

Peter Maxwell Davies

# CANTICUM CANTICORUM

(2001)

for S.A.T.B. soli, chorus and orchestra

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14/15 Berners Street, London, W1T 3LJ

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# CANTICUM CANTICORUM

Text: Excerpts from the Latin Vulgate Bible, edited and extended by  
Jochen Arnold in collaboration with Peter Maxwell Davies.

## PARS PRIMA – VER

Hiems transiit, imber abiit, et recessit.  
Flores apparuerunt in terra.  
Vox turturis audita est in terra nostra,  
figus protulit grossos suos  
vinae florent dederunt odorem.  
Iam enim hiems transiit,  
imber abiit, et recessit.  
Flores apparuerunt in terra,  
tempus putationis advenit, ver.

Quia fortis est ut mors dilectio:  
Dura sicut inferus aemulatio.  
Lampades eius:  
Lampades ignis atque flammaram.  
Aquae multae non poterunt extinguere  
Caritatem nec flumina obruent illam.

Vulnerasti me, soror mea sponsa, vulnerasti cor meum  
In uno oculorum tuorum et in uno crine colli tui.

Osculare me, osculo oris tui, quia meliora sunt ubera tua vino.  
Fraglantia unguentis optimis oleum effusum nomen tuum.

Vulnerasti me, vulnerasti cor meum,  
In uno oculorum tuorum, osculo oris tui.

Pono me sicut signaculum super corda eorum, quia fortis sum  
ut mors et aemulatio dura sicut inferus.  
Lampades eius, lampades ignis atque flammaram.

Introduxit me in cellam vinariam, ordinavit in me caritatem.  
In cellam vinariam introduxi, illos et ordinavi in eos caritatem.

Comedite amici  
Bibite et inebriamini, carissimi.  
Nigra est dilecta mea, et pulchra et formosae staturae, filia  
principis desertorum.

Choream da nobis, Sulamit, saltatio pastorum choream bucolicam.  
Reverte, revertite Sulamitis, revertite ut intueamur te et dilectemur.  
Quid videtis in Sulamiten nisi choros castrorum?

Quam pulchri sunt gressus tui in calciamentis filia principis.  
Junctura feminum tuorum sicut monilia quae fabricata sunt  
manu artificis.  
Umbilus tuus crater tornatilis numquam indigens poculis.

Collum tuum sicut turris eburnea,  
Oculi tui sicut piscinae Esebon.  
Nasus tuus sicut turris Libani, caput tuum ut Carmelus et comae  
capitis tui sicut purpura regis vincta canalibus.

Nigra, formosae staturae, filia principis desertorum.

## PART ONE – SPRING

*For, lo, the winter is past, the rain is over and  
gone; the flowers appear on the earth; the time of  
the singing birds is come, and the voice of the  
turtle-dove is heard in our land. The fig-tree putteth  
forth her green figs, and the vines with the tender  
grape give a good smell. Arise, my love, my fair  
one, and come away. The flowers appear on the  
earth, spring is here.*

*For love is strong as death; jealousy is cruel as the  
grave: the coals thereof are coals of fire which  
hath a most vehement flame. Many waters cannot  
quench love, neither can the floods drown it.*

*Thou hast ravished my heart, my sister, my spouse;  
thou hast ravished my heart with one of thine eyes,  
with one chain of thy neck.*

*Let him kiss me with the kisses of his mouth: for thy  
love is better than wine. Because of the savour of thy  
good ointments, thy name is as ointment poured forth.*

*Thou hast ravished my heart with one of thine eyes,  
with the kisses of thy mouth.*

*Set me as a seal upon thine heart: for love is strong as  
death; jealousy is cruel as the grave: the coals thereof  
are coals of fire which hath a most vehement flame.*

*He brought me to the banqueting-house, and his  
banner over me was love.*

*Eat, O friends; drink, yea, drink abundantly, O  
beloved. My beloved is black and beautiful and of  
lovely stature, princess of the wilderness.*

*Dance for us, O Shulamite, dance the dance of the  
shepherds. Return, return O Shulamite; return, return,  
that we may look upon thee. What will ye see in the  
Shulamite? As it were the company of two armies.*

*How beautiful are thy feet with shoes, O prince's  
daughter! The joints of thy thighs are like jewels,  
the work of the hands of a cunning workman:  
Thy navel is like a round goblet, which wanteth not liquor.*

*Thy neck is as a tower of ivory; thine eyes like the fish-pools  
in Heshbon; Thy nose is as the tower of Lebanon: Thine  
head upon thee is like Carmel, and the hair of thine head  
like purple: the King is held in the galleries.*

*My beloved is black and of lovely stature, princess of  
the wilderness.*

## PARS SECUNDA – NOX

Ego dormio et cor meum vigilat.  
Surrexit ut aprirem dilecto meo; manus meae stillaverunt murra  
digiti mei pleni murra probatissima.  
Pessulum ostii aperui dilecto meo at ille declinaverat atque  
transierat.

Anima mea liquefacta est ut locutus est; quaesivi et non inveni  
illum; vocavi et non respondit mihi.  
Accivi filias Hierusalem: “Adiuro vos, filiae Hierusalem, si  
inveneritis dilectum meum ut nuntietis ei quia amore langueo!”

Qualis est dilectus tuus ex dilecto, o pulcherrima mulierum;  
Qualis est dilectus tuus ex dilecto quia sic adiurasti nos?

Dilectus meus candidus et rubicundus electus ex milibus. Caput  
eius aurum potimum, comae eius sicut elatae palmarum nigrae  
quasi corvus.  
Oculi eius sicut columbae super rivulos aquarum, quae lacte sunt  
lotae et resident juxta fluenta plenissima.

Genae illius sicut aerolae aromatum consitae a pigmentariis, labia  
eius lilia distillantia murram primam.  
Guttur illius suavissimum et totus desiderabilis.

Invenerunt me errantem custodes qui circumeunt civitatem, et  
percusserunt me.  
Percusserunt me, vulneraverunt me, tulerunt pallium meum mihi  
custodes murorum.

Quam pulchra es, quam decora, carissima in deliciis!

Paululum cum pertransissem eos inveni quem diligit anima mea.  
Tenui eum nec dimittam denuo.  
“Fuge, dilecte mi, et adsimilare caprae hinuloque cervorum super  
montes aromatum.”  
Veni dilecte mi, egrediamur in agrum, commomeremur in villis!

## PARS TERTIA – IN CUBICULO NUPTIALI

Quae est ista, quae progreditur quasi aurora consurgens?  
Pulchra ut luna, electa ut sol, terribilis ut acies ordinata.

Quae est ista, quae ascendit per desertum sicut virgula fumi ex  
aromatibus murrae et turris et universi pulveris pigmentarii?

En lectulum Salomonis sexaginta fortes ambiunt, ex fortissimis  
Israel, omnes tenentes gladios et ad bella doctissimi.  
Egredimini et videte filiae Sion, regem Salomonem in diademate.  
Quo coronavit eum mater sua in die disponsionis illius et in die  
laetitiae cordis eius.

Surge aquilo, et fluet auster; fluent aromata horti eius.

Veniat dilectus meus in hortum suum et comedat fructum  
pomorum suorum.  
Veni in hortum meum, soror mea sponsa: messui murram meam  
cum aromatibus meis. Comedi favum cum melle meo, bibi vinum  
cum lacte meo.

