

Antonio  
**VIVALDI**

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**Dixit Dominus**

in due Cori

RV 594

Soli (SATB)

Coro I: Coro (SATB), 2 Oboi, 2 Trombe  
2 Violini, Viola e Basso continuo

Coro II: Coro (SATB), 2 Violini, Viola e Basso continuo

herausgegeben von / edited by  
Günter Graulich & Paul Horn

Stuttgarter Vivaldi-Ausgaben  
Urtext

Partitur / Full score



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Carus 40.007

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Zu diesem Werk liegt folgendes Aufführungsmaterial vor:  
Partitur (Carus 40.007), Klavierauszug (Carus 40.007/03),  
Chorpartitur (Carus 40.007/05),  
komplettes Orchestermaterial (Carus 40.007/19).

Das Werk wurde auf CD vom *Estnischen Philharmonischen Kammerchor* und dem *Tallinner Kammerorchester* unter der Leitung von Tõnu Kaljuste eingespielt (Carus 83.404).

The following performance material is available for this work:  
full score (Carus 40.007), vocal score (Carus 40.007/03),  
choral score (Carus 40.007/05),  
complete orchestral material (Carus 40.007/19).

The *Dixit Dominus* is available on CD, performed by the *Estonian Philharmonic Chamber Choir* and the *Tallinn Chamber Orchestra* under the direction of Tõnu Kaljuste (Carus 83.404).

## Vorwort

Antonio Vivaldi ist eine der faszinierendsten Musikergestalten des Spätbarock. Der „prete rosso“, der rote Priester, wie der Musiker in der Soutane seiner charakteristischen Haarfarbe wegen genannt wurde, hat als Violinvirtuose, Kapellmeister und Komponist ein breites europäisches Publikum in seinen Bann gezogen. Sein instrumentales Schaffen zumal hat auf die Komponisten seiner und noch der folgenden Generation eine geradezu zwingende Anziehungskraft ausgeübt und die Entwicklung des Instrumentalkonzerts auf lange Sicht entscheidend geprägt.

Vivaldi wurde 1678 in Venedig geboren. Durch seinen Vater, der seit 1685 der Kapelle von San Marco angehörte, ist er offenbar sehr frühzeitig zu einem hervorragenden Geiger ausgebildet worden. Als Komponist ist der junge Musiker gegen Ende der 1680er Jahre noch Schüler des Markuskapellmeisters Giovanni Legrenzi (1626-1690) gewesen, der mit vokaler Kirchenmusik ebenso wie mit Opern, Oratorien und Instrumentalmusik hervorgetreten war. Legrenzi wird seinem Schüler die reiche musikalische Tradition der Stadtrepublik vermittelt haben, vielleicht hat er ihn auch in die kosmopolitische Atmosphäre der venezianischen Musik- und Theaterwelt eingeführt und damit schon früh die Reiselust Vivaldis geweckt, die im Laufe der Jahre immer stärker hervortritt.

Vivaldis ausgedehnte Reisen – er selbst sagt 1737, er habe in den zurückliegenden vierzehn Jahren einen Großteil der europäischen Städte besucht – stehen in einem merkwürdigen Widerspruch zu seinem Priesteramt und zu seinen beruflichen Verpflichtungen in Venedig. Hier hatte er 1704, wenige Monate nach seiner Priesterweihe, das Amt eines Maestro di violino am Ospedale della Pietà angetreten, einem der großen Waisenhäuser Venedigs, in dem die Musik eine zentrale Rolle innehatte und dessen Konzerte weithin berühmt waren. Vivaldi scheint die Leistungen des durchwegs aus jungen Mädchen bestehenden Orchesters außerordentlich gesteigert zu haben und rückte schließlich zum offiziellen Hauskomponisten und zum Maestro de Concerti auf. Diese leitenden Stellungen behielt er, zum Teil über Jahre der Abwesenheit hinweg, bis 1740. Schon zu Beginn seiner Tätigkeit am Ospedale della Pietà war er wegen eines Herzleidens von der Verpflichtung zum Lesen der Messe befreit worden. Daß die Befreiung aufrechterhalten blieb, während Vivaldi all die Anstrengungen des Reiselebens und seiner zahlreichen Verpflichtungen als Virtuose, Dirigent und Komponist und zeitweise auch als Opernunternehmer augenscheinlich ohne Schaden zu nehmen überstand, wird nicht zuletzt einflußreichen und einsichtigen kirchlichen Vorgesetzten zu verdanken sein, die Vivaldis Sonderstellung nicht nur geduldet, sondern spätestens seit der Zeit um 1724, als Vivaldi vor dem Papst konzertiert und dessen Beifall gefunden hatte, auch begünstigt haben dürften. Den Neidern unter den Klerikern wie unter den Musikern freilich muß Vivaldis Position ein Dorn im Auge gewesen sein. Gegen Ende der 1730er Jahre gewinnen sie die Oberhand. Mit dem Argument, Vivaldi vernachlässige seine priesterlichen Verpflichtungen, und mit dem Hinweis auf Vivaldis Freundschaft zu Anna Giraud, der Primadonna seiner Opern, die ihn auch auf seinen zahlreichen Reisen begleitete, erreichen sie 1737 bei der Kirchenbehörde das Verbot einer von Vivaldi in Ferrara vorbereiteten Opernaufführung: ein Schicksalsschlag, der Vivaldi – auch in wirtschaftlicher Hinsicht – schwer getroffen haben muß. Auf einmal scheint nun auch seine Stellung im Musikleben Venedigs nicht mehr unangefochten zu sein; und die Beziehungen zum Ospedale della Pietà entwickeln sich rasch zu seinem Nachteil. 1740 löst Vivaldi sich endgültig von dem Institut und begibt sich nach Wien, offenbar in der Hoffnung, in Kaiser Karl VI., einem Verehrer seiner Kunst, dessen Gastfreundschaft er ein Jahrzehnt zuvor genossen hatte, einen neuen Förderer zu finden. Doch der Kaiser stirbt im Herbst des Jahres, und kurz darauf ist das Land in Kriegshandlungen verwickelt. Ohne das Glück noch einmal zu seinen Gunsten wenden zu können,

stirbt Vivaldi 1741 in Wien, verarmt und fast vergessen. Der kompositorische Ertrag dieses Musikerlebens bietet, ganz abgesehen vom künstlerischen Rang und der historischen Bedeutung der Werke, ein auch in quantitativer Hinsicht imponantes Bild. Er umfaßt neben etwa 75 instrumentalen und 60 vokalen Kammermusikwerken rund 460 Konzerte und Orchesterkompositionen, fast 50 Bühnenwerke und etwa ebensoviele geistliche Kompositionen. Der überwiegende Teil des Gesamtwerks, zwei umfangreiche Handschriftensammlungen, wurde erst in den Jahren 1926/30 entdeckt und wird heute in der Turiner Nationalbibliothek aufbewahrt. Bis zur Auffindung dieser Bestände waren Forschung und Praxis nahezu ausschließlich auf das zu Lebzeiten Vivaldis Gedruckte angewiesen gewesen – einen Bruchteil des Gesamtwerks und durchwegs Instrumentalmusik. Das einseitige Bild, das sich daraus ergeben hatte, ist bis heute nicht vollständig korrigiert: Eine eingehende Untersuchung und historische Würdigung des vokalen Schaffens, der Opern, Kantaten und Kirchenkompositionen, steht noch immer aus.

Die vorliegende Psalmvertonung *Dixit Dominus* (Psalm 109 nach Vulgata) ist zu den bedeutendsten Leistungen des Kirchenkomponisten Vivaldi zu rechnen. Sie ist doppelchörig angelegt. Vivaldi knüpft hier an die alte venezianische Tradition der Mehrchörigkeit an, deren kompositorische Techniken er mit solchen des Instrumentalkonzerts, der Kantate und der Oper verbindet. Der breit angelegte, die acht Psalmverse und die Doxologie umfassende Satzzyklus steht unter einem tonartlich weit ausgreifenden Spannungsbogen, der die beiden auch thematisch aufeinander bezogenen D-Dur-Sätze „Dixit Dominus“ (1) und „Gloria Patri“ (9) miteinander verbindet. In den beiden Rahmensätzen tritt die bildhafte Darstellung der Textworte hinter dem allgemeinen Ausdruck festlicher Pracht und majestätischen Glanzes zurück. Doch bietet gleich der zweite Satz „Donec ponam inimicos“, dessen abwärts gerichtete Melodiegesten eindrucklich das Niedersinken der Feinde Gottes versinnbildlichen, ein Beispiel dafür, welcher konkreten Bildhaftigkeit Vivaldi fähig ist. Unter den für Vokalsolisten bestimmten Sätzen ragt besonders das Duett „Virgam virtutis tuae“ (3) hervor, dessen Text Vivaldi zu einem reizvollen Echspiel inspiriert hat. Den Höhepunkt des Werkes bildet ohne Zweifel der doppelchörige Satz „Judicabit in nationibus“ (7), mit dem Vivaldi eine apokalyptische Vision von suggestiver szenischer Kraft gestaltet hat. Hier verbindet sich barocke Klangregie und souverän gehandhabte Doppelchortechnik mit den Stilmitteln, die dem Opernkomponisten Vivaldi zu Gebote stehen. Eine gänzlich andere Seite seiner Kunst zeigt der zweite Teil des „Gloria Patri“ (9). Die liturgische Schlußformel „Sicut erat in principio ...“ ist wiederum im traditionellen polyphonen Stil vertont. Dem Satz liegen nicht weniger als sechs kontrapunktische Themen und Motive zugrunde – je zwei zu den Worten „Sicut erat in principio“, „et in saecula saeculorum“ und „Amen“ –, die nach allen Regeln der Kunst durchgeführt und zu einem komplizierten Gebilde zusammengefügt werden, dessen eigenwillige Form und kunstvolle Vielstimmigkeit im Schaffen der italienischen Zeitgenossen Vivaldis nicht leicht ihresgleichen finden dürften. Einem Brauch der Zeit entsprechend, ist dem *Dixit Dominus* eine *Introduzione al Dixit* vorangestellt, ein Prolog in Form einer dreisätzigen lateinischen Solokantate, deren Text – ein musikalischer Lobpreis im weitesten Sinn – mit der Aufforderung „Ergo cantate Dixit“ („Darum singt nun das Dixit!“) zu der Psalmkomposition selbst überleitet.<sup>1</sup>

Klaus Hofmann

<sup>1</sup> Die *Introduzione al Dixit* (Textbeginn *Canta in prato*) ist als selbständige Solokantate für Sopran, Streichorchester und Basso continuo erschienen (CV 40.006) und kann – mit den angegebenen Textänderungen – auch als Kirchenkantate zur „sommerlichen Freudenzeit“ musiziert werden.

<sup>2</sup> vgl. den Artikel *Vivaldi, Antonio Lucio* von Rudolf Eller in *Die Musik in Geschichte und Gegenwart*, Bd. 13, Kassel 1966, Sp.1866.

## Revisionsbericht

Die doppelchörige Kirchenmusik *Dixit Dominus* vertont die lateinische Textfassung des 110. Psalms (nach Zählung der Luther-Bibel) mit angefügter Doxologie. Ein Entstehungsdatum ließ sich bisher nicht ermitteln. Stil und Form der Komposition lassen vermuten, daß sie in den späteren Jahren des Meisters entstanden ist.<sup>2</sup>

Der vorliegenden Ausgabe liegt ein Partiturautograph Vivaldis zugrunde, das unter der Signatur *Giordano 35,5* in der Biblioteca Nazionale Universitaria di Torino aufbewahrt wird. Die Handschrift ist Teil eines größeren Konvoluts mit Vivaldi'scher Kirchenmusik, innerhalb dessen sie die Doppelseiten 45 – 88 einnimmt. Das Vorsatzblatt, eine unbeschriebene Notenseite, trägt den Titel von Vivaldis Hand: *Dixit / in due Cori / Del Vivaldi*.

Der Universitätsbibliothek Turin sei für die Überlassung einer photomechanischen Reproduktion der Quelle sowie für die Editionserlaubnis des Werkes verbindlichst gedankt.

Beide Chöre des Werkes sind mit Streichorchester und eigener Generalbaßgruppe besetzt. Bei Chor I vermerkt Vivaldi die zusätzliche Mitwirkung von Trompeten und Oboen (in den Sätzen 1, 7 und 9), ohne allerdings durch weitere Liniensysteme deren Beteiligung durchweg festzulegen. Durch gelegentliche Beischriften im Streichersatz wird auf additive oder alternative Beteiligung der Bläser verwiesen. Die vorliegende Ausgabe versucht, in den genannten Sätzen die von Vivaldi angedeutete Bläserinstrumentation zu vervollständigen. Außerdem wird für Satz 10, der keine diesbezüglichen Hinweise enthält, eine sinngemäße Mitwirkung der Bläser angeboten. Dem Stil der Zeit folgend können zu den Trompetenpartien auch Pauken hinzutreten. In der vorliegenden Ausgabe wurden stillschweigend ergänzt: die Textunterlegung in den Vokalstimmen, alle mit Verweis bezeichneten, aber nicht ausgeschriebenen Duplikatstimmen, einzelne fehlende Fermaten in Schlußtakten, analoge Phrasierungsbögen in den Sätzen 4 und 8. Vollständig ergänzt wurden die Generalbaßaussetzung der beiden Orgelstimmen sowie (nur im Stimmenmaterial) die Paukenstimme in den Sätzen 1, 7, 9 und 10. Ergänzte Akzidentien erscheinen in Kleinstich. Weitere Hinzufügungen des Herausgebers wie Besetzungsangaben, Satzüberschriften, Dynamik- und Trillerzeichen sind durch Kursivschrift kenntlich gemacht.

## Foreword


Antonio Vivaldi was one of the most fascinating figures in the history of late Baroque music. The "prete rosso" (the red priest), as the cassock-wearing musician was called due his red hair, captured a wide European public as a violin virtuoso, conductor and composer. His instrumental works, in particular, exercised an almost compelling influence upon the composers of both his own and the following generation and left a decided stamp on the development of the instrumental concerto for a long period to come.

