

18

da - - te_ e - um o - - - mnes

sim.

This system contains measures 18 through 22. It features a vocal line with a long melisma over the word 'mnes'. The piano accompaniment consists of a steady eighth-note pattern in the left hand and a more active eighth-note pattern in the right hand. A 'sim.' (simile) marking is placed above the piano part in measure 19.

23

po - - pu - li. Quo - ni-am con - fir - ma - ta est

(I)

f *p*

This system contains measures 23 through 26. The vocal line begins with 'po - pu - li.' and continues with 'Quo - ni-am con - fir - ma - ta est'. The piano accompaniment features a dynamic shift from *f* (forte) to *p* (piano) in measure 24, indicated by a slur and the dynamic markings. A fingering '(I)' is shown above the right hand in measure 24.

27

su - - per nos mi - se - ri - cor - di-a

(I/III)

mf *p*

This system contains measures 27 through 30. The vocal line continues with 'su - per nos mi - se - ri - cor - di-a'. The piano accompaniment has a dynamic shift from *mf* (mezzo-forte) to *p* (piano) in measure 28, indicated by a slur and the dynamic markings. A fingering '(I/III)' is shown above the right hand in measure 27.

31

e - - jus, et ve - ri-tas,

(I) (I/III)

f *p*

This system contains measures 31 through 34. The vocal line continues with 'e - jus, et ve - ri-tas,'. The piano accompaniment has a dynamic shift from *f* (forte) to *p* (piano) in measure 32, indicated by a slur and the dynamic markings. Fingerings '(I)' and '(I/III)' are shown above the right hand in measures 32 and 33 respectively.

35

ve - - - ri-tas Do - mi-ni ma - - -

mf

38

net, ma - - - net in æ - ter - - -

p

42

num.

p *tr*

Glo - - - ri - a pa - tri et fi - li - o

p

Glo - - - ri - a pa - tri et fi - li - o

p

Glo - - - ri - a pa - tri et fi - li - o

p

Glo - - - ri-a pa - tri et fi - li - o

46 *f* *tr* *p*

et spi - ri - tu-i san - cto, si - - - cut

et spi - ri - tu-i san - cto, si - - - cut

et spi - ri - tu-i san - cto, si - - - cut

et spi - ri - tu-i san - cto, si - - - cut

50

e - - - rat in prin - ci - - pi - o

e - - - rat in prin - ci - - pi - o

e - - - rat in prin - ci - - pi - o

e - - - rat in prin - ci - - pi - o

(1) *f*

54

et nunc et sem - - per et in

et nunc et sem - - per et in

et nunc et sem - - per et in

et nunc et sem - - per et in

(I/III)

p

57

sæ - cu-la sæ - - cu - - -

sæ - cu-la sæ - - cu - - -

sæ - cu-la sæ - - cu - - -

sæ - cu-la sæ - - cu - - -

I

f

SOLO

lo - - - rum. A - - - men,

lo - - - rum. A - - - men,

lo - - - rum. A - - - men,

lo - - - rum. A - - - men,

(I/III)

men, a - - -

a - - - men, a - - -

a - - - men, a - - -

a - - - men, a - - -

68

The musical score consists of six staves. The top five staves are vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass) with lyrics underneath. The bottom two staves are for keyboard accompaniment. The score includes dynamic markings such as *pp* and *ff*, and a repeat sign with a second ending. The lyrics are: "men. a - men. men, a - men. men, a - men. men, a - men. men, a - men." The keyboard part features a complex rhythmic pattern in the left hand and a more melodic line in the right hand.

Laudate Dominum omnes gentes:
 laudate eum omnes populi.
 Quoniam confirmata est super nos misericordia ejus:
 et veritas Domini, manet in æternum.

*O praise the Lord, all ye nations:
 praise him, all ye people.
 For his merciful kindness is great toward us:
 and the truth of the Lord endureth for ever.*

Gloria patri et filio
 et spiritui sancto,
 Sicut erat in principio et nunc
 et semper et in sæcula sæculorum. Amen.

*Glory to the Father, and to the Son,
 and to the Holy Spirit,
 As it was in the beginning, is now,
 and ever shall be, world without end. Amen.*

Keyboard Reduction J.A. FULLER MAITLAND [1856-1936]

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