

à mon maître Monsieur AMBROISE THOMAS.

STABAT MATER

POUR

SOLI-CHŒURS ET ORCHESTRE

G. SALVAYRE

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STABAT MATER

Pour MEZZO-SOPRANO, TENOR et BASSE SOLI

CHŒUR et ORCHESTRE

PAR

G. SALVAYRE.

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Pour les parties de Chœur et les parties d'Orchestre, s'adresser à l'Éditeur.

Paris, G. HARTMANN, Éditeur, 81, rue du Madeleine 19.

STABAT MATER.

N^o 1. CHŒUR

G. SALVAYRE.

Grave

SOPRANI

CONTRALTI

TENORS.

BASSES.

PIANO

Grave

The musical score is arranged in two systems. The first system contains the vocal parts (Soprano, Contralto, Tenors, Basses) and the beginning of the piano accompaniment. The second system continues the piano accompaniment. The vocal parts are written on four staves with treble clefs and a common time signature (C). The piano accompaniment is written on two staves (treble and bass clefs) with a common time signature (C). The tempo is marked 'Grave'. The piano part features complex chordal textures and melodic lines, with some notes marked with accents and slurs. The overall style is characteristic of late 19th-century French choral music.

pp
Sta - bat Ma - ter do - lo - ro - sa Juxta

pp
Sta - bat Ma - ter do - lo - ro - sa Juxta

pp
Sta - bat Ma - ter do - lo - ro - sa Juxta

pp
Sta - bat Ma - ter do - lo - ro - sa Juxta

er - cem la - cry - mo - sa Dum pendebat Fi - li - us, — Dum pen -

er - cem la - cry - mo - sa Dum pendebat Fi - li - us, — Dum pen -

er - cem la - cry - mo - sa Dum pendebat Fi - li - us, — Dum pen -

er - cem la - cry - mo - sa Dum pendebat Fi - li - us, — Dum pen -

de - bat Fi - li - us, Sta - bat, Sta - bat!

de - bat Fi - li - us, Sta - bat, Sta - bat!

de - bat Fi - li - us, Sta - bat, Sta - bat!

de - bat Fi - li - us, Sta - bat, Sta - bat! Stabat!

in fona -
Stabat

Stabat Ma - ter do - lo -

Stabat Ma - ter do - lo - ro - sa, Ma -

Ma - ter do - lo - ro - sa, do - lo - ro - sa, Sta - bat

Ingate

Ma - ter do - lo - ro - sa Jux - ta
 ro - sa, do - lo - ro - sa Jux - ta
 ter do - lo - ro - sa Jux - ta
 Ma - ter do - lo - ro - sa Jux - ta

- cru - - cem, Dum - - pe - - nat Fili -
 - cru - - cem, Dum - - pe - - nat Fili -
 - cru - - cem, Dum - - pe - - nat Fili -
 - cru - - cem, Dum - - pe - - nat Fili -

ust

ust

ust

ust

dolce.

Solo, dolce.

Cu - jus a - ni - man - ge -

Solo, dolce.

Cu - jus a - ni - man - ge -

Solo, dolce.

Cu - jus a - ni - man - ge -

Solo, dolce.

Cu - jus a - ni - man - ge -

men - tem, Concris - tum et do - tum - tem,

men - tem, Concris - tum et do - tum - tem,

men - tem, Concris - tum et do - tum - tem,

men - tem, Concris - tum et do - tum - tem,

Concris - tum et do - tum Pertran - si - vit gladi - us,

Concris - tum et do - tum Pertran - si - vit gladi - us,

Concris - tum et do - tum Pertran - si - vit gladi - us,

Concris - tum et do - tum Pertran - si - vit gladi - us,

mp
 Cu - jus a - ni - mam ge - men - - tem, — Contristan - tem et do -
p
 Cu - jus a - ni - mam ge - men - - tem, — Contristan - te et do -
mp
 Cu - jus a - ni - mam ge - men - - tem, — Contristan - tem et do -
mp
 Cu - jus a - ni - mam ge - men - - tem, — Contristan - tem et do -

- len - - tem, — Contristan - tem et do - len - tem. — Per - tran -
 - len - - tem, — Contristan - tem et do - len - tem. — Per - tran -
 - len - - tem, — Contristan - tem et do - len - tem. — Per - tran -
 - len - - tem, — Contristan - tem et do - len - tem. — Per - tran -

si - vit gla - di - us!

si - vit gla - di - us!

si - vit gla - di - us! **TUTTI.** Sta - bat

si - vit gla - di - us! **TUTTI.** Sta - bat Ma - ter do - lo -

Piano accompaniment with dynamic markings *mf* and *f*.

TUTTI. *mf* Sta - bat Ma - ter do - lu -

TUTTI. *p* Sta - bat Ma - ter do - lo - ro - sa, do - lo -

Ma - ter do - lo - ro - sa, Ma - ter do - lo -

ro - sa, do - lu - ro - sa, Sta - bat Ma - ter do - lo -

Piano accompaniment with dynamic markings *mf* and *f*, and performance directions *tr* and *scen*.

f

ro - sa Jux - ta cru - cem - la - cry -

f

ro - sa Jux - ta cru - cem - la - cry -

f

ro - sa Jux - ta cru - cem - la - cry -

f

ro - sa Jux - ta cru - cem - la - cry -

dim. *pp*

- mo - sa, Dum pen - de - hat fi - li - us,

dim. *pp*

- mo - sa, Dum pen - de - hat fi - li - us,

dim. *pp*

- mo - sa, Dum pen - de - hat fi - li - us,

dim. *pp*

- mo - sa, Dum pen - de - hat fi - li - us,

dim.

