

à mes Amis

Stabat Mater

POUR

Soprano, Alto, Tenor
et Basse,

Soli et Chœurs,

avec ORCHESTRE ou PIANO,

PAR

A. RECHSNER

Partition-Chant et Piano

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STABAT MATER

Pour Soli, Chœurs et Orchestre

PARTITION DE PIANO.



- | | |
|---|--|
| <p>TC 1. <i>Stabat mater dolorosa,</i>
CHOEUR. <i>Juxta crucem lacrymosa,</i>
<i>Dum pendebat filius.</i>
<i>Cujus animam gementem,</i>
<i>Contristatam et dolentem,</i>
<i>Pertransiuit gladius.</i></p> | <p>^{Pages}
1 Elle se tenait, la Mère de douleur,
auprès de la croix, toute en larmes,
tandis que son fils y pendait attaché.
Son âme gemissante,
navrée et désolée,
fut transpercée du glaive.</p> |
| <p>TC 2. <i>O quam tristis et afflicta</i>
AIR <i>Fuit illa benedicta</i>
de Soprano. <i>Mater Unigeniti!</i>
<i>Quæ moerebat et dolebat,</i>
<i>Pia mater, dum videbat</i>
<i>Nati poenas inclyti.</i></p> | <p>13 Oh! combien triste et affligée
fut cette Mère bénie
du fils unique de Dieu!
Elle se lamentait et souffrait,
Mère aimante à la vue
des tourments de son glorieux fils.</p> |
| <p>TC 3. <i>Quis est homo qui non fleret,</i> 19
CHOEUR. <i>Christi matrem si videret</i>
<i>In tanto supplicio?</i></p> | <p>Quel est l'homme qui ne pleurerait pas,
s'il voyait la mère du Christ
dans un si grand supplice?</p> |
| <p>TC 4. <i>Quis non posset contristari</i>
AIR <i>Christi matrem contemplari</i>
de Bariton <i>Dolentem cum filio?</i>
avec Chœur. <i>Pro peccatis suæ gentis</i>
<i>Vidit Jesum in tormentis</i>
<i>Et flagellis subditum.</i>
<i>Vidit suum dolcem natum</i>
<i>Moriendo desolatum</i>
<i>Dum emisit spiritum.</i></p> | <p>32 Qui pourrait ne pas être contristé
en contemplant la mère de Jesus
souffrant avec son fils?
Pour les péchés de son peuple
elle vit Jesus dans les tortures
et soumis aux coups des fouets.
Elle vit son enfant bien aimé
mourant, délaissé
jusqu'à ce qu'il eût rendu l'âme.</p> |
| <p>TC 5. <i>Eia Mater fons amoris,</i>
DUO <i>Me sentire vim doloris</i>
et
QUATUOR. <i>Fac, ut tecum lugeam.</i></p> | <p>44 Oh! Mère, source d'amour, leur,
faites que je sente la violence de votre dou-
leur,
pour que je pleure avec vous.</p> |

	<i>Fac ut ardeat cor meum In amando Christum Deum, Ut sibi complaceam. Sancta Mater, istud agas: Crucifixi fige plagas Cordi meo valide. Tui nati vulnerati Jam dignati pro me pati Poenas mecum divide.</i>	Pages	Faites que mon cœur s'embrase en aimant le Christ Dieu, afin de lui complaire. Sainte Mère, faites cela: les plaies du Crucifié imprimez-les fortement dans mon cœur. Votre fils torturé a daigné souffrir pour moi, partagez avec moi ses tourments.
Æ 6. CŒUR.	<i>Fac me pie tecum flere, Crucifixo condolare, Donec ego vixero. Juxta crucem tecum stare Et me tibi sociare In planctu desidero.</i>	57	Faites moi vraiment pleurer avec vous, condouloir avec le Crucifié, tant que je vivrai. Demeurer avec vous auprès de la croix, m'associer à vous dans les angoisses, voilà ce que je veux.
Æ 7. TRIO.	<i>Virgo virginum præclara, Mihî jam non sis amara, Fac me tecum plangere. Fac ut portem Christi mortem, Passionis fac consortem Et plagas recolare.</i>	66	Vierge illustre parmi les vierges, pour moi ne soyez point amère, faites que je pleure avec vous. Faites moi porter la mort du Christ, faites que je partage sa passion, et que je me représente sans cesse ses blessures
Æ 8. AIR d'Alto vec Chœur.	<i>Fac me plagis vulnerari, Cruce hac inebriari Ob amorem filii.</i>	82	Faites que je sois blessé de ses plaies, enivré de cette croix et de l'amour de votre fils.
Æ 9. CŒUR.	<i>Inflammatuſ et accenuſ, Per te, Virgo, ſim deſenuſ In die judiciî. Fac me cruce cuſtodiri, Morte Chriſti præmuniri, Confoveri gratia.</i>	103	Enflammé et embrasé d'amour, que par vous, ô vierge, je sois défendu au jour du jugement. Faites que je sois gardé par la croix, fortifié par la mort du Christ, réchauffé par la grâce.
Æ 10. QUATUOR Solo et Chœur.	<i>Quando corpùſ morietur, Fac ut animæ donetur Paradiſi gloria! Amen.</i>	120	Quand mon corps mourra, faites qu'à mon âme soit donnée la gloire du Paradis. Amen.

STABAT MATER

№ 1.

A. OECHSNER. Op: 35.

Stabat Mater Chœur.

Andante sostenuto ♩. = 56

SOPRANI.

ALTO.

PIANO.

Andante sostenuto.

P

P

senza rigore di tempo.

P Sta - bat ma - ter

P Sta - bat ma - ter

P Sta - bat ma - ter

rit a Tempo

do - lo - ro - sa, Jux - ta Cru - cem

do - lo - ro - sa, Jux - ta Cru - cem

do - lo - ro - sa, Jux - ta Cru - cem

la - crymo - sa, jux - ta cruce - m la - crymo - sa, la - crymo - sa

la - crymo - sa, jux - ta cruce - m la - crymo - sa, la - crymo - sa

la - crymo - sa, jux - ta cruce - m la - crymo - sa, la - crymo - sa

p
 dum pendebat Fi - li - us, Fi - li - us, dum pende -
p
 dum pende - bat Fi - li - us, dum pende -
p
 dum pendebat Fi - li - us, Fi - li - us, dum pende -

poco *a*
 - bat, dum pen - de - bat Fi - li - us, dum pen - de - - bat
poco *a*
 - bat, dum pen - de - bat Fi - li - us, dum pen - de - - - -
poco *a*
 - bat, dum pen - de - bat Fi - li - us, dum pen - de - - bat

poco cres - cen - do



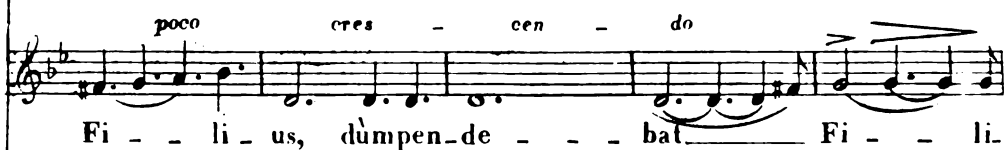
Fi - li - us, dūmpen-de - - - bat Fi - li -

poco cres - cen - do



- bat Fi - li - us, Fi - li -

poco cres - cen - do



Fi - li - us, dūmpen-de - - - bat Fi - li -

poco cres - cen - do



- us, _____



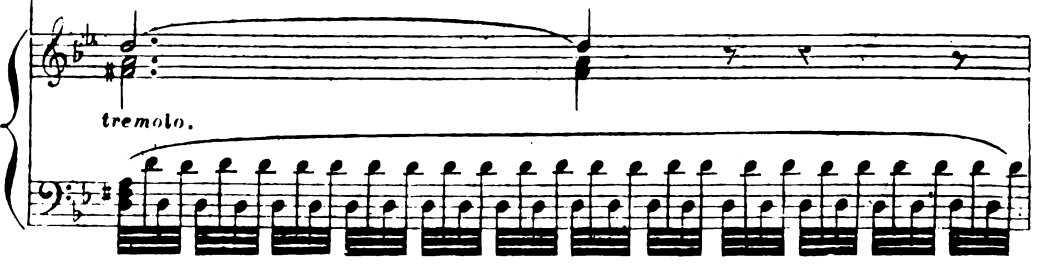
- us, _____



- us, _____



tremolo.



1^o T. *Con più di moto* ♩ = 63.

P *agitato*

Cu - - jus a - nimam ge - men - - tem,

2^e T. *P*

Cu - - jus a - nimam ge - men - - tem,

1^e B. *p*

Cu - - jus a - nimam ge - men - - tem,

2^e B. *p* *agitato.*

Cu - - jus a - nimam ge - men - - tem,

Con più moto

P *agitato.*

cres - - - - - *cen* - - - - - *do*

cu - jus a - nimam ge - men - tem,

cres - - - - - *cen* - - - - - *do*

cu - jus a - nimam ge - men - tem,

cres - - - - - *cen* - - - - - *do*

cu - jus a - nimam ge - men - tem,

cres - - - - - *cen* - - - - - *do*

cu - jus a - nimam ge - men - tem,

f > *P*

con - - tris - ta - tam et do - len - tem, contris -

f > *P*

con - - tris - ta - tam et do - len - tem, contris -

f > *P*

con - - tris - ta - tam et do - len - tem, contris -

f > *P*

con - - tris - ta - tam et do - len - tem, contris -

mf *p* 7
- ta - tam et do - lentem, Per - tran - si - vit
mf *p*
- ta - tam et do - lentem, Per - tran - si - vit
mf *p*
- ta - tam et do - lentem, Per - tran - si - vit
mf *p*
- ta - tam et do - lentem, Per - tran - si - vit

f
gla - - - di - - us,
f
gla - - - di - - us,
f
gla - - - di - - us,
f
gla - - - di - - us, .

p molto cresc *f* *>*
 per - tran - si - vit gla - di - us,

p molto cresc *f* *>*
 per - tran - si - vit gla - di - us,

p molto cresc *f* *>*
 per - tran - si - vit gla - di - us,

p molto cresc *f* *>*
 per - tran - si - vit gla - di - us,

molto. cresc *f*
 Cong

8
ff *mf Calmato*
 Cor

p
 vlle Cor ang.

