



3 9087 01163745 3

Gifford P. ORWEN



G. SCHIRMER'S
* COLLECTION *
of
MASSES AND VESPERS



Stabat Mater

for

TWO SOPRANOS, ALTO, TENOR, AND BASS SOLI
AND FULL CHORUS OF MIXED VOICES
WITH PIANO ACCOMPANIMENT

by

Gioacchino Rossini

\$1.00
(In U. S. A.)



G. SCHIRMER, Inc.



NEW YORK



Closed
Shelf
H
2023
R835
S783
c.20





Stabat Mater

for

**TWO SOPRANOS, ALTO, TENOR, AND BASS SOLI
AND FULL CHORUS OF MIXED VOICES
WITH PIANO ACCOMPANIMENT**

by

Gioacchino Rossini

*Orchestral score and parts may be obtained
from the Publisher on rental.*

G. SCHIRMER, Inc.

NEW YORK



TRIBULATION

Words adapted by W. Ball

No. 1.—INTRODUCTION.

CHORUS AND QUARTET.

Lord most holy! Lord most mighty!
Righteous ever are Thy judgments.
Hear and save us, for Thy mercies' sake.

No. 2.—AIR.—(TENOR.)

Lord! vouchsafe Thy loving-kindness,
Hear me in my supplication,
And consider my distress.
Lo! my spirit fails within me,
Oh! regard me with compassion,
And forgive me all my sin!
Let Thy promise be my refuge,
Oh, be gracious and redeem me,
Save me from eternal death!

No. 3.—DUET.—(1st AND 2nd SOPRANO.)

Power eternal! Judge and Father!
Who shall blameless stand before Thee,
Or who Thy dreadful anger fly!
Hear, and aid us strength to gather
To obey Thee, still adore Thee,
In hope and faith to die!

No. 4.—AIR.—(BASS.)

Through the darkness Thou wilt lead me,
In my trouble Thou wilt heed me,
And from danger set me free.
Lord! Thy mercy shall restore me,
And the day-spring shed before me,
All salvation comes from Thee!

No. 5.—RECITATIVE (BASS) AND CHORUS.

(Without Accompaniment.)

Thou hast tried our hearts towards Thee;
but if Thou wilt not forsake us, our souls shall
fear no ill.

Lord! we pray Thee, help Thy people;
save, O save them; make them joyful, and
bless Thine inheritance.

No. 6.—QUARTET.

I have longed for Thy salvation, and my
hope was in Thy goodness! Blessed be Thy
Name, O Lord, for ever!

Now and henceforth, we beseech Thee, turn
our hearts to Thy commandments, and incline
them evermore to keep Thy law.

Give Thy servants understanding, so that
they may shun temptation, and in all things
follow Thee.

Oh! vouchsafe us true repentance, teach us
always to obey Thee, and to walk the way of
peace.

Let Thy light so shine before us,
And Thy mercy be upon us,
Ev'n as is our trust in Thee.

No. 7.—CAVATINA.—(2nd SOPRANO.)

I will sing of Thy great mercy, for I was in
deep affliction, and Thou didst deliver me. I
will call unto the people, and the nations all
shall hear me, and shall praise Thy holy
Name!

No. 8.—AIR (1st SOPRANO) AND CHORUS.

When Thou comest to the judgment, Lord,
remember Thou Thy servants! None else can
deliver us.

Save, and bring us to Thy kingdom, there
to worship with the faithful, and for ever dwell
with Thee!

No. 9.—QUARTET.

(Without accompaniment.)

Hear us, Lord! We bless the Name of our
Redeemer! and His great and wondrous
mercies now and ever glorify!

No. 10.—FINALE.

To Him be glory evermore. Amen.

STABAT MATER.

No. 1.—INTRODUCTION.

CHORUS AND QUARTET.

Stabat mater dolorosa
Juxta crucem lacrymosa,
Dum pendebat Filius.

No. 2.—AIR.—(TENOR.)

Cujus animam gementem
Contristantem et dolentem
Pertransivit gladius.
O quam tristis et afflicta
Fuit illa benedicta
Mater Unigeniti;
Quæ mœrebat, et dolebat
Et tremebat, cum videbat
Nati pœnas inclyti.

No. 3.—DUET.—(1st & 2nd SOPRANO.)

