

# Haydn.

# Proprium missæ.

Johann Michael

**Haydn**

**Dixit Dominus**

MH 809

Psalm

*S, A, T, B (solo), S, A, T, B (coro), 2 ob, 2 fag,  
2 clno (D), timp (D-A), 2 vl, vla, b, org*

edited by Wolfgang Esser-Skala

*Full score*

**W** Esser  
**S** Skala  
**E** Edition



# Critical Report

## Abbreviations

<b>A</b>	alto
<b>B</b>	bass
<b>b</b>	basses
<b>clno</b>	clarion
<b>fag</b>	bassoon
<b>ob</b>	oboe
<b>org</b>	organ
<b>S</b>	soprano
<b>T</b>	tenor
<b>timp</b>	timpani
<b>vl</b>	violin
<b>vla</b>	viola

## Sources

<b>A1</b>	<i>Library</i>	H-Bn
	<i>Shelfmark</i>	Ms.mus II.48
	<i>Category</i>	autograph manuscript (principal source)
	<i>Date</i>	1802-01-27
	<i>RISM ID</i>	530001730
	<i>License</i>	public domain
	<i>URL</i>	<a href="https://copia.oszk.hu/kotta/dixit-dominus/">https://copia.oszk.hu/kotta/dixit-dominus/</a>
<b>B1</b>	<i>Library</i>	A-LA
	<i>Shelfmark</i>	1397
	<i>Category</i>	manuscript copy
	<i>Date</i>	1802–1823
	<i>RISM ID</i>	603002682
	<i>License</i>	public domain
	<i>URL</i>	none
<b>D1</b>	<i>Library</i>	A-KR
	<i>Shelfmark</i>	E 14/61
	<i>Category</i>	manuscript not used for this edition
	<i>Date</i>	1823
	<i>RISM ID</i>	600176395
	<i>License</i>	public domain

	<i>URL</i>	none
<b>D2</b>	<i>Library</i>	A-Sd
	<i>Shelfmark</i>	A 561
	<i>Category</i>	manuscript not used for this edition
	<i>Date</i>	1831
	<i>RISM ID</i>	659000641
	<i>License</i>	public domain
	<i>URL</i>	none

## Commentary

In general, this edition closely follows the principal source. Any changes that were introduced by the editor are indicated by italic type (lyrics, dynamics and directives), parentheses (expressive marks and bass figures) or dashes (slurs and ties). Accidentals are used according to modern conventions. For further details, consult the Editorial Guidelines available on the Edition’s webpage.

Asterisks denote the following emendations:

<i>Bar</i>	<i>Staff</i>	<i>Description</i>
–	–	<b>A1</b> is a setting of the psalm <i>Dixit Dominus</i> . By contrast, <b>B1</b> and <b>D1</b> contain five vesper movements. Most likely, the original psalm setting was arranged to a vesper by Johann Wittmann of the Lambach abbey. This is corroborated by the title page of <b>D1</b> (“[...] Ex Michaelis Haydn unico Psalmo:   Dixit Dominus traductae, et transformatae   per D. Joannem Wittmann, Musicum Lamba-   censem”). <b>D2</b> contains an additional setting of <i>Laudate Dominum</i> by Luigi Gatti. Overall differences between <b>A1</b> and the remaining sources are described below. Generally, vocal parts have been considerably modified to accommodate the different lyrics.
1–68	–	<b>B1</b> comprises the complete text of <i>Dixit Dominus</i> as 1st movement and has 103 bars ( <b>A1</b> : 68 bars): 8 and 22 bars have been inserted after bar 43 and 57, respectively; bars 64–68 have been replaced with 10 bars.
21	B	4th ♭ in <b>A1</b> : b4
69–214	–	<b>B1</b> comprises the text of <i>Confitebor</i> as 2nd movement and has 154 bars ( <b>A1</b> : 146 bars): 9 bars have been deleted after bar 77, and bars 207–214 have been replaced with 25 bars.
215–278	–	<b>B1</b> comprises the text of <i>Laudate pueri</i> as 4th movement and has 76 bars ( <b>A1</b> : 64 bars): Bars 215–223 have been deleted, and 21 bars have been appended.
279–358	–	<b>B1</b> comprises the text of <i>Beatus vir</i> as 3rd movement and has 94 bars ( <b>A1</b> : 80 bars); 1, 1, and 6 bars have been inserted after bar 302, 303, and 309, respectively; bars 349–358 have been replaced with 16 bars.
359–441	–	<b>B1</b> comprises the text of <i>Magnificat</i> as 5th movement and has 137 bars ( <b>A1</b> : 83 bars): Bars 359–362, 380–393, and 416f have been replaced with 8, 47, and 19 bars, respectively.
410	vl	6th ♯ in <b>A1</b> : f♯8