Sop. Tempo 1°

Alto. Sta - - - bat Ma - - - ter

T. Sta - - - bat Ma - - - ter

B. Sta - - - bat Ma - - - ter

Sta - bat Ma - ter

Tempo 1°

do - - lo - - ro - - sa

do - - lo - - ro - - sa

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

do - lo_ro - sa, do - lo_ro - sa

P
Jux - ta Cru - - - cem

P
Jux - ta Cru - - - cem

P
Jux - ta Cru - - - cem

P

P
la - - crymo - sa, la - - crymo - sa,

P
la - - crymo - sa, la - - crymo - sa,

P
la - - crymo - sa, la - - crymo - sa,

P
la - crymo - sa, la - - crymo - sa,

P

la - crymo - sa, dum - pende - bat Fi - li - us,

la - crymo - sa, dum - pende - bat Fi - li - us,

la - crymo - sa, dum - pende - bat Fi - li - us,

la - crymo - sa, dum - pende - bat Fi - li - us,

The first system of the musical score consists of four vocal staves and two piano accompaniment staves. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment is in the right and left hands. The music is in a minor key and 4/4 time. The lyrics are 'la - crymo - sa, dum - pende - bat Fi - li - us,'. The dynamics include *pp* (pianissimo) and *poco a poco* (gradually).

dum - pende - bat, dum - pende - bat Fi - li - us,

dum - pende - bat, dum - pende - bat Fi - li - us,

dum - pende - bat, dum - pende - bat Fi - li - us,

dum - pende - bat, dum - pende - bat Fi - li - us,

The second system of the musical score continues the vocal and piano parts. The lyrics are 'dum - pende - bat, dum - pende - bat Fi - li - us,'. The dynamics include *cres* (crescendo), *cen* (crescendo), *do* (crescendo), and *f* (forte). The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Fi - li - us,

Fi - li - us,

Fi - li - us,

Fi - li - us,

P

P

P

P

pp

Dùm pendebat Fi - li - us.

pp

Dùm pendebat Fi - li - us.

pp

Dùm pendebat Fi - li - us.

pp

Dùm pendebat Fi - li - us.

dim

pp

tremolo

O quam tristis! Air de Soprano.

№ 2.

Moderato ♩ = 92.

OPRANO Solo.

The first system of the musical score features a Soprano line and a Piano accompaniment. The Soprano part begins with a whole rest. The Piano part starts with a piano (*p*) dynamic and a 5/8 time signature. The key signature has two flats (B-flat and E-flat).

The second system continues the musical score. The Soprano line has several measures of music, and the Piano accompaniment provides harmonic support. The dynamics remain piano.

The third system shows the Soprano line with notes and rests. The Piano accompaniment includes dynamic markings of *f* (forte), *p* (piano), and *mf* (mezzo-forte).

The fourth system features the Soprano line with the lyrics "poco a poco crescen". The Piano accompaniment includes dynamic markings of *poco*, *cres*, and *ren*.

The fifth system shows the Soprano line with the lyrics "do" and "dim". The Piano accompaniment includes dynamic markings of *f* (forte) and *dim* (diminuendo).

p

O — — — — — quam tris-tis et af-flic-ta

Fu-it il-la be-ne-dic-ta Ma-ter U — — — — — ni-

-ge-ni-ti, O quam tris-tis et af-flic-ta Fu-it il-la

ppp

p

cres

- cen - do

be-ne-dic-ta Ma-ter u — — — — — ni-ge-ni-ti!

f

dol.

poco più moto.

Quee moe - re - bat

p

et do - le - bat Pi - a ma - ter, pi - a ma - ter,

poco a poco cres

poco a poco cres

- cen - - - do dol.

cum vi - de - bat Na - ti pœ - nas, na - ti

- cen - - - do

p

pœ - nas in - cly - ti, pœ - nas.

- - - - - cres - - - - - cen - - - - - do

f in - cly - ti!

P *P dol.*

O ————— quam tris - tis et af - flic - ta **Fuit**
a Tempo 1^o

poco rit

il - la be - ne - dic - ta Ma - - - ter

dol.

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

poco *a*

et do - le - bat, Pi - a ma - ter

poco *cres* - *cen*

cum vi - de - bat Na - ti pœ - nas

do *f*

in - cly - ti, na - ti pœ - nas

do *f*

in - cly - ti, in - cly - ti. O - - - quam

tris - tis et af - flic - - - ta, af - flic - ta, af - flic -

- - - ta!

Quis est homo! Choeur.

№ 3.

Larghetto ♩ = 54.

PRANO.

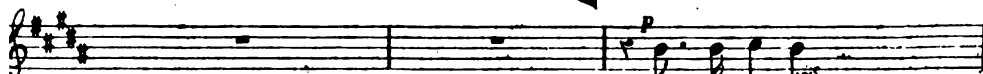
TO.

ÉNOR.

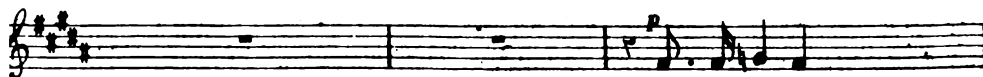
ASSE.

IANO.

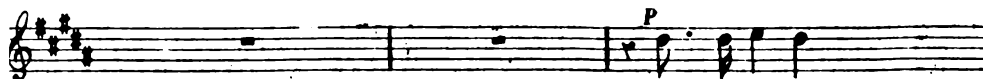
Larghetto.



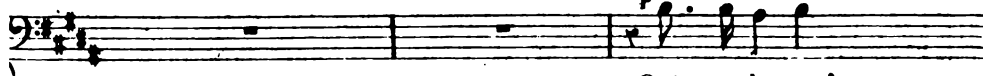
Quis est ho_mo!



Quis est ho_mo!



Quis est ho_mo!



Quis est ho_mo!



poco cresc *cresc*
Quis est homo Qui non fleret,
poco cresc *cresc*
Quis est homo Qui non fleret,
poco cresc *cresc*
Quis est homo Qui non fleret,
poco cresc *cresc*
Quis est homo Qui non fleret,

poco cresc *cresc* *cresc*

Matrem Christi, qui non fleret Ma - -
Matrem Christi, qui non fleret Ma - -
Matrem Christi, qui non fleret Ma - -
Matrem Christi, qui non fleret Ma - -

- - trem, Chri - - - sti ma - trem,
 - - trem, Chri - - - sti ma - trem,
 - - trem, Chri - - - sti ma - trem,
 - - trem, Chri - - - sti ma - trem,
 trem, Chri - - - sti ma - trem,
 trem, Chri - - - sti ma - trem,

Chri - - - sti ma - - - trem,
 Chri - - - sti ma - - - trem,
 Chri - - - sti ma - - - trem,
 Chri - - - sti ma - - - trem,
 Chri - - - sti ma - - - trem,
 Chri - - - sti ma - - - trem,

poco cresc
ma - - - trem!

poco cresc
ma - - - trem!

poco cresc
ma - - - trem!

poco cresc
ma - - - trem!

P
Si vi -

poco cresc

fs

fs

- de - - - ret in - tan - to sup -

P
Si vi -

- pli - - - - ci

- de - - - ret in tan - - - to sup -

o? quis est ho - mo qui non

P si vi -

- pli - - - ci - - - o? quis est

fle - - - ret Chri - sti

- de - - - ret in tan - - - to sup -

ho - mo qui non fle - - - ret

ma - - - trem si - - - vi -

Musical score for the first system. It consists of four vocal staves and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are:

si vi -
 pli - - - ci - - - o? Quis est
 Chri - - - sti ma - - -
 - de - - - - - ret Chri - sti -

The piano accompaniment features a complex, rhythmic pattern in the right hand, while the left hand provides a steady bass line.

Musical score for the second system. It continues the vocal and piano parts from the first system. The lyrics are:

- de - - - ret in' tan - - to sup -
 ho - mo qui non fle - - - - ret
 - trem in tan - to sup -
 - ma - - - - - trem,

The piano accompaniment continues with the same complex rhythmic pattern in the right hand and a steady bass line in the left hand.

- pli - - - ci - - - o, *mf* sup -

Chri - - - sti ma - - -

- pli - - - ci - o, *mf*

si - vi -

The first system of the musical score consists of five staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The lyrics are: "- pli - - - ci - - - o, *mf* sup -" on the first staff and "Chri - - - sti ma - - -" on the second. The third staff is a vocal line in treble clef with the lyrics: "- pli - - - ci - o, *mf*". The fourth staff is a vocal line in bass clef with the lyrics: "si - vi -". The fifth staff is a piano accompaniment consisting of two staves (treble and bass clef) with a complex, rhythmic pattern of sixteenth notes.

pli - - - ci - - - o?

trem, *mf* qui non fle - - -

mf in tan - to,

- de - - - ret in tan - - - to sup -

The second system of the musical score consists of five staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The lyrics are: "pli - - - ci - - - o?" on the first staff and "trem, *mf* qui non fle - - -" on the second. The third staff is a vocal line in treble clef with the lyrics: "*mf* in tan - to,". The fourth staff is a vocal line in bass clef with the lyrics: "- de - - - ret in tan - - - to sup -". The fifth staff is a piano accompaniment consisting of two staves (treble and bass clef) with a complex, rhythmic pattern of sixteenth notes.

si vi - de - - ret in
ret Chri - - sti
tan - to sup - pli - - -
- pli - - - ci - - - o?