Quis est homo qui non fleret
Christi matrem si videret
In tanto supplicio?
Quis non posset contristari
Piam matrem contemplari
Dolentem cum Filio?

No. 4.—AIR.—(BASS.)

Pro peccatis suæ gentis
Vidit Jesum in tormentis,
Et flagellis subditum.
Vidit suum dulcem natum
Morientem desolatum
Dum emisit spiritum.

No. 5.—RECITATIVE (BASS) AND CHORUS.

(Without Accompaniment.)

Eia, mater, fons amoris,
Me sentire vim doloris
Fac, ut tecum lugeam.
Fac ut ardeat cor meum
In amando Christum Deum,
Ut sibi complaceam.

No. 6.—QUARTET.

Sancta mater, istud agas,
Crucifixi fige plagas
Corde meo valide.
Tui nati vulnerati,
Tam dignati pro me pati,
Pœnas mecum divide.
Fac me vere tecum flere
Crucifixo condolere,
Donec ego vixero.
Juxta crucem tecum stare,
Te libenter sociare
In planctu desidero.
Virgo, virginum præclara,
Mihi jam non sis amara,
Fac me tecum plangere.

No. 7.—CAVATINA.—(2nd SOPRANO.)

Fac ut portem Christi mortem,
Passionis ejus sortem,
Et plagas recolere
Fac me plagis vulnerari,
Cruce hæc inebriari,
Ob amorem Filii.

No. 8.—AIR (1st SOPRANO) AND CHORUS.

Inflammatum et accensum
Per te, Virgo, sum defensum
In die judicii.
Fac me cruce custodiri,
Morte Christi præmuniri,
Confoveri gratiâ.

No. 9.—QUARTET.

(Without Accompaniment.)

Quando corpus morietur,
Fac ut animæ donetur
Paradisi gloria.

No. 10.—FINALE.

In sempiterna sæcula. Amen.

Nº 1. Introduction.

Andantino moderato. (♩ = 132.)

Piano.

pp *f* *pp* *f* *p* *mf* *cresc.* *rinf.* *ff*

ff

sf

smorz.

SOPRANO. Tutti.

ALTO. Tutti.

TENOR. Tutti. *sotto voce*

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

p **Tutti.**

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

p **Tutti.**

Soli.

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

Soli. **Soli.**

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

ff Tutti.

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

ff Tutti.

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

Soli.

ff Tutti.

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

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

us. sake.

us. sake.

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,

Soli.

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

f Tutti.

Dum pen -
 Hear and

f Tutti.

p **Tutti.**

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

f Tutti.

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

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

p

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

p

de - - - bat 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 - ery -
 might - y! Right - eous ev - er are thy

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

mo - sa, dum pen us - de - bat thy fi - li -
 judg - ments: save us for thy mer - cy's

mo - sa, dum pen us - de - bat thy 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.

ff Chorus.

Jux - - - ta
 Right - - - eous

ff Chorus.

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

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

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

mo - sa,
 judg - ments,

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

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

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

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

sotto voce jux - - ta
 Right - - eous

Chorus.

sotto voce.

us. do - lo - ro - sa,
sakel Hear and save us,

Chorus.

sotto voce.

us.
sake!

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.**

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

p *mf*

us. sake.
 us. sake.

p *cresc.*

p

ff

Nº 2. Cujus animam.
(Lord, vouchsafe thy loving kindness.)

Air.

Allegro maestoso. (♩ = 100.)

Piano.

The first system of the piano introduction features a grand staff with treble and bass clefs. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The music begins with a forte (*ff*) dynamic, marked with accents and slurs. The bass line consists of a steady eighth-note accompaniment, while the treble line has a more melodic, dotted-note pattern. The system concludes with a piano (*pp*) dynamic marking.

The second system continues the piano introduction. The treble clef part has a melodic line with a slur and a *dolce* marking. The bass clef part maintains the eighth-note accompaniment with some chordal textures.

The third system shows the piano introduction continuing. The treble clef part has a melodic line with a slur. The bass clef part continues with the eighth-note accompaniment.

The fourth system concludes the piano introduction. It features a forte (*ff*) dynamic in the bass line and a piano (*pp*) dynamic in the treble line.

