

QUALIS INTER LIGNA CEDRUS



Va lis in ter lig na ce drus

Lambert Pietkin
1613–1696

Violino primo

Violino secundo

Fagotto / violone

Canto

Quinto

Alto

Tenor

Basso

Basso continuo

6

Source: R.D. Lambert Pietkin, Sacri concentus, opus tertium, 1668.

Qualis inter ligna cedrus

4

V1

V2

Bass:

4

C

A

Jesus for-mæ lu - cet glo - ri - a,

T

B

Qua-lis

4

BC

6

8

V1

V2

Bass:

8

C

Talis in-ter om-nes ni-tet pul - chri - or

Talis in-ter om-nes ni-tet pul - chri-or

A

T

B

inter flo-res ri-det dul-ci - ro-sa pur - pu-ra

8

BC

6

6#

Qualis inter ligna cedrus

12

V1

V2

B:

C

De - i pa-ra

De - i pa-ra

A

T

et tu flu - xa ve - cors ho - mo quæ - ris ad - huc gau - di - a.

T

et tu flu - xa ve - cors ho - mo quæ - ris ad - huc gau - di - a.

B:

BC

pros - que

6 6 6

15

V1

V2

B:

C

pro - cul, pro - cul hinc pro - fa - ni sæ - cu -

A

T

pro - cul, pro - cul hinc pro - fa - ni sæ - cu -

T

pro - cul, pro - cul hinc pro - fa - ni sæ - cu -

B

myr - rha et a - mo - mo stul - te car - pis lo - li - a pro - cul, pro - cul hinc pro - fa - ni sæ - cu -

BC

15

Qualis inter ligna cedrus

18

V1

V2

C

A

T

B

BC

li de - li - ri - a. Pro - cul, pro - cul hinc in - a - nis for - tis hinc lu - di - bri-a,
 li de - li - ri - a. Pro - cul, pro - cul hinc in - a - nis for - tis hinc lu - di - bri-a,
 li de - li - ri - a. Pro - cul, pro - cul hinc in - a - nis for - tis hinc lu - di - bri-a,
 li de - li - ri - a. Pro - cul, pro - cul hinc in - a - nis for - tis hinc lu - di - bri-a,
 li de - li - ri - a. Pro - cul, pro - cul hinc in - a - nis for - tis hinc lu - di - bri-a,
 li de - li - ri - a. Pro - cul, pro - cul hinc in - a - nis for - tis hinc lu - di - bri-a,
 18 li de - li - ri - a. Pro - cul, pro - cul hinc in - a - nis for - tis hinc lu - di - bri-a,

21

V1

V2

C

A

T

B

BC

qui - a Je - sus et Ma-

6 4 3

21

6 7 6

Qualis inter ligna cedrus

Quam inter ligna cedrus

25

V1

V2

Bass Clef

25

C

qui - a Je - sus et Ma-

A

qui - a Je - sus et Ma-

T

qui - a Je - sus et Ma-

B

qui - a Je - sus et Ma-

BC

25

7 6

6 2

Musical score for orchestra and choir, page 28. The score consists of ten staves. The top three staves (V1, V2, Bass) are for the orchestra. The remaining seven staves (C, A, T, B, BC) are for the choir. The vocal parts (C, A, T, B, BC) sing the lyrics "ri - a", "so - li va - lent om - ni - a, om - ni - a, om - ni - a", "so - li va - lent om - ni - a, om - ni - a, om - ni - a", "so - li va - lent om - ni - a, om - ni - a, om - ni - a", "so - li va - lent om - ni - a, om - ni - a, om - ni - a", and "ri - a". The bassoon part (BC) has a sustained note at the beginning of the measure.

Qualis inter ligna cedrus

31

V1

V2

C

a, so - li va - lent om - ni - a.

A

T

B

8 a, so - li va - lent om - ni - a.

BC

31 a, so - li va - lent om - ni - a.

