

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

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Partition Chant et Piano



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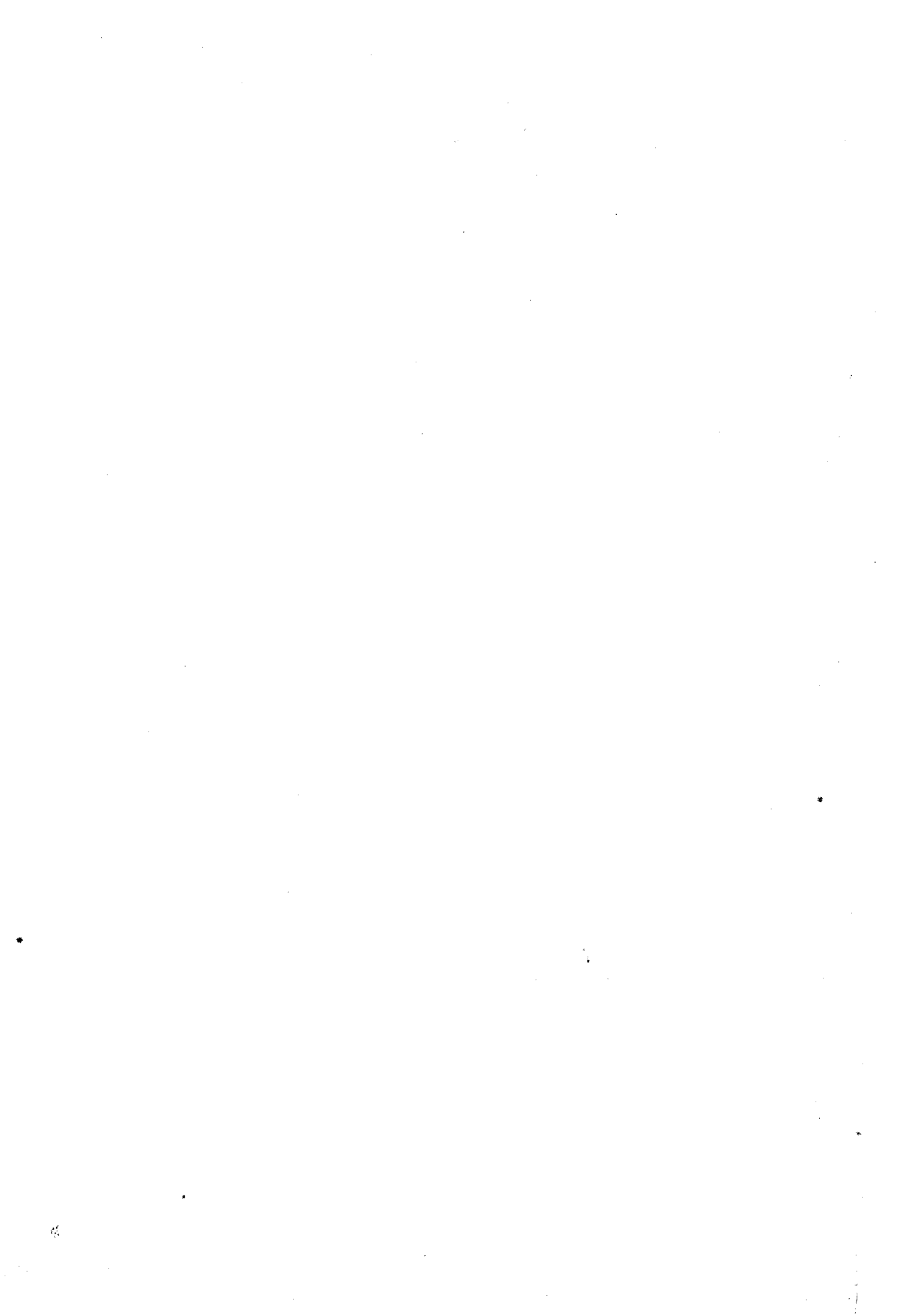
E. DESMAZONS  
LITH. 1865

*E. Desmazons lith*

ROSSINI .

(1865)

*G. Rossini*



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STABAT MATER

de  
G. ROSSINI.

8890

CATALOGUE DES MORCEAUX.

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

# STABAT MATER,

A QUATRE VOIX ET CHOEUR.

## N<sup>o</sup> 1.

### INTRODUCTION.

AND<sup>te</sup> MODERATO (♩ = 126.)

SOPRANO 1<sup>re</sup>

SOPRANO 2<sup>de</sup>

TENORE.

