

Abraham Newsom

**A Symphony of Psalms**  
*for Chorus and Orchestra*

piano reduction

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1997

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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 $\flat$  Clarinets, 2 Bassoons  
2 F Horns, 2 B $\flat$  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

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I: Psalm 1 - Adagio ♩ = 80

8

14

20

27

34

*p*

*ff*

*p*

*mf*

39

*cresc.* *ff*

3

This system contains measures 39 through 43. The music is in a minor key. Measures 39 and 40 feature a melodic line in the right hand with a *cresc.* marking. Measure 41 has a *ff* dynamic. Measure 42 has a fermata over the right hand. Measure 43 has a triplet of eighth notes in the right hand.

44

*p*

3

3

This system contains measures 44 through 48. Measure 44 has a *p* dynamic. Measures 45 and 47 feature triplets of eighth notes in the right hand. Measure 48 has a fermata over the right hand.

49

*f*

3

3

This system contains measures 49 through 53. Measure 49 has a *f* dynamic. Measures 49 and 51 feature triplets of eighth notes in the right hand. Measure 52 has a fermata over the right hand. Measure 53 has a triplet of eighth notes in the right hand.

54

This system contains measures 54 through 58. The music consists of a steady eighth-note accompaniment in the bass and a melodic line in the treble.

59

This system contains measures 59 through 63. Measure 60 has a fermata over the right hand. Measure 61 has a fermata over the bass. Measure 62 has a fermata over the right hand. Measure 63 has a fermata over the right hand.

64

This system contains measures 64 through 68. Measure 64 has a fermata over the right hand. Measure 65 has a fermata over the bass. Measure 66 has a fermata over the right hand. Measure 67 has a fermata over the right hand. Measure 68 has a fermata over the right hand.

69 *mf*

vir, qui non ab - i - it in con-sil - i - o im - pi - or - um,

*mf* Be - a - tus Be - a - tus et in vi - a pec - ca -

*mf* vir, qui non ab - i - it in con-sil -

*mf* Be - a - tus Be - a - tus et in vi - a pec - ca -

76

et in ca - the - dra pes - til - en - tiae non sed - it: Sed in le -

tor - um non ste - tit, Be - a - tus

et in ca - the - dra pes - til - en - tiae non sed - it: Sed in le -

tor - um non ste - tit, Be - a - tus

81

ge Dom - i - ni vol - un - tas ei - us, et in le - ge ei - us med - i - ta - bi -  
 Be - a - tus

ge Dom - i - ni vol - un - tas ei - us, et in le - ge ei - us med - i - ta - bi -  
 Be - a - tus le - ge ei - us med - i - ta - bi -

86

tur di - e ac noc - te. Et er - it tam - quam lig - num, quod plant - a - tum est sec -  
 Be - a - tus Be - a - tus

tur di - e ac noc - te. Et er - it tam - quam lig - num, quod plant - a - tum est sec -  
 tur di - e ac noc - te. Be - a - tus Be - a - tus

*pp*

92

us de - curs - us a - qua - rum, quod fruc - tum su -  
 us a - qua - - - - - tum su -  
 us de - curs - us a - rum, quod fruc - tum su -  
 us a - qua - - - - - tum su -

98

um da - bit in tem - por - e su - o:  
 um da - bit in et om - nia quae - cum - que fa - ciet, pros - pera -  
 um da - bit in et om - nia quae - cum - que fa - ciet, pros - pera -  
 um da - bit in tem - por - e su - o:

103

Et fo - lium ei - us non de -  
 bun - tur. Et fo - lium ei - us non et:  
 bun - tur. Et fo - lium ei - us non et:

Et fo - lium ei - us non de -

vcl.

*pp*

108

te. flu - - - Et er - it  
 et om - nia quae - cum - que fa - ciet, pros - pera - bun - te. Et er - it  
 et om - nia quae - cum - que fa - ciet, pros - pera - bun - te. Et er - it

flu - Be - - - a - tus Be -

*pp*



125

med - i - ta - bi - tur di - e ac noc - te. quod fruc - tum su -

med - i - ta - bi - tur di - e ac noc - te. quod fruc - tum su -

med - i - ta - bi - tur di - e ac noc - te. quod fruc - tum su -

med - i - ta - bi - tur di - e ac noc - te. quod fruc - tum su -

130

um da - bit in tem - por - e su - o:

um da - bit in tem - por - e su - o:

um da - bit in tem - por - e su - o:

um da - bit in tem - por - e su - o:

136

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

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

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

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

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

The musical score for measures 136-140 features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in unison, each with the Latin text "Et fo - lium ei - us non de - flu - et:". The piano accompaniment consists of a right-hand melody with eighth-note patterns and a left-hand accompaniment with chords and eighth-note figures.

141

The piano accompaniment for measures 141-145 features a right-hand melody with eighth-note patterns and a left-hand accompaniment with chords and eighth-note figures. The music is in a minor key and has a steady, rhythmic feel.

148

The piano accompaniment for measures 148-152 features a right-hand melody with eighth-note patterns and a left-hand accompaniment with chords and eighth-note figures. The music is in a minor key and has a steady, rhythmic feel.

155

Musical score for measures 155-161. The piece is in a minor key. The right hand features a melodic line with eighth notes and rests, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

162

*cresc.*

Musical score for measures 162-167. The right hand continues with a melodic line, and the left hand features a rhythmic pattern of eighth notes. A *cresc.* (crescendo) marking is present in the first measure of this system.

