

Psalmus 130

De Profundis

a
S,A,T,B solo et coro
con
duae violini, viola, violoncello, flauto,
oboe, fagotto, duae trombae, poussaune
et
Basso Continuo

a
Tomasz Kania

- I De profundis - coro con voci solo
- II Domine, exaudi - aria Alto
- III Fiant aures Tuae - aria Basso
- IV Si iniquitates - duetto Soprano con Alto
- V Domine - coro
- VI Quis sustinebit - quartetto Soprano, Alto, Tenore et Basso
- VII Quia apud Te - aria Soprano
- VIII Et propter legem Tuam - terzetto Soprano, Tenore et Basso
- IX Sustinuit anima mea - aria Tenore
- X Speravit anima mea - duetto Soprano et Basso
- XI A custodia matutina - aria Tenore
- XII Speret Israel - coro
- XIII Quia apud Dominum - coro
- XIV Et copiosa - aria Soprano
- XV Et ipse redimet - coro
- XVI Ex omnibus - aria Soprano
- XVII Gloria Patri - coro con voci solo
- XVIII Amen - coro con voci solo

Deo in Trinitate Uni,
quia magna fecit Dominus.

I De profundis

Allegro

Violino 1

Violino 2

Viola

Violoncello

Basso Continuo

This system contains measures 1 through 4 of the piece. The tempo is marked 'Allegro'. The key signature has one sharp (F#) and the time signature is 3/4. Violino 1 plays a melodic line with eighth and sixteenth notes. Violino 2 and Viola play continuous sixteenth-note patterns. Violoncello plays a simple eighth-note bass line. Basso Continuo provides a harmonic foundation with half and whole notes.

5

V-no 1

V-no 2

V-la

V-c.

B.C.

This system contains measures 5 through 9. The instrumentation continues with Violino 1, Violino 2, Viola, Violoncello, and Basso Continuo. The musical textures remain consistent with the first system, featuring a melodic lead in Violino 1 and rhythmic accompaniment from the other instruments.

10

V-no 1

V-no 2

V-la

V-c.

B.C.

This system contains measures 10 through 14. The musical score continues with the same instrumentation and tempo. The patterns for each instrument are maintained, showing a consistent rhythmic and melodic development throughout the section.

15

Coro *f*

S De pro - fun - dis

A De pro - fun - dis

T De pro - fun - dis

B De pro - fun - dis

V-no 1

V-no 2

V-la

V-c.

B.C.

19

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

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

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

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

V-no 1

V-no 2

V-la

V-c.

B.C.

24

Fl.

Ob.

Fag.

S.

A.

T.

B.

V-no 1

V-no 2

V-la

V-c.

B.C.

ad Te Do - - mi - ne

ad Te Do - - mi - ne

ad Te Do - - mi - ne

ad Te Do - - mi - ne

28

Fl.

Ob.

Fag.

V-no 1

V-no 2

V-la

V-c.

B.C.

32

T

B

De pro - fun - dis

De pro - fun - dis

V-no 1

V-no 2

V-la

V-c.

B.C.

37

Fag.

T

B

De pro - fun - dis

De pro - fun - dis

V-no 1

V-no 2

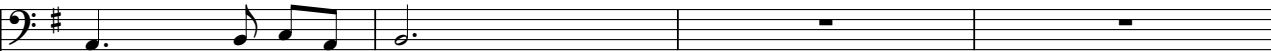
V-la

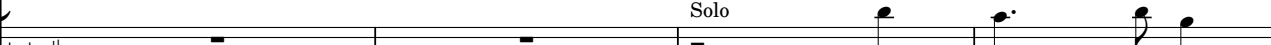
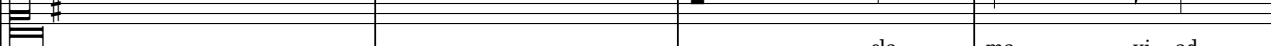
V-c.

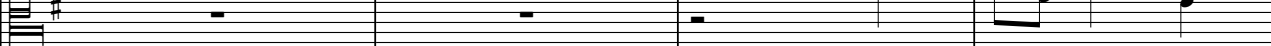
B.C.

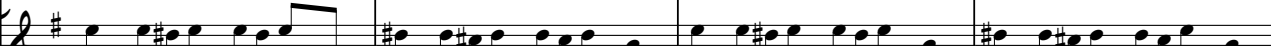
41

41

Fag. 

