

A son Excellence
Monsieur Manuel FERNANDEZ VARELA

 **Stabat Mater**
pour

Deux Soprani, Ténor et Basse
et Chœur à 4 ou 5 Voix

Avec accompagnement de Piano ou d'Orchestre

Musique de

G. ROSSINI

Partition Chant et Piano



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Sabat Mater



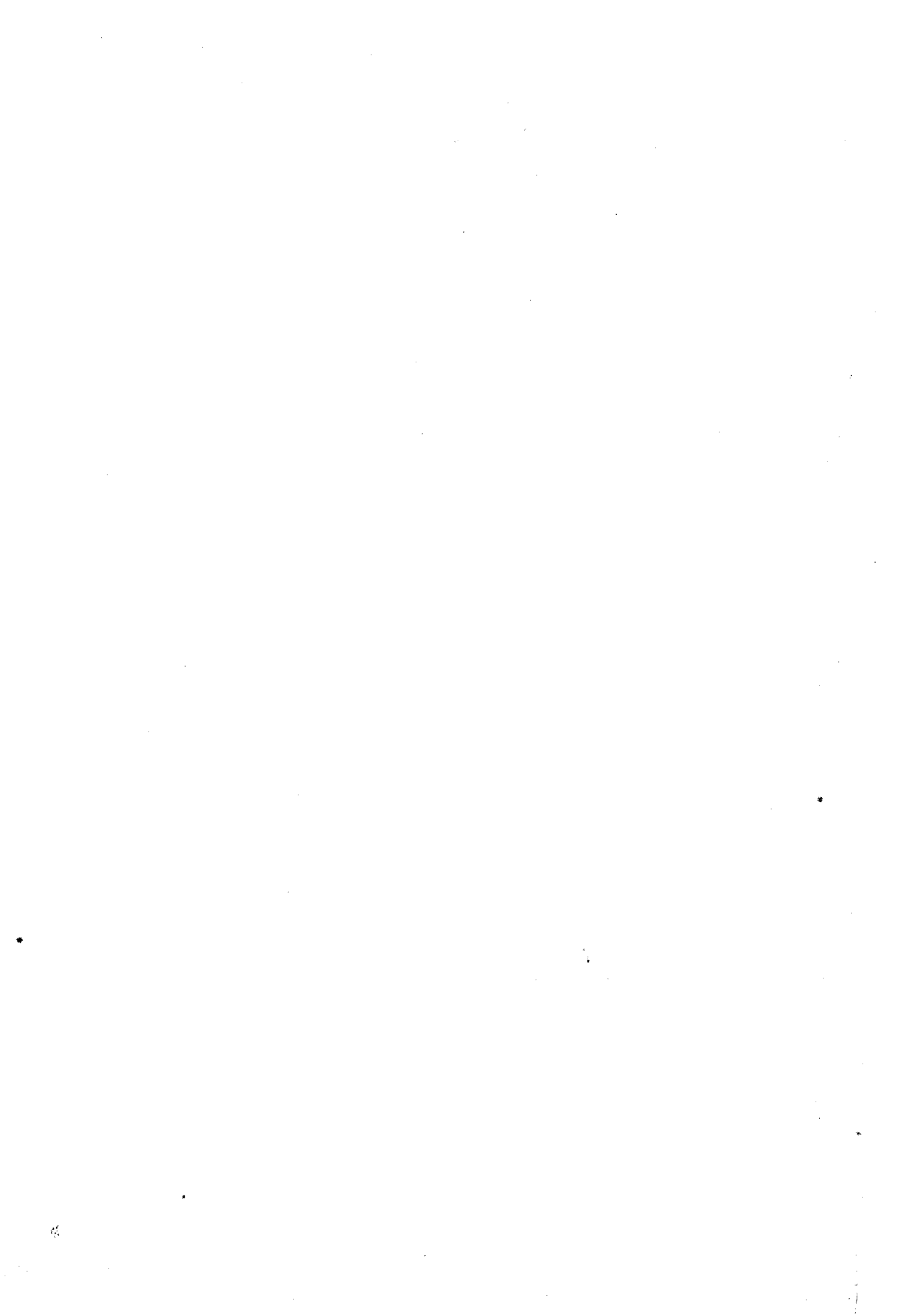
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ROSSINI .

(1865)

G. Rossini



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STABAT MATER

de
G. ROSSINI.

5890

CATALOGUE DES MORCEAUX.

		Page.
N ^o 1.	And ^{te} moderato (♩ = 126) CHŒUR.	
INTRODUCTION et QUATUOR.		2
N ^o 2.	All ^o maestoso (♩ = 92)	
AIR. (Ténor)		18
N ^o 3.	Largo (♩ = 69)	
DUO. (Soprano et Mezzo-Soprano)		26
N ^o 4.	All ^o moderato (♩ = 84)	
AIR. (Basso)		37
N ^o 5.	And ^{te} mosso (♩ = 62)	
CHŒUR et RÉCIT. (Basso)		44
N ^o 6.	All ^o moderato (♩ = 76)	
QUATUOR.		51
N ^o 7.	And ^{te} grazioso (♩ = 84)	
CAVATINE. (Mezzo-Soprano)		66
N ^o 8.	And ^{te} maestoso (♩ = 56)	
AIR et CHŒUR. (Soprano)		70
N ^o 9.	Andante (♩ = 60)	
QUATUOR.		72
N ^o 10.	Allegro (♩ = 126)	
FINAL. (Quatuor)		82

STABAT MATER,

A QUATRE VOIX ET CHOEUR.

N^o 1.

INTRODUCTION.

AND^{te} MODERATO (♩ = 126.)

SOPRANO 1^{re}

SOPRANO 2^{de}

TENORE.

BASSO.

PIANO.

And^{te} Moderato. (♩ = 126.)

pp *f* *pp*

f *p*

mf *mf* *crescendo.*

First system of musical notation, featuring a treble and bass clef with various rhythmic patterns and dynamic markings.

Second system of musical notation, including dynamic markings *crescendo* and *rinforzato*.

Third system of musical notation, including the dynamic marking *ff*.

Fourth system of musical notation, showing complex rhythmic structures.

Fifth system of musical notation, including the dynamic marking *sf*.

Sixth system of musical notation, including dynamic markings *smorz* and *pp*.

SOPRANO 1:
Chœur.

sotto voce.

SOPRANO 2:
Chœur.

Sta - bat ma - ter do - lo -

TENORE.
Chœur.

sotto voce.

BASSO.
Chœur.

sotto voce.

Sta - bat ma - ter do - lo - ro -

Sta - bat ma - ter do - lo - ro -

Soli.

- ro - - - - - sa,

p Sta - bat

do - lo - ro - - - - - sa,

p Sta - bat

- sa,

p Sta - bat

sa,

p Sta - bat

ma - ter do - lo - ro - sa Jux - ta - cru - cem

ma - ter do - lo - ro - sa Jux - ta - cru - cem

ma - ter do - lo - ro - sa Jux - ta - cru - cem

ma - ter do - lo - ro - sa Jux - ta - cru - cem

Tutti.

la - cri - mo - sa, Sta - bat ma - ter do - lo -

la - cri - mo - sa, Sta - bat ma - ter do - lo -

la - cri - mo - sa, Sta - bat ma - ter do - lo -

la - cri - mo - sa, Sta - bat ma - ter do - lo -

Soli.

- ro - sa Jux - ta cru - cem la - cri - mo - sa,
 - ro - sa Jux - ta cru - cem la - cri - mo - sa,
 - ro - sa cru - cem la - cri - mo - sa,
 - ro - sa la - cri - mo - sa,

Soli.

Soli.

Soli.

Tutti.

ff dum pen - - - de - - - bat
 Tutti.
ff dum pen - - - de - - - bat
 Tutti.
ff dum pen - - - de - - - bat
 Tutti.
ff dum pen - - - de - - - bat

fi - - - li - - - us!

fi - - - li - - - us!

fi - - - li - - - us!

fi - - - li - - - us!

ff

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass voice, each with the lyrics "fi - - - li - - - us!". The piano accompaniment consists of two staves (treble and bass clef) with a forte (*ff*) dynamic marking. The music is in a minor key and features a steady eighth-note accompaniment in the piano part.

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass voice, each with a single note. The piano accompaniment consists of two staves (treble and bass clef) with a forte (*ff*) dynamic marking. The music is in a minor key and features a steady eighth-note accompaniment in the piano part.

