

A son Excellence
Monsieur Manuel FERNANDEZ VARELA



Stabat Mater

pour

Deux Soprani, Ténor et Basse
et Chœur à 4 ou 5 Voix

Avec accompagnement de Piano ou d'Orchestre

Musique de

G. ROSSINI

Partition Chant et Piano



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Sabat Mater



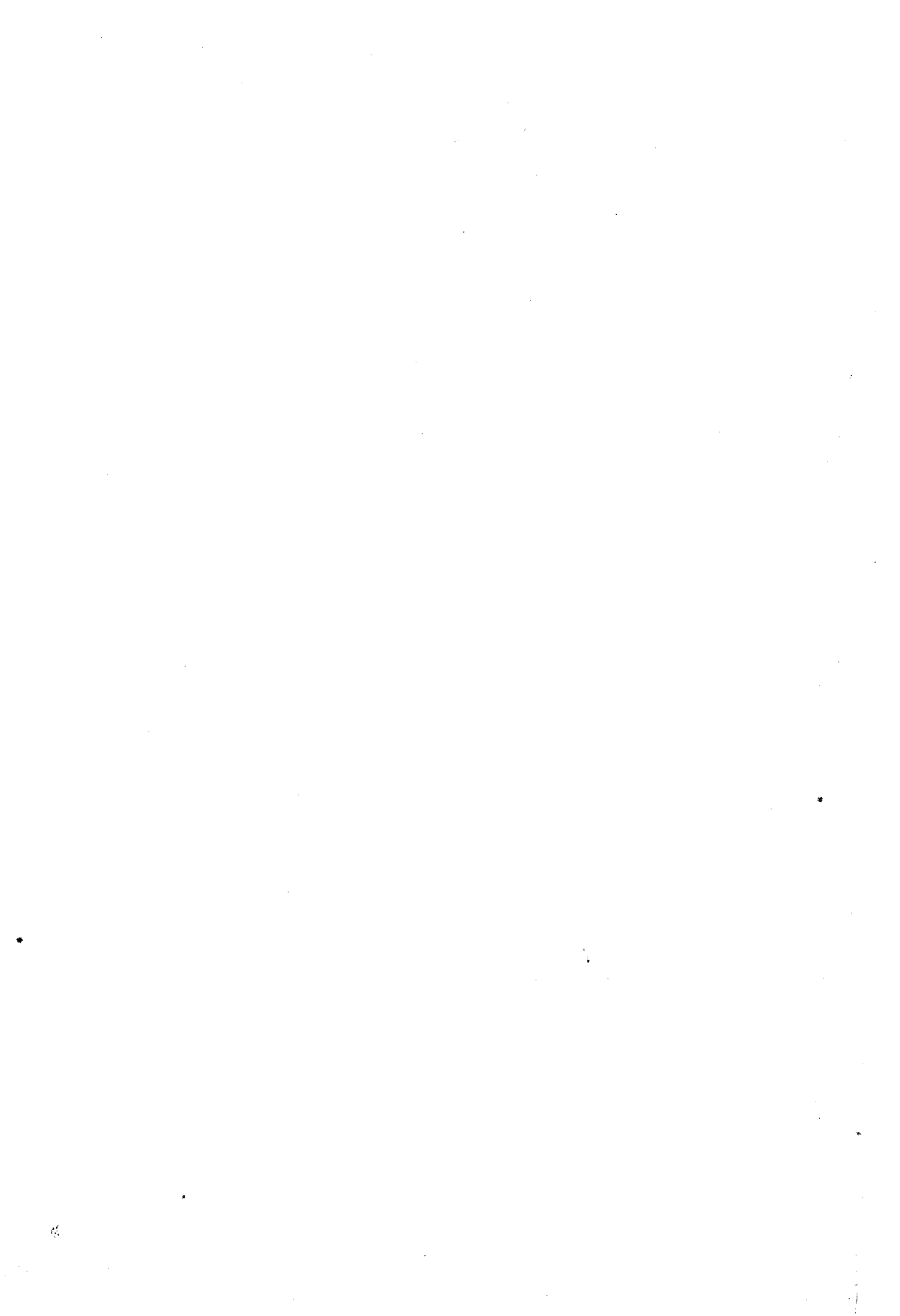
E. DESMAZONS
LITH. 1865

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ROSSINI .

(1865)

G. Rossini



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STABAT MATER

de

G. ROSSINI.

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STABAT MATER,

A QUATRE VOIX ET CHOEUR.

N^o 1.

INTRODUCTION.

AND^{te} MODERATO (♩ = 126.)

SOPRANO 1^{re}

SOPRANO 2^{de}

TENORE.

BASSO.

PIANO.

And^{te} Moderato. (♩ = 126.)

pp

f

pp

f *p* *mf* *mf* *crescendo.*

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex rhythmic pattern with many beamed notes and rests.

Second system of musical notation, continuing the piece. It includes dynamic markings *crescendo* and *rinforzato* in the bass staff.

Third system of musical notation, featuring a prominent *ff* (fortissimo) dynamic marking in the bass staff.

Fourth system of musical notation, showing a continuation of the rhythmic and melodic motifs.

Fifth system of musical notation, including a *sf* (sforzando) dynamic marking in the bass staff.

Sixth system of musical notation, concluding the page with a *smorz* (ritardando) and *pp* (pianissimo) dynamic marking in the bass staff.

SOPRANO 1:
Chœur.

sotto voce.

Stabat ma-ter do-lo-

SOPRANO 2:
Chœur.

TENORE.
Chœur.

sotto voce.

Stabat ma-ter do-lo-ro -

BASSO.
Chœur.

sotto voce.

Stabat ma-ter do-lo-ro -

pp

Soli.

- ro - - - - - sa,
do - lo - ro - - - - - sa,
- sa,
sa,
Stabat
Stabat
Stabat
Stabat

p *pp*

ma - ter do - lo - ro - sa Jux - ta - cru - cem

ma - ter do - lo - ro - sa Jux - ta - cru - cem

ma - ter do - lo - ro - sa Jux - ta - cru - cem

ma - ter do - lo - ro - sa Jux - ta - cru - cem

Tutti.

la - cri - mo - sa, Sta - bat ma - ter do - lo -

la - cri - mo - sa, Sta - bat ma - ter do - lo -

la - cri - mo - sa, Sta - bat ma - ter do - lo -

la - cri - mo - sa, Sta - bat ma - ter do - lo -

Soli.

- ro - sa Jux - ta cru - cem la - cri - mo - sa,
 - ro - sa Jux - ta cru - cem la - cri - mo - sa,
 - ro - sa cru - cem la - cri - mo - sa,
 - ro - sa la - cri - mo - sa,

ff

Tutti.

ff dùm pen - de - bat
 Tutti.
ff dùm pen - de - bat
 Tutti.
ff dùm Tutti.
 Tutti.
ff dùm pen - de - bat

ff

fi - - - li - - - us!

fi - - - li - - - us!

fi - - - li - - - us!

fi - - - li - - - us!

ff

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass voice, each with the lyrics "fi - - - li - - - us!". The piano accompaniment consists of two staves (treble and bass clef) with a forte (*ff*) dynamic marking. The music is in a minor key and features a steady eighth-note accompaniment in the piano part.

sf

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are mostly rests, indicating a silent period for the voices. The piano accompaniment consists of two staves (treble and bass clef) with a sforzando (*sf*) dynamic marking. The piano part features a complex, rhythmic accompaniment with many beamed notes and chords.

