



DE PROFUNDIS

Psalm CXXX



Set to Music for Soli, Chorus and Orchestra
by

C. Hubert H. Parry

Composed for the
Three Choirs Festival (Hereford)
September 10, 1891

FULL SCORE



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Cover Image: "Repentance of St. Peter" by Guido Reni, 1635



ENGLISH HERITAGE MUSIC SERIES

The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880, and was most notable for compositions by C.V. Stanford, C. Hubert H. Parry, Edward Elgar, Henry Walford Davies, Harold Darke and others. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus. Although a number of those works found their way into print and are regularly performed today, a considerable number of compositions, both large-scale and more intimate works, are not available. These works either were never published or were published but are no longer available in the publishers’ catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws in the mid-1970’s played a pivotal role in creating this void, opening a significant number of musical compositions to public access. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. Performance score inventories of these works were eliminated. In addition, for many compositions, the only published material were vocal scores - full scores and orchestra parts were hand notated for the premiere of a work and then were ‘recycled’ for future performances. While full score autograph manuscripts are now accessible through the major music libraries in the UK, the hand-notated parts have long since been lost. These autograph full score manuscripts along with copies of the published vocal scores are now the only resources available for studying and performing these works.

The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi. Should questions arise in the use of these editions, the composers’ autograph manuscripts and the Novello vocal scores should be consulted for clarification.

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Source Information

Autograph Manuscript:

Vocal Score:

Royal College of Music Library

Oxford University, Bodleian Music Section, Weston Library

Manuscript Transcription & Score Preparation

Shulbrede Priory - Copy provided by Ms. Laura Ponsonby in 2014

Novello Octavo Edition No. 8149

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Reference Material and Software

Notation Software: Finale v. 26 *Audio Software:* Garritan Personal Orchestra 5 *Graphic Software:* Adobe Photoshop CS5

Document Software: Adobe In Design CS5 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

PSALM 130

| | |
|--|---|
| <p>De profundis clamavi ad te Domine Domine exaudi vocem meam.</p> | <p><i>Out of the depths have i called unto thee, O Lord: Lord, hear my voice.</i></p> |
| <p>Fiant aures tuae intendentes in vocem deprecationis meae.</p> | <p><i>O let thine ears consider well the voice of my complaint.</i></p> |
| <p>Si iniquitates observaveris Domine Domine quis sustinebit.</p> | <p><i>If thou, Lord, wilt be extreme to mark what is done amiss: O Lord, who may abide it?</i></p> |
| <p>Quia apud te propitiatio est et propter legem tuam, sustinui te Domine.</p> | <p><i>For there is mercy with thee: therefore shalt thou be feared. I look for the Lord.</i></p> |
| <p>Sustinuit anima mea in verbum eius speravit anima mea in Domino.</p> | <p><i>My soul doth wait for him: in his word is my trust. My soul fleeth unto the Lord.</i></p> |
| <p>A custodia matutina usque ad noctem speret Israël in Domino.</p> | <p><i>Before the morning watch, I say, before the morning watch. O Israel, trust in the Lord.</i></p> |
| <p>Quia apud Dominum misericordia et copiosa apud eum redemptio.</p> | <p><i>For with the Lord there is mercy and with him is plenteous redemption.</i></p> |
| <p>Et ispe redimet Israël ex omnibus iniquitatibus eius.</p> | <p><i>And he shall redeem Israel from all their sins.</i></p> |

Though virtually unknown by today's choral musicians, *De Profundis* is an exceptional work. Parry biographer Jeremy Dibble describes that in *De Profundis*, the composer "... conceived a most ambitious canvas for twelve-part chorus, soprano solo, and orchestra. (The work) ... is particularly impressive in the dexterous manipulation of the twelve parts which vary from three choirs (a4) in the first section, double choir (a6) in the second, and full choir (a12) together with the soloist in the third. Parry's sense of harmonic rhythm is masterly ... the sheer sound and texture of the choirs opening passage (which builds on the polyphony of *Blest Pair*) is Parry at his most awesome and visionary."¹ Further praise for the work came from Ralph Vaughan Williams. In a letter to Sir Adrian Boult in early April 1948, he wrote the following regarding programming for the upcoming celebration marking the 100th anniversary of Parry's birth:

*2nd April, 1948
The White Gates,
Dorking.*

Dear Adrian:

It seems to me to be a scandal that during the Parry celebrations his finest work, "De Profundis", should not be done.

I wrote to Atkins of Worcester about it. He says it is beyond them. Obviously it is a job for the B.B.C.. Please insist on its being done, and soon.

*Yrs
RVW
(R. Vaughan Williams).*

Notwithstanding Vaughan Williams' "insistence", interest in performing Parry's music, particularly his larger, less often performed works, was limited at best, as indicated in this excerpt from the February 1948 "The Musical Times":

But the fact has to be faced that for as long as most people can remember his music has suffered almost total neglect. Moreover the approach of his hundredth birthday seems to have been viewed by the country's musical societies with marked indifference, a statement which (to save heartburnings) must as once be brought into proper relation with what is actually going on. We have had notice of several Parry celebrations during February and March. The most conspicuous are to take place at University centres, where one expects to find alertness and enterprise and a detached willingness to do the right thing while the outer world ignores it. A few choral societies are venturing as far as the 'Pied Piper' and 'Ode on St. Cecilia's Day' - it may be only that lack of resources prohibits a larger work. No doubt there are a number of *Blest Pairs*; but further performance of a much-performed work scarcely qualifies as a centenary observance. What constitutes general indifference is the fact that as far as any information has reached us the main choral forces of the country, even under the instigation of a centenary, have decided not the risk a single work from those named below. The presentation of the list enables us to pay at least visual tribute to Parry's impressive output.

| | | | | | |
|------|------------|------------------------------------|------|------------------------|--------------------------------|
| 1880 | Gloucester | Prometheus Unbound | 1894 | Birmingham | King Saul |
| 1883 | Gloucester | The Glories of Our Blood and State | 1898 | Gloucester | A Song of Darkness and Light |
| 1888 | Birmingham | Judith | 1901 | Royal College of Music | Ode to Music |
| 1889 | Leeds | Ode on St. Cecilia's Day | 1903 | Royal Choral Society | War and Peace |
| 1890 | Norwich | L'Allegro ed it Penseroso | 1903 | Hereford | Voces Clamantium |
| 1891 | Hereford | De Profundis | 1904 | Gloucester | The Love that casteth out Fear |
| 1892 | Gloucester | Job | | | |