TENORE Solo

Sta - bat

ma - ter do - lo - ro - sa

Jux - ta cru - cem la - cri -

Soprano 1^o solo.

dùm pen - de - bat, dùm pen -

Soprano 2^o solo.

dùm pen - de - bat, dùm pen -

- mo - sa, dùm pen - de - bat, dùm pen -

Tutti.

- de - bat .

Tutti.

- de - bat .

Tutti.

- de - bat .

Tutti.

dum pen - de - bat fi - li - us,

f dum pen - de - bat, dum pen - de - bat,

f dum pen - de - bat, dum pen - de - bat,

dum pen - de - bat, dum pen - de - bat,

dum pen - de - bat, dum pen - de - bat,

f

dum pen - de - bat fi - *P* li -

dum pen - de - bat fi - *P* li -

dum pen - de - bat fi - *P* li -

dum pen - de - bat fi - *P* li -

ff

pp

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

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

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

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

- ro - sa Jux - tà eru - cem
 - ro - sa
 - ro - sa Jux - tà eru - cem
 - ro - sa Jux - tà eru - cem

The first system consists of five staves. The top four staves are vocal parts: Soprano, Alto, Tenor, and Bass. The fifth staff is the piano accompaniment, with a grand staff (treble and bass clefs). The music is in a minor key and 4/4 time. The lyrics are: - ro - sa Jux - tà eru - cem.

la - cri - mo - sa , dùm pen -
 la - cri - mo - sa , dùm pen -
 la - cri - mo - sa , dùm pen -

The second system consists of five staves. The top four staves are vocal parts: Soprano, Alto, Tenor, and Bass. The fifth staff is the piano accompaniment, with a grand staff (treble and bass clefs). The music continues in the same key and time signature. The lyrics are: la - cri - mo - sa , dùm pen -.

SOLI.

de - bat fi - li

de - bat fi - li

us!

Chœur.

Jux - ta

Chœur.

Jux - ta

us!

SOLI.

Chœur.

Jux - ta

ff

eru - cem la - eri -

eru - cem la - eri -

Chœur

ff Jux - ta - eru - cem la - eri -

eru - cem la - eri - mo - sa la - eri -

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a single melodic line with lyrics: - mo - - - - - sa, . The piano accompaniment consists of a rhythmic pattern of eighth notes in both hands.

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts have lyrics: dùm - - - - - pen - de - bat fi li - . The piano accompaniment features a rhythmic pattern of eighth notes in both hands, with dynamic markings *p* and *pp* in the right hand.

sotto voce.

sotto voce.

sotto voce.

sotto voce.

SOLI.

ff Jux - - ta **Tutti.**

ff - us, Jux - ta cru - - cem

SOLI.

ff Jux - - ta **Tutti.**

ff - us Jux - ta cru - - cem

Tutti.

- us, *ff* Jux - - ta

SOLI.

ff Jux - - ta

ff - us, Jux - ta cru - cem la - cri -

ff

la - - cri - - mo - -

la - - cri - - mo - -

cru - cem la - cri - mo - -

- mo - sa la - cri - mo - -

ff

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: - sa! dum pen -

Four vocal staves and a piano accompaniment. The lyrics are: - de - bat fi - li - us, do - lo - ro - sa, do - lo - ro - sa, - de - bat fi - li - us, do - lo - ro - sa, - de - bat fi - li - us, do - lo - ro - sa. The piano part includes dynamic markings *pp* and *f*.

Soli. Tutti.

la_ri - mo - sa, dum pen -

Soli. *p*

la_ri - mo - sa, dum pen -

Tutti.

dum pen -

Tutti.

dum pen -

_de - - bat fi - - li -

_de - - bat fi - - li -

SOLI.

fi - - li -

_de - - bat fi - - li -

_de - - bat, dum pende_bat. fi - - li -

- us!

- us!

- us!

- us!

p

crescendo.

p

ff

N.º 2.

AIR.

TENORE
(solo)

PIANO

All^o maestoso (♩ = 92.)

The first system of music features a Tenor part on a single staff and a Piano part on two staves. The Tenor part begins with a whole rest. The Piano part starts with a forte (*ff*) dynamic, playing a rhythmic accompaniment of eighth notes. The tempo is marked 'All^o maestoso' with a quarter note equal to 92 beats per minute. The key signature has two flats, and the time signature is common time (C).

dolce.

The second system continues the musical piece. The Tenor part has a whole rest. The Piano part features a *dolce.* (dolce) marking, indicating a softer, more lyrical texture. The piano accompaniment consists of chords and moving lines in both hands.

The third system shows the continuation of the piano accompaniment. The Tenor part remains silent with a whole rest. The piano part maintains its accompaniment pattern.

ff *pp*

The fourth system features a dynamic shift in the piano accompaniment. It starts with a forte (*ff*) section and then transitions to a pianissimo (*pp*) section. The Tenor part remains silent with a whole rest.

p Cu - jus a - ni -

The fifth system contains the vocal entry. The Tenor part begins with a piano (*p*) dynamic, singing the words 'Cu - jus a - ni -'. The piano accompaniment starts with a pianissimo (*pp*) dynamic. The lyrics are spread across the vocal line.

- mam re - men - tem con - tris - tan - tem

et do - len - tem per - tran - si - vil

gla - di - us, *ff* Cu - jus

a - ni - mam re - men - tem

con - tris - tan - tem et do -

lentem per tran - sivit gla - di -

ff *pp*

- us! oh! quam tris - tis et al -

f *sf* *sf* *sf*

- flie - ta fu - it il - la

sf *sf*

be - ne - die - ta, fu - it

sf *p*

il - la be - ne - die - ta,

ma - - - ter, ma - - - ter u - nige - - ni -

- ti! ah! quàm tris - tis

et af - flie - ta fu - - - it

il - - la be - ne - die - - ta,

ma - - - ter, ma - - - ter u - - - ni -

a piacere. a tempo.

- ge - ni - ti, — quae mor - re - bat et do -

col canto. dolce.

- le - bat et tre - me - bat cum vi -

- de - bat Na - ti - ptre - nas in - cly -

f> f>

- ti. *ff* et tre - me - bat

cum vi - de - bat na - ti

po - nas in - cly - ti, quae moe -

- re - bat et do - le - bat et tre - me - bat cum vi -

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

- pœ - - - - nas in - cly -

- ti, quæ mœ re - bat et do - le - bat et tre -

- me - bat: cùm vi - de - bat et tre - me - bat cùm vi -

- de - bat na - ti por - - - - nas

in cly - ti, na -

p *p*

- ti po -

- nas in cly - ti !

f *pp*

3 3 3 3

3 3 3 3

N. 3.

DUO.

LARGO (♩ = 69)

SOPRANO 1.^{mo}

SOPRANO 2.^{do}

PIANO.

Largo (♩ = 69)

dolce.

pp

SOPRANO 1.^o

Qui est ho - mo qui non

fle - ret Chris - ti ma - trem si vi -

- de - - ret, Chris-ti ma - trem si vi -

- de - ret in tan - to suppli - ci -

- o, si vi - de - ret, si vi -

- de - ret in tan - to suppli - ci -

- o, Christi ma - trem si vi -

de - ret in tan - to sup - pli - ci -

This system contains the first line of music. The vocal line (treble clef) has lyrics: "de - ret in tan - to sup - pli - ci -". The piano accompaniment (grand staff) features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. There are three triplet markings above the vocal line.

o?
SOPRANO 2^{da}
Quis non pos - set con - tris -

This system contains the second line of music. The vocal line (treble clef) is labeled "SOPRANO 2^{da}" and has lyrics: "Quis non pos - set con - tris -". The piano accompaniment continues with the same rhythmic pattern as the first system.

ta - ri - *f* piam ma - - trem *p* con - tem -

This system contains the third line of music. The vocal line (treble clef) has lyrics: "ta - ri - piam ma - - trem con - tem -". Dynamics markings *f* and *p* are present. The piano accompaniment continues.

pla - ri, piam ma - - trem con - tem -

This system contains the fourth line of music. The vocal line (treble clef) has lyrics: "pla - ri, piam ma - - trem con - tem -". The piano accompaniment continues with the same rhythmic pattern.