S.  Solo 

A.  Solo 

V-no 1 

V-no 2 

V-la 

V-c. 

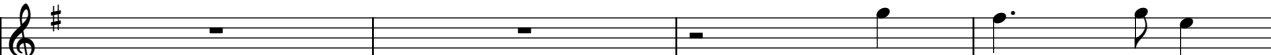
B.C. 

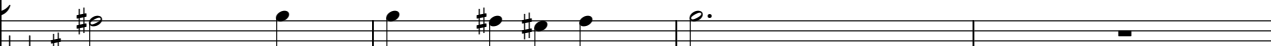
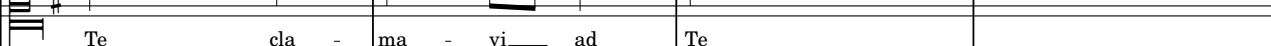
cla - ma - vi ad

cla - ma - vi ad

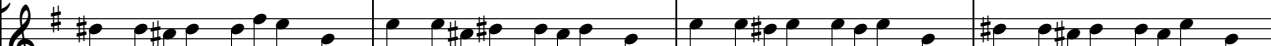
45

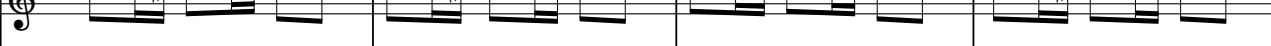
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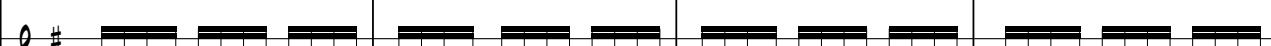
Ob. 

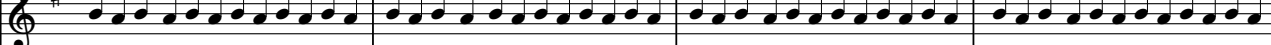
S.  Te cla - ma - vi ad Te 

A.  Te Do - mi - ne 

V-no 1 

V-no 2 

V-la 

V-c. 

B.C. 

49

Ob.

S

A

T

B

Coro

De pro - fun - dis De pro -

De pro - fun - dis De pro -

De pro - fun - dis De pro -

De pro - fun - dis De pro -

De pro - fun - dis De pro -

V-no 1

V-no 2

V-la

V-c.

B.C.

54

S

A

T

B

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

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

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

-dis de pro - fun - dis

V-no 1

V-no 2

V-la

V-c.

B.C.

59

S
cla - ma - vi ad Te cla - ma - vi ad Te

A
cla - ma - vi ad Te cla - ma - vi ad Te

T
cla - ma - vi ad Te cla - ma - vi ad Te

B
cla - ma - vi ad Te

V-no 1

V-no 2

V-la

V-c.

B.C.

64

V-no 1

V-no 2

V-la

V-c.

B.C.

This musical score is for the motet "Domine Deus" by Giovanni Pierluigi da Palestrina, arranged for a full orchestra and vocal soloists. The score is written in G major (one sharp) and 4/4 time. It begins with a rehearsal mark 68.

The instrumentation includes:

- Flute (Fl.)**: Treble clef, G major.
- Oboe (Ob.)**: Treble clef, G major.
- Bassoon (Fag.)**: Bass clef, G major.
- Trumpet 1 (Tr 1)**: Treble clef, G major.
- Trumpet 2 (Tr 2)**: Treble clef, G major.
- Police (Ps)**: Bass clef, G major.
- Soprano (S)**: Treble clef, G major.
- Alto (A)**: Treble clef, G major.
- Tenor (T)**: Treble clef, G major.
- Bass (B)**: Bass clef, G major.
- Violin 1 (V-no 1)**: Treble clef, G major.
- Violin 2 (V-no 2)**: Treble clef, G major.
- Viola (V-la)**: Treble clef, G major.
- Violoncello (V-c.)**: Bass clef, G major.
- Double Bass (B.C.)**: Bass clef, G major.

The vocal soloists (S, A, T, B) sing the Latin text: "Do - mi - ne Do - mi - ne". The instrumental parts feature complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests.

73

Fl.

Ob.

Fag.