168

*ff*

Musical score for measures 168-170. The right hand has a rapid ascending scale. The left hand has a steady eighth-note accompaniment. A *ff* (fortissimo) marking is present in the second measure.

171

Musical score for measures 171-173. The right hand features a rapid ascending scale. The left hand has a steady eighth-note accompaniment.

174

*p*

Musical score for measures 174-179. The right hand has a melodic line with eighth notes. The left hand has a steady eighth-note accompaniment. A *p* (piano) marking is present in the first measure of this system.

179

Be - a - tus Be - a - tus Be - a - tus Sed in le - ge Dom - i - ni

Be - a - tus Be - a - tus Be - a - tus Sed in le - ge Dom - i - ni

Be - a - tus Be - a - tus Be - a - tus Sed in le - ge Dom - i - ni

Be - a - tus Be - a - tus Be - a - tus Sed in le - ge Dom - i - ni

186

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

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

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

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

192

tus Be - a - tus Be - a - tus Et er - it tam - quam lig - num,  
 tus Be - a - tus Be - a - tus Et er - it tam - quam lig - num,  
 tus Be - a - tus Be - a - tus Et er - it tam - quam lig - num,  
 tus Be - a - tus Be - a - tus Et er - it tam - quam lig - num,

198

quod plant - a - tum Et fo - lium ei - us  
 quod plant - a - tum Et fo - lium ei - us  
 quod plant - a - tum Et fo - lium ei - us  
 quod plant - a - tum Et fo - lium ei - us

203

non de - flu - et:

non de - flu - et:

non de - flu - et:

non de - flu - et:

non de - flu - et:

*ff*

208

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

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

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

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

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

213

*f*//

Be - a - tus vir, qui non ab - i - it

Be - a - tus

Be - a - tus vir, qui non ab - i - it

Be - a - tus

Be - a - tus

Be - a - tus

*ff*

*p*

218

in con - sil - i - o im - pi - or - um,

tus

Et er - it tam - quam lig - num, quod plant - a -

in con - sil - i - o im - pi - or - um,

tus

Et er - it tam - quam lig - num, quod plant - a -

*ff*

223

est sec - us de - curs - us a - qua - rum, quod fruc - tum su - um

tum Be - a - tus

est sec - us de - curs - us a - qua - rum, quod fruc - tum su - um

tum Be - a - tus

228

da - bit in tem - por - e su - o: Et

Et

da - bit in tem - por - e su - o: Et

Et

da - bit in tem - por - e su - o: Et

233

fo - lium ei - us non de - flu - et:

fo - lium ei - us non de - flu - et:

fo - lium ei - us non de - flu - et:

fo - lium ei - us non de - flu - et:

fo - lium ei - us non de - flu - et:

The score for measures 233-237 features a vocal line with four staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass register, all singing the Latin text. The piano accompaniment consists of a right-hand melody with eighth-note patterns and a left-hand accompaniment with chords and eighth notes. The key signature is three flats (B-flat major or D-flat minor).

238

The piano accompaniment for measures 238-241 continues the right-hand melody with eighth-note patterns and the left-hand accompaniment with chords and eighth notes. The key signature remains three flats.

242

The piano accompaniment for measures 242-245 continues the right-hand melody with eighth-note patterns and the left-hand accompaniment with chords and eighth notes. A dynamic marking of *ff* (fortissimo) is present in measure 244. The key signature remains three flats.

246

Sed in lege Domini voluntas eius,  
 Beatus Beatus

*pp*

251

*p*  
 ei us, Sed in lege Domini voluntas eius,  
 Beatus Beatus

*p*

256

tus \_\_\_\_\_ Be - a - tus \_\_\_\_\_

*ppp*

Vivace, piu mosso ♩ = 120

261

*mf*

268

*mf*
*mf*

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

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

273

fa - ci - e ter - rae Id - eo non re - sur - gent im - pii in iu - di - cio:  
fa - ci - e ter - rae Id - eo non re - sur - gent im - pii in iu - di - cio:  
*mf* Non sic im - pi - i, non sic:  
*mf* Non sic im - pi - i, non sic:

278

Empty vocal staves.  
Piano accompaniment with a seven-note triplet and descending scale in the right hand.

283

*mf*

Non sic im - pi - i, non sic:

*mf*

Non sic im - pi - i, non sic:

287

sed tam-quam pul - vis, quem pro - ii - cit ven - tus a fa - ci - e ter - rae

sed tam-quam pul - vis, quem pro - ii - cit ven - tus a fa - ci - e ter - rae

Non sic im - pi - i, non sic:

Non sic im - pi - i, non sic:

291

*fff* *mp*

Id - eo non re - sur - gent im - pii in iu - di - cio: ne - que pec - ca - tor - es in con - ci -

*fff* *mp*

Id - eo non re - sur - gent im - pii in iu - di - cio: ne - que pec - ca - tor - es in con - ci -

*fff* *mp*

8 sed tam - quam pul - vis, ne - que pec - ca - tor - es in con - ci -

*fff* *mp*

sed tam - quam pul - vis, ne - que pec - ca - tor - es in con - ci -

296

lio ius-tor-um Quo - ni - am no - vit Dom - i - nus vi - am ius-to-rum:

lio ius-tor-um Quo - ni - am no - vit Dom - i - nus vi - am ius-to-rum:

8 lio ius-tor-um Quo - ni - am no - vit Dom - i - nus vi - am ius-to-rum:

lio ius-tor-um Quo - ni - am no - vit Dom - i - nus vi - am ius-to-rum:

*p*

302

309 *mf*

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

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

313

in con - ci - lio ius - Id - eo non re-sur-gent im-pii in iu-di-cio: Non sic im -

gent im - pii in iu - ne-que pec-ca-tor - es in con-ci-lio ius-tor - um Quo - ni -

*mf* pul - vis, quem pro-ii - cit ven - ne - que pec - ca - tor - es in con -

*mf* tus a fa - ci - e ter-rae ne - que pec - ca - tor - es in con -

*fff* *mp*

*fff* *mp*

*fff* *mp*

*fff* *mp*

318

pi - i, non sic: Non sic im - pi - i, non sic: Id - eo non re - sur - gent im - pii  
 am no - vit Dom - i - nus vi - am ius - to - rum: Id - eo non re - sur - gent im - pii  
 ci - lio ius - tor - um Quo - ni - am no - vit Dom - i - nus vi - am ius - to - rum: sed  
 ci - lio ius - tor - um Quo - ni - am no - vit Dom - i - nus vi - am ius - to - rum: sed

324

in iu - di - cio: et i - ter im - pio - rum  
 in iu - di - cio: et i - ter im - pio - rum  
 tam - quam pul - vis, et i - ter im - pio - rum  
 tam - quam pul - vis, et i - ter im - pio - rum

331

Musical score for measures 331-335. The score is in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics "per - i - bit" are repeated in each vocal part. The piano accompaniment includes a prominent seven-note descending scale in the right hand, marked with a forte (*ff*) dynamic and a fermata. The left hand provides a steady bass line.

336

Musical score for measures 336-340. The score continues in the same key signature and time signature as the previous system. It features four vocal staves and a piano accompaniment. The lyrics "per - i - bit" are repeated. The piano accompaniment features a similar seven-note descending scale in the right hand, marked with a fermata. The left hand continues with a steady bass line.

341 *fff*

Non sic im - pi - i, non sic: quem pro - ii - cit ven - tus

Non sic im - pi - i, non sic: quem pro - ii - cit ven - tus

*fff*

sed tam - quam pul - vis, sed tam - quam

*fff*

sed tam - quam pul - vis, sed tam - quam

*mf*

344

a fa - ci - e ter - rae 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: quem pro - ii - cit ven - tus

8 pul - vis, sed tam - quam pul - vis, sed tam - quam

pul - vis, sed tam - quam pul - vis, sed tam - quam

348

a fa - ci - e ter - rae Id - eo non re - sur - gent im - pii in iu - di - ci - o:  
 a fa - ci - e ter - rae Id - eo non re - sur - gent im - pii in iu - di - ci - o:  
 pul - vis, Id - eo non re - sur - gent im - pii in iu - di - ci - o:  
 pul - vis, Id - eo non re - sur - gent im - pii in iu - di - ci - o:

353

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

359

365

ne - que pec - ca - tor - es in con - ci - lio ius - tor - um Quo - ni - am no - vit Dom -

ne - que pec - ca - tor - es in con - ci - lio ius - tor - um Quo - ni - am no - vit Dom -

ne - que pec - ca - tor - es in con - ci - lio ius - tor - um Quo - ni - am no - vit Dom -

ne - que pec - ca - tor - es in con - ci - lio ius - tor - um Quo - ni - am no - vit Dom -

371

i - nus vi - am ius - to - rum: Non sic im - pi - i, non sic: sed tam - quam pul - vis, quem

i - nus vi - am ius - to - rum: Non sic im - pi - i, non sic: sed tam - quam pul - vis, quem

i - nus vi - am ius - to - rum:

i - nus vi - am ius - to - rum:

376

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

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

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

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

381

et i - ter im - pio - rum

et i - ter im - pio - rum

quem pro - ii - im - pio - rum

quem pro - ii - im - pio - rum

388

per - i - bit per - i -

per - i - bit per - i -

per - i - bit per - i -

per - i - bit per - i -

per - i - bit per - i -

*ff*

394

bit et i - ter

bit et i - ter

bit quem pro - ii -

bit quem pro - ii -

*ff*

*ff*

*ff*

*ff*

399

im - pio - rum per - i - bit

im - pio - rum per - i - bit

im - pio - rum per - i - bit

im - pio - rum per - i - bit

im - pio - rum per - i - bit

*fff*

405

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

*ff*

411

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

415

quem pro - ii - cit ven - tus a fa - ci - e ter - rae Non sic im - pi - i,  
 quem pro - ii - cit ven - tus a fa - ci - e ter - rae Non sic im - pi - i,  
 sed tam - quam pul - vis, sed tam - quam  
 quem pro - ii - cit ven - tus a fa - ci - e ter - rae Non sic im - pi - i,  
 sed tam - quam pul - vis, sed tam - quam

418

non sic: quem pro-ii-cit ven-tus a fa-ci-e ter-rae Id - eo non re - sur - gent

non sic: quem pro-ii-cit ven-tus a fa-ci-e ter-rae Id - eo non re - sur - gent

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

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

423

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

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

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

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

428

lio ius - tor - um

lio ius - tor - um

lio ius - tor - um

lio ius - tor - um

*mf*

*p*

434

*mf*

*mf*

Non sic im - pi - i, non sic:

Non sic im - pi - i, non sic:

*p*

439

sed tam-quam pul-vis, quem pro-ii-cit ven-tus a fa-ci-e ter-rae

sed tam-quam pul-vis, quem pro-ii-cit ven-tus a fa-ci-e ter-rae

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

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

443

Id-eo non re-sur-gent im-pii in iu-di-cio:

Id-eo non re-sur-gent im-pii in iu-di-cio:

448

Id-eo non re-sur-gent im-pii in iu-di-cio:

453 *mf*

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

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

457

fa-ci-e ter-rae Id-eo non re-sur-gent im-pii in iu-di-cio: ne-que pec-

fa-ci-e ter-rae Id-eo non re-sur-gent im-pii in iu-di-cio: ne-que pec-

Non sic im-pi-i, non sic: sed tam-quam pul-vis, ne-que pec-

Non sic im-pi-i, non sic: sed tam-quam pul-vis, ne-que pec-

*ff* *mp*

*ff* *mp*

*ff* *mp*

*ff* *mp*

462

ca - tor - es in con - ci - lio ius - tor - um Quo - ni - am no - vit Dom -

ca - tor - es in con - ci - lio ius - tor - um Quo - ni - am no - vit Dom -

ca - tor - es in con - ci - lio ius - tor - um Quo - ni - am no - vit Dom -

ca - tor - es in con - ci - lio ius - tor - um Quo - ni - am no - vit Dom -

467

i - nus vi - am ius - to - rum:

i - nus vi - am ius - to - rum:

i - nus vi - am ius - to - rum:

i - nus vi - am ius - to - rum:

473

*mf*

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

*p*  
8<sup>va</sup>-----

478

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

*p*  
8<sup>va</sup>-----

483

## II: Psalm 14 - Andante, ♩.=52

*mf*

7

*pp* *mp* *p*

14

21

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

29

tu - o?

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

37

Qui in - gre - di - tur

te san - cto tu - o? tur

44

sin - e ma - cu - la et o - pe -  
 sin - e ma - cu - la et o - pe -

51

ra - tur ius - ti - ti - am:  
 ra - tur ius - ti - ti - am:

58

Musical score for measures 58-64. The system consists of four staves: vocal line, piano accompaniment (treble and bass clefs), and a lower vocal line. The key signature is three flats (B-flat major/C minor). The vocal line contains the lyrics: "Do - mi - ne quis ha - bi - ta -".

Piano accompaniment for measures 58-64. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with quarter and eighth notes.

65

Musical score for measures 65-71. The system consists of four staves: vocal line, piano accompaniment (treble and bass clefs), and a lower vocal line. The key signature is three flats. The vocal line contains the lyrics: "bit in ta - ber - na - cu - lo tu - o?".

Piano accompaniment for measures 65-71. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with quarter and eighth notes. The lyrics "Do - mi - ne" are positioned above the piano part.

73

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

81

Qui lo - qui - tur ver - i - ta - tem in cor - de

Qui lo - qui - tur ver - i - ta - tem in cor - de

88

su - o, qui non e - git dol - um in lin - gua

su - o, qui non e - git dol - um in lin - gua

95

su - a:

su - a:

101

Musical score for measures 101-107. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has five flats (B-flat, E-flat, A-flat, D-flat, G-flat). The music features a melodic line in the treble clef and a supporting bass line in the bass clef.

108

Musical score for measures 108-114. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has five flats. The music continues with a melodic line in the treble clef and a supporting bass line in the bass clef.

115

Musical score for measures 115-121. This system includes vocal lines and piano accompaniment. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has five flats. The vocal lines are in the upper two staves, and the piano accompaniment is in the lower two staves. The lyrics "Do - mi - ne" are written under the vocal lines.

Do - mi - ne Do - mi - ne

Do - mi - ne Do - mi - ne

123

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

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

131

et op - pro - bri - um non ac - cep - it ad - ver - sus prox -

et op - pro - bri - um non ac - cep - it ad - ver - sus prox -

139

i - mos su - os. Ad ni - hi - lum de - duc - tus est in con -  
 i - mos su - os. Ad ni - hi - lum de - duc - tus est in con -

146

spec - tu e - ius ma - lig - nus: ti - men - tes au - tem Do -  
 spec - tu e - ius ma - lig - nus: ti - men - tes au - tem

152

mi - num glor - i - fi - cat: Do - mi - ne

mi - num glor - i - fi - cat: Do - mi - ne

This block contains the musical score for measures 152 through 158. It features a vocal line with lyrics and a piano accompaniment. The lyrics are "mi - num glor - i - fi - cat: Do - mi - ne" repeated in both the vocal and piano parts. The piano part includes a melodic line in the right hand and a harmonic accompaniment in the left hand.

159

Do - mi - ne Qui iu -

Do - mi - ne

This block contains the musical score for measures 159 through 165. The vocal line has lyrics "Do - mi - ne Qui iu -" and "Do - mi - ne". The piano accompaniment continues with a melodic line in the right hand and a harmonic accompaniment in the left hand.

166

rat prox - i - mo su - o, et non de - ci - pit,

174

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

181

u - sur - am, et mu - ne - ra su - per in - no - cen -

u - sur - am, et mu - ne - ra su - per in - no - cen -

*mf*

*mf*

*mf*

188

tem non ac - ce - pit: Qui fa - cit haec, non mo -

tem non ac - ce - pit: Qui fa - cit haec, non mo -

tem non ac - ce - pit: Qui fa - cit haec, non mo -

*f*

*f*

*f*

*f*

195

ve - bi - tur in Ae - ter - num.

ve - bi - tur in Ae - ter - num.

ve - bi - tur in Ae - ter - num.

ve - bi - tur in Ae - ter - num.

ve - bi - tur in Ae - ter - num.

