

Y O R K   
E A R L Y  
M U S I C  
P R E S S

Tomás Luis de Victoria  
(1548–1611)

Four Psalms  
from  
*Missae, Magnificat, motecta, psalmi  
et alia quam pluria...* (1600)

Dixit Dominus (STTB; STTB)  
Nisi Dominus (SSTB; STTB)  
Super flumina Babylonis (SSTB; A/STTB)  
Laetatus sum (SA/TTB; SSTB; STT/BarB)

Edited by Peter Seymour



YORK EARLY MUSIC FOUNDATION

in association with

THE UNIVERSITY of York



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## Introduction

Tomás Luis de Victoria was born in Avila, Spain in 1548 and died in Madrid in 1611. His early musical education was in Avila until his voice broke (by 1563/5) when he was sent to the Jesuit Collegio Germanico in Rome to continue his education. His first publication, *Motecta* (Venice, 1572) included motets for 4–6 and 8 voices, and around this time he may have studied with Palestrina, *maestro di cappella* at the nearby Seminario Romano. In 1587 Victoria left Italy for Spain where, until 1603, he was Chaplain to the Dowager Empress Maria; he was also *maestro de cappilla* there until 1604. In 1598 he engaged Julio Junti de Modesti of Madrid to produce 200 copies of a collection which eventually appeared in 1600 as *Missae, Magnificat, motecta, psalmi et alia quam plurima...* The present edition is based on the 1600 publication, one which enjoyed considerable distribution, reaching even Mexico and South America.

One of his earliest, probably the first, of his psalm compositions was the double choir setting of *Super flumina Babylonis*, specially composed in 1573 for the Collegio Germanico around the time of his appointment there as *maestro di cappella*. *Super flumina Babylonis* was eventually published in Venice in 1576 in his *Liber Primus...* a collection which also included *Nisi Dominus*. Subsequent psalm publications included *Dixit Dominus, Laudate Dominum, Laudate pueri* (Rome, 1581) and *Laetatus sum* (Rome, 1581). *Ecce nunc benedicite*, the only setting not for Vespers but rather for Compline, appeared in the 1600 publication. All the earlier settings were re-worked and re-published in the 1600 collection in line with Victoria's practice of constantly revising his works. The 1600 Madrid publication includes revisions of 19 pieces which also expected a revised performance style. One of the main differences in the 1600 publication from the earlier versions is that Victoria supplies more accidentals in the later version especially in the organ score.

The choir at Maria's chapel comprised 12 Priests (3 per part) and 4 boys. Doubling instruments were added for Easter, Corpus Christi and its octave. After 1601 a dulcian (bassoon) was added for all services and the number of boy singers was increased to 6. There is further contemporary evidence (not least from Victoria himself but also from King João IV of Portugal<sup>1</sup>) that instrumental doubling was widely practised in his works circulating in Spain; the 1600 publication added an organ part (essentially a reduction of the Choir I material) in open score which Victoria indicated could replace (or, presumably, double) Choir I. Victoria further suggests that an organ or other instruments might replace Choir II in triple choir compositions such as in his setting of *Laetatus sum*, which, when it first appeared in 1581, had been the first triple choir work to be published in Rome. A 1601 letter from Victoria<sup>2</sup> claimed this practice of replacing a whole choir with an organ to be innovative; it is worth noting that if an organ completely replaces a choir then some of the text would be omitted. At the very least we can note that Victoria presumed an *organo seguente* part; although this and other doubling practices may have been new in Spain they were common elsewhere in Europe and Victoria himself would presumably have already worked this way in Rome.

It would be fair to describe his polyphonic psalm settings as essentially through-composed large-scale psalm-motets and probably having no liturgical context — the prevailing liturgical practice in such cases was to alternate chant and polyphony. Indeed, he left one further psalm composition, *Miserere mei Deus*, a penitential psalm for Lauds in Holy Week which is chordal in style rather in the manner of an Anglican chant setting and is perhaps more representative of the prevailing liturgical style. A common feature of the polyphonic settings is that the 'Gloria' always begins in triple time and is mainly homophonic in nature. Elsewhere there is generally little textual repetition except in the

<sup>1</sup> In his *Defensa de la música moderna* of 1649 João IV (who had a close acquaintance with Victoria's compositional output) indicates that it was standard practice for instruments to double or replace vocal lines, particularly the 2<sup>nd</sup> choir in a triple choir composition.

<sup>2</sup> The letter from Victoria, dated 10 February 1601, was addressed to Jaén cathedral authorities and claims the precedence for provision of a printed organ score (see S. Rubio, 'Dos interesantes cartas autógrafas de T.L. de Victoria' *Revista de musicología*, iv (1981), 333–41).

shorter psalm settings (*Ecce nunc benedicite* and *Laudate Dominum*) but there is always an idiosyncratic variety of choral texture and frequent alternation of single choir verses with polychoral material.

### Performance information

#### Transposition

Many of the motets were published in high clefs and have been transposed here in accordance with our current understanding with regard to how these combinations should be performed.<sup>3</sup>

#### Pitch

In the latter part of the sixteenth century various pitches were in regular use. Many organs were tuned a semitone sharp of modern concert pitch (ie a'=464 Hz) and this high pitch, referred to as *mezzo punto*, was the most common one for wind instruments such as cornett. However, it was not uncommon for organists to transpose down a tone when performing only with singers (or perhaps with string instruments which would be tuned down as necessary); this lower pitch, a semitone below modern concert pitch was called *tuono corista*. This edition presents the music at the original printed pitch or transposed down a 4<sup>th</sup> and so avoids remote key signatures. Zarlino, in his *Dimostrazioni harmoniche* (Venice, 1571), indicates the popularity of quarter- and sixth-comma mean-tone temperament and these certainly work well in Victoria's settings.

#### Scoring

The psalms are all scored for two or three 4-voice choirs. The tessiturae of the individual lines might suggest some adjustment to our modern layout with altos and tenors sharing some of the inner parts; the top line often lies in an alto or mezzo soprano register. Victoria's own rubric and the authoritative writings of João IV (see above) would certainly suggest an *organo seguente* throughout, with the option of replacing or substituting all or some of the parts with an organ line or another instrument such as cornett, sackbut or dulcian.

#### Pronunciation

It would be reasonable to expect that that part of Victoria's music which he composed and published in Italy would have been sung with an Italianate pronunciation as opposed to the Spanish pronunciation one presumes he anticipated for works composed in Spain (such as his *Officium defunctorum*...published in Madrid, 1605). The psalms in the 1600 Madrid publication, with the exception of *Ecce nunc benedicite*, had appeared in Italian publications before Victoria returned to Spain. It is unlikely that, whilst in Rome, he was composing for other than the requirements of his current employment and publication market. An Italianate pronunciation would therefore seem appropriate.

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<sup>3</sup> For a fuller discussion see P. Barbieri, 'Chiavette' in *The New Grove Dictionary of Music and Musicians*, 2<sup>nd</sup> edition, ed. S. Sadie and J. Tyrell (London, 2001), v, 597–600.

## Editorial Procedure

Variant readings and any problems of clarity in the printed source are included in the Commentary. Clefs are modernised where necessary but original designations are indicated in the prefatory information.

Original time signatures, note values and original key signatures are indicated in the prefatory information or above the staff.

Accidentals have been modernised; redundant accidentals have been omitted.

Editorial suggestions for accidentals based on rules of *musica ficta* appear above the staff.

Precautionary accidentals appear in round brackets.

Original bar lines at the end of sections have been retained; otherwise, bar lines are editorial.

Rhythmic notation has been standardised and presented with modern beaming.

Spelling and punctuation have been modernised without comment.

Ligatures are indicated by a square bracket above the staff.

Black notation is indicated by a broken bracket above the staff.

## Source

British Library, London (K.2.g.14):

*Missæ Magnificat, motecta psalmi, & alia quam plurima. Quæ partim Octonis alia Nonis, alia Duodenis vocibus concinuntur*

(Matriti. Ex Typographia Regia. 1600, Madrid)

## Translations

### Dixit Dominus (Psalm 109)

The Lord said unto my Lord: sit at my right hand, until I make your enemies your footstool. The Lord shall send the rod of your strength out of Sion: rule in the midst of your enemies. Yours shall be the dominion in the day of your power, amid the brightness of the saint: from the womb, before the daystar have I begotten you. The Lord has sworn, and will not repent. You are a priest for ever after the order of Melchisedech. The Lord at your right hand shall strike through kings in the day of his wrath. He shall judge among heathen, he shall fill the places with dead bodies: he shall wound the heads of many people on earth. He shall drink of the brook in the way: therefore shall he lift up his head. Glory be to the Father and to the Son and to the Holy Spirit. As it was in the beginning, is now and ever shall be, world without end. Amen.