First system of musical notation. The vocal line (treble clef) contains the lyrics: - pla_ri do - - len - tem cum fi - - li -. The piano accompaniment (grand staff) features a rhythmic pattern of eighth-note chords in the right hand and sustained chords in the left hand. A dynamic marking *f* is present at the beginning.

Second system of musical notation. The vocal line (treble clef) contains the lyrics: - o, pi am ma - trem con - tem -. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking *p* is present in the piano part.

Third system of musical notation. The vocal line (treble clef) contains the lyrics: - pla - ri do len - tem cum fi - - li -. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking *f* is present in the piano part.

Fourth system of musical notation. The vocal line (treble clef) contains the lyrics: - o pi am ma trem con - tem -. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking *pp* is present in the piano part.

Fifth system of musical notation. The vocal line (treble clef) contains the lyrics: - pla - ri do - len - tem cum fi - - li -. The piano accompaniment continues with the same rhythmic pattern. Trill ornaments (marked with a '3') are present above the notes 'do' and 'li' in the vocal line.

Quis est ho - mo qui non

o ? Quis est ho - mo qui non

ff *p*

fle - ret Christi ma - trem si - vi -

fle - ret Christi ma - trem si - vi -

f

- de - ret, quis est ho - mo qui non

- de - ret, quis est ho - mo qui non

fp *p*

fle - ret Chris - ti ma - trem si vi -

fle - ret Chris - ti ma - trem si vi -

ff *p*

- de - ret, Chris - ti ma - - - - - trem

- de - ret, Chris - ti ma - - - - - trem si vi - de - - - -

f *f*

si vi - - - - - de - ret in

p

- tan - to in tan - to sup - pli - ci -
 - ret in tan - to sup - pli - ci -

The first system of music consists of three staves. The top two staves are vocal lines in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "- tan - to in tan - to sup - pli - ci -" on the first staff and "- ret in tan - to sup - pli - ci -" on the second. The piano accompaniment is on the bottom two staves, with the right hand playing chords and the left hand playing a steady bass line.

- o? quis non pos - set con - tris -
 - o? quis non pos - set

p

The second system of music consists of three staves. The top two staves are vocal lines in treble clef with a key signature of two sharps. The lyrics are: "- o? quis non pos - set con - tris -" on the first staff and "- o? quis non pos - set" on the second. The piano accompaniment is on the bottom two staves, with the right hand playing chords and the left hand playing a steady bass line. A dynamic marking of *p* (piano) is present at the beginning of the piano part.

- ta - ri pi - am ma - trem con - tem -
 con - trista - ri pi - am ma - trem

The third system of music consists of three staves. The top two staves are vocal lines in treble clef with a key signature of two sharps. The lyrics are: "- ta - ri pi - am ma - trem con - tem -" on the first staff and "con - trista - ri pi - am ma - trem" on the second. The piano accompaniment is on the bottom two staves, with the right hand playing chords and the left hand playing a steady bass line.

- pla - ri, quis non pos - set
con - templa - ri, quis non pos - set con - tris -

The first system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with a treble and bass clef, featuring arpeggiated chords and a steady bass line.

con - tris - ta - ri pi - am ma - trem con - tem -
- ta - ri pi - am ma - trem con - tem -

The second system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with a treble and bass clef, featuring arpeggiated chords and a steady bass line.

- pla - ri, quis non pos - set con - tris -
- pla - ri, quis non pos - set con - tris -

ff *p*

The third system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with a treble and bass clef, featuring arpeggiated chords and a steady bass line. The system concludes with dynamic markings *ff* and *p*.

- ta - ri pi - am ma - trem con - tem -

- ta - ri pi - am ma - trem con - tem -

ff *p*

fp

- pla - ri, quis non pos - set con - tris -

- pla - ri, quis non pos - set con - tris -

ff *p*

fp

- ta - ri pi - am ma - trem con - tem -

- ta - ri pi - am ma - trem con - tem -

ff *p*

fp

- pla - ri pi - am ma - - - - trem
 - pla - ri, pi - am ma - - trem con - tem - pla - - -

This system contains the first two lines of music. The top line is a vocal line with lyrics. The second line is another vocal line. The bottom two staves are a piano accompaniment, with the right hand playing a rhythmic pattern of eighth notes and the left hand playing chords. Dynamics include *f* (forte) and *f* (forte).

con - tem - - - pla - ri do -
 - ri do - - len - - -

This system contains the third and fourth lines of music. The top line is a vocal line with lyrics. The second line is another vocal line. The bottom two staves are a piano accompaniment. Dynamics include *p* (piano).

- len - tem, do - len - tem cum fi - - li -
 - tem, do - - len - tem cum fi - li -

This system contains the fifth and sixth lines of music. The top line is a vocal line with lyrics. The second line is another vocal line. The bottom two staves are a piano accompaniment. Dynamics include *p* (piano).

- o cum fi - li - o do -

- o, do - len - tem, do - len - tem, do -

sf

- len - tem cum fi - li - o!

- len - tem cum fi - li - o! *a tempo.*

col canto. *dolce.*

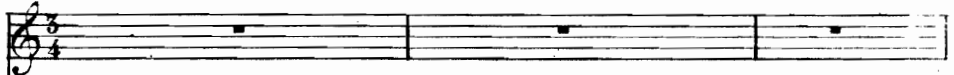
pp

pp *p* *pp* *ff* *ff*

N. 4.

AIR.

BASSO.



All^{to} Maestoso. (♩ = 84)

PIANO.

pp

pp

sf

pp

sf

pp

sf

3

Pro — pec — ca — tis su — a

sotto voce.

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

This system contains the first two measures of the piece. The vocal line begins with a half note 'gen' followed by a quarter note 'tis', then a half note 'vi' followed by a quarter note 'dit', then a half note 'Je' followed by a quarter note 'sum', and finally a half note 'in' followed by a quarter note 'tor'. The piano accompaniment features a steady eighth-note pattern in the right hand and block chords in the left hand.

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

This system contains the next two measures. The vocal line continues with a half note '- men' followed by a quarter note 'tis', then a half note 'et' followed by a quarter note 'fla', then a half note 'gel' followed by a quarter note 'lis', and finally a half note 'sub' followed by a quarter note 'di'. The piano accompaniment includes trills (tr) and dynamic markings such as *sf* (sforzando) and *pp* (pianissimo).

- tum!

This system contains the third measure and a double bar line. The vocal line has a half note '- tum!' followed by a quarter rest. The piano accompaniment features a *ff* (fortissimo) dynamic and a more active eighth-note accompaniment in the right hand.

Pro pec - ca - tis su - ae gen - tis

This system contains the fourth measure. The vocal line has a half note 'Pro' followed by a quarter note 'pec', then a half note 'ca' followed by a quarter note 'tis', then a half note 'su' followed by a quarter note 'ae', and finally a half note 'gen' followed by a quarter note 'tis'. The piano accompaniment features triplet patterns in both hands and a *pp* (pianissimo) dynamic.

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

This system contains the fifth measure. The vocal line has a half note 'vi' followed by a quarter note 'dit', then a half note 'Je' followed by a quarter note 'sum', then a half note 'in' followed by a quarter note 'tor', then a half note 'men' followed by a quarter note 'tis'. The piano accompaniment continues with triplet patterns in both hands.

et fla - gel - lis, et fla - gel - lis,

et fla - gel - lis sub - di - tum!

pp *sf* *pp*

pp *ff*

tr

Vi - dit su - um dul - cem na - tum

sotto voce.

mo - ri - en - tem de - so - la - tum, dum e -

sf sf

- mi - sit spi - ri - tum!

pp ff sf

Vi - dit su - um dul - cem na - tum,

3

mo - ri - en - tem de - so - la - tum,

3

dum e - mi - sit, dum e - mi - sit,

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a bass clef with a key signature of two sharps (F# and C#). It contains two measures of music, each with a half note followed by a quarter note. The lyrics are "dum e - mi - sit, dum e - mi - sit,". The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature. It features a steady eighth-note accompaniment in the bass and a melody in the treble consisting of eighth-note triplets. The lyrics are positioned between the vocal and piano staves.

dum e - mi - sit spi - ri - tum!

The second system of music continues the vocal and piano parts. The vocal line has four measures, with the lyrics "dum e - mi - sit spi - ri - tum!". The piano accompaniment continues with eighth-note triplets in the bass and eighth-note patterns in the treble. A piano dynamic marking (*p*) is placed above the piano staff in the fourth measure. The lyrics are positioned between the vocal and piano staves.