## PART TWO – NIGHT

*I sleep, but my heart waketh. I rose up to open to my  
beloved; and my hands dropped with myrrh, and my fingers  
with sweet-smelling myrrh, upon the handles of the lock. I  
opened to my beloved; but my beloved had withdrawn  
himself, and was gone:*

*I sought him, but I could not find him; I called him, but  
he gave me no answer. I swear to you: “I charge you, O  
daughters of Jerusalem, if ye find my beloved, that ye tell  
him, that I am sick of love.”*

*What is thy beloved more than another beloved, O fairest  
among women? What is thy beloved more than another  
beloved, that thou dost so charge us?*

*My beloved is white and ruddy, the chiefest among ten  
thousand. His head is as the most fine gold; his locks are  
bushy, and black as a raven.  
His eyes are the eyes of doves by the rivers of waters,  
washed with milk, and fitly set.*

*His cheeks are as a bed of spices, as sweet flowers; his lips  
like lilies, dropping sweet-smelling myrrh. His mouth is most  
sweet; yea he is altogether lovely.*

*The watchmen that went about the city found me, they smote  
me, they wounded me; the keepers of the walls took away my  
veil from me.*

*Behold, thou art fair, my love; behold, thou art fair!*

*It was but a little that I passed from them but I found him  
whom my soul loveth and would not let him go. Make haste,  
my beloved and be thou like to a roe or to a young hart upon  
the mountain of spices. Come, my beloved, let us go forth  
into the field; let us lodge in the villages.*

## PART THREE – IN THE WEDDING CHAMBER

*Who is she that looketh forth as the morning, fair as the moon,  
clear as the sun, and terrible as an army with banners?*

*Who is this that cometh out of the wilderness like pillars of  
smoke, perfumed with myrrh and frankincense, with all  
powders of the merchant?*

*Behold his bed, which is Solomon’s; three score valiant men  
are about it, of the valiant of Israel. They all hold swords,  
being expert in war: Go forth, O ye daughters of Zion, and  
behold King Solomon with the crown wherewith his mother  
crowned him in the day of the gladness in his heart.*

*Awake, O north wind; and come thou south; blow upon my  
garden, that the spices thereof may flow out.*

*Let my beloved come into his garden, and eat his pleasant  
fruits. I am come into my garden, my sister, my spouse: I  
have gathered my myrrh with my spice: I have eaten my  
honey-comb with my honey; I have drunk my wine with  
my milk.*

Quam pulchra es et quam decora, carissima in deliciis!

Statura tua adsimilata est palmae et ubera tua botris.  
Dixi ascendam in palmam adprehendam fructus eius et erunt  
ubera tua sicut botri vinea et odor oris tui sicut malorum.  
Guttur tuum sicut vinum optimum, dignum dilecto meo ad  
potandum labiisque et dentibus illius dentibus illius ad  
ruminandum.

Ego dilecto meo et ad me conversio eius.  
Nemo nos seiunget.

*How fair and how pleasant art thou, O love, for delights!*

*This thy stature is like to a palm-tree, and thy breasts to  
clusters of grapes. I said, I will go up to the palm-tree,  
I will take hold of the boughs thereof; now also thy breasts  
shall be as clusters of the vines, and the smell of thy nose like  
apples. And the roof of thy mouth like the best wine for my  
beloved, which goeth down sweetly, causing the lips of those  
that are asleep to speak.*

*My beloved is mine, and I am his: None shall us part.*

*Canticum Canticorum* was commissioned by the International Organ Festival Nürnberg Musica Sacra to celebrate its fiftieth anniversary.

It was first performed on 6th July 2001 at the Meistersingerhalle, Nürnberg, Germany, by Carole FitzPatrick (soprano), Marina Proudenskaja (alto), Andrew Kennedy (tenor), Geoffrey Davidson (bass), the Palestrina-Chor Nürnberg, members of the Chorus of Nürnberg Opera and Bayerischen Rundfunkchor, and the Nürnberg Philharmonic Orchestra, conducted by Philippe Auguin.

## SCORING

S.A.T.B. soli

S.A.T.B. chorus

2 flutes (2<sup>nd</sup> doubling alto flute)

2 oboes

2 clarinets in A (2<sup>nd</sup> doubling bass clarinet in B<sup>b</sup> )  
(with optional E<sup>b</sup> clarinets for sections 23-24  
of *pars secunda*)

2 bassoons (2<sup>nd</sup> doubling contrabassoon)

2 horns in F

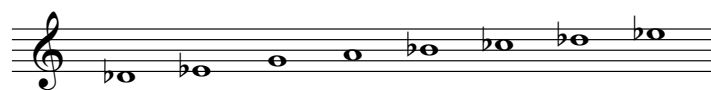
2 trumpets in C

2 trombones

Timpani

Percussion (2 players):

crotales, glockenspiel, very large bass drum, tambourine,  
small and large suspended cymbals, flexatone, marimba,  
clashed cymbals, tam-tam, tubular bells



Organ

Strings

Duration: c. 45 minutes

Vocal score on sale: Order No. CH62689

Study score on sale: Order No. CH62678

Conductor's score and orchestral parts on hire

Further information on the works of Peter Maxwell Davies  
is available on the MaxOpus web site: [www.maxopus.com/](http://www.maxopus.com/)

# CANTICUM CANTICORUM

Vulgate, edited and  
extended by  
Jochen Arnold

Peter Maxwell Davies  
(2001)

# PARS PRIMA - VER

Andante flessibile ♩ = c.88 (3.2)

2 Flutes

2 Oboes

2 Clarinets in A

2 Bassoons

2 Horns in F

2 Trumpets in C

Tenor Trombone

Bass Trombone

Timpani

2 Percussion

Organ

Chorus Sopranos

*p*

Hi - ems trans - i - it, im - ber a - bi - it, et re - ces - sit. Flo - res ap - pa - ru -

Violin I

Violin II

Viola

Violoncello

Double Bass

8

S. *mf* *f* 1 *f*

Chorus - e - runt in ter - ra, in ter - ra. Vox tur - tu - ris au - di - ta est in ter - ra,

A. *f*

Vox tur - tu - ris au - di - ta est in ter - ra,

16

S. *p* *mp* *p*

Chorus in ter - ra nos - tra, fi - cus pro - tu - lit gros - sos su - os: vi - nae flo - - - rent de - de - runt o -

A. *p* *mp* *p*

in ter - ra nos - tra, fi - cus pro - tu - lit gros - sos su - os: vi - nae flo - - - rent de - de - runt o -



**3** A tempo ♩ = c.88

**rit.**

Hn. 1  
Hn. 2  
T. Tbn.  
B. Tbn.  
Timp.

S.  
A.  
Chorus  
T.  
B.

- pa - ru - e - runt in ter - ra, tem - pus pu - ta - tio - nis ad - ve - nit, ver.

*f molto*  
*p*  
*pp*

*f molto*  
*p*  
*pp*

*f molto*  
*p*  
*pp*

*f molto*  
*p*  
*pp*

- pa - ru - e - runt in ter - ra, tem - pus pu - ta - tio - nis ad - ve - nit, ver.

**3** A tempo ♩ = c.88

Vln. I  
Vln. II  
Vla.  
Vlc.  
D.B.

pizz.  
*f*  
pizz.  
*f*  
pizz.  
*f*  
pizz.  
*f*



[illegible]

Adagio A tempo

♩ = c.56 ♩ = c.88

4

46

1 Fl.

2 Fl.

1 Ob.

2 Ob.

1 Hn.

2 Hn.

1 Tpt.

2 Tpt.

T. Tbn.

B. Tbn.

Timp.

Perc. 1

S.

A.

Chorus

T.

B.

Qui - - - a

Qui - - - a

Qui - - - a

Qui - - - a

Qui - - - a

Adagio A tempo

♩ = c.56 ♩ = c.88

4

(8)

Vln. I

Vln. II

Vla.

Vlc.

D.B.

(8)

(2.2.3)

gliss.

gliss.

gliss.

gliss.