### Nisi Dominus (Psalm 126)

Except the Lord build the house: their labour is but lost that build it. Except the Lord keep the city: the watchman waketh but in vain. (Ch.1) It is but lost labour that ye haste to rise up early, and so late take rest, and eat the bread of carefulness, (Ch.2) for so he giveth his beloved sleep. Lo, children and the fruit of the womb, are an heritage and gift that cometh of the Lord. Like as the arrows in the hand of the giant, even so are the young children. (Tutti) Happy is the man that hath his quiver full of them: they shall not be ashamed when they speak with their enemies in the gate.

Glory be to the Father and to the Son, and to the Holy Ghost. As it was in the beginning is now and ever shall be: world without end. Amen.

**Super flumina Babylonis (Psalm 136)**

By the waters of Babylon, we sat down and wept, when we remembered thee, O Sion.

As for our harps, we hanged them up upon the trees that are therein.

(Ch.1) For they that led us away captive required of us then a song and melody in our heaviness:

(Ch.2) Sing us one of the songs of Sion.

(Tutti) How shall we sing the Lord's song in a strange land?

**Laetatus sum (Psalm 121)**

(Ch.1) I was glad they said unto me: "We will go into the house of the Lord." (Ch.2) Our feet shall stand in thy gates: O Jerusalem. (Ch.3) Jerusalem is built as a city: that is at unity in itself. (Tutti)

For thither the tribes go up, even the tribes of the Lord: to testify unto Israel, to give thanks unto the name of the Lord. For there is the seat of Judgement: even the seat of the house of David. (Ch.2) O pray for the peace of Jerusalem: they shall prosper that love thee. (Tutti) Peace be within thy walls: and plenteousness within thy palaces. For my brethren and companions' sakes: I will wish thee prosperity. Yea, because of the house of the Lord our God: I will seek to do thee good. Glory be to the Father and to the Son, and to the Holy Ghost. As it was in the beginning is now and ever shall be: world without end. Amen.

# Dixit Dominus

The Lord said unto my Lord: sit at my right hand, until I make your enemies your footstool.  
The Lord shall send the rod of your strength out of Sion: rule in the midst of your enemies.  
Yours shall be the dominion in the day of your power, amid the brightness of the saint:  
from the womb, before the daystar have I begotten you.  
The Lord has sworn, and will not repent. You are a priest for ever after the order of Melchisedech.  
The Lord at your right hand shall strike through kings in the day of his wrath.  
He shall judge among heathen, he shall fill the places with dead bodies:  
he shall wound the heads of many people on earth.  
He shall drink of the brook in the way: therefore shall he lift up his head.  
Glory be to the Father and to the Son and to the Holy Spirit.  
As it was in the beginning, is now and ever shall be, world without end. Amen.

Tomás Luis de Victoria  
(1548–1611)

Cantus primus  
Soprano 1  
Di - - xit Do - mi - nus

Altus primus  
Tenor 1  
Di - - xit Do - mi - nus Do - mi -

Tenor primus  
Tenor 2  
Di - - xit Do - mi - nus Do - mi -

Bassus primus  
Bass 1  
Di - - xit Do - mi - nus Do - -

Cantus secundus  
Soprano 2

Altus secundus  
Tenor 3

Tenor secundus  
Tenor 4

Bassus secundus  
Bass 2

[Organo seguente]

5

S. 1  
Do - mi - no me - - o:

T. 1  
- no me - - - - o:

T. 2  
- no me - - - o:

B. 1  
- mi - no me - - - - o:

S. 2  
Se - de a dex - tris me - - - -

T. 3  
Se - de a dex - tris me - - - -

T. 4  
Se - de a dex - tris me - - - -

B. 2  
Se - de a dex - tris me - - - -

Org.



11

Do - nec po-nam i - ni - mi - cos tu - - - os sca - bel-lum pe - - - dum

Do - nec po-nam i - ni - mi - cos tu - - - os sca-bel-lum pe - dum

Do - nec po-nam i - ni-mi-cos tu - - - os sca - bel - lum pe - dum tu -

Do - nec po-nam i - ni-mi-cos tu - - - os sca - bel - lum pe - dum

- is,

- is,

- is,

- is,

- is,

18

— tu - o - rum.

tu - o - - rum.

- o - rum.

tu - o - rum.

Vir - gam vir - tu - tis tu - - - - - ae e - mit-tet Do -

Vir-gam vir - tu - tis tu - - - ae e - mit-tet Do - mi- nus\_\_

Vir-gam vir - tu - - - tis tu - - - ae e-mit-tet Do - mi-

Vir - gam vir - tu - - - - - - - ae e-mit-tet Do - mi-

25

do - mi - na - - re in me - di - o i - ni - mi -

do - mi - na - re in me - - di - o i - ni - mi -

do - mi - na - re in me - di - o i - ni - mi - co -

do - mi - na - re in me - di - o i - ni - mi -

- mi - nus ex Si - - - - - on: do - mi - na - re in me - di - o i - ni -

ex Si - - - - - on: do - mi - na - re in me - di - o i - ni - mi -

- nus ex Si - - - - - on: do - mi - na - re in me - di - o i - ni - mi -

- nus ex Si - - - - - on: do - mi - na - re in me - di - o i - ni -

- nus ex Si - - - - - on: do - mi - na - re in me - di - o i - ni -

32

- co - rum tu - o - - - rum, tu - o - - rum.

- co-rum tu - - o - rum, tu - - - o - rum.

-rum tu - o - rum, i - ni - mi - co - rum tu - o - - rum.

- co - rum tu - o - - - - - rum, tu - o - - rum.

- mi - co - - rum tu - - o - - - - rum. Te-cum prin-ci - pi - um in di -

- co - rum tu - o - rum, tu - - o - rum. Te-cum prin - ci - pi - um in di -

- co - rum tu - - - - - o - - rum. Te - cum prin - ci - pi - um in

- mi - co - rum tu - o - rum, tu - o - - - - rum. Te-cum prin - ci - pi - um in di -

39

in splen-do - ri - bus san - cto - - - - rum: ex u - te -

in splen-do - ri - bus san - cto - - - - rum: ex u - - - te -

in splen-do - ri - bus san-cto - - - - - rum: ex u - te -

in splen-do - ri - bus san - cto - - - - rum: ex u - te -

- e vir-tu - tis tu - ae, ex u - te - ro \_\_\_\_\_

- e vir-tu - tis tu - - - - ae, ex u - te - ro

di - e vir - tu - tis tu - - - ae, ex u - te - ro

- e vir - tu - tis tu - ae, ex u - te - ro

46

- ro Ju - ra - vit Do - mi - nus, et nonpoe - ni - te - bit

- ro Ju - ra - vit Do - mi - nus, et nonpoe - ni - te -

- ro Ju - ra - vit Do - mi - nus, et nonpoe - ni -

- ro Ju - ra - vit Do - mi - nus, et nonpoe - ni - te - bit

an - te lu - ci - fe - rum ge - nu - i te.

an - te lu - ci - fe - rum ge - nu - i te.

an - te lu - ci - fe - rum ge - nu - i te.

an - te lu - ci - fe - rum ge - nu - i te.

