

Nisi Dominus.

Nisi Dominus.
a 4° Concertato

BurG II/48

BALDASSARE
GALUPPI

2 Vl (solo) / 2 Vl (rip.) / Va / SSA (soli) / SATB (coro) / BOrg

FULL SCORE



Wolfgang Skala, 2016

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PREFACE & CRITICAL REPORT

This edition of Galuppi's *Nisi Dominus* bases upon a copy from the scriptorium of Giuseppe Baldan, which has been digitized by the Saxon State Library – State and University Library Dresden (see <http://hofmusik.slub-dresden.de>).

The digital version of the manuscript is available at

<http://digital.slub-dresden.de/id426601572> (siglum Mus.2973-D-38).

In general, this edition closely follows the manuscript. Any changes that were introduced by the editor are indicated by italic type (dynamics and directions), parentheses (expressive marks) or dashes (slurs and ties). Accidentals are used according to modern conventions. Bass figures are missing in the manuscript and have thus been added by the editor. Asterisks denote changes that are clarified in the detailed remarks below.

<i>Bar</i>	<i>Staff</i>	<i>Note</i>
17f	BOrg. ¹	adapted to bars 15f
38	BOrg.	last quarter in Ms.: f
43	V.I	last quarter in Ms.: d''
54	B.	2nd eighth in Ms.: f
62	B.	last quarter in Ms.: g
71	Va.	last quarter in Ms.: es'
74	Va.	2nd quarter in Ms.: f
79	Va.	1st quarter in Ms.: f
93	V.II	1st eighth in Ms.: b'
114	A.	2nd half note in Ms.: as'
124	A.	2nd half of bar in Ms.: c''4–b'4
137	V.II	in Ms.: as'4–g'4
141	V.II	in Ms.: es''4–f'4–...
147	V.II	1st quarter in Ms.: des'' (since this bas is unison with V.I)
147	Va.	in Ms.: as4–g'4–...
150	Va.	penultimate eighth in Ms.: d'
156	V.I	3rd/4th eighth in Ms.: ges''–ges''
164	V.I	in Ms.: des''–des''–c''–c''–bes'–bes' (cf. bar 168)
164	V.II	in Ms.: bes'–bes'–as'–as'–g'–g' (cf. bar 168)
172	S.r.	4th sixteenth in Ms.: c''
172	A.r.	4th sixteenth in Ms.: as'
193	V.I	penultimate quarter (es'' ₃₂ –c'' ₁₆ .) missing in Ms.
201	S.I	4th sixteenth in Ms.: es''
267	V.I/II	3rd sixteenth in Ms.: a''
324	S.	2nd quarter in Ms.: f'
360	V.II	3rd eighth in Ms.: f'
431	A.	1st eighth in Ms.: c''
457	V.I	upper voice: bes'4 missing in Ms. (cf. bar 393)
471	V.I	upper voice: bes'4 missing in Ms. (cf. bar 393)

¹ Abbreviations: A., alto; B., bass; BOrg., basses and organ; Ms., manuscript; r, rest *or* ripieno; S., soprano; s., solo; T., tenor; V., violin; Va., viola.

480	V.I	1st eighth in Ms.: d'
481ff	Va.	The <i>Gloria Patris</i> lacks a Va. part.
495	V.II s.	bar missing in Ms.
514	S.	4th/5th eighth in Ms.: g''16-f''16-es''8
521	S.	1st eighth in Ms.: f'16-g'16
526	BOrg.	last quarter in Ms.: d'8-d'8
532	V.II s.	2nd eighth in Ms.: f''8-f''8
538	V.II s.	last eighth in Ms.: d''16-c''16
539	V.I s.	2nd sixteenth in Ms.: bes''
617	Va.	last eighth in Ms.: f'
632	V.II	1st eighth in Ms.: d''
633	V.I	1st eighth in Ms.: f'+c''+es''
636	Va.	1st eighth in Ms.: bes
636	B.	in Ms.: c4-r8
652	B.	last eighth in Ms.: bes
658	S.	in Ms.: es''4.
659	V.II	1st eighth in Ms.: f'+es''+c'''
660	A.	in Ms.: b'4-r8
668	V.I/II	last sixteenth in Ms.: a''

This edition has been compiled and checked with utmost diligence. Nevertheless, errors and mistakes cannot be totally excluded. Please report any errors and mistakes to w.skala (at) gmx.at. Your help will be greatly appreciated.