Vi - dit su - um dul - cem na - tum

The third system of music continues the vocal and piano parts. The vocal line has four measures, with the lyrics "Vi - dit su - um dul - cem na - tum". The piano accompaniment continues with eighth-note triplets in the bass and eighth-note patterns in the treble. An accent (>) is placed above the vocal staff in the second measure. The lyrics are positioned between the vocal and piano staves.

mo - ri - en - tem, de - so - la - tum

The fourth system of music concludes the vocal and piano parts. The vocal line has four measures, with the lyrics "mo - ri - en - tem, de - so - la - tum". The piano accompaniment continues with eighth-note triplets in the bass and eighth-note patterns in the treble. A mezzo-forte dynamic marking (*mf*) is placed below the piano staff in the first measure, and a fortissimo dynamic marking (*ff*) is placed below the piano staff in the fourth measure. A trill marking (*tr*) is placed above the vocal staff in the fourth measure. The lyrics are positioned between the vocal and piano staves.

dum e - mi - sit, dum e - mi - sit

sf sf f pp

spi - ri - tum! Vi - dit su - um

sf sf f pp

dul - cem na - tum mo - ri - en - tem,

mf f

de - so - la - tum, dum e - mi - sit

ff sf sf sf

dum e - mi - sit spi - ri -

pp

- tum, e - mi - sit, e - mi - sit

ff

spi - ri - tum, e - mi - sit,

tr

e - mi - sit spi - ri - tum!

tr

N^o 5.

CHŒUR et RECIT sans accompagnement.

Andante mosso. (♩ = 62)

BASSO Solo.

SOPRANO 1^o

SOPRANO 2^o

TENORE.

BASSO.

f E - ia ma - ter fons a - mo - ris, me sen - *f*
Andante mosso. (♩ = 62)

PIANO
ad libitum.

f

- ti - revim do - lo - ris fac ut - te - cum - lu -

f

sotto voce.

fac ut ardeat cor me - - um

sotto voce.

fac ut ar - de - at cor me -

sotto voce.

fac ut ar - de - at cor me -

sotto voce.

fac ut ar - de - at cor me -

sotto voce.

- - ge - am!

fac ut ar - de - at cor me -

mf

In a - mando Christum De - - um,

- um

in a - man - do Christum De -

- um

in a - man - do Christum De -

- um

in a - man - do Christum De -

- um

in a - man - do Christum De -

mf

crescendo.

ut si-bi com - pla - - - -

- um, *ff* ut si-bi com -

- um, *crescendo.* ut si-bi com - pla - - - -

- um, *crescendo.* ut si-bi com - pla *crescendo. ff* - - - -

- um, *ff* ut si-bi com - pla - - - -

cres. *ff*

All^{to} moderato (♩=116)
sotto voce.

ce - am, *sotto voce.* in a - - - - mando Christum

- pla - ce - am, *sotto voce.* in a - - - - man - do Christum

ce - am, *sotto voce.* in a - - - - man - do Christum

ce - am, *sotto voce.* in a - - - - man - do Christum

ce - am, *sotto voce.* in a - - - - man - do Christum

ce - am, *sotto voce.* in a - - - - man - do Christum

All^{to} Moderato (♩=116)
mf

And.^{te} mosso.

Deum, ut si-bi com-pla - ceam

Deum, — ut si-bi com-pla - ce - am ut si-bi com-

Deum, — ut si-bi com-pla - ce - am ut si-bi com-

Deum, — ut si-bi com-pla - ce - am ut si-bi com-

Deum, — ut si-bi com-pla - ce - am ut si-bi com-

ut si-bi com-pla - ceam, *ff* fac ut ar-de-at cor-me-um in amando Christum

- pla - ce - am,

- pla - ce - am,

- pla - ce - am, *ff* fac ut ar-de-at cor-me-um in amando Christum

- pla - ce - am, *ff* in amando Christum

ff

Adagio.
sotto voce.

De - um, ut si - bi com - pla - ce -

sotto voce.

at si - bi com - pla - ce -

sotto voce.

ut si - bi com - pla - ce -

sotto voce.

De - um, ut si - bi com - pla - ce -

sotto voce.

De - um ut si - bi com - pla - ce -

p

All.^{mo} Moderato .

- am. in a - mando Christum Deum,

- am, in a - mando Christum Deum,

- am, in a - mando Christum Deum,

- am. in a - mando Christum Deum,

- am in a - mando Christum Deum,

mf

Andante mosso (♩ = 62)

ut si - bi com - pla - ce - am,

ut si - bi com - pla - ce - am, ut si - bi com -

ut si - bi com - pla - ce - am, ut si - bi com -

ut si - bi com - pla - ce - am, ut si - bi com -

Andante mosso

ut si - bi com - pla - ce - am *ff* fac ut ar - de - at cor me - um in a - man - do - Christum

- pla - ce - am, *ff* fac ut ar - de - at cor me - um in a - man - do - Christum

- pla - ce - am, *ff* me - um in a - man - do - Christum

- pla - ce - am, *ff* fac ut ar - de - at cor me - um in a - man - do - Christum

- pla - ce - am, *ff* in a - man - do - Christum

ff

sotto voce
Adagio

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

De - um, at si - bi com - pla - ce - am ut si -

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

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

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

sotto voce

sotto voce

sotto voce

sotto voce

sotto voce

Adagio

si - - bi com - pla - ce - am!

- - bi com - - pla - - ce - am!

si - bi com - pla - ce - am!

si - - bi com - pla - ce - am!

si - - bi com - pla - ce - am!

N.º 6.

51

QUATUOR.

Allegro moderato (♩ = 67)

SOPRANO 1.º

SOPRANO 2.º

TENORE

BASSO

PIANO

Allegro moderato (♩ = 67)

ff

ff

ff

pp

Tenore.

Sane-ta ma-ter is-tud a-gas,

Cru-ci-fi-xi fi-ge

con espress.

plagas, sane - ta ma - ter is - tud a - - gas,

Cru - ei - fi - xi fi - ge pla - - gas Cor - di me - o,

- cor - di me - - - o va - li - de,

Cor - di me - o, - cor - di - me - o, cor - di me - o

va - - li - de!

SOPRANO 1°

Tu - i

nati vulne-ra-ti, Jam dig-na-ti pro me pa-ti

Tenore.

Tu-i na-ti vulne-ra-ti, Jam dig-

Tu - i na-ti vulne-ra - ti, Jam dig-

- na - ti pro me pa-ti,

f *p*

f *p*

na-ti pro me pa - - ti, poe - nas me-cum di - vi -

f de, di - vi - de, poe - nas -
 Tenore . poe - nas mecum

- me - cum, - poe - nas - me - cum, poe - nas me - cum
 poe - nas me - - cum poe - nas me - cum

ff di - - vi - de!
ff di - - vi - de!
p dolce

BASSO *ff* stringendo poco a poco
 fac me ve - re

SOPRANO 2°

ff

fac — me — ve — re — te — cum

te — cum fle — — — re

fle — — — re, Cru — — —

Cru — — — ci — — — li — xo con — do — le — — —

— ci — fi — xo con — do — le — — — re, do — —

re, do — —

nec e — — go, do — — nec e — —

nec e — — go, do — — nec e — —

go, do - - - nec e - - - go

go, do - - - nec e - - - go

ff *f* Tempo

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

vi - - - xe-ro, *p* > dux-ta

p

SOPRANO 1^o duxta erucem tecum stare, Te li-

SOPRANO 2^o Te li-benter soci-a-re,

TENORE duxta erucem te-cum stare, Te li-

BASSO erucem te-cum stare,

benter soci_a_re,

bentersoci_a_re, Te li_benter soci-

Jux - ta cruce m tecum sta re,

- a - re,

In plane_tu de - si - de - ro de -

SOPRANO 2^{do}

TENORE

In plane_tu de - si - de - ro, —

In planc tu, in plane - tu,

- si - de - ro, In planc tu, in plane - tu,

cresc.

