

Martín Palmeri

Nisi Dominus

Psalm 127

Soprano solo, Coro (SATB)
Bandoneon, Pianoforte
2 Violini, Viola, Violoncello, Contrabbasso

Partitur / Full score



Carus 27.406

Inhalt / Contents

Vorwort / Foreword	3
Text	4
1. Nisi Dominus	5
2. Cum dederit	42
3. Sicut sagittae	53

Auftragskomposition zum 50-jährigen Jubiläum des Carus-Verlags
Uraufführung: 24. Juni 2022 in Nürnberg (Musikfest ION)

Zu diesem Werk liegt folgendes Aufführungsmaterial vor:
Partitur (Carus 27.406), Klavierauszug (Carus 27.406/03);
Orchestermaterial leihweise.

Digitale Ausgaben sind erhältlich:
www.carus-verlag.com/27406

The following performance material is available for this work:
full score (Carus 27.406), vocal score (Carus 27.406/03);
orchestral material for rental.

Digital editions for this work are listed at
www.carus-verlag.com/27406

Vorwort

Nisi Dominus ist ein Werk, das zu einer ganzen Reihe von Stücken für Chor und typisches Tango-Orchester gehört. Den Anfang machte vor 27 Jahren meine *Misa a Buenos Aires* (*Misatango*). Das unerwartete Interesse, das durch sie geweckt wurde, führte mich dazu, die Erfahrungen mit der neuartigen Kombination des Tango-Universums mit Chor zu vertiefen.

Für die Interpretation dieser Art von Werken ist es wichtig zu wissen, dass alle speziellen Effekte, die der Tango mit sich bringt, vom Orchester ausgeführt werden. Der Chor sollte keine zusätzlichen Anstrengungen unternehmen, um „nach Tango zu klingen“.

Jene Effekte, vor allem auf dem Klavier, dem Bandoneon und dem Kontrabass, sind die sogenannten Arrastres (Schleifer), Syncopen, Marcati usw. Sie sollten über einen längeren Zeitraum einstudiert werden, da sie nicht einfach auszuführen sind und einen großen Unterschied in der Qualität ausmachen, wenn sie souverän gespielt werden. Der perkussive Effekt (x-Notenkopf) im Klavier sollte mit der tiefsten Note des Klaviers erfolgen und unter Einsatz des Pedals legato zur nächsten Note führen.

Das Stück enthält viele Figuren, die aus Achtelgruppen mit der Betonung Akzent – Staccato – Staccato gebildet werden. Sehr wichtig ist die entsprechende Dynamik (forte – piano – piano), um den Schwung des Tangos zu bekommen. Ebenfalls wichtig ist das Gefühl für das Tempo, ich meine die Verteilung der rhythmischen Werte im Takt. Es sollte immer zurückgehen, nicht rennen, sich Zeit nehmen für jede Note, vor allem in den akzentuierten rhythmischen Teilen. Die in den Noten mit Metronomzahl vorgeschlagenen Tempi sind die Obergrenze; sie können langsamer, sollten aber niemals schneller sein.

Die Anzahl der Streicher sollte in einem angemessenen Verhältnis zu Größe und Qualität des Chores stehen. Im Fall einer solistischen Besetzung (Streichquintett) ist bei Divisi-Stellen jeweils die obere Stimme zu spielen.

Dem Orchestermaterial liegt eine Stimme für Akkordeon bei, das alternativ zum Bandoneon besetzt werden kann. Nach Möglichkeit ist aber das Bandoneon aufgrund seiner Eigenschaften und des traditionellen Tangoklangs vorzuziehen.

Bei der Vertonung lateinischer Texte gehe ich gedanklich immer von einer italienischen Aussprache aus. Wenn dies jedoch eine große Anstrengung für den Chor darstellt, ziehe ich es vor, dass der Chor bei seiner gewohnten Aussprache bleibt.

Vielen Dank an den Carus-Verlag für die Beauftragung dieses Werks im Rahmen der Feierlichkeiten zum 50-jährigen Verlagsjubiläum.

Paraná / Argentinien, im Oktober 2022 Martín Palmeri

Foreword

Nisi Dominus is a work that belongs to a whole series of pieces for choir and typical tango orchestra, starting 27 years ago with my *Misa a Buenos Aires* (*Misatango*). The unexpected interest it aroused made me want to deepen my experience of combining the tango universe with a choir.

Interpreters of this work should be aware that the special effects from tango are performed by the orchestra. The choir should not make any extra effort to “sound like tango”.

These effects, played especially on the piano, bandoneon and double bass, include the so-called arrastres (drags), syncopations, marcati, etc. They should be rehearsed over a longer period of time, since they are not easy to execute and make a big difference in quality when played confidently. The percussive effect (x note head) in the piano should be performed on the lowest note of the piano and lead legato to the next note with the use of the pedal.

The piece contains many figures formed by groups of eighth notes with the emphasis being accent – staccato – staccato. The right dynamics are very important here (forte – piano – piano) to generate the tango momentum. Also important is the feeling of the tempo, by which I mean the distribution of rhythmic values in the measure. It should always be held back, not running, taking time for each note, especially in the accented rhythmic parts.

The tempi suggested in the score with metronome markings are the upper limit; they can be slower, but should never be faster.

The number of strings should be in proportion to the size and quality of the choir. If soloists are used (string quintet), the upper voice should be prioritized when a divisi passage arises.

The orchestral material includes a part for accordion, which can be used as an alternative to the bandoneon. However, the bandoneon is to be preferred due to its special character and its traditional tango sound.