34

V1

V2

C

Stel - las su - i ut ful-

A

T

B

Stel - las su - i ut ful-

BC

34

BC

Qualis inter ligna cedrus

37

V1

V2

C:

C go - re sol ex - ce - dit lu - mi - nis,

A: go - re sol ex - ce - dit lu - mi - nis,

T: cun - cta Je - sus sic de - co - re su - i vin - cit nu - mi

B: cun - cta Je - sus sic de - co - re su - i vin - cit nu - mi

BC: 37

BC: 6

40

V1

V2

C:

A: nis

T: nis sic Ma - ri - a res sal -

B: ut mi - no - res noc - tis fa - ces lu - næ ce - dunt ra - di - is,

BC: 40

Qualis inter ligna cedrus

43

V1
V2
C
A
T
B
BC

la - ces su - is vin - cit ga - ti - is.

46

V1
V2
C
A
T
B
BC

Et cur ad - huc ho - mo va - ne cre - a - tu - ras de - pe - ris,
cur non Je - sum et Ma-

Et cur ad - huc ho - mo va - ne cre - a - tu - ras de - pe - ris,

46

Qualis inter ligna cedrus

49

V1

V2

B:

C

Je - sum et Ma - ri - am, cur non Je - sum et Ma - ri - am, et Ma - ri - am se - que -
ri - am, cur non Je - sum et Ma - ri - am, et Ma - ri - am, et Ma - ri - am se - que -

A

T

B

49

BC

52

V1

V2

B:

C

ris,

ris,

A

T

B

52

BC

Pro - cul,

Qualis inter ligna cedrus

55

V1
V2
C
A
T
B
BC

pro - cul hinc pro - fa - ni sæ - cu - li de - li - ri-a, pro-cul, pro - cul hinc in - a - nis for - tis
pro - cul hinc pro - fa - ni sæ - cu - li de - li - ri-a, pro-cul, pro - cul hinc in - a - nis for - tis
pro - cul hinc pro - fa - ni sæ - cu - li de - li - ri-a, pro-cul, pro - cul hinc in - a - nis for - tis
pro - cul hinc pro - fa - ni sæ - cu - li de - li - ri-a, pro-cul, pro - cul hinc in - a - nis for - tis
55 pro - cul hinc pro - fa - ni sæ - cu - li de - li - ri-a, pro-cul, pro - cul hinc in - a - nis for - tis

58

V1
V2
C
A
T
B
BC

58 hinc lu - di - bri-a.
58 hinc lu - di - bri-a.

Qualis inter ligna cedrus

61

V1
V2
C
A
T
B
BC

Sic a Je - su mun - dus to - tus in de - co - re d - fi-

61

7 6

64

V1
V2
C
A
T
B
BC

Si - cut ma - gis ru - di

Si - cut ma - gis ru - di

cit.

Sic a Je - su mun - dus to - tus in de - co - re d - fi - cit.

64

6 4 3

Qualis inter ligna cedrus

67

V1

V2

C

gle - ba au - ri flam-ma ru - ti - lat, sic Ma - ri - a na - tam E - vam, sic Ma -

gle - ba au - ri flam-ma ru - ti - lat, sic Ma - ri - a na - tam E - vam, sic Ma - ri - am, sic Ma -

A

T

B

BC

67

70

V1

V2

C

ri - am na - tam E - vam pro - lem for - ma su - pe-rat.

ri - am na - tam E - vam pro - lem for - ma su - pe-rat.

A

T

B

BC

70

Et tu ho - mo ô in-sa - ne de - le -

Qualis inter ligna cedrus

73

V1

V2

C

A

T

B

BC

cum tam cla - ris a - dor - na - re de - tur
 cum tam cla - ris a - dor - na - re de - tur
 cum tam cla - ris a - dor - na - re, de - tur
 cum tam cla - ris a - dor - na - re, cum tam cla - ris a - dor - na - re de - tur
 cta - ris for - di-bus cum tam cla - ris a - dor - na - re,
 73

76

V1

V2

C

A

T

B

BC

u - ni - o - ni-bus.
 u - ni - o - ni-bus.
 cum tam cla - ris a - dor - na - re, cum tam cla - ris a - dor - na - re de - tur
 u - ni - o - ni-bus. cum tam cla - ris a - dor - na - re
 cum tam cla - ris a - dor - na - re
 76

Qualis inter ligna cedrus

79

V1

V2

C

A

T

B

BC

79

u - ni - o - m - bus.

