



STABAT

DE
MADAME

de GRANDVAL

PARTITION PIANO et CHANT

avec accompagnement d'Orgue *Ad Lib.*

PR: 12.^f net

Paris, Maison G FLAXLAND
DURAND, SCHÖNEWERK et C^{ie}

(Successeurs)

4, Place de la Madeleine.

Propriété p^o tous pays

STABAT

à 4 Voix

SOLI ET CHOEURS

de

Madame **DE GRANDVAL**



Partition de Chant avec accompagnement de **PIANO** et **HARMONIUM**

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On peut dans les églises remplacer les voix de femmes par des voix d'enfants.



Pour l'exécution à grand orchestre et les parties séparées

S'adresser Maison *Flaxland*; **DUBAND, SCHÖNEWERK et C^{ie} Successeurs**

à Paris 4 Place de la Madeleine.

STABAT MATER

à Quatre Voix = Soli et Chœurs.

Avec accompagnement de PIANO et HARMONIUM⁽¹⁾

par

Madame DE GRANDVAL.

INTRODUCTION

① Adagio. (♩ = 60)

ORGUE.

PIANO.

Adagio.

p

dim. *p*

cresc.

dim.

(1) La partie d'Harmonium, tout en étant très recommandée; peut être supprimée, et dans ce cas seulement, les petites notes marquées sur la partie de piano devront être exécutées.

Andante. (♩ = 66)

SOLO.

Andante.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a melodic line in the treble clef with a slur over the first four measures and a fermata over the fifth measure. The bass clef contains a simple accompaniment. A dynamic marking of *mp* is located at the top right of the system.

Second system of musical notation. The treble clef continues the melodic line with a slur over the first four measures and a fermata over the fifth. The bass clef features a more active accompaniment with eighth-note patterns. A dynamic marking of *crac.* is located at the top right.

Third system of musical notation. The treble clef has a slur over the first four measures and a fermata over the fifth. The bass clef accompaniment continues. A dynamic marking of *dim.* is located in the middle of the system.

Fourth system of musical notation. The treble clef has a slur over the first four measures and a fermata over the fifth. The bass clef accompaniment continues. A dynamic marking of *dim.* is located in the middle of the system.

Fifth system of musical notation. The treble clef has a slur over the first four measures and a fermata over the fifth. The bass clef accompaniment continues. A dynamic marking of *p* is located at the beginning of the system.

Sixth system of musical notation. The treble clef has a slur over the first four measures and a fermata over the fifth. The bass clef accompaniment continues. A dynamic marking of *p* is located at the beginning of the system.

Seventh system of musical notation. The treble clef has a slur over the first four measures and a fermata over the fifth. The bass clef accompaniment continues. A dynamic marking of *p* is located at the beginning of the system.

Eighth system of musical notation. The treble clef has a slur over the first four measures and a fermata over the fifth. The bass clef accompaniment continues. A dynamic marking of *p* is located at the beginning of the system.

First system of piano accompaniment. The right hand plays sustained chords in the upper register, while the left hand plays a steady bass line. A dynamic marking of *sf* (sforzando) is present in the first measure.

Second system of piano accompaniment. The right hand features a melodic line with slurs and accents, while the left hand continues with a rhythmic bass line. A dynamic marking of *sf* is present in the second measure.

Third system of piano accompaniment. The right hand has a melodic line with a circled 4 above it, and the left hand has a circled 4 below it. The system concludes with sustained chords.

Fourth system of piano accompaniment. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic bass line. A dynamic marking of *sf* is present in the final measure.

Fifth system of piano accompaniment. The right hand has a melodic line with a circled 4 above it, and the left hand has a circled 4 below it. The system concludes with sustained chords.

Sixth system of piano accompaniment. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic bass line. A dynamic marking of *dim.* (diminuendo) is present in the final measure.

dim.

p

This system contains two staves of music. The upper staff begins with a *dim.* marking and features a melodic line with slurs and ties. The lower staff provides harmonic accompaniment with chords and moving lines. A dynamic marking of *p* is present in the lower staff towards the end of the system.

Andante (M = 69)

pp

This system continues the musical piece. The upper staff has a melodic line with a *pp* dynamic marking. The lower staff continues the accompaniment.

Andante.

p *pp* *pp*

This system features a more complex accompaniment in the lower staff, including some double bass notes. Dynamic markings include *p*, *pp*, and *pp* across the system.

pp *cresc.*

This system shows a melodic line in the upper staff with a *pp* dynamic and a *cresc.* marking. The lower staff continues the accompaniment.

pp *cresc.* *p* *pp*

This final system on the page includes a *cresc.* marking in the upper staff and a *p* dynamic in the lower staff. The system concludes with a *pp* dynamic marking.

N° 1.

MORCEAU D'ENSEMBLE.

Mod^{to} (♩ = 104)

SOPRANO SOLO.

CONTRALTO SOLO.

TÉNOR SOLO.

BARYTON SOLO.

SOPRANI. *pp* Sta_bat Ma_ter do_lo_

CONTRALTI. *pp* Sta_bat Ma_ter do_lo_

TÉNORS. *pp* Sta_bat Ma_ter do_lo_

BASSES. *pp* Sta_bat Ma_ter do_lo_

ORGUE. *p* Mod^{to} (♩ = 104)

PIANO. *p* Mod^{to} (♩ = 104) *pp*

Detailed description: This is a musical score for a vocal ensemble and piano. It features eight staves. The top four staves are for solo voices: Soprano, Contralto, Ténor, and Baryton. The next four staves are for a vocal ensemble: Soprani, Contralti, Ténors, and Basses. The bottom two staves are for piano accompaniment: Orgue and Piano. The tempo is marked 'Mod^{to} (♩ = 104)'. The key signature has one flat (B-flat). The vocal parts enter with the lyrics 'Sta_bat Ma_ter do_lo_'. The piano accompaniment begins with a piano (*p*) dynamic and includes a first ending bracket marked with a circled '1'. The piano part concludes with a *pp* dynamic.

- ro - sa
Jux - ta

- ro - sa
Jux - ta

- ro - sa
Jux - ta

- ro - sa
Jux - ta

pp
cresc

♩. 100

Mod^{to} maestoso.

p
crucem la_cry_mo_sa Dum pen_de_bat Fi-li-us.
p
crucem la_cry_mo_sa Dum pen_de_bat Fi-li-us.
p
crucem la_cry_mo_sa Dum pen_de_bat Fi-li-us.
p
crucem la_cry_mo_sa Dum pen_de_bat Fi-li-us.

Mod^{to} maestoso.

♩. 100

S. _____
C. _____
T. _____
B. *SOLO. p espress.*
Sta - bat Ma - ter do - lo - ro - sa

pp

p

S. _____
C. _____
T. *SOLO. p espress.*
Sta - bat Ma - ter do - lo - ro - sa

B. _____

pp

⊕

⊕

SOLO.
p espress.

cresc.

Sta - bat Ma - ter do - lo - ro - sa Jux - ta cru - cem la - cry -

SOLO *cresc*

Sta - bat Ma - ter la - cry -

Sta - bat Ma - ter la - cry -

Sta - bat Ma - ter la - cry -

cresc.

cresc.

p

cresc.

_ mo - - - sa Dum pen - de - bat Fi - lius dum pen - de - bat

_ mo - - - sa Dum pen - de - bat Fi - li - us

_ mo - - - sa Dum pen - de - bat

_ mo - - - sa

p

cresc.

cresc.

Mod^o (M. ♩=104)

S. Fi - li - us Dum pen - de - bat Fi - li - us!

C. Dum pen - de - bat pen - de - bat Fi - li - us!

T. Fi - li - us *cresc.* Dum pen - de - bat Fi - li - us!

B. Dum pen - de - bat Fi - li - us Fi - li - us!

Mod^o (M. ♩=104)

CHOR.

pp
Sta - bat Ma - ter do - lo -

pp
Sta - bat Ma - ter do - lo -

pp
Sta - bat Ma - ter do - lo -

pp
Sta - bat Ma - ter do - lo -

Soprano (S), Alto (A), Tenor (T), Bass (B) vocal staves with lyrics: - to - sa

Piano accompaniment for the first system, including grand staff and bass line.

Vocal staves with lyrics: Jux - ta cru - cem la - cry - mo -

Piano accompaniment for the second system, including grand staff and bass line.

Mod^{to} maestoso. (M. ♩=100)

S

C

SOLO.

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

T

SOLO.

Sta - bat

B

SOLO.

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

- sa -

- sa -

- sa -

- sa -

Mod^{to} maestoso. (M. ♩=100)

Mod^{to} maestoso. (M. ♩=100)

SOLO.
cresc.

Jux - ta - crucem la - cry - mo - sa

Jux - ta - crucem la - cry - mo - sa

Ma - ter do - lo - ro - sa la - cry - mo - sa

- sa Jux - ta - crucem la - cry - mo - sa

cresc.

8-

cresc.

> dim. p p

Dum pen - de - bat Fi - li - us!

dim. p p

Dum pen - de - bat Fi - li - us!

dim. p p

Dum pen - de - bat Fi - li - us!

dim. p

Dum pen - de - bat Fi - li - us!

dim. p p

dim. p

cresc.

S. Sta - - - bat Ma - - - ter do - -

cresc.

C. Sta - - - bat Ma - - - ter do - -

cresc.

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

B. do - -

cresc.

Sta - bat Mater do - lo - ro - sa do - -

cresc.

Sta - bat Mater do - lo - ro - sa do - -

cresc.

Sta - bat Mater do - lo - ro - sa do - -

cresc.

Sta - bat Mater do - lo - ro - sa do - -

cresc.

8

cresc.

ff
- lo ro - - - sa

ff
- lo ro - - - sa

ff
- lo ro - - - sa

ff
- lo ro - - - sa

ff
- lo ro - - - sa

ff
- lo ro - - - sa

ff
- lo ro - - - sa

ff
- lo ro - - - sa

ff
- lo ro - - - sa

ff
- lo ro - - - sa

ff
- lo ro - - - sa

p

8-
p

p

dolce.

cresc.

cresc.

And^{te} con moto. (M. d = 66)

a mezza voce.

CHŒUR.

pp Cu - jus a - ni - mam gemen - - tem Con - - tris -

pp Cu - jus a - ni - mam gemen - - tem Con - - tris -

pp Cu - jus a - ni - mam gemen - - tem Con - - tris -

pp Cu - jus a - ni - mam gemen - - tem Con - - tris -

And^{te} con moto.

p

And^{te} con moto.

p

-tan - tem et do - len - tem Pertran - si - vit pertran - si - vit

-tan - tem et do - len - tem Pertran - si - vit pertran - si - vit

-tan - tem et do - len - tem Pertran - si - vit pertran - si - vit

-tan - tem et do - len - tem Pertran - si - vit pertran - si - vit

cresc. *f* *pp*
 Per - tran - si - vit gla - di - us Per - tran - si - vit
cresc. *f* *pp*
 Per - tran - si - vit gla - di - us Per - tran - si - vit
cresc. *f* *pp*
 Per - tran - si - vit gla - di - us Per - tran - si - vit
cresc. *f* *pp*
 Per - tran - si - vit gla - di - us Per - tran - si - vit

rit. *un poco* *pp*
 gla - di - us Per - tran - si - vit gla - di - us
rit. *un poco* *pp*
 gla - di - us Per - tran - si - vit gla - di - us
rit. *un poco* *pp*
 gla - di - us Per - tran - si - vit gla - di - us
rit. *un poco* *pp*
 gla - di - us Per - tran - si - vit gla - di - us

p *rit.* *suivez* *pp*

18 Mod^{lo} maestoso
1^o Tempo (♩ = 100).

S. *SOLO.*
C. *SOLO.*
T.
B. *SOLO. pp.*
1^o Tempo.
Sta - bat Mater do - lo - ro - - sa

1^o Tempo.
p

S. *cresc.* *p*
C. *p*
T. *SOLO.*
B. *p*
Mater do - lo - ro - - sa Dum pen - de - bat Fi - lius Dum
- sa Dum pen - de - bat
Dum

②③
③④
cresc. *p*

cresc.

S. pen - de - bat Fi - li - us Dum pen - de - bat *f*

C. *cresc.* Fi - li - us Dum pen - de - bat Fi - li - us *f*

T. *cresc.* pen - de - bat Fi - li - us Dum pen - de - bat *f*

B. Dum pen - de - bat pen - de - bat

cresc.

cresc.

S. Fi - li - us Dum pen de bat Fi - li - us

C. pen - de - bat Fi - li - us Dum pen - de - bat

T. Fi - li - us Dum pen - de - bat Fi - li - us

B. Fi - li - us Dum pen - de - bat

S. 

C. 

T. 

R. 


CHŒUR.

ff 

ff 

ff 

ff 





S. do - lo -

C. do - lo -

T.

B.

Fi - li - us!

- debat Fi - li - us - ki - li - us!

- debat Fi - li - us - Fi - li - us!

- debat Fi - li - us - Fi - li - us!

dim. p

dim. p

S. - ro-sa do - lo - ro-sa
C. - ro-sa do - lo - ro-sa
T. la - cry - mosa la - cry -
B. la - cry - mosa la - cry -

A set of five empty musical staves, consisting of three treble clef staves and two bass clef staves, positioned between the vocal parts and the piano accompaniment.

