

PAUL HINDEMITH

1895—1963

Apparebit repentina dies

für gemischten Chor und Blechinstrumente

for mixed chorus and Brass Instruments

1947

Partitur

Edition Schott 136

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Written for the Symposium on Music criticism Harvard University, Cambridge, Mass. May 1947.

Text: A latin Poem, before 700 — taken from the Oxford Book of medieval latin verse (Ed. Stephen Gaselee).

Instruments: Four French Horns in F, two Trumpets in B flat, three Trombones, one Bass Tuba.

The Poem's accentual and orthographical peculiarities (Méndicum, Moritur, Jerusálem, Karitas, Kristus) have been retained in this score.

Geschrieben für das „Symposium on Music criticism“ Harvard Universität, Cambridge, Mass. Mai 1947.

Text: Ein lateinisches Gedicht, vor 700 — aus dem Oxford-Buch lateinischer Gedichte des Mittelalters. (Herausgeber Stephan Gaselee).

Orchester-Besetzung: 4 Hörner in F, 2 Trompeten in B, 3 Posaunen und 1 Baßtuba.

Die Betonungen und orthographischen Eigentümlichkeiten der Originaldichtung (Méndicum, Moritur, Jerusálem, Karitas, Kristus) wurden in dieser Partitur beibehalten.

Hindemith, Apparebit repentina dies

Text: Ein lateinisches Gedicht, vor 700 — aus dem Oxford-Buch
lateinischer Gedichte des Mittelalters

1

Erscheinen wird plötzlich der Tag,
wie ein Dieb in dunkler Nacht überfallen die Arglosen,
erscheinen wird die Fülle der Zeit,
noch ehe vergangen dies Geschlecht.
Das Schmettern der Posaunen erschallt
von den vier Enden der Erde,
ruft Lebende und Tote
vor das Angesicht Christi.
Es wird nahen vom Himmelsbogen
der Richter in strahlender Majestät,
begleitet von hellen Chören der Engel.
Erröten wird die Scheibe des Mondes,
verfinstern wird sich die Sonne,
verblässend werden die Sterne stürzen,
erheben die ganze Erde.
Feuerflammen gehen voraus
dem Antlitz des gerechten Richters,
zerstören Himmel, Erde und die Tiefen des Meeres.
Er, der erhabene König,
wird sitzen auf dem Himmelsthron,
umgeben von den zitternden Scharen der Engel.

2

Die Auserwählten sammelt er zu seiner Rechten,
die Schlechten werden zur Linken zittern wie stinkende Böcke.
„Geht“, spricht der König zu denen zur Rechten,
„und empfanget das himmlische Reich,
vor aller Zeit vom Vater für euch bereitet,
denn ich war arm und ihr habt mir als Bruder geholfen,
empfanget euren Lohn!“
Froh werden sie sagen:
„Wann, Christe, haben wir arm dich gesehen,
wann, großer König, warst du bedürftig
und wir haben uns deiner erbarmt?“
Dann wird ihnen sagen der große Richter:
„Als ihr geholfen den Armen,
als ihr ihnen Brot, Herberg' und Kleidung gabt,
habt ihr geholfen meiner Niedrigkeit.“
Dann wird der große Richter ohne Zögern
zu denen zur Linken sprechen:
„Weichet von mir, ihr Verdammten, in das höllische Feuer.
Als Bettler habe ich euch angefleht
und ihr habt mich verachtet,
ich war nackt, ihr gabt mir kein Gewand,
ich war schwach, es kümmerte euch nicht.“
Und die Sünder werden sagen:
„Christe, wann haben wir dich, den Armen,
dich, großer König, den Kranken, verachtet?“
Ihnen erwidert der erhabene Richter:
„Ihr habt dem Bettler Hilfe versagt,
damit habt ihr, Schändliche, mich verachtet.“

3

Hinab werden stürzen die Ungerechten in ewige Flammen,
wo ihr Wurm nicht stirbt und ihr Feuer nicht erlöscht.
Satan und seine Knechte sind in diesen finsternen Kerker
verdammte, wo Heulen und Zähneknirschen ist.
Die Gerechten aber werden aufgenommen
in das himmlische Vaterland
und erlangen mit den Chören der Engel
die Freuden des Himmels.
Sie werden eingehen in die Freude
der ewigen Stadt Jerusalem,
in der die wahre Schau des Lichtes
und des Friedens glänzt.
Dort schauen die erhabenen Scharen der Seligen
Christus, den König,
in der Herrlichkeit des Vaters.