Tr 1

Tr 2

Ps.

S.

A.

T.

B.

V-no 1

V-no 2

V-la

V-c.

B.C.

- mi - ne Do-mi - ne

- mi - ne Do-mi - ne

- mi - ne Do-mi - ne

- mi - ne Do-mi - ne

- mi - ne Do-mi - ne

78

V-no 1

V-no 2

V-la

V-c.

B.C.

82

V-no 1

V-no 2

V-la

V-c.

B.C.

This musical score page contains measures 82, 83, and 84. The score is for five parts: V-no 1 (Violino 1), V-no 2 (Violino 2), V-la (Viola), V-c. (Violoncello), and B.C. (Basso Continuo). The key signature is one sharp (F#), and the time signature is 4/4. Measure 82 features a melodic line in V-no 1, a rhythmic accompaniment in V-no 2, a similar rhythmic pattern in V-la, and a descending eighth-note line in V-c. Measure 83 continues these patterns, with V-no 1 moving higher and V-c. continuing its descent. Measure 84 concludes the section with a whole note in V-no 1, a half note in V-no 2, a whole note in V-la, and a whole note in V-c. The B.C. part consists of a single half note in each measure.

II Domine, exaudi

Adagio

Violino 1

Violino 2

Basso Continuo

6

A

V-no 1

V-no 2

B.C.

Do - mi-ne ex -

12

A

V-no 1

V-no 2

B.C.

-au - di vo-cem me - am

19

A

V-no 1

V-no 2

B.C.

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

25

A

V-no 1

V-no 2

B.C.

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

30

V-no 1

V-no 2

B.C.

35

V-no 1

V-no 2

B.C.

III Fiant aures Tuae

Lento

Basso

Fi-ant Fi-ant Fi-ant au-res Tu - aes Fi - ant Fi - ant

Basso Continuo

6 6 4 # 6 4 6 6 6 # 6

9

B

au-res Tu - aes in-ten-den - tes in-ten-den - tes in-ten-den-tes in vo-cem de - pre -

B.C.

17

B

-ca - ti - o - nis me - - ae in vo-cem de - pre - ca - ti - o - -

B.C.

23

B

- - - nis me - - - ae

B.C.

IV Si iniquitates

Flauto colla parte Soprano 8va alta, Oboe colla parte Alto, Fagotto con B.C.

Adagio

Soprano
Si i - ni - qui - ta - tes

Alto
Si i - ni - qui - ta - tes

Basso Continuo

9

S
Si i - ni - qui - ta - tes Si i - ni - qui - ta - tes Si i - ni - qui - ta - tes Si i - ni - qui - ta - tes

A
Si i - ni - qui - ta - tes Si i - ni - qui - ta - tes Si i - ni - qui - ta - tes Si

B.C.

17

Attaca
Domine

S
ob - ser - va - ve - ris ob - ser - va - ve - ris Do - mi - ne

A
ob - ser - va - ve - ris Do - mi - ne

B.C.

V Domine

Tromba 1ma colla parte Soprano, Tromba 2da colla parte Tenore 8va alta, Pousaune colla parte Basso

Vivace

Soprano
Do - mi - ne

Alto
Do - mi - ne

Tenore
Do - mi - ne

Basso
Do - mi - ne

Violino 1

Violino 2

Viola

Violoncello

Basso Continuo

9

S
Do - mi - ne

A
Do - mi - ne

T
Do - mi - ne

B
Do - mi - ne

V-no 1

V-no 2

V-la

V-c.

B.C.

19

S
Do - mi - ne Do - mi - ne

A
Do - mi - ne Do - mi - ne

T
Do - mi - ne Do - mi - ne

B
Do - mi - ne Do - mi - ne

V-no 1

V-no 2

V-la

V-c.

B.C.

VI Quis sustinebit

Dalla battuta septima VI 1 colla parte S, VI2 colla parte A, VIa colla parte T, Vc colla parte B

Allegro con terrore

Voci solo

Soprano

Alto

Quissus-ti - ne - - - - - bitsus-ti - ne - - - - -

Quis sus - ti - ne - - - - -

5

S

A

T

B

- bit sus - ti - ne - - - - - bit

- bit sus - ti - ne - - - - - bit sus - - - - -

Quis sus - ti - ne - - - - - bit sus - ti - ne - bit

con B.C.

