

SYMPHONIE DE PSAUMES

1

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I

Tempo M.M. $\text{♩} = 92$

First system of musical notation. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The time signature is 2/4. The music features a series of eighth-note chords in the right hand and a more active bass line in the left hand. Dynamics include *mf non arpeg.*, *p*, and *mf*.

Second system of musical notation. It continues the two-staff format. The right hand has a melodic line with some accidentals, and the left hand provides harmonic support. Dynamics include *p* and *mf*.

Third system of musical notation. It includes a first ending bracket labeled '1' and a *mf* dynamic marking. The right hand has a melodic line with some accidentals, and the left hand provides harmonic support. A *mf* dynamic marking is present.

Fourth system of musical notation. It includes a second ending bracket labeled '2' and a *mf* dynamic marking. The right hand has a melodic line with some accidentals, and the left hand provides harmonic support. A *mf* dynamic marking is present. At the bottom, there is a note: "8^{me} basse...".

m.g.

m.d.

3

mf cant.

4

E - xau - di o - ra - ti -

m.d.

mf legato

mf cant.

5

- o - nem me - am, Do - mi - ne,

5

f CANT.

S. Et de - - pre - ca - ti - o - nem me - - - am.

A. Et de - - pre - ca - ti - o - nem me - - - am.

T. Et de - - pre - ca - ti - o - nem me - - - am.

B. Et de - - pre - ca - ti - o - nem me - - - am.

6 *poco*

poco

7 *mf* CANT.

A. Au - - ri - - bus per - - ci - -

m.g.

sempre stacc. e leggero

8

A. *pe lac ri mas me as.*

9

S. *Ne*

A.

T. *Ne si le as, ne*

10

S. si - lo - na.

A. *ben cant.*
Quo - - - ni - - -

T. si - lo - na.

B. *ben cant.*
Quo - - - ni - - -

ben cant.

S. e - - - go

A. - am ad - - ve - - na e - - - go

T. - am ad - - ve - - na e - - - go

B. - am ad - - ve - - na e - - - go

S. sum a - pud te et

A. sum a - pud te et

T. a - pud te et

B. sum a - pud te et

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a 2/2 time signature and feature a melodic line with a long note value. The piano accompaniment is in a 2/2 time signature and features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The lyrics are 'sum a - pud te et'.

S. pe - re gri - nus, si - cud

A. pe - re gri - nus, si - cud
ben cant.

T. pe - re gri - nus, si - cud

B. pe - re gri - nus, si - cud

The second system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a 2/2 time signature and feature a melodic line with a long note value. The piano accompaniment is in a 2/2 time signature and features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The lyrics are 'pe - re gri - nus, si - cud'. The Alto part includes the instruction 'ben cant.'.

S. om - - - nes pa - - - tres
 A. om - - - nes pa - - - tres
 T. om - - - nes pa - - - tres
 B. om - - - nes pa - - - tres

cres - cen - do

12

S. *ff* me - i. Re - - mit - - - te mi - hi,
 A. *ff* me - i. Re - - mit - - - te mi - hi,
 T. *ff* me - i. Re - - mit - - - te mi - hi,
 B. *ff* me - i. Re - - mit - - - te mi - hi,

marcatissimo

ff *ff* *ff*

8

S. *sf* re - - -

A. *f sub. meno* re - mit - te mi - hi

T. *f sub. meno* re - mit - te re - mi - te mi - hi

B.

g^{lar}

S. - - - mit - te mi - hi

A. ut re - fri - ge - rer

T. ut *mf* re - fri - ge - rer

B. Re - mit - te mi - hi

g

S. Pri - - us quam a - - be - -

A. Pri - - us quam a - - be - -

T. Pri - - us quam a - - be - -

B. Pri - - us quam a - - be - -

S. - am et ampli.us non e - i ro. *senza dim.*

A. - am et ampli.us non e - i ro.

T. - am et ampli.us non e - ro.

B. - am et ampli.us non e - ro.

II

Tempo ♩ = 60

1
8

etc legato

2

8

m.d.

3
8

8- [4]

8

sub. dolcissimo

sub. dolcissimo

[5] *mf tranquillo*

S. Ex - pec - - - tans ex - pec - ta - - - vi Do - mi - num

A.

T.

B.

m.d.

