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Stabat Mater

for

TWO SOPRANOS, ALTO, TENOR, AND BASS SOLI
AND FULL CHORUS OF MIXED VOICES
WITH PIANO ACCOMPANIMENT

by

Gioacchino Rossini

\$1.00
(In U. S. A.)



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NEW YORK



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*Orchestral score and parts may be obtained
from the Publisher on rental.*

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TRIBULATION

Words adapted by W. Ball

No. 1.—INTRODUCTION.

CHORUS AND QUARTET.

Lord most holy! Lord most mighty!
Righteous ever are Thy judgments.
Hear and save us, for Thy mercies' sake.

No. 2.—AIR.—(TENOR.)

Lord! vouchsafe Thy loving-kindness,
Hear me in my supplication,
And consider my distress.
Lo! my spirit fails within me,
Oh! regard me with compassion,
And forgive me all my sin!
Let Thy promise be my refuge,
Oh, be gracious and redeem me,
Save me from eternal death!

No. 3.—DUET.—(1st AND 2nd SOPRANO.)

Power eternal! Judge and Father!
Who shall blameless stand before Thee,
Or who Thy dreadful anger fly!
Hear, and aid us strength to gather
To obey Thee, still adore Thee,
In hope and faith to die!

No. 4.—AIR.—(BASS.)

Through the darkness Thou wilt lead me,
In my trouble Thou wilt heed me,
And from danger set me free.
Lord! Thy mercy shall restore me,
And the day-spring shed before me,
All salvation comes from Thee!

No. 5.—RECITATIVE (BASS) AND CHORUS.

(Without Accompaniment.)

Thou hast tried our hearts towards Thee;
but if Thou wilt not forsake us, our souls shall
fear no ill.

Lord! we pray Thee, help Thy people;
save, O save them; make them joyful, and
bless Thine inheritance.

No. 6.—QUARTET.

I have longed for Thy salvation, and my
hope was in Thy goodness! Blessed be Thy
Name, O Lord, for ever!

Now and henceforth, we beseech Thee, turn
our hearts to Thy commandments, and incline
them evermore to keep Thy law.

Give Thy servants understanding, so that
they may shun temptation, and in all things
follow Thee.

Oh! vouchsafe us true repentance, teach us
always to obey Thee, and to walk the way of
peace.

Let Thy light so shine before us,
And Thy mercy be upon us,
Ev'n as is our trust in Thee.

No. 7.—CAVATINA.—(2nd SOPRANO.)

I will sing of Thy great mercy, for I was in
deep affliction, and Thou didst deliver me. I
will call unto the people, and the nations all
shall hear me, and shall praise Thy holy
Name!

No. 8.—AIR (1st SOPRANO) AND CHORUS.

When Thou comest to the judgment, Lord,
remember Thou Thy servants! None else can
deliver us.

Save, and bring us to Thy kingdom, there
to worship with the faithful, and for ever dwell
with Thee!

No. 9.—QUARTET.

(Without accompaniment.)

Hear us, Lord! We bless the Name of our
Redeemer! and His great and wondrous
mercies now and ever glorify!

No. 10.—FINALE.

To Him be glory evermore. Amen.

STABAT MATER.

No. 1.—INTRODUCTION.

CHORUS AND QUARTET.

Stabat mater dolorosa
Juxta crucem lacrymosa,
Dum pendebat Filius.

No. 2.—AIR.—(TENOR.)

Cujus animam gementem
Contristantem et dolentem
Pertransivit gladius.
O quam tristis et afflicta
Fuit illa benedicta
Mater Unigeniti;
Quæ mœrebat, et dolebat
Et tremebat, cum videbat
Nati pœnas inclyti.

No. 3.—DUET.—(1st & 2nd SOPRANO.)

Quis est homo qui non fleret
Christi matrem si videret
In tanto supplicio?
Quis non posset contristari
Piam matrem contemplari
Dolentem cum Filio?

No. 4.—AIR.—(BASS.)

Pro peccatis suæ gentis
Vidit Jesum in tormentis,
Et flagellis subditum.
Vidit suum dulcem natum
Morientem desolatum
Dum emisit spiritum.

No. 5.—RECITATIVE (BASS) AND CHORUS.

(Without Accompaniment.)

Eia, mater, fons amoris,
Me sentire vim doloris
Fac, ut tecum lugeam.
Fac ut ardeat cor meum
In amando Christum Deum,
Ut sibi complaceam.

No. 6.—QUARTET.

Sancta mater, istud agas,
Crucifixi fige plagas
Corde meo valide.
Tui nati vulnerati,
Tam dignati pro me pati,
Pœnas mecum divide.
Fac me vere tecum flere
Crucifixo condolere,
Donec ego vixero.
Juxta crucem tecum stare,
Te libenter sociare
In planctu desidero.
Virgo, virginum præclara,
Mihi jam non sis amara,
Fac me tecum plangere.

No. 7.—CAVATINA.—(2nd SOPRANO.)

Fac ut portem Christi mortem,
Passionis ejus sortem,
Et plagas recolere
Fac me plagis vulnerari,
Cruce hæc inebriari,
Ob amorem Filii.

No. 8.—AIR (1st SOPRANO) AND CHORUS.

Inflammatum et accensum
Per te, Virgo, sum defensum
In die judicii.
Fac me cruce custodiri,
Morte Christi præmuniri,
Confoveri gratiâ.

No. 9.—QUARTET.

(Without Accompaniment.)

Quando corpus morietur,
Fac ut animæ donetur
Paradisi gloria.

No. 10.—FINALE.

In sempiterna sæcula. Amen.

Nº 1. Introduction.

Andantino moderato. (♩ = 132.)

Piano.

pp *f* *pp* *f* *p* *mf* *cresc.* *rinf.* *ff*

ff

sf

smorz.

SOPRANO. Tutti.

ALTO. Tutti.

TENOR. Tutti. *sotto voce*

BASS. Tutti. *sotto voce*

sotto voce Sta - bat ma - ter do - lo -
 Lord, most ho - ly, Lord, most

Sta - bat ma - ter do - lo - ro -
 Lord, most ho - ly, Lord, most might -

pp

pp

sotto voce

Sta - bat ma - ter do - lo - ro -
 Lord, most ho - ly, Lord, most might

sotto voce

do - lo - ro
 most might

ro
 might

Soli.

sa. Sta - bat ma - ter do - lo - ro - sa
y: Lord, most ho - ly, Lord, most might - y!

p **Soli.**

sa. Sta - bat ma - ter do - lo - ro - sa
y: Lord, most ho - ly, Lord, most might - y!

p **Tutti.**

jux - ta cru - cem la - cry - mo - sa. Sta - bat
Right - eous - ey - er are thy - judg - ments. Lord, most

p **Tutti.**

jux - ta cru - cem la - cry - mo - sa. Sta - bat
Right - eous - ey - er are thy - judg - ments. Lord, most

p **Tutti.**

Soli.

ma - ter do - lo - ro - sa jux - ta cru - cem
ho - ly, Lord, most might - y! Hear and save us,

Soli. **Soli.**

ma - ter do - lo - ro - sa, cru - cem
ho - ly, Lord, most might - y! save us,

ff Tutti.

la - cry - mo - sa, dum pen -
 hear and save us, save us

ff Tutti.

la - cry - mo - sa, dum pen -
 hear and save us, save us

Soli.

ff Tutti.

de - bat thy fi - li -
 for thy mer - cy's

de - bat thy fi - li -
 for thy mer - cy's

us.
 sake.

us.
 sake.

Tenor Solo.

Sta - - - bat ma - - ter
 Lord, _____ most ho - - ly,

do - - - lo - - ro - - sa jux - - - ta
 Lord, _____ most might - y! Right - - - eous

cru - - - cem la - - - cry - mo - - sa,
 ev - - - er are _____ thy judg - - - ments.

Soli.

Dum pen - de - bat, dum pen - de - bat,
 Hear and save us, hear and save us,

Soli.

Dum pen and - de save - bat, dum hear pen and - de - bat,
 Hear and save us, hear and save us,

f Tutti.