*f* *ppp* *ff* *p* *ff* *f* *ff*

*f* *ppp* *f* *ff* *f* *ff*

*f* *ff* *f* *ff*

*f* *ff*

*f* *ff*

*f* *ff*

52

5

Bsn. 1.2

S.

A.

Chorus

T.

B.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

for - tis est ut mors di - lec - ti - o: Du - ra si - cut in fe - rus ae - mu - la - ti - o. Lam - pa-des ei - us:

for - tis est ut mors di - lec - ti - o: Du - ra si - cut in fe - rus ae - mu - la - ti - o. Lam - pa-des ei - us:

for - tis est ut mors di - lec - ti - o: Du - ra si - cut in fe - rus ae - mu - la - ti - o. Lam - pa-des ei - us:

for - tis est ut mors di - lec - ti - o: Du - ra si - cut in - fe - rus ae - mu - la - ti - o. Lam - pa-des ei - us:

pizz.

59

Bsn. 1.2

S.

A.

Chorus

T.

B.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

Lam - pa-des ig - nis at - que, at - que flam - ma - rum. At - - - que mul - tae non po - te-runt ex-tin-gue - re Ca - ri

Lam - pa-des ig - nis at - que, at - que flam - ma - rum. At - - - que mul - tae non po - te-runt ex-tin-gue - re Ca - ri

Lam - pa-des ig - nis at - que, at - que flam - ma - rum. At - - - que mul - tae non po - te-runt ex-tin-gue - re Ca - ri

Lam - pa-des ig - nis at - que, at - que flam - ma - rum. At - - - que mul - tae non po - te-runt ex-tin-gue - re Ca - ri -

arco pizz. arco pizz.

6 **Larghetto** ♩ = c.66

Vln. I

Vln. II

Vla.

Vlc.

arco

pizz.

D.B.

*p*

*mp*

*p*

pizz.

[illegible]

76

1  
Bsn. *mp* *p* *mf* *p* *f* to Cbsn.

2  
*mp* *p* *mf* *p* *f*

T. Tbn. *mp* *p* *mf* *p* *f* *p*

B. Tbn. *mp* *p* *mf* *p* *f* *p*

Timp. *p* *f* *p* *f* *p*

Solo T. *mp* *p* *f* *p* *p* *mp* *3*  
spon - sa. vul - - - ne - ra - sti cor me - um In u - no o - cu - lo - rum tu - o - rum

Vln. I *mp* *p* *mf* *p*

Vln. II (div.) *p* *mf* *p*

Vla. *mp* *p* *mf* *p* *f* *p*

Vlc. *mp* *p* *mf* *p* *f* *p*

D.B. *p* *f* *p*

7

81

1

Bsn.

to Contrabassoon

2

Contrabassoon

1

Hn.

stopped

2

open

stopped

T. Tbn.

B. Tbn.

Timp.

Perc. 1

Crot.

S.

Soli

T.

8

et in u - no cri - ne col - li tu - i.

Os - - - cu - la - re me, os - - cu - lo or - is tu - i, qui - a

7

Vln. I

t<sup>tr</sup>

Vln. II

unis.

Vla.

t<sup>tr</sup>

Vlc.

t<sup>tr</sup>

D.B.

unis. pizz.

p

mp

p

trem.

pp

trem.

pp

pizz.

p

p

mp

pp

85

Cl. I

Bsn. I

Cbsn.

Hn. 1

Hn. 2

T. Tbn.

B. Tbn.

Perc. I

Solo S.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

*mp*

*p*

*mf*

*p*

*pp*

*p*

*mp*

*mf*

*f*

*pp*

*mp*

*(mp)*

*mf*

*mf*

me - li - o - ra sunt u - be-ra tu - a vi - no,— tu-a vi - - - no,— tu-a vi - no.— Frag -

[illegible]



[illegible]

12

8

97 **A tempo**

Cl. 1

B. Cl.

Cbsn.

1

Hn.

2

Timp.

Perc. 1

*sf: f*

*p*

*mf*

*p*

*mp*

*f molto*

*p*

*sf: f*

*p*

*mf*

*p*

*mp*

*pp*

*mp*

*pp*

*p*

The image shows a musical score for two voices: Soprano (S.) and Tenor (T.). The Soprano part is written on a single staff with a treble clef. The Tenor part is written on a single staff with a bass clef. The key signature has one flat (B-flat). The time signature is 2/4. The score is divided into two systems. The first system contains the first two measures, and the second system contains the next two measures. The lyrics are written below the staves. The Soprano part starts with a rest in the first measure, then sings 'Vul - - - - - ne - ra - sti me, \_\_\_ vul - ne - ra - sti cor \_\_\_ me - um, cor me - um, in'. The Tenor part starts with a rest in the first measure, then sings 'Vul - - - - - ne - ra - sti, vul - - - - - ne - ra - sti me, \_\_\_'. The dynamics are marked as *pp* (pianissimo), *mf* (mezzo-forte), *p* (piano), and *mp* (mezzo-piano). The score includes various musical notations such as notes, rests, and slurs.

S. *pp* *mf* *p* *mp*  
Vul - - - - - ne - ra - sti me, \_\_\_ vul - ne - ra - sti cor \_\_\_ me - um, cor me - um, in

T. *pp* *mf* *p* *mp*  
Vul - - - - - ne - ra - sti, vul - - - - - ne - ra - sti me, \_\_\_

8

## A tempo

Violin I: *sf* *ff* *f* *mf*

Violin II: *sf* *ff* *f* *mf*

Viola: *sf* *ff* *f* *mf*

Violoncello: *sf* *ff* *f* *mf*

Double Bass: *sf* *ff* *f* *mf*

101

Cl. I

Timp.

Perc. I

S.

Soli

T.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

*mf*

*p*

*mf*

*mp*

*p*

*mf*

*f*

*mf*

*p*

*mp*

*mf*

*f*

*fpp*

*fpp*

*fpp*

*fpp*

*mf*

*p*

*mf*

*f*

*mf*

*p*

*mf*

*f*

*mf*

*p*

*mp*

*mf*

*f*

u - no o - cu - lo - rum, tu - o - rum, tu - o - rum, tu o - rum, os - - - cu - lo o - ris

Vul - ne - ras - ti cor me - - - - um, cor, cor,

[illegible]

110

9

1 Fl.

2

Cl. 1

B. Cl.

Bsn. 1

Cbsn.

1 Hn.

2

T. Tbn.

B. Tbn.

Timp.

Perc. 1

A. Soli

B.

9

Vln. I

Vln. II

Vla.

Vlc.

D.B.

div. pizz.

unis.

arco

(3.2)

*p*

*f*

*sfz*

*sfz:f*

*pp*

*f molto*

*f:pp*

*very large Bass Drum*

*mp*

*p*

*pp*

Po - - - no me si-cut sig - na - cu-lum su-per cor - da e - o - rum, qui - a

Po - - - - no me si-cut sig - na - cu-lum su-per cor - da e - o - rum, qui - a

*f*

*pp*

*ff*

*pp*

*ff*

*pp*

*ff*

*pp*

[illegible]

[illegible]

12 Poco più mosso ♩ = c.66

135

Tamb. (2.2.3)

Perc. 1

Vln. I Sul G *pp* *p* *pp* (2.2.3)

Vln. II Sul G *pp* *p* *pp*

Vla. *pp* *p* *pp*

Vlc. *p* *pp*

D.B. *p* *pp*

140

Perc. 1 *p* *mp* (2.2.3) *mp* *f*

Vln. I *p* *mp* (2.2.3) *f*

Vln. II *p* *mp* 3 *f*

Vla. *p* *mp* *f*

Vlc. *p* *mp* *f*

D.B. *p* *mp* *f*

13

146

Cl. 1 *mf* *p* *mf* *p*

B. Cl. *mf* *p* *mf* *p*

Bsn. 1 *p* *mp* *p* 3 *mf* *p* *mf* *p*

Cbsn. *p* *mp* *p* 3 *mf*

Hn. 1 *p* *mp* *p*

Hn. 2 *p* *mp* *p* 3 *p*

Tpt. 1 *mf* *p* *mf* *p* *mf* *p*

Tpt. 2 *mf* *p* *mf* *p* *mf* *p*

14



160

Fl.