The first system of piano accompaniment, featuring a grand staff with a treble clef and a bass clef. The right hand plays a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment.

The second system of piano accompaniment, continuing the grand staff from the previous system. It shows further development of the melodic and harmonic material.

S. *cresc.* *ff* *p*
Dum pen_de_bat Fi - li - us

C. *cresc.* *ff* *p*
Dum pen_de_bat Fi - li - us

T. *cresc.* *ff* *p*
mosa Dum pen_de_bat Fi - li - us

B. *cresc.* *ff* *p*
mosa Dum pen_de_bat Fi - li - us

dim. *cresc.* *ff* *p*
Dum pen_de_bat fi - li - us

dim. *cresc.* *ff* *p*
Dum pen_de_bat Fi - li - us

dim. *cresc.* *ff* *p*
Dum pen_de_bat Fi - li - us

dim. *cresc.* *ff* *p*
Dum pen_de_bat Fi - li - us

cresc. *ff* *p*

cresc. *ff* *p*

And^{te} (♩ = 66).

And^{te} (♩ = 66).

cresc.

cresc.

dim. *p* *rit.* *pp*

dim. *rit.* *pp*

N° 2.

AIR.

And^{te} con moto. (♩=66).

f con dolore.

SOPRANO SOLO.

O quam

ORGUE.

①④ And^{te} con moto.

PIANO.

And^{te} con moto. (♩=66).

tris - tis et af - flic - ta

p

p

Fu - it il - la be - ne - dic - ta

sp *cresc.*

sp *cresc.*

Ma - ter U - ni - ge - ni -

ti - tis et af - flic - ta - quam

tri - tis et af - flic - ta -

The musical score is written in a key with one flat (B-flat) and a 4/4 time signature. It consists of four systems, each with a vocal line, a piano accompaniment (grand staff), and lyrics. The first system shows the vocal line starting with a forte (*f*) dynamic, followed by piano accompaniment with *f* and *mp* dynamics. The second system features a piano (*p*) vocal line and piano accompaniment with *p* and *sp* dynamics. The third system continues the piano accompaniment with *sp* dynamics. The fourth system shows the vocal line with lyrics 'tri - tis et af - flic - ta -' and piano accompaniment with *sp* dynamics.

p Fu - it il - la be - ne - dic - ta Ma - - ter *cresc.*

sp *cresc.*

sp *cresc.*

Ma - - ter Ma - - ter U - ni - ge - ni -

p - ti *f* O - - - - - quam

p *sp*

dim. tris - tis *p* O quam

p *sp*

sp

f tris - - - - - tis *p* *animex.*

f *p* *animex.*

cresc. *f*

cresc. *p* *f*

Detailed description: This page of a musical score is for a voice and piano piece. It consists of six systems of music. The first system shows the vocal line with lyrics 'tris - tis' and 'O quam', and the piano accompaniment. The second system continues the vocal line with 'tris - - - - - tis' and the piano accompaniment. The third system features a more active piano accompaniment with the vocal line. The fourth system has a vocal line with 'animex.' and a piano accompaniment with 'animex.'. The fifth and sixth systems show the piano accompaniment with 'cresc.' markings and various dynamics like *f* and *p*.

Tempo.

dim. p

Tempo.

rit. dim. p

And^{te} (♩=68).
dolce espress.

Quæ mæ-re-bat et do-le-bat Et tre-me-bat cum vi-de-bat

And^{te}
p dolce.

And^{te}
dolce.

p

Na-ti pœ-nas na-ti pœ-nas Na-ti pœ-nas in-cly-ti

cresc. f

cresc.

cresc.

pp

p

Et tre-me-bat cum vi-de-bat Na-ti pœ-nas in-clyti

And^{te} con moto. (♩=66).

Tempo 1^o

cresc. *poco* *a* *poco*

— 0 quam tris-tis et af-flic-ta 0 quam tris -

f con dolore.

- tis 0 quam tris-tis et af-flic - ta

p
Fu - it il - la be - ne -

fp

The first system of music consists of three staves. The top staff is a vocal line in G major, starting with a piano (*p*) dynamic. The lyrics are "Fu - it il - la be - ne -". The middle staff is the grand staff (treble and bass clefs) for the piano accompaniment, starting with a fortissimo piano (*fp*) dynamic. The piano part features a melodic line in the right hand and a bass line in the left hand, with some chromatic movement.

cresc.
- dic - ta Ma - ter U - ni - ge - ni -

f

cresc.

f

The second system of music consists of three staves. The top staff is a vocal line in G major, with a crescendo (*cresc.*) leading to a fortissimo (*f*) dynamic. The lyrics are "- dic - ta Ma - ter U - ni - ge - ni -". The middle staff is the grand staff for the piano accompaniment, also featuring a crescendo (*cresc.*) and fortissimo (*f*) dynamic. The piano part has a rhythmic accompaniment of eighth notes in the right hand and a bass line in the left hand.

p
- ti O quam tris - tis

f

p

The third system of music consists of three staves. The top staff is a vocal line in G major, starting with a piano (*p*) dynamic and ending with a fortissimo (*f*) dynamic. The lyrics are "- ti O quam tris - tis". The middle staff is the grand staff for the piano accompaniment, starting with a piano (*p*) dynamic and ending with a fortissimo piano (*fp*) dynamic. The piano part features a melodic line in the right hand and a bass line in the left hand, with some chromatic movement.

et af - flio - ta Fu - it

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with the lyrics "et af - flio - ta" and continues with "Fu - it". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line. Dynamic markings include *p* (piano) at the start and *sf* (sforzando) later in the system.

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

cresc.

The second system continues the vocal line with the lyrics "il - la be - ne - dic - ta Ma - - - ter Ma - - -". The piano accompaniment features a right-hand part with chords and a left-hand part with a steady bass line. A *cresc.* (crescendo) marking is present above the vocal line and below the piano accompaniment.

- ter Ma - ter U - ni - ge - ni - til

f *p*

The third system concludes the vocal line with the lyrics "- ter Ma - ter U - ni - ge - ni - til". The piano accompaniment features a right-hand part with chords and a left-hand part with a steady bass line. Dynamic markings include *f* (forte) and *p* (piano) above the vocal line, and *f* and *p* below the piano accompaniment.

f *dim.*
 O ————— quam tris - tis

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a whole note 'O' followed by a melodic line for 'quam tris - tis'. It features a forte (*f*) dynamic and a decrescendo (*dim.*) hairpin. The middle and bottom staves are the piano accompaniment, with the right hand playing chords and the left hand playing a rhythmic accompaniment. Dynamics include *sp* and *p*.

f *ad lib.* *p*
 O ————— quam tris - tis et af - flic -

The second system continues the vocal line with 'O ————— quam tris - tis et af - flic -'. The vocal line has a forte (*f*) dynamic, an *ad lib.* marking, and a decrescendo (*p*) hairpin. The piano accompaniment continues with similar textures, featuring *sp* and *p* dynamics.

pressez un peu. *cresc.* **Tempo.** *ad lib.*
 - ta et af - flic - ta be - ne - dic - ta Ma - - - ter

The third system features the vocal line with the lyrics '- ta et af - flic - ta be - ne - dic - ta Ma - - - ter'. It includes the instruction *pressez un peu.*, a crescendo (*cresc.*) hairpin, a tempo change (**Tempo.**), and an *ad lib.* marking. The piano accompaniment provides harmonic support, with dynamics *p* and *sp*.

Tempo. *cresc.* *rit. molto.* **Tempo.**

Ma - ter U - ni - ge - ni - til

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note 'Ma' followed by a quarter note 'ter', then a half note 'U' followed by a quarter note 'ni', then a half note 'ge' followed by a quarter note 'ni', and finally a half note 'til' with a long horizontal line extending to the right. The piano accompaniment consists of sustained chords in the right hand and a bass line in the left hand. Performance markings include *rit.*, *f*, and *animéz.*

The second system continues the piano accompaniment. The right hand features a series of chords, some with slurs, and a *p* dynamic marking. The left hand has a bass line with some slurs and a *p* dynamic marking. Performance markings include *rit.* and *animéz.*

The third system shows the piano accompaniment with a *cresc.* marking in the left hand. The right hand continues with chords and slurs.

The fourth system features a *cresc.* marking in the left hand. The right hand has a complex texture with many notes and slurs. The left hand has a bass line with slurs and a *p* dynamic marking.

The fifth system begins with a circled '4' in the left margin. The piano accompaniment features a *dim.* marking in the left hand and a *p* dynamic marking in the right hand.

The sixth system begins with a circled '4' in the left margin. The piano accompaniment features a *rit.* marking in the left hand, a *dim.* marking in the right hand, and a *p* dynamic marking in the left hand.

N^o 3.
QUATUOR.

And^{te} con moto. (M. J. = 63)

SOPRANO
SOLO.

CONTRALTO
SOLO.

TÉNOR
SOLO.

BARYTON
SOLO.

ORGUE.

PIANO.

The first system of the score includes staves for Soprano, Contralto, Ténor, and Baryton, all marked 'SOLO.'. Below them are the Organ and Piano parts. The Organ part has two staves with circled '1' above the first measure. The Piano part has two staves with a 'p' dynamic marking. The time signature is 6/8.

Continuation of the Organ and Piano parts from the first system, showing the right and left hand staves.

Continuation of the Organ and Piano parts for the second system.

Continuation of the Organ and Piano parts for the third system.

Continuation of the Organ and Piano parts for the fourth system, ending with a 'rit.' (ritardando) and 'M. D.' (Mourning) marking.

dim.

dim.

(M. ♩. = 48).

dolce e espress.

Quis est homo qui non

ff

fleret Christi Matrem si vi-deret Christi Matrem si vi-deret In

tanto suppli - ci - o

dolce e espress.

Quis non posset contris - ta - ri Piam

pp

p *cres.*

S. Piam Matrem contem - plari Do -

p

C. Matrem contem - plari Piam Matrem contem - plari Do -

p

T. Piam Matrem contem - plari Do -

p

B. Piam Matrem contem - plari Do -

p

cres.

S. *- lentem cum Fi - li - o Do - lentem do - lentem*

C. *- lentem Do - lentem do - lentem*

T. *- lentem Do - lentem cum Fi - li -*

B. *- lentem Do - lentem*

p

dim. p

S. *Ma*

C. *Quis est*

T. *- o Quis est*

B. *Quis est*

p

p

p

p

S. *p*
- - - - - trem si vi - deret Chris - ti

C.
homo qui non fleret Christi Ma - trem si vi - deret

T.
homo qui non fleret Christi Ma - trem si vi - deret

B.
homo qui non fleret Christi Ma - trem si vi - deret Christi

S. *cres.*
Ma - trem si vi - de - ret In tan - to suppli - - - - - ci - o in

C. *cres.*
In tan - - - - to tan -

T. *cres.*
In tan - - - - to tan -

B. *cres.*
Ma - trem si vi - de - ret In tan - - - - to tan -

S. *dim.* *p* tan - to sup - pli - ci - o In tanto

C. *dim.* *p* - to sup - pli - ci - o In tanto

T. *dim.* *p* - to sup - pli - ci - o In tanto

B. *dim.* *p* - to sup - pli - ci - o In tanto

S. *p* suppli - ci - o

C. *p* suppli - ci - o

T. *p* suppli - ci - o

B. *p* suppli - ci - o

BAR: SOLO.

p Poco animato.

41

Quis non pos - set con - tris -

dolce.

- ta - ri Pi - am Ma - trem con - tem -

pp Quis non pos - set con - tris - ta - ri

pp Quis non pos - set con - tris - ta - ri

p Quis non pos - set con - tris - ta - ri

- plari con - tris -

pp
 S. Pi-am Matrem contem-plari Do-
pp
 C. Pi-am Matrem contem-plari Do-
 T. Pi - am Ma - trem con - tem - pla - ri Do -
 B. - ta - ri con - templa - ri

S. - len - tem cum Fi - li-o Do - len - tem cum Fi - li-o
 C. - len - tem cum Fi - li-o Do - len - tem cum Fi - li-o Do-
 T. - len - tem cum Fi - li-o Do - len - tem cum Fi - li-o Do - len -
 B. Do - len -

cres. *dim.* *p*

S. *D*alen - - tem cum Fi - li - o Quis est homo qui non

C. *l*en - - tem cum Fi - li - o Quis est homo qui non

T. - - tem cum Fi - li - o Quis est homo qui non

B. - - - - - tem cum Fi - li - o

p

S. fletet Chris-ti Ma-trem si vi-deret Christi Matrem si vi-deret In

C. fletet Chris-ti Ma-trem si vi-deret si vi-deret In

T. fletet Chris-ti Ma-trem si vi-deret In

B. Chris-ti Ma-trem si vi-deret In

pp

S. *tan-to sup-pli-ci-o*

C. *tan-to sup-pli-ci-o* *Quis non posset contris-ta-ri* *Piam*

T. *tan-to sup-pli-ci-o*

B. *tan-to sup-pli-ci-o*

S. *Piam Matrem contem-plari Do-* *cres.*

C. *Matrem contem-plari* *Piam Matrem contem-plari Do-* *cres.*

T. *Piam Matrem contem-plari Do-* *cres.*

B. *Piam Matrem contem-plari Do-* *cres.*

rit. **Tempo.** *cres.*

S. *lentem* cum Fi - li - o *p* **Tempo.** *cres.* Christi

C. *lentem* *p rit.* **Tempo.** *cres.* Quis est homo qui non fletet Christi

T. *lentem* Fi - li - o *p rit.* **Tempo.** *cres.* qui non fletet Christi

B. *lentem* *p rit.* **Tempo.** *cres.* Quis est homo qui non fletet Christi

cres. *rit.* **Tempo.** *cres.*

rit. **Tempo.** *cres.*

sempre cres.

