

Giovanni Valentini

CANTATE GENTES

***MOTET FOR SEVEN STRING AND WIND
INSTRUMENTS, SEVEN VOICES, AND ORGAN***

Edited by Andrew H. Weaver

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INTRODUCTION

The Composer

Giovanni Valentini (ca. 1582/83–1649) was one of the most highly respected (and certainly highest paid) musicians at the Habsburg court in Vienna during the first half of the seventeenth century.¹ Probably originally from Venice (though his early years remain hazy), Valentini spent the first decade of the seventeenth century in Poland, serving as court organist to King Sigismund III, before entering Habsburg service in 1614. In that year he joined the Graz court chapel of Ferdinand, Archduke of Styria, moving with his employer to Vienna when the archduke became Holy Roman Emperor Ferdinand II in 1619. In 1626 Valentini was appointed *maestro di cappella* of the imperial chapel, a post he held for the rest of his life, continuing to serve during the reign of Ferdinand II's successor Ferdinand III (r. 1637–57). Throughout his tenure as *maestro di cappella*, Valentini enjoyed a very close relationship with his employers, especially Ferdinand III, who in his youth had been taught music and Italian poetry by Valentini and who continued to turn to the composer for musical advice throughout his life.

Valentini published a great deal of sacred music, with his first print appearing in 1611, when he was still serving the Polish king.² His remaining five publications were issued during his Habsburg service, the first in 1617 and the last in 1625, the year before he became *maestro di cappella*. Although he stopped publishing music, from 1642 until 1649 he published nine volumes of poetry, including several Italian libretti. It is not unusual that Valentini's musical publications ceased after his promotion to chapel master, for an important part of the duties of his new post was to provide music for special occasions at the court, works that would have been unsuitable for publication on account of their occasional nature and grand performing forces. A published description of Ferdinand III's coronation as King of the Romans in December 1636, for instance, reports that Valentini composed the *Te Deum*, mass, and motets sung during the coronation, as well as the "concertos and symphonies" that were performed during the following banquet.³ Although the vast majority of Valentini's post-1625 works have been lost, a number of them have survived in manuscript copies in various European libraries, including the fourteen-voice motet *Cantate gentes*.

¹ Biographies of Valentini are available in Hellmut Federhofer and Steven Saunders, "Valentini, Giovanni (i)," in *The New Grove Dictionary of Music and Musicians*, 2nd ed., 26: 209–11; Saunders, *Cross, Sword and Lyre: Sacred Music at the Imperial Court of Ferdinand II of Habsburg (1619–1637)* (Oxford: Clarendon, 1995), 64–67 and 152–53; *idem*, ed., *Fourteen Motets from the Court of Ferdinand II of Habsburg*, Recent Researches in the Music of the Baroque Era 75 (Madison: A-R Editions, 1995), xii–xiii; and *idem*, "Sacred Music at the Habsburg Court of Ferdinand II (1619–1637): The Latin Vocal Works of Giovanni Priuli and Giovanni Valentini," 2 vols. (Ph.D. dissertation, University of Pittsburgh, 1990), I: 468–81.

² A comprehensive list of Valentini's works is provided in Saunders, *Cross, Sword and Lyre*, 238–48.

³ *Le quattro Relazioni seguite in Ratisbona nelli tempi sotto notati... Seconda della Incoronatione dell'istessa Maestà li 30. Decembre 1636...* (Vienna: G. Gelbhaar, 1637), sigs. Cv–C2r ("Si diede nel mentre principio à suono d'ogni sorte de stromenti da Musicci à cantare il *Ve Deum laudamus*, come anco la Messa, e Mottetti, opera nove del Sig. Gioanni Valentini Maestro di capella di S.M.C") and sig. Dr ("Tutto il tempo che durò il Conuuto, i musicci Casarei fecero lor belli concerti, e simfonie, massime alcuni novamente composti dal Sig. Gio: Valentini"); all spellings given as they are in the source.

The Work

Cantate gentes is a rare example of an occasional work that has survived to the present day. Although its unique manuscript source offers no clues as to its date or the reason why it was written, a manuscript treatise written in 1659 or 1660 by Samuel Capricornus, chapel master of the Württemberg court chapel at Stuttgart (who had spent time at the Viennese court in 1649), mentions that the motet was composed for the Hungarian *Landtag* in Pressburg in June 1647, at which Ferdinand III's eldest son, Ferdinand IV, was crowned King of Hungary.⁴ Capricornus's report is substantiated by the work itself, which in its text and music is perfectly appropriate for a grand political event.⁵

The brief text, an exhortation to celebrate in the eyes of God, begins by addressing three different social classes in ascending order of rank, the people, the nobility, and finally royalty:

Cantate gentes in conspectu Regis Domini.	Sing, people, in the sight of God the King.
Exultate Principes in conspectu Regis Domini.	Rejoice, princes, in the sight of God the King.
Jubilate Reges in conspectu Regis Domini.	Shout for joy, kings, in the sight of God the King.
Quoniam est Rex Regum et Dominus Dominantium.	For he is King of Kings and Lord of Lords.

The motet then concludes by providing a reason for rejoicing, drawing upon a well-known text that would have been of utmost importance to the Habsburgs during a ceremony establishing their political sovereignty.⁶ By reminding listeners that God is the “King of Kings,” the motet asserts that the Habsburgs' political authority is derived directly from God himself, an important political trope during the early modern era.

Valentini's music contributes to the political significance of the work in several ways. For one thing, the large-scale scoring, consisting of seven vocal parts and seven instruments plus basso continuo, would have immediately impressed upon listeners the grandeur and majesty of both God and the Habsburgs. The obbligato lines for three cornetti are also striking, and indeed, Valentini's deployment of these instruments throughout the work seems to serve as an emblem of the Habsburgs' political might. For the first 108 measures, their use is restricted to instrumental sonatas before each statement of the first three lines of text. In mm. 109–16, however, they appear with the voices for the first time, in a grand tutti statement of “Jubilate Reges.” This is then followed in mm. 116–22 by an astonishingly virtuosic interlude for the cornetti, consisting of longwinded sixteenth-note figures and echo effects. The musical styles employed in the vocal parts also contribute to the motet's political message, for the music becomes increasingly virtuosic as the work proceeds. The first section, addressing the people,

⁴ Capricornus's treatise is transcribed in full in Josef Sittard, “Samual Capricornus contra Philipp Friedrich Böddecker,” *Sammelbände der Internationalen Musik-Gesellschaft* 3 (1901–2): 87–128. *Cantate gentes* is mentioned on p. 101, with an excerpt from the work provided on pp. 99–100.

