

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 a *f* dynamic in the treble and a *p* dynamic in the bass. The third system starts with a *mf* dynamic. The fourth system includes *cresc.* and *rinf.* markings. The fifth system begins with a *ff* dynamic. The score concludes with a final chord in the bass clef.

ff

sf

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.**

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

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

p **Tutti.**

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

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

Soli.**Soli.**

ff Tutti.

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

ff Tutti.

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

Soli.

ff Tutti.

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

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

us.
sake.

us.
sake.

Tenor Solo.

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

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

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

Soli.

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

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

f Tutti.

Dum pen -
Hear and
Tutti.

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

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

p

de - - - bat thy fi - - - li - -

for - - - thy mer - - - cy's

p

de - - - bat thy fi - - - li - -

for - - - thy mer - - - cy's

p

ff *pp*

Soli.

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

sake. Lord, most ho - - ly, Lord, - - most

Soli.

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

sake. Lord, most ho - - ly, Lord, - - most

Soli.

ro sa jux - ta cru - cem la - 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 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.

Chorus.

Jux - - - ta
 Right - - - eous

Jux - - - ta eru - - - cem la - - - ery -
 Right - - - eous ev - - - er are thy

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

crucem 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 - cy's - sake! Right - - - eous

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

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

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

ff Tutti.

jux - - - fa cru - - - cem la - - - ery -
 Right - - - eous ev - - - er are thy

eru - - - cem la - - - ery eous - mo - - sa, la - - - ery -
 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 - thy mer - cy's
for - thy mer - cy's

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

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

us. sake.

us. sake.

p *mf* *cresc.* *ff*

Nº 2. Cujus animam.

(Lord, vouchsafe thy loving kindness.)

Air.

Allegro maestoso. (♩ = 100.)

Piano. *ff* *pp* *tr*

The first system of the piano introduction is in E-flat major (three flats) and 4/4 time. It features a melody in the right hand with a fermata over the first measure and a dynamic marking of *ff*. The left hand provides a rhythmic accompaniment with a dynamic marking of *pp*. The system concludes with a *tr* (trill) in the right hand.

dolce

The second system continues the piano introduction. The right hand has a melodic line with a *dolce* marking. The left hand features a steady accompaniment of chords.

The third system of the piano introduction, showing the continuation of the melodic and accompanimental lines.

ff *pp*

The fourth system of the piano introduction, featuring a *ff* dynamic in the right hand and a *pp* dynamic in the left hand.

Tenor. *p*

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

pp

The vocal line is for Tenor, starting with a *p* dynamic. The lyrics are: "Cu - - jus - a - - ni - Lord, vouch-safe thy -". The piano accompaniment below features a *pp* dynamic.

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.

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

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

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

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

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

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

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

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

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

a piacere. a tempo.

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

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

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

ti, death! et Oh! tre - me - bat,
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, quae morere-bat et dole-bat et tre-
death! Let thy promise be my refuge; Oh! be

p

me-bat, cum vide-bat; et tremebat cum vi-
gracious, and redeem me, Oh! be gracious, and re-

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

ff

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

ti. na -
 me from - - - - nas in - cly -
 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. Dynamics include *dolce.* and *pp*.

Second system of piano introduction. Treble clef, key signature of three sharps, common time. Dynamics include *pp* and *p*. Includes a triplet of eighth notes.

Soprano I vocal line and piano accompaniment, first system. Treble clef, key signature of three sharps, common time. Dynamics include *pp* and *ff*. Lyrics: "Quis est Powr E -"

Soprano I vocal line and piano accompaniment, second system. Treble clef, key signature of three sharps, common time. Dynamics include *f* and *p*. Lyrics: "ho - mo qui non fle - ret, Chris-ti ma - trem si vi- stand be- ter - nal! Judge and Fa - ther! Who shall blame - less stand be-

Soprano I vocal line and piano accompaniment, third system. Treble clef, key signature of three sharps, common time. Dynamics include *f* and *p*. Lyrics: "de - ret, Chris-ti ma - trem si vi - de - ret in fore thee? Who shall blame - less stand be - fore thee, or Thy

tan - to suppli - ci - o,
dread - ful an - ger fly?

si vi - de - ret, si vi -
Who shall blame - less stand be -

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

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

SOPRANO II.

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

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

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

ma - trem con - tem - pla - ri do - len - tem cum fi -
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

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

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

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

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

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

ta - ri,
 gath - er,

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

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 - len - tem cum fi - li -
 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 and faith to die. cum fi - li - o?
hope and faith to die. 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. (♩ = 88.)