When setting Latin texts to music, I assume an Italian pronunciation. If this is too difficult for the choir, then the choir can stay with a more familiar pronunciation.

Many thanks to Carus-Verlag for commissioning this work to celebrate the publisher's 50th anniversary.

Paraná / Argentina, October 2022

Martín Palmeri

Text

1. Nisi Dominus

Nisi Dominus aedificaverit domum,
in vanum laboraverunt
qui aedificant eam.
Nisi Dominus custodierit civitatem,
frustra vigilat qui custodit eam.

Vanum est vobis ante lucem surgere:
surgite postquam sederitis,
qui manducatis panem doloris.

Wenn der Herr nicht das Haus baut,
so mühen sich
die Bauleute umsonst;
wenn der Herr nicht die Stadt behütet,
so wacht der Hüter umsonst.

Except the Lord build the house,
they labor in vain
that build it:
except the Lord keep the city,
the watchman waketh but in vain.

Vergeblich ist es für euch, vor Tage
aufzustehen; stehet immer auf,
nachdem ihr lange gesessen,
die ihr das Brot der Schmerzen esset.

It is vain for us to rise up early,
rise up when ye are rested,
ye that eat the bread of sorrow.

2. Cum dederit

Cum dederit dilectis suis somnum:
ecce haereditas Domini, filii:
merces, fructus ventris.

Während er seinen Geliebten Schlaf
gibt, sehet, vom Herrn verliehener
Besitz sind Kinder, ein Lohn von ihm
die Leibesfrucht.

For he giveth his beloved sleep.
Lo, children are an heritage of the
Lord: and the fruit of the womb is
his reward.

3. Sicut sagittae

Sicut sagittae in manu potentis:
ita filii excussorum.

Beatus vir qui implevit desiderium
suum ex ipsis:
non confundetur cum loquetur
inimicis suis in porta.

Wie Pfeile in der Hand eines Helden,
so sind die Kinder der Vertriebenen.

Glückselig der Mann, der sein Ver-
langen damit erfüllt sieht;
er wird nicht zu Schanden, wenn er
mit seinen Feinden im Tore rechtet.

As arrows are in the hand of a mighty
man; so are children of the outcast.

Happy is the man that hath his desire
satisfied with them: he shall not be
ashamed when he speaketh with his
enemies in the gate.

Psalm 127 (Vulgata 126)

Übersetzung: Ferdinand Janner,
Das römische Brevier (1890)

Translation: *The Roman Breviary* by
John, The Marquess of Bute (1879)

Nisi Dominus

Psalm 127

Martín Palmeri
*1965

1. Nisi Dominus

Moderato $\text{♩} = \text{ca. } 90$

Bandoneon

Pianoforte

Soprano solo

Soprano

Alto

Tenore

Basso

Violino I

Violino II

Viola

Violoncello

Contrabbasso

Moderato $\text{♩} = \text{ca. } 90$

*Ni - si o - mi-nus ae - fi - ca - ve - rit do -
ae - di - fi - ca - ve - rit do - mu - m, ae - di -
Ni - si*

Aufführungsduer / Duration: ca. 18 min.

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8

The musical score consists of three staves. The top staff has two blank five-line staves. The middle staff has two vocal parts: soprano (treble clef) and alto (bass clef), both in common time with a key signature of one sharp. The bottom staff is a bass staff in common time with a key signature of one sharp. Large, stylized letters are overlaid on the music: a 'G' on the first measure, a 'A' on the second, and a 'D' on the third. The vocal parts have lyrics in Latin: 'mum, do - mum.', 'fi - ca - ve - rit do - mu', 'Ni - si', 'Do - mi-nus', 've - rit do - mum.', 'Ni - si Do - mi-nus,', 'Do - mi - nus, ni - si Do - mi-nus, ni - si'. Dynamics include *mp*, *mf*, *p*, *tr*, and *mf*.

mum, do - mum.

fi - ca - ve - rit do - mu Ni - si

Do - mi-nus ve - rit do - mum. Ni - si Do - mi-nus,

Do - mi - nus, ni - si Do - mi-nus, ni - si

tr

mp *mf*
tr

mp *mf*
tr

p *mp* *mf*

mf *mp*

accel.

A musical score page featuring five staves of music. The music is in common time and consists of measures 14 through the end of the section. The key signature is one sharp. The vocal parts sing the Latin hymn "Nisi Dominus". The score includes dynamic markings such as *mf*, *mp*, and *f*. Large, stylized hand-drawn letters are overlaid on the music: a large 'IHS' is positioned above the vocal parts, and a large 'N' is positioned below the bass staff. The letters are drawn with thick black outlines and have a textured, hand-drawn appearance.

Ni - si Do - mi - nus, ni - si Do - mi - nus, ni - si - m
Do - mi - nus, ni - si Do - mi - nus - ae - di - fi - ca - rit do - - - mum.
ni - si nus ni - si Do - mi - nus, ni - si Do - mi - nus.
ni - si mi - nus ae - di - fi - ca - ve - rit do - - - mum.

21 Allegro ♩ = ca. 110

Musical score page 21, Allegro tempo (♩ = ca. 110). The score consists of six staves. The top two staves are treble clef, and the bottom four are bass clef. The key signature is one sharp (F#). The dynamics are marked with *mp* (mezzo-forte) and *mf* (mezzo-forte).

