

Dominik Lasota

**Metamorphoseon
na tenor, chór żeński
i zespół instrumentalny**

Metamorphoseon
for tenor, women's choir,
and instrumental ensemble

2025

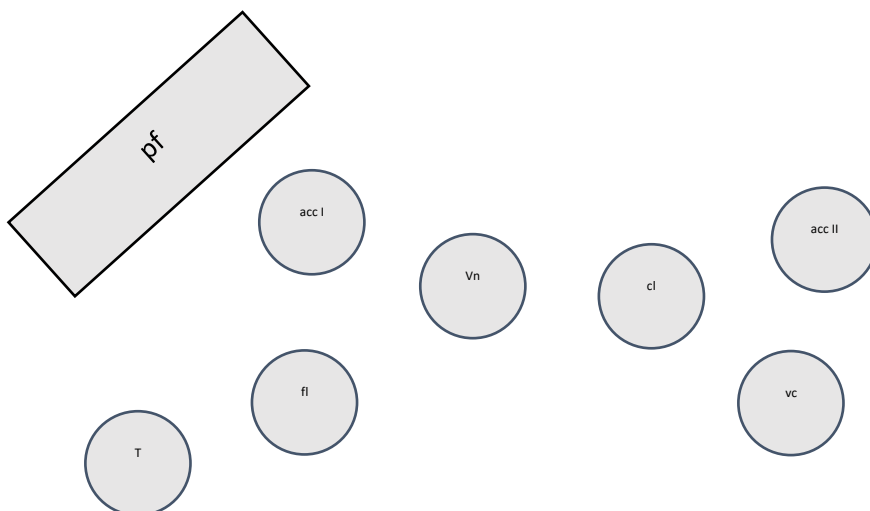
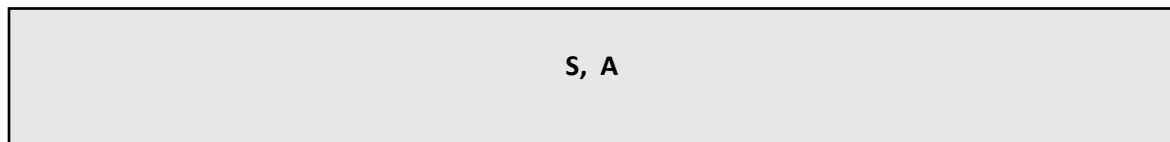
Metamorphoseon

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Ca: 60'

obsada / cast

Flet	Flute	fl
Skrzypce	Violini	vn
Klarnet in b	Clarinetto in b	cl
Wiolonczela	Cello	vc
Akordeon I, II	Accordion I, II	acc I, acc II
Fortepian	Piano	pf
Tenor solo	Tenor solo	T S
Sopran	Soprano	S
Alt	Alto	A



tekst / lyrics

1. INTRODUCTIO	
2. In Nova	
In nova fert animus mutates dicere formas Corpora. Di coeptis, nam vos mutastis et illas, Aspirate meis; primaque ab origine mundi Ad mea perpetuum deducite tempora carmen.	W nową postać zamienione chcą ogłaszać ciała. Bóstwa! Wasza wszechmocność tych zmian dokonała, Wy mój zamiar wesprzyjcie: od początku świata Snując wiersz nieprzerwany aż po moje lata.
3. ANTE MARE	
Ante mare, et tellus, et, quod tegit omnia, coelum, Unus erat toto Naturae vultus in orbe, Quem dixere Chaos; rudis, indigestaque moles; Nec quiequam, nisi pondus iners: congestaque codem Non bene junctarum Discordia semina rerum. Nullus adhuc mundo praebebat lumina Titan.	Nim było morze, ziemia i niebios sklepanie, Jedyny miało wyraz całe przyrodzenie, Zwano go Zamęt. Ogrom gruby, nieroskładany, Ciężar tylko na świecie martwy i bezwładny, Zbiór źle złączonych istot z sprzecznymi nasiony. Jeszcze świat nie był wówczas słońcem oświecony.
4. IMMINET HIS AER	
Imminet his aer: qui, quanto est pondere terrae Pondus aquae levius, tanto est onerosior igni. Illic et nebular, illic consistere nubes Jussit, et humanas motura tonitrua mentes, Et cum fulminibus facientes frigora ventos.	Nad ziemię wzniosł powietrzem tak od ognia cięższe, Jak są od cząstek wody, cząstki ziemi cięższe. Tam obłoki, tam dżdżyste chmury naprowadził. Tam i grzmoty na postrach śmiertelnych osadził, Tam grom włada, i wiatry górne mrożą, kraje.
5. HAEC SUPER IMPOSUIT	
Haec super imposuit liquidum, et gravitate cerentem, Ethera, nec quiquam terrena faecis habentem. Vix ea limitibus disseperat omnia certis; Cum, quae pressa diu massa latuere sub illa.	W górze nad niemi niebo rościągnął wiszące, Lekkie, płynne, ziemnego mułu niemające. Ledwie Bóg tak rozłączył pomieszane bryły, Gdy gwiazdy które długo w nawale się kryły.
6. SANCTIUS HIS ANIMAL	
Sanctis his animal, mentisque capacius altae, Decrat adhuc, et quod dominari in caetera posset: Natus homo est: sive hunc divino semine fecit.	Ale świętszej istoty brakło jeszcze ziemi, Zdolnej myśl wzniosłą pojąć i władać innemi, Powstał człowiek. Czy boskiem dał mu życie tchnieniem, Twórca lepszego świata, Pan nad przyrodzeniem.
7. ANDANTE	
8. AUREA PRIMA	
Aurea prima sata est aetas, quae, vindice nullo, Sponte sua, sine lege, fidei rectumque colebat. Poena metusque aberrant; nec verba minacia fixo.	Złoty pierwszy wiek nastał. Nie z bojaźni kary, Z własnej chęci strzeżono i cnoty i wiary, Kary trwogi nie było.
9. ADAGIO	
10. VER ERAT AETERNUM	
Ver erat aeternum, placidique tepentibus auris Mulcebant Zephyri natos sine semine flores. Mox etiam fruges tellus inarata ferebat: Nec renovates ager, gravidis canebat aristis. Flumina jam lactis, jam flumina nectaris ibant: Flavaque de Viridi stillabant illice mella.	Wiosna była wieczysta. Zefiry łagodne Rozwijały tchem ciepłym kwiaty samorodne, Zboże na nieoranej rodziły się ziemi I łan ugorony kłós połyskał ważnemi. Hojnym płynął strumieniem i nektar i mleko, I z jedliny zielonej złote miody cieką.
11. ADAGIETTO	