*ff*

*fff*

*f*

209

*ff* *fff*

Musical score for measures 209-213. The piece is in a minor key with a key signature of three flats. The music features a complex texture with rapid sixteenth-note passages in the right hand and sustained chords in the left hand. Dynamic markings include *ff* and *fff*.

214

*f*

Musical score for measures 214-216. The right hand continues with rapid sixteenth-note patterns, while the left hand provides harmonic support with chords. A dynamic marking of *f* is present.

217

*mp*

Qui fa-cit haec, non mo -

Musical score for measures 217-221. This section includes vocal lines and piano accompaniment. The vocal lines are mostly rests, with the lyrics "Qui fa-cit haec, non mo -" appearing in the second system. The piano accompaniment consists of a steady eighth-note bass line in the left hand and rests in the right hand. Dynamic markings include *mp*.

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

*pp* *p*

Musical score for measures 221-225. The vocal lines continue with the lyrics "Qui fa-cit haec, non mo - ve - bi-tur in Ae - ter - num." The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamic markings include *pp* and *p*.

223

ve - bi - tur in Ae - ter - num. Ae - ter - num.

230

*mp* Ae - ter - num. *mp* Ae - ter - num.

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

*ff*

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

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

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

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

5

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

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

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

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

9

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

12

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

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

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

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

16

Dom-i-num Ef-fun-do in con-spec-tu e-ius or-a-ti-o-nem me-

Dom-i-num Ef-fun-do in con-spec-tu e-ius or-a-ti-o-nem me-

Dom-i-num Ef-fun-do in con-spec-tu e-ius or-a-ti-o-nem me-

Dom-i-num Ef-fun-do in con-spec-tu e-ius or-a-ti-o-nem me-

20

am, et tri-bu-la-ti-on-em me-am an-te ip-sum pro-nun-ci-o.

am, et tri-bu-la-ti-on-em me-am an-te ip-sum pro-nun-ci-o.

am, et tri-bu-la-ti-on-em me-am an-te ip-sum pro-nun-ci-o.

am, et tri-bu-la-ti-on-em me-am an-te ip-sum pro-nun-ci-o.

25

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

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

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

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

29

In de-fi - cien - do ex me spir - i - tum me - um,

In de-fi - cien - do ex me spir - i - tum me - um,

In de-fi - cien - do ex me spir - i - tum me - um,

In de-fi - cien - do ex me spir - i - tum me - um,

33

et tu cog - no - vis - ti sem - i - tas me - as.

et tu cog - no - vis - ti sem - i - tas me - as.

et tu cog - no - vis - ti sem - i - tas me - as.

et tu cog - no - vis - ti sem - i - tas me - as.

The piano accompaniment features triplet patterns in the right hand and sustained chords in the left hand.

37

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

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

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

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

The piano accompaniment features sixteenth-note runs in the right hand and sustained chords in the left hand.

41 *f*

In via hac, qua am - bu - la - bam,

*f* In via hac, qua am - bu - la - bam,

*f* In via hac, qua am - bu - la - bam,

*f* In via hac, qua am - bu - la - bam,

In via hac, qua am - bu - la - bam,

3 3 6 3 6

43

ab - scon - de - runt la - que - um mi - hi. Con - si - der - a -

ab - scon - de - runt la - que - um mi - hi. Con - si - der - a -

ab - scon - de - runt la - que - um mi - hi. Con - si - der - a -

ab - scon - de - runt la - que - um mi - hi. Con - si - der - a -

ab - scon - de - runt la - que - um mi - hi. Con - si - der - a -

3 3 6 3 3

46

bam ad dex-ter-am, et vi - de - bam: et non e -  
 bam ad dex-ter-am, et vi - de - bam: et non e -  
 bam ad dex-ter-am, et vi - de - bam: et non e -  
 bam ad dex-ter-am, et vi - de - bam: et non e -

50

rat qui cog - nos - ce - ret me. Per-iit fu - gaa me,  
 rat qui cog - nos - ce - ret me. Per-iit fu - gaa me,  
 rat qui cog - nos - ce - ret me. Per-iit fu - gaa me,  
 rat qui cog - nos - ce - ret me. Per-iit fu - gaa me,

54

et non est qui re-qui-rat an - i - mam me - am.

et non est qui re-qui-rat an - i - mam me - am.

et non est qui re-qui-rat an - i - mam me - am.

et non est qui re-qui-rat an - i - mam me - am.

*f*

58

*meno mosso* ♩=104

*pp* solo

Cla-ma - vi ad te

*pp* solo

Domi-ne, di - xi: —

*pp*

65

Tu es spes mea, in terra viventium.  
portio mea

71

Intende ad preces meas:  
Clamaui ad te Intende ad preces meas:

*ppp*

77

solo *pp*

qui - a hu - mi - li - a - tus sum ni - mis.

Cla - ma - vi ad te

solo *pp*

qui - a hu - mi - li - a - tus sum ni - mis.

