



**Malcolm Hill**

(1944 - )

**Lamentatione  
Jeremiae prophetae**

**mj42 composed 1966**

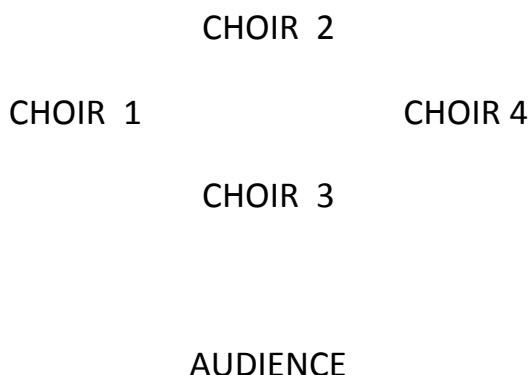
**Unaccompanied  
in two sections  
for  
Four SSATB choirs**

[www.malcolm-hill.co.uk](http://www.malcolm-hill.co.uk)

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Although there are four equal choirs in this work, it would be preferable to place them near each other. The audience should be able to hear each choir as performing from a distinct place, but all the singers should be able to co-ordinate well with others of the same voice-part in the other choirs.

One possible standing-plan:



Scores for each separate choir (and/or each vocal part) which would give a much larger stave-size are available on request.

Ad lib. insert a brief G.P. either side of the sections of Hebrew letters.

The text is the same as that used by Thomas Tallis.

Approximate duration: 16 minutes.

Composer and concert improviser (organ) Malcolm Hill was born in 1944. He studied 1961-68 at RAM, London, with extended periods in Holland and Sweden (performing and research). 1969-94 Professor, Royal Academy of Music; 1995-2000 completion of works by Gesualdo (motets) and Szymanowski (*Agawe*); Musical Director of Chandos Singers in Bath (since 2000) and Bath Chamber Opera (since 2011).

# Lamentations of Jeremiah

Malcolm Hill  
1966 mj42

$\text{♩} = 63$

4 x SSATB

*dim.*

In - ci - pit      In - ci - pit      In - ci - pit

*dim.*

In - ci - pit      In - ci - pit      In - ci - pit

*dim.*

In - ci - pit      In - ci - pit      In - ci - pit

*dim.*

In - ci - pit      In - ci - pit      In - ci - pit

*dim.*

In - ci - pit      In - ci - pit      In - ci - pit

*cresc.*

In - ci - pit      In - ci - pit      In - ci - pit

*dim.*

In - ci - pit      In - ci - pit      In - ci - pit

*dim.*

In - ci - pit      In - ci - pit      In - ci - pit

*cresc.*

In - ci - pit      In - ci - pit      In - ci - pit

*dim.*

In - ci - pit      In - ci - pit      In - ci - pit

*mf cresc.*

In - ci - pit      In - ci - pit      In - ci - pit

*dim.*

In - ci - pit      In - ci - pit      In - ci - pit

*mf cresc.*

In - ci - pit      In - ci - pit      In - ci - pit

*dim.*

In - ci - pit      In - ci - pit      In - ci - pit

*mf cresc.*

In - ci - pit      In - ci - pit      In - ci - pit

*dim.*

In - ci - pit      In - ci - pit      In - ci - pit

*mf cresc.*

In - ci - pit      In - ci - pit      In - ci - pit

*dim.*

In - ci - pit      In - ci - pit      In - ci - pit

*mf cresc.*

In - ci - pit      In - ci - pit      In - ci - pit

*dim.*

In - ci - pit      In - ci - pit      In - ci - pit

*mf cresc.*

In - ci - pit      In - ci - pit      In - ci - pit

*dim.*

In - ci - pit      In - ci - pit      In - ci - pit

*mf cresc.*

In - ci - pit      In - ci - pit      In - ci - pit

*dim.*

In - ci - pit      In - ci - pit      In - ci - pit

Sheet music for a vocal piece with ten staves. The music is in common time (indicated by '4') and consists of measures numbered 1 through 10. The vocal parts are labeled with numbers 1 through 10 below each staff.

The lyrics are as follows:

- Measure 1: La - men-ta - ci - o
- Measure 2: La - men-ta - ci - o
- Measure 3: La - men-ta - ci - o
- Measure 4: La - men-ta - ci - o
- Measure 5: La - men-ta - ci - o
- Measure 6: La - men-ta - ci - o
- Measure 7: La - men-ta - ci - o
- Measure 8: La - men-ta - ci - o
- Measure 9: La - men-ta - ci - o
- Measure 10: La - men-ta - ci - o
- Measure 11: La - men-ta - ci - o
- Measure 12: La - men-ta - ci - o
- Measure 13: La - men-ta - ci - o
- Measure 14: La - men-ta - ci - o
- Measure 15: La - men-ta - ci - o
- Measure 16: La - men-ta - ci - o
- Measure 17: La - men-ta - ci - o
- Measure 18: La - men-ta - ci - o
- Measure 19: La - men-ta - ci - o
- Measure 20: La - men-ta - ci - o
- Measure 21: La - men-ta - ci - o
- Measure 22: La - men-ta - ci - o
- Measure 23: La - men-ta - ci - o
- Measure 24: La - men-ta - ci - o
- Measure 25: La - men-ta - ci - o
- Measure 26: La - men-ta - ci - o
- Measure 27: La - men-ta - ci - o
- Measure 28: La - men-ta - ci - o
- Measure 29: La - men-ta - ci - o
- Measure 30: La - men-ta - ci - o
- Measure 31: La - men-ta - ci - o
- Measure 32: La - men-ta - ci - o
- Measure 33: La - men-ta - ci - o
- Measure 34: La - men-ta - ci - o
- Measure 35: La - men-ta - ci - o
- Measure 36: La - men-ta - ci - o
- Measure 37: La - men-ta - ci - o
- Measure 38: La - men-ta - ci - o
- Measure 39: La - men-ta - ci - o
- Measure 40: La - men-ta - ci - o
- Measure 41: La - men-ta - ci - o
- Measure 42: La - men-ta - ci - o
- Measure 43: La - men-ta - ci - o
- Measure 44: La - men-ta - ci - o
- Measure 45: La - men-ta - ci - o
- Measure 46: La - men-ta - ci - o
- Measure 47: La - men-ta - ci - o
- Measure 48: La - men-ta - ci - o
- Measure 49: La - men-ta - ci - o
- Measure 50: La - men-ta - ci - o
- Measure 51: La - men-ta - ci - o
- Measure 52: La - men-ta - ci - o
- Measure 53: La - men-ta - ci - o
- Measure 54: La - men-ta - ci - o
- Measure 55: La - men-ta - ci - o
- Measure 56: La - men-ta - ci - o
- Measure 57: La - men-ta - ci - o
- Measure 58: La - men-ta - ci - o
- Measure 59: La - men-ta - ci - o
- Measure 60: La - men-ta - ci - o
- Measure 61: La - men-ta - ci - o
- Measure 62: La - men-ta - ci - o
- Measure 63: La - men-ta - ci - o
- Measure 64: La - men-ta - ci - o
- Measure 65: La - men-ta - ci - o
- Measure 66: La - men-ta - ci - o
- Measure 67: La - men-ta - ci - o
- Measure 68: La - men-ta - ci - o
- Measure 69: La - men-ta - ci - o
- Measure 70: La - men-ta - ci - o
- Measure 71: La - men-ta - ci - o
- Measure 72: La - men-ta - ci - o
- Measure 73: La - men-ta - ci - o
- Measure 74: La - men-ta - ci - o
- Measure 75: La - men-ta - ci - o
- Measure 76: La - men-ta - ci - o
- Measure 77: La - men-ta - ci - o
- Measure 78: La - men-ta - ci - o
- Measure 79: La - men-ta - ci - o
- Measure 80: La - men-ta - ci - o
- Measure 81: La - men-ta - ci - o
- Measure 82: La - men-ta - ci - o
- Measure 83: La - men-ta - ci - o
- Measure 84: La - men-ta - ci - o
- Measure 85: La - men-ta - ci - o
- Measure 86: La - men-ta - ci - o
- Measure 87: La - men-ta - ci - o
- Measure 88: La - men-ta - ci - o
- Measure 89: La - men-ta - ci - o
- Measure 90: La - men-ta - ci - o
- Measure 91: La - men-ta - ci - o
- Measure 92: La - men-ta - ci - o
- Measure 93: La - men-ta - ci - o
- Measure 94: La - men-ta - ci - o
- Measure 95: La - men-ta - ci - o
- Measure 96: La - men-ta - ci - o
- Measure 97: La - men-ta - ci - o
- Measure 98: La - men-ta - ci - o
- Measure 99: La - men-ta - ci - o
- Measure 100: La - men-ta - ci - o

Performance instructions include dynamics such as *mf*, *mp*, and *cresc.*







Sheet music for voice and piano, page 6. The music consists of two staves. The top staff is for the voice, and the bottom staff is for the piano. The key signature is G major (one sharp). The time signature varies between common time (4/4), 5/4, 7/4, and 3/4.

The vocal line features sustained notes and rhythmic patterns. The lyrics "Ah" appear frequently. The piano accompaniment provides harmonic support with eighth-note chords and bass notes.

**Lyrics:**

- Rehearsal marks: 1, 2, 3, 4, 5, 6, 7, 8.
- Text: so - la ci - vi-tas, Quo - mo - do, se - det, so - la ci - vi-tas.

Sheet music for voice and piano, featuring two staves. The top staff is for the voice (soprano) and the bottom staff is for the piano. The music consists of 18 measures. Measure 1: 3/4 time, key signature changes from A major to B major, then to C major, then to D major, then to E major. Measures 2-3: 4/4 time, key signature changes from B major to C major, then to D major, then to E major. Measures 4-5: 3/4 time, key signature changes from C major to D major, then to E major. Measures 6-7: 4/4 time, key signature changes from D major to E major. Measures 8-9: 3/4 time, key signature changes from E major to F major, then to G major. Measures 10-11: 4/4 time, key signature changes from F major to G major. Measures 12-13: 3/4 time, key signature changes from G major to A major, then to B major. Measures 14-15: 4/4 time, key signature changes from A major to B major. Measures 16-17: 3/4 time, key signature changes from B major to C major, then to D major. Measures 18: 4/4 time, key signature changes from C major to D major.

The lyrics are as follows:

ple - na po - pu-lo ple - na po - pu-lo fa - cta est qua - si  
*mp*  
ple - na po - pu-lo ple - na po - pu-lo fa - cta est qua - si

Sheet music for vocal and piano, featuring ten staves of music. The vocal part consists of ten measures of lyrics starting with "Ah" and ending with "vi ----- du-a". The piano part includes dynamic markings like  $p$ ,  $p\cdot$ , and  $b\flat\cdot$ .