Vivaldi was born in Venice in 1678. His father, who became a member of the orchestra of San Marco in 1685, apparently trained him very early to be an excellent violinist. Toward the end of the 1680's, Vivaldi began to study composition under Giovanni Legrenzi (1626–1690), the conductor at St. Mark's who was known for his vocal church music, his operas, oratorios and instrumental music. Legrenzi probably passed on to his pupil the rich musical tradition of the City-Republic; perhaps he also introduced him to the cosmopolitan atmosphere of Venice's music and theatre world, thereby

## Einzelanmerkungen

Verzeichnis der Abkürzungen:

I/II = Coro I/II · Ob 1/2 = Oboe 1/2 · Sti = Instrumentalstimmen  
 Vl 1/2 = Violine 1/2 · Va = Viola · Bc = Basso continuo

Takt.Note	Stimme	Lesart der Quelle
1. <i>Allegro (Dixit Dominus)</i> 48	I: Ob 1/2 Vl 1, 2, Va	alle Viertelnoten auf 3. Viertel fehlen in der Handschrift
2. <i>Largo (Donec ponam inimicos)</i> 32–34	Sti	Staccato-Keile befinden sich nur auf der 1. - 8. Achtelnote der Organo-Stimme (übrige werden nach T. 18-19 ergänzt)
3. <i>Allegro (Virgam virtutis tuae)</i> 41. 2-3	II: Va	2 Noten fehlen
4. <i>Andante (Tecum principium in die)</i> 27. 1	Va	ohne #
5. <i>Adagio / Allegro (Juravit Dominus)</i> 37. 2 38. 3-4 40. 1 40. 2 - 41. 1 46. 4	II: Vl 2, Alto II: Vl 1 II: Va I: Soprano II: Vl 2	# erst vor 4. Note zusammen als  notiert c1 ohne Haltebogen c2
7. <i>Largo / Allegro molto (Judicabit in nationibus)</i> 58. 1 - 59. 2 65. 1 + 66. 1	I/II: Alto I: Vl 2	Noten 1 Oktave tiefer ohne #
8. <i>Andante (De torrente in via)</i> 2. 9 6. 14	Vl 2 Vl 2	ohne # ohne #
9. <i>Allegro (Gloria Patri)</i> 16 - 19 24 - 25	I/II: Va I/II: Organo	Notentext fehlt 3 Bezifferungsangaben je um zwei Viertelwerte zu früh eingetragen (berichtigt nach Satz 1, Takt 39-41)
10. <i>Allegro (Sicut erat in principio)</i> 14. 6-7 40. 1-9 41. 3 64. 6 65. 1-4 66. 1-4 67. 1-2 75. 4	II: Soprano II: Alto I: Va I: Vl 2 II: Alto II: Alto II: Alto II: Vl 2, Sopran	e <sup>2</sup> - e <sup>2</sup> um 1 Terz höher notiert ohne # d <sup>2</sup> a <sup>1</sup> g <sup>1</sup> fis <sup>1</sup> d <sup>2</sup>

Ravensburg, 9. November 1977

Paul Horn

awakening Vivaldi's pleasure in travel that became steadily stronger in the course of the years. Vivaldi's extended travels – he himself said in 1737 that he had visited a large part of Europe's cities – were oddly incongruous to his office as a priest and also to his professional duties in Venice. In 1704, only a few months after his consecration, he became "maestro di violino" at the Ospedale Pietà a large orphanage in Venice, in which music played a central role and which was quite famous for its concerts. Vivaldi appears to have improved the performance of the all-girl orchestra enormously and was, in turn, finally advanced to the position of official house composer and to "maestro de' concerti". He retained these positions of leadership, in part even in years of absence, until 1740. Right at the beginning of his assignment to the Ospedale della Pietà he was released from the duty of reading mass because of a heart ailment. That this exemption was maintained, despite the fact that he apparently weathered all the stress and strain of his travels and many activities as a performing vir-



tuoso, conductor, composer and (even for a time) opera manager without difficulty, was certainly due to no mean extent to his influential and understanding church superiors who not only tolerated Vivaldi's special position, but at the latest by 1724 (when Vivaldi performed a concert in the presence of the Pope and received his praise) also surely began to favour his position. And that position must have been a thorn in the eye to envious clergymen and musicians alike. Toward the end of the 1730's his opponents got the upper hand. In 1737, with the argument that Vivaldi was neglecting his duties as a priest and at the same time calling attention to Vivaldi's friendship with Anne Giraud (the prima donna of his operas who accompanied him on his many travels), they persuaded the church authorities to forbid the performance of an opera that Vivaldi was preparing in Ferrara: this was a terrible blow that must have struck Vivaldi quite hard – also financially. All at once his position in Venetian music life apparently ceased being undisputed, and his situation at the Ospedale della Pietà quickly changed for the worse. In 1740, Vivaldi finally obtained his release from that institution and moved to Vienna, hoping, it would seem, to find a new patron in Emperor Karl VI who was an admirer of his art and had been a kind host to him a decade earlier. But the emperor died in the Fall of that year while, shortly afterwards, the country became involved in war. Without having been able to change luck's course once more in his favour, Vivaldi died in Vienna in 1741, impoverished and nearly forgotten. The product of this composer's life, quite apart from the artistic level and historical significance of works, presents an imposing picture even in respect to quantity. In addition to some 75 instrumental and 60 vocal works in chamber music form plus approximately 460 concertos and orchestral compositions, he also wrote almost 50 stage works and just about the same number of sacred music works. Two large manuscript collections, comprising the major part of his total works, were not discovered until the period between 1926 and 1930 (they are now in the possession of the National Library in Turin). Until these collections were found, musical research and performances had been restricted almost exclusively to the works that had been printed during Vivaldi's life time: in other words, solely to instrumental works that form only a fraction of his total output. The one-sided picture that thus resulted has not been completely corrected even today, for there has still been no detailed investigation or historic appraisal of his vocal works, his operas, cantatas or church music.

The present setting of the psalm *Dixit Dominus* (Psalm 109 taken from the Vulgate) must be considered one of the most important works in Vivaldi's church music. It is written for double chorus. Thus Vivaldi picked up Venice's old poly-choral tradition, the composing techniques of which he united with those of the instrumental concerto, the cantata and the opera. The wide arc of the broadly set cyclical group of numbers, comprising eight psalm verses and the doxology, is spanned by the use of the D-major key relationship to connect the two thematically related numbers "Dixit Dominus" (1) and "Gloria Patri" (9). In these two numbers depiction of the words of the text becomes subordinated to the expression of festive splendour and majestic brilliance. But then the second number, "Donec ponam inimicos" with its descending melodic figures that impressively symbolize the fall of God's enemies, immediately offers an example of the concrete imagery to which Vivaldi was capable. Among the numbers assigned to solo voices, the duet "Virgam virtutis tuae" (3) stands out in particular; its text inspired Vivaldi to a delightful use of echo effects. The climax of the work is doubtlessly to be seen in the double-chorus number "Judicabit in nationibus" (No. 7), with which Vivaldi created an apocalyptic vision of suggestively scenic force. Baroque tonal blending and superior skill in the use of double-chorus techniques are combined with stylistic means that we find employed by the opera composer Vivaldi. The second part of

the "Gloria Patri" (No.9) shows an entirely different facet of his art. The closing liturgical phrase, "Sicut erat in principio" is set in traditional polyphonic style, but the number itself is based on no less than six contrapuntal themes and motives – to each to the words "Sicut erat in principio", "et in saecula saeculorum" and "Amen" – which are developed in every conceivable way and led together into a complicated structure of such individual form and ingenious polyphony that it would be no easy matter to find its equal in the works of Vivaldi's Italian contemporaries. Following a custom of the time, the *Dixit Dominus* is preceded by an *Introduzione al Dixit*, a prologue in the form of a three-section solo cantata with a Latin text (that is a musical song of praise in the widest sense of the term) which leads into the psalm setting proper with the invitation "Ergo cantate dixit" ("So sing the 'dixit'").<sup>1</sup> Klaus Hofmann

### Critical Remarks

*Dixit Dominus* is a double-chorus setting of the Latin version of the 109th Psalm (110th Psalm in the numbering of the Lutheran Bible) with added doxology. It has not yet been possible to determine its date of composition. The style and form of the work let us assume that it was written in Vivaldi's late years.<sup>2</sup>

This edition is based on Vivaldi's autograph score which is preserved in the Biblioteca Nazionale Universitaria di Torino (Cat. No. Giordano 35,5). The manuscript is part of a large volume of Vivaldi's sacred music and is found on the double pages 45 to 88; the front end-paper (a blank sheet of music-paper) bears the title in Vivaldi's handwriting: *Dixit / in due Cori / Del Vivaldi*. Deep gratitude must be expressed to the University Library at Turin for making a photo-mechanical reproduction of the source available as well as for permission to publish this edition.

Each of the two choruses is with string orchestra accompaniment and its own thorough-bass ensemble. For chorus 1, Vivaldi calls for the additional use of trumpets and oboes (in Nos. 1,7 and 9) without, however, indicating their participation throughout by the addition of staff lines. Occasional remarks in scores of the string parts refer to additive or alternative participation of the wind instruments. In the numbers mentioned above this edition attempts to complete the instrumentation of the winds from Vivaldi's indications and, in addition, to provide an appropriate set of wind parts for No. 10 which contains no reference to them. In keeping with the style of the time, trumpet and timpani parts may also be added. Without comment this edition completes: texts in the vocal parts, all of the duplicate voices that are referred to but not written out, missing fermatas in closing measures, analogous phrase markings in Nos. 4 and 8. Where the thorough-bass is missing in the two organ scores and where the timpani is not indicated in the individual instrument parts in Nos. 1, 7, 9 and 10, complete alternation has been made. Altered accidentals appear in small print. Other additions made by the editor (like orchestration, titles of numbers, dynamic and trill signs may be easily recognized by italics. See the remarks in German for differences between the new edition and the sources.

Ravensburg, November 9 th, 1977

Paul Horn

<sup>1</sup> The *Introduzione al Dixit* (text begins: *Canta in prato*) has been published separately as a solo cantata for soprano and string orchestra with basso continuo (CV 40.006) and, with the text changes stated, may also be performed as a church cantata in the "joyous summertime".

<sup>2</sup>Cf the article "Vivaldi, Antonio Lucio" by Rudolf Eller in *Die Musik in Geschichte und Gegenwart* ("Music in History and Today"), Vol. 13, Kassel 1966, Sp. 1866.

English translation by E.D.Echols





5

Tutti

Tutti

9

*p*

12

6

Carus

p

p

p

p

6 7

6 7

16

21



Di - xit, di - xit Do - mi - nus, di - xit,  
 God the Lord has spo - ken this, God the

Di - xit,  
 God the

Di - xit,  
 God the

Di - xit,  
 God the

Di - xit, di - xit Do - mi - nus, di - xit,  
 God the Lord has spo - ken this, God the

Di - xit,  
 God the

Di - xit,  
 God the

Di - xit,  
 God the

29

di - xit Do - mi - nus Do - mi -  
 Lord has spo - ken this, e - ven

di - xit Do - mi - nus Do - mi -  
 Lord has spo - ken this, e - ven

8 di - xit Do - mi - nus Do - mi -  
 Lord has spo - ken this, e - ven

di - xit Do - mi - nus Do - mi -  
 Lord has spo - ken this, e - ven

di - xit Do - mi - nus Do - mi -  
 Lord has spo - ken this, e - ven

di - xit Do - mi - nus Do - mi -  
 Lord has spo - ken this, e - ven

8 di - xit Do - mi - nus Do - mi -  
 Lord has spo - ken this, e - ven

di - xit Do - mi - nus Do - mi -  
 Lord has spo - ken this, e - ven

no me - - - - o:  
to my Lord:

no me - - - - o:  
to my Lord:

no me - - - - o:  
to my Lord:

no me - - - - o:  
to my Lord:

no me - - - - o:  
to my Lord:

se - de, se - de,  
sit thou, sit thou,

no me - - - - o:  
to my Lord:

no me - - - - o:  
to my Lord:

no me - - - - o:  
to my Lord:

no me - - - - o:  
to my Lord:

se - de, se - de,  
Sit thou, sit thou,

Carus

Musical score for the first system, including vocal staves and piano accompaniment.

se - de, se - de a dex - tris, a dex-tris me - is.  
 sit thou, sit thou be - side me, be at my right hand,

se - de, se - de a dex - tris, a dex-tris me - is.  
 sit thou, sit thou be - side me, be at my right hand,

se - de, se - de a dex - tris, a dex-tris me - is.  
 sit thou, sit thou be - side me, be at my right hand,

se - de, se - de a dex - tris, a dex-tris m  
 sit thou, sit thou be - side me, be my ri ha

Musical score for the second system with lyrics and piano accompaniment.

Musical score for the third system with lyrics and piano accompaniment.

se - de, se - de a dex - tris, a dex-tris me - is.  
 sit thou, sit thou be - side me, be at my right hand,

se - de, se - de a dex - tris, a dex-tris me - is.  
 sit thou, sit thou be - side me, be at my right hand,

se - de, se - de a dex - tris, a dex-tris me - is.  
 sit thou, sit thou be - side me, be at my right hand,

se - de, se - de a dex - tris, a dex-tris me - is.  
 sit thou, sit thou be - side me, be at my right hand,

Musical score for the fourth system with lyrics and piano accompaniment.

Di  
God the

Di - xit,  
God the

Do - - mi - - no me - -  
 e - - ven to my

di - xit Do - mi - nus Do - - mi - - no me - -  
 Lord has spo - ken this, e - - ven to my

Do - - mi - - no  
 e - - ven to

Do - - mi - - no  
 e - - ven to my

Do - - mi - - no me - -  
 e - - ven to my

di - xit Do - mi - nus Do - - mi - - no me - -  
 Lord has spo - ken this, e - - ven to my

Do - - mi - - no  
 e - - ven to my

Do - - mi - - no  
 e - - ven to my

First system of musical notation, including vocal staves and piano accompaniment.

O: se - de a dex-tris, a dex-tris me - is,  
 Lord: Sit thou be - side me, sit thou be - side me,

O: se - de a dex-tris, a dex-tris me - is,  
 Lord: Sit thou be - side me, sit thou be - side me,

O: se - de a dex-tris, a dex-tris me - is,  
 Lord: Sit thou be - side me, sit thou be - side me,

O: se - de a dex-tris, a dex-tris me - is,  
 Lord: Sit thou be - side me, sit thou be - side me,

Piano accompaniment for the first system, including a 5/3 time signature.

Second system of musical notation, including vocal staves and piano accompaniment.