TENORE Solo

Sta - - - bat

ma - - - ter do - - - lo - ro - sa

Jux - - ta cru - cem la - - cri -

Soprano 1^o solo.

dùm pen - de - bat, dùm pen -

Soprano 2^o solo.

dùm pen - de - bat, dùm pen -

- mo - sa, dùm pen - de - bat, dùm pen -

Tutti.

- de - bat .

- de - bat .

- de - bat .

Tutti.

Tutti.

dum pen - de - bat fi - li - us,

Tutti.

f dum pen - de - bat, dum pen - de - bat,

f dum pen - de - bat, dum pen - de - bat,

dum pen - de - bat, dum pen - de - bat,

dum pen - de - bat, dum pen - de - bat,

f

dum pen - de - bat fi - *P* li -

dum pen - de - bat fi - *P* li -

dum pen - de - bat fi - *P* li -

dum pen - de - bat fi - *P* li -

ff

pp

Soli.
- us! Sta - bat ma - ter do - lo -

Soli.
- us! Sta - bat ma - ter do - lo -

Soli.
- us! Sta - bat ma - ter do - lo -

- us! Sta - bat ma - ter do - lo -

ff

- ro - sa Jux - tà eru - cem
 - ro - sa
 - ro - sa Jux - tà eru - cem
 - ro - sa Jux - tà eru - cem

The first system consists of five staves. The top four staves are vocal parts: Soprano, Alto, Tenor, and Bass. The fifth staff is the piano accompaniment, with a grand staff (treble and bass clefs). The lyrics are: - ro - sa Jux - tà eru - cem.

la - cri - mo - sa , dùm pen -
 la - cri - mo - sa , dùm pen -
 la - cri - mo - sa , dùm pen -

The second system consists of five staves. The top four staves are vocal parts: Soprano, Alto, Tenor, and Bass. The fifth staff is the piano accompaniment, with a grand staff (treble and bass clefs). The lyrics are: la - cri - mo - sa , dùm pen -.

SOLI.

de - bat fi - li

de - bat fi - li

us!

Chœur.

Jux - ta

Chœur.

Jux - ta

us!

SOLI.

Chœur.

Jux - ta

ff

eru - cem la - eri -

eru - cem la - eri -

Chœur

ff Jux - ta - eru - cem la - eri -

eru - cem la - eri - mo - sa la - eri -

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a single melodic line with lyrics: - mo - - - - - sa, . The piano accompaniment consists of a rhythmic pattern of eighth notes in both hands.

Four vocal staves and a piano accompaniment. The vocal parts have lyrics: dùm pen - de - bat fi li - . The piano accompaniment includes dynamic markings *p* and *pp*. The word *sotto voce.* is written above the vocal lines. The piano accompaniment features a rhythmic pattern of eighth notes in both hands.

SOLI.

ff Jux - - - ta **Tutti.**

ff - us, Jux - ta cru - - - cem

SOLI.

ff Jux - - - ta **Tutti.**

ff - us Jux - ta cru - - - cem

- us, *ff* Jux - - - ta **Tutti.**

SOLI.

ff Jux - - - ta

ff - us, Jux - ta cru - cem la - cri -

ff

la - - - cri - - - mo - - -

la - - - cri - - - mo - - -

cru - cem la - cri - mo - - -

- mo - sa la - cri - mo - - -

ff

Soli. Tutti.

la_ri - mo - sa, dum pen -

Soli. *p*

la_ri - mo - sa, dum pen -

Tutti.

dum pen -

Tutti.

dum pen -

_de - - bat fi - - li -

_de - - bat fi - - li -

SOLI.

fi - - li -

_de - - bat fi - - li -

_de - - bat, dum pende_bat. fi - - li -

mf

p

- us!

- us!

- us!

- us!

p

crescendo.

p

ff

N.º 2.

AIR.

TENORE
(solo)

PIANO

All^o maestoso (♩ = 92.)

ff *pp*

dolce.

ff *pp*

p *pp*

Cu - jus a - ni -

- mam re - men - tem con - tris - tan - tem

et do - len - tem per - tran - si - vil

gla - di - us, *ff* Cu - jus

a - ni - mam re - men - tem

con - tris - tan - tem et do -

lentem per tran - sivit gla - di -

ff *pp*

- us! oh! quam tris - tis et al -

f *sf* *sf* *sf*

- flie - ta fu - it il - la

sf *sf*

be - ne - die - ta, fu - it

sf *p*

il - la be - ne - die - ta,

ma - - - ter, ma - - - ter u - nige - - ni -

- ti! ah! quàm tris - tis

et af - flie - ta fu - - - it

il - - la be - ne - die - - ta,

ma - - - ter, ma - - - ter u - - - ni -

a piacere. a tempo.

- ge - ni - ti, — quae mor - re - bat et do -

col canto. dolce.

- le - bat et tre - me - bat cum vi -

- de - bat Na - ti - ptu - nas in - cly -

f> f>

- ti. *ff* et tre - me - bat

cum vi - de - bat na - ti

po - nas in - cly - ti, quae me -

- re - bat et do - le - bat et tre - me - bat cum vi -

- de - bat, et tre - me - bat cum vi - de - bat na - ti

- pœ - - - - nas in - cly -

- ti, quæ mœ re - bat et do - le - bat et tre -

- me - bat: cùm vi - de - bat et tre - me - bat cùm vi -

- de - bat na - ti por - - - - nas

in cly - ti, na -

p

This system contains the first two staves of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature has two flats (B-flat and E-flat). The vocal line begins with the lyrics 'in cly - ti, na -'. The piano accompaniment features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. A piano (*p*) dynamic marking is present.

- ti poe -

This system contains the next two staves of music. The vocal line continues with the lyrics '- ti poe -'. The piano accompaniment continues with the same rhythmic pattern. A piano (*p*) dynamic marking is present.

- nas in cly - ti !

f

pp

This system contains the third and fourth staves of music. The vocal line concludes with the lyrics '- nas in cly - ti !'. The piano accompaniment features a change in dynamics, with a forte (*f*) marking in the vocal line and a pianissimo (*pp*) marking in the piano accompaniment. The piano accompaniment includes triplet markings in the left hand.

This system contains the fifth and sixth staves of music. The piano accompaniment continues with triplet markings in the left hand and chords in the right hand.

This system contains the seventh and eighth staves of music, ending with a double bar line. The piano accompaniment continues with triplet markings in the left hand and chords in the right hand.

N. 3.

DUO.

LARGO (♩ = 69)

SOPRANO 1.^{mo}

SOPRANO 2.^{do}

PIANO.

Largo (♩ = 69)

dolce.

pp

SOPRANO 1.^o

Qui est ho - mo qui non

fle - ret Chris - ti ma - trem si vi -

- de - - ret, Chris-ti ma - trem si vi -

- de - ret in tan - to suppli - ci -

- o, si vi - de - ret, si vi -

- de - ret in tan - to suppli - ci -

- o, Christi ma - trem si vi -

de - ret in tan - to sup - pli - ci -

This system contains the first line of music. The vocal line is in a treble clef with a key signature of two sharps (F# and C#). It features several triplet markings (indicated by a '3' above the notes) over the words 'tan - to sup - pli - ci -'. The piano accompaniment consists of two staves: the right hand has a rhythmic pattern of eighth notes with slurs, and the left hand has a bass line with chords and single notes.

o?
SOPRANO 2^{da}
Quis non pos - set con - tris -

This system contains the second line of music. It begins with a vocal line for 'SOPRANO 2^{da}' in a treble clef. The lyrics 'Quis non pos - set con - tris -' are written below the notes. The piano accompaniment continues with the same rhythmic patterns as in the first system.

ta - ri *f* piam ma - trem *p* con - tem -

This system contains the third line of music. The vocal line includes dynamic markings: a forte (*f*) marking above the word 'piam' and a piano (*p*) marking above the word 'con -'. The lyrics are 'ta - ri piam ma - trem con - tem -'. The piano accompaniment remains consistent.

pla - ri, piam ma - trem con - tem -

This system contains the fourth line of music. The vocal line continues with the lyrics 'pla - ri, piam ma - trem con - tem -'. The piano accompaniment concludes the system with the same rhythmic patterns.