Dum pen -
 Hear and

f Tutti.

p Tutti.

dum pen - de - bat fi - li - us. Dum pen -
 save us for thy mer - cy's sake. Hear and

f Tutti.

de - bat, dum pen and - de - bat, dum pen -
 save us, hear and save us, save us

de - bat, dum hear pen and - de - bat, dum pen -
 save us, hear and save us, save us

p

de - - - bat fi - - - li - -
 for thy mer - - - cy's

p

de - - - bat fi - - - li - -
 for thy mer - - - cy's

p

ff *pp*

Soli.

us. Sta - - bat ma - ter do - - lo -
 sake. Lord, most ho - ly, Lord, most

Soli.

us. Sta - - bat ma - ter do - - lo -
 sake. Lord, most ho - ly, Lord, most

Soli.

ro - sa jux - ta cru - cem la - ery -
 might - y! Right - eous ev - er are thy

ro - sa jux - ta cru - cem la - ery -
 might - y! Right - eous ev - er are thy

mo - sa, dum pen us - de - bat thy fi - li -
 judg - ments: save us for thy mer - cy's

mo - sa, dum pen us - de - bat thy fi - li -
 judg - ments: save us for thy mer - cy's

us.
sake.

us.
sake.

Chorus.
 Jux - - - ta eru - - - cem
 Right - - - eous ev - - - er

Chorus.
 Jux - - - ta
 Right - - - eous

Chorus.
 Jux - - - ta eru - - - cem la - - - cry -
 Right - - - eous ev - - - er are thy

la - - - cry - - - mo
 are thy judg - - -

cru - cem la are - cry - mo -
 ev - er er are thy judg - - -

mo - sa,
 judg - ments,

- - - sa: dum pen -
 - - - ments: save us

- - - sa,
 - - - ments: dum save pen -
 us

sotto voce de - bat fi - li - us, **ff Tutti.**
 for - thy mer - cy's sake! jux - - ta
 Right - - eous

sotto voce de - bat fi - li - us, **ff Tutti.**
 for thy mer - cy's sake! jux - - ta
 Right - - eous

sotto voce jux - - ta
 Right - - eous

cru - - - cem la - - - cry - - -
 ev - - - er are thy

ff Tutti.
 jux - - - ta cru - - - cem la - - - cry -
 Right - - - eous are thy

cru - - - cem la - - - cry - mo - - - sa, la - - - cry -
 ev - - - er, right - eous ev - - - er are thy

mo - - - sa,
 judg - - - ments:

mo - - - sa,
 judg - - - ments:

sotto voce
 dum pen de bat fi li -
 save us for thy mer - cy's

sotto voce
 dum pen de bat fi li -
 save us for thy mer - cy's

sotto voce
pp

Chorus.

sotto voce.

us. do-lo-ro-sa,
sakel Hear and save us,

Chorus.

sotto voce.

us.
sake!

Soli.

Tutti.

la-cry-mo-sa, dum pen - - - de - - -
hear and save us, hear and save

Soli.

p **Tutti.**

dum pen - - - de - - -
hear and save

p **Tutti.**

Tenor Solo.

fi - li - thy mer - cy's
 for - thy mer - cy's
 bat us, fi - li - thy mer - cy's
 bat us, fi - li - thy mer - cy's
 dum - pen - de - bat fi - li -
 save - us for - thy mer - cy's

p *mf*

us. sake.
 us. sake.

p *cresc.*

p

ff

Nº 2. Cujus animam.
(Lord, vouchsafe thy loving kindness.)

Air.

Allegro maestoso. (♩ = 100.)

Piano.

The first system of the piano introduction consists of two staves. The right hand begins with a melodic line in C major, featuring a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5, all under a slur. The left hand provides a harmonic accompaniment with chords in the right hand and single notes in the left hand. Dynamics include *ff* and *pp*.

The second system continues the piano introduction. The right hand has a melodic line with a slur over the first two measures. The left hand continues with a steady accompaniment. The dynamic *dolce* is indicated.

The third system of the piano introduction. The right hand has a melodic line with a slur. The left hand continues with a steady accompaniment.

The fourth system of the piano introduction. The right hand has a melodic line with a slur. The left hand continues with a steady accompaniment. Dynamics include *ff* and *pp*.

Tenor. *p*

The vocal line and piano accompaniment for the first part of the text. The tenor part begins with a whole note G4, followed by a half note A4, and a half note B4. The piano accompaniment continues with a steady accompaniment. Dynamics include *pp*.

Cu - - jus - a - - ni -
Lord, vouch-safe thy -

man ge - men - - tem, con - tris - tan - - tem
 lov - - ing - kind - - ness, hear me in my

et do - len - tem, per - - tran - si - - vit
 sup - - pli - ca - tion, and con - sid - - er

f gla - di - - us. *ff* Cu - - jus
 my dis - - tress. Lord! vouch -

a - - ni - mam ge - men - - tem, con - tris -
 safe thy - lov - - ing kind - - ness, hear me

tan - - - tem et do - - lentem,
 in my sup - - pli - cation,

per - tran - si - vit gla - di - us.
and con - sid - er my dis - tress.

O quam tris - - - tis et af -
Lo! my spir - - - it fails with -

flic - - - ta fu - - - it il - - - la
in - me: Oh! re - gard me

be - - - ne - dic - ta, fu - - - it
with com - pas - sion, Oh! re -

il - la be - - - ne - dic - - ta
gard me with com - pas - - sion,

Ma - - - ter, Ma - - - ter u - ni - ge - ni -
and for - give, for - give me all my

ti. O quam tris - tis
sin. Lo! my spir - it

et af - flic - ta fu - it
fails with - in me. Oh! re -

il be - ne - dic - ta
gard me with com - pas - sion,

Ma - - - ter, Ma - - - ter u - - ni -
and for - give, for - give me

a piacere. a tempo.

ge - ni - ti; Quae moe - re - bat, et do -
all my sin. Let thy prom - ise be my -

le - bat et tre - me - bat, cum vi -
ref - uge: Oh! be - gra - cious and re -

de - bat na - ti - poe - nas in - ely -
deem me; save me from e - ter - nal

ti, et tre - me - bat,
death! Oh! be - gra - cious -

cum vi - de - bat na - ti -
and re - deem me, save me

poe - nas in - cly - ti, quae moe -
from e - ter - nal death! Let thy

re - bat et do - le - bat et tre - me - bat; cum vi -
prom - ise be my ref - uge; Oh! be gra - cious, and re -

de - bat, et tre - me - bat, cum vi - de - bat na - ti
deem me, oh! be gra - cious, and re - deem me, save me

poe - - - nas in - cly -
 from e - ter - nal

pp

ff

ti, quae moe-re - bat et do - le - bat et tre -
 death! Let thy prom-ise be my ref - uge; Oh! be

p

p

me - bat, cum vi - de - bat; et tre - me - bat cum vi -
 gra - cious, and re - deem me, Oh! be gra - cious, and re -

de - bat na - ti poe - - - nas.
 deem me, save me from e -

pp

ff

in - cly - ti, na -
ter - nal death, save

p *p*

ti - poe - nas in-cly-
me from - e-ter-nal

f

ti.
death.

pp

pp

pp

No 3. "Quis est homo?"

(Power Eternal.)

Duet.

Largo. (♩ = 69.)

Piano.

dolce.

pp

SOPRANO I.

Quis est
Pow'r E -

ho - mo qui non fle - ret, Chris-ti ma - trem si vi-
ter - nal! Judge and Fa - ther! Who shall blame - less stand be-

de - ret, Chris-ti ma - trem si vi-de-ret in
fore thee? Who shall blame - less stand be-fore thee, or Thy

tan - to suppli - ci - o, si vi - de - ret, si vi -
 dread - ful an - ger fly? Who shall blame - less stand be -

de - ret in tan - to suppli - ci - o? Chris - ti -
 fore thee, or who thy an - ger fly? Who shall

ma - trem si vi - de - ret in tan - to sup - pli - ci -
 blame - less stand be - fore thee, Or thy dread - ful an - ger.

SOPRANO II.

o? Quis non pos - set con - tris - ta - ri pi - am
 fly? Hear, and aid us strength to gath - er, to o -

ma - trem con - tem - pla - ri, pi - am ma - trem con - tem -
 bey thee, still a - dore thee, to o - bey thee, still a -

pla-ri do - - len - tem cum fi - li - o, pi-am
 dore thee, and in hope and faith to die, to o -

ma - trem con-tem-pla - ri do-len - tem cum fi - li -
 bey thee, to a-dore thee, in hope and faith to

o, pi-am ma - trem con-tem-pla - ri do -
 die, to o-bey thee, still a-dore thee, and in

len - tem cum fi - li - o?
 hope and faith to die.