Parry was the foremost figure of his time as composer, scholar and philosopher of music. Yet it was as an administrator and teacher that he did his greatest work. As principal of the Royal College of Music from 1894 to his death he made his closest contact with the real world of British music -its composers, its conductors and its performers. Like Mackenzie at the Royal Academy of Music he was wise and energetic in directorship and personal influence; and if their time and ours has seen British music spring into a new fertility it is because these two men arduously prepared and tended the ground. Thus in many ways Parry's was a presence that has not yet departed. Where will he be in 2018, the centenary year of his death? It would be rash to prophesy; but we may feel certain that he will be recognized as one of the principal characters in our musical history.

¹ "Hubert Parry - His Life and Music" by Jeremy Dibble, Clarendon Press, Oxford UK, ©1992, pp. 290-291

I

De profundis clamavi ad te Domine

Andante

Flute 1 & 2

Oboe 1 & 2

Clarinet 1 & 2 in Bb

Bass Clarinet

Bassoon 1 & 2

Contrabassoon

Horn 1 & 2 in D

Horn 3 & 4 in D

Trumpet 1 & 2 in D

Trombone 1 & 2

Bass Trombone & Tuba

Timpani

Soprano Solo

Soprano 1

Alto 1

Tenor 1

Bass 1

Soprano 2

Alto 2

Tenor 2

Bass 2

Soprano 3

Alto 3

Tenor 3

Bass 3

Violin I

Violin II

Viola

Cello

Double Bass

Fl. 1 & 2
 Ob. 1 & 2
 B♭ Cl. 1 & 2
 B. Cl.
 Bsn. 1 & 2
 Hn. 1 & 2
 Hn. 3 & 4
 Tpt. 1 & 2
 Tbn. 1 & 2
 B. Tbn. & Tuba
 Timp.
 S Solo
 S 1
 A 1
 T 1
 B 1
 S 2
 A 2
 T 2
 B 2
 S 3
 A 3
 T 3
 B 3
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

15 16 17 18 19 20 21

A

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

B. Cl.

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tbn. 1 & 2

B. Tbn. & Tuba

Timp.

S Solo

S 1

A 1

T 1

B 1

S 2

A 2

T 2

B 2

S 3

A 3

T 3

B 3

Detailed description: This block contains the musical notation for woodwinds and percussion. The woodwind section includes Flute 1 & 2, Oboe 1 & 2, Bass Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2, Horn 1 & 2, Horn 3 & 4, Trumpet 1 & 2, Trombone 1 & 2, and Bass Trombone & Tuba. The percussion section includes Timpani. The vocal soloist and chorus parts (S, A, T, B) are present but contain only rests. Dynamics include *mf* and *f*. A trill is marked in the Timpani part. A rehearsal mark 'A' is at the beginning of the section.

A

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: This block contains the musical notation for strings and double bass. It includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The Viola part features sixteenth-note patterns with a '6' (sixteenth) marking. Dynamics include *f*. A rehearsal mark 'A' is at the beginning of the section.

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

B. Cl.

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tbn. 1 & 2

B. Tbn. & Tuba

Timp.

S Solo

S 1

A 1

T 1

B 1

S 2

A 2

T 2

B 2

S 3

A 3

T 3

B 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

28 29 30 31 32 33

B

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

B. Cl.

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tbn. 1 & 2

B. Tbn. & Tuba

Timp.

S Solo

S 1

A 1

T 1

B 1

S 2

A 2

T 2

B 2

S 3

A 3

T 3

B 3

Begin Clarinet in A

p

1^o

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

p

p

p

p

34

35

36

37

38

39

This page of a musical score contains staves for various instruments. The instruments listed on the left are: Fl. 1 & 2, Ob. 1 & 2, A. Cl., B. Cl., Bsn. 1 & 2, Hn. 1 & 2, Hn. 3 & 4, Tpt. 1 & 2, Tbn. 1 & 2, B. Tbn. & Tuba, Timp., S Solo, S 1, A 1, T 1, B 1, S 2, A 2, T 2, B 2, S 3, A 3, T 3, B 3, Vln. I, Vln. II, Vla., Vc., and D.B. The score shows musical notation for measures 40 through 45. Dynamics such as *p* and *pp* are indicated. The woodwinds and strings have active parts, while the brass and percussion are mostly silent.

40

41

42

43

44

45

Fl. 1 & 2

Ob. 1 & 2

A Cl.

B. Cl.

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tbn. 1 & 2

B. Tbn. & Tuba

Timp.

S Solo

S 1

A 1

T 1

B 1

S 2

A 2

T 2

B 2

S 3

A 3

T 3

B 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

ad te Do - mi - ne, cla - ma - vi ad te, cla -

ad te Do - mi - ne, cla - ma - vi ad te, cla -

ad te Do - mi - ne, cla - ma - vi, cla - ma - vi,

cla - ma - vi ad te, cla - ma - vi ad

te, ad te Do - mi - ne, cla - ma - - - vi ad

te, ad te Do - mi - ne, cla - ma - - - vi ad

te, ad te Do - mi - ne, cla - ma - vi,

cla - ma - vi ad te, cla - ma - vi ad te, ad te, cla -

ma - vi ad te, cla - ma - - - vi, cla - ma - - -

ma - vi ad te, cla - ma - - - vi, cla - ma -

ma - vi ad te, cla - ma - - - vi ad te,

ma - vi ad te, ad te, cla -

Fl. 1 & 2

Ob. 1 & 2

A Cl.

B. Cl.

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tbn. 1 & 2

B. Tbn. & Tuba

Timp.

