

STABAT MATER

per soli, coro a 4 voci miste e orchestra

N° I

INTRODUZIONE

Gioacchino ROSSINI

Pianoforte
od
Organo

AND^{no} MODERATO ♩ = 100

pp

legato

f

stacc.

pp

mf

p

49182



SOPRANI 1.

3

sottovoce

Coro

Sta - bat Ma - ter do - lo -

SOPRANI 2.

TENORI

sottovoce

Coro

Sta - bat Ma - ter do - lo - ro -

BASSI *sottovoce*

Sta - bat Ma - ter do - lo - ro -

*legato**pp**p* Soli

- ro - - - - - sa sta - bat

*sottovoce**p* Soli

Do - lo - ro - - - - - sa sta - bat

p Soli

- sa sta - bat

p Soli

- sa sta - bat

*p**pp*

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

p Tutti
la - cry - mo - sa, sta - bat Ma - ter do - lo -

p Tutti
la - cry - mo - sa, sta - bat Ma - ter do - lo -

p Tutti
la - cry - mo - sa, sta - bat Ma - ter do - lo -

p Tutti
la - cry - mo - sa, sta - bat Ma - ter do - lo -

p

Soli

-ro - sa jux - ta cru - cem la - cry - mo - sa,

Soli

-ro - sa jux - ta cru - cem la - cry - mo - sa,

Soli

-ro - sa cru - cem la - cry - mo - sa,

Soli

-ro - sa la - cry - mo - sa,

ff

ff Tutti

dum pen - de - bat

ff Tutti

dum pen - de - bat

ff Tutti

dum pen - de - bat

ff Tutti

dum pen - de - bat

ff

2

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in B-flat major and feature the lyrics "Fi - li - us..." with long horizontal lines indicating sustained notes. The piano part begins with a forte (*ff*) dynamic and consists of a complex, fast-moving melodic line in the right hand and a more rhythmic accompaniment in the left hand.

Fi - li - us.....

Fi - li - us.....

Fi - li - us.....

Fi - li - us.....

ff

Continuation of the musical score. The vocal parts have rests, indicated by dotted lines. The piano part continues with a complex, fast-moving melodic line in the right hand and a more rhythmic accompaniment in the left hand. The dynamic *f* (forte) is marked. The word "SMOYZ." appears at the end of the piano part.

.....

.....

.....

.....

f

SMOYZ.

TENORE

Solo

Sta - - - bat

Ma - ter do - - lo - ro - sa

jux - - ta cru - cem la - - cry -

8 SOPRANI I!

Soli

SOPRANI 2!

Soli

TENORI

RASSI

dum pen - de - bat, dum pen -

dum pen - de - bat, dum pen -

-mo - sa dum pen - de - bat, dum pen -

-de - bat,

-de - bat,

Tutti

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

f Tutti

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

f Tutti

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

f Tutti

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

f Tutti

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

3

cres. sempre

tutta forza *p* *Soli*

dum pen - de - bat Fi - li - us. Sta - bat

tutta forza *p* *Soli*

dum pen - de - bat Fi - li - us. Sta - bat

tutta forza *p* *Soli*

dum pen - de - bat Fi - li - us. Sta - bat

tutta forza *p* *Soli*

dum pen - de - bat Fi - li - us. Sta - bat

ff *pp*

Ma - ter do - - lo - ro - sa

Ma - ter do - - lo - ro sa

Ma - ter do - - lo - ro - sa

Ma - ter do - - lo - ro - sa

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with each voice part having its own line of lyrics. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a simpler bass line in the left hand.

jux - ta cru - cem la - cry -

jux - ta cru - cem la - cry -

jux - ta cru - cem la - cry -

jux - ta cru - cem la - cry -

The second system continues the musical setting with four vocal staves and a piano accompaniment. The vocal parts maintain their homophonic texture. The piano accompaniment continues with a similar rhythmic pattern, featuring more complex chordal structures in the right hand.

First system of the musical score. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: *-mo - sa dum pen - de - bat*. The piano part features a rhythmic pattern of eighth and sixteenth notes.

Second system of the musical score. It includes vocal staves and piano accompaniment. The lyrics are: *Fi - li - Jux - ta cru - cem*. There are two *Soli* markings above the vocal staves, each followed by a *ff Coro* marking. The piano part includes a section marked *m.d.* (moderato) and *ff* (fortissimo). The system concludes with the lyrics *Fi - li - us jux - ta.....* and *Fi - li - Jux - ta cru - cem la - cry -*.

la - cry - mo - sa

la - cry - mo - sa

cru - cem la - cry - mo - sa

-mo - sa la - cry - mo - sa

ff *Soli*
jux - ta

sottovoce
dum... pen - de - bat Fi - li - us jux - ta

sottovoce
dum... pen - de - bat Fi - li - us jux - ta

sottovoce
dum... pen - de - bat Fi - li - us

ff *Soli*
jux - ta

sottovoce
dum... pen - de - bat Fi - li - us jux - ta

p *pp* *ff*

Tutti

cru - cem la - cry -

Tutti

cru - cem la - cry -

ff Tutti

jux - ta..... cru - cem la - cry -

Tutti

cru - cem la - cry - mo - sa la - cry -

sottovoce

- mo - sa dum..... pen - de - bat Fi - li -

sottovoce

- mo - sa dum..... pen - de - bat Fi - li -

sottovoce

- mo - sa dum..... pen - de - bat Fi - li -

sottovoce

- mo - sa dum..... pen - de - bat Fi - li -

f

p *pp*

Coro sottovoce Soli

-us doloro - sa lacrymo - sa

-us doloro - sa lacrymo - sa

-us

-us

5

pp *legato* *pp* *f*

p Tutti

dum pen - de - bat Fi - li -

p Tutti

dum pen - de - bat Fi - li -

p Tutti

dum pen - de - bat Fi - li -

p Tutti

dum pen - de - bat dum...pende - bat Fi - li -

Solo

Fi - li -

p *staccato* *mf* *p*

Score for voice and piano, page 15. The score is written in B-flat major (two flats) and 4/4 time. It features four vocal staves and a piano accompaniment.

The vocal parts (Soprano, Alto, Tenor, Bass) all sing the same lyrics: *-us.....*. The word *Tutti* is written above the Tenor staff.