pp
 dum pen - de - bat fi - li - us!

pp
 dum pen - de - bat fi - li - us!

mp
 dum pen - de - bat fi - li - us!

mp
 dum pen - de - bat fi - li - us!

mp
 dum pen - de - bat fi - li - us!

mp
rit.

py
 Sta - bat Ma - ter do - lo - ro - sa

py
 Sta - bat Ma - ter do - lo - ro - sa

py
 Sta - bat Ma - ter do - lo - ro - sa

py
 Sta - bat Ma - ter do - lo - ro - sa

py
 Sta - bat Ma - ter do - lo - ro - sa

diminuendo *al* *pp*

Jux - ta cruce[m] la - cry - mo - sa, dum pen - de - bat

dimi - nu - ex - do *al* *pp*

Jux - ta cruce[m] la - cry - mo - sa, dum pen - de - bat

Jux - ta cruce[m] la - cry - mo - sa, dum pen - de - bat

al *pp*

Jux - ta cruce[m] la - cry - mo - sa, dum pen - de - bat

dimi - nu - ex - do *al* *pp*

fi - li - us!

fi - li - us!

fi - li - us!

fi - li - us!

pp *mf* *pp* *mf* *pp*

ritard.

No. 2

O QUAM TRISTIS

SOLO DE MEZZO SOPRANO

Andante espressivo.

PIANO

dolce.

O quam tris - tis et af - flic - ta fuit il - la ve - re -

- die - ta! Ma - ter u - ni - ge - ni -

- ti! Ma - ter, ma - ter u - ni - ge - ni -

ti. Que - re - re - bat et do -

- le - bat qua - re - bat et do - le - bat et tre -

- me - bat cum vi - do - bat na - ti - nas in -

rit.

- til. Quo - re - bat et do - le - bat et tre -

me - hat cum vi - de - bat Na - ti po - nas in - cly

ti O quam tris - tis et af - flie - ta Fu - it

dolce.

il - la be - ne - dic - ta, Ma - ter, Ma - ter

u - ni ge - ni - ti, Ma - ter Ma - ter u - ni.

-re - ni - ti, Quo - mae - re - bat et do -

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

cresc. *p*

pu - nas in - cly - ti, Po - nas in - cly - ti,

ad lib.

Po - nas in - cly - ti.

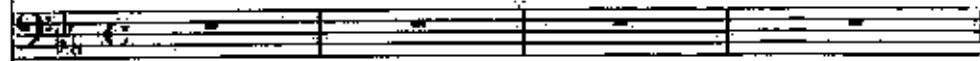
pp. segue.

N^o 3.

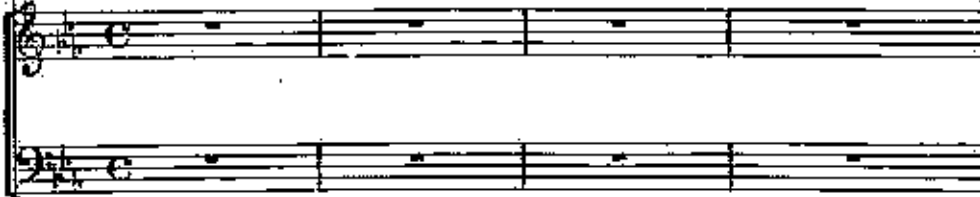
QUIS EST HOMO.

*Basse solo, Mezzo-soprano solo et chœur.*MEZZO-SOP.
Solo.

BASSE Solo.



CHŒUR.

*Maestoso ma con moto.*

PIANO.

*p*
Quis est ho - mo Qui non flo - ret Christi ma - trem si vi -

- de - ret in tanto su - pli - ci - o! Quis pos - set um con - tris



-ta - ri - pi - am Ma - trem con - tem - pla - ri, do - le - re, do -

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a series of eighth notes, followed by a half note. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The lyrics are: "-ta - ri - pi - am Ma - trem con - tem - pla - ri, do - le - re, do -".

- ben - tem con - fi - ti - o! Pro - pec - ca - tis su -

The second system continues the musical score. The vocal line has a melodic line with some grace notes. The piano accompaniment includes a section marked "tr" (trill) in the right hand. The lyrics are: "- ben - tem con - fi - ti - o! Pro - pec - ca - tis su -".

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

The third system of the musical score. The vocal line continues with a melodic line. The piano accompaniment features a section marked "mf" (mezzo-forte) in the right hand. The lyrics are: "gen - tis vi - dit Je - sum in tor -".

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

The fourth and final system of the musical score. The vocal line concludes with a melodic line. The piano accompaniment features a section marked "mf" (mezzo-forte) in the right hand. The lyrics are: "- men - tis et fla - gel - lis sub - di -".

U. *lun,* *et Fla - gel - - tis subdi -*

B. *- tum !* *Pro pec - ca - tis su - a -*

- gen - - - tis Vi - - dit Je - sum in lor

Pro pec - ca - - tis su - a - gen - - - tis

Pro pec - ca - - tis su - a - gen - - - tis

Pro pec - ca - - tis su - a - gen - - - tis

Pro pec - ca - - tis su - a - gen - - - tis

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

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

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

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

vi - - - di Je - - sum in tor men - - - tis, in tor -

8

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

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

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

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

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

8

pp *rit.* *rit.* *rit.* *rit.*

pp *rit.* *rit.* *rit.* *rit.*

pp *rit.* *rit.* *rit.* *rit.*

pp *rit.* *rit.* *rit.* *rit.*

pp *ritenuto.*

a tempo.

