

Aufer immensam, SWV 337

Heinrich Schütz
(1585-1672)

Bass

Au-fer im - men- sam, au- fer, De-us, au-fer, De-us, au-fer i - ram, et

Continuo

B

cru-en-ta-tum co-hi-be fla-gel-lum, co-hi-be fla-gel- lum, et cru-en-ta- tum co-hi-be fla -

4 # # 6 6 4 3 # 4 #

T I

nec sce-lus no-strum pro-pe-res ad ae-quam

B

gel-lum, co-hi-be fla - gel- lum, nec sce-lus no-strum pro-pe-res ad

6 6 4 4

A

Si lu-ant ju - stam ma-la

T I

pen - de-re lan - cem, pen- de-re lan - cem. Si lu-ant ju -

B

ae-quam pen- de-re lan - cem, pen - de-re lan - cem.

4 # # 4 # 6 5 5 6

25

A no - stra poe - nam, si lu - ant

T I stam ma - la no - stra poe - nam, quis po - test sae - vas to - le - ra - re pla - gas,

B quis po - test sae - vas to - le - ra - re pla - gas,

7 6 4 3 7 #6 4 4

30

A ju - stam ma - la no - stra poe - nam, quis po - test sae - vas

T I quis po - test sae - vas, quis

B quis po - test sae - vas, quis po - test sae -

5 #6 #

35

A to - le - ra - re pla - gas, to - le - ra - re pla - gas, cum nec ul -

T I po - test sae - vas to - le - ra - re pla - gas, cum nec ul - tri - cem

B vas, quis po - test sae - vas to - le - ra - re pla - gas, cum nec ul - tri - cem

6 # 4 # #

40

A

tri - cem spa - ti - o - sa fer- ret ma-

TI

spa - ti - o - sa fer- ret ma-

B

spa - ti - o - sa fer- ret ma-

45

S

Par - ce, par - ce sed no - stris mi - se -

A

chi-na vir - gam. Par - ce, par-ce, par-ce sed no - stris mi - se -

TI

chi-na vir - gam. Par - ce, par-ce, par-ce sed no - stris mi - se - ran -

T II

Par - ce, par-ce, par-ce sed no - stris mi - se -

B

chi-na vir - gam. Par - ce, par-ce, par-ce sed no - stris mi - se - ran - do

50

S ran-do cul-pis,____ jus pa-ri cle - mens pi-e - ta - te mi - scens,

A ran-do cul - pis, jus pa-ri cle-____ mens pi-e - ta - te mi - scens,

T I do cul - pis, jus pa-ri cle - mens pi-e - ta - te mi - scens,

T II ran-do cul - pis, jus pa-ri cle - mens pi-e-ta - te mi-scens, cu-i ma-net sem - per

B cul - pis, jus pa-ri cle - mens pi-e-ta - te mi - scens, cu-1 ma-net

7 4 4 # # 6 6 # # 6 3 4 3

55

S cu - i ma-net sem - per pro-pri-um ma - li - gno par-

A cu - i ma-net sem - per pro-pri-um ma - li - gno

T I cu - i ma-net sem - per pro-pri-um ma - li - gno

T II pro-pri-um ma - li - gno

B sem - per pro-pri-um ma - li - gno

#

[60]

S: ce-re mun- do,
A: par - ce-re mun- do,
T I: 8 par- ce-re mun - do, cu-i ma-net sem - per pro-pri-um ma -
T II: 8 par - ce-re, par- ce-re mun - do, cu-i ma-net sem - per,
B: par - ce-re mun - do, cu - i ma-net

6 7 6 4 4

[65]

S: par- ce-re mun- do.
A: cu-i ma-net sem - per pro-pri-um ma-li-gno par - ce-re mun- do.
T I: 8 li - gno par - ce-re, par- ce-re mun - do.
T II: 8 cu-i ma-net sem - per pro-pri-um ma-li-gno par - ce-re mun - do.
B: sem - per pro-pri-um ma - li - gno par - ce-re mun - do.

b # 4 #

[70]

