

Igor Stravinski: SYMPHONY OF PSALMS (III., last section)
(Edition russe de musique/Boosey and Hawkes, 1948)

Molto meno mosso, rigorosamente ¹³³

22 *d=72* sub.*p e ben cantabile*

S. E . um in cor . di . et or . ga . no; Lau.da . te E . um in cym . balis
A. - no, laudate, lau . da . te E . um; Lau.da . te E . um in cym . balis
T. in co . per . di . in cor . di . et or . ga . no; Lau.da . te E . um in cym . balis
B. -(ha) - da .(ha) te, - (he) lau . da . te, lau . da . te; Lau.da . te E . um in cym . balis

f cresc. *p*

23

S. be — ne — so . nan . ti . bus, lau . da . te E — um in cym . balis
A. be . ne . so . nan . ti . bus, lau . da . te E — um in cym . balis
T. be . ne . so . nan . ti . bus, lau . da . te E — um in cym . balis
B. be . ne . so . nan . ti . bus, lau . da . te E — um in cym . balis

B. & H. 16371

36

28

This section of the musical score consists of five staves. The top four staves represent voices (Soprano, Alto, Tenor, Bass) in G clef, and the bottom staff represents the Organ. Measure 36 shows sustained notes followed by rests. Measure 28 begins with sustained notes and leads into a section where the voices sing "Alleluia" and the organ provides harmonic support.

29

Tempo I = J. 48

p

This section starts with measure 29, indicated by a dynamic marking "p". The voices sing "Alleluia" and "Laudate Domini numen" in a call-and-response pattern. The organ provides harmonic support throughout. The vocal parts continue to alternate between "Alleluia" and "Laudate Domini numen" until the end of the piece. The final instruction "laissez vibrer" is written near the organ part, and "FIN" is marked at the end of the page.