Vi dit su - um - dulcem na - - - tum mo - ri -

a tempo.

dolce.

- tum | Vi dit su - um - dulcem na - - - tum mo - ri -

a tempo.

- tum |

- tum |

- tum |

- tum |

a tempo.

dolce.

- en - - - tem de - so - la - - - tum, Vi dit su - um - dulcem

- en - - - tem de - so - la - - - tum, Vi dit su - um - dulcem

na - tum — Mo - ri - en - tem, de - so - la - tum, dum e -

na - tum — Mo - ri - en - tem, de - so - la - tum, dum e -

mi - sit — spi - ri - tum!

mi - sit — spi - ri - tum!

Pro pec - ca - tis su - a

Pro pec - ca - tis su - a

Pro pec - ca - tis su - a

Pro pec - ca - tis su - a

pp

8

Pro peccatis su - a -

Pro peccatis su - a - gen - tis

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

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

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

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

gen - tis et flagel -

Vi - dit Je - sum in tor - men - tis et fla -

- men - tis, in tor - men - tis

- men - tis, in tor - men - tis et fla -

- men - tis, in tor - men - tis

- men - tis, in tor - men - tis

sosten.

cre - - - *sur* - *do*.

lis sub di tum et fla gel

gel - - - - - lis et fla

et fla gel lis sub di

gel lis sub di tum. Et fla

1^{re} BASSE.

Et fla gel

2^e BASSE.

Et fla

Et fla

cre - - - *sur* - *do*.

dim.

lis, et fla gel lis sub di

gel lis, fla gel lis sub di

lum et fla gel lis sub di

gel lis et fla gel lis sub di

lis, et fla gel lis sub di

gel lis, fla gel lis sub di

dim.

dim.

gel lis sub di

EIA MATER.

PRIÈRE A HUIT VOIX.

Lento assai.

1^{re} SOPRANI

2^{me} SOPRANI

1^{re} CONTRALTI

2^{me} CONTRALTI

1^{er} TÉNORS

2^{me} TÉNORS

1^{er} BASSES

2^{me} BASSES

PIANO.

Ei - a ma - ter, fons a - mo

Ei - a ma - ter, fons a - mo

Ei - a ma - ter, fons a - mo

Ei - a ma - ter, fons a - mo

pp

pp

- rist! TÉNORS

- rist!

- rist! BASSES

- rist!

Ei - a ma - ter fons a - mo

Ei - a ma - ter fons a - mo

Ei - a ma - ter fons a - mo

Ei - a ma - ter fons a - mo

pp

f Me sen-ti-re vim do-lo-ris *pp* fac ut te-cum
 Me sen-ti-re vim do-lo-ris *pp* fac ut te-cum
 Me sen-ti-re vim do-lo-ris *pp* fac ut te-cum
 Me sen-ti-re vim do-lo-ris *pp* fac ut te-cum

ris!
ris!
ris!
ris!

lu-ge-am!
 lu-ge-am!
 lu-ge-am!
 lu-ge-am!

pp Me sen-ti-re vim do-lo-ris fac ut te-cum
 Me sen-ti-re vim do-lo-ris *pp* fac ut te-cum
 Me sen-ti-re vim do-lo-ris *pp* fac ut te-cum
 Me sen-ti-re vim do-lo-ris *pp* fac ut te-cum

p *cres- - ces- - do.*

Fac ut ar-de - at cor-me - um in a - ma - no - do

cres- - ces- - do.

Fac ut ar-de - at cor-me - um in a - ma - no - do

cres- - ces- - do.

Fac ut ar-de - at cor-me - um in a - ma - no - do

cres- - ces- - do.

Fac ut ar-de - at cor-me - um in a - ma - no - do

lu - ge - am!

lu - ge - am!

lu - ge - am!

lu - ge - am!

cres- - ces- - do.

pp

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

pp

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

pp

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

pp

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

cres- -

Fac - ut ar - de -

cres-

Fac ut ar - de -

cres-

Fac - ut ar - de -

cres-

Fac ut ar - de -

First system of musical notation, featuring vocal staves and piano accompaniment.

at cor me um tu a man do. Chris tum De um
 at cor me um tu a man do Chris tum De um

Second system of musical notation with lyrics.

at cor me um tu a man do Chris tum

Third system of musical notation with lyrics.

Et - a
 Et - a
 Et - a

Fourth system of musical notation with lyrics.

ut si bi com pla ce am! Et - a
 ut si bi com pla ce am! Et - a
 ut si bi com pla ce am! Et - a

Fifth system of musical notation with lyrics.

De um ut si bi com pla ce am! Et a ma ter

Sixth system of musical notation with lyrics.

SANCTA MATER

SOLO DE TENOR

Andantino.
PIANO. *f* *Molto sostenuto.*

TENOR. *dolce.*
 San - cta Ma - ter is - lud a - gas,
dolce.

