

Rossini Stabat Mater

Nº 1. Introduction.

Andantino moderato. (♩ = 132.)

Piano.

The musical score is written for piano and consists of six systems of music. The first system begins with a treble clef and a bass clef, with a key signature of two flats and a 6/8 time signature. The tempo is marked 'Andantino moderato' with a quarter note equal to 132 beats per minute. The first system includes dynamics of *pp* and *f*. The second system features *f* and *p*. The third system starts with *mf*. The fourth system includes *cresc.* and *rinf.*. The fifth system begins with *ff*. The score includes various musical notations such as slurs, ties, and dynamic markings.

ff

smorz.

SOPRANO. Tutti.

ALTO. Tutti.

TENOR. Tutti.

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 **Soli.**

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.

smorz. *pp*

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,

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

f Tutti.

Dum pen -
 Hear and

p Tutti.
 dum pen - de - bat fi - li - us.
 save us for thy mer - cy's sake.

Dum pen -
 Hear and

f Tutti.

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

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

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

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 - cry -
might - y! Right - eous ev - er are thy

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

mo - sa, dum sa - pen de - bat 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 - - - ery -
 Right - - - eous ev - - - er are thy

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

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

mo - - - sa, - - -
 judg - - - ments.

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

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

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

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

sotto voce jux - - - ta
 Right - - - eous

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

ff Tutti.
 jux - - - fa cru - - - cem la - - - cry
 Right - - - eous ev - - - er 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,
sake! Hear and save us,

Chorus.

sotto voce.

us.
sake!

pp

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.**

f *p*

Tenor Solo.

fi - li - ty mer - cy's
for - thy mer - cy's

bat us, fi - li - ty mer - cy's
for - thy mer - cy's

bat us, fi - li - ty mer - cy's
for - thy mer - cy's

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

mf

p

crf. sc.

p

ff

us. sake.
us. sake.

Nº 2. Cujus animam.

(Lord, vouchsafe thy loving kindness.)

Air.

Allegro maestoso. (♩ = 100.)

Piano. *ff* *pp* *f*

dolce

ff *pp*

Tenor. *p*

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

pp

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 - len - tem,
in my sup - - pli - cation,

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

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

flic - 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 - tion,
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

ff

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

p

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

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

ff

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

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

ti.
 death.

Nº 3. "Quis est homo?"

(Power Eternal.)

Duet.

Largo. (♩ = 69.)

Piano.

First system of piano introduction. Treble clef, key signature of three sharps (F#, C#, G#), common time. The music is marked *dolce.* and *pp*. It features a flowing melody in the right hand and a supporting bass line in the left hand.

Second system of piano introduction. The right hand features a triplet of eighth notes. Dynamics include *pp* and *p*. The bass line continues with a steady accompaniment.

Soprano I vocal line and piano accompaniment, first system. The vocal line begins with a whole note rest, then enters with the lyrics "Quis est Pow'r E -". The piano accompaniment is marked *pp* and *ff*. The key signature remains three sharps.

Soprano I vocal line and piano accompaniment, second system. The vocal line continues with the lyrics "ho - mo qui non fle - ret, Chris-ti ma - trem si vi- stand be-". The piano accompaniment features a rhythmic pattern of eighth notes. Dynamics include *f* and *p*.

Soprano I vocal line and piano accompaniment, third system. The vocal line concludes with the lyrics "de - ret, Chris-ti ma - trem si vi-de-ret in fore thee? Who shall blame - less stand be-fore thee, or Thy". The piano accompaniment continues with the same rhythmic pattern.

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?
fly? Quis non pos - set con - tris - ta - ri pi - am
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

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

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

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

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

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

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

The musical score is presented in four systems. Each system contains a vocal line (top staff) and a piano accompaniment (bottom two staves). The piano accompaniment is highly detailed, featuring numerous triplets and dynamic markings including *p*, *f*, and *ff*. The lyrics are written in both Latin and English, with some words appearing in both languages on the same line. The overall style is characteristic of 19th-century Italian opera.

