure number '60' is at the top left of the first staff. The dynamic marking 'p' (piano) appears in the Bassoon and Trombone staves. The lyrics for the vocal parts are: 'Do - mi - ne quis ha - bi - ta - bit in ta - ber - na - cu - lo tu - o?' for the Soprano and 'Do - mi - ne' for the Bass.

73

Fl.

Ob.

Cl.

Bs.

Hn.

Tb.

A.

B.

Vi.I

Vi.II

Vc.

D.B.

Qui lo - qui - tur ver - i - ta -

quis ha - bi - ta - bit in ta - ber - na - cu - lo tu - o? Qui lo - qui - tur ver - i - ta -

p

pizz.
mp

Detailed description: This page of a musical score, numbered 67, contains measures 73 through 82. The score is for a full orchestra and vocal soloists. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), and Trombone (Tb.). The brass section includes Trumpet (A.) and Trombone (B.). The string section includes Violin I (Vi.I), Violin II (Vi.II), Viola (Vc.), and Double Bass (D.B.). The vocal parts (A. and B.) have Latin lyrics. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score features various musical notations such as slurs, accents, and dynamic markings like *p* (piano) and *mp* (mezzo-piano). The lyrics are: "Qui lo - qui - tur ver - i - ta - quis ha - bi - ta - bit in ta - ber - na - cu - lo tu - o? Qui lo - qui - tur ver - i - ta -".

86

Fl. *I.*

Ob. *I.*

Cl.

Bs.

Hn. *pp*

Tr. *pp*

Tb. *pp*

A.
tem in cor - de su - o, qui non e - git dol - um in lin - gua su - a:

B.
tem in cor - de su - o, qui non e - git dol - um in lin - gua su - a:

V.I. *pizz. mp*

V.II. *pizz. mp*

Va. *pizz. mp* *arco p* *pizz. mp*

Ve.

D.B.

Detailed description: This page of a musical score, numbered 68, contains measures 86 through 95. The score is for a full orchestra and vocal soloists. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bs.). The brass section includes Horns (Hn.), Trumpets (Tr.), and Trombones (Tb.). The string section includes Violins I (V.I.), Violins II (V.II.), Violas (Va.), Cellos (Ve.), and Double Basses (D.B.). The vocal soloists are Alto (A.) and Bass (B.). The music is in a minor key and 4/4 time. The woodwinds and strings play a rhythmic accompaniment, while the vocal soloists sing the Latin text. Dynamics range from *pp* (pianissimo) to *mp* (mezzo-piano). Performance instructions include *pizz.* (pizzicato) for strings and *arco* (arco) for the Viola. First endings are marked with *I.* above the notes.

This page of a musical score, numbered 69, contains measures 97 through 104. The score is written for a full orchestra and includes parts for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), Trombone (Tb.), Tuba, Violin I (VI. I), Violin II (VI. II), Viola (Va.), Violoncello (Vc.), and Double Bass (D.B.). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The score features various musical notations such as slurs, accents, and dynamic markings. The Flute part has a melodic line with slurs and accents. The Oboe part has a rhythmic pattern of eighth notes. The Clarinet part has a melodic line with slurs and accents. The Bassoon part has a rhythmic pattern of eighth notes. The Horn part has a melodic line with slurs and accents. The Trombone part has a rhythmic pattern of eighth notes. The Tuba part has a rhythmic pattern of eighth notes. The Violin I part has a melodic line with slurs and accents, and dynamic markings of *mp* and *pizz*. The Violin II part has a rhythmic pattern of eighth notes. The Viola part has a melodic line with slurs and accents, and dynamic markings of *p* and *arco*. The Violoncello part has a rhythmic pattern of eighth notes. The Double Bass part has a rhythmic pattern of eighth notes. The score is arranged in a standard orchestral layout with the strings at the bottom and the woodwinds at the top.

108

Fl.

Ob.

Cl.

Bs.

Hn.

Tb.

Tuba

A.

B.

VI.I

VI.II

Va.

Vc.

D.B.

Do - mi - ne

Do - mi - ne

pizz.
mp

pp

pp

I.

I.

I.

120

Fl.

Ob.

Cl.

Bs.

Hn.

Tr.

Tb.

A.

B.

VI.I

VI.II

Va.

Vc.

D.B.

Do - mi - ne Nec fe - cit prox - i - mo su - o mal - um,

Do - mi - ne Nec fe - cit prox - i - mo su - o mal - um,

arco pizz.

arco pizz.

pizz. arco

132

Fl. *L*

Ob. *L*

Cl.

Bs.

Hn.

Tr. *L*

Tb.

Tuba

A. *2*
et op - pro - bri - um non ac - cep - it ad - ver - sus prox - i - mos su - os. Ad ni - hi - lum de - duc -

B. *2*
et op - pro - bri - um non ac - cep - it ad - ver - sus prox - i - mos su - os. Ad ni - hi - lum de - duc -

VI.I arco pizz. arco

VI.II arco pizz.

Va. pizz. arco pizz. arco

Vc.

D.B.

144

Fl.

Ob.

Cl.

Bs.

Hn.

Tr.

Tb.

Tuba

A.
tus est in con-spec-tu e-ius ma-lig-nus: ti-men-tes au-tem Do-mi-num glor-i-fi-cat:

B.
tus est in con-spec-tu e-ius ma-lig-nus: ti-men-tes au-tem mi-num glor-i-fi-cat:

VI.I
pizz. arco pizz.

VI.II
pizz. pizz.

Va.
pizz.

Vc.

D.B.

156

Fl.

Ob. I.

Cl.

Bs.

Hn. I.

Tr.

Tb.

A.

B.

VI.

VI.

Va. pizz.

Ve.

D.B.