The lyrics are:

si _ Do - mi
- ca - ve-rit do - mum, ni - si _ Do - mi-nus

Large, stylized letters are overlaid on the musical notes:

- A large letter 'C' is positioned above the first measure.
- A large letter 'A' is positioned below the first measure.
- A large letter 'R' is positioned above the second measure.
- A large letter 'U' is positioned below the second measure.
- A large letter 'S' is positioned above the third measure.

Measure 1 (Treble Clef):

Measure 2 (Bass Clef):

Measure 3 (Treble Clef):

Measure 4 (Bass Clef):

Measure 5 (Treble Clef):

Measure 6 (Bass Clef):

Measure 7 (Bass Clef):

Measure 8 (Bass Clef):

27

Ni - si _ Do - mi - nu ae - di - fi - ca - ve-rit

Ni - si Do - mi - nus ae - di - fi - ca - ve-rit

ni - si Do - mi - nus ae - di - fi - ca - ve-rit

mp

32

do - dum, ni si - mi-nus ae - di-fi-ca - ve-rit do - dum,
 do - si Do - mi - nus ae - di-fi-ca - ve-rit do - dum,
 si Do - mi - nus ae - di-fi-ca - ve-rit do - dum,

mp

mp

mp

37

mp

mp

mf

Ni - si — Do - mi - nus ae - di - fi - ca - ve-rit do - ni - si —
ni - si Do - mi-nus ni si Do - ri - nus, ni - si

mf

mp

mp

42

Do - mi-nus ae - di - fi - ca - ve - rit do - mum,
 Do - mi-nus ae - di - fi - ca - ve - rit do - mum,
 in va - num la - bo - ra - ve - runt qui

Dynamics: *p*, *mp*

47

The musical score consists of four staves of music. The top two staves are soprano and alto voices, indicated by treble and bass clefs respectively. The bottom two staves are tenor and bass voices, indicated by alto and bass clefs. The key signature is one sharp, and the time signature is common time.

Letters overlaid on the music:

- A large, light-colored letter 'C' is positioned on the first staff, spanning from the beginning of the measure to the end of the first line of text.
- A large, light-colored letter 'S' is positioned on the second staff, spanning from the beginning of the measure to the end of the first line of text.
- A smaller, light-colored letter 'K' is positioned on the third staff, spanning from the beginning of the measure to the end of the first line of text.
- A small, light-colored letter 'A' is positioned on the fourth staff, spanning from the beginning of the measure to the end of the first line of text.

Text:

ae - di - fi - am
num la - bo-ra - ve - runt qui ae-di - fi - cant e - am,
bo-ra-ve - runt qui ae-di - fi - cant e - am,

Musical markings:

- Measure 47: Dynamics include *mp* (mezzo-forte) and *p* (pianissimo).
- Measure 48: Dynamics include *mp*.
- Measure 49: Dynamics include *mp*.
- Measure 50: Dynamics include *mp*.

53

treble clef, key signature of one sharp, common time
 bass clef, key signature of one sharp, common time
 bass clef, key signature of one sharp, common time
 bass clef, key signature of one sharp, common time

p
p
p
p

va-num la - bo-ra - ve - runt qui ae - di - fi - cant _ e - am qui ae - di -
 va-num la - bo-ra - ve - runt ae - di - fi cant _ e - am, va-num la - bo-ra - ve - runt qui ae - di -
 in va - num la - bo-ra - ve - runt qui

mp

59

mp

mf

fi - cant e - am.

fi - cant e - am.

mp

ae - di - fi - a

si Do - mi - nus cu-sto-die - rit ci - vi - ta - tem,

si Do - mi - nus cu-sto-die - rit ci - vi - ta - tem,

mp

65

mf >

mf > p

ni - si - cu - die - rit ci - vi - ta - tem.

ni - si - die - rit ci - vi - ta - tem.

ni - si - Do

p

mf > p

mf >

The musical score consists of four staves. The top two staves are for voices (Soprano and Alto/Tenor), and the bottom two are for piano. Measure 65 begins with a piano dynamic of *mf*, followed by a vocal entry with a crescendo indicated by a diagonal line and a dynamic of *p*. The lyrics "ni - si - cu - die - rit ci - vi - ta - tem." are repeated. Large, stylized graphic elements, resembling letters and numbers, are overlaid on the music. One large 'S' is positioned above the first two measures, and a large 'C' is positioned over the vocal line in the middle section. A large circle is overlaid on the piano staff in the lower half of the page. Measures 66-67 show a continuation of the piano line with dynamics *mf*, *p*, *mf*, and *p*.

70

mp

Do - mi-nus cu - sto - die - rit ci - vi-ta - tem, ni - si - Do - mi-nus

— Do - mi - nus cu - sto - die rit ci - vi - tem, ni si — Do - mi - nus

mp

mp

mp

mp

mp

mp

mp

75

cu - sto - die-rit ci-vi - ta - tem. Ni - si Do - mi - nus cu-sto-die-rit ci - vi - ta - tem,

cu - sto - die - rit ci - tem. Ni - si Do - mi - nus cu-sto-die - rit ci - vi - ta - tem,

