

VENI SANCTE SPIRITUS

for
Female Chorus and Chamber Orchestra

Full Score

1. Veni et Emitte
2. Consolator Optime
3. O Lux Beatissima
4. Da Tuis Fidelibus

Music by
Kentaro Sato



Wiseman Project

www.wisemanproject.com

The Kentaro Sato Choral Series

VENI SANCTE SPÍRITUS

for

Female/Children's Chorus and Chamber Orchestra

Music by Kentaro Sato

Full Score

1. Veni et Emítte
2. Consolátor Óptime
3. O Lux Beatíssima
4. Da Tuis Fidélibus

Instrumentation:

- **Female or Children's Chorus** (SMA)
- **4 Woodwinds**
(1 Flute, 1 Oboe, 1 Clarinet in Bb, 1 Bassoon)
- **Strings**
(1st Violins, 2nd Violins, Violas, Cellos, Double Basses)

This work can be performed with the following instrumentation also:

- 1) Organ only
- 2) Organ + Woodwinds
- 3) Piano only
- 4) Piano + Woodwinds

Duration: 25min

Orchestral and Organ Parts are available at:

WP

Wiseman Project

WWW.WISEMANPROJECT.COM

Veni Sancte Spíritus

1. Veni et Emítte

Veni, Sancte Spíritus,
et emítte caélitus
lucis tuae rádium.

Veni, pater páuperum,
veni, dator múnerum,
veni, lumen córdium.

2. Consolátor Óptime

Consolátor óptime,
dulcis hospes ánimae,
dulce refrigérium.

In labóre réquies,
in aestu tempéries,
in fletu solácium.

3. O Lux Beatíssima

O lux beatíssima,
reple cordis íntima
tuórum fidélium.

Sine tuo númine,
nihil est in hómine,
nihil est innóxium.

Lava quod est sórdidum,
riga quod est áridum,
sana quod est saúcium.

Flecte quod est rígidum,
fove quod est frígidum,
rege quod est dévium.

4. Da Tuis Fidélibus

Da tuis fidélibus,
in te confidéntibus,
sacrum septenárium.¹

Da virtútis méritum,
da salútis éxitum,
da perénne gáudium.

Amen.
Alleluía.

Come, Holy Spirit

1. Come and Send out

Come, Holy Spirit,
and send out from heaven
the ray of your light.

Come, father of the poor,
come, giver of services,
come, luminance of [our] hearts.

2. The Best Kind of Consoler

[You are] the best kind of consoler,
the sweet guest of [our] soul,
a sweet cooling.

In labor, [you are] rest,
in boiling, [you are] moderation,
in weeping, [you are] solace.

3. Oh Most Blessed Light

Oh most blessed light,
refill the innermost [recesses] of the heart
of your faithful.

Without your divine-approval,
nothing is in a human,
nothing is harmless.

Wash what is filthy,
moisten what is arid,
heal what is hurt.

Bend what is rigid,
warm what is cold,
correct what is wayward.

4. Give Your Faithful

Give your faithful,
who have faith in you,
sevenfold [what is] holy.²

Give [them] the merit of virtue,
give [them] the outlet of health,
give [them] perennial rejoicing.

Amen.
Halleluiah.

English Translation by Dr. Robert Zaslavsky

来たれ、精霊よ

1. 来たれ そして 放ちたまえ

来たれ 精霊よ
そして 御光の輝きを
天より放ちたまえ

来たれ 貧しき者の父よ
来たれ 奉仕の与え手よ
来たれ 私達の心の光よ

2. 比類なき慰めの御方

貴方は 比類なき慰めの御方、
私達の魂の優しき賓客、
穏やかな静けさ

貴方は 苦しみの中の安らぎ
灼熱の中の涼しさ
嘆きの中の慰め

3. 最も祝福された光よ

ああ 最も祝福された光よ
信じる者の
心の奥底を満たしたまえ

貴方の聖なる承認なくば
人の内には何もなく
心安らぐ場所もない

穢れを流し
渇きを潤し
傷を癒したまえ

こわばりを緩め
冷えを温め
迷いを正したまえ

4. 信じる者に賜物を

信じる者に
貴方に心寄せる者に
七重の聖なる賜物を³

徳の褒美を与え
救いの道を示し
永遠なる喜びを与えたまえ

祈りの声を
主への褒め歌を

日本語訳 佐藤賢太郎

¹ Sapientia, Intellectus, Consillium, Scientia, Pietas, Timor Domini

² Wisdom, Understanding, Counsel, Fortitude, Knowledge, Piety, Fear of the Lord

³ 知恵・理解・判断・勇気・知識・哀れみ・神への畏敬

Score

- 1. Veni et Emitte -

Music by Kentaro Sato (Ken-P)

Sep 24, 2008

♩ = c. 65 *Affectionately*

Commissioned by Leioa Kantika Korala Children's Chorus (Leioa, Spain)

The score is for a 3/4 time piece in G major. It features a woodwind section (Flute, Oboe, Bass Clarinet, Bassoon), vocal parts (Soprano, Mezzo-Soprano, Alto), a string section (Violin I, Violin II, Viola, Violoncello, Double Bass), Organ, and Piano. The woodwinds and strings play a melodic line starting in measure 5, marked *mp*. The organ and piano provide accompaniment, with the organ marked *p* and the piano marked *p* and *mp*. A large 'NO COPYRIGHT' watermark is overlaid diagonally across the score.

