

In te Domine speravi

Prima pars

Psalm 70/71:1-3

Lupus Hellinck (c.1493-1541)

Superius I (part 1 of 5)

Secundus liber cum 5 vocibus (Moderne press, Lyon, 1532)

4 5 5 10 1

In te Do - mi - ne spe - ra - vi,

15

non con - fun - - dar in æ - ter - num. in æ - ter -

20

num. In ju - sti - ti - a tu - a li - be - ra me,

25 1

30 2

Do - mi - ne. li - be - ra me, li - be - ra me.

35

1 40 1

In - cli - na ad me, in - cli - na ad me au - rem

45 3

50

tu - - am, ac - cel - le - ra ut e - ru - as me,

55 2

60 1

um pro - te - cto - rem in lo - cum re -

65 1

70

- fu - gi - i ut sal - vum me fa - ci -

75

80

as, ut sal - vum me fa - ci - as, ut sal - vum me fa - ci - as.

In te Domine speravi

Prima pars

Psalm 70/71:1-3

Lupus Hellinck (c.1493-1541)

Superius II (part 2 of 5)

Secundus liber cum 5 vocibus (Moderne press, Lyon, 1532)

2 5
In te Do - mi - ne spe - ra - vi, non con - fun -
10 1
dar in æ - ter - num, non.
15 20
con - fun - dar in æ - ter - num. In ju - sti - ti - a -
25
tu - a li - be - ra me, li - be - ra me,
30 1 35
li - be - ra me, In - cli - na ad me
2 40
au - rem tu - am, In - cli - na ad me au - rem
45 3 50
tu - am, ac - cel - le - ra ut e -
55
ru - as me, ac - cel - le - ra ut e - ru - as me. E -
60 65
sto mi - hi in De - um pte - cto - rem, pte - cto - rem, pte - cto -
70
rem, et in lo - cum re - fu - gii ut sal - vum me

75 80

fa - ci - as, fa - - - ci - as.

The musical score is written on a single staff with a treble clef. It begins with a key signature of one flat (B-flat). The melody starts on a half note G4, followed by a quarter note A4, a quarter note B-flat4, and a half note C5. After a measure rest, it continues with a half note B-flat4, a quarter note A4, a quarter note G4, and a half note F4. A fermata is placed over the F4. The melody then rises to a half note E5, a quarter note D5, a quarter note C5, and a half note B-flat4. This is followed by a series of six measures, each containing a half note G4, with a slur spanning all six notes. The piece concludes with a double bar line.

In te Domine speravi

Prima pars

Psalm 70/71:1-3

Lupus Hellinck (c.1493-1541)

Tenor (part 3 of 5)

Secundus liber cum 5 vocibus (Moderne press, Lyon, 1532)

In te Do - mi - ne spe - ra - vi, non con - fun - - dar_

in æ - ter - num, non con - fun -

- dar in æ - ter - num, non con - fun - dar in æ -

- ter - num. In ju - sti - ti - a, In ju - sti - ti - a tu - a li -

be - ra me, li - be - ra me Do - mi - ne, li - be - ra me, li - be - ra

me, li - be - ra me, In - cli - na ad me au - rem tu - am, In - cli -

na ad me au - rem, In - cli - na ad me au - rem tu - am, In - cli -

na ad me au - rem tu - - am ac - cel - le - ra ut e - ru -

- as me, ut e - ru - as me, E - sto mi - hi in De - um

pro - te - cto - rem, E - sto mi - hi in De - um pro - te - cto - rem, in

lo - cum re - fu - gi - i, in lo - cum re - fu - gi - i ut sal -

75 80

⁸ vum me fa - ci - as, ut sal - vum me fa - ci - as, ut sal - vum me fa - ci - as. _____

The image shows a musical score for a tenor part. It begins with a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff. Above the staff, the number '75' is placed above the 15th measure, and '80' is placed above the 25th measure. Below the staff, the lyrics are written in a Gothic-style font: 'vum me fa - ci - as, ut sal - vum me fa - ci - as, ut sal - vum me fa - ci - as. _____'. A small '8' is written below the first measure of the lyrics. The score ends with a double bar line.

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Prima pars

Psalm 70/71:1-3

Lupus Hellinck (c.1493-1541)

Tenor (part 3 of 5)

Secundus liber cum 5 vocibus (Moderne press, Lyon, 1532)

In te Do - mi - ne spe - ra - vi, non con - fun - dar -
in æ - ter - num, non con - fun -
dar in æ - ter - num, non con - fun - dar in æ -
ter - num. In ju - sti - ti - a, In ju - sti - ti - a tu - a li -
be - ra me, li - be - ra me Do - mi - ne, li - be - ra me, li - be - ra
me, li - be - ra me, In - cli - na ad me au - rem tu - am, In - cli -
na ad me au - rem, In - cli - na ad me au - rem tu - am, In - cli -
na ad me au - rem tu - am ac - cel - le - ra ut e - ru -
as me, ut e - ru - as me, E - sto mi - hi in De - um
pro - te - cto - rem, E - sto mi - hi in De - um pro - te - cto - rem, in

70

lo - cum re - fu - gi - i, in lo - cum re - fu - gi - i ut sal -

75 80

vum me fa - ci - as, ut sal - vum me fa - ci - as, ut sal - vum me fa - ci - as.