- pla - ri do - - len - tem cum fi - - li -

- o, pi am ma - trem con - tem -

- pla - ri do len - tem cum fi - - li -

- o pi am ma trem con - tem -

- pla - ri do - len - tem cum fi - - li -

Quis est ho - mo qui non

o ? Quis est ho - mo qui non

ff *p*

Detailed description: This system contains the first two lines of the musical score. The top line is a vocal line with lyrics 'Quis est ho - mo qui non'. The second line is another vocal line with lyrics 'o ? Quis est ho - mo qui non'. The piano accompaniment consists of a grand staff with treble and bass clefs, featuring arpeggiated chords and melodic lines. Dynamics include *ff* and *p*.

fle - ret Christi ma - trem si - vi -

fle - ret Christi ma - trem si - vi -

Detailed description: This system contains the third and fourth lines of the musical score. The top line is a vocal line with lyrics 'fle - ret Christi ma - trem si - vi -'. The second line is another vocal line with lyrics 'fle - ret Christi ma - trem si - vi -'. The piano accompaniment continues with arpeggiated chords and melodic lines. A dynamic marking of *f* is present.

- de - ret, quis est ho - mo qui non

- de - ret, quis est ho - mo qui non

fp *p*

Detailed description: This system contains the fifth and sixth lines of the musical score. The top line is a vocal line with lyrics '- de - ret, quis est ho - mo qui non'. The second line is another vocal line with lyrics '- de - ret, quis est ho - mo qui non'. The piano accompaniment features a triplet of eighth notes in the right hand. Dynamics include *fp* and *p*.

fle - ret Chris - ti ma - trem si vi -

fle - ret Chris - ti ma - trem si vi -

ff *p*

- de - ret, Chris - ti ma - - - - - trem

- de - ret, Chris - ti ma - - - - - trem si vi - de - - - -

f *f*

si vi - - - - - de - - - - - ret in

p

- tan - to in tan - to sup - pli - ci -
 - ret in tan - to sup - pli - ci -

The first system of music consists of three staves. The top two staves are vocal lines in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "- tan - to in tan - to sup - pli - ci -" on the first staff and "- ret in tan - to sup - pli - ci -" on the second. The piano accompaniment is on the bottom two staves, with the right hand playing a rhythmic pattern of eighth notes and the left hand playing a steady bass line.

- o? quis non pos - set con - tris -
 - o? quis non pos - set

p

The second system of music consists of three staves. The top two staves are vocal lines in treble clef with a key signature of two sharps. The lyrics are: "- o? quis non pos - set con - tris -" on the first staff and "- o? quis non pos - set" on the second. The piano accompaniment is on the bottom two staves, with the right hand playing a rhythmic pattern of eighth notes and the left hand playing a steady bass line. A dynamic marking of *p* (piano) is present at the beginning of the piano part.

- ta - ri pi - am ma - trem con - tem -
 con - trista - ri pi - am ma - trem

The third system of music consists of three staves. The top two staves are vocal lines in treble clef with a key signature of two sharps. The lyrics are: "- ta - ri pi - am ma - trem con - tem -" on the first staff and "con - trista - ri pi - am ma - trem" on the second. The piano accompaniment is on the bottom two staves, with the right hand playing a rhythmic pattern of eighth notes and the left hand playing a steady bass line.

- pla - ri, quis non pos - set
con - templa - ri, quis non pos - set con - tris -

con - tris - ta - ri pi - am ma - trem con - tem -
- ta - ri pi - am ma - trem con - tem -

- pla - ri, quis non pos - set con - tris -
- pla - ri, quis non pos - set con - tris -

ff *p*

- ta - ri pi - am ma - trem con - tem -

- ta - ri pi - am ma - trem con - tem -

ff *p*

fp

- pla - ri, quis non pos - set con - tris -

- pla - ri, quis non pos - set con - tris -

ff *p*

fp

- ta - ri pi - am ma - trem con - tem -

- ta - ri pi - am ma - trem con - tem -

ff *p*

fp

- o cum fi-li - o do-

- o, do - len - tem, do - len - tem, do-

sf

- len - tem cum fi - li - o!

- len - tem cum fi - li - o! *a tempo.*

col canto. *dolce.*

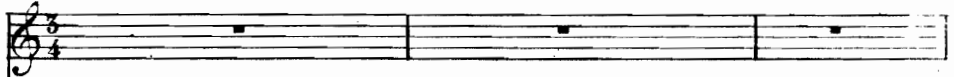
pp

pp *p* *pp* *ff* *ff*

N. 4.

AIR.

BASSO.



All.^{to} Maestoso. (♩ = 84)

PIANO.

pp

pp

sf

pp

sf

pp

sf

3

Pro — pec — ca — tis su — a

sotto voce.

gen - tis vi - dit Je - sum in tor -

- men - tis et fla - gel - lis sub - di -

sf sf sf

- tum!

ff

Pro - pec - ca - tis su - ae gen - tis

pp

vi - dit Je - sum in tor - men - tis

et fla - gel - lis, et fla - gel - lis,

et fla - gel - lis sub - di - tum!

pp *sf* *pp*

pp *ff*

tr

Vi - dit su - um dul - cem na - tum

sotto voce.

mo - ri - en - tem de - so - la - tum, dum e -

sf sf

- mi - sit spi - ri - tum!

sf ff

Vi - dit su - um dul - cem na - tum,

sf

mo - ri - en - tem de - so - la - tum,

sf

dum e - mi - sit, dum e - mi - sit,

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a bass clef with a key signature of two sharps (F# and C#). It contains two measures of music, each with a half note followed by a quarter rest, and the lyrics "dum e - mi - sit,". The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature. It features a steady eighth-note accompaniment in the bass and a melody in the treble consisting of eighth-note triplets. The lyrics "dum e - mi - sit," are positioned between the vocal and piano staves.

dum e - mi - sit spi - ri - tum!

The second system of music continues the vocal and piano parts. The vocal line has two measures with half notes and quarter notes, with the lyrics "dum e - mi - sit spi - ri - tum!". The piano accompaniment continues with eighth-note triplets in the bass and eighth-note patterns in the treble. A piano dynamic marking (*p*) is placed above the piano staff in the second measure of this system. The lyrics "dum e - mi - sit spi - ri - tum!" are positioned between the vocal and piano staves.

Vi - dit su - um dul - cem na - tum

The third system of music shows the vocal line with two measures of half notes and quarter notes, with the lyrics "Vi - dit su - um dul - cem na - tum". The piano accompaniment features eighth-note triplets in the bass and eighth-note patterns in the treble. An accent (>) is placed above the vocal staff in the second measure. The lyrics "Vi - dit su - um dul - cem na - tum" are positioned between the vocal and piano staves.

mo - ri - en - tem, de - so - la - tum

The fourth system of music concludes the vocal and piano parts. The vocal line has two measures with half notes and quarter notes, with the lyrics "mo - ri - en - tem, de - so - la - tum". The piano accompaniment continues with eighth-note triplets in the bass and eighth-note patterns in the treble. A mezzo-forte dynamic marking (*mf*) is placed below the piano staff in the first measure, and a fortissimo marking (*ff*) is placed below in the second measure. A trill marking (*tr*) is placed above the vocal staff in the second measure. The lyrics "mo - ri - en - tem, de - so - la - tum" are positioned between the vocal and piano staves.

dum e - mi - sit, dum e - mi - sit

sf sf f pp

spi - ri - tum! Vi - dit su - um

sf sf f pp

dul - cem na - tum mo - ri - en - tem,

sf sf f mf

de - so - la - tum, dum e - mi - sit

sf sf sf ff

dum e - mi - sit spi - ri -

pp

- tum, e - mi - sit, e - mi - sit

ff

spi - ri - tum, e - mi - sit,

tr

e - mi - sit spi - ri - tum!

tr

N^o 5.