Quis sus - ti -

8

S

A

T

B

sus - - - ti - ne - bit Quis sus - ti - ne - - - - -

- ti - - - ne - - - bit sus - - - ti - - - ne - - -

sus - ti - ne - bit Quis - - - sus - - - ti - - -

- ne - - - bit sus - ti - ne - bit sus - ti - ne - bit

11

S

A

T

B

- bit Quis sus-ti - ne - bit Quis Quissus - ti - ne - - -

-bit sus - ti - ne - bit Quis

- ne - bit Quis - - - sus - ti - ne - bit Quis

Quis - - - sus - ti - ne - bit Quis

14

S

- - bit sus - ti - ne - bit_ sus - ti - ne - bit sus - ti - ne - bit Quis?

A

Quis sus - ti - ne - - bit_ sus - ti - ne - bit Quis?

T

- - - - - sus - ti - ne - bit Quis?

B

- - - - - Quis sus - ti - ne - bit_ sus - ti - ne - bit Quis?

VII Quia apud Te

Tranquillo

Flauto

Violino 1

Basso Continuo

Measures 1-4 of the 'Tranquillo' section. The Flauto part features a melodic line with triplets and slurs. Violino 1 and Basso Continuo provide harmonic support with sustained notes and triplets.

5

Fl.

V-no 1

B.C.

Measures 5-7. The Flauto part continues with a melodic line. Violino 1 and Basso Continuo provide harmonic support.

10

Fl.

S

V-no 1

B.C.

Qui-a a - pud Te Qui - a a - pud Te

Measures 10-14. The Soprano (S) part enters with the lyrics 'Qui-a a - pud Te'. The Flauto part has a melodic line. Violino 1 and Basso Continuo provide harmonic support.

15

Fl.

S

V-no 1

B.C.

pro-pi-ti-a-ti-o pro-pi-ti-a-ti-o est pro - pi-ti-a-tio pro - pi-ti-a-tio pro - pi-tia -

Measures 15-18. The Soprano (S) part continues with the lyrics 'pro-pi-ti-a-ti-o pro-pi-ti-a-ti-o est pro - pi-ti-a-tio pro - pi-ti-a-tio pro - pi-tia -'. The Flauto part has a melodic line. Violino 1 and Basso Continuo provide harmonic support.

19

Fl.

S

V-no 1

B.C.

- tio pro - pi-ti-a-tioest

Measures 19-22. The Soprano (S) part continues with the lyrics '- tio pro - pi-ti-a-tioest'. The Flauto part has a melodic line. Violino 1 and Basso Continuo provide harmonic support.

23

Fl.

V-no 1

B.C.

The musical score consists of three staves: Flute (Fl.), Violin 1 (V-no 1), and Bassoon (B.C.). The key signature is one sharp (F#). The time signature is not explicitly shown but appears to be 4/4. Measure 22 (labeled 23 at the start) features the Flute playing a melodic line with eighth notes and triplets. The Violin 1 and Bassoon provide a steady accompaniment of eighth notes. Measure 23 continues the Flute's melodic line with more triplets, while the Violin 1 and Bassoon continue their accompaniment. The Flute part ends with a double bar line in measure 23.

VIII Et propter legem Tuam

Andante
Ostinato

Tenore

Basso

Basso Continuo

Et prop-ter le-gem Tu-am Et prop-ter le-gem Tu-am Et prop-ter le-gem Tu-am Et prop-ter le-gem Tu-am

Et prop-ter le-gem Tu-am Et prop-ter le-gem Tu-am Et prop-ter le-gem Tu-am Et prop-ter le-gem Tu-am

Et prop-ter le-gem Tu-am Et prop-ter le-gem Tu-am Et prop-ter le-gem Tu-am Et prop-ter le-gem Tu-am

5

A

T

B

B.C.