Quis est ho - mo qui non
 Pow'r E - ter - nal! Judge and

fle - ret. Chris - ti ma - trem si vi -
 Fa - ther! Who shall blame - less stand be -

p *f* *p* *ff*

de - ret; Quis est ho - mo qui non
 fore thee? Pow'r E - ter - nal! Judge and

f *ff*

fle - ret, Chris - ti ma - trem si vi -
 Fa - ther! Who shall blame - less stand be -

p *f* *p* *ff*

de - ret, Chris - ti ma - trem
 fore thee? Who shall blame - less

de - ret, Chris - ti ma - trem si vi - de -
 fore thee? Who shall blame - less stand be - fore

f *p* *f*

si vi - de - ret in - tan - to, in -
stand be - fore thee, or thy dread - ful, thy -

- - - - - ret in
thee, or thy

tan - to suppli - ci - o? Quis non pos - set con - tris -
dread - ful an - ger fly? Hear and aid us strength to

tan - to suppli - ci - o? Quis non pos - set
dread - ful an - ger fly? Hear and aid us

ta - ri, pi - am ma - trem con - tem -
gath - er, to o - bey thee, to a -

con - tris - ta - ri, pi - am ma - trem
strength to gath - er, to o - bey thee,

pla - ri; Quis non pos - set
dore thee, hear, and aid us

con - tem - pla - ri; Quis non pos - set con - tris -
to a - dore thee, hear, and aid us strength to

con - tris - ta - ri pi - am ma - trem con - tem -
strength to gath - er, to o - bey and still a -

ta - ri,
gath - er,

pla - ri; Quis non pos - set con - tris -
dore thee; Hear, and aid us strength to

f
ff

ta - ri pi - am ma - trem con - tem -
gath - er, to o - bey and still a -

p *f* *p*
ff

pla - ri; Quis non pos - set con - tris -
dore thee; Hear, and aid us strength to

f
ff

ta - ri pi - am ma - trem con - tem -
gath - er, to o - bey and still a -

p *ff*

pla - ri, pi - am ma - trem
dore thee, to o - bey thee,

pla - ri, pi - am ma - trem con - tem - pla -
dore thee, to o - bey and still a - dore

f *p* *f*

con - tem - pla - ri do -
still a - dore thee, a -

ri do - len -
thee, a - dore

p

len - tem, do - len - tem cum fi - li -
dore thee, in - hope and faith to

tem, do - len - tem cum fi - li -
thee, in hope and faith to

p

o, cum fi - li - o, do -
die, in hope and faith, in

o, do - len - tem, do - len - tem, do -
die, to o - bey, thee, a - dore - thee, in

len - tem cum fi - li - o?
hope and faith to die.

len - tem cum fi - li - o?
hope and faith to die.

col canto. *dolce.*

pp

pp *f* *p*

pp *ff* *ff*

No 4. "Pro Peccatis!"

(Through the darkness.)

Air.

Allegretto maestoso. (♩ = 88.)

Piano.

The first system of piano accompaniment consists of two staves. The right hand plays a melodic line with some grace notes and slurs. The left hand plays a rhythmic accompaniment of eighth notes. Dynamic markings include *pp* (pianissimo) at the beginning and middle, and *sf* (sforzando) in the middle section.

The second system continues the piano accompaniment. It features a *sf* marking in the first measure, a *pp* marking in the second measure, and a *ff* (fortissimo) marking in the final measure.

The third system of piano accompaniment includes a *tr* (trill) marking over a note in the right hand.

BASS.

Pro — pec - ca - tis su - ae — gen - tis vi - dit
Through the darkness thou wilt lead me, In my
sotto voce.

Je - sum in — tor - men - tis, et — fla - gel - lis
troub - le thou wilt heed me, And from dan - ger
tr
ff

sub - di - tum.
set me free.

tr
pp *ff*

Pro pec - ca - tis su - ae - gen - tis
Through the dark - ness thou wilt lead me,

pp

vi - dit Je - sum in for - men - tis
In my trou - ble thou wilt heed me,

et fla - gel - lis, et fla - gel - lis,
And from dan - ger, and from dan - ger,

p *f*

et fla - gel - lis sub - di -
and from dan - ger set me -

p *pp*

tum.
free.

pp *pp* *sf* *pp*

pp *ff*

tr

Vi - dit
Lord! thy

sotto voce.

su - um dul - cem na - tum mo - ri - en - tem
mer - cy shall re - store me, And the day - spring

de - so - la - tum dum e - mi - sit
shed be - fore me, All sal - va - tion

tr *ff*

spi - ri - tum.
comes - from thee.

Vi - dit su - um dul - cem na - tum mo - ri -
Lord! thy mer - cy shall re - store me, And the -

en - tem de - so - la - tum dum e - mi - sit,
day - spring shed be - fore me, All sal - va - tion,

dum e - mi - sit, dum e - mi - sit spi - ri -
all sal - va - tion, all sal - va - tion comes from -

tum.
thee. Lord! thy mer - cy shall - cem
re -

na - tum, mo - ri - en - tum de - so -
store me, and the day - spring shed be -

la - tum dum e - mi - sit, dum e - -
fore me, all sal - va - tion, all sal - -

mi - sit spi - ri - tum, vi - dit
va - tion comes from thee! Lord! thy

su - um dul - cem na - tum mo - ri -
mer - cy shall re - store me, and the

en - tem de - so - la - tum dum e - mi - sit,
day - spring shed be - fore me, all sal - va - tion,

dum e - - mi - - sit spi - - ri -
 all sal - - va - - tion comes from

tum, e - - mi - sit, e - - mi - sit
 thee, all, all sal - - va - - tion

spi - - ri - - tum, e - - mi - sit,
 comes from thee, all, all sal - -

e - - mi - - sit spi - - ri - - tum.
 va - - tion comes from thee.

No 5. "Eia mater."
 (Thou hast tried our hearts.)
 Chorus and Recitative.

Andante mosso.

Bass Solo.

Soprano.

Alto.

Tenor.

Bass.

E - ia, ma - ter fons a - mo - ris, me sen - ti - re vim do -
 Thou hast tried our hearts to - ward, thee; But if thou wilt not for

Andante mosso. (♩ = 76.)

Piano.
 (ad lib.)

lo - ris fac, ut te cum lu - - ge -
 sake us, Our souls shall fear, shall fear no

sotto voce.

Fac ut ar - de - at cor me - - - um,
 Lord! we pray thee, spare thy peo - - - ple,

sotto voce.

Fac ut ar - de - at cor
 Lord! we pray thee, help thy

sotto voce.

Fac ut ar - de - at cor
 Lord! we pray thee, help thy

sotto voce.

am.
 ill.

mf

In a - man - do Chris - tum De - - - um,
 Save, O save them; make them joy - - - ful,

me - um,
 peo - ple;

In a - man - do Chris - tum
 Save, O save them; make them

me - um,
 peo - ple;

In a - man - do Chris - tum
 Save, O save them; make them

ut si - bi com - pla -
and bless thine in - her -

De - -um,
joy - ful,

ut si - bi com - pla -
and bless thine in - her -

De - -um,
joy - ful,

ut si - bi com - pla -
and bless thine in - her -

ut si - bi com -
and bless thine in -

cresc.

cresc.

cresc.

cresc.

cresc.

Allegro moderato.

sotto voce.

- - - ce - am. In a - - - man - do
- - - i - tance. Save them, save them

ff ut si - bi com - pla - ce - am. In a - - man - do
ff and bless thine in - her - i - tance. Save, O - - save them,

- - - ce - am. In a - - man - do
- - - i - tance. Save them, save them

- - - ce - am. In a - - man - do
- - - i - tance. Save them, save them,

pla - - ce - am. In a - - man - do
her - - i - tance. Save them, save them,

ff

mf

sotto voce.

sotto voce.

sotto voce.

sotto voce.

sotto voce.

ff

mf

Allegro moderato. (♩ = 126.)

Andante mosso.