4

Hüte dich drum vor der List der Schlange,
tröste die Kranken,
verschmähe das Gold,
meide Verschwendung,
wenn du die Sterne erreichen willst.
Umgürte deine Lenden
mit dem reichen Gürtel der Keuschheit,
und trage brennende Lampen
dem großen König entgegen.

APPAREBIT REPENTINA DIES

1

Paul Hindemith
1947

CHORUS

Soprano (S), Alto (A), Tenor (T), Bass (B)

Broad (Breit) *Allegro* (♩ ca 190)

Horn in F (1, 2, 3)

Trumpet in B (1, 2)

Trombone (1, 2, 3)

Tuba

Hr. (1, 2, 3, 4)

Trp. (1, 2)

Tromb. (1, 2, 3)

Tuba

(B)

Musical score for system B, measures 15-20. The score is written for piano and includes six staves. The key signature has one flat (B-flat) and the time signature is 4/4. The music features complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamic markings include *f*, *mf*, and *ff*. A first ending bracket labeled "1." spans measures 18-20. A circled letter "B" is positioned above the first staff at the beginning of measure 15. The instruction "2.u.4." is written above the second staff in measure 15.

Musical score for system C, measures 21-26. The score is written for piano and includes six staves. The key signature has one flat (B-flat) and the time signature is 4/4. The music continues with complex rhythmic patterns. Dynamic markings include *mf* and *f*. A first ending bracket labeled "1." spans measures 23-26. A circled letter "C" is positioned above the first staff at the beginning of measure 21. The instruction "mf" is written above the second staff in measure 21.

(C)

Musical score for system D, measures 27-32. The score is written for piano and includes six staves. The key signature has one flat (B-flat) and the time signature is 4/4. The music features complex rhythmic patterns. Dynamic markings include *f*, *mf cresc.*, and *cresc.*. A first ending bracket labeled "1.u.2." spans measures 29-32. A circled letter "C" is positioned above the first staff at the beginning of measure 27. The instruction "mf cresc." is written above the second staff in measure 27, and "2.u.4. mf cresc." is written above the third staff in measure 27.

33

Musical score for measures 33-38. The score is written for piano and includes six staves. The key signature has one sharp (F#) and the time signature is 2/4. Measure 33 starts with a first ending bracket. Measure 34 has a first ending bracket. Measure 35 has a first ending bracket. Measure 36 has a first ending bracket. Measure 37 has a first ending bracket. Measure 38 has a first ending bracket. Dynamics include *f* and *f* > >.

39

Musical score for measures 39-44. The score is written for piano and includes six staves. The key signature has one sharp (F#) and the time signature is 2/4. Measure 39 has a first ending bracket. Measure 40 has a first ending bracket. Measure 41 has a first ending bracket. Measure 42 has a first ending bracket. Measure 43 has a first ending bracket. Measure 44 has a first ending bracket. Dynamics include *f* and *fp* cresc. A circled 'D' is above measure 43.

45

Musical score for measures 45-50. The score is written for piano and includes six staves. The key signature has one sharp (F#) and the time signature is 2/4. Measure 45 has a first ending bracket. Measure 46 has a first ending bracket. Measure 47 has a first ending bracket. Measure 48 has a first ending bracket. Measure 49 has a first ending bracket. Measure 50 has a first ending bracket. Dynamics include *f* and *f* > >.