O: se - de a dex-tris, a dex-tris me - is, se - de a  
 Lord: Sit thou be - side me, sit thou be - side me, sit thou be -

O: se - de a dex-tris, a dex-tris me - is, se - de a  
 Lord: Sit thou be - side me, sit thou be - side me, sit thou be -

O: se - de a dex-tris, a dex-tris me - is, se - de a  
 Lord: Sit thou be - side me, sit thou be - side me, sit thou be -

O: se - de a dex-tris, a dex-tris me - is, se - de a  
 Lord: Sit thou be - side me, sit thou be - side me, sit thou be -

Piano accompaniment for the second system, including a 5/3 time signature.





se - de, a dex-tris me - is, se -  
 sit thou, sit thou be - side me, sit

se - de, a dex-tris me - is, se -  
 sit thou, sit thou be - side me, sit

se - de, se - de, a dex-tris me - is, se -  
 sit thou, sit thou, sit thou be - side me, sit

se - de, se - de, a dex-tris me - is, se -  
 sit thou, sit thou, sit thou be - side me, sit

5  
4 3

se - de, a dex-tris me - is, se -  
 sit thou, sit thou be - side me, sit

se - de, a dex-tris me - is, se -  
 sit thou, sit thou be - side me, sit

se - de, se - de, a dex-tris me - is, se -  
 sit thou, sit thou, sit thou be - side me, sit

se - de, se - de, a dex-tris me - is, se -  
 sit thou, sit thou, sit thou be - side me, sit

7  
5  
4 3

de thou, a be dex-tris me - is, a be dex-tris me - is.  
 at my right hand, be at my right hand.

de thou, a be dex-tris me - is, a be dex-tris me - is.  
 at my right hand, be at my right hand.

de thou, a be dex-tris me - is, a be dex-tris me - is.  
 at my right hand, be at my right hand.

de thou, a be dex-tris me - is, a be dex-tris me - is.  
 at my right hand, be at my right hand.

de thou, a be dex-tris me - is, a be dex-tris me - is.  
 at my right hand, be at my right hand.

de thou, a be dex-tris me - is, a be dex-tris me - is.  
 at my right hand, be at my right hand.

de thou, a be dex-tris me - is, a be dex-tris me - is.  
 at my right hand, be at my right hand.

2. Largo  
Primo Coro

The musical score is arranged in two systems. The first system includes:

- Violine 1: Treble clef, starting with a whole rest, then a triplet of eighth notes (f), and ending with a triplet of eighth notes (p).
- Violine 2: Treble clef, starting with a whole rest, then a triplet of eighth notes (f), and ending with a triplet of eighth notes (p).
- Viola: Bass clef, starting with a triplet of eighth notes (f), then a whole note, and ending with a triplet of eighth notes (p).
- Sopran, Alt, Tenor, Baß: Chorus 1, all parts have whole rests.
- Orgel, Violoncello, Kontrabaß: Bass clef, all parts have whole rests.

The second system includes:

- Violine 1: Treble clef, starting with a whole rest, then a triplet of eighth notes (f), and ending with a triplet of eighth notes (p).
- Violoncello: Treble clef, starting with a whole rest, then a triplet of eighth notes (f), and ending with a triplet of eighth notes (p).
- Viola: Bass clef, starting with a triplet of eighth notes (f), then a whole note, and ending with a triplet of eighth notes (p).
- Sopran, Alt, Tenor, Baß: Chorus 1, all parts have whole rests.
- Orgel, Violoncello, Kontrabaß: Bass clef, all parts have whole rests.

A large, stylized watermark 'CARUS' is overlaid across the center of the page.



A musical score for a piece titled "Carus". The score is written in G major (one sharp) and 4/4 time. It consists of 21 measures. The notation includes a vocal line and piano accompaniment. The piano part features a prominent eighth-note pattern in the bass line. A large, stylized watermark "CARUS" is overlaid on the score, with the letters "C" and "A" being significantly larger than the others. The score is divided into systems of staves. The first system has three staves, the second has four, the third has five, and the fourth has four. There are some annotations like "9" at the beginning and "7b" and "7" at the end of the piece.





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

Empty musical staff for the second system.

Empty musical staff for the third system.

Empty musical staff for the fourth system.

Do - - nec I po - - nec I po - -  
 While I make the in - i - mi - cos tu - os sca -  
 en - e - mies that hate thee as

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

Do - - nec I po - - nam in - i - mi - cos tu - os sca -  
 While I make the en - e - mies that hate thee as

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

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

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

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

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

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

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

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

Do - - nec I po - - nec I po - -  
 While I make the in - i - mi - cos tu - os sca -  
 en - e - mies that hate thee as

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

Do - - nec I po - - nam in - i - mi - cos tu - os sca -  
 While I make the en - e - mies that hate thee as

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

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



Do -  
While

Do - nec po - nam in - i - mi - cos tu - os  
While I make the en - e - mies that hate thee

nam in - i - mi - cos tu - os sca - - - - - bel - lum pe - dum tu - - rum,  
the en - e - mies that hate thee as - - - - - straw to tram - ple

bel - lum pe - dum tu - o - rum, sca - bel - lum  
straw to tram - ple be - fore thee, as straw to am -

5 7 6 5  
3# # 4 3#

Do -  
While

Do - nec po - nam in - i - mi - cos tu - os  
While I make the en - e - mies that hate thee

nam in - i - mi - cos tu - os sca - - - - - bel - lum pe - dum tu - o - rum,  
the en - e - mies that hate thee as - - - - - straw to tram - ple be - fore thee,

bel - lum pe - dum tu - o - rum, sca - bel - lum pe - dum,  
straw to tram - ple be - fore thee, as straw to tram - ple,

5 7 6 5  
3# # 4 3#

Piano accompaniment for measures 1-4 of page 29. The music is in G major and 4/4 time. It features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

nec po - nam in - i - mi - cos tu - os sca - bel - lum pe - :  
 I make the en - e - mies that hate thee as straw to tram - :

sca - bel - lum pe - dum tu - o - rum, sca - bel - lum pe - :  
 as straw to tram - ple be - fore thee, as straw to tram - :

sca - bel - lum pe - dum, sca - bel - lum pe - :  
 as straw to tram - ple, as straw to tram - :

sca - bel - lum pe - :  
 as straw to tram - :

Piano accompaniment for measures 5-8 of page 29. The music continues with the same accompaniment style. Measure numbers 7 and 6 are indicated below the staff.

7 6  
5 4

Piano accompaniment for measures 9-12 of page 29. The music continues with the same accompaniment style.

- nam in - i - mi - cos tu - os sca - bel - lum pe - :  
 the en - e - mies that hate thee as straw to tram - :

sca - bel - lum pe - dum tu - o - rum, sca - bel - lum pe - :  
 as straw to tram - ple be - fore thee, as straw to tram - :

sca - bel - lum pe - dum, sca - bel - lum pe - :  
 as straw to tram - ple, as straw to tram - :

sca - bel - lum pe - :  
 as straw to tram - :

Piano accompaniment for measures 13-16 of page 29. The music continues with the same accompaniment style. Measure numbers 7, 6, and 5 are indicated below the staff.

33

- dum tu - o - - - - -  
- ple be - fore - - - - -

- dum tu - o - - - - -  
- ple be - fore - - - - -

- dum tu - o - - - - -  
- ple be - fore - - - - -

- dum tu - o - - - - -  
- ple be - fore - - - - -

- dum tu - o - - - - -  
- ple be - fore - - - - -

- dum tu - o - - - - -  
- ple be - fore - - - - -

- dum tu - o - - - - -  
- ple be - fore - - - - -

- dum tu - o - - - - -  
- ple be - fore - - - - -

rum,  
thee,

rum,  
thee,

rum,  
thee,

rum,  
thee,

Carus

rum,  
thee,

rum,  
thee,

rum,  
thee,

41

do - - -  
while

do - nec po - nam in - i - mi - cos tu os  
while I make the en - e - mies that hate

sca - - - bel - lum pe - dum tu - o - rum,  
as straw to tram - ple be - fore thee,

5 4 3 7b 5 6 4 5 3

do - - -  
while

do - nec po - nam in - i - mi - cos tu - os  
while I make the en - e - mies that hate thee

sca - - - bel - lum pe - dum tu - o - rum,  
as straw to tram - ple be - fore thee,

5 4 3 7b 5 6 4 5 3



in - i - mi - cos tu - os sca - - bel - - lum pe - dum tu -  
 en - e - mies that hate thee as straw to tram - ple be -

pe - dum tu - o - rum, sca - bel - lum pe - dum,  
 tram - ple be - fore thee, as straw to tram - ple,

pe - dum, sca - bel - lum pe - dum,  
 tram - ple, as straw to tram - ple,

do - - nec po - - nam in - i - cos that  
 while I make the en - e - mies that



tu hate thee sca - - bel straw - - lum pe - dum tu -  
 tram - ple be - fore thee, as straw to tram - ple,

pe - dum tu - o - rum, sca - bel - lum pe - dum,  
 tram - ple be - fore thee, as straw to tram - ple,

pe - dum, sca - bel - lum pe - dum,  
 tram - ple, as straw to tram - ple,

do - - nec po - - nam in - i - mi - cos that  
 while I make the en - e - mies that

o - rum, sca - bel - lum pe - dum, sca - bel - lum pe - dum tu - o - -  
 fore thee, as straw to tram - ple, as straw to tram - ple be - fore - -

sca - bel - lum pe - dum, sca - bel - lum pe - dum tu - o - -  
 as straw to tram - ple, as straw to tram - ple be - fore - -

sca - bel - lum pe - dum, sca - bel - lum pe - dum tu - o - -  
 as straw to tram - ple, as straw to tram - ple be - fore - -

tu - os sca - bel - lum pe - dum, sca - bel - lum tu - o - -  
 hate thee as straw to tram - ple, as straw to tram - ple be - fore - -

sca - bel - lum pe - dum, sca - bel - lum pe - dum tu - o - -  
 as straw to tram - ple, as straw to tram - ple be - fore - -

sca - bel - lum pe - dum, sca - bel - lum pe - dum tu - o - -  
 as straw to tram - ple, as straw to tram - ple be - fore - -

sca - bel - lum pe - dum, sca - bel - lum pe - dum tu - o - -  
 as straw to tram - ple, as straw to tram - ple be - fore - -

sca - bel - lum pe - dum, sca - bel - lum pe - dum tu - o - -  
 as straw to tram - ple, as straw to tram - ple be - fore - -

sca - bel - lum pe - dum, sca - bel - lum pe - dum tu - o - -  
 as straw to tram - ple, as straw to tram - ple be - fore - -

tu - os sca - bel - lum pe - dum, sca - bel - lum pe - dum tu - o - -  
 hate thee as straw to tram - ple, as straw to tram - ple be - fore - -

sca - bel - lum pe - dum, sca - bel - lum pe - dum tu - o - -  
 as straw to tram - ple, as straw to tram - ple be - fore - -

sca - bel - lum pe - dum, sca - bel - lum pe - dum tu - o - -  
 as straw to tram - ple, as straw to tram - ple be - fore - -



First system of musical notation, including vocal staves and piano accompaniment.

rum,  
thee,

sca - bel  
as straw

rum,  
thee,

sca - bel  
as straw

rum,  
thee,

sca - bel  
as straw

rum,  
thee,

sca - bel  
as straw

Piano accompaniment for the first system, showing chords and bass line with fingerings 7, 6, 7, 6, 7, 6.

Piano accompaniment for the second system, showing chords and bass line with fingerings 7, 6, 7, 6, 7, 6.

po - nam in - i - mi - cos tu - os, in - i - mi - cos tu - os sca - bel - lum  
make the en - e - mies that hate thee, en - e - mies that hate thee as straw to

rum,  
thee,

do - nec po - nam in - i - mi - cos tu - os, in - i - mi - cos tu - os sca - bel - lum  
while I make the en - e - mies that hate thee, en - e - mies that hate thee as straw to

rum,  
thee,

do - nec po - nam in - i - mi - cos tu - os, in - i - mi - cos tu - os sca - bel - lum  
while I make the en - e - mies that hate thee, en - e - mies that hate thee as straw to

rum,  
thee,

do - nec po - nam in - i - mi - cos tu - os, in - i - mi - cos tu - os sca - bel - lum  
while I make the en - e - mies that hate thee, en - e - mies that hate thee as straw to

Piano accompaniment for the third system, showing chords and bass line with fingerings 7, 6, 7, 6, 7, 6.

lum pe dum, do nec po nam in i mi cos  
to tram ple, while I make the en e mies that

dum bel lum pe dum tu o rum, sca bel rum,  
straw to tram ple be fore thee, as straw

pe dum, sca bel lum pe dum tu o rum, sca bel rum,  
tram ple, as straw to tram ple be fore thee, as straw

pe dum, sca bel lum pe dum tu o rum, sca bel rum,  
tram ple, as straw to tram ple be fore thee, as straw

pe dum, sca bel lum pe dum tu o rum, sca bel rum,  
tram ple, as straw to tram ple be fore thee, as straw

tu - os, in - i - mi - cos tu - os sca - bel - lum pe - dum, sca - bel - lum pe - dum tu - o -  
 hate thee, en - e - mies that hate thee as straw to tram - ple, as straw to tram - ple be - fore

tu - os, in - i - mi - cos tu - os sca - bel - lum pe - dum, sca - bel - lum pe - dum tu - o -  
 hate thee, en - e - mies that hate thee as straw to tram - ple, as straw to tram - ple be - fore

tu - os, in - i - mi - cos tu - os sca - bel - lum pe - dum, sca - bel - lum pe - dum tu - o -  
 hate thee, en - e - mies that hate thee as straw to tram - ple, as straw to tram - ple be - fore

tu - os, in - i - mi - cos tu - os sca - bel - lum pe - dum, sca - bel - lum pe - dum tu - o -  
 hate thee, en - e - mies that hate thee as straw to tram - ple, as straw to tram - ple be - fore

tu - os, in - i - mi - cos tu - os sca - bel - lum pe - dum, sca - bel - lum pe - dum tu - o -  
 hate thee, en - e - mies that hate thee as straw to tram - ple, as straw to tram - ple be - fore

tu - os, in - i - mi - cos tu - os sca - bel - lum pe - dum, sca - bel - lum pe - dum tu - o -  
 hate thee, en - e - mies that hate thee as straw to tram - ple, as straw to tram - ple be - fore

tu - os, in - i - mi - cos tu - os sca - bel - lum pe - dum, sca - bel - lum pe - dum tu - o -  
 hate thee, en - e - mies that hate thee as straw to tram - ple, as straw to tram - ple be - fore

tu - os, in - i - mi - cos tu - os sca - bel - lum pe - dum, sca - bel - lum pe - dum tu - o -  
 hate thee, en - e - mies that hate thee as straw to tram - ple, as straw to tram - ple be - fore

tu - os, in - i - mi - cos tu - os sca - bel - lum pe - dum, sca - bel - lum pe - dum tu - o -  
 hate thee, en - e - mies that hate thee as straw to tram - ple, as straw to tram - ple be - fore







3. Allegro  
Primo Coro

The musical score is arranged in systems. The first system includes Violine 1, Violine 2, Viola, and Soprano Chorus 1. The second system includes Organ, Violoncello, Kontrabaß, and a second Violine 1 part. The third system includes Soprano Chorus 2 and a final Organ, Violoncello, and Kontrabaß part. The score features dynamic markings such as *f* (forte) and *p* (piano), and includes musical notations like triplets and trills. A large watermark 'CARUS' is overlaid on the page.