**Vocal Part:**

- Measure 1: Ah (Measures 1-2)
- Measure 2: Ah (Measures 3-4)
- Measure 3: Ah (Measures 5-6)
- Measure 4: Ah (Measures 7-8)
- Measure 5: Ah (Measures 9-10)
- Measure 6: Ah (Measures 11-12)
- Measure 7: Ah (Measures 13-14)
- Measure 8: Ah (Measures 15-16)
- Measure 9: Ah (Measures 17-18)
- Measure 10: Ah (Measures 19-20)
- Measure 11: vi ----- du-a (Measures 21-22)
- Measure 12: vi ----- du-a (Measures 23-24)
- Measure 13: vi ----- du-a (Measures 25-26)
- Measure 14: vi ----- du-a (Measures 27-28)
- Measure 15: vi ----- du-a (Measures 29-30)
- Measure 16: vi ----- du-a (Measures 31-32)

**Piano Part:**

- Measure 1:  $p$  (Measures 1-2)
- Measure 2:  $p\cdot$  (Measures 3-4)
- Measure 3:  $p$  (Measures 5-6)
- Measure 4:  $p\cdot$  (Measures 7-8)
- Measure 5:  $p$  (Measures 9-10)
- Measure 6:  $p\cdot$  (Measures 11-12)
- Measure 7:  $p$  (Measures 13-14)
- Measure 8:  $p\cdot$  (Measures 15-16)
- Measure 9:  $p$  (Measures 17-18)
- Measure 10:  $p\cdot$  (Measures 19-20)
- Measure 11:  $p$  (Measures 21-22)
- Measure 12:  $p\cdot$  (Measures 23-24)
- Measure 13:  $p$  (Measures 25-26)
- Measure 14:  $p\cdot$  (Measures 27-28)
- Measure 15:  $p$  (Measures 29-30)
- Measure 16:  $p\cdot$  (Measures 31-32)

Sheet music for a vocal piece, likely a solo or duet, featuring multiple staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts consist of melodic lines with lyrics, while the piano part provides harmonic support. The music is set in common time, with various key changes indicated by key signatures and time signatures.

**Vocal Lines:**

- Soprano:** The top staff uses a treble clef. It features sustained notes and rhythmic patterns like eighth-note pairs and sixteenth-note chords. The lyrics include "Ah" and "do - mi - na".
- Alto:** The second staff from the top uses a soprano clef. It includes sustained notes and rhythmic patterns. The lyrics include "Ah" and "do - mi - na".
- Tenor:** The third staff from the top uses an alto clef. It includes sustained notes and rhythmic patterns. The lyrics include "Ah" and "do - mi - na".
- Bass:** The bottom staff uses a bass clef. It includes sustained notes and rhythmic patterns. The lyrics include "Ah" and "do - mi - na".

**Piano Accompaniment:**

- The piano part is located at the bottom of the page, consisting of two staves. The left hand (pedal) provides harmonic support with sustained notes and rhythmic patterns. The right hand (melody) adds melodic lines and harmonic support.
- Key signatures and time signatures change frequently throughout the piece, as indicated by the numbers above the piano staves (e.g., 6, 4, 3, 2).

Sheet music for a vocal piece, likely a solo or duet, featuring two staves. The music is in common time (indicated by '4') throughout the page. The key signature changes frequently, indicated by various sharps and flats. The vocal parts are written in soprano and alto clefs. The lyrics are in Italian and include words like 'Ah', 'a - rum', 'fac - ta est', 'sub', 'tri - bu - to', 'fac - ta', and 'est'. The music includes dynamic markings such as 'p' (piano) and 'f' (forte). The vocal parts are separated by vertical bar lines, and the piano accompaniment is indicated by a bass staff at the bottom.



Musical score for two voices (Soprano and Bass) in 12/4 time. The score consists of 12 staves of music. The Soprano part (top voice) starts with a rest and enters with a melodic line in measure 7. The Bass part (bottom voice) enters in measure 7 with a sustained note. The vocal parts alternate between measures 7 and 12. The lyrics "Plo-rans plo-ra-vit" are sung by the Soprano in measures 12-13, and "Beth" is sung by both voices in measures 14-15. The vocal parts continue to alternate between measures 14 and 17. Measure 18 features a melodic line for the Bass, followed by the Soprano singing "Beth" in measure 19. The vocal parts alternate between measures 19 and 22. The score concludes with a melodic line for the Bass in measure 23.

7 12  
7 12  
mf  
Plo-rans plo - ra - vit

7 12  
7 12  
mp  
Beth

7 12  
7 12  
mp mf  
Beth Plo-rans plo - ra - vit

7 12  
7 12  
mp  
Beth

7 12  
7 12  
mp  
Beth

7 12  
7 12  
mp  
Beth Beth Beth

7 12  
7 12  
mf  
Plo-rans plo - ra - vit

7 12  
7 12  
Beth Beth

7 12  
7 12  
Beth Beth

7 12  
7 12  
Beth Beth

7 12  
7 12  
mf  
Plo-rans plo - ra - vit

7 12  
7 12  
Beth Beth





8 - | 21 8 - | 13 8

8 - | 21 8 - | 13 8

8 - | 21 8 - | 13 8

8 - | 21 8 - | 13 8

8 - | 21 8 - | 13 8

est qui con - so - le - tur e - am ex om - ni - bus ca - ris e - ius ex

8 - | 21 8 - | 13 8

8 - | 21 8 - | 13 8

8 - | 21 8 - | 13 8

8 - | 21 8 - | 13 8

est qui con - so - le - tur e - am ex om - ni - bus ca - ris e - ius ex

8 - | 21 8 - | 13 8

8 - | 21 8 - | 13 8

8 - | 21 8 - | 13 8

8 - | 21 8 - | 13 8

est qui con - so - le - tur e - am ex om - ni - bus ca - ris e - ius ex

8 - | 21 8 - | 13 8

8 - | 21 8 - | 13 8

8 - | 21 8 - | 13 8

8 - | 21 8 - | 13 8

est qui con - so - le - tur e - am ex om - ni - bus ca - ris e - ius ex

*plo - ra - vit*

*plo - ra - vit*

*plo - ra - vit*

*Om - nes om - nes a-mi-ci e - ius*

*om - ni - bus ca ris e - ius*

*plo - ra - vit*

*plo - ra - vit*

*Om - nes om - nes a-mi-ci e - ius*

*om - ni - bus ca ris e - ius*

*ple - ra - vit*

*ple - ra - vit*

*plo - ra - vit*

*Om - nes om - nes a-mi-ci e - ius*

*om - ni - bus ca ris e - ius*

*ple - ra - vit*

*ple - ra - vit*

*Om - nes om - nes a-mi-ci e - ius*

*om - ni - bus ca ris e - ius*

o - mnes o - mneso - mnes a - mi - ci e - ius spre - ve runt e - am et fa - ci sunt e - i i - ni - mi - ci

