

Abraham Newsom

# Tuesday Afternoon

*for Chorus and Wind Octet*

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## Composer's Notes

Yes, I got the title of this composition from a Moody Blues song (a small tribute to them), but these psalms are sung here at the monastery at vespers on Tuesday, so it all fit together. This piece begins with a plea for help ("out of the depths I call to you, God...") and ends in a song of joy for the others in our life ("how good and how pleasant it is when people live in unity..."). That is the order we sing them at Tuesday vespers (with two other psalms in between), and it is a fitting order for a monastic choir: we need God's help always, and the way it is usually supplied is through the people around us.

As with all my compositions, Tuesday Afternoon is repetitive and meditative. That is the way I think: very slowly as things spiral around in my head and heart. Eventually I get the answers I need, and the answers are always the same: "It is not about me, it is all about God".

Many thanks to John Webber for all the work he has done bringing my music to life. The manuscripts sat for a decade on a shelf in the monastery, and he has spent a lot of time and energy typesetting them and making them available in print and electronically.

Br. Abraham Newsom

St. Gregory's Abbey

# Tuesday Afternoon

*for Chorus and Wind Octet*

1996  
ABRAHAM NEWSOM

St. Gregory's Abbey  
Three Rivers, Michigan

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## Psalm 129

De profundis clamavi ad te Domine

Domine exaudi vocem meam fiant aures tuae intendentes in  
vocem deprecationes meae.

Si iniquitates observabis Domine Domine quis sustinebit?

Quia apud te propitiatio est et propter legem tuam sustinui te,  
Domine sustinuit anima mea in verbum eius

Speravit anima mea in Domino

A custodia matutina usque ad noctem speret Israel in Domino

Quia apud Dominum misericordia, et copiosa apud eum redemptio

Et ipse redimet Israel ex omnibus iniquitatibus eius

## Psalm 132

Ecce quam bonum, et quam iucundum habitare fratres in unum!

Sicut unguentum in capite quod descendit in barbam barbam

Aaron quod descendit in oram vestimenti eius;

Sicut ros Hermon, qui descendit in montes Sion.  
auoniam illic mandavit Dominus benedictionem,  
et vitam usque in saeculum.

Texts taken from the Breviarium Monasticum  
using the Greek numbering system for the psalms.

# Tuesday Afternoon

*for Chorus and Wind Octet*

## I. De Profundis - Psalm 129

Slow, Andante,  $\text{♩} = 52$

Abraham Newsom

Soprano

Alto

Tenor

Bass

3 Clarinets in B $\flat$

I  
2 Horns in F

II

2 Trombones

Tuba

ppp

ppp

ppp

pppp

pppp



12

S. A. T. B.

Do-mi-ne ex-au-di vo-cem me -

Do-mi-ne ex-au-di vo-cem me -

Cl.

I Hn. II

*ppp*

Tbn.

Tba.

*pppp*

*pppp*

17

S.

A.

T.

B.

Cl.

I

Hn.

II

Tbn.

Tba.

am

am

fi-ant aures tu-ae in-ten-dentes in vo-cem de-pre-ca-tio-nis me-ae

*pppp*

*pppp*

*p*

*mp*

This musical score page contains two systems of five staves each. The top system includes parts for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Clarinet (Cl.), and Trombone (Tbn.). The bottom system includes parts for Horn (Hn.), Trombone (II), Trombone (Tbn.), and Double Bass (Tba.). The vocal parts (Soprano and Alto) sing the words "am" and "fi-ant aures tu-ae in-ten-dentes in vo-cem de-pre-ca-tio-nis me-ae". The brass parts play eighth-note patterns. Dynamics include *pppp*, *p*, and *mp*.

22

S. A. T. B.

*Si i - ni-qui-ta - res ob-ser-va-ver-is*

*Si i - ni-qui-ta - res ob-ser-va-ver-is*

Cl.

I Hn. II Tbn. Tba.

*mf f ppp*

*mf f ppp*

*mf f ppp*

*mf f*

27

S. Do - mi - ne

A. Do - mi - ne

T. *mp* Do - mi - ne quis su - sti - ne - bit?

B. *mf* De pro - fun - dis De pro - fun - dis

Cl. *p*

Cl. *p*

*pppp*

*pppp*

I.