53

e - - - um: \_\_\_\_\_

- bit e - um: \_\_\_\_\_

- te - - bit e - - - um:

e - - - um: \_\_\_\_\_

Tu es sa - cer - - dos in ae - - ter - - - num se - cun -

Tu es sa - cer - - dos in \_\_\_\_\_ ae - ter - - - - - num se -

Tu es sa - cer - - dos in ae - ter - - - - - num se - cun -

Tu es sa - cer - - dos in ae - - ter - - - num se - cun -

59

Do - mi-nus a dex - tris tu - -

Do - mi - nus a dex - tris tu -

Do - mi - nus a dex-tris tu - -

Do - mi - nus a dex - tris tu -

- dum or - di - nem Mel - - - chi - - - se - dech. Do - mi - nus a dex - tris tu -

-cun - dumor - di - nem Mel-chi - - - - - se - dech. Do - - mi-nus a

- dum or - di - nem Mel-chi - - - - - se - dech. Do - - mi-nus,

- dum or - di - nem Mel - - - chi - - - se - dech. Do - - mi-nus a

- dum or - di - nem Mel - - - chi - - - se - dech. Do - - mi-nus a



66

- is, a dex - tris tu - - is con - fre - git in di - e ir - ae su - ae

- is, a dex - tris tu - - - is con-fre - git in di - e ir - ae su - - - ae re -

- is, a dex - tris tu - - is con-fre - git in di - e ir - ae su - - - -

- is, a dex - tris tu - - - is con - fre - git in di - e ir - ae su - ae

- is, a dex - tris tu - - is, \_\_\_\_\_

dex - tris tu - - - is, \_\_\_\_\_

Do - mi - nus a dex - tris tu - - is, \_\_\_\_\_

dex - tris tu - - - is, \_\_\_\_\_

dex - tris tu - - - is, \_\_\_\_\_

73  
 re - - - - ges: \_\_\_\_\_ im - ple - bit

8  
 - - - - ges: \_\_\_\_\_ im-ple -

8  
 - ae re - - - - ges: \_\_\_\_\_ im-ple -

re - - - - ges: \_\_\_\_\_ im - ple - bit ru -

Ju - di - ca - bit in na - ti - o - - ni - bus, im - ple - - bit

8  
 Ju - di - ca - bit in na - ti - o - ni - bus, im - ple - -

8  
 Ju - di - ca - bit in na - ti - o - ni - bus, im - ple -

Ju - di - ca - bit in na - ti - o - - ni - bus, im - ple -

Ju - di - ca - bit in na - ti - o - - ni - bus, im - ple -

80

ru - - - i - - - nas, con - quas - sa - bit ca - - pi - ta in ter - ra mul -

- bit ru - i - - - nas, con - quas - sa - - - bit ca - pi - ta in ter - - - ra mul -

- bit ru - i - - - nas, con - quas - sa - bit ca - - pi - ta in ter - ra mul -

- i - - - - - nas, con - quas - sa - bit ca - - pi - ta in ter - ra mul -

ru - i - - - - - nas:

- bit ru - i - - - - - nas:

- bit ru - - - i - - - nas:

- bit ru - i - - - - - nas:

87  
 - to - - - - - rum. in vi - a bi -

8  
 - to - - - - - rum. in vi - a bi -

8  
 - to - - - - - rum. in vi - - a bi -

- to - - - - - rum. in vi - a bi -

De tor - ren - te in vi - a bi - - bet:

8  
 De tor - ren - te in vi - - a bi - bet:

8  
 De tor - ren - te in vi - - a bi - - bet:

De tor - ren - te in vi - a bi - - bet:

- to - - - - - rum. in vi - a bi -

94

- bet: prop-te - - re - a ex - al - ta - bit ca - - - put.

- bet: prop - te - re - a ex - al - ta - bit ca - - - - - put.

- bet: prop-te - re - a ex - al - ta - bit ca - - - - put.

- bet: prop - te - re - a ex - - al - ta - bit ca - - - - put.

prop - te - re - a ex - al - ta - bit ca - - - - - put.

prop - te - re - a ex - al - ta - bit ca - put, ca - - - put.

prop - te - re - a ex - al - ta - - - bit ca - - - - put.

prop - te - re - a ex - al - ta - - - bit ca - - - - put.

101

Glo - ri - a Pa - tri et Fi - li - - o,

Glo - ri - a Pa - tri et Fi - li - - o,

Glo - ri - a Pa - tri et Fi - - li - o,

Glo - ri - a Pa - tri et Fi - - li - o,

Glo - ri - a Pa - tri et

Glo - ri - a Pa - tri et

Glo - ri - a Pa - tri et

Glo - ri - a Pa - tri et

Glo - ri - a Pa - tri et

Glo - ri - a Pa - tri et

Detailed description: This is a musical score for a choral setting of the Gloria Patri. It consists of nine staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is a vocal part with lyrics. The sixth, seventh, and eighth staves are vocal parts with lyrics. The ninth staff is a bass line. The music is in G major and 4/4 time. The lyrics are 'Gloria Patri et Filii-o'. The score includes various musical notations such as notes, rests, and bar lines.

106

et Spi - ri - tu - - i San - - - - - cto,

et Spi - ri - tu - - i San - - - - - cto,

et Spi - ri - tu - - i San - - - - - cto,

et Spi - ri - tu - - i San - - - - - cto,

Fi - li - - o, et Spi - ri -

Fi - li - - o, et Spi - ri -

Fi - - li - o, et Spi - ri -

Fi - - li - o, et Spi - ri -





119

- cto: Si - - cut e - - -

- cto: Si - - cut e - - - - - - - - -

- cto: Si - - cut e -

- cto: Si - - cut e - - - - - - - - -

- cto: Si - cut e - - - - - - - - - rat

- cto: Si - - cut e - - - - - - - - - - - - - - - rat

- cto: Si - - cut e - - - - - - - - - rat

- cto: Si - cut e - - - - - - - - - rat

125

- rat in prin - ci - pi - o et nunc, et sem - - - - per,

- rat in prin - ci - pi - o et nunc, et sem - - - - per,

- rat in prin - ci - pi - o et nunc, et sem - - - - per,

- rat in prin - ci - pi - o et nunc, et sem - - - - per,

in prin - ci - pi - o et nunc

in prin - ci - pi - o et nunc et

in prin - ci - pi - o et nunc et

in prin - ci - pi - o et nunc et

in prin - ci - pi - o et nunc et

131

et in sae-cul - a sae - cu - lo - - - rum,

et in sae-cul - a sae - cu - lo - rum, A - - - - - men,

et in sae-cul - a sae - cu - lo - rum, A - - - - men,

et in sae-cul - a sae - cu - lo - rum, A - - - - men,

et sem - per, sae-

sem - - - per, sae - cu - lo - rum, A -

sem - - - per, et in sae-cul - a sae - cu -

sem - - - per, sae - cu -

138

A - - - - - men, sae - - cu - lo - - - rum,

sae - cu - lo - - rum, A - - men, A - - - - -

sae - cu - lo - - - rum, A - - - - -

sae - cu - lo - rum, A - men, sae - cu - lo - - - rum,

- cu - lo - rum, A - - - - - men, sae - cu - lo - - - rum, A -

- - - - - men, sae - - - cu - lo - - - rum,

- lo - rum, sae - - - cu - - - lo - - - rum,

- lo - rum A - - men, sae - cu - lo - - - rum,



## Nisi Dominus

Except the Lord build the house: their labour is but lost that build it. Except the Lord keep the city: the watchman waketh but in vain. (Ch.1) It is but lost labour that ye haste to rise up early, and so late take rest, and eat the bread of carefulness, (Ch.2) for so he giveth his beloved sleep. Lo, children and the fruit of the womb, are an heritage and gift that cometh of the Lord. Like as the arrows in the hand of the giant, even so are the young children. (Tutti) Happy is the man that hath his quiver full of them: they shall not be ashamed when they speak with their enemies in the gate. Glory be to the Father and to the Son, and to the Holy Ghost. As it was in the beginning is now and ever shall be: world without end. Amen.

Tomás Luis de Victoria  
(1548–1611)

Cantus primus

Soprano 1

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

Cantus secundus

Soprano 2

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

Altus primus

Tenor 1

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

Tenor primus

Bass 1

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

Cantus tertius

Soprano 3/Alto

Altus secundus

Tenor 2

Tenor secundus

Tenor 3

Bassus

Bass 2

[Organo seguente]

6

S. 1  
-mum: in va-num la-bo-ra-ve-runt qui

S. 2  
-mum: in va-num la-bo-ra-ve-runt qui ae-

T. 1  
-mum: in va-num la-bo-ra-ve-runt qui ae-

B. 1  
-mum: in va-num la-bo-ra-ve-runt qui ae-

S. 3/A  
In va-num, in va-num la-bo-ra-ve-runt

T. 2  
In va-num, in va-num la-bo-ra-ve-runt

T. 3  
In va-num, in va-num la-bo-ra-ve-runt

B. 2  
In va-num, in va-num la-bo-ra-ve-runt

Org.