SOPRANO 1^{mo}

p In

f > *f* > *f* > *f* > *ff* *p* In

f > *f* > *f* > *f* > *ff* In

f > *f* > *f* > *f* > *ff* In

ff *p*

planctu, In planctu, in plane - -

planctu, In planctu, in plane - -

planctu, In planctu, in plane - -

planctu, In planctu, in plane - -

ff *rf*

ff
 - tu de - si - de - ro!
ff
 - tu de - si - de - ro!
ff
 - tu de - si - de - ro!
ff
 - tu de - si - de - ro!
ff
pp

sotto voce
 Vir - go vir - ginum prae cla - ra, mi - hi jam nonsis a -
sotto voce
 Vir - go vir - ginum prae cla - ra, mi - hi jam nonsis a -
sotto voce
 Vir - go vir - ginum prae cla - ra, mi - hi jam nonsis a -
sotto voce
 Vir - go vir - ginum prae cla - ra, mi - hi jam nonsis a -

- ma - ra Vir - go virginum prae cla - ra, mi - hi

- ma - ra Vir - go virginum prae cla - ra, mi - hi

- ma - ra Vir - go virginum prae cla - ra, mi - hi

- ma - ra Vir - go virginum prae cla - ra, mi - hi

jam nonsis a - ma - ra, fac me te - cum

jam nonsis a - ma - ra, fac me te - cum

jam nonsis a - ma - ra, fac me te - cum

jam nonsis a - ma - ra, fac me te - cum

plan - ge - re, fac me te

plan - ge - re, fac me te

plan - ge - re, fac me te

plan - ge - re, fac me te

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are 'plan - ge - re, fac me te'. The music is in a minor key with a 3/4 time signature. The piano part features a steady accompaniment of eighth notes in the right hand and a more active bass line in the left hand.

- cum plan - ge - re! Vir - go

- cum plan - ge - re!

- cum plan - ge - re! Vir - go

- cum plan - ge - re!

The second system continues the musical score with four vocal staves and a piano accompaniment. The lyrics are '- cum plan - ge - re! Vir - go'. The vocal parts have a more melodic and expressive quality in this section. The piano accompaniment provides harmonic support with chords and moving lines.

vir-ginum prae clara, Mi - hi jam non sis a - ma - ra,

Vir - go Vir - ginum prae clara, mi - hi

vir-ginum prae clara, Mi - hi jam non sis a - ma - ra,

Vir - go vir - ginum prae clara, mi - hi

Vir - go, vir ginum prae cla - ra, mi - hi

jam non sis a - ma - ra,

Vir - go vir ginum prae cla - ra, mi - hi

jam non sis a - ma - ra,

jam nonsis a - ma - ra Fac me - te - cum - plan - ge - re,

jam nonsis a - ma - ra Fac me - te - cum - plan - ge - re,

plan - ge - re, fac me - te - cum,

fac me tecum fac me

plan - ge - re, fac me - te - cum,

fac me tecum fac me

— fac me — te - cum, fac me te - cum plan - ge -

te - cum, fac me te - cum plan - ge -

fac me — te - cum, fac me te - cum plan - ge -

te - cum, fac me te - cum plan - ge -

- re, *p* fac me te_cum plange - re, -
 - re, fac me te_cum
 - re, *p* fac me te_cum plange - re, -
 - re, fac me te_cum
p
pp plan - ge - re, -
pp plan - ge - re, -
pp plan - ge - re, -
pp plan - ge - re, -
 plan - ge - re, -
 plan - ge - re, -
 plan - ge - re, -
 plan - ge - re, -



plan - ge - re, te -



plan - ge - re, te -



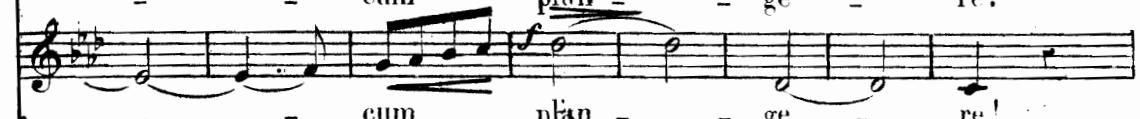
plan - ge - re, te -



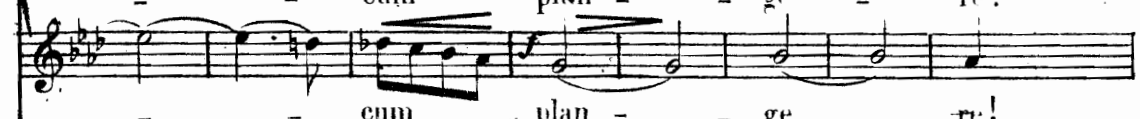
plan - ge - re, plan - ge - re, te -




- cum plan - ge - re!



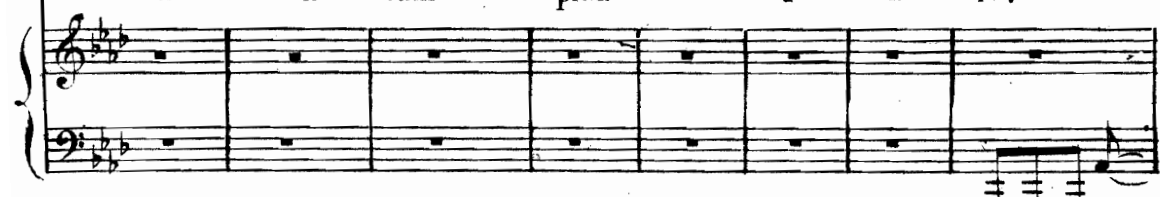
- cum plan - ge - re!



- cum plan - ge - re!



- cum plan - ge - re!



morendo.

N.º 7.

CAVATINE.

Aud.^{te} grazioso. (♩ = 84.)

SOPRANO 2.^{do}

PIANO.

dolce.

ff

p

ff *pp* *pp*

fac ut portem Christi mor-tem pas-si-

- o - nis fac con-for-tem et plagas recole - re

J
et pla - gas re

ff co - le - re!
ff *pp* *ff* *pp*

Fac me
ff *pp* *ff* *p*

pla - gis vul - ne - ra - ri,
ff *pp*

cru - ce
ff *pp* *ff* *p*

hac i - ne - bri - a - ri, ob a -

This system contains the first line of the musical score. It features a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are "hac i - ne - bri - a - ri, ob a -".

- mo - rem fi - li - i, ob a -

This system contains the second line of the musical score. It features a vocal line on a single treble clef staff and a piano accompaniment on two staves. The lyrics are "- mo - rem fi - li - i, ob a -".

- mo - rem fi - li - i, ob a - morem fi - li -

ff ff

ff ff

This system contains the third line of the musical score. It features a vocal line on a single treble clef staff and a piano accompaniment on two staves. The lyrics are "- mo - rem fi - li - i, ob a - morem fi - li -". The piano accompaniment includes dynamic markings *ff ff* in both the right and left hands.

- i! fac me plagis vul - ne - ra - ri, cru - ce hac i - ne - bri -

ff pp pp

ff

This system contains the fourth line of the musical score. It features a vocal line on a single treble clef staff and a piano accompaniment on two staves. The lyrics are "- i! fac me plagis vul - ne - ra - ri, cru - ce hac i - ne - bri -". The piano accompaniment includes dynamic markings *ff pp pp* in the right hand and *ff* in the left hand.

First system of a musical score. It features a vocal line and a piano accompaniment. The vocal line has the lyrics "a - ri ob a - morem fi - li - i ob". The piano accompaniment includes dynamic markings such as *f* and *ff*.

Second system of the musical score. The vocal line continues with the lyrics "amo - rem fi - li -". The piano accompaniment features dynamic markings *f*, *p*, and *ff*.

Third system of the musical score. The vocal line has the lyrics "- i, ob a - mo - rem". The piano accompaniment consists of dense chordal textures.

Fourth system of the musical score. The vocal line has the lyrics "fi - li - i!". The piano accompaniment includes dynamic markings *p* and *p*.

Fifth system of the musical score. The piano accompaniment continues with dynamic markings *p* and *p*.

N. 8.

AIR ET CHŒUR.

And^{te} Maestoso (♩=56)

SOPRANO 1^{mo} solo.

SOPRANO 1^{mo}

SOPRANO 2^{do}

TENORE.

BASSO.

CHŒUR.

And^{te} Maestoso (♩=56)

PIANO.

ff
ff
tremolo.

tremolo.
p
pp

SOPRANO 4^{mo} solo.

sotto voce

In - flam - ma - tus, in - flam -

The first system of music features a vocal line in soprano clef with a key signature of two flats and a 9/8 time signature. The lyrics are "In - flam - ma - tus, in - flam -". The piano accompaniment consists of a right hand with dense sixteenth-note chords and a left hand with a simple bass line. Triplet markings are present in the piano part.

