

DOMINE AD ADJUVANDUM

Anonim

Allegro

The musical score is arranged in a system of eight staves. The top two staves are for the Cornu Primo (ex D) and Cornu Secundo (ex D). The next two staves are for the Violino Primo and Violino Secundo. The fifth staff is for the Canto (Soprano), the sixth for the Tenore (Tenor), and the seventh for the Basso (Bass). The bottom staff is for the Fundamento (Cello/Double Bass). The score is in 4/4 time with a key signature of one sharp (F#). Dynamics include *p* (piano) and *f* (forte). The lyrics are: Do - mi - ne, ad ad - ju - van - dum me fe - sti - na ad ad - ju - van - dum me fe -

5

Cor I

Cor II

VI I

VI II

C

T

B

B.c.

sti - na ad ad - ju - van-dum me fe - sti - na ad - ju - van-dum me fe - sti - na ad ad - ju - van-dum me fe -

sti - na ad ad - ju - van-dum me fe - sti - na ad - ju - van-dum me fe - sti - na ad ad - ju - van-dum me fe -

sti - na ad ad - ju - van-dum me fe - sti - na ad - ju - van-dum me fe - sti - na ad ad - ju - van-dum me fe -

The musical score is arranged in a system of eight staves. The top two staves are for Cor I and Cor II. The next two are for VI I and VI II. The fifth staff is for the C part, which includes the lyrics 'sti - na ad ad - ju - van-dum me fe - sti - na ad - ju - van-dum me fe - sti - na ad ad - ju - van-dum me fe -'. The sixth staff is for the T part, with lyrics 'sti - na ad ad - ju - van-dum me fe - sti - na ad - ju - van-dum me fe - sti - na ad ad - ju - van-dum me fe -'. The seventh staff is for the B part, with lyrics 'sti - na ad ad - ju - van-dum me fe - sti - na ad - ju - van-dum me fe - sti - na ad ad - ju - van-dum me fe -'. The eighth staff is for the B.c. part. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as beams, slurs, and dynamic markings like 'tr' and '8'.

9

Cor I

Cor II

VI I

VI II

C

T

B

B.c.

sti - na. Do - mi - ne, ad ad - ju - van - dum me fe - sti - na ad

sti - na. Do - mi - ne, ad ad - ju - van - dum me fe - sti - na ad

sti - na. Do - mi - ne, ad

p

p

f

f

p

p

p

13

Cor I

Cor II

VI I

VI II

C

T

B

B.c.

ad - ju - van - dum me fe - sti - na fe - sti - na fe - sti - na fe - sti - na fe - sti - na.

ad - ju - van - dum me fe - sti - na fe - sti - na fe - sti - na fe - sti - na fe - sti - na.

ad - ju - van - dum me fe - sti - na fe - sti - na fe - sti - na.

Detailed description: This is a page of a musical score for the hymn 'Domine ad adjuvandum'. The page is numbered '4' and the title is 'Domine ad adjuvandum'. The score begins at measure 13. It features seven staves: two for Cor I and Cor II (both in treble clef), two for VI I and VI II (both in treble clef), one for C (treble clef), one for T (treble clef), one for B (bass clef), and one for B.c. (bass clef). The key signature is one sharp (F#). The lyrics are: 'ad - ju - van - dum me fe - sti - na fe - sti - na fe - sti - na fe - sti - na fe - sti - na.' The vocal parts (C, T, B, B.c.) have their lyrics written below the notes. The instrumental parts (Cor I, Cor II, VI I, VI II) have their notes written on the staves. There are trills (tr) marked above some notes in the C and VI I parts.