T II: 8 Cur su-per ver- mes lu-te-os fu-ro-res su-mis, fu-ro-res su-mis, o ma-gni fa-bri-ca-tor

6 # 5 # 6 # 7 6 6

T II

75
or-bis, quid su-mus quam fex pu-tris, um-bra, pul-vis gle- ba-que ter - rae, fex
4 3 6 # 4 #

S

80
Nos pa-ren - ta-les ma-cu-lant re - a-tus
T II
pu-tris, um-bra pul-vis gle- ba-que ter - rae?
4 #

S

85
et ca-ro men - tem tra- hit, tra- hit im-be-cil- lem, er- go tam sor-tem
#

S

95
Da cru - cem,
fra-gi-lem be - ni-gno re- spi-ce vul - tu.
A
Da cru-cem, cla-vos, scu-ti - cam, co
#

4 3

[100]

S clavos. scu-ti-cam, co - ro- nam, lan- ce-am, fu - nes

A ro- nam, lan- ce-am, fu - nes

T I

B

Da cru-cem, cla-vos,

Da cru-cem,

Da cru-cem,

6 7 #6 6 5

[105]

S - ri - gi - dam - que

A - ri - gi - dam - que

T I

B scu-ti - cam, co - ro - nam, lan - ce - am, fu - nes ri - gi - dam - que

cla - vos, scu - ti - cam, co - ro - nam, lan - ce - am, fu - nes ri - gi - dam - que

#6 # 6 7 #6 # 6 6

Soprano (S) Alto (A) Tenor I (TI) Bass (B)

110

mor - tem, in-ter i - ra-tam mo-de-ra - re de - xtram
in - ter i - ra-tam mo-de-ra-re

TI 8 mor-tem, in-ter i - ra-tam mo-de-ra - re, mo-de-ra-re

B mor - tem, in - ter i - ra-tam mo-de - ra - re de - xtram

7 #6 # # # 6 5

Soprano (S) Alto (A) Tenor I (TI) Tenor II (TII) Bass (B)

115

et ma-la no - stra.

de - xtram et ma-la no - stra.

TI 8 de-__ xtram et ma-la no-__ stra. Non o-pus sum-mi pe-re-at ma-gi-stri, non o-pus sum-mi

TII 8 non o-pus sum-mi

B et ma-la no - stra.

4 # 6 6 7 6 # # 6 # #

Tenor I (TI) Tenor II (TII) Bass (B)

120

pe-re-at ma-gi - stri, nec si-nas cas - sam, nec si-nas cas - sam fo-re pas-si-o -

pe-re-at ma-gi - stri, nec si-nas cas - sam, nec si-nas cas - sam fo-re pas-si - o-

B 6 4 3

[125]

T I

T I

[130] [135]

S

Soprano (S) - Treble clef, 4/4 time, key signature 1 sharp (F#). The vocal line consists of eighth and sixteenth notes.

Alto (A) - Treble clef, 4/4 time, key signature 1 sharp (F#). The vocal line consists of eighth and sixteenth notes.

Tenor I (T I) - Treble clef, 8/8 time, key signature 1 sharp (F#). The vocal line consists of eighth and sixteenth notes.

Tenor II (T II) - Treble clef, 8/8 time, key signature 1 sharp (F#). The vocal line consists of eighth and sixteenth notes.

Bass (B) - Bass clef, 4/4 time, key signature 1 sharp (F#). The vocal line consists of quarter and eighth notes.

Accompaniment: The bass line provides harmonic support with sustained notes and rhythmic patterns.

Text: The lyrics are "fa - ci - as, pre - ca - mur, o - mni - bus no - bis," repeated in four-line staves.

Measure numbers: 7, 6, #, 4, 3.

Soprano (S) - Treble clef, 4/4 time, key signature 1 sharp (F#). The vocal line includes eighth and sixteenth notes, with a tempo marking of 140 BPM above the staff.

Alto (A) - Treble clef, 4/4 time, key signature 1 sharp (F#). The vocal line consists of eighth and sixteenth notes.

Tenor I (T I) - Treble clef, 8/8 time, key signature 1 sharp (F#). The vocal line consists of eighth and sixteenth notes.