Hn.

II.

Tbn. *pppp*

Tbn. *pppp*

Tba.

*pppp*

31

S. *mf*  
Si i - ni - qui - ta - res ob-ser - va - ver - is Do - mi - ne

A. *mf*  
Si i - ni - qui - ta - res ob-ser - va - ver - is Do - mi - ne

T.  
8  
Do - mi - ne quis su - sti - ne - bit?

B. *mf*  
De pro - fun - dis

Cl. *mp*

Cl. *mp*

Cl. *mp*

I. *mp*

Hn.

II.

Tbn.

Tba.

12

35

S.

A.

T. **p sub.**

B. *Do-mi-ne quis su-sti-ne-bit?*  
**p sub.**

De pro - fun - dis

Cl. **pp sub.**

**p**

Cl. **pp sub.**

**p**

I. **pppp**

Hn. **pppp**

II. **pppp**

Tbn. **p**

Tba. **p**

41

S. *mf*  
De pro-fun-dis cla-ma-vi  
ad te Do-mi-ne

A. *mf*  
De pro-fun-dis cla-ma-vi  
ad te Do-mi-ne

T.

B.

accel.

I. *ppp*  
*mp*  
*p*

II. *ppp*  
*pppp*  
*ppp*

In. *ppp*  
*ppp*

II. *ppp*  
*pppp*  
*ppp*

bn. *ppp*  
*pppp*  
*ppp*

Tba. *ppp*  
*ppp*

46

S. *mf*

A. *mf*

T. *mf*

B.

Do-mi-ne ex-au-di      vo-cem me - am  
 Do-mi-ne ex-au-di      vo-cem me - am  
 fi - ant au - res tu - ae in - ten -

Cl. *mp*

*ppp*

*ppp*

I. *mp*

Hn.

II

Tbn.

Tba. *ppp* *mp*

50

S.

A.

T.

B.

8 dentes in vo-cem de-pre-ca - tio-nis me-ae

*mp*

De pro - fun - dis De pro -

Cl.

I

Hn.

II

Tbn.

Tba.

56

S. *ff* De pro-fun-dis cla-ma-vi ad te Do-mi-ne De pro -  
A. *ff* De pro-fun-dis cla-ma-vi ad te Do-mi-ne De pro -  
T. *ff* De pro-fun-dis cla-ma-vi ad te Do-mi-ne De pro - fun - dis  
B. *ff* De pro-fun-dis cla-ma-vi ad te Do-mi-ne De pro - fun - dis  
fun - dis De pro-fun-dis cla-ma-vi ad te Do-mi-ne De pro - fun - dis

Cl. *p* *f* *f* *mf* *mf* *mf*

I. *f* *f* *f* *>>>*  
Hn. *f* *f* *f* *>>>*  
II. *f* *f* *f* *>>>*  
Tbn. *f* *f* *f* *>>>*  
Tba. *f* *f* *f* *>>>*

61

S.      fun - dis      De pro -      *mf* De-mi-ne ex-au-di      vo-cem me - am

A.      fun - dis      De pro -      *mf* De-mi-ne ex-au-di      vo-cem me - am

T.      *f* De pro - fun - dis      De-mi-ne ex-au-di      vo-cem me - am      De pro -

B.      De pro - fun - dis      De pro - fun - dis      De pro - fun - dis

Cl.      *mp*      *p*      *p*      *p*

I.      *mp*      *p*      *p*

Hn.      *mf*      *ppp*

II.      *mf*      *ppp*

Tbn.      *p*

Tba.      *f*      *ppp*

67 *f*

S. De pro - fun - dis *f* De pro - fun - dis De pro -

A. De pro - fun - dis De pro - fun - dis De pro -

T. 8 fun - dis De pro - fun - dis De pro - fun - dis De pro -

B. De pro - fun - dis De pro - fun - dis De pro -

Cl. *mp* *mp* *mp* *mf*

I. *p*

Hn. II. *ppp*

Tbn.