# 809 Dixit Dominus

**Allegro molto**

*Oboe I, I*  
*f*

*Fagotto I, II*  
*a 2*  
*f*

*Clarino I, II*  
*in D*  
*f*

*Timpani*  
*in D-A*  
*f*

*I*  
*Violino*  
*f*

*II*  
*f*

*Viola*  
*f*

*Soprano*  
*f Tutti*  
Di - -

*Alto*  
*f Tutti*  
Di - -

*Tenore*  
*f Tutti*  
Di - -

*Basso*  
*f Tutti*  
Di - -

*Organo e Bassi*  
*f Solo*  
8 3 5 - 7 8 *Tutti*

6

*p*

*a 2*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

xit Do - - mi - nus

xit Do - - mi - nus

xit Do - - mi - nus *p* Do - mino, Do - mino me - o,

xit Do - - mi - nus *p* Do - mino, Do - mino me - o,

*p*

3 5 6 [6] 7 3 [5]

11

*f*

*f*

*f*

*f*

*f*

*p* Do - mino, Do - mino me - o, di - xit, di - xit:

*f*

*p* Do - mino, Do - mino me - o, di - xit, di - xit:

*f* di - xit, di - xit:

*f* di - xit, di - xit: Se - de a

5  $\frac{9}{4}$  6 5 *f* 5 6 5  $\frac{3}{4}$  6

16

Se - de a dex - tris me - is, se - - de a

Se - de a dex - tris, a dex - tris me - is, se - - de a

Se - de a dex - tris, a dex - tris me - is, se - - de a

dex - tris me - is, a dex-tris me - is, se - - de a \*

7 [5] 6 4 7 [5] 6 4 7 [5] 6 5 8 3 6



27

is. Do - nec — po - nam in - i-mi - cos

is. Do - nec po - nam in - i-mi - cos

is. Do - nec po - nam in - i-mi - cos

is. Do - nec po - nam in - i-mi - cos

8 — 6 5 — 6 5

32

tu - os, do-nec po - nam, do-nec po - nam in - i-mi - cos

tu - os, do-nec po - nam, do-nec po - nam in - i-mi - cos

tu - os, do-nec po - nam, do-nec po - nam in - i-mi - cos

tu - os, do - nec po - nam, do - nec po - nam in - i-mi - cos

9/4 [8] 3 6 6 6 6 2 5

36

tu - os, in - i - mi - cos tu - os sca - bel - lum pe - - dum tu -

tu - os, in - i - mi - cos tu - os sca - bel - lum pe - - dum tu -

tu - os, in - i - mi - cos tu - os sca - bel - lum pe - - dum tu -

tu - os, in - i - mi - cos tu - os sca - bel - lum pe - - dum tu -

41

o - - - rum, se - de, se - de, do - nec

o - - - rum, se - de, se - de, do - nec

o - - - rum, se - de, se - de, do - nec

o - - - rum, se - de, se - -

6/4 [5] 7/5 6/5 [7] 47 6/4 - - 4

46

po - nam, do - nec po - nam in - i - mi - - cos tu - os, in - i -

po - nam, do - nec po - nam in - i - mi - - cos tu - os, in - i -

po - nam, do - nec po - nam in - i - mi - cos tu - os, in - i -

de, do - nec po - nam in - i - mi - cos tu - os, in - i -

7 7 6 7 5 6  
15 - 4

51

mi - cos, in - i - micos tu - os sca - bel - lum pe - dum, pe - dum tu -

mi - cos, in - i - micos tu - os sca - bel - lum pe - dum, pe - dum tu -

mi - cos, in - i - micos tu - os sca - bel - lum pe - dum tu -

mi - cos, in - i - micos tu - os sca - bel - lum pe - dum tu - o - rum, tu -

6 5 p 6 - 7 - 6 5 f 6 6 5

57

**f**

o - - rum, sca - bel - lum pe - dum tu - o - -

o - - rum, sca - bel - lum

o - - rum, sca - bel - lum

o - - rum, sca - bel - lum

6 5 7 5

4 [3]

62

rum, tu - o - - rum, pe - dum tu - o - - rum.

pe - dum tu - o - - rum, pe - dum tu - o - - rum.

pe - dum tu - o - - rum, pe - dum tu - o - - rum.

pe - dum tu - o - - rum, pe - dum tu - o - - rum.

45 - 6 5 - [5] 6 5 - 3 6 9 8

# Virgam virtutis tuæ

Allegro comodo

69

ob 1, 2 *f*

fag 1, 2 *a 2 f*

clno 1, 2 *f*

timp *f*

1 *f*

vl 2 *f*

vla *f*

S

A

T

B

org b *f Solo*

6 6 6 6

Detailed description: This page of a musical score is for the piece 'Virgam virtutis tuæ'. It is marked 'Allegro comodo' and begins at measure 69. The score is in 3/4 time with a key signature of two sharps (D major). The instrumentation includes two oboes (ob 1, 2), two bassoons (fag 1, 2), two clarinets (clno 1, 2), timpani (timp), a string quartet (1, vl, 2, vla), vocal parts (Soprano, Alto, Tenor, Bass), and organ (org b). The woodwinds and organ play a rhythmic accompaniment of eighth notes, while the strings play a similar pattern. The organ part is marked 'Solo' and features a sequence of six sixteenth-note chords. The vocal parts are currently silent, indicated by rests.

