



*mf*

Ni - si, ni - si Do - mi - nus ae - di - fi - ca - ve - rit do - mum ae -  
 On - ly if the Lord him - self shall build the hab - i - ta - tion, shall

*p*

15

- di - fi - ca - ve - rit do - mum, in va -  
 build the hab - i - ta - tion, will they

*f* *p*

- num la - bo - ra - ve - not have lost their lab -

20

- runt, -  
 - our, -

*f*

in va -  
will they

*p*

25

- num la-bo-ra-ve-runt qui ae-di-fi-cant e-am.  
- not have lost their lab-our who shall build the hab-i-ta-tion.

*f*

30

*mf*

Ni-si, ni-si Do-minus custo-di-e-rit ci-vi-  
If the Lord him-self shall not keep watch up-on the

*p*

*mp*

*p*

- ta-tem, fru-stra vi-gi-lat  
cit-y, they shall wake in vain

qui cu-sto-  
who shall guard

*f*

*p*

35 *mp*

- dit, qui cu - sto -  
it, who shall guard

*p, leggero*

- dit,  
it, qui cu - sto -  
who shall guard

40 *mf* *f*

- dit, qui cu -  
it, who shall

*tr* 45

- sto dit e - - am.  
guard the cit - - y.

*mf*

Ni - si, ni-si Do-mi-nus ae-di-fi-ca-ve-rit do-mum, Ni - si, ni-si  
 On - ly if the Lord himself shall build the hab-i - ta - tion, if the Lord him-

*p*

50

Do-mi-nus cu-sto-di-erit ci-vi-ta-tem, in va-num la-bo-ra-  
 -self shall not keep watch up-on the cit-y, will they not have lost their

*p, leggero*

-ve - - - - -  
 lab - - - - -

55

- - - - - runt, qui ae-di-fi-cant  
 - - - - - our who shall build hab-i-

*mf*

60

*tr* *mf*

e - am, frustra vi-gi-lat qui cu-sto -  
- ta - tions, they shall wake - in vain who guard -

*f* *p*

*p*

65

*(?) f* *tr*

- dit, qui cu - sto - dit e - am.  
it, who shall guard the cit - y.

*(?)* *mf* *f*

70

## II Vanum est vobis

Largo

75

*mf*

80

Va - num est vo - bis an - te lu - cem sur - ge - re,  
 Vain is your ris - ing ev' - ry day be - fore the dawn,

85

an - te lu - cem sur - ge - re. Va - - - num est  
 ev' - ry day be - fore the dawn. Vain - - - is your

90

vo - bis, va -  
 ris - ing, vain -

- - - - - num est vo - bis  
 - - - - - is your ris - ing

95

an - te lu - cem, an - te lu - cem sur - ge - re.  
 ev' - ry morn - ing, ev' - ry day be - fore the dawn.



## III Surgite

**Presto** *f*

Sur - gi - te, sur - gi - te,  
Ris - ing up, ris - ing up,

**Presto** *f*

100 **Adagio (non troppo)** *mf* *p*

sur - gi - te postquam se - de - ri - tis, qui man - du - ca - tis pa - nem do - lo -  
ris - ing up and go - ing late to rest, you eat the bread of sor - row, of sor -

**Adagio (non troppo)** *mf* *p*

105 (7) **Presto** *f*

- ris. Sur - gi - te, sur - gi - te,  
- row. Ris - ing up, ris - ing up,

(7) **Presto** *f*

**Adagio** *mf* *p*

sur - gi - te, post - quam se - de - ri - tis qui  
ris - ing up, and go - ing late to rest you

**Adagio** *p* *p*

110

man - du - ca - tis pa - nem do - lo -  
eat the bread of sor - row, of sor -

*poco rit.* *a tempo* *tr*

- ris. -  
- row. -

*poco rit.* *a tempo*

## IV Cum dederit

Largo

115

First system of musical notation, measures 115-116. The piece is in 12/8 time with a key signature of two flats. The right hand features a melodic line with eighth notes and chords, while the left hand provides a steady accompaniment of eighth notes. The dynamic marking *p sempre* is present.