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

- - - - - ret thee, in or thy

p

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

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

p

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,

p

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

p

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

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

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

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

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

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

ri do - len -
 thee, a - dore

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

tem, do in hope and faith to
 thee, in hope and faith to

o, die, cum fi - li - o, do - in
in hope and faith, die, to o - bey thee, do a - dore - tem, thee, do in

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

col canto. *dolce.*

pp *p*

pp *f* *p*

pp *ff* *ff*

No 4. "Pro Peccatis"

(Through the darkness.)

Air.

Allegretto maestoso. (♩ = 68.)

Piano.

pp

f

pp

f

pp

f

ff

tr

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

sub - di - tum.
set me free.

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

vi - dit Je - sum in tor - men - tis
In my troub - le thou wilt heed me,

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

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

tum.
free.

pp *pp* *sf* *pp*

pp *ff*

Vi - dit
Lord! thy

tr

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 *sf* *sf* *sf*

spi - ri - tum. comes - ri - tum. 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. vi - dit su - um dul - cem
 Lord! thy mer - cy shall 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 - va - - sit - tion comes spi - ri - tum, vi - ri - dit thy

su - mer - cy dul - shall - cem na - tum mo - ri - the
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 Christum De - - - um,
 Save, O save them; make them joy - - - ful,

me - um,
 peo - ple;

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

me - um,
 peo - ple;

In a - man - do Christum
 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 -

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,

ff pla - - - ce - am. **Allegro moderato.** (♩ = 126.)
her - - - i - tance. *mf*

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 blessthine in - her - - - - i -

sotto voce.

ut si - bi com - pla - - ce -
 and blessthine 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, in a - - - man - do Chris - tum,
tance, save them. save them. make them,

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

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

Allegro moderato. (♩ = 126.)

mf

Andante mosso.

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

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

De - um, — ut si - bi com - pla - ce - am,
joy - ful, — 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*

pp

TENOR.

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

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 -

a - gas, cru - ci - fix - i 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.

The image shows a page of a musical score for the 'Stabat Mater' by Rossini. It features a Soprano and Tenor vocal line and a piano accompaniment. The music is in a minor key with a 3/4 time signature. The lyrics are in Latin and English. The Soprano part begins with '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.

BASS. *ff*

Fac Give me thy

ALTO.

ff

Fac me ve - re
Give thy ser - vants

ve - re te - cum fle - re,
ser - vants 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 -

ff

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

le - re,
ta - tion,

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

pp

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

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

ALTO.
ro.
thee.

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

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

pp

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

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

sta - re, te li - ben - ter so - ci -
pen - tance, 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 - eum sta - re,
Oh! vouch - safe us true re - pen - tance,

a - re,
bey thee,

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 planetu, in
of peace, the way

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

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

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

SOPRANO. *p*

in planetu, in planetu,
to walk the way,
ro, in planetu, in planetu,
peace, to walk the way,
ro, in planetu, in planetu,
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.

f *ff* *pp*

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.

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.

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

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

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

te - 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,

p

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,

cla - ra,
fore us,

mi - hi jam non sis a -
and thy mer - cy be up -

Vir - go, vir - gi - num prae - cla - ra, mi - hi
 let thy light so shine be - fore us, and thy

ma - ra,
 on us,

Vir - go, vir - gi - num prae - cla - ra, mi - hi
 let thy light so shine be - fore us, and thy

ma - ra,
 on us,

jam non sis a - ma - ra, fac me te - cum plan - ge -
 mer - cy be - up - on us, e'en as is our trust in

jam non sis a - ma - ra, fac me te - cum plan - ge -
 mer - cy be - up - on us, e'en as is our trust in

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

fac me te - cum,
 e'en as is

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

fac me te - cum,
 e'en as is

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

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

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

This system contains the first two systems of the vocal score. The first system has two vocal staves with the lyrics: "is plan - ge - re, te / is still in thee, as". The second system also has two vocal staves with the lyrics: "is plan - ge - re, te / is still in thee, as". The piano accompaniment is shown in the bottom two staves of this system.