Tenor II (T II) - Treble clef, 8/8 time, key signature 1 sharp (F#). The vocal line consists of eighth and sixteenth notes.

Bass (B) - Bass clef, 4/4 time, key signature 1 sharp (F#). The vocal line consists of quarter and eighth notes.

Accompaniment: The bass line provides harmonic support with sustained notes and rhythmic patterns.

Text: The lyrics are "bis. fa - ci - as, pre - ca - mur, o - mni - bus no - bis," repeated in four-line staves.

Measure numbers: #, 6, 7, 6, 4, 4, #.

S

A

T I

T II

B

re - si - dens O - lym - po qui De-us sem - per do - mi - na - ris, re - si - dens O - lym - po qui De-us sem - per do - mi - na - ris or -

6 7 #6 4 6 6 4 3

S

A

T I

T II

B

re - si - dens O - lym - po qui De-us sem - per, re - si - dens O - lym - po qui De-us sem - per, qui De-us, po qui De-us sem - per do - mi - na - ris or - bi, do - mi - na - ris, do - mi - na - ris or - bi, re - si - dens O - lym - po, re - si - dens O - lym - po.

4 # 6 2

150

S do-mi-na-ris or - bi, do-mi-na-ris or - bi,

A sem - per do-mi-na-ris or - bi, do-mi-na-ris or - bi,

T I 8 or - bi, qui De-us sem - per do-mi-na-ris or - bi, tri-nus

T II 8 re-si-dens O-lym-____ po qui De-us sem - per do-mi-na-ris or - bi, tri-nus

B qui De-us sem - per do-mi-na-ris or - bi, tri-nus et

4 3 6 4 3 #

155

S qui De-us sem - per do-mi-na-ris, do-mi-na-ris or - bi,____ tri-nus, tri - nus

A qui De-us sem - per do-mi-na-ris or - bi, tri-nus do-mi-na-ris

T I 8 do-mi-na-ris or - bi, tri-nus, tri-nus do-mi-na-ris

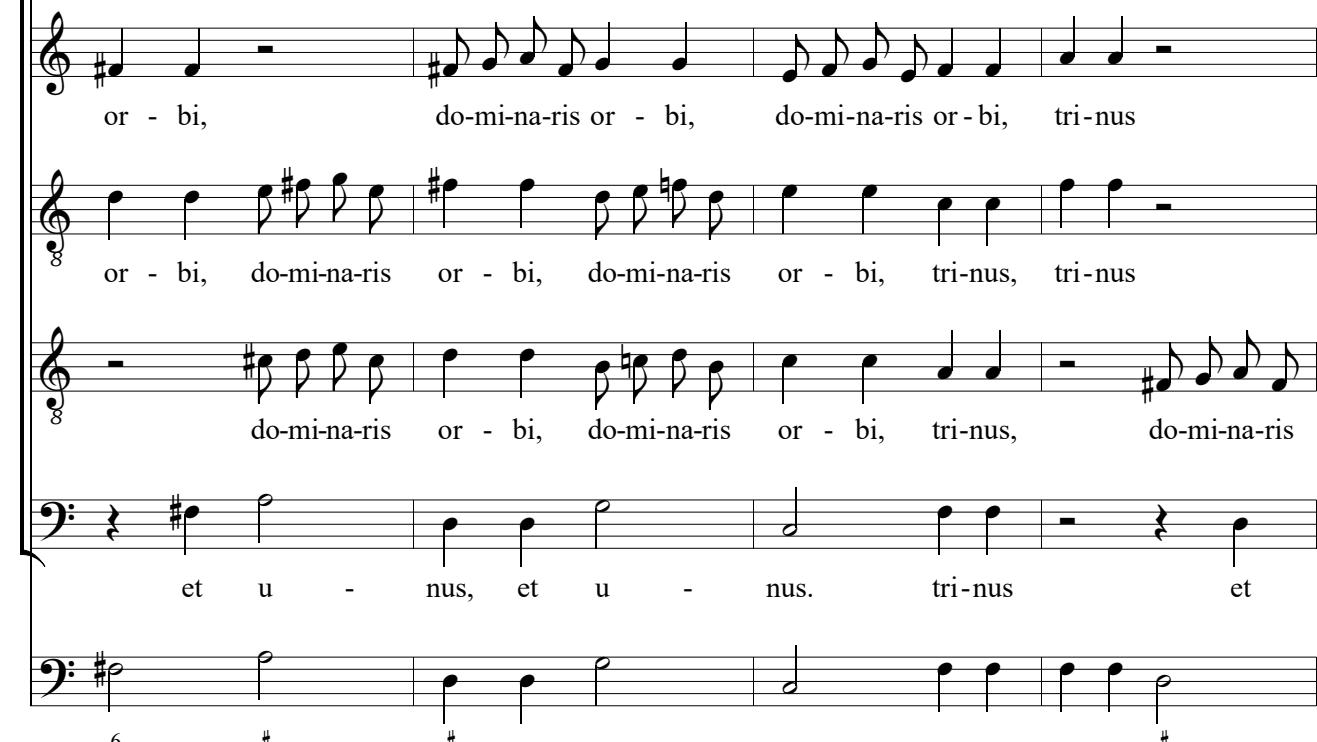
T II 8 do-mi-na-ris or - bi, do-mi-na-ris or - bi, tri-nus, tri - nus