CHŒUR et RECIT sans accompagnement.

Andante mosso. (♩ = 62)

BASSO Solo.

SOPRANO 1^o

SOPRANO 2^o

TENORE.

BASSO.

f E - ia ma - ter fons a - mo - ris, me sen - *f*
Andante mosso. (♩ = 62)

PIANO
ad libitum.

- ti - revim do - lo - ris fac ut - - - te - - - cum - - - lu -

sotto voce.

fac ut ardeat cor me - - um

sotto voce.

fac ut ar - de - at cor me -

sotto voce.

fac ut ar - de - at cor me -

sotto voce.

fac ut ar - de - at cor me -

sotto voce.

- - ge - am!

fac ut ar - de - at cor me -

mf

In a - mando Christum De - - um,

- um

in a - man - do Christum De -

- um

in a - man - do Christum De -

- um

in a - man - do Christum De -

- um

in a - man - do Christum De -

mf

crescendo.

ut si-bi com - pla - - - - -

- um, *ff* ut si-bi com -

- um, *crescendo.* ut si-bi com - pla - - - - -

- um, *crescendo.* ut si-bi com - pla *crescendo. ff* - - - - -

- um, *ff* ut si-bi com - pla - - - - -

cres. *ff*

All^{to} moderato (♩=116)
sotto voce.

- ce - am, *sotto voce.* in a - - - - - mando Christum

- pla - ce - am, *sotto voce.* in a - - - - - man-do Christum

ce - am, *sotto voce.* in a - - - - - man-do Christum

ce - am, *sotto voce.* in a - - - - - man-do Christum

ce - am, *sotto voce.* in a - - - - - man-do Christum

ce - am, *sotto voce.* in a - - - - - man-do Christum

All^{to} Moderato (♩=116)
mf

And.^{te} mosso.

Deum, ut si-bi com-pla-ceam

Deum, — ut si-bi com-pla-ce-am ut si-bi com-

Deum, — ut si-bi com-pla-ce-am ut si-bi com-

Deum, — ut si-bi com-pla-ce-am ut si-bi com-

Deum, — ut si-bi com-pla-ce-am ut si-bi com-

ut si-bi com-pla-ceam, *ff* fac ut ar-de-at cor-me-um in amando Christum

- pla-ce-am,

- pla-ce-am,

- pla-ce-am, *ff* fac ut ar-de-at cor-me-um in amando Christum

- pla-ce-am, *ff* in amando Christum

ff

Adagio.
sotto voce.

De - um, ut si - bi com - pla - ce -

sotto voce.

ut si - bi com - pla - ce -

sotto voce.

De - um, ut si - bi com - pla - ce -

sotto voce.

De - um ut si - bi com - pla - ce -

p

All.^{mo} Moderato .

- am. in a - mando Christum Deum,

- am, in a - mando Christum Deum,

- am, in a - mando Christum Deum,

- am. in a - mando Christum Deum,

- am in a - mando Christum Deum,

mf

Andante mosso (♩ = 62)

ut si - bi com - pla - ce - am,

ut si - bi com - pla - ce - am, ut si - bi com -

ut si - bi com - pla - ce - am, ut si - bi com -

ut si - bi com - pla - ce - am, ut si - bi com -

ut si - bi com - pla - ce - am, ut si - bi com -

Andante mosso

ut si - bi com - pla - ce - am *ff* fac ut ar - de - at cor me - um in a - man - do - Christum

- pla - ce - am, *ff* fac ut ar - de - at cor me - um in a - man - do - Christum

- pla - ce - am, *ff* me - um in a - man - do - Christum

- pla - ce - am, *ff* fac ut ar - de - at cor me - um in a - man - do - Christum

- pla - ce - am, *ff* in a - man - do - Christum

ff

sotto voce
Adagio

De - um, ut si - bi com - pla - ce - am ut

De - um, at si - bi com - pla - ce - am ut si -

De - um, ut si - bi com - pla - ce - am ut

De - um, ut si - bi com - pla - ce - am ut

De - um, ut si - bi com - pla - ce - am - ut

sotto voce

sotto voce

sotto voce

sotto voce

sotto voce

Adagio

si - - bi com - pla - ce - am!

- - bi com - - pla - - ce - am!

si - bi com - pla - ce - am!

si - - bi com - pla - ce - am!

si - - bi com - pla - ce - am!

N.º 6.

QUATUOR.

Allegro moderato (♩ = 67)

SOPRANO 1.º

SOPRANO 2.º

TENORE

BASSO

PIANO

Allegro moderato (♩ = 67)

ff

ff

ff

pp

Tenore.

Sane-ta ma-ter is-tud a-gas,

Cru-ci-fi-xi fi-ge

con espress.

plagas, sane - ta ma - ter is - tud a - - gas,

Cru - ei - fi - xi fi - ge pla - - gas Cor - di me - o,

- cor - di me - - - o va - li - de,

Cor - di me - o, - cor - di - me - o, cor - di me - o

va - - li - de!

SOPRANO 1°

Tu - i

nati vulne - ra - ti, Jam dig - na - ti pro me pa - ti
 Tenore .
 Tu - i na - ti vulne - ra - ti, Jam dig -

Tu - i na - ti vulne - ra - ti, Jam dig -
 - na - ti pro me pa - ti,
f *p*
f *p*

na - ti pro me pa - - ti, poe - nas me - cum di - vi -

f de, di - vi - de, poe - nas -
 Tenore . poe - nas mecum

- me - cum, - poe - nas - me - cum, poe - nas me - cum
 poe - nas me - - cum poe - nas me - cum

ff di - - vi - de!
ff di - - vi - de!
p dolce

BASSO *ff* stringendo poco a poco
 fac me ve - re

SOPRANO 2°

ff

fac me ve re te cum

te cum fle re

ff *p*

fle re, Cru

Cru ci fi xo con do le

ff

ci fi xo con do le re, do

re, do

ff *p*

nec e go, do nec e

nec e go, do nec e

go, do - - - nec e - - - go

go, do - - - nec e - - - go

ff *f* Tempo

vi - - - xe-ro, do - nec e-go vi-xe-ro,

vi - - - xe-ro, *p* > dux-ta

p

SOPRANO 1^o duxta crucem tecum stare, Te li-

SOPRANO 2^o Te li-benter soci-a-re,

TENORE duxta crucem te-cum stare, Te li-

BASSO crucem te-cum stare,

benter soci_a_re,

bentersoci_a_re, Te li_benter soci-

Jux - ta cruce m tecum sta re,

- a - re,

In plane_tu de - si - de - ro de -

SOPRANO 2^{do}

In plane_tu de - si - de - ro, —

TENORE

In planctu, in plane - tu,

- si - de - ro, In planctu, in plane - tu,

SOPRANO 1^{mo}

p In

f > *f* > *f* > *f* > *ff* *p* In

f > *f* > *f* > *f* > *ff* In

f > *f* > *f* > *f* > *ff* In

ff *p*

planctu, In planctu, in plane - -

planctu, In planctu, in plane - -

planctu, In planctu, in plane - -

planctu, In planctu, in plane - -

ff *rf*

ff
 - tu de - si - de - ro!
ff
 - tu de - si - de - ro!
ff
 - tu de - si - de - ro!
ff
 - tu de - si - de - ro!
ff
pp

sotto voce
 Vir - go vir - ginum prae cla - ra, mi - hi jam nonsis a -
sotto voce
 Vir - go vir - ginum prae cla - ra, mi - hi jam nonsis a -
sotto voce
 Vir - go vir - ginum prae cla - ra, mi - hi jam nonsis a -
sotto voce
 Vir - go vir - ginum prae cla - ra, mi - hi jam nonsis a -