73

The musical score consists of several systems. The first system shows the guitar part with a treble clef and a key signature of one sharp (F#). The bass line is in the bass clef. The second system shows empty staves for other instruments. The third system shows the guitar part with a treble clef and a key signature of one sharp (F#). The bass line is in the bass clef. The fourth system shows empty staves for other instruments. The fifth system shows the guitar part with a treble clef and a key signature of one sharp (F#). The bass line is in the bass clef. The sixth system shows empty staves for other instruments. The seventh system shows the guitar part with a treble clef and a key signature of one sharp (F#). The bass line is in the bass clef.

6 5 7 6 5 - [6] 7 3 4

4 [3 -]

2

77

6 6 6 6  $\frac{5}{4}$  3 -] 6 6 — 6 6 6



85

6 - - 6 5 [3] 6 5

89

*p*

*tr*

*p*

*p*

*p*

*p* Solo

Vir - - - gam vir - tu - tis,

6/5

*p*

6/4

94

vir - tu - tis tu - ae e - - mit - tet Do - minus ex

5 [3] 6 6 [6] 5

99

*f* *p*

*f*

*f* *p*

Si - on. Do - mi -

*f* *p*

9/4 [8] 3 f 6 5 p 6/4 2 6

103

*f* Tutti *p* Solo

na - re, do - mi-na - re in me - di-o in - i - mi - co - - rum tu -

*f* Tutti

Do - mi-na - re,

*f* Tutti

Do - mi-na - re,

*f* Tutti

Do - mi-na - re,

*f* Tutti *p* Solo

7 6 7 [6] 9/4 [8] 3 7 6



112

me - di-o in - i - mi - co - - - - - rum tu - o -

6 2 6 6 6 # 6/4 #

117

*f*

*f*

*f*

*f*

*f*

*f* *Tutti*

rum, do - mi - na - re in me - di-o in - i - mi -

do - mi - na - re in me - di-o in - i - mi -

do - mi - na - re in me - di-o in - i - mi -

do - mi - na - re in me - di-o in - i - mi -

*f* *Tutti*

8

$\frac{7}{2}$   $\frac{7}{4}$

121

co - rum tu - o - - rum.

co - rum tu - o - - rum.

co - - rum tu - o - - rum.

co - - rum tu - o - - rum.

8 6 - 6 5 Solo 8 7 6 5

125

[6] 7 3 4 6 # 6 6 45 6 5 #

129

*p*

*p*

*p*

*p*

*p*

*p* Solo

Te - cum prin - ci - pium in di - e vir - tu - tis,

*p*

6

6

6

6

134

*f*

*f*

*f*

*f*

*f*

*f* *Tutti*

vir - tu - tis tu - ae, te - cum, te - cum,

Te - cum, te - cum,

Te - cum, te - cum,

Te - cum, te - cum,

*f* *Tutti*

9 6 5  
7 4 3

6 6

138

*p*

*p*

*p*

*P Solo*

te - cum prin - ci - pium in di - e vir-tu-tis tu - ae, in splen-do - ri-bus san -

te - cum prin - ci - pium,

te - cum prin - ci - pium,

te - cum prin - ci - pium,

*p Solo*

6 7 - 8 *p Solo* 2 [6] 6 7

143

*f* Tutti

cto - rum, te - cum, te - cum, te - cum prin -

te - cum, te - cum, te - cum prin -

te - cum, te - cum, te - cum prin -

te - cum, te - cum, te - cum prin -

*f* Tutti

9/4 [8] 3 6 6 6 5

147

ci - pium in di - e vir - tu - tis tu - ae, in splen - do - ribus san - cto - -

ci - pium in di - e vir - tu - tis tu - ae, in splen - do - ribus san - cto - -

ci - pium in di - e vir - tu - tis tu - ae, in splen - do - ribus san - cto - -

ci - pium in di - e vir - tu - tis tu - ae, in splen - do - ribus san - cto - -

9 8 6 5 9 8 6 6 #  
4 4 4 # 4 4 4 4 #

152

rum, san - cto - -  
 rum, in splen - do - ri - bus san - cto - -  
 rum, in splen - do - ri - bus san - cto - -  
 rum, in splen - do - ri - bus san - cto - -

6 6 [6]

157

*p* Solo

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

rum:

rum:

rum:

*p* Solo

162

an - te lu - ci - fe - rum ge - nu - i - te, ex

**p** Tutti

ex

ex

ex

ex

6 6 7 3 Tutti

4 #

167

First system of musical notation, starting at measure 167. It includes a vocal staff with a treble clef and a piano accompaniment with a bass clef. The key signature is two sharps (F# and C#).

Second system of musical notation, continuing the vocal and piano parts from the first system.

Third system of musical notation, continuing the vocal and piano parts. The piano accompaniment features a more active melodic line in the right hand.

u - te-ro an - te lu - ci - fe - rum, an - te lu - ci - fe - rum

u - te-ro an - te lu - ci - fe - rum, an - te lu - ci - fe - rum

u - te-ro an - te lu - ci - fe - rum, an - te lu - ci - fe - rum

u - te-ro an - te lu - ci - fe - rum, an - te lu - ci - fe - rum

Fourth system of musical notation, primarily piano accompaniment. It includes figured bass notation below the staff: 6/45, 7/4, 6, -, 6.

