

Domine ad adjuvandum me festina RV 593

Antonio Vivaldi

Allegro
Choeur 1

Violin 1-I

Violin 1-II

Viola 1

Soprano 1

Alto 1

Tenor 1

Bass 1

BC 1

Choeur 2

Violin 2-I

Violin 2-II

Viola 2

Soprano 2

Alto 2

Tenor 2

Bass 2

BC 2

6

The musical score is written for piano and consists of 10 systems of staves. The key signature is G major (one sharp, F#). The time signature is 4/4. The score begins with a measure number of 6. The first system contains three staves: two treble clefs and one bass clef. The second system contains four staves: two treble clefs and two bass clefs. The third system contains two staves: one treble and one bass. The fourth system contains three staves: two treble clefs and one bass. The fifth system contains four staves: two treble clefs and two bass clefs. The sixth system contains two staves: one treble and one bass. The seventh system contains four staves: two treble clefs and two bass clefs. The eighth system contains two staves: one treble and one bass. The ninth system contains four staves: two treble clefs and two bass clefs. The tenth system contains two staves: one treble and one bass. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature is G major, indicated by a single sharp (F#) on the F line of the treble clef.

11

This musical score page contains measures 11 through 15. It is written for a piano and a string ensemble. The piano part is in the upper system, and the string ensemble (Violins I, Violins II, Violas, Cellos/Double Basses) is in the lower system. The key signature has one sharp (F#), and the time signature is 4/4. Measures 11-15 show a complex piano texture with many sixteenth and thirty-second notes, while the strings play a simpler, more rhythmic accompaniment. Dynamic markings include *p* (piano) in measures 14 and 15.

Violins I

Violins II

Violas

Cellos/Double Basses

p

p

p

p

16

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

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

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

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

f Do - mi-ne, Do-mi-ne, Do - mi-ne, Do-mi-ne,

f Do - mi-ne, Do-mi-ne, Do - mi-ne, Do-mi-ne,

f Do - mi-ne, Do-mi-ne, Do - mi-ne, Do-mi-ne,

Do - mi-ne, Do-mi-ne, Do - mi-ne, Do-mi-ne,

21

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

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

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

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

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

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

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

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

25

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

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

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

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

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

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

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

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

29

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

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

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

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

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

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

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

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

34

ad-ju-van-dum me, ad ad-ju-van - - dum me, ad ad - ju -

ad - ju - van-dum me, ad ad-ju-van - - dum me, ad ad - ju -

ad - ju - van-dum me, ad ad-ju-van - - dum me, ad ad -

ad - ju - van-dum me, ad ad-ju-van - - dum me, ad ad -

ad ad-ju-van - - dum me, ad ad -

ad ad-ju-van - - dum me, ad ad -

ad ad-ju-van - - dum me, ad ad -

ad ad-ju-van - - dum me, ad ad -

42

This musical score is for a piano and voice ensemble, starting at measure 42. It is organized into two systems, each containing vocal staves and piano accompaniment.

System 1 (Measures 42-45):

- Vocal Staves:** The top two staves (Soprano and Alto) feature a melodic line with eighth-note patterns and some ties. The bottom two staves (Tenor and Bass) provide a harmonic accompaniment with longer note values and ties.
- Piano Accompaniment:** The piano part consists of two staves. The right hand plays chords and single notes, while the left hand plays a steady eighth-note bass line.

System 2 (Measures 46-49):

- Vocal Staves:** Similar to the first system, the vocal staves continue the melodic and harmonic lines with various note values and ties.
- Piano Accompaniment:** The piano part continues with the same structural elements: chords in the right hand and an eighth-note bass line in the left hand.

The score is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, ties, and bar lines.