SW: Bourdon 8', Gamba 8'
 GR: Flute 8', Flute 4', SW/GR
 PED: Subbass 16', Flute 8', SW/PED

*Cut these 4 bars for piano accompaniment ver.

- 1. Veni et Emitte -

The image displays a musical score for the piece "1. Veni et Emitte". The score is arranged in a standard orchestral format with multiple staves. The instruments and parts included are:

- Flute (Fl.)
- Oboe (Ob.)
- Bass Clarinet (B♭ Cl.)
- Bassoon (Bn.)
- Soprano (S)
- Middle Voice (M)
- Alto (A)
- Violin I (Vln. I)
- Violin II (Vln. II)
- Viola (Vla.)
- Violoncello (Vc.)
- Double Bass (D.B.)
- Organ (Org.)
- Piano (Pno.)

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *mp*, *p*, *pp*). The vocal parts (S, M, A) have lyrics written below the notes. A large, diagonal watermark reading "NO COPYRIGHT" is overlaid across the entire page. At the bottom, there is a measure number line from 12 to 22 and a piano part with figured bass notation (e.g., *8va-7*, *8vb*).

- 1. Veni et Emitte -

23

Fl.

Ob.

B♭ Cl.

Bn.

S

M

A

Vln. I

Vln. II

Vla.

Vc.

D.B.

Org.

Pno.

23 24 25 26 27 28 29 30

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Ve - ni, Sanc - te Spi - ri - tus, e - mit - cae - li - tus lu -
Ve - ni, Sanc - te Spi - ri - tus, e - mit - te cae - li - tus lu -
Ve - ni, - Sanc - te Spi - ri - tus, et e - mit - te cae - li - tus lu - cis

mp *p* *tr* *p* *mp* *p* *pp* *pp* *pp* *pp* *p* *pp* *p* *pp* *p* *pp* *mp* *p* *pp* *p* *pp*

SW GR

- 1. Veni et Emitte -

31

Fl. *mp*

Ob. *mp*

B♭ Cl. *mp*

Bn. *p mp mp*

S
tu - ae ra - di - um. Oh, Ve - ni,

M
tu - ae ra - di - um. Oh, ni,

A
tu - ae ra - di - um. Oh, Ve ni,

Vln. I *p mp pp mp*

Vln. II *p mp pp mp*

Vla. *p mp pp mp*

Vc. *p mp p mp*

D.B. *p mp p mp*

Org. *mp p mp mp mp*

GR

31 32 33 34 35 36 37 38

Pno. *mp p mp mp mp*

- 1. Veni et Emitte -

46

Fl.

Ob.

B♭ Cl.

Bn.

S.
mit - - - te cae - li - tus lu - cis tu ra - - - di - u

M.
mit - - - te cae - li - tus lu - cis tu ra - - - li -

A.
mit - - - te cae - li - tus lu tu ae ra - - - um.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Org.

GR

SW

GR: + Flute 4'

46 47 48 49 50 51 52

Pno.

6/16

www.wisemanproject.com

Detailed description: This is a page of a musical score for the first movement, '1. Veni et Emitte'. The score is written for a full orchestra and three vocal soloists (Soprano, Mezzo-soprano, and Alto). The orchestration includes Flute, Oboe, Clarinet in B-flat, Bassoon, Violin I and II, Viola, Violoncello, Double Bass, Organ, and Piano. The vocal parts have lyrics in Latin. The score is marked with various dynamics such as *fp*, *mp*, *pp*, and *p*. A large, diagonal watermark reading 'NO COPYRIGHT' is overlaid across the center of the page. The page number '46' is in the top left corner, and the measure numbers '46' through '52' are at the bottom. The page number '6/16' and the website 'www.wisemanproject.com' are at the bottom right.

- 1. Veni et Emitte -

53

Fl. *mp* *tr* *mp*

Ob. *mp*

B♭ Cl. *mp* *mp*

Bn. *mp* *mp*

S. *mp* Ve - ni, - ter pau - -

M. *mp* Ve - ni, pa - ter pau -

A. *mp* Ve - ni, pa - ter pau - -

Vln. I *p* *tr*

Vln. II *p*

Vla. *p*

Vc. *p* *pizz.*

D.B. *p* *p*

Org. *p* GR

53 54 55 56 57 58

Pno. *p* *8^{vb}* *8^{vb}* *8^{vb}*

- 1. Veni et Emitte -

59

Fl. *tr* *mp* *mp*

Ob. *mp*

B \flat Cl. *mp*

Bn. *mp*

S
pe - rum, ve - ni da - tor - ne - ve - ni, ve - ni,

M
pe - rum, ve - ni da - tor mu - - - ne - rum, ve -

A
pe - rum, ve - ni da - - - - ne - rum, ve - ni, ve - ni,

Vln. I *tr* *tr* *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

D.B. *arco* *pp*

Org. *GR* *SW* *p*

59 59 60 61 62 63 64 65

Pno. *8^{vb}* *8^{vb}* *8^{vb}* *8^{vb}* *p*

- 1. Veni et Emitte -

66

Fl.