Violine 1  
*f*  
3  
3  
3  
tr

Violine 2  
*f*  
3  
3  
tr

Viola  
*f*

Sopran  
Chor 1

Orgel  
Violoncello  
Kontrabaß  
*f*  
7  
6 5  
4 3

Violine 1  
*Seco*  
*p*  
3  
*p*  
3  
*p*

Sopran  
Chor 2

Orgel  
Violoncello  
Kontrabaß  
*Senza Organo*  
*f*  
*p*  
7  
*p*  
*p*

4

*f*

*f*

*f*

Organi

6

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

Organi tutti

*p*

*f*

Musical score for the first system, measures 7-10. It consists of three staves: two treble clefs and one bass clef. The key signature is one sharp (F#). Measure 7 starts with a fermata over a quarter note. Measures 8 and 9 contain various rhythmic patterns, including eighth and sixteenth notes. Measure 10 features a triplet of eighth notes. A large watermark 'CARUS' is overlaid on the right side of the page.

Empty musical staff with a treble clef and a key signature of one sharp (F#).

Musical score for the second system, measures 11-14. It consists of two staves: a treble clef and a bass clef. The key signature is one sharp (F#). Measure 11 starts with a fermata over a quarter note. Measures 12 and 13 contain various rhythmic patterns, including eighth and sixteenth notes. Measure 14 features a triplet of eighth notes. A large watermark 'CARUS' is overlaid on the right side of the page.

Musical score for the third system, measures 15-18. It consists of three staves: two treble clefs and one bass clef. The key signature is one sharp (F#). Measure 15 starts with a fermata over a quarter note. Measures 16 and 17 contain various rhythmic patterns, including eighth and sixteenth notes. Measure 18 features a triplet of eighth notes. Dynamic markings 'p' (piano) are present in measures 16, 17, and 18. A large watermark 'CARUS' is overlaid on the left side of the page.

Empty musical staff with a treble clef and a key signature of one sharp (F#).

Senza Organo

Musical score for the fourth system, measures 19-22. It consists of two staves: a treble clef and a bass clef. The key signature is one sharp (F#). Measure 19 starts with a fermata over a quarter note. Measures 20 and 21 contain various rhythmic patterns, including eighth and sixteenth notes. Measure 22 features a triplet of eighth notes. Dynamic markings 'p' (piano) are present in measures 20 and 22.



11

p

p

p

tr

Vir - gam vir - tu - tis tu - - ae  
Al - so thy ho - ly scep - - ter

f

f

p

p

f

p

Vir - gam vir - tu - tis  
Al - so thy ho - ly

Tutti

f

15

e - mit - tet Do - mi - nus ex Si - - on,  
 the Lord shall send to thee from Zi - - on;

tu - - ae scep - - ter e - mit - tet Do - mi - nus ex  
 the Lord shall send to thee from

do - - mi - na - re, do - - mi - na - re,  
 be - - a - mas - ter, be - - a - mas - ter,

tr  
 Si - - on, do - - mi - na - re, do - - mi - na - re,  
 Zi - - on; be - - a - mas - ter, be - - a - mas - ter,

Organi tutti

do - mi - na - re in me - di - o in - i - mi - co - rum, in - i - mi -  
 be - a - mas - ter to rule thy foes and them that hate thee, an - that

do - mi - na - re in me - di - o in - i - mi - co - rum, in - i - mi -  
 be - a - mas - ter to rule thy foes and them that hate thee, and them that

Organo Solo

co - hate - - - rum tu - o - rum, thee, that hate - - - thee,

co - hate - - - rum tu - o - rum, thee, that hate - - - thee.

Organi tutti

27

p

p

p

tr

vir - gam vir - tu - tis tu - ae  
Al - so thy ho - ly scep - ter

p

p

p

p

p

tr

vir - gam vir - tu - tis tu -  
Al - so thy ho - ly scep -

p

p



34

on, do - mi - na - re, do - mi - na  
 on; be a mas - ter, be a mas

on, do - mi - na - re, do - mi - na  
 on; be a mas - ter, be a mas



37

*p* *p* *p*

re, do - mi - na - re in me - di - o in  
 ter, be a mas - ter to rule thy foes

*p*

*p* *p* *p*

re, do - mi - na - re in me - di - o  
 ter, be a mas - ter to rule thy foes

*p*

40

i - mi - co - rum,  
 them that hate thee,

in - i - mi - co rum  
 and them that hate thee

in - i - mi - co - rum,  
 and them that hate thee,

in - and

tu - o -  
that hate

i - mi - co - rum tu - o -  
them that hate thee, that hate

6 5  
4 3

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins with a series of eighth notes, followed by a sixteenth-note triplet, and then another series of eighth notes. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

- - - rum, in me - di - o in - i - mi - co - rum, in -  
 thee, to rule thy foes and them that hate thee,

The second system continues the musical score. The vocal line features a sixteenth-note triplet followed by eighth notes. The piano accompaniment continues with its characteristic rhythmic patterns. A large, stylized watermark reading 'CARUS' is overlaid diagonally across the piano accompaniment staves.

The third system of the musical score shows the vocal line and piano accompaniment continuing. The piano part has a prominent sixteenth-note triplet in the right hand. The watermark 'CARUS' remains visible over the piano accompaniment.

- - - rum, in me - di - o in - i - mi - co - rum, in -  
 thee, to rule thy foes and them that hate thee, and

The fourth system concludes the musical score on this page. The vocal line and piano accompaniment continue. The piano part features a sixteenth-note triplet in the right hand. The watermark 'CARUS' is still present over the piano accompaniment.

First system of musical notation, including vocal staves and piano accompaniment.

*tr*  
 i - mi - co - rum tu - o - - rum, in - i - mi - co -  
 them - that - hate - thee, that hate thee, and them - that - hate

Piano accompaniment for the second system.

Third system of musical notation, including vocal staves and piano accompaniment.

*tr*  
 i - mi - co - rum tu - o - - rum, in - i - mi - co -  
 them - that - hate - thee, that hate thee, and them - that - hate

Piano accompaniment for the fourth system.



4. Andante  
Primo Coro

The musical score is arranged in systems. The first system includes staves for Violine 1, Violine 2, Viola, Chor 1, and a grand staff for Orgel, Violoncello, and Kontrabaß. The second system continues with Violine 1, Violine 2, Viola, Chor 1, and the grand staff. The third system includes Violine 1, Violine 2, Viola, Chor 1, and the grand staff. The fourth system includes Violine 1, Violine 2, Viola, Chor 1, and the grand staff. The fifth system includes Violine 1, Violine 2, Viola, Chor 1, and the grand staff. The sixth system includes Violine 1, Violine 2, Viola, Chor 1, and the grand staff. The seventh system includes Violine 1, Violine 2, Viola, Chor 1, and the grand staff. The eighth system includes Violine 1, Violine 2, Viola, Chor 1, and the grand staff. The ninth system includes Violine 1, Violine 2, Viola, Chor 1, and the grand staff. The tenth system includes Violine 1, Violine 2, Viola, Chor 1, and the grand staff. The score is marked with a piano (*p*) dynamic and includes various musical notations such as trills (*tr*), slurs, and a fermata. A large watermark 'CARUS' is overlaid on the score.

12

16

cum prin - tum in di - e vir - tu - tis  
all thy hosts with thee the day of thy power will

tu - ae in splen - do - - ri - bus sanc - to - -  
fol - low in their splen - - dor bright and ho - -



24

28

rum;  
ly; o

te - ro te lu ci fe - rem  
of the morn - ing the dew of thy

ge - nu - i,  
glo - ry, - thy

36

tr  
 ge - nu - i te.  
 glo - ry shall come.

40

- cum prin - ci - pam in di - e vir - tu - tis  
 all thy with thee the day of thy power will

4

tu - ae in splen - do - ri - bus sanc - to - rum; ex  
 fol - low in their splen - dor bright and ho - ly; from

48

*p*

*p*

*p*

u - te - ro an - te lu - ci fe - rem ge -  
 out of the morn - ing the dew of thy glo -

52

6  
4

5  
3#

4  
2

3#

nu - i  
 ry shall

60

te, come, ex from u - te - ro an - te lu - ci fe - rem of thy

64

ge - glo - ry shall te. come.

5. Adagio  
Primo Coro

Violine 1  
Violine 2  
Viola  
Sopran  
Alt  
Tenor  
Baß

Chor 1

Ju - ra - vit Do - mi - nus  
For - the - vit Lord God has sworn

Orgel  
Violoncello  
Kontrabaß  
Fagott

Secondo Coro

Violine 1  
Violine 2  
Viola  
Sopran  
Alt  
Tenor  
Baß

Chor 2

Ju - ra - vit Do - mi - nus  
For - the - vit Lord God has sworn

Orgel  
Violoncello  
Kontrabaß  
Fagott

*f*

et non pae - ni - te - bit, et non pae - ni - te  
 and has not re - pent - ed, and has not re - pent -

et non pae - ni - te - bit, et non pae - ni - te  
 and has not re - pent - ed, and has not re - pent -

et non pae - ni - te - bit, et non pae  
 and has not re - pent - ed, and has not

et non pae - ni - te - bit, et non pae - ni -  
 and has not re - pent - ed, and has not re -

nus et non pae - ni - te - bit, et non pae - ni -  
 sworn and has not re - pent - ed, and has not re -

nus et non pae - ni - te - bit, et non pae - ni -  
 sworn and has not re - pent - ed, and has not re -

nus et non pae - ni - te - bit, et non pae - ni -  
 sworn and has not re - pent - ed, and has not re -



te - bit, non pae - ni - te - bit e - um.  
 pent - ed, has not re - pent - ed of it.

te - bit, non pae - ni - te - bit e - um.  
 pent - ed, has not re - pent - ed of it.

te - bit, non pae - ni - te - bit e - um.  
 pent - ed, has not re - pent - ed of it.

te - bit, non pae - ni - te - bit e - um.  
 pent - ed, has not re - pent - ed of it.

7 7 7

non re - te - bit, non pae - ni - te - bit e - um.  
 pent - ed, has not re - pent - ed of it.

bit, non pae - ni - te - bit e - um.  
 ed, has not re - pent - ed of it.

bit, non pae - ni - te - bit e - um.  
 ed, has not re - pent - ed of it.

bit, non pae - ni - te - bit e - um.  
 ed, has not re - pent - ed of it.

7 7 7

Carus



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

Tu es sa - cer - dos in ae - ter - num se - cun - dum or - di - nem Mel - chi - se -  
 Thy crown is priest - hood now and ev - er, as he had told the king Mel - chiz - e -

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

Tu es sa - cer - dos in ae - ter - num se - cun - dum or - di - nem Mel - chi - se -  
 Thy crown is priest - hood now and ev - er, as he had told the king Mel - chiz - e -

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

Tu es sa - cer - dos in ae - ter - num se - cun - dum or - di - nem Mel - chi - se -  
 Thy crown is priest - hood now and ev - er, as he had told the king Mel - chiz - e -

6b 6 5b 3 6 4 6 6 5

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

...dos in ae - ter - num se - cun - dum or - di - nem Mel - chi - se -  
 ...hood now and ev - er, as he had told the king Mel - chiz - e -

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

Tu es sa - cer - dos in ae - ter - num se - cun - dum or - di - nem Mel - chi - se -  
 Thy crown is priest - hood now and ev - er, as he had told the king Mel - chiz - e -

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

Tu es sa - cer - dos in ae - ter - num se - cun - dum or - di - nem Mel - chi - se -  
 Thy crown is priest - hood now and ev - er, as he had told the king Mel - chiz - e -

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

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

dech, tu es sa - cer - dos in ae - ter - num se - cun - dum or - di - nem Mel - chi - se -  
 dek, thy crown is priest - hood now and ev - er, as he had told the king Mel - chiz - e -

tu es sa - cer - dos in ae - ter - num se - cun - dum or - di - nem Mel - chi - se -  
 thy crown is priest - hood now and ev - er, as he had told the king Mel - chiz - e -

dech, in ae - ter - num,  
 dek, now and ev - er,

dech, tu es sa - cer - dos in ae - ter - num se - cun - dum or - di - nem Mel - chi - se -  
 dek, thy crown is priest - hood now and ev - er, as he had told the king Mel - chiz - e -

Figured bass notation for the piano accompaniment in the first system: 6 6 5 4 3 6 6 4# 6 6 5 #

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

dech, tu es sa - cer - dos in ae - ter - num se - cun - dum or - di - nem Mel - chi - se -  
 dek, thy crown is priest - hood now and ev - er, as he had told the king Mel - chiz - e -

tu es sa - cer - dos in ae - ter - num se - cun - dum or - di - nem Mel - chi - se -  
 thy crown is priest - hood now and ev - er, as he had told the king Mel - chiz - e -

dech, in ae - ter - num,  
 dek, now and ev - er,

dech, tu es sa - cer - dos in ae - ter - num se - cun - dum or - di - nem Mel - chi - se -  
 dek, thy crown is priest - hood now and ev - er, as he had told the king Mel - chiz - e -

