

Ms. 1926/1001. Ms. per. ton. Lit. K. Rogalski 72

# WACŁAW Z SZAMOTUŁ SZAMOTULCZYK

## IN TE DOMINE SPERAVI.

2262  
III Mus

Wedle wydawnictwa z r. 1554 w Norymberdze  
przez Nontana i Neubergera.

(C-dca 72.)

Cantus *mf* In Te Domi-ne spe-ro

Altus *mf* In Te Do-mi-ne spe-ra vi In Te

Tenor *mf* In Te Do-mi-ne spe-ra vi in

Bassus *mf* In Te Do-mi-ne spe-ra

vi In Te Do-mi-ne spe-ra vi In

Do-mi-ne spe-ra

Te Do-mi-ne spe-ra vi In Te Do-mi-ne spe-ra

In Te Do-mi-ne spe-ra vi in Te Do-mi

Te Do-mi-ne spe-ra vi Non confundar in ae-ter num

vi In Te Do-mi-ne spe-ra vi Non confun-dar in ae-

vi Non confundar in ae-ter num Nonconfun-dar in ae-ter

-ne spe-ra vi Non con-fun-dar Non confundar in ae-

Ms. No. 118 136/57



2.

in iu — sti — ci — a Tu — a li — be — ra me!

ter — num in iu — sti — ci — a Tu — a li — be — ra me in iu — sti — ci — a Tu —

num, in iu — sti — ci — a Tu — a

— ter — num in iu — sti — ci — a Tu a li —

25

*poco crescendo* 30

in iu — sti — ci — a Tu — a li — be — ra me li — be — ra me

— a li — be — ra me li — be — ra me in iu — sti — ci — a Tu — a li — be —

— li — be — ra me in iu — sti — ci — a Tu — a li — be — ra in iu — sti — ci — a Tu —

— be — ra me, li — be — ra me, in iu — sti — ci — a Tu —

*mf* *f*

35 *p* 40

In — cli — na ad me au — rem Tu — om in — cli — na ad

— ra me In — cli — na ad me au — rem Tu

a li be ra me In cli na ad me In — cli — na ad

a li — be — ra me. — In cli na ad me in —

*p* *p* *p*

poco piu vivo

3.

me in-cli-na ad me au-rem Tu-am ac-ce-le-ra ut e-ru  
 -am au-rem Tu-am inclina ad me ac-ce-le-ra ut e-ru  
 me in-cli-na ad me au-rem Tu-am ac-ce-le-ra ut  
 -cli-na ad me in-cli-na ad me au-rem Tu-am ac-ce-le-ra.

Es-to mi-hi in Deum protec-to-rem es-to mi-hi in Deum  
 -as me Es-to mi-hi in Deum pro-tec-to-rem es-  
 e-ru -as me Es-to mi-hi in Deum pro-tec-to-rem es-  
 ut e-ru-as me Es-to mi-hi in Deum pro-tec-to-rem

allargando e marcato al

60

protecto-rem protec-to-rem et in domum re-fu-gi  
 -to mihi in De-um pro-tec-to-rem et in domum re-fu-  
 to mihi in De-um pro-tec-to-rem et in domum re-fu-gi et in do-  
 es-to mi-hi in Deum protec-to-rem et in domum re-fu-gi et in do-

x.

Meno mosso (♩ = ca 66)

65 *f*

et in do-mum re-fu-gi et sal-vum me ut sal-vum me fa-

*f marcato*

ci- ut sal-vum me fa-ci-as ut sal-vum me

in domum re fu ut sal-vum me ut

*f marcato*

-mum re-fu-gi ut sal-vum me fa-ci-as, ut sal-

Detailed description: This system contains the first four measures of the musical score. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The music is in 3/4 time and D major. The tempo is 'Meno mosso' with a quarter note equal to approximately 66 beats per minute. The first measure is marked with a forte 'f' dynamic and a 'marcato' articulation. The lyrics are: 'et in domum re-fu-gi et sal-vum me ut sal-vum me fa-'. The second measure continues with 'ci- ut sal-vum me fa-ci-as ut sal-vum me'. The third measure continues with 'in domum re fu ut sal-vum me ut'. The fourth measure continues with '-mum re-fu-gi ut sal-vum me fa-ci-as, ut sal-'. The number '65' is written above the first measure, and a forte 'f' dynamic is written above the second measure.

cresc.

70. *ff* 75

ci-as ut sal-vum me fa-ci-as!