Salzburg, October 2016
Wolfgang Skala

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anticum graduum Salomonis. Nisi Dominus ædificaverit domum, in vanum laboraverunt qui ædificant eam. Nisi Dominus custodierit civitatem, frustra vigilat qui custodit eam. ²Vanum est vobis ante lucem surgere: Surgite postquam sederitis, qui manducatis panem doloris. ³Cum dederit dilectis suis somnum, ecce hæreditas Domini, filii; merces, fructus ventris. ⁴Sicut sagittæ in manu potentis, ita filii excussorum. ⁵Beatus vir qui implevit desiderium suum ex ipsis: non confundetur cum loquetur inimicis suis in porta.



*in Lied Salomo / Jm höhern Chor.
 Wō der HERR nicht das Haus bawet /
 So erbeiten vmb sonst / die dran bawen.
 Wō der HERR nicht die Stad behütet /
 So wachet der Wechter vmb sonst. ²Es ist vmb sonst /
 das jr früe auffstehet / vnd hernach lang sitzet / vnd
 esset ewer Brot mit sorgen / Denn seinen Freunden
 gibt ers schlaffend. ³Sihe / Kinder sind eine Gabe des
 HERRN / Vnd Leibes frucht ist ein geschenck. ⁴Wie
 die Pfeile in der hand eines Starcken / Also geraten
 die jungen Knaben. ⁵Wōl dem / der seine Köcher
 derselben vol hat / Die werden nicht zu schanden /
 wenn sie mit jren Feinden handeln im Thor.*



song of degrees for Solomon. Except the Lord build the house, they labour in vaine that build it: except the Lord keepe the citie, the watchman waketh but in vaine. ²It is vaine for you to rise vp early, to sit vp late, to eat the bread of sorrowes: for so hee giueth his beloued sleepe. ³Loe, children are an heritage of the Lord: and the fruit of the wombe is his reward. ⁴As arrowes are in the hand of a mightie man: so are children of the youth. ⁵Happie is the man that hath his quiuer full of them, they shall not be ashamed: but they shall speake with the enemies in the gate.

Nisi Dominus

BurG II/48

1 NISI DOMINUS

Allegro assai

Violino I *f* *tr* *p*

Violino II *f* *tr* *p*

Viola *f* *p*

Soprano

Alto

Tenore

Basso

Bassi ed Organo *f* *p*

6 6 6 5

5 *f* *tr* *p* *f*

f *tr* *p* *f*

f *p* *f*

f *p* *f*

6 6 6 5 6

Musical notation for measures 9-11, piano part. The system consists of three staves: two treble clefs and one bass clef. The key signature is two flats (B-flat and E-flat). Measure 9 features a complex rhythmic pattern with eighth and sixteenth notes and rests. Measure 10 continues this pattern with a change in the bass line. Measure 11 concludes the phrase with a final chord and a rest.

Musical notation for measures 9-11, vocal part. This system contains five empty staves (two treble clefs and three bass clefs) with a key signature of two flats, indicating that the vocal line is silent for these measures.



Musical notation for measures 12-14, piano part. The system consists of three staves: two treble clefs and one bass clef. The key signature changes to one flat (B-flat). Measure 12 features a complex rhythmic pattern with eighth and sixteenth notes and rests. Measure 13 continues this pattern with a change in the bass line. Measure 14 concludes the phrase with a final chord and a rest.

