

Psalm VII.(a)

Domine Deus meus in te speravi.

Psalmus David

Andante $\text{♩} = 60$

Soprano

Do-mi ne De-us me-us, in te, in te spe - ra - vi: sal-vum me - fac ex om-ni-bus, per se-

div. Do-mi ne De-us me-us, in te, in te spe - ra vi: sal-vum me fac ex om-ni-bus, per se-

sal-vum me fac ex om-ni-bus, per se-

sal-vum me fac ex om-ni-bus, per se-

Roland Coryn (2006)

S.

quen - ti - bus me, et li - be-ra, li - be-ra, li - be - ra me. Ne-quan-do ra-pi-at ut

A.

quen - ti - bus me, et li - be-ra, li - be-ra, li - be - ra me. Ne-quan-do ra-pi-at ut

T.

quen - ti - bus me, et li - be-ra, li - be-ra, li - be - ra me. Ne-quan-do ra-pi-at ut

B.

quen - ti - bus me, et li - be-ra, li - be-ra, li - be - ra me. Ne-quan-do ra-pi-at ut

11

S. le-o a-ni-mam me-am, dum non est qui re-di-mat, ne-que qui sal-vum fa-ci-at, ne-que qui sal-vum fa - ci

A. le-o a-ni-mam me-am, dum non est qui re-di-mat, ne-que qui sal-vum fa-ci-at, ne-que qui sal-vum fa - ci

T. le-o a-ni-mam me-am, dum non est qui re-di-mat, ne-que qui sal-vum fa-ci-at, ne-que qui sal-vum fa - ci

B. le-o a-ni-mam me-am, dum non est qui re-di-mat, ne-que qui sal-vum fa-ci-at, ne-que qui sal-vum fa - ci

16

S. at. Do-mi ne De-us me-us si fe-ci is - stud, si est i - ni-qui-tas, si

A. at. Do-mi ne De-us me-us si fe-ci is - tud, si est i - ni-qui-tas, si

T. at. Do-mi ne De-us me-us si fe-ci is - tud, si est i - ni-qui-tas, si

B. at. Do-mi ne De-us me-us si fe-ci is - tud, si est i - ni-qui-tas, si

20

S. fe - ci is-tud si est i - ni - qui - tas in ma-ni-bus me- is, in ma-ni-bus me- is: Si

A. fe - ci is-tud, si est i - ni - qui - tas in ma-ni-bus me- is, in ma-ni-bus me- is: Si

T. fe - ci is-tud, si est i - ni - qui - tas in ma-ni-bus me- is, in ma-ni-bus me- is: Si

B. fe - ci is-tud, si est i - ni - qui - tas in ma-ni-bus me- is, in ma-ni-bus me- is: Si

This musical score page contains five staves, each representing a different voice part: Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Bassoon (B.). The music is in common time, with various key changes indicated by key signatures and Roman numerals (I, II, III, IV, V, VI). The vocal parts are written in black ink on white paper. The first section of the score (measures 11-15) consists of eighth-note patterns with dynamics such as crescendo (cresc.), mezzo-forte (mf), and diminuendo (dim.). The lyrics are in Latin, referring to salvation and judgment. The second section (measures 16-20) features more complex rhythms, including sixteenth-note patterns and sustained notes. The lyrics continue in Latin, mentioning God, salvation, and judgment. The score concludes with a final section of sustained notes.

25 *p* *suave* *mf*
S. red-di-di re-tri-bu - en - ti-bus mi - hi ma - la, de-ci-dam me-ri-to ab i - ni-mi-cis me-is i - na - nis, i -
A. *p* *suave* *mf*
T. red-di-di re-tri-bu - en - ti-bus mi - hi ma - la, de-ci-dam me-ri-to ab i - ni-mi-cis me-is i - na - nis, i -
B. *p* *suave* *mf*
red-di-di re-tri-bu - en - ti-bus mi - hi ma - la, de-ci-dam me-ri-to ab i - ni-mi-cis me-is i - na - nis, i -
30 *mp* *mf* *f*
S. na - nis. Per-se - qua-tur e - ni - mi-cus a-ni-mam me - am, et com-pre - hen - dat et con -
A. *div.* *mp* *mf* *f*
na - nis. Per-se - qua-tur i - ni - mi-cus a-ni-mam me - am, et com-pre - hen - dat et con -
T. *mp* *mf* *f*
na - nis. Per-se - que-tur i - ni - mi-cus a-ni-mam me - am, et com-pre - hen - dat et con -
B. *div.* *mp* *mf* *f*
na - nis. Per-se - qua-tur i - ni - mi-cus a-ni-mam me - am, et com-pre - hen - dat et con -
34 *mf dim.* *dim.* *pp*
S. cul - cet in ter - ra vi-tam me - am, et glo-ri-am in pul - ve - ram de - du - cat.
A. *mf dim.* *dim.* *pp*
cul - cet in ter - ra vi-tam me - am, et glo-ri-am in pul - ve - ram de - du - cat.
T. *mf dim.* *dim.* *pp*
cul - cet in ter - ra vi-tam me - am, et glo-ri-am in pul - ve - ram de - du - cat.
B. *mf dim.* *dim.* *pp*
cul - cet in ter - ra vi-tam me - am, et glo-ri-am in pul - ve - ram de - du - cat.