- ma - ra Vir - go virginum prae cla - ra, mi - hi

- ma - ra Vir - go virginum prae cla - ra, mi - hi

- ma - ra Vir - go virginum prae cla - ra, mi - hi

- ma - ra Vir - go virginum prae cla - ra, mi - hi

jam nonsis a - ma - ra, fac me te - cum

jam nonsis a - ma - ra, fac me te - cum

jam nonsis a - ma - ra, fac me te - cum

jam nonsis a - ma - ra, fac me te - cum

plan - ge - re, fac me te

plan - ge - re, fac me te

plan - ge - re, fac me te

plan - ge - re, fac me te

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are 'plan - ge - re, fac me te'. The music is in a minor key with a 4/4 time signature. The piano part features a steady accompaniment of eighth notes in the right hand and quarter notes in the left hand.

- cum plan - ge - re! Vir - go

- cum plan - ge - re!

- cum plan - ge - re! Vir - go

- cum plan - ge - re!

The second system continues the musical score with four vocal staves and a piano accompaniment. The lyrics are '- cum plan - ge - re! Vir - go'. The music maintains the same key and time signature. The piano part continues with a similar accompaniment pattern.

vir-ginum prae clara, Mi - hi jam non sis a - ma - ra,

Vir - go Vir - ginum prae clara, mi - hi

vir-ginum prae clara, Mi - hi jam non sis a - ma - ra,

Vir - go vir - ginum prae clara, mi - hi

Vir - go, vir ginum prae cla - ra, mi - hi

jam non sis a - ma - ra,

Vir - go vir - ginum prae cla - ra, mi - hi

jam non sis a - ma - ra,

jam nonsis a - ma - ra Fac me - te - cum - plan - ge - re,

jam nonsis a - ma - ra Fac me - te - cum - plan - ge - re,

plan - ge - re, fac me - te - cum;

fac me tecum fac me

plan - ge - re, fac me - te - cum,

fac me tecum fac me

— fac me — te - cum, fac me te - cum plan - ge -

te - cum, fac me te - cum plan - ge -

fac me — te - cum, fac me te - cum plan - ge -

te - cum, fac me te - cum plan - ge -

- re, *p* fac me te_cum plange - re, -
 - re, fac me te_cum
 - re, *p* fac me te_cum plange - re, -
 - re, fac me te_cum
p
pp plan - ge - re, -
pp plan - ge - re, -
pp plan - ge - re, -
pp plan - ge - re, -
 plan - ge - re, -
 plan - ge - re, -
 plan - ge - re, -
 plan - ge - re, -



plan - ge - re, te -



plan - ge - re, te -



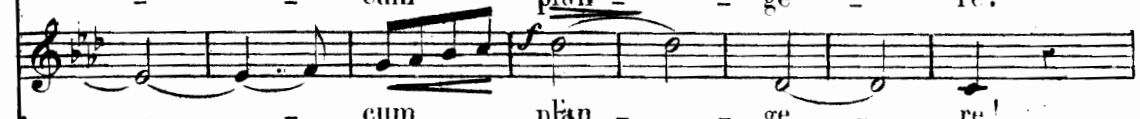
plan - ge - re, te -



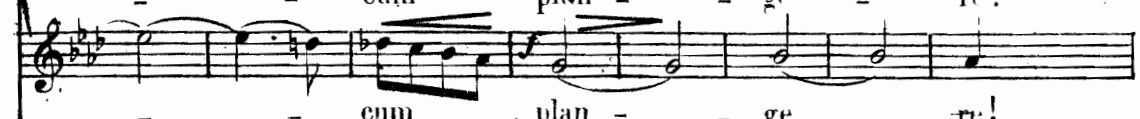
plan - ge - re, plan - ge - re, te -




- cum plan - ge - re!



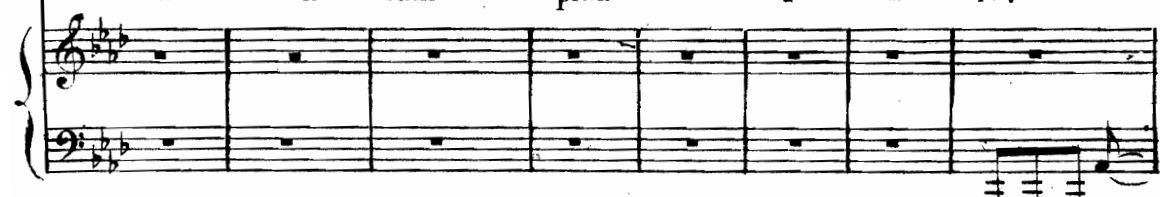
- cum plan - ge - re!



- cum plan - ge - re!



- cum plan - ge - re!



morendo.

N.º 7.

CAVATINE.

Aud.^{te} grazioso. (♩ = 84.)

SOPRANO 2.^{do}

PIANO.

dolce.

dolce.

ff

p

fac ut portem Christi mor-tem pas-si-

ff *pp* *pp*

- o - nis fac con-for-tem et plagas recole - re

J
et pla - gas re

ff co - le - re!
ff *pp* *ff* *pp*

Fac me
ff *pp* *ff* *p*

pla - gis vul - ne - ra - ri,
ff *pp*

cru - ce
ff *pp* *ff* *p*

hàc i - ne - bri - a - ri, ob a -

This system features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a half note 'hàc' followed by a melodic phrase. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

- mo - rem fi - li - i, ob a -

The second system continues the vocal line and piano accompaniment. The piano accompaniment features a dense texture of chords and moving lines in both hands.

- mo - rem fi - li - i, ob a - morem fi - li -

ff ff

ff ff

The third system shows the vocal line and piano accompaniment. The piano accompaniment has a more active texture. Dynamic markings *ff* are present in the piano part.

- i! fac me plagis vul - ne - ra - ri, cru - ce hàc i - ne - bri -

ff pp pp

ff

The final system on the page contains the vocal line and piano accompaniment. The piano accompaniment is marked with *ff* and *pp*. The vocal line concludes with a melodic phrase.

First system of the musical score. The vocal line (treble clef) contains the lyrics: "a - ri ob a - morem fi - li - i ob". The piano accompaniment (grand staff) features a complex texture with many sixteenth notes in the right hand and a more rhythmic bass line. A dynamic marking of *f* (forte) is present in the piano part.

Second system of the musical score. The vocal line continues with the lyrics: "amo - rem fi - li -". The piano accompaniment includes dynamic markings of *f* (forte), *p* (piano), and *ff* (fortissimo).

Third system of the musical score. The vocal line contains the lyrics: "- i, ob a - morem -". The piano accompaniment continues with a dense texture of chords and moving lines.

Fourth system of the musical score. The vocal line contains the lyrics: "fi - li - i!". The piano accompaniment features a dynamic marking of *p* (piano) and includes a fermata over a chord in the right hand.