8

Detailed description: This system contains the first four staves of a musical score. The top two staves are vocal parts in G major (one treble, one soprano). The third and fourth staves are piano accompaniment (treble and bass clefs). The lyrics are: 'si vi - de - - ret in', 'ret Chri - - sti', 'tan - to sup - pli - - -', and '- pli - - - ci - - - o?'. A piano dynamic marking 'f' is present at the beginning of the vocal lines. A repeat sign with the number '8' is located below the piano accompaniment.

tan - - to sup - pli - - ci -
ma - - - - -
- - - - - ci - - - -
si vi -

8

Detailed description: This system contains the next four staves of the musical score. The top two staves are vocal parts. The third and fourth staves are piano accompaniment. The lyrics are: 'tan - - to sup - pli - - ci -', 'ma - - - - -', '- - - - - ci - - - -', and 'si vi -'. A piano dynamic marking 'f' is present at the beginning of the vocal lines. A repeat sign with the number '8' is located below the piano accompaniment.

o? si vi - de - - - - -
 - trem, si vi - de - - - - - ret in
 o? si vi - de - - - - -
 - de - ret in tan - to sup - pli - ci - o, si vi -

P *cresc* *P* *cresc* *mf* *P* *cresc* *fp*

et, si vi - de - - - - -
 tan - to suppli - ci - - - o, in tan - -
 - ret in - tan - - - to, in
 - de - ret in - tan - to sup - pli - ci - o, in

P *cresc* *P* *cresc* *P* *cresc* *f* *P* *cresc*

ret in - - tan - - to sup -
to sup - -
cresc
tan - - to sup - -
tan - - to sup - -
cen - - do

Detailed description: This system contains five staves. The top four staves are vocal parts. The first staff has lyrics 'ret in - - tan - - to sup -'. The second staff has lyrics 'to sup - -'. The third staff has lyrics 'tan - - to sup - -' and a 'cresc' marking. The fourth staff has lyrics 'tan - - to sup - -'. The fifth staff is piano accompaniment with lyrics 'cen - - do' and a dashed line. The piano part features a complex, rhythmic accompaniment with many beamed notes.

pli - - ci - -
pli - - ci - -
pli - - ci - -
pli - - ci - -
pli - - ci - -

Detailed description: This system contains five staves. The top four staves are vocal parts, all with lyrics 'pli - - ci - -'. The fifth staff is piano accompaniment. The piano part features a complex, rhythmic accompaniment with many beamed notes.

P *cres* *cen*

- o, si vi - de - ret Christi Matrem insup -

P *cres* *cen*

- o, in - - - tan - to sup - pli - ci -

P *cres* *cen*

- o, si vi de - - ret ma - - trem Chri -

P *cresc*

- o, in tan - - - to sup - pli - ci -

fp *cres* *cen*

do

- pli - ci - o, ma - - - trem

do

- o, *f* in - - - tan - to sup - -

do

- sti, si vi - de - ret, ma - trem

f

- o ma - trem Chri - - -

do

Chri - sti in tan - to, sup - pli - - -
pli - ci - o, in tan - to sup - pli - - -
Chri - sti in sup - pli - ci o, sup - pli - - -
- sti in tan - to sup - pli - - -

cres - cen

cres - cen

cres - cen

cres - cen

cres - cen

- - - do
- - - do
- - - do
- - - do
- - - do

- - - ci - o, in tan - to sup -
- - - ci - o, in tan - to sup -
- - - ci - o, in tan - to sup -
- - - ci - o, in tan - to sup -
- - - ci - o, in tan - to sup -

do

do

do

do

do

ff
- pli - - - - - ci - - - - -

ff
pli - - - - - ci - - - - -

ff
pli - - - - - pli - - - - - ci - - - - -

ff
pli - - - - - - - - - - - ci

- o!

- o!

- o!

- o!

p

f

fz

cong

Qui non pōsset

Air de Bariton avec chœur de voix de femmes.

№ 4.

Andante ♩ = 100.

SOPRANI.

CHŒUR.

CONTRALTO

BARITON
Solo.

PIANO.

Andante

p

The musical score consists of five systems. The first system shows the vocal parts: Soprani, Chœur, Contralto, and Bariton Solo, all with rests. The piano accompaniment begins with a melody in the right hand and a bass line in the left hand. The second system continues the piano accompaniment. The third system shows the Bariton Solo part with a melodic line and the lyrics "Quis non pos - set con - tris - ta - ri, quis non". The fourth system continues the piano accompaniment. The fifth system shows the Bariton Solo part with a melodic line and the lyrics "Quis non pos - set con - tris - ta - ri, quis non".

dot.

Quis non pos - set con - tris - ta - ri, quis non

P *crec.* *cen*

Quis non posset contris-ta-ri, Christi

P *crec.*

Quis non posset contris-ta-ri,

pos - set con,tris - ta-ri, quis non posset contris-ta-ri,

crec. *cen*

do *f*

ma - trem con - tem-pla - ri

f

con - tem-pla - ri

f *P*

Chri-sti Ma - trem con-tem-pla - ri Do -

do *f* *P*

Do - len - tem, do - len - tem cum Fi -
 Do - len - tem, do - len - tem cum Fi -
 - len - tem, do - len - tem cum Fi - li - o, cum

Musical notation includes treble and bass staves for the vocal parts and grand staff for the piano accompaniment. Dynamics include *p* (piano) and *f* (forte). Performance markings include *errec* and *cres*.

- - li - o?
 - - li - o?
 Fi - li - o, do - len - - - tem cum Fi - - li -

Musical notation includes treble and bass staves for the vocal parts and grand staff for the piano accompaniment. Dynamics include *p* (piano) and *fp* (fortissimo piano). Performance markings include *cres*.

p
do - - - -

p
do - - - -

- o?

pp
- len - - - tem, do - - - - len - - -

pp
- len - - - tem, do - - - - len - - -

p
do - - -

Three vocal staves (Soprano, Alto, Bass) with lyrics: *-tem cum Fi - li - o?*

Piano accompaniment for the first system, featuring a right-hand melody and a left-hand accompaniment with chords and eighth notes.

Piano accompaniment for the second system, including dynamic markings *pp* and *f*, and a *dol.* (dolente) marking.

Two vocal staves with lyrics: *mf Pro pec - ca - tis su - æ gentis Vi - dit Je - sum,*

Piano accompaniment for the second system, including dynamic markings *mf* and *p*.

Two vocal staves with lyrics: *vi - dit Je - sum in tor - men - tis, in tor -*

Piano accompaniment for the third system, featuring complex chordal textures and melodic lines.

- men - tis, *f* Et fla -

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

sub - di - tum, sub - di - tum.

f

mf

Pro pec - ca - tis su - æ gen - tis

dol.

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

in tor - men - - tis, in tor - -

- men - - tis Et fla - gel -

- lis sub - - - di - tum.

Vi - dit su - um dul - cem Na - tum Mo - ri -

Vi - dit su - um dul - cem Na - tum Mo - ri -

a due

-en - do, de - so - la tum, Vi - dit

-en do, de - so - la tum, Vi - dit

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

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

- en - do, de - so - la - tum, ma - ri - en - do,

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

dol. *cresc*
Mo - ri - en - do, de - so -

mol.
de - so - la - tum, mo - ri - en - do, de - so -

cres *cen* *do* *di*
de - so - la - tum, mo - ri - en - do, de - so -

cres *cen* *do* *de*
de - so - la - tum, mo - ri - en - do, de - so -

cen *do*
- la - tum, mo - ri - en - do, de - so - la - tum,

cres *cen* *do* *de*
- la - tum, mo - ri - en - do, de - so - la - tum,

cres - *cen* - - *do* *poco* *a* *poco*

- la - - tum, *Dum* e - mi - - - sit

cres - *cen* - - *do*

- la - - tum, *Dum* e - mi - - - sit

deores - *cen* - - *do*

de - so - la - - tum, *Dum* e - mi - - sit

cres - *cen* - *do* *poco* *a* *poco*

pp

spi - - ri - tum,

pp

spi - - ri - tum,

pp

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

pp

a due. *poco cresc*

Dum e - mi - sit - spi

p *poco cresc*

Dum e - mi - sit spi

p *poco cresc*

tum, e - mi - sit

poco cresc

PP

- ri - tum.

PP

- ri - tum.

PP

spi - ri - tum.

PP sempre

Eia Mater. Duo et Quatuor.

π 5.

Moderato $\text{♩} = 104.$

Solo *dol.*

SOPRANO.

Ei a! Mater,

ALTO.

TÉNOR.

BASSE.

PIANO.

Moderato.

fons a-mo-ris, Me senti-re vim do-lo-ris Fac, ut te-cum

lu-ge-am, lu-ge-am.

Ténor Solo *dol.*

E-ia ma-ter,

fons a - mo - ris, Me senti - re, me senti - re, vim do - lo - ris,

vim do - lo - ris Fac, ut tecum lu - ge - am,

Sop. *f*
tecum lu - - - ge - am.
f
te - cum lu - - - ge - am.
p

con più di moto ♩ = 126
Ténor. Fac ut ar - de - at
mf

mf

Fac ut ar-de-at cor— me-um,

cor— me-um, Fac ut ar-deat

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It begins with a dynamic marking of *mf*. The lyrics are "Fac ut ar-de-at cor— me-um,". The middle staff is another vocal line in treble clef, with lyrics "cor— me-um, Fac ut ar-deat". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs), featuring a rhythmic pattern of chords and moving lines.

Fao ut ar-de-at cor— me-um, Fac ut

cor— me-um, Fac ut ar-de-at, Fac ut ar-deat,

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics "Fao ut ar-de-at cor— me-um, Fac ut". The middle staff is another vocal line in treble clef with lyrics "cor— me-um, Fac ut ar-de-at, Fac ut ar-deat,". The bottom staff is a piano accompaniment in grand staff, continuing the rhythmic accompaniment from the first system.

ar-de-at, ar-de-at cor— me—

Fac— ut ar-de-at cor— me—

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics "ar-de-at, ar-de-at cor— me—". The middle staff is another vocal line in treble clef with lyrics "Fac— ut ar-de-at cor— me—". The bottom staff is a piano accompaniment in grand staff, concluding the piece with a final chord.

dol.

um. In a - man - do

um. In a -

fp

Christum De - um,

- man - do Chri - stum De - um,

poco a

cresc ut si - bi com - pla - ce -

ut *sempre cresc*

cresc

poco

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

f
si - - - bi com - pla - ce - . am.

cen do
f

Sop: *p*
Sancta ma - ter, sancta ma - ter,

Alto. *p*
Sancta ma - ter, sancta ma - ter,

Ténor. *p*
Sancta ma - ter, sancta ma - ter,

Basse. *p*
Sancta ma - ter, sancta ma - ter,

p

is_tud a - gas, sancta ma - ter, sancta
is_tud a - gas, sancta ma - ter, sancta
is_tud a - gas, sancta ma - ter, sancta
is_tud a - gas, sancta ma - ter, sancta

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "is_tud a - gas, sancta ma - ter, sancta". The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

ma - ter, is_tud a - gas, sancta ma - ter, *P*
ma - ter, is_tud a - gas, sancta ma - ter, *P*
ma - ter, is_tud a - gas, sancta ma - ter, *P*
ma - ter, is_tud a - gas, sancta ma - ter, *P*

The second system continues the vocal lines and piano accompaniment. The lyrics are: "ma - ter, is_tud a - gas, sancta ma - ter, sancta". A piano dynamic marking (*P*) is present at the beginning of the second line of the vocal parts. The piano part continues with its rhythmic accompaniment.

sancta ma-ter is-tud a-gas,

sancta ma-ter is-tud a-gas,

sancta ma-ter is-tud a-gas,

sancta ma-ter is-tud a-gas,

p

p

più animato.

p

Cru - - - ci - fi - - xi

p

Cru - - - ci - fi - - xi

p

Cru - - - ci - fi - - xi

p

Cru - - - ci - fi - - xi

f

fp

più animato.

cres - - - - *cen* - - - - *do* *f*

fi - - ge pla - gas Cor - di

cres - - - - *cen* - - - - *do* *f*

fi - - ge pla - gas Cor - di

cres - - - - *cen* - - - - *do* *f*

fi - - ge pla - gas Cor - di

cres - - - - *cen* - - - - *do* *f*

fi - - ge pla - gas Cor - di

me - - o - va - li - - de, - va - li - - de,

me - - o - va - li - - de, - va - li - - de,

me - - o - va - li - - de, - va - li - - de,

me - - o - va - li - - de, - va - li - - de,

p calmato.