4
51

Musical score for measures 51-55. The score is written for piano and includes six staves: two treble clefs and four bass clefs. The key signature is one sharp (F#) and the time signature is 4/4. The music features complex rhythmic patterns with many sixteenth and thirty-second notes, and various accidentals.

56

(E)

1.u.3.

2.u.4.

ff

Musical score for measures 56-61. The score is written for piano and includes six staves: two treble clefs and four bass clefs. The key signature is one sharp (F#) and the time signature is 4/4. A circled 'E' is above the first staff. The music features complex rhythmic patterns with many sixteenth and thirty-second notes, and various accidentals. The dynamic marking 'ff' is present. First and second endings are indicated by '1.u.3.' and '2.u.4.'.

62

poco largamente

1.u.3.

2.u.4.

1.u.2.

Musical score for measures 62-67. The score is written for piano and includes six staves: two treble clefs and four bass clefs. The key signature is one sharp (F#) and the time signature is 4/4. The tempo marking 'poco largamente' is present. The music features complex rhythmic patterns with many sixteenth and thirty-second notes, and various accidentals. First and second endings are indicated by '1.u.3.', '2.u.4.', and '1.u.2.'.

71 **F** *a tempo*

Ap - pa - re - bit re - pen - ti - na di - es, **G** *p*

Ap - pa - re - bit re - pen - ti - na di - es ma - gna do - mi - ni, *f* *fur* *p*

Ap - pa - re - bit re - pen - ti - na di - es, *f* *fur* *p*

F *a tempo*

Ap - pa - re - bit re - pen - ti - na di - es ma - gna do - mi - ni, **G** *fur*

85

ob - scu - ra vel - ut no - cte im - pro - vi - sos oc - cu - pans.

ob - scu - ra vel - ut no - cte im - pro - vi - sos oc - cu - pans.

ob - scu - ra vel - ut no - cte im - pro - vi - sos oc - cu - pans.

ob - scu - ra vel - ut no - cte im - pro - vi - sos oc - cu - pans.

1. u. 3.

2. u. 4. *mf*

mf

mf

mf

99 Slow (Langsam) (♩ 58)

(H) *pp cresc.*

Bre-vis to-tus tum pa-re-bit pri-sci lu-xus sae-cu-li, to-tum si-mul
 Bre-vis to-tus tum pa-re-bit pri-sci lu-xus sae-cu-li, to-tum si-mul
 Bre-vis to-tus tum pa-re-bit pri-sci lu-xus sae-cu-li, cum cla-re-bit
 Bre-vis tum pa-re-bit lu-xus sae-cu-li, sae-cu-li, cum cla-re-bit

Slow (Langsam) (♩ 58)

3. *p* *mf* *p*

cum cla-re-bit prae-ter-is-se sae-cu-lum, prae-ter-is-se sae-cu-lum.
 cum cla-re-bit prae-ter-is-se sae-cu-lum, cum prae-ter-is-se sae-cu-lum.
 sae-cu-lum, cla-re-bit praeteris-se sae-cu-lum, cum prae-ter-is-se sae-cu-lum.
 sae-cu-lum, cla-re-bit praeter-is-se, cla-re-bit prae-ter-is-se sae-cu-lum.

mf *f* *p* *pp*
mf *f* *p* *pp*
mf *f* *p* *pp*

110 As before (Wie vorher) (♩ ca. 190)

f **I** *p cresc.*

Clan - - gor tu-bae per qua-ter-nas ter-rae pla-gas con-ci-

Clan - - gor tu-bae per qua-ter-nas ter-rae pla-gas con-ci-

As before (Wie vorher) (♩ ca. 190)

I

1. u. 3. *f* *mf* 1. *mf*

2. u. 4. *f* *mf*

1. u. 2. *f* *mf*

121 *f* *mp cresc.*

- nens, vi - vos u - na mor - tu - os - que Christo ci - et ob - vi - am. De - cae - le - sti ju - dex

g - nens, vi - vos u - na mor - tu - os - que Christo ci - et ob - vi - am. De - cae - le - sti ju - dex

2. *mf* *f*

130 **J** *p cresc.* *ff*

ar-ce, ma-je-sta-te ful-gi-dus, cla-ris an-ge-lo-rum choris co-mi-ta-tus ad-

ar-ce, ma-je-sta-te ful-gi-dus, cla-ris an-ge-lo-rum choris co-mi-ta-tus ad-

comi-ta-tus cho-ris ad-

J 1. u. 3. *mf* *f* 2. u. 4.

