

Alma Redemptoris Mater

for SATB Choir (divisi)

Music by
John Muehleisen

Marian Antiphon attributed to
Hermanus Contractus (1013–1054)

*For Robert Bode and Choral Arts
In honor of Robert's Inaugural Concert as Artistic Director
and for Lorin and Susy Wingate in Friendship and Gratitude*

Alma Redemptoris Mater

Program Notes

Alma Redemptoris Mater was commissioned in 2007 by Seattle's Choral Arts in honor of Robert Bode's inaugural concert as the group's new artistic director, and was premiered by them in October 2007. Liturgically, the text is one of the four Marian antiphons, along with *Ave Regina caelorum*, *Regina coeli*, and *Salve Regina*. The text of *Alma Redemptoris Mater* is generally thought to have originated in the 11th century and is attributed to the monk Hermanus Contractus (Herman the Cripple), although some scholars question that attribution. Originally used for the Feast of the Ascension, following the reforms of Pope Clement VI in 1350 *Alma* has been associated with the Advent and Christmas season, being proscribed for use as an antiphon in the evening Compline service from the eve of the First Sunday of Advent in late November or early December through the Feast of the Presentation of the Lord in the Temple on February 2.

Muehleisen's setting of this text takes its primary musical cue from the Latin word "alma," which can be variously translated as *loving, tender, kind, nurturing*, and other similar terms. Much of the musical setting favors the tender and nurturing connotations of the word. These qualities are reflected musically in the opening phrase of the text, which is repeated several times throughout the work. After a free treatment and development of musical material presented in the first two pages of the work, several contrasting ideas are introduced before the music settles on a refrain at the words "Virgo prius ac posterius [Virgin before and after]," one of the key theological tenets of the Virgin birth. A brief, dramatic *accelerando* leads to an energetic outburst based primarily on the words "Alma Redemptoris Mater" and several other brief phrases. Culminating on the word "Ave [Hail]," the refrain returns in a majestic *forte* statement, followed by several repetitions of the title text and a general relaxation of mood, leading to a varied recapitulation of music from the opening of the work. After a quiet, contemplative version of the refrain, a grand *crescendo* leads to the final climactic statement of the refrain and a general winding down of the music, culminating in a quiet, tender coda. Texturally, the work features a variety of antiphonal treatments of the voices, including use of a double choir and antiphonal exchanges between men and women, which take on an especially poignant tone during the statements of the refrain and the final measures of the work. (*Program notes written in Nov. 2012*)

Alma Redemptoris Mater, quae pervia caeli porta manes,
Et stella maris, succure cadenti surgere qui curat populo:
Tu quae genuisti, natura mirante, tuum sanctum Genitorem:
Virgo prius ac posterius, Gabrielis ab ore sumens illud Ave,
peccatorum miserere.

Marian Antiphon for Compline

*Loving Mother of the Redeemer, who remains the accessible gate of heaven,
And star of the sea, help your fallen people who strive to rise:
You who gave birth, as nature marveled, to your holy Creator:
Virgin before and after, from Gabriel's mouth receiving that "Hail!"
have mercy on us sinners.*

Performance Notes

SSA, SAA, TTB, and TBB divisi: Unless otherwise indicated, when divisi parts appear in either the soprano or alto voices such that the women's voices divide into a total of three parts (SSA or SAA), do not observe the divisi "literally"; rather, distribute the three parts evenly amongst all of the women's voices. The same principle applies to similar divisi in the men's voices. When the voices divide evenly, observe the divisi as notated (SSAA, TTBB).

John Muehleisen
Lynnwood, WA
Sept. 2007

Alma Redemptoris Mater

For Robert Bode and Choral Arts
in honor of Robert's Inaugural Concert as Artistic Director
and for Lorin and Susy Wingate in Friendship and Gratitude

Marian Antiphon, attr. Hermanus Contractus (1013-1054)

John Muehleisen (2007)

Andante con tenerezza $\text{♩} = 76$

Choir A

Soprano *mf* 2 3 *legato* 4 5 6
Al - ma Re-demp-tor - is Ma - ter,

Alto *mf* *legato*
Al - ma Re-demp-tor - is Ma - ter,

Tenor *mf* *legato*
Al - ma Re-demp-tor - is Ma - ter,

Bass *mf* *legato*
Al - ma Re-demp-tor - is Ma - ter,

Choir B

Soprano *mf* 2 3 4 5 *legato* 6
Al - ma Re-demp-tor - is Ma-ter,

Alto *mf* *legato*
Al - ma Re-demp-tor - is Ma-ter,

Tenor *mf* *legato*
Al - ma Re-demp-tor - is Ma-ter,

Bass *mf* *legato*
Al - ma Re-demp-tor - is Ma-ter,

Piano *

mf 2 3 4 5 6

* for rehearsal only

7 *mf* 8 *p* 9 10 11 *f* 12 *mf* *legato*

S Al - ma quae per - vi - a cae - li por - ta ma - nes, Al - ma
mf *p* *f* *mf* *legato*

Ch A
A Al - ma quae per - vi - a cae - li por - ta ma - nes, Al - ma
mf *p* *f* *mf* *legato*

T Al - ma quae per - vi - a cae - li por - ta ma - nes, Al - ma
mf *p* *f* *mf* *legato*

B Al - ma quae per - vi - a cae - li por - ta ma - nes, Al - ma
mf *p* *f* *mf* *legato*

7 8 *mf* 9 10 11 *f* 12 *mf* *legato*

S Ma - ter, quae per - vi - a cae - li por - ta ma - nes, Al - ma
mf *p* *f* *mf* *legato*