172

Musical notation for the first system, including vocal line and piano accompaniment.

Musical notation for the second system, including vocal line and piano accompaniment.

Musical notation for the third system, including vocal line and piano accompaniment.

ge - nu - i te, ge - nu - i, ge - nu - i

ge - nu - i te, ge - nu - i, ge - nu - i

ge - nu - i te, ge - nu - i, ge - nu - i

ge - nu - i te, ge - nu - i, ge - nu - i

Musical notation for the eighth system, including piano accompaniment and fingering numbers.

6 5 - 3 6 6 5 9 8 8 7  
4 [3] -] 5 4 [3] 7 6 6 5

177

*f* *p*

*f* *p*

*f* *p*

*f* *p*

*f* *p*

*f* *p*

*f* *p*

*P* Solo

te, — te - cum prin - ci - pium in

te, —

te,

te,

*f* *p*

*f* Solo

6 5  
4 [3] ] 6

6 — 6 6 6 6 — [6

182

di - e vir - tu - tis tu - ae in splen - do - ri - bus san -

6 61 6 -

186

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

191

ge - nu - i te, an - te lu - ci - fe - rum ge - nu - i te, ex  
 ex  
 ex  
 ex  
 ex

4 3 7  $\frac{6}{4}$  — 7 [5] f Tutti

196

u - te - ro ge - nu - i te, an - te lu - ci - fe - rum

u - te - ro ge - nu - i te, an - te lu - ci - fe - rum

u - te - ro ge - nu - i te, an - te lu - ci - fe - rum

u - te - ro ge - nu - i te, an - te lu - ci - fe - rum

6  
5

[6]  
5

200

ge - nu - i te, ge - nu - i, ge - nu - i te.

ge - nu - i te, ge - nu - i, ge - nu - i te.

ge - nu - i te, ge - nu - i te.

ge - nu - i te, ge - nu - i, ge - nu - i te.

6  
5

3

4 3

Solo

204

[8] 7 6/4 5/[3] [6] 7/2 3 4 6 6 6 6/4 [5]/3 7 6/4 5/[3]

209

The musical score for page 209 consists of six systems of staves. The first system (measures 209-210) features a piano introduction with a dynamic marking of *p* in the treble clef and *f* in the bass clef. The second system (measures 211-212) continues with a dynamic marking of *f* in the bass clef. The third system (measures 213-214) includes trills (*tr*) and a dynamic marking of *f* in the bass clef. The fourth system (measures 215-216) features trills (*tr*) and a dynamic marking of *f* in the bass clef. The fifth system (measures 217-218) is mostly empty with rests. The sixth system (measures 219-220) includes a unison marking (*unisono*) and a dynamic marking of *f* in the bass clef. The score is written in G major (one sharp) and 4/4 time.

# Iuravit Dominus

215 *Largo*

*ob* 1, 2 *f*

*fag* 1, 2 *f*

*clno* 1, 2

*timp*

1 *p* *f* *p* *f*

2 *p* *f* *p* *f*

*vla* *p* *f* *p* *f*

*S*

*A*

*T*

*B*

*org* *b* *p* Solo *f* *p* *f*

8 6 3 6/5

217

*a 2*

*p*

*P Solo*

Iu -

6 6 # b5 6 7 [5] 6 4 5 [3]

219

*p*

*p*

*p*

*p*

*p*

ra - vit, iu - ra - vit Do - minus, iu - ra - vit et non poe - ni - te - bit e - um, iu -

8 7 2 6 7 5 9 [8] 4 3

222

ra - vit, iu - ra - vit, non poe - ni - te - bit e - um:

8 3 6  $\frac{6}{4}$   $\frac{5}{[3]}$

224 Allegro

224 Allegro

*p* Solo  
Iu-ra-vit Do - minus, iu - ra - vit et non poe - ni - te-bit e -

*p* Solo  
Iu-ra-vit Do - minus, iu - ra - vit et non poe - ni - te-bit e -

Tu es sa - cer - dos in ae - ter - - -

6 6 6 6 6 5 6 6 6 5 6 6 6

6 4 [5] 3 6 6 6 5 6 6 6 [6] 9 6 4

228

um, iu-ra - vit Do - minus,  
 um, iu-ra - vit Do - minus,  
 num se - cun - dum or - dinem, se-cun - dum or - dinem Mel-chi - sedech, tu

9 [5] 9 [5] 9 [7] 4 9 [5] 7 6 4 [5] 4

232

iu-ra - vit, iu - ra - vit,

iu-ra - vit, iu - ra - vit, et non poe-ni-te-bit e -

es sa-cer - dos, sa-cer - dos in ae-ter - num, in ae-ternum, in ae - ter - -

6 5 4 6 5 4 6 6 6 6 6 4 4

236

non poe-ni-te-bit e-um,  
um,  
- - num se - cun - dum or - dinem, se-cun - dum

6 [46] 6 9 [5] 9 [5] 9 7 4

239

non, non poe-ni - te - bit e - -

non poe-ni - te - bit e - -

or - di - nem Mel-chi - se-dech, se - cun - dum or - di-nem Mel-chi - se-

9 [5] 7 6 [5] 6 9 [5] 6 5 6 5 4

242

*f* *f* *Tutti*

*f* *f* *f* *Tutti*

*f* *f* *f* *f* *Tutti* *Tutti* *Tutti* *Tutti*

Do - minus a dex - tris, a  
um. Do - minus a dex - tris, a  
um. Do - minus a dex - tris, a  
dech. Do - minus a dex - tris, a