Cru - ci - fi - xi, Cru - ci - fi - xi fi - ge pla - gas,
mp *sempre legata.*

Cor - di me - os, Gardi me - o va - li - del

San - eta Ma - ter is - tud a - gas,

pp

crescendo. *dim.*

San - eta Ma - ter Cru - ci - fi - xi ti - gas pla - gas fi - go

sostenuto.

dolce.

pla - gas Cora - li me - o va - li - dol! Tu - i

na - ti, Tu - i ng - ti vultu - ra - ti, Jam di -

p

- gna - ti Jam di_gna - ti pro me pa - ti Po - nas me eum, pœnas

me - cum di - vi - de . . . Po - nas me - cum pœnas

me - cum di - vi - de, Jam di_gna - ti pro me pa - ti, pœnas

cre - gen -

dulce, ore - gen -

me - cum di - vi - de! Saue - ta

do.

pp

Ma - ter is - tud a - gas Cru - ci -

- fi - xi, Cruci - fi - xi si - ge pla - gas, Cru - ci -

- fi - xi si - ge pla - gas Cordi me - o va - li - de, Cru - ci -

- li - xi si - ge pla - gas Cordi me - o va - li - de, Tu - i

dimi *nuendo.* *pp* *dolce.*

dimi *nuendo.* *pp*

First system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line has the lyrics: "na - ti vul - de - ra - ti Jam di - gna - ti pro me pa - ti Jam di". The piano accompaniment features a complex texture with many sixteenth notes. A dynamic marking "cresc." is present in the piano part.

Second system of the musical score. The vocal line continues with the lyrics: "- gna - ti pro me pa - ti pro me pa - ti per - nas me - emi - pias". The piano accompaniment continues with similar rhythmic patterns. Dynamic markings "dim:" are placed above the vocal line and below the piano part.

Third system of the musical score. The vocal line has the lyrics: "me - emi - di - do, Po - nas me - emi - di - si -". The piano accompaniment includes dynamic markings "pp" and "ppp". A "rit." marking is above the vocal line, and "sivez." is written in the piano part.

Fourth system of the musical score. The vocal line begins with the word "do,". The piano accompaniment features a prominent melodic line in the right hand. Dynamic markings include "Tempo." and "molto sostenuto.".

Fifth system of the musical score. The piano accompaniment continues with various dynamic markings: "dim:", "rit.", "p", "molto sostenuto.", and "at pp".

No. 6

FAC ME VERE

DUO POUR MEZZO-SOPRAN ET TENOR.

En poco agitato.

MEZZO SOP.

TENOR

PIANO.

pp ritonito.

a Tempo.

Tempo.

Fac — me ve — re te — cum

Fac — mi ve — re te — cum

e dim.

Fla - re Fac - me ve - re te - cum Fla - re

Fla - re Fac - me ve - re te - cum Fla - re

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: Fla - re Fac - me ve - re te - cum Fla - re.

Cru - ci - fi - xi con - do - le - re Do - nec

Cru - ci - fi - xi con - do - le - re Do - nec

The second system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: Cru - ci - fi - xi con - do - le - re Do - nec.

e - go vi - ve - ro iux - ta

e - go vi - ve - ro iux - ta

The third system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: e - go vi - ve - ro iux - ta.

cru - cem te - cum sta - re Jux - ta
 cru - cem te - cum sta - re Jux - ta

The first system consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand. Dynamics include *p* (piano) and *mf* (mezzo-forte).

cru - cem te - cum sta - re! Te li - ben - ter
 cru - cem te - cum sta - re! Te li - ben - ter

The second system continues the vocal and piano parts. The piano accompaniment includes a prominent sixteenth-note figure in the right hand. Dynamics include *p* and *mf*.

so - ci - a - re Te li - ben - ter
 so - ci - a - re Te li - ben - ter

The third system concludes the page. The piano accompaniment features a mix of rhythmic patterns and sustained chords. Dynamics include *p* and *mf*.

so - ci - a - re tu - plane - tu de si - de.

so - ci - a - re tu - plane - tu de si - de.

_ ro ! Jux - ta cru - cem

_ ro ! Jux - ta cru - cem

te - cum sta - re Te - li

te - cum sta - re Te - li

dim.

mi - nu - en - du.

mi - nu - en - du.

mi - nu - en - du.

The first system of music consists of three staves. The top staff is a vocal line with lyrics: *mi - nu - en - du.* The middle staff is another vocal line with lyrics: *mi - nu - en - du.* The bottom staff is a piano accompaniment with a treble and bass clef, featuring a rhythmic pattern of eighth and sixteenth notes.

dolce.

dolce.

dolce.

The second system of music consists of three staves. The top staff is a vocal line with lyrics: *dolce. Fac - me ve - re te - cum fle - re*. The middle staff is another vocal line with lyrics: *dolce. Fac - me ve - re te - cum fle - re*. The bottom staff is a piano accompaniment with a treble and bass clef, featuring a rhythmic pattern of eighth and sixteenth notes.

dolce.

dolce.

dolce.

The third system of music consists of three staves. The top staff is a vocal line with lyrics: *dolce. fac - me ve - re te - cum fle - re*. The middle staff is another vocal line with lyrics: *dolce. fac - me ve - re te - cum fle - re*. The bottom staff is a piano accompaniment with a treble and bass clef, featuring a rhythmic pattern of eighth and sixteenth notes.

cru - ci - fi - xi Con - do - le - re
 cru - ci - fi - xi Con - do - le - re

The first system consists of three staves. The top two staves are vocal lines in G major, with lyrics 'cru - ci - fi - xi Con - do - le - re'. The bottom staff is a piano accompaniment in G major, featuring a rhythmic pattern of eighth notes and chords.