1. u. 2. *mf* *f*

139 **K** *f*

- e - rit. E - ru - be-scet or - bis lu - nae, sol et

- e - rit. E - ru - be-scet

- e - rit.

K 1. *f* 1. u. 3. 2. *f*

147

ob - scu - - ra - - bi - tur, *f* Stel - lae
 Stel - lae ca - dent pal - le - scen - - tes,
 or - - bis lu - nae, sol ob - scu - ra - bi - tur,
 E - - ru be - scet or - - bis

152

ca - dent pal - le - scen - tes, stel - lae ca - - - dent,
 mun - di tre - met am - bi - - tus, am - bi - tus. *mf*
 stel - lae ca - dent pal - le - scen - - tes, mun - di tre - met am - bi -
 lu - nae, stel - lae ca - - dent pal - - le - scen - tes,
 2. u. 4. *mf*
 1. *mf*
f

M

mf tre - met am - bi - tus,
mf am - bi - tus mun - di tre - - met. *mf* Stel - lae cadent,
 - tus, tre - met mun - di am - bi - tus, tre - met
 Stel lae cadent, cadent..

1.

M

764

cresc.
 stel - lae ca - dent. Flam - ma i - gnis an - te - i - bit ju - sti - vul - tum ju - di -
 cadent. Flam - ma i - gnis an - te - i - bit vul - tum ju - di -
 am - bi - tus, tre - met am - bi - tus, sol et ob - scu - ra - bi -

1. u. 3. 3.
f *mf cresc.* 2. u. 4.
mf cresc.
mf *cresc.*
mf *cresc.*

① Somewhat broader (*Etwas breiter*)

ras de - vorans. Flam - ma an - te - i - bit

ras de - vorans. Flamma i - gnis an - te - i - bit

ras de - vorans. Flam - ma an - te - i - bit

ras de - vorans. Flamma i - gnis an - te - i - bit

① Somewhat broader (*Etwas breiter*) 1. u. 3.

2. u. 4.

vul - tum ju - di - cis cae - los, flu - ctus ma - ris de - vo -

ju - sti vul - tum ju - di - cis cae - los, cae - los, flu - ctus ma - ris de - vo -

vul - tum ju - di - cis cae - los, flu - ctus ma - ris de - vo -

ju - sti vul - tum ju - di - cis cae - los, cae - los, flu - ctus ma - ris de - vo -

196 (P)

-rans. Glo - ri - o - sus in su - bli - mi rex se - de - bit so - li -

-rans. Glo - ri - o - sus rex se - de - bit in su - bli - mi so - li - o, rex se - de - bit in su - bli - mi

-rans. Rex, rex, rex,

-rans. Glo - ri - o - - sus rex in su - bli - - mi so - - li - o, in su - bli -

1. *mp*

2. *p*

1. *p*

mp

1.u.2. *mp*

203

-o; an - ge - lo - - rum tre - me - bun - - da

so - li - o; an - ge - lo - - rum tre - me - bun - - da cir -

rex. An - ge - lo - - rum tre - me bun - da, tre - me - bun - - da

-mi so - li - o; an - ge - lo - - rum tre - me - bun - - da cir -

1.u.3. *mf*

2. *mf*

mf

mf

mf

f cresc. *ff.*

cir - cum - sta - - - bunt a - - - gmi - - - na
- cum - sta - - - bunt, cir - - cum - sta - - - bunt a - - -
cir - cum - sta - - - bunt, cir - - cum - sta - - - bunt a - - -
- cum - sta - - bunt cir - - - cum - - - sta - - - bunt a - - -

mf cresc. *f*

(a)

- gmi - - - na.
- gmi - - - na.
- gmi - - - na.

ff.