*fff*

fa-ci-as ut sal-vum me fa-ci-as ut sal-vum me fa-ci-

sal-vum me fa-ci-as ut sal-vum me ut sal-vum me ut sal-vum me fa-ci-

*ff*

-vum me fa-ci-as ut sal-vum me faci-as ut sal-vum me faci-

Detailed description: This system contains the next four measures of the musical score. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The music continues in 3/4 time and D major. The tempo remains 'Meno mosso'. The first measure is marked with a 'cresc.' (crescendo) and a forte 'f' dynamic. The lyrics are: 'ci-as ut sal-vum me fa-ci-as!'. The second measure continues with 'fa-ci-as ut sal-vum me fa-ci-as ut sal-vum me fa-ci-'. The third measure continues with 'sal-vum me fa-ci-as ut sal-vum me ut sal-vum me ut sal-vum me fa-ci-'. The fourth measure continues with '-vum me fa-ci-as ut sal-vum me faci-as ut sal-vum me faci-'. The number '70.' is written above the first measure, and a fortissimo 'ff' dynamic is written above the second measure. A fortissimo 'fff' dynamic is written above the second measure of the second staff.

Piu mosso (♩ = ca 72)

> 80.

Quo-ni-am for-ti-tu-do me-a for-ti-tu-

*p*

as Quo-ni-am for-ti-tu-do me

as. Quo-ni-

as.

Detailed description: This system contains the first four measures of the musical score for the 'Piu mosso' section. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The music is in 3/4 time and D major. The tempo is 'Piu mosso' with a quarter note equal to approximately 72 beats per minute. The first measure is marked with a piano 'p' dynamic. The lyrics are: 'Quo-ni-am for-ti-tu-do me-a for-ti-tu-'. The second measure continues with 'as Quo-ni-am for-ti-tu-do me'. The third measure continues with 'as. Quo-ni-'. The fourth measure continues with 'as.'. The number '> 80.' is written above the first measure, and a piano 'p' dynamic is written below the first measure of the second staff.

85

do me a et re-fu-gi-um meum es  
 a for-ti-tu-do me-a es, re-fu-gi-um meum es -  
 am for-ti-tu-do me-a et re-fu-gi-um meum es Tu es  
 Quo - ni - am for-ti-tu-do me - a

95 *diminuendo*

Tu et re-fu-gi-um meum es Tu  
 Tu re-fu-gi-um me-um es  
 Tu et re-fu-gi-um meum es Tu Tu  
 et re-fu-gi-um me-um es Tu es Tu

100 *p* 105

Et propter nomen Tu-um dedu-ces me et  
 Tu Et propter no-men Tu-um De-du-ces me et e-nu-tri-es  
 Et propter no-men Tu-um de-du-ces me  
 Et propter no-men Tu-um de-du-ces me et

110

e-nu-tri es me de-du-ces me et e-nu-tri es  
 me et e-nu-tri es me de-du-ces me et e-nu-tri es  
 et e-nu-tri es me de-du-ces me et e-nu-tri es  
 e-nu-tri es me. de-du-ces me et e-nu-tri es me.

115.

me Educes me de la-que-o quem ab-sconde-runt mi hi  
 me quem ab-sconde-runt quem ab-sconde-runt mi  
 duces me de la-que-o quem ab-sconde-runt mi  
 -nu-tri-es me quem ab-sconde-runt mi

120 125

Quo-ni-am Tu es pro-tec-tor me us  
 -hi Quo-ni-am Tu es pro-tec-tor Quo-ni-am Tu es protec-tor  
 -hi Quo-ni-am Tu es protec-tor me us Quo-ni-am Tu es pro-  
 hi pro-tec-tor us, quo-ni-am Tu es pro-

130.

*ff* quo — ni — am Tu es pro — tec — tor me — us *mf* In ma —

— tor me — us pro — tec — tor meus pro — tec — tor me

— te — ctor me — us Quo — ni — am Tu es pro — te — ctor me

— te — ctor me — us pro — tec — tor me — us in

135.

— nus Tu — as Do — mi — ne com — men — do spi — ri — tum me

— nus Tu — as Do — mi — ne com — men — do com — men — do spi — ri — tum me —

*p* In ma — nus Tu — as Do — mi — ne com — men — do spi — ri — tum me — um *pp* re

ma — nus Tu — as Do — mi — ne com — men — do spi — ri — tum me — um.

*pp* — um. *pp* re — de — misti me Do — mi — ne De — us *pp* *140*

— um re — de — misti me Do — mi — ne De — us ve — ri — ta — tis re — de —

— de — misti me Do — mi — ne De — us ve — ri — ta — tis ve — ri — ta — tis re —

re — de — misti me Do — mi — ne De — us ve — ri — ta — tis, re — de —

8.

