

# 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 includes *mf*. The fourth system includes *cresc.* and *rinf.*. The fifth system includes *ff*. The score includes various musical notations such as slurs, ties, and articulation marks.

Two systems of piano accompaniment. The first system features a treble clef with a key signature of two flats and a common time signature. The bass line is marked *ff* and consists of a steady eighth-note accompaniment. The second system continues the piano accompaniment, with a *smorz.* marking in the right hand.

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 -

Piano accompaniment for the vocal entries. The right hand features a melodic line with a *pp* marking. The left hand provides a steady accompaniment with a *pp* marking.

*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

Piano accompaniment for the final vocal phrase. The right hand features a melodic line with a *pp* marking. The left hand provides a steady accompaniment with a *pp* marking.

**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

*p* **Tutti.**

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

*p* **Tutti.**

*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,

**Soli.**

**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 -

**Tutti.**  
 Hear and

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 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

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 - - - fi - - - *ff Tutti.*  
 for - - - thy mer - - - cys - - - us, sake! jux - - - ta  
 Right - - - eous

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

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

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

*ff Tutti.*  
 jux - - - fa cru - - - cem la - - - ery  
 Right - - - eous ev - - - er are - - - thy

cru - - - cem la - - - ery 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,  
sakel Hear and save us,  
**Chorus.**

*sotto voce.*

us.  
sakel

*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 mer - cy's  
 save us for thy mer - cy's

*p* *mf*

us. sake.  
 us. sake.

*p* *CRFSC.*

*p*

*ff*

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

*p*

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

*p*

de - bat na - ti poe - - - nas  
deem me, save me from - - - 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#), 6/8 time. Dynamics include *dolce.* and *pp*.

Second system of piano introduction. Treble clef, key signature of three sharps, 6/8 time. Dynamics include *pp*, *f*, and *p*. Includes a triplet in the treble.

Soprano I vocal line and piano accompaniment. Treble clef, key signature of three sharps, 6/8 time. Dynamics include *pp*, *ff*, and *pp*. The vocal line begins with a whole note rest.

SOPRANO I.

Quis est  
Pow'r E -

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

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

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

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

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

## SOPRANO II.

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

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

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

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

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

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

*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 -

*p* *f* *p*

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

*f* *ff*

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

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 trou - ble 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* *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*

*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 thy su - um dul - cem 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 -

*cresc.*

**Allegro moderato.**  
*sotto voce.*

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

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

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

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

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

*sotto voce.*

*sotto voce.*

*sotto voce.*

*sotto voce.*

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 -

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

*sotto voce*

*sotto voce.*

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

*sotto voce.*

Adagio.

*p sotto voce.*

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

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

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

## No 6. "Sancta mater, Istud agas.

(I have longed for thy Salvation.)

Quartet.

Andante. (♩ = 69.)

Piano.

*ff**pp*

The first system of the piano accompaniment consists of two staves. The right hand begins with a series of chords and arpeggiated figures, while the left hand plays a steady eighth-note accompaniment. The dynamics range from fortissimo (ff) to pianissimo (pp).

TENOR.

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

cru - ci -  
And my

The second system features the tenor vocal line on a single staff and the piano accompaniment on two staves. The vocal line continues the previous phrase, and the piano accompaniment provides harmonic support.

*Con espress.*

fix - i fi - ge pla - gas,  
hope was in thy goodness;

san - cta ma - ter, is - tud  
I have long'd for thy sal -

The third system continues the tenor vocal line and piano accompaniment. The vocal line concludes the phrase, and the piano accompaniment ends with a final chord.

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.

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, tam dig -  
hence - forth, we be - seech thee, 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, 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 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 way — 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,  
cla - ra,  
fore us,

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

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

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

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

*p* *p* *p* *p*

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

*pp* *pp* *pp*

This system contains the first two systems of the vocal score. The vocal parts are in a soprano and alto register. The lyrics are:

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

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

is still in thee, is still in thee, te  
 as

The piano accompaniment consists of chords and arpeggiated figures in both hands.

This system contains the third and fourth systems of the vocal score. The lyrics are:

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

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

The piano accompaniment continues with a steady accompaniment pattern.

This system contains the piano accompaniment for the final system. It features a prominent arpeggiated pattern in the bass line.

*morendo.*



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

Andante grazioso. (♩ 104.)

Piano.

*dolce.*

The first system of the piano 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 system is marked with the instruction *dolce.*

The second system of the piano accompaniment continues the musical texture. The treble staff has a more active melodic line with some accents. The bass staff continues with a steady accompaniment. The first measure of this system is marked with the instruction *ff* (fortissimo).