S. *Matrem* si vi - deret *In* tanto *Ah* in tan - to sup -

C. *Matrem* si vi - deret *In* tanto in tan - to sup -

T. *Matrem* si vi - deret *In* tanto in tan - to sup -

B. *Matrem* si vi - deret *In* tanto in tan - to sup -

sempre cres.

S. *appass: ff rit.*
 - pli - cio In tan - to sup - pli - ci -

C. *appass: ff rit.*
 - pli - cio In tan - to sup - pli - ci -

T. *appass: ff rit.*
 - pli - cio In tan - to sup - pli - ci -

B. *appass: ff rit.*
 - pli - cio In tan - to sup - pli - ci -

ff rit.

Tempo

S. *Tempo*

C. *Tempo*

T. *Tempo*

8

Tempo

8

CHŒUR et TRIO.

Allegro moderato. (♩ = 120)

ORGUE.

First system of the Organ part, consisting of two staves (treble and bass clef). It begins with a circled '1' and a dynamic marking of *f*. The music is in 4/4 time and features a melodic line in the treble and a supporting bass line.

Allegro moderato. (♩ = 120)

PIANO.

First system of the Piano part, consisting of two staves (treble and bass clef). It begins with a circled '1' and a dynamic marking of *f*. The music is in 4/4 time and features a melodic line in the treble and a supporting bass line.

Second system of the Organ part, consisting of two staves (treble and bass clef). It continues the melodic and harmonic material from the first system.

Second system of the Piano part, consisting of two staves (treble and bass clef). It continues the melodic and harmonic material from the first system, including an 8-measure rest in the treble staff.

Third system of the Organ part, consisting of two staves (treble and bass clef). It continues the melodic and harmonic material from the previous systems.

Third system of the Piano part, consisting of two staves (treble and bass clef). It continues the melodic and harmonic material from the previous systems, featuring some complex rhythmic patterns and dynamic markings.

First system of musical notation. It consists of two grand staves. The upper staff is mostly empty, with a few notes in the final measure. The lower staff contains a melodic line with slurs and accents, and a bass line with chords. The instruction *con fuoco.* is written in the right-hand part of the lower staff.

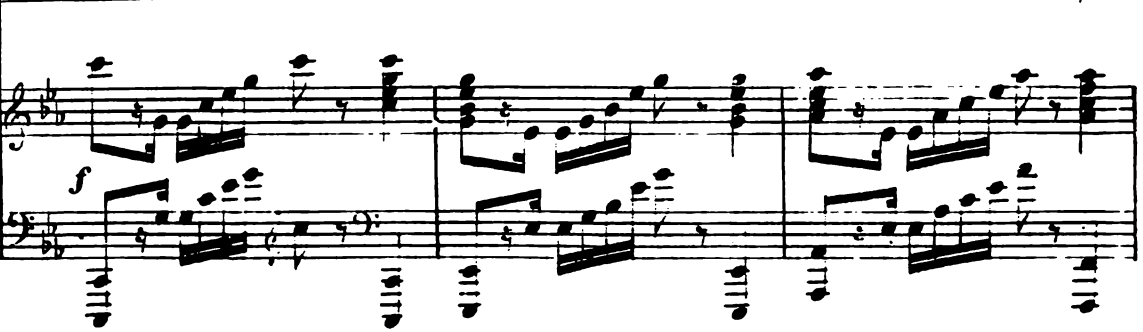
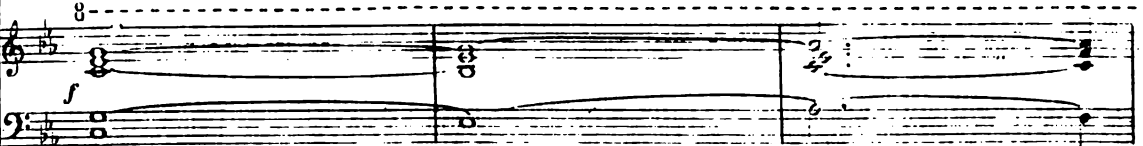
Second system of musical notation. The upper staff features a melodic line with many slurs and accents. The lower staff has a bass line with chords and some melodic fragments. The overall texture is more active than in the first system.

Third system of musical notation. The upper staff is mostly empty. The lower staff contains a melodic line with trills (marked *tr*) and a final flourish with a double bar line and a fermata. The bass line has some chords and rests.

CON. Pro pec - ca - tis su - ae

TEN. Pro pec - ca - tis su - ae

BAS. Pro pec - ca - tis su - ae

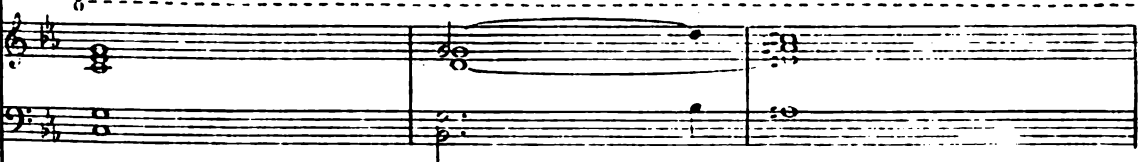


gen - tis, Vi - dit Je - sum

gen - tis, Vi - dit Je - sum

gen - tis, Vi - dit Je - sum

gen - tis, Vi - dit Je - sum



in tor - men - tis — Vi - dit
 in tor - men - tis —
 in tor - men - tis — Vi - dit
 in tor - men - tis —

8

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

8

ff

Et fla - gel - lis sub - - - di-

ff

Et fla - gel - lis sub - - - di-

ff

Et fla - gel - lis sub - - - di-

ff

Et fla - gel - lis sub - - - di-

8-

ff

p *cresc.*

-tum Vi - dit Je - sum

cresc.

-tum Vi - dit

p *cresc.*

-tum Vi - dit Je - sum

cresc.

8-

p *cresc.*

-tum Vi - dñ

p *cresc.*

in tor - men - tis, Et fla - gel - lis
 Je - sum Et fla - gel - lis
 in tor - men - tis, Et fla - gel - lis
 Je - sum Et fla - gel - lis

sub - - - di - tum Pro peccatis
 sub - - - di - tum su - ae gentis
 sub - - - di - tum Pro peccatis
 sub - - - di - tum su - ae gentis

p
Vi - dit Je - sum in tor - men - tis

p
Vi - dit Je - sum in tor - men - tis

8-
p

p

cresc. *ff*
- in tor - men - tis, Et fla - gel - lis sub - - - di -
cresc. *ff*
in tor - men - tis, Et fla - gel - lis sub - - - di -
cresc. *ff*
- in tor - men - tis, Et fla - gel - lis sub - - - di -

8- *ff*
sub - - - di -
cresc.

cresc. *ff*

-tum Et flagel-lis sub-di-tum
-tum Et flagel-lis sub-di-tum
-tum Et flagel-lis sub-di-tum
-tum Et flagel-lis sub-di-tum

8^a
8^a
8^a
8^a

trills

8^a

Detailed description: This block contains the vocal and piano accompaniment for the first system. It features four vocal staves with the lyrics '-tum Et flagel-lis sub-di-tum' repeated. The piano accompaniment consists of two staves with a complex texture, including trills and an 8va marking. The music is in a minor key and 4/4 time.

And^{te} con moto.

And^{te} con moto.
And^{te} con moto.

rit.
rit.

4
4

Detailed description: This block contains the piano accompaniment for the second system. It features four staves. The tempo marking 'Andte con moto.' is present. The music includes trills, an 8va marking, and a 'rit.' (ritardando) marking. The system concludes with a double bar line and a 4-measure repeat sign.

dolce. Vi - dit - su - um dul - cem Na - tum Mo - ri - en - tem,

CONT. SOLO.

dolce. Vi - dit su - um dul - cem Na - tum Mo - ri - en - tem,

TI NOR SOLO.

dolce. Vi - dit su - um dul - cem Na - tum Mo - ri - en - tem,

Andantino. (♩ = 69)

decisissimo.

Andantino.

dolcissimo.

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

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

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

decisissimo.

dolcissimo.

cresc.
 Dum e - mi - sit Spi - ri - tum — Dum — e - mi - sit spi - ri -
cresc.
 Dum e - mi - sit Spi - ri - tum — e - mi - sit spi - ri -
cresc.
 e - mi - sit spi - ri -

pp — *poco animato.*
 - tum — Dum — e - mi - sit spi - ri - tum.
pp
 - tum — e - mi - sit spi - ri - tum.
pp
 - tum — e - mi - sit spi - ri - tum. Vi -

— dit su - um dul - cem Na - tum Mori - en - tem, de - so -

The first system consists of a vocal line and piano accompaniment. The vocal line is in a soprano or alto register, with lyrics: "— dit su - um dul - cem Na - tum Mori - en - tem, de - so -". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

CONT.

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

The second system continues the vocal and piano parts. The vocal line has lyrics: "Vi - dit su - um dul - cem Na - tum Mo - ri -" on the first line and "- la - tum" on the second line. The piano accompaniment continues with similar textures. A piano keyboard diagram is shown below the piano part, indicating the fingerings for the first few notes of the bass line.

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

The third system concludes the vocal and piano parts. The vocal line has lyrics: "Mo - ri - en - tem," on the first line and "- en - tem, de - so - la - tum" on the second line. The piano accompaniment concludes with a final chord and a few notes in the bass line.

Mo - ri -
de - so - la - tum Mo - ri -
de - so - la - tum Mo - ri -

The first system of the musical score consists of five staves. The top three staves are vocal lines. The first staff has the lyrics "Mo - ri -". The second staff has "de - so - la - tum Mo - ri -". The third staff has "de - so - la - tum Mo - ri -". The bottom two staves are piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

cresc. *f*
-en - tem, de - so - la - tum Dum e - mi - sit Spi - ri - tum
cresc. *f*
-en - tem, de - so - la - tum Dum e - mi - sit Spi - ri - tum
cresc. *f*
-en - tem, de - so - la - tum Dum e - mi - sit Spi - ri - tum

The second system of the musical score consists of five staves. The top three staves are vocal lines. The first staff has the lyrics "-en - tem, de - so - la - tum Dum e - mi - sit Spi - ri - tum" with a *cresc.* marking above and a *f* dynamic marking at the end. The second staff has the same lyrics with a *cresc.* marking above and a *f* dynamic marking at the end. The third staff has the same lyrics with a *cresc.* marking above and a *f* dynamic marking at the end. The bottom two staves are piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The *cresc.* and *f* markings are also present in the piano part.

dim. *pp*

Dum e - mi - sit spi - ri - tum

dim. *pp*

Dum e - mi - sit spi - ri - tum

dim. *pp*

Dum e - mi - sit spi - ri - tum

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

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

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

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

The first system consists of three vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/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: "- en - tem, de - so - la - tum Mo - ri - en - tem," repeated for each voice part.

de - so - la - tum de - *cresc.*
de - so - la - tum Mo - ri - en - tem, de - *cresc.*
de - so - la - tum de - *cresc.*

The second system continues the vocal and piano parts. The lyrics are: "de - so - la - tum de -" (with *cresc.* above), "de - so - la - tum Mo - ri - en - tem, de -" (with *cresc.* above), and "de - so - la - tum de -" (with *cresc.* above). The piano accompaniment includes *cresc.* markings in the right and left hands. The system concludes with a double bar line and a *cresc.* marking.

dim.
so - la - tum Dum e - mi - sit spi - ri - tum

dim.
- so - la - tum Dum e - mi - sit spi -

dim.
so - la - tum Dum e - mi - sit spi -

The first system of the musical score consists of four staves. The top three staves are vocal lines in G major, with lyrics: "so - la - tum Dum e - mi - sit spi - ri - tum" (top), "- so - la - tum Dum e - mi - sit spi -" (middle), and "so - la - tum Dum e - mi - sit spi -" (bottom). Each vocal line is marked with a *dim.* (diminuendo) hairpin. The piano accompaniment is on the bottom staff, featuring a right-hand part with chords and a left-hand part with a simple bass line. There are circled numbers 1 and 2 above the piano staff.