Ni - si Do - mi - nus cu-sto-die - rit ci - vi - ta - tem,

Ni - si Do - mi - nus cu-sto - die - rit ci - vi - ta - tem,

mf

mf

mf

mf

mf

mf

mf

mf

mf

81

rit. *a tempo*

ni - si Do - mi-nus cu-sto-die-rit ci-vi-ta - tem,

ni - si Do - mi-nus cu - sto - die - rit ci - vi - ta - tem,

ni - si Do - mi-nus cu-sto-die-rit ci-vi-ta - tem,

- vi - ta - tem, fru - stra vi - gi -

o-mi-nus

87

The musical score consists of six staves. The top two staves are in treble clef, the middle two in bass clef, and the bottom two in bass clef. The key signature is one sharp. Measure 87 begins with a rest followed by a dynamic *p*. The vocal line continues with various note patterns. Large, stylized letters are overlaid on the music: a 'G' and 'A' on the second staff, a 'C' and 'A' on the third staff, a 'K' and 'A' on the fourth staff, and a 'Q' and 'U' on the fifth staff. The lyrics are partially visible under the notes:

fru - stra vi - gi - lat qui cu -
fru - stra vi - gi - lat qui cu -

p

qu
am,

92

mp 3 3

mf

mp

mf

frustration

mp

mf

frustration

gi

lat qui cu - sto-dit e - am,

e - stra

gi

lat qui cu - sto-dit e - am, frustra vi -

mp

mf

frustration

mp

mf

mp

mf

mp

mf

rit.

Moderato ♩ = ca. 108

Va - num est vo - bis an - te lu - m

gi - lat qui cu-sto - dit e - am.

fru - stra vi - gi - lat qui cu - s - dit e - am.

gi - la - qui sto - dit e - am.

to - dit e - am.

*mp**mf**mp**mp**mp*

A musical score page featuring five staves. The top three staves are for voices (Soprano, Alto, Tenor) and the bottom two are for the organ. The music begins with a rest followed by a vocal entry. The lyrics are:

sur - ge-re, va - num est vo - bis _ an - te lu-cem sur - ge-re, __ an - te lu-cem sur - ge-re:

Large, stylized letters are overlaid on the musical notes:

- A large letter **C** is positioned over the first note of the Tenor staff.
- A large letter **A** is positioned over the second note of the Tenor staff.
- A large letter **G** is positioned over the third note of the Tenor staff.
- A large letter **S** is positioned over the fourth note of the Tenor staff.

The music continues with a series of eighth-note chords on the organ staves.

III

mf

mp

mf

sur - gi - te post - quam se - de - ri - tis, qui man-du - ca - tis va - nem do

p

mp

p

mp

p

mp

118

*rit.**a tempo*

Sheet music for voice and piano, page 118. The vocal part consists of five staves of music with lyrics in Latin. The piano part is in the bass clef staff. Large, stylized musical notes (G-clef) are superimposed on the vocal lines. Measure 1 starts with a piano dynamic *mf*. Measures 2-3 are rests. Measure 4 begins with a vocal entry: "lo - ris." Measure 5 starts with a piano dynamic *mf*. The lyrics are: "Va - num est vo - bis an - te lu-cem sur - ge-re, num est". Measure 6 starts with a piano dynamic *mf*. The lyrics are: "Va - num est vo - bis an - te lu-cem su - re, va - num est". Measure 7 starts with a piano dynamic *mf*. The lyrics are: "num vo - bis an - te lu-cem sur - ge-re, va - num est". Measure 8 starts with a piano dynamic *f*. Measures 9-10 are rests. Measure 11 starts with a piano dynamic *mf*. Measures 12-13 are rests. Measure 14 starts with a piano dynamic *mf*.

124

mp

mp

vo - bis an - te lu - cem sur - ge-re, — an - te lu - cem sur - ge-re:

vo - bis an - te lu - cem sur - ge-re, — an - te lu - cem sur - ge-re:

vo - bis lu - cem sur - ge-re, — an - te lu - cem sur - ge-re:

— bis r - ge-re, — an - te lu - cem sur - ge-re:

Solo

mf

mp

pizz.

mp

130

rit.

mp

mf

sur-gi-te post - quam se - de - ri - tis, qui man-du - ca - tis pa - nem de lo - ris,

Tutti

mp

mp

mp

mp

mp

137 *a tempo*

rit.

p *mp*

p *mp*

pa - nem do - lo - ris, pa - nem do - lo - - ris.

mf

Ni -
Ni -

mp

mp

mp

p *mp* arco

mp

143 Allegro ♩ = ca. 110

Sheet music for string quartet (two violins, viola, cello) in G major, 2/4 time.

Top System:

- Violin 1 (G): Dynamics: *mf*. Measures 1-4: eighth-note patterns. Measure 5: sixteenth-note pattern.
- Violin 2 (D): Dynamics: *mf*. Measures 1-4: eighth-note patterns. Measure 5: sixteenth-note pattern.
- Viola (A): Measures 1-4: eighth-note patterns. Measure 5: sixteenth-note pattern.
- Cello (E): Measures 1-4: eighth-note patterns. Measure 5: sixteenth-note pattern.

Bottom System:

- Violin 1 (G): Dynamics: *mf*. Measures 1-4: eighth-note patterns. Measure 5: sixteenth-note pattern.
- Violin 2 (D): Dynamics: *mf*. Measures 1-4: eighth-note patterns. Measure 5: sixteenth-note pattern.
- Viola (A): Measures 1-4: eighth-note patterns. Measure 5: sixteenth-note pattern.
- Cello (E): Measures 1-4: eighth-note patterns. Measure 5: sixteenth-note pattern.