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

p calmato..



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

p calmato..



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

p calmato..



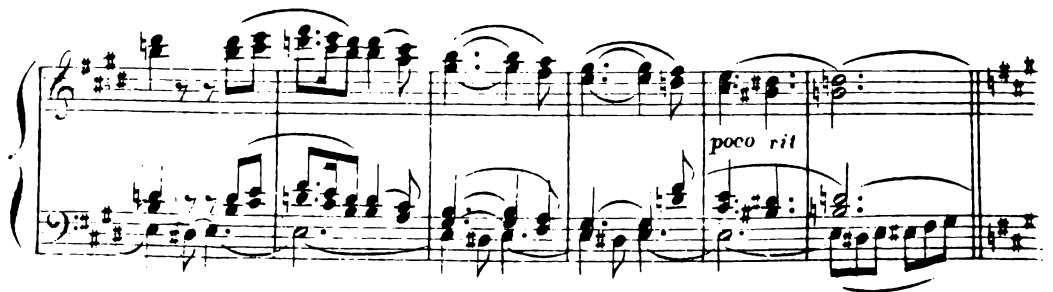
cor - di me-o va-li - - - de.

calmato.



p

p

poco rit

Tempo 1^o

dol.
 Tu - i na - ti vul - ne - ra - ti, Jam digna - ti pro me pa - ti,

dol.
 Tu - i na - ti vul - ne - ra - ti, poe -

Tempo 1^o

p

Sop:

Poe - nas me - cum di - vi - de — — — Tu - i na - ti

Alto.

Ténor.

- - nas me - cum di - vi - de — — — Tu - i

Basse.

Tu - i

vul - nera - ti, Jam dig - na - ti pro me pati Poe - nas me - cum
 Tu - i na - ti vul - nera - ti, Jam dig - na - ti pro me
 na - ti vul - nera - ti, Jam dig - na - ti pro me
 na - ti vul - nera - ti, Jam dig - na - ti

di - vide, poe - nas me - cum di - vi - de,
 pa - ti, poe - nas me - cum di - vi - de,
 pa - ti, poe - nas me - cum di - vi - de,
 pro me pa - ti, poe - nas di - vi - de,

me - cum di - - - vi - de.

vi - de, di - vi - de.

me - cum di - - - vi - de.

me - cum di - - - vi - de.

p

Poe - nas me - cum di - - vi -

Poe - nas me - cum di - - vi -

Poe - nas me - cum di - - vi -

Poe - nas me - cum di - - vi -

f

- de, Poe - nas me - cum

- de, Poe - nas me - cum

- de, Poe - nas me - cum

- de, Poe - nas me - cum

P

di - vi - de.

di - vi - de.

di - vi - de.

di - vi - de.

P

decrease.

Chœur. a Capella. Fac me tecum

№ 6.

Adagio, ma non troppo ♩ = 66.

SOPRANO.

ALTO.

TÉNOR.

BASSE.

PIANO ou
HARMONIUM
(Accompagner
seulement en
cas d'urgence)

Fac me te - cum fle - - re, pi - e

Fac me te. cum fle - - re, te - cum fle. re, pi - e

Adagio, ma non troppo:

Fac me te - cum fle - re,

Fac me te - cum fle - - re, pi - e

fle - - re, te - - cum pi - - e

fle - - re, fac me te - - cum pi - - e

cres - *cen* - - - *do* *P*

pi - e fle - re, fle - - re, te - cum pi - e fle -

cres - *cep* *do* *P*

fle - re, fle - - re, te - - cum pi - e

cres - *cen* *do* *P*

fle - re, te - - cum fle - re, te - - cum fle - re, te - cum

cres - *cen* - - - *do* *P*

fle - re, pi - e fle - - re, te - cum

pp *mf* *divisé*

- re, fle - re, Cruci - fi - xo con - - do -

pp *mf*

fle - re, Cruci - fi - - xo con - - do -

pp *mf*

fle - re, Cruci - fi - xo con - - do -

pp *mf*

fle - - re, Cruci - fi - - xo con - do -

dim *P*

- le - re, Cruci - fi - xo con - do - le - re, Cruci -

dim *P*

- le - re, Cruci - fi - xo con - do - le - re, Cruci - fi -

dim *P*

- le - re, Cruci - fi - xo con - do - le - re, Cruci -

dim *P*

- le - re, Cruci - fi - xo con - do - le - re, Cruci - fi -

f *P*

- fi - xo con - do - le - re, Do - nec

f *P*

- xo con - do - le - re, Do - nec, donec

f *P*

- fi - xo con - do - le - re, Do - nec

f *P*

- xo con - do - le - re, Donec e - go,

e - go vi - - xero, e - go vi - xe - ro.

e - go vi - - xero, e - go vi - xe - ro.

e - go vi - - xero, e - go vi - xe - ro.

e - go vi - - xero, e - go vi - xe - ro.

mol. Solo Andante ♩ = 100

p Jux - ta Crucem te - cum sta - re, jux - ta cru - cem te - cum

Solo

p Jux - ta Crucem te - cum sta - re, jux - ta cru - cem te - cum

Solo

p Jux - ta Crucem te - cum sta - re, jux - ta cru - cem te - cum

mol. Solo

p Jux - ta Crucem te - cum sta - re, jux - ta cru - cem te - cum

Andante.

f sta - re, *p* Et me ti - bi so - ci - a - re,
f sta - re, *p* Et me ti - bi so - ci - a - re,
f sta - re, *p* Et me ti - bi so - ci - a - re,
f sta - re, *p* Et me ti - bi so - ci - a - re,

f et me ti - bi so - ci - a - re, *dol.* In
f et me ti - bi so - ci - a re,
f et me ti - bi so - ci - a re,
f et me ti - bi so - ci - a - re,

planctu, in — planctu de — si — — de — ro, in — planc —
dol. In planctu. de — si — — de — ro, in — planc —
dol. In — planctu, in planc — tu de —
 In — planctu, in —

— tu de si — de — ro, — in — planc — tu de — si — — de —
 — tu de si — de — ro, — in — planc — tu de — si — — de —
 si — — de — ro, in planc — tu de — si — — de —
 planctu de si — — de — ro, de — si — — — — de —

- ro, Jux-ta Crucem te-cum sta-re, jux-ta crucem, te -

- ro, Jux-ta Crucem te - cum sta-re, te - cum

- ro, Jux-ta Crucem te - cum sta-re, te - cum

- ro, Jux-ta Crucem te - cum sta-re, te -

CHŒUR.

Tempo 1^o

- cum sta - re. Fac me

sta - re. Fac me te - cum fle -

sta - re. Fac

- cum sta - re. Fac me te - - cum

Tempo 1^o

te - cum fle - re, pi - e te - cum fle -

- re, pi - e fle - re, te - cum

- me te - cum fle - re,

fle - re, *P* Fac me te - cum

p

- re, *f* Fac - me te - cum pi - e fle -

fle - re, *P* te - cum fle -

P Fac me te - cum fle - re, te - cum fle -

fle - re, pi - e fle - re, fle -

f

dimi - *nuen* - - *do* *P pp*
 re, pi - e fle - re, fac me

dimi - *nuen* - - *do* *P pp*
 re, pi - e te - cum fle - re, fac me

dimi *P pp*
 re, pi - e te - cum fle - re, fac me

dim - *nuen* - - *do* *P pp*
 re, pi - e fle - re, fac me

te - cum pi - e fle - re, tecum fle - re.

te - cum pi - e fle - re, tecum fle - re.

te - cum pi - e fle - re, tecum fle - re.

te - cum pi - e fle - re, tecum fle - re.

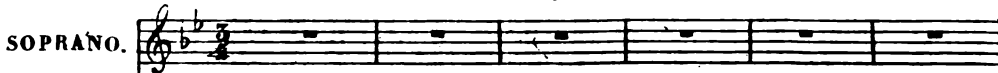
pp

Trio. *Virgo Virginum.*

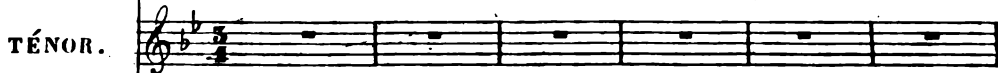
No. 7.

Andante sostenuto $\text{♩} = 92.$

SOPRANO.



TÉNOR.



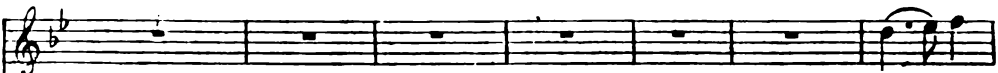
BASSE.



PIANO.

Andante sostenuto.

dol.

Ténor *dol.*

Vir - go

Vir - gi - num prae - cla - ra,

Vir - go vir - gi - num prae -

- cla - ra, Mi - hi jam non sis - a - ma - ra, Mi hi
 Musical notation for the first system, including a vocal line and piano accompaniment.

Sop. *dol.*
 Ténor Vir - go vir - ginum prae -
 jam non sis a - ma - ra, Vir - go vir - ginum
 Basse. *dol.*
 Vir - go vir - ginum prae -

Musical notation for the second system, including vocal lines for Soprano, Tenor, and Bass, and piano accompaniment.