BASSO.

PIANO.

And<sup>te</sup> 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 slurs.

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 patterns and slurs.

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.*

Stabat ma-ter do-lo-

SOPRANO 2:  
Chœur.

TENORE.  
Chœur.

*sotto voce.*

Stabat ma-ter do-lo-ro -

BASSO.  
Chœur.

*sotto voce.*

Stabat ma-ter do-lo-ro -

*pp*

Soli.

- ro - - - - - sa,

Soli.

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

Soli.

- sa,

Soli.

sa,

*p* Stabat

*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

**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,

*ff*

Tutti.

*ff* dum pen - - - de - - - bat  
*ff* dum pen - - - de - - - bat  
*ff* dum pen - - - de - - - bat  
*ff* dum pen - - - de - - - bat

*ff*

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 continue with the lyrics "fi - - - li - - - us!". The piano accompaniment continues with the same eighth-note accompaniment. The system concludes with a final cadence in the piano part.

TENORE Solo

Sta - bat

ma - ter do - lo - ro - sa

Jux - ta cru - cem la - cri -

Soprano 1<sup>o</sup> solo.

dum pen - de - bat, dum pen -

Soprano 2<sup>o</sup> solo.

dum pen - de - bat, dum pen -

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

*ff*

- 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 lyrics are: - ro - sa Jux - tà eru - cem. The music is in a minor key with a common time signature.

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 lyrics are: la - cri - mo - sa , dùm pen -. The music continues in the same minor key and common time signature.

SOLI.

de - bat fi - li

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 lyrics are: - mo - - - - - sa, - mo - - - - - sa, - mo - - - - - sa, - mo - - - - - sa,.

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: dùm pen - de - bat fi li - sotto voce. dùm pen - de - bat fi li - sotto voce. dùm pen - de - bat fi li - sotto voce. dùm pen - de - bat fi li - sotto voce.

SOLI.

*ff* Jux - - ta **Tutti.**

*ff* - us, Jux - ta cru - - cem

SOLI.

*ff* Jux - - ta **Tutti.**

*ff* - us Jux - ta cru - - cem

- us, *ff* Jux - - ta **Tutti.**

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*



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 -

*mf*

*p*

- us!

- u!

- us!

- us!

*p*

*crescendo.*

*p*

*ff*

# N.º 2.

## AIR.

TENORE  
(solo)

PIANO

All<sup>o</sup> maestoso (♩ = 92.)

The first system of music features a Tenor part on a single staff and a Piano part on a grand staff (treble and bass clefs). 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<sup>o</sup> maestoso' with a quarter note equal to 92 beats per minute. The key signature has two flats (B-flat and E-flat), 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 transitions to a piano (*pp*) dynamic. The word 'dolce.' is written above the piano part, indicating a softer, more lyrical texture. The accompaniment continues with eighth notes.

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

*ff* *pp*

The fourth system features a dynamic shift in the piano accompaniment. It begins with a forte (*ff*) dynamic and then moves to a piano (*pp*) dynamic. The Tenor part remains silent.

*p* *pp*

Cu - jus a - ni -

The fifth system concludes the page. The Tenor part begins with a piano (*p*) dynamic, singing the words 'Cu - jus a - ni -'. The piano accompaniment starts with a piano (*pp*) dynamic. The lyrics are written below the Tenor staff.

- 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 - ptu - 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*

This system contains the first two staves of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with the lyrics "in cly - ti, na - -". The piano accompaniment features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. A piano (*p*) dynamic marking is present.

- ti por - -

This system contains the next two staves of music. The vocal line continues with the lyrics "- ti por - -". The piano accompaniment continues with the same rhythmic pattern. A piano (*p*) dynamic marking is present.

- nas in cly - ti !

*f*

*pp*

This system contains the third and fourth staves of music. The vocal line concludes with the lyrics "- nas in cly - ti !". The piano accompaniment features a change in dynamics, with a forte (*f*) marking in the vocal line and a pianissimo (*pp*) marking in the piano accompaniment. The piano accompaniment includes triplet markings in the left hand.

This system contains the fifth and sixth staves of music. The piano accompaniment continues with triplet markings in the left hand.

This system contains the seventh and eighth staves of music, ending with a double bar line. The piano accompaniment continues with triplet markings in the left hand.

# N. 3.

## DUO.

LARGO (♩ = 69)

SOPRANO 1<sup>mo</sup>

SOPRANO 2<sup>do</sup>

PIANO.