S. et in - ten - dit, in - ten - dit mi - hi

A. *mf* Ex - pec - tans ex - pec - ta - vi Do - mi - num,

T.

B.

S. Et e - xau - di - vit pre - ces me - as; et e -

A. et in - ten - dit mi - hi et e -

T. *mf* Ex - pec - tans ex - pec -

B.

[8]

S. *du - xit me da la - cu mi se - ri - ae, et*

A. *- xau di - vit pre - ces me - as; et e - du - xit me da*

T. *- ta vi Do - mi - num, et in - ten - dit*

B. *Ex - pec - tans ex - pec -*

[9]

S. *de la - to - fae - cis.*

A. *la - cu mi - se - ri - ae.*

T. *et in - ten - dit mi - hi. Et e - xau - dit, et e - xau -*

B. *- ta vi Do - mi - num, et in - ten - dit mi - hi. Et e - xau -*

m. g.

S. Et sta - tu -

A. Et

T. - di - vit pre - ces, pre - ces me - as.

B. - di - vit pre - ces, pre - ces me - as.

molto

p

S. it su - per pe - tram pe - des me - os: et di -

A. sta - tu - it su - per pe - tram pe - des me - os:

T. Et sta - tu - it su - per pe - tram

B. Et sta - tu - it su - per pe - tram pe - des me - os -

II

mi - nu - en - do poco a poco

S. *re - xit gres - sus, gres - sus me - os.*

A. *et di - re - xit gres - sus me - os.*

T. *pe - des me - os et di - re - xit gres - sus me - os.*

B. *et di - re - xit gres - sus me - os.*

The vocal section consists of four staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: *mi - nu - en - do poco a poco re - xit gres - sus, gres - sus me - os. et di - re - xit gres - sus me - os. pe - des me - os et di - re - xit gres - sus me - os. et di - re - xit gres - sus me - os.* The piano accompaniment is in the lower register, providing harmonic support for the voices.

12

Piano accompaniment for measure 12. The music is in a minor key and features a melodic line in the right hand and a more rhythmic bass line in the left hand. A piano dynamic marking (*p*) is present at the beginning.

13

Piano accompaniment for measure 13. This section is more complex, with rapid sixteenth-note passages in both hands. A mezzo-forte dynamic marking (*m.f.*) is indicated. The piece concludes with a double bar line.

14

S
A
T
B

ff

Et — immi - sit in os me - um can - ti - cum

Et — immi - sit in os me - um can - ti - cum

Et — immi - sit in os me - um can - ti - cum

Et — immi - sit in os me - um can - ti - cum

13

S
A
T
B

no - vum, car - men De - o no - stro. Vi - de.bunt

no - vum, car - men De - o no - stro. Vi - de.bunt

no - vum, car - men De - o no - stro. Vi - de.bunt

no - vum, car - men De - o no - stro. Vi - de.bunt

m. f.

16

sempreff

17

S
mul — ti, vi - de - bunt et ti - ma - bunt:

A
mul — ti, vi - de - bunt et ti - ma - bunt:

T
mul — ti, vi - de - bunt et ti - ma - bunt:

B
mul — ti, vi - de - bunt et ti - ma - bunt:

m. 8.

8 bar

17

sub p

S
et spe - ra — bunt, spe - ra - bunt in — Do - mi - no.

A
sub p
et spe - ra — bunt, spe - ra - bunt in — Do - mi - no.

T
sub p
et spe - ra — bunt, spe - ra - bunt in — Do - mi - no.

B
sub p
et spe - ra — bunt, spe - ra - bunt in — Do - mi - no.

sub p

m. 8.

8 bar

III

Tempo (♩=48)

p 1

SOPRANO
Al-le-lu-ia.

ALTO
Al-le-lu-ia.

TENOR
Al-le-lu-ia. Lau-da-te, lau-da-te,

BASSE
Al-le-lu-ia. Lau-da-te, lau-da-te,

PIANO
p

Lau-da-te Do-mi-num in sa-ctis Ej-us...

Lau-da-te Do-mi-num in sa-ctis Ej-us...

lau-da-te Do-mi-num in sa-ctis Ej-us...

lau-da-te Do-mi-num in sa-ctis Ej-us...

