

Christe toitus dominator

Jean Richafort

Prima pars: Christe toitus

Superius

Altus

Tenor

Bassus

This system contains the first four staves of the musical score. The Superius staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). It features a whole rest in the first measure, followed by a whole note in the second measure, and a half note in the third measure. The Altus staff begins with a treble clef, a common time signature, and a key signature of one flat. It features a half note in the first measure, followed by a whole note in the second measure, and a half note in the third measure. The Tenor staff begins with a treble clef, a common time signature, and a key signature of one flat. It features a half note in the first measure, followed by a whole note in the second measure, and a half note in the third measure. The Bassus staff begins with a bass clef, a common time signature, and a key signature of one flat. It features a whole rest in the first measure, followed by a whole note in the second measure, and a half note in the third measure.

5

S.

A.

T.

B.

This system contains the next four staves of the musical score. The Soprano (S.) staff begins with a treble clef, a common time signature, and a key signature of one flat. It features a half note in the first measure, followed by a whole note in the second measure, and a half note in the third measure. The Alto (A.) staff begins with a treble clef, a common time signature, and a key signature of one flat. It features a half note in the first measure, followed by a whole note in the second measure, and a half note in the third measure. The Tenor (T.) staff begins with a treble clef, a common time signature, and a key signature of one flat. It features a half note in the first measure, followed by a whole note in the second measure, and a half note in the third measure. The Bass (B.) staff begins with a bass clef, a common time signature, and a key signature of one flat. It features a whole rest in the first measure, followed by a whole note in the second measure, and a half note in the third measure.

9

S.

A.

T.

B.

This system contains the final four staves of the musical score. The Soprano (S.) staff begins with a treble clef, a common time signature, and a key signature of one flat. It features a half note in the first measure, followed by a whole note in the second measure, and a half note in the third measure. The Alto (A.) staff begins with a treble clef, a common time signature, and a key signature of one flat. It features a half note in the first measure, followed by a whole note in the second measure, and a half note in the third measure. The Tenor (T.) staff begins with a treble clef, a common time signature, and a key signature of one flat. It features a half note in the first measure, followed by a whole note in the second measure, and a half note in the third measure. The Bass (B.) staff begins with a bass clef, a common time signature, and a key signature of one flat. It features a whole rest in the first measure, followed by a whole note in the second measure, and a half note in the third measure.

14

S.

A.

T.

B.

Four-part vocal score for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Measure 14: Soprano has a half note G4, Alto has a half note G4, Tenor has a dotted half note G4, and Bass has a whole rest. Measure 15: Soprano has a whole note G4, Alto has a whole rest, Tenor has a half note G4 and a half note F#4, and Bass has a whole rest. Measure 16: Soprano has a dotted half note G4, Alto has a dotted half note G4, Tenor has a half note G4 and a half note F#4, and Bass has a whole rest.

17

S.

A.

T.

B.

Four-part vocal score for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Measure 17: Soprano has a half note G4, Alto has a half note G4, Tenor has a half note G4, and Bass has a whole rest. Measure 18: Soprano has a whole rest, Alto has a half note G4 and a half note F#4, Tenor has a whole rest, and Bass has a half note G4 and a half note F#4. Measure 19: Soprano has a whole rest, Alto has a whole rest, Tenor has a half note G4 and a half note F#4, and Bass has a half note G4 and a half note F#4.

20

S.

A.

T.

B.

Four-part vocal score for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Measure 20: Soprano has a whole rest, Alto has a whole rest, Tenor has a half note G4 and a half note F#4, and Bass has a half note G4 and a half note F#4. Measure 21: Soprano has a whole rest, Alto has a half note G4 and a half note F#4, Tenor has a whole rest, and Bass has a half note G4 and a half note F#4. Measure 22: Soprano has a half note G4 and a half note F#4, Alto has a half note G4 and a half note F#4, Tenor has a whole rest, and Bass has a whole rest.

24

S.

A.

T.

B.

8

28

S.

A.

T.

B.

8

32

S.

A.

T.

B.

8

36

S.

A.

T.

B.

Measures 36-38 of a four-part vocal setting. Soprano (S.) begins with a whole rest, then a half note G4, followed by a quarter note A4, and a half note G4. Alto (A.) has a half note G4, a half note A4, and a half note B4. Tenor (T.) has a half note G4, a half note A4, and a half note B4. Bass (B.) has a half note G3, a half note A3, and a half note B3. The key signature has one sharp (F#).

39

S.

A.

T.

B.