Tba. *ppp* *ppp* *ppp* *ppp*



77

S. De pro - fun - dis *mf* De-mi-ne ex-au-di vo-cem me - am

A. De pro - fun - dis *mf* De-mi-ne ex-au-di vo-cem me - am

T. 8 De pro - fun - dis De-mi-ne ex-au-di vo-cem me - am

B. De pro - fun - dis De pro -

Cl. *pp*

I. *ppp*

Hn. *ppp*

II. *ppp*

Tbn. *ppp*

Tba. *ppp*

82

S.

A.

T.

B. fun - dis De pro - fun - dis De pro - fun - dis De pro -

I. *pp*

II. *pp*

In. *ppp* *ppp*

II. *ppp* *ppp*

bn. *ppp* *ppp*

bn. *ppp* *ppp*

Tba. *ppp*

88

S. *mf*

A.

T. *mf*

B. fun - dis De pro - fun-dis De pro -

De pro - fun-dis cla - ma - vi *p*

fun - dis De pro - fun-dis

Cl. *ppp* *p*

*p* *p* *pp*

*p* *pp*

I. *p*

Hn. *p*

II. *p*

Tbn. *pp*

Tba. *ppp* *ppp* *ppp*

94

S. A. T. B.

De pro - fun - dis De pro -  
 fun - dis De pro - fun - dis  
 De pro - fun-dis cla - ma - vi  
 De pro - fun-dis cla - ma - vi

Cl.

ppp p ppp ppp

I Hn. II

p ppp pp ppp pp

Tbn.

pp ppp pp

Tba.

ppp ppp



106

S. *f*

A. *f*

T. *f*

B. *f*

De pro - fun - dis De pro - fun - dis  
*p sub.* De pro - fun - dis

De pro - fun - dis De pro - fun - dis

De pro-fun-dis cla-ma - vi

De pro-fun-dis cla-ma - vi

Cl. *p* *mf*

Cl. *p* *mf*

Cl. *p* *mf*

I. *mf*

Hn. *mf*

II. *mf*

Tbn. *mf*

Tba. *f* *ppp* *mf*

*ppp* *mf*

112

S. *mf*

A. *f*

T. *mf*

B. *mf*

S. De pro - fun - dis De pro - fun - dis Qui-a a - pud te pro -  
A. De pro - fun - dis De pro - fun - dis Qui-a a - pud te pro -  
T. De pro-fun-dis cla - ma-vi Qui-a a - pud te pro -  
B. De pro-fun-dis cla - ma-vi Qui-a a - pud te pro -

Cl. *p* *p* *pp*  
*pp*  
*pp*

I. *p* *pp*

Hn. *p*

II. *p* *p* *pp*

Tbn. *p* *pp*

Tba. *p* *p* *p*

118

S. pi-ti-a - ti-o est et prop-ter le-gem tu - am sus - ti - nui te, Do-mi-ne

A. pi-ti-a - ti-o est et prop-ter le-gem tu - am sus - ti - nui te, Do-mi-ne

T. 8 pi-ti-a - ti-o est et prop-ter le-gem tu - am sus - ti - nui te, Do-mi-ne

B. pi-ti-a - ti-o est et prop-ter le-gem tu - am sus - ti - nui te, Do-mi-ne

Cl.

I

Hn.

II

Tbn.

Tba.

*ppp*

*ppp*

*ppp*

123

S.

A.

T. *mf*

B. *mf*

De pro - fun - dis      cla - ma - vi

I. *pp*

II. *pp*

*pp*

In. *pppp*

II. *pppp*

bn. *pppp*

Tba. *pppp*

*pppp*

*pppp*

*pppp*

129

S. su-sti-nu-it a-ni-ma me-a in ver-bum e - ius vo - cem De pro -  
A. su-sti-nu-it a-ni-ma me-a in ver-bum e - ius vo - cem De pro -  
T. 8 Do - mi - ne ex - au - di vo - cem me - am Do - mi -  
B. Do - mi - ne ex - au - di vo - cem me - am Do - mi -

p p p f

Cl. p p p p

I. Hn. II. I. Hn. II.

Fbn. pp mp

Tba. p pp mp

f

134

S. fun - dis      Sper-a - vit an - i - ma      me - a in      Do-mi - no

A. fun - dis

T. 8 ne ex - au - di      -      -      A cus - to - di - a ma - tu - ti -

B. ne ex - au - di

Cl.