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

The second system consists of three staves. The top two staves are vocal lines in G major, with lyrics 'do - nec e - go - vi - xe - ro!'. The bottom staff is a piano accompaniment in G major, continuing the rhythmic pattern from the first system.

pp Fac - me ve - re - te - cum fle - re Cru - ci -
pp Fac - me ve - re - te - cum fle - re Cru - ci -
pp

The third system consists of three staves. The top two staves are vocal lines in G major, with lyrics 'Fac - me ve - re - te - cum fle - re Cru - ci -'. The bottom staff is a piano accompaniment in G major, featuring a rhythmic pattern of eighth notes and chords. The dynamic marking *pp* (pianissimo) is present at the beginning of the system.

dim.
 fi - xi Con - do - le - re da - nec e - go -
 fi - xi Con - do - le - re do - nec e - go -
erex - ann - do. dim.

pp
 vi - ve - ro! do - nec e - go vi - ve -
 vi - ve - ro! do - nec e - go vi - ve -
pp

estento.
 ro
estento.
 ro
estento.

VIRGO VIRGINUM PRÆCLARAI
TRIO ET CHŒUR

Larghetto.

SOPRANO.

TENOR.

BASSÉ.

PIANO

dolce

Vir - go Virginiūm præ cla - ral mi - li

Vir - go Virginiūm præ cla - ral mi - li

Vir - go Virginiūm præ cla - ral mi - li

p *pp*

Jam non sis - a ma - ral Vir - go Virginiūm præ

Jam non sis - a ma - ral Vir - go Virginiūm præ

Jam non sis - a ma - ral Vir - go Virginiūm præ

ria - ra fac - me te cum plan - ge - rel!

ela - ra fac - me te cum plan - ge - rel!

ela - ra fac - me te cum plan - ge - rel!

mf

p Fac - ut portem christi mor - tem pas - si - o - nis e - jus

p Fac - ut portem christi mor - tem pas - si - o - nis e - jus

p Fac - ut portem christi mor - tem pas - si - o - nis e - jus

cres

mf sor - tem pas - si - o - nis e - jus sor - tem et

mf sor - tem pas - si - o - nis e - jus sor - tem et

mf sor - tem pas - si - o - nis e - jus sor - tem et

pp

pla - gas re - co - le - re Et pla - gas re - co -

pla - gas re - co - le - re Et pla - gas re - co -

pla - gas re - co - le - re Et pla - gas re - co -

f *p* *f* *p*

cras - *ven* - *do* -

- le - re Et pla - gas re - co - le - re

cras - *ven* - *do* -

- le - re Et pla - gas re - co - le - re

- le - re Et pla - gas re - co - le - re

di - sti - nu - en - do -

p Vir - go virginum pro - cla - ra Mi - hi jam non sis a -

p Vir - go virginum pro - cla - ra Mi - hi jam non sis a -

p Vir - go virginum pro - cla - ra Mi - hi jam non sis a -

ma - ra : Vir - go virginum præcla - ra, Fac me
 ma - ra : Vir - go virginum præcla - ra, Fac me
 ma - ra : Vir - go virginum præcla - ra, Fac me

te cum fac me te - cum plan - gere | Vir - go
 te cum fac me te - cum plan - gere | Vir - go
 te cum fac me te - cum plan - gere | Vir - go

dim - ni - tu - en - do.
 virginum præcla - ra Fac me te - cum plan - gere .
 virginum præcla - ra Fac me te - cum plan - gere .
 virginum præcla - ra Fac me te - cum plan - gere .

Fac me te cum plan - ge - re

Fac me te cum plan - ge - re

Fac me te cum plan - ge - re ;

ritardando subito.

Piu mosso. **MEZZO-SOP. Solo. f**

Fac me

TENOR Solo. f

Fac me

BASSE Solo. f

Fac me

CHŒUR.

Fac me

Fac me

Fac me

Fac me

Piu mosso

Fac me

Piu mosso

pla_gis Vul_ne-ra-ri,
 pla_gis Vul_ne-ra-ri,
 pla_gis Vul_ne-ra-ri,
 pla_gis Vul_ne-ra-ri,
 pla_gis Vul_ne-ra-ri,
 pla_gis Vul_ne-ra-ri,
 pla_gis Vul_ne-ra-ri,

eru-ce hae i-ne-bri-a ri Ob-a-mo-rem
 eru-ce hae i-ne-bri-a ri Ob a-mo-rem
 eru-ce hae i-ne-bri-a ri Ob a-mo-rem
 eru-ce hae i-ne-bri-a ri Ob a-mo-rem
 eru-ce hae i-ne-bri-a ri Ob a-mo-rem
 eru-ce hae i-ne-bri-a ri Ob a-mo-rem
 eru-ce hae i-ne-bri-a ri Ob a-mo-rem

rit.

Fi - li - i - Ob - a - mo - rem Fi - li - i -

rit.

Fi - li - i - Ob - a - mo - rem Fi - li - i -

rit.

Fi - li - i - Ob - a - mo - rem Fi - li - i -

rit.

Fi - li - i - Ob - a - mo - rem Fi - li - i -

rit.

Fi - li - i - Ob - a - mo - rem Fi - li - i -

rit.

Fi - li - i - Ob - a - mo - rem Fi - li - i -

rit.

Fi - li - i - Ob - a - mo - rem Fi - li - i -

All^o maestoso ma con fuoco.

All^o maestoso ma con fuoco.

ritacca subito.