11

— ae-di - fi - cant e - - - - am.

- di - fi - cant e - - - - - am.

- di - - - fi - cant e - - - am.

- di - fi - cant e - - - - - am.

Ni - si Do - mi - nus cu - sto - di - e - rit ci - vi - ta -

Ni - si Do - mi - nus cu - sto - di - e - rit ci - - vi -

Ni - si Do - mi - nus cu - sto - di - e - rit ci - vi - ta -

Ni - si Do - mi - nus cu - sto - di - e - rit ci - - vi -



17

fru - stra vi - gi - lat, fru - stra vi - - gi - lat

fru - stra vi - gi - lat, fru - stra vi - - gi - lat

fru - stra vi - gi - lat, fru - stra vi - - gi - lat

fru - stra vi - gi - lat, fru - stra vi - gi - lat

- - - tem: fru - stra vi - - gi - lat qui cu - sto - dit

- ta - - tem: fru - stra vi - - gi - lat qui cu - sto - dit

- - - tem: fru - stra vi - - gi - lat qui cu - sto - dit

- ta - - tem: fru - stra vi - - gi - lat qui cu - sto - dit

- ta - - tem: fru - stra vi - - gi - lat qui cu - sto - dit

22

qui — cu - sto - - - dit e - - - am.

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

qui — cu - sto - - dit e - - - - - - - am.

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

e - - - - - - - - - am, qui — cu - sto - dit e - - - - am.

e - - - - - - - - - am, qui — cu - sto - dit e - - - - am.

e - - - - - - - - - am, qui cu - sto - dit e - - - - - - - - - am.

e - - - - - - - - - am, qui — cu - sto - dit e - - - - am.

e - - - - - - - - - am, qui — cu - sto - dit e - - - - am.

28 CHOIR I

Va - numest vo - - - - - bis an - te lu - cem sur - - - - - ge -

Va - numest vo - - - - - bis an - te lu - cem sur - - - - - ge -

Va - numest vo - bis an - te lu - cem sur - - - - - ge -

35 CHOIR I

- re: sur - gi - te, sur - gi - te post quam se - de - - - ri - tis, qui

- re: sur - gi - te, sur - gi - te post quam se - de - - - ri - tis, qui

- re: sur - gi - te, sur - gi - te post quam se - de - - - ri - tis, qui

40 CHOIR I

man - du - ca - - - - - tis pa - nem do - lo - - - - ris.

man - du - ca - - - - - tis pa - nem do - lo - - - - ris.

man - du - ca - - - - - tis pa - nem do - lo - ris.

45 CHOIR II

Cum de - de - rit di - lec - tis su - is som - - - num:  
 Cum de - de - rit di - lec - tis su - is som - - - - - - - - - num:  
 Cum de - de - rit di - lec - tis su - is som - - - - - - - - - num: ec - ce, -  
 Di - lec - tis su - - is som - - - num: ec -

51 CHOIR II

ec - ce hae - re - - di - tas Do - - mi - ni,  
 ec - ce, ec - ce hae - re - di - tas Do - - - - mi - ni, fi - li - i: mer -  
 ec - ce hae - re - di - tas Do - - - - mi - ni, fi - li - i: mer -  
 ce, ec - ce hae - re - di - tas Do - - - - mi - ni, fi - li - i: mer -

57 CHOIR II

Si - cut sa - git - - - - - tae in ma - nu po -  
 - ces, fruc - - tus ven - tris. Si - cut sa - git - tae in ma - nu po - ten - - -  
 - ces, fruc - tus ven - - tris. Si - cut sa - git - - - tae in ma - nu po -  
 - ces, fruc - tus ven - - tris. Si - cut sa - git - tae in ma - nu po -

63 CHOIR II

- ten - - - tis: i - ta fi - li - i ex - - - cus - so - - - - rum.

- - - - tis: i - ta fi - li - i ex - - - - - cus - so - - - - rum.

- ten - - - tis: i - ta fi - li - i ex - - - - - cus - so - - - - - rum.

- ten - - - tis: i - ta fi - li - i ex - - - - - cus - so - - - - - rum.

- ten - - - tis: i - ta fi - li - i ex - - - - - cus - so - - - - - rum.



70 TUTTI

Be - a - tus vir, be - a - tus vir qui im -

Be - a - tus vir, be - a - tus vir qui im -

Be - a - tus vir, be - a - tus vir qui im -

Be - a - tus vir, be - a - tus vir qui im -

Be - a - tus vir, be - a - tus vir qui im -

Be - a - tus vir, be - a - tus vir qui im -

Be - a - tus vir, be - a - tus vir qui im -

Be - a - tus vir, be - a - tus vir qui im -

79

- ple - - - - vit non con-fun-de-tur,

- ple - - - - vit non con-fun-de-tur,

- ple - - - - vit non con-fun-de-tur,

- ple - - - - vit non con-fun-de-tur,

im - ple - vit de - si-de - ri - um su - um ex ip - - - sis: non

- ple - - vit de - si-de - ri - um su - um ex ip - - - sis: non

im - ple - vit de - si-de - ri - um su - um ex ip - - - sis: non

- ple - - - - vit de - si-de - ri - um su - - - um ex ip - sis: non

- ple - - - - vit de - si-de - ri - um su - - - um ex ip - sis: non

85

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

non con-fun-de-tur cum lo-que - - - tur i -

8

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

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

con-fun-de-tur cum lo-que - - - tur i -

8

con-fun-de-tur cum lo-que - - - tur i -

8

con-fun-de-tur cum lo-que - - - tur i -

con-fun-de-tur cum lo-que - - - tur i -

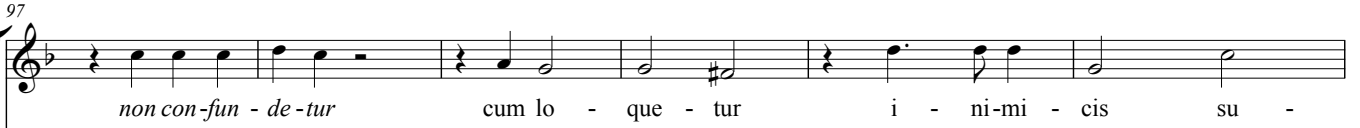
con-fun-de-tur cum lo-que - - - tur i -

91

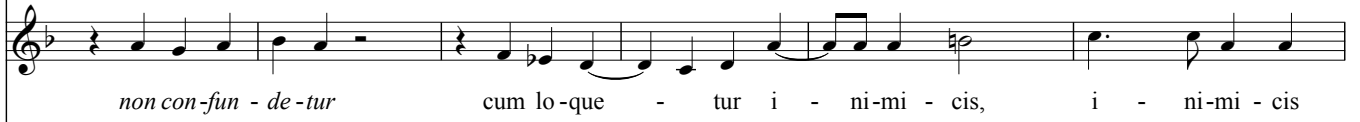
i - ni-mi - cis su - is in por - - ta, non con-fun - de-tur,  
 - ni-mi - cis, i - ni-mi - cis su - is in por - - ta, non con-fun - de-tur,  
 i - ni-mi - cis, i - ni-mi-cis su - is in por - - ta, non con-fun - de-tur,  
 i - ni-mi-cis su - is in por - - - - - ta, non con-fun - de-tur,  
 - ni-mi - cis su - is in por - - - - ta, non con-fun-  
 - ni-mi - cis, i - ni-mi-cis su - - is in por - - ta, non con-fun-  
 - ni-mi-cis su - is, i - ni-mi-cis su - is in por - - ta, non con-fun-  
 - ni-mi - cis, i - ni-mi - cis su - is in por - - ta, non con-fun-  
 - ni-mi - cis, i - ni-mi - cis su - is in por - - ta, non con-fun-