⁵ My discussion of this motet is indebted to Saunders, *Cross, Sword and Lyre*, 108–9 and *idem*, “Der Kaiser als Künstler: Ferdinand III and the Politicization of Sacred Music at the Hapsburg Court,” in *Infinite Boundaries: Order, Disorder, and Reorder in Early Modern German Culture*, ed. Max Reinhart, Sixteenth-Century Essays and Studies 40 (Kirksville, MO: Thomas Jefferson University Press, 1998), 197–98.

⁶ Versions of the final line of the motet appear twice in the Bible, in 1 Timothy 6: 15 and Revelations 17: 14. Saunders has also pointed out that the text occurs in the coronation liturgy during the prayer blessing the royal vestments (*Cross, Sword and Lyre*, 109).

consists primarily of eighth and quarter notes, and melismas in this section are limited to brief cadential figures. In contrast, the triple-meter second section, addressing the nobility, features a repeated melismatic figure throughout. Finally, the last section of the work highlights the important phrase “Dominus Dominantium” with a repeated virtuosic sixteenth-note figure heard in both the voices and the instruments. Through all of these means, the music emphasizes the power and unrivaled glory of royalty over the other social classes (while still remaining subservient to God), thereby making this work an excellent example of *musica politica*, in which music harmoniously reflects the perfect order and balance of the absolutist state.⁷

Suggestions for Performance

Cantate gentes poses few problems for performers. The proportional relationship between the duple- and triple-meter sections is that of *proportio tripla*, in which three whole notes in triple meter equal one whole note in duple meter. This creates the aural effect of one measure in triple meter equaling one measure in duple, which produces satisfying results in this work. The violetta parts were most likely intended for members of the viol family, which continued to be used at the Viennese court throughout the seventeenth century. The manuscript offers a number of possible substitutions between trombones and viols, though for timbral consistency it is recommended that the “alto trombone o violetta secondo” part be played on a string instrument and the “viola o trombone secondo” part on a wind instrument. Considering that the work was performed during a political ceremony in which it would have been important to create a magnificent effect, the vocal ensemble probably consisted of more than one person on a part. A performance by a large ensemble would certainly be viable, but for *concertato* interest, it is recommended that the duet passages in mm. 14–26, 53–73, 97–109, 123–28, and 132–41 be performed by soloists. It would not be inappropriate to double the basso continuo line with bowed or plucked string instruments, but because of the large instrumental ensemble (which often doubles the continuo line), doing so is unnecessary in this work.

⁷ On *musica politica*, which was first discussed by Athanasius Kircher in his *Musurgia universalis* of 1650, see especially Volker Scherliess, “Musica politica,” in *Festschrift Georg von Dadelsen zum 60. Geburtstag*, ed. Thomas Kohlhase and Volker Scherliess (Neuhausen-Stuttgart: Hänssler, 1978), 270–83; Saunders, *Cross, Sword and Lyre*, 109; and Andrew H. Weaver, “Piety, Politics, and Patronage: Motets at the Habsburg Court in Vienna During the Reign of Ferdinand III (1637–1657)” (Ph.D. dissertation, Yale University, 2002), 129–31 and 282–89.

CRITICAL REPORT

The Source

Cantate gentes survives in one manuscript source, which is part of the famed Düben Collection: Sweden, Uppsala University Library, Vokalmusik i handskrift 66:15.⁸ According to Bruno Grusnick, who catalogued the vocal works of the Düben Collection in the 1960s, the manuscript was copied in 1663.⁹ The manuscript consists of fifteen parts, each comprising a single folio. Due to the incredibly large number of significant errors in the parts, which remain uncorrected in the manuscript, it is highly improbable that this source was ever used for performance.

Facsimiles of all of the parts are available online at

http://www.musik.uu.se/duben/presentationSource.php?Select_Dnr=1638.

Editorial Methods

The voice names in the edition are provided exactly as they appear in the manuscript source, with the exception of the alto trombone part, which reads “Alto Trombone o Violetta primo” and has been changed to “Violetta secondo.” Also reproduced exactly as they appear in the source are all other verbal aspects of the edition, including the dynamic markings in mm. 116–21 and the vocal texts. Capitalization of the texts in the edition follows the source, and common abbreviations have been tacitly expanded throughout. Repeated lyrics marked in the source with a repeat sign have been placed in angle brackets.

The use of clefs in the parts is as follows: canto primo = C1; canto secondo = C1; alto = C3; tenore primo = C4; tenore secondo = C4; basso primo = F4; basso secondo = F4; violetta = C1; alto trombone o violetta secondo = C3; cornetto primo = C1; cornetto secondo = C1; piffaro o cornetto terzo = C3; viola o trombone secondo = C3; basso trombone = F4. The organ part uses primarily the F4 clef, but it occasionally features brief passages in C3 or C4 clef; the edition uses exclusively the bass clef for the organ, with clef changes indicated in the critical notes.

This edition preserves the original rhythmic values in a 1:1 ratio. The final note in every part is a longa (represented as two attached double whole notes with a fermata), which has been transformed in this edition to a whole note with a fermata. The original meter signatures have been preserved in the edition. Barlines appear only sporadically throughout the parts and have been tacitly added and regularized in this edition. Thin-thin barlines have been added to all parts in mm. 13, 52, and 128 to demarcate important section breaks; the only place in the source where thin-thin barlines occur is in m. 13 of the cornetto primo part.

This edition follows modern practice for stem direction and beaming, employing “vocal beaming” in which notes are beamed based on the syllabification of the text. All slurs have been retained in the edition, with slurs added editorially to any passage that carries a slur in other

⁸ A catalogue of the Düben Collection, edited by Erik Kjellberg and Kerala J. Snyder, is available online at <http://www.musik.uu.se/duben/Duben.php> (accessed 3 October 2007).

⁹ Bruno Grusnick, “Die Dübensammlung: Ein Versuch ihrer chronologischen Ordnung,” *Svensk tidskrift för musikforskning* 48 (1966): 78.

parts. Editorially added slurs are indicated with dashed slurs. Note values interrupted by the editorial barlines have been broken with ties as per modern practice.

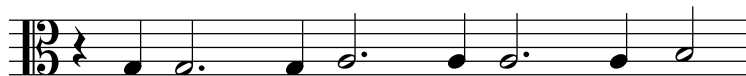
All original accidentals have been retained in the edition, including those that are redundant or unnecessary in modern practice. All editorially added accidentals are placed in square brackets, with editorially added cautionary accidentals placed in parentheses. In cases where an accidental is notated in the source and there is an editorial accidental on the same pitch earlier in the measure, the source accidental is repeated in the edition. Once introduced, both editorial and source accidentals remain in effect until the end of the measure, as per modern practice.