The piano accompaniment consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *p* (piano), *cres.* (crescendo), and *ff* (fortissimo).

The score is divided into three systems. The first system contains the vocal entries and the beginning of the piano accompaniment. The second system continues the piano accompaniment with a *p* dynamic. The third system concludes the piece with a *ff* dynamic and a final cadence.

N° 2
A R I A
TENORE

♩ = 100
ALL^{to} MAESTOSO

First system of the piano introduction. The right hand features a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment. Dynamics include *ff* (fortissimo) and *pp* (pianissimo).

Second system of the piano introduction. The right hand continues the melodic line, and the left hand has a more active accompaniment. Dynamics include *legato* and *dolce*.

Third system of the piano introduction. The right hand has a more active melodic line, and the left hand continues the accompaniment.

Fourth system of the piano introduction. The right hand has a more active melodic line, and the left hand continues the accompaniment. Dynamics include *ff* (fortissimo).

TENORE

p legato

Cu - - jus

Fifth system of the score, featuring the vocal line and piano accompaniment. The vocal line begins with the lyrics "Cu - - jus". The piano accompaniment includes a section marked with a circled "6". Dynamics include *pp* (pianissimo).

a - ni - mam ge - men - tem con - tri -

- sta - tam et do - len - tem per - tran -

- si - vit gla - di - us, cu - jus

a - ni - mam ge - men - tem

con - tri - sta - tam et do -

- lentem per - tran - sivit gla - di -

- us. 7 O quam tri - stis et..... af -

- flic - ta fu - it il - la

49182

be - ne - dic - ta fu - it

f *p* *pp dolce*

il - la be - ne - dic - ta

Ma - ter Ma - ter U - nige - ni -

cres. *f* *ff*

- ti! o quam tri - stis

[8] *f* *p* *f* *p* *f* *p*

et af - flic - ta fu - it

il - la be - ne - dic - ta

Ma - ter Ma - ter U - ni -

9

- ge - ni - ti!..... Quæ moe - re - bat

a piacere *a tempo*

legato

col canto *a tempo*

et do - le - bat et tre - me - bat

The first system contains measures 1 through 4. The vocal line is in a soprano register, with lyrics 'et do - le - bat et tre - me - bat'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

cum vi - de - bat Na - ti poe - nas

The second system contains measures 5 through 8. The vocal line continues with 'cum vi - de - bat Na - ti poe - nas'. The piano accompaniment maintains the eighth-note bass line and chordal texture.

in - cly - ti et tre -

The third system contains measures 9 through 12. The vocal line includes dynamic markings *f* and *ff*. The piano accompaniment features a more active right hand with sixteenth-note patterns and triplets in the bass line, also marked with *f* and *ff*.

me - bat cum vi - de - bat

The fourth system contains measures 13 through 16. The vocal line concludes with 'me - bat cum vi - de - bat'. The piano accompaniment continues with the eighth-note bass line and active right-hand figures.

Na - ti - poe - nas in - cly -

10 - ti quæ 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 poe - nas

I^o Tempo

in - cly - ti **11** quæ mœ - re - bat et do.

I^o Tempo

p

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

accel. molto *a tempo, più largo* *ff*

me - bat cum vi - de - bat Na - ti poe -

accel. molto *a tempo, più largo* *ff*

smorz.

nas in - cly - ti *sempre dim. il tempo*

smorz. *p*

Na - ti poe -

- nas in - cly ti.

morendo sino alla fine
pp

N.º 3 DUETTO

25

SOPRANO 1.º E SOPRANO 2.º

♩ = 69
LARGO

dolce

pp

p *pp* *ff*

SOPRANO 1.º

Quis est ho - mo qui non

pp

fle - ret Chri - sti Ma - trem si vi -

f *p*



First system of the musical score. The vocal line (treble clef) begins with a half note 'de', followed by a quarter rest, then a half note 'ret', followed by a quarter rest, then a half note 'Chri', followed by a quarter rest, then a half note 'sti', followed by a quarter rest, then a half note 'Ma', followed by a quarter rest, then a half note 'trem', followed by a quarter rest, then a half note 'si', followed by a quarter rest, and ends with a half note 'vi'. The piano accompaniment (grand staff) features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

- de - ret Chri - sti Ma - trem si vi -



Second system of the musical score. The vocal line begins with a half note 'de', followed by a quarter rest, then a half note 'ret', followed by a quarter rest, then a half note 'in', followed by a quarter rest, then a half note 'tan', followed by a quarter rest, then a half note 'to', followed by a quarter rest, then a half note 'suppli', followed by a quarter rest, and ends with a half note 'ci'. The piano accompaniment continues with the same rhythmic pattern.

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



Third system of the musical score. The vocal line begins with a half note 'o', followed by a quarter rest, then a half note 'si', followed by a quarter rest, then a half note 'vi', followed by a quarter rest, then a half note 'de', followed by a quarter rest, then a half note 'ret', followed by a quarter rest, then a half note 'si', followed by a quarter rest, and ends with a half note 'vi'. The piano accompaniment features a crescendo leading to a fortissimo (f) section, followed by a piano (p) section.

- o si vi - de - ret si vi -



Fourth system of the musical score. The vocal line begins with a half note 'de', followed by a quarter rest, then a half note 'ret', followed by a quarter rest, then a half note 'in', followed by a quarter rest, then a half note 'tan', followed by a quarter rest, then a half note 'to', followed by a quarter rest, then a half note 'suppli', followed by a quarter rest, and ends with a half note 'ci'. The piano accompaniment features a fortissimo (f) section.

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



Fifth system of the musical score. The vocal line begins with a half note 'o', followed by a quarter rest, then a half note 'Chri', followed by a quarter rest, then a half note 'sti', followed by a quarter rest, then a half note 'Ma', followed by a quarter rest, then a half note 'trem', followed by a quarter rest, then a half note 'si', followed by a quarter rest, and ends with a half note 'vi'. The piano accompaniment features a piano (pp) section.

- o Chri - sti Ma - trem si vi -

27

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

- o?