- ma - tus et ac - cen - sus, Per te,

The second system continues the vocal line with the lyrics "- ma - tus et ac - cen - sus, Per te,". The piano accompaniment maintains its rhythmic pattern of sixteenth-note chords.

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

The third system features the lyrics "Vir - go, sim de - fen - sus, per te". The piano accompaniment continues with sixteenth-note chords.

vir - go sim de - fen - sus, in di - i ju -

The fourth system has the lyrics "vir - go sim de - fen - sus, in di - i ju -". The piano accompaniment continues with sixteenth-note chords.

- di - ci - i!

The fifth system concludes with the lyrics "- di - ci - i!". The piano accompaniment continues with sixteenth-note chords. The system ends with a double bar line and a fermata over the final notes.

CHŒUR
SOPRANO 1^{mo}

ff In di-e ju-di-ci, in di-e ju-di-ci,
 SOPRANO 2^{do}
ff In di-e ju-di-ci, in di-e ju-di-ci,
 TENORE.
ff In di-e ju-di-ci, in di-e ju-di-ci,
 BASSO.
ff In di-e ju-di-ci, in di-e ju-di-ci,

tremolo.

in di-e ju-di-ci, in di-e ju-di-ci - i!
 in di-e ju-di-ci, in di-e ju-di-ci - i!
 in di-e ju-di-ci, in di-e ju-di-ci - i!
 in di-e ju-di-ci, in di-e ju-di-ci - i!

Soprano solo.

fac me eru - ce ens - to -

- di - ri, mor - te Chris - ti prae - mu -
sotto voce
 Fac me cru - ce cus - to - di - ri,
sotto voce
 Fac me cru - ce cus - to - di - ri,
sotto voce
 Fac me cru - ce cus - to - di - ri,
sotto voce
 Fac me cru - ce cus - to - di - ri,

- ni - ri, mor - te Chris - ti
 mor - te Chris - ti prae - mu - ni - ri, mor - te
 mor - te Chris - ti prae - mu - ni - ri, mor - te
 mor - te Chris - ti prae - mu - ni - ri, mor - te
 mor - te Chris - ti prae - mu - ni - ri, mor - te

præ - mu - ni - ri , con - fo - ve - ri

Christi præ - mu - ni - ri , con - fo -

Christi præ - mu - ni - ri , con - fo -

Christi præ - mu - ni - ri , con - fo -

Christi præ - mu - ni - ri , con - fo -

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in four voices (Soprano, Alto, Tenor, Bass) and a fifth voice part. The lyrics are: "præ - mu - ni - ri , con - fo - ve - ri". The piano accompaniment features a complex rhythmic pattern in the right hand and a simpler bass line in the left hand.

gra - ti - à , con - fo -

ve - ri gra - ti - à , con - fo -

ve - ri gra - ti - à , con - fo -

ve - ri gra - ti - à , con - fo -

ve - ri gra - ti - à , con - fo -

The second system of the musical score continues the vocal parts and piano accompaniment. The lyrics are: "gra - ti - à , con - fo -". The vocal parts are arranged in four voices (Soprano, Alto, Tenor, Bass) and a fifth voice part. The piano accompaniment features a complex rhythmic pattern in the right hand and a simpler bass line in the left hand. The system concludes with a double bar line and a fermata over the final notes.

ti - à!

- ve - ri gra - ti - à!

- ve - ri gra - ti - à!

- ve - ri gra - ti - à!

- ve - ri gra - ti - à!

Soprano solo .

sotto voce.

ff in - flam - ma - tus, in - flam -

- ma - tus et - ac - cen - sus per te,

vir - go, sim de - fen - sus, per te;

vir - go, sim de - fen - sus in di - e ju -

crese.

- di - ei - i!

ff

CHOEUR

ff In - di - e ju - di - ci - i, in - di - e ju - di - ci - i, in - di - e ju -

ff In - di - e ju - di - ci - i, in - di - e ju - di - ci - i, in - di - e ju -

ff In - di - e ju - di - ci - i, in - di - e ju - di - ci - i, in - di - e ju -

ff In - di - e ju - di - ci - i, in - di - e ju - di - ci - i, in - di - e ju -

ff *tremolo.*

- di - ci, in - die ju - di - ci - i!
 - di - ci, in - die ju - di - ci - i!
 - di - ci, in - die ju - di - ci - i!
 - di - ci, in - die ju - di - ci - i!

pp

Soprano solo.

p Fac me cru - ce cus - to

- di - ri, mor - te Christi prae - mu -
sotto voce.
 Fac me cru - ce cus - to - di - ri,
sotto voce.
 Fac me cru - ce cus - to - di - ri,
sotto voce.
 Fac me cru - ce cus - to - di - ri,
sotto voce.
 Fac me cru - ce cus - to - di - ri,

- ni - ri. mor - te Chris - ti

mor - te Chris - ti prae - mu - ni - ri, mor - te

mor - te Chris - ti prae - mu - ni - ri, mor - te

mor - te Chris - ti prae - mu - ni - ri, mor - te

mor - te Chris - ti prae - mu - ni - ri, mor - te

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in a choir setting with four voices (Soprano, Alto, Tenor, Bass) and a fifth voice part. The lyrics are: "- ni - ri. mor - te Chris - ti" on the first line, and "mor - te Chris - ti prae - mu - ni - ri, mor - te" on the subsequent lines. The piano accompaniment features a complex, rhythmic pattern in the right hand, primarily consisting of eighth and sixteenth notes, while the left hand provides a steady bass line.

prae - mu - ni - ri, con - fo - ve - ri

Chris - ti prae - mu - ni - ri, con - fo -

Chris - ti prae - mu - ni - ri, con - fo -

Chris - ti prae - mu - ni - ri, con - fo -

Chris - ti prae - mu - ni - ri, con - fo -

The second system of the musical score continues with five vocal staves and a piano accompaniment. The lyrics are: "prae - mu - ni - ri, con - fo - ve - ri" on the first line, and "Chris - ti prae - mu - ni - ri, con - fo -" on the subsequent lines. The piano accompaniment continues with the same complex rhythmic pattern as in the first system, maintaining the harmonic and rhythmic structure of the piece.

gra - - - *ff* - - -

-ve - ri gra - ti - à, con - fo -

-ve - ri gra - ti - à, con - fo -

-ve - ri gra - ti - à, con - fo -

-ve - ri gra - ti - à, con - fo -

ff

Detailed description: This system contains the first five staves of a musical score. The top staff is a vocal line with a long melisma on the word 'gra' and a dynamic marking of *ff*. The next four staves are vocal parts for different voices, all singing the words '-ve - ri gra - ti - à, con - fo -'. The bottom two staves are for the piano accompaniment, featuring a dense, rhythmic texture with many sixteenth notes.

- - - ti - à!

-ve - ri gra - ti - à!

-ve - ri gra - ti - à!

-ve - ri gra - ti - à, con - fo - ve - ri

-ve - ri gra - ti - à, con - fo - ve - ri

Detailed description: This system continues the musical score with six staves. The top staff is a vocal line with a melisma on 'ti - à!'. The next three staves are vocal parts for different voices, all singing '-ve - ri gra - ti - à!'. The fourth and fifth staves are vocal parts for different voices, all singing '-ve - ri gra - ti - à, con - fo - ve - ri'. The bottom two staves are for the piano accompaniment, continuing the dense rhythmic texture from the first system.

ff con - fo - ve - ri

ff con - fo - ve - ri gra -

ff con - fo - ve - ri gra -

gra - ti - à , gra -

gra - ti - à , gra -

The piano accompaniment in this system includes triplets in the right hand and a sixteenth-note pattern in the left hand. A sixteenth-note scale-like figure is marked with a '6' in the right hand.

gra - ti - à !

- ti - à !

- ti - à !

- ti - à ! con - fo - ve - ri

- ti - à ! con - fo - ve - ri

The piano accompaniment in this system features a dense sixteenth-note texture in the right hand and a steady eighth-note accompaniment in the left hand.

con - fo - ve - ri - gra -

con - fo - ve - ri gra -

con - fo - ve - ri gra -

gra -

gra -

Detailed description: This system contains five vocal staves. The top staff has the lyrics 'con - fo - ve - ri - gra -'. The second and third staves have 'con - fo - ve - ri gra -'. The fourth and fifth staves have 'gra -'. The music is in a major key with a common time signature. The notes are mostly quarter and eighth notes, with some rests.

