

# 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 a piano piece, page 2. It is in G major (one sharp) and 4/4 time. The score consists of 10 systems of staves. The first system has three staves (treble, treble, and bass clef). The second system has four staves (treble, treble, treble, and bass clef). The third system has four staves (treble, treble, treble, and bass clef). The fourth system has four staves (treble, treble, treble, and bass clef). The fifth system has four staves (treble, treble, treble, and bass clef). The sixth system has four staves (treble, treble, treble, and bass clef). The seventh system has four staves (treble, treble, treble, and bass clef). The eighth system has four staves (treble, treble, treble, and bass clef). The ninth system has four staves (treble, treble, treble, and bass clef). The tenth system has four staves (treble, treble, treble, and bass clef). 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 first line of each staff.

11

This musical score is for a piano and voice ensemble, spanning measures 11 to 15. The score is written in G major (one sharp) and 4/4 time. It consists of three systems of staves. The first system (measures 11-15) features a vocal line in the upper two staves and a piano accompaniment in the lower two staves. The piano part includes a right-hand melody with chords and a left-hand bass line. The second system (measures 16-20) shows the vocal line continuing with rests in measures 16-18, while the piano accompaniment continues. The third system (measures 21-25) shows the vocal line re-entering in measure 21. Dynamics include *p* (piano) in measures 21, 22, and 25. The score concludes with a double bar line in measure 25.

11

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

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

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

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





42

The musical score is divided into two systems, each containing four staves. The first system (measures 42-45) includes a piano accompaniment and a vocal line. The piano part has a steady eighth-note bass line and a melody of eighth-note chords in the right hand. The vocal line consists of a single melodic line with lyrics written below the notes. The second system (measures 46-49) continues the piano accompaniment and the vocal line. The key signature is G major (one sharp) and the time signature is 4/4. The score is written in a standard musical notation style with a common staff layout for piano and voice.

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, 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

This musical score page contains measures 8 through 14. It is written for a piano and voice ensemble. The piano part is in the lower staves, and the voice part is in the upper staves. The key signature has one sharp (F#), and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The voice part consists of two staves, each with a treble and bass clef, showing a melodic line with various intervals and rests. The score is divided into two systems, with measures 8-13 in the first system and measures 14-17 in the second system. The notation includes various musical symbols such as notes, rests, beams, and slurs.

15

The musical score is written for a piano piece, measures 15 through 21. The key signature is G major (one sharp) and the time signature is 4/4. The score is organized into three systems, each containing vocal staves and piano accompaniment.

**System 1 (Measures 15-21):**

- Piano Introduction:** The first system shows the piano introduction with a treble staff and a bass staff. The treble staff has a whole rest in measure 15, followed by a half note G4 in measure 16, and a half note A4 in measure 17. The bass staff has a whole rest in measure 15, followed by a half note G3 in measure 16, and a half note A3 in measure 17.
- Vocal Entry:** The vocal parts enter in measure 15. The Soprano part has a whole rest in measure 15, followed by a half note G4 in measure 16, and a half note A4 in measure 17. The Alto part has a whole rest in measure 15, followed by a half note G4 in measure 16, and a half note A4 in measure 17. The Tenor/Bass part has a whole rest in measure 15, followed by a half note G3 in measure 16, and a half note A3 in measure 17.
- Piano Accompaniment:** The piano accompaniment consists of a right-hand melody and a left-hand bass line. The right-hand melody has a whole rest in measure 15, followed by a half note G4 in measure 16, and a half note A4 in measure 17. The left-hand bass line has a whole rest in measure 15, followed by a half note G3 in measure 16, and a half note A3 in measure 17.

**System 2 (Measures 18-24):**

- Vocal Entry:** The vocal parts enter in measure 18. The Soprano part has a whole rest in measure 18, followed by a half note G4 in measure 19, and a half note A4 in measure 20. The Alto part has a whole rest in measure 18, followed by a half note G4 in measure 19, and a half note A4 in measure 20. The Tenor/Bass part has a whole rest in measure 18, followed by a half note G3 in measure 19, and a half note A3 in measure 20.
- Piano Accompaniment:** The piano accompaniment consists of a right-hand melody and a left-hand bass line. The right-hand melody has a whole rest in measure 18, followed by a half note G4 in measure 19, and a half note A4 in measure 20. The left-hand bass line has a whole rest in measure 18, followed by a half note G3 in measure 19, and a half note A3 in measure 20.

**System 3 (Measures 21-27):**

- Vocal Entry:** The vocal parts enter in measure 21. The Soprano part has a whole rest in measure 21, followed by a half note G4 in measure 22, and a half note A4 in measure 23. The Alto part has a whole rest in measure 21, followed by a half note G4 in measure 22, and a half note A4 in measure 23. The Tenor/Bass part has a whole rest in measure 21, followed by a half note G3 in measure 22, and a half note A3 in measure 23.
- Piano Accompaniment:** The piano accompaniment consists of a right-hand melody and a left-hand bass line. The right-hand melody has a whole rest in measure 21, followed by a half note G4 in measure 22, and a half note A4 in measure 23. The left-hand bass line has a whole rest in measure 21, followed by a half note G3 in measure 22, and a half note A3 in measure 23.

22

*f* *p*

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

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

30

The musical score is divided into two systems, each containing six measures. The first system (measures 30-35) includes vocal staves and piano accompaniment. The vocal parts (Soprano, Alto, Tenor, and Bass) are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with a key signature of one sharp. The vocal parts feature complex rhythmic patterns, including eighth and sixteenth notes, and some measures contain rests. The piano accompaniment provides a steady bass line with eighth and sixteenth notes. The second system (measures 36-41) continues the vocal and piano parts. The vocal parts continue with similar rhythmic patterns, and the piano accompaniment maintains the bass line. The score is written for a four-part vocal ensemble and piano.

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 - tus.

V.S.

67

This musical score page contains measures 67 through 74. It is written for a piano with four staves per system. The key signature has one sharp (F#), and the time signature is common time (C). The score is divided into two systems of four staves each. The first system (measures 67-72) features a piano introduction with a forte (f) dynamic marking in measure 72. The second system (measures 73-74) continues the piano introduction with a forte (f) dynamic marking in measure 74. The piano part consists of a steady eighth-note accompaniment in the right hand and a more complex eighth-note pattern in the left hand. The melody is primarily in the right hand, featuring a series of eighth notes and a final measure with a half note and a quarter note. The forte (f) dynamic is indicated by a bold 'f' above the staff in measures 72 and 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 piano (GP) staff. 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 part features a steady eighth-note accompaniment in the left hand 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 -

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 - - - - -



[illegible]

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.