Figured bass symbols, which appear rarely in the source, are reproduced exactly as they appear, with the exception of the natural signs in mm. 157 and 158, which are flats in the source. Editorial figures have been placed in square brackets.

Critical Notes

The notes below describe readings in the source that differ from those in the edition, except for the changes discussed in the editorial methods. Pitches are given according to the system in which middle C is *c'*. The following abbreviations are used: C1 = canto primo, C2 = canto secondo, A = alto, T1 = tenore primo, T2 = tenore secondo, B1 = basso primo, B2 = basso secondo, V1 = violetta, V2 = violetta secondo, Cor1 = cornetto primo, Cor2 = cornetto secondo, Cor3 = cornetto terzo, Trom2 = trombone secondo, BT = basso trombone, O = organo.

M. 7, Trom2, the following sixteen extraneous beats inserted between beats 2 and 3:



M. 9, Cor1, note 3, *a'*; Cor2, note 3, sharp under note.

M. 15, O, note 1, *E'*.

M. 18, O, note 3, *F'*.

M. 21, V2, note 3, *e'*.

M. 22, V2, missing.

M. 23, V1, beats 1–2, two tied quarter notes.

M. 30, T1, beats 1–2, half rest missing.

M. 31, B1, note 2, sharp written above the note; V2, note 2, *F*.

M. 34, O, notes 1–2, C4 clef.

M. 36, V1, note 2, c''.

M. 37, C1, dotted whole note.

M. 39, O, G'.

M. 40, O, notes 2 and 3 are F'.

Mm. 42–49, Trom2, source reads as follows:



M. 44, O, notes are a C double whole note and a C whole note.

M. 45, O, note 1 is missing; note 2 has an augmentation dot.

M. 49, Cor2, note 1 has no augmentation dot; BT, note 1 is G'.

M. 53, V2, note 1, sharp.

M. 61, V1, note 1 has an augmentation dot that is crossed out.

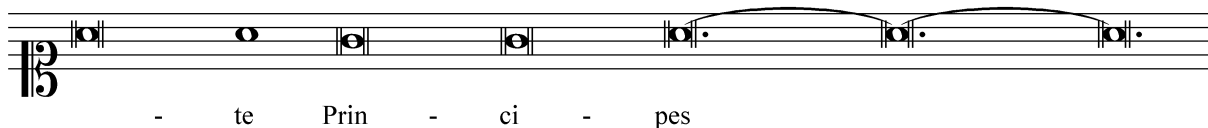
M. 71, C2, beats 1–2, two tied whole notes; V2, note 1 has no augmentation dot and beat 3 is a whole note on F.

M. 72, V1, note 1, A; V2, beat 1 is a whole note on C and beats 2–3 is a double whole note on G.

M. 76, C1, missing.

M. 77, T1, note 1, c'; O, note is A.

Mm. 77–81, C2, source reads as follows:



Mm. 80–81, C1, note values are a double whole note tied to a whole note followed by two dotted double whole notes.

M. 81, B1, note 2, E'.

M. 82, V1, c'' dotted double whole note.

M. 84, A, the measure consists of a whole note, dotted whole note, and half note on d'; T2, note 4, whole note.

M. 85, V1, note 2, half note.

M. 86, C1, note 2 has no augmentation dot and beat three consists of two half notes on b'.

M. 87, B1, whole note tied to a double whole note.

M. 88, O, note 2, B'.

M. 91, Cor1, note 4, sharp above note; Cor1, note 5, sharp; Cor2, note 2, sharp under note.

M. 93, Cor3, note 4, B.

M. 94, Cor3, note 1, e'.

M. 100, O, note 1 is a half note, and note 2 is missing.

M. 101, V2, note 2, G.

Mm. 101–2, O, missing.

M. 104, T1, note 2, F; note 3, G, but corrected to F over the staff.

M. 106, T2, note 2, A.

M. 107, O, note 1, quarter note.

M. 108, O, note 4, half note on C#, preceded by an extraneous quarter note on A.

M. 109, A, note 4, e'; V2, note 1, D; Cor3, note 4, e'.

M. 110, Cor3, note 3, e'; Trom2, note 4, d'.

M. 111, Trom2, note 8, A.

M. 112, T2, beat 3, half rest missing.

M. 112, O, note 4, to m. 113, note 2, C3 clef.

M. 114, T2, slur is placed over notes 3 and 4.

M. 116, O, note 1, pitch is unclear.

M. 117, Cor1, two crossed-out beats at the end of the measure; Cor2, notes 13 and 15, sharp under note.

M. 117, O, note 3, to m. 118, note 2, C3 clef.

M. 118, O, note 1, F.

M. 119, Cor3, quarter notes on *c'* and *g'* inserted between notes 2 and 3.

M. 121, Cor1, notes 8 and 16, sharp above note; O, C4 clef.

M. 125, B2, note 8, sharp.

M. 128, B2, note 4, eighth note.

M. 132, V1, beats 3–4, missing.

M. 135, C1, note 3 is *b'* and note 8 is *c''*; V2, note 3 is A.

M. 136, C2, note 1, *c''*.

M. 138, B2, notes 4 and 5 are eighth notes; V1, note 1 is *d'*.

M. 141, V2, note 1, F

M. 143, C2, note 3, *d''*.

M. 143, C2, several crossed-out beats at the end of the measure.

M. 144, B2, notes 3 and 4, eighth notes.

M. 147, O, note 2, pitch is unclear.

M. 148, B2, notes 3 and 4, eighth notes; V1, note 2 is *b'* and note 3 is *c''*.

M. 149, T1, note 3 has an augmentation dot.

M. 150, C1, the part ends in this measure with a longa.

M. 151, BT, note 4, pitch is unclear.

M. 152, Trom2, note 2 has augmentation dot.

M. 155, T1, beat 3, whole rest; V2, note 4, A.

M. 157, B2, notes 3 and 4, eighth notes.

M. 158, T2, notes 3 and 4, eighth notes.

M. 159, O, note 2, B'.

M. 161, V1, beat 1, missing.

M. 162, T2, note 7, d'.

Cantate gentes

Giovanni Valentini

The musical score is arranged in a system of 15 staves. The instruments and their parts are as follows:

- Viola**: Treble clef, whole rests.
- Alto Trombone o Viola secondo**: Bass clef, whole rests.
- Cornetto primo**: Treble clef, rhythmic pattern of eighth and sixteenth notes.
- Cornetto secondo**: Treble clef, rhythmic pattern of eighth and sixteenth notes.
- Piffaro o Cornetto terzo**: Treble clef, melodic line with slurs.
- Viola o Trombone secondo**: Bass clef, melodic line with slurs.
- Basso Trombone**: Bass clef, whole rests.
- Canto primo**: Treble clef, whole rests.
- Canto secondo in conc.**: Treble clef, whole rests.
- Alto**: Treble clef, whole rests.
- Tenore primo**: Treble clef, whole rests.
- Tenore secondo**: Treble clef, whole rests.
- Basso primo**: Bass clef, whole rests.
- Basso secondo**: Bass clef, whole rests.
- Organo**: Bass clef, melodic line with slurs and figured bass notation: [2], [2], [2], [4 2].