Largo (♩ = 69)

*dolce.*

*pp*

SOPRANO 1<sup>o</sup>

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 -

3 3 3 3

o?  
SOPRANO 2<sup>da</sup>

Quis non pos - set con - tris -

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

pla - ri, piam 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 -

Quis est ho - mo qui non

o ? Quis est ho - mo qui non

*ff* *p*

Detailed description: This system contains the first two lines of the musical score. The top line is a vocal line with lyrics 'Quis est ho - mo qui non'. The second line is another vocal line with lyrics 'o ? Quis est ho - mo qui non'. The piano accompaniment consists of a grand staff with treble and bass clefs, featuring arpeggiated chords and melodic lines. Dynamics include *ff* and *p*.

fle - ret Christi ma - trem si - vi -

fle - ret Christi ma - trem si - vi -

Detailed description: This system contains the third and fourth lines of the musical score. The top line is a vocal line with lyrics 'fle - ret Christi ma - trem si - vi -'. The second line is another vocal line with lyrics 'fle - ret Christi ma - trem si - vi -'. The piano accompaniment continues with arpeggiated chords and melodic lines. A dynamic marking of *f* is present.

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

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

*fp* *p*

Detailed description: This system contains the fifth and sixth lines of the musical score. The top line is a vocal line with lyrics '- de - ret, quis est ho - mo qui non'. The second line is another vocal line with lyrics '- de - ret, quis est ho - mo qui non'. The piano accompaniment features a triplet of eighth notes in the right hand. Dynamics include *fp* and *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. The music is in a 4/4 time signature.

- 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. The music is in a 4/4 time signature.

- 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. The music is in a 4/4 time signature.

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

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

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

*ff* *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 next 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 *p* (piano).

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

This system contains the final 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 *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.

PIANO.

All<sup>to</sup> Maestoso. (♩ = 84)

*pp*

*pp*

*sf*

*pp*

*sf*

*pp*

*ff*

*ff*

3

*tr*

Pro — pec — ca — tis su — a

sotto voce.

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

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

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

- tum!

*ff*

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

*pp*

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

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

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

*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* *ff* *sf*

- mi - sit spi - ri - tum!

*sf* *ff*

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 the lyrics "dum e - mi - sit, dum e - mi - sit," with a fermata over the first "sit". The piano accompaniment is in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth notes with triplets marked with a "3" and a "1" below them.

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

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics "dum e - mi - sit spi - ri - tum!". The piano accompaniment continues with the triplet pattern. A piano dynamic marking "p" is present in the final measure of the piano part.

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

The third system features the vocal line with the lyrics "Vi - dit su - um dul - cem na - tum". The piano accompaniment continues with the triplet pattern. An accent (>) is placed over the first note of the vocal line in the second measure.

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

The fourth system concludes the vocal line with the lyrics "mo - ri - en - tem, de - so - la - tum". The piano accompaniment continues with the triplet pattern. Dynamics markings "mf" and "ff" are present in the piano part. A trill "tr" is indicated above the final note of the vocal line.

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

*sf sf f pp*

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

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

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

*sf sf sf ff*

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<sup>o</sup> 5.

## CHŒUR et RECIT sans accompagnement.

Andante mosso. (♩ = 62)

BASSO Solo.

SOPRANO 1<sup>o</sup>

SOPRANO 2<sup>o</sup>

TENORE.

BASSO.

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

PIANO  
ad libitum.

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



*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<sup>to</sup> 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<sup>to</sup> Moderato (♩=116)  
*mf*

And.<sup>te</sup> 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 -

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

*sotto voce.*  
De - um ut si - bi com - pla - ce -

*p*

All.<sup>mo</sup> 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 -

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.

## 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<sup>o</sup> duxta crucem tecum stare, Te li-

SOPRANO 2<sup>o</sup> Te li-benter soci-a-re,

TENORE duxta crucem te-cum stare, Te li-

BASSO crucem 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<sup>do</sup>

In plane\_tu de - si - de - ro, —

TENORE

In planctu, in plane - tu,

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

SOPRANO 1<sup>mo</sup>

*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* *p* *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 piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines.

- cum plan - ge - re! Vir - go

- cum plan - ge - re!

- cum plan - ge - re! Vir - go

- cum plan - ge - re!

The piano accompaniment continues with two staves (treble and bass clef).