46

46

- dum me fe-sti - na,

dum me fe-sti - na,

dum me fe-sti - na,

dum me fe-sti na,

- dum me fe-sti - na,

dum me fe-sti - na,

dum me fe-sti - na,

dum me fe-sti na,

[illegible]

55

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

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

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

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

-ne, fe - sti - na, fe - sti - na, fe - sti - na, fe - sti - na, Do - mi -

-ne, fe - sti - na, fe - sti - na, fe - sti - na, fe - sti - na, Do - mi -

-ne, fe - sti - na, fe - sti - na, fe - sti - na, fe - sti - na, Do - mi -

-ne, fe - sti - na, fe - sti - na, fe - sti - na, fe - sti - na, Do - mi -

59

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

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

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

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

63

ne, fe - sti - na, fe - sti - na, fe - sti - na, fe - sti - na Do-mi-ne, fe - sti-na, fe-sti - na.

ne, fe - sti - na, fe - sti - na, fe - sti - na, fe - sti - na Do-mi-ne, fe - sti-na, fe-sti - na.

ne, fe - sti - na, fe - sti - na, fe - sti - na, fe - sti - na Do-mi-ne, fe - sti-na, fe-sti - na.

ne, fe - sti - na, fe - sti - na, fe - sti - na, fe - sti - na Do-mi-ne, fe - sti-na, fe-sti - na.

ne, fe - sti - na, fe - sti - na, fe - sti - na, Do-mi-ne, Do-mi-ne, fe - sti-na, fe-sti - na.

ne, fe - sti - na, fe - sti - na, fe - sti - na, Do-mi-ne, Do-mi-ne, fe - sti-na, fe-sti - na.

ne, fe - sti - na, fe - sti - na, fe - sti - na, Do-mi-ne, Do-mi-ne, fe - sti-na, fe-sti - na.

ne, fe - sti - na, fe - sti - na, fe - sti - na, Do-mi-ne, Do-mi-ne, fe - sti-na, fe-sti - na.

Gloria Patri (soprano aria)

Andante molto senza hautboy

pp sempre

[illegible]

senza organo

8

The musical score is written for a piano and voice ensemble. It is in G major (one sharp) and 4/4 time. The score is divided into two systems of staves. The first system consists of a piano accompaniment (two staves, treble and bass clef) and a vocal line (one staff, treble clef). The piano part features a rhythmic pattern in the bass and a melodic line in the treble. The vocal line is silent in the first system. The second system shows the piano playing a similar pattern, and the vocal line enters with a melody. The third system shows the piano playing a more complex pattern, and the vocal line continues its melody. The fourth system shows the piano playing a simple pattern, and the vocal line continues its melody. The fifth system shows the piano playing a simple pattern, and the vocal line continues its melody. The sixth system shows the piano playing a simple pattern, and the vocal line continues its melody. The seventh system shows the piano playing a simple pattern, and the vocal line continues its melody. The eighth system shows the piano playing a simple pattern, and the vocal line continues its melody. The ninth system shows the piano playing a simple pattern, and the vocal line continues its melody. The tenth system shows the piano playing a simple pattern, and the vocal line continues its melody.

15

The musical score is written for a piano piece, spanning measures 15 to 21. The key signature is G major (one sharp) and the time signature is 4/4. The score is divided into three main sections: a piano introduction (measures 15-16), a vocal melody (measures 17-18), and a piano accompaniment (measures 19-21). The piano introduction features a treble staff with a series of eighth notes and a bass staff with a similar pattern. The vocal melody is written in a single treble staff, consisting of a series of eighth and quarter notes. The piano accompaniment is written in a grand staff (treble and bass staves), featuring a repeating eighth-note pattern in the right hand and a more complex bass line in the left hand. The score includes various musical notations such as notes, rests, and accidentals.

22

The musical score is written for piano and voice. It begins with a piano introduction in G major, marked *f* (forte) and *p* (piano). The piano part features a rhythmic pattern of eighth and sixteenth notes. The vocal part enters with the lyrics "Glo - ri - a Pa tri, Glo-ri-a et Fi - li - o et Spi - ri - tu-i". The vocal melody is marked *tr* (trill) and *p* (piano). The piano accompaniment continues with a steady rhythm, marked *f* and *p*. The score is divided into two systems, each with four staves (two for piano and two for voice). The first system covers measures 22 to 25, and the second system covers measures 26 to 29. The piano part includes a trill in measure 25 and a trill in measure 29. The vocal part includes a trill in measure 25 and a trill in measure 29.