M.S.
Soprano
In — flamma — tus et — ac — cen — sus Per — te, vir — go,

T.
Soprano
In — flamma — tus et — ac — cen — sus Per — te, vir — go,

B.
Soprano
In — flamma — tus et — ac — cen — sus Per — te, vir — go,

Sim — de — fen — sus Per — te, Vir — go, sim — de — fen — sus

Sim — de — fen — sus Per — te, Vir — go, sim — de — fen — sus

Sim — de — fen — sus Per — te, Vir — go, sim — de — fen — sus

In di - e ju - di - ci - il
 In di - e ju - di - ci - il *mf* In flammis et ac-
 In di - e ju - di - ci - il

- cen - sus — Per te Vir - go sim - pli - cen - sus

mf **TUTTI.** In flamma - bus! et ac - cen - sus
TUTTI. In flamma - bus! et ac - cen - sus
TUTTI. In flamma - bus! et ac - cen - sus
TUTTI. In flamma - bus! et ac - cen - sus

In flamma - bus! *sf*

CHORUS

in di - e ju - di - ci - i in di - e ju -

f lu - lam
in - flam
in - flam
in - flam

etern. in - di - e ju -

di - ci - i

ma - tus!
ma - tus!
ma - tus!

di - ci - i

In - flam - ma - tus
 In - flam - ma - tus
 In - flam - ma - tus
 In - flam - ma - tus
 In - flam - ma - tus
 In - flam - ma - tus
 In - flam - ma - tus

et ac - cen - sus Per te, Vir - go,
 et ac - cen - sus Per te, Vir - go,
 et ac - cen - sus Per te, Vir - go,
 et ac - cen - sus
 et ac - cen - sus
 et ac - cen - sus
 et ac - cen - sus
 et ac - cen - sus

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

The first system of the musical score consists of seven staves. The top three staves are vocal parts with lyrics: "sim de-fen-sus Per-te, Vir-go". The fourth staff is a vocal part with lyrics: "Per-te, Vir-go". The fifth and sixth staves are vocal parts with lyrics: "Per-te, Vir-go". The seventh staff is a piano accompaniment. The music is in a key with one flat and a 4/4 time signature.

sim de-fen-sus in-di-er-ju-di-ci-i
 sim de-fen-sus in-di-er-ju-di-ci-i
 sim de-fen-sus in-di-er-ju-di-ci-i
 sim de-fen-sus in-di-er-ju-di-ci-i
 sim de-fen-sus in-di-er-ju-di-ci-i
 sim de-fen-sus in-di-er-ju-di-ci-i
 sim de-fen-sus in-di-er-ju-di-ci-i
 sim de-fen-sus in-di-er-ju-di-ci-i

The second system of the musical score consists of seven staves. The top three staves are vocal parts with lyrics: "sim de-fen-sus in-di-er-ju-di-ci-i". The fourth staff is a vocal part with lyrics: "sim de-fen-sus in-di-er-ju-di-ci-i". The fifth and sixth staves are vocal parts with lyrics: "sim de-fen-sus in-di-er-ju-di-ci-i". The seventh staff is a piano accompaniment. The music continues in the same key and time signature as the first system.

Per te, Vir go sim de fen sus

Per te, Vir go sim de fen sus

Per te, Vir go sim de fen sus

Per te, Vir go sim de fen sus

Per te, Vir go sim de fen sus

Per te, Vir go sim de fen sus

Per te, Vir go sim de fen sus

8 Per te, Vir go sim de fen sus

Detailed description: This system contains eight staves. The top seven are vocal staves, each with a line of lyrics: "Per te, Vir go sim de fen sus". The eighth staff is a piano accompaniment consisting of two staves (treble and bass clef) with a complex rhythmic pattern of eighth and sixteenth notes. The music is in a minor key and 3/4 time.

in di - e ju - di - ci - i

in di - e ju - di - ci - i

in di - e ju - di - ci - i

in di - e ju - di - ci - i

in di - e ju - di - ci - i

in di - e ju - di - ci - i

in di - e ju - di - ci - i

in di - e ju - di - ci - i

in di - e ju - di - ci - i

Detailed description: This system contains eight staves. The top seven are vocal staves, each with a line of lyrics: "in di - e ju - di - ci - i". The eighth staff is a piano accompaniment consisting of two staves (treble and bass clef) with a complex rhythmic pattern of eighth and sixteenth notes. The music continues in the same style as the first system.

f

In die ju-di-ci-i

In die ju-di-ci-i

In die ju-di-ci-i

In die ju-di-ci-i

In die ju-di-ci-i

In die ju-di-ci-i

In die ju-di-ci-i

pp

In flamma - tus et ac -

p In flam

p

In die ju-di-ci-i

In die ju-di-ci-i

In die ju-di-ci-i

In die ju-di-ci-i

pp

pp

apuz - - - - - *aca* - - - - -

cen - sus in flamma - tus et ac - cen - sus Per te
 in flamma - tus et ac - cen - sus Per te

ma - tus et ac - cen - sus Per te Vir - go
 Per te Vir - go sim - de -
 Per te Vir - go sim - de -
 Per te Vir - go sim - de -
 Per te Vir - go sim - de -

cres - - - - - *cen* - - - - -

do.
 Vir - go sim - de - fen - sus in di - e ju -
 Vir - go sim - de - fen - sus in di - e ju -
 sim - de - fen - sus in di - e ju -

- fen - sus in di - e ju - di - ci - i ju -
 - fen - sus in di - e ju - di - ci - i ju -
 - fen - sus in di - e ju - di - ci - i ju -
 - fen - sus in di - e ju - di - ci - i ju -

do.

A musical score for a hymn, consisting of two systems of staves. The first system includes five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and a piano accompaniment. The second system includes four vocal staves and a piano accompaniment. The lyrics are: "di - ei - i in di - e ju - di - ei". The piano part features a rhythmic accompaniment with chords and moving lines in both hands. The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings.