S Solo

S 1

A 1

T 1

B 1

S 2

A 2

T 2

B 2

S 3

A 3

T 3

B 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

ma - vi ad te, cla - ma - vi, cla - ma - vi ad

ma - vi ad te, cla - ma - vi ad te, ad

cla - ma - vi ad te, cla - ma - vi

te, cla - ma - vi, cla - ma - vi

te, cla - ma - vi ad te, cla - ma - vi ad te, ad

cla - ma - vi ad te, cla - ma - vi ad te,

cla - ma - - - vi ad te, cla - ma - vi

- - vi ad te, cla - ma - vi ad te, cla - ma - vi

- - vi, cla - ma - vi ad te, ad te, ad te,

cla - ma - vi ad te, cla - ma - vi ad te,

ma - - - vi ad te Do - mi - ne, cla - ma - vi

C

Fl. 1 & 2

Ob. 1 & 2

A Cl.

B. Cl.

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tbn. 1 & 2

B. Tbn. & Tuba

Timp.

S Solo

S 1

A 1

T 1

B 1

S 2

A 2

T 2

B 2

S 3

A 3

T 3

B 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

70 71 72 73 74 75

70

71

72

73

74

75

D

Fl. 1 & 2

Ob. 1 & 2

A Cl.

B. Cl.

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tbn. 1 & 2

B. Tbn. & Tuba

Timp.

S Solo

S 1

A 1

T 1

B 1

S 2

A 2

T 2

B 2

S 3

A 3

T 3

B 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

mi-ne, Do - - - mi-ne, ex - au - di, ex - au - di,

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

mi-ne, Do - - - mi-ne, ex -

Do - mi-ne, Do - mi-ne, Do - mi-ne, ex - au - di, ex - au - di,

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

Do - mi-ne, Do - mi-ne, Do - mi-ne, ex -

Do - mi-ne, Do - - - mi-ne, ex - au - di, ex - au - di,

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

Do - mi-ne, Do - - - mi-ne, ex -

76 77 78 79 80 81

Fl. 1 & 2

Ob. 1 & 2

A Cl.

B. Cl.

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tbn. 1 & 2

B. Tbn. & Tuba

Timp.

S Solo

S 1

A 1

T 1

B 1

S 2

A 2

T 2

B 2

S 3

A 3

T 3

B 3

Vln. I

Vln. II

Vla.

Vc.

D.B.

100

101

102

103

104

tranquillo sostenuto

Fl. 1 & 2
 Ob. 1 & 2
 A Cl.
 B. Cl.
 Bsn. 1 & 2
 Hn. 1 & 2
 Hn. 3 & 4
 Timp.
 S Solo
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

105

106

107

108

109

Andante

Fl. 1 & 2
 Ob. 1 & 2
 A Cl.
 B. Cl.
 Bsn. 1 & 2
 Hn. 1 & 2
 Hn. 3 & 4
 S Solo
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

110

111

112

113

114

G

Fl. 1 & 2
 Ob. 1 & 2
 A Cl.
 B. Cl.
 Bsn. 1 & 2
 Hn. 1 & 2
 Hn. 3 & 4
 S Solo
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

ne - bit? Qui - a a - pud te - - pro - pi - ti - a - tio est, a - pud te - - - pro - pi - ti - a - tio est, et prop - ter

125 126 127 128 129

Fl. 1 & 2
 Ob. 1 & 2
 A Cl.
 B. Cl.
 Bsn. 1 & 2
 Hn. 1 & 2
 Hn. 3 & 4
 S Solo
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

le - gem tu - am sus - ti - nu - i te, prop - ter le - - - gem tu - am, sus - ti - nu - i te Do -

130 131 132 133 134

Fl. 1 & 2
 Ob. 1 & 2
 A Cl.
 B. Cl.
 Bsn. 1 & 2
 Hn. 1 & 2
 Hn. 3 & 4
 S Solo
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

mi - ne, Fi - ant_ au - res

mf *mf* *dim.* *pp* *p* *tranquillo* *f* *dim.* *p* *f* *dim.* *p*

135 136 137 138 139 140

Fl. 1 & 2
 Ob. 1 & 2
 A Cl.
 B. Cl.
 Bsn. 1 & 2
 Hn. 1 & 2
 Hn. 3 & 4
 S Solo
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

tu - æ in - ten - den - tes, in vo - cem de - pre - ca - ti - o - nis me - æ; In vo - cem, in vo - cem, in

cresc. *f* *mf* *dim.* *p* *p* *cresc.* *cresc.* *cresc.* *pizz.* *arco*

141 142 143 144 145 146

rit.

a tempo

Fl. 1 & 2

Ob. 1 & 2

A Cl.

B. Cl.

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

S Solo

vo - cem de - pre - ca - ti - o - nis me - æ, in vo - cem de - pre - ca - ti - o - nis

Vln. I

rit. *p* *tr* *a tempo*

Vln. II

p

Vla.

p

Vc.

cresc. *p*

D.B.

cresc. *p*

147 148 149 150 151 152

rit.

a tempo

Fl. 1 & 2

Ob. 1 & 2

A Cl.

B. Cl.

Bsn. 1 & 2

Hn. 1 & 2

Hn. 3 & 4

S Solo

rit.

me - æ.

Vln. I

rit. *p* *poco cresc.* *f dim.* *p*

Vln. II

p *poco cresc.* *f dim.* *p*

Vla.

tr *p* *poco cresc.* *f dim.* *p*

Vc.

p

D.B.

p

153 154 155 156 157 158

II Sustinuit anima mea in verbo ejus

Allegro energico

Flute 1 & 2

Oboe 1 & 2

Clarinet 1 & 2 in B \flat

Bass Clarinet

Bassoon 1 & 2

Contrabassoon

Horns 1 & 2 in E flat

Horns 3 & 4 in E flat

Trumpet 1 & 2 in B \flat

Trombone 1 & 2

Bass Trombone & Tuba

Timpani

Organ

1st Soprano

3rd Soprano

1st Alto

1st Tenor

3rd Tenor

1st Bass

2nd Soprano

2nd Alto

3rd Alto

2nd Tenor

2nd Bass

3rd Bass

Violin I

Violin II

Viola

Cello

Double Bass

Sus - ti - nu - it a - ni - ma me -

Sus - ti - nu - it a - ni - ma me -

Sus - ti - nu - it a - ni - ma me -

Sus - ti - nu - it a - ni - ma me -

Sus - ti - nu - it a - ni - ma me -

Sus - ti - nu - it a - ni - ma me -

Allegro energico

A

FL. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

B. Cl.

Bsn. 1 & 2

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

B♭ Tpt. 1 & 2

Tbn. 1 & 2

B. Tbn. & Tuba

Timp.