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

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

vir-ginum prae clara, Mi - hi jam nonsis 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 -

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

- 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, —  
 plan\_ge - re, — *pp* plan - ge - re, —  
*pp* plan - ge - re, —  
*pp* plan\_ge - re, — plan - ge - re, —



plan - ge - re, te -



plan - ge - re, te -



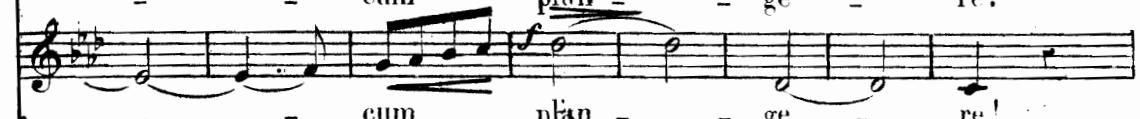
plan - ge - re, te -



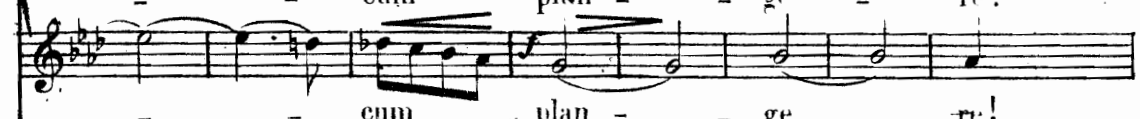
plan - ge - re, plan - ge - re, te -




- cum plan - ge - re!



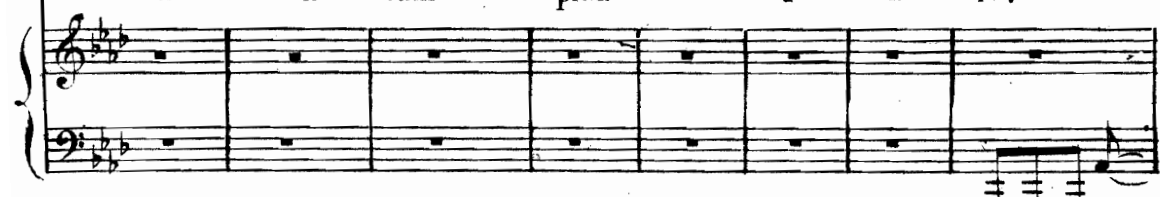
- cum plan - ge - re!



- cum plan - ge - re!



- cum plan - ge - re!



*morendo.*

## N.º 7.

## CAVATINE.

Aud.<sup>te</sup> grazioso. (♩ = 84.)

SOPRANO 2.<sup>do</sup>

PIANO.

*dolce.*

*dolce.*

*ff*

*p*

fac ut portem Christi mor-tem pas-si-

*ff* *pp* *pp*

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

*J*  
et pla - gas re

*ff*

*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*

hàc i - ne - bri - a - ri, ob a -

This system contains the first line of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics 'hàc i - ne - bri - a - ri, ob a -'. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

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

This system contains the second line of the musical score. The vocal line continues with the lyrics '- mo - rem fi - li - i, ob a -'. The piano accompaniment continues with the same rhythmic pattern as in the first system.

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

*ff ff*

*ff ff*

This system contains the third line of the musical score. The vocal line continues with the lyrics '- mo - rem fi - li - i, ob a - morem fi - li -'. The piano accompaniment features a more complex texture with sixteenth notes in the right hand. Dynamic markings '*ff ff*' are present in both the vocal and piano staves.

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

*ff pp pp*

*ff*

This system contains the fourth line of the musical score. The vocal line begins with the lyrics '- i! fac me plagis vul - ne - ra - ri, cru - ce hàc i - ne - bri -'. The piano accompaniment continues with a complex texture. Dynamic markings '*ff pp pp*' are in the piano staff, and '*ff*' is in the vocal staff.



- a - ri ob a - morem fi - li - i ob

amo - rem fi - li -

- i, ob a - morem

fi - li - i!

# N<sup>o</sup>. 8.

## AIR ET CHŒUR.

And<sup>te</sup> Maestoso (♩=56)

SOPRANO 1<sup>mo</sup> solo.

SOPRANO 1<sup>mo</sup>

SOPRANO 2<sup>do</sup>

TENORE.

BASSO.

And<sup>te</sup> Maestoso (♩=56)

PIANO.

SOPRANO 4<sup>mo</sup> solo.

*sotto voce*

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

The first system of music features a vocal line in soprano clef and a piano accompaniment in grand staff. The vocal line begins with a long note on 'In' followed by a melodic phrase for 'flam - ma - tus, in - flam -'. The piano accompaniment consists of a dense, rhythmic pattern of eighth notes in the right hand and a simpler bass line in the left hand. The key signature has two flats (B-flat and E-flat).