Ob.

B \flat Cl.

Bn.

S

M

A

Vln. I

Vln. II

Vla.

Vc.

D.B.

Org.

Pno.

66 67 68 69 70 71 72

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The image shows a page of a musical score for the piece "1. Veni et Emitte". The score is for a vocal soloist (Soprano, Mezzo-soprano, and Alto) and a full orchestra. The vocal parts have lyrics: "ve - ni lu - - - men cor - - - di" and "ve - - ni lu - - - men co - - - um.". The orchestral parts include Flute, Oboe, Bass Clarinet, Bassoon, Violin I and II, Viola, Violoncello, Double Bass, Organ, and Piano. The score is marked with dynamics such as *mp* and *p*. A large "NO COPYRIGHT" watermark is overlaid on the page. The page number is 9/16, and the copyright is ©2008 Kentaro Sato (Ken-P).

- 1. Veni et Emitte -

73

Fl. *mp*

Ob. *mp*

B♭ Cl. *mp*

Bn.

S

M

A

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

Org. *mp* GR

73 74 75 76 77

Pno. *mp*

NO COPY

- 1. Veni et Emitte -

78

Fl. *mp*

Ob. *mp*

B♭ Cl. *mp*

Bn. *mp*

S. *mp*
Oh, Ve - - ni, - - - te Spi - ri - tus.

M. *mp*
Oh, Ve - - ni, - - - te Spi - ri - tus.

A. *mp*
Oh, Ve - - ni, sanc - - - te Spi - ri - tus.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

Org. *mp*
SW

78 79 80 81 82

Pno. *mp*

- 1. Veni et Emitte -

87

Fl. *mp*

Ob. *mp*

B♭ Cl. *mp*

Bn. *mp*

S. *mf*
Ve - ni, Sanc - Spi - ri - tus,

M. *mf*
Ve - ni, Ve - ni, Sanc - te Spi - ritus,

A. *mf*
Ve - ni, Sanc - te Spi - ritus,

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

Org. *mf* GR *mp*

87 88 89 90

Pno. *mf* *f*

- 1. Veni et Emitte -

91

Fl.

Ob.

B♭ Cl.

Bn.

S

M

A

Vln. I

Vln. II

Vla.

Vc.

D.B.

Org.

Pno.

91 92 93 94 95

et e - mit - te cae - li - tus lu - cis tu - a

et e - mit - te cae - li - tus lu - cis tu - a

et e - mit - te cae - li - tus lu - cis tu - a

- 1. Veni et Emitte -

96

Fl.

Ob.

B♭ Cl.

Bn.

S

M

A

Vln. I

Vln. II

Vla.

Vc.

D.B.

Org.

Pno.

96 97 98 99 100 101 102

ra - di - um. E - mit - te cae - li - tus tu - ae di - - - - - n.

ra - di - um. E - mit - te cae - li - us is tu - ae ra - di - - - - - n.

ra - di - um. E - mit - te - li - tus lu - cis tu - ae ra - di - - - - - um.

mp *mf* *f* *pp* *p* *mf* *f* *pizz.* *arco* *sw* *GR*

10

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- 2. Consolator Optime -

♩ = c. 40-45 *Elegantly*

The score is written for a full orchestra and organ/piano. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), and Bassoon (Bn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The organ (Org.) and piano (Pno.) parts are also included. The score is in 6/8 time with a key signature of two sharps (D major). The tempo is marked 'c. 40-45' and the mood is 'Elegantly'. The dynamic marking *mp* (mezzo-piano) is used throughout. A large, diagonal watermark reading 'NO COPYRIGHT' is overlaid on the score. Performance instructions for the organ and piano are provided at the bottom of the page.

SW: Bourdon 8', Flute 4'
 GR: Flute 8', SW/GR
 PED: Subbass 16', Flute 8'

*If there are woodwinds, do not play the [instrument] (left hand).

*If there are woodwinds, do not play these two bar (right hand).

- 2. Consolator Optime -

5

Fl. *mp*

Ob.

B♭ Cl. *mp*

Bn.

S *mf*
Con - so - la - tor op - ti - me, dul - cis hos - - - - ni - mae,

M *mf*
Con - so - la - tor op - ti - me, dul - cis hos - - - - ni - mae, *mp*

A *mf*
Con - so - la - tor op - ti - me, dul - cis hos pes a - - - - ni - mae, dul

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

Org. *SW* - Flute 4
SW *p*

5 6 7 8 9

Pno. *mp* *mf* *p*

- 2. Consolator Optime -

10

Fl.

Ob.

B♭ Cl.

Bn.

S

M

A

Vln. I

Vln. II

Vla.

