

VIDI AQUAM, Padworski
SBMP 1810

TTB
piano 4 hands

Vidi Aquam

by
Kevin T. Padworski



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About the composer

Kevin T. Padworski [b. 1987] as the Director of Vocal Music at Colorado Academy, Director of Voces Aureas at the University of Denver Lamont School of Music, Artistic Director of The Colorado Chorale, and Chancel Choir Director at Augustana Lutheran Church. Padworski performs extensively, and has been the recipient of numerous honors and awards declaring mastery in multiple disciplines: conducting, voice, saxophone, and keyboards. Professional appearances include the Aspen Music Festival, Colorado Repertory Singers, Colorado Choral Arts Society, Colorado Symphony, Colorado Symphony Chorus, Cincinnati Youth Choir, Dallas Symphony, DCINY Concerts Orchestra, Mid-America Concert Productions, Denver Brass, Evans Choir, Jubilate Deo Chorale and Orchestra, Lamont Symphony Orchestra, Denver Philharmonic Orchestra, New England Wind Ensemble, Opera Colorado, Stratus Chamber Orchestra, Bravo! Vail Music Festival, American Baptist Churches USA, and numerous collaborative and solo performances.



Padworski holds a Doctor of Musical Arts in conducting and literature from the University of Colorado, and the master and bachelor of music degrees in conducting and music education from the University of Denver and Eastern University. The composition chair for Colorado ACDA, he is an active composer and writes for soloists, instrumental, and choral ensembles with a particular interest in creating robust and engaging orchestrations and accompaniments. Padworski's music has been performed at local, state, regional, and national ACDA conferences, receiving premieres in venues such as Carnegie Hall in New York City and the Votivkirche in Vienna, and his commissions have received accolades including recognition from Americans for the Arts. Website: www.kevinpadworski.com

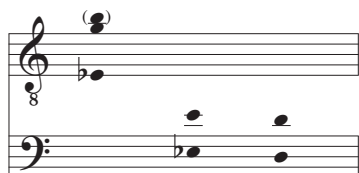
About the text

In Eastertide, the Vidi Aquam chant replaces the Asperges Me ("Thou shalt sprinkle me, O Lord") during the traditional sprinkling rite at the start of the mass when the priest splashes the congregation with holy water.

Vidi aquam egredientem de templo,
a latere dextro, alleluia:
et omnes, ad quos pervenit aqua ista
salvi facti sunt, et dicent: alleluia!

I saw water flowing from the temple,
on the right side, alleluia:
And all to whom that water came
have been saved, and they will say: alleluia!

Ranges



T B B



recording and rehearsal tracks available at sbmp.com

Vidi Aquam

Traditional Latin

Kevin T. Padworski (b. 1987)

Trickling ♩ = 238

The musical score is arranged for piano accompaniment, featuring a Primo (right hand) and Secundo (left hand) part. The key signature is B-flat major (two flats). The tempo is marked 'Trickling' with a quarter note equal to 238 beats per minute. The score is divided into three systems, each with four staves. The first system shows the Primo part with a melodic line of eighth notes and the Secundo part with a bass line. The second system includes a measure change from 8/8 to 6/8. The third system continues the melodic and bass lines. A large 'PREVIEW' watermark is overlaid diagonally across the center of the page.

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9 *mp*
T Vi - di a - quam,
mp
B Vi - di a - quam,
mp
B Vi - di a - quam,
p

13
8 vi - di a - quam,
vi - di a - quam,
vi - di a - quam,
vi - di a - quam,

17 *mf* *f*

vi - di a - - - - - quam,

mf *f*

vi - di a - - - - - quam,

mf *f*

vi - di a - - - - - quam,

mf

mf

20 *mp*

Vi - di, vi -

mp

Vi - di, vi -

mp

Vi - di, vi -

mp

24

mf *f*

di, vi - di, vi - di, vi - di

mf *f*

di, vi - di, vi - di, vi - di

mf *f*

di, vi - di, vi - di, vi - di

28

a - quam

a - quam

a - quam

sempre f

31

8

E - gre -

mf

E -

mf

E -

8

8

8

8

8

34

8

di - en - tem gre - di - en - tem de

8

gre - di - en - tem

8

gre - di - en - tem de

8

8

8

8

8

37

tem - plo, _____
f
tem - plo, _____
f
tem - plo, _____

Measures 37-39 of piano accompaniment. The right hand features a continuous eighth-note pattern in the treble clef. The left hand provides harmonic support with chords and single notes in the bass clef.