97

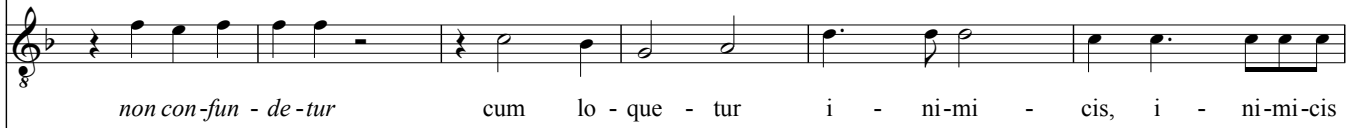


*non con-fun - de - tur* cum lo - que - tur i - ni-mi - cis su -




*non con-fun - de - tur* cum lo-que - tur i - ni-mi - cis, i - ni-mi - cis

8



*non con-fun - de - tur* cum lo - que - tur i - ni-mi - cis, i - ni-mi-cis



*non con-fun - de - tur* cum lo - que - tur i - ni-mi-cis su - - is in



- de-tur, *non con-fun - de-tur* i - ni-mi - cis su - - is



- de-tur, *non con-fun - de-tur* i - ni-mi - cis, i - ni-mi-cis su -

8



- de-tur, *non con-fun - de-tur* i - ni-mi-cis su - is, i - ni



- de-tur, *non con-fun - de-tur* i - ni-mi - cis, i - ni-mi - cis



- de-tur, *non con-fun - de-tur* i - ni-mi - cis, i - ni-mi - cis

103

$\phi$   $\frac{3}{4}$   $\text{C}$

- is in por - - - ta. Glo - ri - a Pa - tri et Fi - li - o,

su - - is in por - - - ta. Glo - ri - a Pa - tri et Fi - li - o,

su - - is in por - - - ta. Glo - ri - a Pa - tri et Fi - li - o,

por - - - - - ta. Glo - ri - a Pa - tri et Fi - li - o,

in por - - - - - ta. Glo - ri - a

- is in por - - - - ta. Glo - ri - a

- mi - cis su - is in por - - - - ta. Glo - ri - a

su - - is in por - - - - ta. Glo - ri - a

110



et Spi - ri - tu - - - i San - - - cto:

et Spi - ri - tu - - - i San - - - cto:

et Spi - ri - tu - - - - i San - cto:

et Spi - ri - tu - - - - - i San - - - cto:

Pa - tri et Fi - li - o, et Spi - ri - tu - i San - - - cto:

Pa - tri et Fi - li - o, et Spi - ri - tu - i San - - - cto:

Pa - tri et Fi - li - o, et Spi - ri - tu - i San - - - cto: Si - -

Pa - tri et Fi - li - o, et Spi - ri - tu - i San - - - cto: Si -

Pa - tri et Fi - li - o, et Spi - ri - tu - i San - - - cto: Si -

117

Si - cut e - - rat et nunc et

Si - cut e - - rat et nunc et sem per

Si - cut e - - - rat et nunc et

Si - - - cut e - - rat et nunc et

Si - - cut e - rat in prin-ci - pi - o

Si - cut e - rat in prin-ci - pi - o

cut e - - - rat in prin-ci - pi - o

cut e - rat in prin-ci - pi - o

124

sem - - per et in sae-cul - a

et in sae-cul - a sae - -

sem - - per et in sae-cul - a sae - cu-lo - rum,

sem - - per et in sae-cul - a sae - cu-lo -

et nunc et sem - per, et in sae-cul - a

et nunc et sem - per, et in sae-cul - a

et nunc et sem - per, et in sae-cul - a

et nunc et sem - per, et in sae-cul - a

et nunc et sem - per, et in sae-cul - a

131

sae - cu - lo - rum, A - - - - - men, sae - cu - lo -

- cu - lo - rum, A - - - - - men, sae -

A - - - - - men, sae - cu -

- rum, A - - - - - men, sae - - - -

sae - cu - lo - rum, A - - - - - men, sae - cu -

sae - cu - lo - rum, A - - - - - men, sae - cu - lo -

sae - cu - lo - rum, A - - - - - men, sae - cu - lo -

sae - cu - lo - rum, A - - - - - men, sae - cu -

sae - cu - lo - rum, A - - - - - men, sae - cu -

136

- rum, A - - - men, sae - cu-lo-rum, A - - - - - - - - - - men.

- cu-lo-rum, A - men, sae - - - cu - lo - - - - rum, A - - - - men.

- lo - rum, A - - - - men, sae - cu-lo-rum, A - - - - men.

- cu - lo - - - - rum, A - - - - men.

- lo - rum, A - men, sae - cu - lo - - - - rum, A - - - - - - - - - - men.

- rum, A - - - - - - - - - - men, sae - cu-lo - rum, A - men.

- rum, A - - - - - - - - - - men, sae - cu - lo - rum, A - - - - - - - - - - men.

- lo - rum, A - - - - - - - - - - men, sae - cu - lo - rum, A - - - - - - - - - - men.

- lo - rum, A - - - - - - - - - - men, sae - cu - lo - rum, A - - - - - - - - - - men.

# Super flumina Babylonis

By the waters of Babylon, we sat down and wept, when we remembered thee, O Sion.

As for our harps, we hanged them up upon the trees that are therein.

(Ch.1) For they that led us away captive required of us then a song and melody in our heaviness:

(Ch.2) Sing us one of the songs of Sion. (Tutti) How shall we sing the Lord's song in a strange land?

Tomás Luis de Victoria  
(1548–1611)

Cantus primus  
Soprano 1

Cantus secundus  
Soprano 2

Altus primus  
Tenor 1

Tenor primus  
Baritone

Cantus tertius  
Alto

Altus secundus  
Tenor 2

Tenor secundus  
Tenor 3

Bassus  
Bass

[Organo seguente]

Su - per flu - mi - na, su - per flu - mi - na Ba - by - lo - -

Su - per flu - mi - na, su - per flu - mi - na Ba - by - lo - -

Su - - per flu - mi - na Ba - by - lo - -

Su - - per flu - mi - na Ba - by - lo - -



6

S. 1  
- nis il - lic se - di - mus, et fle - vi - mus dum re -

S. 2  
- nis il - lic se - di - mus, et fle - vi - mus dum re -

T. 1  
- nis il - lic se - di - mus, et fle - vi - mus dum

Bar.  
- nis il - lic se - di - mus, et fle - vi - mus dum re -

A.  
Il - lic se - di - mus, et fle - - vi - mus,

T. 2  
Il - lic se - di - mus, et fle - vi - - mus,

T. 3  
Il - lic se - di - mus, et fle - - vi - mus,

B.  
Il - lic se - di - mus, et fle - - vi - mus,

Org.

13

- cor - da - re - - - mur tu - - - i Si - on, \_\_\_\_\_

- cor - da - re - - - mur tu - - - i Si - on, \_\_\_\_\_

8

\_\_\_\_\_ re - cor - da - re - mur tu - - - i Si - on, \_\_\_\_\_

- cor - da - re - - - mur tu - - - i Si - on, \_\_\_\_\_

in me - di-

8

in sa - li - ci - bus in me -

8

in sa - li - ci - bus in me - di-

in sa - li - ci - bus in me -

19

sus - pen - di - mus,                      *sus - pen - di - mus*                      or - ga - na

sus - pen - di - mus,                      *sus - pen - di - mus*                      or - ga - na

sus - pen - di - mus,                      sus - pen - di - mus                      or - ga - na

sus - pen - di - mus,                      *sus - pen - di - mus*                      or - ga - na

- o e - ius                      sus - pen - di - mus,                      *sus - pen - di - mus*

- di - o e - ius                      sus - pen - di - mus,                      *sus - pen - di - mus*

- o e - ius                      sus - pen - di - mus,                      sus - pen - di - mus

- di - o e - ius                      sus - pen - di - mus,                      *sus - pen - di - mus*



31 CHOIR I

Qui - a il - lic in - ter - ro - ga - ve - runt nos,  
 Qui - a il - lic in - ter - ro - ga - ve - runt nos, qui cap - ti - vos  
 Qui - a il - lic in - ter - ro - ga - ve - runt nos, qui cap - ti - vos.  
 Qui - a il - lic in - ter - ro - ga - ve - runt nos, qui cap - ti - vos.  
 Qui - a il - lic qui cap - ti - vos.

36 CHOIR I

ver - ba can - ti - o - - num, ver - ba can - ti - o - - num.  
 du - xe - runt nos, ver - ba can - ti - o - - num, ver - ba can - ti - o - - num.  
 du - xe - runt nos, ver - ba can - ti - o - - num, ver - ba can - ti - o - - num.  
 du - xe - runt nos, ver - ba can - ti - o - - num.  
 du - xe - runt nos, ver - ba can - ti - o - - num.