Christum De-um, ut si - bi com-
make them joy-ful, and bless thine in -

Christum De-um, ut si - bi com - pla - ce -
make them joy-ful, and bless thine in - her - i -

Christum De-um, ut si - bi com - pla - ce -
make them joy-ful, and bless thine in - her - i -

Andante mosso. (♩ = 76.)

pla - ce - am, ut si - bi com - pla - ce - am,
her - i - tance, and bless thine in - her - i - tance,

am, ut si - bi com - pla - ce - am,
tance, and bless thine in - her - i - tance,

am, ut si - bi com - pla - ce - am,
tance, and bless thine in - her - i - tance,

ff

fac ut ar - de - at cor me - um in a - man - do Chris - tum
 Lord! we pray thee, spare thy peo - ple; save, O save them, make them

ff

fac ut ar - de at cor me - um in a - man - do Chris - tum
 Lord! we pray thee, spare thy peo - ple; save, O save them, make them

ff

in a - man - do Chris - tum
 save, O save them, make them

Adagio.

sotto voce.

De - um, ut si - bi com - pla - - ce -
 joy - ful, and bless thine in - her - - i -

sotto voce.

ut si - bi com - pla - - ce -
 and bless thine in - her - i -

sotto voce.

De - um, ut si - bi com - pla - - ce -
 joy - ful, and blessthine in - her - i -

sotto voce.

De - um,
 joy - ful,

Adagio.

p sotto voce.

Allegro moderato.

am, tance, in a - - man - do save them, save them, Chris-tum, make them,

am, tance, in a - - man - do save them, save them, make them,

am, tance, in a - - man - do save them, save them, make them,

am, tance, in a - - man - do save them, save them, make them,

Allegro moderato. (♩ = 126.)

Andante mosso.

De-um, joy-ful, ut si - bi com - pla - ce - am, and bless thine in - her - i - tance,

De-um, joy-ful, ut si - bi com - pla - ce - am, and bless thine in - her - i - tance,

De-um, joy-ful, ut si - bi com - pla - ce - am, and bless thine in - her - i - tance,

De-um, joy-ful, ut si - bi com - pla - ce - am, and bless thine in - her - i - tance,

Andante mosso. (♩ = 76.)

ut si - bi com-pla-ce-am; fac ut ar - de - at cor
and blessthine in - her - i - tance. Lord! we pray thee, spare thy

ut si - bi com-pla - ce - am; fac ut ar - de - at cor
and blessthine in - her - i - tance. Lord! we pray thee, spare thy

ut si - bi com-pla - ce - am; fac ut ar - de - at cor
and blessthine in - her - i - tance. Lord! we pray thee, spare thy

me - um in a - man - do Chris - tum De - um,
peo - ple; save, O save them, make them joy - ful.

me - um in a - man - do Chris - tum De - um,
peo - ple; save, O save them, make them joy - ful,

in a - man - do Chris - tum De - um,
save, O save them, make them joy - ful,

me - um in a - man - do Chris - tum De - um,
peo - ple; save, O save them, make them joy - ful,

in a - man - do Chris - tum De - um,
save, O save them, make them joy - ful,

Adagio.

sotto voce.

ut si - bi com - pla - - - - - ce -
and bless thine in - her - - - - - i -

sotto voce.

ut si - bi com - pla - - ce -
and bless thine in - her - - i -

*sotto voce**sotto voce.*

ut si - bi com - pla - - ce -
and bless thine in - her - - i -

sotto voce.

Adagio.

p sotto voce.

am, ut si - bi com - pla - ce - am. —
tance, and bless thine in - her - i - tance. —

am, ut si - bi com - pla - ce - am. —
tance, and bless thine in - her - i - tance. —

am, ut si - bi com - pla - ce - am. —
tance, and bless thine in - her - i - tance. —

No. 6. "Sancta mater, Istud agas.
(I have longed for thy Salvation.)

Quartet.

Andante. (♩ = 69.)

Piano.

ff *pp*

The first system of the piano introduction features a grand staff with treble and bass clefs. The right hand begins with a series of chords and a melodic line, while the left hand provides a steady accompaniment of eighth notes. Dynamic markings of *ff* and *pp* are present.

The second system continues the piano introduction with similar harmonic and melodic patterns in the grand staff.

The third system concludes the piano introduction with a final melodic flourish in the right hand and accompaniment in the left hand.

TENOR:

San - cta ma - ter, is - tud a - gas, cru - ci -
I have long'd for thy sal - va - tion, And my

The tenor vocal line is written on a single staff with lyrics underneath. The piano accompaniment continues in the grand staff below.

Con espress.

fix - i fi - ge pla - gas, san - cta ma - ter, is - tud
hope was in thy goodness; I have long'd for thy sal -

The second system of the tenor vocal line continues the lyrics and melody, with the piano accompaniment providing support.

a - gas, eru - ci - fi - ge pla - gas,
va - tion, and my hope was in thy good - ness,

Cor - de me - o, cor - de me - o va - li -
Bless - ed be Thy name, O Lord, for ev -

de, cor - de me - o, cor - de me - o,
er! Bless - ed be Thy name, Thy ho - ly

cor - de me - o va - li - de.
name, O Lord, for ev - er.

SOPRANO.

Tu i - na - ti, vul - ne - ra - ti,
Now and henceforth, we be - seech thee,

TENOR.
Tu - i
Now and

tam dig - na - ti pro me pa - ti;
Turn our hearts to thy com - mandments;

na - ti vul - ne - ra - ti, hence - forth, we be - seech thee, tam dig - Turn our

tu - i na - ti vul - ne - ra - ti,
now and henceforth, we be - seech thee,

na - ti pro me pa - ti;
hearts to thy com - mandments;

tam dig - na - ti pro me pa - ti, poe - nas
turn our hearts to thy com - mand - ments, and in -

me - cum di - vi - de, di - vi - de,
 - cline them ev - er - more to keep thy law,

poe - nas me - cum, poe - nas me - cum, poe - nas
 and in - cline them, and in - cline them ev - er

poe - nas me - cum, poe - nas me - cum, poe - nas
 and in - cline them, and in - cline them ev - er

me - cum di - vi - de.
 more to keep thy law.

me - cum di - vi - de.
 more to keep thy law.

dolce.

BASS. *ff*

Fac me
 Give thy

ALTO.

ff

Fac me ve re
Give thy ser vants

ve re te cum fle re,
ser vants un der stand ing,

te cum fle re,
un der stand ing,

ff *p*

te cum fle re,
un der stand ing,

cru ci fix o con do
so that they may shun temp

cru ci fix o con do le
so that they may shun temp ta

ff

cru ci fix o con do le
so that they may shun temp ta

le re,
ta tion,

re do nec e go do nec
tion and in all things and in

do nec e go do nec
and in all things and in

ff *p* *ff*

re do nec e go do nec
tion and in all things and in

do nec e go do nec
and in all things and in

do nec e go do nec
and in all things and in

pp

do nec e go do nec
and in all things and in

do nec e go do nec
and in all things and in

e - go, do - nec e - go
all things, all in all things

e - go, do - nec e - go
all things, all in all things

ff
vix - e - ro, do - nec e - go vix - e -
fol - low thee, and in all things fol - low

vix - e - ro.
fol - low thee.

ff *p*

SOPRANO.
Jux - ta cru - cem te - cum
Oh! vouch - safe us true re -

ALTO.
ro.
thee.

TENOR.
Jux - ta cru - cem te - cum
Oh! vouch - safe us true re -

BASS.
Jux - ta cru - cem te - cum sta - re,
Oh! vouch - safe us true re - pent - ance.

p *pp*

sta - re, pen - tance, te li - ben - ter so - ci -
 teach us al - ways to o -

Te li - ben - ter so - ci - a - re,
 Teach us al - ways to o - bey thee,

sta - re, pen - tance, te li - ben - ter so - ci -
 teach us al - ways to o -

a - re. bey thee. *f* te li - ben - ter so - ci -
 teach us al - ways to o -

a - re. bey thee.

Jux - ta cru - cem te - cum sta - re,
 Oh! vouch - safe us true re - pen - tance,

a - re, bey - ree, *p* *f*
 in plane - tu de - si - de - ro,
 and to walk the way of peace,

ALTO.

In plane - tu de -
and to — walk the

TENOR.

In plane - tu, in
of peace, the way

de - si - de - ro. In plane - tu, in
the way of peace, of peace, the way

p

- si - de - ro, in plane - tu de - si - de
- way of — peace, and to walk the way - de

plane - tu, in plane - tu de - si - de
of peace, and to walk the way - de

f *f* *f* *f*

f

SOPRANO. *p*

in plane - tu, in the plane - tu,
to walk the way,

ro, in plane - tu, in the plane - tu,
peace, to walk the way,

ro, in plane - tu, in the plane - tu,
peace, to walk the way,

cresc.

ff

in plane - tu de - si - de - ro.
and walk the way, the way of peace.

ff

in plane - tu de - si - de - ro.
and walk the way, the way of peace.

ff

The first system of the score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in bass clef. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. Dynamics include *ff* (fortissimo) and *pp* (pianissimo).