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

30

The musical score consists of two systems of staves. The first system includes a vocal line and a piano accompaniment. The vocal line is written in treble clef with a key signature of one sharp (F#) and a common time signature. It features a melodic line with various note values, including eighth and sixteenth notes, and rests. The piano accompaniment is written in bass clef and consists of a steady eighth-note pattern in the right hand and a more complex pattern in the left hand. The second system continues the vocal and piano parts, with the vocal line showing some melodic variation and the piano accompaniment maintaining its rhythmic pattern. The score is marked with measure numbers 30 through 35.

Sanc

36

- to Glo - ri - a et Spi - ri - tu - i Sanc - - - to et Spi - ri - tu - i Sanc -

42

to. Glo - ri - a Pa tri,

f *p* *f* *p* *f* *p*

48

Glo-ri - a et Fi - li-o, et Spi - ri-tu-i Sanc - - - - -

p

p

p

p

54

to, Glo - ri - a Fi - li - o et Spi - ri - tu - i Sanc -

60

to, et Spi - ri-tu-i Sanc -

V.S.

67

This musical score page contains measures 67 through 74. It is written for a piano and three vocal parts (Soprano, Alto, and Tenor). The key signature has one sharp (F#), and the time signature is common time (C). The piano part is shown in grand staff notation (treble and bass clefs). The vocal parts are shown in three separate staves, each with a treble clef. The score includes various musical notations such as eighth notes, quarter notes, and rests. A forte (f) dynamic marking is present in measures 70, 72, and 74. The piece concludes with a double bar line at the end of measure 74.

Sicut erat in principio

27

Andante

1

Sic - ut e - rat in prin-ci - pi - o et nunc, et sem - per, et in sae - cu - la sae - cu - lo - rum,

Sic - ut e - rat in prin-ci - pi - o et nunc, et sem - per, et in sae - cu - la sae - cu - lo - rum,

Sic - ut e - rat in prin-ci - pi - o et nunc, et sem - per, et in sae - cu - la sae - cu - lo - rum,

Sic - ut e - rat in prin-ci - pi - o et nunc, et sem - per, et in sae - cu - la sae - cu - lo - rum,

Andante

Sic - ut e - rat in prin-ci - pi - o et nunc, et sem - per, et in sae - cu - la sae - cu - lo - rum,

Sic - ut e - rat in prin-ci - pi - o et nunc, et sem - per, et in sae - cu - la sae - cu - lo - rum,

Sic - ut e - rat in prin-ci - pi - o et nunc, et sem - per, et in sae - cu - la sae - cu - lo - rum,

Sic - ut e - rat in prin-ci - pi - o et nunc, et sem - per, et in sae - cu - la sae - cu - lo - rum,

Allegro

6

The musical score is written for a choir and piano. It consists of three systems of staves. Each system includes four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for the piano (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked 'Allegro'. The lyrics are 'et in sae-cu-la sae - cu - lo - rum, A - men. A - - - - -'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

et in sae-cu-la sae - cu - lo - rum, A - men. A - - - - -

et in sae-cu-la sae - cu - lo - rum, A - men.

et in sae-cu-la sae - cu - lo - rum, A - men.

et in sae-cu-la sae - cu - lo - rum, A - men.

et in sae-cu-la sae - cu - lo - rum, A - men. A - - - - -

et in sae-cu-la sae - cu - lo - rum, A - men.

et in sae-cu-la sae - cu - lo - rum, A - men.

et in sae-cu-la sae - cu - lo - rum, A - men.