12. POST QUAM SATURNO

Post quam Saturno tenebrosa in Tartara misso,
Sub Jove mundus erat; subiit argentea proles,
Auro deterior, fulvo pretiosior aere.
Juppiter antique cantraxit tempora veris:
Perque hiemes, aestusque, et inaequales autumnos.
(...)
Tertia post illas successit aenea proles,
Saevior ingeniis, et ad horrida promptior arma:
Nec seclerata tamen. De duro est ultima ferro:
Protinus irrumpit venae peioris in aevum
Omne nefas: Fugere.

Gdy straciwszy Saturna w ciemne piekiel kraje
Jowisz wziął berło świata, wiek srebrny nastaje.
Gorszy niżeli złoty, od miedzi szczęśliwszy.
Natychmiast starożytnej wiosny czas skróciwszy.
W zimę, w niestałą jesień, i w lata upały.
(...)
Wiek trzeci był miedziany, dziki, niespokojny,
A choć wolny od zbrodni, już skory do wojny.
W końcu nastał wiek twardym przezwany żelazem,
Z nim wszystkie na świat zbrodnie wylęgły się razem.
Wstyd, niewinność i wiara i prawda uciekła.

13. GRAVE

14. NUNC GENUS IN NOBIS

Nunc genus in nobis restat mortale duobus,
hominumque exempla manemus.

Na nas stoi ludzkiego rodu utrzymanie,
W nas chcieli choć wzór ludzi zachować niebianie.

15. PER JUBAR HOC

Per jubar hoc, inquit, radiis insigne coruscis,
Nate, tibi juro, quod nos auditque videtque;
Hoc te; quem spectas, hoc te, quae temperat orbem,
Sole satum. Si ficta loquor, neget ipse videntum
Se nihil sitque oculis lux ista novissima nostris.
Nec laugus patrios labor est tibi nosse penates:
Unde ortur, terrae domus est conterminal nostrae.
Si modo fert animus gradere: et scitabere ab ipso.

Na to światło błyszczące w całej swej ozdobie
Co nas widzi i słyszy poprzysięgam tobie,
Ten na którego patrzysz, co oświeca ziemię,
Bóg Słońca jest twym ojcem, a tyś jego plemię:
Zmyślającą niech światła widoku pozbawi,
Krótka podróż przed ojca podwoje cię stawi.
Na wschodzie jego z naszą styka się kraina.
Idź, stan przed tronem ojca, uzna cię za syna.

16. CONCLUSIO

Magna parens terra est: lapides in corpore terrae
Ossa reor dici: jacere hos post terga jubemur.

Matką naszą jest ziemia, kośćmi są kamienie,
Te rzucając, wznowiemy ludów pokolenie.

I. INTRODUCTIO

Dominik Lasota

♩ = 62

S
A
T S
fl
vn
cl
vc
acc I
acc II
pf

S
A
T S
fl
vn
cl
vc
acc I
acc II
pf

accelerando

♩ = 74

A ♩ = 98

17

S

A

TS

fl

vn

cl

vc

acc I

acc II

pf

25

S

A

TS

fl

vn

cl

vc

acc I

acc II

pf

30

S

A

TS

fl

vn

cl

vc

acc I

acc II

pf

35

S

A

TS

fl

vn

cl

vc

acc I

acc II

pf

Musical score for measures 40-44. The score includes vocal parts (Soprano, Alto, Tenor/Soprano) and instrumental parts (Flute, Violin, Clarinet, Violoncello, Accordion I, Accordion II, Piano). The vocal parts feature a melodic line with a fermata and a breath mark [a]. The instrumental parts provide harmonic support with various textures and articulations.

B

Musical score for measures 45-49, marked with a double bar line and the letter 'B'. The score includes vocal parts (Soprano, Alto, Tenor/Soprano) and instrumental parts (Flute, Violin, Clarinet, Violoncello, Accordion I, Accordion II, Piano). The vocal parts feature a melodic line with a fermata and a breath mark [a]. The instrumental parts provide harmonic support with various textures and articulations.