The second system of the score consists of two staves of piano accompaniment in bass clef. It continues the accompaniment from the first system, featuring a steady eighth-note bass line and chords in the right hand.

sotto voce.

Vir - go, vir - gi - num prae - cla - ra, mi - hi jam non sis a -
Let thy light so shine be - fore us, And thy mer - cy be up -

The third system of the score consists of three staves. The top two staves are vocal lines in treble clef with lyrics. The bottom staff is piano accompaniment in bass clef. The key signature remains three flats. Dynamics include *sotto voce* (piano) and *ff* (fortissimo).

sotto voce.

Vir - go, vir - gi - num prae - cla - ra, mi - hi jam non sis a -
Let thy light so shine be - fore us, And thy mer - cy be up -

sotto voce.

The fourth system of the score consists of three staves. The top two staves are vocal lines in treble clef with lyrics. The bottom staff is piano accompaniment in bass clef. The key signature remains three flats. Dynamics include *sotto voce* (piano).

The fifth system of the score consists of two staves of piano accompaniment in bass clef. It continues the accompaniment from the fourth system, featuring a steady eighth-note bass line and chords in the right hand.

ma - ra; Vir - go, vir - gi-num prae - cla - ra,
 on us; let thy light so shine be - fore us,

ma - ra; Vir - go, vir - gi-num prae - cla - ra,
 on us; let thy light so shine be - fore us,

mi - hi jam non sis a - ma - ra, fac me te -
 and thy mer - cy be up - on us, e'en as is

mi - hi jam non sis a - ma - ra, fac me te -
 and thy mer - cy be up - on us, e'en as is

cum plan - ge - re, fac me
 our trust in thee, e'en as

cum plan - ge - re, fac me
 our trust in thee, e'en as

te is - cum plan ge in - re:
is our trust in thee:

te is - cum plan ge in - re:
is our trust in thee:

Vir - go, vir - gi - num prae - cla - ra,
Let thy light so shine be - fore us,

Vir - go, vir - gi - num prae - cla - ra,
Let thy light so shine be - fore us,

Vir - go, vir - gi - num prae - cla - ra,
Let thy light so shine be - fore us,

Vir - go, vir - gi - num prae - cla - ra,
Let thy light so shine be - fore us,

mi - hi jam non sis a - ma - ra,
and thy mer - cy be up - on us,

mi - hi jam non sis a - ma - ra,
and thy mer - cy be up - on us,

mi - hi jam non sis a - ma - ra,
and thy mer - cy be up - on us,

mi - hi jam non sis a - ma - ra,
and thy mer - cy be up - on us,

mi - hi jam non sis a - ma - ra,
and thy mer - cy be up - on us,

mi - hi jam non sis a - ma - ra,
and thy mer - cy be up - on us,

te - cum, fac me te - cum, fac me te - cum plan - ge -
 is our trust in thee, e'en as is our trust in
 fac me te - cum, fac me te - cum plan - ge -
 our trust in thee, e'en as is our trust in

te - cum, fac me te - cum, fac me te - cum plan - ge -
 is our trust in thee, e'en as is our trust in

fac me te - cum, fac me te - cum plan - ge -
 our trust in thee, e'en as is our trust in

ff

re, fac me te - cum plan - ge - re,
 thee, as is our trust in thee, p

re, fac me te - cum
 thee, e'en as is our

re, fac me te - cum plan - ge - re, p
 thee, e'en as is our trust in thee, p

re, fac me te - cum
 thee, e'en as is our

p

plan - ge - re,
 as our trust

plan - ge - re
 trust in thee, pp

plan - ge - re,
 as our trust pp

plan - ge - re
 trust in thee, pp

is plan - ge - re, te
 still in thee, as

is plan - ge - re, te
 still in thee, as

is plan - ge - re, is plan - ge in - re, te
 still in thee, still in thee, as

Piano accompaniment for the first system, including treble and bass clefs.

our cum plan - ge re.
 trust is still in thee.

our cum plan - ge re.
 trust is still in thee.

Piano accompaniment for the second system, including treble and bass clefs.

Piano accompaniment for the third system, including treble and bass clefs.

morendo.

No 7. "Fac ut portem."
(I will sing of thy great mercy.)
Cavatina.

Andante grazioso. (♩ = 104.)

Piano.

dolce.

The first system of the piano introduction features a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The tempo is marked 'Andante grazioso' with a metronome marking of 104. The first measure is a whole rest in the treble and a half note chord in the bass. The second measure continues the bass accompaniment. The third measure begins the melodic line in the treble. The word 'Piano.' is written to the left of the first measure, and 'dolce.' is written below the first measure of the bass staff.

dolce.

The second system continues the piano introduction. It features the same treble and bass clef staves. The melodic line in the treble staff continues from the previous system. The bass staff provides a steady accompaniment. The word 'dolce.' is written below the first measure of the bass staff.

ff *p*

The third system of the piano introduction. The treble staff has a melodic line with accents. The bass staff has a rhythmic accompaniment. The dynamic markings 'ff' (fortissimo) and 'p' (piano) are placed above the first and second measures of the bass staff, respectively.

ff

The fourth system of the piano introduction. The treble staff has a melodic line. The bass staff has a rhythmic accompaniment. The dynamic marking 'ff' (fortissimo) is placed above the final measure of the bass staff.

Soprano II.

Fac ut por-tem Chris-ti mor-tem, pas-si-o-nis e-jus
I will sing of thy great mer-cy, for I was in deep af-

pp

The vocal line for Soprano II is written on a treble clef staff. The lyrics are: "Fac ut por-tem Chris-ti mor-tem, pas-si-o-nis e-jus" and "I will sing of thy great mer-cy, for I was in deep af-". The piano accompaniment is written on two staves (treble and bass clefs). The dynamic marking 'pp' (pianissimo) is placed below the first measure of the piano accompaniment.

sor - tem et pla - gas re - co - le - re,
flic - tion, and thou didst de - liv - er me,

et Lord, pla - gas thou didst

re - co - le - re.
de - liv - er - mel

Fac me pla - gis vul - ne -
I will call un - to the

ff *p*

ra - ri,
peo - ple,

ff *pp* *ff* *pp*

cru - ce hæ i - ne - bri -
and the na - tions all shall

ff *p*

a - ri, ob a - mo - rem Fi - li -
hear me, and shall praise thy ho - ly

ff *p*

i, name, ob a - mo - rem Fi - li -
and shall praise thy ho - ly

i, name, ob a - mo - ram Fi - li - i: fac me
and shall praise thy ho - ly name: I will

p
ff
pp

pla - gis vul - ne - ra - ri, cru - ce hac i - ne - bri -
call un - to the peo - ple, and the na - tions all shall

pp

a - ri, ob a - mo - rem Fi - li - i,
hear me, and shall praise thy ho - ly name,

ob
all

a - mo -
shall praise

f *p*

This system contains the first two staves of music. The vocal line (top staff) begins with a whole note followed by a half note. The piano accompaniment (bottom two staves) features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. Dynamics include *f* and *p*.

rem
thy

Fi - li -
ho - ly

f *ff*

This system continues the vocal line with a half note and a quarter note. The piano accompaniment includes a *ff* dynamic marking. The key signature has three sharps (F#, C#, G#).

i, ob
name, all

a - mo -
shall praise

rem
thy

This system features a more complex piano accompaniment with dense chords and sixteenth notes in the right hand. The vocal line continues with a half note and a quarter note.

Fi
ho

li - i.
ly name.

p

This system shows the vocal line with a half note and a quarter note. The piano accompaniment includes a *p* dynamic marking. The key signature has three sharps.

p

This system shows the final two staves of music. The piano accompaniment continues with a *p* dynamic marking. The key signature has three sharps.

No. 8. "Inflammatum et accensus"

(When thou comest.)

Air and Chorus.

Andante maestoso. (♩ = 66.)

Piano.