3 3 3 3 6 3 3

Detailed description: This system shows the piano accompaniment for the first system. It consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right-hand part features a complex rhythmic pattern with many sixteenth notes, including triplets and a sextuplet. The left-hand part has a simpler accompaniment with quarter notes and chords. There are dynamic markings like 'f' and 'ff'.

gra - ti - a !

ti - a !

ti - a !

ti - a !

ti - a !

Detailed description: This system contains five vocal staves. The top staff has the lyrics 'gra - ti - a !'. The second and third staves have 'ti - a !'. The fourth and fifth staves have 'ti - a !'. The music is in a major key with a common time signature. The notes are mostly quarter notes, with some rests.

ff

Detailed description: This system shows the piano accompaniment for the second system. It consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right-hand part features a complex rhythmic pattern with many sixteenth notes, including triplets and a sextuplet. The left-hand part has a simpler accompaniment with quarter notes and chords. There is a dynamic marking 'ff'.

Detailed description: This system shows the piano accompaniment for the third system. It consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right-hand part features a complex rhythmic pattern with many sixteenth notes, including triplets and a sextuplet. The left-hand part has a simpler accompaniment with quarter notes and chords.

N. 9.

QUATUOR

sans accompagnement

ANDANTE. (♩=60)

SOPRANO 1^{mo}

SOPRANO 2^{do}

TENORE.

BASSO

PIANO
ad libitum.

Quando

Quando

Quando corpus mo-ri-e-tur, mo-ri-e-tur, Quando

Andante. (♩=60)

p

Quan-dò corpus mo-ri-e-tur, Fac ut

corpus mo-ri-e-tur, mo-ri-e-tur, Quan-dò corpus mo-ri-e-tur, Fac ut

corpus mo-ri-e-tur, mo-ri-e-tur, Quan-dò corpus mo-ri-e-tur, Fac ut

corpus mo-ri-e-tur, mo-ri-e-tur, Fac ut

a_nimæ do_ne_tur, a_ni_mæ done - tur Pa_radisi glo - ri_a;
 a_nimæ do_ne_tur, a_ni_mæ done - tur Pa_radisi glo - ri_a;
 a_nimæ do_ne_tur, a_ni_mæ done - tur Pa_radisi
 a_nimæ do_ne_tur, a_ni_mæ done - tur Pa_radisi

Musical score for the first system, featuring vocal lines and piano accompaniment. The score includes dynamic markings such as *ff* and *sf*.

sotto voce.
 Quando corpus mori_e_tur Fac ut a_nimæ do_netur Pa_ra_disi
sotto voce.
 Quando corpus mori_e_tur Fac ut a_nimæ do_netur Pa_ra_disi
ff *sotto voce.*
 glo - ri_a! Quando corpus mori_e_tur Fac ut a_nimæ do_netur Pa_ra_disi
ff *sotto voce.*
 glo - ri_a! Quando corpus mori_e_tur Fac ut a_nimæ do_netur Pa_ra_disi

Musical score for the second system, featuring vocal lines and piano accompaniment. The score includes dynamic markings such as *sotto voce*, *ff*, and *p*.

pp *sotto voce*
 Pa radisi glo - ri - a! Quan - dō corpus mo - ri - e - tur,

pp *sotto voce.*
 Pa - radisi glo - ri - a! Quan - dō corpus mo - ri - e - tur,

pp *sotto voce.*
 Pa - radisi glo - ri - a! Quan - dō corpus mo - ri - e - tur,

pp *sotto voce.*
 Pa - radisi glo - ri - a! Quan - dō corpus mo - ri - e - tur,

f *ff*
 Fac ut a - ni - mae do - - netur Pa - radi - si glo - ri - a,

f *ff*
 Fac ut a - ni - mae do - - netur Pa - radi - si glo - ri - a,

f
 Fac ut a - ni - mae do - - netur Pa - radi - si

Fac ut a - ni - mae do - - netur Pa - radi - si

sotto voce.

Quando corpus mori - etur, Fac ut a - nimæ do - netur Para - disì,

sotto voce.

Quando corpus mori - etur, Fac ut a - nimæ do - netur Para - disì,

ff *sotto voce.*

glo - ri - a Quando corpus mori - etur, Fac ut a - nimæ do - netur Para - disì,

ff *sotto voce.*

glo - ri - a Quando corpus mori - etur, Fac ut a - nimæ do - netur Para - disì,

ff *p*

mp *ff*

Pa - radisi glo - ri - a! Quando corpus mori - etur, Fac ut a - nimæ do

pp *ff*

Pa - radisi glo - ri - a! Quando corpus mori - etur, Fac ut a - ni -

pp *ff*

Pa - radisi glo - ri - a! Quando corpus mori - etur, Fac ut a - ni -

pp *ff*

Pa - radisi glo - ri - a! Quando corpus mori - etur, Fac ut a - ni -

pp *ff*

- ne - tur Pa - radi - si, Pa - radi - si glo - ri - a! Quan - do
 - mae do - ne - tur Pa - radi - si, Pa - radi - si glo - ri - a! Quan - do
 - mae do - ne - tur Pa - radi - si, Pa - radi - si glo - ri - a! Quan - do
 - mae de - ne - tur Pa - radi - si, Pa - radi - si glo - ri - a! Quan - do

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

ff *ff* *p*

corpus mo - ri - e - tur, fac ut a - ni - ma - do - ne - tur Pa - radi - si, Pa - radi - si
 corpus mo - ri - e - tur, fac ut a - ni - mae do - ne - tur Pa - radi - si, Pa - radi - si
 corpus mo - ri - e - tur, fac ut a - ni - mae do - ne - tur Pa - radi - si, Pa - radi - si
 corpus mo - ri - e - tur, fac ut a - ni - mae do - ne - tur Pa - radi - si, Pa - radi - si

ff *ff* *ff* *ff*
ff *ff* *ff* *ff*
ff *ff* *ff* *ff*

ff *ff*

sotto voce.
 glo - ri - a, Pa-ra-
sotto voce.
 glo - ri - a, Pa-ra-di - si glo -
sotto voce.
 glo - ri - a, Pa-ra-di-si Pa-ra-di - si glo -
 glo - ria, Pa-ra-di-si glo-ri-a Pa-ra-di - si glo -

The first system of the musical score consists of five staves. The top three staves are vocal lines, each with lyrics. The first vocal line starts with 'glo - ri - a, Pa-ra-'. The second vocal line continues with 'glo - ri - a, Pa-ra-di - si glo -'. The third vocal line continues with 'glo - ri - a, Pa-ra-di-si Pa-ra-di - si glo -'. The fourth staff is a bass line with lyrics 'glo - ria, Pa-ra-di-si glo-ri-a Pa-ra-di - si glo -'. The fifth staff is a grand staff (treble and bass clefs) for piano accompaniment, starting with a piano (*p*) dynamic marking.

- di-si, Pa-ra-di-si, Pa-ra-di-si, Pa-ra-di-si, Pa-ra-di-si — glo - ri - a.
 ri - a!
 ri - a!
 ri - a!

The second system of the musical score consists of five staves. The top three staves are vocal lines. The first vocal line has lyrics '- di-si, Pa-ra-di-si, Pa-ra-di-si, Pa-ra-di-si, Pa-ra-di-si — glo - ri - a.' and ends with a fermata. The second vocal line has lyrics 'ri - a!' and ends with a fermata. The third vocal line has lyrics 'ri - a!' and ends with a fermata. The fourth staff is a bass line with lyrics 'ri - a!' and ends with a fermata. The fifth staff is a grand staff for piano accompaniment, ending with a fermata.

N^o 10.

FINAL.

Allegro. (♩=126)

SOPRANO 1^{mo}

SOPRANO 2^{do}

TENORE.

BASSO.

PIANO.

CHOEUR.

les 4 parties de solo avec le CHOEUR.

ff A - men!

TUTTI.

ff A - men!

TUTTI.

ff A - men!

TUTTI.

ff A - men!

ff

ff

ff A - men!

ff A - men!

ff A - men!

ff A - men!

ff A - men!

ff A - men!

In sempiterna saecula amen, amen, amen, amen

in sempiterna

a - - - - - men, a - - - - -

f

f

Detailed description: This system contains four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment with a forte (*f*) dynamic marking.

