

O Virtus Sapientie

Text by Hildegard von Bingen

Music by Karen P. Thomas

$\text{♩} = 60$ *Very free and flowing*

Soprano 1

Soprano 2

Alto

pp O

p O

pp O

mp vir - tus,

p O

pp O

pp O

S1

S2

A

pp O

mp vir - tus,

p O

pp O

mp vir - tus sa - pi - en - ti - e,

pp O

S1

S2

A

mp que cir - cu - i - ens cir - cu - i - sti,

mp que cir - cu - i - ens cir - cu - i -

mp que

O energy of Wisdom! you circled, circling,

Music copyright 2003 by Karen P. Thomas - All rights reserved - BMI

karenpthomas.com

15

S1 que cir-cu - i - ens cir-cu - i - sti,

S2 sti, que cir-cu - i - ens cir-cu - i -

A que cir-cu - i - ens cir-cu - i - sti, que cir-cu -

19

S1 que cir-cu - i - ens cir-cu - i - sti,

S2 sti,

A i - ens cir-cu - i - sti,

24

$\bullet = 88$

S1 *p* com - pre - hen - den - do om - ni - a *mp* in u - na vi - a que ha - bet *p*

S2 *p* com - pre - hen - den - do om - ni - a *mp* in u - na vi - a que ha - bet *p*

A *p* com - pre - hen - den - do om - ni - a *mp* in u - na vi - a que ha - bet *p*

* Each singer ad libitum - enter independently and arrive at final note independently. Repeat the three-measure phrase in brackets, until signalled by conductor to move to next section. Sing the passage in tempo. Gradually crescendo and decrescendo over the entire length of the repeated section. The repeated section should last approximately 30".

encompassing all things in one path possessed of life.

This page left blank for security.
Thanks for your understanding.

28

S1

S2

A

This musical system contains five measures of music for three voices: Soprano 1 (S1), Soprano 2 (S2), and Alto (A). Each measure contains a single note on a staff, with the notes being identical in pitch and rhythm across all three parts. The notes are positioned on the second line of the treble clef staff.

33

S1

S2

A

This musical system contains six measures of music for three voices: Soprano 1 (S1), Soprano 2 (S2), and Alto (A). Each measure contains a single note on a staff, with the notes being identical in pitch and rhythm across all three parts. The notes are positioned on the second line of the treble clef staff.

39

S1

S2

A

This musical system contains six measures of music for three voices: Soprano 1 (S1), Soprano 2 (S2), and Alto (A). The first three measures contain single notes on a staff. The fourth measure has a 3/4 time signature, and the fifth measure has a 5/4 time signature. The notes are positioned on the second line of the treble clef staff.

Three wings you have: one of them soars on high,

45

S1 et *p* lat et a et ter - ra et ter - tia,

S2 et al - ter - ra *p* et ter - tia,

A et al - te - ra de ter - ra *mf* *p* et ter - tia,

et al - te - ra de ter - ra su - dat et ter - tia,

50

S1 et ter - tia un - di - que *mp* vo - - - lat,

S2 et ter - tia un - di - que *mp* vo, vo - - -

A et ter - tia un - di - que *mp* vo - - - lat,

54

S1 vo - - - lat, * vo - - - lat,

S2 lat, * vo - - - lat,

A lat, * vo - - -

* Each singer ad libitum - enter independently and arrive at measure 61 independently. Repeat the three-measure phrase in brackets, until signalled by conductor to move to measure 62. Sing the passage in tempo. Gradually crescendo over the entire length of the repeated section. The repeated section should last approximately 15".

the second exudes from the earth, and the third flutters everywhere.

58

S1

S2

A

vo - - - - lat

vo - - - - lat.

lat, vo - - - - lat.

62

S1

S2

A

mf

mf

mf

mf

Laus ti - bi sit, si - cut te

Laus ti - bi sit, si - cut te

Laus ti - bi sit, si - cut te

67

S1

S2

A

f

f

f

de - cet, o Sa - pi - en - ti - a.

de - cet, o Sa - pi - en - ti - a.

de - cet, o Sa - pi - en - ti - a.