25

an - te o-mne sae - cu - lum; — Ka - ri - ta - te qui - fra - ter - na me ju - vi - - stis pau - pe - rem,

33

(C)

ka - ri - ta - tis nunc mer - ce - dem re - por - ta - te di - vi - tes!

Lae - ti di - cent

D Women's voices only (Frauenstimmen)
 42 Slow (Langsam) (♩ 78) *mf* *riten.* *allegro* *cresc. accel.*

S1 'Quan - do, Chri - ste, pau - pe - rem - te vi - di - mus? te, rex ma - gne, vel e - gen - tem

S2 'Quan - do, Chri - ste, pau - pe - rem - te vi - di - mus? Mi - - - se - - ra - - -

A 'Quan - do, Chri - ste, pau - pe - rem - te vi - di - mus? te, - rex ma - gne, vel e - gen -

D Slow (Langsam) (♩ 78)

50 *mf* *riten.* **E** Moderately fast (Mäßig schnell) (♩ ca. 80)

mi - se - ra - - ti fu - - i - mus.

ti fu - i - mus.

- tem mi - se - ra - - ti fu - i - mus.

B Basses Magnus il - lis - di - cet ju - dex. 'Cum ju - vi - stis pau - pe - res -

E Moderately fast (Mäßig schnell) (♩ ca. 80)

F

quiet (ruhig)

- pa-nem, do-mum, ve - stem dan - tes, me ju - vi - stis hu - mi-lem'



66 *Faster (Schneller)* (♩ ca. 88)

a tempo

free (frei)

Nec tar-da - bit a si-ni-stris lo-qui ju - stus ar-bi-ter 'Im Ge-hennae ma-le-

Faster (Schneller) (♩ ca. 88)

a tempo

1.u.2.

74 *poco riten.* *a tempo* *poco riten.* **G** *accel.*

- di - - ti - - flam - ma hinc dis - ce - di - te; Ob - se - crantem me au - di - re des - pe -

poco riten. *a tempo* *poco riten.* **G** *accel.*

f *mf* *f* *mf* *f* *mf*

1.u.2.

81 *broader (breiter)* *quiet (ruhig)*

- xi - - stis mendi - cum, nu - do vestem non de - di - stis, negle - xi - stis lan - gui -

broader (breiter) *quiet (ruhig)*

f *mf* *f* *mf* *f* *mf*

89 (H)

riten. *Moderate (♩. 60)*
(Mäßig)

mf *p*

Christe, quan - do - te
 Christe, quan - do - te
 Christe, quan - do - te

Pec - ca - to res - di - cent

-dum!

riten. *Moderate (♩. 60)*
(Mäßig)

muted *p*

96 (I) *mf*

vel pau - - pe - rem, te, rex ma - gne, vel in - - fir - mum
 vel pau - - pe - rem te, rex ma - gne, vel in - - fir - mum
 vel pau - - pe - rem te, rex ma - gne, vel in - - fir - mum

(I) *mf*

103

con - tem - nen - tes spre - vi - mus?
 con - tem - nen - tes spre - vi - mus?
 con - tem - nen - tes spre - vi - mus?

110 **J** Fast (Schnell) (♩ 88)

Quibus contra ju-dex al- - tus 'Mendi-can - ti quam-di-u o-pem fer - re ne - gle-xi -

J Fast (Schnell) (♩ 88)

broader (breiter)

a tempo

First system of musical notation. It consists of three vocal staves (Soprano, Alto, Tenor) and a piano accompaniment section with four staves. The vocal parts are mostly rests. The piano accompaniment features a steady rhythmic pattern in the right hand and a more active bass line.