17

Cor I

Cor II

VI I

VI II

C

T

B

B.c.

p *f* *p* *f*

Do - mi - ne, ad ad - ju - van - dum me fe - sti - na ad ad - ju - van - dum me ad

Do - mi - ne, ad ad - ju - van - dum me fe - sti - na ad ad - ju - van - dum me ad

Do - mi - ne, ad ad - ju - van - dum me ad

p

Detailed description: This is a page of a musical score for the hymn 'Domine ad adjuvandum'. It features eight staves: two for Cor I and Cor II (trumpets), two for VI I and VI II (violas), one for C (alto), one for T (tenor), one for B (bass), and one for B.c. (bassoon). The key signature is D major (two sharps) and the time signature is 4/4. The score begins at measure 17. The vocal parts (C, T, B) have lyrics: 'Do - mi - ne, ad ad - ju - van - dum me fe - sti - na ad ad - ju - van - dum me ad'. The VI I and VI II parts include dynamic markings: *p* (piano) and *f* (forte). The B.c. part also includes a *p* marking. The instrumental parts for Cor I and Cor II have rests in the first two measures before entering in the third measure.

21

Cor I

Cor II

VI I

VI II

C

T

B

B.c.

ad - ju - van - dum me ad ad - ju - van - dum me fe - sti - na fe - sti - na.

ad - ju - van - dum me ad ad - ju - van - dum me fe - sti - na fe - sti - na.

ad - ju - van - dum me ad ad - ju - van - dum me fe - sti - na fe - sti - na.

ad - ju - van - dum me ad ad - ju - van - dum me fe - sti - na fe - sti - na.

Detailed description: This is a page of a musical score for the hymn 'Domine ad adjuvandum'. The page is numbered 6 and contains measures 21 through 24. The score is arranged in a grand staff with eight parts: Cor I, Cor II, VI I, VI II, C (Cello), T (Tenor), B (Bass), and B.c. (Bassoon). The key signature is D major (two sharps) and the time signature is 3/4. The vocal parts (C, T, B) include the Latin lyrics: 'ad - ju - van - dum me ad ad - ju - van - dum me fe - sti - na fe - sti - na.' The instrumental parts include various rhythmic patterns, including eighth and sixteenth notes, and rests. Trills are marked with 'tr' above certain notes in the VI I, C, and T parts. The score concludes with a double bar line and repeat dots.

Andante

25

Cor I

Cor II

VI I

VI II

C

T

B

B.c.

p

p

p

Glo - ri - a Pa - tri, glo - ri - a Fi - li - o et Spi - ri - tu - i

29

Cor I

Cor II

VI I

VI II

C

T

B

B.c.

san - cto.

f

33

Cor I

Cor II

VI I

VI II

C

T

B

B.c.

p *f* *p*

p *f* *p*

tr

Glo - ri - a

37

Cor I

Cor II

VI I

VI II

C

T

B

B.c.

Pa - tri, glo - ri - a Fi - li - o et Spi - ri - tu - i san - cto. Glo -

41

Cor I

Cor II

VI I

VI II

C

T

B

B.c.

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

45

Cor I

Cor II

VI I

VI II

C

T

B

B.c.

Spi - ri - tu - i san - cto et Spi - ri - tu - i san - - -

49

Cor I

Cor II

VI I

VI II

C

T

B

B.c.

cto Spi - ri - tu - i san -

53

Cor I

Cor II

VI I

VI II

C

T

B

B.c.

f

f

- cto.

f

57

Cor I

Cor II

VI I

VI II

C

T

B

B.c.

p *f* *p*

Glo - ri - a

Detailed description of the musical score: The score is for a choral and instrumental ensemble. It consists of eight staves. The top two staves are for Cor I and Cor II, both in treble clef with a key signature of one flat. The next two staves are for VI I and VI II, in treble clef with a key signature of one sharp. The VI I part has dynamics *p*, *f*, and *p* marked. The VI II part has dynamics *p*, *f*, and *p* marked. The C part is in treble clef with a key signature of one sharp and contains the lyrics 'Glo - ri - a'. The T part is in treble clef with a key signature of one sharp and a '8' below the staff. The B part is in bass clef with a key signature of one sharp. The B.c. part is in bass clef with a key signature of one sharp and has dynamics *p*, *f*, and *p* marked. The number '57' is written above the first staff.

61

Cor I

Cor II

VI I

VI II

C

T

B

B.c.

Pa - tri, glo - ri - a Fi - li - o et Spi - - - ri - tu - i san - cto

65

Cor I

Cor II

VI I

VI II

C

et Spi - ri - tu - i san - - - - - cto.

