

Prière pour tous, Opus 89

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Cyril Plante

Andante

p

p

p

p

p

p

Di- os nos a- ma.

5
Nos a- le- gra- mos. Di- os nos a- yu- da.

p
Nos a- le- gra- mos.

p
Nos a- le- gra- mos.

p
Nos a- le- gra- mos

p
Nos a- le- gra- mos

mf

9

Nos a-le-gra-mos

Nos a-le-gra-mos

Nos a-le-gra-mos

Nos a-le-gra-mos

Nos a-le-gra-mos

Nos a-le-gra-mos

11

Di- os nos re- di- me. Nos a- le- gra-

Nos a- le- gra-

Nos a- le- gra-

Nos a- le- gra-

Nos a- le- gra-

15 *p*

mos

mos

mos

mos

mos

mf *p* *p*

19 *p*
Se- nor, te rue- go por mi se- res que- ri-

Ah- *pp*
Ah *pp*
Ah *pp*
Ah *pp*

23

dos...

The musical score consists of two systems. The first system (measures 23-24) features a vocal line in the upper staff with a long note spanning both measures, and a piano accompaniment in the lower staves. The piano part includes a melodic line in the right hand and a bass line in the left hand. The second system (measures 25-26) continues the piano accompaniment with more complex chordal textures and melodic movement in both hands.

25

Por to- dos los hom- bres *mf* de bue- na vo-

Se- nor, te rue-

Se- nor, te rue-

Se- nor, te rue-

Se- nor, te rue-

p

mf

29 *p*
lun- tad pa- ra que con- vier- tas a los pe- ca-

go
go
go
go

p

33

do- res, por to- das las cri- a- tu- ras

Ah

Ah

Ah

Ah

mf

mf

mf

f

37

que *p* ne- ce- si- tan de tu mi- se- ri- cor- dia

p

p

p

p

p

41

por mis an-he-los.

pp Se-nor Di-os.

pp Se-nor Di-os.

pp Se-nor Di-os.

pp Se-nor Di-os.