Text:

Nisi
Nisi
- si cu - sto - die - rit ci - vi - ta - tem,
cu - sto - die - rit ci - vi - ta - tem,

Bottom System (Continuation):

- Violin 1 (G): Dynamics: *mf*. Measures 1-4: eighth-note patterns. Measure 5: sixteenth-note pattern.
- Violin 2 (D): Dynamics: *mf*. Measures 1-4: eighth-note patterns. Measure 5: sixteenth-note pattern.
- Viola (A): Measures 1-4: eighth-note patterns. Measure 5: sixteenth-note pattern.
- Cello (E): Measures 1-4: eighth-note patterns. Measure 5: sixteenth-note pattern.

Bottom System (Final Measures):

- Violin 1 (G): Dynamics: *pizz.* Measures 1-4: eighth-note patterns. Measure 5: sixteenth-note pattern.
- Violin 2 (D): Dynamics: *mf*. Measures 1-4: eighth-note patterns. Measure 5: sixteenth-note pattern.
- Viola (A): Measures 1-4: eighth-note patterns. Measure 5: sixteenth-note pattern.
- Cello (E): Measures 1-4: eighth-note patterns. Measure 5: sixteenth-note pattern.

148

Do - mi - nus cu-sto-die - rit ci - vi - ta - tem, ni - si Do - mi - nus cu-sto-

Do - mi - nus cu-s - die - rit - vi - ta - tem, ri - si Do - mi - nus cu-sto-

ni - si Do - mi - nus cu-sto -

si Do -

arco

arco

153

die - rit ci - vi - ta - tem, cu-sto-die - ci - vi -
die - rit ci - vi - ta - tem cu - die rit ci - vi -
die - rit ci - vi - ni - si Do - mi-nus ci - vi -
ci - vi -

mp

mp

mp

mp

mp

mp

mp

mp

A musical score page featuring four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp. Measure 158 begins with a dynamic *p*. The vocal line consists of eighth-note patterns. The lyrics are:

ta - tem,
ta - tem, fru - stra - gi - lat _ qui qu - sto-dit e - am, fru - stra vi -
ta - tem, am la - ra - ve - runt qui ae - di - fi - cant _ e - am, in va - num la - bo - ra -
tem,

The music concludes with a final dynamic *p*.

164

in va-num la bo-ra - runt quæ di fi -
 gi lat qui cu-sto-dit e am, fru-sta vi gi - lat qui cu -
 ve - runt qui ae e am.
 fru - stra vi - gi - lat_ qui cu -

170

cant__ e - am,in va-num la - bo-ra - ve - runt qui ae-di - fi - cant s - an a-si _ Do - mi -
sto-dit e - am,in va-num la - bo-ra - ve - runt ae-di - fi - at e - am. Ni - si
gi - lat qui cu-sto - dit e - am.

mf

mf

mf

mf

mf

176

The musical score consists of four staves of music. The top two staves are soprano and alto voices, both in treble clef and common time. The bottom two staves are bass and tenor voices, both in bass clef and common time. The music is in G major, indicated by a key signature of one sharp. The vocal parts sing Latin text. Large, stylized white markings are overlaid on the music, including a large circle on the left side, several 'S' and 'G' shapes, and various arrows and lines pointing to specific notes and rests. The vocal parts sing the following text:

nus ae - di - fi - ca - ve-rit do - mum, ni - Do mi-nus
 Do - mi-nus, ni - Do - ni-nus, ni si Do - mi-nus ae - di -
mf
 Va - num est bis an - te lu - cem sur - ge-re, an - te lu - cem
mf
 num est opis an - te lu - cem sur - ge-re, an - te lu - cem

181

mp

Ni - si Do - mi-nus ae - di - fi - ve - ri

ae - di - fi - ca - ve - rit do - mum.

fi - cat - ve - rit do - mum.

sur - ge - r *sur - re.*

- ge - re.

mp

mp

mp

mp

mp

186

rit.

mf

f

do - mum, ae - di - fi - ca - ve - rit do - - - - - mum.

mf

f

mf

f

mf

f

mf

f

191 *a tempo*

mf

Va - num est vo - bis an - te lu - cem sur - ge - re,

mf

Va - num est vo - bis an - te lu - cem sur - ge - re,

mf

Va - num est vo - bis an - te lu - cem sur - ge - re,

mf

Va - num est vo - bis an - te lu - cem sur - ge - re,

mf

Va - num est vo - bis an - te lu - cem sur - ge - re,

f

bis an - te lu - cem sur - ge - re, va - num est

f

f

f

mf

mf

f

196

rit.

f

mf

va - num est vo - bis an - te lu - cem sur - ge - re:

vo - bis an - te lu - cem sur - ge - re, an - te lu - cem ge - re:

vo - bis an - te lu - cem sur - ge - re, an - te lu - cem sur - ge - re:

vo - an - te lu - cem sur - ge - re, an - te lu - cem sur - ge - re:

lu - cem sur - ge - re, an - te lu - cem sur - ge - re:

mf

mf

mf

mf

201 *a tempo*

The musical score consists of four staves, each with a treble clef and a key signature of one sharp (F#). The time signature is common time (indicated by 'C'). The vocal parts are in soprano (Soprano) and alto (Alto). The piano part is in basso (Basso) and pedale (Pedale).

Staff 1: Soprano (Soprano) and Alto (Alto) sing eighth-note patterns. The piano (Basso) provides harmonic support.

Staff 2: Soprano (Soprano) and Alto (Alto) sing eighth-note patterns. The piano (Basso) provides harmonic support. The vocal line includes lyrics: "sur - gi - te post - quam se de - ri - tis," followed by "qui man-du - ca - tis pa - nem do -".