Et prop-ter le-gem Tu-am Et prop-ter le-gem Tu-am Et prop-ter le-gem Tu-am Et prop-ter le-gem Tu-am Et prop-ter le-gem Tu-am

Et prop-ter le-gem Tu-am Et prop-ter le-gem Tu-am Et prop-ter le-gem Tu-am Et prop-ter le-gem Tu-am Et prop-ter le-gem Tu-am

Et prop-ter le-gem Tu-am Et prop-ter le-gem Tu-am Et prop-ter le-gem Tu-am Et prop-ter le-gem Tu-am Et prop-ter le-gem Tu-am

Et prop-ter le-gem Tu-am Et prop-ter le-gem Tu-am Et prop-ter le-gem Tu-am Et prop-ter le-gem Tu-am Et prop-ter le-gem Tu-am

10

A

T

B

B.C.

le-gem Tu-am Sus-ti-

Et prop-ter le-gem Tu-am Et prop-ter le-gem Tu-am Et prop-ter le-gem Tu-am Et prop-ter le-gem Tu-am Et prop-ter le-gem Tu-am

Et prop-ter le-gem Tu-am Et prop-ter le-gem Tu-am Et prop-ter le-gem Tu-am Et prop-ter le-gem Tu-am Et prop-ter le-gem Tu-am

Et prop-ter le-gem Tu-am Et prop-ter le-gem Tu-am Et prop-ter le-gem Tu-am Et prop-ter le-gem Tu-am Et prop-ter le-gem Tu-am

15

A

T

B

B.C.

-nu-i Sus-ti-nu-

Et prop-ter le-gem Tu-am Et prop-ter le-gem Tu-am Et prop-ter le-gem Tu-am Et prop-ter le-gem Tu-am Et prop-ter le-gem Tu-am

Et prop-ter le-gem Tu-am Et prop-ter le-gem Tu-am Et prop-ter le-gem Tu-am Et prop-ter le-gem Tu-am Et prop-ter le-gem Tu-am

Et prop-ter le-gem Tu-am Et prop-ter le-gem Tu-am Et prop-ter le-gem Tu-am Et prop-ter le-gem Tu-am Et prop-ter le-gem Tu-am

20

A

- i

Te

Do - mi -

T

Et prop-ter le-gem Tu-am

B

Et prop-ter le-gem Tu-am

B.C.

25

A

- ne

ne

T

Et prop-ter le-gem Tu-am

B

Et prop-ter le-gem Tu-am

B.C.

30

A

—

T

Do-mi-ne

B

Do-mi-ne

B.C.

IX Sustinuit anima mea

Largo con sentimento

Viola

Basso Continuo

6 7 6 4 # 6 6 6 7 4 # 6 4 5

10

T

V-la

B.C.

Sus - ti - nu -

19

T

V-la

B.C.

- it a - ni - ma me - a

28

T

V-la

B.C.

a - ni - ma me - a in ver-boE - ius

35

T

V-la

B.C.

ver - bo E - ius

44

V-la

B.C.

X Speravit anima mea

Moderato

Violino 1

Violino 2

Basso Continuo

9

V-no 1

V-no 2

B.C.

18

S

B

V-no 1

V-no 2

B.C.

Spe-ra-vit a - ni-ma

Spe-ra-vit a - ni-ma

28

S

B

V-no 1

V-no 2

B.C.

Spe-ra-vit a - ni-ma Spe - ra-vit me - a

Spe-ra-vit a - ni-ma spe-ra-vit a - ni-ma me - a

37

S

B

V-no 1

V-no 2

B.C.

Spe - ra - vit a - ni - ma

Spe - ra - vit a - ni - ma

46

S

B

V-no 1

V-no 2

B.C.

me - a in Do - mi - no Do - mi - no Do - mi in

me - a in Do - mi - no Do - mi - no Do - mi - no in

55

S

B

V-no 1

V-no 2

B.C.

Do - mi - no Do - mi - no Do - mi - no

Do - mi - no Do - mi - no Do - mi - no

64

V-no 1

V-no 2

B.C.

XI A custodia matutina

Andante



7

T

A cus - to - di - a A cus - to - di -

B.C.

14

T

- a A cus - to - di - a cus - to - di -

B.C.

20

T

- a ma-tu-ti - na_ ma - - -

B.C.

25

T

- tu - ti - na us-que us-que us-que us - que

B.C.

31

T

us - que ad noc - tem

B.C.

XII Speret Israel

Vivace
Coro

Soprano
Alto
Tenore
Basso
Basso Continuo

Spe - ret Is - ra-el Spe - ret Is - ra-el Spe - ret Is - ra-el

9

S
A
T
B
B.C.