I. *p*

Hn. II. *mf*      *pp*

Tbn. Tba. *pp*

*pp*

*pp*

*pp*

30

134

S. fun - dis      Sper-a - vit an - i - ma      me - a in      Do-mi - no

A. fun - dis

T. 8 ne ex - au - di      -      -      A cus - to - di - a ma - tu - ti -

B. ne ex - au - di

Cl.

I. *p*

Hn. II. *mf*      *pp*

Tbn. Tba. *pp*

*pp*

*pp*

*pp*

30

134

S. fun - dis      Sper-a - vit an - i - ma      me - a in      Do-mi - no

A. fun - dis

T. 8 ne ex - au - di      -      -      A cus - to - di - a ma - tu - ti -

B. ne ex - au - di

Cl.

I. *p*

Hn. II. *mf*      *pp*

Tbn. Tba. *pp*

*pp*

*pp*

138

S.

A.

T.

B.

Cl.

I

Hn.

II

Tbn.

Tba.

na us-que ad noc-tem spe-ret      Is-rael in Do - mi - no      De pro - fun - dis

*f*

*f*

*mf*

*p*

*p*

*p*

*p*

*p*

*f*

*p*

*f*

*p*

*p*

*p*

*fp*

143

S. *mp*  
De pro-fun-dis cla-ma-vi ad te Do-mi - ne

A. *mp*  
De pro-fun-dis cla-ma-vi ad te Do-mi - ne

T. *mp*  
8 De pro-fun-dis cla-ma-vi ad te Do-mi - ne

B. *mf*  
De pro - fun - dis De pro - fun - dis De pro - fun - dis

Cl. *ppp*

I. *pp*

Hn. *pp*

II. *pp*

Tbn. *pp*

Tba. *pp*

$\overline{\sigma}$   $\overline{\sigma..}$   $\overline{\sigma}$   $\overline{\sigma..}$

149

S. Do-mi-ne ex-aу-di vo-cem me - am

A. Do-mi-ne ex-aу-di vo-cem me - am

T. 8 Do-mi-ne ex-aу-di vo-cem me-am fi-ant au-res tu-ae in-tен-

B. De pro - fun - dis De pro - fun - dis De pro -

Cl. *p* *pp* *ppp* *p*

I. *pp* *ppp*

Hn. *pp*

II. *pp*

Tbn. *pp*

Tba. *pp*

S.

A.

T. 8 den-tes in vo-cem de-pre-ca - tion - es me - ae

B. fun - dis De pro - fun - dis

Cl. pp

I. p pp

Hn.

II.

Tbn. pp

Tba. mf pp

This musical score page contains ten staves of music. The vocal parts (Soprano, Alto, Tenor, Bass) sing a Latin text: 'den-tes in vo-cem de-pre-ca - tion - es me - ae' and 'fun - dis De pro - fun - dis'. The instrumental parts (Clarinet, Trombone, Double Bass) play eighth-note patterns. Dynamics include 'p' and 'pp'. The Double Bass part ends with a dynamic 'mf' followed by 'pp'.

159

S.

A.

T.

B.

Cl.

I

Hn.

II

Tbn.

Tba.

*p*

*p*

*p*

*pp*

*pp*

*ppp*





The musical score page shows measures 159 through the end of the section. The top four staves (Soprano, Alto, Tenor, Bass) are mostly silent. The Clarinet (Cl.) and Horn I (I) begin with eighth-note patterns at dynamic *p*. The Horn II (II) joins in at the same dynamic. The Trombone (Tbn.) and Bass Trombone (Tba.) enter with eighth-note patterns at *pp*. The bassoon's entry is marked with a crescendo symbol ( $\equiv$ ) followed by a decrescendo symbol ( $\overline{\equiv}$ ). The bassoon's dynamic is *ppp*, indicated by a triple wedge symbol. The bassoon's decrescendo is marked with a double wedge symbol ( $\overline{\wedge\wedge}$ ). The bassoon's final note is a fermata. The strings provide harmonic support throughout the section.