Musical notation for measures 12-14, vocal part. This system contains five empty staves (two treble clefs and three bass clefs) with a key signature of one flat, indicating that the vocal line is silent for these measures.

b6

-

b5

6

-

Musical score for measures 15-18. The system includes a grand staff with piano and forte dynamics. The piano part features a rhythmic pattern of eighth notes with accents. The bass line includes triplet and doublet markings.

Musical score for measures 19-22. This system contains empty staves for the upper voices and a bass line with triplet and doublet markings. A double bar line is present at the end of the system.

Musical score for measures 23-26. The system includes a grand staff with piano, mezzo-forte, and forte dynamics. The piano part features a melodic line with slurs and accents. The bass line includes a sixteenth-note triplet.

Musical score for measures 27-30. This system contains empty staves for the upper voices and a bass line with piano and forte dynamics. A sixteenth-note triplet is present in the bass line.

25

tr
p
f
p

♭ 6 6 ♭ 5 4 ♭

30

f
f
f
f
f Tutti
Ni - - si

f 6 ♭ 6 6 ♭ 5 4 ♭

34

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

Tutti

tr

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

6 6 6 5 6 6

39

f *f* *f* *f*

di - fi - ca - ve - rit do - mum, in va - num, in
in va - num, in va - num,

6 6 5 6 6 6 6

Piano accompaniment for measures 44-48. The score consists of three staves: Treble, Middle, and Bass. The key signature is B-flat major (two flats). The music features a steady accompaniment with some melodic lines in the upper registers.

Vocal lines for measures 44-48. The score consists of four staves: Soprano, Alto, Tenor, and Bass. The lyrics are: "va - num, in va - num la - bo - ra - ve - runt in va - num la - bo - ra - ve - runt qui,". The music is in B-flat major and includes various rests and melodic phrases.

Piano accompaniment for measures 49-53. The score consists of three staves: Treble, Middle, and Bass. The key signature is B-flat major. The music features a more active accompaniment with many sixteenth notes and slurs.

Vocal lines for measures 49-53. The score consists of four staves: Soprano, Alto, Tenor, and Bass. The lyrics are: "qui, qui ae - di - fi - cant e - - - - - qui ae - di - fi - cant e - - - - - *f* Tutti Qui ae - di - fi - cant e - - - - - *f* Tutti Qui aea - di - fi - cant e - - - - -". The music includes dynamic markings like *f* and *Tutti*, and features long melodic lines with slurs.

52

7 6/5 7_b

55

am, qui ae - di - fi - cant e - am, qui ae -
 am, qui ae - di - fi - cant e - am, qui ae - di -
 am, qui ae - di - fi - cant e - am,
 am, qui ae - di - fi - cant e - am, qui ae - di -

6/5 6 7 6/4 5/3

60

p *f* *f* *p*

di - - - fi - cant e - - - am, *p*

- - - *p* - fi - *f* cant e - - - am, qui ae -

qui ae - di - fi - cant e - - - am,

qui ae - di - fi - cant e - - - am,

b $\frac{6}{b5}$ = $\frac{7}{5}$ $\frac{8}{6}$ $\frac{6}{4}$ $\frac{5}{3}$

65

p *p* *p* *p*

qui ae - di - - - fi - cant e - - -

di - - - fi - cant e - - -

qui ae - di - fi - cant e - - -

qui ae - di - fi - cant e - - -

p $\frac{6}{b5}$ = $\frac{7}{5}$ $\frac{8}{6}$ $\frac{6}{4}$ $\frac{5}{3}$

70

am, qui ae - di - fi - cant e - am, qui ae - di - fi - cant e - am.

am, qui ae - di - fi - cant e - am, qui ae - di - fi - cant e - am.

am, qui ae - di - fi - cant e - am, qui ae - di - fi - cant e - am.

am, qui ae - di - fi - cant e - am, qui ae - di - fi - cant e - am.