*f* [6] 2 6 [6] 2 6 6/5 4 *Tutti* - 6/4

245

dex-tris tu - is, Do - minus a dex - tris, a dex-tris tu - is, con -

dex-tris tu - is, Do - minus a dex - tris, a dex-tris tu - is, con - fre - git

dex-tris tu - is, Do - minus a dex - tris, a dex-tris tu - is, con - fre - git

dex-tris tu - is, Do - minus a dex - tris, a dex-tris tu - is, con - fre - git

6 7  
5 [9]

b7 6 5  
4 [3]

6 6 7  
4 5 [9]

248

fre - git in di - e i - rae su - ae, con - fre - git in di - e i - rae su - ae  
 in di - e i - rae su - ae, con - fre - git, con - fre - git in di - e i - rae su - ae  
 in di - e i - rae su - ae, con - fre - git, con - fre - git in di - e i - rae su - ae  
 in di - e i - rae su - ae, con - fre - git, con - fre - git in di - e i - rae su - ae

[6] 4 6 [6] 4 6 [6] 4 6 6 [b6] 4 6 [6] [b6] 6 [6] [b6] 6

251

re - - ges, re - - ges.

re - - ges, re - - ges.

re - - ges, re - - ges.

re - - ges, re - - ges. Iu - di - ca - bit in

254

The musical score consists of several systems. The first system includes a vocal line (treble clef) and a piano accompaniment (bass clef). The second system continues the piano accompaniment. The third system features a grand piano (G-clef) and a bass clef part. The fourth system contains two vocal lines with lyrics. The fifth system continues the vocal lines and piano accompaniment. The sixth system shows the piano accompaniment with figured bass notation.

**Vocal Lyrics:**  
 Iu - di - ca - bit in  
 Iu - di - ca - bit in na - ti - o - nibus, in na - ti - o - ni - bus, im - ple -  
 na - ti - o - nibus, im - ple - bit ru - i - nas, im - ple-bit, im -

**Figured Bass:**  
 [b5 #] 7 # b6 b6 6 b6 5

257

Iu - di - ca - bit in na - ti - o - nibus, im - ple -

na - ti - o - ni - bus, im - ple - bit, im - ple - bit ru - i - nas, im -

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

ple - bit ru - i - nas, iu - di - ca - bit in

[7] # 6 [b]5

7 # 46 46 6 [46] 6 6 6

260

- - bit ru - i - - - nas, iu - di -  
 ple - bit ru - i - nas, im - ple - bit, im - ple - bit ru - i - nas, im -  
 im - ple - bit ru - i - nas, im - ple - bit ru - i - nas, im -  
 na - ti - o - nibus, in na - ti - o - ni - bus, in na - ti - o - ni - bus,

[7 4 5 #]    8 6    5 [4]    7 [4]    8 b6    5    9 7    8 6    5

263

First system of musical notation. It consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat). The vocal line begins with a whole rest, followed by a series of chords and notes. The piano accompaniment features a steady eighth-note bass line.

Two empty musical staves, one for the vocal line and one for the piano accompaniment, indicating a section where the instruments are silent.

Second system of musical notation. It consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The piano accompaniment features a complex, flowing sixteenth-note melody in both hands.

ca - bit in na - ti - o - ni-bus, im - ple - - bit ru - i - -

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

ple - bit ru - i - nas, ru - i - nas, in na - ti - o - ni-bus, in na - ti - o - ni-

iu - di - ca - bit in na - ti - o - nibus, in na - ti - o - nibus, im -

6 6 b5 b7 6 5 [4] [b]7

Third system of musical notation. It consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line contains the lyrics. The piano accompaniment continues with a steady eighth-note bass line.



269

sa - - bit, con-quas-sa-bit ca - pi-ta in ter - ra mul-to - rum, mul -

sa - - bit, con-quas - sa-bit, con-quas-sa-bit ca - pi - ta mul - to - rum, mul -

sa - - bit, con-quas - sa-bit, con-quas-sa-bit ca - pi - ta mul - to - rum, mul -

ter - ra mul - to - rum, con-quas - sa-bit, con-quas-sa-bit ca - pi - ta mul - to - rum, mul -

7 # 6 7 #

272

to - - rum, mul - to - - rum, con - quas-sa-bit ca - pi-ta in

to - - rum, mul - to - - rum, con - quas-sa-bit ca - pi-ta in

to - - rum, mul - to - - rum, con - quas-sa-bit ca - pi-ta in

to - - rum, mul - to - - rum, con - quas-sa-bit ca - pi-ta in

7  
6  
4

#

7  
6  
4

8

4  
2

6

275

ter - ra mul-to-rum, ca - pi-ta mul-to - - rum.

ter - ra mul-to-rum, ca - pi-ta mul-to - - rum.

ter - ra mul-to-rum, ca - pi-ta mul-to - - rum.

ter - ra mul-to-rum, ca - pi-ta mul-to - - rum.