12

men, in sae - cu-la sae - cu - lo-rum, in sae - - cu-la sae-cu - lo-rum,

A - - - - -

sae-cu - lo - rum, — A - men,

et in sae-cu-la sae - cu - lo-rum, sae - cu - lo-rum, et in sae-cu-la sae-cu - lo - rum, A -

men, in sae - cu-la sae - cu - lo-rum, in sae - - cu-la sae-cu - lo-rum,

A - - - - -

sae-cu - lo - rum, — A - men,

et in sae-cu-la sae - cu - lo-rum, sae - cu - lo-rum, et in sae-cu-la sae-cu - lo - rum, A -

16

et in sae-cu-la sae - cu - lo-rum, sae - cu - lo-rum, et in sae-cu-la sae-cu - lo - rum, A - men,

men, in sae - cu-la sae - cu - lo-rum, in sae - cu-la sae-cu - lo-rum, et in

A - - - - - men,

- men, sae-cu - lo - rum, A - men, A -

et in sae-cu-la sae - cu - lo-rum, sae - cu - lo-rum, et in sae-cu-la sae-cu - lo - rum, A - men,

men, in sae - cu-la sae - cu - lo-rum, in sae - cu-la sae-cu - lo-rum, et in

A - - - - - men,

- men, sae-cu - lo - rum, A - men, A -

20

A - - - men, sae-cu - lo - rum, — A - men, et in sae-cu-la sae-cu - lo-rum, et in
sae-cu-la sae-cu - lo-rum, sae-cu - lo-rum, et in sae-cu-la sae-cu lo - rum A - men, et in
in sae - cu-la sae-cu - lo-rum, in sae - - cu la, et in sae-cu-la sae-cu -
- - - - - men, et in sae-cu-la sae-cu -

A - - - men, sae-cu - lo - rum, — A - men, et in sae-cu-la sae-cu - lo-rum, et in
sae-cu-la sae-cu - lo-rum, sae-cu - lo-rum, et in sae-cu-la sae-cu lo - rum A - men, et in
in sae - cu-la sae-cu - lo-rum, in sae - - cu la, et in sae-cu-la sae-cu -
- - - - - men, et in sae-cu-la sae-cu -

24

sae-cu-la sae-cu - lo-rum, et in sae-cu-la sae-cu - lo-rum, A - - - - -

sae-cu-la-sae-cu - lo-rum, et in sae-cu-la sae-cu - lo-rum, sae-cu - lo - rum, A - - - - -

-lo-rum, et in sae-cu-la sae-cu - lo-rum, et in sae-cu-la sae-cu - lo - rum, A - - - - -

-lo-rum, et in sae-cu-la sae-cu - lo-rum, et in sae-cu-la sae-cu - lo - rum, A - - - - -

sae-cu-la sae-cu - lo-rum, et in sae-cu-la sae-cu - lo-rum, A - - - - -

sae-cu-la-sae-cu - lo-rum, et in sae-cu-la sae-cu - lo-rum, sae-cu - lo - rum, A - - - - -

-lo-rum, et in sae-cu-la sae-cu - lo-rum, et in sae-cu-la sae-cu - lo - rum, A - - - - -

-lo-rum, et in sae-cu-la sae-cu - lo-rum, et in sae-cu-la sae-cu - lo - rum, A - - - - -

28

The musical score consists of two systems, each containing five staves. The top staff is the vocal melody, followed by four piano accompaniment staves (treble and bass clef). The key signature has one sharp (F#) and the time signature is common time (C). The lyrics are written below the vocal staff.

men, A - - - - -
- men, et in sae - cu-la sae-cu- lo-rum, sae cu - lo-rum,et in sae-cu-la sae-cu - lo - rum, A - men,
- men, sae-cu - lo - rum_____ A - men, A -
- men,A-men, in sae-cu-la sae - cu - lo-rum,et in sae-cu-la sae-cu - lo-rum, A - men,
men, A - - - - -
- men, et in sae - cu-la sae-cu- lo-rum, sae cu - lo-rum,et in sae-cu-la sae-cu - lo - rum, A - men,
- men, sae-cu - lo - rum_____ A - men, A -
- men,A-men, in sae-cu-la sae - cu - lo-rum,et in sae-cu-la sae-cu - lo-rum, A - men,