Ob.

Cl. 1

B. Cl.

Bsn. 1

Cbsn.

T. Tbn.

B. Tbn.

Timp.

Perc. 1

2 Susp. Cymbals small

large

*p* *f* *p* *f*

Vln. I

Vln. II

Vla.

Vlc.

D.B.

*mp* *mp* *mp* *mp* *mp*

165

1 Fl. *mf* *f* *ff*

2 Fl. *mf* *f* *ff*

1 Ob. *mf* *f* *ff*

2 Ob. *mf* *f* *ff*

Cl. 1 *mf* *f* *ff*

B. Cl. *mf* *f* *ff*

Bsn. 1 *mf* *f* *ff*

Cbsn. *mf* *f* *ff*

T. Tbn. *mf* *f* *ff*

B. Tbn. *mf* *f* *ff*

Timp. *ff* *f*

Perc. 1 *p* *ff*

Solo A. (Sulamit) *f*  
In - tro - du - xit

15 Adagio ♩ = c.69

Vln. I *mf* *f* *ff*

Vln. II *mf* *f* *ff*

Vla. *mf* *f* *ff*

Vlc. *mf* *f* *ff*

D.B. *mf* *f* *ff*

171

Timp. *p* *pp* *mp* *p* *pp*

S. *(Sulamit)* *mf* *p* *pp* *p* *pp* *dolciss.*

Soli *p* *mf* *p* *pp* *p* *pp* *dolciss.*

A. *p* *mf* *p* *pp* *p* *pp* *dolciss.*

me, me, me in cel - lam vi - na - riam, vi - na - riam, vi - na - - ri - am.

Vlc. *p* *pp* *(pp)* *mp* *pp* *ff*

D.B. *p* *pp* *(pp)* *mp* *p* *pp* *ff* *div.*

unis.

178

1 *(2.2.3)* *(2.3)* *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

B. Cl. *f*

Bsn. 1 *f*

Timp. *p* *mp* *pp* Tamb. *f*

Perc. 1 *f*

S. *p* *mf* *p* *mf* *p* *mf* *pp* *(Dilectis)* *f molto*

A. *p* *mf* *p* *mf* *p* *mf* *pp* *f molto*

Soli or - di na - vit in me ca - - - ri - - - ta - tem. In ce-lam vi - na - riam in - tro -

T. *f molto*

B. *f molto*

In ce-lam vi - na - riam in - tro -

Vlc. *p* *mp* *pp*

D.B. *p* *mp* *pp*

16

184

17

rit.

1

Fl.

2

1

Ob.

2

Cl. 1

B. Cl.

Bsn. 1

1

Hn.

2

T. Tbn.

B. Tbn.

Timp.

Perc. 1

S.

A.

Soli

T.

B.

du-xi, il-los et or-di - na - vi in e - os ca - ri - ta - tem.

du-xi, il-los et or-di - na - vi in e - os ca - ri - ta - tem.

du-xi, il-los et or-di - na - vi in e - os ca - ri - ta - tem.

du-xi, il-los et or-di - na - vi in e - os ca - ri - ta - tem.

(Salomo) **f** Co - me - di-te, co-me - di-te, a - mi - ci, **p** a -

190 (rit.) — — accel. — — — — — A tempo rit. — — — — — 18 Andante ♩ = c.80

Bsn. 1 *ff* *p* *f* *p* *pp* *p* *pp*

Hn. 1 *ff* *p* *p* *pp*

Hn. 2 *ff* *p* *p* *pp*

T. Tbn. *ff* *p* *f* *p* *pp* *p* *pp*

B. Tbn. *ff* *p* *f* *p* *pp* *p* *pp*

Timp. *ff* *p* *p* *pp*

Solo B. *f molto* *p* *pp*  
 - mi - ci. Bi - bi - te, bi - bi - te, bi - bi - te, bi - bi - te, et i - ne - bri - a - mi - ni, ca - ris - si - mi.

Vla. (rit.) — — accel. — — — — — A tempo rit. — — — — — 18 Andante ♩ = c.80 pizz.

solo *p* solo *p*

Vlc. gli altri *p*

D.B. *p*

19

205

Cl. I

Solo B.

(Salomo)

Ni - - - gra est di - lec - - - - ta me - a,

Vln. I

(pizz.)

Vln. II

(pizz.)

Vla.

pizz.

arco

solo

Vlc.

g.a.

D.B.

19

Vln. I

(pizz.)

Vln. II

(pizz.)

Vla.

pizz.

arco

solo

Vlc.

g.a.

D.B.



20

213

Cl. I

B. Cl.

Solo B.

ni - - - - gra est di lec - - - - ta me - - - a, et

T.

Chorus

B.

Ni - - - -

20

Vln. I

Vln. II

Vla.

pizz.

arco

tr

solo

Vlc.

g.a.

D.B.

220

Cl. 1

B.Cl.

Solo B.

3

*p*

*f*

*p*

pul-chra et for-mo - sae sta - tu - rae, et pul - - - chra et for - mo - sae sta - tu - rae, Fi - li - a

T.

8

- gra

est

et

pul - - - - chra:

ni - - - -

B.

- gra

est

et

pul - - - - chra:

ni - - - -



226

Cl. 1

B. Cl.

Solo B.

*mf*

*p*

*f*

*p*

prin - ci - pis de - ser - to - rum. Ni - gra est et pul - chra.

T.

8

- gra

est,

et

pul - - - - - chra.

B.

- gra

est,

et

pul - - - - - chra.

21

Vla.

Vlc.

D.B.

pizz.

*p*

solo

*p*

gli altri

*p*

div.

*p*

unis.

233

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Tpt. 1.2

Tbn. T. B.

Timp.

Perc. 1

T. Soli

B. Soli

Vln. I

Vln. II

Vla.

Vlc.

D.B.

*p* *intenso*

Ni - - - gra est di - lec - - - - ta me - a.

Ni - - - gra est di - lec - - - - ta me - a.

Ni - - - - gra est

(pizz.)

(pizz.)

arco

pizz.

arco



240

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Tpt. 1, 2

Tbn. T. B.

Timp.

Perc. 1

T. Soli

B. Soli

S. Chorus

A. Chorus

T. Chorus

B. Chorus

Vln. I

Vln. II

Vla.

Vlc.

D.B.

22

**23** Con moto ♩ = c.114

[illegible]

258

24

(2.3)

Bsn. 1

Cbsn.

1

Hn.

2

1

Tpt.

2

1

Perc.

2

24

trem.

(2.3)

Vln. I

Vln. II

Vla.

Vlc.

D.B.

arco

*f*

*sf*

*p*

*ff*

*pp*

*sempre sim.*

*trem.*

262

1 Fl. *p* (3.2)

2 Fl. *p*

Cl. 1 *p*

B. Cl. *p*

Bsn. 1 *p*

Cbsn. *p*

1 Hn. *f*

2 Hn. *p*

1 Tpt. *f*

2 Tpt. *p*

1 Perc. *f*

2 Perc. *p*

Vln. I (3.2)

Vln. II

Vla. *f*

Vlc. *f*

D.B.