83

V1

V2

C

A

T

B

BC

83

Pro-cul, pro - cul hinc pro - fa - ni sæ - cu - li de - li - ri - a,

Pro-cul, pro - cul hinc pro - fa - ni sæ - cu - li de - li - ri - a,

Pro-cul, pro - cul hinc pro - fa - ni sæ - cu - li de - li - ri - a,

Pro-cul, pro - cul hinc pro - fa - ni sæ - cu - li de - li - ri - a,

Pro-cul, pro - cul hinc pro - fa - ni sæ - cu - li de - li - ri - a, pro - cul

Pro-cul, pro - cul hinc pro - fa - ni sæ - cu - li de - li - ri - a,

83

BC

Qualis inter ligna cedrus

Quam inter ligna cedrus

The musical score consists of six staves, each representing a vocal part: V1 (Soprano), V2 (Soprano), Basso (Bass), C (Tenor), A (Alto), and T (Contratenor/Bass). The score is in common time, with measures numbered 86 at the top left. The vocal parts sing in a mix of homophony and polyphony. The lyrics are written below the notes in italics. Measure 86: V1 and V2 are silent. Basso has a single eighth note. C, A, and T sing homophony. BC (Bassoon) has a single eighth note. Measures 87-88: V1 and V2 are silent. Basso has a single eighth note. C, A, and T sing homophony. BC has a single eighth note. Measures 89-90: V1 and V2 are silent. Basso has a single eighth note. C, A, and T sing homophony. BC has a single eighth note. Measures 91-92: V1 and V2 are silent. Basso has a single eighth note. C, A, and T sing homophony. BC has a single eighth note. Measures 93-94: V1 and V2 are silent. Basso has a single eighth note. C, A, and T sing homophony. BC has a single eighth note. Measures 95-96: V1 and V2 are silent. Basso has a single eighth note. C, A, and T sing homophony. BC has a single eighth note. Measures 97-98: V1 and V2 are silent. Basso has a single eighth note. C, A, and T sing homophony. BC has a single eighth note. Measures 99-100: V1 and V2 are silent. Basso has a single eighth note. C, A, and T sing homophony. BC has a single eighth note.

5

Musical score for orchestra and choir, page 10, measures 89-90.

The score consists of ten staves:

- V1**: Treble clef, 2/4 time. Measures 89-90.
- V2**: Treble clef, 2/4 time. Measures 89-90.
- Bass**: Bass clef, 2/4 time. Measures 89-90.
- C**: Treble clef, 2/4 time. Measures 89-90. Vocal line: in - a - nis for - tis, in - a - nis for - tis, hinc lu - di - bri - a
- C**: Treble clef, 2/4 time. Measures 89-90. Vocal line: in - a - nis for - tis, in - a - nis for - tis, hinc lu - di - bri - a
- A**: Treble clef, 2/4 time. Measures 89-90. Vocal line: in - a - nis for - tis, in - a - nis for - tis, hinc lu - di - bri - a in -
- T**: Treble clef, 2/4 time. Measures 89-90. Vocal line: in - a - nis for - tis, in - a - nis for - tis, hinc lu - di - bri - a
- B**: Bass clef, 2/4 time. Measures 89-90. Vocal line: in - a - nis for - tis, in - a - nis for - tis, hinc lu - di - bri - a
- BC**: Bass clef, 2/4 time. Measures 89-90. Vocal line: in - a - nis for - tis, in - a - nis for - tis, hinc lu - di - bri - a in -

Measure 89 starts with a forte dynamic. Measure 90 ends with a forte dynamic.

Qualis inter ligna cedrus

91

V1

V2

C

A

T

B

BC

91

in - a - nis for - tis lu - do - bri - a.

in - a - nis for - tis lu - do - bri - a.

a - nis for - tis, in - a - nis for - tis hinc lu - do - bri - a.

in - a - nis for - tis lu - do - bri - a.