Largo.

a tempo.



In di - e ju - di - ci - i !
In di - e ju - di - ci - i !
In di - e ju - di - ci - i !
In di - e ju - di - ci - i !
In di - e ju - di - ci - i !
In di - e ju - di - ci - i !
In di - e ju - di - ci - i !
In di - e ju - di - ci - i !

Largo.

a tempo.



sec. a tempo.

FAC ME CUSTODIRI.

GRECH

Andante sostenuto.

1^{re} SOPRANI.2^e SOPRANI.

TÉNORS.

BASSES.

PIANO.

Andante sostenuto.

pp sostenuto.

Fac me cus-to-di-ri mor-te

pp

Fac me cus-to-di-ri mor-te

pp

Fac me cus-to-di-ri mor-te

*sostenuto.**pp*

Fac me cus-to-di-ri mor-te

Chris - ti præ - mu - ni - ri, Con - fo - ve - ri gra - ti -

Chris - ti præ - mu - ni - ri, Con - fo - ve - ri gra - ti -

Chris - ti præ - mu - ni - ri, Con - fo - ve - ri gra - ti -

Chris - ti præ - mu - ni - ri, Con - fo - ve - ri gra - ti -

- a - Con - fo - ve - ri gra - ti - a!

- a - Con - fo - ve - ri gra - ti - a!

- a - Con - fo - ve - ri gra - ti - a!

- a - Con - fo - ve - ri gra - ti - a!

mf *f*

con - fo - ve - ri - gra - ti - a Con - fo - ve - ri - gra - ti -

mf *f*

con - fo - ve - ri - gra - ti - a Con - fo - ve - ri - gra - ti -

mf *f*

con - fo - ve - ri - gra - ti - a Con - fo - ve - ri - gra - ti -

con - fo - ve - ri - gra - ti - a Con - fo - ve - ri - gra - ti -

pp *un poco più di moto.*

- a Con - fo - ve - ri - gra - ti - a

pp

- a Con - fo - ve - ri - gra - ti - a gra - ti - a

pp

- a Con - fo - ve - ri - gra - ti - a gra - ti - a

pp *p*

- a Con - fo - ve - ri - gra - ti - a Quando

Quando

corpus mori - e - tur Quando cor - pus mori - e - tur, Quando

Detailed description: This system contains the first vocal entry. The vocal line begins with a rest, followed by the word "Quando" in a dynamic marking of *p* (piano). The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

Detailed description: This system shows the piano accompaniment for the first system, continuing the eighth-note rhythmic pattern in both hands.

cor - pus mori - e - tur Quando cor - pus mori -

corpus mori, e - tur Pa - ut qui - bus do - netur Pa - ra - di - si glo - ri -

Detailed description: This system contains the second vocal entry. The vocal line continues with "cor - pus mori - e - tur" and then "Quando cor - pus mori -". The piano accompaniment continues with the same rhythmic pattern.

Detailed description: This system shows the piano accompaniment for the second system, continuing the eighth-note rhythmic pattern in both hands.

Quando cor - pus mo - ri - e - tur — Quando
 - e - tur — quan - do corpus mori - e - tur fac ut ani - ma - do -
 - a — glo - ri - a pa - ra - di - glo - ri - a —

Quando cor - pus mori -
 cor - pus mo - ri - e - tur — quan - do corpus mori - e - tur
 - netur, Pa - ra - di - si glo - ri - a — glo - ri - a Quando cor - pus
 glo - ri - a glo - ri - a glo - ri - a —

e - tur — Quando cor - pus mo - ri -
 fac — ut a - ni - ma - do - ne - tur pa - ra - di - si glo - ri -
 mo - ri - e - tur — Quando cor - pus mo - ri -
 glo - ri - a — Quan - do.

e - tur *orea* — Quando cor - pus mo - ri -
 a — Quan - do — cor - pus mo - ri -
 e - tur mo - ri -
 cor - pus mo - ri - e - tur

e - tur *cresc.* Fac ut a - ni
 e - tur *cresc.* Fac ut a - ni
 e - tur *cresc.* Fac ut a - ni
 mo - ri - tur *cresc.*

Piano accompaniment includes a right-hand part with dense chordal textures and a left-hand part with a melodic line. A *cresc.* marking is present in the piano part.

- me do ne - tur a - ni - mae do
 - me do ne - tur a - ni - mae do
 - me do ne - tur a - ni - mae do
 Fac ut a - ni - mae do

Piano accompaniment continues with similar textures. A *cresc.* marking is visible in the piano part.

ne - - - tur - - - Pa - - - ra

ne - - - tur - - - Pa - - - ra

ne - - - tur - - - Pa - - - ra

ne - - - tur - - - Pa - - - ra

8

di - - - si glo - - - ri

di - - - si glo - - - ri

di - - - si glo - - - ri

di - - - si glo - - - ri

8

a Pa - ra
 a Pa - ra
 a Pa - ra
 a Pa - ra
 a Pa - ra
 a Pa - ra

di - si glo - ri - do.
 di - si glo - ri - do.
 di - si glo - ri - do.
 di - si glo - ri - do.
 di - si glo - ri - do.
 di - si glo - ri - do.

- a! Quan - do cor - pus mo - ri -
 - a! Quan - do
 - a! Quan - do cor - pus
 - a! Quan - do

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass voice. The piano accompaniment is in the right and left hands, featuring a rhythmic pattern of eighth and sixteenth notes. The lyrics are: "- a! Quan - do cor - pus mo - ri -", "- a! Quan - do", "- a! Quan - do cor - pus", and "- a! Quan - do".