SOPRANO 2º

13

Quis non pos - set con - tri -

- sta - ri pi - am Ma - trem con - tem -

f *p*

- pla - ri pi - am Ma - trem con - tem -

- pla - ri do - len - tem cum Fi - li -

- o pi - am Ma - trem con - tem -

- pla - ri do - len - tem cum Fi - li -

- o pi - am Ma - trem con - tem -

- pla - ri do - len - tem cum Fi - li -

SOPRANO 2º

Quis est ho - mo qui non

- o? Quis est ho - mo qui non

fle - ret Chri - sti Ma - trem si vi -

fle - ret Chri - sti Ma - trem si vi -

- de - ret quis est ho - mo qui non

- de - ret quis est ho - mo qui non

fle - ret Chri - sti Ma - trem si vi -

fle - ret Chri - sti Ma - trem si vi -

p *f* *p*

_de_ret Chri - sti Ma - trem

_de_ret Chri - sti Ma - trem si vi - de -

f *p* *f*

si vi - de - ret in

p

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

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

- o? Quis non pos - set con - tri -

14 - o? Quis non pos - set

p

- sta - ri pi - am Ma - trem con - tem -

con - tri - sta - ri pi - am Ma - trem

- pla - ri quis non pos - set
con - templa - ri quis non pos - set con - tri -

con - trista - ri pi am Matrem..... con - tem -
- sta - ri pi am Matrem..... con - tem -

- pla - ri quis non pos - set con - tri -
- pla - ri quis non pos - set con - tri -

First system of the musical score. It consists of two vocal staves (Soprano and Alto) and a piano accompaniment with Treble and Bass clefs. The key signature is D major (two sharps). The lyrics are: *- sta - ri pi - am Ma - trem con - tem -*. The piano part includes dynamic markings *p* (piano) and *f* (forte) with accents.

Second system of the musical score. It continues with the same vocal and piano parts. The lyrics are: *- pla - ri quis non pos - set con - tri -*. The piano part includes a triplet of eighth notes in the right hand and dynamic markings *p* and *f*.

Third system of the musical score. It concludes the page with the same vocal and piano parts. The lyrics are: *- sta - ri pi - am Ma - trem con - tem -*. The piano part includes dynamic markings *p* and *f* with accents.

-pla_ri *f* pi - am Ma - - - trem
 -pla_ri *f* pi - am Ma - - - trem con - templa - -
f *p* *f*

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

- len - tem do - len - tem cum Fi - li -
 - tem do - - - len - - tem cum Fi - - - li -
f

- o cum Fi - li - o do -

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

- len - tem cum Fi - li - o?

- len - tem cum Fi - li - o?

col canto

dolce

15

pp

p

pp

ff

N° 4 A R I A BASSO

♩ = 88

ALL^{to} MAESTOSO

The first system of the piano accompaniment consists of three measures. The first measure features a *pp* (pianissimo) dynamic with a steady eighth-note pattern in the left hand and a half-note in the right hand. The second measure continues this pattern with a *pp* dynamic. The third measure features a *f* (forte) dynamic with a half-note in the right hand and a half-note in the left hand. The key signature is one sharp (F#) and the time signature is 3/4.

The second system of the piano accompaniment consists of three measures. The first measure features a *pp* dynamic with a steady eighth-note pattern in the left hand and a half-note in the right hand. The second measure features a *ff* (fortissimo) dynamic with a steady eighth-note pattern in the left hand and a half-note in the right hand. The third measure features a *tr* (trill) dynamic with a half-note in the right hand and a half-note in the left hand. The key signature is one sharp (F#) and the time signature is 3/4.

BASSO

16

The third system of the piano accompaniment consists of three measures. The first measure features a *pp* dynamic with a steady eighth-note pattern in the left hand and a half-note in the right hand. The second measure features a *ff* dynamic with a steady eighth-note pattern in the left hand and a half-note in the right hand. The third measure features a *tr* dynamic with a half-note in the right hand and a half-note in the left hand. The key signature is one sharp (F#) and the time signature is 3/4.

The vocal line for the bass begins in the second measure of the third system. The lyrics are: Pro pec - ca - tis su - æ gen - tis vi - dit Je - sum. The vocal line is written in a single staff with a key signature of one sharp (F#) and a time signature of 3/4. The lyrics are: Pro pec - ca - tis su - æ gen - tis vi - dit Je - sum.

in tor - men - tis, et fla - gel - lis

rall. sub - di - tum. *tr* *in tempo*

pp col canto *ff*

UN POCO MENO

[17] Pro pec - ca - tis su - æ gen - tis vi - dit

UN POCO MENO *pp*

Je - sum in tor - men - tis et fla - gel - lis

et fla - gel - lis et fla - gel - lis sub - di -

18

-tum.
I. Tempo

pp

pp

sf

pp

pp

f

ff

tr

19

BASSO

Vi - dit su - um

dul - cem Na - tum mo - ri - en - do

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

spi - ri - tum. *in tempo*

col canto *ff*

POCO MENO

20 Vi - dit su - um dul - cem Na - tum, mo - ri -

POCO MENO *pp*

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

dum e - mi - sit, dum e - mi - sit spi - ri -

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

Na - tum mo - ri - en - do de - so -

- la - tum dum e - mi - sit dum e - -

ff tr *sf* *sf* *sf* *pp*

staccato

- mi - sit spi - ri - tum. Vi - dit

legato

su - um dul - cem Na - tum mo - ri -

22 *mf*

- en - do de - so - la - tum dum e - mi - sit

sf tr *sf* *sf* *sf*

POCO PIÙ VIVO

ff

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

pp

staccato

ff POCO PIÙ VIVO

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

tr

- mi - sit e - mi - sit spi - ri - tum.

tr

Nº 5
CORO E RECITATIVO
A SOLE VOCI

43

AND^{te} MOSSO $\text{♩} = 76$

BASSO

SOPRANO 1º

SOPRANO 2º

CORO

TENORE

BASSO *f*

E - ja, Ma - ter fonsa - mo - ris, me sen - ti - revim do -

$\text{♩} = 76$
AND^{te} MOSSO

lo - ris fac ut..... te - cum..... lu - ge - am.

sottovoce
 Fac ut ar-de-at cor me - - um.

sottovoce
 fac ut ar-de-at cor me - - um.

sottovoce
 fac ut ar-de-at cor me - - um.

sottovoce
 fac ut ar-de-at cor me - - um.

sottovoce
 fac ut ar-de-at cor me - - um.

mf

In a - mando Christum De - - 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 - - um,

ut si-bi com-pla - - - - - ce -

ut si-bi com-pla - - - - - ce -

ut si-bi com-pla - - - - - ce -

ut si-bi com-pla - - - - - ce -

ut si-bi com-pla - - - - - ce -

ALL.^{to} MODERATO ♩:108
sottovoce

-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,.....