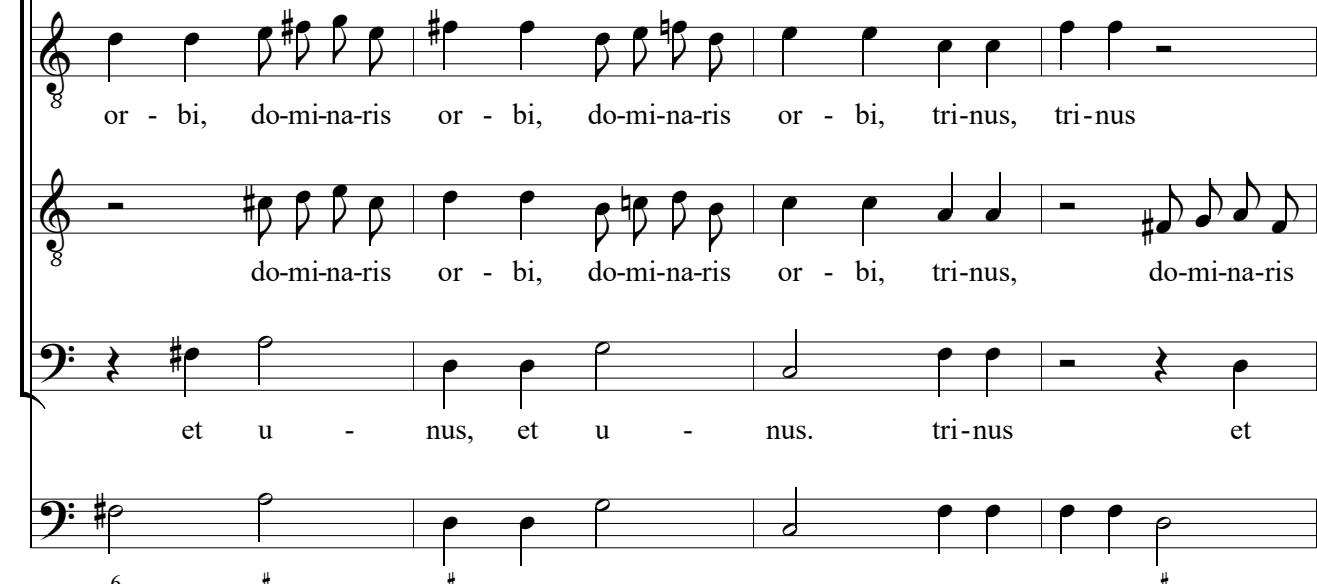
B u - nus, tri-nus, tri - nus

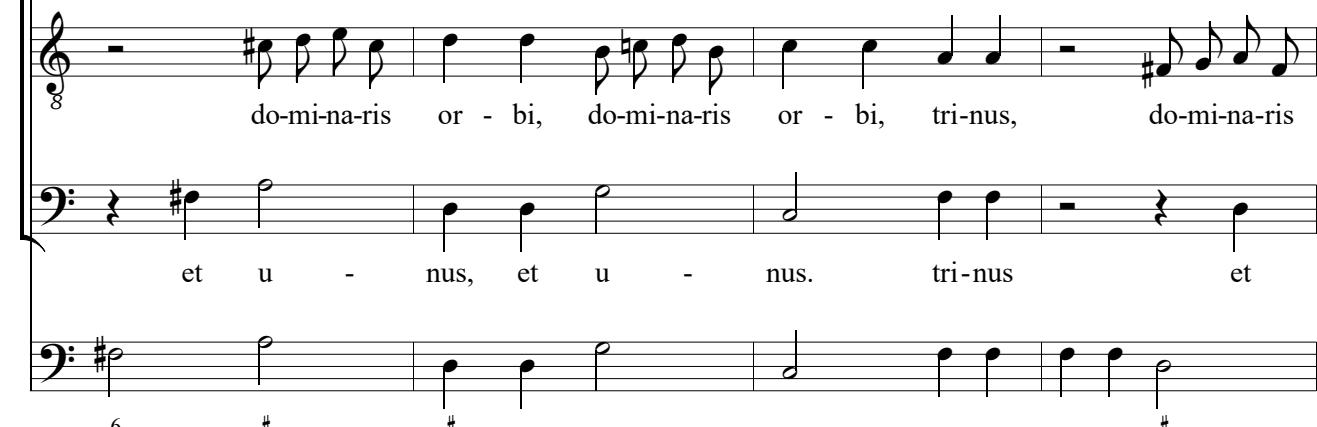
4 3 #

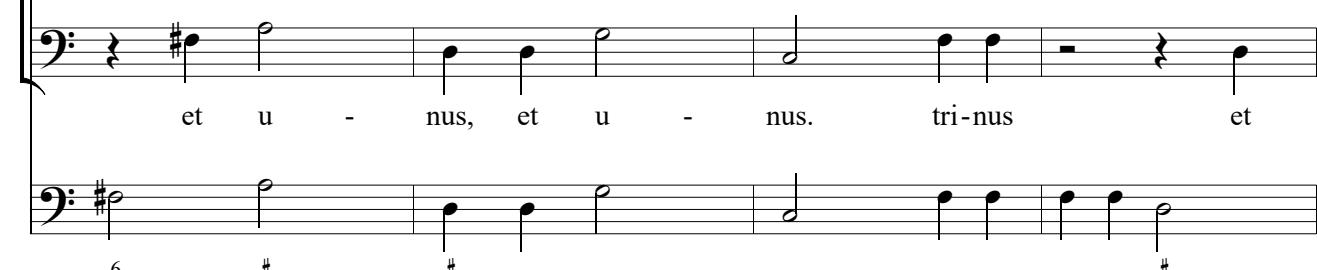
[160]

Soprano (S) 

Alto (A) 

Tenor I (T I) 

Tenor II (T II) 

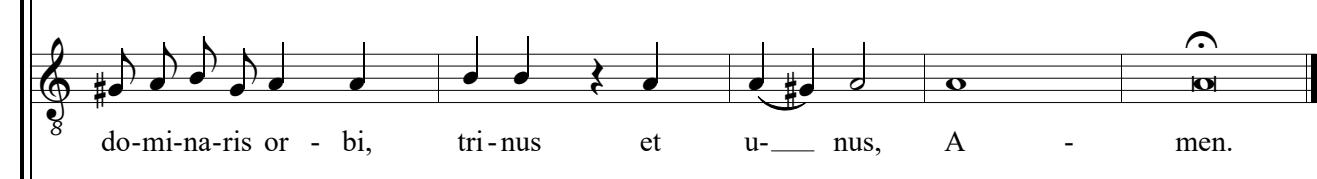
Bass (B) 

[165]

Soprano (S) 

Alto (A) 

Tenor I (T I) 

Tenor II (T II) 

Bass (B) 