Vc.

D.B.

Org.

Pno.

10 11 12 13 14

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- 2. Consolator Optime -

15

Fl. *mp*

Ob. *mp*

B♭ Cl. *mp*

Bn. *p* *mp* *mp*

S
dul - cis hos - pes a - - - ni - mae, dul - fri - ge - - ri - um. Con-so-

M
dul - cis hos - pes a - - - ni - mae, dul - fri - ge - - um. Con-so-

A
dul - cis hos - pes a - - - mae, dul - ce re - fri - ge - - ri um. Con-so-

Vln. I *p* *p*

Vln. II *p* *p*

Vla. *p*

Vc. *p* *pizz.* *p*

D.B. *p* *pizz.* *p*

Org.

15 16 17 18 19

Pno.

- 2. Consolator Optime -

20

Fl. *mp*

Ob. *mp*

B♭ Cl. *mp*

Bn. *mp*

S
la - - - tor op - ti - me. *mp* Con - so - la - tor

M
la - - - tor op - ti - me.

A
la - - - tor op - ti - me.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp* arco

D.B. *mp*

Org. SW: - Flute 4' GR

20 21 22 23 24 25

Pno. *mp*

- 2. Consolator Optime -

26

Fl.

Ob.

B♭ Cl.

Bn.

S

M

A

Vln. I

Vln. II

Vla.

Vc.

D.B.

Org.

Pno.

op - ti - me, con - so - la - tor op - ti - me, dul - cis hos - pes

Con - so - la - tor op - ti - me, cis hos - pes

Con - so - la - tor op - ti - me, dul - cis hos - pes

26 27 28 29 30 31

6/24

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- 2. Consolator Optime -

32

Fl. *mp* *mp*

Ob. *mp* *mp*

B♭ Cl. *mp* *mp*

Bn. *mp* *mp*

S. a - ni - mae, con - so - la - ti - me, dul - cis

M. - - ni - mae, con - so - la - tor op - ti - me so - la - tor op - ti - me, dul - cis

A. - - ni - mae, con - so - la - tor op - ti - me, con - so - la - tor op - ti - me, dul - cis

Vln. I *mp* *p* *mp*

Vln. II *mp* *mp*

Vla. *mp* *mp*

Vc. *mp* *p* *mp*

D.B. *p* *mp*

Org. *mp* *p* *mp*

GR

GR

32 33 34 35 36 37

Pno. *mp* *p* *mf*

- 2. Consolator Optime -

50

Fl. *mp* *mf* 5

Ob.

B♭ Cl. *mf* 5

Bn. *mp* *fp* *mp*

S. *mf* *mp*

M. *mf* *mp*

A. *mf*

ae - stu, in ae - stu tem - per - um, in fle -

ae - stu, in ae - stu tem - pe - um, in

ae - stu, in ae - stu tem - pe - ri - um, in

Vln. I *p*

Vln. II *mp*

Vla. *mp* *p*

Vc. *mp* *fp*

D.B. *mp* *fp*

Org. *mp* *fp* SW

50 51 52 53 54 55 56

Pno. *mf* *mp* *fp* 8vb

- 2. Consolator Optime -

57

Fl.

Ob.

B♭ Cl.

Bn.

S.

M.

A.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Org.

Pno.

57 58 59 60 61 62 63 64

8^{vb}

- 2. Consolator Optime -

65

Fl.

mp

Ob.

B♭ Cl.

mp

Bn.

S

p *mp*

so - la - - - ci - - - so

M

p

so - la - - - ci - - -

A

p

so - la - - - ci - - - um, so -

Vln. I

p

Vln. II

p

Vla.

Vc.

p

D.B.

p

Org.

p

65 66 67 68 69

Pno.

p

- 2. Consolator Optime -

75

Fl.

Ob.

B♭ Cl.

Bn.

S.

M.

A.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Org.

Pno.

mp

p

mp

p

mp

p

SW: +

GR

SW *If there are woodwinds, do not play these notes (left hand).

*If there are woodwinds, do not play these notes (right and left hands).

75 76 77 78 79

14/24

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- 2. Consolator Optime -

80

Fl.

Ob.

B \flat Cl.

Bn.

S

M

A

Vln. I

Vln. II

Vla.

Vc.

D.B.

Org.

Pno.

mp

mf

mp

mf

mp

mp

so - la - tor op - ti - me.