Org.

1st Sop.

3rd Sop.

1st Alto

1st Ten.

3rd Ten.

1st Bass

2nd Sop.

2nd Alto

3rd Alto

2nd Ten.

2nd Bass

3rd Bass

Vln. I

Vln. II

Vla.

Vc.

D.B.

- a in ver - bo,

- a in ver - bo,

- a in ver - bo,

- a in ver - bo,

- a in ver - bo,

- a in ver - bo,

- a in ver - bo,

Sus - ti - nu - it a - ni - ma me -

Sus - ti - nu - it a - ni - ma me -

Sus - ti - nu - it a - ni - ma me -

Sus - ti - nu - it a - ni - ma me -

Sus - ti - nu - it a - ni - ma me -

Sus - ti - nu - it a - ni - ma me -

A

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

B. Cl.

Bsn. 1 & 2

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

B♭ Tpt. 1 & 2

Tbn. 1 & 2

B. Tbn. & Tuba

Timp.

Org.

1st Sop.

3rd Sop.

1st Alto

1st Ten.

3rd Ten.

1st Bass

2nd Sop.

2nd Alto

3rd Alto

2nd Ten.

2nd Bass

3rd Bass

Vln. I

Vln. II

Vla.

Vc.

D.B.

in ver - bo, in ver - bo, in ver - bo, in ver - bo, sus - ti - nu - it in

Fl. 1 & 2
 Ob. 1 & 2
 B♭ Cl. 1 & 2
 B. Cl.
 Bsn. 1 & 2
 C. Bn.
 Hn. 1 & 2
 Hn. 3 & 4
 B♭ Tpt. 1 & 2
 Tbn. 1 & 2
 B. Tbn. & Tuba
 Timp.
 Org.

1st Sop.
 3rd Sop.
 1st Alto
 1st Ten.
 3rd Ten.
 1st Bass
 2nd Sop.
 2nd Alto
 3rd Alto
 2nd Ten.
 2nd Bass
 3rd Bass

ver - bo, in ver bo e - - - jus,
 ver - bo, in ver - bo e - jus,
 ver - bo, in ver - - - bo e - jus,
 ver - bo, in ver - - - bo e - jus,
 ver - bo, in ver - bo e - jus,
 ver - bo, in ver - bo e - jus,
 a - ni - ma me - a in ver - bo, in ver - bo e - jus,
 a - ni - ma me - a, a - ni - ma me - a in ver - bo e - jus,
 a - ni - ma me - - - a in ver - bo e - jus,
 a - ni - ma me - - - a in ver - bo e - jus,
 a - - - ni - ma me - - - a in ver - bo e - jus,
 a - - - ni - ma me - a in ver - bo e - jus,

Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

B. Cl.

Bsn. 1 & 2

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

B♭ Tpt. 1 & 2

Tbn. 1 & 2

B. Tbn. & Tuba

Timp.

Org.

1st Sop.

3rd Sop.

1st Alto

1st Ten.

3rd Ten.

1st Bass

2nd Sop.

2nd Alto

3rd Alto

2nd Ten.

2nd Bass

3rd Bass

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

p dolce

espress.

mf

Divisi

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

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

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

196 197 198 199 200 201

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2 *poco cresc.*

B. Cl.

Bsn. 1 & 2

C. Bn.

Hn. 1 & 2

Hn. 3 & 4 *mf cresc.*

B♭ Tpt. 1 & 2

Tbn. 1 & 2

B. Tbn. & Tuba

Timp.

Org.

1st Sop. *cresc.*
Do - - - mi - no, in Do - mi - no, spe - ra - - - vit in

3rd Sop. *cresc.*
Do - - - mi - no, in Do - mi - no, spe - ra - - - vit in

1st Alto
spe - ra - vit in Do - - - mi - no in Do - - -

1st Ten. *mf*
spe - ra - - - vit a - ni - ma me -

3rd Ten. *mf*
spe - ra - - - vit a - ni - ma me -

1st Bass
ra - vit a - ni - ma me - a in Do - mi - no, a - ni - ma me - a in *cresc.*

2nd Sop. *cresc.*
Do - - - mi - no, in Do - mi - no, spe - ra - - - vit in

2nd Alto
spe - ra - vit in Do - - - mi - no, in Do - - -

3rd Alto
spe - ra - vit in Do - - - mi - no, in Do - - -

2nd Ten. *mf*
spe - ra - - - vit a - ni - ma me -

2nd Bass *cresc.*
ra - vit a - ni - ma me - a in Do - mi - no, a - ni - ma me - a in

3rd Bass *cresc.*
ra - vit a - ni - ma me - a in Do - mi - no, a - ni - ma me - a in

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl. 1 & 2

Ob. 1 & 2

B \flat Cl. 1 & 2

B. Cl.

Bsn. 1 & 2

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

B \flat Tpt. 1 & 2

Tbn. 1 & 2

B. Tbn. & Tuba

Timp.

Org.

1st Sop.

3rd Sop.

1st Alto

1st Ten.

3rd Ten.

1st Bass

2nd Sop.

2nd Alto

3rd Alto

2nd Ten.

2nd Bass

3rd Bass

Vln. I

Vln. II

Vla.

Vc.

D.B.