ALL.^{to} MODERATO ♩:108
mf

AND^{te} MOSSO ♩:60

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 -

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

AND^{te} MOSSO ♩:60

ut si - bi com - pla - ce - am, fac ut ar - deat cor me - um in a - mando Christum

- pla - ce - am,

- pla - ce - am,

- pla - ce - am, fac ut ar - deat cor me - um in a - mando Christum

- pla - ce - am, in a - mando Christum

ADAGIO
sottovoce

47

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

ut si - bi com - pla - ce -

ut si - bi com - pla - ce -

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

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

ADAGIO

p

ALL.^o MODERATO ♩:108

- 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,....

ALL.^o MODERATO ♩:108

AND^{te} MOSSO ♩:60

ut si - bi com - pla - ce - am

ut si - bi com - pla - ce - am

ut si - bi com - pla - ce - am

ut si - bi com - pla - ce - am

ut si - bi com - pla - ce - am

ut si - bi com - pla - ce - am

ut si - bi com -

AND^{te} MOSSO ♩:60

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

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

- pla - ce - am, *ff* in a - mando Christum

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

- pla - ce - am, *ff* in a - mando Christum

ADAGIO
sottovoce

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

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

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

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

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

ADAGIO
p sottovoce

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

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

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

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

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

N° 6
QUARTETTO

♩ = 80
ALL^{to} MODERATO

ff pp

The piano introduction consists of four measures. The right hand plays chords and single notes, while the left hand plays a steady eighth-note accompaniment. Dynamics range from fortissimo (ff) to pianissimo (pp).

The piano introduction continues with measures 5-8. The right hand features more complex chordal textures, and the left hand maintains the eighth-note accompaniment.

23

The piano introduction concludes with measures 9-12. Measure 12 contains a repeat sign. The right hand has more active melodic lines, and the left hand continues the accompaniment.

TENORE

San - cta

pp

The tenor vocal entry begins with a whole rest in measure 1, followed by a half rest in measure 2. The vocal line starts in measure 3 with the word "San - cta". The piano accompaniment continues with the eighth-note accompaniment.

Mater, is - tud a - gas. cru - ci - fi - xi fi - ge

pp

The tenor vocal entry continues with measures 5-8. The vocal line includes the words "Mater, is - tud a - gas. cru - ci - fi - xi fi - ge". The piano accompaniment continues with the eighth-note accompaniment.

con espressione

plagas, san - cta Mater is - tud a - gas

pp

24 *f* cru - ci - fi - xi fi - ge pla - gas cor - di.... me - o...

f *p*

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

f

cor - di..... me - o,..... cor - di..... me - o cor - di

f

me - o va - li - de.

ff

25

p

pp

SOPRANO I.º

TENORE

Tu - i na - ti vul - ne - ra - ti,

Tu - i

pp

tam di - gnati pro me pa - ti,

na - ti vul - ne - ra - ti,

Tam di - gna - ti pro me

26

pp

Tu - i na - ti vul - ne - ra - ti, Tam di -
pa - ti

- gna - ti pro me pa - ti, poe - nas..... me - cum..

..... di - vi - de,..... di - vi - de,

TENORE poe - nas..... me - cum,... poe - nas..... me - cum,
poe - nas mecum, poe - nas me - cum

f > > > > *ff* > . .

poe - nas me - cum di - - vi - de.

f > > > > *ff* > . .

poe - nas me - cum di - - vi - de.

27 *dolce*

f *p*

BASSO *ff*

Fac me ve - re te - cum

ff

SOP. 2º *ff*

Fac.....me ve - re te - cum

fle - - re,

ff *p*

First system of the musical score, measures 1-4. The vocal line (soprano) has the lyrics "fle - re,". The piano accompaniment features a dense texture of sixteenth-note chords in the right hand and a bass line in the left hand. The dynamic marking *ff* is present.

fle - re,

cru - ci - fi - xo con - do -

ff

Second system of the musical score, measures 5-8. The vocal line continues with "cru - ci - fi - xo con - do -" and then "le - re". The piano accompaniment continues with similar textures, including a *ff* marking and a *p* marking in the right hand.

cru - ci - fi - xo con - do -

le - re

ff *p*

Third system of the musical score, measures 9-12. The vocal line has the lyrics "le - re, do - nec e -". The piano accompaniment continues with similar textures, including a *ff* marking and a *pp* marking. A measure rest of 28 is indicated in the vocal line.

le - re, do - nec e -

do - nec e -

ff *pp*

28

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

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

- nec e - - go, vi - - - xe-

- nec e - - go, vi - - - xe-

ff

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

- ro.

p

29 Jux - ta cruce[m] Tecum

SOPRANO I^o

TENORE



stare,



_ben - ter so - ci - a - re,

Te li -

_ben - ter so - ci - a - re,

Jux - ta cruce m tecum sta - - re,



BASSO - benter so - ci - a - re,

in plan - ctu de - si - de -

TENORE

- ro, de - si - de - ro, in

in

SOPRANO 2°

in plan - ctu de - si - de - ro, in plan -

planctu, in plan - ctu, in plan -

planctu, in plan - ctu, in plan -

cres. ff



in planctu, in

-ctu de - si - de-ro, in planctu, in

-ctu de - si - de-ro, in planctu, in

-ctu de - si - de-ro, in planctu, in



planctu, in plan - ctu de -

planctu, in plan - ctu de -

planctu, in plan - ctu de -

planctu, in plan - ctu de -

cres. cres.

ff

- si - de - ro.

ff

- si - de - ro.

ff

- si - de - ro.

ff

- si - de - ro.

ff

pp

ff

pp

SOPR. 1.^o *sottovoce*

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

SOPR. 2.^o *sottovoce*

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

TEN. *sottovoce*

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

BASSO *sottovoce*

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

[31]

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

pp

jamnon sis a - ma - ra, Vir - go vir - ginum prae - cla -

jamnon sis a - ma - ra, Vir - go vir - ginum prae - cla -

jamnon sis a - ma - ra, Vir - go vir - ginum prae - cla -

jamnon sis a - ma - ra, Vir - go vir - ginum prae - cla -

- ra, mi - hi jamnon sis a - ma - ra; fac

- ra, mi - hi jamnon sis a - ma - ra; fac

- ra, mi - hi jamnon sis a - ma - ra; fac

- ra, mi - hi jamnon sis a - ma - ra; fac

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

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

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

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

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with each voice part singing the same melody. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

..... fac me te - cum plan -

..... fac me te - cum plan -

..... fac me te - cum plan -

..... fac me te - cum plan -

The second system continues the vocal and piano parts. The vocal parts have a melisma (indicated by dots) before the word 'fac'. The piano accompaniment continues with the same patterns as in the first system. A rehearsal mark '32' is placed at the beginning of the piano part in the fifth measure of this system.