Con - so - la - tor

80 81 82 83

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15/24

- 2. Consolator Optime -

84

Fl. *mp*

Ob. *mp*

B♭ Cl. *mp*

Bn. *mp*

S *mf* dul - cis hos - pes a - ni - mae, dul - ce re - fri - ge - ri -

M Con - so - la - tor op - ti - me dul - cis hos - pes a - ni - mae, dul - ce re - fri - ge - ri -

A op - ti - me dul - cis hos - pes a - ni - mae, dul - ce re - fri - ge - ri -

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *mp*

D.B. *mp*

Org. *p*

W: - Flute 4

SW

84 85 86 87 88

Pno. *mf* *p*

- 2. Consolator Optime -

94

Fl. *mp* *mf*

Ob. *mp* *mf*

B♭ Cl. *mp* *mf*

Bn. *mp* *mf*

S. dul - ce re - fri - ge - - - ri - um. la - - - tor op - - -

M. dul - ce re - fri - ge - - - ri - um. - - - - - tor op - - -

A. dul - ce re - fri - ge - - - ri - um. Con-so - la - - - - - tor op - - - ti

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp* arco

D.B. *p* *mp* arco

Org. *p* SW: + Flute 4' GR

94 95 96 97 98

Pno. *mf*

- 2. Consolator Optime -

99

Fl. *mf*

Ob.

B♭ Cl. *mf*

Bn. *mf*

S. *f*
me, con - so - la - - - tor op - - - ti - me.

M. *f*
me, con - so - la - - - tor op - - - ti - me.

A. *f*
me, con - so - la - - - tor op - - - ti - me.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

Org. *f*

99 100 101 102

Pno. *f*

Detailed description: This is a page of a musical score for the piece '2. Consolator Optime'. The score is written for a full orchestra and three vocal soloists (Soprano, Mezzo-soprano, and Alto). The orchestration includes Flute, Oboe, Clarinet in B-flat, Bassoon, Violins I and II, Viola, Violoncello, Double Bass, Organ, and Piano. The vocal parts have lyrics in Latin: 'me, con - so - la - - - tor op - - - ti - me.' The score is marked with dynamics such as *mf* (mezzo-forte) and *f* (forte). The page number '99' is indicated at the top left and bottom left. The measures are numbered 99, 100, 101, and 102. A large, diagonal watermark reading 'NO COPYRIGHT' is overlaid across the center of the page.

- 2. Consolator Optime -

103

Fl. *mf* *mp*

Ob. *mf* *mp*

B♭ Cl. *mf* *mp*

Bn. *mf* *mp*

S *mf* dul - cis hos - pes a - ni - mae, dul - ce re fri - ge - - - ri -

M *mf* dul - cis hos - pes a - ni - mae, dul - ce re - fri - ge - - - ri -

A *mf* dul - cis hos - pes a - ni mae, dul - ce re - fri - ge - - - ri -

Vln. I *p*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B. *p* *mp*

Org. SW: - Flute 4' GR: + Flute 4' *mp*

103 104 105 106 107

Pno. *mp*

- 2. Consolator Optime -

108

Fl. *mp*

Ob.

B♭ Cl.

Bn.

S
um.

M
um.

A
um.

Vln. I *mp*

Vln. II *mp*

Vla. *mp* *p*

Vc. *mp*

D.B. *mp*

Org. *mp* *p* GR: - Flute 4'

3 2 1

108 109 110 111 112

Pno. *mp* *p*

g^{vb}

*For left hand,
If there are woodwinds, play upper notes.
If there are no winds, play lower notes.

NO COPY PREVIEW

- 2. Consolator Optime -

rit. -----

113

Fl.

Ob.

B \flat Cl.

Bn.

S

M

A

Vln. I

Vln. II

Vla.

Vc.

D.B.

Org.

Pno.

op - ti - me,

op - ti - me,

on - so - la - tor op - ti - me,

113 114 115 116 117 118

p

NO COPY PRINT

- 2. Consolator Optime -

INTERLUDE
Tempo Rubato (♩ = c. 50)

119

Fl.

Ob.

B♭ Cl.

Bn.

S
p
Con-so-la - tor op - ti - me.

M
p
Con-so-la - tor op - ti - me.

A
p
Con-so-la - tor op - ti - me.

Vln. I

Vln. II

Vla.

Vc.
pp
pp
pp
*principal only
mp

D.B.
p
pp

Org.
sw

119 120 121 122 123 124 125 126 127

Pno.
mp

- 2. Consolator Optime -

Into the next movement
The low pedal note fades out
as "3. O Lux Beattissima" starts.

128

Fl.

Ob.

B♭ Cl.

Bn.

S.

M.

A.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Org.

Pno.

128 129 130 131 132 133

24/24

www.wisemanproject.com

**principal only*

**others*

pp

mp

ppp

tutti.

SW: only Bourdon 8'

PED: only Subbass 16, SW/PED

8vb

Score

- 3. O Lux Beatissima -

Music by Kentaro Sato (Ken-P)
June 20, 2008

♩ = c. 60 **Holy** This movement is a **cappella**.
However, use the optional accompaniment, if the choir needs.

Fl.

Ob.

B♭ Cl.

Bn.

Sop.
O lux. O lux _____ be-a-tis - si - ma, re-ple _____ dis in - ti - ma tu - o - rum fi-

Mez. Sop.
O lux. O lux _____ be-a-tis - si - ma, re-ple _____ dis in - ti - ma tu - o - rum fi-

Alt.
O lux. O lux _____ be-a-tis ma. re-ple _____ cor - dis in - ti - ma tu - o - rum fi-

Vln. I

Vln. II

Vla

Vc.

D.B.