50

S

A

T S

fl

vn

cl

vc

acc I

acc II

pf

55

S

A

T S

fl

vn

cl

vc

acc I

acc II

pf

60

S

A

T S

fl

vn

cl

vc

acc I

acc II

pf

65

S

A

T S

fl

vn

cl

vc

acc I

acc II

pf

C ♩ = 62

S
A
TS
fl
vn
cl
vc
acc I
acc II
pf

S
A
TS
fl
vn
cl
vc
acc I
acc II
pf

II. IN NOVA

Dominik Lasota

♩ = 90

S
A
TS
fl
vn
cl
vc
acc I
acc II
pf

S
A
TS
fl
vn
cl
vc
acc I
acc II
pf

A

mf

S
A
TS
fl
vn
cl
vc
acc I
acc II
pf



S
A
TS
fl
vn
cl
vc
acc I
acc II
pf

17

S *f*

A *f*

TS

fl

vn *mf*

cl *mf*

vc

acc I *mf*

acc II *mf*

pf *mf*

cor - po - ra. Di coe - ptis nam vos mu - ta - stos et

21

S

A

TS

fl

vn

cl

vc

acc I

acc II

pf

il - las. il - las.

25

S
A
T S

fl
vn
cl
vc

acc I
acc II

pf

cor - po - ra. Di - coe - ptis nam vos mu - ta - stos et

29

S
A
T S

fl
vn
cl
vc

acc I
acc II

pf

il - las, il - las,

B

S
A
TS
fl
vn
cl
vc
acc I
acc II
pf

S
A
TS
fl
vn
cl
vc
acc I
acc II
pf

mf
A - spi - ra - te me - is

41

S
pri - ma - que ab o - ri - gi - ne mu - ndi

A

T S

fl

vn

cl

vc

acc I

acc II

pf

45

S
Ad me - a per - pe - tu - um de - du - ci - te te - mpo - ra

A

T S

fl

vn
mf

cl
mf

vc
mf

acc I
mf

acc II
mf

pf
mf

49

S ca - - - mmen. ca - - - mmen.

A

TS

fl

vn

cl

vc

acc I

acc II

pf

53

S Ad me - a per - pe - tu - um de - du - ci - te te - mpo - ra

A

TS

fl

vn

cl

vc

acc I

acc II

pf

57

S ca - - - - - men. ca - - - - - men.

A

TS

fl

vn

cl

vc

acc I

acc II

pf

S

A

TS

fl

vn

cl

vc

acc I

acc II

pf

63

S

A

TS

fl

vn

cl

vc

acc I

acc II

pf

III. ANTE MARE

♩ = 74

TS

fl

vn

cl

vc

acc I

acc II

pf

7

A

TS

fl

vn

cl

vc

acc I

acc II

pf

An - te ma - re, et tel - lus

13

T S et quod te - git o - mni - a coe - lum, U - nus e - rat to - to Na - turae vul - tus in

fl

vn

cl

vc

acc I

acc II

pf

18

T S o - rbe

fl

vn

cl

vc

acc I

acc II

pf

B

T S *mf*
 Quem di-xe - re Cha-os ru - dis in-di - ge - sta-que mo - les Nec qui-e - quam

fl *mp*

vn *mp*

cl *mp*

vc *mp*

acc I *mp*

acc II *mp*

pf *mp*

C

28 T S *f*
 ni - si pon - dus i-ners con - ge - sta - que co - dem Non be ne jun - cta - rum

fl *mf*

vn *mf*

cl *mf*

vc *mf*

acc I *mf*

acc II *mf*

pf *mf*

33

T S
dis - cor - dia se - mi - na re - rum. Nul - lus ad - huc mun - di pare - be - bat lu - mi - na

fl

vn

cl

vc

acc I

acc II

pf

38

T S
Ti - tan.

fl

vn

cl

vc

acc I

acc II

pf

D

E

An - te ma - re, —

TS

fl

vn

cl

vc

acc I

acc II

pf



TS

fl

vn

cl

vc

acc I

acc II

pf

et — tel - lus — et — quod te - git o - mni - a An - te ma - re, — et — tel - lus —

TS *et quod te - git o - mni - a*

fl *mp*

vn *mp*

cl *mp*

vc *mp*

acc I *mp*

acc II *mp*

pf *mp*

TS

fl *p* *mp*

vn *p* *mp*

cl *p* *mp*

vc *p* *mp*

acc I *p* *mp*

acc II *p* *mp*

pf *p* *mp*

IV. IMMINET HIS AER

Dominik Lasota

♩ = 100

Musical score for the first system of 'IV. IMMINET HIS AER'. The score is in 4/4 time and features a variety of instruments. The vocal parts (Soprano and Alto) are silent in this section. The flute and clarinet play a melodic line starting with a forte (*f*) dynamic. The violin and viola play a sustained, low-register accompaniment. The cello and double bass provide a rhythmic foundation. The piano part features a complex, sixteenth-note pattern in the right hand, with a forte (*f*) dynamic. The percussion part is silent.