Do - mi - no, spe - ra - vit, spe -

Do - mi - no, spe - ra - vit, spe -

mi - no, spe - ra - vit a - ni - ma,

a in Do - mi - no, spe - ra - vit a - ni - ma, spe -

a in Do - mi - no, spe - ra - vit a - ni - ma, spe -

Do - mi - no, spe - ra - vit a - ni - ma me - a, spe -

Do - mi - no, spe - ra - vit a - ni - ma, spe -

mi - no, spe - ra - vit a - ni - ma, spe - ra - vit

mi - no, spe - ra - vit a - ni - ma, spe - ra - vit

a in Do - mi - no, spe - ra - vit a - ni - ma, spe -

Do - mi - no, spe - ra - vit a - ni - ma me - a, spe -

Do - mi - no, spe - ra - vit a - ni - ma me - a, spe -

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl. 1 & 2
 Ob. 1 & 2
 B♭ Cl. 1 & 2
 B. Cl.
 Bsn. 1 & 2
 C. Bn.
 Hn. 1 & 2
 Hn. 3 & 4
 B♭ Tpt. 1 & 2
 Tbn. 1 & 2
 B. Tbn. & Tuba
 Timp.
 Org.
 1st Sop.
 3rd Sop.
 1st Alto
 1st Ten.
 3rd Ten.
 1st Bass
 2nd Sop.
 2nd Alto
 3rd Alto
 2nd Ten.
 2nd Bass
 3rd Bass
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

f *cresc.* *mf* *cresc.* *f* *cresc.* *f* *cresc.*

ra - vit a - ni - ma me - a in Do - mi - no, in Do - - - - mi - no,
 ra - vit a - ni - ma me - a in Do - mi - no, in Do - - - - mi - no,
 spe - ra - - - vit a - ni - ma, spe - ra - vit a - ni - ma,
 ra - - - - vit, spe - ra - - - vit a - ni - ma, spe - ra - vit
 ra - - - - vit, spe - ra - - - vit a - ni - ma, spe - ra - vit
 ra - vit a - ni - ma, spe - ra - vit
 ra - vit a - ni - ma me - a in Do - mi - no, spe -
 a - ni - ma, a - ni - ma me - a, spe - ra - vit a - ni - ma,
 a - ni - ma, a - ni - ma me - a, spe - ra - vit a - ni - ma,
 ra - - - - vit, spe - ra - - - vit a - ni - ma, spe - ra - vit
 ra - vit a - ni - ma, spe - ra - vit
 ra - vit a - ni - ma, spe - ra - vit

Allargando

E

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

B. Cl.

Bsn. 1 & 2

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

B♭ Tpt. 1 & 2

Tbn. 1 & 2

B. Tbn. & Tuba

Timp.

Org.

1st Sop.

3rd Sop.

1st Alto

1st Ten.

3rd Ten.

1st Bass

2nd Sop.

2nd Alto

3rd Alto

2nd Ten.

2nd Bass

3rd Bass

ni - ma me - a in Do - mi - no,

ni - ma me - a in Do - mi - no,

ra - vit a - ni - ma in Do - mi - no,

spe - ra - vit in Do - mi - no,

spe - ra - vit in Do - mi - no,

ra - vit a - ni - ma me - a,

spe - ra - vit in Do - mi - no,

a - ni - ma me - a in Do - mi - no,

a - ni - ma me - a in Do - mi - no,

a - ni - ma me - a in Do - mi - no,

ra - vit a - ni - ma me - a,

ra - vit a - ni - ma me - a,

Allargando

E

Vln. I

Vln. II

Vla.

Vc.

D.B.

Divisi

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

B. Cl.

Bsn. 1 & 2

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

B♭ Tpt. 1 & 2

Tbn. 1 & 2

B. Tbn. & Tuba

Timp.

Org.

1st Sop.

3rd Sop.

1st Alto

1st Ten.

3rd Ten.

1st Bass

2nd Sop.

2nd Alto

3rd Alto

2nd Ten.

2nd Bass

3rd Bass

Vln. I

Vln. II

Vla.

Vc.

D.B.

cresc.

Divisi

Unis.

a, a - ni - ma me - a in

in Do - mi - no, in Do - mi - no, in

in Do - mi - no, spe - ra - vit, spe - ra - vit in

a - ni - ma, spe - ra - vit a - ni - ma, spe - ra - vit, spe -

a - ni - ma, spe - ra - vit, spe - ra - vit, spe -

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

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

- vit, spe - ra - vit a - ni - ma me - a in Do - mi - no,

- vit, spe - ra - vit a - ni - ma me - a in

ra - vit, spe - ra - vit, spe - ra - vit a - ni - ma

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

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

F

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

B. Cl.

Bsn. 1 & 2

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

B♭ Tpt. 1 & 2

Tbn. 1 & 2

B. Tbn. & Tuba

Timp.

Org.

1st Sop.

3rd Sop.

1st Alto

1st Ten.

3rd Ten.

1st Bass

2nd Sop.

2nd Alto

3rd Alto

2nd Ten.

2nd Bass

3rd Bass

Vln. I

Vln. II

Vla.

Vc.

D.B.

Do - mi - no, spe - ra - vit, spe - ra - vit, spe -

Do - mi - no, spe - ra - vit, spe - ra - vit, spe -

Do - mi - no, spe - ra - vit, spe - ra - vit, spe -

ra - vit in Do - mi - no, spe - ra - vit, spe - ra - vit, spe -

ra - vit in Do - mi - no, spe - ra - vit, spe - ra - vit, spe -

a - ni - ma in Do - mi - no, spe - ra - vit, spe - ra - vit, spe -

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

a - ni - ma spe - ra - vit, spe - ra - vit,

Do - mi - no, spe - ra - vit, spe - ra - vit,

me - a, spe - ra - vit, spe - ra - vit,

a - ni - ma in Do - mi - no, spe - ra - vit, spe - ra - vit,

a - ni - ma in Do - mi - no, spe - ra - vit, spe - ra - vit,

Vln. II

Vla.

Vc.

D.B.