PIANO
p

2

S. Lau.da — te E . um in fir . ma . men — to

A. Lau.da — te E . um in fir . ma . men — to

T. Lau.da . te, Lau . da . te E . um in fir . ma . men . to

B. Lau.da . te, Lau . da . te E . um in fir . ma . men . to

S. vir . tu . tis Ej - us. Do . mi - num.

A. vir . tu . tis Ej - us. Do . mi - num.

T. vir . tu . tis Ej - us. Lau.da . te Do . mi - num.

B. vir . tu . tis Ej - us. Lau.da . te Do . mi - num.

3 $\text{♩} = 80$

System 3 of a musical score. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is in 3/4 time with a tempo of 80 beats per minute. The key signature has one flat. The system contains four measures of music. The grand staff features complex chordal textures with many beamed notes, while the separate bass staff provides a rhythmic accompaniment with eighth and sixteenth notes.

System 4 of a musical score. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is in 3/4 time. The system contains four measures of music. The grand staff continues with complex chordal textures, and the separate bass staff provides a rhythmic accompaniment. A measure rest is present in the grand staff at the beginning of the second measure.

System 5 of a musical score. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is in 3/4 time. The system contains four measures of music. The grand staff features complex chordal textures, and the separate bass staff provides a rhythmic accompaniment.

System 6 of a musical score. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is in 3/4 time. The system contains four measures of music. The grand staff features complex chordal textures, and the separate bass staff provides a rhythmic accompaniment. The word "Vallia" is written below the bass staff in each measure, with a vertical line connecting it to the notes above.

③ in 2 cant., nonf

S. Lau - da - te, lau - da - te

A. Lau - da - te

T.

B.

p sub.

p

p sub.

7 *crs* - . . . *cen* -

S. E - um in vir - tu -

A. - te, lau - da - te E - um in vir - tu - ti - bus

T.

B.

8

S. - ti - bus Ej - us,

A. - do Ej - us. *p sub. ma mare.*

T. *Lauda - te Do - minum in vir -*

B. *Lauda - te Do - minum in vir -*
p sub. ma mare.

molto

S. 

A. 

-tu.ti.bus Ej - us lauda.te Dominum in san.ctis

T. 

-tu.ti.bus Ej - us lauda.te Dominum in san.ctis

B. 



S. 

A. 

Ej - us.

T. 

Ej - us.

B. 

Lau - da - te E - um

ben cant. ma non troppo f

m. g.



S.   

B.  

se - - - - - cun - - - - - dum mul - ti - tu

10

S.   

B.  

poco s^fe sub. — *sempre sim.*
Lau - - - - - da - - - - - te E - - - - -

poco s^fe sub. — *sempre sim.*
Lau - - - - - da - - - - - te E - - - - -

- di - - - - - nem mag - - - - - ni - - - - - tu

f ben marc.

S. Lau da

A. um se cum dum mul

T. uni se cum dum mul

B. di nis E j us Lau da

S. te E um in so no

A. ti tu di nem mag

T. ti tu di nem mag

B. te E um in so no

S. tu — bae. Lau — da — te E —

A. — ni — tu — di — nis Ej —

T. — ni — tu — di — nis Ej —

B. tu — bae Lau — da — te E —

12 **Tempo I?** ♩ = 48

S. — um. Al.le - lu - ia.

A. — us. Al.le - lu - ia.

T. — us. Al.le - lu - ia.

B. — um. Al.le - lu - ia.

13

Tempo $\text{♩} = 80$

27

S. Lau - da - te E -

A. Lau - da - te E -

T. Lau - da - te Do.mi.num, Lau - da - te E -

B. Lau - da - te Do.mi.num, Lau - da - te E -

14

S. - um.

A. - um.

T. - um.

B. - um.

stacc. mf >

S. *stacc. mf* > *Lauda . te Dominum .*

A. *stacc. mf* > *Lauda . te Dominum .*

T. *stacc. mf* > *Lauda . te Dominum .*

B. *stacc. mf* > *Lauda . te Dominum .*

etc stacc.

sempre come sopra.