Second system of musical notation, measures 117-118. The right hand continues with a melodic line, and the left hand maintains the accompaniment. The dynamic marking *simile* is present.

Third system of musical notation, measures 119-120. The right hand features a melodic line with a sharp sign, and the left hand continues the accompaniment.

Fourth system of musical notation, measures 121-122. The right hand has a melodic line with a *p* dynamic marking, and the left hand continues the accompaniment.

Fifth system of musical notation, measures 123-124. The right hand has a melodic line with a *mp* dynamic marking, and the left hand continues the accompaniment. A *p* dynamic marking is also present in the right hand.

125

*mp*

Cum de - de - rit di - lec - tis su - is  
For so he gives to his be - lov - ed

*pp*

*p*

som -  
stum -

num,  
ber,

*p*

*p*

130

cum de - de - rit di - lec - tis su - is  
for so he gives to his be - lov - ed

*p*

som -  
slum -

135

- num:  
- ber:

ecce hae-re-di-tas Do-mi-ni, fi-li-i-mer-ces,  
Lo, the he-ritage of the Lord, fruit of the womb, the chil-dren

fruc-tus ven-  
shall re-ward

140

- tris, fruc - tus ven -  
him, shall re - ward

- tris.  
him.

Cum  
For

145

de - de - rit di - lec - tis su - is som -  
so he gives to his be - lov - ed slum -

- num: ecce hae - re - di - tas Do - mi - ni, fi - li - i:  
- ber: Lo, the he - ri - tage of the Lord, fruit of the womb, the

150

*p*

mer - ces, fruc - tus ven -  
 chil - dren, shall re - ward

- tris, fruc - tus ven - tris, fruc - tus ven -  
 him, shall re - ward him, shall reward

155

*p*

- tris, fruc - tus ven -  
 him, shall re - ward

- tris.  
 him.

*mp*

*p*

*pp*

## V Sicut sagittae

160  
Allegro

165

*f deciso*

170

*leggero*

Si - cut sa - git - tae in ma - nu po - ten - tis in ma - nu po -  
Like as the ar - rows in the hand of a gi - ant, the hand of a

\*) *p*

175

- ten - - - - - tis i - ta  
gi - - - - - ant are the

\*) L'indicazione *p*, che si riscontra nel ms. alle batt. 169, 192, 214, 232 è da intendere in relazione al *f* delle battute precedenti, ed equivale a un *mf*.



180 *mf*

fi - li - i ex - cus - so -  
children of ear - ly man -

185 190

- rum.  
- hood.

195

*f*  
Si - cut sa - git - tae in ma - nu po - ten - tis  
Like as the ar - rows in the hand of a gi - ant

*p*

*mf* 200

I - ta fi - li - i ex - cus - so -  
are the child - ren of ear - ly man -

205 *p*

- rum ex - cus -  
hood, of young

, 210

- so - rum.  
man - hood.

215 *f*

*f*  
Si - cut sa - git - tae in ma - nu po - ten - tis in  
Like as the ar - rows in the hand of a gi - ant, the

*leggero* 220

*leggero*  
ma - nu po - ten  
hand of a gi

225

- tis  
- ant

230

*mf*  
i - ta  
are the

235

fi - li - i  
chil - dren of

240

- rum,  
- hood,

245

ex - cus - so - rum,  
of young man - hood,

*p*

250

255

ex - cus - so - rum.  
of young man - hood.

*mf* *f*

260

265

## VI Beatus vir

Andante

*mf dolce*

Be - a - tus vir qui im -  
That man is blest who has

270

-ple - vit de - si - de - ri - um - su - um ex i - psis: non confun - de - tur cum lo - que - tur i - ni - mi - cis  
filled his quiver full of such mighty weap - ons: he shall not be ashamed nor humbled if he face his

su - is in por - ta, non confun - de - tur cum lo - que - tur i - ni - mi - cis  
foes in the gate - way, he shall not be ashamed nor humbled if he face his

275

su - in in por - ta, i - ni - mi - cis su - is in por - ta.  
foes in the gate - way, if he face his foes in the gate - way.