Tenor. *p*

Cu - - jus_ a - - ni -
Lord, vouch-safe thy_

The fifth system contains the vocal entry for the Tenor, marked *p*. The lyrics are "Cu - - jus_ a - - ni -" on the first line and "Lord, vouch-safe thy_" on the second. The piano accompaniment continues with the eighth-note accompaniment, marked *pp* in the bass line.

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! Lord! jus - - 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 - - - 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 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

pp

ff

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

p

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 -

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

pp

ff

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

p *p*

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

f

ti.
death.

pp

pp

pp

No 3. "Quis est homo?"

(Power Eternal.)

Duet.

Largo. (♩ = 69.)

Piano.

dolce.

pp

pp *p*

SOPRANO I.

Quis est Pow'r E -

pp *ff* *pp*

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

f *p*

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

f *p*

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

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

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

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

p *f* *p*

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

ff *f* *ff*

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

p *f* *p* *ff*

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

f *p* *f*

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

- - - - - ret in
thee, 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

f
ff

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

p *f* *p*
ff

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 -

p *ff* *p*

pla - ri, pi - am ma - trem
dore thee, to o - bey thee,

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

f *p* *f*

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

ri do - len -
thee, a - dore

p

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

p *f*

o, cum fi - li - o, do -
die, in hope and faith, in

o, do - len - tem, do - len - tem, do -
die, to o - bey, thee, a - dore - thee, in

f

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

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

f *tr* *tr*

f *tr* *tr*

col canto. *dolce.*

pp

pp *f* *p*

pp *ff* *ff*

No 4. "Pro Peccatis!"

(Through the darkness.)

Air.

Allegretto maestoso. (♩ = 88.)

Piano.

The first system of piano accompaniment consists of two staves. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with chords and moving lines. Dynamic markings include *pp* (pianissimo) and *sf* (sforzando).

The second system continues the piano accompaniment. It includes dynamic markings *sf*, *pp*, and *ff* (fortissimo). The right hand has a melodic line with a trill-like figure, and the left hand has a more active accompaniment.

The third system of piano accompaniment features a trill (*tr*) in the right hand. The left hand continues with a steady accompaniment.

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

tr
ff

sub - di - tum.
set me free.

tr
pp *ff*

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

pp

vi - dit Je - sum in for - 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,

p *f*

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

p *pp*

tum.
free.

pp *pp* *sf* *pp*

pp *ff*

tr

Vi - dit
Lord! thy

sotto voce.

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

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

tr *ff*

spi - ri - tum. *tr*
comes - 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. *tr*
thee. vi - dit su - um dul - cem
Lord! thy mer - cy shall re -

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

la - tum dum e - mi - sit, dum e - -
fore me, all sal - va - tion, all sal - -

mi - sit spi - ri - tum, vi - dit
va - tion comes from thee! Lord! thy

su - um dul - cem na - tum mo - ri -
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 spi - - ri -
all sal - - va - - tion comes from

tum, e - - mi - sit, e - - ri - 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 Chris - tum De - - - um,
 Save, O save them; make them joy - - - ful,

me - um,
 peo - ple;

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

me - um,
 peo - ple;

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

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 bless thine in - her - - i -

sotto voce.

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

sotto voce.

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

sotto voce.

De - um,
 joy - ful,

Adagio.

p sotto voce.

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*

The first system of the piano introduction features a grand staff with treble and bass clefs. The right hand begins with a series of chords and moving lines, while the left hand provides a steady accompaniment of eighth notes. Dynamic markings of *ff* and *pp* are present.

The second system continues the piano introduction with similar textures in both hands, maintaining the Andante tempo.

The third system concludes the piano introduction with a *pp* marking in the right hand.

TENOR:

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

The tenor vocal line is set against the piano accompaniment. The lyrics are written below the notes. The piano accompaniment continues with a consistent eighth-note pattern.

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 -

The second system of the tenor vocal line continues the lyrics and melody, with the piano accompaniment providing harmonic support.

a - gas, eru - 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.

dolce.