Do - mi - ne Do - mi - ne Qui iu - rat prox - i -

Do - mi - - ne Do - mi - - ne

p

168

Fl. *pp* *p*

Ob. *p* *p*

Cl. *p*

Bs. *p*

Hn. *p*

Tr. *p*

Tb. *pp* *p*

Tuba *p*

Trp. *pp*

A. *mp*

T. *mp*

B. *mp*

VI.I *mp* arco

VI.II *mp* arco

Va. *mp* arco

Vc. *mp*

D.B. *mp*

mo su - o, et non de - ci - pit,

ni - am su - am non ded - it ad

qui pe - cu - ni - am su - am non ded - it ad

181

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bs. *mp*

Hn. *mp*

Tr. *mp*

Tb. *mp*

Tuba *mp*

Tp. *mp*

A. *mf*

T. *mf*

B. *mf*

V.I. *mf*

V.II. *mf*

Va. *mf*

Vc. *mf*

D.B. *mf*

u - sur - am, et mu - ne - ra su - per in - no - cen - tem non ac - ce - pit:

u - sur - am, et mu - ne - ra su - per in - no - cen - tem non ac - ce - pit:

202

Fl. *mf*

Ob. *mf* a2

Cl. *mf* a2

Bs. *p* *ff* a2

Hn. *p*

Tr. *f* *p*

Tb. *p* *p*

Tuba *ff* *ff*

Trp. *pp* *ff*

VI.I *p* *mf* arco

VI.II *p* *mf* arco

Va. *p* *mf* arco

Vc. *ff* *ff* *mf* arco

D.B. *ff* *ff* *f* arco

208

Fl. *ff* *a2*

Ob. *ff* *a2*

Cl. *ff* *a2*

Bs. *ff* *a2*

Hn. *ff* *p*

Tr. *ff* *p*

Tb. *ff* *p*

Tuba *ff* *p*

Tp. *p* *ff* *pp* *ff*

VI.I *ff*

VI.II *ff*

Va. *ff*

Vc. *ff* *arco*

D.B. *ff* *arco*

215

Fl. *mp* *pp* *p*

Ob. *mp* *pp* *p*

Cl. *mp* *p*

Bs. *pp*

Hr. *pp*

Tr. *pp*

Tb. *pp*

Tp.

A. *mp* Qui fa-cit haec, non mo-ve-bi-tur

B. *mp* Qui fa-cit haec, non mo-ve-bi-tur in Ae-ter-num.

VI.I *mp* *pp* *mf*

VI.II *mp* *pp*

Va. *mp* *pp*

Vc. *mp* *pp*

D.B. *mp* *pp*

224

Fl. *L*

Ob. *L*

Cl. *L*

Bs. *L*

Hn. *L*

Tuba *pp*

S. Ae - ter - num.

A. in Ae - ter - num.

T. *mp* Ae - ter - num.

B. *mp* Ae - ter - num.

VI.I *p*

VI.II *p*

Va. *p*

Vc. *p*

D.B.

III: Psalm 96 - Strident $\text{♩} = 144$

2 Flutes *ff* *a2*

2 Oboes *ff* *a2*

2 B♭ Clarinets *ff* *a2*

2 Bassoons *ff*

2 F Horns *ff*

2 B♭ Trumpets *ff*

2 Trombones *ff*

Tuba *ff*

Timpani *ff*

Cymbals

Snare Drum *ff*

Bass Drum *ff*

Flute *ff*

Alto *ff*

Tenor *ff*

Bass *ff*

Violin I *ff*

Violin II *ff*

Viola *ff*

Cello *ff*

Double Bass *ff*

Vo - ce mea ad Dom - i - num ela - ma - vi: vo - ce mea ad Dom - i - num Vo - ce mea ad
Vo - ce mea ad Dom - i - num ela - ma - vi: vo - ce mea ad Dom - i - num Vo - ce mea ad
Vo - ce mea ad Dom - i - num ela - ma - vi: vo - ce mea ad Dom - i - num Vo - ce mea ad
Vo - ce mea ad Dom - i - num ela - ma - vi: vo - ce mea ad Dom - i - num Vo - ce mea ad

This musical score page, numbered 83, is set in a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. It features a variety of instruments and vocal parts. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), Trumpet (Tr.), Trombone (Tb.), and Tuba. The brass section includes Trumpet (Tp.). The percussion section includes Cymbal (Cym.), Snare Drum (S.Dr.), and Bass Drum (B.Dr.). The vocal soloists are Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The string section includes Violin I (V.I.), Violin II (V.II), Viola (Va.), Violoncello (Vc.), and Double Bass (D.B.).

The score begins at measure 6. The woodwinds (Fl., Ob., Cl., Bs.) play a melodic line with triplets and sixteenth-note patterns, marked with *a2* and *f*. The brass (Tr., Tb., Tuba) provides harmonic support with chords and rhythmic patterns, also marked with *f*. The percussion (Cym., S.Dr., B.Dr.) maintains a steady accompaniment. The vocal soloists enter with the Latin text: "Dom-i-num cla-ma-vi: vo-ce mea ad Dom-i-num de-pre-ca-tus sum:". The strings (V.I., V.II, Va., Vc., D.B.) play a rhythmic accompaniment with triplets, marked with *ff*.

11

Fl. ^{a2}

Ob. ^{a2}

Cl. ^{a2}

Bs. ^{a2}

Hn.

Tr.

Tb.

Tuba

Tp.

Cym.

S.Dr.

B.Dr.

S.

A.

T.

B.

VI.I

VI.II

Va.

Vc.

D.B.

de - pre - ca - tus sum: Vo - ce mea ad Dom - i - num cla - ma - vi: vo - ce mea ad

de - pre - ca - tus sum: Vo - ce mea ad Dom - i - num cla - ma - vi: vo - ce mea ad

de - pre - ca - tus sum: Vo - ce mea ad Dom - i - num cla - ma - vi: vo - ce mea ad

de - pre - ca - tus sum: Vo - ce mea ad Dom - i - num cla - ma - vi: vo - ce mea ad

16

Fl.

Ob.

Cl.

Bs.

Tr.

Tuba

Tp.

S.

A.

T.

B.

VI.I

VI.II

Va.

Ve.

D.B.

Dom-i-num Ef-fun-do in con-spec-tu e-ius or-a-ti-o-nem me-am, et tri-bu-la-ti-on-em me-am

Dom-i-num Ef-fun-do in con-spec-tu e-ius or-a-ti-o-nem me-am, et tri-bu-la-ti-on-em me-am

Dom-i-num Ef-fun-do in con-spec-tu e-ius or-a-ti-o-nem me-am, et tri-bu-la-ti-on-em me-am

Dom-i-num Ef-fun-do in con-spec-tu e-ius or-a-ti-o-nem me-am, et tri-bu-la-ti-on-em me-am

29

Fl.

Ob.

Cl.

Bs.

S.

A.

T.

B.

In de - fi - cien - do ex me spir - i - tum me - um, et tu cog - no - vis - ti sem - i - tas me -

In de - fi - cien - do ex me spir - i - tum me - um, et tu cog - no - vis - ti sem - i - tas me -

In de - fi - cien - do ex me spir - i - tum me - um, et tu cog - no - vis - ti sem - i - tas me -

In de - fi - cien - do ex me spir - i - tum me - um, et tu cog - no - vis - ti sem - i - tas me -

VI.I

VI.II

Va.

Vc.

D.B.

36

Fl. *a2*

Ob. *a2*

Cl. *a2*

Bs. *a2*

Hn. *f*

Tr. *f*

Tb. *a2* *f*

Tuba *f*

Tp. *f*

Cym.