Musical score for the second system of 'IV. IMMINET HIS AER'. This system begins with a section marked 'A' and includes vocal entries. The Soprano and Alto parts enter with the lyrics 'Im - mi - net his a - er'. The flute and clarinet continue their melodic line, now with a mezzo-forte (*mf*) dynamic. The violin and viola play a sustained accompaniment. The cello and double bass provide a rhythmic foundation. The piano part continues with its complex sixteenth-note pattern, now with a mezzo-forte (*mf*) dynamic. The percussion part is silent.

7

S
qui, quan - to est pon - de - re

A

fl

vn

cl

vc

acc I

acc II

pf

10

S
ter - rac - te - rrac

A

fl

vn

cl

vc

acc I

acc II

pf

13

S
A

Pun - dus a - quae ve - vi -

fl

vn

cl

vc

acc I

acc II

pf

16

S
A

us ta - nto est o - ne - ro -

fl

vn

cl

vc

acc I

acc II

pf

B

19

S
A

si - or i - gni Il - lic et

fl

vn

cl

vc

acc I

acc II

pf

22

S
A

ne - bu - las, Il - lic con - si - ste - re.

fl

vn

cl

vc

acc I

acc II

pf

25

S nu - bes Jus - sit, et hu - ma -

A

fl

vn

cl

vc

acc I

acc II

pf

28

S nas mo - tu - ra to - ni - tru - a

A

fl

vn

cl

vc

acc I

acc II

pf

31

S men - tes et cum ful - mi - ni - bus

A

fl

vn

cl

vc

acc I

acc II

pf



34

S fa - ci - en - tes fri - go - ra ven - tos.

A

fl

vn

cl

vc

acc I

acc II

pf

C

S *ff* quan - to est pon - de - re ter - tem.

A *ff*

fl

vn *f*

cl *f*

vc *f*

acc I *f*

acc II *f*

pf *f*

S ⁴⁰ quan - to est pon - de - re ter - rae

A

fl

vn

cl

vc

acc I

acc II

pf

E

49

S *mf* Im - mi - net

A *mf*

fl *mp*

vn *mp*

cl *mp*

vc *mp*

acc I *mp*

acc II *mp*

pf *mp*

52

S his a - er qui, quan - to est

A

fl

vn

cl

vc

acc I

acc II

pf

55

S
A

pon - de - re ter - rae te -

fl

vn

cl

vc

acc I

acc II

pf

58

S
A

rrae Pun - dus a - quae

fl

vn

cl

vc

acc I

acc II

pf

61

S ve - vi - us ta - nto

A

fl

vn

cl

vc

acc I

acc II

pf

64

S est o - ne - ro - si - or i - gni

A

fl

vn

cl

vc

acc I

acc II

pf

F

f

S
A

quan - to est pon - de - re ter - rae

fl

mf

vn

mf

cl

mf

vc

mf

acc I

mf

va

acc II

mf

va

pf

mf



S
A

quan - to est pon - de - re ter - rae

fl

vn

cl

vc

acc I

va

acc II

va

pf

V. HAEC SUPER IMPOSUIT

♩ = 68

T S *mp*
Haec su - per im - po -

fl

vn

cl

vc

acc I *p*

acc II *p*

pf *p*

T S 4
su - it li - qui - dum et gra - vi - ta - te ca -

fl

vn

cl

vc

acc I

acc II

pf

A

11

T S *mf*
ren - tem. E - the - ra, nec - qu -

fl *mp*

vn *mp*

cl *mp*

vc *mp*

acc I *mp*

acc II *mp*

pf *mp*

Detailed description: This block contains measures 11 through 15 of a musical score. It begins with a first ending bracket over measure 11. The vocal line (T S) has lyrics: "ren - tem. E - the - ra, nec - qu -". The score includes parts for Flute (fl), Violin (vn), Clarinet (cl), Viola (vc), Accordion I (acc I), Accordion II (acc II), and Piano (pf). Dynamics include *mf* for the vocal line and *mp* for the instrumental parts.

16

T S
i - quam ter - re - nae fae - cis ha - ben - tem ha -

fl

vn

cl

vc

acc I

acc II

pf

Detailed description: This block contains measures 16 through 20 of the musical score. The vocal line (T S) has lyrics: "i - quam ter - re - nae fae - cis ha - ben - tem ha -". The score includes parts for Flute (fl), Violin (vn), Clarinet (cl), Viola (vc), Accordion I (acc I), Accordion II (acc II), and Piano (pf). Dynamics are consistent with the previous section.