165 *ff*

S. Qui-a a-pud Do-min-um mi - se-ri-cor-di-a, et co-pi-o - sa a - pud e - um re-demp - ti -

A. Qui-a a-pud Do-min-um mi - se-ri-cor-di-a, et co-pi-o - sa a - pud e - um re-demp - ti -

T. Qui-a a-pud Do-min-um mi - se-ri-cor-di-a, et co-pi-o - sa a - pud e - um re-demp - ti -

B. Qui-a a-pud Do-min-um mi - se-ri-cor-di-a, et co-pi-o - sa a - pud e - um re-demp - ti -

*ff*

Cl. *f*

*f*

I. *ff*

Hn. *ff*

II. *ff*

Tbn. *f*

Tba. *f*

170

S. o. Et ip-se re-di-met Is-ra-el ex om - ni - bus-in-i-qui-ta-ti-bus

A. o. Et ip-se re-di-met Is-ra-el ex om - ni - bus-in-i-qui-ta-ti-bus

T. 8 o. Et ip-se re-di-met Is-ra-el ex om - ni - bus-in-i-qui-ta-ti-bus

B. o. Et ip-se re-di-met Is-ra-el ex om - ni - bus-in-i-qui-ta-ti-bus

Cl.

I Hn. pp ff

II pp ff

Tbn. pp f

Tba. ff pp pp f

rit.

$\text{♩} = 52$ , a tempo

## II. Ecce Quam Bonum - Psalm 132

39

181 *ff*

S. Ec - ce quam bo - num, et quam iu - cun - dum ha - bi-tar -

A. Ec - ce quam bo - num, et quam iu - cun - dum ha - bi-tar -

T. Ec - ce quam bo - num, et quam iu - cun - dum ha - bi-tar -

B. Ec - ce quam bo - num, et quam iu - cun - dum ha - bi-tar -

Cl. *f* *ff* *f* *ff* *f*

I. *fff*

Hn. *fff*

II. *fff*

Tbn. *f*

Tba. *f*

This musical score page contains ten staves of music. The vocal parts (Soprano, Alto, Tenor, Bass) sing a simple melody in quarter note time. The instrumental parts (Clarinet, Horn, Trombone, Double Bass) provide harmonic support with various rhythmic patterns and dynamics, including forte (ff) and piano (f). The bassoon (Tba.) has sustained notes at the end of the section.

S. e frat - res in un - um! si - cut un -

A. e frat - res in un - um! si - cut un -

T. 8 e frat - res in un - um! si - cut un -

B. e frat - res in un - um! si - cut un -

Cl. f f f

I. Hn. II. Tbn. Tba. f

This musical score page contains two systems of music. The top system, starting at measure 186, features four vocal parts (Soprano, Alto, Tenor, Bass) and a woodwind section (Clarinet, Horn I, Horn II, Trombone, Bass Trombone). The vocal parts sing the lyrics 'e frat - res in un - um! si - cut un -' in four different rhythmic patterns. The woodwind section plays eighth-note patterns. The bassoon part (Tba.) has sustained notes with grace notes. The bassoon part ends with a dynamic 'f'. The bottom system continues with the same instrumentation, with the bassoon part ending with a dynamic 'f'.

193

S. guen - tum in cap - i - te quod des - cen - dit in bar -

A. guen - tum in cap - i - te quod des - cen - dit in bar -

T. <sup>8</sup> guen - tum in cap - i - te quod des - cen - dit in bar -

B. guen - tum in cap - i - te quod des - cen - dit in bar -

Cl. ff f ff f

I Hn. fff

II Hn. fff

Tbn. f

Tba. f



206

S. am ves - ti - men - ti ei - us;

A. am ves - ti - men - ti ei - us;

T. 8 am ves - ti - men - ti ei - us;

B. am ves - ti - men - ti ei - us;

Cl.

I.

Hn.

II.

Tbn.

Tba.