T

B

B.c.

69

Cor I

Cor II

VI I

VI II

C

Glo - ri - a Pa - tri, glo - ri - a Fi - li - o et Spi - ri - tu - i

T

B

B.c.

Detailed description of the musical score: The score is for measures 69-72. It features seven staves. Cor I and Cor II are in G major and have whole rests. VI I and VI II play a rhythmic pattern of eighth notes: G4-A4-B4-C5 (VI I) and G4-A4-B4-C5 (VI II). The C part (Soprano) has a melodic line with lyrics: 'Glo - ri - a Pa - tri, glo - ri - a Fi - li - o et Spi - ri - tu - i'. The T (Tenor) and B (Bass) parts have whole rests. The B.c. (Bassoon) part plays a rhythmic pattern of eighth notes: G3-A3-B3-C4 (B.c.).

73

Cor I

Cor II

VI I

VI II

C

T

B

B.c.

san - cto. Glo - ri - a Pa - tri, glo - ri - a Fi - li - o

78

Cor I

Cor II

VI I

VI II

C

T

B

B.c.

et Spi - ri - tu - i san - - - cto san -

83

Cor I

Cor II

VI I

VI II

C

T

B

B.c.

cto san cto.

f

f

f

f

f

88

Cor I

Cor II

VI I

VI II

C

T

B

B.c.

p

p

p

Detailed description: This is a page of a musical score for the piece 'Domine ad adjuvandum'. The page is numbered 22. The score is arranged in a system of eight staves. The top two staves are for Cor I and Cor II, both in treble clef with a key signature of one flat. The next two staves are for VI I and VI II, both in treble clef with a key signature of one sharp. The fifth staff is for C (Trumpet), in treble clef with a key signature of one sharp. The sixth staff is for T (Trumpet), in treble clef with a key signature of one sharp and a '8' below the staff. The seventh staff is for B (Baritone), in bass clef with a key signature of one sharp. The eighth staff is for B.c. (Bassoon), in bass clef with a key signature of one sharp. The music begins at measure 88. The Cor I and Cor II parts are mostly rests. The VI I and VI II parts play a melodic line with some rests. The C, T, and B parts are mostly rests. The B.c. part plays a continuous eighth-note pattern. Dynamics include *p* (piano) in measures 91 and 92 for the VI I and VI II parts, and *p* in measure 92 for the B.c. part.

Allegro

93

Cor I

Cor II

VI I

VI II

C

T

B

B.c.

f *tr* *p* *f* *f* *p* *f*

Sic-ut e - rat sic - ut e - rat in prin - ci - pi - o, et

Sic-ut e - rat sic - ut e - rat in prin - ci - pi - o, et

Si-cut e - rat et

98

Cor I

Cor II

VI I

VI II

C

T

B

B.c.

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

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

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

Detailed description of the musical score: The score is for a choral and instrumental piece. It features eight staves. The top two staves are for Cor I and Cor II, both in treble clef. The next two staves are for VI I and VI II, both in treble clef with a key signature of two sharps (F# and C#). The vocal parts are C (Soprano), T (Tenor), B (Bass), and B.c. (Bassoon), all in treble clef with a key signature of two sharps. The lyrics are: 'nunc, et sem - per et sem - per, sic - ut e - rat in prin-ci - pi - o, et'. The music consists of four measures. The instrumental parts have various rhythmic patterns, including eighth and sixteenth notes. The vocal parts have a steady rhythm with some rests.

102

Cor I

Cor II

VI I

VI II

C

T

B

B.c.

nunc, et sem - per et sem - per, et in sae-cu - la sae - cu - lo - rum. A -

nunc, et sem - per et sem - per, et in sae-cu - la sae - cu - lo - rum. A -

nunc, et sem - per et sem - per. A -

p *f* *p* *f*

106

Cor I

Cor II

VI I

VI II

C

T

B

B.c.

- men a - men a - men a - men a - men a - men a - men a - men a - men a - men.

- men a - men a - men a - men a - men a - men a - men a - men a - men a - men.

- men a - men a - men a - men a - men a - men a - men a - men a - men a - men.