B

21

f

T S
ben - tem. vix ea lli - mi - ti - bus dis - sep - se - rat

fl
mf

vn
mf

cl
mf

vc
mf

acc I
mf

acc II
mf

pf
mf

26

T S
o - mni - a cer - tis. Cum quae pres - sa di - u mas - sa la - tu - e - re sub il - la

fl

vn

cl

vc

acc I

acc II

pf

37

T S

fl

vn

cl

vc

acc I

acc II

pf

36

T S

fl

vn

cl

vc

acc I

acc II

pf

C

TS *mf*
Si - de - ra, coe - pe - runt to - to ef - fer - ves -

fl *mp*

vn *mp*

cl *mp*

vc *mp*

acc I *mp*

acc II *mp*

pf *mp*



TS ⁴⁶
ce - re coe - lo coe - le

fl

vn

cl

vc

acc I

acc II

pf

51 *f*

T S vix ea lli - mi - ti - bus dis - sep - se - rat o - mni - a cer - tis. Cum quae

fl *mf*

vn *mf*

cl *mf*

vc *mf*

acc I *mf*

acc II *mf*

pf *mf*

56

T S pres - sa di - u.

fl *mp* *p*

vn *mp* *p*

cl *mp* *p*

vc *mp* *p*

acc I *mp* *p*

acc II *mp* *p*

pf *mp* *p*

VI. SANCTIUS HIS ANIMAL

$\text{♩} = 74$

mf

S
A

San - cti - us his a - ni - mal men - ti - sque ca - pa - ci - us al - tae

acc I

acc II

10 **A** *f*

S
A

De - e - rat ad - huc et quod do - mi - na - ri in cae - te - ra pos - set

acc I

acc II

19 *f*

S
A

Na - tus ho - mo est, si - ve hunc di - vi - no se - mi - ne fe - cit.

acc I

acc II

28 **B** *mf*

S
A

Il - le o - pi - fex re - rum, mu - ndi me - li - o - ris o - ri - go

acc I

acc II

VII. ANDANTE

♩ = 108

fl *mp*

vn

cl

vc *pizz.*
mp

fl **A**
mf

vn *f*

cl

vc *mf*

fl *mf*

vn *f*

cl

vc *mf*

fl **B**
mf

vn *f*

cl *f*

vc *mf*

fl *mf*

vn *f*

cl *f*

vc *mf*

C

fl *f*

vn *f*

cl

vc *arco*

D

fl

vn

cl

vc

fl

vn *p*

cl *p*

vc *p*

fl *mf*

vn *mf*

cl *mf*

vc *mf*

fl *p*

vn *p*

cl *p*

vc *p*

rit.

VIII. AUREA PRIMA

♩ = 108

TS

fl *p*

vn *p*

cl *p*

vc *p*

acc I *p*

acc II *p*

pf *mp*

TS

fl

vn

cl

vc

acc I

acc II

pf

11

mf

T S Au - re - a pri - ma sa - ta est

mp

mp

mp

mp

acc I

acc II

mp

pf



16

T S aet - tas quae vin - di - ce - nul - lo

fl

vn

cl

vc

acc I

acc II

pf

A

TS Spon - te su - a si - ne le - ge di - fem re - ctum -

fl

vn

cl

vc

acc I

acc II

pf



TS ²⁶ que co - le - bat.

fl

vn

cl

vc

acc I

acc II

pf

B

37

T S *f* Au - re - a pri - ma sa - ta est

fl *f*

vn *f*

cl *f*

vc *f*

acc I *f*

acc II *f*

pf *f*



38

T S ae - tas Au - re - a pri - ma sa - ta est ae - tas

fl

vn

cl

vc

acc I

acc II

pf

C

TS

fl *mf*

vn *mf*

cl *mf*

vc *mf*

acc I *mf*

acc II *mf*

pf *mf*



TS ⁴⁶

fl *mf*

vn *mp*

cl *mp*

vc *mp*

acc I *mp*

acc II *mp*

pf *mp*

Po - e - na me - tu - sque

57

T S a — be — rant nec ver — ba mi — na ci — a fi — xo

fl

vn

cl

vc

acc I

acc II

pf



57

D *f*

T S Au — re — a pri — ma

fl

vn

cl

vc

acc I

acc II

pf

63

T S sa - ta est ae - tas Au - re - a pri - ma sa - ta est ae - tas

fl

vn

cl

vc

acc I

acc II

pf

69

T S Pri - ma

fl

vn

cl

vc

acc I

acc II

pf

IX. ADAGIO

♩ = 74

fl

vn

cl

vc

acc I

acc II

pf



A



fl

vn

cl

vc

acc I

acc II

pf

B

fl *mp*

vn *mp*

cl *mp*

vc *mp*

acc I *mp*

acc II *mp*

pf *mp*



C

fl *mf*

vn *mf*

cl *mf*

vc *mf*

acc I *mf*

acc II *mf*

pf *mf*

D

Musical score for section D, measures 37-42. The score includes parts for flute (fl), violin (vn), clarinet (cl), viola (vc), accordion I (acc I), accordion II (acc II), and piano (pf). The key signature is two flats (B-flat and E-flat). The tempo is marked with a quarter note. The dynamic marking *f* (forte) is present in measures 37-42. The flute part features a melodic line with slurs and accents. The violin and clarinet parts have similar melodic lines. The piano part provides harmonic support with chords and bass lines. The accordion parts play chords in the right hand and bass lines in the left hand.



E

Musical score for section E, measures 37-42. The score includes parts for flute (fl), violin (vn), clarinet (cl), viola (vc), accordion I (acc I), accordion II (acc II), and piano (pf). The key signature is two flats (B-flat and E-flat). The tempo is marked with a quarter note. The dynamic marking *sf* (sforzando) is present in measures 37-42. The flute part features a melodic line with slurs and accents, including a triplet in measure 41. The violin and clarinet parts have similar melodic lines. The piano part provides harmonic support with chords and bass lines. The accordion parts play chords in the right hand and bass lines in the left hand.