et fa - ci sunt e - i i - ni - mi - ci et fa - ci sunt

o - mnes o - mneso - mnes a - mi - ci e - ius spre - ve runt e - am et fa - ci sunt e - i i - ni - mi - ci sunt

et fa - ci sunt e - i i - ni - mi - ci et fa - ci sunt

o - mnes o - mneso - mnes a - mi - ci e - ius spre - ve runt e - am et fa - ci sunt e - i i - ni - mi - ci et fa - ci sunt

et fa - ci sunt e - i i - ni - mi - ci et fa - ci sunt

o - mnes o - mneso - mnes a - mi - ci e - ius spre - ve runt e - am et fa - ci sunt e - i i - ni - mi - ci et fa - ci sunt

et fa - ci sunt e - i i - ni - mi - ci et fa - ci sunt

o - mnes o - mneso - mnes a - mi - ci e - ius spre - ve runt e - am et fa - ci sunt e - i i - ni - mi - ci et fa - ci sunt

et fa - ci sunt e - i i - ni - mi - ci et fa - ci sunt

*mf*

Ie-ru-sa-lem Ie-ru-sa-lem le - ru - sa - lem  
Ie-ru-sa-lem Ie-ru-sa-lem le - ru - sa - lem

e - i i - ni mi - ci

*mp*

Ah Ah Ah Ah Mm  
Ah Ah Ah Ah Mm



The image shows a page of sheet music for a vocal piece. The music is divided into several staves, each with a different clef (G, F, C) and key signature. The first few measures are mostly rests, followed by a series of eighth-note patterns. The vocal line includes lyrics such as "Ie -", "Ah", and "or". The music features various dynamics like forte (f), piano (p), and sforzando (sf). Measure numbers 1 through 16 are indicated at the beginning of each staff. The tempo is marked as 120 BPM.





Sheet music for a vocal piece, likely a Gregorian chant or similar liturgical music. The music is written for multiple voices (staves) and includes lyrics in Latin. The key signature changes frequently, indicated by sharp and flat symbols. Measure numbers (10, 8, 5, 4) are placed below the staves to indicate specific measures.

The lyrics are:

Ie - ru - sa - lem con-ver-te - re ad Do-mi-num De-um tu - um  
Ie - ru - sa - lem con-ver-te - re ad Do-mi-num De-um tu - um  
Ie - ru - sa - lem con-ver-te - re ad Do-mi-num De-um tu - um  
Ie - ru - sa - lem Ie - ru - sa - lem con-ver-te - re ad Do-mi-num De-um tu - um  
Ie - ru - sa - lem Ie - ru - sa - lem con-ver-te - re ad Do-mi-num De-um tu - um

The music consists of ten staves, each with a different vocal line. The staves are arranged vertically, with the top staff being the soprano and the bottom staff being the basso continuo. The music is in common time throughout.



Sheet music for a vocal piece, likely a solo or duet, featuring two staves of musical notation and lyrics. The music is in common time (indicated by '4') and consists of 24 measures. The lyrics are repeated in each measure, alternating between 'De la - - men-ta - ci - o - ne' and 'De la - - men-ta -'. The vocal parts are separated by a bar line. Measure numbers are present at the beginning of several measures.

**Measure 1:** De la - - men-ta - ci - o - ne  
De la - - men-ta -

**Measure 2:** De la - - men-ta - ci - o - ne  
De la - - men-ta -

**Measure 3:** De la - - men-ta - ci - o - ne  
De la - - men-ta -

**Measure 4:** 8 o - ne De la - men-ta - ci - o - ne De la - men -  
0 3 - ne De la - men-ta - ci - o - ne De la - men -

**Measure 5:** De la - - men-ta - ci - o - ne De la - - men-ta -

**Measure 6:** De la - - men-ta - ci - o - ne De la - - men-ta -

**Measure 7:** De la - - men-ta - ci - o - ne De la - - men-ta -

**Measure 8:** 8 o 3 - ne De la - men-ta - ci - o - ne De la - men -  
0 3 - ne De la - men-ta - ci - o - ne De la - men -

**Measure 9:** De la - - men-ta - ci - o - ne De la - - men -

**Measure 10:** De la - - men-ta - ci - o - ne De la - - men -

**Measure 11:** De la - - men-ta - ci - o - ne De la - - men -

**Measure 12:** 8 o - ne De la - men-ta - ci - o - ne De la - men -  
0 3 - ne De la - men-ta - ci - o - ne De la - men -

**Measure 13:** De la - - men-ta - ci - o - ne De la - - men -

**Measure 14:** De la - - men-ta - ci - o - ne De la - - men -

**Measure 15:** 8 o - ne De la - men-ta - ci - o - ne De la - men -  
0 3 - ne De la - men-ta - ci - o - ne De la - men -

**Measure 16:** De la - - men-ta - ci - o - ne De la - - men -

**Measure 17:** De la - - men-ta - ci - o - ne De la - - men -

**Measure 18:** 8 o - ne De la - men-ta - ci - o - ne De la - men -  
0 3 - ne De la - men-ta - ci - o - ne De la - men -

**Measure 19:** De la - - men-ta - ci - o - ne De la - - men -

**Measure 20:** De la - - men-ta - ci - o - ne De la - - men -

**Measure 21:** 8 o - ne De la - men-ta - ci - o - ne De la - men -  
0 3 - ne De la - men-ta - ci - o - ne De la - men -