83

tempo I ♩=144

*mf* tutti

Li-be-ra me - a per-se-quen - ti - bus

*mf* tutti

Li-be-ra me - a per-se-quen - ti - bus

*mf* tutti

Li-be-ra me - a per-se-quen - ti - bus

*mf* tutti

Li-be-ra me - a per-se-quen - ti - bus

*p*

3 3 3

88

me: qui-a con - for - ta - ti sunt su - per

me: qui-a con - for - ta - ti sunt su - per

me: qui-a con - for - ta - ti sunt su - per

me: qui-a con - for - ta - ti sunt su - per

me: qui-a con - for - ta - ti sunt su - per

92

me. E - duc de cus - to - dia an - i - mam me -

me. E - duc de cus - to - dia an - i - mam me -

me. E - duc de cus - to - dia an - i - mam me -

me. E - duc de cus - to - dia an - i - mam me -

me. E - duc de cus - to - dia an - i - mam me -

*pp*

96

am ad con - fi - ten - dum nom - i - ni tu -

am ad con - fi - ten - dum nom - i - ni tu -

am ad con - fi - ten - dum nom - i - ni tu -

am ad con - fi - ten - dum nom - i - ni tu -

*mf*

100

***ff***

o: me ex - pec - tant ius - ti, do - nec re - tri - bu - as

o: me ex - pec - tant ius - ti, do - nec re - tri - bu - as

o: me ex - pec - tant ius - ti, do - nec re - tri - bu - as

o: me ex - pec - tant ius - ti, do - nec re - tri - bu - as

***ff***

104

mi - hi.

mi - hi.

mi - hi.

mi - hi.

108

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

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

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

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

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

115

vo - ce mea ad Dom - i - num Vo - ce mea ad

vo - ce mea ad Dom - i - num Vo - ce mea ad

vo - ce mea ad Dom - i - num Vo - ce mea ad

vo - ce mea ad Dom - i - num Vo - ce mea ad

*p*

118

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

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

*p* *p*

3 3 3 7 7 3

The musical score consists of four staves. The top three staves are for voices (Soprano, Alto, and Tenor) and the bottom staff is for piano accompaniment. The key signature has four flats (B-flat major or D-flat minor) and the time signature is 4/4. The lyrics are 'Dom - i - num cla - ma - vi: vo - ce mea ad Dom - i - num'. The piano accompaniment features triplets and a 7-note scale-like passage in the right hand, and a triplet in the left hand. Dynamics include *p* (piano) and *pp* (pianissimo).

## IV: Psalm 96 - Moderato ♩ = 112

*pp*

6 11

The piano accompaniment for Psalm 96 is in 4/4 time with a tempo of Moderato (♩ = 112). The key signature has four flats. The score is divided into three systems. The first system contains measures 1-5, the second system contains measures 6-10, and the third system contains measures 11-15. The music features a melodic line in the right hand and a harmonic accompaniment in the left hand, with various articulations and dynamics. The first system starts with a *pp* (pianissimo) dynamic. Measure numbers 6 and 11 are indicated at the beginning of their respective systems.

16

*pp*

Musical score for measures 16-21. The piece is in a minor key with a key signature of three flats. The music features a complex texture with overlapping melodic lines and chords. A piano (*pp*) dynamic marking is present in measure 17. The notation includes various note values, rests, and articulation marks.

22

Musical score for measures 22-26. The texture continues with intricate melodic and harmonic development. The piano (*pp*) dynamic is maintained throughout this section.

27

Musical score for measures 27-31. The melodic lines become more active, with frequent sixteenth-note passages. The piano (*pp*) dynamic is maintained.

32

Musical score for measures 32-37. The texture remains dense and complex, with overlapping melodic lines and chords. The piano (*pp*) dynamic is maintained.

38

Musical score for measures 38-43. The melodic lines continue to be highly active, with frequent sixteenth-note passages. The piano (*pp*) dynamic is maintained.

44

Musical score for measures 44-49. The texture remains dense and complex, with overlapping melodic lines and chords. The piano (*pp*) dynamic is maintained.

49 *mp*

Do - mi - nus reg - na - vit, ex - ul - tet

*mp*

Do - mi - nus reg - na - vit, ex - ul - tet

*mp*

Do - mi - nus reg - na - vit, ex - ul - tet

*mp*

Do - mi - nus reg - na - vit, ex - ul - tet

*p*

55

ter - ra: ae - ten - tur lae - ten - tur

ter - ra: lae - ten - tur lae - ten - tur

ter - ra: lae - ten - tur lae - ten - tur

ter - ra: lae - ten - tur lae - ten - tur

60

in - su - lae mul - tae.

in - su - lae mul - tae.

in - su - lae mul - tae.

in - su - lae mul - tae.