De torrente

279 Allegretto

ob 1, 2

fag 1, 2

clno 1, 2

timp

1 vl

2 vl

vla

S

A

T

B

org b

*f* Solo

[4 7 / 5] 6/4 5 [3]

282

a 2

mf

7 6 6 [6] 6 [6]

286

*p*

*p*

*p*

*p*

*p*

*p* Solo

De tor - ren - te in vi - a

*p* Solo

De tor - ren - te in vi - a

*p* Solo

De tor - ren - te in vi - a

*p* Solo

De tor - ren - te in vi - a

*p*

6 5 [3] [b7] 6 5 5 5 4 3  
4 [5] 4 [3] 3 2 [1]

290

bi - bet, pro - pter - e - a ex - al - ta - bit, ex - al - ta - bit

bi - bet, pro - pter - e - a ex - al - ta - bit, ex - al - ta - bit

bi - bet, pro - pter - e - a ex - al - ta - bit, ex - al - ta - bit

bi - bet, pro - pter - e - a ex - al - ta - bit, ex - al - ta - bit

6 7 5 6 4 [5] 3 7 [5] 6 4 6 4 [3] 9 7 5

294

ca - put, de tor - ren - te in vi - a bi - bet, pro - pter - e - a

ca - put, de tor - ren - te in vi - a bi - bet, pro - pter - e - a

ca - put, de tor - ren - te in vi - a bi - bet, pro - pter - e - a

ca - put, de tor - ren - te in vi - a bi - bet, pro - pter - e - a

9/4 7 fz # p # 5 9/4 [8] 3 fz p

298

fz p

fz p

fz p

fz p

fz p

ex - al - ta - bit, ex - al - ta - bit ca - put, pro - pter - e - a

ex - al - ta - bit, ex - al - ta - bit ca - put, ex - al - ta - - -

ex - al - ta - bit, ex - al - ta - bit ca - put, pro - pter - e - a

ex - al - ta - bit, ex - al - ta - bit ca - put, pro - pter - e - a

fz p

[#] 5 45 6 6 6 6 6 [7] # fz 7 #



306

6 # - 6      6 4      [5] #      6 4      5 [3]

310

vi - a, in vi - a bi - bet, de tor - ren - te in  
 vi - a, in vi - a bi - bet, de tor - ren - te in  
 vi - a, in vi - a bi - bet, de tor - ren - te in  
 vi - a, in vi - a bi - bet, de tor - ren - te in

[8] #      7      8 7 45      [47] 5      6 4      5 [3]

314

a 2

p

vi - a bi - bet, pro - pter - e - a ex - al - ta - bit, ex - al - ta - bit

vi - a bi - bet, propter - e - a ex - al - ta - bit, ex - al - ta - bit

vi - a bi - bet, propter - e - a ex - al - ta - bit, ex - al - ta - bit

vi - a bi - bet, propter - e - a ex - al - ta - bit, ex - al - ta - bit

5 5 4 3 6 7 5 6 5 7 6 6 5 9 7 5  
3 2 [1] 4 [3] 4 [5] 4 4 [3] 7 5

319

Treble staff: *fz* *p* *fz* *p*  
 Bass staff: *fz* *p* *fz* *p*

Treble staff: *fz* *p* *fz* *p*  
 Middle staff: *fz* *p* *fz* *p*  
 Bass staff: *fz* *p*

ca - put, de tor-ren - te in vi - a bi-bet, pro-pter - e-a ex - al-ta - bit,

ca - put, de tor-ren - te in vi - a bi-bet, pro-pter - e-a ex - al-ta - bit,

ca - put, de tor-ren - te in vi - a bi-bet, pro-pter - e-a ex - al-ta - bit,

ca - put, de tor-ren - te in vi - a bi-bet, pro-pter - e-a ex - al-ta - bit,

Treble staff: *fz* *p* *fz* *p*  
 Bass staff: *fz* *p*

$\frac{9}{4}$

7

*fz*

2

5

*p*

5

$\frac{9}{4}$

[8]

3

*fz*

*p*

5

45

324

First system of musical notation. It includes a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is one sharp (F#). The vocal line has dynamics *fz* and *p*. The piano accompaniment also has dynamics *fz* and *p*.

Second system of musical notation. It includes a vocal line (treble clef) and a piano accompaniment (bass clef). The vocal line has dynamics *fz* and *p*. The piano accompaniment also has dynamics *fz* and *p*.