BASS. *ff*

Fac me
 Give thy

ALTO.

ff

Fac me ve re
Give thy ser vants

ve re te cum fle re,
ser vants un der stand ing,

te cum fle re,
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

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

ff

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

le re,
ta tion,

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

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

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

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

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 *p*

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

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

p

- 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 - de of

f *f* *f* *f*

f

SOPRANO. *p*

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

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

ro, in plane tu, in the plane tu, peace, to walk in 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 musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics in Italian and English. The bottom two staves are piano accompaniment in bass clef. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The first vocal line is marked *ff*. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

The second system of the musical score consists of two staves for piano accompaniment in bass clef. It continues the accompaniment from the first system, with a consistent eighth-note bass line and chords in the right 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 -

The third system of the musical score consists of three staves. The top two staves are vocal lines in treble clef, with lyrics in Italian and English. The bottom staff is piano accompaniment in bass clef. The key signature has three flats, and the time signature is 4/4. The vocal lines are marked *sotto voce.* and feature triplet markings (3) over the notes. The piano accompaniment continues with eighth-note patterns.

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 fourth system of the musical score consists of three staves. The top two staves are vocal lines in treble clef, with lyrics in Italian and English. The bottom staff is piano accompaniment in bass clef. The key signature has three flats, and the time signature is 4/4. The vocal lines are marked *sotto voce.* and feature triplet markings (3) over the notes. The piano accompaniment continues with eighth-note patterns.

The fifth system of the musical score consists of two staves for piano accompaniment in bass clef. It continues the accompaniment from the previous systems, with a consistent eighth-note bass line and chords in the right 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 - re, fac me
 our trust in thee, e'en as

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

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

te is - 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,

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,

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

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

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

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

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

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

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

ff..

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

re, 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

plan - ge - re,
 as our trust

pp

plan - ge - re,
 as our trust

pp

plan - ge - re
 trust in thee,

pp

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

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

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

Piano accompaniment for the first system, including treble and bass clefs.

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

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

Piano accompaniment for the second system, including treble and bass clefs.

Piano accompaniment for the third system, including treble and bass clefs.

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 introduction features a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The tempo is marked 'Andante grazioso' with a quarter note equal to 104 beats per minute. The first measure is a whole rest in the treble and a half note chord in the bass. The second measure continues the bass line. The third measure begins the treble melody with a quarter note G#4, followed by eighth notes A4, B4, and C5. The fourth measure continues the treble melody with eighth notes D5, E5, and F#5, and a quarter note G#5. The fifth measure continues with eighth notes A5, B5, and C6, and a quarter note B5. The sixth measure concludes with a quarter note A5 and a half note chord in the bass.

dolce.

The second system continues the piano introduction. The treble staff has a quarter rest, followed by a quarter note G#4, and then a quarter rest. The bass staff continues with a half note chord. The third measure begins the treble melody with a quarter note G#4, followed by eighth notes A4, B4, and C5. The fourth measure continues with eighth notes D5, E5, and F#5, and a quarter note G#5. The fifth measure continues with eighth notes A5, B5, and C6, and a quarter note B5. The sixth measure concludes with a quarter note A5 and a half note chord in the bass.

ff *p*

The third system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The treble staff begins with a quarter note G#4, followed by eighth notes A4, B4, and C5. The bass staff has a steady eighth-note accompaniment. The dynamic markings *ff* and *p* are present.

ff

The fourth system continues the piano introduction. The treble staff has a quarter note G#4, followed by eighth notes A4, B4, and C5. The bass staff has a steady eighth-note accompaniment. The dynamic marking *ff* is present.

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 vocal line for Soprano II begins with a quarter rest, followed by a quarter note G#4, and then a quarter note A4. The piano accompaniment in the bass staff has a steady eighth-note accompaniment. The dynamic marking *pp* is present.

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 mel

ff *pp* *ff* *pp*

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

ff *p*

ra - ri,
peo - ple,

ff *pp* *ff* *pp*

cru - ce hæ 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

p
ff
pp

pla - gis vul - ne - ra - ri, cru - ce hac 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

f *p*

This system features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has three sharps (F#, C#, G#). The piano part consists of a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. Dynamics range from forte (f) to piano (p).

rem
thy

Fi - li -
ho - ly

f *ff*

The second system continues the vocal and piano parts. The piano accompaniment features a prominent bass line with dotted rhythms. Dynamics include forte (f) and fortissimo (ff).

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

This system contains a complex piano accompaniment with dense chordal textures in the right hand and a steady bass line in the left hand. The vocal line is integrated with the piano accompaniment.