S.Dr.

B.Dr.

S. as. de - pre - ca - tus sum: de - pre - ca - tus sum:

A. as. de - pre - ca - tus sum: de - pre - ca - tus sum:

T. as. de - pre - ca - tus sum: de - pre - ca - tus sum:

B. as. de - pre - ca - tus sum: de - pre - ca - tus sum:

VI.I *f*

VI.II *ff*

Va. *ff*

Ve.

D.B.

41

Fl. a2

Ob. a2

Cl. *ff*

Bs. *ff*

Hn. *ff*

Tr. *ff*

Tb. *ff*

Tuba *ff*

Tp. *ff*

Cym. *ff*

S.Dr. *ff*

B.Dr. *ff*

S. *f*
In via hac, qua am - bu-la-bam, ab-scon-de - runt la - que - um mi-hi. Con - si - der - a - bam ad dex-ter-am,

A. *f*
In via hac, qua am - bu-la-bam, ab-scon-de - runt la - que - um mi-hi. Con - si - der - a - bam ad dex-ter-am,

T. *f*
In via hac, qua am - bu-la-bam, ab-scon-de - runt la - que - um mi-hi. Con - si - der - a - bam ad dex-ter-am,

B. *f*
In via hac, qua am - bu-la-bam, ab-scon-de - runt la - que - um mi-hi. Con - si - der - a - bam ad dex-ter-am,

VI.I *ff*

VI.II *ff*

Va. *ff*

Ve. *ff*

D.B. *ff*

47

Fl. a2

Ob. a2

Cl. a2

Bs.

Hn.

Tr. *ff*

Tb. *ff*

Tuba *ff*

Tp. *ff*

Cym.

S.Dr.

B.Dr.

S.

A.

T.

B.

VI.I

VI.II

Va. *ff*

Vc. *ff*

D.B. *ff*

et vi - de - - - bam: et non e - rat qui cog - nos - ce - ret me.

et vi - de - - - bam: et non e - rat qui cog - nos - ce - ret me.

et vi - de - - - bam: et non e - rat qui cog - nos - ce - ret me.

et vi - de - - - bam: et non e - rat qui cog - nos - ce - ret me.

53

This page of a musical score, numbered 53, features a variety of instruments and vocal parts. The brass section includes Bassoon (Bs.), Horns (Hn.), Trumpets (Tr.), Trombones (Tb.), Tuba, and Trumpet (Tp.). The woodwind section consists of Cymbals (Cym.), Snare Drum (S.Dr.), and Bass Drum (B.Dr.). The string section includes Violin I (VI.I), Violin II (VI.II), Viola (Va.), Violoncello (Vc.), and Double Bass (D.B.). The vocal section includes Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The score is written in a key signature of three flats and a 3/4 time signature. It contains dynamic markings such as *f*, *ff*, and *pp*, and includes first endings (1.) for several instruments. The vocal parts have lyrics in Latin: "Per- iit fu - gaa me, et non est qui re - qui - rat an - i - mam me - am."

meno mosso ♩=104

61 *pp* solo

S. Cla-ma-vi ad te Tu es spes me-a, in ter-ra vi-ven-ti-um.

T. *pp* solo Domi-ne, di-xi: — por-ti-o me-a Cla-ma-vi ad te



73 *ppp*

Cl. *ppp*

Bs. *ppp*

S. In-ten-de ad de-pre-ca-tion-em meam: Cla-ma-vi ad te

A. *pp* solo qui-a hu-mi-li-a-tus sum ni-mis.

T. In-ten-de ad de-pre-ca-tion-em meam: Domi-ne, di-xi: —

B. *pp* solo qui-a hu-mi-li-a-tus sum ni-mis.

VI.I *ppp*

Va. *ppp*

Vc. *ppp*

D.B. *ppp*

tempo I ♩=144

85

Fl. *p*

Ob. *p*

Cl. *p*

Bs. *p*

S. *mf* tutti

A. *mf* tutti

T. *mf* tutti

B. *mf* tutti

Li - be - ra me - a per - se - quen - ti - bus me: qui - a con - for - ta - ti sunt su - per

V.I. *mp*

V.II. *mp*

Va. *mp*

Vc. *mf*

D.B. *mf*

92

Fl.

Ob.

Cl.

Bs.

Tb.

S.

A.

T.

B.

VI.I

VI.II

Va.

Ve.

D.B.

me. E - duc de cus - to - dia an - i - mam me - am ad con - fi - ten -

me. E - duc de cus - to - dia an - i - mam me - am ad con - fi - ten -

me. E - duc de cus - to - dia an - i - mam me - am ad con - fi - ten -

me. E - duc de cus - to - dia an - i - mam me - am ad con - fi - ten -

pp *mf* *pp* *mf*

98

Fl. I. *ff* *a2*

Ob. *ff* *a2*

Cl. *ff* *a2*

Bs. *ff*

Hn. *ff*

Tr. *ff*

Tb. *ff*

Tuba *ff*

Tp. *ff*

Cym.

S.Dr. *ff*

B.Dr. *ff*

S. *ff*
dum nom - i - ni tu - o: me ex - pec - tant ius - ti,

A. *ff*
dum nom - i - ni tu - o: me ex - pec - tant ius - ti,

T. *ff*
dum nom - i - ni tu - o: me ex - pec - tant ius - ti,

B. *ff*
dum nom - i - ni tu - o: me ex - pec - tant ius - ti,

VI.I *ff*

VI.II *ff*

Va. *ff*

Ve.

D.B.

103

Fl. *a2*

Ob. *a2*

Cl. *a2*

Bs.

Hn.

Tr. *ff*

Tb. *ff*

Tuba *ff*

Tp.

Cym.

S.Dr.

B.Dr.

S.
do - nec re - tri - bu - as mi - hi.

A.
do - nec re - tri - bu - as mi - hi.

T.
do - nec re - tri - bu - as mi - hi.

B.
do - nec re - tri - bu - as mi - hi.

VI.I

VI.II

Va. *ff*

Ve. *ff*

D.B. *ff*

107

Fl. a2

Ob. a2

Cl. a2

Bs. *ff*

Hn. *f*

Tr. *f*

Tb. *f*

Tuba *f*

Tp. *f*

Cym.

S.Dr.

B.Dr.

S.

A.

T.

B.

V.I. *ff*

V.II. *ff*

Va. *ff*

Ve. *ff*

D.B. *ff*

de - pre - ca - tus sum: de - pre - ca - tus

de - pre - ca - tus sum: de - pre - ca - tus

de - pre - ca - tus sum: de - pre - ca - tus

de - pre - ca - tus sum: de - pre - ca - tus

112

Fl. a2

Ob. a2

Cl. a2

Bs. a2

Hn.