**Measure 22:** De la - - men-ta - ci - o - ne De la - - men -

**Measure 23:** De la - - men-ta - ci - o - ne De la - - men -

**Measure 24:** 8 o - ne De la - men-ta - ci - o - ne De la - men -  
0 3 - ne De la - men-ta - ci - o - ne De la - men -

Sheet music for a vocal piece, page 26. The music consists of 18 staves of musical notation for a single voice part. The lyrics are written below each staff. The key signature changes frequently, indicated by various sharps and flats. The time signature also varies, primarily between common time (4/4), 3/4, and 2/4. The vocal line features eighth and sixteenth note patterns, often with grace notes. The lyrics are as follows:

- ci - o - ne Ie - re - mi - ae pro - phe - tae  
 - ci - o - ne Ie - re - mi - ae pro - phe - tae  
 - ci - o - ne Ie - re - mi - ae pro - phe - tae  
 - ta ci - o - ne Ie - re - mi - ae pro - phe - tae  
 - ci - o - ne Ie - re - mi - ae pro - phe - tae  
 - ci - o - ne Ie - re - mi - ae pro - phe - tae  
 - ta ci - o - ne Ie - re - mi - ae pro - phe - tae  
 - ci - o - ne Ie - re - mi - ae pro - phe - tae  
 - ta ci - o - ne Ie - re - mi - ae pro - phe - tae  
 ta - ci - o - ne Ie - re - mi - ae pro - phe - tae  
 ta - ci - o - ne Ie - re - mi - ae pro - phe - tae  
 ta - ci - o - ne Ie - re - mi - ae pro - phe - tae Gi - mel Gi - mel Gi -  
 ta - ci - o - ne Ie - re - mi - ae pro - phe - tae  
 ta - ci - o - ne Ie - re - mi - ae pro - phe - tae Gi - mel Gi - mel Gi -  
 ta - ci - o - ne Ie - re - mi - ae pro - phe - tae Gi - mel Gi - mel Gi -  
 ta - ci - o - ne Ie - re - mi - ae pro - phe - tae Gi - mel Gi - mel Gi -  
 ta - ci - o - ne Ie - re - mi - ae pro - phe - tae

The music concludes with a final staff where the vocal line ends with a dash, indicating it continues beyond the page.

11 4 2 7 4

11 4 2 7 4

11 4 2 7 4

11 4 2 7 4

11 4 2 7 4

11 4 2 7 4

11 4 2 7 4

11 4 2 7 4

11 4 2 7 4

11 4 2 7 4

11 4 2 7 4

11 4 2 7 4

11 4 2 7 4

11 4 2 7 4

11 4 2 7 4

11 4 2 7 4

11 4 2 7 4

11 4 2 7 4

11 4 2 7 4

11 4 2 7 4

11 4 2 7 4

11 4 2 7 4

11 4 2 7 4

11 4 2 7 4

11 4 2 7 4

11 4 2 7 4

*p*

Gi mel Gi mel

*p*

Gi mel Gi mel

*p*

Gi mel Gi mel

*p*

Gi mel Gi mel

*p*

Gi mel Gi mel

Sheet music for a vocal piece, likely a setting of the Magnificat. The music is divided into four systems, each consisting of five staves. The vocal line is on the soprano staff (G clef). The lyrics are written below the vocal line in each system.

**System 1:**

Mi - gra - vit lu - da pro-pter af - fli - cti - o - nem  
 Mi - gra - vit lu - da pro-pter af - fli - cti - o - nem, ac mul - ti - tu - di - nem ser - vi - tu -

**System 2:**

Mi - gra - vit lu - da pro-pter af - fli - cti - o - nem  
 Mi - gra - vit lu - da pro-pter af - fli - cti - o - nem, ac mul - ti - tu - di - nem ser - vi - tu -

**System 3:**

Mi - gra - vit lu - da pro-pter af - fli - cti - o - nem  
 Mi - gra - vit lu - da pro-pter af - fli - cti - o - nem, ac mul - ti - tu - di - nem ser - vi - tu -

**System 4:**

Mi - gra - vit lu - da pro-pter af - fli - cti - o - nem  
 Mi - gra - vit lu - da pro-pter af - fli - cti - o - nem, ac mul - ti - tu - di - nem ser - vi - tu -

29

Mi - gra - vit lu - da  
Mi - gra - vit lu - da pro - pter af -  
Mi - gra - vit lu - da pro - pter af - fli - cti - o - nem ac mul - ti - tu - di - nem  
ac mul - ti - tu - di - nem ser - vi - tu - tis. Mi - gra - vit lu - da pro  
tis, Mi - gra - vit lu - da pro - pter af - fli - cti - o - nem, ac  
Mi - gra - vit lu - da pro - pter af -  
Mi - gra - vit lu - da pro - pter af - fli - cti - o - nem ac mul - ti - tu - di - nem  
ac mul - ti - tu - di - nem ser - vi - tu - tis. Mi - gra - vit lu - da pro  
tis, Mi - gra - vit lu - da pro - pter af - fli - cti - o - nem, ac  
Mi - gra - vit lu - da pro - pter af -  
Mi - gra - vit lu - da pro - pter af - fli - cti - o - nem ac mul - ti - tu - di - nem  
ac mul - ti - tu - di - nem ser - vi - tu - tis. Mi - gra - vit lu - da pro  
tis, Mi - gra - vit lu - da pro - pter af - fli - cti - o - nem, ac  
Mi - gra - vit lu - da pro - pter af -  
Mi - gra - vit lu - da pro - pter af - fli - cti - o - nem ac mul - ti - tu - di - nem  
ac mul - ti - tu - di - nem ser - vi - tu - tis. Mi - gra - vit lu - da pro  
tis, Mi - gra - vit lu - da pro - pter af - fli - cti - o - nem, ac