- ge - re, Vir - go vir_ginum prae -

- ge - re, Vir - go vir_ginum prae -

- ge - re,

p

- cla_ra, mi - hi jamnonsis a - ma_ra,

Vir - go vir - ginum prae_cla_ra, mi - hi

- cla_ra, mi - hi jamnonsis a - ma_ra,

Vir - go vir - ginum prae_cla_ra, mi - hi

Vir - - go vir_gi_numprae_cia - - ra,

jam nonsis a - ma - ra

Vir - - go vir_gi_numprae_cia - - ra,

jam nonsis a - ma - ra

SOPR. I.^o *f*

TEN. *f* mi - hi jamnonsis a - ma - - ra; fac me.... te - cum

mi - hi jamnonsis a - ma - - ra; **33** fac me.... te - cum

..... plan - ge - re,..... plan - ge - re,

..... plan - ge - re,..... plan - ge - re,

SOPRANO 1º

SOPRANO 2º

TENORE

BASSO

fac me..... te - cum... fac me.... te - cum fac me

fac me tecum fac me te - cum fac me

fac me..... te - cum... fac me.... te - cum fac me

fac me tecum fac me te - cum fac me

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

te - cum plan - ge - re

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

te - cum plan - ge - re

34

- re.....

plan -

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

plan -

- re.....

plan -

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

plan -

- ge - re.....

plan -

- ge - re.....

- ge - re.....

plan -

- ge - re.....

- ge - re.....

plan -

- ge - re.....

te - - cum plan - ge -
te - - cum plan - ge -
te - - cum plan - ge -
plan - ge - re te - - cum plan - ge -

The first system of the musical score, measures 67-72. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The vocal parts enter in measure 67 with the lyrics "te - - cum plan - ge -". The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands. The key signature is B-flat major (two flats).

- re.
- re.
- re.
- re.

morendo

The second system of the musical score, measures 73-82. The vocal parts continue with the lyrics "- re.". The piano accompaniment features a more active bass line with eighth-note patterns. The system concludes with a "morendo" (diminuendo) marking. The key signature remains B-flat major.

N^o 7 CAVATINA SOPRANO 2^o

♩ = 108

AND^{te} GRAZIOSO

dolce

p

ff

SOPRANO 2^o

p

35 Facut portem Christi mortem, passi - o - nis faccon-

pp

f

_sor - tem et plagas recole - re, et.....

ff

..... pla - gas re -

p

This system contains measures 34 and 35. The vocal line has a dotted line under the lyrics 'pla - gas re -'. The piano accompaniment features a melody in the right hand and a rhythmic pattern of eighth notes in the left hand. A dynamic marking of *p* is present in measure 34.

- co - le - re. **36**

ff *pp* *ff* *pp*

This system contains measures 36 and 37. The vocal line has the lyrics '- co - le - re.' followed by a measure rest. A box containing the number '36' is placed above the piano part in measure 36. The piano accompaniment has a complex texture with chords and moving lines in both hands. Dynamic markings *ff* and *pp* are used in measures 36 and 37 respectively.

Fac me

ff *pp* *ff* *p*

This system contains measures 38 and 39. The vocal line has the lyrics 'Fac me'. The piano accompaniment continues with a dense texture of chords and moving lines. Dynamic markings *ff*, *pp*, *ff*, and *p* are used in measures 38 and 39 respectively.

pla - gis vul - ne - ra - ri,

ff *pp*

This system contains measures 40 and 41. The vocal line has the lyrics 'pla - gis vul - ne - ra - ri,'. The piano accompaniment features a melody in the right hand and a rhythmic pattern in the left hand. Dynamic markings *ff* and *pp* are used in measures 40 and 41 respectively.

First system of the musical score. The vocal line (treble clef) begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment (grand staff) features a complex texture with sixteenth-note runs in the right hand and dense block chords in the left hand. Dynamics *ff* and *pp* are indicated. The lyrics "cru - ce" are written below the vocal line.

cru - ce

Second system of the musical score. The vocal line continues with a half note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment maintains its complex texture. Dynamics *ff* and *pp* are indicated. The lyrics "hac i - ne - bri - a - ri, ob a -" are written below the vocal line.

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

Third system of the musical score. The vocal line concludes with a half note F#4, a quarter note E4, a quarter note D4, and a quarter note C4. The piano accompaniment concludes with a final chord. Dynamics *ff* and *pp* are indicated. The lyrics "-mo - rem Fi - li - i, ob a -" are written below the vocal line.

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

_mo - rem Fi - li - i,..... ob a -

_mo - rem Fi - li - i,..... *p* fac me plagis vulne - ra - ri, cruce

ff *ff pp* *pp* **37**

hac i - ne - bri - a - ri, ob a - mo - rem Fi - li - i,

ob..... a - mo - rem.....

Fi - li - i, ob..... a - mo -

- rem..... Fi - li - i.

dolce

p

p

The musical score is written for voice and piano. It consists of four systems of staves. The first system (measures 72-75) features a vocal line with lyrics 'ob..... a - mo - rem.....' and a piano accompaniment starting with a forte (*f*) dynamic. The second system (measures 76-79) continues the vocal line with 'Fi - li - i, ob..... a - mo -' and features a more active piano accompaniment with fortissimo (*ff*) dynamics. The third system (measures 80-83) shows the vocal line concluding with '- rem..... Fi - li - i.' and the piano accompaniment becoming softer, marked with piano (*p*) and a *dolce* (sweet) articulation. The fourth system (measures 84-87) continues the piano accompaniment with a piano (*p*) dynamic. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

N° 8
ARIA E CORO

73

♩ = 60
AND^{te} MAESTOSO

First system of the piano introduction. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and eighth notes. A forte (*ff*) dynamic marking is present in the left hand.