Tr. *ff*

Tb. *ff*

Tuba *ff*

Tp. *f* *ff*

Cym.

S.Dr.

B.Dr.

S. sum: Vo - ce mea ad Dom - i - num cla - ma - vi: vo - ce mea ad

A. sum: Vo - ce mea ad Dom - i - num cla - ma - vi: vo - ce mea ad

T. sum: Vo - ce mea ad Dom - i - num cla - ma - vi: vo - ce mea ad

B. sum: Vo - ce mea ad Dom - i - num cla - ma - vi: vo - ce mea ad

VI.I

VI.II

Va.

Vc.

D.B.

Detailed description: This page of a musical score, numbered 98, contains measures 112 through 115. The score is for a full orchestra and vocal soloists. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Horn, Trumpet, Trombone, Tuba, Trumpet) are prominent, with many parts featuring triplets and dynamic markings like *ff*. The percussion section includes Cymbal, Snare Drum, and Bass Drum. The vocal soloists (Soprano, Alto, Tenor, Bass) enter in measure 112 with the lyrics: "sum: Vo - ce mea ad Dom - i - num cla - ma - vi: vo - ce mea ad". The string section (Violin I, Violin II, Viola, Violoncello, Double Bass) provides harmonic support with triplet patterns. The key signature has three flats, and the time signature is 4/4.

116

Fl. *pp*

Ob.

Cl. *pp*

Bs. *mp*

Tr. *mp*

Tuba *pp*

Tp. *p*

S. *p*

A. *p*

T. *p*

B. *p*

Dom-i - num Vo - ce mea ad Dom - i - num cla - ma - vi: vo - ce mea ad Dom-i - num

V.I. *p*

V.II. *p*

Va. *p*

Vc. *p*

D.B. *p*

Detailed description: This page of a musical score, numbered 116, features a variety of instruments and vocalists. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), and Trumpet (Tr.). The brass section consists of Tuba and Trumpet (Tp.). The string section includes Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). There are also Violin I (V.I.), Violin II (V.II.), Viola (Va.), Violoncello (Vc.), and Double Bass (D.B.). The vocalists (S., A., T., B.) are performing a Latin liturgical text. The score includes dynamic markings such as *pp*, *mp*, and *p*, and features various musical notations like triplets, slurs, and accents.

IV: Psalm 96 - Moderato ♩ = 112

1. *pp*

2 Oboes

2 Bassoons

2 F Horns *pp* I. Con sord.

Tuba *pp*

Violin I *p*

Violin II *p*

Viola *p*

Cello *p*

Double Bass *p*

10

1. *p*

Ob.

Cl. *p* 1.

Bs. *p*

Hn. *p* 1.

Tuba *p*

VI.I

VI.II

Va. *p*

Vc. *p*

D.B. *p*

19

Ob.

Cl.

Bs.

Hn.

Tuba

VI.I

VI.II

Va.

Vc.

D.B.

29

Fl.

Ob.

Cl.

Bs.

Hn.

Tuba

VI.I

VI.II

Va.

Vc.

D.B.

38

Fl.

Ob.

Cl.

Bs.

Hn.

Tuba

VI I

VI II

Va.

Vc.

D.B.

The musical score for page 102, measures 38 through 45, is presented for a full orchestra. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The instruments included are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), Tuba, Violin I (VI I), Violin II (VI II), Viola (Va.), Violoncello (Vc.), and Double Bass (D.B.). The Flute and Oboe parts feature a melodic line starting on a half note G4, followed by quarter notes A4 and B4, and then a series of rests. The Clarinet part has a melodic line starting on a half note G3, followed by quarter notes A3 and B3, and then a series of rests. The Bassoon part has a melodic line starting on a half note G2, followed by quarter notes A2 and B2, and then a series of rests. The Horn part has a melodic line starting on a half note G4, followed by quarter notes A4 and B4, and then a series of rests. The Tuba part has a melodic line starting on a half note G2, followed by quarter notes A2 and B2, and then a series of rests. The Violin I and Violin II parts have a melodic line starting on a half note G4, followed by quarter notes A4 and B4, and then a series of rests. The Viola part has a melodic line starting on a half note G3, followed by quarter notes A3 and B3, and then a series of rests. The Violoncello and Double Bass parts have a melodic line starting on a half note G2, followed by quarter notes A2 and B2, and then a series of rests.

47

Fl. I. *p*

Ob. I. *p*

Cl. I. *p*

Bs. I. *p*

Hn. I. *ppp*

Tb. I. *p* Mute II.

S. *mp*
Do-mi-nus reg-na-vit, ex-ul-tet ter-ra:

A. *mp*
Do-mi-nus reg-na-vit, ex-ul-tet ter-ra:

T. *mp*
Do-mi-nus reg-na-vit, ex-ul-tet ter-ra:

B. *mp*
Do-mi-nus reg-na-vit, ex-ul-tet ter-ra:

VI. I. *ppp* *p* pizz.

VI. II. *ppp* *p* pizz.

Va. *ppp* *p*

Vc. *ppp* *p*

D.B. *ppp*

56

Ob. *I.*

Bs. *I.*

Tb.

S.

A.

T.

B.

V.I.

V.II.

Va.

Vc.

ae - ten - tur lae - ten - tur in - su - lae mul - tae.

lae - ten - tur lae - ten - tur in - su - lae mul - tae.

lae - ten - tur lae - ten - tur in - su - lae mul - tae.

lae - ten - tur lae - ten - tur in - su - lae mul - tae.

65

Fl.

Ob.

Cl.

Bs.

S.

A.

T.

B.

VI.I

VI.II

Va.

Vc.

pizz.

Do - mi - nus reg - na - vit, ex - ul - tet ter - ra: lae - ten - tur

Do - mi - nus reg - na - vit, ex - ul - tet ter - ra: lae - ten - tur

Do - mi - nus reg - na - vit, Nu - bes, et ca - li - go in cir - cu - i - tu e - ius lae - ten - tur

Nu - bes, et ca - li - go in cir - cu - i - tu e - ius ter - ra: Nu - bes, et

74

Fl. *L* *a2*

Ob. *L* *a2*

Cl. *L* *a2*

Bs. *L* *a2*

Hn.

Tr.

Tb.

Tuba

Tp.

S.

A.

T.