Figured bass notation for the piano accompaniment in the second system: 6 6 5 4 3 6 6 4# 6 6 5 #

dech, tu es sa - cer - dos in ae - ter-num se - cun-dum or - di - nem Mel - chi - se -  
 dek, thy crown is priest - hood now and ev - er, as he had told the king Mel - chiz - e -

dech, tu es sa - cer - dos in ae - ter-num se - cun-dum or - di - nem Mel - chi - se -  
 dek, thy crown is priest - hood now and ev - er, as he had told the king Mel - chiz - e -

tu es sa - cer - dos in ae - ter - num se - cun-dum or - di - nem Mel - chi - se -  
 thy crown is priest - hood now and ev - er, as he had told the king Mel - chiz - e -

dech, in ae - ter - num  
 dek, now and ev - er,

dech, sa - cer - dos in ae - ter-num se - cun-dum or - di - nem Mel - chi - se -  
 dek, is priest - hood now and ev - er, as he had told the king Mel - chiz - e -

dech, tu es sa - cer - dos in ae - ter-num se - cun-dum or - di - nem Mel - chi - se -  
 dek, thy crown is priest - hood now and ev - er, as he had told the king Mel - chiz - e -

tu es sa - cer - dos in ae - ter - num se - cun-dum or - di - nem Mel - chi - se -  
 thy crown is priest - hood now and ev - er, as he had told the king Mel - chiz - e -

dech, in ae - ter - num,  
 dek, now and ev - er,

dech, in ae - ter - num,  
dek, now and ev - er,

dech, tu es sa - cer - dos in ae - ter - num se - cun - dum or - di - nem Mel - chi - se -  
dek, thy crown is priest - hood now and ev - er, as he had told the king Mel - chiz - e -

dech, tu es sa - cer - dos in ae - ter - num se - cun - dum or - di - nem Mel - chi - se -  
dek, thy crown is priest - hood now and ev - er, as he had told the king Mel - chiz - e -

tu es sa - cer - dos in ae - ter - num se - cun - dum or - di - nem Mel - chi - se -  
thy crown is priest - hood now and ev - er, as he had told the king Mel - chiz - e -

in ae - ter - num,  
now and ev - er,

dech, tu es sa - cer - dos in ae - ter - num se - cun - dum or - di - nem Mel - chi - se -  
dek, thy crown is priest - hood now and ev - er, as he had told the king Mel - chiz - e -

dech, tu es sa - cer - dos in ae - ter - num se - cun - dum or - di - nem Mel - chi - se -  
dek, thy crown is priest - hood now and ev - er, as he had told the king Mel - chiz - e -

tu es sa - cer - dos in ae - ter - num se - cun - dum or - di - nem Mel - chi - se -  
thy crown is priest - hood now and ev - er, as he had told the king Mel - chiz - e -

in ae - ter - num, in ae - ter - num, in ae -  
 now and ev - er, now and ev - er, now and

dech, in ae - ter - num, in ae - ter - num, in ae -  
 dek, now and ev - er, now and ev - er, now and

dech, in ae - ter - num, in ae - ter - num, in  
 dek, now and ev - er, now and ev - er, now and

dech, in ae - ter - num, in ae - ter - num, ae -  
 dek, now and ev - er, now and ev - er, and

tu es sa - cer - dos, tu es sa - cer - dos,  
 thy crown is priest - hood, thy crown is priest - hood,

dech, tu es sa - cer - dos, tu es sa - cer - dos,  
 dek, thy crown is priest - hood, thy crown is priest - hood,

dech, tu es sa - cer - dos, tu es sa - cer - dos,  
 dek, thy crown is priest - hood, thy crown is priest - hood,

dech, tu es sa - cer - dos, tu es sa - cer - dos,  
 dek, thy crown is priest - hood, thy crown is priest - hood,

ter-num, ev - er, tu es sa - cer - dos in ae - ter - num  
thy crown is priest - hood now and ev - er,

ter-num, ev - er, tu es sa - cer - dos in ae - ter - num  
thy crown is priest - hood now and ev - er,

ter-num, ev - er, tu es sa - cer - dos in ae - ter - num  
thy crown is priest - hood now and ev - er,

ter-num, ev - er, tu es sa - cer - dos in ae - ter - num  
thy crown is priest - hood now and ev - er,

er - dos in ae - ter - num, thy crown is priest - hood now and ev - er, tu es sa - cer - dos in ae - ter - num, thy crown is priest - hood now and ev - er,

tu es sa - cer - dos in ae - ter - num, thy crown is priest - hood now and ev - er, tu es sa - cer - dos in ae - ter - num, thy crown is priest - hood now and ev - er,

tu es sa - cer - dos in ae - ter - num, thy crown is priest - hood now and ev - er, tu es sa - cer - dos in ae - ter - num, thy crown is priest - hood now and ev - er,

tu es sa - cer - dos in ae - ter - num, thy crown is priest - hood now and ev - er, tu es sa - cer - dos in ae - ter - num, thy crown is priest - hood now and ev - er,

se - cun - dum or - di - nem Mel - chi - se - dech in  
 as he had told the king Mel - chiz - e - dek, now

se - cun - dum or - di - nem Mel - chi - se - dech, tu es sa -  
 as he had told the king Mel - chiz - e - dek, thy crown is

se - cun - dum or - di - nem Mel - chi - se - dech, tu es sa -  
 as he had told the king Mel - chiz - e - dek, thy crown is

se - cun - dum or - di - nem Mel - chi - se - dech, tu es sa -  
 as he had told the king Mel - chiz - e - dek, thy crown is

se - cun - dum or - di - nem Mel - chi - se - dech in  
 had told the king Mel - chiz - e - dek, now

ter - num se - cun - dum or - di - nem Mel - chi - se - dech,  
 ev - er, as he had told the king Mel - chiz - e - dek,

ter - num se - cun - dum or - di - nem Mel - chi - se - dech,  
 ev - er, as he had told the king Mel - chiz - e - dek,

ter - num se - cun - dum or - di - nem Mel - chi - se - dech,  
 ev - er, as he had told the king Mel - chiz - e - dek,

ae - - - - - ter - - - - - num,  
and - - - - - ev - - - - - er,

cer - dos se - cun - dum or - di - nem Mel - chi - se - dech,  
priest - hood, as he had told the king Mel - chiz - e - dek,

cer - dos se - cun - dum or - di - nem Mel - chi - se - dech,  
priest - hood, as he had told the king Mel - chiz - e - dek,

cer - dos se - cun - dum or - di - nem Mel - chi - se - ch,  
priest - hood, as he had told the king Mel - chi - e -

ae - - - - - ter - - - - - num,  
and - - - - - ev - - - - - er,

tu es sa - cer - dos se - cun - dum or - di - nem,  
thy crown is priest - hood, as he had told the king,

tu es sa - cer - dos se - cun - dum or - di - nem,  
thy crown is priest - hood, as he had told the king,

tu es sa - cer - dos se - cun - dum or - di - nem,  
thy crown is priest - hood, as he had told the king,



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

in *now* ae - - - - - ter - - - - - num se - cun - dum  
 and ev - - - - - er, as he had

tu es sa - cer - dos thy crown is priest - hood, se - cun - dum or - di - nem as he had told the king Mel - chi - se - dech, se - cun - dum Mel - chiz - e - dek, as he had

tu es sa - cer - dos thy crown is priest - hood, se - cun - dum or - di - nem as he had told the king Mel - chi - se - dech, se - cun - dum Mel - chiz - e - dek, as he had

tu es sa - cer - dos thy crown is priest - hood, se - cun - dum or - di - nem as he had told the king Mel - chi - se - dech, se - cun - dum Mel - chiz - e - dek, as he had

Piano accompaniment for the first system.

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

no ae - - - - - ter - - - - - num se - cun - dum  
 and ev - - - - - er, as he had

tu es sa - cer - dos thy crown is priest - hood, se - cun - dum or - di - nem, as he had told the king, se - cun - dum as he had

tu es sa - cer - dos thy crown is priest - hood, se - cun - dum or - di - nem, as he had told the king, se - cun - dum as he had

tu es sa - cer - dos thy crown is priest - hood, se - cun - dum or - di - nem, as he had told the king, se - cun - dum as he had

Piano accompaniment for the second system.

or - di - nem Mel - chi - se - dech, tu es sa - cer - dos in ae - ter - num  
 told the king Mel - chiz - e - dek, thy crown is priest - hood now and ev - er,

or - di - nem Mel - chi - se - dech, in ae - ter - num  
 told the king Mel - chiz - e - dek, now and ev - er,

or - di - nem Mel - chi - se - dech, tu es sa - cer - dos in ae - ter - num  
 told the king Mel - chiz - e - dek, thy crown is priest - hood now and ev - er,

or - di - nem Mel - chi - se - dech, tu es sa - cer - dos in ae - ter - num  
 told the king Mel - chiz - e - dek, thy crown is priest - hood now and ev - er,

5/4

chi - se - dech, tu es sa -  
 chiz - e - dek, thy crown is

or - di - nem Mel - chi - se - dech, in  
 told the king Mel - chiz - e - dek, now

or - di - nem Mel - chi - se - dech, tu es sa -  
 told the king Mel - chiz - e - dek, thy crown is

or - di - nem Mel - chi - se - dech, tu es sa -  
 told the king Mel - chiz - e - dek, thy crown is

5/4

3

se - cun - dum or - di - nem Mel - chi - se - dech, Mel - chi - se - dech.  
 as he had told the king Mel - chiz - e - dek, Mel - chiz - e - dek.

se - cun - dum or - di - nem Mel - chi - se - dech, Mel - chi - se - dech.  
 as he had told the king Mel - chiz - e - dek, Mel - chiz - e - dek.

se - cun - dum or - di - nem Mel - chi - se - dech, Mel - chi - se - dech.  
 as he had told the king Mel - chiz - e - dek, Mel - chiz - e - dek.

se - cun - dum or - di - nem Mel - chi - se - dech, Mel - chi - se - dech.  
 as he had told the king Mel - chiz - e - dek, Mel - chiz - e - dek.

pr  
 in - num,

se - cun - dum or - di - nem Mel - chi - se - dech, Mel - chi - se - dech.  
 as he had told the king Mel - chiz - e - dek, Mel - chiz - e - dek.

ae - ter - num,  
 and ev - er,

se - cun - dum or - di - nem Mel - chi - se - dech, Mel - chi - se - dech.  
 as he had told the king Mel - chiz - e - dek, Mel - chiz - e - dek.

cer - dos in ae - ter - num,  
 priest - hood now and ev - er,

se - cun - dum or - di - nem Mel - chi - se - dech, Mel - chi - se - dech.  
 as he had told the king Mel - chiz - e - dek, Mel - chiz - e - dek.

cer - dos in ae - ter - num,  
 priest - hood now and ev - er,

se - cun - dum or - di - nem Mel - chi - se - dech, Mel - chi - se - dech.  
 as he had told the king Mel - chiz - e - dek, Mel - chiz - e - dek.

6. Allegro  
Primo Coro

Violine 1

Violine 2

Viola

Tenor  
ad lib.  
Sopran

Chor 1

Baß  
ad lib.  
Alt

Orgel  
Violoncello  
Kontrabaß

The musical score is arranged in a system with multiple staves. The top three staves are for Violine 1, Violine 2, and Viola. The next three staves are for the Chorus, with parts for Tenor ad lib., Sopran, and Baß ad lib. / Alt. The bottom two staves are for the Piano, including Orgel, Violoncello, and Kontrabaß. The score is in 3/4 time and features various musical notations such as eighth notes, sixteenth notes, and rests. There are markings for trills (tr) and triplets (3). A large, stylized watermark 'CARUS' is overlaid on the score, with a large 'C' and 'A' in the lower-left quadrant.

Do - mi - nus a dex-tris tu -  
 For the Lord is at thy right

is, con - fre - git, con - fre - git in di - e i - rae su - - ae  
 hand; he smash - es, he smash - es the rul - ers in his might - - y

Do - mi - nus a dex-tris tu - is, con - fre - git, con - fre - git in di - e i - rae su - ae  
 For the Lord is at thy right hand; he smash - es, he smash - es the rul - ers in his might - y

Musical notation for measures 13-15, including vocal staves and piano accompaniment.

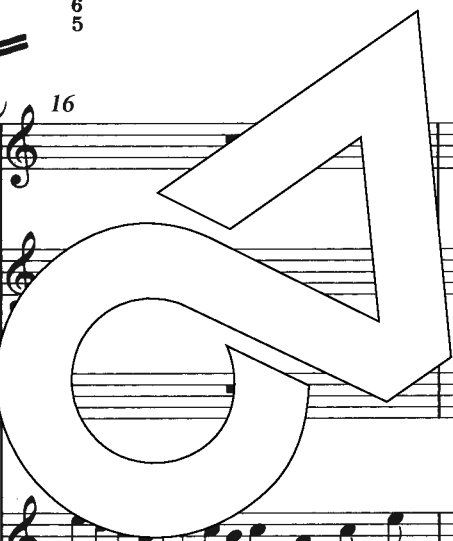
re - ges, con - fre -  
 an - ger, he smash

re - ges, con - fre -  
 an - ger, he smash -

Piano accompaniment for measures 13-15.

6  
5

Musical notation for measures 16-18, including vocal staves and piano accompaniment.



git in di - e i - rae su - ae, con - fre - git, con - fre - git, con -  
 es the rul - ers in his an - ger, he smash - es, he smash - es, he

git in di - e i - rae su - ae, con - fre - git, con - fre - git,  
 es the rul - ers in his an - ger, he smash - es, he smash - es,

Piano accompaniment for measures 16-18.

6

5  
4 3

7

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

fre - - - - - git in di - e i - rae su - ae re - ges,  
 smash - - - - - es the rul - ers in his might - y an - ger.

con - fre - - - - git re -  
 he smash - - - - es the rul - ers in his an - g

Piano accompaniment for the first system.

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

Do - mi - nus a dex - tris tu - is,  
 For the Lord is at thy right hand;

Do - mi - nus a  
 For the Lord is

Piano accompaniment for the second system.

con - fre -  
he smash -

dex - tris tu - is, con - fre -  
at thy right hand, he smash -

git in di - e - i - rae su - ae, in  
es the rul - ers in his an - ger, the

git in di - e - i - rae su - ae, in  
es the rul - ers in his an - ger, the



31

di - e i - rae su - ae, con - fre -  
 rul - ers in his an - ger, he smash -

di - e i - rae su - ae, con - fre  
 rul - ers in his an - ger, he smash -



34

- git in di - e i - rae su - ae re - ges, in di - e i - rae  
 - es the rul - ers in his might - y an - ger, the rul - ers in his

- git in di - e i - rae su - ae re - ges, in di - e i - rae  
 - es the rul - ers in his might - y an - ger, the rul - ers in his

37

Musical notation for measures 37-39. The top system consists of three staves: two vocal staves (Soprano and Alto) and one piano accompaniment staff. The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

8  
 su - ae, con - fre -  
 an - ger, he smash -

su - ae, con - fre -  
 an - ger, he smash -

es

Musical notation for measures 40-43. The top system consists of three staves: two vocal staves and one piano accompaniment staff. The piano part continues with a rhythmic pattern of eighth notes and quarter notes.

40

Musical notation for measures 40-42. The top system consists of three staves: two vocal staves and one piano accompaniment staff. The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

8  
 - git in di - e i - rae su - ae re - ges, con - fre - git,  
 - es the rul - ers in his might - y an - ger, he smash - es

di - e i - rae su - ae, i - rae su - ae, in di - e i - rae su - ae re - ges, con -  
 rul - ers in his an - ger, in his an - ger, the rul - ers in his might - y an - ger, the

Musical notation for measures 43-45. The top system consists of three staves: two vocal staves and one piano accompaniment staff. The piano part continues with a rhythmic pattern of eighth notes and quarter notes.

6  
4

5  
4

Musical notation for measures 43-45. The top system shows vocal staves and piano accompaniment. The vocal lines are mostly rests, with some notes in measure 45. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

con - fre - git, con - fre - git re - ges.  
 the rul - ers in his an - ger.

Vocal line for measure 45 with lyrics. The melody is in the soprano voice, starting with a quarter note 'con' and ending with a trill on 'ges.'.

fre - git, con - fre - git re - ges.  
 rul - ers in his an - ger.

Vocal line for measure 45 with lyrics. The melody is in the bass voice, starting with a quarter note 'fre' and ending with a trill on 'ges.'.

Piano accompaniment for measures 43-45. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment.

Musical notation for measures 46-48. The vocal lines have rests. The piano accompaniment continues with a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

Musical notation for measure 48. The vocal lines have rests. The piano accompaniment continues with a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

Musical notation for measure 48. The vocal lines have rests. The piano accompaniment continues with a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

Piano accompaniment for measures 46-48. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment.