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9

Vta. 1

Vta. 2

Cor. 1

Cor. 2

Cor. 3

Trb. 2

B. Trb.

C1

C2

A

T1

T2

B1

B2

Org.

Can - ta - te__ gen - tes, <can -

Can - ta - te__ gen - tes,

[4] [2] [4 2] [2]

17

Vta. 1

Vta. 2

Cor. 1

Cor. 2

Cor. 3

Trb. 2

B. Trb.

C 1

ta - te> gen - - - - tes in con - spec - tu Re - gis Do - mi - ni,

C 2

<can - ta - te gen - - - - tes> in con - spec - tu Re - gis Do - mi -

A

T 1

T 2

B 1

B 2

Org.

[4 #] [4 #] [6] [6] [4 #]

24

Vta.

Vta. 2

Cor. 1

Cor. 2

Cor. 3

Trb. 2

B. Trb.

C 1

in con - spec - tu__ Re - gis__ Do - - mi - ni. Can - ta - te__ gen - - - - - tes,

C 2

ni, <in con - spec - tu__ Re - gis__ Do - mi - ni.> Can - ta - te__

A

Can - ta - te__ gen - - - - - tes <can -

T 1

Can - ta - te__ gen - - - - - tes, <can -

T 2

Can -

B 1

Can - ta - te__ gen - tes,

B 2

Can - ta - te__ gen - tes,

Org.

[#] [4 #] 6 [7] [7]

31

Vta. 1

Vta. 2

Cor. 1

Cor. 2

Cor. 3

Trb. 2

B. Trb.

C. 1

C. 2

A.

T. 1

T. 2

B. 1

B. 2

Org.

<can - ta - te__ gen - - - tes> in con-spec - tu Re - gis Do - - - mi -

gen - - - - tes_____ in con-spec - tu_ Re - gis, in con-spec - tu__ Re - gis__ Do - mi -

ta - te gen - - - tes> in con - spec - tu__ Re - gis Do - mi - ni, Re - gis__ Do - mi -

ta - te gen - - - - - tes> in__ con - spec - tu Re - gis, <Re - gis> Do - mi -

ta - te__ gen - tes_____ in con-spec - tu__ Re - gis__ Do - mi - ni, Do - mi -

<can - ta - te__ gen - tes> in con-spec - tu__ Re - gis__ Do - mi -

<can - ta - te__ gen - tes> in con-spec - tu__ Re - gis__ Do - mi -

[8] 6 6 [6] [4 3]
[4 #] [#]

37

Vta.

Vta. 2

37

Cor. 1

Cor. 2

Cor. 3

Trb. 2

B. Trb.

37

C 1

ni.

C 2

ni.

A

ni.

T 1

ni.

T 2

ni.

B 1

ni.

B 2

ni.

Org.

[2]

[2]

45

Vta. 1

Vta. 2

Cor. 1

Cor. 2

Cor. 3

Trb. 2

B. Trb.

45

C 1

C 2

A

T 1

T 2

B 1

B 2

Org.

[4 #] [6] [6] [7] [4 #]

53

Vta. 1

Vta. 2

Cor. 1

Cor. 2

Cor. 3

Trb. 2

B. Trb.

53

C 1

Ex - ul - ta - - - - te, <ex - ul - ta - - - - te> Prin - - -

C 2

Ex - ul - ta - - - - te, ex - ul - ta - - - -

A

T 1

T 2

B 1

B 2

Org.

[6]

61

Vta.

Vta. 2

61

Cor. 1

Cor. 2

Cor. 3

Trb. 2

B. Trb.

61

C 1

- - - - - ci - pes, ex - ul - ta - - - - te in con -

C 2

- te Prin - ci - pes, ex - ul - ta - - - - te

A

T 1

T 2

B 1

B 2

Org.

[4] [3] [6] [7]

69

Vta. 1

Vta. 2

69

Cor. 1

Cor. 2

Cor. 3

Trb. 2

B. Trb.

C1

spec - - - - tu Re - gis Do - - - - mi - ni.

C2

in con - spec - - - tu Re - gis Do - mi - ni. Ex - ul - ta - - -

A

Ex - ul -

T1

Ex - ul - ta - - - - te Prin - ci -

T2

Ex - ul - ta - - - - te Prin - ci -

B1

B2

Org.

[4] 3] [6]

77

Vta.

Vta. 2

Cor. 1

Cor. 2

Cor. 3

Trb. 2

B. Trb.

C. 1

C. 2

A

T. 1

T. 2

B. 1

B. 2

Org.

Ex - ul - ta - - - - te Prin - ci - pes in con - spec - - -

- te Prin - - - - ci - - - pes.

ta - - - - te Prin - ci - pes in con - spec - - - tu Re - gis Do - mi -

pes, <ex - ul - ta - - - - te Prin - ci - pes>

pes, ex - ul - ta - - - - te in con - spec - - -

Ex - ul - ta - - - - te Prin - ci - pes in con -

Ex - ul - ta - - - - te Prin - ci - pes, ex - ul - ta - - - - te in

[6] [6]

85

Vta.

Vta. 2

85

Cor. 1

Cor. 2

Cor. 3

Trb. 2

B. Trb.

85

C1

- tu Re - gis Do - - - - - mi - ni.

C2

in con - spec - - - - tu Re - gis Do - mi - ni.

A

ni, Re - - - gis Do - mi - ni.

T1

in con - spec - - - - tu Re - gis Do - mi - ni.

T2

- tu Re - gis Do - mi - ni, Re - gis Do - mi - ni.

B1

spec - - - - tu Re - - - - gis Do - mi - ni.

B2

con - spec - - - - tu Re - - - - gis Do - mi - ni.

Org.

[6] [4] 3] [2] [1]

93

Vta. 1

Vta. 2

Cor. 1

Cor. 2

Cor. 3

Trb. 2

B. Trb.

C1

C2

A

T1

T2

B1

B2

Org.