pro-pter af-fli-cti-o-nem Ha - bi - ta - vit in - ter gen - tes, nec in - ve -

fli - ct i - o - nem Ha - bi - ta - vit in - ter gen - tes nec in - ve - nit re -

ser - vi - tu - tis Ha - bi - ta - vit in - ter gen - tes nec in - ve - nit re -

pter af - fli - ct i - o - nem mul - ti - tu - di - nem ser - vi - tu - tis

pro-pter af - fli - ct i - o - nem Ha - bi - ta - vit in - ter gen - tes, nec in - ve -

fli - ct i - o - nem Ha - bi - ta - vit in - ter gen - tes nec in - ve - nit re -

ser - vi - tu - tis Ha - bi - ta - vit in - ter gen - tes nec in - ve - nit re -

pter af - fli - ct i - o - nem mul - ti - tu - di - nem ser - vi - tu - tis

pro-pter af - fli - ct i - o - nem Ha - bi - ta - vit, Ha - bi - ta - vit in - ter gen -

fli - ct i - o - nem Ha - bi - ta - vit Ha - bi - ta - vit in - ter gen - tes, nec in -

ser - vi - tu - tis Ha - bi - ta - vit, Ha - bi - ta - vit in - ter gen - tes

pter af - fli - ct i - o - nem mul - ti - tu - di - nem ser - vi - tu - tis

pro-pter af - fli - ct i - o - nem Ha - bi - ta - vit in - ter gen -

fli - ct i - o - nem Ha - bi - ta - vit in - ter gen - tes, nec in -

ser - vi - tu - tis Ha - bi - ta - vit in - ter gen - tes

pter af - fli - ct i - o - nem mul - ti - tu - di - nem ser - vi - tu - tis



Sheet music for a vocal piece, page 32. The music is in 9/4 time, with measures grouped by vertical bar lines. The key signature changes frequently between G major, A major, and B major. The vocal line consists of repeated lyrics: "Da - leth" and "Om -----nes". The piano accompaniment features eighth-note patterns and sixteenth-note chords. Measure 1 starts with a piano dynamic (♩ = 63). Measures 2-3 show a transition with different rhythms and dynamics. Measures 4-5 feature a piano solo section with sustained notes and eighth-note chords. Measures 6-7 return to the vocal line. Measures 8-9 show another transition with different rhythms and dynamics. Measures 10-11 feature a piano solo section. Measures 12-13 return to the vocal line. Measures 14-15 show a final transition with different rhythms and dynamics. Measures 16-17 feature a piano solo section. Measures 18-19 return to the vocal line. Measures 20-21 show a final transition with different rhythms and dynamics. Measures 22-23 feature a piano solo section. Measures 24-25 return to the vocal line. Measures 26-27 show a final transition with different rhythms and dynamics. Measures 28-29 feature a piano solo section. Measures 30-31 return to the vocal line. Measures 32-33 show a final transition with different rhythms and dynamics. Measures 34-35 feature a piano solo section. Measures 36-37 return to the vocal line. Measures 38-39 show a final transition with different rhythms and dynamics. Measures 40-41 feature a piano solo section. Measures 42-43 return to the vocal line. Measures 44-45 show a final transition with different rhythms and dynamics. Measures 46-47 feature a piano solo section. Measures 48-49 return to the vocal line. Measures 50-51 show a final transition with different rhythms and dynamics. Measures 52-53 feature a piano solo section. Measures 54-55 return to the vocal line. Measures 56-57 show a final transition with different rhythms and dynamics. Measures 58-59 feature a piano solo section. Measures 60-61 return to the vocal line. Measures 62-63 show a final transition with different rhythms and dynamics. Measures 64-65 feature a piano solo section. Measures 66-67 return to the vocal line. Measures 68-69 show a final transition with different rhythms and dynamics. Measures 70-71 feature a piano solo section. Measures 72-73 return to the vocal line. Measures 74-75 show a final transition with different rhythms and dynamics. Measures 76-77 feature a piano solo section. Measures 78-79 return to the vocal line. Measures 80-81 show a final transition with different rhythms and dynamics. Measures 82-83 feature a piano solo section. Measures 84-85 return to the vocal line. Measures 86-87 show a final transition with different rhythms and dynamics. Measures 88-89 feature a piano solo section. Measures 90-91 return to the vocal line. Measures 92-93 show a final transition with different rhythms and dynamics. Measures 94-95 feature a piano solo section.

Sheet music for a vocal piece, likely for a solo voice or small ensemble. The music is arranged in four systems, each consisting of two staves. The top staff uses treble clef and the bottom staff uses bass clef. The key signature changes frequently between G major, A major, and B major. The time signature alternates between 12/4 and 14/4. The vocal line consists of sustained notes and short melodic fragments, often accompanied by eighth-note patterns. The lyrics "om - - - nes" are repeated throughout the piece. Dynamics include *f*, *mp*, and *p*. Measure numbers 1 through 14 are indicated at the end of each system.