Org.
*Optional organ part.
p
SW

Pno.
*Optional piano part.
p
sub

1 2 3 4 5 6 7

- 3. O Lux Beatissima -

de-li - um. Si - ne tu - o nu - mi - ne, ni - hil est in - no - mi - ne.

de - li - um. Si - ne tu - o nu - mi - ne, ni - hil est in - no - mi - ne.

de - li - um. Si - ne tu - o nu - mi - ne, ni - hil est in - no - mi - ne.

Org. SW: + Vox Celeste 8'

8 9 10 12

Pno.

S Si - tu - o nu - mi - ne, ni - hil est in - no - xi - um.

M Si - ne tu - o nu - mi - ne, ni - hil est in - no - xi - um. (Oo...)

A Si - ne tu - o nu - mi - ne, ni - hil est in - no - xi - um. (Oo...)

Org. SW: + Gamba 8' - Bourdon 8'

14 15 16 17 18 19

Pno.

- 3. O Lux Beatissima -

The musical score is arranged in systems. The first system (measures 20-24) includes Soprano (S), Alto (A), Organ (Org.), and Piano (Pno.) parts. The Soprano part has lyrics: "La - va quod est sor - - - di - um." The Alto part has lyrics: "(...um) Ri - ga quod est a - - - ri -". The Organ part features a complex texture with multiple staves. The Piano part has measures numbered 20, 21, 23, and 24. The second system (measures 25-30) includes Soprano (S), Alto (A), Organ (Org.), and Piano (Pno.) parts. The Soprano part has lyrics: "(Oo...) E - te quod est ri - gi - dum,". The Alto part has lyrics: "Sa - na quod est sau - si -", "(Oo...)", and "Flec - te quod est ri - gi - dum,". The Organ part includes the instruction "SW: only Bourdon 8' & Vox Celeste 8'" and a dynamic marking of *p*. The Piano part has measures numbered 25, 26, 27, 28, 29, and 30.

- 3. O Lux Beatissima -

31
S fo-ve quod est fri - gi - dum, re - - - ge quod est de - vi um.
M fo - ve quod est fri - gi - dum, re - - - ge quod est de - vi - um.
A fo - ve quod est fri - gi - dum, re - - - ge quod est de - vi - um.

Org.

31 32 35 36

Pno.

38 *p*
S O lux be - a - tis - si - ma O lux
M O lux. O lux be - a - tis - si - ma. O lux
A O lux. O lux be - a - tis - si - ma. O lux

SW: only Flute 4' SW: only Bourdon 8' & Vox Celeste 8'

Org. *p*

38 39 40 41 42 43

Pno. *p*

- 3. O Lux Beatissima -

The musical score is arranged in systems. The first system (measures 44-50) includes vocal parts for Soprano (S), Mezzo (M), and Alto (A), Organ (Org.), and Piano (Pno.). The vocal parts have lyrics: "be - a - tis - si - ma. O lux. O lux. be - a - tis - si - ma". The organ part is marked "SW: - Vox Celeste 8'" and "p". The piano part has measure numbers 44, 45, 46, 49, and 50. The second system (measures 52-58) includes vocal parts for Soprano (S), Mezzo (M), and Alto (A), Organ (Org.), and Piano (Pno.). The vocal parts have lyrics: "lux. be - a - tis - si - ma. lux. O lux. be - a - tis - si - ma." and "O lux. be - a - tis - si - ma. lux. O lux. be - a - tis - si - ma." The organ part is marked "SW: + Vox Celeste 8', + F" and "mp". The piano part has measure numbers 52, 53, 54, 55, 56, 57, and 58. A large "NO COPY" watermark is overlaid diagonally across the entire page.

- 3. O Lux Beatissima -

S
ma, re-ple cor-dis in-ti-ma tu-o-rum fi-de-li-um. Si-ne tu-o

M
ma, re-ple cor-dis in-ti-ma tu-o-rum fi-de-li-um. Si-ne tu-o

A
ma, re-ple cor-dis in-ti-ma tu-o-rum fi-de-li-um. Si-ne tu-o

Org.

Pno.

59 60 63

S
nu-mi-ne, ni-hil est in no-mi-ne, Si-ne tu-o nu-mi-ne,

M
nu-mi-ne, ni-hil est in no-mi-ne. Si-ne tu-o nu-mi-ne,

A
nu-mi-ne, ni-hil est in no-mi-ne. Si-ne tu-o nu-mi-ne,

Org.

Pno.

65 66 67 68 69

- 3. O Lux Beatissima -

*If possible, go to the next movement without a pause.

S
ni - hil est in no - xi - um. O lux be - a - tis - si - ma.

M
ni - hil est in - no - xi - um. O lux be - a - tis - si - ma.

A
ni - hil est in - no - xi - um. O lux be - a - tis - si - ma.

Org.
SW: + Cornoba 8' - Flute 4'
PED: + Subbass 16' PED: - Subbass 16'

Pno.
70 71 74 75

NO COPY NO PRINT

- 4. Da Tuis Fidelibus -

18

Fl. *mp*

Ob. *mp*

B♭ Cl. *mp*

Bn.