B.

ca - li - go in cir - cu - i - tu e - ius

lae - ten - tur in - su - lae mul - tae. ius - ti - ti - a,

lae - ten - tur in - su - lae mul - tae. ius - ti - ti - a,

lae - ten - tur Nu - bes, et ca - li - go in cir - cu - i - tu e - ius ius - ti - ti - a,

ius - ti - ti - a,

ius - ti - ti - a,

VI.I *mf*

VI.II *mf*

Va. *f* pizz.

Vc. *f* pizz.

D.B. *f* pizz.

83

Fl. ^{a2}

Ob. ^{a2}

Cl. ^{a2}

Bs. ^{a2}

p \longleftarrow *ff* \longrightarrow *p*

Hr. ^{a2} *mf*

Tr. *mf*

Tb. *mf*

Tuba *p* \longleftarrow *ff* \longrightarrow *p*

S. et iu - di - cium cor - rec - ti - o se - dis ei - us. ius - ti - ti - a, et iu - di - cium

A. et iu - o di - cium cor - rec - ti - o se - dis ei - us. ius - ti - ti - a, et iu - di - cium

T. et iu - di - cium cor - rec - ti - o se - dis ei - us. ius - ti - ti - a, et iu - di - cium

B. et iu - di - cium cor - rec - ti - o se - dis ei - us. ius - ti - ti - a, et iu - di - cium

VI.I

VI.II

Va.

Vc.

D.B.

93

Fl. *a2*

Ob. *a2* *mf* *1.*

Cl. *a2*

Bs. *a2* *mf* *1.*

Hr. *a2* *pp* *1.*

Tr.

Tb. *p* *1.*

Tuba

S. *f*
 cor - rec - ti - o se - dis ei - us. Do - mi - nus reg - na - vit, ex - ul - tet

A. *f*
 cor - rec - ti - o se - dis ei - us. Do - mi - nus reg - na - vit, ex - ul - tet

T. *f*
 cor - rec - ti - o se - dis ei - us. Do - mi - nus reg - na - vit, ex - ul - tet

B. *f*
 cor - rec - ti - o se - dis ei - us. Do - mi - nus reg - na - vit, ex - ul - tet

V.I. *mf* *arco*

V.II. *mf* *pizz.*

Va. *mf* *arco*

Vc. *f*

D.B. *f*

103

Ob. *l.*

Cl.

Bs. *l.*

Tb. *l.* *p*

Tuba *p*

S.
ter - ra: lae - ten - tur lae - ten - tur in - su - lae mul - tae.

A.
ter - ra: lae - ten - tur lae - ten - tur in - su - lae mul - tae.

T.
ter - ra: lae - ten - tur lae - ten - tur in - su - lae mul - tae.

B.
ter - ra: lae - ten - tur lae - ten - tur in - su - lae mul - tae.

VI.I

VI.II

Va.

Vc.

D.B.

112

Fl. *l.*

Ob. *l.*

Cl. *l.*

Bs. *l.*

Hr. *mf*

Tr. *mf*

Tb. *mf*

Tuba *ff*

Tp. *ff*

S.

A.

T.

B.

V.I. *pizz.*

V.II

Va. *pizz.*

Vc.

D.B.

ius - ti - ti - a, et iu - di-cium cor - rec - ti - o se - dis ei - us. ius - ti -
ius - ti - ti - a, et iu - di-cium cor - rec - ti - o se - dis ei - us. ius - ti -
ius - ti - ti - a, et iu - di-cium cor - rec - ti - o se - dis ei - us. ius - ti -
ius - ti - ti - a, et iu - di-cium cor - rec - ti - o se - dis ei - us. ius - ti -

122

Fl. *p*

Ob. *p*

Cl. *p*

Bs. *p*

Hr. *pp*

Tr. *pp*

Tb. *pp*

Tuba

Tp. *pp*
mp

S. *mp*

A. *mp*

T. *mp*

B. *mp*

VI.I

VI.II

Va. *mf*

Vc. *mf*

D.B. *mf*

- ti - a, et iu - di - cium cor - rec - ti - o se - dis ei - us. Ig - nis an - te ip - sum prae - ce - det,

- ti - a, et iu - di - cium cor - rec - ti - o se - dis ei - us. Ig - nis an - te ip - sum prae - ce - det,

- ti - a, et iu - di - cium cor - rec - ti - o se - dis ei - us. Ig - nis an - te ip - sum prae - ce - det,

- ti - a, et iu - di - cium cor - rec - ti - o se - dis ei - us. Ig - nis an - te ip - sum prae - ce - det,

131

Fl.

Ob.

Cl.

Bs.

Hn.

Tr.

Tb.

Tuba

Tr.

S.

A.

T.

B.

Va.

Vc.

D.B.

et in - flam - ma - bit in cir - cu - i - tu lg - nis an - te ip - sum prae - ce - det, et in - flam - ma - bit in cir - cu - i - tu lg - nis an - te ip - sum prae - ce - det.

et in - flam - ma - bit in cir - cu - i - tu lg - nis an - te ip - sum prae - ce - det, et in - flam - ma - bit in cir - cu - i - tu lg - nis an - te ip - sum prae - ce - det.

et in - flam - ma - bit in cir - cu - i - tu lg - nis an - te ip - sum prae - ce - det, et in - flam - ma - bit in cir - cu - i - tu lg - nis an - te ip - sum prae - ce - det.

et in - flam - ma - bit in cir - cu - i - tu lg - nis an - te ip - sum prae - ce - det, et in - flam - ma - bit in cir - cu - i - tu lg - nis an - te ip - sum prae - ce - det.

139

FL. *1.*

Ob.

Cl.

Bs.

Hn.

Tr.

Tb.

Tuba

S.
et in - flam - ma - bit in cir - cu - i - tu in - im - i - cos ei - us. Do - mi - nus reg - na - vit,

A.
et in - flam - ma - bit in cir - cu - i - tu in - im - i - cos ei - us. Do - mi - nus reg - na - vit,

T.
et in - flam - ma - bit in cir - cu - i - tu in - im - i - cos ei - us. Do - mi - nus reg - na - vit,

B.
et in - flam - ma - bit in cir - cu - i - tu in - im - i - cos ei - us. Do - mi - nus reg - na - vit,

VI. I *pp*

VI. II *arco pp*

Va. *arco pp*

Vc. *arco pp*

D.B. *arco pp*

148

I.

Bs. *p*

Hr.

Tr.

Tb. I.

Tuba

S.

A.

T. 8

B.

ex - ul - tet ter - ra: lae - ten - tur lae - ten - tur in - su - lae

VI.I

VI.II

Va.

Vc.

D.B.

166

Fl. ^{a2}

Ob. ^{a2}

Cl. ^{a2}

Bs. ^{a2}

Hr.

Tr.

Tb.