Measures 39-41 of a four-part vocal setting. Soprano (S.) has a half note G4, a half note A4, and a half note B4. Alto (A.) has a half note G4, a half note A4, and a half note B4. Tenor (T.) has a half note G4, a half note A4, and a half note B4. Bass (B.) has a half note G3, a half note A3, and a half note B3. The key signature has one sharp (F#).

42

S.

A.

T.

B.

Measures 42-44 of a four-part vocal setting. Soprano (S.) has a half note G4, a half note A4, and a half note B4. Alto (A.) has a half note G4, a half note A4, and a half note B4. Tenor (T.) has a half note G4, a half note A4, and a half note B4. Bass (B.) has a half note G3, a half note A3, and a half note B3. The key signature has one sharp (F#).

45

S.

A.

T.

B.

Four-part vocal score for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Measure 45 starts with a soprano half note G4 and a bass half note E2. The alto and tenor parts enter in measure 46 with quarter notes. Measure 47 features a soprano half note G4 and a bass half note E2. Measure 48 concludes with a soprano half note G4 and a bass half note E2.

49

S.

A.

T.

B.

Four-part vocal score for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Measure 49 starts with a soprano half note G4 and a bass half note E2. The alto and tenor parts enter in measure 50 with quarter notes. Measure 51 features a soprano half note G4 and a bass half note E2.

52

S.

A.

T.

B.

Four-part vocal score for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Measure 52 starts with a soprano half note G4 and a bass half note E2. The alto and tenor parts enter in measure 53 with quarter notes. Measure 54 features a soprano half note G4 and a bass half note E2. Measure 55 concludes with a soprano half note G4 and a bass half note E2.

56

S.

A.

T.

B.

60

S.

A.

T.

B.

64

Secunda pars: Christe qui victa

S.

A.

T.

B.

68

S.

A.

T.

B.

Score for measures 68-71. Soprano (S.) has rests in measures 68-70 and a whole note in 71. Alto (A.) has a melodic line starting on G4, moving up to A4, B4, C5, then down to B4, A4, G4, F#4, and ending on E4. Tenor (T.) has rests in measures 68-70 and a whole note in 71. Bass (B.) has a melodic line starting on E3, moving up to F3, G3, A3, B3, C4, D4, E4, and ending on D4.

72

S.

A.

T.

B.

Score for measures 72-74. Soprano (S.) has a whole note in 72, a half note in 73, and a quarter note in 74. Alto (A.) has rests in measures 72-73 and a half note in 74. Tenor (T.) has a melodic line starting on E4, moving up to F4, G4, A4, B4, C5, and ending on B4. Bass (B.) has a whole note in 72, a half note in 73, and a quarter note in 74.

75

S.

A.

T.

B.

Score for measures 75-78. Soprano (S.) has a half note in 75, a quarter note in 76, and a whole note in 77. Alto (A.) has a melodic line starting on G4, moving up to A4, B4, C5, D5, E5, and ending on D5. Tenor (T.) has a melodic line starting on E4, moving up to F4, G4, A4, B4, C5, and ending on B4. Bass (B.) has a whole note in 75, a half note in 76, and a quarter note in 77.

78

S.

A.

T.

B.

81

S.

A.

T.

B.

84

S.

A.

T.

B.

87

S.

A.

T.

B.

90

S.

A.

T.

B.

This musical score segment contains four staves for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) parts, covering measures 90 through 93. The Soprano part begins in measure 90 with a half note G4, followed by quarter notes A4 and B4 in measure 91, a half note C5 in measure 92, and a whole note D5 in measure 93. The Alto part starts in measure 90 with a half note G3, followed by quarter notes A3 and B3 in measure 91, a half note C4 in measure 92, and a whole note D4 in measure 93. The Tenor part begins in measure 90 with a half note G2, followed by quarter notes A2 and B2 in measure 91, a half note C3 in measure 92, and a whole note D3 in measure 93. The Bass part starts in measure 90 with a half note G1, followed by quarter notes A1 and B1 in measure 91, a half note C2 in measure 92, and a whole note D2 in measure 93.

93

S.

A.

T.

B.

This musical score is for a SATB choir, covering measures 93 to 96. The Soprano (S.) part begins with a half note G4, followed by a half note A4, and then a half note B4. The Alto (A.) part starts with a whole rest, followed by a half note G4, and then a half note A4. The Tenor (T.) part begins with a half note G3, followed by a half note A3, and then a half note B3. The Bass (B.) part starts with a half note G2, followed by a half note A2, and then a half note B2. The score is written in 4/4 time and features a variety of note values and rests.