p

45

f

Crescendo

47

f Ten mi-se-ri-cor-dia Per-ma-ne-ce en mi

f Per-ma-ne-ce en mi

f Per-ma-ne-ce en mi

f Per-ma-ne-ce en mi

f Per-ma-ne-ce en mi

f Per-ma-ne-ce en mi

51

Por tu gra- ci- a *mf* Gra- ci- as a ti

mf Gra- ci- as a ti

mf Gra- ci- as a ti

mf Gra- ci- as a ti

mf Gra- ci- as a ti

Decrescendo

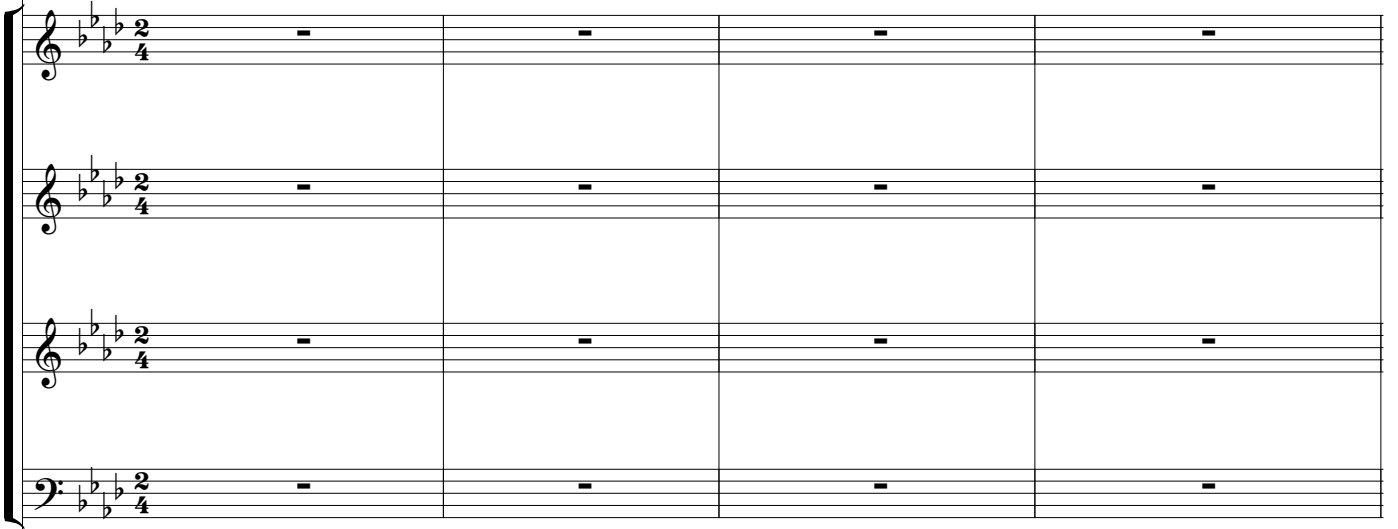
mf

55




Que mi vi- da *Crescendo* Se- a siem- pre

The vocal line is written on a single staff in 2/4 time with a key signature of three flats. It consists of two measures. The first measure contains the notes G4, A4, Bb4, and C5. The second measure contains the notes D5, C5, Bb4, and A4. The word "Crescendo" is written below the first measure.



Four empty piano accompaniment staves (treble and bass clefs) in 2/4 time with a key signature of three flats. Each staff contains a whole rest in every measure.



Crescendo

The piano accompaniment consists of two staves. The right hand features a series of chords in the upper register, while the left hand plays a rhythmic pattern of eighth notes in the lower register. The word "Crescendo" is written above the first measure of the right hand.

59

tu- ya se- a siem- pre tu- ya. Qui-

ff

p

ff

p

3

63

e- ro a- mar- te e- ter- na- men- te. En el do-

The vocal line consists of four measures. The first measure contains the lyrics 'e- ro a- mar- te'. The second measure contains 'e- ter- na- men- te.'. The third measure contains 'En' and the fourth measure contains 'el do-'. The melody is in a minor key with a 2/4 time signature.

The piano accompaniment for measures 63-66 consists of five staves: Treble Clef, Middle C, Treble Clef, Treble Clef, and Bass Clef. All staves are empty except for a piano (*p*) dynamic marking in the first measure of the Treble Clef staff.

The piano accompaniment for measures 67-70 consists of two staves: Treble Clef and Bass Clef. The music features a melodic line in the treble clef and a bass line in the bass clef. A triplet of eighth notes is marked with a '3' in the final measure of the treble clef staff.

67

do tor

3

68

Ser pa- cien- te Quie- ro al pro- ji-

72

mo a-yu-dar y mi a-le-gri-a

76

en- tre- gar Nun- ca a

The vocal line for measures 76-78 is written in a single staff. It begins with a whole rest in measure 76, followed by a half note G4 in measure 77, and a quarter note A4 in measure 78. The lyrics "en- tre- gar" are placed under the first two notes, and "Nun- ca a" under the last two notes. A slur covers the notes in measures 77 and 78.

Four empty piano accompaniment staves (treble and bass clefs) for measures 76-78. Each staff contains a whole rest, indicating that the piano accompaniment is silent during these measures.

Piano accompaniment for measures 79-81. The music is in 2/4 time and features triplet patterns in both the treble and bass staves. The treble staff has a triplet of eighth notes (G4, A4, B4) in measure 79, and a triplet of eighth notes (G4, A4, B4) in measure 81. The bass staff has a triplet of eighth notes (F4, G4, A4) in measure 79, and a triplet of eighth notes (F4, G4, A4) in measure 81. The middle measure (80) contains a triplet of eighth notes (G4, A4, B4) in both staves.

79

na- die en- tris- te- cer. Com-

The first staff shows a vocal line in 2/4 time with a key signature of three flats. The lyrics are "na- die en- tris- te- cer. Com-". The word "Com-" is written below a note that has a slur above it. The dynamic marking *mf* is placed below the staff.