32

men, in sae - cu - la sae - cu - lo - rum, in sae - cu - la sae - cu - lo - rum, sae - cu - lo - rum, sae - cu -

A - - - - - men,

men, et in sae - cu - la sae - cu - lo - rum, et in sae - cu - la sae - cu - lo - rum, A -

et in sae - cu - la sae - cu - lo - rum, sae - cu - lo - rum, sae - cu - lo - rum, A - men,

men, in sae - cu - la sae - cu - lo - rum, in sae - cu - la sae - cu - lo - rum, sae - cu - lo - rum, sae - cu -

A - - - - - men,

men, et in sae - cu - la sae - cu - lo - rum, et in sae - cu - la sae - cu - lo - rum, A -

et in sae - cu - la sae - cu - lo - rum, sae - cu - lo - rum, sae - cu - lo - rum, A - men,

36

lo-rum, sae - cu - lo-rum, A - men, sae - cu - lo-rum, A - - - men, A - - - men,

et in sae-cu-la sae - cu - lo-rum, A - men, A - men, A - men, A - - - men,

men, et in

A - - - - - men, A -

lo-rum, sae - cu - lo-rum, A - men, sae - cu - lo-rum, A - - - men, A - - - men,

et in sae-cu-la sae - cu - lo-rum, A - men, A - men, A - men, A - - - men,

men, et in

A - - - - - men, A -

40

in sae - cu - la sae - cu - lo - rum, in sae - cu - la sae - cu - lo - rum A - men, et. in sae - cu - la sae - cu - lo - rum, et. in

in sae - cu - la sae - cu - lo - rum, sae - cu - lo - rum A - men, A - - - -

sae - cu - la sae - cu - lo - rum, sae - cu - lo - rum, sae - cu - lo - - - rum, A - men, in sae - cu - la sae - cu - lo - -

- - - - - men, in sae - cu - la sae - cu - lo - rum, in

in sae - cu - la sae - cu - lo - rum, in sae - cu - la sae - cu - lo - rum A - men, et. in sae - cu - la sae - cu - lo - rum, et. in

in sae - cu - la sae - cu - lo - rum, sae - cu - lo - rum A - men, A - - - -

sae - cu - la sae - cu - lo - rum, sae - cu - lo - rum, sae - cu - lo - - - rum, A - men, in sae - cu - la sae - cu - lo - -

- - - - - men, in sae - cu - la sae - cu - lo - rum, in

44

sae-cu-la sae - cu - lo - rum, sae - cu - lo - rum, A - men, A - men, et in sae-cu-la sae - cu -

men, sae - cu - lo - rum, A - men, A - - - - -

rum, sae - cu - lo - rum, A - men, in sae-cu-la sae - cu -

sae-cu-la sae - cu - lo - rum, sae - cu - lo - rum, A - men, A - men, A - men, in sae-cu-la sae - cu -

sae-cu-la sae - cu - lo - rum, sae - cu - lo - rum, A - men, A - men, A - men, et in sae-cu-la sae - cu -

men, sae - cu - lo - rum, A - men, A - - - - -

rum, sae - cu - lo - rum, A - men, in sae-cu-la sae - cu -

sae-cu-la sae - cu - lo - rum, sae - cu - lo - rum, A - men, A - men, A - men, in sae-cu-la sae - cu -

47

-lo - rum, et in sae - cu - la sae - cu - lo - rum, sae - cu - lo - rum, A - men, A - men.

men, sae - cu - lo - rum, A - men.

- lo - rum, sae - cu - lo - rum, A - men.

lo - rum, in sae - cu - la sae - cu - lo - rum, sae - cu - lo - rum, A - men, A - men, A - men.

-lo - rum, et in sae - cu - la sae - cu - lo - rum, sae - cu - lo - rum, A - men, A - men.

men, sae - cu - lo - rum, A - men.

- lo - rum, sae - cu - lo - rum, A - men.

lo - rum, in sae - cu - la sae - cu - lo - rum, sae - cu - lo - rum, A - men, A - men, A - men.