Fifth system of the musical score. The piano accompaniment continues with a dynamic marking of *p* (piano) and concludes the piece with a final cadence.

N^o. 8.

AIR ET CHŒUR.

And^{te} Maestoso (♩=56)

SOPRANO 1^{mo} solo.

SOPRANO 1^{mo}

SOPRANO 2^{do}

TENORE.

BASSO.

CHŒUR.

And^{te} Maestoso (♩=56)

PIANO.

ff
ff
tremolo.

tremolo.
p
pp

SOPRANO 4^{mo} solo.

sotto voce

In - flam - ma - tus, in - flam -

The first system of music features a vocal line in soprano clef and a piano accompaniment in grand staff. The vocal line begins with a half rest, followed by the lyrics 'In - flam - ma - tus, in - flam -'. The piano accompaniment consists of a dense, rhythmic pattern of eighth notes in the right hand and a simpler bass line in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is 9/8.

- ma - tus et ac - cen - sus, Per te,

The second system continues the vocal line with the lyrics '- ma - tus et ac - cen - sus, Per te,'. The piano accompaniment maintains the same rhythmic texture as the first system.

Vir - go, sim de - fen - sus, per te

The third system features the vocal line with the lyrics 'Vir - go, sim de - fen - sus, per te'. The piano accompaniment continues with the established rhythmic pattern.

vir - go sim de - fen - sus, in di - i ju -

The fourth system shows the vocal line with the lyrics 'vir - go sim de - fen - sus, in di - i ju -'. The piano accompaniment continues with the established rhythmic pattern.

- di - ci - i!

The fifth system concludes the vocal line with the lyrics '- di - ci - i!'. The piano accompaniment continues with the established rhythmic pattern. The system ends with a double bar line and a fermata over the final note.

CHŒUR
SOPRANO 1^{mo}

ff In di-e ju-di-ci, in di-e ju-di-ci,
 SOPRANO 2^{do}
ff In di-e ju-di-ci, in di-e ju-di-ci,
 TENORE.
ff In di-e ju-di-ci, in di-e ju-di-ci,
 BASSO.
ff In di-e ju-di-ci, in di-e ju-di-ci,

tremolo.

in di-e ju-di-ci, in di-e ju-di-ci - i!
 in di-e ju-di-ci, in di-e ju-di-ci - i!
 in di-e ju-di-ci, in di-e ju-di-ci - i!
 in di-e ju-di-ci, in di-e ju-di-ci - i!

Soprano solo.

fac me eru - ce ens - to -

- di - ri, mor - te Chris - ti prae - mu -
sotto voce
 Fac me cru - ce cus - to - di - ri,
sotto voce
 Fac me cru - ce cus - to - di - ri,
sotto voce
 Fac me cru - ce cus - to - di - ri,
sotto voce
 Fac me cru - ce cus - to - di - ri,

- ni - ri, mor - te Chris - ti
 mor - te Chris - ti prae - mu - ni - ri, mor - te
 mor - te Chris - ti prae - mu - ni - ri, mor - te
 mor - te Chris - ti prae - mu - ni - ri, mor - te
 mor - te Chris - ti prae - mu - ni - ri, mor - te

præ - mu - ni - ri , con - fo - ve - ri

Christi præ - mu - ni - ri , con - fo -

Christi præ - mu - ni - ri , con - fo -

Christi præ - mu - ni - ri , con - fo -

Christi præ - mu - ni - ri , con - fo -

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in a four-part setting (Soprano, Alto, Tenor, Bass) with a fifth staff for a Soprano or Alto part. The lyrics are 'præ - mu - ni - ri , con - fo - ve - ri' for the first line, and 'Christi præ - mu - ni - ri , con - fo -' for the subsequent lines. The piano accompaniment features a complex, rhythmic pattern in the right hand and a simpler bass line in the left hand.

gra - ti - à , con - fo -

ve - ri gra - ti - à , con - fo -

ve - ri gra - ti - à , con - fo -

ve - ri gra - ti - à , con - fo -

ve - ri gra - ti - à , con - fo -

The second system of the musical score continues the vocal and piano parts. The lyrics are 'gra - ti - à , con - fo -' for the first line, and 've - ri gra - ti - à , con - fo -' for the subsequent lines. The piano accompaniment includes a trill (tr) in the right hand and a dynamic marking of *ff* (fortissimo) in the left hand. The system concludes with a final chord in the piano part.

ti - à!

- ve - ri gra - ti - à!

- ve - ri gra - ti - à!

- ve - ri gra - ti - à!

- ve - ri gra - ti - à!

Soprano solo .

sotto voce.

ff in - flam - ma - tus, in - flam -

- ma - tus et ac - cen - sus per te,

vir - go, sim de - fen - sus, per te;

vir - go, sim de - fen - sus in di - e ju -

crese.

- di - ei - i!

ff

CHOEUR

ff In - di - e ju - di - ci - i, in - di - e ju - di - ci - i, in - di - e ju -

ff In - di - e ju - di - ci - i, in - di - e ju - di - ci - i, in - di - e ju -

ff In - di - e ju - di - ci - i, in - di - e ju - di - ci - i, in - di - e ju -

ff In - di - e ju - di - ci - i, in - di - e ju - di - ci - i, in - di - e ju -

ff tremolo.

- di - ci, in - die ju - di - ci - i!

- di - ci, in - die ju - di - ci - i!

- di - ci, in - die ju - di - ci - i!

- di - ci, in - die ju - di - ci - i!

Soprano solo .

p Fac me cru - ce cus - to

- di - ri, mor - te Christi prae - mu -

sotto voce. Fac me cru - ce cus - to - di - ri,

sotto voce. Fac me cru - ce cus - to - di - ri,

sotto voce. Fac me cru - ce cus - to - di - ri,

sotto voce. Fac me cru - ce cus - to - di - ri,

-ni - ri. mor - te Chris - ti
 mor - te Chris - ti prae - mu - ni - ri, mor - te
 mor - te Chris - ti prae - mu - ni - ri, mor - te
 mor - te Chris - ti prae - mu - ni - ri, mor - te
 mor - te Chris - ti prae - mu - ni - ri, mor - te
 prae - mu - ni - ri, con - fo - ve - ri
 Chris - ti prae - mu - ni - ri, con - fo -
 Chris - ti prae - mu - ni - ri, con - fo -
 Chris - ti prae - mu - ni - ri, con - fo -
 Chris - ti prae - mu - ni - ri, con - fo -
 Chris - ti prae - mu - ni - ri, con - fo -

gra - - - *ff* - - -

-ve - ri gra - ti - à, con - fo -

-ve - ri gra - ti - à, con - fo -

-ve - ri gra - ti - à, con - fo -

-ve - ri gra - ti - à, con - fo -

ff

Detailed description: This system contains the first two measures of the piece. It features five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and a grand staff for piano accompaniment. The piano part has a complex texture with many sixteenth notes. The vocal lines are in a homophonic setting. The first measure has a fermata over the word 'gra' and a *ff* dynamic marking. The second measure continues the vocal lines.

- - - ti - à!

-ve - ri gra - ti - à!

-ve - ri gra - ti - à!

-ve - ri gra - ti - à, con - fo - ve - ri

-ve - ri gra - ti - à, con - fo - ve - ri

Detailed description: This system contains the next two measures. The piano accompaniment continues with dense sixteenth-note patterns. The vocal lines enter with 'ti - à!' in the first measure and continue with 'con - fo - ve - ri' in the second measure. The lyrics are aligned with the notes across all vocal parts.

ff con - fo - ve - ri

ff con - fo - ve - ri gra -

ff con - fo - ve - ri gra -

gra - ti - à , gra -

gra - ti - à , gra -

The piano accompaniment in the first system includes triplets in the right hand and chords in the left hand. A sixteenth-note scale-like passage is marked with a '6' in the right hand.

gra - ti - à !