Fl. 1 & 2
 Ob. 1 & 2
 B♭ Cl. 1 & 2
 B. Cl.
 Bsn. 1 & 2
 C. Bn.
 Hn. 1 & 2
 Hn. 3 & 4
 B♭ Tpt. 1 & 2
 Tbn. 1 & 2
 B. Tbn. & Tuba
 Timp.
 Org.
 1st Sop.
 3rd Sop.
 1st Alto
 1st Ten.
 3rd Ten.
 1st Bass
 2nd Sop.
 2nd Alto
 3rd Alto
 2nd Ten.
 2nd Bass
 3rd Bass
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

a - ni - ma me - a in Do - mi -
 a - ni - ma me - a in Do - mi -
 a - ni - ma me - a in Do - mi -
 a - ni - ma me - a in Do - mi - no, in Do - mi -
 a - ni - ma me - a in Do - mi - no, in Do - mi -
 a - ni - ma me - a in Do - mi -
 me - a in Do - mi -
 me - a in Do - mi -
 me - a in Do - mi - no, in Do - mi -
 me - a in Do - mi -
 a - ni - ma me - a in Do - mi -
 a - ni - ma me - a in Do - mi -

H

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

B. Cl.

Bsn. 1 & 2

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

B♭ Tpt. 1 & 2

Tbn. 1 & 2

B. Tbn. & Tuba

Timp.

Org.

1st Sop. no. Spe - *p*

3rd Sop. no. Spe - *p*

1st Alto no. Spe - *p*

1st Ten. no. Spe - *p*

3rd Ten. no. Spe - *p*

1st Bass no. Spe - *p*

2nd Sop. no. Spe - *p*

2nd Alto no. Spe - *p*

3rd Alto no. Spe - *p*

2nd Ten. no. Spe - *p*

2nd Bass no. Spe - *p*

3rd Bass no. Spe - *p*

Vln. I *dim.* *p*

Vln. II *dim.* *p*

Vla. *dim.* *p*

Vc. *Divisi*

D.B.

III A custodia matutina usque ad noctem

Allegretto.

Flute 1 & 2
Oboe 1 & 2
Clarinet 1 & 2 in Bb
Bass Clarinet
Bassoon 1 & 2
Contrabassoon
Horn 1 & 2 in E flat
Horn 3 & 4 in E flat
Soprano Solo
Violin I
Violin II
Viola
Cello
Double Bass

Musical score for measures 311-315. The score includes parts for Violin I, Violin II, Viola, Cello, and Double Bass. Dynamics range from *p* to *f*. Crescendos are marked in measures 312, 313, and 314. Measure 315 ends with a double bar line.

311 312 313 314 315

Fl. 1 & 2
Ob. 1 & 2
B+ Cl. 1 & 2
B. Cl.
Bsn. 1 & 2
C. Bn.
Hn. 1 & 2
Hn. 3 & 4
S Solo
Vln. I
Vln. II
Vla.
Vc.
D.B.

Musical score for measures 316-321. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Bass Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2, Contrabassoon, Horn 1 & 2, Horn 3 & 4, Soprano Solo, Violin I, Violin II, Viola, Cello, and Double Bass. The Soprano Solo part includes the Latin lyrics: "A - cus - to - di - a ma - tu - ti - na us - que ad - noc - tem, us - que ad - noc - tem, spe - ret Is - ra - el in". Dynamics range from *p* to *mp*. Crescendos are marked in measures 317, 318, and 319. Measure 321 ends with a double bar line.

316 317 318 319 320 321

Fl. 1 & 2 *mf* ^{1°}

Ob. 1 & 2 *p* *cresc.*

B♭ Cl. 1 & 2 *mf* ^{1°}

B. Cl. *p*

Bsn. 1 & 2 *p* *cresc.* *mf* ^{1°}

C. Bn.

Hn. 1 & 2 *p*

Hn. 3 & 4 *p*

S Solo *p* *f*
 di - a, a - pud Do - mi - num mi - se - ri - cor - di - a, mi - se - ri - cor - di - a,

Vln. I *p* *pizz.* *arco* *f* *mf*

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

Vla. *p* *pizz.* *arco* *f* *mf*

Vc. *p* *pizz.* *arco* *f* *p*

D.B. *p* *arco*

335 336 337 338 339 340 342

Fl. 1 & 2

Ob. 1 & 2 *mf*

B♭ Cl. 1 & 2 *pp*

B. Cl. *pp*

Bsn. 1 & 2 *mf* *cresc.* ^{a2}

C. Bn.

Hn. 1 & 2 *mf* *cresc.* ^{1°}

Hn. 3 & 4

S Solo
 et co - pi - o - sa a - pud e - um re - demp - ti - o,

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

D.B. *mf* *f*

343 344 345 346 347 348 349

Fl. 1 & 2
 Ob. 1 & 2
 B♭ Cl. 1 & 2
 B. Cl.
 Bsn. 1 & 2
 C. Bn.
 Hn. 1 & 2
 Hn. 3 & 4
 S Solo
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

p *f* *f* *p* *1°*
p *cresc.* *f* *dim.*
p *cresc.* *f* *p*
p *cresc.* *f* *p*
p *cresc.* *f* *p*
p *cresc.* *f* *p*
f *p*

et co - pi - o - sa, co - pi - o - sa re - demp - ti -

350 351 352 353 354 355 356

D

Fl. 1 & 2
 Ob. 1 & 2
 B♭ Cl. 1 & 2
 B. Cl.
 Bsn. 1 & 2
 C. Bn.
 Hn. 1 & 2
 Hn. 3 & 4
 S Solo
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

f *2°* *f* *mp* *f* *cresc.*
f *cresc.* *f* *p*
f *p* *cresc.*
cresc. *cresc.*

o, a - pud Do - mi-num mi - se - ri - cor - di-a, a - pud

358 359 360 361 362

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

B. Cl.

Bsn. 1 & 2

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

S Solo

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

p *molto cresc.*

p

p

pp

p *molto cresc.*

p

dim.

cresc.

cresc.

cresc.

molto cresc.

p

dim.

p

p

pp

Do - mi-num mi - se - ri - cor - di - a, et co - pi - o - sa a - pud e - um re -

363

364

365

366

367

368

369

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

B. Cl.

Bsn. 1 & 2

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

S Solo

Vln. I

Vln. II

Vla.

Vc.

D.B.

1°

p

1°

p

pp

3°

pp

demp - ti - o.

p *dim.*

p *dim.*

dim.

pp

pp

pp

pp

370

371

372

373

374

375

376

Segue.