65

Do - mi - nus reg - na - vit, ex - ul - tet

Do - mi - nus reg - na - vit, ex - ul - tet

Do - mi - nus reg - na - vit, Nu - bes, et

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

70

ter - ra: lae - ten - tur

ter - ra: lae - ten - tur

ca - li - go in cir - cu - i - tu e - ius lae - ten - tur

ter - ra: Nu - bes, et ca - li - go

75

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

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

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

in cir - cu - i - tu e - ius

80

*ff*

ius - ti - ti - a, et iu - di - cium

*ff*

ius - ti - ti - a, et iu - o di - cium

*ff*

e - ius ius - ti - ti - a, et iu - di - cium

*ff*

ius - ti - ti - a, et iu - di - cium

85

cor - rec - ti - o se - dis ei - us. ius - ti - ti - a,

cor - rec - ti - o se - dis ei - us. ius - ti - ti - a,

cor - rec - ti - o se - dis ei - us. ius - ti - ti - a,

cor - rec - ti - o se - dis ei - us. ius - ti - ti - a,

91

et iu di - cium cor - rec - ti - o se - dis

et iu di - cium cor - rec - ti - o se - dis

et iu di - cium cor - rec - ti - o se - dis

et iu di - cium cor - rec - ti - o se - dis

96

*f*

ei - us. Do - mi - nus reg - na - vit,

ei - us. Do - mi - nus reg - na - vit,

ei - us. Do - mi - nus reg - na - vit,

ei - us. Do - mi - nus reg - na - vit,

*mf*

*f*

101

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

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

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

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

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

107

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

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

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

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

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

112

ius - ti - ti - a, et iu - di - cium

ius - ti - ti - a, et iu - di - cium

ius - ti - ti - a, et iu - di - cium

ius - ti - ti - a, et iu - di - cium

ius - ti - ti - a, et iu - di - cium

117

cor - rec - ti - o se - dis ei - us. ius - ti -

cor - rec - ti - o se - dis ei - us. ius - ti -

cor - rec - ti - o se - dis ei - us. ius - ti -

cor - rec - ti - o se - dis ei - us. ius - ti -

cor - rec - ti - o se - dis ei - us. ius - ti -

122

- ti - a, et iu - di - cium cor - rec - ti - o

- ti - a, et iu - di - cium cor - rec - ti - o

- ti - a, et iu - di - cium cor - rec - ti - o

- ti - a, et iu - di - cium cor - rec - ti - o

- ti - a, et iu - di - cium cor - rec - ti - o

127

*mp*

se - dis ei - us. *mp* Ig - nis an - te ip - sum prae - ce - det, et in - flam - ma - bit

se - dis ei - us. *mp* Ig - nis an - te ip - sum prae - ce - det, et in - flam - ma - bit

se - dis ei - us. *mp* Ig - nis an - te ip - sum prae - ce - det, et in - flam - ma - bit

se - dis ei - us. *mp* Ig - nis an - te ip - sum prae - ce - det, et in - flam - ma - bit

se - dis ei - us. Ig - nis an - te ip - sum prae - ce - det, et in - flam - ma - bit

132

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

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

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

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

137

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

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

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

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

142

ei - us. Do - mi - nus

ei - us. Do - mi - nus

ei - us. Do - mi - nus

ei - us. Do - mi - nus

ei - us. Do - mi - nus

147

reg - na - vit, ex - ul - tet ter - ra:

reg - na - vit, ex - ul - tet ter - ra:

reg - na - vit, ex - ul - tet ter - ra:

reg - na - vit, ex - ul - tet ter - ra:

reg - na - vit, ex - ul - tet ter - ra:

152

lae - ten - tur

lae - ten - tur

lae - ten - tur

lae - ten - tur

lae - ten - tur

lae - ten - tur

157

in - su - lae

mul - tae.

in - su - lae

mul - tae.

in - su - lae

mul - tae.

in - su - lae

mul - tae.

*piu mosso* ♩=160

161 *f*

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

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

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

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

*ff*

165

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

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

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

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

169

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

173

in - im - i - cos ei - us.  
 in - im - i - cos ei - us.  
 in - im - i - cos ei - us.  
 in - im - i - cos ei - us.

177 *ff*

*ff*

*ff*

*ff*

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

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

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

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

181

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

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

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

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

185

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.

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.

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.

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.

The piano accompaniment consists of a right-hand part with chords and moving lines, and a left-hand part with a steady bass line.

189

An - nun - ci - a - ver - unt cae - li ius - ti - tiam e - ius: et vi - der - unt om - nes pop - u - li glo - riam ei - us.

An - nun - ci - a - ver - unt cae - li ius - ti - tiam e - ius: et vi - der - unt om - nes pop - u - li glo - riam ei - us.

An - nun - ci - a - ver - unt cae - li ius - ti - tiam e - ius: et vi - der - unt om - nes pop - u - li glo - riam ei - us.

An - nun - ci - a - ver - unt cae - li ius - ti - tiam e - ius: et vi - der - unt om - nes pop - u - li glo - riam ei - us.

The piano accompaniment continues with a right-hand part featuring chords and a left-hand part with a steady bass line.

193

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

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

Con - fun - dan - tur qui a - dor - ant sculp - til - ia:

Con - fun - dan - tur qui a - dor - ant sculp - til - ia:

197

et qui glor - i - an - tur in sim - u - la - cris su - is.

et qui glor - i - an - tur in sim - u - la - cris su - is.

Con - fun - dan - tur om - nes,

Con - fun - dan - tur om - nes,

201

Il - lux - er - unt ful - gur - a ei - us or - bi ter - rae:

Il - lux - er - unt ful - gur - a ei - us or - bi ter - rae:

Il - lux - er - unt ful - gur - a ei - us or - bi ter - rae:

Il - lux - er - unt ful - gur - a ei - us or - bi ter - rae:

The piano accompaniment consists of a right-hand part with eighth-note chords and a left-hand part with block chords and occasional eighth-note patterns.

205

vi - dit, et com - mo - ta est ter - ra.

vi - dit, et com - mo - ta est ter - ra.

vi - dit, et com - mo - ta est ter - ra.

vi - dit, et com - mo - ta est ter - ra.

The piano accompaniment continues with similar textures to the previous system, featuring eighth-note chords in the right hand and block chords in the left hand.

209-233 *poco a poco cresc.*

209 *p*

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

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

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

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

*pp*

209-233 *poco a poco cresc.*

213

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

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

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

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

*pp*

217

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

209-233 poco a poco cresc.