- ti - à !

- ti - à !

- ti - à ! con - fo - ve - ri

- ti - à ! con - fo - ve - ri

The piano accompaniment in the second system features a dense texture of chords in the left hand and rhythmic patterns in the right hand.

con - fo - ve - ri - gra -

con - fo - ve - ri gra -

con - fo - ve - ri gra -

gra -

Detailed description: This system contains the first four staves of the score. The top staff is a vocal line with lyrics 'con - fo - ve - ri - gra -'. The second and third staves are also vocal lines with lyrics 'con - fo - ve - ri gra -'. The fourth staff is a piano accompaniment line with lyrics 'gra -'. The piano part features a melodic line with a slur and a fermata, and a bass line with a slur and a fermata.

Detailed description: This block shows the piano accompaniment for the first system. It consists of two staves: a right-hand staff and a left-hand staff. The right-hand staff has a complex melodic line with many sixteenth notes, including triplets and a sixteenth-note figure with a slur and a fermata. The left-hand staff has a rhythmic accompaniment with triplets and eighth notes.

gra - ti - a !

- ti - a !

ti - a !

- ti - a !

Detailed description: This system contains the next four staves of the score. The top staff is a vocal line with lyrics 'gra - ti - a !'. The second, third, and fourth staves are also vocal lines with lyrics '- ti - a !', 'ti - a !', and '- ti - a !' respectively. The piano accompaniment continues with a similar melodic and rhythmic pattern as in the first system.

- ti - a !

Detailed description: This block shows the piano accompaniment for the second system. It consists of two staves: a right-hand staff and a left-hand staff. The right-hand staff has a complex melodic line with many sixteenth notes, including triplets and a sixteenth-note figure with a slur and a fermata. The left-hand staff has a rhythmic accompaniment with triplets and eighth notes. A dynamic marking 'mf' is present in the right-hand staff.

Detailed description: This block shows the piano accompaniment for the third system. It consists of two staves: a right-hand staff and a left-hand staff. The right-hand staff has a complex melodic line with many sixteenth notes, including triplets and a sixteenth-note figure with a slur and a fermata. The left-hand staff has a rhythmic accompaniment with triplets and eighth notes.

N. 9.

QUATUOR

sans accompagnement

ANDANTE. (♩=60)

SOPRANO 1^{mo}

SOPRANO 2^{do}

TENORE.

BASSO

PIANO
ad libitum.

a_nimæ do_ne_tur, a_ni_mæ done - tur Pa_radisi glo - ri_a;
 a_nimæ do_ne_tur, a_ni_mæ done - tur Pa_radisi glo - ri_a;
 a_nimæ do_ne_tur, a_ni_mæ done - tur Pa_radisi
 a_nimæ do_ne_tur, a_ni_mæ done - tur Pa_radisi

Musical score for the first system, featuring vocal lines and piano accompaniment. The score is in G major and 4/4 time. It includes dynamic markings such as *ff* and *sf*.

sotto voce.
 Quando corpus mori_e_tur Fac ut a_nimæ do_netur Pa_ra_disi
sotto voce.
 Quando corpus mori_e_tur Fac ut a_nimæ do_netur Pa_ra_disi
ff *sotto voce.*
 glo - ri_a! Quando corpus mori_e_tur Fac ut a_nimæ do_netur Pa_ra_disi
ff *sotto voce.*
 glo - ri_a! Quando corpus mori_e_tur Fac ut a_nimæ do_netur Pa_ra_disi

Musical score for the second system, featuring vocal lines and piano accompaniment. The score is in G major and 4/4 time. It includes dynamic markings such as *sotto voce*, *ff*, and *p*.

pp *sotto voce*
 Pa radisi glo - ri - a! Quan - dō corpus mo - ri - e - tur,

pp *sotto voce.*
 Pa - radisi glo - ri - a! Quan - dō corpus mo - ri - e - tur,

pp *sotto voce.*
 Pa - radisi glo - ri - a! Quan - dō corpus mo - ri - e - tur,

pp *sotto voce.*
 Pa - radisi glo - ri - a! Quan - dō corpus mo - ri - e - tur,

f *ff*
 Fac ut a - ni - mae do - - netur Pa - radi - si glo - ri - a,

f *ff*
 Fac ut a - ni - mae do - - netur Pa - radi - si glo - ri - a,

f
 Fac ut a - ni - mae do - - netur Pa - radi - si

Fac ut a - ni - mae do - - netur Pa - radi - si

sotto voce.

Quando corpus mori - etur, Fac ut a - nimæ do - netur Para - disi,

sotto voce.

Quando corpus mori - etur, Fac ut a - nimæ do - netur Para - disi,

ff *sotto voce.*

glo - ri - a Quando corpus mori - etur, Fac ut a - nimæ do - netur Para - disi,

ff *sotto voce.*

glo - ri - a Quando corpus mori - etur, Fac ut a - nimæ do - netur Para - disi,

mp

Pa - radisi glo - ri - a! Quando corpus mori - etur, Fac ut a - nimæ do

pp

Pa - radisi glo - ri - a! Quando corpus mori - etur, Fac ut a - ni -

pp

Pa - radisi glo - ri - a! Quando corpus mori - etur, Fac ut a - ni -

pp

Pa - radisi glo - ri - a! Quando corpus mori - etur, Fac ut a - ni -

- ne - tur Pa - radi - si, Pa - radi - si glo - ri - a! Quan - do
 - mae do - ne - tur Pa - radi - si, Pa - radi - si glo - ri - a! Quan - do
 - mae do - ne - tur Pa - radi - si, Pa - radi - si glo - ri - a! Quan - do
 - mae de - ne - tur Pa - radi - si, Pa - radi - si glo - ri - a! Quan - do

ff *sotto voce*
ff *sotto voce*
ff *sotto voce*
ff *sotto voce*

ff *ff* *p*

corpus mo - ri - e - tur, fac ut a - ni - ma - do - ne - tur Pa - radi - si, Pa - radi - si
 corpus mo - ri - e - tur, fac ut a - ni - mae do - ne - tur Pa - radi - si, Pa - radi - si
 corpus mo - ri - e - tur, fac ut a - ni - mae do - ne - tur Pa - radi - si, Pa - radi - si
 corpus mo - ri - e - tur, fac ut a - ni - mae do - ne - tur Pa - radi - si, Pa - radi - si

ff *ff* *ff* *ff*
ff *ff* *ff* *ff*
ff *ff* *ff* *ff*

ff *ff*

sotto voce.
 glo - ri - a, Pa-ra-
sotto voce.
 glo - ri - a, Pa-ra-di - si glo -
sotto voce.
 glo - ri - a, Pa-ra-di-si Pa-ra-di - si glo -
 glo - ria, Pa-ra-di-si glo-ri-a Pa-ra-di - si glo -

The first system of the musical score consists of five staves. The top three staves are vocal lines, each with the instruction "sotto voce." above it. The lyrics are: "glo - ri - a, Pa-ra-", "glo - ri - a, Pa-ra-di - si glo -", and "glo - ri - a, Pa-ra-di-si Pa-ra-di - si glo -". The bottom two staves are piano accompaniment, with a piano dynamic marking "p" at the beginning.

- di-si, Pa-ra-di-si, Pa-ra-di-si, Pa-ra-di-si, Pa-ra-di-si — glo - ri - a.
 ri - a!
 ri - a!
 ri - a!