97

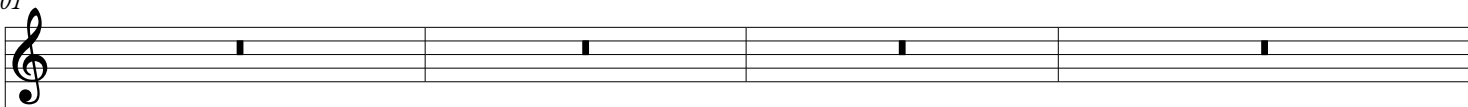
S. 


A. 


T. 

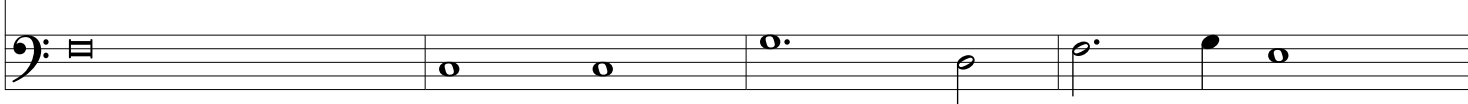
B. 

101

S. 

A. 

T. 

B. 

105

S. 

A. 

T. 

B. 

109

S. 

A. 

T. 

B. 

112

S. 

A. 

T. 

B. 

116

S. 

A. 

T. 

B. 

119

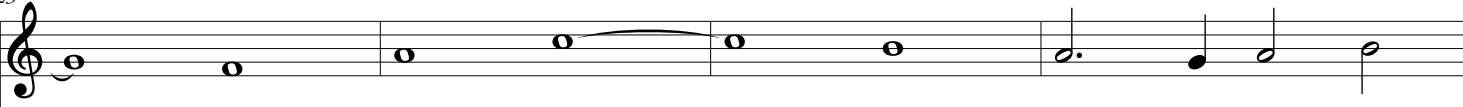
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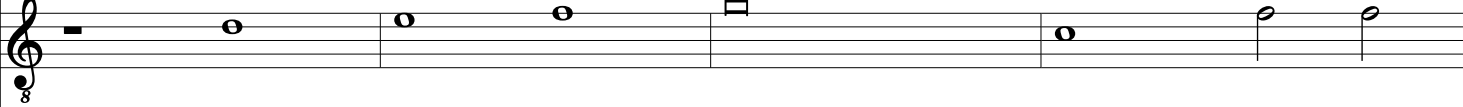
A. 


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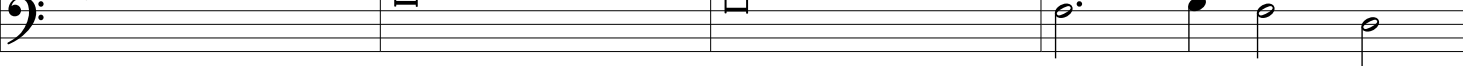
B. 

123

S. 

A. 

T. 

B. 

127

S. 

A. 

T. 

B. 

131

S.

A.

T.

B.

Four-part vocal setting for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Measure 131: Soprano has a half note G4, a dotted half note A4, and a half note B4. Alto has a half note G4, a dotted half note A4, and a half note B4. Tenor has a half note G4, a dotted half note A4, and a half note B4. Bass has a whole rest. Measure 132: Soprano has a half note A4, a dotted half note B4, and a half note C5. Alto has a half note A4, a dotted half note B4, and a half note C5. Tenor has a half note A4, a dotted half note B4, and a half note C5. Bass has a whole rest. Measure 133: Soprano has a half note B4, a dotted half note C5, and a half note D5. Alto has a half note B4, a dotted half note C5, and a half note D5. Tenor has a half note B4, a dotted half note C5, and a half note D5. Bass has a whole rest.

134

S.

A.

T.

B.

Four-part vocal setting for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Measure 134: Soprano has a half note G4, a dotted half note A4, and a half note B4. Alto has a half note G4, a dotted half note A4, and a half note B4. Tenor has a half note G4, a dotted half note A4, and a half note B4. Bass has a whole rest. Measure 135: Soprano has a half note A4, a dotted half note B4, and a half note C5. Alto has a half note A4, a dotted half note B4, and a half note C5. Tenor has a half note A4, a dotted half note B4, and a half note C5. Bass has a whole rest. Measure 136: Soprano has a half note B4, a dotted half note C5, and a half note D5. Alto has a half note B4, a dotted half note C5, and a half note D5. Tenor has a half note B4, a dotted half note C5, and a half note D5. Bass has a whole rest.

137

S.

A.

T.