f 6 7/5 8/6 6/4 5/3 6/4 5/3 6/b5

75

4/b b7 6 b

79

p

p

p

Ni - si Do - mi-nus

p

Ni - si Do - mi-nus

6 6 6 6/4 5 6

84

f

p

f

p

f

cus - to - di - e - rit

p

f

ci - vi - ta - tem,

f

f

6 6 6 6/4 5 6

88

frus - tra vi - gi - lat, frus - tra

frus - tra vi - gi - lat, frus - tra

Frus - tra vi - gi - lat, frus - tra

Frus - tra vi - gi - lat, frus - tra

6
-
6 4/4

91

vi - gi - lat qui cus - to - dit e - am,

vi - gi - lat qui cus - to - dit e - am, frus - tra

vi - gi - lat qui cus - to - dit e - am,

vi - gi - lat qui cus - to - dit e - am,

-, 6, 6, 6, 6 4/4, 5

frus - tra vi - gi - lat, frus - tra
vi - - gi - lat,

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3



vi - gi - lat qui cus - -
qui cus - - to - -

4 6 6 b

102

to - - - - - dit_ e - - - - -
 - - - - - dit_ e - - - - -
 8 qui - - - - - cus - - - - - to - - - - -
 qui - - - - - cus - - - - - to - - - - -
 6, b5 7 b6 5

105

- - - - - am,
 - - - - - am,
 8 dit_ e - - - - - am,
 - - - - - dit e - - - - - am,
 7, b5 6 5 b 7 6 5

109

qui cus - to - - - dit, cus -
 qui cus - to - - - dit, qui cus -
 qui cus - to - - - dit, cus -
 qui cus - to - - - dit, cus -

9

114

to - dit e - am, qui cus - to - -
 to - dit e - am, qui cus - to - - dit,
 to - dit e - am, qui cus - to - - - - -
 to - dit e - am, qui cus -

6 6 6 5
 b b 4 b

119

- - dit, cus - to - dit e - am, qui cus - to - dit e -
 qui cus - to - dit e - am, qui cus - to - dit e -
 8 - - dit, cus - to - dit e - am, qui cus - to - dit e -
 to - - dit, cus - to - dit e - am, qui cus - to - dit e -
 9 ♭ 6 6 6 5 ♯ 6 ♭ 6 5 ♯

123

am, qui cus - to - dit e - am.
 am, qui cus - to - dit e - am.
 8 am, qui cus - to - dit e - am.
 am, qui cus - to - dit e - am.
 ♭ 6 ♭ 6 5 ♯

2 VANUM EST

[Tempo deest]

Violino I *f* *p* *f* *p*

Violino II *f* *p* *f* *p*

Viola *f* *p* *f* *p*

Soprano solo

Alto solo

Soprano

Alto

Tenore

Basso

Bassi ed Organo *f* *p*
tasto solo

135

Violino I *f*

Violino II *f*

Viola *f*

Soprano

Alto

Tenore

Basso

Bassi ed Organo *f*

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

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

Va-num est

Va-num est

Va-num est

Va-num est

157

ris.
Va num est vo-bis an-te lucem
ris.
Va num est vo-bis an-te lucem
nem do-lo-ris.
lo-ris.

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

6 7 6 5 4 3

165

sur-ge-re, an-te lucem sur-ge-re: Sur-gi-te post quam se-de-ri-tis,
sur-ge-re, an-te lucem sur-ge-re: Sur-gi-te post quam se-de-ri-tis,
Va-num est vo-bis, sur-gi-te, sur-gi-te,
Va-num est vo-bis, sur-gi-te, sur-gi-te,
Va-num est vo-bis, sur-gi-te, sur-gi-te,
Va-num est vo-bis, sur-gi-te, sur-gi-te,