41 CHOIR II

Et qui ab - du - xe - runt nos hym - num can - ta - te no - bis, hym - num can - ta - te no -  
 Et qui ab - du - xe - runt nos hym - num can - ta - te no - bis, hym - num can - ta - te no -  
 Et qui ab - du - xe - runt nos hym - num can - ta - te no - bis, hym - num can - ta - te no -  
 Et qui ab - du - xe - runt nos hym - num can - ta - te no - bis  
 Et qui ab - du - xe - runt nos hym - num can - ta - te no - bis

## CHOIR II

46  $\text{♩} \frac{3}{2}$   $\text{||} \text{||}$

bis de can - ti - cis Si - - on, de can - ti - cis Si - - on.

bis de can - ti - cis Si - - on, de can - ti - cis Si - - on.

bis de can - ti - cis Si - - on, de can - ti - cis Si - - on.

de can - ti - cis Si - - on, de can - ti - cis Si - - on.



53  $\text{♩}$   $\text{||} \text{||}$

Quo - mo - do can - ta - - - - - bi - mus, quo - mo - do can - ta - bi - mus can - ti - cum Do -

Quo - mo - do can - ta - - - - - bi - mus, quo - mo - do can - ta - bi - mus can - ti - cum Do -

Quo - mo - do can - - - ta - - - bi - mus, quo - mo - do can - ta - bi - mus can - ti - cum Do -

Quo - mo - do can - ta - - - - - bi - mus, quo - mo - do can - ta - bi - mus can - ti - cum Do -

Quo - mo - do can - ta - - - bi - mus,

Quo - mo - do can - - - ta - - - bi - mus,

Quo - mo - do can - ta - - - - - bi - mus,

Quo - mo - do can - ta - - - bi - mus,

60

- mi - ni, quo - mo - do, quo - mo -

- mi - ni, quo - mo - do, quo - mo -

- mi - ni, quo - - mo - do,

- mi - ni, quo - mo - do, quo -

quo - mo - do can - ta - - bi - mus can - ti - cum Do - - mi - ni, quo - - -

quo - mo - do can - ta - - bi - mus can - ti - cum Do - - mi - ni, quo - - - mo -

quo - mo - do can - - ta - bi - mus can - ti - cum Do - - mi - ni, quo - mo - do, quo - mo -

quo - mo - do can - ta - - bi - mus can - ti - cum Do - - mi - ni, quo - - -

quo - mo - do can - ta - - bi - mus can - ti - cum Do - - mi - ni, quo - - -

66

The musical score consists of ten staves. The first two staves are vocal parts with lyrics: "- do can - ta - - - - - bi - mus can - ti - cum Do - mi - ni, can - - ti -". The third staff is a vocal part with lyrics: "quo - mo - do can - ta - - - bi - mus can - - ti -". The fourth staff is a bass line with lyrics: "- mo - do can - ta - - - - - bi - mus can - ti - cum Do - - - -". The fifth staff is a vocal part with lyrics: "- mo - do can - ta - - - bi - mus can - - ti - cum Do - mi - ni, can -". The sixth staff is a vocal part with lyrics: "- do can - - - - ta - - - bi - mus can - - ti - cum Do - - - -". The seventh staff is a vocal part with lyrics: "- do can - ta - - - - - bi - mus can - ti - cum". The eighth staff is a bass line with lyrics: "- mo - do can - ta - - - bi - mus can - ti - cum Do - -". The ninth and tenth staves are bass lines without lyrics.

- do can - ta - - - - - bi - mus can - ti - cum Do - mi - ni, can - - ti -

- do can - ta - - - - - bi - mus can - ti - cum Do - mi - ni, can - - ti -

quo - mo - do can - ta - - - bi - mus can - - ti -

- mo - do can - ta - - - - - bi - mus can - ti - cum Do - - - -

- mo - do can - ta - - - bi - mus can - - ti - cum Do - mi - ni, can -

- do can - - - - ta - - - bi - mus can - - ti - cum Do - - - -

- do can - ta - - - - - bi - mus can - ti - cum

- mo - do can - ta - - - bi - mus can - ti - cum Do - -



71

-cum Do - - mi - ni in ter - ra a - li - e - - - - - na,

-cum Do - - mi - ni in ter - ra a - li - e - - - - - na,

-cum Do - - mi - ni in ter - ra a - li - e - - - - - na,

- - - - - mi - ni in ter - ra a - li - e - - - - - na,

- ti-cum Do - - mi - ni in ter - ra

- - - - - mi - ni in ter - ra

Do - - - - - mi - ni in ter - ra

- - - - - mi - ni in ter - ra

- - - - - mi - ni in ter - ra

77

in ter - ra a - - - - li - e - - - na, quo - mo-

in ter - ra a - - - - - li - e - - - na, quo - mo-

in ter - ra a - - - li - e - - - - na, quo - mo-

in ter - ra a - li - e - - - - - - - - - - - na, quo - mo-

a - li - e - - - - na, in ter - ra a - - - li - e - - - - - na,

a - li - e - - - - na, in - - - ter - ra a - - - li - e - - - - na,

a - li - e - - - - na, in ter - ra a - li - e - - - - na,

a - li - e - - - - na, in ter - ra a - - - li - e - - - - na,

83

- do can-ta - - - - bi - muscan - ti-cum Do-mi - ni

- do can-ta - - - - bi - muscan - ti-cum Do-mi - ni

- do can-ta - - - - bi - muscan - ti-cum Do-mi - ni

- do can-ta - - - - bi - muscan - ti-cum Do-mi - ni

quo - mo-do can - ta - - - -

quo - mo - do can-ta - - - -

quo - mo-do can - ta - - - -

quo - mo - do can-ta - - - -

quo - mo - do can-ta - - - -

89

in ter - - ra a - li - e - - - na,

in ter - - ra a - li - e - - - na,

in ter - - ra a - li - e - - - na,

in ter - - ra a - li - e - - - na,

- bi - mus can - ti - cum Do - mi - ni in ter -

- bi - mus can - ti - cum Do - mi - ni in ter -

- bi - mus can - ti - cum Do - mi - ni in ter -

- bi - mus can - ti - cum Do - mi - ni in ter -

- bi - mus can - ti - cum Do - mi - ni in ter -

95

in ter - - ra a - - - - -

in ter - ra a - li - e - - - - na, - - - -

in ter - - - - ra a - - - - -

in ter - - - - ra a - - - - li - e - - -

- ra a - li - e - - - - na, in ter - ra a - li - e - - - - na, - - - -

- ra a - - - - li - e - - na, in ter - - ra a - li - e - - - na, - - - -

- ra a - li - e - - - - na, in - - - - - ter - - - - - - - - ra a - -

- ra a - - - - li - e - - na, in - - - - - ter - - - - - - - - ra

- ra a - - - - li - e - - na, in - - - - - ter - - - - - - - - ra



# Laetatus sum

Tomás Luis de Victoria  
(1548–1611)

(Ch.1) I was glad they said unto me: "We will go into the house of the Lord." (Ch.2) Our feet shall stand in thy gates: O Jerusalem.  
 (Ch.3) Jerusalem is built as a city: that is at unity in itself. (Tutti) For thither the tribes go up, even the tribes of the Lord:  
 to testify unto Israel, to give thanks unto the name of the Lord. For there is the seat of Judgement: even the seat of the house of David.  
 (Ch.2) O pray for the peace of Jerusalem: they shall prosper that love thee.  
 (Tutti) Peace be within thy walls: and plenteousness within thy palaces. For my brethren and companions' sakes: I will wish thee prosperity.  
 Yea, because of the house of the Lord our God: I will seek to do thee good. Glory be to the Father and to the Son, and to the Holy Ghost.  
 As it was in the beginning is now and ever shall be: world without end. Amen.