- cla - ra, Mi - hi jam non sis a - ma - ra,
 prae - cla - ra, Mi - hi jam non sis a -
 - cla ra, Mi - hi jam non sis a - ma -
 Musical notation for the third system, including vocal lines and piano accompaniment.

do *p*
 sis a - ma - ra; Fac - me te - cum plan -

do *p*
 ma - - ra; Fac - me te - cum plan -

do *p*
 - - - ra; Fac me te - cum plan -

p
 - - - - ge - re, Fac - - - me

p
 - - - - ge - re, Fac - - - me

p
 - - - - ge - re, Fac - - - me

dim

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

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

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

- - - ge - re.

- - - ge - re.

- - - ge - re.

pp

Animato e passionato ♩ = 132.

Fac ut

Fac ut

Fac ut

Animato e passionato.

por - - tem Christi mor

por - - tem Christi mor

por - - tem Christi mor

- tem, Christi mor - - tem,
 - tem, Christi mor - - tem,
 - tem, Christi mor - - tem,

This section contains the first eight measures of the piece. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts enter with the lyrics "- tem, Christi mor - - tem,". The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4.

Pas-si - o - nis fac con sor - tem, pas-si -
 Pas-si - o - nis fac con sor - tem, pas-si -
 Pas-si - o - nis fac con sor - tem, pas-si -

This section contains the next eight measures (measures 9-16). The vocal parts continue with the lyrics "Pas-si - o - nis fac con sor - tem, pas-si -". The piano accompaniment features a more complex texture with chords and moving lines in both hands. The dynamic marking *ff* (fortissimo) is present at the beginning of the section. The key signature and time signature remain the same as in the previous section.

- o - nis fac con sor - tem Et pla - -

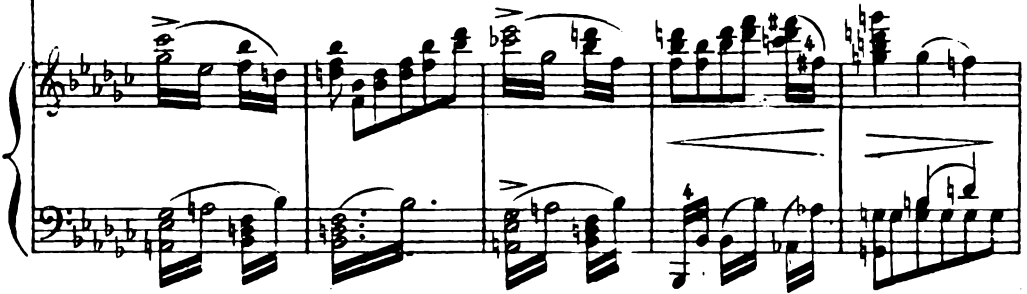
- o - nis fac con sor - tem Et pla - -

- o - nis fac con sor - tem Et pla - -

- - gas re - co - le - re, pas - si -

- - gas re - co - le - re, pas - si -

- - gas re - co - le - re, pas - si -



- le - re, re co - - - le - re;
 - le - re, re co - - - le - re;
 - - gas, re co - - - le re;

The first system consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Bass) with lyrics. The bottom two staves are piano accompaniment. The key signature has four flats (B-flat, E-flat, A-flat, D-flat) and the time signature is 4/4. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and slurs.

Fac ut por - tem Christi mor - tem, pas - si -
 Fac ut por - tem Christi mor - tem, pas - si -
 Fac ut por - tem Christi mor - tem, pas - si -

The second system consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Bass) with lyrics. The bottom two staves are piano accompaniment. The key signature has four flats (B-flat, E-flat, A-flat, D-flat) and the time signature is 4/4. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and slurs. The piano part includes a dynamic marking 'f' (forte).

- o - - - - nis Fac con - sor -

- o - - - - nis Fac con - sor -

- o - - - - nis Fac con - sor -

cresc *ff*

- - - - tem Et

- - - - tem Et

- - - - tem

p *dol.*

pla - - - - gas re - co - - - - le -
 pla - - - - gas, pla - - - -
dot.
 pla - - - - gas re - co - le -

The first system consists of three vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and bass register. The piano accompaniment is in the left hand, providing harmonic support with chords and moving lines. The key signature has four flats, and the time signature is 4/4.

re, re - co - - - - le - re, re - co -
 - gas re - co - - - - le - re, re - co -
 - re, re - co - - - - le - re, re - co -
 re, re - co - - - - le - re, re - co -

The second system continues the vocal and piano parts. It features dynamic markings such as *pp* (pianissimo) and accents. The piano accompaniment includes a *pp* marking in the lower right. The vocal lines are more active, with various rhythmic values and phrasing. The piano accompaniment continues with harmonic support, including some arpeggiated figures.

- le re. _____

- le re. _____

- le re. _____

- le re. _____

- le re. _____

Tempo 1^o

dol. Vir - go vir - gi - num prae - cla - ra,

dol. vir - go vir - gi - num prae -

dol. Vir - go vir - gi - num prae - cla - ra,

Tempo 1^o

p

vir - - go vir - gi - num præ - cla - ra,

cla - ra, vir - go vir - gi - num præ -

vir - - go vir - gi - num præ - cla - ra,

The first system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, and the piano accompaniment is in grand staff. The lyrics are: vir - - go vir - gi - num præ - cla - ra, cla - ra, vir - go vir - gi - num præ - vir - - go vir - gi - num præ - cla - ra,.

Mi - hi jam non sis - a - ma - ra, mi - hi

cla - ra, Mi - hi jam - non sis a - ma - -

Mi - hi jam non sis a - ma - ra, mi - hi

The second system consists of three vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, and the piano accompaniment is in grand staff. The lyrics are: Mi - hi jam non sis - a - ma - ra, mi - hi cla - ra, Mi - hi jam - non sis a - ma - - Mi - hi jam non sis a - ma - ra, mi - hi.

jam non sis a - ma - - ra; Virgo vir - gi -
 - ra, a - ma - - - - ra; Virgo vir - ginum prae -
 jam non sis a - ma - - ra; Virgo vir - ginum prae -

- num - - - - - *cres - cen - do* mi - hi jam non sis a - ma -
 - cla - ra, *cres - cen - do* mi - hi jam non sis a - ma - ra, sis a -
 - cla - ra, *cres - cen - do* mi - hi jam non sis a - ma - - - -

cres - cen - do

p

ra; — Fac me te - cum plan - - - - ge -

p

ma ra; Fac me te - cum plan - - - - ge -

p

ra; Fac me te - cum plan - - - - ge -

cres. .. - - cen - do

- re, Fac — me te - - - cum —

cres - - - cen - do

- re, Fac — me te - - - cum —

cres - - - cen - do

- re, Fac — me te - - - cum —

cres - - - cen - do

cres. *ped.*

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

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

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

dim

dim

dim

dim

The first system of the musical score consists of four staves. The top three staves are vocal lines in G major (one sharp) with a common time signature. The lyrics are "plan - ge - re, plan - - - - ge -" repeated on each staff. The piano accompaniment is on the bottom staff, featuring a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand. Dynamic markings include accents and *dim* (diminuendo).

- re!

- re!

- re!

m.d.

dim

pp

The second system continues the musical score with three vocal staves and a piano accompaniment staff. The vocal lines end with the syllable "- re!". The piano accompaniment features a more complex texture with sixteenth notes and chords. Dynamic markings include *m.d.* (mezzo-dolce), *dim*, and *pp* (pianissimo).

dim

pp

The third system is primarily piano accompaniment, consisting of two staves. It continues the melodic and harmonic development from the previous system, ending with a *pp* (pianissimo) dynamic marking.

Fac me plagis, Air d'Alto avec chœur de voix d'hommes.

♩ 8.

Allegro moderato ♩ = 126.

ALTO.

TÉNOR.

Chœur

BASSE.

PIANO.

Allegro moderato.

p

First system of piano accompaniment, measures 1-3. The music is in 4/4 time with a key signature of two flats. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. Dynamic markings include *cres*, *dim*, and *do*.

Second system of piano accompaniment, measures 4-6. The right hand continues the melodic line with slurs and accents. The left hand maintains the rhythmic accompaniment. Dynamic markings include *poco*, *a*, and *poco*.

Third system of piano accompaniment, measures 7-9. The right hand features a more complex melodic line with slurs and accents. The left hand continues the rhythmic accompaniment. A dynamic marking of *f* is present.

First system of musical notation, featuring a vocal line and piano accompaniment. The key signature is B-flat major (two flats). The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

Second system of musical notation. The vocal line begins with the lyrics "Fac me plagis vulne_". The piano accompaniment continues with the same eighth-note pattern. Dynamics include *fp* (fortissimo piano) in the piano part.

Third system of musical notation. The vocal line continues with the lyrics "ra - - - ri, Fac me plagis vulne ra - -". The piano accompaniment features a change in texture, with a more active right hand. Dynamics include *fp* and *mf* (mezzo-forte).

Fourth system of musical notation. The vocal line begins with the lyrics "- ri; Cru - ce hac - in - e - bri -". The piano accompaniment features a more active right hand. Dynamics include *fp*. The tempo marking *poco più animato* is present above the vocal line.

- a - ri, Cru - ce hac in - e - bri - a - ri,

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "- a - ri, Cru - ce hac in - e - bri - a - ri,". The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature. The piano part features a steady bass line and a more active treble part with chords and moving lines.

cres *cen* *do* *f*
 Ob - a - mo - rem Fi - li - i, Fi -

cres *cen* *do* *mf*

The second system continues the vocal line and piano accompaniment. The vocal line has dynamic markings *cres*, *cen*, *do*, and *f*. The lyrics are "Ob - a - mo - rem Fi - li - i, Fi -". The piano accompaniment has dynamic markings *cres*, *cen*, *do*, and *mf*. The piano part continues with a similar texture to the first system, with a strong bass line and active treble accompaniment.

- li - i.

The third system shows the vocal line and piano accompaniment. The vocal line has the lyrics "- li - i." and a long note. The piano accompaniment continues with a similar texture, featuring a steady bass line and active treble accompaniment.

Tempo 1^o
 Fac me plagis vulne - ra - - - ri,

f *p* *mf*

The fourth system begins with the tempo marking **Tempo 1^o**. The vocal line has the lyrics "Fac me plagis vulne - ra - - - ri,". The piano accompaniment has dynamic markings *f*, *p*, and *mf*. The piano part features a more active and rhythmic accompaniment, with a strong bass line and a treble part with chords and moving lines.