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

f 6 b b b b

3 CUM DEDERIT

Allegretto

Violino I *f*

Violino II *f*

Viola *f*

Soprano solo I

Soprano solo II

Bassi ed Organo *f*

f 2 6 6 7 6 6 6 6 5 3

190

tr *p* *f* *tr* *p* *f* *tr*

3 3 3 7 7

192

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

6 6 6

6 4 3 2

194

6 6 2 6 6 7 6 6 5 3

197

7 6 6 5 2

Cum de - de-rit di -

200

6 6 6 6 5 3 2 6 6

le - ctis su - is so - mnum, di - le - ctis su - is so - mnum,

Cum de - de-rit di - le - ctis su - is

203

di - le - ctis, di - le - ctis, di - le - ctis su - is
so - mnum, di - le - ctis su - is so - mnum,

6 6/4 5/3 2 7

206

so-mnum, ec - ce hae -
di - le - ctis, di - le - ctis, di - le - ctis su - is so-mnum,

6/4 5/3 2 7 6/4 5/3 6 4

209

re - di - tas, hae - re - di - tas Do - mi - ni, fi - li - i, fi - li - i;
fi - li - i, fi - li - i;

6 6 6/5 6/4 5/4

212

mer - ces, fru - ctus ven -

214

mer - ces, fru - ctus ven -

216

mer - ces, fru - ctus ven -

Musical score for measures 219-221. The score is in G minor (three flats) and 6/8 time. It features a piano accompaniment with a rhythmic pattern of eighth and sixteenth notes, and a vocal line with lyrics. Dynamics include *f* and *p*. The lyrics are: - tris, mer - ces, - tris, mer - ces,.

6/8 5/4 5/4 6 6 5/4 6 6 7

Musical score for measures 222-224. The score is in G minor and 6/8 time. It features a piano accompaniment with a rhythmic pattern of eighth and sixteenth notes, and a vocal line with lyrics. Dynamics include *f* and *p*. The lyrics are: fru - ctus ven - fru - ctus ven -

7 6/4 5/4 5/3 4/2 3/1

Musical score for measures 225-227. The score is in G minor and 6/8 time. It features a piano accompaniment with a rhythmic pattern of eighth and sixteenth notes, and a vocal line with lyrics. Dynamics include *f* and *p*. The lyrics are: fru - ctus ven - fru - ctus ven -

5/3 4/2 3/1 f

227

- tris.
- tris.

6 4 5 4 6 6 4 6 6 4 6

229

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

4 6 6 5 4 4/2 6 6 6 6 6 5 4

232

Cum de - de - rit di - le - ctis su - is so - mnum, di - le - ctis_ su - is so - - so - - - mnum, ec - ce

6 6 6 4 5 3

235

hae - re - di - tas Do - mi - ni, Do - mi - ni, ec - ce hae - re - di - tas Do - mi - ni, mnum;

238

mer - ces, fru - ctus
fi - li - i; mer - ces, fru - ctus

240

ven -

242

7 6 7 7

244

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

3 1 4 2 3 1 4 2 5 3

247

f *p* *f* *p*

tris, fructus_ven tris, tris, fructus_ven tris, tris,

8 6 6 5 6 4 5 3 *f* 6 5 7

250

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

6/5 7 6/4 2 6 6

253

fru-ctus ven - tris, fru-ctus ven - tris,
fru-ctus ven - tris, fru-ctus ven - tris,

2 6 6 6 6 6 6/4 5/3

256

f

258

Musical score for piano and voice, measures 258-261. The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. The piano part consists of three staves: two treble clefs and one bass clef. The voice part consists of two staves: two treble clefs. The piano part features a complex rhythmic pattern in the right hand, with a steady bass line in the left hand. The voice part includes a melodic line with a trill in measure 259. The score concludes with a double bar line at the end of measure 261.