Second system of the piano introduction, continuing the melodic and rhythmic themes established in the first system.

Third system of the piano introduction, featuring a piano (*pp*) dynamic marking in the left hand.

SOPRANO I°

Vocal line for Soprano I and piano accompaniment. The vocal line begins with a rest followed by a long note marked *f*. The piano accompaniment consists of dense sixteenth-note chords in the right hand and a simpler bass line in the left hand. The lyrics "In - - - flam -" are aligned with the vocal line.

Continuation of the vocal line and piano accompaniment. The vocal line is marked *sottovoce* and includes the lyrics "_ ma - tus in - flamma - tus et... ac_". The piano accompaniment continues with dense sixteenth-note chords.

-cen - sus Per Te, Vir - go, sim de -

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

-fen - sus, in di - e ju - di - ci -

cres. *ff*

SOPR. I.^o *ff*

SOPR. 2.^o i, *ff* Coro in di_e ju - di - ci_i, in di_e ju - di - ci_i,

TENORE *ff* Coro In di_e ju - di - ci_i, in di_e ju - di - ci_i,

BASSO *ff* Coro In di_e ju - di - ci_i, in di_e ju - di - ci_i,

[38] In di_e ju - di - ci_i, in di_e ju - di - ci_i,

ff

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

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

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

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

pp

SOPRANO 1º

sottovoce

Fac me Cru-ce cu-sto-

p

sottovoce

di-ri, mor-te Chri-sti prae-mu-

Fac me Cru-ce cu-sto-di-ri,

sottovoce

Fac me Cru-ce cu-sto-di-ri,

sottovoce

Fac me Cru-ce cu-sto-di-ri,

sottovoce

Fac me Cru-ce cu-sto-di-ri,

sottovoce

Fac me Cru-ce cu-sto-di-ri,

ni - ri, mor - te Chri - sti
 mor - te Chri - sti prae - mu - ni - ri, mor - te
 mor - te Chri - sti prae - mu - ni - ri, mor - te
 mor - te Chri - sti prae - mu - ni - ri, mor - te
 mor - te Chri - sti prae - mu - ni - ri, mor - te

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

First system of the musical score. It includes five vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key signature. The lyrics are: "gra - ti - a con - fo -". The piano accompaniment features a series of trills (tr) in the right hand and a steady eighth-note bass line in the left hand. The system concludes with a double bar line and a *ff* (fortissimo) dynamic marking.

Second system of the musical score. It continues the vocal and piano parts from the first system. The vocal parts end with the lyrics: "- ti - a." and "a.". The piano accompaniment continues with the same rhythmic pattern. The system concludes with a double bar line and a *p* (piano) dynamic marking.

f *sottovoce*

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 -

cres.

ff **39** - di - ci - i.

ff *ff*

ff

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

ff

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

ff

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

ff

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

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

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

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

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

pp

SOPRANO I^o

p Fac meCru - ce cu - sto-

40

- di - ri, mor - teChri-sti prae-mu -

sottovoce Fac meCru - ce cu - sto-di - ri,

sottovoce Fac meCru - ce cu - sto-di - ri,

sottovoce Fac meCru - ce cu - sto-di - ri,

sottovoce Fac meCru - ce cu - sto-di - ri,

- ni - ri, mor - te Chri - sti

mor - te Chri - sti prae - mu - ni - ri, mor - te

mor - te Chri - sti prae - mu - ni - ri, mor - te

mor - te Chri - sti prae - mu - ni - ri, mor - te

mor - te Chri - sti prae - mu - ni - ri, mor - te

prae - mu - ni - ri. Con - fo - ve - ri

Chri - sti prae - mu - ni - ri. Con - fo.

Chri - sti prae - mu - ni - ri. Con - fo.

Chri - sti prae - mu - ni - ri. Con - fo.

Chri - sti prae - mu - ni - ri. Con - fo.

gra - ti - a, con - fo -

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

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

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

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

ff

p *POCO PIÙ MOSSO*

- ti - a, con - fo - ve - ri

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

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

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

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

ff

p *POCO PIÙ MOSSO*

ff con - fo - ve - ri

ff con - fo - ve - ri gra -

ff con - fo - ve - ri gra -

gra -

gra -

gra - ti - a,

- ti - a,

- ti - a,

- ti - a, con - fo - ve - ri

- ti - a, con - fo - ve - ri

con - fo - ve - ri

con - fo - ve - ri gra -

con - fo - ve - ri gra -

gra -

gra -

The first system of the musical score, measures 84-88. It features five vocal staves and a grand staff. The vocal parts enter with the lyrics 'con - fo - ve - ri' in measure 84. The melody is in a major key with a key signature of one flat. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line in the left hand. The system concludes with a fermata over the final notes.

gra - ti - a.

ti - a.

ti - a.

ti - a.

ti - a.

ti - a.

fff tutta forza

The second system of the musical score, measures 89-93. It continues the vocal and piano parts from the first system. The vocal parts enter with the lyrics 'gra - ti - a.' in measure 89. The piano accompaniment features a more complex rhythmic pattern with triplets and sixteenth notes. The system concludes with a fermata over the final notes.

The third system of the musical score, measures 94-98. It continues the vocal and piano parts from the second system. The piano accompaniment features a more complex rhythmic pattern with triplets and sixteenth notes. The system concludes with a fermata over the final notes.