Ju - bi - la - te, <ju - bi - la - te>

Ju - bi - la - te, <ju - bi - la - te> Re - ges

[2] [4 2] [2] [4 2] [2]

100

Vta. 1

Vta. 2

100

Cor. 1

Cor. 2

Cor. 3

Trb. 2

B. Trb.

100

C 1

C 2

A

T 1

Re - ges in con - spec - tu Re - gis Do - mi - ni, <in con -

T 2

in con - spec - tu Re - gis Do - mi - ni, <in con - spec - tu Re - gis Do - mi - ni,>

B 1

B 2

Org.

[#] [6] [4 #] [6] [4 3] [4 #]

107

Vta. 1

Vta. 2

Cor. 1

Cor. 2

Cor. 3

Trb. 2

B. Trb.

C1

C2

A

T1

T2

B1

B2

Org.

Ju - bi - la - te, <ju - bi - la - te> Re - ges, ju - bi - la - te, <ju - bi - la - te> Re - ges

Ju - bi - la - te, <ju - bi - la - te> Re - ges, ju - bi - la - te, <ju - bi - la - te> Re - ges in con - spec -

Ju - bi - la - te, <ju - bi - la - te> Re - ges, ju - bi - la - te, <ju - bi - la - te> Re - ges in con -

spec - tu Re - gis Do - mi - ni. Ju - bi - la - te, <ju - bi - la - te> Re - ges, ju - bi - la - te, <ju - bi - la - te> Re - ges

in con - spec - tu Re - gis Do - mi - ni. Ju - bi - la - te, <ju - bi - la - te> Re - ges, ju - bi - la - te, <ju - bi - la - te> Re - ges

Ju - bi - la - te, <ju - bi - la - te> Re - ges, ju - bi - la - te, <ju - bi - la - te> Re - ges

Ju - bi - la - te, <ju - bi - la - te> Re - ges, ju - bi - la - te, <ju - bi - la - te> Re - ges

[#] [#] [#] [#]

[4 #] 6 5 [#] [#]

113

Vta. 1

Vta. 2

Cor. 1

Cor. 2

Cor. 3

Trb. 2

B. Trb.

C1

C2

A

T1

T2

B1

B2

Org.

in con-spec - tu Re - gis Do - mi - ni.

tu Re - gis, in con-spec - tu Re - gis Do - mi - ni.

spec - tu Re - gis Do - mi - ni, Re - gis Do - mi - ni.

in con-spec - tu Re - gis, Re - gis Do - mi - ni.

in con-spec - tu Re - gis Do - mi - ni, Do - mi - ni.

in con-spec - tu Re - gis Do - mi - ni.

in con-spec - tu Re - gis Do - mi - ni.

6 6 [6] [4 3] [7]

118

Vta. 1

Vta. 2

Cor. 1

p [*f*] [*p*] *f* *p* *f* *p* [*f*] [*p*]

Cor. 2

p *f* *p* *f* *p* *f* *p* [*f*] [*p*]

Cor. 3

Trb. 2

B. Trb.

C1

C2

A

T1

T2

B1

B2

Org.

[*p*] [*p*] [*p*]

123

Vta.

Vta. 2

123

Cor. 1

Cor. 2

Cor. 3

Trb. 2

B. Trb.

123

C 1

C 2

A

T 1

T 2

B 1

Ju - bi - la - te, <ju - bi - la - te> Re - ges in con - spec - tu Re - gis Do - mi - ni.

B 2

Ju - bi - la - te, <ju - bi - la - te> Re - ges in con - spec - tu Re - gis Do - mi - ni.

Org.

[4] [5]

129

Vta. 1

Vta. 2

Cor. 1

Cor. 2

Cor. 3

Trb. 2

B. Trb.

C1

Quo - ni - am, <quo - ni - am> et Do - mi - nus Do - mi - nan - ti -

C2

Quo - ni - am, <quo - ni - am>

A

Quo - ni - am, <quo - ni - am>

T1

Quo - ni - am, <quo - ni - am>

T2

Quo - ni - am, <quo - ni - am>

B1

Quo - ni - am, <quo - ni - am> est Rex Re - gum, est Rex Re - gum

B2

Quo - ni - am, <quo - ni - am> est Rex Re - gum, <est Rex Re - gum>

Org.

[F] [F] [F] [F]

136

Vta. 1

Vta. 2

Cor. 1

Cor. 2

Cor. 3

Trb. 2

B. Trb.

C 1

um, et Do-mi-nus Do-mi-nan -

C 2

et Do-mi-nus Do-mi-nan - ti - um, et Do - mi-nus

A

T 1

T 2

B 1

et Do-mi-nus Do-mi-nan - ti - um,

B 2

et Do-mi-nus Do-mi-nan - ti - um, et Do-mi-nus Do-mi-nan - ti - um,

Org.

140

Vta. 1

Vta. 2

Cor. 1

Cor. 2

Cor. 3

Trb. 2

B. Trb.

C 1

C 2

A

T 1

T 2

B 1

B 2

Org.

ti - um, et Do - mi - nus Do - mi - nan - ti - um, et Do - mi - nus

Do - mi - nan - ti - um, et Do - mi - nus Do - mi - nan - ti -

est Rex Re - gum,

est Rex Re - gum, <est Rex

est Rex Re - gum, <est Rex Re - gum,>

est Rex Re - gum, <est Rex

est Rex Re - gum

[4] # [b] 5 6

144

Vta. 1

Vta. 2

Cor. 1

Cor. 2

Cor. 3

Trb. 2

B. Trb.

C1

Do - mi - nan - ti - um, est Rex Re - gum, <est Rex

C2

um, est Rex Re - gum et Do - mi - nus

A

<est Rex Re - gum,> <est Rex Re - gum,>

T1

Re - gum,> <est Rex Re - gum>

T2

<est Rex Re - gum> et Do - mi - nus Do - mi - nan - ti - um, est Rex

B1

Re - gum> et Do - mi - nus Do - mi - nan - ti -

B2

et Do - mi - nus Do - mi - nan - ti - um, est Rex Re - gum,

Org.

6 [5 6]

147

Vta. 1

Vta. 2

Cor. 1

Cor. 2

Cor. 3

Trb. 2

B. Trb.

C1

Re - gum> et Do - mi - nus Do - mi - nan - ti - um, et Do - mi - nus Do - mi - nan - ti - um,

C2

Do - mi - nan - ti - um, et Do - mi - nus Do - mi - nan - ti - um,

A

<est Rex Re - gum> <est Rex Re - gum> et Do - mi - nus Do - mi - nan - ti - um,

T1

<est Rex Re - gum> et Do - mi - nus Do - mi - nan - ti - um,

T2

Re - gum, <est Rex Re - gum> et Do - mi - nus Do - mi - nan - ti - um,

B1

um, est Rex Re - gum et Do - mi - nus Do - mi - nan - ti - um,

B2

<est Rex Re - gum> et Do - mi - nus Do - mi - nan - ti - um,

Org.