The musical score is arranged in three systems, each representing a choir. The first system, labeled 'CHOIR I', includes parts for Soprano 1, Tenor 1/Alto, Tenor 2, and Bass 1. The second system, labeled 'CHOIR II', includes parts for Soprano 2, Soprano 3, Tenor 3, and Bass 2. The third system, labeled 'CHOIR III', includes parts for Soprano 4, Tenor 4, Tenor 5/Baritone, and Bass 3. To the left of the choir parts are four solo vocal parts: Cantus primus, Altus primus, Tenor primus, and Bassus primus. At the bottom of the score is the part for the organ, labeled '[Organo seguente]'. The lyrics for the first system are: 'Lae - ta - tus sum, lae - ta - tus sum in his, quae di -'. The lyrics for the second system are: 'Lae - ta - tus sum in his, quae di - cta sunt mi -'. The lyrics for the third system are: 'Lae - ta - tus sum in his, quae di - cta sunt'.





24 CHOIR II

- ru - - - - sa-lem.  
 - sa - lem, Je - ru - - - sa-lem.  
 - ru - - sa - lem, Je - ru - sa-lem.  
 sa-lem.

S. 4 CHOIR III

T. 4

T. 5/Bar.

B. 3

Je - ru - sa - lem quae ae - di - fi - ca - tur ut ci -  
 Je - ru - sa - lem quae ae di - fi - ca - tur ut ci -  
 Je - ru - sa - lem quae ae di - fi - ca - tur ut ci -  
 Je - ru - sa - lem quae ae - di - fi - ca - tur ut ci -



31 CHOIR III

- vi - tas: cu - ius par - ti - ci - pa - ti - o e - ius in id - - -  
 - vi - tas: cu - ius par - ti - ci - pa - ti - o e - ius in id - ip - - - sum, in  
 - vi - tas: cu - ius par - ti - ci - pa - ti - o e - ius in id - ip - sum, in  
 - vi - tas: cu - ius par - ti - ci - pa - ti - o e - ius in id - ip - sum, in

38 TUTTI

Il - luc e - nim a - scen - de - - - runt

Il - luc e - nim a - scen - de - - - runt

Il - luc e - nim a - scen - de - - - runt

Il - luc e - nim a - scen - de - - - - - runt

Il - luc e - nim a - scen - de - runt

Il - luc e - nim a - scen - de - runt

Il - luc e - nim a - scen - de - runt

Il - luc e - nim a - scen - de - runt

- ip - - - sum. Il - luc e - nim

id - ip - sum. Il - luc e - nim

id - ip - sum. Il - luc e - nim

id - ip - sum. Il - luc e - nim

45

tri - bus, tri-bus Do-mi - ni: te - sti-mo-ni -

tri - bus, tri-bus Do-mi - ni: te - sti-mo-ni -

tri - bus, tri-bus Do-mi - ni: te - sti-mo-ni -

tri - bus, tri-bus Do-mi - ni: te - sti-mo-ni -

tri - bus, tri-bus Do-mi - ni: te - sti-

tri - bus, tri-bus Do-mi - ni: te - sti-

tri - bus, tri-bus Do-mi - ni: te - sti-

tri - bus, tri-bus Do-mi - ni: te - sti-

a-scen de - runt tri - bus, tri-bus Do-mi - ni:

a-scen de - - - runt tri - bus, tri-bus Do - mi - ni:

a-scen de - - - runt tri - bus, tri-bus Do-mi - ni:

a-scen de - - - runt tri - bus, tri-bus Do-mi - ni:

a-scen de - - - runt tri - bus, tri-bus Do-mi - ni:

52

-um Is - ra - el ad con - fi - ten - dum

um Is - ra - el ad con - fi - ten - dum

-um Is - ra - el ad con - fi - ten - dum

-um Is - ra - el ad con - fi - ten - dum

-mo - ni - um Is - - ra - el ad con - fi - ten - dum no - mi - ni

-mo - ni - um Is - - ra - el ad con - fi - ten - dum no - mi - ni

\_mo - ni - um Is - ra - el ad con - fi - ten - dum no - mi - ni

\_mo - ni - um Is - ra - - - el ad con - fi - ten - dum no - mi - ni

te - sti - mo - ni - um Is - ra - el ad con - fi - ten - dum

te - sti - mo - ni - um Is - ra - el ad con - fi - ten - dum

te - sti - mo - ni - um Is - ra - el ad con - fi - ten - dum

te - sti - mo - ni - um Is - ra - el ad con - fi - ten - dum

te - sti - mo - ni - um Is - ra - el ad con - fi - ten - dum

58

no - mi-ni Do - mi - ni. se - de - runt\_\_

no - mi-ni Do - mi - ni. se - de - runt\_\_

no - mi-ni Do - - mi - ni. se - de - runt\_\_

no - mi - ni Do - mi - ni. se - de - runt\_\_

Do - mi-ni. Qui - a il - lic se - de - runt\_\_ se -

Do - mi-ni. Qui - a il - lic se - de - runt\_\_ se -

Do - mi-ni. Qui - a il - lic se - de - runt\_\_ se -

Do - mi-ni. Qui - a il - lic se - de - runt\_\_ se -

no - mi - ni Do - mi ni. se -

no - mi ni Do - mi ni. se -

no - mi ni Do - mi ni. se -

no-mi - ni Do - mi ni. se -

no-mi - ni Do - mi ni. se -

65

se - - des in ju - di - - ci - o

se - - des in ju - di - - ci - o

se - - des in ju - di - - ci - o

se - - des in ju - di - - ci - o

- des in ju - di - ci - o se - - des su - per do - mum

- des in ju - di - ci - o se - - des su - per do - mum

- des in ju - di - ci - o se - - des su - per do - mum Da -

- des in ju - di - ci - o se - - des su - per do - mum

- des in ju - di - ci - o, in ju - di - - ci - o

- des in ju - di - - - - ci - o

- des in ju - di - ci - o, in ju - di - - ci - o

- des in ju - di - ci - o, in ju - di - - ci - o

- des in ju - di - ci - o, in ju - di - - ci - o

71  
 se - - - des su - per do - mum Da - vid, \_\_\_\_\_

se - - - des su - per do - mum Da - vid, \_\_\_\_\_

se - - - des su - per do - mum Da - - vid, \_\_\_\_\_

se - - - des su - per do - mum Da - vid, \_\_\_\_\_

Da - vid, \_\_\_\_\_

Da - vid, \_\_\_\_\_

- - vid, \_\_\_\_\_

Da - vid, \_\_\_\_\_

se - - - des su - per do - mum

se - - - des su - per do - mum

se - - - des su - per do - mum Da -

se - - - des su - per do - mum

se - - - des su - per do - mum

77

se - des su - per do - mum Da - - - - vid, su -

se - - des su - per do - mum Da - - - - - vid, su -

se - des su - per do - mum Da - - - - - vid, se - des

se - - - des su - - per do - mum Da - - vid, su -

se - - - des su - per do - mum Da - - - - - vid, su -

se - - - des su - per do - mum Da - - - - - vid, su -

se - - - des su - per do - - - - mum Da - - - - - vid, su -

Da - vid, se - des su - - per do - - - - mum Da - vid, se -

Da - vid, se - des su - - per do - mum Da - vid, se -

- - vid, se - des su - per do - mum Da - vid,

Da - vid, se - - - - des su - - per do - mum Da - vid,



82

- per do - mum Da - - - - - vid.

- per do - - - - - mum Da - - - - - vid.

su - per do - mum Da - - vid, Da - - - vid.

- per do - mum Da - vid, Da - - - - vid.

su - per do - mum Da - - - - - vid.

su - per do - mum Da - - - - - vid.

su - per do - mum Da - - - - - vid, Da - - vid.

su - per do - mum Da - - - - - vid.

- des su - per do - mum Da - - - - - vid.

- des su - per do - mum Da - - - - - vid.

se - des su - per do - mum Da - - - - - vid.

se - des su - - per do - mum Da - - vid.

se - des su - - per do - mum Da - - vid.



94

Four staves of musical notation, each containing a whole rest in every measure.

CHOIR II

Four staves of musical notation for Choir II. The first three staves contain vocal lines with lyrics: "-lem et a - bun-dan - ti - a di - li - gen - - ti - bus te,". The fourth staff contains a bass line accompaniment.

CHOIR III

Five staves of musical notation for Choir III. The first four staves contain vocal lines with the lyrics "Fi -" at the end of each line. The fifth staff contains a bass line accompaniment.