Third system of musical notation. It includes a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is one sharp (F#). The vocal line has dynamics *fz* and *p*. The piano accompaniment also has dynamics *fz* and *p*.

ex - al - ta - bit ca - put, ex - al - ta - bit, pro -

ex - al - ta - bit ca - put, pro - ptere - a ex - al - ta - bit, pro -

ex - al - ta - bit ca - put, pro - ptere - a ex - al - ta - bit, pro -

ex - al - ta - bit ca - put, pro - ptere - a ex - al - ta - bit, pro -

Fourth system of musical notation. It includes a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is one sharp (F#). The vocal line has dynamics *fz* and *p*. The piano accompaniment also has dynamics *fz* and *p*. Below the piano accompaniment are the numbers 6, 6, 6, [7], 7, 7, 6.

328

pter - e - a ex - al - ta - - bit ca - put, de - - - tor -  
 pter - e - a ex - al - ta - - bit ca - put, de - - - tor -  
 pter - e - a ex - al - ta - - bit ca - put, de - - - tor -  
 pter - e - a ex - al - ta - - bit ca - put, de - - - tor -

9/4 [8/3] f p [6] 9/4 6 fz 7# - 6/4 7#

332

*fz*

*p* *fz* *p* *fz* *p* *fz*

ren - te, de - tor -

ren - te in vi - a bi - bet, de - tor -

ren - te, de - tor -

ren - te in vi - a bi - bet, de - tor -

*p* [6] 6/4 5 [3] *fz* 7# - 6/4 7#

336

ren - te in vi - a bi - bet, pro - pter - e - a ex - al -

ren - te, pro - pter - e - a ex - al -

ren - te in vi - a bi - bet, pro - pter - e - a ex - al -

ren - te, pro - pter - e - a ex - al -

8

6 4

5 - #

9 4

[8] 3

5

340

ta - bit ca - put, ex - al - ta - bit ca - put, ex - al - ta - bit ca - put.

ta - bit ca - put, ex - al - ta - bit ca - put, ex - al - ta - bit ca - put.

ta - bit ca - put, ex - al - ta - bit ca - put, ex - al - ta - bit ca - put.

ta - bit ca - put, ex - al - ta - bit ca - put, ex - al - ta - bit ca - put.

345

*fz*

6 6 [6] 6 6] 6 6 5 [3]

349

*p* *fz*

*p* *fz* *p* *fz* *p*  
*p* *fz* *p* *fz* *p*  
*fz* *fz*

***p* Tutti**  
 Glo - ri - a Pa - tri, glo - ri - a Fi - li - o, glo - ri - a,  
***p* Tutti**  
 Glo - ri - a Pa - tri, glo - ri - a Fi - li - o, glo - ri - a,  
***p* Tutti**  
 Glo - ri - a Pa - tri, glo - ri - a Fi - li - o, glo - ri - a,  
***p* Tutti**  
 Glo - ri - a Pa - tri, glo - ri - a Fi - li - o, glo - ri - a,  
***p* Tutti**  
 6/4 7/5 6/4 # 6 5 6

354

**Piano Accompaniment:**

- Measures 354-358: *p* (piano)
- Measures 359-363: *p* (piano)
- Measures 364-368: *p* (piano)

**Vocal Parts:**

glo - ri - a et Spi - ri - tu - i San - cto.

glo - ri - a et Spi - ri - tu - i San - cto.

glo - ri - a et Spi - ri - tu - i San - cto.

glo - ri - a et Spi - ri - tu - i San - cto.

**Figured Bass:**

6 6 6 5 9 8  
 $\frac{4}{4}$   $\frac{5}{3}$  -  $\frac{6}{4}$   $\frac{6}{4}$   $\frac{6}{4}$   $\frac{5}{4}$   $\frac{9}{4}$   $\frac{8}{3}$

Solo tasto solo

Sicut erat

359 **Allegro molto**

The score is for a section titled "Sicut erat" starting at measure 359. The tempo is "Allegro molto". The key signature has two sharps (F# and C#), and the time signature is common time (C). The instruments and parts are:

- ob 1, 2** (Oboe): Starts with a fortissimo (f) chord in the first measure, then plays sustained chords.
- fag 1, 2** (Bassoon): Starts with a fortissimo (f) chord, then plays a melodic line with an *a 2* marking.
- clno 1, 2** (Clarinets): Starts with a fortissimo (f) chord, then plays sustained chords.
- timp** (Timpani): Starts with a fortissimo (f) chord, then plays a rhythmic pattern.
- 1 vl** (Violin 1): Starts with a fortissimo (f) chord, then plays a melodic line.
- 2 vl** (Violin 2): Starts with a fortissimo (f) chord, then plays a melodic line.
- vla** (Viola): Starts with a fortissimo (f) chord, then plays a melodic line.
- S** (Soprano): Enters in measure 8 with a fortissimo (f) *Tutti* chord and the lyrics "Si - cut".
- A** (Alto): Enters in measure 8 with a fortissimo (f) *Tutti* chord and the lyrics "Si - cut".
- T** (Tenor): Enters in measure 8 with a fortissimo (f) *Tutti* chord and the lyrics "Si - cut".
- B** (Bass): Enters in measure 8 with a fortissimo (f) *Tutti* chord and the lyrics "Si - cut".
- org b** (Organ): Starts with a fortissimo (f) *Solo* in measure 8, then plays a melodic line. It is marked *Tutti* from measure 8 onwards.