S. *Lauda . te Do.minum .*

A. *Lauda . te Do.minum .*

T. *Lauda . te Do.minum .*

B. *Lauda . te Do.minum .*

16

S. *Laudate Dominum,*

A. *Laudate Dominum,*

T. *Laudate Dominum,*

B. *Laudate Dominum,*

17

S. *lau.da.te E.um.*

A. *lau.da.te E.um.*

T. *lau.da.te E.um.*

B. *lau.da.te E.um.*

S. Lau.da.te Do.mi.num,

A. Lau.da.te Do.mi.num,

T. Lau.da.te Do.mi.num,

B. Lau.da.te Do.mi.num,

15

S. Lau.da.te E.um.

A. Lau.da.te E.um.

T. Lau.da.te E.um.

B. Lau.da.te E.um.

31

19

Meno mosso, $\text{♩} = 60$
subito poco a
p. sub.

20 *Tempo* ($\text{♩} = 48$) $\text{♩} = 96$
tranquillo, cant.

S
A
T
B

Lau (hau) da. (ha) te. (he) E. um

tranquillo, cant.

poco rallen-ten-do

S. in-(hant)im.pa.no et cho . . . ro, lau-(hau) da-(ha) te-(he) E . . . um

A.

T.

B. E . . . um in-(hancor) dia et or-ga . . . no, lau-(hau) da-(ha) te-(he)

m.d.

21

S. *poco a poco cresc.* lau - da - te E - um. Lau - da - te Do - mi num, lau - da - te

A. *cant. ma non f* Lau - da (ha) te - (he) E - um in cor - dia et orga -

T. *cant. ma non f* Lau (hau) da - (ha) te E - um, lau - da - (ha) te E - um

B. *poco a poco cresc.* E . . . um. Lau . . . (hau) - da - (ha) te, (he) lau . . .

P

poco a poco cresc.

Molto meno mosso, rigorosamente³³

22

♩ = 72
sub. p e ben cantabile

S. E - um in cor - dia et or - ga - no; Lau - da - te E - um in cym - bali - s
A. - no, lau - da - te, lau - da - te E - um; Lau - da - te E - um in cym - bali - s
T. in co - rdi - a in cor - dia et or - ga - no; Lau - da - te E - um in cym - bali - s
B. - (na) - da - (ha) - te, - (he) lau - da - te, lau - da - te; Lau - da - te E - um in cym - bali - s

f *cresc.* *p*

23

S. be - ne so - nan - ti - bus, lau - da - te E - um in cym - bali - s
A. be - ne so - nan - ti - bus, lau - da - te E - um in cym - bali - s
T. be - ne so - nan - ti - bus, lau - da - te E - um in cym - bali - s
B. be - ne so - nan - ti - bus, lau - da - te E - um in cym - bali - s

24

S. ju. bi. la - ti. o. ni - bus.

A. ju. bi. la - ti. o. ni - bus.

T. ju. bi. la - ti. o. ni - bus. Lau - da - te Do. mi. nu.

B. ju. bi. la - ti. o. ni - bus. Lau - da - te Do. mi. nu.

poco sfp *poco sfp* *poco sfp*

25

S. Lau - da - te

A. Lau - da - te

T. (u)m, Lau - da - te Do. mi. num, Lau - da - te

B. (u)m, Lau - da - te Do. mi. num, Lau - da - te

sempre simile *sempre simile* *P e cres* *cresc.*

do *sempre* **26** *psub.*

S. *do sempre* *psub.*

A. *do sempre* *psub.*

T. *do sempre* *psub.*

B. *do sempre* *psub.*

E - - - um O - mnia o - mnis spi - ri - tus lau - dat

E - - - um O - mnia o - mnis spi - ri - tus lau - dat

psub.

27

S. Do - mi - num, O - mnis spi - ri - tus lau - dat, lau - dat E - -

A. Do - mi - num, O - mnis spi - ri - tus lau - dat, lau - dat E - -

T. Do - mi - num, O - mnis spi - ri - tus lau - dat, lau - dat E - -

B. Do - mi - num, O - mnis spi - ri - tus lau - dat, lau - dat E - -

non cresc.

S. *um.*

A. *um.*

T. *um.*

B. *um.*

Tempo I = ♩.48

29

S. *p* Alle - lu - ia. Lauda - te, Do - mi - num...

A. *p* Alle - lu - ia. Lauda - te, Do - mi - num...

T. *p* Alle - lu - ia. Lauda - te, lauda - te, lauda - te, Do - mi - num...

B. *p* Alle - lu - ia. Lauda - te, lauda - te, lauda - te, Do - mi - num...

allegro

fin *laissez vibrer* FIN