*ff sostenuto.**trem.**trem.**pp*Sopr. Solo. *f**sotto voce.*In - flam - ma - tus, in - flam -
When thou com - est, when thou

ma - tus et ac - cen - sus
com - est to the judg - ment,

per - te, Vir - go, sim de -
Lord, re - mem - ber thou thy

fen - sus, per - te, Vir - go,
ser - vants, O re - mem - ber

sim de - fen - sus in di - e ju -
thou thy ser - vants, none else can de -

cresc.

di - ci - i.
liv - er us.

ff *ff*

Chorus.

ff SOPR.
 In di - e ju - di - ci - i, in di - e ju - di - ci - i,
 None else can de - liv - er us, none else can de - liv - er us,

ALTO.
ff
 TENOR.
 In di - e ju - di - ci - i, in di - e ju - di - ci - i,
 None else can de - liv - er us, none else can de - liv - er us,

BASS.

in di - e ju - di - ci - i, in di - e ju - di - ci - i.
 none else can de - liv - er us, none else can de - liv - er us.

in di - e ju - di - ci - i, in di - e ju - di - ci - i.
 none else can de - liv - er us, none else can de - liv - er us.

Sopr. Solo. sotto voce.

Fac me
 Save, and

cru - ce eus - to - di - ri,
 bring us to thy king - dom,
sotto voce.
 Fac me cru - ce eus - to -
 Save and bring us to thy
sotto voce.
 Fac me cru - ce eus - to -
 Save and bring us to thy

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics and the instruction 'sotto voce'. The fourth and fifth staves are piano accompaniment, featuring a complex rhythmic pattern with triplets in the right hand and a simpler bass line in the left hand.

mor - te Chris-ti prae - mu - ni - ri,
 there to wor - ship with the faith - ful,
 di - ri, mor - te
 king - dom, there to
 di - ri, mor - te
 king - dom, there to

The second system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The fourth and fifth staves are piano accompaniment, continuing the complex rhythmic pattern from the first system.

mor - te Chris - ti
 there to wor - ship

Chris - ti prae - mu - ni - ri,
 wor - ship with the faith - ful, mor - te
 there to

Chris - ti prae - mu - ni - ri,
 wor - ship with the faith - ful, mor - te
 there to

The piano accompaniment consists of a right-hand part with a rhythmic pattern of eighth notes and a left-hand part with a simple bass line.

prae - mu - ni - ri,
 with the faith - ful, con - fo -
 and for

Chris - ti prae - mu - ni - ri,
 wor - ship with the faith - ful,

Chris - ti prae - mu - ni - ri,
 wor - ship with the faith - ful,

The piano accompaniment continues with the same rhythmic pattern as in the first system.

ve - ri gra -
 ev - er dwell

con - fo - ve - ri gra - ti -
 and for ev - er dwell with

con - fo - ve - ri gra - ti -
 and for ev - er dwell with

The first system features a vocal line with trills (tr.) and a piano accompaniment with dense chordal textures.

ff

â,
 thee,

con - fo - ve - ri
 and for ev - er

â,
 thee,

con - fo - ve - ri
 and for ev - er

ff

The second system continues the vocal and piano parts, marked with fortissimo (ff) dynamics.

- ti - â.
 with thee.
 gra - ti - â.
 dwell with thee.
 gra - ti - â.
 dwell with thee.

f
 In - flam - ma - tus,
 When thou com - est,

sotto voce.
 in - flam - ma - tus et ac -
 when thou com - est to the

cen - sus, per - te, Vir - go,
 judg - ment, Lord, re - mem - ber

sim de - fen - sus, per - te,
 thou thy ser - vants, O re -

Vir - de - fen - sus in
 mem - ber thou thy ser - vants! None

di - e ju - di - - - ei -
 else can de - liv - - - er

i.
 us.

In di - e ju - di - ei - i,
 None else can de - liv - er us,

In di - e ju - di - ei - i,
 None else can de - liv - er us,

in di - e ju - di - ci - i, in di - e ju -
 none else can de - liv - er us, none else can de -

in di - e ju - di - ci - i, in di - e ju -
 none else can de - liv - er us, none else can de -

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part features a steady accompaniment with chords and moving lines in both hands.

di - ci - i, in di - e ju - di - ci - i.
 liv - er us, none else can de - liv - er - us.

di - ci - i, in di - e ju - di - ci - i.
 liv - er us, none else can de - liv - er - us.

The second system also consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature remains two flats. The piano part continues with a similar accompaniment style, including some dynamic markings like *pp* (pianissimo) in the lower right.

The third system consists of two staves for piano accompaniment. The key signature is two flats. The piano part continues with a similar accompaniment style, including some dynamic markings like *pp* (pianissimo) in the lower right.

Solo.
p sotto voce.

Fac me cru - ce eus - to - di - ri,
Save, and bring us to thy king - dom,

Fac me
Save, and
sotto voce.
Fac me
Save, and
sotto voce.

p

mor - te Chris-te prae - mu -
there to wor - ship with the

cru - ce eus - to - di - ri,
bring us to thy king - dom,
cru - ce eus - to - di - ri,
bring us to thy king - dom,

ni - ri, mor - te
 faith - ful, there to

mor - te Chris - ti prae - mu - ni - ri,
 there to wor - ship with the faith - ful,

mor - te Chris - ti prae - mu - ni - ri,
 there to wor - ship with the faith - ful,

The piano accompaniment consists of a right-hand part with dense chordal textures and a left-hand part with a simple bass line.

Chris - ti prae - mu - ni - ri
 wor - ship with the faith - ful,

mor - te Chris - ti prae - mu -
 there to wor - ship with the

mor - te Chris - ti prae - mu -
 there to wor - ship with the.

The piano accompaniment continues with similar chordal textures in the right hand and a steady bass line in the left hand.

con - fo - ve - ri gra -
and for ev - er dwell

ni - ri, con - fo - ve - ri
faith - ful, and for ev - er

ni - ri, con - fo - ve - ri
faith - ful, and for ev - er

tr *tr*

gra - ti - â, con - fo -
dwell with thee, and for

gra - ti - â, con - fo -
dwell with thee, and for

tr *ff*

- - - - - ti - â,
 with thee,
 ve - ri gra - ti - â,
 ev - er dwell with thee,
 ve - ri gra - ti - â, *ff* con - fo -
 ev - er dwell with thee, *ff* and for

p *ff*

con - fo -
 and for
 con - fo - ve - ri
 and for ev - er
 ve - ri gra -
 ev - er dwell

ff *ff* *6*

ve - - - ri gra - - - ti -
 ev - - - er dwell _____ with

gra - - - ti -
 dwell _____ with

- - - ti -
 with

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics: "ve - - - ri gra - - - ti -" on the first line and "ev - - - er dwell _____ with" on the second line. The second staff continues the vocal line with lyrics: "gra - - - ti -" on the first line and "dwell _____ with" on the second line. The third staff is a vocal line with lyrics: "- - - ti -" on the first line and "with" on the second line. The fourth and fifth staves are piano accompaniment, with the right hand playing a melodic line and the left hand playing a rhythmic accompaniment.

â,
 thee, con - fo -
 and for

â,
 thee, con - fo - ve - ri
 and for ev - er

â,
 thee, con - fo - ve - ri gra -
 and for ev - er dwell _____

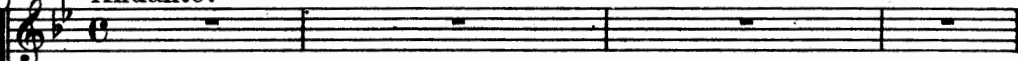
The second system of the musical score consists of five staves. The top staff is a vocal line with lyrics: "â,
thee, con - fo -" on the first line and "and for" on the second line. The second staff continues the vocal line with lyrics: "â,
thee, con - fo - ve - ri" on the first line and "and for ev - er" on the second line. The third staff continues the vocal line with lyrics: "â,
thee, con - fo - ve - ri gra -" on the first line and "and for ev - er dwell _____" on the second line. The fourth and fifth staves are piano accompaniment, with the right hand playing a melodic line and the left hand playing a rhythmic accompaniment.

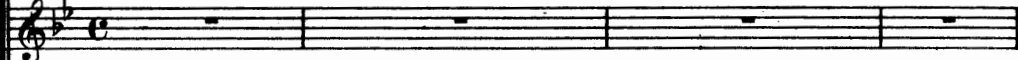
No 9. "Quando corpus."