N° 9
QUARTETTO
A SOLE VOCI

85

ANDANTE ♩ = 60

SOPRANO 1°

SOPRANO 2° *p legato*

TENORE *p legato*

BASSO *p legato*

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

♩ = 60
ANDANTE

legato *p*

p legato

Quando corpus mo- ri - e- tur, fac ut a- ni- mæ do-
- e- tur, mo- ri - e - - tur, quando corpus mo- ri - e- tur, fac ut a- ni- mæ do-
- e- tur, mo- ri - e - - tur, quando corpus mo- ri - e- tur, fac ut a- ni- mæ do-
- e- tur, mo- ri - e - - tur, fac ut a- ni- mæ do-

netur, a - ni - mae...do - ne - tur, pa - radi - si glo - ri - a,

netur, a - ni - mae do - ne - tur, pa - radi - si glo - ri - a,

netur, a - ni - mae do - ne - tur, pa - radi - si glo - ri -

netur, a - ni - mae do - ne - tur, pa - radi - si glo - ri -

sottovoce
quan - do cor - pus mo - ri - e - tur, fac ut a - ni - mae do - ne - tur pa - ra - di - si

sottovoce
quan - do cor - pus mo - ri - e - tur, fac ut a - ni - mae do - ne - tur pa - ra - di - si

sottovoce
- a, quan - do cor - pus mo - ri - e - tur, fac ut a - ni - mae do - ne - tur pa - ra - di - si

sottovoce
- a, quan - do cor - pus mo - ri - e - tur, fac ut a - ni - mae do - ne - tur pa - ra - di - si

pp *sotto voce*
 pa-ra-di-si glo - ri-a. Quan - do cor-pus mo - ri - e - tur,
pp *sotto voce*
 pa-ra-di-si glo - ri-a. Quan - do cor-pus mo - ri - e - tur,
pp *sotto voce*
 pa-ra-di-si glo - ri-a. Quan - do cor-pus mo - ri - e - tur,
pp *sotto voce*
 pa-ra-di-si glo - ri-a. Quan - do cor-pus mo - ri - e - tur,

f
 fac... ut a - ni - mæ do - ne - tur, pa - ra - di - si glo - ri - a,
f
 fac... ut a - ni - mæ do - ne - tur, pa - ra - di - si glo - ri - a,
f
 fac... ut a - ni - mæ do - ne - tur, pa - ra - di - si
f
 fac... ut a - ni - mæ... do - ne - tur, pa - ra - di - si

sottovoce

quan-do cor-pus mo-ri - e - tur, fac ut a - nimæ do - ne-tur, pa - ra -

sottovoce

quan-do cor-pus mo-ri - e - tur, fac ut a - nimæ do - ne-tur, pa - ra -

ff *sottovoce*

glo - ri - a, quan-do cor-pus mo-ri - e - tur, fac ut a - nimæ do - ne-tur, pa - ra -

ff *sottovoce*

glo - ri - a, quan-do cor-pus mo-ri - e - tur, fac ut a - nimæ do - ne-tur, pa - ra -

ff *p*

pp *ff*

- di - si pa-ra-di-si glo - ri - a, quan-do corpus mori - e - tur, fac ut

pp *ff*

- di - si pa-ra-di-si glo - ri - a, quan-do corpus mori - e - tur, fac ut

pp *ff*

- di - si pa-ra-di-si glo - ri - a, quan-do corpus mori - e - tur, fac ut

pp *ff*

- di - si pa-ra-di-si glo - ri - a, quan-do corpus mori - e - tur, fac ut

pp *ff*

a - ni - mæ do - ne - tur pa - radi - si, pa - radi - si glo - ri -
 a - ni - mæ do - ne - tur pa - radi - si, pa - radi - si glo - ri -
 a - ni - mæ do - ne - tur pa - radi - si, pa - radi - si glo - ri -
 a - ni - mæ do - ne - tur pa - radi - si, pa - radi - si glo - ri -

ff *sottovoce*
ff *sottovoce*
ff *sottovoce*
ff *sottovoce*

- a, quando corpus mori - e - tur fac ut a - ni - mæ do - ne - tur pa - radi - si
 - a, quando corpus mori - e - tur fac ut a - ni - mæ do - ne - tur pa - radi - si
 - a, quando corpus mori - e - tur fac ut a - ni - mæ do - ne - tur pa - radi - si
 - a, quando corpus mori - e - tur fac ut a - ni - mæ do - ne - tur pa - radi - si

ff
ff
ff
ff

sottovoce

pa-ra-di-si glo - ri - a

sottovoce

pa-ra-di-si glo - ri - a pa-ra-di - si...

sottovoce

pa-ra-di-si glo - ri - a pa-ra-di-si pa-ra-di - si

sottovoce

pa-ra-di-si glo-ri - a pa-ra-di-si glo-ri - a pa-ra-di - si

trm *f*

pa-ra-di-si pa-ra-di-si pa-ra-di-si pa-ra-di-si pa-ra-di-si.... glo - ri - a.

f

glo - ri - a.

f

glo - ri - a.

f

glo - ri - a.

trm *f*

N.º IO FINALE

91

ALLEGRO ♩:120

SOPRANO 1.º col Coro

SOPRANO 2.º col Coro

TENORE col Coro

BASSO col Coro

CORO

♩:120
ALLEGRO

ff

A - men...

A - men...

A - men...

A - men...

A - men...

A - men...

A - men...

A - men...

41

In sempiterna sæ - cu - la a - - - men a - -
 In sempiter - na
 A - - - - men a - -

- - - - - men a - -
 sæ - cu - la a - - - - men a - -
 - - - - - men in sempiter - na sæ - cu - la a -
 A - - - - - men a - -

men a -

men a -

men a -

men in sempiter na sae cu la a

men in sempiter na sae cu la..... a men a men

men a men in sempiter na sae cu

men in sempiter na sae cu la in sempiter na sae

men a men

42

insempiter - na sæ - cu - la..... a - men a - men

- la..... a - men a - men insempiter - na sæ - cu -

- cu - la insempiter - na sæ - cu - la insempiter - na sæ -

a - - - men a - - - men

insempiter - na sæ - cu - la..... insempiter - na

- la..... a - men a - men insempiter - naa - -

- cu - la insempiter - na sæ - cu - la a - - men

a - - - men a - - -

sæ-cu-la a - - - men a - - -

- - - men in sempiter - na sæ-cu-la a -

a - - - men a - - -

- - - men a - - -

- men in sempiter - na sæ - cu - la..... a -

- men a-men in sempiter - na

- men in sempi-ter-na sæ - cu - la in sempi-

- men a -

43

men a - men insemi_ter - na sæ - cu - la..... a -
 sæ - cu - la..... a - men a - men insemi_ter - na
 - ter - na sæ - cu - la insemi_ter - na sæ - cu - la
 - men a - - men a - -