Spe - ret Is - ra-el in Do - mi - no
Spe - ret Is - ra-el in Do - mi - no
Spe - ret Is - ra-el in Do - mi - no
Spe - ret Is - ra-el in Do - mi - no solo
Spe - ret Is - ra-el in Do - mi - no in Do - mi -

18

B
V-no 1
V-no 2
V-la
V-c.
B.C.

-no

27

S
A
T
B

Spe - ret Is - ra-el in Do - mi-

V-no 1
V-no 2
V-la
V-c.
B.C.

36

Fl.
Ob.
Fag.

S
A
T
B

-no Spe - ret Is - ra - el in Do - mi - no

V-no 1
V-no 2
V-la
V-c.
B.C.

XIII Quia apud Dominum

Tranquillo

Soprano

Qui - a a - pud Do - mi - num

Alto

Qui - a a - pud Do - mi - num

Tenore

Qui - a a - pud Do - mi - num

Basso

Qui - a a - pud Do - mi - num

9

S

Qui - a a - pud Do - mi - num mi -

A

Qui - a a - pud Do - mi - num mi -

T

Qui - a a - pud Do - mi - num mi -

B

Qui - a a - pud Do - mi - num mi -

20

S

-ser - i - cor - di - a est

A

-ser - i - cor - di - a est

T

-ser - i - cor - di - a est

B

-ser - i - cor - di - a est

XIV Et copiosa

Moderato

Violino 1

Violino 2

Viola

Violoncello

Basso Continuo

5

S

V-no 1

V-no 2

B.C.

Et co-pi-o-sa a-pud

10

S

V-no 1

V-no 2

B.C.

e - - - - - um

14

S

V-no 1

V-no 2

V-la

V-c.

B.C.

re-dem-pti-o re-dem-pti-o

19

V-no 1

V-no 2

V-la

V-c.

B.C.

The musical score for measures 19 and 20 is as follows:

Measure	V-no 1	V-no 2	V-la	V-c.	B.C.
19	A4, B4, C5, D5, E5, D5, C5, B4	A4, B4, C5, D5, E5, D5, C5, B4	A4, B4, C5, D5, E5, D5, C5, B4	A2, B2, C3, D3, E3, D3, C3, B2	A2, B2, C3, D3, E3, D3, C3, B2
20	A4	A4	A4	A2	A2

XV Et ipse redimet

Allegro ma non troppo

Tromba 1ma
 Tromba 2da
 Pousaune
 Violino 1
 Violino 2
 Viola
 Violoncello
 Basso Continuo

Tr 1
 Tr 2
 Ps
 S
 A
 T
 B
 V-no 1
 V-no 2
 V-la
 V-c.
 B.C.

Et ip - se re - di - met et ip - se re - di - met
 Et ip - se re - di - met et ip - se re - di - met
 Et ip - se re - di - met et ip - se re - di - met
 Et ip - se re - di - met et ip - se re - di - met

[illegible]

Largo

17

Tr 1

Tr 2

Ps

S

A

T

B

V-no 1

V-no 2

V-la

V-c.

B.C.

ip - se re - di - met et ip - se re - di - met Is - ra - el

ip - se re - di - met et ip - se re - di - met Is - ra - el

ip - se re - di - met et ip - se re - di - met Is - ra - el

ip - se re - di - met et ip - se re - di - met Is - ra - el

The musical score is written for a choir and orchestra. The choir parts are for Soprano (S), Alto (A), Tenor (T), and Bass (B). The instrumental parts are for Trumpet 1 (Tr 1), Trumpet 2 (Tr 2), Trombone (Ps), Violin 1 (V-no 1), Violin 2 (V-no 2), Viola (V-la), Violoncello (V-c.), and Double Bass (B.C.). The key signature is one sharp (F#). The tempo is marked 'Largo'. The score begins at measure 17. The lyrics are 'ip - se re - di - met et ip - se re - di - met Is - ra - el'. The music is in 4/4 time. The choir parts are in unison. The instrumental parts provide harmonic support. The score ends with a double bar line.

XVI Ex omnibus

Moderato

Oboe

Violino 1

Basso Continuo

8

Ob.

V-no 1

B.C.

15

Ob.

S

V-no 1

B.C.

Ex om - ni-bus om - ni-bus ex

22

S

B.C.

om - ni-bus om - ni-bus i - ni-qui-ta-ti-bus e -

28

Ob.