Vocal line with lyrics: - stis, me spre - vi - stis im - pro - bi. The melody is in the bass clef, featuring a triplet of eighth notes and a half note.

broader (breiter)

a tempo

Second system of musical notation. Similar to the first system, it includes vocal staves and piano accompaniment. The piano part has a more complex texture with triplets and dynamic markings like 'p' (piano).



3

Fast (Schnell) (♩ 104)

Vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: Re - tro ru - ent. The vocal parts are in a high register and feature a triplet of eighth notes.

Fast (Schnell) (♩ 104)

open (offen)

Piano accompaniment for the second system. It features a complex, rhythmic pattern in the right hand with many sixteenth notes and triplets. The left hand has a more active bass line. Dynamic markings include 'ff' (fortissimo).

6

A *ff*

tunc in-ju-sti i-gnes in per-pe-tu-os,

in i-gnes per-pe-tu-os,

-ent in i-gnes per-pe-tu-os,

-ent in i-gnes per-pe-tu-os,

71

ver-mis quo-rum non mo-ri-tur, i-gnis nec re-strin-gi-tur,

ver-mis quo-rum non mo-ri-tur i-gnis nec re-strin-gi-tur,

ver-mis quo-rum non mo-ri-tur i-gnis nec re-strin-gi-tur,

ver-mis quo-rum non mo-ri-tur i-gnis nec re-strin-gi-tur,

19 **B**

f Sa - - - - tan a - tro cum mi-nistris quo te-netur *ff* car - - ce - re,

Sa - - - - tan a - tro cum ministris quo te-ne - tur car - ce - re,

Sa - - - - tan cum mi - ni - stris quo te - ne - tur in car-ce - re,

-tur, Sa - - - - tan cum mi - nistris quo te - ne - tur in car-ce - re,

B

26 **C**

fle - - tus u - - bi mu - - gi - tus - - que, stri - - dent

fle - tus u - bi mu - gi - tus - que, stri - dent

fle - - tus u - - - bi mu - - gi - tus - - que, stri - -

stri - - - dent o - - - mnes

C 1.u.3

32

ⓓ

o - mnes den - ti - bus.

o - mnes den - ti - bus.

- dent o - mnes den - ti - bus.

den - ti - bus.

ff

38

dim.

dim.

dim.

dim.

dim.

dim.

dim.

Passacaglia (♩ 92)

44

mf

1.

mf

mf

mf

48

mf

52 (E)

S

A

mf

Tunc fi - de - les ad cae - le - stem

p

2.

p

1.

p

p

56

S
A
T
B

sus - - - tol - - - len - - - - - tur pa - - - tri - -

mf

mf

60

F

p

Tunc fi - de - - - - - les ad - cae - le - - - - -
- am cae - - - - - stem pa - - - tri - - am,

pp

pp

64

- stem sus - tol - len - tur pa - tri -
 ad cae - le - stem pa - tri -

68 (G)

- am, sus - tol - len - tur sus - tol - len - tur ad cae - le - stem pa - tri - am, tunc fi - de - les,
 - am, fi - de - les sus - tol - len - tur sus - tol -
 Tunc fi - de - les ad cae - le - stem sus -

(G)

73

H poco a poco cresc.

tunc fi-de-les sus - tol-len-tur, sus - tol-len-tur, sus - tol-len-tur tunc fi-

-len - - - - - tur ad pa - - tri - am, cho - ros in-ter an-ge-lo - - -

tol-len - - - - - tur pa - - tri - am, tunc fi-de-les

H Tunc fi - de - - les poco a poco cresc.

2.u.4.

p poco a poco cresc.

mf poco a poco cresc.

mf poco a poco cresc.

mf p poco a poco cresc.

p poco a poco cresc.