- - - - - men, a - - - - -

saecula, a - - - - - men, a - - - - -

- - - - - men, in sempiterna saecula, a - - - - -

a - - - - - men, a - - - - -

f

Detailed description: This system continues the musical score with four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment with a forte (*f*) dynamic marking.

men, a

men, a

men, a

men in sempiter - na sae - cu - la a

f

Detailed description: This system contains five staves. The top three staves are vocal parts. The first staff has the lyrics 'men, a'. The second staff has 'men, a'. The third staff has 'men, a'. The fourth staff is a bass line with lyrics 'men in sempiter - na sae - cu - la a'. The fifth staff is a grand staff (treble and bass clefs) for piano accompaniment, starting with a forte (*f*) dynamic marking.

men in sempiter - na sae - cu - la, — a -

men, a - men, in sempiter - na

men, in sempiter - na sae - cu - la in sempi

men, a

Detailed description: This system contains five staves. The top three staves are vocal parts. The first staff has the lyrics 'men in sempiter - na sae - cu - la, — a -'. The second staff has 'men, a - men, in sempiter - na'. The third staff has 'men, in sempiter - na sae - cu - la in sempi'. The fourth staff is a bass line with lyrics 'men, a'. The fifth staff is a grand staff for piano accompaniment.

- men, a - men, in sempiter - na sae - cu - la, a - men, amen,
 sae - cu - la, a - men, amen, in sempiter - na sae - cu -
 - terna sae - cu - la, in sempiter - na sae - cu - la, in sempiter - na sae -
 - men, a - men, a - men, a - men,
 8 - loco.

in sempiter - na sae - cu - la, in sempiter - na sae - cu - la, a -
 la, a - men, a - men, in sempiter - na a -
 - cu - la, in sempiter - na sae - cu - la, a - men, a -
 a - men, a -

men, a

men, in se piter na sae cu la, a

men, a

men, a

Detailed description: This system contains four staves. The top staff is a vocal line with lyrics 'men, a'. The second staff is another vocal line with lyrics 'men, in se piter na sae cu la, a'. The third staff is a vocal line with lyrics 'men, a'. The bottom staff is a piano accompaniment consisting of two staves (treble and bass clef). The music is in a minor key and 4/4 time.

men, in se piter na sae cu la a men amen

men, amen in se piter na sae cu

men, in se piter na sae cu la in se piter na sae

men, a men,

ff

ff

B. et Cⁱ

Detailed description: This system contains four staves. The top staff is a vocal line with lyrics 'men, in se piter na sae cu la a men amen'. The second staff is a vocal line with lyrics 'men, amen in se piter na sae cu'. The third staff is a vocal line with lyrics 'men, in se piter na sae cu la in se piter na sae'. The bottom staff is a piano accompaniment consisting of two staves (treble and bass clef). The music is in a minor key and 4/4 time. There are dynamic markings '*ff*' in the piano part. The page ends with the text 'B. et Cⁱ'.

in sempiter - na sae - cu - la, a - men, a -
 - la, a - men, amen, in sempiter - na sae - cu - la -
 - cu - la in sempiter - na sae - cu - la, in sempiter - na sae - cu - la, a -
 a - men, a - men, a -

- men, a -
 a - men, a -
 - men, a -
 - men in sempiter - na sae - cu - la, a -

- men in sempi - ter - - na, in sempi - ter - - na, in sempi - ter - - -
- men, a - - men, a - - men, a - - men, a - - -
- men, in sempi - ter - - na, in sempi - ter - - na, in sempi - ter - - -
- men, a - - men, a - - men, a - - men, a - - -

- na, in sempi - ter - - na, a -
- - - men, a - - men, a -
- na, in sempi - ter - - na, a - - -
- - - men, a - - -

pp

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal parts are written in a single melodic line across the three staves, with lyrics underneath. The piano accompaniment is written in grand staff notation (treble and bass clefs).

The second system of the musical score continues the vocal and piano parts. It includes the following lyrics under the vocal staves:

- men, in sempiter - nae sae - - - cu - la, a -

- men, in sempiter - nae sae - - - cula, a -

- men, in sempiter - nae sae - - - cu - la,

- men, in sempiter - nae sae - - - cu - la, a -

The piano accompaniment includes dynamic markings: *p* (piano), *eres*, *f* (forte), and *ff* (fortissimo).

men, a - men, a -
men a -
- la, a - men
a - men a -

ff

Detailed description: This system contains five staves. The top four staves are vocal parts. The first staff has lyrics 'men, a - men, a -'. The second staff has 'men a -'. The third staff has '- la, a - men'. The fourth staff has 'a - men a -'. The fifth staff is piano accompaniment, starting with a fortissimo (*ff*) dynamic marking. The music is in a minor key and features a complex, rhythmic accompaniment.

- men, insemi_ter - na, insemi_ter - na,
men, a - men, insemi_ter - na, insemi_ter - na,
a - men, insemi_ter - na, insemi_ter - na,
- men, a - men insemi_ter - na, insemi_ter - na,

p

Detailed description: This system contains five staves. The top four staves are vocal parts. The first staff has lyrics '- men, insemi_ter - na, insemi_ter - na,'. The second staff has 'men, a - men, insemi_ter - na, insemi_ter - na,'. The third staff has 'a - men, insemi_ter - na, insemi_ter - na,'. The fourth staff has '- men, a - men insemi_ter - na, insemi_ter - na,'. The fifth staff is piano accompaniment, starting with a piano (*p*) dynamic marking. The music continues with the same complex accompaniment as the first system.

insempiter - na, insempiter - na insempiter - - -
 insempiter - na, insempiter - na, insempiter - - -
 insempiter - na, insempiter - na, insempiter -
 - ter - na, insemi - ter - na, a - men, insempi

cres. *f* *ff*

- na, a - - - men insemi - ter - - na, insemi - ter - - -
 - na, a - - - men, a - men a - men, a - men, a - -
 - na, a - - - men, insempi - ter - - na, insempi - ter - -
 - ter - na, a - - - men, a - men a - men, a - men, a - -

ff

- najnsempiter najnsempiter -
 - najnsempiter - najnsempiter -

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment, with the right hand playing a rhythmic pattern of eighth notes and the left hand providing harmonic support.

And^{te} Moderato (♩ 152) *sotto voce*.

- na, A - men!
 - men, A - men!
 - na, a -
 - men, a -

And^{te} Moderato (♩ 152) *sotto voce*
 pp pp

The second system continues the vocal and piano parts. It features a change in tempo and dynamics, marked 'And^{te} Moderato' and 'pp'. The vocal lines end with 'A - men!' and 'a -'. The piano accompaniment includes a fermata over a chord in the final measure.

a - men! a - men! a -
 a - men! a - men! a -
 men! a - men! a - men! a -
 men! a - men! a - men! a -

p *p* *mf*
p *p*

4: Tempo animato.

- men, in sempiter - na, in sempiter -
 - men, a -
 - men, *ff* in sempiter -
 - men, *ff* a -

4: Tempo animato.

ff

na a -

na, in sempiter - na, a -

8-

Detailed description: This system contains the first four staves of music. The top staff is a vocal line with lyrics 'na a -'. The second staff is a vocal line with lyrics 'na, in sempiter - na, a -'. The third and fourth staves are piano accompaniment, with the right hand playing a melodic line and the left hand playing a rhythmic accompaniment. A fermata is placed over the eighth measure of the piano accompaniment.

men, in sem_pi_ter -

men, a -

men, in sem_pi_ter -

men, a -

loco.

8-

Detailed description: This system contains the next four staves of music. The top staff is a vocal line with lyrics 'men, in sem_pi_ter -'. The second staff is a vocal line with lyrics 'men, a -'. The third and fourth staves are piano accompaniment, with the right hand playing a melodic line and the left hand playing a rhythmic accompaniment. A fermata is placed over the eighth measure of the piano accompaniment. The word 'loco.' is written above the piano accompaniment in the second measure.

- na, in sem-pi-ter -
 - na, in sem-pi-ter -
 - na, a -
 - na, a -

8

men, a - - men, a - - men, a - -

men a - - men, a - - men, a - -

men, a - - men, a - - men, a - -

men, loco. a - - men, a - - men, a - -

ff

- men, a - - men!

- men, a - - men!

- men, a - - men!

- men, a - - men!

8

8 loco.

ff

FIN.