[illegible]

[illegible]

277

1 *ff*

2 *ff*

1 *ff*

2 *ff*

1 *ff*

2 *ff*

Tpt. 1 *ff*

2 *ff*

T. Tbn. *ff*

B. Tbn. *ff*

Timp. *f*

Perc. 1 *ff*

2 *ff*

Org.

Vln. I *mf* *ff* *p* *ff* *mp* *f*

Vln. II *mf* *ff* *mp* *ff* *mp* *f*

Vla. *ff* *mf* *ff* *p* *f* (*f*)

Vlc. *ff* *mf* *ff* *p* *f* (*f*)

D.B.

281

Fl. 1.2

Ob. 1.2

Cl. 1

B. Cl.

Bsn. 1

Cbsn.

Hn. 1.2

1

Tpt.

2

T. Tbn.

B. Tbn.

Timp.

1

Perc.

2

Org.

T.

Chorus

B.

Re - ver - te, re - ver - te, Su - la - mi - tis,

Re - ver - te, re - ver - te, Su - la - mi - tis,

(3.2)

Vln. I

Vln. II

Vla.

Vlc.

D.B.



286

Fl. 1.2

Cl. 1

B. Cl

Bsn. 1

Cbsn.

Hn. 1.2

T. Tbn.

B. Tbn.

Org.

T.

Chorus

B.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

re - ver - te, re - ver - te, ut in - tu - e - a - mur te et di - lec - te - mur.

re - ver - te, re - ver - te, ut in - tu - e - a - mur te et di - lec - te - mur.

36

28

291

Fl. 1.2

Cl. 1

B. Cl.

Bsn. 1

Cbsn.

Hn. 1.2

T. Tbn.

B. Tbn.

Org.

T.

Chorus

B.

Re - ver - te, re - ver - te, Su - - - la - mi - tis,

Re - ver - te, re - ver - te, Su - - - la - mi - tis,

28

unis.

Vln. I

unis. pizz.

Vln. II

unis.

Vla.

pizz. (div.)

Vlc.

pizz.

D.B.

294

Fl. 1.2 *p*

Cl. 1

B. Cl.

Bsn. 1 *p*

Cbsn. *p*

Hn. 1.2 *p*

T. Tbn. *p*

B. Tbn. *p*

Org. *p*

T. *p*  
8 re - ver - te,

Chorus

B. *p*  
re - ver - te,

Vln. I *p*

Vln. II *p*

Vla. *p*  
div. pizz.

Vlc. *p*  
unis. arco

D.B. *p*

29

Ob. 1.2

Hn. 1.2

Timp.

Perc.

Flexatone

Solo S.

(Sulamit)

*f* fremibondo

Quid vi - de - tis in Su - - - la - mi - - - ten ni - - - - si

Vln. I

Vln. II

Vla.

Vlc.

D.B.

[illegible]





317

Fl. 1.2

Ob. 1.2

Bsn. 1.2

Timp.

1

Perc.

2

Org.

T.

Soli

B.

T.

Chorus

B.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

fa - - - bri - - - ca - ta sunt ma - nu ar - - - ti - fi - cis.

re - ver - te, Su - - - la - mi - tis, re - ver - te.



This musical score is for a section of a Mass, likely the Gloria, featuring a variety of instruments and vocal soloists and chorus. The score is written for a full orchestra and includes the following parts:

- Fl. 1.2** (Flute 1 and 2): Playing a melodic line with trills and grace notes.
- Ob. 1.2** (Oboe 1 and 2): Playing a melodic line with trills and grace notes.
- Bsn. 1.2** (Bassoon 1 and 2): Playing a melodic line with trills and grace notes.
- Timp.** (Timpani): Playing a rhythmic pattern.
- 1** (Percussion 1): Playing a rhythmic pattern.
- 2** (Percussion 2): Playing a rhythmic pattern.
- Org.** (Organ): Playing a melodic line with trills and grace notes.
- T. Soli** (Vocal Soloist Tenor): Singing the text "Um - bi - lus tu - - - us cra - ter tor - na - ti - lis num - quam".
- B. Soli** (Vocal Soloist Bass): Singing the text "Um - bi - lus tu - - - us cra - ter tor - na - ti - lis num - quam".
- T. Chorus** (Vocal Chorus Tenor): Singing the text "Re - ver - te ut in - tu - e - a - mur te et".
- B. Chorus** (Vocal Chorus Bass): Singing the text "Re - ver - te ut in - tu - e - a - mur te et".
- Vln. I** (Violin I): Playing a melodic line with trills and grace notes.
- Vln. II** (Violin II): Playing a melodic line with trills and grace notes.
- Vla.** (Viola): Playing a melodic line with trills and grace notes.
- Vlc.** (Violoncello): Playing a melodic line with trills and grace notes.
- D.B.** (Double Bass): Playing a melodic line with trills and grace notes.

The score is written in a common time signature (C) and features a variety of musical notations, including trills, grace notes, and dynamic markings. The lyrics are in Latin and are repeated throughout the section.

32

[illegible]

335

Org.

S.

A.

Chorus

T.

B.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

- bur - ne - a, o - cu - li tu - i si - cut pis - ci - nae E - - se - bon. Na - sus tu - us, na - sus tu - us si - cut

- bur - ne - a, o - cu - li tu - i si - cut pis - ci - nae E - - se - bon. Na - sus tu - us, na - sus tu - us si - cut

- bur - ne - a, o - cu - li tu - i si - cut pis - ci - nae E - - se - bon. Na - sus tu - us, na - sus tu - us si - cut

- bur - ne - a, o - cu - li tu - i si - cut pis - ci - nae E - - se - bon. Na - sus tu - us, na - sus tu - us si - cut

pizz. arco pizz.

**341**

**34**

Org.

S.  
tur - ris, tur - ris Li ba - ni, ca - - - put tu - um ut Car - me - lus, Car - me - lus et co - - - mæ ca - pi - tis tu -

A.  
tur - ris, tur - ris Li ba - ni, ca - - - put tu - um ut Car - me - lus, Car - me - lus et co - - - mæ ca - pi - tis tu -

Chorus  
T.  
tur - ris, tur - ris Li ba - ni, ca - - - put tu - um ut Car - me - lus, Car - me - lus et co - - - mæ ca - pi - tis tu -

B.  
tur - ris, tur - ris Li ba - ni, ca - - - put tu - um ut Car - me - lus, Car - me - lus et co - - - mæ ca - pi - tis tu -

**34**

Vln. I

Vln. II

Vla.

Vlc.

D.B.  
arco pizz. arco

[illegible]

352

Fl. 1

A. Fl.

Cl. 1

B. Cl.

Timp.

Perc. 1

S.

A.

T.

B.

Chorus

- mo - sae sta - tu - rae, fi - lia prin - ci - pis de - ser - - to - - - rum. (m)

- mo - sae sta - tu - rae, fi - lia prin - ci - pis de - ser - - to - - - rum. (m)

- mo - sae sta - tu - rae, fi - lia prin - ci - pis de - ser - - to - - - rum. (m)

- mo - sae sta - tu - rae, fi - lia prin - ci - pis de - ser - - to - - - rum. (m)

to Flute

very large Bass Drum

ppp

pp

ppp

[Tenor and Bass soloists move to off-stage positions]

PARS SECUNDA - NOX

**Lento** ♩ = c.58

(3.2.2) (2.2.3)

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

Bsn. 1 *pp* *p* *pp* *pp*

Cbsn. *pp*

Solo A. *pp*

E - go dor - mio, dor - mio, dor - mio et cor me - um



**1 Poco più allando** ♩ = c.72

(2.3.2) (3.2.2) (2.3)

Cl. 1 *pp* *p* *pp* *ppp* *p* *mp* *p*

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

Bsn. 1 *p* *mp* *p*

Cbsn. *p* *mp* *p*

Hn. 1 *p* *mp* *p*

Hn. 2 *p* *mp* *p*

S. *p*

Soli Sur - re - xit ut ap -

A. *ppp*

vi - gi - lat, vi - gi - lat.