91 a - nis for - tis, in - a - nis for - tis hinc lu - do - bri - a.

91

Qualis inter ligna cedrus celsa tollit folia,
 Talis inter viros Jesus formæ lucet gloria,
 Qualis inter flores ridet dulcirosa purpura
 Talis inter omnes nitet pulchrior Dei para
 et tu fluxa vecors homo quæris adhuc gaudia.
 prosque myrrha et amomo stulte carpis lolia.

Procul hinc profani sæculi deliria,
 procul hinc inanis fortis ludibria.

quia Jesus et Maria erunt sola gaudia,
 soli valent omnia.
 Stellas sui ut fulgore sol excedit luminis,
 Et cur adhuc homo vane creaturas deperis,
 cur non Jesum et Mariam sequeris, cuncta Jesus
 sic decore sui vincit numinis
 ut minores noctis faces lunæ cedunt radiis,
 sic Maria res sallaces suis vincit gatis.

Procul . . . ludibria.

Sic a Jesu mundus totus in decore deficit.
 Sicut magis rudi gleba auri flamma rutilat,
 sic Maria natam Evam, sic Mariam,
 am natam Evam prolem forma superat.
 Et tu homo ô insane delectaris fordibus
 cum tam claris adornare detur unionibus.

Procul . . . ludibria.

Violino primo

QUALIS INTER LIGNA CEDRUS

Lambert Pietkin

1613–1696

The sheet music consists of 14 staves of violin notation. The key signature is common time (indicated by 'c'). The music begins with a dynamic of 4, followed by 8, 20, 25, 33, 42, 46, 55, 60, 78, 82, and ends at 88. Measure 14 features a dynamic of 14, and measure 2 features a dynamic of 2. The music is composed of sixteenth-note patterns, with some measures featuring eighth-note patterns or sustained notes.

Violino secundo

QUALIS INTER LIGNA CEDRUS

Lambert Pietkin

1613–1696

The musical score consists of 14 staves of music for Violino secundo. The key signature is common time (indicated by 'c'). The score begins with a measure of common time (indicated by '4') and transitions to 8 measures (indicated by '8'), then to 20 measures (indicated by '20'), then to 25 measures (indicated by '4'), then to 33 measures (indicated by '5'), then to 42 measures, then to 47 measures (indicated by '5'), then to 56 measures, then to 60 measures (indicated by '14'), then to 78 measures, then to 83 measures (indicated by '2'), and finally to 89 measures. The music features various note heads, stems, and bar lines, with some measures containing rests and others containing notes. The score is written on five-line staff paper.

Fagotto / violone

QUALIS INTER LIGNA CEDRUS

Lambert Pietkin
1613–1696

The musical score consists of ten staves of bassoon/violoncello music. The key signature is common time (indicated by 'c'). The score begins at measure 15 and ends at measure 90. Measure numbers are indicated above each staff: 15, 19, 23, 31, 44, 54, 58, 79, 84, and 90. Measure 15 starts with a long note followed by eighth-note pairs. Measure 19 features sixteenth-note patterns. Measure 23 includes a fermata over a measure. Measure 31 has a fermata over a measure and a repeat sign. Measure 44 includes a fermata over a measure and a repeat sign. Measure 54 shows eighth-note pairs. Measure 58 starts with a fermata over a measure and ends with a repeat sign. Measure 79 begins with a fermata over a measure. Measure 84 includes a fermata over a measure and a repeat sign. Measure 90 concludes the piece.

Basso continuo

QUALIS INTER LIGNA CEDRUS

Lambert Pietkin
1613–1696

The musical score consists of ten staves of basso continuo music. The music is in common time, with a bass clef. The key signature is one sharp. Measure numbers are indicated on the left side of each staff. The music features a mix of eighth and sixteenth notes, with some slurs and grace notes. The bassoon part is prominent, with sustained notes and rhythmic patterns.

5
9
13
18
22
26
30
35
40
45

Qualis inter ligna cedrus

49



54



59



64



69



73



77



81



85



90