S

V-no 1

B.C.

um

34

Ob.

V-no 1

B.C.

40

Ob.

V-no 1

B.C.

tr

Measures 40-44. The Oboe (Ob.) part has a trill (tr) in measure 43. The Violin (V-no 1) and Bassoon (B.C.) parts have various melodic lines.

45

Ob.

V-no 1

B.C.

Attaca
Gloria Patri

Measures 45-48. The Oboe (Ob.) part has a long note in measure 45. The Violin (V-no 1) and Bassoon (B.C.) parts have various melodic lines. The section ends with "Attaca Gloria Patri".

XVII Gloria Patri
(la prima parte con il testo Gloria Patri)

Allegro

Violino 1

Violino 2

Viola

Violoncello

Basso Continuo

5

V-no 1

V-no 2

V-la

V-c.

B.C.

10

V-no 1

V-no 2

V-la

V-c.

B.C.

15

Coro *f*

S Glo - ria Pat - - ri

A *f* De pro - fun - dis

T *f* De pro - fun - dis

B *f* De pro - fun - dis

V-no 1

V-no 2

V-la

V-c.

B.C.

19

S Glo - ria Fi - lio et Spi - ri -

A Glo - ria Fi - lio et Spi - ri -

T Glo - ria Fi - lio et Spi - ri -

B Glo - ria Fi - lio et Spi - ri -

V-no 1

V-no 2

V-la

V-c.

B.C.

24

Fl.

Ob.

Fag.

S.

A.

T.

B.

V-no 1

V-no 2

V-la

V-c.

B.C.

-tu - - i San - - cto

-tu - - i San - - cto

-tu - - i San - - cto

-tu - - i San - - cto

28

Fl.

Ob.

Fag.

V-no 1

V-no 2

V-la

V-c.

B.C.

32

T

B

V-no 1

V-no 2

V-la

V-c.

B.C.

solo

Si - cut e - rat

solo

Si - cut e - rat

37

Fag.

T

B

V-no 1

V-no 2

V-la

V-c.

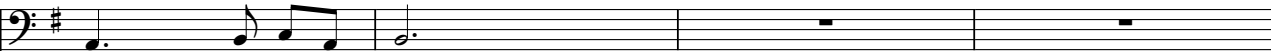
B.C.

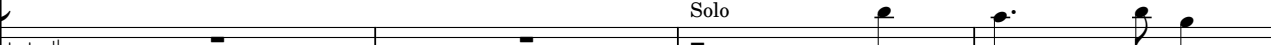
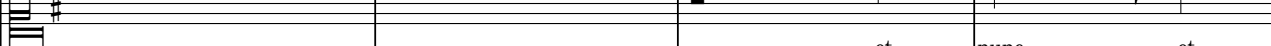
in_ prin ci - pio

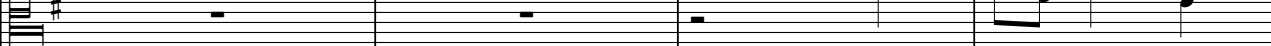
in_ prin - ci - pio

41

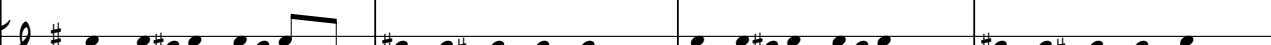
41

Fag. 

S  Solo 

A  Solo 

V-no 1 

V-no 2 

V-la 

V-c. 

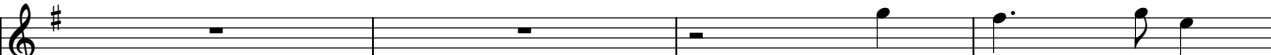
B.C. 

et nunc, et

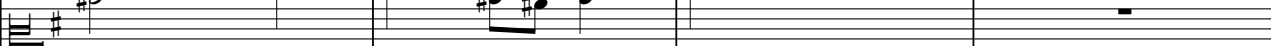
et nunc et

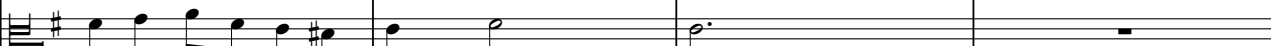
45

45

Ob. 