222

ca - li - go in cir - cu - i - tu Nu - bes, et ca - li - go ca - li - go in cir - cu - i - tu Do - mi - nus reg - na - vit, ca - li - go in cir - cu - i - tu bi ter - rae: Mon - tes, si - ca - li - go in cir - cu - i - tu Do - mi - nus reg - na - vit,

227

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

232

*ff*  
 i - tu Mon-tes, si-cut ce-ra flux er-unt a fa - ci - e Do mi-ni: a fa - ci - e Do  
 bes, <sup>3</sup> et *ff* Mon-tes, si-cut ce-ra flux er-unt a fa - ci - e Do mi-ni: a fa - ci - e Do  
 fa - <sup>3</sup> ci - *ff* Mon-tes, si-cut ce-ra flux er-unt a fa - ci - e Do mi-ni: a fa - ci - e Do  
 bes, <sup>3</sup> et *ff* Mon-tes, si-cut ce-ra flux er-unt a fa - ci - e Do - mi-ni: a fa - ci - e Do

236

mi-ni om-nis ter-ra. An - nun-ci-a - ver - unt cae-li ius-ti-tiam e - ius: et vi-der-unt om - nes pop-u-

mi-ni om-nis ter-ra. An - nun-ci-a - ver - unt cae-li ius-ti-tiam e - ius: et vi-der-unt om - nes pop-u-

mi-ni om-nis ter-ra. An - nun-ci-a - ver - unt cae-li ius-ti-tiam e - ius: et vi-der-unt om - nes pop-u-

mi-ni om-nis ter-ra. An - nun-ci-a - ver - unt cae-li ius-ti-tiam e - ius: et vi-der-unt om - nes pop-u-

240

li glo-riam ei - us. — Con - fun - dan - tur Con - fun - dan - tur om - nes, qui a -

li glo-riam ei - us. — Con - fun - dan - tur Con - fun - dan - tur om - nes, qui a -

li glo-riam ei - us. — Con - fun - dan - tur qui a -

li glo-riam ei - us. — Con - fun - dan - tur qui a -

244

dor - ant sculp - til - ia: et qui glor - i - an - tur in sim - u - la - cris  
 dor - ant sculp - til - ia: et qui glor - i - an - tur in sim - u - la - cris  
 dor - ant sculp - til - ia: Con - fun - dan - tur om -  
 dor - ant sculp - til - ia: Con - fun - dan - tur om -

248

su - is. Do - mi - nus reg - na - vit, ex - ul - tet  
 su - is. Do - mi - nus reg - na - vit, ex - ul - tet  
 nes, Do - mi - nus reg - na - vit, ex - ul - tet  
 nes, Do - mi - nus reg - na - vit, ex - ul - tet

252

ter - ra: lae - ten - tur in - su - lae in - su - lae

ter - ra: lae - ten - tur in - su - lae in - su - lae

ter - ra: lae - ten - tur in - su - lae in - su - lae

ter - ra: lae - ten - tur in - su - lae in - su - lae

256

mul - tae. Do - mi - nus reg - na - vit,

mul - tae. Do - mi - nus reg - na - vit,

mul - tae. Do - mi - nus reg - na - vit,

mul - tae. Do - mi - nus reg - na - vit,

261

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

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

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

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

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

266

lae - ten - tur in - su - lae

lae - ten - tur in - su - lae

lae - ten - tur in - su - lae

lae - ten - tur in - su - lae

lae - ten - tur in - su - lae

271

mul - tae. ex - ul - tet

mul - tae. ex - ul - tet

mul - tae. ex - ul - tet

mul - tae. ex - ul - tet

*ff* *f* *mf*

3 3

276

ex - ul - tet

ex - ul - tet

ex - ul - tet

ex - ul - tet

ex - ul - tet

*mp* *pp* *ff*

282

*f* *mf* *mp* *pp*

287

*pp* *pp* *pp* *pp*

ex - ul - tet ex - ul - tet

[293-300]

8 8 8 8

301

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

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

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

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

*pp* 8 8 8 8

309

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.

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

The piano accompaniment consists of a series of sustained chords in the right hand and a rhythmic bass line in the left hand.

317

*pp*

The piano accompaniment continues with a melodic line in the right hand and a rhythmic bass line in the left hand.

323

The piano accompaniment continues with a melodic line in the right hand and a rhythmic bass line in the left hand.

329

The piano accompaniment continues with a melodic line in the right hand and a rhythmic bass line in the left hand.

335

Musical score for measures 335-340. The score is in 3/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The right hand (treble clef) plays a melodic line with eighth notes and quarter notes, often beamed together. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes. The music is characterized by a steady, rhythmic pattern.

341

Musical score for measures 341-346. The score continues in 3/4 time with the same key signature. The melodic line in the right hand shows some variation in phrasing, with occasional rests. The bass line remains consistent with the previous system, providing a solid harmonic foundation.

347

Musical score for measures 347-352. The score continues in 3/4 time with the same key signature. The melodic line in the right hand features a series of eighth notes, creating a sense of forward motion. The bass line continues to support the melody with chords and single notes.

353

Musical score for measures 353-358. The score continues in 3/4 time with the same key signature. The melodic line in the right hand shows a slight change in rhythm, with some quarter notes. The bass line continues to provide a steady accompaniment.

359

Musical score for measures 359-364. The score continues in 3/4 time with the same key signature. The melodic line in the right hand features a series of eighth notes, similar to the previous system. The bass line continues to support the melody with chords and single notes.

365

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

*ppp*