6 4 5 3 6 2 6 8 - 5 6 6 4 5 3

4 SICUT SAGITTAE

Presto

Violino I *f*

Violino II *f*

Viola

Soprano solo

Bassi ed Organo *f*

266

270

274

279

Si - cut sa - git - tae, sa - git - tae, sa - git - tae, sa - git - tae in

1 1 1 1 1 1 1 1 1 1 1

285

ma - nu - po - ten - tis, in ma - nu - po - ten - tis, in

6 $\flat 5$ 4 3 8 7 6 5 6 7 6 5 4 3 6

290

ma - nu - po - ten - tis, si - cut sa - git - tae, si - cut sa -

8 7 6 5 6 6 7

295

git - tae in ma -

f p f f f p f p 7 7 4

300

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

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

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

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

3 3 3 3 3

♭ 6 4 ♭ 8 6 ♭ 7 5

305

p *p* *f* *f*

p *p* *f* *f*

p *p* *f* *f*

p *p* *f* *f*

3 3 3 3 3

nu, in ma - nu po - ten - tis, i - ta

7 6 5 ♭ 6

309

p *f* *p* *f*

p *f* *p* *f*

p *f* *p* *f*

p *f* *p* *f*

3 3 3 3 3

fi - lii ex - cus - so - rum, ex - cus - so

♭ 5 6 ♭ 6 6 4 5 ♭

313

f *p* *f* *p*

f *p* *f* *p*

f *p* *f* *p*

f *p* *f* *p*

rum, i - - ta fi - lii, i - ta fi - lii, ex - cus - so - -

♭ 6 4 5 ♭

338

nu - po - ten - tis, i - ta fi - lii, ex - cus -

343

so - rum, i - ta fi - lii ex - cus - so -

347

rum, ex - cus - so -

352

rum. Si - cut sa - git - tae in ma - nu po -

356

f *p* *f*

ten - tis, in ma - nu, in ma - nu, in ma - nu po -

f *p* *f*

6/4 5/3 6

360

p *p* *p*

ten - - - - tis, i - ta fi - lii, ex - cus - so - - - -

p

6 6 6

365

f *f* *f* *f* *f*

rum, ex - cus - so - - - - rum,

f *unisono*

3 3 3

371

f *f* *f* *f* *f*

ex - cus - so - - - - rum.

f

3

5 BEATUS VIR

Andante

Violino I *f* *p*

Violino II *f* *p*

Viola *f*

Alto solo

Bassi ed Organo *f* 6 6 4 3

382

387

392

6/4 7/5 5/3 6/4 5/3 6 6 6 6

396

6 6 6

399

Be - a - tus vir, be -

403

a - tus, be - a - tus vir, be -

6 6/4 5/3 7

408

a - tus vir, qui im - ple - vit de - si - der - ium, de - si - der - ium suum ex

6 6/4 5/3 6 6 6 6

413

ip - sis, de - si - der -

6/4 5/3 7/3 3 3 4 3 7/4 3 3 4 4

430

non, non con - fun - de - tur, non cum lo-

433

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

437

ta. Be - a - tus vir, be -

441

a - tus, be - a - tus vir, qui im - ple - vit de - si - der - ium, de - si -

6 6 6 5 3 6 7 6 7 6 6

446

der - ium suum ex ip - sis, de - si - der -

7 6 - 7 6 5 6 4

450

ium su-um ex ip - sis:

7 5 - 6 7 6 5 3

454

Non con-fun - de - tur cum lo - que - tur in - i - mi - cis su - is in

459

por - ta, in por - ta, non, non con - fun -

463

de - tur, non cum lo - que - tur in - i - mi - cis suis in

6 GLORIA PATRI

Andante

Violino I solo

Violino II solo

Violino I

Violino II

Viola

Soprano solo

Bassi ed Organo

484

488

492

Musical score for measures 492-495. The score is in B-flat major and 3/4 time. It features a piano accompaniment with a bass line and a treble line. The bass line includes a 7th fret barre and a 6/4 5/3 chord. The treble line includes a 3rd fret barre and a 6/4 5/3 chord. The music includes triplets and a dynamic marking of *p*.

496

Musical score for measures 496-498. The score is in B-flat major and 3/4 time. It features a piano accompaniment with a bass line and a treble line. The bass line includes a 7th fret barre. The treble line includes a 3rd fret barre. The music includes triplets and a dynamic marking of *p*.