78

-de-les sus - tol-len-tur, tunc fi-de-les sus - tol-len-tur, sus - tol-len-tur ad cae-

-rum re - gri pe tent gau - - di - a, re - gri pe tent gau - - di - a,

sus - tol-len-tur tunc ad pa-tri - - am, tunc fi-de-les tunc fi-de-les sus - tol-len-tur,

ad cae - le - stem sus - - tol - len - - - - - tur

83

I

le - - stem pa-tri - am, tunc fi-de-les sus - tol-len-tur, tunc fi-de-les
 re-gni gau - di - a. Tunc fi-de-les sus - tol-len-tur tunc ad pa-tri -
 sus - tol-len-tur, tunc fi-de-les sus - tol-len-tur, sus - tol-len-tur tunc fi-de-les sus - tol-
 pa - tri - am, cho - - ros in - - ter an - - ge - - lo - rum

I
 1.u.3.
 2.u.4.
 mf

88

J *f*

sus - tol-len-tur, tunc fi-de-les sus - tol-len-tur ad cae-le-stem pa - tri-am, fi - de - les sus-tol-len - tur,
 - am, tunc fi-de-les, tunc fi-de-les sus - tol-len-tur, sus - tol-len-tur, fi-de - les sus - tol-
 - len-tur, tunc fi - de-les sus - tol-len-tur, fi-de - les sus - tol-
 re - - gni pe - - - - - tent gau - di - a, cho - - ros

J *f*

93

sus - tol - len - tur ad cae - le - stem pa - tri - am, cho - ros in - ter an - ge - lo - rum re - gni pe - tent gau - di -
 - len - tur; sus - tol - len - tur ad cae - le - stem pa - tri - am, fi - de - les sus - tol - len - tur ad cae - le - stem pa - tri -
 - len - tur, sus - tol - len - tur ad cae - le - stem pa - tri - am, cae - le - stem pa - tri - am, cho - ros in - ter an - ge - lo - rum, in - ter
 in - ter an - ge - lo - rum re - gni pe -

98

Quiet (Ruhig)
 - a, fi - de - les sus - tol - len - tur, pe - tent gau - di - a. Ur - bis sum - mae.
 - am, fi - de - les sus - tol - len - tur, pe - tent gau - di - a. Ur - bis sum - mae.
 an - ge - lo - rum re - gni, re - gni pe - tent gau - di - a. Je - ru - sa - lem
 - tent gau - di - a. Je - ru - sa - lem

Quiet (Ruhig)

p (L) *pp*

in - tro - i - bunt glo - - ri - am, ur - bis in - tro - i - bunt
 in - tro - i - bunt glo - - ri - - - am, ur - bis in - tro - i - - bunt
 ..glo - - ri - am, ur - bis in - tro - i - - bunt

(L)

p (M) *pespr.*

glo - - ri - am, in - tro - i - - bunt glo - - ri - - am, ve - - ra lu - - cis
 glo - - ri - am, glo - - ri - am, glo - - ri - - am, ve - - ra lu - - cis
 glo - - ri - am, in - tro - i - - bunt glo - - ri - - am, ve - - ra lu - - cis

(M)

ve - - ra lu - - cis

118

at - que pa - cis in qua - ful - get vi - si - o.

at - que pa - cis in qua ful - get vi - si - o, in qua ful - get vi - si - o.

at - que pa - cis in qua ful - get vi - si - o, vi - si - o.

at - que pa - cis in qua ful - get vi - si - o, vi - si - o.

126 (N) As before (Wie zuvor)

Xri - stum re - gem jam pa - ter - na cla - ri - ta - te splen - di -

Xri - stum re - gem jam pa - ter - na - cla - ri - ta - te cla - ri - ta - te splen - di -

(N) As before (Wie zuvor)

1. u. 2.

f ben legato

f ben legato

-dum u - - bi cel - sa be - a - to - rum con - tem - plan - tur a - - gmi -
 -dum u - - bi cel - sa be - a - to - - rum con - tem - plan - tur a - gmi -



-na.
 -na.
 Xri - - stum re - gem jam - pa - ter - na cla - ri - ta - te splen - - di -
 Xri - - stum re - gem jam pa - ter - na cla - ri - ta - - - te cla - ri - ta - te splen - di -

1. u. 3.
 2. u. 4.

