

Salvator mundi

Antiphon at Matins,
The Exaltation of the Holy Cross.

John Blow
(1648-1708)

Soprano I: Sal - va - tor mun-di sal - - va nos, qui per

Soprano II: Sal - va - tor mun-di sal - - va nos, Sal -

Alto: Sal - va - tor mun-di sal - - va nos,

Tenor: Sal - va - tor mun-di sal - - va

Bass: Sal - va - tor mun-di sal -

Organ:

5

S.I: cru - cem, sal - va - tor mun-di sal - - va nos, qui

S.II: va - tor mun-di sal - - va nos, qui per

A.: sal - va - tor mun-di sal - va nos, qui per cru cem,

T.: nos, sal - va - tor mun-di sal - - va nos, sal - va nos,

B.: - va nos, sal - va - tor mun-di sal - - va nos, sal - va nos, sal - va

Organ:

9

S.I. — per cru-cem, per cru-cem, per cru-cem, per cru-cem et san-gui-nem re-de-mis - ti
 S.II. cru-cem, qui per cru-cem, qui per cru-cem, sal - va-tor mun-di sal -
 A. - - - - -
 T. 8 sal - va nos, qui per cru-cem, per cru-cem,
 B. nos, qui per cru-cem,

13

S.I. nos, qui per cru-cem, per cru-cem,
 S.II. - va nos, qui per cru-cem, per cru-cem, per cru-cem, et
 A. - - - - -
 T. 8 per cru-cem, et san-gui-nem re-de-mis - ti nos,
 B. sal - va-tor mun-di sal - va nos, et san-gui-nem re-de-mis - ti nos, qui

17

S.I. per cru-cem, re-de-mis-ti nos, sal-va-tor

S.II. san-gui-nem re-de-mis-ti nos, re-de-mis-ti nos, sal-va-tor mun-di

A. qui per cru-cem, per cru-cem, per cru-cem et san-gui-nem re-de-mis-ti nos,

T. 8 per cru-cem, per cru-cem, per cru-cem et san-gui-nem re-de-mis-ti nos,

B. per cru-cem, per cru-cem, per cru-cem, et san-gui-nem re-de-mis-ti nos,

21

S.I. mun-di sal-va nos, sal-va-tor mun-di sal-va nos,

S.II. sal-va nos, sal-va-tor mun-di sal-va nos, sal-va nos, sal-va nos,

A. sal-va-tor mun-di sal-va nos, sal-va-tor mun-di sal-va nos,

T. 8 sal-va-tor mun-di sal-va nos, sal-va-tor mun-di sal-va nos,

B. sal-va-tor mun-di sal-va nos, sal-va-tor mun-di sal-va nos,

25

S.I. - va-nos, qui per cru-cem, et san-gui-nem re-de-mis-ti nos.

S.II. - va-nos, qui per cru-cem, et san-gui-nem re-de-mis-ti nos.

A. nos, qui qui per cru-cem, et san-gui-nem re-de-mis-ti nos.

T. 8 - va-nos, qui per cru-cem, et san-gui-nem re-de-mis-ti nos.

B. -va-nos, qui per cru-cem, et san-gui-nem re-de-mis-ti nos.

30

S.I. Au-xi-li-a-re no-bis, au-xi-li-a-re, au-

S.II. Au-xi-li-a-re, au-xi-li-a-re no-bis, au-xi-li-a-

A. Au-xi-li-a-re, au-xi-li-a-re no-bis,

T. 8 Au-xi-li-a-re, au-xi-li-a-

B. Au-xi-li-a-re, au-xi-li-a-

35

S.I. xi - li - a - re no - bis, te de-pre - ca - mur, De - us

S.II. - re no - bis, te de-pre - ca - mur,

A. - te de-pre - ca - mur, De - us nos - ter,

T. 8 a - re - no - bis, te de-pre - ca - mur, De - us nos - ter,

B. a - re - no - bis, te de-pre - ca - mur, De - us nos - ter,

The vocal parts are: Soprano I (S.I.), Soprano II (S.II.), Alto (A.), Tenor (T.), and Bass (B.). The music consists of five staves. Measure 35 starts with S.I. and S.II. singing 'xi - li - a -'. Measures 36-45 show various combinations of voices singing different parts of the phrase, with some voices silent at certain points.

39

S.I. nos - ter, au - xi - li - a - re no - bis, te de-pre-ca - mur,

S.II. De - us nos - ter, te de-pre-ca - mur, De - us nos -

A. Au - xi - li - a - re, au - xi - li - a - re no - bis, te de-pre - ca - mur, De - us

T. 8 Au - xi - li - a - re, au - xi - li - a - re no - bis,

B. - te de-pre - ca - mur, De - us

The vocal parts are: Soprano I (S.I.), Soprano II (S.II.), Alto (A.), Tenor (T.), and Bass (B.). The music consists of five staves. Measure 39 starts with S.I. and S.II. singing 'nos - ter, au - xi - li - a -'. Measures 40-49 show various combinations of voices singing different parts of the phrase, with some voices silent at certain points. There is a key change to G major (two sharps) starting in measure 40.

44

S.I. De - us nos - ter, au - xi - li - a - re, au - xi - li - a - re no - - bis,
S.II. ter, au - xi - li - a - - - - re no - - bis,
A. nos - ter,
T. te de - pre -
B. nos - ter, au - xi - li - a - re, au - xi - li - a - re no - - bis,

The vocal parts sing Latin text in a mix of common and irregular time signatures. Measure 44 starts in common time with S.I. and S.II. singing 'De - us nos - ter'. Measure 45 begins with a common time section for S.I. and S.II. followed by a section where A. and T. sing 'nos - ter' in common time, while B. continues in 6/8 time. Measure 46 starts with a common time section for S.I. and S.II. followed by a section where A. and T. sing 'te de - pre -' in common time, while B. continues in 6/8 time. Measure 47 starts with a common time section for S.I. and S.II. followed by a section where A. and T. sing 'te de - pre - ca - mur,' in common time, while B. continues in 6/8 time.

48

S.I. te de-pre-ca - mur, te de-pre-ca - mur, te de - pre - ca - - mur, De-us nos - ter.
S.II. te de-pre-ca - mur, te de - pre - ca - mur, De-us nos - ter.
A. ca - mur, te de-pre-ca - mur, te de-pre-ca-mur, De - us nos - ter.
T. te de-pre-ca - mur, De - us, te de - pre - ca - - mur, De-us nos - ter.
B. te de-pre - ca - mur, te de-pre - ca - mur, De - us nos - ter.

The vocal parts sing Latin text in a mix of common and irregular time signatures. Measure 48 starts with a common time section for S.I. and S.II. followed by a section where A. and T. sing 'ca - mur' in common time, while B. continues in 6/8 time. Measure 49 starts with a common time section for S.I. and S.II. followed by a section where A. and T. sing 'te de-pre-ca - mur' in common time, while B. continues in 6/8 time. Measure 50 starts with a common time section for S.I. and S.II. followed by a section where A. and T. sing 'De - us nos - ter' in common time, while B. continues in 6/8 time. Measure 51 starts with a common time section for S.I. and S.II. followed by a section where A. and T. sing 'te de-pre - ca - mur' in common time, while B. continues in 6/8 time.