The third system of the piano accompaniment shows a change in dynamics. The treble staff has a melodic line with a *p* (piano) marking. The bass staff has a more active accompaniment. The system concludes with a *ff* (fortissimo) marking in the final measure.

Soprano II.

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

*pp*

The final system of the score 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 and provides a harmonic support for the voice. The first measure of the system is marked with the instruction *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 - 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



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, 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, mor - te  
wor - ship with the faith - ful, there to

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

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

- - - - - 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  
*ff*  
*ff*  
*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

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 of sixteenth-note chords in the right hand and a steady eighth-note bass line in the left hand.

- ti - â  
with thee!

ti - - - â.  
with thee!

- - - â.  
thee!

ti - - - â.  
with thee!

The second system continues the vocal and piano parts. 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 is primarily piano accompaniment. It begins with a dynamic marking of *ff* (fortissimo) and the instruction *Tutto forza.* (Tutto forza). The piano part continues with complex chordal textures and rhythmic patterns.

The fourth system continues the piano accompaniment with dense chordal textures and rhythmic patterns, maintaining the *ff* dynamic.

## No. 9. "Quando corpus."

(Hear us, Lord.)

Quartet (without accompaniment.)

Andante.

Soprano.

Alto.

Tenor.

Bass.

Piano.

Andante. (♩ = 72.)

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* *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  
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 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* *ff* *p*

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

*sotto voce*

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

di - si glo -  
 ev - er glo -

di - si glo -  
 ev - er glo -

The first system of the musical score consists of four staves. The top two staves are vocal lines (Soprano and Alto), and the bottom two are piano accompaniment (Right and Left Hand). The lyrics are: "Pa - ra - di - si, Pa - ra - di - si, Pa - ra - now and ev - er, now and ev - er, now and". The vocal lines have lyrics: "di - si glo -" and "ev - er glo -". The piano accompaniment features a steady bass line and chords in the right hand.

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

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

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

The second system of the musical score continues with four staves. The lyrics are: "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!". The vocal lines have lyrics: "- - - - - ri - a." and "- - - - - ri - fy!". The piano accompaniment includes dynamic markings like *f* and *tr* (trill) and concludes with a double bar line.

# 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*

Detailed description: This system contains the first four staves of the musical score. The vocal parts (Soprano, Alto, Tenor, Bass) and the Piano accompaniment are shown. The vocal parts have rests for the first two measures, followed by the lyrics 'A - men,' in the third measure. The piano part begins with a forte (*ff*) dynamic and features a melodic line in the right hand and a more rhythmic accompaniment in the left hand. The tempo is marked 'Allegro' with a quarter note equal to 144 beats per minute.

*ff*

A - men,

*ff*

A - men,

*ff*

*ff*

*ten.* *ff*

Detailed description: This system continues the musical score with four vocal staves and a piano accompaniment. The vocal parts have rests for the first two measures, followed by the lyrics 'A - men,' in the third measure. The piano part continues with the same melodic and rhythmic patterns as in the first system, maintaining the forte (*ff*) dynamic. The tempo remains 'Allegro'.

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,

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

A - - - - - 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,  
 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 sae -  
 glo - ry ev - er - more, to him be glo - ry ev -  
 A - 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

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,

- 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,

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 - 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, 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

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 - - -  
 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 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'.

*p*

Piano accompaniment for the third system, marked with a piano (*p*) dynamic. The texture becomes more chordal and rhythmic.

men,

A

men,

A

men,

A

Vocal staves for the third system, with lyrics 'men,' and 'A' appearing in the vocal lines.

*pp*

Piano accompaniment for the fourth system, marked with a pianissimo (*pp*) dynamic. The music concludes with a final cadence.

Tempo I. Animato.

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

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,  
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 staves: two vocal staves (Soprano and Alto) and two piano staves. The vocal lines are in a B-flat major key signature with a common time signature. The lyrics are "men, A - - - men, A - - -". The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

men.

men.

This system continues the vocal entry. It features four staves: two vocal staves and two piano staves. The vocal lines are marked with a fermata over the word "men.". The piano accompaniment continues with a similar rhythmic pattern, including dynamic markings of *sf* (sforzando).

*sf sf*

This system shows the piano accompaniment for the third system. It features two piano staves. The right hand has a complex texture with chords and moving lines, while the left hand provides harmonic support. Dynamic markings of *sf* are present. The system concludes with a double bar line and a repeat sign.