Staff 3: Soprano (Soprano) and Alto (Alto) sing eighth-note patterns. The piano (Basso) provides harmonic support. The vocal line continues: "qui man-du - ca - tis pa - nem do -".

Staff 4: Soprano (Soprano) and Alto (Alto) sing eighth-note patterns. The piano (Basso) provides harmonic support. The vocal line concludes with "pa - nem do -".

Piano (Pedale): The basso part features sustained notes and rhythmic patterns. The piano (Pedale) part is indicated by a basso clef and a basso staff.

Stylized Letters: Large, stylized letters are overlaid on the music. A large letter 'C' is positioned over the first two measures of the vocal parts. A large letter 'A' is positioned over the third measure of the vocal parts. A large letter 'G' is positioned over the fourth measure of the vocal parts. A large letter 'S' is positioned over the first measure of the piano (Pedale) part.

208 *rit.*

lo - ris.

ris.

div.

unis.

pp

p

attaca

2. Cum dederit

Moderato $\text{♩} = \text{ca. } 90$

Pianoforte

Soprano solo

Violino I

Violino II

Viola

Violoncello

Contrabbasso

8va

p *espress.*

pp

pp

pp

pp

tempo

p *espress.*

Cum de - de-rit _____ di - le-ctis su - is so-mnum,

p

p

p

p

15 Bandoneon

mp *espress.*

di - le - ctis su - is so - mnum: ec-ce hae - re di - tas Do - mi-ni, fi - lii; mer -

CARS

21

WHEEL

- ctus ven - tris, fru - ctus ven - tris, Do - mi-ni,

27 Bandoneon

mp
Solo

Pianoforte

p

p

fi - lii, Do - mi-ni, fi - lii.

p

Do - mi - ni, fi - lii,

p

Do - mi - ni, fi - lii,

p

fi - lii,

Carus

A musical score page featuring two systems of music. The top system consists of four staves (treble, bass, treble, bass) with measures 3 and 3 indicated by brackets. The bottom system also has four staves. Large, stylized letters 'Carus' and 'T' are overlaid on the notes in the middle of the page. The lyrics 'fru - ctus ven - tris,' are written below the notes in the middle staff of the bottom system. Dynamics 'p' are marked in the right-hand measures of the bottom system.

fru - ctus ven - tris,

fru - ctus ven - tris,

p

p

p

36

Solo

mp

mf

p

mp

Do - m - ni, *lii,*
D - mi - ni, fi - lii,

Do - lii, Do - mi - ni, Do - mi-ni, fi - lii,

mp

p

p

p

p

41

fru - ctus ven - tris, fru - ctus ven - tris, Do - mi - ni,
 fru - ctus ven - tris - ctus ven - tris, Do - mi - ni,
 fru - ctus is, fru - ctus ven - tris, Do - mi - ni,
 fru - ctus ven - tris, fru - ctus ven - tris, Do - mi - ni,

p

46

rit. *a tempo*

The musical score consists of six staves of music. The top two staves are in treble clef, the middle two in bass clef, and the bottom two in bass clef. The music is in common time. Large, stylized letters are overlaid on the music, including a 'G' on the first staff, a 'C' on the second staff, and a 'D' on the third staff. The lyrics are written below the notes, corresponding to the letters. The music includes various dynamics like *mf* (mezzo-forte) and *p* (piano), and performance instructions like *rit.* (ritardando) and *a tempo*.

Do - mi - fi - lii,

fi - lii, Cum de - de - di - le - ctis

fi - lii, fru - ctus ven - triis, Do - mi - ni, fi - lii,

fi - fru - ctus ven - triis, Do - mi - ni, fi - lii,

Cum de - de - rit di - le - ctis

mf

mf

mf

mf

mf

mf

mf

mf

51

rit.

The musical score consists of six staves of music. The top two staves are soprano and alto voices. The middle section contains lyrics in Latin: "fructus ventris, fructus ventris, Do-mini, filii; suis somnum, dilectis suis somnum: ecce haere-di-mi-ni," repeated twice. The bottom two staves are bass and tenor voices. Large, stylized letters 'G' and 'S' are overlaid on the music, particularly around the middle section. Measure numbers 51 and 52 are indicated at the beginning of each section. Dynamics 'mf' are marked in several measures.

fructus ventris, fructus ventris, Do-mi-ni, fi-lii;
 suis somnum, dilectis suis somnum: ecce haere-di-mi-ni,
 fructus ventris, fructus ventris, Do-mi-ni, fi-lii;
 fructus ventris, fructus ventris, Do-mi-ni, fi-lii;
 suis somnum, suis somnum: ecce haere-di-tas Do-mi-ni,

mf

mf

mf

mf

57 *a tempo*

mf

mp

mp

mp

mp

mp

pizz.

mp

mer - ces, fru - ctus ven - tris, fru - ctus ven - tris, Do -

fi - lii; mer - ces, fru - ctus ven - tris, fru - ctus ven - tris,

mer - ces, fru - ctus ven - tris, fru - ctus ven - tris, Do - mi -

mer - ces ven - tris, fru - ctus ven - tris, Do - mi -

III, ven - tris, fru - ctus ven - tris, Do - mi -

arco

63 *rit.*

ni, ____ Do - mi-ni, fi - lii,

Do - mi-ni, fi - lii, Do ni, ____ lii.

ni, ____ Do mi-ni, fi - lii, Do mi - ni, fi - lii.

ni, Do mi, lii, Do mi - ni, fi - lii.

ni-ni, fi - lii, Do mi - ni, fi - lii.