499

Musical score for measures 499-501. The score is in B-flat major and 3/4 time. It features a piano accompaniment with a bass line and a treble line. The bass line includes a 7th fret barre and a 6/4 5/3 chord. The treble line includes a 3rd fret barre and a 6/4 5/3 chord. The music includes triplets, trills (*tr*), and a dynamic marking of *f*.

502

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

7 *b*7 $\frac{6}{4}$ 5

505

p *p* *p* *p*

Glo - ri - a Pa - tri, glo - ri - a,

$\frac{6}{4}$ 5

509

p *p* *p* *p*

ri - a Pa - tri, glo - ri - a,

$\frac{6}{4}$ $\frac{5}{3}$

513

glo - ri - a, glo - ri - a Fi - li - o et Spi - ri - tui

6/4 7/5 6/4 5/3 6 5/3 6/4

517

San

6 6 7/4

520

cto,

7/4 6/5/4 7/4 6/4 5/4

532

et Spi-ri - tui San -

tr. rfz

535

f

6

6

6

3

3

3

3

3

cto.

6/4 5/4 7/4

538

tr. p

Glo -

7 5 6 6/4 5/4 p

542

p

ri - a Pa - tri,

6 5
4 4

546

p

glo - ri - a, glo - ri - a,

549

p

glo - ri - a Fi - lio et Spi - ri - tui

6 7 6 5 7 6
4 4 3 4

552

San

7
15
#

555

7
15
#

558

6 5

562

cto,

7 6 6/4 5/3

565

glo - ri - a, glo - ri - a, glo - ri - a

7

568

San - cto, et Spi - ri - - - - - tui San - - - - -

6/4 5/3 6 6/3 4 6

571

- cto, glo - ri - a,

6/4 5/3

574

glo - ri - a, glo - ri - a, Fi - li - o,

577

glo - ri - a et Spi - ri - tui San -

7 f 5 6 6/4 5/3

580

cto, glo - ri - a et Spi - ri - tui San -

584

7 b7 5 6 6/4 5

587

7 5/4 3

7 SICUT ERAT

Grave

f

f

f

f Tutti

f Tutti

f Tutti

f Tutti

f

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Bassi ed Organo

Si - cut e - rat in prin-ci - pi-o et nunc et sem - - - per.

Si - cut e - rat in prin-ci - pi-o et nunc et sem - - - per.

Si - cut e - rat in prin-ci - pi-o et nunc et sem - - - per.

Si - cut e - rat in prin-ci - pi-o et nunc et sem - - - per.

Si - cut e - rat in prin-ci - pi-o et nunc et sem - - - per.

$\frac{6}{5}$ \flat $\frac{6}{5}$ \flat $\frac{7}{4}$ $\frac{6}{4}$ $\frac{5}{4}$ $\frac{5}{4}$

596 *Andante*

f

f

f

f

f

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

Et in sae - cu - la sae - cu -

$\frac{6}{5}$ $\frac{6}{5}$ $\frac{8}{4}$ $\frac{7}{4}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{5}{4}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{5}{4}$ $\frac{6}{4}$

640

a - - - - -

9 8 4 b 9 8 b 4/3 9 8 b 4/3 9 8 b

647

men, et in

men, et

men, et

b 6 b7 b 5 b 6/4 5/4 b 7 # 6/4 5/4 b 7 b 6/4 9/4 4 3 b

656

sae - cu - la sae - cu - lo - - - rum,
 - - - men, et nunc et sem - per,
 nunc et sem - per, et nunc et sem - per, a - -
 nunc et sem - per, a - - - men, a - - -

6/4 6/4 6/4

664

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

9 6 9 6 9 6 6 7

671

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

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

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

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

b6/4 b6/4 6 6 6/4

680

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

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

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

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

6 6 6/4 6 b 6 b