Fi ho - li - i.
ly name.

p

The fourth system shows the vocal line concluding with a melodic flourish. The piano accompaniment features a piano (p) dynamic and includes a section with a more active eighth-note accompaniment.

p

The final system on the page shows the piano accompaniment concluding with a series of chords and a final cadence. The dynamic remains piano (p).

No. 8. "Inflammatum 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 ac - 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 *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,
ff ALTO.
ff TENOR.
 In di - e ju - di - ci - i, in di - e ju - di - ci - i,
 None else can de - liv - er us, none else can de - liv - er us,

BASS.

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

Sopr. Solo. sotto voce.

Fac me
 Save, and

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

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics and the instruction 'sotto voce'. The fourth and fifth staves are piano accompaniment, featuring a complex rhythmic pattern with triplets in the right hand and a simpler bass line in the left hand.

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

The second system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The fourth and fifth staves are piano accompaniment, continuing the complex rhythmic pattern from the first system.

mor - te Chris - ti
 there to wor - ship

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

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

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

Chris - ti prae - mu - ni - ri,
 wor - ship with the faith - ful,

Chris - ti prae - mu - ni - ri,
 wor - ship with the faith - ful,

ve - ri gra -
ev - er dwell

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,
 judg - 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 - - - ei -
 else can de - liv - - - er

i.
 us.

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

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

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

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

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part features a steady accompaniment with chords and moving lines in both hands.

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

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

The second system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part continues with a similar accompaniment style, including a *pp* (pianissimo) marking in the right hand.

The third system consists of two staves for piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part continues with a similar accompaniment style, including a *pp* (pianissimo) marking in the right hand.

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

The first system of the musical score features a vocal line with lyrics and a piano accompaniment. The vocal line consists of four staves. The lyrics are: "con - fo - ve - ri gra - and for ev - er dwell", "ni - ri, con - fo - ve - ri faith - ful, and for ev - er", and "ni - ri, con - fo - ve - ri faith - ful, and for ev - er". The piano accompaniment is shown in a grand staff with treble and bass clefs, featuring a complex texture of chords and moving lines. Trills (tr) are indicated above the vocal line in the first measure.

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

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

The second system of the musical score continues the vocal and piano parts. The vocal line consists of four staves. The lyrics are: "gra - ti - â, con - fo - dwell with thee, and for" and "gra - ti - â, con - fo - dwell with thee, and for". The piano accompaniment continues in the grand staff, with a forte (ff) dynamic marking. Trills (tr) and accents (>) are present in the vocal line.

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

p *ff*

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

ff *ff* *6*

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

gra - - - ti -
 dwell with

- - - ti -
 with

The first system consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines with lyrics. The fourth staff is a piano accompaniment line. The fifth staff is a piano accompaniment line. The piano accompaniment features a rhythmic pattern of eighth 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 consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines with lyrics. The fourth staff is a piano accompaniment line. The fifth staff is a piano accompaniment line. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

ve - - ri gra -
ev - - er dwell

gra
dwell

gra -
dwell - ti -
with

The first system of the musical score features four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano accompaniment is in grand staff. The lyrics are: "ve - - ri gra - ev - - er dwell", "gra dwell", and "gra - dwell - ti - with". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a 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 parts and piano accompaniment. The lyrics are: "- ti - â. with thee!", "ti - - â. with thee!", "- - - â. thee!", and "ti - - - â. with thee!". The piano accompaniment continues with the same rhythmic pattern.

ff *Tutta forza.*

The third system shows the piano accompaniment. The right hand has a dense texture of chords and sixteenth notes. The left hand has a bass line with some chords. The dynamic marking is *ff* and the instruction is *Tutta forza.*

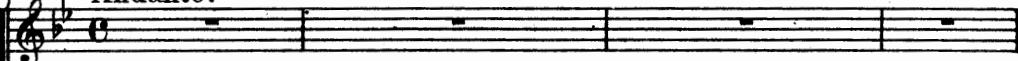
The fourth system continues the piano accompaniment with similar textures and dynamics.

Nº 9. "Quando corpus."

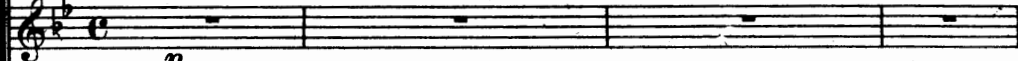
(Hear us, Lord.)