2



[illegible]

This musical score is for the first system of a symphony. It includes parts for woodwinds (Flute 1 & 2, Clarinet 1, Bass Clarinet, Bassoon 1, Contrabassoon), Percussion 2, Organ, and vocal soloists (Soprano and Alto). The woodwinds and strings play a powerful, sustained chord in 4/4 time, marked with a forte (f) dynamic. The vocal soloists enter with a melodic line in 4/4 time, marked with a forte (f) dynamic. The lyrics are in Latin, and the tempo is marked 'Allegro'. The score is written for a full orchestra and vocal soloists.

**Woodwinds:** Fl. 1.2, Cl. 1, B. Cl., Bsn. 1, Cbsn.

**Percussion:** Perc. 2

**Organ:** Org.

**Vocal Soloists:** S. (Soprano), A. (Alto)

**Lyrics:** at - que tran - sie - rat. A - ni - ma me - a li - que - fac - ta, li - que - - fac - ta est ut lo -

**Tempo:** Allegro

**Dynamic:** f

**Rehearsal Mark:** 3

**Measure Numbers:** 27, (2.3)

**Time Signature:** 4/4

**Key Signature:** C major

**Instrumentation:** Fl. 1.2, Cl. 1, B. Cl., Bsn. 1, Cbsn., Perc. 2, Org., S., A., Vln. I, Vln. II, Vla., Vlc., D.B.

**Score Details:** The score is written for a full orchestra and vocal soloists. The woodwinds and strings play a powerful, sustained chord in 4/4 time, marked with a forte (f) dynamic. The vocal soloists enter with a melodic line in 4/4 time, marked with a forte (f) dynamic. The lyrics are in Latin, and the tempo is marked 'Allegro'. The score is written for a full orchestra and vocal soloists.

4

35

(2.3)

Org.

S.

Soli

A.

- cu - tus est; quae - si - vi et non in - ve - ni il - lum; vo - ca - vi, vo - ca - vi, vo - ca - vi et non re - spon - dit,

- cu - tus est; 4 quae - si - vi et non in - ve - ni il - lum; vo - ca - vi, vo - ca - vi, vo - ca - vi et non re - spon - dit,

4

(2.3)

Vln. I

Vln. II

Vla.

Vlc.

D.B.

*mf*

*p*

*mf*

*p*

*mf*

*p*

*mf*

*p*

5 Andante ♩ = c.80

42

Fl. 1

Fl. 2

Cl. 1

Org.

S.

Soli

A.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

non re - spon - dit mi - hi. Ac - ci - vi, ac - ci - vi fi - - - li - as Hie - ru - sa - lem: "Ad -

non re - spon - dit mi - hi. Ac - ci - vi, ac - ci - vi fi - - - li - as Hie - ru - sa - lem: "Ad -

arco trem.

arco trem.

arco trem.

arco trem.

48

1 Fl. *mf* *f*

2 *f*

Cl. 1 *p* *f*

S. *f*

Soli - iu - ro vos, ad - iu - ro vos, fi - - liae fi - liae Hie - ru - sa - lem, Hie - ru - sa - lem,

A. *f*

- iu - ro vos, ad - - - iu - ro vos, fi - - - liae Hie - ru - sa - lem, Hie - ru - sa - lem,

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *f*

Vlc. pizz. *mp* *f*

D.B. arco trem. *p* *f*

6

53 (2.2.3)

1 Fl. *p*

2 *p*

Cl. 1 *p*

S. *p*

Soli si in - ve - ne - ri - tis di - lec - tum me - um ut nun - ti - e - tis, nun - ti - e - tis, ei qui - a a - mo - re

A. *p*

si in - ve - ne - ri - tis di - lec - tum me - um ut nun - ti - e - tis, nun - ti - e - tis, ei qui - a a - mo - re

Vln. I (2.2.3) *p*

Vln. II *p* pizz. *p* arco *mf*

Vla. *p*

Vlc. arco *p*

D.B. *p*





70

Fl. 1.2

Ob. 1.2

Cl. 1

B. Cl.

1

Hn.

2

T. Tbn.

B. Tbn.

Timp.

Perc. 2

S.

Chorus

A.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

- lec - - - - - tus tu - - - - - us ex di - - - - -

- lec - - - - - tus tu - - - - - us ex di - - - - -

5

5

71

Fl. 1.2

Ob. 1.2

Cl. 1

B. Cl.

1

Hn.

2

T. Tbn.

B. Tbn.

Timp.

Perc. 2

S.

Chorus

A.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

- lec - - - - to, \_\_\_\_\_

- lec - - - - - to, \_\_\_\_\_

- lec - - - - - to, \_\_\_\_\_

ex di - - - lec - - - - - to, \_\_\_\_\_

ex di - - - lec - - - - - to, \_\_\_\_\_

qui -

qui -

*p dolce*

*p dolce*

*p*

*p*

*p*

*p*



9

81

Cl. I

B. Cl.

Org.

Solo S.

ru - bi-cun - dus e - lec - tus ex mi - li-bus. Di - lec - tus me - us can - - - di - dus et ru - bi-cun - dus,

Vln. I

Vln. II

Vla.

Vlc.

D.B.

10

10

unis.

unis.

arco

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

[illegible]

[illegible]

13

[illegible]

[illegible]

116

15

Ob. 1

Ob. 2

Cl. 1

B. Cl.

Bsn. 1.2

Hn. 1.2

Tpt. 1.2

T. Tbn.

B. Tbn.

Timp.

Perc. 1

Perc. 2

Org.

S.

Soli

A.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

15

arco

gliss uguale

con trem.

ff

arco

gliss uguale

con trem.

ff

div. trem.

ff

div. trem.

ff

pizz.

(2.3)



125 (3.2) 17

Fl. 1.2

Ob. 1.2

Cl. 1

B. Cl.

Hn. 1.2

S.

A.

Chorus

T.

B.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

17

[illegible]

[illegible]

142 (♩ = c.52)

19 Adagio ♩ = c.60

Cl. 2

Hn. 1.2

T. Tbn.

B. Tbn.

Timp.

Org.  
(Ped.)

Solo A.

In - ve - ne - run me, — er - ran - tem — cus - to - des, — cus - to - des, cus - to - des qui

(♩ = c.52)

19 Adagio ♩ = c.60

Vln. I

Vln. II

Vla.

Vlc.

D.B.

non trem.

non trem.

non trem.

unis.  
non trem.

tr<sup>♯</sup>

tr<sup>♭</sup>

div.

147

20

1

2

Cl.

Org.

S.

Soli

A.

Vla.

Vlc.

D.B.

cir - cum - e - unt, cir-cum - e-unt ci - vi - ta - tem, per - cus - se-runt me, per - cus-se-runt,

cir-cum-e-unt ci - vi-ta-tem, cir-cum - e-unt ci - vi - ta - tem, et per - cus - se-runt, per - cus - se-runt me, per-

div.

154

21

Allegro

 = c.132

1

Fl.



2

Fl.



Ob. 1.2



Cl. 1.2



Bsn. 1.2



Hn. 1.2



Tpt. 1.2



T. Tbn.



B. Tbn.



Perc. 2



Org.



S.



per - cus - se - runt me.

A.



- cus - se - runt, per - cus - se - runt me.

21

Allegro

 = c.132

Vln. I



Vln. II



Vla.



Vlc.



D.B.



[illegible]

[illegible]

\*Cl. 1.2: section from fig. 23 – 24 can be played on 2 E♭ clarinets if preferred.

\*\*Cl. 1: ossia  $8vb$  in this bar.