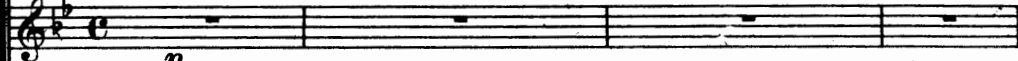
(Hear us, Lord.)

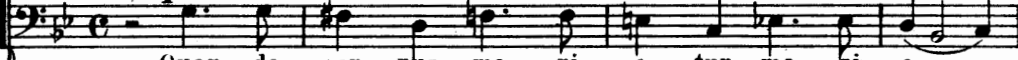
Quartet (without accompaniment.)


Andante.

Soprano. 

Alto. 

Tenor. 

Bass.  *p*
 Quan - do cor - pus mo - ri - e - tur, mo - ri - e -
 Hear us, Lord! We bless the name of our Re - deem -

Piano.  *p*
 Andante. (♩ = 72.)

p
 Quan - do cor - pus mo - ri - e - tur, mo - ri - e -
 Hear us, Lord! We bless the name of our Re - deem -

p
 Quan - do cor - pus mo - ri - e - tur, mo - ri - e -
 Hear us, Lord! We bless the name of our Re - deem -

tur,
er!

p

p
 Quan - do cor - pus mo - ri - e - tur, fac ut a - ni - mae do -
 Bless the name of our Re - deem - er, and his great and won - drous

tur,
er,

tur, Quan - do cor - pus mo - ri - e - tur, fac ut a - ni - mae do -
 er, Bless the name of our Re - deem - er, and his great and won - drous

ne - tur, a - ni - mae do - ne - tur Pa - ra - di - si
mer - cies, all his won - drous mer - cies, now and ev - er

ne - tur, a - ni - mae do - ne - tur
mer - cies, all his won - drous mer - cies,

ff glo - ri - a. *sotto voce.* Quan - do
glo - ri - fy. Bless the

ff Pa - ra - di - si glo - ri - a. *sotto voce.* Quan - do
now and ev - er glo - ri - fy! Bless the

ff *ff* *p*

cor - pus mo - ri - e - tur, fac ut a - ni - mae do -
name of our Re - deem - er, and his great and won - drous

cor - pus mo - ri - e - tur, fac ut a - ni - mae do -
name of our Re - deem - er, and his great and won - drous

pp

ne - tur Pa - ra - di - si, Pa - ra - di - si glo - ri -
 mer - cies, now and ev - er, now and ev - er glo - ri -

pp

ne - tur Pa - ra - di - si, Pa - ra - di - si glo - ri -
 mer - cies, now and ev - er, now and ev - er glo - ri -

pp

pp

sotto voce.

a. Quan - do cor - pus mo - ri - e - tur,
 fy! All his mer - cies, all his mer - cies,

sotto voce.

a. Quan - do cor - pus mo - ri - e - tur,
 fy! All his mer - cies, all his mer - cies,

p

fac - ut a - ni - mae do - ne - tur Pa - ra - di - si
 all his great and won - drous mer - cies, now and ev - er

f

fac - ut a - ni - mae do - ne - tur
 all his great and won - drous mer - cies,

f

ff glo - ri - a. *sotto voce.* Quan - do
 glo - ri - fy! Bless the

ff Pa - ra - di - si glo - ri - a. *sotto voce.* Quan - do
 now and ev - er glo - ri - fy! Bless the

ff *p*

cor - pus mo - ri - e - tur, fac ut a - ni - mae do - ne - tur Pa - ra -
 name of our Re - deem - er, and his great and won - drous mer - cies now and

cor - pus mo - ri - e - tur, fac ut a - ni - mae do - ne - tur Pa - ra -
 name of our Re - deem - er, and his great and won - drous mer - cies now and

pp di - si, Pa - ra - di - si glo - ri - a. Quan - do
 ev - er, now and ev - er glo - ri - fy, all his

pp di - si, Pa - ra - di - si glo - ri - a. Quan - do
 ev - er, now and ev - er glo - ri - fy, all his

pp *pp*

cor - pus mo - ri - e - tur, fac ut a - ni - mae do - ne -
 mer - cies, all his mer - cies, all his great and wondrous mer -

cor - pus mo - ri - e - tur, fac ut a - ni - mae do - ne -
 mer - cies, all his mer - cies, all his great and wondrous mer -

tur Pa - ra - di - si, Pa - ra - di - si glo - ri -
 cies now and ev - er, now and ev - er glo - ri -

tur Pa - ra - di - si, Pa - ra - di - si glo - ri -
 cies now and ev - er, now and ev - er glo - ri -

tur Pa - ra - di - si, Pa - ra - di - si glo - ri -
 cies now and ev - er, now and ev - er glo - ri -

tur Pa - ra - di - si, Pa - ra - di - si glo - ri -
 cies now and ev - er, now and ev - er glo - ri -

tur Pa - ra - di - si, Pa - ra - di - si glo - ri -
 cies now and ev - er, now and ev - er glo - ri -

a. Quan - do cor - pus mo - ri - e - tur, fac ut a - ni - mae do -
 fy, all his mer - cies, all his mercies, all his great and wondrous

a. Quan - do cor - pus mo - ri - e - tur, fac ut a - ni -
 fy, all his mer - cies, all his mercies, all his great and

ne - - - tur Pa - ra - di - si, Pa - ra - di - si glo -
 mer - - - cies now and ev - er, now and ev - er glo -
 mae do - ne - tur *ff* *sotto voce*
 wondrous mer - cies *ff*
 mae do - ne - tur Pa - ra - di - si, Pa - ra - di - si glo - -
 wondrous mer - cies now and ev - er, now and ev - er glo - -

- - ri - a,
 - - ri - fy,
 - - ri - a, Pa - ra -
 - - ri - fy, now and
 - - ri - a, Pa - ra - di - si, Pa - ra -
 - - ri - fy, now and ev - er, now and
sotto voce
 glo - ri - a, Pa - ra - di - si glo - ri - a, Pa - ra -
 glo - ri - fy, now and ev - er glo - ri - fy, now and

Pa - ra - di - si, Pa - ra - di - si, Pa - ra -
now and ev - er, now and ev - er, now and

di - si glo -
ev - er glo -

di - si glo -
ev - er glo -

The first system consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The fourth staff is a piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C).

di - si, Pa - ra - di - si, Pa - ra - di - si glo - ri - a.
ev - er, now and ev - er, now and ev - er glo - ri - fy!

- - - - - ri - a.
- - - - - ri - fy!

- - - - - ri - a.
- - - - - ri - fy!

The second system consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The fourth staff is a piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). Dynamics include *trium* and *f*.

Nº 10. "In sempiterna saecula, Amen."

(To Him be Glory evermore.)

Chorus.

(The four Solo parts with the Chorus.)

Allegro. **Tutti.**

Soprano. *ff*
A - men,

Alto. *ff Tutti.*
A - men,

Tenor. *ff Tutti.*
A - men,

Bass. *ff Tutti.*
A - men,

Piano. *ff* *ten.* *ff*

ff
A - men,

ff
A - men,

ff
ten. *ff*

ff A - men, *f* In sem - pi - ter - na
To him be glo - ry

ff A - men,

ff *ten.* *f*

sae - cu - la, A - - - - - men, A - - - - -
ev - er - more, In sem - pi - ter - na
To him be glo - ry

A - - - - - men, A - - - - -

men,
sae - cu - la, A - - - - - men, A - - - - -
ev - er - more, men, in sem - pi - ter - na
to him be glo - ry

A - - - - - men, A - - - - -

A - - - men, A - - -
 men,
 sae-cu - la, A - - - men, A - - -
 ev - er - more, in sem - pi - ter - na
 men, to him be glo - ry

men, in sem - pi - ter - na
 to him be glo - ry
 A - - - men,
 men, in sem - pi -
 to him be
 sae - cu - la, A - - -
 ev - er - more,

sae - cu - la, A - - - men, A - - - men,
 ev - er - more, A - - - men, in sem - pi - ter - na sae - cu
 A - - - men, to him be glo - - - ry ev - er -
 ter - na sae ev - cu - la, in sem - pi - ter - na sae ev -
 glo - ry er - more, to him be glo - ry ev -
 men, A - - - men,

in sem-pi-ter - - na sae - cu - la, A
to him be glo - - ry ev - er - - more,

la, A - men, A - men, in sem-pi-ter - na
more, A - men, to him be glo - ry

cu - - la, in sem-pi - ter - na sae - - cu - - la, in sem-pi -
er - - more, to him be glo - ry ev - - er - - more, to him