S
— con - fi - den - ti - bus, sac - rum sep - um.

M
— con - fi - den - ti - bus, sac - rum sep - te - um.

A
— con - fi - den - ti - bus, sac - rum sep - na - ri - um.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

D.B. *p*

Org. *GR*

18 19 20 21 22 23 24

PED: + Subbass 16

Pno.

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- 4. Da Tuis Fidelibus -

32

Fl.

Ob.

B♭ Cl.

Bn.

S
bus, in con - fi - den - ti - bus, *mp*

M
te con - fi - den - ti - bus, *mp* in con - fi -

A
te con - fi - den - ti - bus, *mp* Da - tu - is fi - de - li - bus, *mp*

Vln. I
pp *p* *pp*

Vln. II
pp *p* *pp*

Vla.
pp *p* *pp*

Vc.
pp *p* *pp*

D.B.
pp

Org.
SW: - Gamba 8'
PED: - Subbas 16'

32 33 34 35 36 37

Pno.
pp

- 4. Da Tuis Fidelibus -

38

Fl. *mp*

Ob.

B♭ Cl. *mp*

Bn.

S *mp*

M *mp*

A

Vln. I *pp*

Vln. II *pp*

Vla. *pp* unis. *p* *pp*

Vc. *pp* *p*

D.B. *p*

Org. *Gamba 8'* *GR* *SW*

38 39 40 41 42 43

PED: + Subbass 16

Pno.

in te con - fi - den - ti - bus, sac - rum te - na - ri - um. sac -
den - - - ti - bus, sac - rum te - na - ri - um.
in te con - fi - den - ti - bus, sac - rum sep - te - na - ri - um

- 4. Da Tuis Fidelibus -

44

Fl. *mp*

Ob. *mp*

B \flat Cl.

Bn.

S *mp*

M *mp*

A *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *p* *mp*

Vc. *p* *mp*

D.B. *p* *mp*

Org. *mf*

44 45 46 47 48 49 50

Pno. *p* *mf*

GR. 4'

8^{va}

- 4. Da Tuis Fidelibus -

51

Fl.

Ob.

B♭ Cl.

Bn.

S

M

A

Vln. I

Vln. II

Vla.

Vc.

D.B.

Org.

Pno.

Da vir - tu - is me - ri - tum da sa - lu - tis

Da vir - tu - is me - ri - tum da sa - lu - tis

Da vi - tu - me - ri - tum da sa - lu - tis

pp

p

mp

pizz.

SW

51 52 53 54 55 56

8^{vb}

- 4. Da Tuis Fidelibus -

57

Fl. *p*

Ob.

B♭ Cl. *p*

Bn. *mp*

S
e - xi - tum, da - ren - - ne

M
e - xi - tum, da - ren - - ne

A
e - xi - tum, pe - ren - - ne

Vln. I

Vln. II

Vla.

Vc.

D.B.

Org. *mp*

57 58 59

Pno. *mp*

Detailed description: This is a page of a musical score for the piece '4. Da Tuis Fidelibus'. The score is written for a full orchestra and a vocal ensemble. The instruments shown include Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (B♭ Cl.), Bassoon (Bn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Organ (Org.), and Piano (Pno.). The vocal parts are Soprano (S), Mezzo-soprano (M), and Alto (A). The music is in the key of D major and 4/4 time. The page number 57 is indicated at the top left. A large, diagonal watermark reading 'NO COPYRIGHT' is overlaid across the center of the page. The score includes dynamic markings such as *p* (piano) and *mp* (mezzo-piano). The vocal parts have lyrics in Latin: 'e - xi - tum, da - ren - - ne' for Soprano and Mezzo-soprano, and 'e - xi - tum, pe - ren - - ne' for Alto. The organ and piano parts also feature dynamic markings. The bottom of the page shows measures 57, 58, and 59.

- 4. Da Tuis Fidelibus -

60

Fl. *mp* *mp* *mf*

Ob. *mp* *mf*

B♭ Cl. *mp* *mp* *mf* *mp*

Bn. *mp* *mf*

S. *mf* *p*

M. *mf* *p*

A. *mf* *p*

Vln. I *mp* *mf* *pp*

Vln. II *mp* *pp*

Vla. *mp* *pp*

Vc. *mp* *mf*

D.B. *mp* *mf*

Org. *mf* *p*

Pno. *mf* *p*

gau - - - di - - - - um. A - - - men. A

gau - - - di - - - - um. A - - - men. A

gau - - - di - - - - u A - - - men. A

arco

GR + Principal 8'

GR: - Principal 8'

GR

↓ PED: + Principal 8', + SW/PED

SW

↑ PED: - Principal 8'

60 61 62 63 64

8^{vb}

- 4. Da Tuis Fidelibus -

65

Fl.

Ob.

B♭ Cl.

Bn.

S

M

A

Vln. I

Vln. II

Vla.

Vc.

D.B.

Org.

Pno.

men.

A

men.

A

men.