## VII Gloria Patri

Larghetto

The musical score is presented in five systems, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The tempo is marked "Larghetto" and the dynamics are "p" (piano). Measure numbers 280, 285, and 290 are indicated above the staves. The score includes various musical ornaments such as trills (tr) and triplets (3).

System 1 (Measures 280-283):  
Measure 280: Treble clef has a trill on G4, followed by a quarter note G4, a quarter note F4, and a quarter note E4. Bass clef has a whole note chord of B-flat3, D4, and F4.  
Measure 281: Treble clef has a quarter note G4, a quarter note F4, and a quarter note E4. Bass clef has a whole note chord of B-flat3, D4, and F4.  
Measure 282: Treble clef has a quarter note G4, a quarter note F4, and a quarter note E4. Bass clef has a whole note chord of B-flat3, D4, and F4.  
Measure 283: Treble clef has a trill on G4, followed by a quarter note G4, a quarter note F4, and a quarter note E4. Bass clef has a whole note chord of B-flat3, D4, and F4.

System 2 (Measures 284-287):  
Measure 284: Treble clef has a quarter note G4, a quarter note F4, and a quarter note E4. Bass clef has a whole note chord of B-flat3, D4, and F4.  
Measure 285: Treble clef has a quarter note G4, a quarter note F4, and a quarter note E4. Bass clef has a whole note chord of B-flat3, D4, and F4.  
Measure 286: Treble clef has a quarter note G4, a quarter note F4, and a quarter note E4. Bass clef has a whole note chord of B-flat3, D4, and F4.  
Measure 287: Treble clef has a quarter note G4, a quarter note F4, and a quarter note E4. Bass clef has a whole note chord of B-flat3, D4, and F4.

System 3 (Measures 288-291):  
Measure 288: Treble clef has a trill on G4, followed by a quarter note G4, a quarter note F4, and a quarter note E4. Bass clef has a whole note chord of B-flat3, D4, and F4.  
Measure 289: Treble clef has a triplet of eighth notes G4, F4, and E4. Bass clef has a whole note chord of B-flat3, D4, and F4.  
Measure 290: Treble clef has a triplet of eighth notes G4, F4, and E4. Bass clef has a whole note chord of B-flat3, D4, and F4.  
Measure 291: Treble clef has a triplet of eighth notes G4, F4, and E4. Bass clef has a whole note chord of B-flat3, D4, and F4.

System 4 (Measures 292-295):  
Measure 292: Treble clef has a quarter note G4, a quarter note F4, and a quarter note E4. Bass clef has a whole note chord of B-flat3, D4, and F4.  
Measure 293: Treble clef has a quarter note G4, a quarter note F4, and a quarter note E4. Bass clef has a whole note chord of B-flat3, D4, and F4.  
Measure 294: Treble clef has a quarter note G4, a quarter note F4, and a quarter note E4. Bass clef has a whole note chord of B-flat3, D4, and F4.  
Measure 295: Treble clef has a trill on G4, followed by a quarter note G4, a quarter note F4, and a quarter note E4. Bass clef has a whole note chord of B-flat3, D4, and F4.

295  
*mp, dolce*

Glo - ri - a Pa - tri, Pa - tri et Fi - li - o.  
Glo - ry to Fa - ther, Fa - ther and on - ly Son.

300

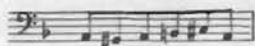
Glo - ri - a Pa - tri,  
Glo - ry to Fa - ther,

305

Pa - tri et Fi - li - o et Spi - ri - tu - i  
Fa - ther and on - ly Son, to the Holy Spirit

Sanc - Glo - ry to Fa - ther, Fa - ther and on - ly Son, and Spi - ri - tu - i

★) Così nel manoscritto; si propone:



3 3 tr 3 3 3

- to,  
- ry,

315 *poco cresc.*

et Spi-ri - tu - i Sanc -  
to the Holy Spirit Glo -

*poco cresc.*

320 3 3 3 3 3 tr

- to, et Spi - ri - tu - i Sanc -  
- ry, to the Spi - rit Glo -

*tr*

325

- to.  
- ry.