7. Largo

Primo Coro

Tromba sola

3

Trompete 1

Trompete 2

Oboe 1/2

Violine 1

Violine 2

Viola

Chor 1

Sopran

Alt

Tenor

Baß

Orgel  
Violoncello  
Kontrabaß  
Fagott

Secondo Coro

V

V

Sopran

Alt

Tenor

Baß

Orgel  
Violoncello  
Kontrabaß  
Fagott

6

Organ Solo

f

Organ Solo

f

The image shows a page of musical notation for an organ solo. It features a grand staff with two systems of five staves each. The first system includes a treble and bass clef for the organ. The notation includes a melodic line in the upper treble staff and a rhythmic accompaniment in the lower bass staff. A large, stylized watermark 'CARUS' is overlaid across the center of the page. The word 'Organ Solo' is written above the organ part, and a dynamic marking 'f' (forte) is placed below it. The second system also includes the organ part with 'Organ Solo' and 'f' markings.

11

Carus

16

Soli

pp

pp

pp

Organi Soli

f

pp

Organi Soli

f

22 *Tutti*

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

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

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

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



First system of musical notation, including vocal staves and piano accompaniment.

Ju - di - ca - bit in na - ti - o - ni - bus, in na - ti -  
 He will just - ly judge man - y na - tions then, judge man - y

Ju - di - ca - bit in na - ti - o - ni - bus, in na - ti -  
 He will just - ly judge man - y na - tions then, ju man - y

Ju - di - ca - bit in na - ti - o - ni - bus, in - ti -  
 He will just - ly judge man - y na - tions then, judge man - y

Ju - di - ca - bit in na - ti - o - ni - bus, in na - ti -  
 He will just - ly judge man - y na - tions then, judge man - y

Second system of musical notation, including vocal staves and piano accompaniment.

Third system of musical notation, including vocal staves and piano accompaniment.

Ju - di - ca - bit in na - ti - o - ni - bus, in na - ti -  
 He will just - ly judge man - y na - tions then, judge man - y

Ju - di - ca - bit in na - ti - o - ni - bus, in na - ti -  
 He will just - ly judge man - y na - tions then, judge man - y

Ju - di - ca - bit in na - ti - o - ni - bus, in na - ti -  
 He will just - ly judge man - y na - tions then, judge man - y

Ju - di - ca - bit in na - ti - o - ni - bus, in na - ti -  
 He will just - ly judge man - y na - tions then, judge man - y

Fourth system of musical notation, including vocal staves and piano accompaniment.

Tromba sola

Tromba sola

o - ni - bus, ju - di - ca - bit in na - ti -  
na - tions then, he will just ly judge man - y

o - ni - bus, ju - di - ca - bit in na - ti -  
na - tions then, he will just ly judge man - y

o - ni - bus, ju - di - ca - bit in na - ti -  
na - tions then, he will just ly judge man - y

o - ni - bus, ju - di - ca - bit in na - ti -  
na - tions then, he will just ly judge man - y

o - ni - bus,  
na - tions then,

o - ni - bus,  
na - tions then,

o - ni - bus,  
na - tions then,

o - ni - bus,  
na - tions then,

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

o - ni - bus,  
na - tions then,

o - ni - bus,  
na - tions then,

o - ni - bus,  
na - tions then,

o - ni - bus,  
na - tions then,

Musical notation for the third system, including piano accompaniment.

Musical notation for the fourth system, including piano accompaniment.

ju - di - ca - bit in na - ti - o - ni - bus,  
he will just - ly judge man - y na - tions then,

ju - di - ca - bit in na - ti - o - ni - bus,  
he will just - ly judge man - y na - tions then,

ju - di - ca - bit in na - ti - o - ni - bus,  
he will just - ly judge man - y na - tions then,

ju - di - ca - bit in na - ti - o - ni - bus,  
he will just - ly judge man - y na - tions then,

Musical notation for the sixth system, including piano accompaniment.

pp





52

ple - bit ru - i - nas, ru - i - nas, ru - i - nas, ru - i - nas, im -  
 cov - er the val - leys, the val - leys, the val - leys, the val - leys, and

ple - bit ru - i - nas, ru - i - nas, ru - i - nas, ru - i - nas, im -  
 cov - er the val - leys, the val - leys, the val - leys, the val - leys, and

ple - bit ru - i - nas, ru - i - nas, ru - i - nas, ru - i - nas, im -  
 cov - er the val - leys, the val - leys, the val - leys, the val - leys, and

ple - bit ru - i - nas, ru - i - nas, ru - i - nas, ru - i - nas, im -  
 cov - er the val - leys, the val - leys, the val - leys, the val - leys, and

bit ru - i - nas, ru - i - nas, ru - i - nas, im -  
 er the val - leys, the val - leys, the val - leys, and

im - ple - bit ru - i - nas, ru - i - nas, ru - i - nas, im -  
 and cov - er the val - leys, the val - leys, the val - leys, and

im - ple - bit ru - i - nas, ru - i - nas, ru - i - nas, im -  
 and cov - er the val - leys, the val - leys, the val - leys, and

im - ple - bit ru - i - nas, ru - i - nas, ru - i - nas, im -  
 and cov - er the val - leys, the val - leys, the val - leys, and

f

ple - bit ru - i - nas, im - ple - bit ru - i - nas, im -  
 cov - er the val - leys, and cov - er the val - leys, and

ple - bit ru - i - nas, im - ple - bit ru - i - nas, im -  
 cov - er the val - leys, and cov - er the val - leys, and

ple - bit ru - i - nas, im - ple - bit ru - i - nas, im -  
 cov - er the val - leys, and cov - er the val - leys, and

ple - bit ru - i - nas, im - ple - bit ru - i - nas, im -  
 cov - er the val - leys, and cov - er the val - leys, and

- i - nas, im - ple - bit ru - i - nas, im -  
 val - leys, and cov - er the val - leys, and

ple - bit ru - i - nas, im - ple - bit ru - i - nas, im -  
 cov - er the val - leys, and cov - er the val - leys, and

ple - bit ru - i - nas, im - ple - bit ru - i - nas, im -  
 cov - er the val - leys, and cov - er the val - leys, and

ple - bit ru - i - nas, im - ple - bit ru - i - nas, im -  
 cov - er the val - leys, and cov - er the val - leys, and

ple - bit ru - i - nas, im - ple - bit ru - i - nas, im -  
 cov - er the val - leys, and cov - er the val - leys, and

ple - bit ru - i - nas, im - ple - bit ru - i - nas,  
 cov - er the - val - leys, and cov - er the - val - leys

ple - bit ru - i - nas, im - ple - bit ru - i - nas,  
 cov - er the - val - leys, and cov - er the - val - leys

ple - bit ru - i - nas, im - ple - bit ru - i - nas,  
 cov - er the - val - leys, and cov - er the - val - leys

ple - bit ru - i - nas, im - ple - bit ru - i - nas,  
 cov - er the - val - leys, and cov - er the - val - leys

ru - i - nas, im - ple - bit ru - i - nas,  
 the - val - leys, and cov - er the - val - leys

ple - bit ru - i - nas, im - ple - bit ru - i - nas,  
 cov - er the - val - leys, and cov - er the - val - leys

ple - bit ru - i - nas, im - ple - bit ru - i - nas,  
 cov - er the - val - leys, and cov - er the - val - leys

ple - bit ru - i - nas, im - ple - bit ru - i - nas,  
 cov - er the - val - leys, and cov - er the - val - leys

ple - bit ru - i - nas, im - ple - bit ru - i - nas,  
 cov - er the - val - leys, and cov - er the - val - leys

ple - bit ru - i - nas, im - ple - bit ru - i - nas,  
 cov - er the - val - leys, and cov - er the - val - leys

ple - bit ru - i - nas, im - ple - bit ru - i - nas,  
 cov - er the - val - leys, and cov - er the - val - leys





ca - pi - ta,                      con - - quas - sa - bit      ca - pi - ta      in - ter - - -  
 all of them,                      with                      the heads of      all of them      up - on - - -

ca - pi - ta,                      con - - quas - sa - bit      ca - pi - ta      in - ter - - -  
 all of them,                      with                      the heads of      all of them      up - on - - -

ca - pi - ta,                      con - - quas - sa - bit      ca - pi - ta      in - ter - - -  
 all of them,                      with                      the heads of      all of them      up - on - - -

ca - pi - ta,                      con - - quas - sa - bit      ca - pi - ta      in - ter - - -  
 all of them,                      with                      the heads of      all of them      up - on - - -

sa - bit      ca - pi - ta      in - ter - - -  
 heads of      all of them      up - on - - -

con - - quas - sa - bit      ca - pi - ta      in - ter - - -  
 with                      the heads of      all of them      up - on - - -

con - - quas - sa - bit      ca - pi - ta      in - ter - - -  
 with                      the heads of      all of them      up - on - - -

con - - quas - sa - bit      ca - pi - ta      in - ter - - -  
 with                      the heads of      all of them      up - on - - -

69

ra  
the

ra  
the

ra  
the

ra  
the

ra  
the

ra  
the

ra  
the

ra  
the

ra  
the

ra  
the

ra  
the

mul - to - - - rum, con - - quas - sa - bit ca - pi - ta,  
 vast plac - - - es, with the heads of all of them,

mul - to - - - rum, con - - quas - sa - bit ca - pi - ta,  
 vast plac - - - es, with the heads of all of them,

mul - to - - - rum, con - - quas - sa - bit ca - pi - ta,  
 vast plac - - - es, with the heads of all of them,

mul - to - - - rum, con - - quas - sa - bit ca - pi - ta,  
 vast plac - - - es, with the heads of all of them,

mul - to - - - rum, con - - quas - sa - bit ca - pi - ta,  
 vast plac - - - es, with the heads of all of them,

mul - to - - - rum, con - - quas - sa - bit ca - pi - ta,  
 vast plac - - - es, with the heads of all of them,

mul - to - - - rum, con - - quas - sa - bit ca - pi - ta,  
 vast plac - - - es, with the heads of all of them,

mul - to - - - rum, con - - quas - sa - bit ca - pi - ta,  
 vast plac - - - es, with the heads of all of them,

mul - to - - - rum, con - - quas - sa - bit ca - pi - ta,  
 vast plac - - - es, with the heads of all of them,

mul - to - - - rum, con - - quas - sa - bit ca - pi - ta,  
 vast plac - - - es, with the heads of all of them,

mul - to - - - rum, con - - quas - sa - bit ca - pi - ta,  
 vast plac - - - es, with the heads of all of them,

con - quas - sa - bit ca - pi - ta in ter -  
*with the heads of all of them up on*

con - quas - sa - bit ca - pi - ta in ter -  
*with the heads of all of them up on*

con - quas - sa - bit ca - pi - ta in ter -  
*with the heads of all of them up on*

con - quas - sa - bit ca - pi - ta in ter -  
*with the heads of all of them up on*

bit ca - pi - ta in ter -  
*of all of them up on*

con - quas - sa - bit ca - pi - ta in ter -  
*with the heads of all of them up on*

con - quas - sa - bit ca - pi - ta in ter -  
*with the heads of all of them up on*

con - quas - sa - bit ca - pi - ta in ter -  
*with the heads of all of them up on*

Carus

81

- ra the mul - to - rum, in  
- the vast plac - - es, up

- ra the mul - to plac - - rum, in  
- the vast plac - - es, up

ter on - ra, in vast plac - - - ra mul - to - - rum. es. es. es. es. es. es. es. es. es. es. es. es.

on the vast plac - - - ra es, vast plac - - - rum. es. es. es. es. es. es. es. es. es. es. es. es.

on the vast plac - - - ra es, vast plac - - - rum. es. es. es. es. es. es. es. es. es. es. es. es.

on the vast plac - - - ra es, vast plac - - - rum. es. es. es. es. es. es. es. es. es. es. es. es.

on the vast plac - - - ra es, vast plac - - - rum. es. es. es. es. es. es. es. es. es. es. es. es.

on the vast plac - - - ra es, vast plac - - - rum. es. es. es. es. es. es. es. es. es. es. es. es.

on the vast plac - - - ra es, vast plac - - - rum. es. es. es. es. es. es. es. es. es. es. es. es.

on the vast plac - - - ra es, vast plac - - - rum. es. es. es. es. es. es. es. es. es. es. es. es.

on the vast plac - - - ra es, vast plac - - - rum. es. es. es. es. es. es. es. es. es. es. es. es.

on the vast plac - - - ra es, vast plac - - - rum. es. es. es. es. es. es. es. es. es. es. es. es.

on the vast plac - - - ra es, vast plac - - - rum. es. es. es. es. es. es. es. es. es. es. es. es.

on the vast plac - - - ra es, vast plac - - - rum. es. es. es. es. es. es. es. es. es. es. es. es.

8. Andante  
Primo Coro

Violine 1  
*p sempre*

Violine 2  
*p sempre*

Viola  
Chor 1  
*p sempre*

Sopran

Orgel  
Violoncello  
Kontrabaß  
*p sempre*

3

7

7

7

7



7

De tor - ren -  
By the way

10

side in vi - a bi - bet, in  
he drinks fresh wa - ter, he

vi - a bi - bet: prop - ter - e - a ex - al - ta -  
drinks fresh wa - ter, and so shall he be ex - al -

15

17

bit  
be e

6  
4#

6

6  
4#

bit  
ed ca -  
high -

tr

21

put. ly, De tor - ren -  
by the way -

5# 4 3#

24

side in vi - a bi -  
he drinks fresh wa -

tr

bet: prop - ter - e - a ex - al - ta - - bit - ca -  
ter, and so shall he be ex - alt - ed - high -

6 5

28

put, ex - al -  
ly, be ex -

30

ta -  
alt -

bit ca - put, ex - al -  
ed high - ly, be ex -

7 6 7 6 7 #

7 7 7

7 #

34

bit,  
ed, ex - al -  
be ex -

36

ta -  
alt -

- bit ca - put.  
- ed high - ly.

9. Allegro  
Primo Coro

3

Trompete 1/2

Oboe 1/2

Violine 1

Violine 2

Viola

Chor I

Sopran

Alt

Tenor

Baß

Orgel  
Violoncello  
Kontrabaß  
Fagott

Violone I

Sopran

Alt

Tenor

Baß

Orgel  
Violoncello  
Kontrabaß  
Fagott

5

7

Tutti

Tutti

8

Glo - ri - a,  
Glo - ry and

Glo - ri - a,  
Glo - ry and

The image shows a page of musical notation for a piece titled "Gloria". It features a piano accompaniment and vocal lines. The piano part is written in treble and bass clefs, with a key signature of one sharp (F#) and a time signature of 4/4. The vocal lines are written in treble and bass clefs. The score is divided into systems. The first system includes a piano introduction with a measure number "8". The second system contains the vocal entry with the lyrics "Glo - ri - a, Glo - ry and". The third system continues the piano accompaniment. The fourth system contains the vocal entry with the lyrics "Glo - ri - a, Glo - ry and". The score is overlaid with a large, stylized watermark that reads "CARUS".