* Sing this variation on the final repeat of the ad-lib phrase, on cue from conductor. Move to measure 62 on cue from conductor.

Praise to you, as befits you, O Wisdom!

O lucidissima apostolorum turba

Text by Hildegard von Bingen

Karen P. Thomas

$\bullet = 96$

mp

Soprano 1
O lu - ci-dis-si - ma, O lu - ci-dis-si - ma

Soprano 2
O lu - ci-dis-si - ma, O lu - ci-dis-si - ma

Alto
mp
O lu - ci-dis-si -

6

S1
a - po - sto - lo - rum tur - ba, O lu - ci - dis - si -

S2
a - po - sto - lo - rum tur - ba, O lu - ci - dis - si -

A
ma a - po - sto - lo - rum tur - ba, O

11 *cresc. poco a poco*

S1
ma *cresc. poco a poco* a - po - sto - lo - rum tur - ba, a - po - sto -

S2
ma *cresc. poco a poco* a - po - sto - lo - rum tur - ba, a - po - sto -

A
lu - ci - dis - si - ma a - po - sto - lo - rum tur - ba,

O most luminous band of apostles,

Music copyright 2003 by Karen P. Thomas - All rights reserved - BMI

www.karenpthomas.com

16 *mf* *cresc. poco a poco*

S1 lo - rum tur - ba, tur - ba, tur -

S2 lo - rum tur - ba, tur - ba, tur -

A a - po - sto - lo - rum tur - ba, lu - ci - dis - si - ma,

21 *f* *mf*

S1 ba, tur - ba,

S2 ba, tur - ba,

A lu - ci - dis - si - ma, lu - ci - dis - si - ma,

26 *mp* *mp*

S1 sur - gens in ve - ra, sur - gens in ve - ra,

S2 sur - gens in ve - ra, sur - gens in ve - ra,

A sur - gens in ve - ra,

32 *mp* *cresc.*

S1 sur - gens in ve - ra a - gni - ti - o -

S2 sur - gens in ve - ra a - gni - ti - o -

A sur - gens in ve - ra, sur - gens in ve - ra a - gni - ti - o -

37 *mf*

S1 ne et a - pe - ri - ens, et a - pe - ri - ens, et a - pe - ri -

S2 ne et a - pe - ri - ens, et a - pe - ri - ens, et a - pe - ri -

A ne et a - pe - ri - ens, et a - pe - ri - ens, et a - pe - ri -

43 *f* *ens* $\text{♩} = 112$ *Driving*

S1 *ens*

S2 *ens*

A *ens* *mf*

ens clau - su - ram ma - gi - ste - ri - i di - a - bo - li,

47 *mf* *cresc. poco a poco* *mf*

S1 *mf* *cresc. poco a poco* clau - su - ram ma - gi -

S2 *mf* *cresc. poco a poco* clau - su - ram ma - gi -

A *mf* *cresc. poco a poco* clau - su - ram ma - gi -

clau - su - ram ma - gi - ste - ri - i di - a - bo - li, clau - su - ram ma - gi -

clau - su - ram ma - gi - ste - ri - i di - a - bo - li, clau - su - ram ma - gi -

51 *cresc. e accel.* *ff*

S1 *cresc. e accel.* *ff* ste - ri - i di - a - bo - li, clau - su - ram ma - gi - ste - ri - i di -

S2 *cresc. e accel.* *ff* ste - ri - i di - a - bo - li, clau - su - ram ma - gi - ste - ri - i di -

A *cresc. e accel.* *ff* ste - ri - i di - a - bo - li, clau - su - ram ma - gi - ste - ri - i di -

and opening the enclosure of the devil's teaching,

$\bullet = 63$ Legato, soaring

55

S1 a - bo - li, a - blu - en - do cap - ti - vos

S2 a - bo - li, a - blu - en - do cap - ti - vos

A a - bo - li, a - blu - en - do cap - ti - vos

59

S1 in fon - te vi - ven - tis a - que, tu es cla -

S2 in fon - te vi - ven - tis a - que, tu es cla -

A in fon - te vi - ven - tis a - que, tu es cla -

solo or a few voices
ah.