Fac me plagis vulne - ra - - - ri,

fp *mf*

Cru - ce hac in - e - - bri - a - - - ri,

fp *mf*

Ob a - morem Fi - li - i,

fp *f*

Ob a - morem Fi li - i, Cru - ce

p *f*

hac in - e - bri - a - - ri,

ff

Cru - ce hac in - e - bri -

mf

- a - ri; Ob a - mo - rem Fi - li - i.

p *sempre*

poco

pp

1^r Ténor Andante ♩ = 116

Fac me pla-gis vulne-ra-ri, Fac me pla-gis vulne-ra-ri,

CHŒUR

2^e Ténor

Fac me pla-gis vulne-ra-ri,

Andante.

1^r T.

Cru - - - ce hac in - e - - bri - a -

2^e T.

Cru - - - ce hac in - e - - bri - a -

1^{re} B.

Fac me pla-gis vulne-

2^e B.

Fac me pla-gis vulne-ra-ri, Cru.ce hac in - e-bri-

- - ri,
 - - ri,
 - ra - ri, *P* Fac me pla - gis vul - ne - ra - ri, *P* Fac me pla - gis vul - ne -
 - a - ri, *P* Fac me pla - gis vul - ne -

mf Cru - ce hãc in - e - bri - a - - ri;
mf Cru - ce hãc in - e - bri - a - - ri;
mf - ra - ri, Cru - ce hãc in - e - bri - a - - ri;
mf - ra - ri, Cru - ce hãc in - e - bri - a - - ri;
dol. Ob
P

a - mo - rem Fi - li - i,

Ob a - mo - rem Fi - li - i.

1^r Ténor. *p*

Fac me

2^e Ténor. *p*

pla - gis - vul - ne - ra - ri, Fac me pla - gis - vul - ne - ra - ri,

Alto *dol.*

Ob a - mo - rem Fi -

p

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

The first system consists of a vocal line in a single staff and a piano accompaniment in two staves. The vocal line begins with a melodic phrase in a B-flat major key signature. The piano accompaniment features a steady bass line and chords in the right hand.

- i,
1^e Basse.
Fac me pla - gis vul - ne - ra - ri, Fac me pla - gis vul - ne -

2^e Basse.

The second system includes a vocal line and two bass lines. The vocal line continues the melody from the first system. The first bass line is labeled '1^e Basse.' and the second is labeled '2^e Basse.'. The piano accompaniment continues with chords and a bass line.

dol.
ob - a - mo - rem Fi -
- ra - ri,

The third system features a vocal line and piano accompaniment. The vocal line has a *dol.* (dolente) marking above it. The piano accompaniment includes a *p* (piano) marking and a *rit.* (ritardando) marking. The system concludes with a fermata over the final notes.

li - i, ob a - mo - rem

Fi - li - i, Cru - ce hac in -
Soli *mp*
ob a - mo - rem Fi - li - i,
Soli *p*
ob a - mo - rem Fi - li - i,

2 Altos Soli.

e - bri - a - ri ob a - mo - rem
ob a - mo - rem, ob a - mo - rem
ob a - mo - rem, ob a - mo - rem

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

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

Fi - li - i, ob a - mo -

- rem Fi - - li - i, *1^{re} fois Coupure au signe ♯ p.97*
Fac me plagis vulne

- rem Fi - - li - i

- rem Fi - - li - i

1^{re} fois coupure, au signe ♯ p. 97

2^e fois sans coupure.

Musical score for the first system. It consists of three staves: two vocal staves (Soprano and Alto) and one piano accompaniment staff. The vocal lines are marked with a piano (*p*) dynamic and a first ending bracket labeled 'i.'. The piano accompaniment begins with a piano (*p*) dynamic and includes a *cresc* (crescendo) marking. The key signature has two flats and the time signature is common time (C).

2^e fois sans coupure.

Solo

Musical score for the second system. It features a vocal solo line and piano accompaniment. The vocal line is marked 'Solo' and contains the lyrics 'Fac me plagis vulne - ra - - - ri,'. The piano accompaniment includes dynamic markings of *f*, *fp*, and *mf*. The key signature has two flats and the time signature is common time (C).

Musical score for the third system. It continues the vocal solo and piano accompaniment. The vocal line contains the lyrics 'Fac me plagis vulne - ra - - - ri, Cru - ce'. The piano accompaniment includes dynamic markings of *fp* and *mf*. The key signature has two flats and the time signature is common time (C).

Musical score for the fourth system. It concludes the vocal solo and piano accompaniment. The vocal line contains the lyrics 'hac in e - - bri - a - ri, Cru - ce hac in e - -'. The piano accompaniment includes a dynamic marking of *f*. The key signature has two flats and the time signature is common time (C).

poco più animato.

- bri - - a - - - - ri, ob a - mo - rem

The first system of the score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half rest followed by a quarter note 'bri', then a half note 'a', and a quarter rest. This is followed by a quarter note 'ri', a quarter note 'ob', a quarter note 'a', a quarter note 'mo', and a quarter note 'rem'. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *p* and *fp*.

poco più animato.

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

The second system continues the vocal line with a half note 'Fi', a quarter note 'li', a quarter note 'i', a quarter rest, a quarter note 'ob', a quarter note 'a', a quarter note 'mo', a quarter note 'rem', a quarter note 'Fi', a quarter note 'li', and a half rest. The piano accompaniment continues with similar rhythmic patterns. Dynamics include *fp*.

- i - - Cru - - ce - - hac in - e - bri -

The third system features a vocal line with a half note '- i', a half note 'Cru', a half note 'ce', a half note 'hac', a half note 'in', a half note 'e', and a half note 'bri'. The piano accompaniment continues. Dynamics include *fp* and *seque*.

- a - - - - ri.

The fourth system shows a vocal line with a half note '- a', a half rest, and a quarter note 'ri'. The piano accompaniment concludes with a final chord. Dynamics include *mf* and *f*.

segue *segue 95*

2 Altii Soli *dim*

Fac me pla-gis vul-ne-ra-ri, Cru-ce hac in -

Ténor Solo *dim*

Fac me pla-gis vul-ne-ra-ri, Cru-ce hac in -

Basse Solo *dim*

Fac me pla-gis vul-ne-ra-ri, Cru-ce hac in -

8

pp

- e - bri - a - ri, ob a - morem Fi - li - i, Fi - li - i,

pp

- e - bri - a - ri, ob a - morem Fi - li - i, Fi - li - i,

pp

- e - bri - a - ri, ob a - morem Fi - li - i, Fi - li - i,

pp

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

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

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

segue

p

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

p

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

p

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

Solo

p Solo
 Fac me plagis vulne-ra - - ri, Fac me plagis vulne-

mf
 ob a - mo - - - rem

mf
 ob a - mo - - - rem

mf p
mf
p

- ra - - - ri, Cru - ce hac in -

Fi - - li - - - i,

mf
 Fi - - - li - - - i,

mf
fp

sempre cresc
 - e - bri a - ri, Cru - ce hac - in - e - bri -

p poco cresc
 Fi - - - li - i,

p poco cresc
 Fi - - - li - i,

segue

cen do
 - a - - ri, in - e - bri - a - - ri, in -

mf
 ob - - - a - mo - -

ob - - - a - mo - -

e - bri - a - - ri, ob a - mo - rem Fi -
 rem, a - mo - - - rem Fi - - - -
 rem, a - mo - - - rem, a - - - mo - rem Fi -

f

Musical score for the first system, featuring vocal lines and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal lines are in treble and bass clefs. The piano accompaniment is in grand staff (treble and bass clefs).

- - li - i, Fi - - - li -
 li - i, ob a - morem Fi li - i,
 - li - i, a -

P *mf*

Musical score for the second system, featuring vocal lines and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal lines are in treble and bass clefs. The piano accompaniment is in grand staff (treble and bass clefs).

P
- i, ob a - mo - -
f *P* ob a - -
- mo - rem fi - li - i, ob a - -
P
- i, ob a - mo - -
f *f*
P
8

rem fi - - - li - -
- mo - - - rem fi - -
- mo - - - rem fi - -
rem fi - - - li - -

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

Musical score for the first system, featuring vocal lines and piano accompaniment. The piano part includes a 4-measure rest and a *fp* dynamic marking.

dim ob a - mo - rem *poco cresc* fi - li - i, ob a -
 ob a - mo - rem fi - li - i, *poco cresc* ob a -
 fi - *dim* li - i, a -
 ob a - mo - rem fi -
 ob a - mo - rem fi - li - i, *poco cresc* ob a -

dim *poco cresc*

Musical score for the second system, featuring vocal lines and piano accompaniment. The piano part includes a *dim* dynamic marking and a *poco cresc* instruction.

mo - - - rem Fi - - - li - - -

mo - - - rem Fi - - - li - - -

li - - - i, mo - - - rem Fi - - - li - - -

pp

pp

pp

- - - i.

- - - i.

poco cresc

pp poco rit

Inflamatus. Chœur.

№ 9.

Allegro maëstoso ♩ = 112

SOPRANO.

ALTO.

TÉNOR.

BASSE.

PIANO.

Allegro maëstoso.

pp

pp

poco cresc

p

cres - - - cen - - - do

The musical score is arranged in five systems. The first system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for the piano. The vocal staves are initially empty. The piano part begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The piano part starts with a piano (pp) dynamic and features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The second system continues the piano part, with a 'poco cresc' marking above the staff. The third system shows the piano part with a 'p' dynamic marking. The fourth system features a vocal line with the lyrics 'cres - - - cen - - - do' written above the staff. The piano accompaniment continues with a similar rhythmic pattern.

Piano introduction with treble and bass staves. The music features a rhythmic pattern of eighth and sixteenth notes in the right hand, and chords and eighth notes in the left hand. A dynamic marking of *f* (forte) is present.

Vocal staves with lyrics: *ff* In flammatus, inflam-
ff In flammatus, inflam-
ff In flamma_tus, in flamma tus,
ff In flamma_tus, in flamma tus,

Piano accompaniment for the vocal section, featuring a rhythmic accompaniment of eighth and sixteenth notes in the right hand and chords in the left hand. A dynamic marking of *ff* is present.