Piano accompaniment for the first system, measures 12-15. The music is in G major and 4/4 time. It features a steady eighth-note accompaniment in the right hand and a similar pattern in the left hand.

glo - ri - a pa - tri, glo - ri - a, glo - ri - a  
 praise to the Fa - ther, glo - ry and praise to the

Glo - ri - a, glo - ri - a  
 Glo - ry and praise to the

Glo - ri - a, glo - ri - a  
 Glo - ry and praise to the

Glo - ri - a, glo - ri - a  
 Glo - ry and praise to the

Vocal staves for the first system with lyrics. The lyrics are: "glo - ri - a pa - tri, glo - ri - a, glo - ri - a / praise to the Fa - ther, glo - ry and praise to the". There are four vocal parts: Soprano, Alto, Tenor, and Bass.

Piano accompaniment for the second system, measures 16-19. The music continues with the same eighth-note accompaniment pattern.

Piano accompaniment for the third system, measures 20-23. The music continues with the same eighth-note accompaniment pattern.

glo - ri - a pa - tri, glo - ri - a, glo - ri - a  
 praise to the Fa - ther, glo - ry and praise to the

Glo - ri - a, glo - ri - a  
 Glo - ry and praise to the

Glo - ri - a, glo - ri - a  
 Glo - ry and praise to the

Glo - ri - a, glo - ri - a  
 Glo - ry and praise to the

Vocal staves for the second system with lyrics. The lyrics are: "glo - ri - a pa - tri, glo - ri - a, glo - ri - a / praise to the Fa - ther, glo - ry and praise to the". There are four vocal parts: Soprano, Alto, Tenor, and Bass.

Piano accompaniment for the fourth system, measures 24-27. The music continues with the same eighth-note accompaniment pattern.



16

pa - - tri, glo - ri - a, glo - ri - a  
 Fa - - ther, glo - ry now be - ri - a the

pa - - tri, glo - ri - a, glo - ri - a  
 Fa - - ther, glo - ry now be - ri - a the

pa - - tri, glo - ri - a, glo - ri - a  
 Fa - - ther, glo - ry now be - ri - a the

pa - - tri, glo - ri - a, glo - ri - a  
 Fa - - ther, glo - ry now be - ri - a the

7 6 4 7 5 6 4

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is the piano accompaniment. The music is in G major and 3/4 time. The vocal parts begin with the lyrics 'fi - li - o et spi - ri - tu - i sanc - - to, spi - ri - tu - i sanc - -'.

The second system continues the musical score. The vocal parts sing 'Son - li - o as well, and the Spir - it most ho - - ly, the Spir - it most ho - -'. The piano accompaniment features chords with figured bass notation: 5 3, 6, 5 4, and 3#.

The third system continues the musical score. The vocal parts sing 'fi - li - o as well, and the Spir - it most ho - - ly, the Spir - it most ho - -'. The piano accompaniment features chords with figured bass notation: 5 3, 6 5, 5 4, and 3#.



Musical score for the first system, including piano accompaniment and vocal staves.

Musical score for the second system, including piano accompaniment and vocal staves with lyrics.

Musical score for the third system, including piano accompaniment and vocal staves with lyrics.

Musical score for the fourth system, including piano accompaniment and vocal staves with lyrics.

Musical score for the fifth system, including piano accompaniment and vocal staves with lyrics.

Musical score for the sixth system, including piano accompaniment and vocal staves with lyrics.

glo - ri - a et fi - li - o et spi - ri - tu - i sanc - to, glo - ri - a pa - tri et fi - li - o  
 glo - ry to the Son as well, and the Spir - it most ho - ly, praise to the Fa - ther and Son as well

glo - ri - a et fi - li - o et spi - ri - tu - i sanc - to, glo - ri - a pa - tri et fi - li - o  
 glo - ry to the Son as well, and the Spir - it most ho - ly, praise to the Fa - ther and Son as well

glo - ri - a et fi - li - o et spi - ri - tu - i sanc - to, glo - ri - a pa - tri et fi - li - o  
 glo - ry to the Son as well, and the Spir - it most ho - ly, praise to the Fa - ther and Son as well

glo - ri - a et fi - li - o et spi - ri - tu - i sanc - to, glo - ri - a pa - tri et fi - li - o  
 glo - ry to the Son as well, and the Spir - it most ho - ly, praise to the Fa - ther and Son as well

fi - li - o et spi - ri - tu - i sanc - to, glo - ri - a pa - tri et fi - li - o et spi - ri - tu - i  
 Son as well, and the Spir - it most ho - ly, praise to the Fa - ther and Son as well, and the Spir - it most

fi - li - o et spi - ri - tu - i sanc - to, glo - ri - a pa - tri et fi - li - o et spi - ri - tu - i  
 Son as well, and the Spir - it most ho - ly, praise to the Fa - ther and Son as well, and the Spir - it most

fi - li - o et spi - ri - tu - i sanc - to, glo - ri - a pa - tri et fi - li - o et spi - ri - tu - i  
 Son as well, and the Spir - it most ho - ly, praise to the Fa - ther and Son as well, and the Spir - it most

fi - li - o et spi - ri - tu - i sanc - to, glo - ri - a pa - tri et fi - li - o et spi - ri - tu - i  
 Son as well, and the Spir - it most ho - ly, praise to the Fa - ther and Son as well, and the Spir - it most

The first system of the musical score consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The second and third staves are piano accompaniment for the right hand, with a treble clef and a key signature of one sharp. The fourth and fifth staves are piano accompaniment for the left hand, with a bass clef and a key signature of one sharp. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

The second system of the musical score consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one sharp. The second and third staves are piano accompaniment for the right hand, with a treble clef and a key signature of one sharp. The fourth and fifth staves are piano accompaniment for the left hand, with a bass clef and a key signature of one sharp. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

et spi - ri - tu - i sanc - - to, et spi - ri - tu - i sanc - -  
 and the Spir - it most ho - ly, and the Spir - it most ho - ly

et spi - ri - tu - i sanc - - to, et spi - ri - tu - i sanc - -  
 and the Spir - it most ho - ly, and the Spir - it most ho - ly

et spi - ri - tu - i sanc - - to, et spi - ri - tu - i sanc - -  
 and the Spir - it most ho - ly, and the Spir - it most ho - ly

et spi - ri - tu - i sanc - - to, et spi - ri - tu - i sanc - -  
 and the Spir - it most ho - ly, and the Spir - it most ho - ly

The third system of the musical score consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one sharp. The second and third staves are piano accompaniment for the right hand, with a treble clef and a key signature of one sharp. The fourth and fifth staves are piano accompaniment for the left hand, with a bass clef and a key signature of one sharp. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

et spi - ri - tu - i sanc - - to, et spi - ri - tu - i sanc - -  
 and the Spir - it most ho - ly, and the Spir - it most ho - ly

et spi - ri - tu - i sanc - - to, et spi - ri - tu - i sanc - -  
 and the Spir - it most ho - ly, and the Spir - it most ho - ly

et spi - ri - tu - i sanc - - to, et spi - ri - tu - i sanc - -  
 and the Spir - it most ho - ly, and the Spir - it most ho - ly

et spi - ri - tu - i sanc - - to, et spi - ri - tu - i sanc - -  
 and the Spir - it most ho - ly, and the Spir - it most ho - ly

to, et spi - ri - tu - i sanc - to.  
 ly, and the Spir - it most ho - ly.

to, et spi - ri - tu - i sanc - to.  
 ly, and the Spir - it most ho - ly.

to, et spi - ri - tu - i sanc - to.  
 ly, and the Spir - it most ho - ly.

to, et spi - ri - tu - i sanc - to.  
 ly, and the Spir - it most ho - ly.

to, et spi - ri - tu - i sanc - to.  
 ly, and the Spir - it most ho - ly.

to, et spi - ri - tu - i sanc - to.  
 ly, and the Spir - it most ho - ly.

to, et spi - ri - tu - i sanc - to.  
 ly, and the Spir - it most ho - ly.

to, et spi - ri - tu - i sanc - to.  
 ly, and the Spir - it most ho - ly.



10. Allegro  
Primo Coro

3

Trompete 1/2  
(ergänzt)

Violine 1  
Oboe 1

Violine 2  
Oboe 2

Viola

Chor 1

Sopran

Alt

Tenor

Baß

Orgel  
Violoncello  
Kontrabaß  
Fagott

Secondo

Violine 1

Violine 2

Viola

Sopran

Alt

Tenor

Baß

Orgel  
Violoncello  
Kontrabaß  
Fagott

8 sic - - - ut e - - - rat  
As it has been

7 6 7

5

sic - ut e - rit in prin -  
 As it has been in the

sic  
 As

in in prin in ci pi o,  
 in the the days of old,

6  
4

5  
3

9

ci - pi - o et nunc et nunc et sem - per et nunc, et nunc et sem - per, A - men,  
 days of old, is now, and ev - er shall be, is now, and ev - er shall be, A - men,  
 A - men, A - men, A - men,  
 A - men, A - men, A - men,

ut e - rat  
 it has been

et in sae - cu - la sae - cu - lo - rum,  
 in all ag - es both now and al - ways,  
 A - men, A - men, A - men,  
 A - men, A - men, A - men,

et in sae - cu - la sae - cu - lo - rum, A -  
 in all ag - es both now and al - ways, A -

men, et in sae - cu - la sae - cu - lo - rum,  
 men, in all ag - es both now and al - ways,

in prin - ci pi  
 in the days of

A - men, et in sae - cu - la sae - cu - lo - rum, A -  
 A - men, in all ag - es both now and al - ways, A -

et in sae - cu - la sae - cu - lo - rum, et in sae - cu - la sae - cu - lo - rum, A -  
 in all ag - es both now and al - ways, in all ag - es both now and al - ways, A -

et in sae - cu - la sae - cu - lo - rum, et in sae - cu - la sae - cu - lo - rum, A -  
 in all ag - es both now and al - ways, in all ag - es both now and al - ways, A -

et in sae - cu - la sae - cu - lo - rum,  
 in all ag - es both now and al - ways,

A - men, et in sae - cu - la sae - cu - lo - rum, A -  
 A - men, in all ag - es both now and al - ways, A -

men, A - men, A - men, A - men, A - - -  
 men, A - men, A - men, A - men, A - - -

A - - - men, A - men, A - - - men,  
 A - - - men, A - men, A - - - men,

o, A - - - men, A - men, sic - ut e - rat in prin - ci - pi - o, et nunc, et nunc et  
 old, A - - - men, A - men, as it has been in the days of old, now, ev -

men, A - men, A - men, A - men, - - - men,  
 men, A - men, A - men, A - men, - - - men,

men, A - men, A - men, sic - ut e - rat in prin - ci - pi - o, et nunc, et nunc et  
 men, A - men, A - men, as it has been in the days of old, is now, and ev - er

men, sic - - - ut  
 men, as - - - it

A - men, A - - - men, A - men, et in sae - cu - la  
 A - men, A - - - men, A - men, in all ag - es both

men, A - men, A - men, A - men, sic - ut e - rat in prin -  
 men, A - men, A - men, A - men, as it has been in the

7 5 3#

men, A - - - men, et in sae - cu - la sae - cu -  
 men, A - - - men, in all ag - es both now and

A - - - men, et in sae - cu - la sae - cu - lo - rum, et in  
 A - - - men, in all ag - es both now and al - ways, in all

sem - per, A - - - men, et in sae - cu -  
 shall be, A - - - men, in all ag - es both

A - men, A - men, - men,  
 A - men, A - men, - men,

et nunc, et nunc et sem - per, et in sae - cu - la  
 is now and ev - er shall be, in all ag - es both

e - - - rat in in  
 has been in

sae - cu - lo - - rum, A - - - men, et in in  
 now and al - - ways, A - - - men, in all

ci - pi - o, sic - ut e - rat in prin - ci - pi - o, et nunc, et nunc et sem - per, et in sae - cu - la sae - cu -  
 days of old, as it has been in the days of old, is now, and ev - er shall be, in all ag - es both now and

lo-rum, et in sae-cu-la sae-cu-lo-rum, A-men, sic-ut e-rat in prin-  
 al-ways, in all ag-es both now and al-ways, A-men, as it has been in the

sae-cu-la sae-cu-lo-rum, et in sae-cu-la sae-cu-lo-rum, A-men,  
 ag-es both now and al-ways, in all ag-es both now and al-ways, A-men,

sae-cu-lo-rum, A-men, sic-ut e-rat in prin-  
 now and al-ways, A-men, it has been in the

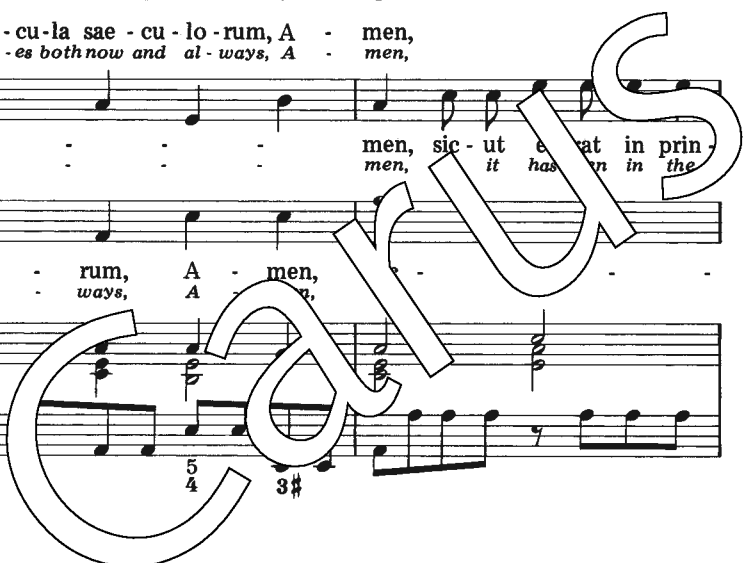
et in sae-cu-la sae-cu-lo-rum, A-men,  
 in all ag-es both now and al-ways, A-men,

sae-cu-lo-rum, A-men,  
 now al-ways, A-men,

prin-ci-pi-o, old,  
 the days of

sae-cu-la sae-cu-lo-rum, A-men,  
 ag-es both now and al-ways, A-men,

lo-rum, et in sae-cu-la sae-cu-lo-rum, A-men, sic-  
 al-ways, in all ag-es both now and al-ways, A-men, as



ci - pi - o, et nunc, et nunc et sem - per, et nunc, et nunc et sem - per, A - - -  
 days of old, is now, and ev - er shall be, is now, and ev - er shall be, A - - -

et in sae - cu - la sae - cu - lo - - rum, A - - -  
 in all ag - es both now and al - - ways, A - - -

ci - pi - o, et nunc, et nunc et sem - per, A - - - en,  
 days of old, is now, and ev - er shall be, A - - - n,

ut e - rat  
 it has been

A - men, A - men,  
 A - men, A - men,

A - - - men, A - - - men, sic - ut e - rat in prin -  
 A - - - men, A - - - men, as it has been in the

ut e - rat  
 it has been



men, A - - - men, A - - - men, A - - - men, A - - -  
 men, A - - - men, A - - - men, A - - -

men, A - - - men, A - - - men, A - - -  
 men, A - - - men, A - - -

et in sae - cu - la sae - cu - lo - - - rum,  
 in all ag - es both now and al - - - ways,

in prin - ci - pi -  
 in the of

A in sae - cu - la sae - cu - lo - rum, A - -  
 all ag - es both now and al - ways, A - -

ci - pi - o, et in sae - cu - la sae - cu - lo - rum, et in sae - cu - la sae - cu - lo - rum, A - -  
 days of old, in all ag - es both now and al - ways, in all ag - es both now and al - ways, A - -

et in sae - cu - la sae - cu - lo - rum, et in sae - cu - la sae - cu - lo - rum, A - -  
 in all ag - es both now and al - ways, in all ag - es both now and al - ways, A - -

in prin - ci - pi -  
 in the days of

men,  
men,

men,  
men,

men,  
men,

o,  
old,

men,  
men,

men,  
men,

o,  
old,

**CARUS**

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7 # 6 5 3# 6 5 5 4 3#

sic - ut e - rat in prin - ci - pi - o et nunc, et nunc et sem - per, et nunc, et nunc, et  
 as it has been in the days of old, is now, and ev - er shall be, is now, and ev - er

