

Marcin Rupociński

# SECUNDUM INTERIOREM HOMINEM

na chór, klawesyn i orkiestrę smyczkową  
for choir, harpsichord and strings

partytura / score

## OBJAŚNIENIA ZNAKÓW

Znaki chromatyczne ♯ i ♭ odnoszą się tylko do nut, przy których są umieszczone.

Pauzy w nawiasach oznaczają czas trwania glissanda.

lasciare vibrare

klawesyn wymaga amplifikacji



## EXPLANATION OF SYMBOLS

The accidentals, ♯ and ♭, apply only to the notes to which are prefixed.

Rests in parentheses determines time of glissando

lasciare vibrare

harpsichord has to be amplified

## ESECUTORI:

Soprano I (SI)  
Soprano II (SII)  
Alto I (AI)  
Alto II (AII)  
Tenore I (TI)  
Tenore II (TII)  
Basso I (BI)  
Basso II (BII)

Cembalo (Cmb)

5 Violini I (VnI)  
4 Violini II (VnII)  
3 Viole (VI)  
2 Violoncelli (Vc)  
Contrabbasso (Cb)

Duration: **ca 16'**

## Epistula Pauli Apostoli ad Romanos 7, 22-24

<sup>22</sup> Condelector enim legi Dei secundum interiorem hominem;

<sup>23</sup> video autem aliam legem in membris meis repugnantem legi mentis meae et captivantem me in lege peccati, quae est in membris meis.

<sup>24</sup> Infelix ego homo! Quis me liberabit de corpore mortis huius?

## List św. Pawła do Rzymian 7, 22-24

<sup>22</sup> Albowiem wewnętrzny człowiek [we mnie] ma upodobanie zgodne z Prawem Bożym.

<sup>23</sup> W członkach zaś moich spostrzegam prawo inne, które toczy walkę z prawem mojego umysłu i podbija mnie w niewolę pod prawo grzechu mieszkającego w moich członkach.

<sup>24</sup> Nieszczęsny ja człowiek! Któż mnie wyzwoli z ciała, [co wiedzie ku] tej śmierci?



This page of a musical score contains measures 6 through 10. The instruments are arranged as follows:

- Strings: Violin I (Vn I), Violin II (Vn II), Viola (Vl), Violoncello (Vc), and Contrabasso (Cb).
- Woodwinds: Flute (Fl), Clarinet in Bb (Cl), Bassoon (Fg), and Contrabassoon (Cb).
- Other: Cymbal (Cmb).

The score is written in a common time signature. The woodwind parts (Fl, Cl, Fg, Cb) and the Cymbal part are active from measure 6 to 10. The string parts (Vn I, Vn II, Vl, Vc, Cb) are active from measure 7 to 10. The notation includes various dynamics such as *ff*, *fff*, *p*, *mf*, and *ff*, along with articulation marks like accents and slurs. The woodwinds play melodic lines with dynamic swells and decays, while the strings provide a rhythmic and harmonic foundation with sustained notes and dynamic changes.



95

S I *mf* a - liam le - gem in mem - bris me - is

S II *mf* a - liam le - - - - gem

AI in mem - bris me - e - is a - - - - liam le - - - - e - - - - gem

A II mem - - - - bris me - - - - e - - - - is in mem - - - -

TI in mem-bris me - e - is a-liam le - gem

T II is *mf* in mem - - - - bris

B I *mf* a - liam le - - - - gem

B II *mf* a - liam le - - - - gem

Cmb

1 *p*

2 *p* *f*

Vn I 3

4

5 *mf* *p* *f* *p*

1 *f* *p* *mf*

Vn II 2 *p* *f* *p*

3 *f* *p* *mf*

4

1 *p* *f* *p* *mf* *p*

VI 2

3 *mf* *p* *f* *p*

1 *p* *f* *p*

Vc 2 *p* *f*

Cb

99 *crescendo* *f* *p*

S I a - - liam le - gem in mem - bris me - - is

S II *crescendo* in mem - bris me - - - is me - - - is

AI in mem - - - - bris me - - - - is

A II *crescendo* bris me - - - - is *f* me - - - - is

TI in mem - - - bris *crescendo* me - - - e - - - is

T II me - - - - is *crescendo* me - - - - is *f*

B I *crescendo* in mem - bris me - - - is *f* me - - - is

B II *crescendo* in mem - bris me - - - is *f* me - - - is

Cmb *mf*

1 *mf* *f* *p*

2 *p*

Vn I 3 *mf* *f* *p*

4

5

Vn II 1 *p* *f* *p*

2

3 *p* *f* *p*

4

Vc 1 *f* *p*

2 *p*

Cb 1 *mf* *f* *p*

2

3

\* patrz strona 14 / see page 14









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*mf*

*mp*

S I in - fe - lix e - go ho - - - mo

*mf*

*mp*

S II in - fe - lix e - go

*mf*

*mp*

A I in - fe - lix e - go ho - - - mo

*mf*

A II in - fe - lix e - go

T I

T II

B I

B II

Cmb

1 *mp*

2 *mp*

Vn I 3 *mp*

4

5 *mp*

1 *mp*

2

Vn II 3 *mp*

4

1 *p*

*pp* *mp* *pp*

Vl 2 *pp* *mp* *pp*

3 *pp* *mp* *pp*

1

Vc 2

Cb