Musical score for measures 43-48. The score includes parts for flute (fl), violin (vn), clarinet (cl), viola (vc), accordion I (acc I), accordion II (acc II), and piano (pf). The key signature has two flats (B-flat and E-flat). The flute part features a melodic line with a slur and a triplet of eighth notes. The violin and clarinet parts have similar melodic lines with slurs and triplets. The viola part has a rhythmic pattern of eighth notes. The piano part has a bass line with a triplet of eighth notes. The accordion parts provide harmonic support with chords and bass notes. The dynamic marking *f* (forte) is present in the flute, violin, clarinet, and piano parts.



Musical score for measures 49-54. The score includes parts for flute (fl), violin (vn), clarinet (cl), viola (vc), accordion I (acc I), accordion II (acc II), and piano (pf). The key signature has two flats (B-flat and E-flat). The flute part features a melodic line with a slur and a dynamic marking of *mf* (mezzo-forte). The violin and clarinet parts have similar melodic lines with slurs and dynamic markings of *mf*. The viola part has a rhythmic pattern of eighth notes and a dynamic marking of *mp* (mezzo-piano). The piano part has a bass line with a dynamic marking of *mf*. The accordion parts provide harmonic support with chords and bass notes and a dynamic marking of *mf*. A large **F** (Forte) dynamic marking is placed above the flute staff in measure 52. The score ends with a double bar line in measure 54.