A - men, A - - - men, A - -  
 A - men, A - - - men, A -

sic - ut e - rat in prin - ci - pi - o et nunc, et nunc et sem - per, et  
 as it has been in the days of old, is now, and ev - er shall be, is

A - men, A - - - men,  
 A - men, A - - - men,

sic - ut e - rat in prin - ci - pi - o et nunc, et nunc et sem - per, et  
 as it has been in the days of old, is now, and ev - er shall be, is

A - men,  
 A - men,

sem - per, et in sae - cu - la sae - cu - lo - rum, et in sae - cu - la sae - cu - lo - - -  
 shall be, in all ag - es both now and al - ways, in all ag - es both now and al -

men, A - men, A - - - men, et in sae - cu - la sae - cu -  
 men, A - men, A - - - men, in all ag - es both now and

A - men, A - - - men, A - - - men, et in sae - cu - la sae - cu -  
 A - men, A - - - men, A - - - men, in all ag - es both now and

rat in prin  
 been in the

num - per, et in sae - cu - la sae - cu - lo - rum, et in sae - cu - la sae - cu -  
 now, shall be, in all ag - es both now and al - ways, in all ag - es both now and

A - - - men, A - - - men, et in sae - cu - la sae - cu -  
 A - - - men, A - - - men, in all ag - es both now and

A - men, A - - - men, et in sae - cu - la sae - cu -  
 A - men, A - - - men, in all ag - es both now and

rat in prin  
 been in the

rum, sae - cu - lo - rum, A - men, A - : : - men,  
 ways, now and al - ways, A - men, A - : : - men,

lo - rum, sae - cu - lo - rum, A - men, A - : : : :  
 al - ways, now and al - ways, A - men, A - : : : :

lo - rum, sae - cu - lo - rum, A - men, sae - cu - lo - rum, sae - cu - lo - rum, A - men, A -  
 al - ways, now and al - ways, A - men, now and al - ways, now and al - ways, A - men, A -

ci - pi - o, sae - cu - lo - rum, sae - cu - lo - rum, A - men, A -  
 days of old, now and al - ways, now and al - ways, A - men, A -

lo - rum, A - men, A - : : - men,  
 and al - ways, A - men, A - : : - men,

lo - rum, sae - cu - lo - rum, A - men, A - : : : :  
 al - ways, now and al - ways, A - men, A - : : : :

lo - rum, sae - cu - lo - rum, A - men, sae - cu - lo - rum, sae - cu - lo - rum, A - men, A -  
 al - ways, now and al - ways, A - men, now and al - ways, now and al - ways, A - men, A -

ci - pi - o, sae - cu - lo - rum, sae - cu - lo - rum, A - men, A -  
 days of old, now and al - ways, now and al - ways, A - men, A -

5/4 7 5/4 3#

5/4 3# 7 5/4 3#

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

sic - ut e -  
as it has

men, sic - ut e - rat in prin - ci - pi - o et nunc, et nunc et sem - per, et nunc, et nunc et  
men, as it has been in the days of old, is now, and ev - er shall be, is now, and ev - er

men, A - - men, A - - men, A men,  
men, A - - men, A - - men, A men,

men, A - - - men, A - - - men,  
men, A - - - men, A - - - men,

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

sic - ut e -  
as it has

men, sic - ut e - rat in prin - ci - pi - o et nunc, et nunc et sem - per, et  
men, as it has been in the days of old, is now, and ev - er shall be, is

men, A - men, A - - men, A - men,  
men, A - men, A - - men, A - men,

men, A - - - men, A - - - men,  
men, A - - - men, A - - - men,

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

rat in prin -  
 been in the

sem - per, et in sae - cu - la sae - cu - lo - rum, et in sae - cu - la sae - cu - lo -  
 shall be, in all ag - es both now and al - ways, in all ag - es both now and al -

A - men, et in in sae - cu - la sae - cu - rum, sae - cu -  
 A - men, in all ag - es both now and ways, now and

men, A - men, A - men, A - men,  
 men, A - men, men, men,

in prin -  
 in the

nunc, et nunc et sem - per, et in sae - cu - la sae - cu - lo - rum, et in sae - cu - la sae - cu -  
 now, and ev - er shall be, in all ag - es both now and al - ways, in all ag - es both now and

A - men, et in in sae - cu - la sae - cu - lo - rum, sae - cu -  
 A - men, in all ag - es both now and al - ways, now and

A - men, A - men, A - men,  
 A - men, men, men, men,



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

ci - - pi - o, et nunc et sem-per, et in sae-cu-la, nunc et sem-per, et in  
 days of old, and ev-er shall be, in all ag-es both now and al-ways, in all

- rum, sae-cu-lo-rum, A - men, et nunc et sem-per, et in sae-cu-la, nunc et sem-per, et in  
 - ways, now and al-ways, A - men, and ev-er shall be, in all ag-es both now and al-ways, in all

lo-rum, sae-cu-lo-rum, A - men, et nunc et sem-per, et in sae-cu-la, nunc et sem-per, et in  
 al-ways, now and al-ways, A - men, and ev-er shall be, in all ag-es both now and al-ways, in all

sae-cu-lo-rum, A - men, A - men, et nunc et sem-per, et in sae-cu-la, nunc et sem-per, et in  
 now and al-ways, A - men, A - men, and ev-er shall be, in all ag-es both now and al-ways, in all

Piano accompaniment for the first system, including treble and bass clefs.

5/4

6

6

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

ci - - pi - o, et nunc et sem-per, et in sae-cu-la, nunc et sem-per, et in  
 days of old, and ev-er shall be, in all ag-es both now and al-ways, in all

lo-rum, sae-cu-lo-rum, A - men, et nunc et sem-per, et in sae-cu-la, nunc et sem-per, et in  
 al-ways, now and al-ways, A - men, and ev-er shall be, in all ag-es both now and al-ways, in all

lo-rum, sae-cu-lo-rum, A - men, et nunc et sem-per, et in sae-cu-la, nunc et sem-per, et in  
 al-ways, now and al-ways, A - men, and ev-er shall be, in all ag-es both now and al-ways, in all

sae-cu-lo-rum, A - men, A - men, et nunc et sem-per, et in sae-cu-la, nunc et sem-per, et in  
 now and al-ways, A - men, A - men, and ev-er shall be, in all ag-es both now and al-ways, in all

Piano accompaniment for the second system, including treble and bass clefs.

5/4

3#

6

6

sae - cu - la sae - cu - lo - rum, A - men, sic - ut e - rat in prin - ci - pi - o et nunc, et nunc et  
 ag - es both now and al - ways, A - men, as it has been in the days of old, is now, and ev - er

sae - cu - la sae - cu - lo - rum, A - men, sic - ut e - rat in prin - ci - pi - o et nunc, et nunc et  
 ag - es both now and al - ways, A - men, as it has been in the days of old, is now, and ev - er

sae - cu - la sae - cu - lo - rum, sic - - ut  
 ag - es both now and al - ways, as it has - - be

sae - cu - la sae - cu - lo - rum, A - men, sic - ut e - rat in prin - ci - pi - o et nunc et  
 ag - es both now and al - ways, A - men, as it has been in the days of old, is now, and ev - er

sae - cu - lo - rum, A - men, A - men, A - men,  
 ag - es both now and al - ways, A - men, A - men, A - men,

sae - cu - la sae - cu - lo - rum, A - men, A - men, A - men,  
 ag - es both now and al - ways, A - men, A - men, A - men,

sae - cu - la sae - cu - lo - rum, A - men, A - men, A - men,  
 ag - es both now and al - ways, A - men, A - men, A - men,

sae - cu - la sae - cu - lo - rum, A - men, A - men, A - men,  
 ag - es both now and al - ways, A - men, A - men, A - men,

sem-per, et in sae-cu-la sae-cu-lo-rum, A-men, A-men,  
 shall be, in all ag-es both now and al-ways, A-men, A-men,

sem-per, et in sae-cu-la sae-cu-lo-rum, A-men, A-men,  
 shall be, in all ag-es both now and al-ways, A-men, A-men,

in prin-ci-pi-o, A-men,  
 in the days of old, A-men,

sem-per, et in sae-cu-la sae-cu-lo-rum, A-men, A-men,  
 shall be, in all ag-es both now and al-ways, A-men, A-men,

A-men, A-men, A-men, sic-ut e-rat in prin-ci-pi-o, et  
 A-men, A-men, A-men, as it has been in the days of old, is

A-men, A-men, sic-ut e-  
 A-men, A-men, as it has

A-men, A-men, A-men, sic-ut e-rat in prin-ci-pi-o, et  
 A-men, A-men, A-men, as it has been in the days of old, is

A-men, A-men, A-men, sic-ut e-rat in prin-ci-pi-o, et  
 A-men, A-men, A-men, as it has been in the days of old, is



A - - - men, A - - - men, A - men, et in  
 A - - - men, A - - - men, A - men, in all

A - - - men, A - - - men, A - - -

- men, A - - - men, A - - - men, et in  
 men, A - - - men, men, A - men, in all

- men, A - - - men, A - - - men, A - men, A - men,

Tasto Solo

lo - rum, sae - cu - la sae - cu - lo - rum, et in sae - cu - la sae - cu - lo - rum, A - men, et in  
 al - ways, in all ag - es both now and al - ways, in all ag - es both now and al - ways, A - men, in all

lo - rum, et in sae - cu - la sae - cu - lo - rum, et in sae - cu - la sae - cu - lo - rum, A - -  
 al - ways, in all ag - es both now and al - ways, in all ag - es both now and al - ways, A - -

sae - cu - la sae - cu - lo - rum, et in sae - cu - la sae - cu - lo - rum, sae - cu - lo - rum, A - men, et in  
 ag - es both now and al - ways, in all ag - es both now and al - ways, now and al - ways, A - men, in all

sae - cu - la sae - cu - lo - rum, et in sae - cu - la sae - cu - lo - rum, sae - cu - lo - rum, A - men, A - -  
 ag - es both now and al - ways, in all ag - es both now and al - ways, now and al - ways, A - men, A - -

Tasto Solo

68

70

sae - cu - la sae - cu - lo - rum, sae - cu - lo - rum, A - men, A - men, et in sae - cu - la sae - cu - lo - - -  
 ag - es both now and al - ways, now and al - ways, A - men, A - men, in all ag - es both now and al - - -

- men, et in sae - cu - la sae - cu - lo - - -  
 - men, in all ag - es both now and al - - -

sae - cu - la sae - cu - lo - rum, sae - cu - lo - rum, A - - -  
 ag - es both now and al - ways, now and al - ways, A - - -

A - - - men, A - - - men, et in cu - la sae - cu -  
 A - - - men, A - - - men, in all ag - es both now and

cu - lo - rum, sae - cu - lo - rum, A - men, A - men, sae - cu - lo - - - rum, sae - cu -  
 ag - es both now and al - ways, now and al - ways, A - men, A - men, now and al - - - ways, now and

- - - - men, sae - cu - lo - - - rum, sae - cu -  
 - - - - men, now and al - - - ways, now and

sae - cu - la sae - cu - lo - rum, sae - cu - lo - rum, A - - -  
 ag - es both now and al - ways, now and al - ways, A - - -

men, A - - - men, et in sae - cu - la sae - cu -  
 men, A - - - men, in all ag - es both now and

- rum, A - men, A - men, sae - cu - lo - : : - rum, A - men, A - men, et in  
 - ways, A - men, A - men, now and al - : : - ways, A - men, A - men, in all  
 - rum, A - men, A - men, sae - cu - lo - : : - rum, A - men, A - : : - men, in  
 - ways, A - men, A - men, now and al - : : - ways, A - men, A - : : - men, in all  
 men, et in sae - cu - la sae - cu - lo - rum, sae - cu - lo - rum, A - men, et in  
 men, in all ag - es both now and al - ways, A - men, A - men, A - men, in  
 lo - rum, A - : : - : : - men, A - : : -  
 al - ways, A - : : - : : - men, A - : : -  
 al - : : - : : - rum, et in sae - cu - la sae - cu - lo - rum, A - men, A - men, sae - cu -  
 - ways, in all ag - es both now and al - ways, A - men, A - men, now and  
 lo - : : - : : - rum, et in sae - cu - la sae - cu - lo - rum, sae - cu - lo - : : - : : - rum, sae - cu -  
 al - : : - : : - ways, in all ag - es both now and al - ways, now and al - : : - : : - ways, now and  
 men, et in sae - cu - la sae - cu - lo - rum, sae - cu - lo - rum, A - men, et in  
 men, in all ag - es both now and al - ways, now and al - ways, A - men, in all  
 lo - rum, A - : : - : : - : : - men, A - : : -  
 al - ways, A - : : - : : - : : - men, A - : : -

The musical score consists of multiple systems of staves. The top system includes a piano accompaniment (treble and bass clefs) and a vocal line. The lyrics are: "sae - cu - la sae - cu - lo - rum, A - men, sae - cu - lo - rum, A - men. ag - es both now and al - ways, A - men, now and al - ways, A - men." The score continues with several more systems, each featuring piano accompaniment and vocal parts. The lyrics are repeated and varied across the systems. A large, stylized watermark "CARUS" is overlaid on the right side of the page. At the bottom right of the score, there are numerical figures: "6 5 4 3".