40

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Measures 40-42 of piano accompaniment. The right hand continues with eighth-note patterns, marked with an accent (*a*) and a dynamic of *mp*. The left hand continues with harmonic accompaniment, also marked with *mp*.

43

la - te - re dex - tro, a la - te - re dex - tro,
 la - te - re dex - tro, a le - te - re
 a la - te - re dex - tro, a

46

a la - te - re dex - tro, al - le - lu - ia:
 dex - tro, la - te - re dex - tro, al - le - lu - ia:
 le - te - re dex - tro a la - te - re dex - tro, al - le - lu - ia:

50

Al - le - lu - ia! Al - le - lu - ia!
Al - le - lu - ia! Al - le - lu - ia!
Al - le - lu - ia! Al - le - lu - ia!

This section of the score covers measures 50 through 53. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment consisting of three staves (Right Hand, Middle, and Left Hand). The key signature is one sharp (F#) and the time signature is 8/8. The lyrics 'Al - le - lu - ia!' are repeated in each vocal part. The piano accompaniment includes a prominent sixteenth-note arpeggiated pattern in the right hand.

54

Al - le - lu - ia! Al - le - lu - ia!
Al - le - lu - ia! Al - le - lu - ia!
Al - le - lu - ia! Al - le - lu - ia!

This section of the score covers measures 54 through 57. It continues with the same three vocal staves and piano accompaniment. The lyrics 'Al - le - lu - ia!' are repeated. The piano accompaniment features a more complex texture with multiple sixteenth-note arpeggiated patterns in the right hand and a steady bass line in the left hand.

59

Al - le - lu - ia:

Al - le - lu - ia:

Al - le - lu - ia:

62

mp et om - nes, ad quos

mp et om - nes, ad quos

mp et om - nes, ad quos

fp

fp

66 *mf* et om - nes, ad quos
mf et om - nes, ad quos
mf et om - nes, ad quos

70 *f* per - ve - nit, per -
f per - ve - nit, per -
f per - ve - nit, per -

74 *mp* *rall.* *a tempo* *f*

ven - nit, per - ve - nit a - qua i - sta,

ven - nit, per - ve - nit a - qua i - sta,

ven - nit, per - ve - nit a - qua i - sta,

78 *mp* *mp* *p*

sal - vi fac - ti, a - qua i - sta,

sal - vi fac - ti, sal - vi fac - ti,

sal - vi fac - ti, a - qua

PREVIEW

Broadly
sempre f

82

a - qua i - sta, a - qua i - sta sunt, et di - cent,
 sal - vi fac - ti, sal - vi fac - ti sunt, et di - cent,
 is - ta sal - vi fac - ti sunt, et di - cent,

86

et di - cent, et di - cent:
 et di - cent, et di - cent:
 et di - cent, et di - cent:

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a tempo ♩ = 238

89 *ff*
Al - le - lu - ia! Al - le - lu - ia!
ff
Al - le - lu - ia! Al - le - lu - ia!
ff
Al - le - lu - ia! Al - le - lu - ia!

93
Al - le - lu - ia! Al - le - lu - ia!
Al - le - lu - ia! Al - le - lu - ia!
Al - le - lu - ia! Al - le - lu - ia!

Al - le - lu - ia!

Al - le - lu - ia!

Al - le - lu - ia!

fff

fff

fff

fff

fff

fff

PREVIEW