63

S1 ris - si - ma lux in ni - ger - ri - mis te - ne - bris,

S2 ris - si - ma lux in ni - ger - ri - mis te - ne - bris,

A ris - si - ma lux in ni - ger - ri - mis te - ne - bris,

67

S1 for - tis - si - mum - que ge - nus co - lum - na - rum, spon - sam A - gni

S2 for - tis - si - mum - que ge - nus co - lum - na - rum, spon - sam A - gni

A for - tis - si - mum - que ge - nus co - lum - na - rum, spon - sam A - gni

washing his captives in a font of living water: you are the most radiant light in the blackest darkness. You are a mighty row of pillars

This page left blank for security.
Thanks for your understanding.

71

Musical score for measures 71-75. It features three staves labeled S1, S2, and A. Each staff begins with a treble clef and a common time signature. The notation consists of rests and whole notes. The time signature changes from 3/4 to 5/4 at measure 74.

76

Musical score for measures 76-80. It features three staves labeled S1, S2, and A. Each staff begins with a treble clef and a 4/4 time signature. The notation consists of rests and whole notes. The time signature changes from 4/4 to 7/8 at measure 79.

81

Musical score for measures 81-85. It features three staves labeled S1, S2, and A. Each staff begins with a treble clef and a 3/4 time signature. The notation consists of rests and whole notes. The time signature changes from 3/4 to 5/4 at measure 84.

86

Musical score for measures 86-90. It features three staves labeled S1, S2, and A. Each staff begins with a treble clef and a 3/4 time signature. The notation consists of rests and whole notes. The time signature changes from 3/4 to 5/4 at measure 89.

supporting the Lamb's bride in all her beauty. Through his joy, she is mother and standard-bearing virgin.

92 *mp*

S1 Ag-nus e - nim im - ma - cu - la - tus,

S2 Ag-nus e - nim im - ma - cu - la - tus,

A Ag-nus e - nim im - ma - cu -

96 *p*

S1 est spon - sus ip - si - us spon - se, est

S2 est spon - sus ip - si - us spon - se, est

A la - tus est

101 *pp*

S1 spon - sus ip - si - us spon - se im - ma - cu - la - te,

S2 spon - sus ip - si - us spon - se im - ma - cu - la - te,

A spon - sus ip - si - us spon - se im - ma - cu - la - te,

105 *ppp*

S1 im - ma - cu - la - te, im - ma - cu - la - te.

S2 im - ma - cu - la - te, im - ma - cu - la - te.

A im - ma - cu - la - te, im - ma - cu - la - te.

For the immaculate Lamb is the bridegroom of his immaculate bride.

O nobilissima viriditas

Text by Hildegard von Bingen

Karen P. Thomas

$\text{♩} = 52$
mf This page *molto rubato*, un-metered, flexible tempo. Durations are only a guideline.

no - bi - lis - si - ma,
no - bi - lis - si - ma vi - ri - di - tas,
no - bi - lis - si - ma vi - ri - di - tas,
no - bi - lis - si - ma vi - ri - di - tas,

dim. *rit.* *pp*
dim. *pp*

O most noble greenness,

Music copyright 2003 by Karen P. Thomas - All rights reserved - BMI

karenpthomas.com

A Tempo

metered, but still molto rubato

Musical score for measures 21-26. It consists of three staves. The top staff is the vocal line, starting with a treble clef and a 3/4 time signature. The middle and bottom staves are piano accompaniment. The music features a mix of 3/4, 6/4, and 7/4 time signatures. Dynamics include *p* (piano) and *mf* (mezzo-forte). The lyrics "no-bi-lis - si-ma" are written below the bottom staff.