68 *a tempo* Bandoneon

Soprano solo
Do - mi - ni, fi - lii.

mp *mp* *mp*

mp

Band *Pfie* *Vc* *Cb*

accel. ♩ = ca. 120

This page contains two systems of musical notation. System 1 (measures 68-72) features a soprano solo part with lyrics, a bandoneon part, and a bassoon part. The soprano part includes vocal markings like 'Do - mi - ni, fi - lii.' and dynamic markings like *p*, *mf*, and *mp*. System 2 (measures 73-77) shows parts for band (trumpet-like), flute (Pfie), cello (Vc), and bassoon (Cb). It includes dynamic markings *f*, *mf*, and *attacca*, and a tempo marking *accel.* with a note value of ♩ = ca. 120. Large, hand-drawn musical notes (circles, ovals, and arrows) are overlaid on the score, particularly in System 2, suggesting performance markings or rehearsal numbers.

3. Sicut sagittae

Allegro $\text{♩} = \text{ca. } 120$

Bandoneon

Pianoforte

Soprano solo

Soprano

Alto

Tenore

Basso

Violino I

Violino II

Viola

Violoncello

Contrabbasso

in ma - nu po - ten - tis, po - ten - tis: i - ta fi - lii

mf

pizz.

mf

6

The musical score consists of five staves. The top staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The fifth staff has a bass clef and a key signature of one sharp. The music begins with a rest followed by a melodic line. The letter 'C' is overlaid on the notes in the third staff. The letter 'A' is overlaid on the notes in the fourth staff. The letter 'R' is overlaid on the notes in the fifth staff. The letter 'U' is overlaid on the notes in the first staff. The letter 'S' is overlaid on the notes in the second staff. The music continues with a melodic line, and the letters continue to follow the notes.

mf

mf

Sic-ut sa - git-

cus-so - lii ex - cus - so - rum, ex - cus - so - rum. Sic - ut

mf

12

tae in ma - nu n - tis, po - ten - tis: i - ta fi - lii ex-cus - so - rum, i - ta fi - lii
en - tis: i - ta fi - lii ex-cus - so - rum, i - ta fi - lii

18

The musical score consists of five staves, each with a treble clef and a key signature of one sharp (F#). Measure 18 begins with a rest followed by a melodic line in the upper voices. The bassoon staff has a continuous eighth-note pattern. Large, stylized letters are overlaid on the music: 'G' is positioned above the first measure, 'A' and 'R' are on the second measure, 'D' is on the third, and 'S' is on the fourth. The lyrics are as follows:

ex - cus - so - ta fi - - iii ex - cus - so - rum.
 cus - so ta fi - - - lii ex - cus - so - rum.

Measure 19 starts with a rest followed by a melodic line. The bassoon staff continues its eighth-note pattern. The letters 'G', 'A', 'R', 'D', and 'S' are no longer present.

23

Sic - ut sa - git - tae in ma - nu po - ten
 sa t - tae in ma - nu po - ten ti vo-te - tis: i - ta fi - llii
 ma - nu po - ten - - - - tis, po - ten - tis:

A musical score page featuring four systems of music. The top two systems are in treble clef, G major, and common time. The bottom two systems are in bass clef, G major, and common time. The vocal parts (Soprano, Alto, Tenor, Bass) sing the Latin text: "ex - cus - so - rum, i - ta fi - lii ex - cus - so - rum, ex - cus -". Large, stylized letters are overlaid on the music: a 'G' on the first system, a 'C' on the second, a 'ta' on the third, and a 'ta' on the fourth. The vocal parts continue in the next system: "ta fi - lii ex - cus - so - rum, i - ta fi - lii". The score concludes with four systems of music in treble clef, G major, and common time.

32

Sic - ut sa - git - tae in ma - nu po - ten - tis:
 so - rum.
 rum.
 as - so -
 ut sa - git - tae in ma - nu po - ten - tis:

 mf
 mf
 mf
 mf
 mf
 mf
 mf

37

i - ta fi - lii ex - cus - so - rum, i - ta fi - lii ex - cus - so - rum,
 - tis, po - ten - tis: i - ta fi lii ex - cus - so - rum, i - ta fi - lii
 ten - tis, po - ten - tis: i - ta fi lii ex - cus - so - rum,
 ta cus - so - rum, i - ta fi - lii ex - cus - so - rum,

41

ex - cus - so - rum.

ex - cus - so - rum

ex - cus - so - rum. cus - m.

cus

mf

Be-

61

46

Large, stylized letters C, A, R, U, S are overlaid on the musical notes across the page, corresponding to the lyrics "tus vir qui im - ple - vit de - si - de - rium su - um ex i - psis, be - a tus vir qui n-

mf

mp

mp

mp

mp

51

ple - vit _ de - si - de - ri-um su - um ex i - psis:

mp

p

Non con - fun - de - tur cum lo -

mp

p

p

pizz.

p

56

mp

mp

mp

mp

mp

mp

mp

mp

n - i - mi - cis - su - - is - in - por - -

i - mi - cis - su - - is - in - por - -

Carus 27.406

60

f

mf

f

mf

ta.