The musical score is written for a tenor voice. It consists of two staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a series of measures, with lyrics underneath. A measure number '70' is placed above the staff. The second staff continues the melody, with measure numbers '75' and '80' placed below the staff. The lyrics continue under the second staff. The score ends with a double bar line.

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Prima pars

Psalm 70/71:1-3

Lupus Hellinck (c.1493-1541)

Tenor (part 3 of 5)

Secundus liber cum 5 vocibus (Moderne press, Lyon, 1532)

In te Do - mi - ne spe - ra - vi, non con - fun - dar -
in æ - ter - num, non con - fun -
- dar in æ - ter - num, non con - fun - dar in æ -
- ter - num. In ju - sti - ti - a, In ju - sti - ti - a tu - a li -
be - ra me, li - be - ra me Do - mi - ne, li - be - ra me, li - be - ra
me, li - be - ra me, In - cli - na ad me au - rem tu - am, In - cli -
na ad me au - rem, In - cli - na ad me au - rem tu - am, In - cli -
na ad me au - rem tu - am ac - cel - le - ra ut e - ru -
- as me, ut e - ru - as me, E - sto mi - hi in De - um
pro - te - cto - rem, E - sto mi - hi in De - um pro - te - cto - rem, in

lo - cum re - fu - gi - i, ⁷⁰ in lo - cum re - fu - gi - i ut sal -

⁷⁵ vum me fa - ci - as, ut sal - vum me fa - ci - as, ut sal - vum me fa - ci - as. ⁸⁰

The musical score is written for a tenor voice in 3/4 time. It consists of two staves. The first staff contains measures 65 to 74, with measure numbers 70 and 75 indicated. The second staff contains measures 75 to 84, with measure numbers 75, 80, and 85 indicated. The lyrics are Latin, and the music features various note values including minims, crotchets, and quavers, with some notes beamed together. The piece concludes with a double bar line at measure 84.

In te Domine speravi

Prima pars

Psalm 70/71:1-3

Lupus Hellinck (c.1493-1541)

Altus (part 4 of 5)

Secundus liber cum 5 vocibus (Moderne press, Lyon, 1532)

8 4 5 1

In te Do - mi - ne spe - ra - vi, non con - fun -

10 8 - - dar in æ - ter - num, in æ - ter - num, _____ in

15 1

æ - ter - num. In ju - sti - ti - a tu - a, in ju - sti - ti - a tu -

20

a li - be - ra me, li - be - ra me, Do - mi - ne, Do -

25

30 8 mi - ne, li - be - ra me Do - mi - ne. _____

35 1

40 8 In - cli - na ad me au - rem tu - am, au - rem tu - am,

45

50 8 in - cli - na ad me au - rem tu - am, au - rem tu - am, ac -

55 1

60 8 cel - le - ra ut e - ru - as me, ac - cel - le - ra ut e - ru - as

65

70 8 me, E - sto mi - hi in De - um, in De - um pro -

te - cto - rem, pro - te - cto - rem in lo - cum re - fu - gi - i

8 **4** 75 ut sal-vum me fa - - ci - as, me fa - ci - as. 80

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Prima pars

Psalm 70/71:1-3

Lupus Hellinck (c.1493-1541)

Altus (part 4 of 5)

Secundus liber cum 5 vocibus (Moderne press, Lyon, 1532)

4 5 1

In te Do - mi - ne spe - ra - vi, non con - fun -

10 15 1

- - dar in æ - ter - num, in æ - ter - num, in

20

æ - ter - num. In ju - sti - ti - a tu - a, in ju - sti - ti - a tu -

25

a li - be - ra me, li - be - ra me, Do - mi - ne, Do -

30 35 1

mi - ne, li - be - ra me Do - mi - ne.

40 1

In - cli - na ad me au - rem tu - am, au - rem tu - am,

45

in - cli - na ad me au - rem tu - am, au - rem tu - am, ac -

50 1 55

cel - le - ra ut e - ru - as me, ac - cel - le - ra ut e - ru - as

60

me, E - sto mi - hi in De - um, in De - um pro -

65 70

te - cto - rem, pro - te - cto - rem in lo-cum re - fu - gi - i

4 75 80

ut sal-vum me fa - ci - as, me fa - ci - as._____

The musical score is written for an alto voice part in 3/8 time. It consists of two staves. The first staff begins at measure 65 and ends at measure 70. The second staff begins at measure 75 and ends at measure 80. The lyrics are written below the notes, with hyphens indicating syllables that span across measures. The score concludes with a double bar line at measure 80.

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Prima pars

Psalm 70/71:1-3

Lupus Hellinck (c.1493-1541)

Bassus (part 5 of 5)

Secundus liber cum 5 vocibus (Moderne press, Lyon, 1532)

4 5 4 10 2

In te Do - mi-ne spe - ra - vi, in te Do -

15 20

- mi-ne spe - ra - vi, non con-fun - dar in æ - ter - num. In ju - sti - ti -

25

a tu - a li - be - ra me, li - be - ra me, li -

30 35

be - ra me Do - mi - ne, li - be - ra me Do - mi - ne,

2 40 3 45

In - cli - na ad me au - rem tu - am, In - cli -

50

na ad me au - rem tu - am ac - cel - le - ra ut e - ru - as

55

me, e - ru - as me, E - sto mi - hi,

60 65

e - sto mi - hi in De - um pro - te - cto - rem

70

in lo - cum re - fu - gii ut sal - vum me fa - ci - as, ut sal -

75 80

vum me fa - ci - as, ut sal - vum me fa - ci - as.