Tuba

S.
ip - sum prae-ce-det, et in - flam-ma-bit in cir - cu - i - tu lg - nis an - te ip - sum prae-ce-det, et in - flam-ma-bit in cir - cu - i - tu in - im - i - cos

A.
ip - sum prae-ce-det, et in - flam-ma-bit in cir - cu - i - tu lg - nis an - te ip - sum prae-ce-det, et in - flam-ma-bit in cir - cu - i - tu ih - ih - l - cōs

T.
ip - sum prae-ce-det, et in - flam-ma-bit in cir - cu - i - tu lg - nis an - te ip - sum prae-ce-det, et in - flam-ma-bit in cir - cu - i - tu in - im - i - cos

B.
ip - sum prae-ce-det, et in - flam-ma-bit in cir - cu - i - tu lg - nis an - te ip - sum prae-ce-det, et in - flam-ma-bit in cir - cu - i - tu in - im - i - cos

VII

VII

Va.

Vc.

D.B.

174

Fl. *a2*

Ob. *a2*

Cl. *a2*

Bs. *a2*

Hn. *a2*

Tr. *a2*

Tb. *a2*

Tuba

Tp. *p* *ff*

S.Dr. *ff*

S. *ff*

A. *ff*

T. *ff*

B. *ff*

V.I. *f*

V.II. *f*

Va. *f*

Vc. *f*

D.B. *f*

ei - us. Il-lux-er-unt ful-gur-a ei-us or-bi ter-rae: Ig-nis an-te ip-sum prae-ce - det

ei - us. Il-lux-er-unt ful-gur-a ei-us or-bi ter-rae: Ig-nis an-te ip-sum prae-ce - det

ei - us. Il-lux-er-unt ful-gur-a ei-us or-bi ter - Ig-nis an-te ip-sum prae-ce - det

ei - us. Il-lux-er-unt ful-gur-a ei-us or-bi ter - Ig-nis an-te ip-sum prae-ce - det

181

Fl. ^{a2}

Ob. ^{a2}

Cl. ^{a2}

Bs. ^{a2}

Hn. ^{a2}

Tr. ^{a2}

Tb. ^{a2}

Tuba

Tp. ^{a2}

S.Dr.

S.
vi-dit, et com-mo-ta est ter-ra. Il-lux-er-unt ful-gur-a ei-us or-bi ter-rae: Mon-tes, si-cut ce-ra flux-er-unt a fa-ci-e Do-mi-ni: a fa-ci-e Do-

A.
vi-dit, et com-mo-ta est ter-ra. Il-lux-er-unt ful-gur-a ei-us or-bi ter-rae: Mon-tes, si-cut ce-ra flux-er-unt a fa-ci-e Do-mi-ni: a fa-ci-e Do-

T.
vi-dit, et com-mo-ta est ter-ra. Il-lux-er-unt ful-gur-a ei-us or-bi ter-rae: Mon-tes, si-cut ce-ra flux-er-unt a fa-ci-e Do-mi-ni: a fa-ci-e Do-

B.
vi-dit, et com-mo-ta est ter-ra. Il-lux-er-unt ful-gur-a ei-us or-bi ter-rae: Mon-tes, si-cut ce-ra flux-er-unt a fa-ci-e Do-mi-ni: a fa-ci-e Do-

V.I.

V.II.

Va.

Vc.

D.B.

188

Fl. a2

Ob. a2

Cl. a2

Bs. a2

Hn. a2

Tr. a2

Tb. a2

Tuba a2

Tr. *p* *ff*

S.Dr.

S. mi-ni om-nis ter-ra. An-nun-ci-a-ver-unt cae-li ius-ti-tiam e-i-us: et vi-der-unt om-nes pop-u-li glo-ri-am ei-us. Con-fun-dan-tur Con-fun-dan-tur

A. mi-ni om-nis ter-ra. An-nun-ci-a-ver-unt cae-li ius-ti-tiam e-i-us: et vi-der-unt om-nes pop-u-li glo-ri-am ei-us. Con-fun-dan-tur Con-fun-dan-tur

T. mi-ni om-nis ter-ra. An-nun-ci-a-ver-unt cae-li ius-ti-tiam e-i-us: et vi-der-unt om-nes pop-u-li glo-ri-am ei-us. Con-fun-dan-tur

B. mi-ni om-nis ter-ra. An-nun-ci-a-ver-unt cae-li ius-ti-tiam e-i-us: et vi-der-unt om-nes pop-u-li glo-ri-am ei-us. Con-fun-dan-tur

V.I.

V.II.

Va.

Vc.

D.B.

195

Fl. ^{a2}

Ob. ^{a2}

Cl. ^{a2}

Bs. ^{a2}

Hn. ^{a2}

Tr. ^{a2}
f

Tb. ^{a2}

Tuba

Tp. *p*

S.Dr.

S.
om - nes, qui a - dor - ant sculp - til - ia: et qui glor - i - an - tur in sim - u - la - cris su - is. Il - lux -

A.
om - nes, qui a - dor - ant sculp - til - ia: et qui glor - i - an - tur in sim - u - la - cris su - is. Il - lux -

T.
tur qui a - dor - ant sculp - til - ia: Con - fun - dan - tur om - nes, Il - lux -

B.
tur qui a - dor - ant sculp - til - ia: Con - fun - dan - tur om - nes, Il - lux -

VI.I

VI.II

Va.

Vc.

D.B.

202

Fl.

Ob.

Cl.

Bs.

Hn.

Tr.

Tb.

Tuba

Tp.

S.Dr.

S.

A.

T.

B.

V.I.

V.II.

Va.

Vc.

D.B.

er - unt ful - gur - a ei - us or - bi ter - rae: vi - dit, et com - mo - ta est ter - ra.

er - unt ful - gur - a ei - us or - bi ter - rae: vi - dit, et com - mo - ta est ter - ra.

er - unt ful - gur - a ei - us or - bi ter - rae: vi - dit, et com - mo - ta est ter - ra.

er - unt ful - gur - a ei - us or - bi ter - rae: vi - dit, et com - mo - ta est ter - ra.

p

209

Fl. *pp* *209-233 poco a poco cresc.*

Ob. *pp* *209-233 poco a poco cresc.*

Cl. *pp* *209-233 poco a poco cresc.*

Bs. *pp* *209-233 poco a poco cresc.*

Hn. *pp* *209-233 poco a poco cresc.*

S. *p* *209-233 poco a poco cresc.*
Do-mi-nus reg-na-vit, ex-ul-tet ter-ra: lae-ten-tur in-su-lae

A. *p* *209-233 poco a poco cresc.*
Do-mi-nus reg-na-vit, ex-ul-tet ter-ra: lae-ten-tur in-su-lae

T. *p* *209-233 poco a poco cresc.*
Do-mi-nus reg-na-vit, ex-ul-tet ter-ra: lae-ten-tur in-su-lae

B. *p* *209-233 poco a poco cresc.*
Do-mi-nus reg-na-vit, ex-ul-tet ter-ra: lae-ten-tur in-su-lae

VI. *p* *f* *p* *209-233 poco a poco cresc.*

VII. *p* *f* *p* *209-233 poco a poco cresc.*

Va. *pp* *209-233 poco a poco cresc.*

Vc. *pp* *209-233 poco a poco cresc.*

D.B. *pp* *209-233 poco a poco cresc.*

215

Fl. I. a2

Ob. a2

Cl. I. a2

Bs. I. a2

Hn. I. a2

Tr. *mf*

Tb. *mf*

Tuba *mf*

Cym.

