

O RADIX JESSE

Andante $\text{♩} = 56 \sim 60$

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The first system of the musical score is for the vocal parts. It consists of six staves: Soprano I (S I), Soprano II (S II), Alto I (A I), Alto II (A II), Tenor (T), and Bass (B). The time signature is 4/4, with a tempo marking of Andante (♩ = 56 ~ 60). The dynamics are marked as *f* (forte) for the vocal entries and *sub. p* (subito piano) for the subsequent phrases. The key signature has one flat (B-flat). The vocal lines feature melodic phrases with slurs and ties. The piano accompaniment consists of sustained chords in the left hand and a simple rhythmic pattern in the right hand. There are rehearsal marks 'O' with arrows pointing to the start of the vocal entries.

The second system of the musical score continues the vocal parts from the first system. It includes the same six vocal staves (S I, S II, A I, A II, T, B). The lyrics are: RA - DIX, O RA - DIX JES - SE -, O RA - DIX JES - SE, RA - DIX, O RA - DIX JES - SE -, O RA - DIX JES - SE, RA - DIX, O RA - DIX JES - SE -, O RA - DIX JES - SE, RA - DIX, O RA - DIX JES - SE -, O RA - DIX JES - SE, RA - DIX, O RA - DIX JES - SE -, O RA - DIX JES - SE. The time signature changes to 4/4 and then 3/4. The dynamics are marked as *p* (piano). The piano accompaniment continues with sustained chords and a simple rhythmic pattern. There are rehearsal marks 'O' with arrows pointing to the start of the vocal entries.

EF 3699

9 *f*

I QUI STAS IN SI - - GNUM PO - - PU -

S II QUI STAS IN SI - - GNUM PO - - PU -

III QUI STAS IN SI - - GNUM PO - - PU -

I QUI STAS IN SI - - GNUM PO - - PU -

A II QUI STAS IN SI - - GNUM PO - - PU -

III QUI STAS IN SI - - GNUM PO - - PU -

I QUI STAS IN SI - - GNUM PO - - PU -

T II QUI STAS IN SI - - GNUM PO - - PU -

III QUI STAS IN SI - - GNUM PO - - PU -

I QUI STAS IN SI - - GNUM PO - - PU -

B II QUI STAS IN SI - - GNUM PO - - PU -

III QUI STAS IN SI - - GNUM PO - - PU -

4/4

3/4

4/4

3/4

13

I -LO- - RUM - O RA - DIX O DIX JES - SE,
 S II -LO- - RUM - O RA - O RA - DIX JES - SE,
 III -LO- - RUM - O RA - DIX SE,
 I - LO - - RUM - O RA - DIX, O DIX JES - SE,
 A II - LO - - RUM - O RA - DIX, RA - DIX JES - SE,
 III - LO - - RUM - O RA - DIX,
 I -LO- - RUM O
 T II -LO- - O →
 III
 - LO - - RUM
 B II - LO - - RUM O →
 III - LO - - RUM O →

VERKLEINERTE PARTITUR

17 $\frac{3}{4}$ *mf*

I SU - PER (M) CON - TI - NE - BU -

mp

S II M SU - PER QUEM (M) CON - TI -

mp

III M SU - PER QUEM (M) CON - TI -

mp

I M SU - PER QUEM (M) CON - TI -

mp

A II M SU - PER QUEM (M) CON - TI -

mp

III M SU - PER QUEM (M) CON - TI -

p

I O →

p

T II O →

p

I O →

p

B II O →

rit. $\frac{4}{4}$ *meno mosso* ♩ = 54

$\frac{3}{4}$

21

I NT, RE- - GES OS SU- - UM

S II - NE - BUNT, RA - - DIX JES -

III - NE - BUNT, RA - - DIX JES -

I - NE - BUNT, RA - - DIX JES -

A II - NE - BUNT, RA - - DIX JES -

III - NE - BUNT, RE - - GES OS SU- - UM

I O →

II O →

I O →

II O →

mf sussurrando *p* (ord.)

25

I RE - GES OS SU - UM, O RA - DIX, O RA - - DIX

S II - SE (M) - , O RA - DIX, O RA - - DIX

III - SE (M) - , O RA - DIX, O RA - - DIX

I - SE (M) - , O RA - DIX, O RA - - DIX

A II - SE *mf sussurrando* (M) - , O RA - DIX, O RA - - DIX

III RE - GES OS SU - UM, O RA - DIX, O RA - - DIX

I O →

II O →

I O →

B II O →

I JES - SE, QUEM GEN - -TES DE - PRE - CA - BUN - TUR:
 S II JES - SE, QUEM GEN - -TES DE - PRE - CA - BUN - TUR:
 III JES - SE, QUEM GEN - -TES DE - PRE - CA - BUN - TUR:
 I JES - SE, QUEM GEN - -TES DE - PRE - CA - BUN - TUR:
 A II JES - SE, QUEM GEN - -TES DE - PRE - CA - BUN - TUR:
 III JES - SE, QUEM GEN - -TES DE - PRE - CA - BUN - TUR:
 I QUEM GEN - -TES DE - PRE - CA - BUN - TUR:
 T II QUEM GEN - -TES DE - PRE - CA - BUN - TUR:
 III QUEM GEN - -TES DE - PRE - CA - BUN - TUR:
 I QUEM GEN - -TES DE - PRE - CA - BUN - TUR:
 B II QUEM GEN - -TES DE - PRE - CA - BUN - TUR:
 III QUEM GEN - -TES DE - PRE - CA - BUN - TUR:
 QUEM GEN - -TES DE - PRE - CA - BUN - TUR:

35 *ppp*

pp

p

mp

I VE-NI AD LI-BE -RAN - DUM NOS, VE-NI - BE -RAN - DUM NOS,

S II VE-NI AD LI-BE-RAN - DUM NOS - , VE-NI - BE-RAN - DUM NOS

III VE-NI AD LI-BE -RAN - DUM NOS, LI-BE -RAN -

I VE-NI AD LI-BE -RAN - DUM NOS, AD LI-BE -RAN - DUM NOS,

A II VE-NI AD LI-BE-RAN - DUM NOS - , VE-NI - BE-RAN - DUM NOS

III VE-NI AD LI-BE-RAN - DUM NOS - , VE-NI - LI-BE-RAN - DUM NOS

I VE-NI AD LI-BE -RAN - DUM NOS, VE-NI AD LI-BE -RAN - DUM NOS,

T II VE-NI AD LI-BE-RAN - DUM NOS - , VE-NI AD LI-BE-RAN - DUM NOS

III VE-NI AD LI-BE -RAN - DUM NOS, VE-NI AD LI-BE -RAN - DUM NOS,

I VE-NI AD LI-BE -RAN - DUM NOS, VE-NI AD LI-BE -RAN - DUM NOS,

B II VE-NI AD LI-BE-RAN - DUM NOS - , VE-NI AD LI-BE-RAN - DUM NOS

III VE-NI AD LI-BE-RAN - DUM NOS - , VE-NI AD LI-BE-RAN - DUM NOS

PROBEN
PARTEITUR

39 *mf* *f* *ff* *fff*

I VE-NI AD LI-BE - RAN - DUM NOS, VE-NI AD LI-BE - RAN - DUM NOS *gliss.*

S II - , VE-NI AD LI-BE-RAN - DUM NOS - , VE-NI AD LI-BE-RAN - DUM NOS *gliss.*

III VE-NI AD LI-BE - RAN - DUM NOS, VE-NI AD LI-BE - RAN - DUM NOS *gliss.*

I VE-NI AD LI-BE - RAN - DUM NOS, VE-NI AD LI-BE - RAN - DUM NOS *gliss.*

A II - , VE-NI AD LI-BE-RAN - DUM NOS - , VE-NI AD LI-BE-RAN - DUM NOS *gliss.*

III - , VE-NI AD LI-BE-RAN - DUM NOS - , VE-NI AD LI-BE-RAN - DUM NOS *gliss.*

mf *f* *ff* *fff*

I VE-NI AD LI-BE - RAN - DUM NOS, VE-NI AD LI-BE - RAN - DUM NOS *gliss.*

T II - , VE-NI AD LI-BE-RAN - DUM NOS - , VE-NI AD LI-BE-RAN - DUM NOS *gliss.*

III VE-NI AD LI-BE - RAN - DUM NOS, VE-NI AD LI-BE - RAN - DUM NOS *gliss.*

ossia 3

I VE-NI AD LI-BE - RAN - DUM NOS, VE-NI AD LI-BE - RAN - DUM NOS *gliss.*

B II - , VE-NI AD LI-BE-RAN - DUM NOS - , VE-NI AD LI-BE-RAN - DUM NOS *gliss.*

III - , VE-NI AD LI-BE-RAN - DUM NOS - , VE-NI AD LI-BE-RAN - DUM NOS *gliss.*

43 *subito mp* $\frac{3}{4}$ *mf* $\frac{2}{4}$ $\frac{3}{4}$

I IAM NO - LI (M) TAR - -DA -

S II M IAM NO - LI (M) TAR -

III M IAM NO - LI (M) TAR -

I M IAM NO - LI (M) TAR -

A II M IAM NO - LI (M) TAR -

III M IAM NO - LI (M) TAR -

I *p* O →

T II *p* O →

III

I *p* O →

B II *p* O →

III *p* O →

48 $\frac{3}{4}$ rit. $\frac{4}{4}$ a tempo $\frac{3}{4}$

mp *p* *p* *mp* *p* *p* *p* *p*

I - RE, IAM NO - LI TAR - DA - RE

S II - DA - RE, RA DIX JES -

III - DA - RE, RA DIX JES -

I - DA - RE, RA DIX JES -

A II - DA - RE, RA DIX JES -

III - DA - RE, IAM NO - LI TAR - DA - RE

I O →

II O →

I O →

II O →

mf sussurrando

p (ord.)

52

The musical score is arranged in systems for SATB choir and piano accompaniment. The vocal parts are labeled I, II, and III for Soprano, Alto, and Tenor/Bass respectively. The piano part is labeled I and II for the right and left hands. The lyrics are: *IAM NO - LI TAR - DA - RE, O RA - DIX, O RA - DIX JES - SE*. The score includes dynamic markings such as *mf sussurrando* and *p (ord.)*, and features a triplet of eighth notes in the vocal lines. The piano accompaniment consists of a simple harmonic accompaniment with a steady bass line and a treble line with chords and moving lines.

56 $\frac{4}{4}$ $\frac{3}{4}$ *mf* $\frac{4}{4}$ *mp* $\frac{2}{4}$ *p* $\frac{4}{4}$ *pp* *al niente*

I
S II
III
I
A II
III
I
T
II
I
B

-, O RA- - DIX JES - SE, O → N →
-, O RA- - DIX JES - SE, O → N →
-, O RA- - DIX JES - SE, O → N →
-, O RA- - DIX JES - SE, O → N →
-, O RA- - DIX JES - SE, O → N →
-, O RA- - DIX JES - SE, O → N →
-, O RA- - DIX JES - SE, O → N →
-, O RA- - DIX JES - SE, O → N →
-, O RA- - DIX JES - SE, O → N →
-, O RA- - DIX JES - SE, O → N →

VERKLEINERTE
PARTITUR