[4 3]

151

Vta. 1

Vta. 2

Cor. 1

Cor. 2

Cor. 3

Trb. 2

B. Trb.

C 1

C 2

A

T 1

T 2

B 1

B 2

Org.

[7] [6] 6 [7]

est Rex

est Rex Re - gum

155

Vta. 1

Vta. 2

Cor. 1

Cor. 2

Cor. 3

Trb. 2

B. Trb.

C 1

et Do - mi - nus Do - mi - nan - ti - um, et Do - mi - nus Do - mi - nan - ti - um,

C 2

et Do - mi - nus Do - mi - nan - ti - um,

A

est Rex Re - gum, <est Rex

T 1

Re - gum, <est Rex Re - gum,> <est Rex

T 2

est Rex Re - gum, <est Rex Re - gum,> <est Rex Re - gum>

B 1

est Rex Re - gum, <est Rex Re - gum>

B 2

et Do - mi - nus Do - mi - nan - ti -

Org.

[] [5] [6] †

158

Vta.

Vta. 2

Cor. 1

Cor. 2

Cor. 3

Trb. 2

B. Trb.

C1

C2

A

T1

T2

B1

B2

Org.

est Rex Re - gum, est Rex Re - gum et Do - mi - nus

est Rex Re - gum et Do - mi - nus Do - mi - nan - ti - um,

Re - gum,> <est Rex Re - gum,> <est Rex Re - gum,>

Re - gum,> <est Rex

et Do - mi - nus Do - mi - nan - ti - um, est Rex Re - gum, <est Rex

et Do - mi - nus Do - mi - nan - ti - um,

um, est Rex Re - gum, <est Rex Re - gum>

4 [6 5 6]

161

Vta.

Vta. 2

Cor. 1

Cor. 2

Cor. 3

Trb. 2

B. Trb.

161

C 1

Do - mi - nan - ti - um, et Do - mi - nus Do - mi - nan - - - - ti - um.

C 2

et Do - mi - nus Do - mi - nan - - - - ti - um.

A

<est Rex Re - - - gum> et Do - mi - nus Do - mi - nan - - - ti - um.

T 1

Re - - - gum> et Do - mi - nus Do - mi - nan - - - - ti - um.

T 2

Re - - - gum> et Do - mi - nus Do - mi - nan - - - - ti - um.

B 1

est Rex Re - - - gum et Do - mi - nus Do - mi - nan - - - ti - um.

B 2

et Do - mi - nus Do - mi - nan - - - - ti - - - - um.

Org.

[4 3]

Cantate gentes

Cornetto primo

Giovanni Valentini

5

10

24

38

43

49

36

89

93

98

11

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Musical score for Cornetto primo, measures 113-160. The score is written in treble clef and includes dynamic markings such as *f*, *p*, and *[f]*. Fingerings are indicated by numbers 5 and 8. The piece concludes with a fermata on the final note.

113 *f*

117 *p* *f* *p* [*f*] [*p*]

120 *f* *p* *f* *p*

122 [*f*] [*p*] 5

132 8

144

148

152

156

160

Cantate gentes

Cornetto secondo

Giovanni Valentini

5

10

24

38

43

49

36

89

94

11

109

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Musical score for Cornetto secondo, measures 114-160. The score is written in treble clef and includes dynamic markings (*f*, *p*, [*f*], [*p*]) and articulation (accents). Fingerings 5 and 9 are indicated. The piece concludes with a fermata on the final note.

114 *f* *p* *f*

118 *p* *f* *p* *f* *p*

121 *f* *p* [*f*] [*p*]

124 5 9

142

146

150

154 3

160

Cantate gentes

Piffaro o Cornetto terzo

Giovanni Valentini

6

11 24

39

45

51 36

91

96 11

111

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Musical score for Piffaro or Cornetto third part, measures 116-162. The score consists of eight staves of music in treble clef. The key signature is one sharp (F#). The time signature is not explicitly shown but is implied to be 3/4 based on the notation. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Measure 121 contains a five-measure rest, and measure 130 contains a ten-measure rest. The piece concludes with a final cadence in measure 162.

Cantate gentes

Violetta

Giovanni Valentini

13

18

23

28

33

38

15

58

64

70

3

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Musical score for Cantate gentes, page 2, measures 78-138. The score is written in treble clef with a common time signature. It consists of ten staves of music. Measure numbers are indicated at the beginning of each staff: 78, 84, 90, 101, 106, 113, 123, 128, 133, and 138. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several fermatas and slurs. A '7' is written above the first measure of the third staff, and a '3' is written above the last measure of the fifth staff. A '6' is written above the last measure of the sixth staff.

Musical score for *Cantate gentes*, measures 142-160. The score is written in treble clef and consists of five staves. Measure 142 begins with a rest followed by a series of eighth and sixteenth notes. Measure 146 shows a similar rhythmic pattern. Measure 150 features a triplet of eighth notes, indicated by a '3' above the notes. Measure 156 continues with eighth and sixteenth notes. Measure 160 concludes with a half note and a fermata over a final note. The piece ends with a double bar line.

Cantate gentes

Viola o Trombone secondo

Giovanni Valentini

The musical score is written in bass clef with a 3/4 time signature. It consists of ten staves of music. The first staff (measures 1-5) begins with a treble clef and a common time signature, then changes to bass clef and 3/4 time. The second staff (measures 6-10) continues the melody. The third staff (measures 11-24) features a repeat sign and a 24-measure rest. The fourth staff (measures 39-44) contains six measures of music. The fifth staff (measures 45-50) contains six measures of music. The sixth staff (measures 51-86) features a 36-measure rest followed by six measures of music. The seventh staff (measures 91-95) contains five measures of music. The eighth staff (measures 96-110) features an 11-measure rest followed by five measures of music. The ninth staff (measures 111-115) contains five measures of music. The tenth staff (measures 116-120) features a 12-measure rest followed by four measures of music.