IV Apud Dominum misericordia / Et ipse redimet Israel

Andantino

Flute 1 & 2

Oboe 1 & 2

Clarinet 1 & 2 in B \flat

Bass Clarinet

Bassoon 1 & 2

Contrabassoon

Horn 1 & 2 in D

Horn 3 & 4 in D

Trumpet 1 & 2 in D

Trombone 1 & 2

Bass Trombone & Tuba

Timpani

Organ

Soprano Solo

1st Soprano

2nd Soprano

3rd Soprano

1st Alto

2nd Alto

3rd Alto

1st Tenor

2nd Tenor

3rd Tenor

1st Bass

2nd Bass

3rd Bass

Andantino

Violin I

Violin II

Viola

Cello

Double Bass

Allegro moderato.

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

B. Cl.

Bsn. 1 & 2

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

D Tpt. 1 & 2

Tbn. 1 & 2

B. Tbn. & Tuba

Timp.

Org.

S Solo

1st Sop.

2nd Sop.

3rd Sop.

1st Alto

2nd Alto

3rd Alto

1st Ten.

2nd Ten.

3rd Ten.

1st Bass

2nd Bass

3rd Bass

Allegro moderato.

Vln. I

Vln. II

Vla.

Vc.

D.B.

390

391

392

393

394

395

Fl. 1 & 2
Ob. 1 & 2
B♭ Cl. 1 & 2
B. Cl.
Bsn. 1 & 2
C. Bn.
Hn. 1 & 2
Hn. 3 & 4
D Tpt. 1 & 2
Tbn. 1 & 2
B. Tbn. & Tuba
Timp.
Org.
S Solo
1st Sop.
2nd Sop.
3rd Sop.
1st Alto
2nd Alto
3rd Alto
1st Ten.
2nd Ten.
3rd Ten.
1st Bass
2nd Bass
3rd Bass
Vln. I
Vln. II
Vla.
Vc.
D.B.

mf *cresc.* *f* *sf*

396 397 398 399 400 401

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

B. Cl.

Bsn. 1 & 2

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

D Tpt. 1 & 2

Tbn. 1 & 2

B. Tbn. & Tuba

Timp.

Org.

S Solo

1st Sop.

2nd Sop.

3rd Sop.

1st Alto

2nd Alto

3rd Alto

1st Ten.

2nd Ten.

3rd Ten.

1st Bass

2nd Bass

3rd Bass

Vln. I

Vln. II

Vla.

Vc.

D.B.

Lyrics:
 ex om - ni - bus i -
 ni qui - ta - ti - bus, ex om - ni - bus i - ni - qui - ta - ti - bus, i - ni - qui - ta - ti - bus e - jus,
 ip - se - re - di - met, et ip - se re - di - met, et ip - se re -
 di - met Is - ra - el, ex om - ni - bus i - ni - qui - ta - ti - bus, ex om - ni - bus i - ni - qui - ta - ti - bus, et
 ip - se - re - di - met, et ip - se re - di - met et ip - se re -
 et ip - se re - di - met Is - ra - el, et ip - se re - di - met Is - ra - el,
 et ip - se re - di - met Is - ra - el, et ip - se re - di - met Is - ra - el,
 re - di - met Is - ra - el, et ip - se re - di - met Is - ra - el, ex om - ni - bus i - ni - qui - ta -
 re - di - met Is - ra - el, et ip - se re - di - met Is - ra - el, ex om - ni - bus i - ni - qui - ta -
 re - di - met Is - ra - el, et ip - se re - di - met Is - ra - el, ex om - ni - bus i - ni - qui - ta -

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

B. Cl.

Bsn. 1 & 2

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

D Tpt. 1 & 2

Tbn. 1 & 2

B. Tbn. & Tuba

Timp.

Org.

S Solo

1st Sop.

2nd Sop.

3rd Sop.

1st Alto

2nd Alto

3rd Alto

1st Ten.

2nd Ten.

3rd Ten.

1st Bass

2nd Bass

3rd Bass

Vln. I

Vln. II

Vla.

Vc.

D.B.

ni - qui - ta - ti - bus, ex om - ni - bus i - ni - qui - ta - ti - bus e - jus, et ip - se re - di - met,

et ip - se re - di - met, ex om - ni - bus i -

ni - qui - ta - ti - bus, ex om - ni - bus i - ni - qui - ta - ti - bus e - jus, et ip - se re - di - met,

- di - met ls - ra - el, ex om - ni - bus i - ni - qui - ta - ti - bus, et ip - se re - di - met, et ip - se re - di - met

ip - se re - di - met, ex om - ni - bus i - ni - qui - ta - ti - bus,

- di - met ls - ra - el, ex om - ni - bus i - ni - qui - ta - ti - bus, et ip - se re - di - met, et ip - se re - di - met

et ip - se re - di - met ls - ra - el, ex om - ni - bus i - ni - qui - ta - ti - bus, et ip - se re - di - met ls - ra -

et ip - se re - di - met ls - ra - el, ex om - ni - bus i - ni - qui - ta - ti - bus, et ip - se re - di - met ls - ra -

et ip - se re - di - met ls - ra - el, ex om - ni - bus i - ni - qui - ta - ti - bus, et ip - se re - di - met ls - ra -

- ti - bus e - jus, et ip - se re - di - met ls - ra - el, et ip - se re -

- ti - bus e - jus, et ip - se re - di - met ls - ra - el, et ip - se re -

- ti - bus e - jus, et ip - se re - di - met ls - ra - el, et ip - se re -

D

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

B. Cl.

Bsn. 1 & 2

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

D Tpt. 1 & 2

Tbn. 1 & 2

B. Tbn. & Tuba

Timp.

Org.

S Solo

1st Sop.

2nd Sop.

3rd Sop.

1st Alto

2nd Alto

3rd Alto

1st Ten.

2nd Ten.

3rd Ten.

1st Bass

2nd Bass

3rd Bass

Vln. I

Vln. II

Vla.

Vc.