138

8-dum u - bi cel - sa be - a - to - rum con - tem plan - tur a - - gmi -
 -dum - u - - bi cel - sa be - a - to - rum con - tem plan - tur a - gmi -

142 (P)

poco a poco cresc.

Xri - - stum re - - gem jam pa - ter - na cla - - ri - ta - te splen -
 Xri - - stum re - - gem jam pa - ter - na cla - - ri - ta - te splen -
 -na. Xri - - stum re - - gem jam pa - ter - na cla - - ri - ta - te splen -
 -na.

pp cresc. p cresc. p cresc. pp cresc. p cresc.

- di - dum u - - bi cel - sa be - a - to - rum con - tem - plan - tur a - gmi - na. —

- di - dum u - - bi cel - sa be - a - to - rum con - tem - plan - tur a - gmi - na. —

- di - dum u - - bi cel - sa be - a - to - rum con - tem - plan - tur a - gmi - na. —

150 *ff*

Xri - stum re - - - gem jam pa - ter - - na cla - ri - ta - -

Xri - stum re - - - gem jam pa - ter - - na

Xri - stum re - - - gem jam pa - ter - - na cla - ri - ta - -

Xri - stum re - - - gem jam pa - ter - - na

154

-te splen - di - dum u - bi cel - - sa
 cla - ri - ta - te splen - di - dum u - bi cel -
 -te splen - di - dum u - bi - cel - - sa
 cla - ri - ta - te splen - di - dum u - bi cel -

158

be - a - - to - - rum con - tem - plan - -
 -sa be - a - to - - rum con - tem -
 u - - bi cel - - sa be - a - to - - rum u - bi
 sa be - a - to - rum, cel -

163

-tur, u - bi cel - sa be - a - to - rum con - tem - plan - tur
 - plan - tur, u - bi cel - sa be - a - to - rum, contemplan - tur cel - sa
 cel - sa be - a - to - rum, con - tem - plan - tur
 - sa be - a - to - rum con - tem - plan - tur

Piano accompaniment for measures 163-167, featuring a flowing arpeggiated texture in the right hand and a steady bass line in the left hand.

168

a - - - - - gmi - - - - na.
 a - - - - - gmi - - - - na.
 a - - - - - gmi - - - - na.
 a - - - - - gmi - - - - na.

Piano accompaniment for measures 168-172, featuring a rhythmic accompaniment with chords and eighth notes in the right hand, and a steady bass line in the left hand.

Slow (Langsam) (♩ 60) *p espr.* *mf*

1. Y - dri frau-des er-go - ca-ve, in - fir-man-tes sub - le - va,
2. Zo - na cla - ra ca-tis - ta-tis lum-bos nunc prae - cin - ge - re,

1. Y - dri frau-des er-go - ca-ve, in - fir-man-tes sub - le - va,
2. Zo - na cla - ra ca-tis - ta-tis lum-bos nunc prae - cin - ge - re,

Slow (Langsam) (♩ 60)

mf *p* *mf* *mf* *p* *mf* *mf* *p* *mf* *mf*

A *p* *mf* *f* *riten.* *p* *Very slow (sehr langsam)* *p*

1. aurum te-mne, fu-ge lu - xus, si vis a - stra a - stra pe - te - re.
2. in oc - cur-sum ma-gni re - gis fer ar-den - tes ar - den-tes lam - pa - des.

1. aurum te-mne, fu-ge lu - xus, si vis a - stra a - stra pe - te - re.
2. in oc - cur-sum ma-gni re - gis fer ar-den - tes ar - den-tes lam - pa - des.

A *riten.* *Very slow (sehr langsam)*

p *p* *mf* *f* *p* *p* *p* *p* *p* *p*

1.u.2.

