

# O vis aeternitatis

Hildegard von Bingen, trans. Simon Wilkins

♩=58 1.

7 **A** *p* 3 **B**

14 2 2

20 **C** 2 Fl. **D** *mp*

25 70 2 **E** 2

32 2 **F** Fl. *mp*

38 *p* solo *mp*

45 **G** 3 **H** 3

53 4 **I** 2

62 3 **J** 2 *p*

Detailed description: This is a musical score for the Bassoon part of 'O vis aeternitatis' by Hildegard von Bingen, transcribed by Simon Wilkins. The score is written in bass clef and consists of ten systems of music. The tempo is marked as ♩=58. The piece begins with a series of six half notes in 4/4 time, marked with a first ending bracket. The first system ends with a double bar line and a 5/4 time signature. The second system starts at measure 7 with a piano (*p*) dynamic and includes a first ending bracket labeled 'A' and a second ending bracket labeled 'B'. The third system starts at measure 14 and features a first ending bracket labeled '2'. The fourth system starts at measure 20 and includes a first ending bracket labeled 'C', a flute (Fl.) part, and a second ending bracket labeled 'D' with a mezzo-piano (*mp*) dynamic. The fifth system starts at measure 25 and includes a tempo change to ♩=70 and a first ending bracket labeled 'E'. The sixth system starts at measure 32 and includes a first ending bracket labeled 'F' and a flute (Fl.) part. The seventh system starts at measure 38 and includes a piano (*p*) dynamic, a first ending bracket, and a mezzo-piano (*mp*) dynamic with a 'solo' marking. The eighth system starts at measure 45 and includes first and second ending brackets labeled 'G' and 'H' respectively, with a triplet of eighth notes. The ninth system starts at measure 53 and includes first and second ending brackets labeled 'I' and '2'. The tenth system starts at measure 62 and includes a first ending bracket labeled 'J' and a piano (*p*) dynamic.