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

The second system continues the vocal line with '- ma - tus et ac - cen - sus, Per te,'. The piano accompaniment maintains the same rhythmic texture. The vocal line has a melodic contour that rises and then falls. The piano accompaniment features a consistent eighth-note pattern in the right hand.

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

The third system shows the vocal line with 'Vir - go, sim de - fen - sus, per te'. The piano accompaniment continues with the same rhythmic accompaniment. The vocal line has a more active melodic line with some grace notes. The piano accompaniment remains consistent.

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

The fourth system features the vocal line with 'vir - go sim de - fen - sus, in di - i ju -'. The piano accompaniment continues with the same rhythmic accompaniment. The vocal line has a melodic line that rises towards the end of the phrase. The piano accompaniment remains consistent.

- di - ci - i!

The fifth system shows the vocal line with '- di - ci - i!'. The piano accompaniment continues with the same rhythmic accompaniment. The vocal line has a melodic line that rises and then falls. The piano accompaniment remains consistent. The system ends with a double bar line.

**CHŒUR**  
**SOPRANO 1<sup>mo</sup>**

*ff* In di-e ju-di-ci, in di-e ju-di-ci,  
 SOPRANO 2<sup>do</sup>  
*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!  
 in di-e ju-di-ci, in di-e ju-di-ci!  
 in di-e ju-di-ci, in di-e ju-di-ci!  
 in di-e ju-di-ci, in di-e ju-di-ci!

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 piano accompaniment consists of a right-hand part with dense sixteenth-note chords and a left-hand part with a simple bass line.

gra - ti - à , *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 -

The piano accompaniment continues with similar textures, including a *ff* dynamic marking in the right hand.

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!

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

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 two measures of the piece. It features a vocal line with a melodic line and three lower parts. The piano accompaniment consists of a right-hand part with a complex rhythmic pattern of eighth and sixteenth notes, and a left-hand part with a simpler bass line. The dynamic marking *ff* (fortissimo) is present in both the vocal and piano parts.

- - - 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 contains the next two measures. The vocal lines continue with the lyrics. The piano accompaniment continues with similar rhythmic patterns. The dynamic marking *ff* is maintained throughout the 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 the first system includes triplets in the right hand and chords in the left hand. A sixteenth-note scale-like passage 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 the second system features a dense texture of chords in the left hand and rhythmic patterns in the right hand.

con - fo - ve - ri - gra -

con - fo - ve - ri gra -

con - fo - ve - ri gra -

gra -

Detailed description: This system contains the first four staves of the musical score. The top staff is a vocal line with lyrics 'con - fo - ve - ri - gra -'. The second and third staves are also vocal lines with lyrics 'con - fo - ve - ri gra -'. The fourth staff is a piano accompaniment line with lyrics 'gra -'. The piano part features a melodic line with a slur and a fermata, and a bass line with a slur and a fermata.

gra -

Detailed description: This block shows the piano accompaniment for the first system. It consists of two staves: a right-hand staff with a complex melodic line featuring triplets and a sixteenth-note run, and a left-hand staff with a rhythmic accompaniment of eighth notes. There are dynamic markings like 'f' and 'ff' and articulation marks like accents.

gra - ti - a !

- ti - a !

ti - a !

- ti - a !

Detailed description: This system contains the next four staves of the musical score. The top staff is a vocal line with lyrics 'gra - ti - a !'. The second, third, and fourth staves are also vocal lines with lyrics '- ti - a !', 'ti - a !', and '- ti - a !' respectively. The piano accompaniment continues with a similar melodic and rhythmic pattern as in the first system.

- ti - a !

Detailed description: This block shows the piano accompaniment for the second system. It consists of two staves: a right-hand staff with a complex melodic line featuring triplets and a sixteenth-note run, and a left-hand staff with a rhythmic accompaniment of eighth notes. There are dynamic markings like 'ff' and articulation marks like accents.

Detailed description: This block shows the piano accompaniment for the third system. It consists of two staves: a right-hand staff with a complex melodic line featuring triplets and a sixteenth-note run, and a left-hand staff with a rhythmic accompaniment of eighth notes. There are dynamic markings like 'ff' and articulation marks like accents.

# N. 9.

## QUATUOR

sans accompagnement

ANDANTE. (♩=60)

SOPRANO 1<sup>mo</sup>

SOPRANO 2<sup>do</sup>

TENORE.