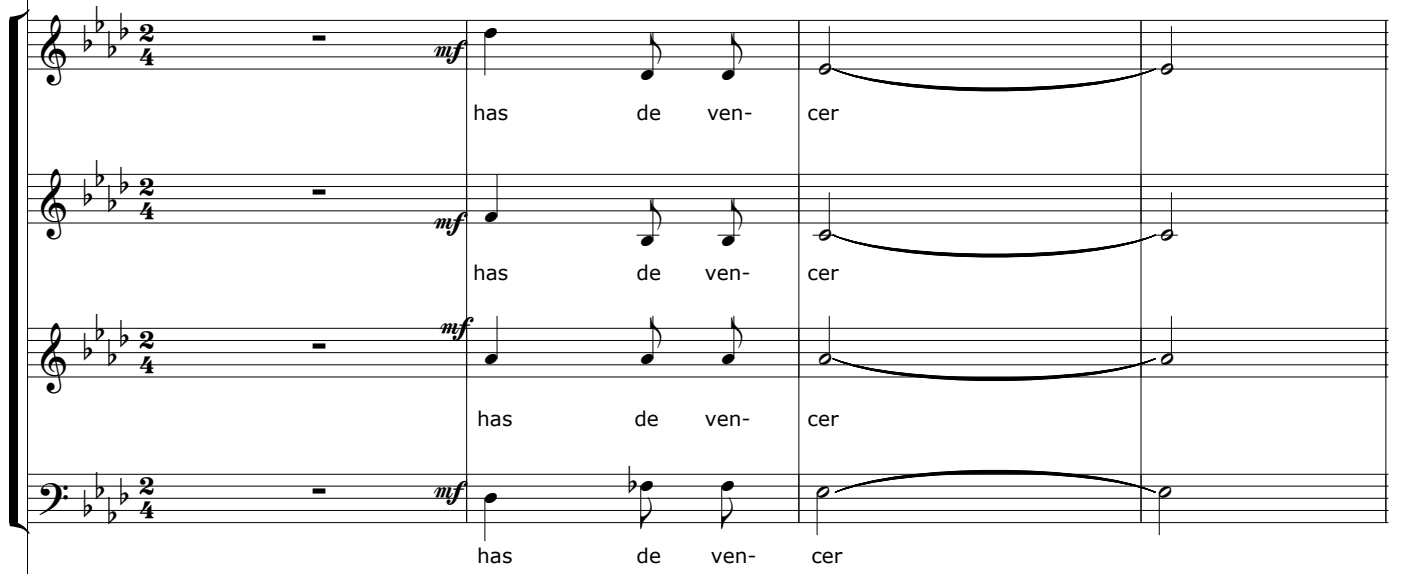
Four empty staves for piano accompaniment, arranged in two systems of two staves each. The key signature and time signature are consistent with the vocal line above.

The piano accompaniment begins with a triplet of eighth notes in the right hand, marked with a '3' above it. The left hand has a single eighth note followed by a half note. The dynamic marking *mf* is placed below the first measure. The piece concludes with a final cadence in the right hand and a whole note chord in the left hand.

83



pa-³ sion, has de ven- cer !³ *f*



mf has de ven- cer

mf has de ven- cer

mf has de ven- cer

mf has de ven- cer



87

The musical score for page 87 consists of several staves. At the top, a single staff with a treble clef and a 2/4 time signature contains three measures of whole rests. Below this, there are four vocal staves, each with a treble clef and a 2/4 time signature. The first three vocal staves begin with the syllable 'A-' followed by a half note, then 'men' over a half note, and finally 'Perdendosi' over a half note. The dynamic marking *pp* is placed below the first 'A-' on each of these three staves. The fourth vocal staff begins with 'A-' followed by a half note, then 'men' over a half note, and finally 'Perdendosi' over a half note. Below the vocal staves is a grand staff for piano accompaniment, consisting of a treble and bass clef. The piano part begins with a half note chord in the treble and a half note in the bass, followed by a half note chord in the treble and a half note in the bass. The dynamic marking *pp* is placed below the first chord. The piano part concludes with a half note chord in the treble and a half note in the bass, with the dynamic marking *Perdendosi* placed below the final chord.

A- *pp* men *Perdendosi*

A- *pp* men *Perdendosi*

A- *pp* men *Perdendosi*

A- *pp* men *Perdendosi*

pp *Perdendosi*