Tiam. *f*

S. in - su - lae mul - tae. Nu - bes, et ca - li - go in cir - cu - i - tu

A. in - su - lae mul - tae. Nu - bes, et ca - li - go in cir - cu - i - tu

T. in - su - lae mul - tae. Nu - bes, et ca - li - go in cir - cu - i - tu

B. in - su - lae mul - tae. Nu - bes, et ca - li - go in cir - cu - i - tu

VI.I

VI.II

Va. *tr*

Vc. *tr*

D.B.

209-233 poco a poco cresc.

221

Fl. *a2*

Ob. *a2*

Cl. *a2*

Bs. *a2*

Hn. *a2*

Tr. *p*

Tb. *mf*

Tuba

Cym.

Ttam

S. Nu - bes, et ca - li - go in cir - cu - i - tu Nu - bes, et ca - li - go

A. Nu - bes, et ca - li - go in cir - cu - i - tu Do - mi - nus reg - na - vit,

T. Nu - bes, et ca - li - go in cir - cu - i - tu bi ter - rae: Mon - tes, si -

B. Nu - bes, et ca - li - go in cir - cu - i - tu Do - mi - nus reg - na - vit,

V.I.

V.II.

Va.

Ve.

D.B.

227

Fl. ^{a2}

Ob. ^{a2}

Cl. ^{a2}

Bs. ^{a2}

Hn. ^{a2}

Tr.

Tb.

Tuba

Tp.

Cym.

Tiam.

S.

A.

T.

B.

VI.I

VI.II

Va.

Vc.

D.B.

in cir - cu - i - tu Nu - bes, et ca - li - go in cir - cu - i - tu
ex - ul - tet ter - ra: lae - ten - tur in - su - lae mul - tab: Nu - bes, et
cut ce - ra flux - er - unt a fa - ci - e Do - mi - ni: a fa - ci -
ex - ul - tet ter - ra: lae - ten - tur in - su - lae mul - tae: Nu - bes, et

233

Fl. *f* ^{a2}

Ob. *f*

Cl. *f*

Bs. *f*

Hn. *f* ^{a2}

Tr. *f* ^{a2}

Tb. *f* ^{a2}

Tuba *f*

Tp. *ff* *p* *ff*

S.Dr. *ff*

S. *ff*
Mon-tes, si-cut ce-ra flux-er-unt a fa-ci-e Do-mi-ni: a fa-ci-e Do-mi-ni om-nis ter-ra. An-nun-ci-a-ver-unt cae-li-ius-ti-am e-ius: et vi-der-unt om-nes pop-u-

A. *ff*
Mon-tes, si-cut ce-ra flux-er-unt a fa-ci-e Do-mi-ni: a fa-ci-e Do-mi-ni om-nis ter-ra. An-nun-ci-a-ver-unt cae-li-ius-ti-am e-ius: et vi-der-unt om-nes pop-u-

T. *ff*
Mon-tes, si-cut ce-ra flux-er-unt a fa-ci-e Do-mi-ni: a fa-ci-e Do-mi-ni om-nis ter-ra. An-nun-ci-a-ver-unt cae-li-ius-ti-am e-ius: et vi-der-unt om-nes pop-u-

B. *ff*
Mon-tes, si-cut ce-ra flux-er-unt a fa-ci-e Do-mi-ni: a fa-ci-e Do-mi-ni om-nis ter-ra. An-nun-ci-a-ver-unt cae-li-ius-ti-am e-ius: et vi-der-unt om-nes pop-u-

VI.I *ff*

VI.II *ff*

Va. *ff*

Vc. *ff*

D.B. *ff*

240

Fl. *a2*

Ob. *a2*

Cl. *a2*

Bs. *a2*

Hn. *a2*

Tr. *a2*

Tb. *a2*

Tuba *a2*

Tp. *p* *ff*

S.Dr.

S. *li glo-riam ei-us. Con - fun - dan - tur Con - fun - dan - tur om - nes, qui a - dor - ant sculp-til - ia: et qui glor - i - an - tur in sim -*

A. *li glo-riam ei-us. Con - fun - dan - tur Con - fun - dan - tur om - nes, qui a - dor - ant sculp-til - ia: et qui glor - i - an - tur in sim -*

T. *li glo-riam ei-us. Con - fun - dan - tur qui a - dor - ant sculp-til - ia: Con - fun - dan -*

B. *li glo-riam ei-us. Con - fun - dan - tur qui a - dor - ant sculp-til - ia: Con - fun - dan -*

VI.I

VI.II

Va.

Vc.

D.B.

247

Fl. ^{a2}

Ob. ^{a2}

Cl. ^{a2}

Bs. ^{a2}

f

Hn. ^{a2}

Tr. ^{a2}

Tb. ^{a2}

Tuba

Tp. *p* *fff*

S.Dr.

S.
u - la - cris su - is. Do-mi-nus reg - na - vit, ex - ul - tet ter - ra:

A.
u - la - cris su - is. Do-mi-nus reg - na - vit, ex - ul - tet ter - ra:

T.
tur om - nes, Do-mi-nus reg - na - vit, ex - ul - tet ter - ra:

B.
tur om - nes, Do-mi-nus reg - na - vit, ex - ul - tet ter - ra:

VI.I

VI.II

Va.

Vc.

D.B.

253

Fl. a2

Ob. a2

Cl. a2

Bs. a2

Hn. a2

Tr. a2

Tb. a2

Tuba

Tp.

Cym.

S.Dr.

S. lae - ten - tur in - su - lae in - su - lae mul - tae. Do - mi - nus

A. lae - ten - tur in - su - lae in - su - lae mul - tae. Do - mi - nus

T. lae - ten - tur in - su - lae in - su - lae mul - tae. Do - mi - nus

B. lae - ten - tur in - su - lae in - su - lae mul - tae. Do - mi - nus

VI.I

VI.II

Va.