Detailed description: This is a page from a musical score. It contains ten staves of music, each with a different instrument or voice part. The top four staves are vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). They sing a rhythmic pattern of eighth and sixteenth notes. Below them are six instrumental staves: Clarinet (Cl.), Violin I (I.), Horn (Hn.), Violin II (II.), Bassoon (Tbn.), and Double Bass (Tba.). The instruments provide harmonic support with various patterns of eighth and sixteenth notes. The music is in common time, and the key signature is one flat. The page number 43 is in the top right corner, and the measure number 206 is at the top left. The vocal parts sing a rhythmic pattern of eighth and sixteenth notes. The instrumental parts play eighth-note patterns. The vocal parts then re-enter with the same rhythmic pattern. The instrumentation includes woodwind, brass, and string sections.



220

S.

A.

T.

B.

Cl.

I

Hn.

II

Tbn.

Tba.

on.

on.

on.

on.

*p*

*p*

*pp*

*pp*

*p*

*p*

*pp*

S.

A.

T.

B.

Cl.

I

Hn.

II

Tbn.

Tba.

Quo - ni-am il - lic man - da - vit Do - mi - nus be - ne -

Quo - ni-am il - lic man - da - vit Do - mi - nus be - ne -

*mf*

*pp*

*pp*

*p*

*pp*

*p*

*pp*

*V*

*pp*

be - ne -

<img alt="Musical score page 46, system 226. The score includes parts for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Clarinet (Cl.), Horn I (I.), Horn II (II.), Trombone (Tbn.), and Double Bass (Tba.). The vocal parts sing a Latin hymn tune. The instrumental parts play harmonic support. Dynamics like pp, mf, and p are indicated. Measure 1 shows sustained notes. Measures 2-3 show rhythmic patterns with eighth and sixteenth notes. Measures 4-5 show sustained notes again. Measures 6-7 show rhythmic patterns. Measures 8-9 show sustained notes. Measures 10-11 show rhythmic patterns. Measures 12-13 show sustained notes. Measures 14-15 show rhythmic patterns. Measures 16-17 show sustained notes. Measures 18-19 show rhythmic patterns. Measures 20-21 show sustained notes. Measures 22-23 show rhythmic patterns. Measures 24-25 show sustained notes. Measures 26-27 show rhythmic patterns. Measures 28-29 show sustained notes. Measures 30-31 show rhythmic patterns. Measures 32-33 show sustained notes. Measures 34-35 show rhythmic patterns. Measures 36-37 show sustained notes. Measures 38-39 show rhythmic patterns. Measures 40-41 show sustained notes. Measures 42-43 show rhythmic patterns. Measures 44-45 show sustained notes. Measures 46-47 show rhythmic patterns. Measures 48-49 show sustained notes. Measures 50-51 show rhythmic patterns. Measures 52-53 show sustained notes. Measures 54-55 show rhythmic patterns. Measures 56-57 show sustained notes. Measures 58-59 show rhythmic patterns. Measures 60-61 show sustained notes. Measures 62-63 show rhythmic patterns. Measures 64-65 show sustained notes. Measures 66-67 show rhythmic patterns. Measures 68-69 show sustained notes. Measures 70-71 show rhythmic patterns. Measures 72-73 show sustained notes. Measures 74-75 show rhythmic patterns. Measures 76-77 show sustained notes. Measures 78-79 show rhythmic patterns. Measures 80-81 show sustained notes. Measures 82-83 show rhythmic patterns. Measures 84-85 show sustained notes. Measures 86-87 show rhythmic patterns. Measures 88-89 show sustained notes. Measures 90-91 show rhythmic patterns. Measures 92-93 show sustained notes. Measures 94-95 show rhythmic patterns. Measures 96-97 show sustained notes. Measures 98-99 show rhythmic patterns. Measures 100-101 show sustained notes. Measures 102-103 show rhythmic patterns. Measures 104-105 show sustained notes. Measures 106-107 show rhythmic patterns. Measures 108-109 show sustained notes. Measures 110-111 show rhythmic patterns. Measures 112-113 show sustained notes. Measures 114-115 show rhythmic patterns. Measures 116-117 show sustained notes. Measures 118-119 show rhythmic patterns. Measures 120-121 show sustained notes. Measures 122-123 show rhythmic patterns. Measures 124-125 show sustained notes. Measures 126-127 show rhythmic patterns. Measures 128-129 show sustained notes. Measures 130-131 show rhythmic patterns. Measures 132-133 show sustained notes. 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Measures 998-999 show rhythmic patterns. Measures 999-1000 show sustained notes.</p>