The piano accompaniment for the second system continues from the first system. It features a right-hand part with chords and a left-hand part with a simple bass line. The music is marked with *dim.* and *pp* (pianissimo).

p
spi - ri - tum. Mo - ri - en - tem, Mo - ri -

ri - tum. Mo - ri -

ri - tum. de - so - la - tum Mo - ri -

The second system of the musical score consists of four staves. The top three staves are vocal lines in G major, with lyrics: "spi - ri - tum. Mo - ri - en - tem, Mo - ri -" (top), "ri - tum. Mo - ri -" (middle), and "ri - tum. de - so - la - tum Mo - ri -" (bottom). The first vocal line is marked with a *p* (piano) hairpin. The piano accompaniment is on the bottom staff, featuring a right-hand part with chords and a left-hand part with a simple bass line.

cresc.
- en - tem, de - so - la - tum Dum e - mi - sit spi - ri - tum

cresc.
- en - tem, de - so - la - tum Dum e - mi - sit spi - ri - tum

cresc.
- en - tem, de - so - la - tum Dum e - mi - sit spi - ri - tum

cresc.

f
spi - ri - tum

f
spi - ri - tum

f
spi - ri - tum

f

CHOR. And^{no} (♩ = 80)

SOP.
 p Mo-ri-en-tem, de-so-la - tum Dum e-

CON.
 p Mo-ri-en-tem, de-so-la - tum Dum e-

TEN.
 p Mo-ri-en-tem, de-so-la - tum Dum e-

BAS.
 p Mo-ri-en-tem, de-so-la - tum Dum e-

rit.

Tempo f. (♩ = 120)

-mi - sit spi - ri - tum

-mi - sit spi - ri - tum

-mi - sit spi - ri - tum

-mi - sit spi - ri - tum

Tempo f. (♩ = 120)

pp

Tempo f. (♩ = 120)

pp

The musical score is arranged in systems. The first system features vocal staves with lyrics "Pro pec - ca -" and piano accompaniment. The second system continues the vocal lines with lyrics "-lis" and "SU - a", and includes a piano section with a circled 'G' and dynamic markings. The third system shows the vocal lines with lyrics "-tis" and "SU - a", and piano accompaniment. The fourth system continues the piano accompaniment with complex textures. The score includes various dynamic markings such as *f*, *dim.*, and *p*.

dim. *p*

gen - tis,

dim. *p* *cresc.*

gen - tis, Pro pec -

p *cresc.*

Pro pec - ca - tis su - ae

dim. *p*

dim. *p* *cresc.*

cresc. *f*

su - ae gen -

cresc.

su - ae gen -

- ca - tis su - ae gen -

gen - tis su - ae gen -

f

8-

rit.

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

rit.

rit.

rit.

rit.

ff

ff *rit* *ff*

ff tempo.

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

8-

tempo.

tempo.

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

8

This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines. A repeat sign with the number '8' is located at the beginning of the piano part.

This block shows the piano accompaniment for the first system, consisting of two staves (treble and bass clef). It features a complex texture with many beamed notes and chords, typical of a Baroque or Classical style. The music is in a minor key, as indicated by the key signature.

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

8

This system contains four vocal staves and a piano accompaniment. The vocal parts continue the text from the first system. The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines. A repeat sign with the number '8' is located at the beginning of the piano part.

This block shows the piano accompaniment for the second system, consisting of two staves (treble and bass clef). It continues the complex texture from the first system, with many beamed notes and chords. The music is in a minor key.

Et fla - - gel - lis sub - - di -

Et fla - - gel - lis sub - - di -

Et fla - - gel - lis sub - - di -

Et fla - - gel - lis sub - - di -

8

The first system of the musical score consists of four vocal staves and two piano staves. The vocal parts are in a soprano, alto, tenor, and bass arrangement, each with the lyrics "Et fla - - gel - lis sub - - di -". The piano accompaniment includes a grand staff with treble and bass clefs, featuring a complex texture with many beamed sixteenth notes and chords. A first ending bracket is present at the bottom of the piano part.

-tum Vi - dit Je - sum

-tum Vi - dit

-tum Vi - dit Je - sum

-tum Vi - dit

8

p

cresc.

cresc.

p

The second system of the musical score continues with four vocal staves and two piano staves. The vocal parts have the lyrics "-tum Vi - dit Je - sum", "-tum Vi - dit", "-tum Vi - dit Je - sum", and "-tum Vi - dit". The piano accompaniment features a grand staff with treble and bass clefs. It includes dynamic markings such as *p* (piano) and *cresc.* (crescendo). A first ending bracket is present at the bottom of the piano part.

cresc. *ff*

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

cresc. *ff*

Je - sum Et fla - gel - lis

cresc. *ff*

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

cresc. *ff*

Je - sum Et fla - gel - lis

Detailed description: This system contains the first two systems of a musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and two piano staves. The lyrics are: 'in tor - men - tis, Et fla - gel - lis' and 'Je - sum Et fla - gel - lis'. The score includes dynamic markings 'cresc.' and 'ff', and a fermata over the word 'Et'. The piano accompaniment consists of chords and arpeggiated figures.

sub - di - tum Pro peccatis

sub - di - tum

sub - di - tum Pro peccatis

sub - di - tum

Detailed description: This system contains the second two systems of the musical score. It features four vocal staves and two piano staves. The lyrics are: 'sub - di - tum Pro peccatis', 'sub - di - tum', 'sub - di - tum Pro peccatis', and 'sub - di - tum'. The score includes a fermata over the word 'sub - di - tum' in the first vocal line. The piano accompaniment continues with chords and arpeggiated figures.

p
 Vi - dit Jesum in tor -
 su - æ gentis,
 Vi - dit Jesum in tor -
 su - æ gentis,

cresc.
 - men - tis in - tor - men - tis Et fla - gel - lis
cresc.
 in tor - men - tis Et fla - gel - lis
cresc.
 - men - tis in tor - men - tis Et fla - gel - lis

cresc.

ff sub - di - tum Et fla -

ff sub - di - tum Et fla -

ff sub - di - tum Et fla -

ff sub - di - tum Et fla -

8-----

ff

ff

ff - gel - lis subdi - tum

ff - gel - lis subdi - tum

ff - gel - lis subdi - tum

ff - gel - lis subdi - tum

8-----

ff

ff

rit.
Et fla - gel - lis sub - di - tum

rit.
Et fla - gel - lis sub - di - tum

rit.
Et fla - gel - lis sub - di - tum

rit.
Et fla - gel - lis sub - di - tum

8

rit. **a tempo.**

rit. **a tempo.**

8

rit? molto.

rit? molto.

N° 5.

AIR et CHOEUR

① Mod.^{to} assai. (♩. = 104)

ORGUE.

Musical notation for the Organ part, consisting of two staves (treble and bass clef) with a grand staff brace on the left.

PIANO.

Musical notation for the Piano part, consisting of two staves (treble and bass clef) with a grand staff brace on the left. The tempo marking "Mod.^{to} assai." and the dynamic marking "dolce." are present.

TÉNOR SOLO.

dolce.

Vocal line for Tenor Solo, starting with a rest followed by the lyrics "E - ia! Ma - ter, fons a -".

E - ia! Ma - ter, fons a -

Piano accompaniment for the first vocal line, featuring a grand staff with a *pp* dynamic marking.

Piano accompaniment for the second vocal line, featuring a grand staff with a *p* dynamic marking.

Vocal line for Tenor Solo, with lyrics "- mo - ris, Me - sen - ti - re vim do - lo -".

- mo - ris, Me - sen - ti - re vim do - lo -

Piano accompaniment for the second vocal line, featuring a grand staff with a *p* dynamic marking.

Piano accompaniment for the third vocal line, featuring a grand staff with a *p* dynamic marking.

- ris — fac, ut te — cum lu — ge — am —

cresc.

cresc.

cresc.

lu — ge — am — Fac ut

SOP:1' *pp* CHOEUR.

Fac — me te — cum lu — ge —

SOP:2' *pp*

Fac — me te — cum lu — ge —

CONT: *pp*

Fac — me te — cum lu — ge —

pp

p

ar - de - al - cor me - um lu - a - man - do Chris - tum

- am -

- am -

- am -

This system contains the vocal line and three piano accompaniment staves. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment consists of three staves, each with a treble clef and a key signature of one sharp. The first staff has a melodic line with some grace notes, while the second and third staves provide harmonic support with sustained notes.

This system shows the piano accompaniment for the second system, consisting of two staves (treble and bass clefs) with a key signature of one sharp. The music features sustained chords and some melodic movement in the right hand.

pp

This system shows the piano accompaniment for the third system, consisting of two staves (treble and bass clefs) with a key signature of one sharp. The right hand features a prominent sixteenth-note arpeggiated pattern, while the left hand provides a steady bass line.

De - - um Ut il - li com - pla - ce - an - -

cresc.

cresc.

This system contains the vocal line and piano accompaniment for the fourth system. The vocal line is in treble clef with a key signature of one sharp. The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of one sharp. The right hand has a melodic line with a *cresc.* marking, and the left hand has a bass line with a *cresc.* marking.

cresc.

This system shows the piano accompaniment for the fifth system, consisting of two staves (treble and bass clefs) with a key signature of one sharp. The right hand features a sixteenth-note arpeggiated pattern, and the left hand has a bass line with a *cresc.* marking.

com - - pla - - ce - *pp* *am* Fac ut

CHORUS. Ut il - li com - pla - ce - *pp*

Ut il - li com - pla - ce - *pp*

Ut il - li com - pla - ce -

dim. *pp*

dim.

ar - de - at cor me - um In a - man - do

- am

- am

- am

pp

The musical score is written for a choir and piano. It features Latin lyrics and dynamic markings. The score is divided into several systems. The first system includes a vocal line with lyrics 'com - - pla - - ce -' and 'Fac ut', and a piano accompaniment. The second system is a 'CHORUS' section with lyrics 'Ut il - li com - pla - ce -' and 'Ut il - li com - pla - ce -'. The piano accompaniment includes dynamic markings 'dim.' and 'pp'. The third system continues the vocal line with lyrics 'ar - de - at cor me - um In a - man - do' and includes three vocal parts with '- am' lyrics. The piano accompaniment includes a dynamic marking 'pp'. The score is written in G major and 4/4 time.

cresc.
 Chris - tum De - um Ut - il - li com - pla - ce -

- am — Fac ut ar - de - at cor

CHOEUR.
pp
 Ut il - li com - pla - ce - am —

pp
 Ut il - li com - pla - ce - am —

pp
 Ut il - li com - pla - ce - am —

pp

T. me - um In a - man - do Chris - tum De - um Ut -

p

cresc. il - - - li - - - com - pla - ce - am com - pla - -

cresc.

p

ce - am -

CHOEUR. *p* Ut - il - li com - pla - ce - am *cresc.* com - pla - ce - *dim.*

Ut - il - li com - pla - ce - am *cresc.* com - pla - ce - *dim.*

Ut - il - li com - pla - ce - am *cresc.* com - pla - ce -

p *cresc.* *dim.*

cresc. *dim.*

p E ia Ma - ter, fons a - mo - ris, Me sen -

pp - am com - pla - ce - am -

pp - am com - pla - ce - am -

pp - am com - pla - ce - am -

pp - am com - pla - ce - am -

T. *ti - re vim do - lo - ris Fac ut*

p

This system contains the first vocal line and the first system of piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "ti - re vim do - lo - ris Fac ut". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a simple bass line. A dynamic marking of *p* (piano) is present.

This system shows the piano accompaniment for the second system. The right hand features a continuous eighth-note arpeggiated pattern, while the left hand plays a steady bass line of quarter notes.

cresc. *p*
te - cum lu - ge - an - lu - ge -

cresc. *pp*

This system contains the third vocal line and the second system of piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "te - cum lu - ge - an - lu - ge -". The piano accompaniment consists of two staves. Dynamic markings include *cresc.* (crescendo) and *pp* (pianissimo).

cresc. *pp*

This system shows the piano accompaniment for the third system. The right hand continues with the eighth-note arpeggiated pattern, and the left hand continues with the bass line. Dynamic markings include *cresc.* (crescendo) and *pp* (pianissimo).

-am *pp* **CHŒUR.** E - ia Ma - ter, fons a - mo - ris, Me sen

E - ia Ma - ter, fons a - mo - ris, Me sen - ti - re

pp E - ia Ma - ter, fons a - mo - ris, Me sen - ti - re

pp E - ia ma - ter, fons a - mo - ris, Me sen - ti - re

- ti - - re vim do - lo - - ris; Me sen - ti - - re

vim do - lo - ris do - lo - - ris; *pp* Fac ut

vim do - lo - ris do - lo - - ris; *pp* Fac ut

vim do - lo - ris do - lo - - ris; *pp* Fac ut

vim do - lo - ris; Fac ut te - - - cum lu -
 te - - cum lu - - ge - - am *suitez.*
 te - - cum lu - - ge - - am
 te - - cum lu - - ge - - am

The first system of the musical score consists of five staves. The top four staves are vocal parts, each with a line of lyrics. The lyrics are: "vim do - lo - ris; Fac ut te - - - cum lu -", "te - - cum lu - - ge - - am *suitez.*", "te - - cum lu - - ge - - am", and "te - - cum lu - - ge - - am". The fifth staff is the piano accompaniment, with the word "*suitez.*" written in the right margin.

The second system shows the piano accompaniment for the second system of the score. It consists of two staves (treble and bass clef) with the word "*suitez.*" written in the right margin.