Vocal staves with lyrics: - ma tus et ac - cen - - - -
- ma tu, et ac - cen - - - -
et accen - sus, ac cen - - - -
et accen - sus, ac cen - - - -

Piano accompaniment for the final vocal section, featuring a rhythmic accompaniment of eighth and sixteenth notes in the right hand and chords in the left hand.



- sus, et ac_cen - - sus;

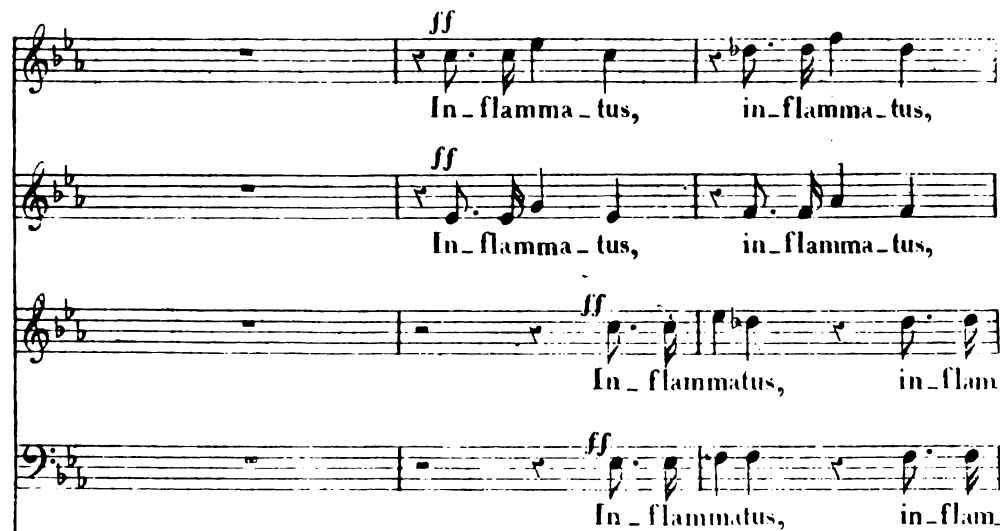
- sus, et ac_cen - - sus;

- sus, et ac_cen - - sus;

- sus, et ac_cen - - sus;



8



ff In - flamma - tus, in - flamma - tus,

ff In - flamma - tus, in - flamma - tus,

ff In - flammatus, in - flam.

ff In - flammatus, in - flam.



ff

8

22

inflamma_tus et accen - sus, et ac-

inflamma_tus et accen - sus, et ac-

- matus, et ac_cen - - sus, et ac-

- matus, et ac_cen - - sus, et ac-

8-

- cen - - sus, *P* Per te, Virgo, sim de-

- cen - - sus, *P* Per te, Virgo, sim de-

- cen - - sus, *P* Per te

- cen - - sus, *P* Per te

8

sf

-fensus, per te, Virgo, sim de-fensus, sim defensus, *cresc*
 -fensus, per te, Virgo, sim de-fensus, sim defensus, *cresc*
 Virgo, sim de-fensus, per te Virgo, sim de-fensus, sim de-
 Virgo, sim de-fensus, per te Virgo, sim de-fensus, sim de-
 sim defen-sus, *ff* In di-e ju-
 sim defen-sus, *ff* In di-e ju-
 -fen-sus, sim de-fen-sus, *ff* In di-e ju-
 -fen-sus, sim de-fen-sus, *ff* In di-e ju-
endo *molto* *ff*

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

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 lyrics. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in both hands, with a melodic line in the right hand.

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

The second system continues the musical setting with the same four vocal staves and piano accompaniment. The lyrics are: "per te Vir - go sim de - fen - sus, de -". The piano accompaniment maintains the same rhythmic and melodic structure as in the first system.

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

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 lyrics: "- fen - sus in di - e ju - di - ci - i, ju -". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a melodic line in the right hand and a supporting bass line in the left hand.

- di - - - ci - i, ju - di - - - ci -
 - di - - - ci - i, ju - di - - - ci -
 - di - - - ci - i, ju - di - - - ci -
 - di - - e ju - di - ci - i, ju - di - - - ci -

The second system continues the vocal and piano parts. The vocal parts have lyrics: "- di - - - ci - i, ju - di - - - ci -". The piano accompaniment continues with a similar rhythmic and melodic structure, featuring a melodic line in the right hand and a supporting bass line in the left hand.

The musical score consists of several systems. The first three systems are vocal lines, each starting with a whole rest and the syllable "- i.". The piano accompaniment begins in the fourth system with a treble clef staff containing a melodic line and a bass clef staff with a rhythmic accompaniment. The first piano system is marked *sempre f* and *trem*. The second piano system features a *molto dol.* section in the treble clef and a *p* marking in the bass clef. The third piano system is marked *dim*. The score is written in a key signature of two flats and a 4/4 time signature.

Sop. *dol.* *a Tempo* *cresc*

Fac me Cru - ce custo - di - ri, Morte

Alto. *dol.* *a Tempo* *cresc*

Fac me Cru - ce custo - di - ri, Morte

poco rit *a Tempo* *cresc*

Chri - - sti præmu - ni - ri, Con - fo - ve - -

Chri - - sti præmu - ni - ri, Con - fo - ve - -

poco *cresc* *P*

- ri, confo - ve - ri gra - ti - a, Mor - te Chri - sti, præmuni -

poco *cresc* *p*

- ri, confo - ve - ri gra - ti - a, Mor - te Chri - sti, præmuni -

poco *cresc*

cres *cen* *do* *f*

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

cres *cen* *do* *f*

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

cres *cen* *do* *f*

- a.

- a.

mf *f*

ff *ff* *ff* *ff*

In - flamma - tus, in - flam

In - flamma - tus, in - flam

In - flamma - tus, in - flamma - tus

In - flamma - tus, in - flamma - tus

- ma_tus et ac_cen - - sus, inflam

- ma_tus et ac_cen - - sus, inflam

et accen_sus, ac_cen - - sus, inflam

et accen_sus, ac_cen - - sus, inflam

- ma - - tus et ac_cen - - sus, Per te

- ma - - tus et ac_cen - - sus, Per te

- ma - - tus et ac_cen - - sus, Per te

- ma - - tus et ac_cen - - sus, Per te

Vir - go, Vir - go, sim de - fen - -

Vir - go, Vir - go, sim de - fen - -

Vir - go, Vir - go, sim de - fen - -

Vir - go, Vir - go, sim de - fen - -

Soli dol.

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

Soli dol.

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

Soli dol.

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

Soli dol.

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

P

vir - go, per te vir - go, sim de - fen - *Tutti*

vir - go, per te vir - go, sim de - fen - *Tutti*

vir - go, per te vir - go, sim de - fen - *Tutti*

vir - go, per te vir - go, sim de - fen - *Tutti*

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

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

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

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

f >

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

f >

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

f >

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

f >

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

ff >

- di - - - ci - i!

ff >

- di - - - ci - i!

ff >

- di - - - ci - i!

ff >

- di - - - ci - i!

First system of piano introduction, featuring a treble and bass clef with a key signature of two flats and a 4/4 time signature. The music consists of flowing sixteenth-note patterns in both hands.

Second system of piano introduction, continuing the sixteenth-note patterns. A piano (*p*) dynamic marking is present in the bass line.

Third system of piano introduction, ending with a *dim* (diminuendo) marking and a *poco rit* (poco ritardando) instruction.

a Tempo *dol.* *>*
 Cus-to - di - ri, Morte

a Tempo. *dol.* *>*
 Cus-to - di - ri, Morte

dol.
 Fac me cruce custo - di - ri,

dol.
 Fac me cruce custo - di - ri,

a Tempo.

Vocal and piano accompaniment for the lyrics. The vocal line is in a soprano or alto register, and the piano accompaniment provides harmonic support. Dynamics include *dol.* (dolce) and accents (*>*).

Chri - sti Confo - ve - ri, confo - ve -

Chri - sti Confo - ve - ri, confo - ve -

præmu - ni - ri Confo - ve - ri, confo - ve -

præmu - ni - ri Confo - ve - ri, confo - ve -

cres

P

cres

P

cres

p

cres

- ri gra - ti - a, Mor - te Chri - sti præ - muni - ri, Con - fo -

- ri gra - ti - a, Mor - te Chri - sti præ - muni - ri, Con - fo -

- ri gra - ti - a, Mor - te Chri - sti præ - muni - ri, Con - fo -

- ri gra - ti - a, Mor - te Chri - sti præmuni - ri, Con - fo -

- cen - do

p

p

p

p

cres

cres

cres

p

cres

f *p*

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

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

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

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

gra - ti - a, gra - ti - a.

gra - ti - a, gra - ti - a.

gra - ti - a, gra - ti - a.

gra - ti - a, gra - ti - a.

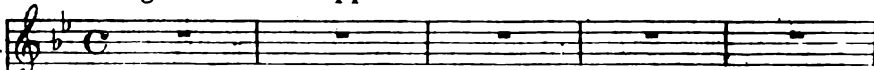
dim *pp*

Quando corpus morietur. Quatuor Solo et Chœur.

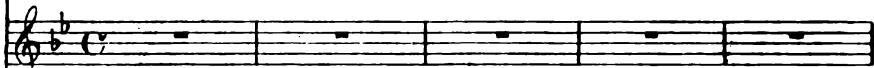
№ 10.

Adagio ma non troppo $\text{♩} = 80$

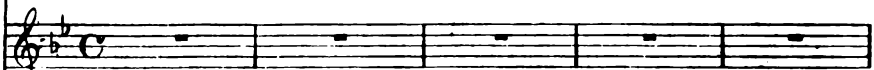
SOPRANO.



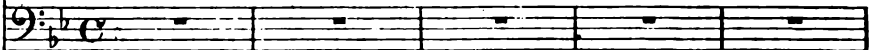
ALTO.



TÉNOR.



BASSE.



Adagio ma non troppo.