Musical score for measures 27-33. It consists of three staves. The top staff is the vocal line, starting with a treble clef and a 7/4 time signature. The middle and bottom staves are piano accompaniment. The music features a mix of 7/4, 3/4, and 4/4 time signatures. Dynamics include *mp* (mezzo-piano), *p* (piano), and *mf* (mezzo-forte). Performance markings include *rit.* (ritardando), *hesitant*, and *accel.* (accelerando). Tempo markings are $\bullet = 72$ and $\bullet = 84$. The lyrics "que ra - - - - -", "que ra", and "vi - ri - di - tas, que ra" are written below the staves.

Musical score for measures 34-39. It consists of three staves. The top staff is the vocal line, starting with a treble clef and a 5/4 time signature. The middle and bottom staves are piano accompaniment. The music features a 5/4 time signature. Dynamics include *mf* (mezzo-forte). Performance markings include *cresc. e accel poco a poco* and *rit.* (ritardando). The lyrics "di - cas in so - le", "in so - le", and "in so - le" are written below the staves.

you are rooted in the sun,

This page left blank for security.
Thanks for your understanding.

40

Musical notation for measures 40-44. It consists of four staves with treble clefs. Each staff has a whole rest in the first measure, followed by a 3/4 time signature change, and then a whole note 'c' in the fifth measure. The piece ends with a 3/4 time signature.

45

Musical notation for measures 45-50. It consists of four staves with treble clefs. Each staff has a whole rest in the first measure, followed by a 5/4 time signature change, a whole note 'c' in the third measure, a 7/4 time signature change, a 5/4 time signature change, and a whole note 'c' in the sixth measure. The piece ends with a 3/4 time signature.

51

Musical notation for measures 51-54. It consists of four staves with treble clefs. Each staff has a whole rest in the first measure, a whole note 'c' in the second measure, a 3/4 time signature change, and a whole note 'c' in the fourth measure. The piece ends with a 3/4 time signature.

and you shine in bright serenity in a sphere

56 *cresc. e accel poco a poco* ♩ = 100

cresc. e accel poco a poco

cresc. e accel poco a poco

cresc. e accel poco a poco

61 ♩ = 88

f *mf* *dim.*

ta quam nul - la, quam nul - la

f *mf* *dim.*

ta quam, quam nul - la, quam nul - la

f *mf* *dim.*

ta quam, quam nul - la, quam nul -

f *mf* *dim.*

ta quam, quam nul - la, quam nul - la

65 *dim.* *rit.* *p*

ter - re - na *dim.* ex - cel - len - ti - a com - pre - hen - dit: *p*

ter - re - na, *dim.* ter - re - na len - ti - a com - pre - hen - dit: *p*

la *dim.* ter - re - na ex - cel - len - ti - a com - pre - hen - dit: *p*

ter - re - na ex - cel - len - ti - a com - pre - hen - dit:

no earthly eminence can comprehend.

♩ = 60 meno mosso

ppp *cresc. poco a poco*

Tu cir-cum - da - ta es am - ple - xi - bus di - vi - no - rum mi - ni - ste - ri -
Tu cir-cum - da - ta es am - ple - xi - bus di - vi - no - rum mi - ni - ste - ri -
Tu cir-cum - da - ta es am - ple - xi - bus di - vi - no - rum mi - ni - ste - ri -

p *cresc. poco a poco*

o - rum. Tu ru - bes ut au - ro - ra et ar - des, ut au -
o - rum. Tu ru - bes ut au - ro - ra et ar - des, ut au -
o - rum. Tu ru - bes ut au - ro - ra et ar - des, ut au -

mf *f* *rit.*

ro - ra et ar - des ut so - lis flam - ma.
ro - ra et ar - des ut so - lis flam - ma.
ro - ra et ar - des ut so - lis flam - ma.

You are enfolded in the embraces of divine ministries. You blush like the dawn and burn like a flame of the sun.