BASSO

PIANO  
ad libitum.

Quando

Quando

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

Andante. (♩=60)

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

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

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

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

*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

*ff* *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,

*mp*

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

*pp*

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

*pp*

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

*pp*

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

- 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*

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*

*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 the instruction *sotto voce.* above them. The lyrics are: 'glo - ri - a, Pa-ra-' on the first staff; 'glo - ri - a, Pa-ra-di - si glo -' on the second staff; and 'glo - ri - a, Pa-ra-di-si Pa-ra-di - si glo -' on the third staff. The fourth staff is a bass line, and the fifth staff is a grand staff (treble and bass clefs) for piano accompaniment, marked with a piano (*p*) dynamic.

- 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 lyrics are: '- di-si, Pa-ra-di-si, Pa-ra-di-si, Pa-ra-di-si, Pa-ra-di-si — glo - ri - a.' on the first staff; 'ri - a!' on the second staff; 'ri - a!' on the third staff; and 'ri - a!' on the fourth staff. The fifth staff is a grand staff for piano accompaniment, marked with a forte (*f*) dynamic.

# N<sup>o</sup> 10.

## FINAL.

Allegro. (♩=126)

SOPRANO 1<sup>mo</sup>

SOPRANO 2<sup>do</sup>

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!*

*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 - nae - cu - la a -

*f*

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

men, a - men, in sempiter - na

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

men, a - - - - -

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

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 features a steady eighth-note accompaniment.

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 C<sup>i</sup>

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 continues with the same accompaniment pattern. The system concludes with a double fermata (*ff*) over the final notes of the piano part. The publisher's name 'B. et C<sup>i</sup>' is located at the bottom right.



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 treble clef with a key signature of one flat (B-flat). The piano accompaniment is written in a grand staff (treble and bass clefs). The music is characterized by flowing eighth and sixteenth notes, with some melodic lines featuring slurs and ties. The piano accompaniment provides a steady harmonic and rhythmic foundation.

The second system of the musical score includes vocal lines with lyrics and piano accompaniment. The lyrics are: *- men, in sempiter - na sae - - cu - la, a -*. The vocal parts continue with the same melodic and rhythmic patterns as the first system. The piano accompaniment features dynamic markings: *p* (piano) at the beginning, *eres* (likely *eres*) in the middle, and *ff* (fortissimo) towards the end. The piano part includes intricate textures with sixteenth-note patterns and slurs.

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

*ff*

- men, insemi\_ter - na, in sempiter - na,  
 - men, a - men, insemi\_ter - na, in sempiter - na,  
 a - men, insemi\_ter - na, in sempiter - na,  
 - men, a - men insemi\_ter - na, in semi -

*p*

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 - -

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

- ter - na, 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 playing a similar pattern.

And<sup>te</sup> Moderato (♩ 152) *sotto voce*.

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

And<sup>te</sup> Moderato (♩ 152) *sotto voce*  
 pp pp

The second system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The tempo is marked 'And<sup>te</sup> Moderato' with a quarter note equal to 152, and the dynamics are 'pp'.

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 -

*ff* *ff* *ff*

4: Tempo animato.

*ff*

na a -

na, in sempiter - na, a -

8-

Detailed description: This system contains the first four staves of a musical score. 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, featuring a complex rhythmic pattern with many sixteenth notes. A fermata is placed over the eighth measure of the piano part, with the number '8-' above it.

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 the musical score. 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 staff is a vocal line with lyrics 'men, in sem\_pi\_ter -'. The fourth staff is a vocal line with lyrics 'men, a -'. The piano accompaniment continues with a similar rhythmic pattern. A fermata is placed over the eighth measure of the piano part, with the number '8-' above it. The word 'loco.' is written above the piano part in the second measure.





na, in sem-pi-ter -

- na, in sem-pi-ter -

This system contains the first two systems of a musical score. The first system features a vocal line with lyrics "na, in sem-pi-ter -" and a piano accompaniment. The second system continues the vocal line with lyrics "- na, in sem-pi-ter -" and the piano accompaniment. The piano part consists of a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand.



na, a -

na, a -

8

This system contains the next two systems of the musical score. The third system features a vocal line with lyrics "na, a -" and a piano accompaniment. The fourth system continues the vocal line with lyrics "na, a -" and the piano accompaniment. A fermata is placed over the final note of the vocal line in the fourth system. The piano accompaniment continues with a similar rhythmic pattern.

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.