PIANO.



p Soli

Quando

p Soli

Quando

p Soli

Quando

p Soli

Quando



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

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

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

corpus mo-ri - e-tur, mori - e - - tur, quan lo corpus mo-ri-

- e-tur, Fac ut a-nimae do-ne-tur Pa-ra-di - si glo -

- e-tur, Fac ut a-nimae do-ne-tur Pa-ra-di - si glo -

- e-tur, Fac ut a-nimae do-ne-tur Pa-ra-di - si glo -

- e-tur, Fac ut a-nimae do-ne-tur Pa-ra-di - si glo -

p Tutti *cres.*

ri - a. Fac, fac, fac ut a - nimæ do -

p Tutti *cres*

ri - a. Fac, fac, fac ut a - nimæ do -

p Tutti *cres*

ri - a. Fac, fac, fac ut a - nimæ do -

p Tutti *cres*

ri - a. Fac, fac, fac ut a - nimæ do -

cres - do *f.*

- ne - tur, do - ne - tur Pa - ra - di - si

cres - do *f.*

- ne - tur, do - ne - tur Pa - ra - di - si

cres - do *f.*

- ne - tur, do - ne - tur Pa - ra - di - si

cres - do *f.*

- ne - tur, do - ne - tur Pa - ra - di - si

cres - do *f.*

- ne - tur, do - ne - tur Pa - ra - di - si

glo - ri - a,

glo - ri - a,

glo - ri - a,

glo - ri - a,

8

Pa - ra - di - si glo - ri - a,

Pa - ra - di - si glo - ri - a,

Pa - ra - di - si glo - ri - a,

Pa - ra - di - si glo - ri - a,

The first system of the musical score consists of five staves. The top four staves are vocal lines, each beginning with a whole note 'a' on a staff with a key signature of two flats (B-flat and E-flat). The fifth staff is the piano accompaniment, starting with a melodic line in the right hand and a bass line in the left hand. The piano part features a series of eighth-note runs in the right hand and block chords in the left hand.

Allegro $\text{♩} = 100$

The second system of the musical score consists of five staves. The top four staves are vocal lines, mostly containing rests. The fifth staff is the piano accompaniment, which continues with a melodic line in the right hand and a bass line in the left hand. The piano part features a series of eighth-note runs in the right hand and block chords in the left hand.

f Pa - ra - di - si glo - ri - a.

The third system of the musical score consists of five staves. The top four staves are vocal lines, mostly containing rests. The fifth staff is the piano accompaniment, which continues with a melodic line in the right hand and a bass line in the left hand. The piano part features a series of eighth-note runs in the right hand and block chords in the left hand.

rit Allegro

Musical score for the first system. It consists of five staves. The top two staves are vocal lines (Soprano and Alto). The bottom three staves are piano accompaniment (Right and Left Hand). The lyrics are:

Pa - ra - di - si glo - ri - a, a - -
 - - - - - men, a - - -

Musical score for the second system. It consists of five staves. The top two staves are vocal lines (Soprano and Alto). The bottom three staves are piano accompaniment (Right and Left Hand). The lyrics are:

Pa - ra - di - si glo - ri -
 - - - - - men, a - - - - - men
 - - - - - men, Pa - ra - di - si

f Pa - ra - di - si glo - ri -
 a, a men,
 a men, Pa - ra - di - si
 glo - ri - a,

a, a men, a
 a me, a
 glo - ri - a,
 a men, a

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

- - - - - men,

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

- - - - - men, a

Piano accompaniment with treble and bass staves.

men, a - - - - - *cres* - *cen* - do

a - - - - - men,

a - - - - - men, a - - - - - *cres* - *cen* - do

- - - - - men, a - - - - - *cres* - *cen* - do

- - - - - men, a - - - - - *cres* - *cen* - do

Piano accompaniment with treble and bass staves.

men. P - ra - di - si glo -

Pa - ra - di - si glo -

men. Pa - ra -

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

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics 'men. P - ra - di - si glo -'. The second staff is another vocal line with lyrics 'Pa - ra - di - si glo -'. The third staff is a vocal line with lyrics 'men. Pa - ra -'. The fourth staff is a vocal line with lyrics 'men. pa - ra - di - si glo - ri - a,'. The fifth staff is a piano accompaniment for the first system, featuring a grand staff with treble and bass clefs.

ri - a, - a

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

- di - si glo - - - - ri - a, a - - -

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

The second system of the musical score consists of five staves. The top staff is a vocal line with lyrics 'ri - a, - a'. The second staff is a vocal line with lyrics '- ri - a, a - - - - men,'. The third staff is a vocal line with lyrics '- di - si glo - - - - ri - a, a - - -'. The fourth staff is a vocal line with lyrics 'pa - ra - di - si glo - ri - a, glo -'. The fifth staff is a piano accompaniment for the second system, featuring a grand staff with treble and bass clefs.

-men, a - men, pa - ra - di - - - si glori - a
 pa - ra - di - si glo - - - ri - a, pa - ra - di - si
 - - men, a - - men, a - - men, —
 - - ri - a, *f* pa - ra - di - si

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and dynamic markings like 'f'.

p glo - - ri - a, a - - - men, a -
p glo - - ri - a, a - - - men,
 - a - - - - - men,
 glo - - - ri - a, a - - - men,

The second system continues the musical piece with four staves. It includes vocal lines and piano accompaniment. The lyrics are repeated with some variations. Dynamic markings include 'p' (piano) and 'f' (forte). The piano part features chords and moving lines in both hands.

men, a

a men,

a men,

a men, a

p

p

p

Detailed description: This system contains the first four staves of music. The top staff is a vocal line with lyrics 'men, a'. The second staff is another vocal line with lyrics 'a men,'. The third staff is a vocal line with lyrics 'a men,'. The fourth staff is a bass vocal line with lyrics 'a men, a'. The piano accompaniment is shown in the bottom two staves, with a piano (*p*) dynamic marking.

- men,

p a men,

p a men,

- men,

p

f

Detailed description: This system contains the next four staves of music. The top staff is a vocal line with lyrics '- men,'. The second staff is a vocal line with lyrics 'a men,' and a piano (*p*) dynamic marking. The third staff is a vocal line with lyrics 'a men,' and a piano (*p*) dynamic marking. The fourth staff is a vocal line with lyrics '- men,'. The piano accompaniment is shown in the bottom two staves, with piano (*p*) and forte (*f*) dynamic markings.

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

a - - - - - men.
a - - - - - men.
a - - - - - men.
a - - - - - men.

132 Soli Moderato. La blanche comme la noire de l'Adagio de l'introduction.

p Quando cor_pus mo - ri - e - tur, Fac ut a - ni - mæ do -

p Soli
Quando cor_pus mo - ri - e - tur, Fac ut a - ni - mæ do -

p Soli
Quando cor_pus mo - ri - e - tur, do -

p Soli
Quando cor_pus mo - ri - e - tur, Fac ut a - ni - mæ do -

Moderato.

cresc *f* Tutti
- ne - tur Pa - - - ra - -

cresc *f* Tutti
- ne - - - tur Pa - - - ra - -

cresc *f* Tutti
- ne - - - tur Pa - - - ra - -

cresc *f* Tutti
- ne - - - tur Pa - - - ra - -

di - si glo - ri - a!
di - si glo - ri - a!
di - si glo - ri - a!
di - si glo - ri - a!

The musical score is written in G major (one sharp) and 4/4 time. It features four vocal staves and four piano systems. The lyrics are "di - si glo - ri - a!" repeated on each vocal staff. The piano accompaniment is complex, with a flowing melody in the right hand and a more rhythmic bass line in the left hand. The score includes various ornaments, dynamics, and articulation marks.

Tempo 1^o

Pa - ra -

Pa - ra - di - si glo - ri - a, a - -

Pa - ra - di - si glo - - - ri - a, a - -

Tempo 1^o

Pa - ra - di - si glo - ri - a, a - -

- di - si glo - - - ri - a,

- - - - - men, a - - -

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

men, a - - - - -

a - - men, a - - - - -

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

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

cres - - - cen - do *sempre*

- - - men, pa - ra - di - si glo - - -

cra - - - cen - do *sempre*

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

cres - - - cen - do *sempre*

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

cres - - - cen - do *sempre*

- men, a - - - - - men,

cres - - - cen - do *sempre*

cres - - - cen - do *sempre*

- - - men, pa - ra - di - si glo - - -

cra - - - cen - do *sempre*

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

cres - - - cen - do *sempre*

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

cres - - - cen - do *sempre*

- men, a - - - - - men,

cres - - - cen - do *sempre*

ri - a, glo - - - -

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

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

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

f

ri - a, pa - - ra - -

men, a - - men, pa - - ra - -

men, pa - - ra - -

men, pa - - ra - -

p Solo

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

- di - si, pa - ra - di - si glo -
 - di - si, pa - ra - di - si glo -
 - di - si, pa - ra - di - si glo -
 - di - si, pa - ra - di - si glo -

f **Tutti**
 - - ri - a, pa - ra - di - si glo - ri - a,
 - - ri - a, glo - - - ri - a, pa - ra -
 - - - - ri - a, pa - ra - di - si
 - - ri - a, pa - ra - di -

Detailed description: This system contains the first four staves of music. The top two staves are vocal parts with lyrics. The third staff is a vocal part with lyrics. The fourth staff is a bass line with lyrics. The bottom two staves are piano accompaniment. The music is in G major and 4/4 time. Dynamics include *f* and **Tutti**. There are various musical notations such as slurs, ties, and accents.

a - - - -
 - di - si glo - ri - a, a - - - men, a - -
 glo - ri - a, a - - - men, a - - -
 - - si glo - ri - a, a - - - -

Detailed description: This system contains the next four staves of music. The top staff is a vocal part with lyrics. The second staff is a vocal part with lyrics. The third staff is a vocal part with lyrics. The fourth staff is a bass line with lyrics. The bottom two staves are piano accompaniment. The music continues in G major and 4/4 time. Dynamics include *f* and **Tutti**. There are various musical notations such as slurs, ties, and accents.

men, a

men, 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, and the bottom two are piano accompaniment. The lyrics are: "men, a", "men, a - - men, a", "men, a", and "men, a - - men, a". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

men, a - - - men, pa - ra -

men, a - - - men, pa - ra -

men, a - - - men, pa - ra -

men, pa - ra -

men, pa - ra -

The second system of the musical score consists of five staves. The top four staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "men, a - - - men, pa - ra -", "men, a - - - men, pa - ra -", "men, a - - - men, pa - ra -", "men, pa - ra -", and "men, pa - ra -". The piano accompaniment continues with a similar texture, ending with a *ff* dynamic marking and a *rit.* instruction.

- di - si glo - ri - a, a - men,

- di - s glo - ri - a, a - men,

- di - si glo - ri - a, a - men,

- di - si glo - ri - a, a - men,

a - - - - - men.

a - - - - - men.

a - - - - - men.

a - - - - - men.