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132

10



145



150

2



156



161



Cantate gentes

Alto Trombone o Violetta secondo

Giovanni Valentini

The musical score is written on a single staff in bass clef with a key signature of one flat (B-flat). The time signature is common time (C). The score is divided into measures 13 through 70. Measure 13 begins with a repeat sign. Measures 18, 23, 28, and 33 contain melodic lines with various note values and rests. Measure 38 is the start of a 15-measure phrase, indicated by a bracket and the number 15 above the staff. Measures 58, 64, and 70 continue the piece, with measure 70 featuring a fermata over a whole note and a final measure rest.

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Cantate gentes

Basso Trombone

Giovanni Valentini

The musical score is written for Basso Trombone in bass clef. It begins with a common time signature (C) and a key signature of one flat (B-flat). The score is divided into measures, with measure numbers 13, 24, 41, 47, 53, 93, 98, 113, 129, 141, and 147 marked at the start of their respective lines. Measure numbers 36, 11, 12, and 8 are also indicated above specific measures. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and bar lines. The piece concludes with a double bar line at the end of the final line.

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152



159



Cantate gentes

Organo

Giovanni Valentini

6
[4 #] [4 #] [4 #]

12
[4 #] [4 #]

18
[4 #] [4 #] [6] [6] [4 #]

24
[4 #] [4 #] [6] [6] [4 #]

30
[4 #] [4 #] [6] [6] [6]

36
[4 #] [4 #] [6] [6] [6]

42
[4 #] [4 #] [6]

48
[6] [4 #] [4 #]

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54

60

66

72

78

84

90

95

100

105

110

115

120

125

130

135

140

145

150

155

160

Cantate gentes

Vocal Parts

Giovanni Valentini

Organo

C 1

C 2

Org.

9

Can - ta - te__ gen - tes, <can -

Can - ta - te__ gen - tes,

17

ta - te>__ gen - - - - tes in con - spec - tu__ Re - gis__ Do - mi - ni,

<can - ta - te__ gen - - - - tes> in con - spec - tu__ Re - gis__ Do - mi -

[2] [2] [2] [4 #]

[2] [2] [4 #] [2]

[4 #] [6] [6] [4 #]

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24

C1 in con-spec - tu Re - gis Do - - mi - ni. Can - ta - te gen - - - - - tes,

C2 ni, <in con - spec - tu Re - gis Do - mi - ni.> Can - ta - te

A Can - ta - te gen - - - - - tes <can -

T1 Can - ta - te gen - - - - - tes, <can -

T2 Can -

B1 Can - ta - te gen - tes,

B2 Can - ta - te gen - tes,

Org. [?] [4 #] 6 [?] [?]

Detailed description: This block contains the musical score for measures 24 through 30. It features seven vocal parts (C1, C2, A, T1, T2, B1, B2) and an organ part. The vocal parts have lyrics in Latin. The organ part includes figured bass notation: [?], [4 #], 6, [?], [?].

31

C1 <can - ta - te gen - - - - - tes> in con-spec - tu Re - gis Do - - mi -

C2 gen - - - - - tes in con-spec - tu Re - gis, in con-spec - tu Re - gis Do - mi -

A ta - te gen - - - - - tes in con - spec - tu Re - gis Do - mi - ni, Re - gis Do - mi -

T1 ta - te gen - - - - - tes> in con - spec - tu Re - gis, <Re-gis> Do - mi -

T2 ta - te gen - tes in con-spec - tu Re - gis Do - mi - ni, Do - mi -

B1 <can - ta - te gen - tes> in con-spec - tu Re - gis Do - mi -

B2 <can - ta - te gen - tes> in con-spec - tu Re - gis Do - mi -

Org. [5] [4 #] [?] 6 6 [6] [4 3]

Detailed description: This block contains the musical score for measures 31 through 37. It features seven vocal parts (C1, C2, A, T1, T2, B1, B2) and an organ part. The vocal parts have lyrics in Latin. The organ part includes figured bass notation: [5], [4 #], [?], 6, 6, [6], [4 3].

37

C1
ni.

C2
ni.

A
ni.

T1
ni.

T2
ni.

B1
ni.

B2
ni.

Org.
[2] [2]

45

Org.
[4 #] [6] [6] [2] [4 #]

53

C1
Ex - ul - ta - - - - te, <ex - ul - ta - - - - te> Prin - - -

C2
Ex - ul - ta - - - - te, ex - ul - ta - - -

Org.
[6] [6] [6] [6]

61

C1
- - - - ci - pes, ex - ul - ta - - - - te in con -

C2
- te Prin - ci - pes, ex - ul - ta - - - - te

Org.
[4] [3] [6] [2]

69

C1 spec - - - tu Re - gis Do - - - mi - ni.

C2 in con - spec - - - tu Re - gis Do - mi - ni. Ex - ul - ta - - -

A Ex - ul -

T1 Ex - ul - ta - - - - - te Prin - ci -

T2 Ex - ul - ta - - - - - te Prin - ci -

Org. [4 3] [6]

77

C1 Ex - ul - ta - - - - - te Prin - ci - pes in con - spec - - -

C2 - te Prin - - - - ci - - - pes.

A ta - - - - - te Prin - ci - pes in con - spec - - - tu Re - gis Do - mi -

T1 pes, <ex - ul - ta - - - - - te Prin - ci - pes>

T2 pes, ex - ul - ta - - - - - te in con - spec - - -

B1 Ex - ul - ta - - - - - te Prin - ci - pes in con -

B2 Ex - ul - ta - - - - - te Prin - ci - pes, ex - ul - ta - - - - - te in

Org. [6] [6]

85

C1
- tu Re - gis Do - - - - - mi - ni.

C2
in con - spec - - - - tu Re - gis Do - mi - ni.

A
ni, Re - - - gis Do - mi - ni.

T1
in con - spec - - - - tu Re - gis Do - mi - ni.

T2
- tu Re - gis Do - mi - ni, Re - gis Do - mi - ni.

B1
spec - - - - tu Re - - - - gis Do - mi - ni.

B2
con - spec - - - tu Re - - - gis Do - mi - ni.