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*

tr *sotto voce.*

Vi - dit
Lord! thy

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

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

tr *ff*

spi - ri - tum.
comes - ri - tum.
from thee.

pp *ff*

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

pp *ff*

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 -

f *p*

tum. thee. vi - dit su - um dul - cem
Lord! thy mer - cy shall re -

p *ff*

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

la - tum fore_ me, dum_ e - mi - sit, dum e - - -
all_ sal - va - tion, all sal - - -

mi - va - - - sit_ spi - ri - tum, vi - dit thy -
tion_ comes from thee! Lord! 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 heartstow - ard, 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,

pla - - ce - am.
her - - - i - tance.

Allegro moderato. (♩ = 126.)

Andante mosso.

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

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

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

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

sotto voce.

ut si - bi com - pla - - ce -
 and blesstine in - her - i -

sotto voce.

De - um, ut si - bi com - pla - - ce -
 joy - ful, and blesstine 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 musical score is written for Soprano and Tenor voices with piano accompaniment. It consists of six systems of music. Each system includes a vocal line with lyrics and a piano accompaniment line. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The lyrics are in Latin and English. The Soprano part is marked with a soprano clef and the Tenor part with a tenor clef. The piano accompaniment is written for both hands on a grand staff.

System 1:
 Soprano: Tu i - na - ti vul - ne - ra - ti,
 Now and henceforth, we be - seech thee,
 Tenor: Tu - i
 Now and

System 2:
 Soprano: tam dig - na - ti pro me pa - ti;
 Turn our hearts to thy com - mandments;
 Tenor: na - ti vul - ne - ra - ti, tam dig -
 hence - forth, we be - seech thee, Turn our

System 3:
 Soprano: tu - i na - ti vul - ne - ra - ti,
 now and henceforth, we be - seech thee,
 Tenor: na - ti pro me pa - ti;
 hearts to thy com - mandments;

System 4:
 Soprano: 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,

p

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

f *f*

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

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

f *ff* *ff*

p *dolce.*

BASS. *ff*

Fac me
Give thy

ff

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

ff
vix - e - ro.
fol - low thee.

ff

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

ALTO.
ro.
thee.

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

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

pp

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

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

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

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

a - re. bey thee. *f* *p*

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 plane - tu, in
of peace, the way

de - si - de - ro. In plane - tu, 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 way of

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

SOPRANO. *p*

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

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

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

cresc.

ff

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

ff

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

ff

The first system of the score consists of four staves. The top two staves are vocal lines for the soprano and alto parts, with lyrics in English. The bottom two staves are piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. Dynamics include *ff* (fortissimo) and *f* (forte). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

sotto voce.

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

sotto voce.

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

sotto voce.

The second system of the score consists of four staves. The top two staves are vocal lines for the soprano and alto parts, with lyrics in English. The bottom two staves are piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. Dynamics include *sotto voce.* (piano) and *f* (forte). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

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

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

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

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

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

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,

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

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

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

Vir - go, vir - gi - num prae - cla - ra, mi - hi thy
let thy light so shine be - fore us, and thy
ma - ra, on us,
Vir - go, vir - gi - num prae - cla - ra, mi - hi thy
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, thee, our trust in thee, fac me e'en as
re, thee, our trust in thee, fac me e'en as
re, thee, our trust in thee, fac me e'en as
re, thee, our trust in thee, fac me e'en as

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

f *f* *f* *f* *ff*

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

p *p* *p*

plan - ge - re,
 as our trust
 plan - ge - re,
 trust in thee, *pp*
 as our trust
 plan - ge - re,
 trust in thee, *pp*
 as our trust

pp *pp* *pp*

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

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

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

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

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

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

morendo.

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

Andante grazioso. (♩ = 104.)

Piano.

dolce.

First system of the piano introduction, featuring treble and bass staves with a grand staff bracket. The music is in G major and 3/4 time, starting with a half rest in the treble and a half note G in the bass.

dolce.

Second system of the piano introduction, continuing the melody and accompaniment from the first system.

ff

p

Third system of the piano introduction, featuring a forte (ff) section in the treble and a piano (p) section in the bass.

Fourth system of the piano introduction, featuring a forte (ff) section in the bass.

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

Vocal line for Soprano II and piano accompaniment for the vocal entry. The vocal line is in G major and 3/4 time, starting with a half rest. The piano accompaniment is in the same key and time, starting with a half note G in the bass.

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

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

ff *p*

ra - ri,
peo - ple,

ff *pp* *ff* *pp*

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

ff *p*

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

ff *p*

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

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

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 - li - i.
ho - ly name.

Nº 8. "Inflammatus 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 - ei - 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

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

sotto voce.

Fae me eru - ce eus - to -
Save and bring us to thy

sotto voce.

Fae me eru - 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, mor - 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, 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

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

don - 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.