- e - tur quan - do cor - pus mo - ri - e - tur
 cor - pus quan - do cor - pus mo - ri - e - tur
 mo - ri - e - tur quan - do cor - pus mo - ri - e - tur
 cor - pus mo - ri - e - tur quan - do

The second system continues the musical score with four vocal staves and a piano accompaniment. The lyrics are: "- e - tur quan - do cor - pus mo - ri - e - tur", "cor - pus quan - do cor - pus mo - ri - e - tur", "mo - ri - e - tur quan - do cor - pus mo - ri - e - tur", and "cor - pus mo - ri - e - tur quan - do". The piano accompaniment includes the word "allegro" written below the left hand.

Musical score for the first system, featuring vocal lines and piano accompaniment. The system consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics: "Quan - do cor - pus mo - ri -". The piano accompaniment is on the bottom staff. Dynamics include *ff* and *pp*.

Quan - do cor - pus mo - ri -
 Quan - do cor - pus mo - ri -
 Quan - do cor - pus mo - ri -
 cor - pus mo - ri - e - tur mo - ri -

Musical score for the second system, featuring vocal lines and piano accompaniment. The system consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics: "tur Fac ut". The piano accompaniment is on the bottom staff. Dynamics include *scen* and *do*.

tur Fac ut
 tur Fac ut
 tur Fac ut a - ni - ma - do -
 tur Fac ut a - ni - ma - do -

a - - - nima do - ne - - - tur do - ne - - -
 a - - - nima do - ne - - - tur do - ne - - -
 - ne - - - tur do - ne - - - tur do - ne - - -
 - ne - - - tur do - ne - - - tur do - ne - - -

tur — Pa — — — ra
 tur — Pa — — — ra
 tur — Pa — — — ra
 tur — Pa — — — ra

di - si glo - ri - a!

di - si glo - ri - a!

di - si glo - ri - a!

di - si glo - ri - a!

1^o Largo maestoso.

1^o SOP. // Quan - do cor - pus mo - ri - e - tur Fac ut a - ni - ma do.

2^o SOP. // Quan - do cor - pus mo - ri - e - tur Fac ut a - ni -

1^o TEN. // Quan - do cor - pus mo - ri - e - tur Fac ut a - ni - ma do.

2^o TEN. // Quan - do cor - pus mo - ri - e - tur Fac ut a - ni -

BAS. // Quan - do cor - pus mo - ri - e - tur Fac ut a - ni -

Largo maestoso.

ne - tur Fac ut a - ni -

mae do - ne - tur Fac ut a - ni -

ne - tur Fac ut a - ni -

mae do - ne - tur Fac ut a - ni -

mae do - ne - tur Fac ut a - ni -

mae do - ne - tur Fac ut a - ni -

mae do - ne - tur, Pa - ra - di - si pa - ra -

mae do - ne - tur, Pa - ra - di - si

mae do - ne - tur, Pa - ra - di - si

mae do - ne - tur, Pa - ra - di - si

mae do - ne - tur, Pa - ra - di - si

mae do - ne - tur, Pa - ra - di - si

di - si glo - ri - a Pa - ra - di - si
 glo - ri - a Pa - ra - di - si
 glo - ri - a
 glo - ri - a
 glo - ri - a
 di - si glo - ri - a

dim.
p

glo - ri - a Pa - ra - di - si
 glo - ri - a Pa - ra - di - si
 Pa - ra - di - si glo - ri - a
 Pa - ra - di - si glo - ri - a

cre *scen*
scen
scen
scen
scen

do
glo - - - ri - a Pa - - - ra -

do
glo - - - ri - a Pa - - - ra -

do
glo - - - ri - a Pa - - - ra -

do
glo - - - ri - a Pa - - - ra -

The first system of the musical score consists of five staves. The top four staves are vocal parts, each with a treble clef and a common time signature. They contain the lyrics 'do', 'glo - - - ri - a', and 'Pa - - - ra -'. The notes are mostly half and quarter notes, with some rests. The fifth staff is the piano accompaniment, featuring a grand staff with treble and bass clefs. It includes a complex piano introduction with many sixteenth and thirty-second notes, and a section with a 'Jes' marking.

- di - - - si - glo - - - ri -

- di - - - si - glo - - - ri -

- di - - - si - glo - - - ri -

- di - - - si - glo - - - ri -

di - - - si - glo - - - ri -

The second system of the musical score consists of seven staves. The top six staves are vocal parts, each with a treble clef and a common time signature. They contain the lyrics '- di - - - si - glo - - - ri -'. The notes are mostly half and quarter notes, with some rests. The seventh staff is the piano accompaniment, featuring a grand staff with treble and bass clefs. It includes a complex piano introduction with many sixteenth and thirty-second notes, and a section with a 'V' marking.

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics: "a! - - - - - men" and "a! - - - - - me". The notes are mostly whole notes with long horizontal lines indicating sustained sounds.

Piano accompaniment for the first system, featuring a treble clef with a melodic line and a bass clef with a rhythmic accompaniment of chords.

Four vocal staves with lyrics: "men!". The notes are mostly whole notes with long horizontal lines indicating sustained sounds.

Piano accompaniment for the second system, featuring a treble clef with a melodic line and a bass clef with a rhythmic accompaniment of chords.

Piano accompaniment for the third system, featuring a treble clef with a melodic line and a bass clef with a rhythmic accompaniment of chords.