Kompozytor / Composer: Anonim

Tytuł utworu / Title of the composition: *Domine ad adjuvandum*

Forma przekazu / Materia: Manuskrypt z 1808 roku / Manuscript dated 1808

Obsada utworu / Scoring: C, T, B, VI I, VI II, Cor I, Cor II, B.c.

Tekst słowny / Text: responsorium

Proweniencja / Provenance: Ex rebus Georgii Luna; Klasztor OO. Dominikanów we Lwowie(?)

Miejsce przechowywania / Library siglum: Biblioteka Diecezjalna w Sandomierzu

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Wykaz korektur / The List of Corrections

Milcząco pominięto łuki w głosach wokalnych wskazujące na śpiew melizmatyczny. Interpunkcja, nieobecna w rękopisie, pochodzi od redaktora.

1. Cor I, Cor II, VI I, VI II, B.c.; pod pięciolinią: „Domine ad adjuvandum”

1. C; 4: „solo”

1. T, B.c.; 1: „tutti”

2. VI II; 6: brak znaku artykulacyjnego

2. B.c.; 1: „solo”

3. VI I; 4–5: brak łuku

3. VI II; 6: brak *f*; nad 6: „tutti”

3. B.c.; 8: „tutti”

5. C; przed 2: #

10. VI II; 4: brak *p*

10. C, T; 4: „solo”

11. VI I, VI II; 3, 6: brak znaków artykulacyjnych

12. VI I, VI II; 3: brak znaku artykulacyjnego

12. VI II; 3: brak znaku artykulacyjnego

12. C, T; 6: „tutti”

12. B.c.; 1: „tutti”

13. VI II; przed 6: #

15. VI I; przed 2: #

- 15. T; przed 2: ♯
- 15. B.c.; 1: „tutti”
- 16. VI II; przed 2: ♯
- 17. C, T; nad 4: „solo”
- 19. VI II; 3: brak znaku artykulacyjnego; 6: brak *f*; nad 6: „tutti”
- 19. C, T; nad 6: „tutti”
- 19. B.c.; nad 8: „tutti”
- 20. C; 5: ♭.
- 25. VI I, VI II, B.c.: pod pięciolinią: „Gloria Patri”
- 25. VI I, C; nad 1: „solo”
- 28. VI II; 2–3, 4–5: brak łuków
- 33. VI II; 2–4, 5–6: brak łuków
- 35. VI I; przed 1: przednutka o wartości ♩
- 41. VI I; od 3: łuk do 1 w t. 42
- 42. VI II; od 3: brak łuku
- 44. VI II; od 3: brak łuku
- 45. VI II; 2–3, 4–5: brak łuków
- 46. VI II; 1–2: łuk
- 57. VI II; 1: brak znaku artykulacyjnego
- 63. C; przed 9: ♯
- 66. C; przed 1: przednutka o wartości ♩
- 66. C; przed 1: ♯
- 68. B.c.; przed 3: ♯
- 79. VI I; przed 1: ♯
- 81. C; 1–3: ♩ oraz przednutka ♩
- 82. VI II; 1: brak znaku artykulacyjnego; przed 5: ♯
- 84. VI I; przed 1: przednutka o wartości ♩
- 84. C; przed 1: przednutka o wartości ♩
- 85. VI II; 2–4: brak znaków artykulacyjnych
- 93. VI I; przed 1: przednutka o wartości ♩
- 95. Cor I, Cor II, VI I, VI II, B.c.: pod pięciolinią: „Sicut erat”
- 95. C, T; 1: „tutti”
- 95. T; 5: „solo”

96. VI I; 6: brak znaku artykulacyjnego
96. VI II; 3, 6: brak znaków artykulacyjnych
97. VI I; 3: brak znaku artykulacyjnego
97. VI II; nad 6: „tutti”, 6: brak *f*
97. C, T; nad pięciolinią: „tutti”
98. T; 4: ♪
102. VI I; przed 12: ♯
102. VI II; przed 1: ♯
103. C, T; 4: „solo”
104. VI II; 6–7: brak znaków artykulacyjnych
105. B.c.; 4: dwudźwięk $d - d^1$