53

fl

vn

cl

vc

acc I

acc II

pf



61

fl

vn

cl

vc

acc I

acc II

pf

X. VEN ERAT AETERNUM

♩ = 80

S
A

fl
mp

vn
mp

cl
mp

vc

acc I
mp

acc II

pf
mp

S
A

fl
mf

vn
mf

cl
mf

vc
mf

acc I
mf

acc II
mf

pf
mf

13

S

A

fl

vn

cl

vc

acc I

acc II

pf

19

S

A

fl

vn

cl

vc

acc I

acc II

pf

24

S

A

fl

vn

cl

vc

acc I

acc II

pf

30

S

A

fl

vn

cl

vc

acc I

acc II

pf

Ver e - rat ae - ter - num pla - ci - di - que te - pen - ti - bus

36

S
au - ris. Mul - ce - bant Ze - phy - ri na - tos

A

fl

vn

cl

vc

acc I

acc II

pf

42

S
si - ne se - mi - ne flo - res Mox e - ti - am fru - ges

A

fl

vn

cl

vc

acc I

acc II

pf

43

S
tel - lus in - a ra - ta fe - re - bat

A

fl

vn

cl

vc

acc I

acc II

pf

44

S
fe - re - bat

A

fl

vn

cl

vc

acc I

acc II

pf

59

S

A

fl

vn

cl

vc

acc I

acc II

pf



63

S

A

fl

vn

cl

vc

acc I

acc II

pf

mf

mf

mp

mp

mp

mp

mp

Nec re - no - ba - tus a - ger gra - vi dis ca - ne bat a - ri -

71

S
stis flu - mi - na jak la - ctis jam flu - mi na

A

fl

vn

cl

vc

acc I

acc II

pf

77

S
nec - cta - ris i - bant Fla - va - que de vir - di

A

fl

vn

cl

vc

acc I

acc II

pf

83

S
A

stil - la - bant il li - ce mel - la

fl

vn

cl

vc

acc I

acc II

pf

89

S
A

mel - la

fl

vn

cl

vc

acc I

acc II

pf

94

S

A

fl

vn

cl

vc

acc I

acc II

pf

100

pf

106

pf

ppp

XI. ADAGIETTO

♩. = 72

acc II

pp

pf

p

A

fl

p

mp

vn

p

mp

cl

p

mp

vc

mp

acc I

acc II

pf

fl

vn

cl

vc

acc I

mp

acc II

pf

15

fl *p*

vn *p*

cl *p*

vc

acc I

acc II

pf *p*



B



19

fl

vn

cl

vc

acc I *p*

acc II

pf

24

fl *mp*

vn *mp*

cl *mp*

vc *mp*

acc I

acc II

pf *mp*

29

fl *mf* *p*

vn *mf*

cl *mf* *p*

vc *mf*

acc I *mf*

acc II *p*

pf *mf* *p*

C

34

fl

vn *p*

cl

vc

acc I *p*

acc II

pf



39

fl *pp*

vn *pp*

cl *pp*

vc

acc I

acc II

pf *pp*

XII. POST QUAM SATURNO

♩ = 110

TS

fl *mp*

vn *mp*

cl *mp*

vc *mp*

acc I *mp*

acc II *mp*

pf *mp*

TS

fl

vn

cl

vc

acc I

acc II

pf

A *mf*

Post quam Sa - tu - rno

11

T S te - ne - bro - sa in Tar - ta - ra

fl

vn

cl

vc

acc I

acc II

pf



16

T S mis - so,

fl

vn

cl

vc

acc I

acc II

pf

21

mf

T S

Sub Jo - ve mun - dus e - rat su - bi - it

fl

mp

vn

mp

cl

mp

vc

mp

acc I

mp

acc II

mp

pf

mp

26

T S

ar - gen - te - a pro - les

fl

vn

cl

vc

acc I

acc II

pf

31

T S *f* A - u - ro _____ de - te - rior _____

fl *f*

vn *f*

cl *f*

vc *f*

acc I *f*

acc II *f*

pf *f*

35

T S ful - vo _____ pre - tio - o - si - or a - e - re

fl

vn

cl

vc

acc I

acc II

pf

39

T S

Ju - pi - ter qu - ti - qui con - tra - xit tem - po - ra ve - ris

fl

vn

cl

vc

acc I

acc II

pf

f

43

T S

fl

vn

cl

vc

acc I

acc II

pf

TS
ff
Per - que
fl
ff
vn
ff
cl
ff
vc
ff
acc I
ff
acc II
ff
pf
ff



TS
hie - mes ac -
fl
vn
f
cl
f
vc
f
acc I
acc II
pf

55

T S
stus - que et in - ae - qua - les au - tu - mmos

fl

vn

cl

vc

acc I

acc II

pf

59

T S
Per - que hic -

fl

vn

cl

vc

acc I

acc II

pf

63

TS

mes

fl

vn

cl

vc

acc I

acc II

pf

67

B *mp*

TS

Ter - ti - a

fl

vn

cl

vc

acc I

acc II

pf

72

T S
post il - las suc - ces - sti a - e - ne - a pro - les

fl

vn

cl

vc

acc I

acc II

pf

77

T S
Sa - vi - or

fl

vn

cl

vc

acc I

acc II

pf

82

mf

et ad hor - ri - da pro - mo - tior

mp

mp

mp

mp

87

ar - ma ar - ma ar - ma

93

T S *f* Nec Nec

fl *f*

vn *f*

cl *f*

vc *f*

acc I *f*

acc II *f*

pf *f*

98

T S *f* sec la ra ta ta men. De Du ro est ul ti ma fer ro

fl *f*

vn *f*

cl *f*

vc *f*

acc I *f*

acc II *f*

pf *f*

103

T S

Pro - ti - nus ir - rum - pit ve - na - e

fl

vn

cl

vc

acc I

acc II

pf

f

107

T S

fl

vn

cl

vc

acc I

acc II

pf

III

ff

T S

pe - - - jo - - - ris

fl

ff

vn

ff

cl

ff

vc

ff

acc I

ff

acc II

ff

pf

ff

III

T S

in - a - e - vum

fl

vn

f

cl

vc

acc I

acc II

pf

f

119

T S
o - mne ne - fas fu - ge - re

fl

vn

cl

vc

acc I

acc II

pf

123

T S
pu - dor

fl

vn

cl

vc

acc I

acc II

pf

127

TS

fl

vn

cl

vc

acc I

acc II

pf

131

fl

vn

cl

vc

acc I

acc II

pf

XIII. GRAVE

♩ = 70

fl

vn

cl

vc

acc I

acc II

pf

fl

vn

cl

vc

acc I

acc II

pf

17

fl

vn

cl

vc

acc I

acc II

pf

mp



25

fl

vn

cl

vc

acc I

acc II

pf

37

fl

vn

cl

vc

acc I

acc II

pf



37

fl

vn

cl

vc

acc I

acc II

pf

XIV. NUNC GENUS IN NOBIS

♩ = 120

TS

fl *mf*

vn *mf*

cl *mf*

vc *mf*

acc I *mf*

acc II *mp* *mf*

pf *mp* *mf*

7

TS *f*

fl

vn

cl

vc

acc I

acc II

pf *mf*

Nunc ge - nus in no - bis

13

T S re - stat mor - ta - le du - o - bus,

fl

vn

cl

vc

acc I

acc II

pf

19

mp T S Nunc ge - nus in no - bis re - stat mor - ta - le du - o -

p fl

p vn

p cl

p vc

p acc I

p acc II

p pf

B

25

T S *bus,*

fl *f*

vn *f*

cl *f*

vc *f*

acc I *f*

acc II

pf *f*

31

T S *f*
Ho - mi - num e - xem - pla

fl *mf*

vn *mf*

cl *mf*

vc *mf*

acc I *mf*

acc II *mf*

pf *mf*

37

T S
ma - ne - mus e - xem - la ma - ne - mus.

fl

vn

cl

vc

acc I

acc II

pf

C

T S
ff
Nunc ge - nus in no - bis re - stat mor - ta - le du - o -

fl
f

vn
f

cl
f

vc
f

acc I
f

acc II
f

pf
f

49

T S
bus, _____ Nunc ge - nus in no - bis _____ re - stat _____

fl

vn

cl

vc

acc I

acc II

pf

D ♩ = 96

55

T S
mor - ta - le du - o - bus, _____

fl

vn

cl

vc

acc I

acc II

pf

This musical score page contains six measures of music for a chamber ensemble. The instruments are listed on the left: TS (Trumpet in C), fl (Flute), vn (Violin), cl (Clarinet), vc (Violoncello), acc I (Acoustic guitar I), acc II (Acoustic guitar II), and pf (Piano). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The first measure begins with a *rit.* marking above the TS staff. The piano part features a rhythmic accompaniment of eighth notes in the right hand and a bass line of eighth notes in the left hand. The strings play sustained chords with long hairpins. The woodwinds and brass have rests. The score concludes with a *pp* dynamic marking and fermatas over the final notes of the piano and string parts.