176

Fl. 1.2 (2.2.3)

Ob. 1.2 a2

1

Cl. 1 *f* *fff*

2 *f* *fff*

Bsn. 1

2

Hn. 1.2 a2 *ff* *f*

1 *f* *fff*

2 *f* *fff*

Tpt. 1 *f* *fff*

2 *f* *fff*

T. Tbn.

B. Tbn.

Timp.

Perc. 1

2

Org.

Vln. I (2.2.3)

Vln. II (2.3)

Vla. arco pizz.

Vlc. arco pizz.

D.B.

*tr<sup>b</sup>*

*tr<sup>b</sup>*

**24** Adagio  = c.52

**25** Poco più animato  = c.60

198

26

S.

Soli T.

B.

Vlc.

D.B.

ris - si - ma in de - - - li - ci - is!

Pau - - lu - lum cum per - tran - sis - sem

Quam pul - chra es, quam

Quam pul - chra es, quam

204

S. e - os in-ve-ni quem di - li - git a - ni-ma me-a. Te - nu - i e - um nec di - mit-tam de - nu - o.

A.

Soli T. pul - chra es, quam de - - - - co - - - - ra, Ca -

B. pul - chra es, quam de - - - - co - - - - ra, Ca -

Vlc.

D.B.

209

27

Timp. poco *sf* *pp*

A. - lec - te mi, et ad-si-mi-la - re cap - rae hi - nu - lo - que cer - vo - rum su - per mon - tes a - ro - ma-tum.”

Soli T. - ris - si - ma, ca - ris - si - ma in de - - - - li - ci - is.

B. - ris - si - ma, ca - ris - si - ma in de - - - - li - ci - is.

S. Quam *pp*

A. Quam *pp*

Chorus T. Quam *pp*

B. Quam *pp*

Quam

27

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vlc. *pp*

D.B.

214 (3.2)

Timp.

*pp molto espressivo*

S.

Soli

A.

*pp molto espressivo*

S.

A.

Chorus

T.

B.

Vln. I

Vln. II

Vla.

Vlc.

Ve - ni di - lec - te mi, e - gre - di - a - mur in a - grum, in a - grum, com -

pul - - - - - chra es, es, es, es,

[illegible]

## PARS TERTIA - IN CUBICULO NUPTIALI

Andante moderato ♩ = c.80

Fl. 1.2

Ob. 1.2

1

Cl.

2

Bsn. 1.2

Hn. 1.2

Tpt. 1

T. Tbn.

B. Tbn.

S.

A.

Chorus

T.

B.

Quae est is - ta quae pro - gre - di - tur qua - si au - ro - ra con - sur - gens?

Quae est is - ta quae pro - gre - di - tur qua - si au - ro - ra con - sur - gens?

Quae est is - ta quae pro - gre - di - tur qua - si au - ro - ra con - sur - gens?

Quae est is - ta quae pro - gre - di - tur qua - si au - ro - ra con - sur - gens?

Andante moderato ♩ = c.80

Vln. I

Vln. II

Vla.

Vlc.

D.B.

pizz.

Quae est is - ta quae pro - gre - di - tur qua - si au - ro - ra con - sur - gens?

1

10

1 Fl.

2 Fl.

1 Ob.

2 Ob.

1 Cl.

2 Cl.

Bsn. 1, 2

Hn. 1, 2

1 Tpt.

2 Tpt.

T. Tbn.

B. Tbn.

S.

A.

Chorus

T.

B.

Pul - chra ut lu - na, e lec - ta ut sol, ter ri - bi - lis ut a - cies or - di na - ta.

Pul - chra ut lu - na, e lec - ta ut sol, ter ri - bi - lis ut a - cies or - di na - ta.

Pul - chra ut lu - na, e lec - ta ut sol, ter ri - bi - lis ut a - cies or - di na - ta.

Pul - chra ut lu - na, e lec - ta ut sol, ter ri - bi - lis ut a - cies or - di na - ta.

1

Vln. I

Vln. II

Vla.

Vlc.

D.B.

17

T. Tbn. *p* *mp* *p* (3.2.2) (2.2.3)

B. Tbn. *p* *mf* *p*

S. *p* *mp* *p* *f* *p*  
Quae est is - ta, quae as - cen - dit per de - ser - tum si - cut vir - gu - la fu - mi ex a - ro - ma - ti - bus mur - rae et

A. *p* *mp* *p* *f* *p*  
Quae est is - ta, quae as - cen - dit per de - ser - tum si - cut vir - gu - la fu - mi ex a - ro - ma - ti - bus mur - rae et

Vln. I *p* *mp* *p* (3.2.2) (2.2.3)

Vln. II *p* *mp* *p* *mp* *f* *p*

Vla. pizz. *p* *f* *p*

Vlc. *p* *f* *p*

D.B. *p* *f* *p*

24

Fl. 1.2 (3.2) (2.3.2) (3.3.2) *p* *mp* *p* *mp*

Cl. 1.2 *p* *mp* *p* *mp*

T. Tbn. *p* *f*

B. Tbn. *f*

S. *f* *3*  
tur - ris et u - ni - ver - si pul - ve - ris pig - men - ta - ri - i?

A. *f* *3*  
tur - ris et u - ni - ver - si pul - ve - ris pig - men - ta - ri - i?

Chorus

T. *8*  
En lec - tu - lum Sa - lo - mo - nis sex - a - gin - ta for - tes am - bi - unt,

B. *p* *mp* *p* *mp*  
En lec - tu - lum Sa - lo - mo - nis sex - a - gin - ta for - tes am - bi - unt,

Vln. I (3.2) (2.3.2) *f* (3.3.2)

Vln. II *f*

Vla. *f* *p* *mp* *p* *mp*

Vlc. *f* *p* *mp* *p* *mp*

D.B. *mf* *f* *p* *mp* *p* *mp*





[illegible]

[illegible]

[illegible]

49

1. Fl.  $\text{f}$   $\text{p}$

2. Fl.  $\text{f}$   $\text{p}$

1. Ob.  $\text{f}$   $\text{p}$

2. Ob.  $\text{f}$   $\text{p}$

1. Cl.  $\text{f}$   $\text{mp}$   $\text{p}$

2. Cl.  $\text{f}$   $\text{mp}$   $\text{p}$

Bsn. 1.2  $\text{f}$   $\text{mp}$

Hn. 1.2  $\text{f}$

1. Tpt.  $\text{f}$

2. Tpt.  $\text{f}$

T. Tbn.  $\text{f}$

B. Tbn.  $\text{f}$

S.  $\text{f}$   $\text{p}$   
di - e lae - - - - ti - tiae cor - dis ei - us, in di - e lae - ti - tiae cor - dis, cor -

A.  $\text{f}$   $\text{p}$   
di - e lae - - - - ti - tiae cor - dis ei - us, in di - e lae - ti - tiae cor - dis, cor -

Chorus  
T.  $\text{f}$   $\text{p}$   
di - e lae - - - - ti - tiae cor - dis ei - us, in di - e lae - ti - tiae cor - dis, cor -

B.  $\text{f}$   $\text{p}$   
di - e lae - - - - ti - tiae cor - dis ei - us, in di - e lae - ti - tiae cor - dis, cor -

Vln. I  $\text{ff}$

Vln. II  $\text{ff}$

Vla.  $\text{tr}^b$

Vlc.  $\text{f}$

D.B.  $\text{f}$

D.B.

63

rit. ----- Lento ♩ = c.46 

8

 Adagio ♩ = c.66

Fl. 1.2

Cl. 1.2

Bsn. 1.2

S.

A.

Chorus

T.