*mf*

*tr* *tr*



*p*

Glo - ri - a Pa - - - tri et  
Glo - ry to Fa - - - ther and

330

Fi - li - o et Spi - ri - tu - i San - - -  
on - ly Son, to the Ho - ly Spi - rit Glo - - -

*p*

*tr.*

335

340

*p* *mp* *mf*

*p* *mp* *mf*

*poco rit.*

*a tempo*

- - - - - to, et Spi-ri-tu-i Sanc -  
 - - - - - ry. to the Spi - rit Glo -

345

- - - - - to, et Spi - ri - tu - i  
 - - - - - ry, to the Spi - rit

*poco rit.*

350 *a tempo*

Sanc - - - - - to.  
 Glo - - - - - ry.

355

Musical score for measures 355-357. The piece is in 3/4 time with a key signature of one flat (B-flat). Measure 355 features a treble clef with a melodic line of eighth notes and a bass clef with a simple accompaniment. Measure 356 includes a trill (tr) in the treble. Measure 357 concludes the phrase with a final chord in the treble.

Musical score for measures 358-360. Measure 358 continues the melodic line with a trill (tr) in the treble. Measure 359 shows a continuation of the melody. Measure 360 features another trill (tr) in the treble.

Musical score for measures 361-363. Measure 361 contains three triplet markings (3) over the treble staff. Measure 362 continues the melodic line. Measure 363 shows a continuation of the melody.

Musical score for measures 364-366. Measure 364 continues the melodic line. Measure 365 includes a *cresc.* (crescendo) marking in the bass staff. Measure 366 concludes the phrase with a final chord in the treble.

Musical score for measures 367-369. Measure 367 continues the melodic line. Measure 368 includes a trill (tr) in the treble. Measure 369 concludes the piece with a final chord in the treble.

## VIII Sicut erat in principio

370  
Allegro

*f*

375

*mf* *f*

*mf*

Si - cut e - rat in prin - ci - pi - o et  
As it was when first the world be - gan, is

*p*

nunc, et nunc et sem - per, et in  
now and ev - er shall be, through the

*f*

380

sae - cu - la sae - cu - lo -  
cen - turies ev - er - last -

- rum,  
- ing,

385

sae - cu - lo - rum A -  
ev - er - last - ing A -

390

- men.  
- men.

Et in sae - cula sae - cu -  
Through the cen - turies ev - er -

*p, leggero*

- lo -  
- last - - - - -

395

- rum, sae - cu - lo - rum,  
- ing, ev - er - last - ing,

*mf* *f*

*p*

*tr*

A - men.  
A - men.

*f*

## IX Amen

400  
Allegro  
*mf* *leggero*

A - - - - -  
A - - - - -

405

- - - - - men.  
- - - - - men.

\*)

410

\*) Orig.:

415 *mf*

A - - - - - men. A - -  
A - - - - - men. A - -

420 *mp, poco cresc.*

425 *p, dolce*

- - - - - men.  
- - - - - men.

Et in  
Through the

430

sae - cu - la sae - cu - lo - rum, A - - - - -  
cen - tu - ries ev - er - last - ing, A - - - - -

*p*



435

*p* *mf* *p*

- - - - - men. A - - -  
 - - - - - men. A - - -

440

445

- - - - - men.  
 - - - - - men.

*tr* *f*

450

*mp*

Et in sae - cu - la sae - cu - lo - rum,  
 Through the cen - tu - ries ev - er - last - ing,

*p*

455

sae - cu - lo -  
ev - er - last -

460

- rum. A -  
- ing. A -

*p*

*tr*

465

- men.  
- men.

470

*mp*

*p, poco cresc.*

A - - - - - men. A - - -  
A - - - - - men. A - - -

*p*

*p*

475

480

485

490

495

500

*mf*

- men. A - - - - - men.  
- men. A - - - - - men.

505

*f*

A - - - - - men.  
A - - - - - men.