Quartet (without accompaniment.)

Andante.

Soprano. 

Alto. 

Tenor. 

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

Piano.  *p*
 Andante. (♩ = 72.)

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

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

tur,
er!

p

p
 Quan - do cor - pus mo - ri - e - tur, fac ut a - ni - mae do -
 Bless the name of our Re - deem - er, and his great and won - drous

tur,
er,

tur, Quan - do cor - pus mo - ri - e - tur, fac ut a - ni - mae do -
 er, Bless the name of our Re - deem - er, and his great and won - drous

ne - tur, a - ni - mae do - ne - tur Pa - ra - di - si
mer - cies, all his won - drous mer - cies, now and ev - er

ne - tur, a - ni - mae do - ne - tur
mer - cies, all his won - drous mer - cies,

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

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

ff *ff* *p*

cor - pus mo - ri - e - tur, fac ut a - ni - mae do -
name of our Re - deem - er, and his great and won - drous

cor - pus mo - ri - e - tur, fac ut a - ni - mae do -
name of our Re - deem - er, and his great and won - drous

pp

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

pp

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

pp

pp

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,

p

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,

f

ff glo - ri - a. *sotto voce.* Quan - do
 glo - ri - fy! 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*

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 -

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 -

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

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

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

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

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

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

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

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

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 *ff* *sotto voce*
 wondrous mer - cies *ff* *sotto voce*
 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 - -

The first system of music features four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass arrangement. The piano accompaniment is in the right and left hands. Dynamics include *ff* and *sotto voce*. The key signature has two flats, and the time signature is 4/4.

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

The second system of music continues the vocal and piano parts. It features four vocal staves and a piano accompaniment. Dynamics include *ff* and *p*. The key signature remains two flats, and the time signature is 4/4.

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 consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

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 consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). Dynamics include *trium* and *f*.

Nº 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.*
A - men,

Tenor. *ff Tutti.*
A - men,

Bass. *ff Tutti.*
A - men,

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

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, *f* 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 - - - - -

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

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

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

men, A - men,

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

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

men,

ff

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

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

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, A - men,
 in sem - pi - ter - na sae - cu - er -
 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

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

men, in sempiter - na
 to him be glo - ry

A - men, A - men, A - men,
 in sempiter - na
 to him be glo - ry

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

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 -

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

cresc.

ff

men, A -

men, A -

la, A -
more,

men,

ff

men, A -

men, A -

men, A -

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,
to him be glo - ry, to him be

p

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

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

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

f *ff*

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

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

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

in sem - pi - ter - - - na,
 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

A - men,

sotto voce

Andantino moderato. (♩ = 132.)

pp

pp

A - - men, A - - -

sotto voce

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

sotto voce

p

men, A

men, A

men, A

pp

Tempo I. Animato.

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

men, *ff* A

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

men, *ff* A

Tempo I. Animato.

ff

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

na,
 ry

na,
 ry

A men, in sempi-ter
 to him be glo

A men, A

A men,

men, A

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

in sempi-ter
to him be glo

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 - - -

p

This system contains the first vocal entry. The vocal lines are in a key with two flats and a 4/4 time signature. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

men. _____

men. _____

sf sf

This system shows the vocal lines continuing with a long note and a breath mark. The piano accompaniment continues with a similar rhythmic pattern, marked with *sf* (sforzando).

sf sf

This system continues the piano accompaniment, marked with *sf*. It concludes with a double bar line and a fermata over the final chord.

G. SCHIRMER EDITIONS of **MASSES** and **VESPERS**

For Soli and Mixed Chorus unless other stated.
Texts indicated: *l*-Latin, *e*-English.