233

S. -

A. dic - tion - em, Quo - ni - am

T. 8 dic - tion - em, et vi - tam us - que in sae - cu - lum. Quo - ni - am

B. dic - tion - em, et vi - tam us - que in sae - cu - lum. Quo - ni - am

Pl. f

I. f

Hn.

II. f

bn.

Tba.

*rit.*

S. il - lic man - da - vit Do-mi-nus be - ne -

A. il - lic man - da - vit Do-mi-nus be - ne -

T. 8 il - lic man - da - vit Do-mi-nus be - ne -

B. il - lic man - da - vit Do-mi-nus be - ne -

Cl. ff f ff ff tr.

I. fff

Hn. fff > >

II. > > > > >

Tbn. f > > > >

Tba. f > > > >

244 *a tempo*

S. dic - tion - em, et  
A. dic - tion - em, et  
T. dic - tion - em, et  
B. dic - tion - em, et

I. f f mf mf f

In. f pp

II. f pp

bn. f pp

Tba. f f mp pp

S. vi - tam us - que in sae - cu-lum.

A. vi - tam us - que in sae - cu-lum.

T. vi - tam us - que in sae - cu-lum.

B. vi - tam us - que in sae - cu-lum.

Cl. *mp* *f* *mf*

Cl. *mp* *f* *mf*

I. *f*

Hn. *f*

II. *f*

Tbn. *f*

Tba. *f*

This musical score page contains two systems of music. The top system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and one bassoon staff (Tbn.). The vocal parts sing the lyrics 'vi - tam us - que in sae - cu-lum.' in a four-measure phrase. The bassoon part provides harmonic support. The bottom system includes staves for Clarinet (Cl.), Horn (Hn.), Trombone (Tbn.), and Double Bass (Tba.). The instruments play eighth-note patterns, with dynamics marked as *mp*, *f*, and *mf*. Measure numbers 50 and 252 are at the top left, and measure 8 is indicated above the vocal staff in the second system.

259

S. et vi - tam us - que in sae - cu -

A. et vi - tam us - que in sae - cu -

T. 8 et vi - tam us - que in sae - cu -

B. et vi - tam us - que in sae - cu -

et vi - tam us - que in sae - cu -

*f*

Cl. *p* *mp* *mp* *mp*

I. *p* *pp* *mf*

Hn. *p* *pp* *mf*

II. *p* *pp* *mf*

Tbn. *f* *p* *f* *p* *f* *p*

Tba. *p* *f* *p*

S.      lum.

A.      lum.

T.      8      lum.

B.      lum.

Cl.      *f*      *mf*

I.      *f*      *ff*      *f*

Hn.      *f*

II.      *f*      *ff*      *f*

Tbn.      *f*      *f*      *ff*      *f*      *mp*

Tba.      *f*      *ff*      *f*      *ff*      *f*      *mp*

274

S. *mp*

A. *mp*

T. *mp*

B. *mp*

Ec - ce quam bo - num, et quam iu - cun - dum ha -

Cl.

*p*

I

Hn. *p*

II

Tbn. *p*

Tba. *p*

S.

A.

T.

B.

Cl.

I

Hn.

II

Tbn.

Tba.

bi - tar - e frat - res in un - - - um  
bi - tar - e frat - res in un - - - um  
8 bi - tar - e frat - res in un - - - um  
bi - tar - e frat - res in un - - - um

Cl. (measures 1-5)

I (measures 1-5)

Hn. (measures 1-5)

II (measures 1-5)

Tbn. (measures 1-5)

Tba. (measures 1-5)

pp (measures 6-7)

pp (measures 6-7)

pp (measures 6-7)

290

S.

A.

T.

B.

I.

Il.

In.

II.

bn.

Tba.