Measure markings: **8** (Solo), **3**, **5 - 7**, **8** (Tutti).

364

First system of musical notation. The vocal line (treble clef) has a key signature of two sharps (F# and C#). The piano accompaniment (bass clef) features a steady eighth-note bass line. A fermata is placed over the final chord of the system, with a '2' indicating a second ending.

Second system of musical notation. The vocal line continues with a few notes and rests. The piano accompaniment continues with eighth-note patterns.

Third system of musical notation. The vocal line begins with a melodic phrase. The piano accompaniment features a more active eighth-note pattern in the right hand.

Fourth system of musical notation. The vocal line has a long note followed by a rest. The piano accompaniment continues with a steady eighth-note bass line.

e - rat in prin - ci - - pi - o et

Fifth system of musical notation. The vocal line has a long note followed by a rest. The piano accompaniment continues with a steady eighth-note bass line.

e - rat in prin - ci - - pi - o et

Sixth system of musical notation. The vocal line has a melodic phrase. The piano accompaniment continues with a steady eighth-note bass line.

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

Seventh system of musical notation. The vocal line has a melodic phrase. The piano accompaniment continues with a steady eighth-note bass line.

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

Eighth system of musical notation. This system contains only the piano accompaniment (bass clef) with a steady eighth-note bass line.

3 6 7 3

5

369

nunc, et nunc et sem - per, sem - per, sem - per

nunc, et nunc et sem - per, sem - per, sem - per

sem - per, sem - per

sem - per, sem - per et in

5 9 6 5 5 6 5 [3] 6 4

374

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

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

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

sae - cu - la sae - cu - lo - - rum, sae - cu - lo - rum, a - -

[7] 5    6 4    7 [5]    6 4    7 [5]    6 5    8

379

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

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

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

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

3 6 5 3 5

384

Musical notation for the first system, including treble and bass staves with chords and a melodic line.

Musical notation for the second system, including treble and bass staves with chords.

Musical notation for the third system, including treble and bass staves with chords.

Musical notation for the fourth system, including piano accompaniment for the right and left hands.

men, a - men, a - men, a - - men, in sae - cu-la

a - men, a - men, a - men, a - - men, in sae - cu-la

a - men, a - men, a - men, a - - men, in sae - cu-la

a - men, a - men, a - men, a - - men, in sae - cu-la

Musical notation for the fifth system, including piano accompaniment for the right and left hands.

5 [8] 7 6 -

389

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

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

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

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

3 - 47 6 4 [5] # 6 6 6 6 6 6 6 #

394

Musical notation for the first system, featuring a treble staff with chords and a bass staff with a melodic line.

Musical notation for the second system, featuring a treble staff with chords and a bass staff with a melodic line.

Musical notation for the third system, featuring a treble staff with chords and a bass staff with a melodic line.

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

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

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

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

Figured bass notation: ♭7, 6/4, - 4, 7/[5], - 6/[4] 7

399

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

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

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

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

404

Musical notation for the first system, including treble and bass staves with dynamic markings.

Musical notation for the second system, including treble and bass staves with dynamic markings.

Musical notation for the third system, including piano and bass staves with dynamic markings.

- cu-la sae - cu - lo - rum, a - men, a - men, a - men, a -

- cu-la sae - cu - lo - rum, a - men, a - men, a - men, a - men,

sae - cula sae-cu - lo - rum, a - men, a - men, a - men, a - men,

sae - cu - lo - rum, a - men, a - men, a - men, a - men,

Musical notation for the fourth system, including piano and bass staves with dynamic markings and figured bass.

7 - 6 4 = f 6 7# 3

410

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

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

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

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

8 7  
6 5

3 ——— 5

415

Musical notation for the first system, including treble and bass staves with chords and a melodic line.

Musical notation for the second system, including treble and bass staves with chords and a melodic line.

Musical notation for the third system, including treble and bass staves with chords and a melodic line.

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

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

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

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

Musical notation for the fourth system, including treble and bass staves with chords and a melodic line.

6      6      [7]  
 4      4      3

6      6      6      6      6      7  
 5      4      4      5

6      6      6      5 -      7  
 5      4

420

*p* *f*

*p* *f*

*p* *f*

*p* *f*

men, in sae - cu-la sae - cu - lo - rum, a - men, a - men, a -

*p* *f*

men, in sae - cu-la sae - cu - lo - rum, a - men, a - men, a -

*p* *f*

men, in sae - cu-la sae - cu - lo - rum, a - men, a -

*p* *f*

men, in sae - cula, sae - cu-la sae - cu - lo - rum, a - men, a -

*p* *f*

6 - 7 - 7 6 5 6 [4]5 6 5 [3]

426

First system of musical notation, featuring a treble staff with chords and a bass staff with a melodic line.

Second system of musical notation, featuring a treble staff with chords and a bass staff with a melodic line.

Third system of musical notation, featuring a treble staff with chords and a bass staff with a melodic line.

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

men, a - men, a - men,

men, a - men, a - men,

men, a - - - men,

men, a - - - men, 7 5 6 5



436

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

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

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

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

8