100

Fi - at pax, *fi - at pax*, fi - at pax in vir - tu - te tu - a,

Fi - at pax, fi - at pax, fi - at pax in vir - tu - te tu - a,

Fi - at pax, *fi - at pax*, fi - at pax in vir - tu - te tu - a,

Fi - at pax, *fi - at pax*, fi - at pax in vir - tu - te tu - a,

Fi - at pax in vir - tu - te tu - - - a, \_\_\_\_\_

Fi - at pax \_\_\_\_\_ in vir - tu - te tu - - - a, \_\_\_\_\_

Fi - at pax \_\_\_\_\_ in vir - tu - te tu - - - a, \_\_\_\_\_

Fi - at pax \_\_\_\_\_ in vir - tu - te tu - a, \_\_\_\_\_

- at pax, \_\_\_\_\_ *fi - at pax* in vir - tu - te tu - a, et a - bundan - ti - a in tur - ri -

- at pax, \_\_\_\_\_ *fi - at pax* in vir - tu - te tu - a, et a - bundan - ti - a in

- at pax, \_\_\_\_\_ *fi - at pax* in vir - tu - te tu - a, et a - bundan - ti - a in tur - ri -

- at pax, \_\_\_\_\_ *fi - at pax* in vir - tu - te tu - a, et a - bundan - ti - a in tur - ri -

107

pro - pter fra-tres me - os, et pro-xi - mos me - - - os,\_\_\_

pro - pter fra-tres me - os, et pro-xi-mos me - os, lo -

pro - pter fra-tres me - os, et pro-xi - mos me - - - os, lo -

pro - pter fra-tres me - os, et pro-xi - mos me - - - os,

-bus tu - - - is

tur - ri - bus tu - - - is

-bus tu - - - is

-bus tu - - - is

114

lo - que - bar pa - cem de - te

- que - bar pa - cem de te

- que - bar pa - cem de te, de - te

lo - que - bar pa - cem de - te

pro - pter do - mum Do - mi - ni De - i no -

pro - pter do - mum Do - mi - ni De - - - i no -

pro - pter do - mum Do - mi - ni De - - - i no -

pro - pter do - mum Do - mi - ni De - - - i no -

121

quae - si - vi bo-na ti - bi,

quae - si - vi bo-na ti - bi,

quae - si - vi bo-na ti - bi,

quae - si - vi bo-na ti - bi,

- stri quae - si - vi bo-na ti - bi, quae - si - vi bo - na

- stri quae - si - vi bo-na ti - bi, quae - si - vi bo - na ti -

- stri quae - si - vi bo-na ti - bi, quae - si - vi ti - bi,

- stri quae - si - vi bo-na ti - bi, quae - si - vi bo - na ti -

quae - si - vi bo-na ti - bi, quae - si - - vi bo - - na

quae - si - vi bo-na ti - bi, quae - si - vi bo - na ti -

quae - si - vi bo-na ti - bi, quae - si - vi bo - - na

quae - si - vi bo-na ti - bi, quae - si - vi bo - na

quae - si - vi bo-na ti - bi, quae - si - vi bo - na

127  $\phi \frac{3}{2}$  

quae-si - vi bo - - na ti - - - - bi.

quae-si - vi bo - na ti - bi, ti - - - bi.

quae-si - vi bo - na ti - - - - bi.

quae-si - vi bo - na ti - - - - bi.

ti - bi, quae - si - vi bo - na ti - - - - bi. et Spi-ri -

- bi, quae - si - vi bo - na ti - - - - bi. et Spi-ri -

quae-si - vi bo - na ti - - - - - bi. et Spi-ri -

- - - - - bi, bo - - na ti - - bi. et Spi-ri -

ti - - bi. Glo-ri - a Pa - tri et Fi - li - o,

- - bi. Glo-ri - a Pa - tri et Fi - li - o,

ti - bi. Glo-ri - a Pa - tri et Fi - li - o,

ti - bi. Glo-ri - a Pa - tri et Fi - li - o,



134

**C**

et Spi-ri - tu - i San - - cto: Si - cut e - rat\_\_\_

et Spi-ri - tu - i San - - cto: Si - cut e - rat\_\_\_

et Spi-ri - tu - i San - cto: Si - cut e - rat\_\_\_

et Spi-ri - tu - - i San - cto: Si - cut e - rat\_\_\_

- tu - i San - cto: Si - cut e - rat

- tu - i San - cto: Si - cut e - rat

- tu - i San - cto: Si - cut e - rat

- tu - - i San - cto: Si - cut e - rat

Si - cut e - - rat in prin-

Si - cut e - - rat in prin-

Si - cut e - rat in prin-

Si - cut e - rat in prin-

Si - cut e - rat in prin-

142

in prin-ci - pi - o et nunc et sem - - per, et

in prin-ci - pi - o et nunc et sem - - per, et

in prin-ci - pi - o et nunc et sem - - per, et

in prin-ci - pi - o et nunc et sem - - per, et in sae - cul - a sae -

in prin-ci - pi - o et nunc et sem - - per, et in sae - cul - a sae -

in prin-ci - pi - o et nunc et sem - - per, et in sae - cul - a sae -

in prin-ci - pi - o et nunc et sem - - per, et in sae - cul - a sae -

- ci - pi - o et nunc et sem - - - per, et in sae - cul

- ci - pi - o et nunc et sem - - - per, et in sae - cul

- ci - pi - o et nunc et sem - - - per, et in sae - cul

- ci - pi - o et nunc et sem - - - per, et in sae - cul



153

- lo - rum, A - men, A - - - - - men.

- - men, sae - cu - lo - rum, A - men, A - - - - - men.

- lo - rum, A - men, A - men, A - - - - - men.

- - men, sae - - - cu - lo - rum, A - men.

- - men, sae - cu - lo - rum, A - - - - - men.

- - men, sae - cu - lo - rum, A - - - - - men.

- - men, sae - cu - lo - rum, A - - - - - men, A - - - - - men.

- - men, sae - cu - lo - rum, A - - - - - men.

- - men, sae - cu - lo - rum, A - men, A - - - - - men, A - - men.

- men, A - men, sae - cu - lo - rum, A - men, A - - - - - men.

- sae - cu - lo - rum, A - men, A - - - - - men.

- sae - cu - lo - rum, A - men, A - - - - - men.

## York Early Music Press

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### Catalogue

Editions available now		Editor
A Gabrieli	Missa <i>Quando lieta sperai</i> (SATTB) from <i>Primus liber missarum</i> (1572)	Peter Seymour
Victoria	Four psalms (double choir + org)	Peter Seymour
Victoria	Three psalms (double choir + org)	Peter Seymour
Victoria	Four Marian Antiphons (double choir + org)	Peter Seymour
Sweelinck	Anthology of (4) motets (SA/TTTB + bc)	Peter Seymour
Sweelinck	Anthology of (4) Christmas motets (S/ATTTB + bc)	Peter Seymour
Sweelinck	Anthology of (4) Passiontide motets (SATTB + bc)	Peter Seymour
Lawes	Psalms 'to Comon Tunes' (STTB-bc)	Paul Gameson
Boësset	Motets for high voices, Vol. 1	Paul Gameson
Boësset	Motets for mixed voices, Vol. 1	Paul Gameson
Boësset	Mass <i>du troisième mode</i> (SSSA + bc)	Paul Gameson
Boësset	Mass <i>du quatrième mode</i> (SSA + bc)	Paul Gameson
Gratiani	Magnificat (SATTB + bc)	Paul Gameson
Helfer	Missa <i>Benedicam Dominum</i> (SATB)	Paul Gameson
Helfer	Missa <i>Laetatus sum</i> (SATB)	Paul Gameson
<b>Editions available March 2003</b>		
Leondaritis	3 masses Missa <i>Laetatus sum</i> (SATB; SATB) Missa <i>Aller mi faut la verdure</i> (SSATTB) Missa <i>Je prens en grez</i> (SS/AATTB)	Miranda Caldi
Leondaritis	(38) Motets (SATTB)	Miranda Caldi
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<b>Editions planned to be completed later 2003</b>		
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Bouznac	Motets	Paul Gameson
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Blow	Songs & dialogues	Peter Seymour
Jeffreys	Anthems, motets	Peter Aston
Blow	St Cecilia's Day Ode	Peter Seymour
Purcell, D	St Cecilia's Day Ode	Peter Seymour
Purcell, D	Occasional Odes	Peter Seymour
Blow	String trios	Peter Seymour
Matteis, N	String suites	Simon Jones