- - ge - am - *pp* In a -
 Fac ut ar - de - at - cor me - - -
 Fac ut ar - de - at - cor me - - -
 Fac ut ar - de - at - cor me - - -

The third system of the musical score consists of five staves. The top four staves are vocal parts, each with a line of lyrics. The lyrics are: "- - ge - am - *pp* In a -", "Fac ut ar - de - at - cor me - - -", "Fac ut ar - de - at - cor me - - -", and "Fac ut ar - de - at - cor me - - -". The fifth staff is the piano accompaniment, with the word "*pp*" written in the left margin.

- mando Chris - tum De - um Ut
 - um Ut il - li com - pla - ce - am
 - um Ut il - li com - pla - ce - am
 - um Ut il - li com - pla - ce - am

il - li com - pla - ce - am com - pla - ce -
 com - pla - ce -
 com - pla - ce -
 com - pla - ce -
mp

Tempo.

rit.

pp

rit.

pp

Tempo.

- am com - pla - ce - am

- am com - pla - ce - am

- am com - pla - ce - am

- am com - pla - ce - am

Accompanying piano staves with dynamics *pp* and *rit.*, and a *Tempo.* marking.

pp

rit.

Tempo.

Two piano staves with dynamics *pp* and *rit.*, and a *Tempo.* marking.

cresc.

Two piano staves with a *cresc.* marking.

cresc.

Two piano staves with a *cresc.* marking.

Two piano staves.

Two piano staves.

Nº 6.
DUO.

And^{te} con moto. (♩ = 63)

SOPRANO
SOLO.

BARYTON
SOLO.

ORGUE.

PIANO.

And^{te} con moto. (♩ = 63)

And^{te} con moto. (♩ = 63)

(1) (4)
(4) (1)

pp

cresc. *f* *dim.*

cresc. *f* *dim.*

8-----

p
Sancta Mater, is-tud a - gas, Cruci-

p

cruc.
-fi - xi - fi - ge pla - gas. Cor - di meo va - li - de Cor -

pp

crusc.

Detailed description: This is a page of a musical score, page 86, featuring a voice part and a piano accompaniment. The score is written in G major and 4/4 time. The voice part consists of two systems of staves. The first system has a vocal line in the bass clef and a piano accompaniment in grand staff notation. The second system continues the vocal line and piano accompaniment. The lyrics are in Latin: "Sancta Mater, is-tud a - gas, Cruci-". The piano part features a melodic line in the right hand and a more rhythmic accompaniment in the left hand. Dynamic markings include *p* (piano), *pp* (pianissimo), and *crusc.* (crescendo). The score is divided into measures by vertical bar lines.

Musical score for the first system. The vocal line (bass clef) begins with a *p* dynamic marking. The piano accompaniment consists of two staves (treble and bass clefs). The lyrics are:

_ di meo va - li - de — Tu - i Na - ti Nati vul - ne - ra - ti, Tu - i

Musical score for the second system. The vocal line (bass clef) features a *f* dynamic marking and a *dim.* marking. The piano accompaniment consists of two staves (treble and bass clefs). The lyrics are:

Na - ti Nati vul - ne - ra - ti, Jam di - gna - ti pro me pa - ti, Poe -

nas mecum di - vi - de Poe - nas me - cum di - vi - de

p *rit.*

dim. *p* *pp* *sùbrez.*

pp *tempo.* *sùbrez.*

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in bass clef with lyrics. The piano accompaniment is in grand staff. Dynamics include piano (p), piano piano (pp), and piano piano piano (ppp). Performance markings include 'rit.' (ritardando) and 'sùbrez.' (sùbrezzo). The piano part features arpeggiated chords and moving lines in both hands.

Sanc - ta Mater, is - tud a - gas, Cruci -

p

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line is in bass clef with lyrics. The piano accompaniment is in grand staff. Dynamics include piano (p). The piano part continues with arpeggiated textures.

rit.

Detailed description: This system shows the piano accompaniment for the third system. It features a prominent arpeggiated texture in the right hand and a more active bass line. A 'rit.' (ritardando) marking is present.

rit. *p*

Detailed description: This system shows the piano accompaniment for the fourth system. It continues the arpeggiated texture. Dynamics include piano (p) and a 'rit.' (ritardando) marking.

cresc.

-fi - xi fi - ge pla - gas — Cor - di meo va - li - de — Cor

cresc.

dim *p* *cresc.*

- di meo va - li - de — Tu - i Na - ti Nati vul - ne - ra - ti — Tu - i

p

cresc *dim.* *p* *pp*

dim.

Na - ti Nati vul-ue-ra - ti, Jam di - gna - ti pro me pa - ti, Poe -

pp

dim. *pp*

The first system of the musical score consists of four staves. The top staff is a vocal line in G major, with lyrics 'Na - ti Nati vul-ue-ra - ti, Jam di - gna - ti pro me pa - ti, Poe -'. The second staff is a bass line. The third and fourth staves are piano accompaniment, with dynamics *pp* and *dim.* indicated.

cresc.

- nas Poe - - nas Poe - nas me - cum di - vi - de Poe - nas

cresc.

Poe - nas me - cum Poe - nas

p *cresc.*

cresc.

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics '- nas Poe - - nas Poe - nas me - cum di - vi - de Poe - nas'. The second staff is a bass line with lyrics 'Poe - nas me - cum Poe - nas'. The third and fourth staves are piano accompaniment, with dynamics *p* and *cresc.* indicated.

ad lib. tempo.

me - cum di - vi - de

ad lib. tempo.

me - cum di - vi - de

suivrez. tempo.

tempo.

(♩ = 80)
très doux.

Fac me ve - rè

Même mouvement.

cresc.

Même mouvement.

te - cum fle - re, Cru - ci - fi - xo con - do -
très doux.

te - cum fle - re, Cru - ci - fi -

pp

- le - re, Do - nec ego vi - xe - ro -

- xo con - do - le - re, Do - nec e - go vi - xe -

p
Fac — me ve — rè te — cum fle —
— ro — te — cum fle —

mp

p

— re, Cru — cifi_xo con_do — le — re, Do — nec ego vi — xe —
— re, Cru_cifi — — — xo con_do_le — — —

Detailed description: This is a page of a musical score, page 93. It features a vocal line and a piano accompaniment. The vocal line consists of two systems of staves. The first system has a treble clef staff with lyrics 'Fac — me ve — rè te — cum fle —' and a bass clef staff with lyrics '— ro — te — cum fle —'. The second system has a treble clef staff with lyrics '— re, Cru — cifi_xo con_do — le — re, Do — nec ego vi — xe —' and a bass clef staff with lyrics '— re, Cru_cifi — — — xo con_do_le — — —'. The piano accompaniment is divided into two systems. The first system has a grand staff with a treble clef staff containing a melodic line and a bass clef staff with a rhythmic accompaniment. The second system has a grand staff with a treble clef staff containing a melodic line and a bass clef staff with a rhythmic accompaniment. Dynamics include *p* (piano), *mp* (mezzo-piano), and *p* (piano). The key signature is two sharps (F# and C#), and the time signature is 4/4.

cresc poco a poco.

-ro — Cru — cifi — xo condo — le — re, Do — nec e — go

cresc poco a poco.

-re, Cru — ci — fi — xo con — do — le — re, Do — nec e — go

cresc poco a poco.

cresc poco a poco.

f vi — xe — ro Cru — ci — fi — xo condo — le — re, Do — nec e — go

f vi — xe — ro Cru — ci — fi — xo condo — le — re, Do — nec e — go

p

f dim. p

f dim. p

rit. **tempo 1^o** (♩.63) *p*

vi - xe - ro — Sauc - ta Mater, is - tud a - gas —

rit.
vi - xe - ro — Cru - ci - fixi - fi - ge

tempo 1^o (♩.63)

p rit. suiez. pp

rit. suiez. **tempo 1^o** (♩.63)

pp

Cordi meo va - li - de Cor - di meo va - li - de Cor - di

pla - gas, Cordi meo va - li - de Cor - di meo va - li - de Cor - di

me o va li de Cor di me o va li de va li

me o va li de Cor di me o va li de va li

-de.

-de.

p *cresc.* *rit.* *dim.*

f *p* *cresc.* *rit.* *dim.*

cresc. allargando. *f* *dim.* *p* *rit.* *pp*

cresc. allargando. *p* *rit.* *pp*

dim.

8

Detailed description: This is a page of a musical score, page 96. It features a vocal line and a piano accompaniment. The vocal line consists of two staves with lyrics in Italian: "me o va li de Cor di me o va li de va li" on the first staff and "me o va li de Cor di me o va li de va li" on the second. The piano accompaniment is written for both hands across two staves. The score includes various musical notations such as dynamics (p, f, cresc., dim., rit., pp), articulation (accents), and performance instructions (allargando). A repeat sign with a first ending bracket and the number 8 is present in the lower piano section. The key signature has two sharps (F# and C#), and the time signature is 4/4.

AIR.

And^{mo} (♩ = 72)

CONTRALTO SOLO.

① And^{mo}

ORGUE.

① And^{mo}

PIANO.

The musical score consists of three systems of staves. The first system shows the Organ and Piano parts. The Organ part is in the upper register, and the Piano part is in the lower register. The second system continues the Organ and Piano parts, with dynamic markings *cresc.*, *dim.*, and *p*. The third system includes the vocal line (CONTRALTO SOLO) and the Organ and Piano parts. The vocal line has the lyrics "Jux-ta". The Organ part has dynamic markings *cresc.* and *dim.*. The Piano part has dynamic markings *cresc.*, *dim.*, and *p*.

crucem te_cum sta - re, Te li - beu - ter so - ci - a - re In

plane - tu de - si - de - ro In plane - tu de - si - de -

- ro Jux - ta

crucem te-cum sta-re, Te li-ben-ter so-ci-a-re In plane-tu de-

crusc. *p*
_si-de-ro de-si-de-ro Jux-ta cru-cem te-cum

crusc. *mp*

crusc. *p dolcc.*

crusc. **Animez.**
sta-re, Te li-ben-ter so-ci-a-re In plane-tu de-

crusc.

crusc.

sempre cresc.

- si - de - ro In planc - tu de - si - de - ro In planc - tu de - si - de - ro In

sempre.

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

f *rit.* *dim.* *tempo.* *p*

f *rit.* *dim.* *p* *tempo.*

planctu in planctu de - si - de - ro

f
esce.

(♩ = 66)
dolce e espress.

Vir - go vir - ginum prae

dim. *p*

dim. *p*

- cla - ra ————— Mi - hi jam non sis a -

con doler.

- ma - ra, Fac — me te - cum plau - ge - re —

animes.

Fac — me te - cum plau - gere — Vir - go virgini - um proe - cla - ra —

animes.

cresc. *animes.*

Mi - hi — jam non sis a - ma - ra Fac — me te - cum

cresc. *p tempo.*

cresc. *tempo.* *p*

plan_gere ————— plan — ge — re

p

pp

Detailed description: This system contains the first vocal phrase and its piano accompaniment. The vocal line is in a single staff with lyrics 'plan_gere ————— plan — ge — re'. The piano accompaniment consists of two staves. The right hand features a complex, rhythmic pattern of chords and moving lines, while the left hand provides a steady bass line. Dynamics include piano (*p*) and pianissimo (*pp*).

plan — gere ————— plan — gere ————— plan — ge —

pp

pp

Detailed description: This system continues the vocal phrase with lyrics 'plan — gere ————— plan — gere ————— plan — ge —'. The piano accompaniment continues with similar complex textures. Dynamics are marked as pianissimo (*pp*).

tempo 1^o (♩ = 72)

— re ————— Jux — ta cru_cem te_cum sta — re,

Detailed description: This system begins a new phrase with lyrics '— re ————— Jux — ta cru_cem te_cum sta — re,'. The tempo is marked 'tempo 1^o (♩ = 72)'. The piano accompaniment features a more active right hand with eighth-note patterns and a steady left hand. Dynamics are not explicitly marked in this section.

Te li - ben - ter so - ci - a - re In plane - tu de - si - dero in

cresc.

This system contains the first two systems of music. The vocal line begins with the lyrics "Te li - ben - ter so - ci - a - re In plane - tu de - si - dero in". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. A *cresc.* marking is present in the piano part.

plane - tu de - si - de - ro

cresc. *dim.*

This system contains the third and fourth systems of music. The vocal line continues with the lyrics "plane - tu de - si - de - ro". The piano accompaniment continues with similar rhythmic patterns. *cresc.* and *dim.* markings are present in the piano part.

dim. *cresc.*

This system contains the fifth and sixth systems of music, which are piano accompaniment only. The right hand features a complex, flowing melodic line, while the left hand provides harmonic support. *dim.* and *cresc.* markings are present.