*poco a poco allargando... sempre crescendo*

150

re-de-misti me Do-mi-ne Deus re-de-misti me Do-mi-ne De-us ve-ri-ta-  
 misti me rede-mi-sti me Domi-ne Deus re-ri-ta-  
 -de-mi-sti me Domi-ne De-us re-de-mi-sti me Do-mi-ne De-  
 -mi-sti me Domine De-us re-demisti me Domine De-us De-

155

160

-tis De-us ve-ri-ta-tis re-de-mi-sti  
 -tis De-us ve-ri-ta-tis re-de-mi-sti me Do-  
 us Deus ve-ri-ta-tis re-de-mi-  
 -us ve-ri-ta-tis re-de-mi-sti me Deus ve-ri-ta-tis re-

*crescendo*

*Largo*

*rallentando...*

165

168

me Do-mi-ne Deus ve-ri-ta-tis!  
 - mi-ne Deus ve-ri-ta-tis!  
 sti me Do-mi-ne Deus ve-ri-ta-tis  
 - de-mi-sti me Do-mi-ne! De-us ve-ri-ta-tis-





2262

III Mus

*F.*

# In te Domine speravi

Motet.

Andante

Wacław Szamatulski

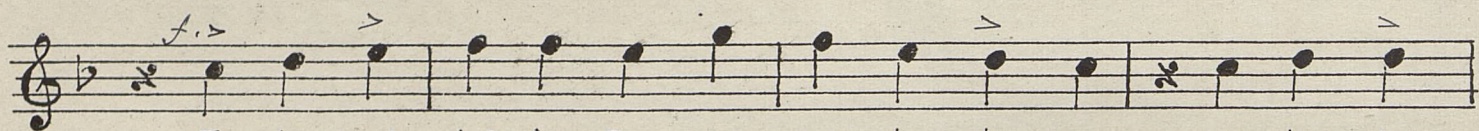
Sopran.

*p.* In te Do-mi-ne spe-ra  
 vi spe-ra in Te Do-mi-ne spe-  
 ra vi. In Te Do-mi-  
 ne spe-ra vi. Non - con-fundar in ae-ter -  
 num in jus-ti-ci-a Tu-a li-be-ra  
 me in jus-ti-ci-a Tu-a li-be-ra  
 me, li-be-ra me In - cli - na - ra  
 me au - rem tu - am In - cli - na - ra  
 ad me, au - rem tu - am In - cli - na - ra  
 me in - cli - na - ra ad me au - rem tu - am  
 ad - me - au - rem tu - am  
 am, ac - ce - le - ra ut e - ru - as me.

Sopran.



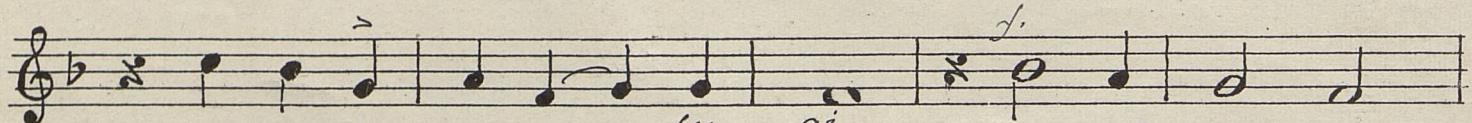
E - sto mi - hi in De - um pro - tec - to - rem,



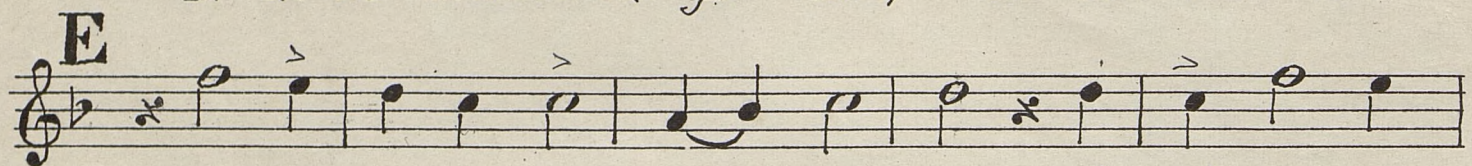
E - sto mi - hi in De - um pro - tec - to - rem pro - tec - to -



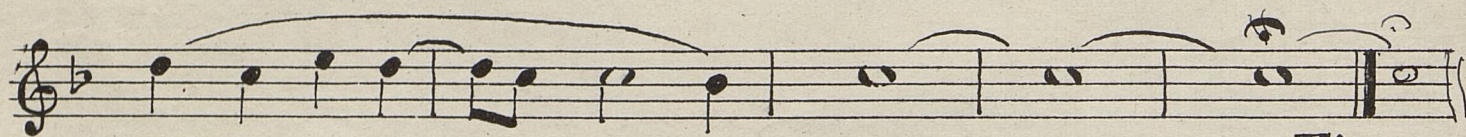
rem, Et in do - mum re - fu - gi - um.