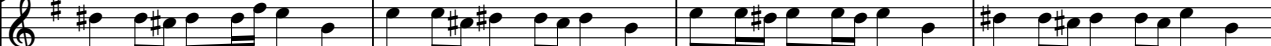
S  sem - per et sem - per 

A  sem - per sem - per 

V-no 1 

V-no 2 

V-la 

V-c. 

B.C. 

49

Ob.

S

A

T

B

Coro

Glo - ria Pat - ri Glo - ria

Glo - ria Pat - ri Glo - ria

Glo - ria Pat - ri Glo - ria

Glo - ri - - a

V-no 1

V-no 2

V-la

V-c.

B.C.

54

S

A

T

B

Fi - lio Glo - ria Spi - ri - - tu - i San - cto

Fi - lio Glo - ria Spi - ri - - tu - i San - cto

Fi - lio Glo - ria Spi - ri - - tu - i San - cto

Pat - - ri et Fi - - lio

V-no 1

V-no 2

V-la

V-c.

B.C.

59

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

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

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

B
et sae - cu - lo - rum

V-no 1

V-no 2

V-la

V-c.

B.C.

64

V-no 1

V-no 2

V-la

V-c.

B.C.

[illegible]

73

Fl.

Ob.

Fag.

Tr 1

Tr 2

Ps.

S.

A.

T.

B.

V-no 1

V-no 2

V-la

V-c.

B.C.

- men A-men A - men

- men A-men A - men

- men A-men A - men

- men A-men A - men

- men A-men A - men

78

V-no 1

V-no 2

V-la

V-c.

B.C.

82

Score for measures 82-84, featuring five staves: V-no 1, V-no 2, V-la, V-c, and B.C. The key signature is one sharp (F#). Measure 82 shows V-no 1 with eighth notes, V-no 2 with sixteenth notes, V-la with eighth notes, V-c with quarter notes, and B.C. with a half note. Measure 83 continues these patterns. Measure 84 shows V-no 1 with a half note, V-no 2 with a half note, V-la with a half note, V-c with a half note, and B.C. with a half note.

V-no 1

V-no 2

V-la

V-c.

B.C.

XVIII Amen

Adagio

Oboe

Soprano

Alto

Violino 1

Violino 2

solo

A - men A - - men A - - men A - - men A - - men

solo

A - men A -

5

Ob.

S.

A.

T.

V-no 1

V-no 2

V-la

A - men A-men A - - men A - - men A - men

- men A - - men A - men A - men A - - men A - men

solo

A - men A -

9

Ob.

Fag.

S

A

T

B

V-no 1

V-no 2

V-la

V-c.

B.C.

A - men

A - men

A - men A - men A - men

men A - men A - men A - men

men A - men A - men A - men

Solo

A - men A - men

13

Fag.

S

A

T

B

V-no 1

V-no 2

V-la

V-c.

B.C.

men A - men

men A - men

A - men A - men A - men A - men

men A - men A - men A - men A - men

men A - men A - men A - men A - men

17

Fl.

S

A

T

B

V-no 1

V-no 2

V-la

V-c.

B.C.

A - men A -

A - men A - men A - men A -

A - men A - men A - men A -

-men

26

Fl.

Ob.

Fag.

Ps.

S

A

T

B

V-no 1

V-no 2

V-la

V-c.

B.C.

-men A - men

-men A - men A - men

A - men A - men A - men

- men A - men A - men A-men

A - men A - men

A - men A-men

[illegible][illegible]

39

Fl.

S.
A - men A-men A-men A - men

A.
A - men A - men A - men A - men A - men

T.
A - men A - men

B.
A - men A - men A - men A - men A - men

V-no 1

V-no 2

V-la

V-c.

B.C.

44

Tr 1

Tr 2

Ps.

Tutti

S.
A - men A - men A - men A - men A - men

A.
A - men A - men A - men A - men A - men

T.
A - men A - men A - men A - men A - men

B.
A - men A - men A - men A - men A - men

V-no 1

V-no 2

V-la

V-c.

B.C.

48

Fl.

Ob.

Fag.

Tr 1

Tr 2

Ps

S

A

T

B

V-no 1

V-no 2

V-la

V-c.

B.C.

-men A - - men A - - men A - - men

-men A - - men A - - men A - - men

- - - men A - - men A - - men A - - men

A - - men A - - - men A - - - men A - - men A - - men