Jux - ta cruce[m] tecum sta - re, Te li -

pp *pp*

This system contains the seventh and eighth systems of music. The vocal line begins with the lyrics "Jux - ta cruce[m] tecum sta - re, Te li -". The piano accompaniment features a more active bass line. *pp* markings are present in both the vocal and piano parts.

pp

This system contains the ninth and tenth systems of music, which are piano accompaniment only. The piano part continues with complex textures in both hands. A *pp* marking is present.

cresc.

ben-ter so - ci - a - re In plac - tu de - si - de - ro lu

cresc.

sempre cresc.

plac - tu de - si - de - ro In plac - tu de - si - de - ro In

sempre cresc.

sempre cresc.

plac - tu In plac - tu de - si - de - ro in

f *rit.* *p*

f *rit.* *p*

cresc.

planctu — in planctu — de — si — de —

cresc.

cresc.

rit. *dim.* *p* **tempo.**

_ro in plauc - tu de - si - de - ro!

tempo.

p *sùitez.* *dim.* *p*

sùitez. **tempo.**

rit. *dim.* *p*

dim. *rit.* *pp*

pp

N° 8.
QUATUOR
 (Sans accompagnement)

Andantino. (M. ♩=132)

SOPRANO SOLO.

CONTRALTO SOLO.

TÉNOR SOLO.

BARYTON SOLO.

ORGUE
 ou
 PIANO
 ad lib.

Andantino. Fac ut por - tem Chris - ti mor - tem, Pas - si -

obligé. (accomp^t ad lib)

p

pp

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

pp

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

pp

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

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

pp

pp

- gas - re - co - le - re

pp

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

pp

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

pp *p*

- gas re - co - le - re Fac me

cresc.

pla - gis vul - ne - ra - ri, Cru - ce hac i - ne bri - a - ri, Ob

cresc.

pp
Cru - ce

pp
Cru - ce

pp
Cru - ce

dim. *p*
A - - mo - rem Fi - li - i Fi - - li - i

dim. *p*

hae i - ne bri - a - ri, Ob a - mo - rem Fi - li - i

hae i - ne bri - a - ri, Ob a - mo - rem Fi - li - i

hae i - ne bri - a - ri, Ob a - mo - rem Fi - li - i

Ob a - mo - rem Fi - li - i Fac ut

dim. *p*

Chris-ti mor-tem fac con-sor-tem Et *cresc.*

Chris-ti mor-tem fac con-sor-tem Et *cresc.*

Chris-ti mor-tem fac con-sor-tem Et *cresc.*

por-tem Chris-ti mor-tem, Pas-si-o-nis fac con-sor-tem Et *cresc.*

pla-gas re-co-le-re Et pla-gas et pla-gas

pla-gas re-co-le-re Et pla-gas et pla-gas

pla-gas re-co-le-re Et pla-gas et pla-gas

pla-gas re-co-le-re Et pla-gas et pla-gas

pp
Fac ut por_tem Christi mor_tem, Pas_si -

pp
Fac ut por_tem Christi mor_tem, Pas_si -

pp
Fac ut por_tem Christi mor_tem, Pas_si -

p
Et ——— pla_gas re - co - - - le - re Pas_si -

pp
dim.

p *cresc.*
- o - nis fac con_sor_tem Et pla - gas pla - gas re_co_le - re -

p *cresc.*
- o - nis fac con_sor_tem Et pla - gas pla - gas re_co_le - re -

p *cresc.*
- o - nis fac con_sor_tem Et pla - gas pla - gas re_co_le - re -

p *cresc.*
- o - nis fac con_sor_tem Et pla - gas pla - gas re_co_le - re -

p *cresc.*

Et pla - gas re - co - le - re

Et pla - gas re - co - le - re

Et pla - gas re - co - le - re

Et pla - gas re - co - le - re Fac - me

dim. *p* *f*

Vul - ne - ra - ri, i - ne - bri

Vul - ne - ra - ri, i - ne - bri

Vul - ne - ra - ri, i - ne - bri

pla - gis vul - ne - ra - ri, Cru - ce hanc i - ne - bri - a -

f *p* *f* *p* *f* *p*

- a - ri, Ob a - mo - rem Fi - li - i Ob a - mo -

- a - ri, Ob a - mo - rem Fi - li - i Ob a - mo -

- a - ri, Ob a - mo - rem Fi - li - i Ob a - mo -

- ri - Ob - a - mo - - - - rem Ob a - mo -

cresc. f.

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

cresc. f.

cresc. f.

presses un peu. p

presses un peu. p cresc.

Tempo 1'

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

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

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

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

Tempo 1'

Fi - li - i Fi - li - i

Fi - li - i Fi - li - i

Fi - li - i Fi - li - i

Fi - li - i Fi - li - i

rit. pp

rit. pp

rit. pp

rit. pp

rit. pp

N° 9.

FINAL. (SOLI et CHŒURS)

Allegro vivace. (M. $\text{♩} = 76$)

ORGUE.

PIANO.

pp

Allegro vivace.

pp

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a melodic line in the treble with some slurs and a bass line with sustained notes.

Second system of musical notation, featuring a treble staff with a complex melodic line including many accidentals and a bass staff with a more rhythmic accompaniment.

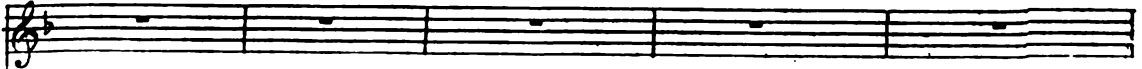
Third system of musical notation, showing a treble staff with a melodic line and a bass staff with a steady accompaniment. A circled 'C' symbol is present in the middle of the system.

Fourth system of musical notation, featuring a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. A dashed line with an '8' is drawn above the treble staff.

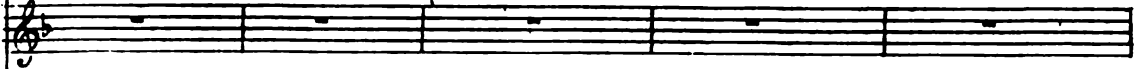
Fifth system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is mostly sustained notes in both staves.

Sixth system of musical notation, featuring a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The system ends with a double bar line.

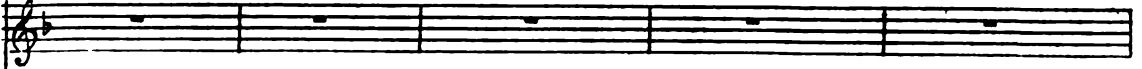
SOP. SOLO.



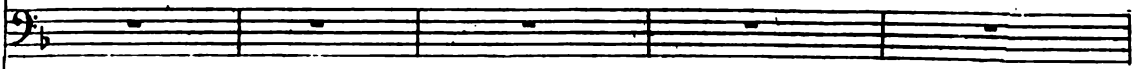
CONT. SOLO.



TEN. SOLO.

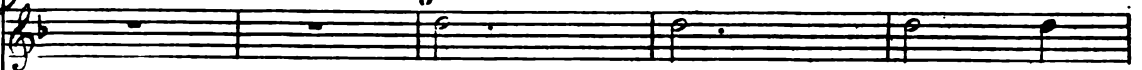


BAS. SOLO.



SOP.

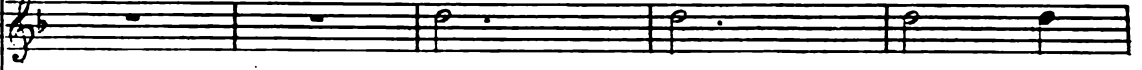
f



In - flam - ma - tus

CONT.

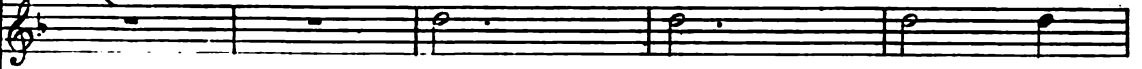
f



In - flam - ma - tus

TEN.

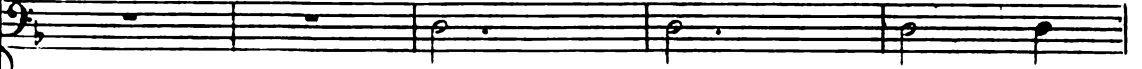
f



In - flam - ma - tus

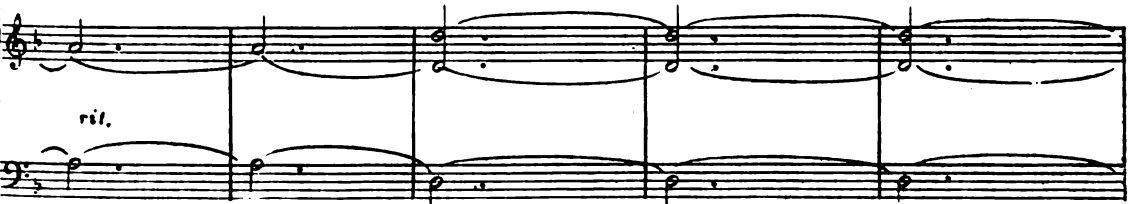
BAS.

f

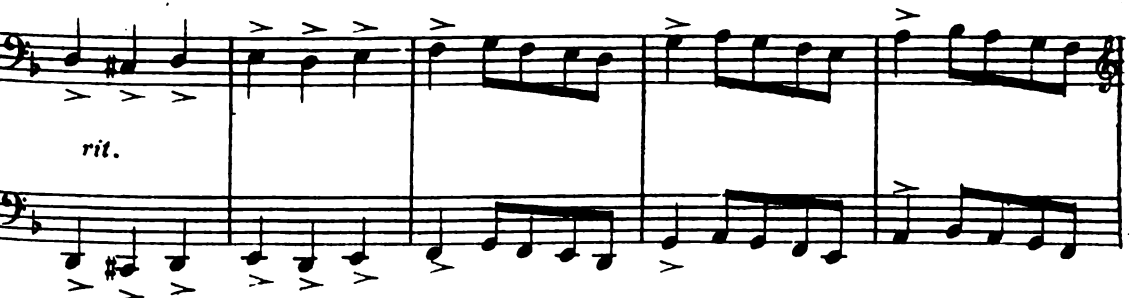


In - flam - ma - tus

rit.



rit.



et ac - census et ac - census Per
et ac - census et ac - census Per
et ac - census et ac - census Per
et ac - census et ac - census Per

8--

te, Vir-go, sim de - fensus
te, Vir-go, sim de - fensus
te, Vir-go, sim de - fensus
te, Vir-go, sim de - fensus

8--

dim.

In di - e ju - di -

dim.

In di - e ju - di -

dim.

In di - e ju - di -

dim.

In di - e ju - di -

dim.

p *cresc.*

- ci - i In di - e Ju - di -

p *cresc.*

- ci - i Ju - di -

p *cresc.*

- ci - i Ju - di -

p *cresc.*

- ci - i Ju - di -

- ci - i

p *cresc.*

f
_l In di_e ju-di - - - ci-i In di_e ju-
i In di_e ju-di - - - ci-i
i ju-di - - - ci-i In di_e ju-

f **G**

ff
di - - - ci-i - - - ju-di - - -
ff
In - - - di_e - - - ju-di - - -
ff
di - - - ci-i - - - ju-di - - -
ff
In - - - di_e - - - ju-di - - -

ff

ff

sans presser.
mf

ci i In

ci i

ci i

ci i

ci i

sans presser.

mf

sans presser.

mf

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

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

In - flam - ma -

This system contains the first vocal line and the beginning of the piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. The lyrics are "Vir-go, sim de - fen - sus de - fen - sus Per-". The piano accompaniment consists of two staves, with the right hand playing a melodic line and the left hand providing harmonic support.

This system shows the piano accompaniment for the second system of the score. It features two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The music continues from the previous system, with the right hand playing a melodic line and the left hand providing harmonic support.

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

- tus et ac - cen - sus Per te, Vir - go,

This system contains the third vocal line and the beginning of the piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. The lyrics are "te, Vir - go, sim de - fen - sus de - fen - sus" on the first line and "- tus et ac - cen - sus Per te, Vir - go," on the second line. The piano accompaniment consists of two staves, with the right hand playing a melodic line and the left hand providing harmonic support.

This system shows the piano accompaniment for the fourth system of the score. It features two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The music continues from the previous system, with the right hand playing a melodic line and the left hand providing harmonic support.

Per - te, Vir - go, sin - de - fen - sus de - fen -
 sim - de - fen - sus de - fen - sus de - fen - sus de -
 In - - flam - ma -
 In -

- sus In - - flam - ma - tus Et
 - feu - - sus In - - flam - ma -
 - tus et ac - cen - sus In -
 flam - ma - tus et ac - cen -

ac - cen
- tus et ac - cen
- flam - ma - tus et ac - cen
- sus ac - cen

The first system of the musical score consists of four vocal staves and two piano accompaniment staves. The vocal parts are written in a soprano, alto, tenor, and bass clef. The piano accompaniment is written in grand staff notation. The lyrics are: ac - cen, - tus et ac - cen, - flam - ma - tus et ac - cen, - sus ac - cen.