The second system of the musical score consists of five staves. The top three staves are vocal lines. The lyrics are: "- di-si, Pa-ra-di-si, Pa-ra-di-si, Pa-ra-di-si, Pa-ra-di-si — glo - ri - a.", "ri - a!", "ri - a!", and "ri - a!". The bottom two staves are piano accompaniment. A piano dynamic marking "p" is present at the start of the first staff, and a forte dynamic marking "f" is present at the start of the second staff.

N^o 10.

FINAL.

Allegro. (♩=126)

SOPRANO 1^{mo}

SOPRANO 2^{do}

TENORE.

BASSO.

PIANO.

CHOEUR.

les 4 parties de solo avec le CHOEUR.

Tutti.

ff A - men!

Tutti.

ff A - men!

Tutti.

ff A - men!

Tutti.

ff A - men!

ff

ff

ff A - men!

ff A - men!

ff A - men!

ff A - men!

ff A - men!

ff A - men!

ff A - men!

In sempiterna saecula amen, a - - -
in sempiterna
a - - - - - men, a - - -

f

f

Detailed description: This system contains four staves. The top staff is a vocal line in G major with lyrics 'In sempiterna saecula amen, a - - -'. The second staff is a vocal line with lyrics 'in sempiterna'. The third staff is a vocal line with lyrics 'a - - - - - men, a - - -'. The bottom staff is a piano accompaniment in G major, marked with a forte 'f' dynamic. The piano part features a rhythmic pattern of eighth and sixteenth notes.

- - - - - men, a - - -
saecula, a - - - - - men, a - - -
- - - - - men, in sempiterna saecula, a - - -
a - - - - - men, a - - -

f

Detailed description: This system continues the musical score with four staves. The top staff is a vocal line with lyrics '- - - - - men, a - - -'. The second staff is a vocal line with lyrics 'saecula, a - - - - - men, a - - -'. The third staff is a vocal line with lyrics '- - - - - men, in sempiterna saecula, a - - -'. The bottom staff is a piano accompaniment in G major, marked with a forte 'f' dynamic. The piano part continues with the same rhythmic pattern as the first system.

men, a

men, a

men, a

men in sempiter - na sae - cu - la a

f

men in sempiter - na sae - cu - la, a

men, a - men, in sempiter - na

men, in sempiter - na sae - cu - la in sempi

men, a

- men, a - men, in sempiter - na sae - cu - la, a - men, amen,
 sae - cu - la, a - men, amen, in sempiter - na sae - cu -
 - terna sae - cu - la, in sempiter - na sae - cu - la, in sempiter - na sae -
 - men, a - men, a - men, a - men,
 8 - loco.

in sempiter - na sae - cu - la, in sempiter - na sae - cu - la, a -
 la, a - men, a - men, in sempiter - na sae -
 - cu - la, in sempiter - na sae - cu - la, a - men, a -
 a - men, a - men, a - men, a - men,

- - - - - men, a - - - - -
 - - - - - men, in se - piter - na sae - cu - la, a - - - - -
 - - - - - men, a - - - - -
 - - - - - men, - - - - - a - - - - -

- - - - - men, in se - piter - na sae - cu - la a - men amen
 - - - - - men, amen in se - piter - na sae - cu -
 - - - - - men, in se - piter - na sae - cu - la in se - piter - na sae -
 - - - - - men, a - - - - - men,

ff

in sempiter - na sae - cu - la, a - men, a -
 - la, a - men, amen, in sempiter - na sae - cu - la -
 - cu - la in sempiter - na sae - cu - la, in sempiter - na sae - cu - la, a -
 a - men, a - men, a -

- men, a -
 a - men, a -
 - men, a -
 - men in sempiter - na sae - cu - la, a -

- men in sempi - ter - - na, in sempi - ter - - na, in sempi - ter - - -
- men, a - - men, a - - men, a - - men, a - - -
- men, in sempi - ter - - na, in sempi - ter - - na, in sempi - ter - - -
- men, a - - men, a - - men, a - - men, a - - -

- na, in sempi - ter - - na, a -
- - - men, a - - men, a -
- na, in sempi - ter - - na, a - - -
- - - men, a - - -

pp

Three vocal staves and a piano accompaniment. The piano part consists of a busy left hand and a more active right hand with many sixteenth notes.

Three vocal staves with lyrics and a piano accompaniment. The piano part includes dynamic markings: *p*, *cres*, *f*, and *ff*.

- men, in sempiter - na sae - - - cu - la, a -

- men, in sempiter - na sae - - - cula, a -

- men, in sempiter - na sae - - - cu - la,

- men, in sempiter - na saecu - la, a -

men, a - men, a -
 - men a -
 - la, a - men
 a - men a -

ff

- men, insemi - ter - na, insemi - ter - na,
 - men, a - men, insemi - ter - na, insemi - ter - na,
 a - men, insemi - ter - na, insemi - ter - na,
 - men, a - men insemi - ter - na, insemi -

p

insempiter - na, insempiter - na insempiter - - -

insempiter - na, insempiter - na, insempiter - - -

insempiter - na, insempiter - na, insempiter -

- ter - na, insemi - ter - na, a - men, insempi

cres. *f* *ff*

- na, a - - - men insemi - ter - - na, insemi - ter - - -

- na, a - - - men, a - men a - men, a - -

- na, a - - - men, insempi - ter - - na, insempi - ter - -

- ter - na, a - - - men, a - men a - men, a - -

ff

- najnsempiter najnsempiter -
 - najnsempiter najnsempiter -

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music is in a minor key and features a steady eighth-note accompaniment in the piano part.

And^{te} Moderato (♩ 152) *sotto voce*.

- na, A - men!
 - men, A - men!
 - na, a -
 - men, a -

And^{te} Moderato (♩ 152) *sotto voce*
 pp pp

The second system continues the vocal and piano parts. It includes a double bar line with a repeat sign and a change in the piano accompaniment. The tempo and dynamics are indicated as *sotto voce* and *pp* (pianissimo).

a - men! a - men! a -
 a - men! a - men! a -
 men! a - men! a - men! a -
 men! a - men! a - men! a -

p *p* *mf*
p *p*

4: Tempo animato.

- men, in sempiter - na, in sempiter -
 - men, a -
 - men, in sempiter -
 - men, *ff* a -

ff *ff* *ff*

4: Tempo animato.

ff

na a -

na, in sempiter - na, a -

8-

Detailed description: This system contains the first four staves of a musical score. The top staff is a vocal line with lyrics 'na a -'. The second staff is a vocal line with lyrics 'na, in sempiter - na, a -'. The third and fourth staves are piano accompaniment, with the right hand playing a melodic line and the left hand playing a rhythmic accompaniment. A fermata is placed over the eighth measure of the piano accompaniment.

men, in sem_pi_ter -

men, a -

men, in sem_pi_ter -

men, a -

loco.

8-

Detailed description: This system contains the next four staves of the musical score. The top staff is a vocal line with lyrics 'men, in sem_pi_ter -'. The second staff is a vocal line with lyrics 'men, a -'. The third and fourth staves are piano accompaniment, with the right hand playing a melodic line and the left hand playing a rhythmic accompaniment. A fermata is placed over the eighth measure of the piano accompaniment. The word 'loco.' is written above the piano accompaniment in the second measure.

- na, in sem-pi-ter -

- na, in sem-pi-ter -

- na, - a -

- na, - a -

8

men, a - - men, a - - men, a - -

men a - - men, a - - men, a - -

men, a - - men, a - - men, a - -

men, loco. a - - men, a - - men, a - -

ff

- men, a - - men!

- men, a - - men!

- men, a - - men!

- men, a - - men!

8

8 loco.

FIN.