This system contains the third and fourth systems of the vocal score. The third system has two vocal staves with the lyrics: "cum plan - ge - re. / our trust is still in thee." The fourth system also has two vocal staves with the lyrics: "cum plan - ge - re. / our trust is still in thee." The piano accompaniment continues in the bottom two staves.

This system contains the piano accompaniment for the final system of the score. It features a complex rhythmic pattern in the bass line and a more melodic line in the treble. The word "morendo." is written above the final few measures.

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

Andante grazioso. (♩ 104.)

Piano.

dolce.

The first system of the piano accompaniment features a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'Andante grazioso' and the time signature is 4/4. The key signature has three sharps (F#, C#, G#). The first measure of the bass staff is marked 'dolce'.

The second system continues the piano accompaniment. The treble staff has a melodic line with accents. The bass staff has a rhythmic accompaniment with chords. The first measure of the treble staff is marked 'ff' (fortissimo), and the second measure of the bass staff is marked 'p' (piano).

The third system of the piano accompaniment. The treble staff has a melodic line with accents. The bass staff has a rhythmic accompaniment with chords. The first measure of the bass staff is marked 'd.' (diminuendo), and the second measure of the treble staff is marked 'ff'.

Soprano II.

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

pp

The fourth system shows the vocal line for Soprano II and the piano accompaniment. The vocal line is written in a treble clef and includes the lyrics. The piano accompaniment is in a bass clef. The first measure of the piano accompaniment is marked 'pp' (pianissimo).

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 me!

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

ra - ri,
 peo - ple,

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

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

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 hâc 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

rem
thy

Fi - li -
ho - ly

i, ob a - mo - rem
name, all shall praise thy

Fi
ho -

li - i.
ly name.

Nº 8. "Inflammatu 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 ae - 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

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.
 Fae me cru - ce eus - to -
 Save and bring us to thy
sotto voce.
 Fae me cru - ce eus - to -
 Save and bring us to thy

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

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

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,

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

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

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

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

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

ff

- 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,
iudg - 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 - ci -
 else can de - liv - er

i.
 us.

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

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

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

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

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

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

*pp**pp*

Solo.

p sotto voce.

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

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,

p

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 and for ev - er gra - dwell

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

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

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

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

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

p *ff*

con - fo - and for
 ve - ri er

ff

6

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

gra - - - ti -
 dwell with

- ti -
 with

â, con - fo -
 thee, and for

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

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

ve - - - ri gra -
ev - - - er dwell

gra
dwell

gra -
dwell - ti -
with

The first system of the musical score consists of five staves. The top four staves are vocal parts, and the bottom staff is the piano accompaniment. The vocal parts have lyrics: 've - - - ri gra - ev - - - er dwell', 'gra dwell', 'gra - dwell - ti - with'. The piano accompaniment features a dense texture with many sixteenth notes in the right hand and block chords in the left hand.

- ti - â
with thee!

ti - - - â.
with thee!

- - - â.
thee!

ti - - - â.
with thee!

The second system continues the vocal parts and piano accompaniment. The vocal parts have lyrics: '- ti - â with thee!', 'ti - - - â. with thee!', '- - - â. thee!', 'ti - - - â. with thee!'. The piano accompaniment continues with similar rhythmic patterns.

ff *Tutto forza.*

The third system shows the piano accompaniment. It begins with a dynamic marking of *ff* (fortissimo) and the instruction *Tutto forza.* (Tutto forza). The piano part continues with a complex rhythmic pattern of sixteenth notes and chords.

The fourth system continues the piano accompaniment with a similar rhythmic texture of sixteenth notes and chords.

