

Amen

(A Cappella - SATB w. Bass Divisi)

Ivan Fernandez-Lopez

mf $\text{♩} = 64$

Soprano *mf* A - - - men A - - - men A - - - men A -

Alto *mf* A - - - men, A - - - men, A - - - men, A -

Tenor *mf* A - - - men, A - - - men, A -

Bass *mf* A - - - men, A -

This system contains the first four staves of the vocal score. The Soprano staff begins with a treble clef, a key signature of two flats, and a 4/4 time signature. The tempo is marked as quarter note = 64. The lyrics are 'A - - - men A - - - men A - - - men A -'. The Alto, Tenor, and Bass staves follow with similar lyrics and musical notation. A piano accompaniment is shown below the vocal staves.

5

- men A - - - men A - - - men A - - - men.

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

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

- men A - - - men A - - - men A - - - men.

This system contains the next four staves of the vocal score, starting at measure 5. The lyrics continue: '- men A - - - men A - - - men A - - - men.', 'men, A - - - men A - - - men A - - - men A -', '- men A - - - men A - - - men A - - - men A - - - men, A -', and '- men A - - - men A - - - men A - - - men.'. The piano accompaniment continues below.

2

10

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

15

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

A 20 3

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

25

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

4

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

divisi

30

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

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

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

A - men. A - men, A - *nis.* men. A - men, A -

men. A - men. A - men. A - men. A -

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

A - men. A - men. A - men. A - men.

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

rit. -

B

6 ♩=66 45

men, A - men, A - men.

men, A - men, A - men.

8 A - men, A - men. A -

men, A - men. **B**

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

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

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

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

50 7

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

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

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

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

55

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

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

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

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

Amen

Ivan Fernandez-Lopez

Soprano ♩=64

(A Cappella - SATB w. Bass Divisi)₅

A - - men A - men A - men A - men A - men A - men A - men.

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

- men A - men A - men A - - men A - - men A -

- men A - men A - men A - men A - men. A - men A - men A - men. A - men.

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

Bmen. A - men. A - men. A - men. A - men. A - men, A - men, A - men.

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

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

Amen

Ivan Fernandez-Lopez

(A Cappella - SATB w. Bass Divisi)

Alto ♩=64

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

mf

10

- men A - men. A - men A - men A - men A - men.

15

A

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

20

25

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

30

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

35

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

40

rit.

B men, A - men, A - men, A - men, A - men, A - men, A - men, A - men.

♩=66

45

50

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

Alto



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

55



A - men, A - - - men, A - - - - men, A - men. _____

Amen

Ivan Fernandez-Lopez

Tenor $\text{♩} = 64$

2

5

8

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

10

mf 15

- men, **A** A - men, A - men A - men. A - men A - men A - men. A - men. A -

20

25

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

30

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

35

40

A - men A - men A - men. **B** A - men. A - men. A - men. A - men. A - men.

rit. $\text{♩} = 66$ 45

50

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

55

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

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

Amen

Ivan Fernandez-Lopez

Bass $\text{♩} = 64$ **3**

mf A - men, A - men A - men A - men A - men. A - men,

5

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

15

men. A - men. A - men. A - men. A - men. A - men. A - men. A -

20

men A - men A - men. A - men. A - men A - men A - men A - men. A - men. A -

divisi **30**

men A - men A - men. A - men. A - men A - men A - men A - men. A - men. A -

40 *rit.*

B men. A - men, A - men, A - men, A - men, A - men, A - men, A - men.

$\text{♩} = 66$ **2**

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

50

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

55

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

Amen

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Piano ♩=64

(A Cappella - SATB w. Bass Divisi) 5

Measures 1-5 of the piano accompaniment. The music is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

Measures 6-10 of the piano accompaniment. Measure 10 is marked with the number '10'. The musical texture continues with similar rhythmic patterns and harmonic support.

Measures 11-15 of the piano accompaniment. Measure 15 is marked with the number '15'. The accompaniment maintains its steady pace and harmonic structure.

Measures 16-20 of the piano accompaniment. Measure 20 is marked with the number '20'. A box containing the letter 'A' is placed above the first measure of this system. The piece concludes with sustained chords in the final measure.

2

Piano

25

30

Musical notation for measures 25-30. The score is in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

35

Musical notation for measures 31-35. The right hand continues the melodic development with some chromaticism, and the left hand maintains the accompaniment pattern.

40

rit.

Musical notation for measures 36-40. The tempo marking 'rit.' (ritardando) is present. The right hand has a more sustained melodic line, and the left hand continues with the accompaniment. The piece concludes in 2/4 time.

B

♩=66

45

Musical notation for measures 41-45. The key signature changes to two flats (B-flat, E-flat). The right hand features a more active melodic line with sixteenth notes, and the left hand provides a steady accompaniment.

Piano

50

Musical score for measures 50-54. The piece is in a key with two flats (B-flat and E-flat) and a common time signature. The score is written for piano in a grand staff. Measure 50 features a melodic line in the right hand with eighth and sixteenth notes, and a bass line with eighth notes and a fermata. Measure 51 continues the melodic development. Measure 52 shows a change in the bass line with a fermata. Measure 53 features a melodic line with a fermata. Measure 54 concludes the system with a melodic line and a fermata.

55

Musical score for measures 55-59. The piece continues in the same key and time signature. Measure 55 features a melodic line in the right hand with eighth and sixteenth notes, and a bass line with eighth notes and a fermata. Measure 56 continues the melodic development. Measure 57 shows a change in the bass line with a fermata. Measure 58 features a melodic line with a fermata. Measure 59 concludes the system with a melodic line and a fermata.