Et in do - mum re - fu - gi - um, ut sal - vum me



ut sal - vum me fa - — ci - as ut sal - vum me



fa — — — — — ci — as . .

*Fine.*

2262

III Mms.

*F*

# In te Domine speravi

Motet.

Andante.

Wacław Szamotulski

Alt.

*p*  
In — Te, Do-mi - ne spe-ra —  
vi, spe - ra  
vi. In Te — Do-mi-ne spe -  
ra — vi non con - fundar non con - fun - dar  
**A**  
in ae - ter — num in jus - ti  
ci - a Tu — a, li - be - ra li - be - ra  
me - in — ju - sti - ci — a Tu — a  
li - be - ra — me.

Alt.

**1 B.**

*p.* In-cli-ra in-eli-na ad me - au

am, au rem, Tu am, In-eli-na ad

**C**

*me* ac-ce-le-ra ut e - ru - as me. Es

to mi-hi in Deum pro-tee - te - - eto

rem es - to mi-hi in De um pro-tee - to

**D**

te - eto - rem et in do - mum re - fu - gi - um

**E**

*f.* et in do - mum re - fu - gi - um, ut - sal - vum

me fa - ci - as ut saluum me - fa -

fa - ci - as ut saluum me fa - ci - as. **Fine**

III *Mms*

# In te, Domine speravi

Motet.

Andante

Wacław Szamotulski

Tenor

The musical score is written for a Tenor voice in G major, 2/4 time, with a tempo of Andante. It consists of ten staves of music. The lyrics are written below the notes, with some handwritten annotations in red ink. The score includes dynamic markings such as *p* and *f*, and performance instructions like *non confundar in aeternum* and *in-clusa ad me*. There are also some handwritten corrections or additions in red ink, such as *non confundar in aeternum* and *in-clusa ad me*.

*p* In - Te Do-mi-ne spera-vi spe-  
 ra Do-mi-ne spe-ra - - - vi In Te  
 Do-mi-ne spe-ra - - - vi *non confundar in aeternum* Do-mi-ne spe-  
 ra *non confundar in aeternum* vi *non confundar in aeternum* in aet-er-  
 num, in jus-ti-ci-a Tu-a li-be-ra a  
 - li-be-ra me in jus-ti-ci-a tu-a li-be-ra  
 ra in jus-ti-ci-a Tu-a a li-be-ra  
 B  
 me in-clusa ad me in-clusa ad - -  
 me in-clusa ad me an-rem Tu-am tu-am

Tenor.

**C**  
ac-ce-le-ra <sup>ut s-ru-as</sup> ac-ce-le-ra

me es to mi-hi in De-um pro-tec-to-rem, es

**D**  
to mi-hi in De-um pro - tec-to-rem et

in Domum re - fu - gi - um et in Domum <sup>et in domum</sup> re - fu - gi - um

**E**  
re - fu - gi - um. ut - sal - vum me

ut - sal - vum me fa - ci - as ut sal - vum me ut.

salvum me <sup>ut</sup> sal - vum me fa - ci - as. **Fine**

III Mms.

# In te Domine speravi

Motet.

W. Szamotulski

Andante

Bas

*mf* In Te Do-mi-ne spe-ra - -

vi in te Do-mi-ne, *mf* spe-ra-vi, in Te Do-mi-ne spe-

Do-mi-ne spe-ra-vi. Non con fun - dat. *f*  
 ra - - - vi spe-ra - - - et non

- con-fundar in ae - ter-num. *p* in jus-ti-ci

a Tu-a ti - be-ra me, li-be-ra-me

*mf* in jus-ti-ci - a Tu - a li - be - ra - me. -

**B** *p* In - cli-na ad me *p* in - cli-na ad  
 rem au - rem

*mf* in cli-na ad me *mf* au-rem Tu-am ac-ce-le -

**C** ra ut e - ru - as me *mf* es - to mi -