- sus ac - cen - sus
- sus ac - cen - sus In -
- sus ac - cen - sus In - flam - ma -
- sus ac - cen - sus

The second system of the musical score continues the vocal and piano parts. The lyrics are: - sus ac - cen - sus, - sus ac - cen - sus In -, - sus ac - cen - sus In - flam - ma -, - sus ac - cen - sus. The piano accompaniment includes dynamic markings such as *p* and *pp*.

cresc. *f*
 In - - flam - ma - tus et ac - cen - sus
cresc.
 flam - ma - tus et ac - cen -
cresc.
 - tus et ac - cen - sus ac - cen -
cresc.
 In - - flam - ma

cresc.
 8.-----

Per te, Vir - go, sim de - fen - sus In
 sus In
 sus In
 tus In

8.-----

di - e ju - di - ci - i In di - e ju - di - ci -

di - e ju - di - ci - i In di - e ju - di - ci -

di - e ju - di - ci - i In di - e ju - di - ci -

di - e ju - di - ci - i In di - e ju - di - ci -

- i In di - e ju - di - ci - i ju - di - *ff*

- i In di - e ju - di - ci - i ju - di - *ff*

i In di - e ju - di - ci - i ju - di - *ff*

- i In di - e ju - di - ci - i ju - di - *ff*

Musical score for the first system. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with lyrics "ci - i" repeated across the staves. The piano accompaniment features a rhythmic pattern of chords and moving lines in both hands.

Musical score for the second system. It consists of four vocal staves and a piano accompaniment. The vocal parts have lyrics "ju - di - ci - i" followed by "ju - di" and then "dim" indicating a diminuendo. The piano accompaniment continues with a similar rhythmic pattern, ending with a final chord and a fermata. The word "dim." appears in the piano part at the end of the system.

p *pp*

ci - i ju -

ci - i In di - e ju - di - ci - i ju -

ci - i In di - e ju - di - ci - i ju -

ci - i ju -

p *pp*

Un peu plus lent.

Sop. solo. *pp* *rit.*

Fac me

di ci - i

di ci - i

di ci - i

di ci - i

Un peu plus lent.

pp *rit.*

Un peu plus lent.

pp *rit.* *p*

cruci - ce cus - to - di - ri, Mor - te

Chris - ti pro - mu - ni - - -

ri

CHIEF.

Fac me cru - ce cus - to -

Fac me cru - ce cus - to -

Fac me cru - ce cus - to -

Fac me cru - ce cus - to -

di - ri, Mor - te Chris - ti prae -
di - ri, Mor - te Chris - ti. prae -
di - ri, Mor - te Chris - ti prae -
di - ri, Mor - te Chris - ti. prae -

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment. The vocal parts are in a homophonic setting, with each voice part having its own line of lyrics. The piano accompaniment is in the right and left hands, providing harmonic support. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "di - ri, Mor - te Chris - ti prae -".

mu - ni - - - ri,
mu - ni - - - ri,
mu - ni - - - ri,
mu - ni - - - ri,

The second system continues the musical score with four vocal staves and piano accompaniment. The vocal parts have the lyrics: "mu - ni - - - ri,". The piano accompaniment continues with the same harmonic structure. The key signature and time signature remain the same as in the first system. The lyrics are: "mu - ni - - - ri,".

SOP: SOLO.

Con - fo - ve - - ri gra - ti - â

The first system of the score features a Soprano Solo line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics "Con - fo - ve - - ri gra - ti - â" are written below the notes. The piano accompaniment consists of two staves, treble and bass clef, with various chords and melodic lines.

CONT: SOLO.

Con - fo -

Con - fo - ve - - ri gra - ti - â

Con - fo - ve - - ri gra - ti - â

Con - fo - ve - - ri gra - ti - â

Con - fo - ve - - ri gra - ti - â

CHOEUR

The lower portion of the page contains the Chorus and Piano accompaniment. The Chorus part is written in four staves (treble and bass clef), with lyrics "Con - fo - ve - - ri gra - ti - â" repeated. The piano accompaniment is shown in two staves (treble and bass clef) with complex chordal textures and melodic lines. There are some circled symbols in the piano part, possibly indicating specific performance instructions or ornaments.

C.S.

ve - ri gra - ti - â

C.S.

CHORUS

gra - ti - â *rit.* tempo. 1º

pp gra - ti - â

ppp gra - ti - â

pp gra - ti - â In

pp gra - ti - â In

rit. tempo. 1º

CHORUS

cresc.
et cresc. ac - cen - sus
cresc. et ac - cen - sus
cresc. flam - ma - tus
cresc. flam - ma - tus
cresc. 

f Per te, Vir - go, sim
f Per te, Vir - go, sim
f Per te, Vir - go, sim
f Per te, Vir - go, sim

de - - - fen_sus ju - di - ci_

de - - - fen_sus In

In di_e ju - di - ci - i In

de - - - fen_sus

This system contains the first four staves of the musical score. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment consisting of two staves (Right and Left Hand). The lyrics are: "de - - - fen_sus ju - di - ci_". The piano accompaniment includes a prominent bass line with eighth-note patterns and chords.

- i ju - di - ci - i *cresc.*

di - e ju - di - ci - i *p* In di_e ju - di - ci_ *cresc.*

di - e ju - di - ci - i *p* In di_e ju - di - ci_ *cresc.*

In di_e ju - di - - ci_

This system contains the next four staves of the musical score. The lyrics continue: "- i ju - di - ci - i". The vocal lines include dynamic markings such as *p* (piano) and *cresc.* (crescendo). The piano accompaniment continues with similar rhythmic patterns and includes a *cresc.* marking in the right hand.

ff *ff* *ff* *ff*

ju - di - i ju - di - i ju - di - i ju - di - i

ci - i ci - i ci - i ci - i

The musical score is arranged in systems. The first system contains four vocal staves (Soprano, Alto, Tenor, Bass) and two piano staves. The vocal lines are marked with *ff* and have lyrics 'ju - di - i' written above them. The piano accompaniment features a circled 'C' in the first measure of the upper staff and *ff* markings in the lower staff. The second system continues the vocal and piano parts, with the vocal lines repeating the lyrics 'ju - di - i'. The piano accompaniment continues with similar textures. The third system shows the vocal lines with lyrics 'ci - i' and the piano accompaniment. The fourth system concludes the page with the vocal lines and piano accompaniment.

Mod^o maestoso. (♩ = 92)

The piano accompaniment consists of two systems of grand staff notation. The first system includes dynamic markings such as *pp* and *p*, and features intricate chordal structures with many accidentals. The second system continues the texture, ending with a *rit.* (ritardando) marking and a repeat sign.

SOP: SOLO.

CONT: SOLO.

Un peu plus lent (♩ = 76)

TEN: SOLO.

espress:

Quan_do cor_pus mo_ri_e_tur mo_ri_e_tur,

BAR: SOLO.

This section contains four vocal staves and a piano accompaniment. The vocal parts are marked as solo and include the lyrics "Quan_do cor_pus mo_ri_e_tur mo_ri_e_tur,". The piano accompaniment features a *Tempo* marking and dynamic markings like *p*. The texture is more sparse than the first section, focusing on the vocal lines and simple harmonic support.

Fac ut a_ni_mae do - ne - tur do - ne - tur

Piano accompaniment for the first system, showing chords and melodic lines in both hands.

SOPR:
SOLO. *cresc.*

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

Piano accompaniment for the second system, including a circled 4 and a 'cresc.' marking.

Piano accompaniment for the third system, featuring a 'cresc.' marking and various chordal textures.

CONT: SOLO.
p Quando cor-pus mo-ri-e-tur mo-ri-e-tur,
TEN: SOLO.
p Fac-ut a-nimæ
Pa-radi-si glo-ri-a
do-ne-tur do-ne-tur

The musical score is written for voice and piano. It features a vocal line with lyrics in Latin and a piano accompaniment. The score is divided into several systems. The first system includes the vocal line with lyrics and the piano accompaniment. The second system continues the piano accompaniment. The third system includes the vocal line with lyrics and the piano accompaniment. The fourth system continues the piano accompaniment. The fifth system includes the vocal line with lyrics and the piano accompaniment. The sixth system continues the piano accompaniment. The seventh system includes the vocal line with lyrics and the piano accompaniment. The eighth system continues the piano accompaniment. The score includes dynamic markings such as *p* (piano) and *cres.* (crescendo). The tempo is marked *And.* (Andante). The key signature is one flat (B-flat major or D minor). The time signature is 4/4.

Pa - radi - 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 glo - ri - a

CHŒUR.

Quando cor - pus mo - ri - e - tur,

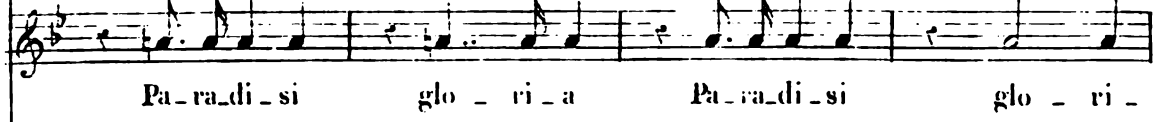
Quando cor - pus mo - ri - e - tur,

crese.



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

crese.



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

crese.



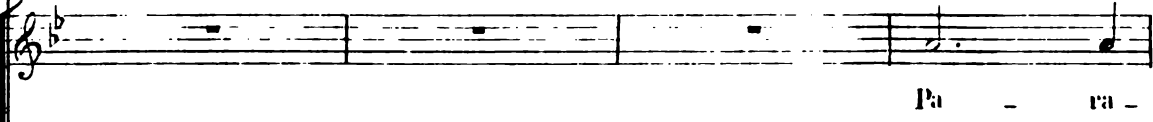
Pa-ra-di-si glo-ri-a Pa-ra-di-si glo-ri-

crese.



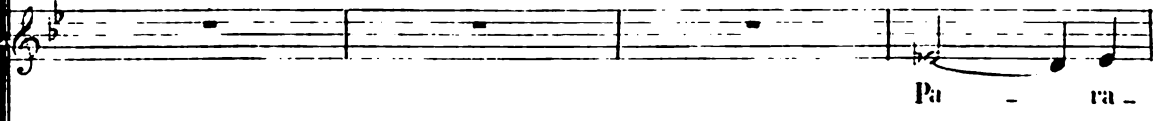
Pa-ra-di-si glo-ri-a Pa-ra-di-si glo-ri-

crese.



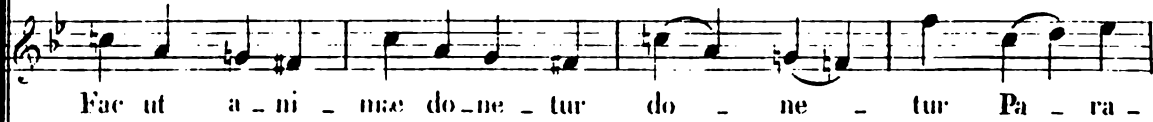
Pa - ra -

crese.



Pa - ra -

crese.



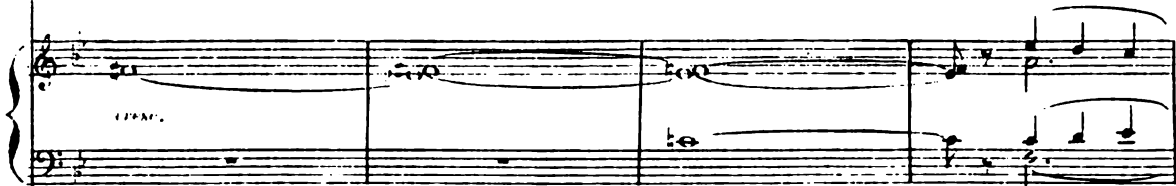
Fac ut a-ni-ma do-ne-tur do-ne-tur Pa-ra-

crese.

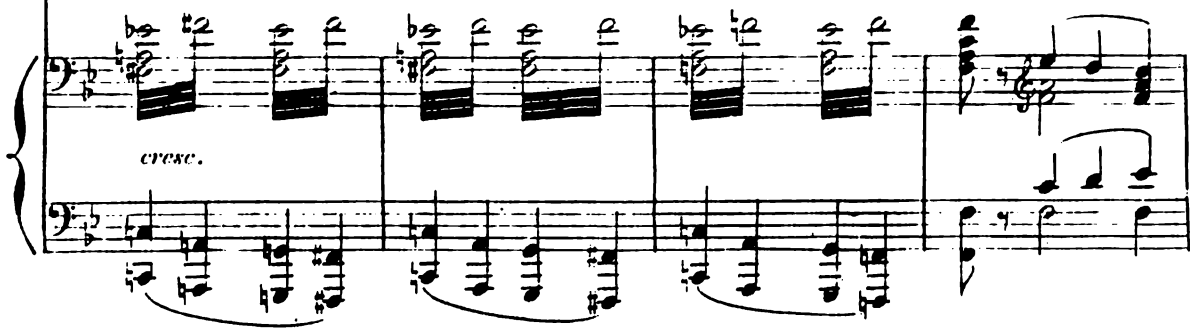


Fac ut a-ni-ma do-ne-tur do-ne-tur Pa-ra-

crese.



crese.



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

Musical score for 'Paradisi gloria'. The score consists of vocal lines and piano accompaniment. The vocal parts are written in treble and bass clefs, with lyrics in Italian. The piano accompaniment is written in grand staff notation (treble and bass clefs). The music is marked with a forte (*f*) dynamic. The lyrics are:

mo - ri - e - -
 mo - ri - e - tur mó - ri - e - -
 Quan - do cor - pus mo - ri - e - tur mo - ri - e - -

pp
p
pp
pp
cresc.