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,

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,

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

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

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

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

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

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

- ti - â,
 with thee,

ve - ri gra - ti - â,
 ev - er dwell with thee,

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

p *ff*

ff

con - fo -
 and for

ff

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

ve - ri gra -
 ev - er dwell

6

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

gra - - - ti - -
 dwell _____ with

- ti -
 with

The first system consists of five vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "ve - - - ri gra - - - ti - / ev - - - er dwell _____ with". The piano accompaniment features a dense texture of sixteenth notes in the right hand and chords in the left hand.

â,
 thee, con - fo -
 and for

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

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

The second system continues the vocal and piano parts. The lyrics are: "â,
 thee, con - fo - / and for". The piano accompaniment continues with similar rhythmic patterns, including a sixteenth-note run in the right hand.

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

gra
 dwell

gra -
 dwell - ti -
 with

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "ve - - - ri gra - ev - - - er dwell", "gra dwell", and "gra - dwell - ti - with". The piano accompaniment features a dense texture of chords and sixteenth-note patterns.

- ti - â
 with thee!

ti -
 with thee!

-
 - â.
 thee!

ti -
 with thee!

The second system continues the vocal and piano parts. The lyrics are: "- ti - â with thee!", "ti - with thee!", "- - â. thee!", and "ti - with thee!". The piano accompaniment continues with a similar dense texture.

ff *Tutto forza.*

The third system shows the piano accompaniment alone. It begins with a dynamic marking of *ff* (fortissimo) and the instruction *Tutto forza.* The piano part continues with a dense texture of chords and sixteenth-note patterns.

The fourth system shows the piano accompaniment alone, continuing the dense texture of chords and sixteenth-note patterns.

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. Quo - do
glo - ri - fy. Bless the

ff Pa - ra - di - si glo - ri - a. Quo - do
now and ev - er glo - ri - fy! Bless the

ff *ff* *sotto voce.*

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

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

ff *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

u - ni - mae do - ne -
 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 - ni -
 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 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*

- - 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!

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!

N^o 10. "In sempiterna saecula, Amen."

(To Him be Glory evermore.)

*Chorus.**(The four Solo parts with the Chorus.)*

Allegro. **Tutti.**

Soprano. *ff*
A - men,

Alto. *ff Tutti.*

Tenor. A - men,

Bass. *ff Tutti.*

Piano. *ff* *Allegro. (♩ = 144.)* *ten.* *ff*

ff
A - men,

ff
A - men,

ff
ten. *ff*

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

ff A - men,

ff *ten.* *f*

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

In sem - pi - ter - na
To him be glo - ry

A - men, A -

men,

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

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

A - men, A -

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

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

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

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

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,

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

A - men, A - men, A -

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

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

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

in sem-pi-ter - na
men, 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 - er -

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

men, A

men, A

la, A
more,

men, A

cresc. *ff*

na, A
ry, A

ter glo - na, A
glo - ry, A

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

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

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

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

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

in sem - pi -
to him be

p *cresc.*

cu - la, A
er - more, A

cu - la, A
er - more, A

sae ev cu - la,
er - more,

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

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

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

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

f *ff*

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

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

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

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

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

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

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

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

ff

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

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

na.
 ry.

men.

na.
 ry.

men.

Andantino moderato.

sotto voce

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

Andantino moderato. (♩ = 132.)

pp

pp

Second system of the musical score, primarily piano accompaniment. It features a piano part with a tempo marking of "Andantino moderato. (♩ = 132.)" and dynamic markings of "pp".

A - - - men, A - - -

sotto voce

A - men,

A - - - men, A - - -

sotto voce

Third system of the musical score, featuring vocal staves with lyrics "A - - - men, A - - -" and "A - men, A - - - men, A - - -". The vocal part is marked "sotto voce".

p

Fourth system of the musical score, primarily piano accompaniment. It features a piano part with a dynamic marking of "p".

men,

A

men,

A

men,

A

Fifth system of the musical score, featuring vocal staves with lyrics "men," and "A".

pp

Sixth system of the musical score, primarily piano accompaniment. It features a piano part with a dynamic marking of "pp".

Tempo I. Animato.

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

men, A

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

men, A

Tempo I. Animato.

ff

na,
ry

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

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

men, A

men, A

men, A



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

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

2

The first system of the score consists of four vocal staves and a piano accompaniment. The vocal parts are in a minor key with one flat. The piano accompaniment features a complex, rhythmic pattern in the right hand and a more active bass line in the left hand.

men.

men.

The second system continues the vocal and piano parts. The vocal lines are marked with a fermata over the word 'men.'. The piano accompaniment maintains its rhythmic intensity.

sf sf

The third system is primarily piano accompaniment. It features a dense texture with frequent sixteenth-note patterns in both hands. Dynamic markings of *sf* (sforzando) are present.

sf sf

rit

rit

The fourth system concludes the piano accompaniment. It includes dynamic markings of *sf* and *rit* (ritardando). The piece ends with a double bar line and a repeat sign.