D.B.

ni - qui - ta - ti - bus e - jus, et ip - se re - di - met ls - ra - el, ex om - ni - bus i - re - di - met ls - ra - el, ex om - ni - bus i - ni - qui - ta - ti - bus, ex om - ni - bus ni - qui - ta - ti - bus e - jus, et ip - se re - di - met ls - ra - el, ex om - ni - bus i - om - ni - bus i - ni - qui - ta - ti - bus e - jus, et ip - se re - di - met ls - ra - el, ex om - ni - bus i - ni - qui - ta - ti - bus, ex om - ni - bus i - ra - el, ex om - ni - bus i - ni - qui - ta - ti - bus, et ip - se re - di - met ls - ra - el, ex om - ni - bus i - ni - qui - ta - ti - bus, et ip - se re - di - met ls - ra - el, ex om - ni - bus i - ni - qui - ta - ti - bus e - jus, om - ni - bus i - ni - qui - ta - ti - bus, et ip - se re - di - met ls - ra - el, ex om - ni - bus i - ni - qui - ta - ti - bus e - jus, om - ni - bus i - ni - qui - ta - ti - bus, et ip - se re - di - met ls - ra - el, ex om - ni - bus i - ni - qui - ta - ti - bus e - jus,

Fl. 1 & 2
Ob. 1 & 2
B♭ Cl. 1 & 2
B. Cl.
Bsn. 1 & 2
C. Bn.
Hn. 1 & 2
Hn. 3 & 4
D Tpt. 1 & 2
Tbn. 1 & 2
B. Tbn. & Tuba
Timp.
Org.
S Solo
1st Sop.
2nd Sop.
3rd Sop.
1st Alto
2nd Alto
3rd Alto
1st Ten.
2nd Ten.
3rd Ten.
1st Bass
2nd Bass
3rd Bass
Vln. I
Vln. II
Vla.
Vc.
D.B.

ni - qui - ta - ti - bus e - jus, et ip - se re - di - met Is - ra - el, ex om - ni - bus i - ni - qui - ta - ti - bus, i -
i - ni - qui - ta - ti - bus, ex om - ni - bus i - ni - qui - ta - ti - bus, ex om - ni - bus i - ni - qui - ta - ti - bus, ex om - ni - bus i - ni - qui - ta - ti - bus,
ni - qui - ta - ti - bus e - jus, ex om - ni - bus i - ni - qui - ta - ti - bus, ex om - ni - bus, ex om - ni - bus i -
ni - qui - ta - ti - bus, et ip - se re - di - met Is - ra - el, et ip - se re - di - met, ex om - ni - bus i - ni - qui - ta - ti - bus,
et ip - se re - di - met Is - ra - el, et ip - se, et ip - se re - di - met Is - ra - el, ex om - ni - bus,
ni - qui - ta - ti - bus, et ip - se re - di - met Is - ra - el, et ip - se re - di - met Is - ra - el
om - ni - bus et ip - se re - di - met Is - ra - el, et ip - se, et ip - se re - di - met, et ip - se re - di - met
- ni - bus i - ni - qui - ta - ti - bus e - jus et ip - se re - di - met Is - ra - el, et ip - se re - di - met, et ip - se re - di - met
om - ni - bus et ip - se re - di - met Is - ra - el, et ip - se re - di - met Is - ra - el, et ip - se, et ip - se, et ip - se re - di - met
et ip - se re - di - met Is - ra - el, ex om - ni - bus i - ni - qui - ta - ti - bus e - jus, ex om - ni - bus, i - ni - qui - ta - ti - bus e - jus, i -
et ip - se re - di - met Is - ra - el, ex om - ni - bus i - ni - qui - ta - ti - bus e - jus, ex om - ni - bus, i - ni - qui - ta - ti - bus e - jus, i -
et ip - se re - di - met Is - ra - el, ex om - ni - bus i - ni - qui - ta - ti - bus e - jus, et ip - se, et ip - se re - di - met Is - ra - el, ex

E

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

B. Cl.

Bsn. 1 & 2

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

D Tpt. 1 & 2

Tbn. 1 & 2

B. Tbn. & Tuba

Timp.

Org.

S Solo

1st Sop.

2nd Sop.

3rd Sop.

1st Alto

2nd Alto

3rd Alto

1st Ten.

2nd Ten.

3rd Ten.

1st Bass

2nd Bass

3rd Bass

Vln. I

Vln. II

Vla.

Vc.

D.B.

ni - qui - ta - ti - bus e - jus.

i - ni - qui - ta - ti - bus e - jus.

ni - qui - ta - ti - bus e - jus.

i - ni - qui - ta - ti - bus e - jus.

i - ni - qui - ta - ti - bus e - jus.

i - ni - qui - ta - ti - bus e - jus.

ls - ra - el i - ni - qui - ta - ti - bus.

i - ni - qui - ta - ti - bus e - jus.

i - ni - qui - ta - ti - bus e - jus.

ni - qui - ta - ti - bus e - jus.

ni - qui - ta - ti - bus e - jus.

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

con fuoco

ff

con fuoco

ff

con fuoco

ff

ff

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

B. Cl.

Bsn. 1 & 2

C. Bn.

Hn. 1 & 2

Hn. 3 & 4

D Tpt. 1 & 2

Tbn. 1 & 2

B. Tbn. & Tuba

Timp.

Org.

S Solo

1st Sop.

2nd Sop.

3rd Sop.

1st Alto

2nd Alto

3rd Alto

1st Ten.

2nd Ten.

3rd Ten.

1st Bass

2nd Bass

3rd Bass

Vln. I

Vln. II

Vla.

Vc.

D.B.

et ip - se re - di - met ls - ra - el, ex

et ip - se re - di - met ls - ra - el, ls - ra - el, ex

et ip - se re - di - met ls - ra - el, re - di - met ls - ra - el, ex

et ip - se re - di - met ls - ra - el, ex

et ip - se re - di - met ls - ra - el, re - di - met ls - ra - el, ex

et ip - se re - di - met, et ip - se re - di - met ls - ra - el, re - di - met ls - ra - el, ex

ip - se re - di - met ls - ra - el, et ip - se re - di - met ls - ra - el, ex

ip - se re - di - met ls - ra - el, et ip - se re - di - met ls - ra - el, ex

et ip - se re - di - met ls - ra - el, ip - se re - di - met ls - ra - el, ex

et ip - se re - di - met ls - ra - el, ip - se re - di - met ls - ra - el, ex

re - di - met ls - ra - el, et ip - se re - di - met, ip - se re - di - met ls - ra - el, ex

G



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