nes per - se - cu - to - res e - ius ap - pre-hen - de-runt e - am

nes om - - - - - nes per - se - cu - to -

nes per - se - cu - to - res e - ius ap - pre-hen<sup>3</sup> - de-runt e - am

nes om - - - - - nes per - se - cu - to -

nes per - se - cu - to - res e - ius ap - pre-hen - de-runt e - am

nes om - - - - - nes per - se - cu - to -

nes per - se - cu - to - res e - ius ap - pre-hen<sup>3</sup> - de-runt e - am

nes om - - - - - nes per - se - cu - to -

nes per - se - cu - to - res e - ius ap - pre-hen<sup>3</sup> - de-runt e - am

nes om - - - - - nes per - se - cu - to -

nes per - se - cu - to - res e - ius ap - pre-hen<sup>3</sup> - de-runt e - am

nes om - - - - - nes per - se - cu - to -

nes per - se - cu - to - res e - ius ap - pre-hen<sup>3</sup> - de-runt e - am

om - - - - - nes per - se - cu - to -

nes per - se - cu - to - res e - ius ap - pre-hen<sup>3</sup> - de-runt e - am

om - - - - - nes per - se - cu - to -



12  
4

o quod non sint qui ve - ni - ant ad so - le - mni - ta - tem

12  
4

*f*

as lu - gent e - o quod non sint qui ve - ni - ant ad so - le - mni -

12  
4

o quod non sint qui ve - ni - ant ad so - le - mni - ta - tem

12  
4

*f*

as lu - gent e - o quod non sint qui ve - ni - ant ad so - le - mni -

12  
4

-o quod non sint qui ve - ni - ant ad so - le - mni - ta - tem

12  
4

*mp*

as lu - gent e - o quod non sint qui ve - ni - ant ad so - le - mni -

12  
4

-o quod non sint qui ve - ni - ant ad so - le - mni - ta - tem

12  
4

*mp*

as lu - gent e - o quod non sint qui ve - ni - ant ad so - le - mni -

12  
4

--o quod non sint qui ve - ni - ant ad so - le - mni - ta - tem

12  
4

*p*

-as lu - gent e - o quod non sint qui ve - ni - ant ad so - le - mni -

12  
4

--o quod non sint qui ve - ni - ant ad so - le - mni - ta - tem

12  
4

*p*

-as lu - gent e - o quod non sint qui ve - ni - ant ad so - le - mni -

12  
4

--o quod non sint qui ve - ni - ant ad so - le - mni - ta - tem

12  
4

*pp*

sti - as lu - gent e - o quod non sint qui ve - ni - ant ad so - le - mni -

12  
4

--o quod non sint qui ve - ni - ant ad so - le - mni - ta - tem

12  
4

*pp*

sti - as lu - gent e - o quod non sint qui ve - ni - ant ad so - le - mni -

Sheet music for a vocal piece, likely a setting of the Magnificat. The music is arranged for multiple voices and includes lyrics in Latin. The score consists of ten staves, each with a different vocal range (Soprano, Alto, Tenor, Bass, etc.). The key signature varies throughout the piece, indicated by the letter 'B' with a sharp sign. The time signature is mostly common time (indicated by '4'). The vocal parts are labeled with their respective names: Soprano, Alto, Tenor, Bass, and others. The lyrics are written below the staves, corresponding to the vocal parts. The music includes several measures of rests and sustained notes. The vocal parts are separated by vertical bar lines, and the lyrics are aligned with the vocal entries.