No 9. "Quando corpus."

(Hear us, Lord.)

Quartet (without accompaniment.)

Andante.

Soprano.

Alto.

Tenor.

Bass.

Andante. (♩ = 72.)

Piano.

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

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

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

tur,
er!

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 *ff* 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 -

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,

f
 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,

ff glo - ri - a
glo - ri - fy!

sotto voce. Quan - do
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*

ff

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 -

ff

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 -

ff *sotto voce*

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

ff *sotto voce*

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

ff *sotto voce*

glo - - ri -
 glo - - ri -

ff

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

ff

a great and

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
 wondrous mer - cies

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 -

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

- - 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 -

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!

Nº 10. "In sempiterna saecula, Amen."

(To Him be Glory evermore.)

Chorus.

(The four Solo parts with the Chorus.)

Allegro. **Tutti.**
ff

Soprano. A - men,

Alto. *ff* Tutti.

Tenor. A - men,

Bass. *ff* Tutti.

Piano. *ff* Tutti.

Allegro. (♩ = 144.)

ff *ten.* *ff*

ff

A - men,

ff

A - men,

ff

ten. *ff*

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

A - men,

ten.

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

A - men, A - men,

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

A - men, A - men,

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

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

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

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

A -

men, A -

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

men, A -

men, A -

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

men, A - men

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

men,

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

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

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, A - men,
 ev - er - more,

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

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

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

A - men, A -

la, more, A - men,

sae - cu - la, A - men, A -

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, A - men, A - men, A -

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 -

na, A -
 ry, A -

men, A -

na, A -
 ry, A -

pp

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 -

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

men, A

men, A

la, more, A

men,

cresc. *f* *ff*

men, A - men, A - men, 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, in sem - pi -
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, ry, A

ter glo na, 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 ev

to him be glo ry sae ev

men, in sem-pi-ter na sae ev

men, in sem-pi-ter na sae ev

in sem-pi-ter na sae ev

to him be glo ry

p

cresc.

cu-la, A

er-more, A

cu-la, A

er-more,

sae ev cu-la, A

er-more,

ter glo na sae ev er-more, A

er-more, A

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

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

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

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

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

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

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

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

First system of the musical score. It includes vocal staves with lyrics and piano accompaniment. The tempo is marked 'Andantino moderato' and the vocal part is marked 'sotto voce'. The lyrics 'A - men,' are visible in the vocal staves.

Andantino moderato. (♩ = 132.)

pp

pp

Piano accompaniment for the second system, starting with a piano (*pp*) dynamic. The music features flowing arpeggiated figures in both hands.

A - - - men, A - - -

sotto voce

A - men,

A - - - men, A - - -

sotto voce

Vocal staves for the second system, continuing the 'A - men' lyrics. The vocal parts are marked 'sotto voce'. The piano accompaniment continues with a piano (*p*) dynamic.

men,

A

men,

A

men,

A

Third system of the musical score, including vocal staves and piano accompaniment. The lyrics 'men,' and 'A' are visible. The piano accompaniment features a piano (*pp*) dynamic and concludes with a double bar line.

Tempo I. Animato.

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

Tempo I. Animato.

ff

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

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

na, in sempi-ter
ry, to him beglo

in sempi-ter
to him beglo

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 - - -

This system contains the first vocal entry. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts enter with the lyrics 'men, A - - - men, A - - -'. The piano accompaniment consists of a flowing sixteenth-note melody in the right hand and a rhythmic bass line in the left hand.

men.

men.

This system continues the vocal entry. The vocal parts hold their notes, marked with a fermata. The piano accompaniment continues with a similar rhythmic pattern, including dynamic markings of *sf* (sforzando).

sf sf

This system shows the continuation of the piano accompaniment. It features a complex texture with sixteenth-note patterns in both hands, including dynamic markings of *sf* and a *rit.* (ritardando) marking.