Vc.

D.B.

259

Fl. *a2*

Ob. *a2*

Cl. *a2*

Bs. *a2*

Hn. *a2*

Tr. *a2*

Tb. *a2*

Tuba *a2*

Cym.

S.Dr.

S.
reg - na - vit, ex - ul - tet ter - ra: lae - ten - tur

A.
reg - na - vit, ex - ul - tet ter - ra: lae - ten - tur

T.
reg - na - vit, ex - ul - tet ter - ra: lae - ten - tur

B.
reg - na - vit, ex - ul - tet ter - ra: lae - ten - tur

V.I. *f*

V.II. *f*

Va. *a2*

Ve. *a2*

D.B. *a2*

Detailed description: This page of a musical score, numbered 130, contains measures 259 through 264. It features a full orchestral arrangement and vocal parts. The orchestral instruments include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bs.), Horn (Hn.), Trumpet (Tr.), Trombone (Tb.), Tuba, Cymbal (Cym.), Snare Drum (S.Dr.), Violin I (V.I.), Violin II (V.II), Viola (Va.), Violoncello (Ve.), and Double Bass (D.B.). The woodwinds and brasses play melodic lines with various articulations, including accents and slurs. The strings provide a rhythmic accompaniment with triplet patterns. The vocal parts (Soprano, Alto, Tenor, Bass) sing the Latin text: "reg - na - vit, ex - ul - tet ter - ra: lae - ten - tur". The score is written in a key signature of three flats and a common time signature.

267

Fl. *a2*

Ob. *a2* *ff* *f* 1.

Cl. *a2* *ff* *f* 1.

Bs. *a2* *ff* *f*

Hn. *a2*

Tr. *a2*

Tb. *a2*

Tuba

Tp. *ff* *f*

Cym.

S.Dr.

S. *lae - ten - tur in - su - lae mul - tae. ex - ul - tet*

A. *lae - ten - tur in - su - lae mul - tae. ex - ul - tet*

T. *lae - ten - tur in - su - lae mul - tae. ex - ul - tet*

B. *lae - ten - tur in - su - lae mul - tae. ex - ul - tet*

VI.I *ff*

VI.II *ff*

Va. *ff* *f*

Vc. *ff* *f*

D.B. *ff* *f*

275

Fl. *mf* *p*

Ob. *mf* *p*

Cl. *mf* *p*

Bs. *mf* *mp* *ff* *mf* *p*

Hn. *ff* *p*

Tr. *ff*

Tb. *ff*

Tuba *mp* *ff*

Tr. *mf* *mp* *ff*

Cym.

S. *f* ex - ul - tet

A. *f* ex - ul - tet

T. *f* ex - ul - tet

B. *f* ex - ul - tet

VI.I *pp* pizz. arco

VI.II *pp* pizz. arco *mp*

Va. *mf* *pp* pizz. arco *mp* *p*

Vc. *mf* *mp* *ff* *pp* pizz. arco *mf* *mp* *p* *pp*

D.B. *mf* *mp* *ff* *mf* *mp* *p* *pp*

285

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bs. *pp*

Hn. *pp* I.

S. *pp* ex - ul - tet ex - ul - tet

A. *pp* ex - ul - tet ex - ul - tet

T. *pp* ex - ul - tet ex - ul - tet

B. *pp* ex - ul - tet ex - ul - tet

VI.I *pp* pizz. arco

VI.II *pp* pizz. arco

Va. *pp* pizz. arco

Vc. *pp* pizz. arco

D.B. *pp*

297

Cl. *pp*

Hn. *pp*

S. Do - mi - nus reg - na - vit, ex - ul - tet ter - ra: lae - ten - tur

A. Do - mi - nus reg - na - vit, ex - ul - tet ter - ra: lae - ten - tur

T. Do - mi - nus reg - na - vit, ex - ul - tet ter - ra: lae - ten - tur

B. Do - mi - nus reg - na - vit, ex - ul - tet ter - ra: lae - ten - tur

VI.I

VI.II

Va.

Vc.

D.B.

311

Fl. *pp* *l*

Cl. *pp*

Bs. *pp* *l*

Hn. *pp* *l*

S. lae - ten - tur in - su - lae mul - tae.

A. lae - ten - tur in - su - lae mul - tae.

T. lae - ten - tur in - su - lae mul - tae.

B. lae - ten - tur in - su - lae mul - tae.

VI.I *pizz.*

VI.II *pizz.*

Va. *pizz.*

Vc. *pizz.*

D.B. *pizz.*

323

Fl. *l*

Cl. *l*

Bs. *l*

Hn. *l*

VI.I

VI.II

Va.

Vc.

D.B.

333

Fl. I

Cl. I

Bs.

Hn.

Tr.

VI.I

VI.II

Va.

Vc.

D.B.

Con sord.

343

Fl.

Ob.

Cl. I

Bs.

Hn.

Tr.

Tb.

VI.I

VI.II

Va.

Vc.

D.B.

Con sord.

353

FL. II. *pp*

Ob. I.

Cl. I.

Hn. I.

Tb. I.

VI. I.

VI. II.

Va.

Vc.

D.B.

Detailed description: This block contains the musical score for measures 353 to 362. It features ten staves for woodwinds and strings. The Flute II part has a dynamic marking of *pp* and includes first and second endings. The woodwinds (Ob., Cl., Hn., Tb.) and strings (VI. I, VI. II, Va., Vc., D.B.) are playing sustained notes with various articulations and dynamics.

363

FL. II. *pp*

Ob. I.

Cl. I.

Hn. I.

Tb. I.

Tuba

Tp. *ppp*

S. *pp*

A. *pp*

T. *pp*

B. *pp*

VI. I.

VI. II.

Va.

Vc.

D.B.

Nu - bes, et ca - li - go in cir - cu - i - tu e - ius e - ius

Nu - bes, et ca - li - go in cir - cu - i - tu e - ius e - ius

Nu - bes, et ca - li - go in cir - cu - i - tu e - ius e - ius

Nu - bes, et ca - li - go in cir - cu - i - tu e - ius e - ius

Detailed description: This block contains the musical score for measures 363 to 372. It features ten staves for woodwinds and strings, and four staves for vocal soloists (Soprano, Alto, Tenor, Bass). The vocal parts have lyrics: "Nu - bes, et ca - li - go in cir - cu - i - tu e - ius e - ius". The Flute II part has a dynamic marking of *pp*. The Trumpet part has a dynamic marking of *ppp*. The woodwinds and strings continue with sustained notes and articulations.