Org.
[6] [4 3] [♯] [♯]

93

T1
Ju - bi - la - te, <ju - bi - la - te>

T2
Ju - bi - la - te, <ju - bi - la - te> Re - ges

Org.
[♯] [4 ♯] [♯] [4 ♯] [♯]

100

T1
Re - ges in con - spec - tu - Re - gis - Do - mi - ni, <in con -

T2
in con - spec - tu - Re - gis - Do - mi - ni, <in con - spec - tu - Re - gis - Do - mi - ni.>

Org.
[♯] [6] [4 ♯] [6] [4 3] [4 ♯]

107

C1 Ju - bi - la - te, <ju - bi - la - te> Re - ges, ju - bi - la - te, <ju - bi - la - te> Re - ges

C2 Ju - bi - la - te, <ju - bi - la - te> Re - ges, ju - bi - la - te, <ju - bi - la - te> Re - ges in con - spec -

A Ju - bi - la - te, <ju - bi - la - te> Re - ges, ju - bi - la - te, <ju - bi - la - te> Re - ges in con -

T1 spec - tu___ Re - gis___ Do - mi - ni. Ju - bi - la - te, <ju - bi - la - te> Re - ges, ju - bi - la - te, <ju - bi - la - te> Re - ges

T2 in con - spec - tu___ Re - gis___ Do - mi - ni. Ju - bi - la - te, <ju - bi - la - te> Re - ges, ju - bi - la - te, <ju - bi - la - te> Re - ges

B1 Ju - bi - la - te, <ju - bi - la - te> Re - ges, ju - bi - la - te, <ju - bi - la - te> Re - ges

B2 Ju - bi - la - te, <ju - bi - la - te> Re - ges, ju - bi - la - te, <ju - bi - la - te> Re - ges

Org. [4 #] 6 5 [#] [#]

113

C1 in con - spec - tu___ Re - gis Do - mi - ni.

C2 tu___ Re - gis, in con - spec - tu___ Re - gis___ Do - mi - ni.

A spec - tu___ Re - gis Do - mi - ni, Re - gis___ Do - mi - ni.

T1 in con - spec - tu___ Re - gis___ Re - gis Do - mi - ni.

T2 in con - spec - tu___ Re - gis___ Do - mi - ni, Do - mi - ni.

B1 in con - spec - tu___ Re - gis___ Do - mi - ni.

B2 in con - spec - tu___ Re - gis___ Do - mi - ni.

Org. 6 6 [6] [4 3] [#]

118

Org.  [2] [2] [2]

123

B.1  Ju - bi - la - te, <ju - bi - la - te> Re - ges in con - spec - tu Re - gis Do - mi - ni.

B.2  Ju - bi - la - te, <ju - bi - la - te> Re - ges in con - spec - tu Re - gis Do - mi - ni.

Org.  [2] [2]

129

C.1  Quo - ni - am, <quo - ni - am> et Do - mi - nus Do - mi - nan - ti -

C.2  Quo - ni - am, <quo - ni - am>

A.  Quo - ni - am, <quo - ni - am>

T.1  Quo - ni - am, <quo - ni - am>

T.2  Quo - ni - am, <quo - ni - am>

B.1  Quo - ni - am, <quo - ni - am> est Rex Re - gum, est Rex Re - gum

B.2  Quo - ni - am, <quo - ni - am> est Rex Re - gum, <est Rex Re - gum>

Org.  [2] [2] [2] [2]

136

C1: um, et Do-mi-nus Do-mi-nan -

C2: et Do-mi-nus Do-mi-nan-ti - um, et Do - mi-nus

B1: et Do-mi-nus Do-mi-nan-ti - um,

B2: et Do-mi-nus Do-mi-nan-ti - um, et Do-mi-nus Do-mi-nan-ti - um,

Org. (Bass clef):

140

C1: - - - ti - um, et Do - mi-nus Do - mi-nan - ti - um, et Do - mi-nus

C2: Do - mi-nan - - - ti - um, et Do - mi-nus Do - mi-nan - ti -

A: est Rex Re - gum,

T1: est Rex Re - gum, <est Rex

T2: est Rex Re - gum, <est Rex Re - gum,>

B1: est Rex Re - gum, <est Rex

B2: est Rex Re - gum

Org. (Bass clef): [4 #] [b] 5 6

144

C1 Do - mi - nan - ti - um, est Rex Re - gum, <est Rex

C2 um, est Rex Re - gum et Do - mi - nus

A <est Rex Re - gum.> <est Rex Re - gum.>

T1 Re - gum.> <est Rex Re - gum.>

T2 <est Rex Re - gum.> et Do - mi - nus Do - mi - nan - ti - um, est Rex

B1 Re - gum.> et Do - mi - nus Do - mi - nan - ti -

B2 et Do - mi - nus Do - mi - nan - ti - um, est Rex Re - gum,

Org. 6 [5 6]

147

C1 Re - gum.> et Do - mi - nus Do - mi - nan - ti - um, et Do - mi - nus Do - mi - nan - ti - um,

C2 Do - mi - nan - ti - um, et Do - mi - nus Do - mi - nan - ti - um,

A <est Rex Re - gum.> <est Rex Re - gum.> et Do - mi - nus Do - mi - nan - ti - um,

T1 <est Rex Re - gum.> et Do - mi - nus Do - mi - nan - ti - um,

T2 Re - gum, <est Rex Re - gum.> et Do - mi - nus Do - mi - nan - ti - um,

B1 um, est Rex Re - gum et Do - mi - nus Do - mi - nan - ti - um,

B2 <est Rex Re - gum.> et Do - mi - nus Do - mi - nan - ti - um,

Org. [4 3]

151

T1
B2
Org.

est Rex
est Rex Re - gum

155

C1
C2
A
T1
T2
B1
B2
Org.

et Do - mi - nus Do - mi - nan - ti - um, et Do - mi - nus Do - mi - nan - ti - um,
et Do - mi - nus Do - mi - nan - ti - um,
est Rex Re - gum, <est Rex
Re - gum, <est Rex Re - gum,> <est Rex
est Rex Re - gum, <est Rex Re - gum,> <est Rex Re - gum,>
est Rex Re - gum, <est Rex Re - gum,>
et Do - mi - nus Do - mi - nan - ti - um,

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est Rex Re - gum, est Rex Re - gum et Do - mi - nus
est Rex Re - gum et Do - mi - nus Do - mi - nan - ti - um,
Re - gum,> <est Rex Re - gum,> <est Rex Re - gum,>
Re - gum,> <est Rex
et Do - mi - nus Do - mi - nan - ti - um, est Rex Re - gum, <est Rex
et Do - mi - nus Do - mi - nan - ti - um,
um, est Rex Re - gum, <est Rex Re - gum>

Org. [6 5 6]

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Do - mi - nan - ti - um, et Do - mi - nus Do - mi - nan - ti - um.
et Do - mi - nus Do - mi - nan - ti - um.
<est Rex Re - gum> et Do - mi - nus Do - mi - nan - ti - um.
Re - gum> et Do - mi - nus Do - mi - nan - ti - um.
Re - gum> et Do - mi - nus Do - mi - nan - ti - um.
est Rex Re - gum et Do - mi - nus Do - mi - nan - ti - um.
et Do - mi - nus Do - mi - nan - ti - um.

Org. [4 3]