Pa - radi - si pa - radi - si glo - - - ri -
 Pa - radi - si pa - radi - si glo - - - ri -
 Pa - radi - si pa - radi - si glo - - - ri -
 Pa - radi - si glo - ri - a glo - - - ri -

Pa - ra - di - si pa - ra - di -
f - tur - Pa - ra - di - si pa - ra - di -
f - tur - glo - ri - a pa - ra - di -
f - tur - glo - ri - a pa - ra - di -

Musical score for piano accompaniment, including grand staff and bass line.

ff
- a glo - - - ri - a glo - ri -

ff
- a glo - - - ri - a glo - ri -

ff
- a glo - - - ri - a glo - ri -

ff
- a glo - - - ri - a glo - ri -

ff
- si glo - ri - a glo - ri -

ff
- si glo - ri - a glo - ri -

ff
- si glo - ri - a glo - ri -

ff
- si glo - ri - a glo - ri -

ff
G

8-----
ff
8---

Andante. (♩ = 66)

Four vocal staves (Soprano, Alto, Tenor, Bass) in G major, 4/4 time. Each staff begins with a long note on 'a' followed by a melodic phrase. The lyrics '- a' are written below the first note of each staff.

Soprano vocal staff with lyrics: *p* Quando corpus mo-ri-e-tur, Fac ut a-nimæ do-

Alto vocal staff with lyrics: *p* Quando corpus mo-ri-e-tur, Fac ut a-nimæ do-

Tenor vocal staff with lyrics: *p* Quando corpus mo-ri-e-tur, Fac ut a-nimæ do-

Bass vocal staff with lyrics: *p* Quando corpus mo-ri-e-tur, Fac ut a-nimæ do-

Andante.

Piano accompaniment staves (Grand Staff). The right hand plays chords and the left hand plays a rhythmic accompaniment. A circled '6' is present in the second measure of the right hand.

Piano accompaniment staves with figured bass. The right hand has a dashed line above it with the number '8'. The left hand has a dashed line below it with the number '8'. The left hand part includes a sequence of chords: a triad of G, B, D; a triad of G, B, D; and a triad of G, B, D.

Mod^{lo} maestoso. (♩ = 76)

p *cresc.*

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

p *cresc.*

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

p

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

p

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

p *cresc.*

_ne_tur

_ne_tur

_ne_tur

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

_ne_tur

Mod^{lo} maestoso.

p *cresc.*

Mod^{lo} maestoso.

p *cresc.*

Pa - ra - di - si glo - - - ri -
 Pa - ra - di - si glo - - - ri -
 Pa - ra - di - si glo - - - ri -
 Pa - ra - di - si glo - - - ri -

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

Musical score for piano accompaniment, including grand staff and bass line.

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

The score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment. The vocal parts are in a soprano clef with a key signature of one sharp (F#). The piano accompaniment is in a bass clef with a key signature of one sharp. The music is in a 4/4 time signature. The lyrics are: "a Paradise gloria gloria". The piano accompaniment features a steady bass line and chords in the right hand.

rit. **Tempo.**

- - ri - a glo - - ri - a

rit.

glo - ri - a glo - ri - a

rit.

glo - ri - a glo - ri - a

rit.

glo - ri - a glo - ri - a

rit.

- - ri a glo - - ri - a

rit.

glo - ri - a glo - ri - a

rit.

glo - ri - a glo - ri - a

rit.

glo - ri - a glo - ri - a

tempo.

rit.

8 - - - - **tempo.**

rit.

3 3

The first system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#). The music begins with a half note G4 in the first staff, followed by quarter notes A4, B4, and C5. The second staff has a half note G4, followed by quarter notes A4, B4, and C5. The third staff has a half note G4, followed by quarter notes A4, B4, and C5. The fourth staff has a half note G4, followed by quarter notes A4, B4, and C5. There are fermatas over the final notes in each staff.

The second system consists of four staves, identical in notation to the first system. It features the same melodic lines in treble and bass clefs, with a key signature of one sharp and a sequence of notes G, A, B, C.

The third system consists of two staves. The top staff is in treble clef and the bottom is in bass clef. The key signature has one sharp. The music starts with a half note G4 in the top staff, followed by quarter notes A4, B4, and C5. The bottom staff has a half note G4, followed by quarter notes A4, B4, and C5. There are fermatas over the final notes. A circled '3' is written above the first measure of the top staff and below the first measure of the bottom staff. A dynamic marking 'p' is present in the second measure of the bottom staff.

The fourth system consists of two staves. The top staff is in treble clef and the bottom is in bass clef. The key signature has one sharp. The music starts with a half note G4 in the top staff, followed by quarter notes A4, B4, and C5. The bottom staff has a half note G4, followed by quarter notes A4, B4, and C5. There are fermatas over the final notes. An '8va' marking is above the first measure of the top staff. A circled '3' is written below the first measure of the bottom staff. A dynamic marking 'p' is present in the second measure of the bottom staff. The system concludes with a double bar line and a repeat sign.

And^e sostenuto (M^d 72)

First system of musical notation, consisting of four staves (two treble clefs and two bass clefs). The music is mostly rests, with some notes appearing in the final measures of each staff.

Second system of musical notation, consisting of six staves. The fifth and sixth staves contain vocal lines with the lyrics "A - men" and "A - men A - -". The word "sost:" is written above the notes.

Third system of musical notation, consisting of two staves (treble and bass clefs). The music features a piano (*p*) dynamic marking and includes some notes and rests.

Fourth system of musical notation, consisting of two staves (treble and bass clefs). The music is more active, featuring various notes, rests, and dynamic markings.

p *Λ* - - men

p *Λ* - - men

p sost. *Λ* - men *Λ* - -

Λ - - - - - men *Λ* -

- - - - - men

A - - - men

A - - - men

A - - - men

Four staves of music. The top three are vocal staves for Soprano, Alto, and Tenor, each with the lyrics "A - - - men". The fourth staff is a Bass line.

- - - men A - - - - -

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

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

p^{sost.} A - - - - - men A - - - - - men

Four vocal staves. The first three have lyrics: "- - - men A - - - - -", "- - - - - men A - - - - -", and "A - - - - - men A - - - - -". The fourth staff is a Bass line with lyrics "A - - - - - men A - - - - - men" and a dynamic marking "*p^{sost.}*".

Two staves of piano accompaniment (treble and bass clef) with sustained chords and arpeggiated figures.

Two staves of piano accompaniment (treble and bass clef) with sustained chords and arpeggiated figures.

This musical score is for page 154 and consists of several systems of music. The first system includes four staves: three vocal staves in treble clef and one bass staff in bass clef. Each staff begins with a whole rest, followed by a half rest, and ends with a half note. Above the final note of each staff is a fermata and a lambda symbol (Λ). The second system features vocal lines with lyrics and piano accompaniment. The lyrics are: "men A men" (top staff), "men A men A" (second staff), "men A men A" (third staff), and "A men A men A" (bottom staff). Each vocal line starts with a piano (*p*) dynamic marking. The piano accompaniment in the bottom staff consists of a series of chords, each with a fermata. The third system shows a grand staff (treble and bass clefs) with a piano accompaniment consisting of a series of chords, each with a fermata. The fourth system is another grand staff with a piano accompaniment consisting of a series of chords, each with a fermata.

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

cresc.

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

cresc. *f*

cresc. *f*

Ⓒ

men A

men A

men A

men A

p

p

p

p

men A men A

men A

men A men A men

men A men

dim.

dim.

dim.

dim.

dim.

p

dim.

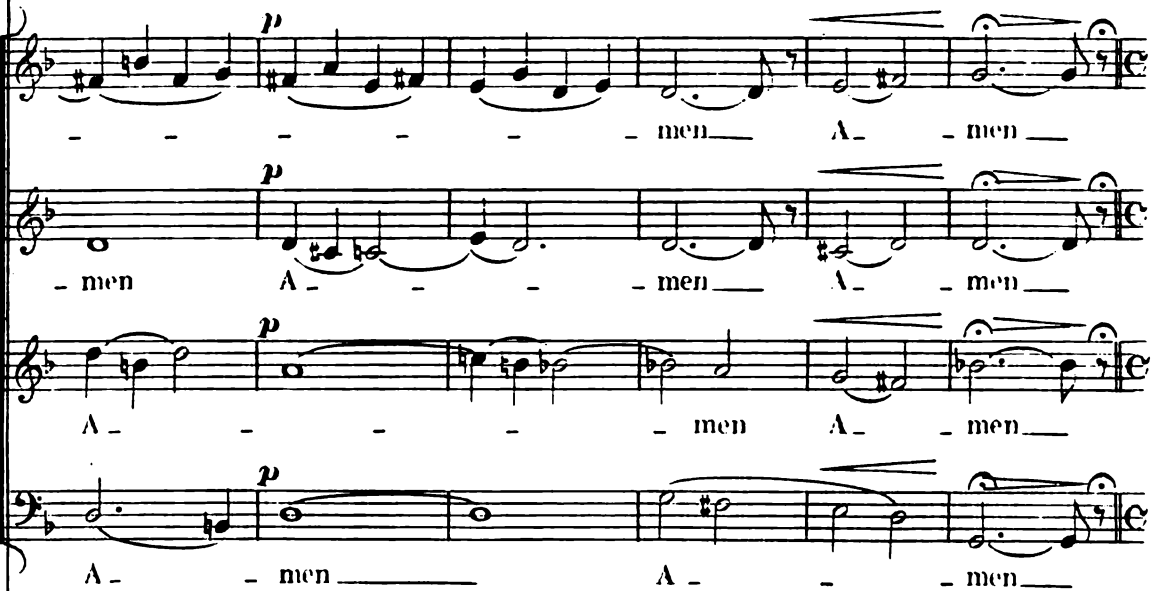


- men A - - men

- men A - - men

- men A - - men

- men A - - men

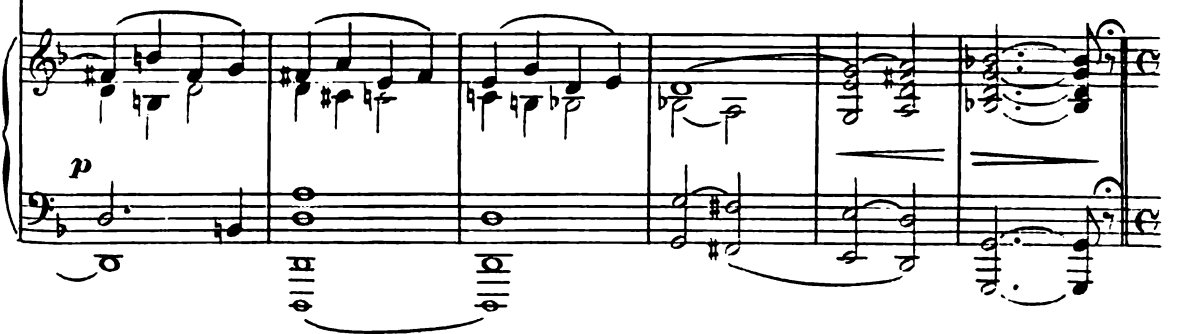
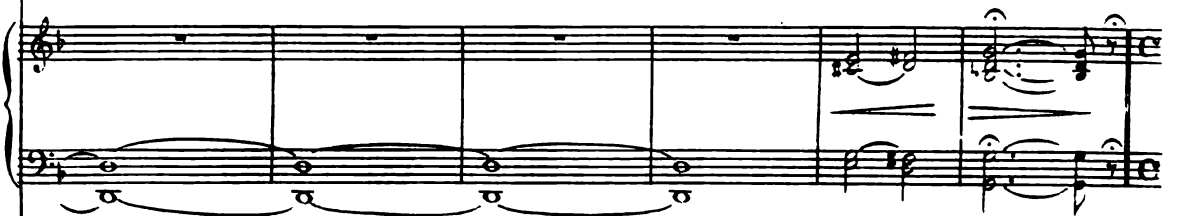


- - - - - men A - - men

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

A - - - - - men A - - men

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



Mouv' du 1^r morceau. (M. ♩=104)

Musical score for eight voices (Soprano, Alto, Tenor, Bass, and their counterparts). The score is in common time (C) and features a dynamic range from *f* (forte) to *p* (piano), with a *dim.* (diminuendo) section. The lyrics "A - - - men" are written below each voice line. The notation includes various note values and rests, with some notes tied across measures.

Mouv' du 1^r morceau.

Piano accompaniment for the first movement. The score is in common time (C) and features a dynamic range from *f* (forte) to *p* (piano), with a *dim.* (diminuendo) section. The notation includes various note values and rests, with some notes tied across measures. A copyright symbol (©) is present in the first measure of the right hand.

(♩=66)

f
— A - - - men

f
— A - - - men

f
— A - - - men

f
— A - - - men

f
— A - - - men

f
— A - - - men

f
— A - - - men

f
— A - - - men

f *p*

ff *p*

The image displays a musical score for piano, consisting of five systems of staves. Each system includes a grand staff with a treble and bass clef. The notation features various musical elements such as notes, rests, slurs, and dynamic markings. The first system shows a simple melodic line in the treble and a rhythmic accompaniment in the bass. The second system introduces a more complex accompaniment with chords and sixteenth notes. The third and fourth systems include dynamic markings like *cresc.* and *dim.* and feature longer melodic phrases. The fifth system concludes with a *rit.* marking and a final *ppp* dynamic, ending with a double bar line.