XV. PER JUBAR HOC

♩. = 50

T S

fl *mp*

vn *mp*

cl *mp*

vc *mp*

acc I *mp*

acc II *mp*

pf *mp*

5 *mp*

T S
Per ju - bar hoc in - qu - it ra - dis in - si - gne co - ru - scis na - te, ti - bi ju -

fl

vn

cl

vc

acc I *p*

acc II *p*

pf *p*

A

TS *ro.*

fl *mp*

vn *mp*

cl *mp*

vc *mp*

acc I *mp*

acc II *mp*

pf *mp*



TS *mp*
quod nos au - dit - que vi - det - que Hoc te quem spec - tas hoc te qui tem - pe - rat - or - bem

fl *p*

vn *p*

cl

vc

acc I *p*

acc II *p*

pf *p*

B

T S *f*
So - le sa - tum. Si fie - ta lo - qu - or, ne - get ip - se vi - den -

fl *mf*

vn *mf*

cl *mf*

vc *mf*

acc I *mf*

acc II *mf*

pf *mf*



T S ²¹
tum.

fl *mp*

vn *mp*

cl *mp*

vc *mp*

acc I *mp*

acc II *mp*

pf *mp*



T S *Se mi - hi sit - que o - cu - lis lux i - sta no - vis - si - ma no - stris*

fl

vn

cl

vc

acc I

acc II

pf



29 *f* T S *So - le sa - tum. Si fie - ta lo - qu - or, ne - get ip - se vi - den -*

fl *mf*

vn *mf*

cl *mf*

vc *mf*

acc I *mf*

acc II *mf*

pf *mf*

42

T S *mf* la - bor est ti - bi nos - se pe - na - tes

fl

vn

cl

vc

acc I

acc II

pf

46

E

T S *mf* Un de o - ri - tur,

fl

vn

cl

vc

acc I

acc II

pf

50

T S
 ter - rac do - mus est con - ter - mi - na no - strae

fl

vn

cl

vc

acc I

acc II

pf



54

T S
 con - ter - mi - na no - strae. Si mo - do fert

fl

vn

cl

vc

acc I

acc II

pf

F

58

T S a - - - ni - mus gra - de - re gra - de - re

fl

vn

cl

vc

acc I

acc II

pf

62

T S et sci - ta - be - re ab ip - so.

fl

vn

cl

vc

acc I

acc II

pf

66

TS
8
Per ju - bar _____ hoc., per ju - bar hoc.

fl

vn

cl

vc

acc I

acc II

pf

Detailed description: This page of a musical score contains seven staves. The top staff is for a Tenor Soprano (TS) voice, with lyrics 'Per ju - bar _____ hoc., per ju - bar hoc.' and a '66' rehearsal mark. The second staff is for Flute (fl), featuring a rapid sixteenth-note passage. The third staff is for Violin (vn), the fourth for Clarinet (cl), and the fifth for Viola (vc), all with sustained notes. The sixth staff is for Accordion I (acc I), with a similar rapid sixteenth-note passage. The seventh staff is for Accordion II (acc II), with sustained chords. The eighth staff is for Piano (pf), with a complex rhythmic accompaniment in both hands.

XVI. CONCLUSIO

♩ = 62

This musical score is for the piece "XVI. CONCLUSIO". It is written in 4/4 time with a tempo of 62 beats per minute. The score is divided into two systems. The first system includes vocal parts for Soprano (S), Alto (A), and Tenor (TS), and instrumental parts for Flute (fl), Violin (vn), Clarinet (cl), Viola (vc), Accordion I (acc I), Accordion II (acc II), and Piano (pf). The second system includes the same vocal parts and instrumental parts, with a repeat sign at the beginning and end of the system. The piano part features a prominent bass line with chords and moving lines. The accordion parts provide harmonic support with sustained chords and moving lines. The violin and clarinet parts have melodic lines with some dynamics markings like *pp* and *p*. The flute part has a melodic line with a long note in the final measure. The vocal parts are mostly rests in both systems.

accelerando

♩ = 74

A ♩ = 98

17

S
A
TS

fl
vn
cl
vc

acc I
acc II
pf

25

S
A
TS

fl
vn
cl
vc

acc I
acc II
pf

30

S

A

TS

fl

vn

cl

vc

acc I

acc II

pf

mf

Ma - gna pa - rens ter - ra est

35

S

A

TS

fl

vn

cl

vc

acc I

acc II

pf

la - pi - des in cor - po -

40

S
A
TS
fl
vn
cl
vc
acc I
acc II
pf

B

41

S
A
TS
fl
vn
cl
vc
acc I
acc II
pf

50

S

A

T S

fl

vn

cl

vc

acc I

acc II

pf

mf

Os - sa re or di ci

55

S

A

T S

fl

vn

cl

vc

acc I

acc II

pf

ja - ce - re hos post ter -

60

S

A

T S

fl

vn

cl

vc

acc I

acc II

pf

ga ju be mur ju

65

S

A

T S

fl

vn

cl

vc

acc I

acc II

pf

be mur.

f

C $\text{♩} = 62$

S
A
TS
fl
vn
cl
vc
acc I
acc II
pf

S
A
TS
fl
vn
cl
vc
acc I
acc II
pf