	Price		Price
BACH, J. S.		MARZO, EDUARDO	
Mass in B minor. <i>l</i>	\$1.75	Fifth Mass in G. Op. 47. <i>l</i> . . . . .	.75
BEETHOVEN, LUDWIG VAN		Fifth Mass in G. Op. 47. [2-Part Chorus]. <i>l</i> . . . . .	.60
Missa Solemnis in D. Op. 123. <i>l</i>	1.25	Seventh Mass in D. Op. 69. [2-Part Chorus]. <i>l</i> . . . . .	.60
BERLIOZ, HECTOR		Eighth Mass in F. Op. 66. [2-Part Chorus, SA, with Tenor & Bass <i>ad lib.</i>] . . . . .	.50
Requiem. <i>l</i>	1.25	MONTANI, NICOLA A.	
BOTTAZZO, ALOYSIUS		Missa "Orbis Factor" [Unison Chorus]. <i>l</i> . . . . .	.50
Missa in Bb. Op. 148. [2-Part Chorus, SA or TB]. <i>l</i> . . . . .	.30	Missa Solemnis in Eb. <i>l</i> . . . . .	.60
BOTTIGLIERO, E.		MOZART, WOLFGANG AMADEUS	
Complete Requiem Mass [Unison Chorus]. <i>l</i> . . . . .	.50	Requiem. <i>l</i>	1.00
BRAHMS, JOHANNES		NEWSHAM, D. D.	
Requiem. Op. 45. <i>e</i>	1.00	Missa de Beata Maria Virgine. <i>l</i> . . . . .	.50
BRUCKNER, ANTON		PALESTRINA, G. P. DA	
Te Deum Laudamus. <i>l</i> . . . . .	.75	Missa Brevis. <i>l</i> . . . . .	.60
CHERUBINI, LUIGI		Missa Papae Marcelli. <i>l, e</i> . . . . .	.60
Requiem Mass in C minor. <i>l, e</i> . . . . .	.75	Stabat Mater. <i>l</i> . . . . .	.35
CONCONE, JOSEPH		PERGOLESI, G. B.	
First Short Solemn Mass [2-Part Chorus]. <i>l</i> . . . . .	.50	Stabat Mater. [2-Part Chorus, SA]. <i>l</i> . . . . .	.60
DVOŘÁK, ANTON		RENZI, REMIGIO	
Stabat Mater. Op. 58. <i>l</i>	1.50	Missa in Honorem Sancti Francisci Assisiensis [2-Part Chorus, TB, with Sopranos <i>ad lib.</i>]. <i>l</i> . . . . .	.75
GINDER, RICHARD		RHEINBERGER, JOSEPH	
Mass in Honor of the Paraclete [Men's Chorus]. <i>l</i> . . . . .	.75	Mass in A. Op. 126. [2- or 4-Part Chorus]. <i>l</i> . . . . .	.60
GOUNOD, CHARLES		ROGERS, JAMES H.	
Mass in C [2-Part Chorus, SA, with Tenor & Bass <i>ad lib.</i>]. <i>l</i> . . . . .	.50	Mass in D. <i>l</i> . . . . .	.75
Messe Solennelle (St. Cecilia). <i>l, e</i> . . . . .	.75	Mass in F. <i>l</i> . . . . .	.75
HALLER, MICHAEL		ROSSINI, G.	
Third Mass [2-Part Chorus, SA or TB]. <i>l</i> . . . . .	.30	Stabat Mater. <i>l, e</i> . . . . .	.75
HAYDN, JOSEPH		SCHMID, F. X	
Third Mass (The Imperial). <i>l, e</i> . . . . .	.75	Mass in A. <i>l</i> . . . . .	.50
KOERNER, THEODOR		VERDI, G.	
Missa "Te Deum Laudamus" [4-Part Men's Voices]. <i>l</i> . . . . .	.75	Requiem. <i>l, e</i>	1.25
MARZO, EDUARDO		WEBER, C. M. VON	
First Solemn Mass in G. Op. 19. <i>l</i>	1.00	Mass No. 1 in G. <i>l, e</i> . . . . .	.60
Second Mass in F. Op. 29. <i>l</i> . . . . .	.75	YON, PIETRÓ A.	
Second Mass in F. Op. 29. [2-Part Chorus]. <i>l</i> . . . . .	.50	Mass in G. In Honor of the Blessed Jeanne d'Arc. <i>l</i> . . . . .	.75
Third Solemn Mass in A. Op. 32. <i>l</i>	1.00	Messa Pastorale. [Unison Chorus]. <i>l</i> . . . . .	.25
Fourth Solemn Mass in D minor. Op. 35. <i>l</i>	\$1.00		

(Prices apply to U. S. A.)

G. Schirmer, Inc., New York