B.

Four-part vocal setting for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Measure 137: Soprano has a whole rest. Alto has a half note G4, a dotted half note A4, and a half note B4. Tenor has a whole rest. Bass has a whole rest. Measure 138: Soprano has a whole rest. Alto has a half note A4, a dotted half note B4, and a half note C5. Tenor has a whole rest. Bass has a whole rest. Measure 139: Soprano has a whole rest. Alto has a half note B4, a dotted half note C5, and a half note D5. Tenor has a whole rest. Bass has a whole rest.

140

S.

A.

T.

B.

Four-part vocal setting for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Measure 140: S. has a whole rest, A. has an eighth-note G4, quarter-note A4, eighth-note B4, quarter-note C5, and a dotted half-note D5; T. has a whole note G3, quarter-note A3, half-note B3, and a dotted half-note C4; B. has a whole note G2, quarter-note A2, and a dotted half-note B2. Measure 141: S. has a whole note D5, half-note E5, and a whole note F#5; A. has an eighth-note G4, quarter-note A4, eighth-note B4, quarter-note C5, and a dotted half-note D5; T. has a whole note G3, quarter-note A3, half-note B3, and a dotted half-note C4; B. has a whole rest. Measure 142: S. has a whole note D5, half-note E5, and a whole note F#5; A. has a whole rest; T. has a whole rest, quarter-note G4, half-note A4, and a dotted half-note B4; B. has a dotted half-note C4, quarter-note D4, quarter-note E4, and a dotted half-note F#4.

143

S.

A.

T.

B.

Four-part vocal setting for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Measure 143: S. has a dotted half-note G4, quarter-note A4, quarter-note B4, half-note C5, and a whole note D5; A. has a dotted half-note G4, quarter-note A4, quarter-note B4, half-note C5, and a whole note D5; T. has a dotted half-note G3, quarter-note A3, half-note B3, and a dotted half-note C4; B. has a dotted half-note G2, quarter-note A2, quarter-note B2, and a dotted half-note C3. Measure 144: S. has a whole note D5, half-note E5, and a whole note F#5; A. has a whole note D5, half-note E5, and a whole note F#5; T. has a whole note D5, half-note E5, and a whole note F#5; B. has a whole note D5, half-note E5, and a whole note F#5. Measure 145: S. has a whole note D5, half-note E5, and a whole note F#5; A. has a whole note D5, half-note E5, and a whole note F#5; T. has a whole note D5, half-note E5, and a whole note F#5; B. has a whole note D5, half-note E5, and a whole note F#5.

147

S.

A.

T.

B.

Four-part vocal setting for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Measure 147: S. has a whole note G4, dotted half-note A4, quarter-note B4, and a whole note C5; A. has a whole note G4, dotted half-note A4, quarter-note B4, and a whole note C5; T. has a whole note G3, dotted half-note A3, quarter-note B3, and a whole note C4; B. has a whole note G2, dotted half-note A2, quarter-note B2, and a whole note C3. Measure 148: S. has a whole note D5, half-note E5, and a whole note F#5; A. has a whole note D5, half-note E5, and a whole note F#5; T. has a whole note D5, half-note E5, and a whole note F#5; B. has a whole note D5, half-note E5, and a whole note F#5. Measure 149: S. has a whole note D5, half-note E5, and a whole note F#5; A. has a whole note D5, half-note E5, and a whole note F#5; T. has a whole note D5, half-note E5, and a whole note F#5; B. has a whole note D5, half-note E5, and a whole note F#5. Measure 150: S. has a whole note D5, half-note E5, and a whole note F#5; A. has a whole note D5, half-note E5, and a whole note F#5; T. has a whole note D5, half-note E5, and a whole note F#5; B. has a whole note D5, half-note E5, and a whole note F#5.

151

S.

A.

T.

B.

This musical system contains measures 151 through 154. The Soprano (S.) staff begins with a treble clef and a common time signature. It features a melodic line with half notes, quarter notes, and a half note with a sharp sign. The Alto (A.) staff also has a treble clef and common time, starting with a whole rest followed by half notes and a half note with a sharp sign. The Tenor (T.) staff uses a treble clef and common time, with half notes and quarter notes. The Bass (B.) staff has a bass clef and common time, featuring half notes and quarter notes. All staves conclude with a double bar line.

155

S.

A.

T.

B.

This musical system contains measure 155. All four staves (Soprano, Alto, Tenor, and Bass) are shown with a treble clef and a common time signature. Each staff contains a whole rest, indicating that all voices are silent for this measure. The system ends with a double bar line.