B.

hor - ti ei - us, hor - ti ei - us, ei - us.

hor - ti ei - us, hor - ti ei - us, ei - us.

hor - ti ei - us, hor - ti ei - us, ei - us.

hor - ti ei - us, hor - ti ei - us, ei - us.

hor - ti ei - us, hor - ti ei - us, ei - us.

Cl. 2 to B.Cl.

Bsn. 2 to Cbsn.

ppp

ppp

ppp

ppp

ppp

ppp

ppp

5/4

3/4

5/4

3/4

5/4

3/4

5/4

3/4

rit. ----- Lento ♩ = c.46 

8

 Adagio ♩ = c.66

Vln. I

Vln. II

Vla.

Vlc.

D.B.

div.

pizz.

arco

arco

ppp

ppp

ppp

ppp

ppp

5/4

3/4

5/4

3/4

5/4

3/4

71

Vln. I

Vln. II

Vla.

Vlc.

mp

p

pp

p

pp

mp

p

pp

p

pp

5/4

3/4

5/4

3/4

5/4

3/4

5/4

3/4

5/4

3/4

78

Vln. I

Vln. II

Vla.

Vlc.

p

mf

p

mf

p

p

mf

p

mf

p

5/4

3/4

5/4

3/4

5/4

3/4

5/4

3/4

5/4

3/4

9

86

(2.2.3)

Vln. I

div.

pp

<>

<>

pp dolce

p

pp

pp

p

pp

Vln. II

pp

pp

p

pp

pp

p

pp

Vla.

pp

p

pp

p

pp

p

pp

Vlc.

pp

p

pp

p

pp

p

pp

10

94

(2.3)

(Sulamit)

p

Solo S.

Ve - niat di - lec - tus - me - us in hor - tum su - - - um et co - me - dat fruc - tum po -

10

(2.3)

unis.

Vln. I

p

mp

p

Vla.

p

mp

p

Vlc.

p

mp

p

D.B.

div.

unis.

p

mp

p

101

pp

p

pp

S.

- mo - rum su - - o - rum.

(Salomo)

pp

p

Soli

8

Ve - ni in hor - tum me - um, so - ror me - a spon -

Vln. I

pp

p

pp

p

Vln. II

pp

p

pp

p

Vla.

pp

p

pp

p

Vlc.

pp

p

div.

pp

p

D.B.

pp

pizz.

p

pp

p



107

Solo T. *mf* *p* *mf* *p* *pp* *p* *pp* (2.2.3)

- sa, me-a spon - - - sa; mes - sui mur - ram me - am cum a - ro - ma - ti - bus

Vln. I div. *mf* *p* *mf* *p* *pp* *pp dolce*

Vln. II *mf* *p* *mf* *p* *pp* *pp dolce*

Vla. *mf* *p* *mf* *p* *pp* *p* *pp*

Vlc. *mf* *p* *mf* *p* *pp* *p* *pp*

D.B. *mf* arco div.

11

114

B.Cl. Bass Clarinet (2.3)

Cbsn. Contrabassoon *pp dolce*

Solo T. *p* *pp* *p* *pp*

me - is. Co - me - di fa - vum cum mel-le me - o, bi - bi vi-num cum lac-te me - o.

Chorus B. *pp dolce*

Quam pul - chra

*pp dolce*

Quam pul - chra

Vln. I *p* *pp* *p* *pp* (2.3)

Vln. II *p* *pp* *p* *pp* *pp dolce*

Vla. *p* *pp* *p* *pp* *pp dolce*

Vlc. *p* *pp* *p* *pp* div. *pp dolce*

D.B. *pp* *pp dolce*

12

(2.3)

[illegible][illegible]

15

15

137 (3.2)

Fl. 1. 2

Timp.

T.

Soli

B.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

142

Fl. 1

Bsn. 1. 2

Timp.

T.

Soli

B.

Chorus B.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

16

148

1 Fl. *mf* *p*

2 Fl. *mf* *p*

1 Bsn. *mf* *p*

2 Bsn. *mf* *p*

Timp. *mf* *p*

T. *mf* *p*

Soli *mf* *p*

B. *mf* *p*

Chorus B. *mf* *p*

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *mf* *p*

Vlc. *mf* *p*

D.B. *mf* *p*

o - ris tu - i si - cut ma - lo - - rum, si - cut ma - lo - - rum.

quam de - co - - ra, ca - ris - si - ma in de - li - - ciis!

17

154 (2.3)

1

Fl.

2

T. Tbn.

B. Tbn.

T.

Soli

B.

T.

Chorus

B.

Gut - tur tu - - - um si - cut vi - num op - - - - ti - mum,

Gut - tur tu - - - um si - cut vi - num op - - - - ti - mum,

Quam pul - - - chra es et quam de - co - - - ra,

Quam pul - - - chra es et quam de - co - - - ra,

Quam pul - - - chra es et quam de - co - - - ra,

Quam pul - - - chra es et quam de - co - - - ra,

17

(2.3)

Vln. I

Vln. II

Vla.

Vlc.

D.B.

arco

arco div.

unis.

(2.3)



[illegible]

166 (2.2.3)

20

Fl.

Ob.

Cl.

Hn.

Tpt.

T. Tbn.

B. Tbn.

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

*p*

*pp*

*mf*

*ff*

*f*

*div.*

*v. l. B.D.*

*Glock.*

*Crotales*

*a2*

*(2.2.3)*

172

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

1

Tpt.

2

T. Tbn.

B. Tbn.

Timp.

1

Perc.

2

Vln. I

Vln. II

Vla.

Vlc.

D.B.

*ff*

*f*

*mf*

*p*

*gliss.*

*trill*

*acc.*

*slur*

*6*

*7:6*

*l.v.*

*(2.2.3)*

*a2*

rit. ————— 21 Molto lento ♩ = max. 42

22 Lento ♩ = c.52

Cl. 1.2 176 a2

Bsn. 1.2

Hn. 1.2

T. Tbn.

B. Tbn.

Perc. 1 v. l. B.D.

Org.

A.

Soli

B.

E - go di -

E - go di -

rit. ————— **21** Molto lento ♩ = max. 42

**22** Lento ♩ = c.52

Vla. *ff* *mf* *p*

Vlc. *ff* *mf* *p* *poco sf* *pp*

D.B. *ff* *mf* *p* *poco sf* *pp*

The image shows a musical score for the Organ and Soli parts of the Gloria. The Organ part is at the top, and the Soli part is below it. The Organ part consists of a single staff with a treble clef and a key signature of one flat. The Soli part consists of four staves, each with a treble clef and a key signature of one flat. The lyrics are written below the Soli staves. The Organ part has a long, sustained note in the right hand and a long, sustained note in the left hand. The Soli part has a melody in the Soprano (S.) and Alto (A.) parts, and a bass line in the Tenor (T.) and Bass (B.) parts. The lyrics are: - lec - to me - o et ad me con - ver - sio ei - us. The Organ part is marked with a fermata over the final measure. The Soli part is marked with a fermata over the final measure. The Organ part is marked with a fermata over the final measure. The Soli part is marked with a fermata over the final measure.

184

Org.

184

S.

A.

Soli

T.

B.

- lec - to me - o et ad me con - ver - sio ei - us.

*pp dolcissimo*

E - go di - lec - to

*pp dolcissimo*

E - go di - lec - to

**191**

Org.

S.  
me - o et ad me con - ver - sio ei - us.

A.  
-

T.  
me - o et ad me con - ver - sio ei - us.\*

B.  
-

Chorus  
S.  
A.  
T.  
B.

Vln. I

Vln. II

Vla.

Vlc.

D.B.

**23**

*pp*

*pp*

*pp*

unis.

*pp*

unis.

*pp*

\* ossia

Airon, Sanday, Orkney  
1<sup>st</sup> March 2001