GR: + Flute 8'

GR: + Principal 4'

GR: + Principal 2'

GR

10

p *mp* *mf* *f* *fp*

65 66 67 68 69

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11/18

8vb

The image shows a page of a musical score for the piece "4. Da Tuis Fidelibus". The score is written for a full orchestra and includes vocal parts. The instruments listed are Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bn.), Soprano (S), Mezzo-soprano (M), Alto (A), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Double Bass (D.B.), Organ (Org.), and Piano (Pno.). The score is marked with dynamic levels such as *p*, *mp*, *mf*, *f*, and *fp*. There are also performance instructions like "men." and "A". A large, diagonal watermark reading "NO COPYRIGHT" is overlaid on the score. The page number "11/18" is at the bottom, and the copyright notice "©2008 Kentaro Sato (Ken-P)" is at the bottom left. The score includes measures 65 through 69, with a rehearsal mark at measure 65. The organ part has specific registrations: "GR: + Flute 8'", "GR: + Principal 4'", and "GR: + Principal 2'". The piano part has a "8vb" marking at the end of measure 69.

- 4. Da Tuis Fidelibus -

70

Fl. *mf* 9

Ob. *mf*

B♭ Cl. *mf* *tr*

Bn. *fp* *mf*

S. *mf* *f*
Al - le - - lu - - ia. - - - lu - - ia.

M. *mf* *f*
Al - le - - lu - ia. Al - le - lu - ia. Al - le -

A. *mf* *f*
Al - le - - lu - ia. - le - - ia. Al - le -

Vln. I *mf* *mp*

Vln. II *mf* *simile*

Vla. *mf*

Vc. *fp* *mf*

D.B. *fp* *mf*

Org. *mf* *f*
C⁶: + Mutation
PED: + Principal 8'

70 71 72 73

Pno. *f* *8^{vb}*

- 4. Da Tuis Fidelibus -

74

Fl. *mf*

Ob. *mf*

B♭ Cl. *mf*

Bn.

S
Al - - - le - lu - - - le - - -

M
lu - ia. Al - le - lu - - - ia.

A
lu - ia. Al - le - ia. - le - lu - ia.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Org.

74 75 76

Pno.

10

- 4. Da Tuis Fidelibus -

77

Fl. *f* *tr*

Ob. *f*

B♭ Cl. *f* *tr*

Bn.

S
lu - ia. Al - le - lu - ia.

M
Al - le - lu - ia. Al - le - lu - ia.

A
Al - le - lu - ia. Al - le - ia.

Vln. I *mf* *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

Org.
SW: + Flute 4'
GR: + Mixture
PED: + GR/PED

77 78 79

Pno. *f*

- 4. Da Tuis Fidelibus -

rit. -----

Slower and Freer

The musical score is arranged in a standard orchestral format. The instruments and vocalists are listed on the left side of the page: Fl. (Flute), Ob. (Oboe), B♭ Cl. (Bass Clarinet), Bn. (Bassoon), S. (Soprano), M. (Mezzo-soprano), A. (Alto), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), D.B. (Double Bass), Org. (Organ), and Pno. (Piano). The score includes dynamic markings such as *mp* (mezzo-piano), *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo). There are also performance instructions like *rit.* (ritardando) and *Slower and Freer*. The vocal parts (S, M, A) have lyrics: "Al - le - lu - ia". The organ part includes specific registration instructions: SW: only Bourdon 8', GR: only Flute 8', Flute 4', PED: only Subbass 16', Flute 8', SW/PED. The piano part has measures numbered 80, 81, 82, 83, 84, and 85. A large, diagonal watermark reading "NO COPYRIGHT" is overlaid across the entire score.

- 4. Da Tuis Fidelibus -

Fl. *f* 10 *tr*

Ob. *f*

B♭ Cl. *f* 10 *tr*

Bn. *f*

S. *mp* ia. Ve - Sanc - te Spi - ri - tus

M. *mp* ia. Ve - ni Sanc - te Spi - ri - tus

A. *mp* ia. Ve - ni Sanc - te Spi - ri - tus

Vln. I *f* 10 *f* *mp* *espress.*

Vln. II *f*

Vla. *f* 10

Vc. *f* *pp*

D.B. *f*

Org. *f* Mutation, + Mixture Principal 16', + GR/PED
SW: only Bourdon 8', Vox Celeste 8'
GR: only Flute 8', Flute 4, SW/GR
PED: only Octave 4, Flute 4
SW *p*

90 91 92 93 94 95

Pno. *f* *p* 8^{vb}

- 4. Da Tuis Fidelibus -

rit.

96

Fl.

Ob.

B♭ Cl.

Bn.

S

M

A

Vln. I

Vln. II

Vla.

Vc.

D.B.

Org.

Pno.

Al - le - lu - ia.

Al - le - lu - ia.

Al - lu - ia.

normal div.

ppp

pp

ppp

ppp

mf

*principal only (upper)

tutti.

pp

p

GR

PED: only Subbass 16', Flute 8'

96 97 98 99 100 101 102 103

p

mp *espress.*