13  
8

ctae sa - cer - do - tes e - ius ge - men - - -

tae e - ius de - stru - - - ctae sa - cer - do - tes

ctae sa - cer - do - tes e - ius ge - men - - -

tae e - ius de - stru - - - ctae sa - cer - do - tes

-----tae sa - cer - do - tes e - ius ge - men - - -

-----tae e - ius de - stru - - - ctae sa - cer - do -

-----ctae sa - cer - do - tes e - ius ge - men - - -

*pp* om - - - nes por - tae e - ius de - stru - - -

-----tae e - ius de - stru - - - ctae sa - cer -

-----ctae sa - cer - do - tes e - ius ge - men - - -

-----tae e - ius de - stru - - - ctae sa - cer -

*pp* om - - - nes por - tae e - ius de - stru - - -

-----tae e - ius de - stru - - - ctae sa -

-----ctae sa - cer - do - tes e - ius ge - men - - -

-----tae e - ius de - stru - - - ctae sa -

13

13

tes vir - gi - nes e - ius squa - li - dae

13

sa - cer - do - tes e - ius ge - men - tes vir - gi -

13

e - ius ge - men - tes vir - gi - nes e - ius squa -

13

tes vir - gi - nes e - ius squa - li - dae

13

e - ius ge - men - tes vir - gi - nes e - ius squa -

13

-----tes vir - gi - nes e - ius squa - li - dae

13

sa - cer - do - tes e - ius ge - men - tes vir -

13

tes e - ius ge - men - tes vir - gi - nes e - ius squa -

13

-----tes vir - gi - nes e - ius squa - li - dae

13

tes e - ius ge - men - tes vir - gi - nes e - ius squa -

13

-----tes vir - gi - nes e - ius squa - li - dae

13

ctae sa - cer - do - tes e - ius ge - men - tes vir -

13

do - tes e - ius ge - men - tes vir - gi - nes e - ius

13

-----tes vir - gi - nes e - ius squa - li - dae

13

do - tes e - ius ge - men - tes vir - gi - nes e - ius

13

-----tes vir - gi - nes e - ius squa - li - dae

13

tes vir - gi - nes e - ius squa - li - dae

13

ctae sa - cer - do - tes e - ius ge - men - tes vir -

13

cer do - tes e - ius ge - men - tes vir - gi - nes e - ius

13

-----tes vir - gi - nes e - ius squa - li - dae

13

cer do - tes e - ius ge - men - tes vir - gi - nes e - ius

et ip - sa op-pres - sa et ip - sa op-pres - sa a - ma - ri - tu - di - ne a -  
nes e - ius squa - li-dae et ip - sa op-pres - sa et ip - sa op-pres - sa a - ma - ri - di -  
-- li-dae et ip - sa op-pres - sa et ip - sa op-pres - sa a - ma - ri - tu - di - ne  
et ip - sa op-pres - sa et ip - sa op-pres - sa a - ma - ri - tu - di - ne a -  
et ip - sa op-pres - sa et ip - sa op-pres - sa a - ma - ri - tu - di - ne a -  
et ip - sa op-pres - sa et ip - sa op-pres - sa a - ma - ri - tu - di - ne a -  
gi-nes e - ius squa - li-dae et ip - sa op-pres - sa et ip - sa op-pres - sa a - ma - ri - di -  
li-dae et ip - sa op-pres - sa et ip - sa op-pres - sa a - ma - ri - tu - di - ne  
et ip - sa op-pres - sa et ip - sa op-pres - sa a - ma - ri - tu - di - ne a -  
li-dae et ip - sa op-pres - sa et ip - sa op-pres - sa a - ma - ri - tu - di - ne  
et ip - sa op-pres - sa et ip - sa op-pres - sa a - ma - ri - tu - di - ne  
gi-nes e - ius squa - li-dae et ip - sa op-pres - sa et ip - sa op-pres - sa a - ma - ri -  
squa - li-dae et ip - sa op-pres - sa et ip - sa op-pres - sa a - ma - ri - tu - di - ne  
et ip - sa op-pres - sa et ip - sa op-pres - sa a - ma - ri - tu - di - ne  
squa - li-dae et ip - sa op-pres - sa et ip - sa op-pres - sa a - ma - ri - tu - di - ne  
et ip - sa op-pres - sa et ip - sa op-pres - sa a - ma - ri - tu - di - ne  
gi-nes e - ius squa - li-dae et ip - sa op-pres - sa et ip - sa op-pres - sa a - ma - ri -  
squa - li-dae et ip - sa op-pres - sa et ip - sa op-pres - sa a - ma - ri - tu - di - ne  
et ip - sa op-pres - sa et ip - sa op-pres - sa a - ma - ri - tu - di - ne  
squa - li-dae et ip - sa op-pres - sa et ip - sa op-pres - sa a - ma - ri - tu - di - ne

ma di ne  
di ne a ma ri  
a ma ri tu di  
ma di ne  
a ma ri tu di  
ma ri tu di  
a ma ri tu di  
ta di ne a ma ri tu di  
ta di ne a ma ri tu di  
a ma ri tu di  
a ma ri tu di

*mf*

42

*mf*

a - ma - ri - tu - di - ne Heth

tu - di - ne a - ma - ri - tu - di - ne Heth Heth

ne a - ma - - - ri - tu - di - ne Heth

a - ma - ri - tu - di - ne Heth

*mf*

ne a - ma - - - ri - tu - di - ne Heth Heth

a - ma - - - ri - tu - di - ne Heth Heth

*mf*

*mf*

ne a - ma - - - ri - tu - di - ne Heth Heth

a - ma - - - ri - tu - di - ne Heth Heth

*mf*

*mf*

ne a - ma - - - ri - tu - di - ne Heth Heth

-ne a - ma - - - ri - tu - di - ne Heth Heth

*mf*

*mf*

a - ma - - - ri - tu - di - ne Heth Heth

ri - - - - di - ne a - ma - ri - tu - di - ne Heth Heth

*mf*

*mf*

di - ne a - ma - - - ri - tu - di - ne Heth Heth

a - ma - - - ri - tu - di - ne Heth Heth

*mf*

*mf*

di - ne a - ma - - - ri - tu - di - ne Heth Heth

ri - - - - di - ne a - ma - ri - tu - di - ne Heth Heth

*mf*

*mf*

di - ne a - ma - - - ri - tu - di - ne Heth Heth

a - ma - - - ri - tu - di - ne Heth Heth

*mf*

*mf*

di - pe a - ma - - - ri - tu - di - ne Heth Heth

Sheet music for a multi-part composition, likely for a harpsichord or organ, featuring six staves. The music is in common time (indicated by '4'). The key signature changes frequently, indicated by various sharps and flats. The vocal parts are labeled 'Heth' and provide lyrics in Latin.

The lyrics are:

Fa - cti sunt ho - stes e - ius in ca - pi -

The music consists of two systems. The first system ends with a repeat sign and a double bar line, followed by a section where each staff begins with a different note (A, C, E, G, B, D) and continues with a sustained note. The second system concludes with a final section where each staff begins with a different note (A, C, E, G, B, D) and ends with a sustained note.















ver - te - re ad Do - mi - nim De - um tu - um con - ver - te - re ad Do - mi - num De -

te - re ad Do - mi - num De - um tu - um con - ver - te - re ad Do - mi - num De - um

re ad Do - mi - num De - um tu - um con - ver - te - re ad Do - mi - num De - um

ad Do - mi - num De - um tu - um con - ver - te - re ad Do - mi - num De - um tu -

*mf*

ad Do - mi - num De - um tu - um con - ver - te - re ad Do - mi - num De - um tu - um

*mf*

con - ver - te - re ad Do - mi - num De - um tu - um con - ver - te - re ad

*mf*

con - ver - te - re ad Do - mi - num De - um tu - um con - ver - te - re ad Do -

*mf*

con - ver - te - re ad Do - mi - num De - um tu - um con - ver - te - re ad Do - mi -

*mf*

con - ver - te - re ad Do - mi - num De - um tu - um con - ver - te - re ad Do - mi -

*mf*

con - ver - te - re ad Do - mi - num De - um tu - um con - ver - te - re ad Do - mi -

*mf*

con - ver - te - re ad Do - mi - num De - um tu - um con - ver - te - re ad Do - mi -

*mf*

con - ver - te - re ad Do - mi - num De - um tu - um con - ver - te - re ad Do - mi -

*mf*

Con - ver - te - re ad Do - mi - num De - um tu - um con - ver - te -

*mf*

con - ver - te - re ad Do - mi - num De - um tu - um con - ver - te - re

*mf*

con - ver - te - re ad Do - mi - num De - um tu - um con - ver - te -

*mf*

con - ver - te - re ad Do - mi - num De - um tu - um con - ver - te -

*mf*

con - ver - te - re ad Do - mi - num De - um tu - um con - ver - te -

*mf*

con - ver - te - re ad Do - mi - num De - um tu - um con - ver - te -

*mf*

con - ver - te - re ad Do - mi - num De - um tu - um con - ver - te -