A - - men, A - - men,

men, A - men, in sem-pi-ter - - na sae - - cu -
to him be glo - - ry ev - - er - -

sae - - cu - - la, A - - men, A - - men,
ev - - er - - more,

ter - na sae - - cu - - la, in sem - pi - ter - na sae - -
glo - ry ev - - er - - more, to him be glo - ry ev - -

- - men, A - - men,

la, more, in sem-pi-ter - - na sae - cu - la, A -
to him be glo - - ry ev - er - more

in sem-pi-ter - - na, A -
to him be glo - - ry,

cu - - la, A - - men, A - -
er - - more

A - -

men, A - men, in sem-pi-ter - na sae - cu - la, A -
 men, to him be glo - ry ev - er - more, A -

men, A - men,

men, in sem-pi-ter - na sae - cu - la, A - men
 men, to him be glo - ry ev - er -

men, in sem-pi - ter - na sae
 to him be glo - ry ev - er -

men,

ff

la, more, A - men, A - men, in sem-pi-ter - na
 to him be glo - ry ev - er - more, A -

in sem-pi-ter - na sae - cu - la, A -
 to him be glo - ry ev - er - more, A -

cu - la, in sem-pi - ter - na sae - cu - la, in sem-pi-
 er - more, to him be glo - ry ev - er - more, to him be

A - men, A -

sae - cu - la, ev - er - more, A - men,
 men, A - men, in sem - pi - ter - na sae - cu - er -
 to him be glo - ry ev - er -
 ter - na sae - cu - er - more, in sem - pi - ter - na
 glo - ry to him be glo - ry
 - men, A - men, A - men, A -
 la more, A - men,
 sae - cu - la, ev - er - more, A - men, A -
 men, in sem - pi - ter - na
 to him be glo - ry
 men, in sem - pi - ter - na
 to him be glo - ry
 A - men, A - men, A -
 men, in sem - pi - ter - na
 to him be glo - ry
 sae - cu - la, ev - er - more, A - men, A - men, A -

na, in sempi-ter - - na, in sempi-ter - - na, in sempi-ter - -
 ry, to him beglo - - ry, to him beglo - - ry, to him beglo - -

men, A - men, A - - - - - men, A -

na, in sempi-ter - - na, in sempi-ter - - na, in sempi-ter - -
 ry, to him beglo - - ry, to him beglo - - ry, to him beglo - -

men, A - men, A - - - - - men, A -

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a three-part setting. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

na, A
 ry, A

men, A

na, A
 ry, A

The second system continues the vocal and piano parts. The vocal lines have some rests and are marked with 'A'. The piano accompaniment continues with the same rhythmic pattern.

The third system continues the vocal and piano parts. The vocal lines have some rests and are marked with 'A'. The piano accompaniment continues with the same rhythmic pattern.

men, in sem-pi-ter - na
to him be glo - ry

men, in sem-pi -
to him be

men,

sae - cu - la, A -
ev er - more,

ter na sae cu - la, A -
glo - ry ev er - more,

in sem-pi - ter - na sae - cu -
to him be glo - ry ev er -

in sem-pi - ter - na sae - cu - la,
to him be glo - ry ev er - more,

cresc.

ff

men, A -

men, A -

la, A -
more,

men,

ff

men, A -

men, A -

men, A -

A - men, A -

men, in sem - pi - ter - na, in sem - pi - ter - na,
to him be glo - ry, to him be glo - ry,

men, in sem - pi - ter - na, in sem - pi - ter - na,
to him be glo - ry, to him be glo - ry,

men, in sem - pi - ter - na, in sem - pi - ter - na,
to him be glo - ry, to him be

p

in sempi - ter - na, in sempi - ter - na, in sempi - ter - na,
to him be glo - ry, to him be glo - ry, to him be glo - ry,

in sempi - ter - na, in sempi - ter - na, in sempi - ter - na,
to him be glo - ry, to him be glo - ry, to him be

ter - na, in sem - pi - ter - na, A - men,
glo - ry, to him be glo - ry,

cresc. - - *f* *ff*

na, A - - -
 ry, A - - -
 ter na, A - - -
 glo ry, A - - -
 in sem-pi - ter na, A - - -
 to him be glo ry, A - - -
 in sem-pi - ter na, A - - -
 to him be glo ry, A - - -

men, in sem-pi - ter na sae - - -
 to him be glo - - - ry ev - - -
 men, in sem - pi - ter glo - - - na sae - - -
 to him be glo - - - ry ev - - -
 men, in sem - pi - ter glo - - - na
 to him be glo - - - ry
 in sem - pi -
 to him be

- cu - la, A - - -
 er - more, A - - -
 sae - - - cu - la, A - - -
 ev - - - er - more, A - - -
 ter na sae - cu - la, A - - -
 glo - ry ev - er - more, A - - -
 cu - la, A - - -
 er - more, A - - -

men, A - men, A - men, A - men,

men, in sem-pi-ter - na, to him be glo - ry,
 men, in sem-pi-ter - na, to him be glo - ry,
 men, in sem-pi-ter - na, to him be glo - ry,
 men, A - men, in sem-pi-ter - na, to him be

in sem-pi-ter - na, in sem-pi-ter - na,
 to him be glo - ry, to him be glo - ry,
 in sem-pi-ter - na, in sem-pi-ter - na,
 to him be glo - ry, to him be glo - ry,
 ter - na, in sem - pi - ter - na, in sem - pi -
 glo - ry, to him be glo - ry, to him be

cresc.

in sem - pi - ter - - - na, in sem - pi - ter - - -
 to him be glo - - - ry, to him be glo - - -

in sem - pi - ter - - - na, in sem - pi -
 to him be glo - - - ry, to him be

ter - na,
 glo - ry A - - men,

f *ff*

- - - na,
 - - - ry, A - - -

ter - - - na,
 glo - - - ry, A - - -

in sem - pi - ter - - - na,
 to him be glo - - - ry, A - - -

in sem - pi - ter - - - na,
 to him be glo - - - ry, A - - -

men, in sem - pi - ter - - - na, in sem - pi - ter - - -
 to him be glo - - - ry, to him be glo - - -

men, A - - - men, A - - - men, A - - - men, A - - -

men, in sem - pi - ter - - - na, in sem - pi - ter - - -
 to him be glo - - - ry, to him be glo - - -

men, A - - - men, A - - - men, A - - - men, A - - -

ff

na, in sem - pi - ter - - - na, in sem - pi - ter - - -
 ry, to him be glo - - - ry, to him be glo - - -

na, in sem - pi - ter - - - na, in sem - pi - ter - - -
 ry, to him be glo - - - ry, to him be glo - - -

na.
ry.

men.

na.
ry.

men.

Andantino moderato.

sotto voce

A - men,

sotto voce

Andantino moderato. (♩ = 132.)

pp

pp

A - - men, A - - -

sotto voce

A - men, A - - men, A - - -

sotto voce

p

men, A

men, A

men, A

pp

Tempo I. Animato.

ff men, in sempi-ter na, in sempi-ter
 men, to him be glo - - - - - ry, to him be glo - - - - -

men, *ff* A - - - - -

men, *ff* in sempi-ter
 to him be glo - - - - -

men, *ff* A

Tempo I. Animato.

ff

na, in sempi-ter
 ry, to him be glo - - - - - na, - - - - -
 ry

A - - - - - men, in sempi-ter
 to him be glo - - - - -

A - - - - - men, A - - - - -

A - - - - - men,
 men, A - - - - -

men, A - - - - -

na, in sempi-ter
ry, to him be glo

in sempi-ter
to him be glo

na, in sempi-ter
ry, to him be glo

na,
ry, A

na,
ry, A

men, A - - men, A - -

men, A - - men, A - -

ff

men, A - - - men, A - - -

men, A - - - men, A - - -

p

This system contains the first vocal entry. The vocal lines are in a key with two flats and a 4/4 time signature. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

men. _____

men. _____

sf sf

This system shows the vocal lines continuing with a long note and a breath mark. The piano accompaniment continues with a similar rhythmic pattern, marked with *sf* (sforzando).

sf sf

This system continues the piano accompaniment, marked with *sf*. It concludes with a double bar line and a fermata over the final chord.

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