- men a - - -
 sæ - cu - la a - - - men a - -
 insemi_ter - na sæ - cu - la a - - -
 - men a - - -

men a - - - - -

- - - - - men a - - - - -

- - - - - men a - - - - -

men in sempi_ter - na sae - cu - la a -

fff men in sempi_ter - na in sempi_ter - na in sempi_ter -

fff men a - men a - men a - men a -

fff men in sempi_ter - na in sempi_ter - na in sempi_ter -

fff men a - men a - men a - men a -

ff tutta forza

na in sem-pi-ter - na a -
men a - men a -
na in sem-pi-ter - na a -
men a -

legato
p
legato
p
legato
p
pp legato

men in sempi ter na sae

men in sempi ter na sae

men in sempi ter na

men in sempi

p *cres.* *p* *cres.* *cres.* *cres.*

cu la a men

cu la a

sae cu la.... a

ter na sae cu la..... a

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

a - - - men a - - -

- - - men a - - - men a - - -

- - - men a - - -

- - - men a - - - men a - - -

p - men in sempi - ter - na in sempi - ter - na in sempi - ter - na

p - men in sempi - ter - na in sempi - ter - na in sempi - ter - na

p - men in sempi - ter - na in sempi - ter - na in sempi - ter - na

p - men in sempi - ter - na in sempi - ter - na in sempi -

45 *p* *cres.*

insempi_ter - na insempiter - na a -

insempi_ter - na insempi_ter - na

insempi_ter - na insempi_ter - na

_ter - na a - men insempi_ter - na

f *ff*

- meninsempi_ter - na sæ - cu -

a - men insempi_ter - na sæ -

a - men insempi_ter - na sæ -

a - men insempi_ter - na sæ - cu -

p *CYES:.....*

la a - men a -
cu la a - men
cu la..... a -
la..... a -
men a -
a - men a -
men a -
men a -
men a -

First system of the musical score. It consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass arrangement. The lyrics are: "men in sempi - ter - na in sempi - ter - na in sempi - ter - na". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. Dynamics include *p* (piano) and *cres.* (crescendo).

men in sempi - ter - na in sempi - ter - na in sempi - ter - na

men in sempi - ter - na in sempi - ter - na in sempi - ter - na

men in sempi - ter - na in sempi - ter - na in sempi - ter - na

men in sempi - ter - na in sempi - ter - na in sempi - ter - na

p *cres.*

Second system of the musical score. It continues the vocal and piano parts from the first system. The vocal parts have lyrics: "in sempi - ter - na in sempi - ter - na a -", "in sempi - ter - na in sempi - ter - na", "in sempi - ter - na in sempi - ter - na", and "ter - na a - men in sempi - ter - na". The piano accompaniment continues with a similar pattern, now including a *ff* (fortissimo) dynamic. The system concludes with a final chord in the piano part.

in sempi - ter - na in sempi - ter - na a -

in sempi - ter - na in sempi - ter - na

in sempi - ter - na in sempi - ter - na

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

f *ff*

ff

- men in sem_pi_ter - na in sem_pi_ter -

a - - men a - men a - men a - men a -

a - - men in sem_pi_ter - na in sem_pi_ter -

a - - men a - men a - men a - men a -

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is the piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The vocal parts sing the lyrics "men in sem_pi_ter - na in sem_pi_ter -" and "a - - men a - men a - men a - men a -". The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with a forte (ff) dynamic marking.

- na in sem_pi_ter - na in sem_pi_ter -

- na in sem_pi_ter - na in sem_pi_ter -

The second system of the musical score continues the hymn. It consists of five staves, with the same vocal parts and piano accompaniment as the first system. The vocal parts sing the lyrics "- na in sem_pi_ter - na in sem_pi_ter -". The piano accompaniment continues with the same eighth-note pattern, maintaining the forte (ff) dynamic. The system concludes with a final chord in the piano part.

AND^{no} MODERATO ♩:44*sottovoce*

na... A - *sottovoce*

men... A -

na...

men... **46** AND^{no} MODERATO ♩:44

pp

legato

men, a -

men, a -

sottovoce

A . men a -

A . men a -

pp

f

p

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

1^o Tempo ANIMATO

Four vocal staves and piano accompaniment. The lyrics are: .men in sempi.ter na in sempi.ter .

47

1^o Tempo ANIMATO

Piano accompaniment for measures 17-20. The lyrics are: .men a - .

na a .

na insemi . ter . na a .

The first system of the musical score consists of five staves. The top four staves are for vocal parts: Soprano, Alto, Tenor, and Bass. The bottom staff is for piano accompaniment. The key signature has two flats (B-flat and E-flat). The vocal parts have lyrics: 'na a .', 'na insemi . ter . na a .'. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

men in semi . ter .

men a .

men in semi . ter .

men a .

The second system of the musical score consists of five staves. The top four staves are for vocal parts: Soprano, Alto, Tenor, and Bass. The bottom staff is for piano accompaniment. The key signature has two flats (B-flat and E-flat). The vocal parts have lyrics: 'men in semi . ter .', 'men a .', 'men in semi . ter .', 'men a .'. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

na insemi . ter .

na insemi . ter .

na a . men a .

na a . men a .

men a .

men a .

ff

The musical score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are in Latin. The piano part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. The vocal parts have long, sustained notes, indicating a slow tempo. The score is divided into two systems, each with four staves. The first system contains the first two systems of the vocal and piano parts. The second system contains the next two systems. The piano part has a dynamic marking of *ff* (fortissimo) at the end of the second system.

men a - men a - men a -

men a - men a - men a -

men a - men a - men a -

men a - men a - men a -

The first system of the musical score features four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement, each with the lyrics "men a - men a - men a -". The piano accompaniment consists of a right-hand melody with eighth-note patterns and a left-hand bass line with chords and eighth notes. The key signature has two flats, and the time signature is 4/4.

men.....

men.....

men.....

men.....

men.....

The second system continues the choral and piano arrangement. The vocal parts now have a long note followed by a dotted line, indicating a sustained sound. The piano accompaniment continues with similar rhythmic patterns. The system concludes with a double bar line. The piano part includes dynamic markings of *sf* (sforzando) in both hands.