Be - a - tu

tus vir

vir qui im - ple - vit de - si - de - ri - um

qui im - pie - vit _ de - si - de - - - ri - um

mf

f

mf

64

mf

Be - a - tus vir qui im - ple - vit de - si - de - ri - um su - um ex i - psis: non con - fun -

su - um ex i - psis, be - a - vir qui im - - vit de - si - su - um.

su - um ex i - psis: a - vir qui im - ple - vit de - si - de - ri - um su - um ex i - psis:

mp

um ex i - psis: r qui im - ple - vit de - si - de - ri - um su - um. Non con - fun -

mp

arco

mp

pizz.

mp

69

The musical score consists of six staves of music. The top two staves are soprano and alto voices. The third staff is bass. The bottom three staves are bassoon parts. Large, stylized letters are overlaid on the music: a 'G' on the first staff, a 'C' on the second, a 'S' on the third, a 'G' on the fourth, and a 'T' on the fifth. The music includes lyrics in Latin: "de - tur — cum — lo - que - tur — in - i - mi - su — in", "in", "in - i - mi - cis su - is in", "tur", "lo - que - tur — in - i-mi - cis su - is in", and "mf" dynamics throughout.

f 8^{vb}

de - tur — cum — lo - que - tur — in - i - mi - su — in

in

in - i - mi - cis su - is in

tur

lo - que - tur — in - i-mi - cis su - is in

mf

mf

mf

mf

mf

mf

74

por - - - ta. Be - a - tus vir qui im - ple - v de - s - rium

por - ta. Be - a - tus qui im - ple - vit de - si - de - rium

por - Be - a - tus vir qui im - ple - vit de - si - de - rium

Be - a - tus vir qui im - ple - vit de - si - de - rium

arco pizz.

su - um ex i - psis, be - a - tus vir qui im - ple - vit de - si - de - riun - um ex i - psis.

su - um ex i - psis, be - a - tus vir qui im - vit de - si - de - riun ex i - psis.

su - um ex i - tu r qui im - ple - vit de - si - de - riun su - um. Sic - ut sa - git-

qui im - ple - vit de - si - de - riun su - um.

ex i - psis.

arco

p *f*

p *mf*

p *f*

p *mf*

p *mf*

84

f
 f
 ff
 f
 sic - ut sa - git - tae,
 sic ut sa - git - tae,
 sic - ut
 tae,
 a - git - tae,
 sic - ut sa - git - tae,
 sic - ut

ff
 ff
 ff
 ff
 ff

89 *rit.*

a tempo

mf liberamente

Be - a - tus vir qui im-ple - vit de - si -

sa - git - tae.

sa - git - tae, sa - git - tae.

- tae.

ff

div.

ff

div.

95

mp

p

de - rium su - um ex i - psis:

Non con - fun - de - tur cum lo -

mp

Non con - fun - de - tur cum lo -

mp

p

p

101

rit.

The musical score consists of five staves of music in G major (two treble, one bass, and two alto). The key signature changes from G major to F# major at measure 101. Measure 101 starts with a rest followed by eighth-note patterns. The first staff has a dynamic of *mf*. The second staff has a dynamic of *mp*. The third staff has a dynamic of *mf*. The fourth staff has a dynamic of *mf*. The fifth staff has a dynamic of *mf*. The vocal line begins with "que - tur" in measure 101, continuing through "in mi - cis su - is in por - ta," and "tur mi - cis su - is in por - ta,". Large, stylized hand-drawn markings are overlaid on the music: a large circle on the first staff, a large triangle on the second staff, and several large, swirling lines on the third staff. The vocal line continues through measures 102 and 103, with dynamics *mp*, *mf*, *mp*, *mf*, *mp*, *mf*, *mp*, *mf*, *mp*, and *mf*.

106 **Moderato** ♩ = ca. 108

Allegro ♩ = ca. 120

The musical score consists of two staves. The top staff is in treble clef, G major, common time, and the bottom staff is in bass clef, C major, common time. The tempo is indicated as Moderato ♩ = ca. 108, followed by Allegro ♩ = ca. 120. The vocal parts are written in a cursive script. Large, abstract musical note shapes, resembling a stylized 'S' and a 'C', are overlaid on the notes. The vocal parts include lyrics such as "in - i - mi - cis su - is in por - ta.", "Non con-fun-de - tur", and "Non con-fun-de - tur". The piano accompaniment includes dynamic markings like *f*, *mf*, and *p*.

in - i - mi - cis su - is in por - ta.
Non con-fun-de - tur
in - i - mi - su - is in por - ta.
Non con-fun-de - tur
in - su - is in por - ta.
Non con-fun-de - tur,
- i su - is in por - ta. Non con-fun-de - tur,

112

3

f

f

f

f

3

f

f

8

cum loque - tur

non con-fun-de

in - i

cis su - is in por -

i - mi - cis su - is in por -

cis su - is in por -

ta, in - i - mi - cis su - is in por -

ta, in - i - mi - cis su - is in por -

f

b

3

f

f

f

f

f

f

f

f

f

117 *accel.* *rit.*

The musical score consists of six staves. The top two staves are in treble clef, the bottom two in bass clef, and the middle two in both treble and bass clef. The key signature changes between measures, indicated by various sharps and flats. The tempo markings 'accel.' and 'rit.' appear at the beginning and end of the section respectively. The dynamic 'ff' (fortissimo) is used frequently, particularly in the lower staves. The vocal parts have lyrics: 'in por - ta,' repeated three times, and 'div.' (division) once. Large, stylized letters are overlaid on the music: a large 'S' is positioned above the first measure, a large 'C' is over the second measure, and a large 'G' is over the third measure. In the fourth measure, there is a large 'C' and a smaller 'G'. In the fifth measure, there is a large 'G' and a smaller 'C'. In the sixth measure, there is a large 'C' and a smaller 'G'.