Ch B
A Ma - ter, quae per - vi - a cae - li por - ta ma - nes, Al - ma
mf *p* *f* *mf* *legato*

T Ma - ter, quae per - vi - a cae - li por - ta ma - nes, Al - ma
mf *p* *f* *mf* *legato*

B Ma - ter, quae per - vi - a cae - li por - ta ma - nes, Al - ma
mf *p* *f* *mf* *legato*

7 8 9 10 11 12

Pno. *mf* *p* *f* *mf*

Ch A

S
Ma - ter, Re - demp - tor - is Ma - ter, et stel - la mar - is,

A
Ma - ter, Re - demp - tor - is Ma - ter, et stel - la mar - is,

T
Ma - ter, Re - demp - tor - is Ma - ter, et stel - la mar - is,

B
Ma - ter, Re - demp - tor - is Ma - ter, et stel - la mar - is,

13 *mf* 14 15 16 17 *mp* 18

Ch B

S
Ma - ter, Re - demp - tor - is Ma - ter, et stel - la mar - is,

A
Ma - ter, Re - demp - tor - is Ma - ter, et stel - la mar - is,

T
Ma - ter, Re - demp - tor - is Ma - ter, et stel - la mar - is,

B
Ma - ter, Re - demp - tor - is Ma - ter, et stel - la mar - is,

13 *mf* 14 15 16 17 *mp* 18

Pno.

13 *mf* 14 15 16 17 *mp* 18

19 *mp* 20 *mf* 21 22 23 24

S
suc - cu - re ca - den - ti,

A
suc - cu - re ca - den - ti,

Ch A

T
Ma - ter, sur - ge - re

B
Ma - ter, sur - ge - re

19 *mp* 20 *mp* 21 22 23 24

S
Al - ma Re - demp - tor - is Ma - - - - ter,

A
Al - ma Re - demp - tor - is Ma - - - - ter,

Ch B

T
Ma - ter, sur - ge - re

B
Ma - ter, sur - ge - re

19 20 21 22 23 24

Pno.
mp *mf* *f*

The image shows a musical score for a chorus, divided into three systems. The first system is for Chorus A (Ch A), the second for Chorus B (Ch B), and the third for the Piano (Pno.). Each system includes vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B), and a piano accompaniment part. The lyrics are: "qui cu - rat po - pu - lo; Al - ma Re - demp - tor - is Ma - ter,". The score includes dynamic markings such as *f* and *ff*, and various time signatures (e.g., 3/4, 2/4). A large watermark "DORUS MUSIC SCORE" is overlaid diagonally across the page.

Ch A

S: Al - ma Re - demp - tor - is Ma - ter,
A: Al - ma Re - demp - tor - is Ma - ter,
T: qui cu - rat po - pu - lo; Al - ma Re - demp - tor - is Ma - ter,
B: qui cu - rat po - pu - lo; Al - ma Re - demp - tor - is Ma - ter,

Ch B

S: Al - ma Re - demp - tor - is Ma - ter,
A: Al - ma Re - demp - tor - is Ma - ter,
T: qui cu - rat po - pu - lo; Al - ma Re - demp - tor - is Ma - ter,
B: qui cu - rat po - pu - lo; Al - ma Re - demp - tor - is Ma - ter,

Pno.

This musical score is for a SATB choir and piano. It covers measures 31 to 36. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment are arranged in three systems. The lyrics are: 'sur - ge - re qui cu - rat po - pu - lo; Tu quae ge - nu - is - ti na - tu - ra mi -'. The score includes dynamic markings such as *ff* (fortissimo) and *f* (forte), and performance instructions like *legato*. Measure numbers 31, 32, 33, 34, 35, and 36 are clearly marked above the staves. A large watermark 'PENSATASALVADORE' is overlaid diagonally across the page.

Ch A
S: *ff* sur - ge - re qui cu - rat po - pu - lo; Tu quae ge - nu - is - ti na - tu - ra mi -
A: *ff* sur - ge - re qui cu - rat po - pu - lo; Tu quae ge - nu - is - ti na - tu - ra mi -
T: *ff* sur - ge - re qui cu - rat po - pu - lo; Tu quae ge - nu - is - ti na - tu - ra mi -
B: *ff* sur - ge - re qui cu - rat po - pu - lo; Tu quae ge - nu - is - ti na - tu - ra mi -

Ch B
S: *ff* sur - ge - re qui cu - rat po - pu - lo; Tu quae ge - nu - is - ti na - tu - ra mi -
A: *ff* sur - ge - re qui cu - rat po - pu - lo; Tu quae ge - nu - is - ti na - tu - ra mi -
T: *ff* sur - ge - re qui cu - rat po - pu - lo; Tu quae ge - nu - is - ti na - tu - ra mi -
B: *ff* sur - ge - re qui cu - rat po - pu - lo; Tu quae ge - nu - is - ti na - tu - ra mi -

Pno.
31 *ff* 32 33 34 *f* 35 36

S
 ran - te, tu - um sanc - tum Ge - ni - to - rum, Vir - go pri - us ac pos -

A
 ran - te, tu - um sanc - tum Ge - ni - to - rum, Vir - go pri - us ac pos -

Ch A
 T
 ran - te, tu - um sanc - tum Ge - ni - to - rum, Vir - go

B
 ran - te, tu - um sanc - tum Ge - ni - to - rum, Vir - go

S
 ran - te, tu - um sanc - tum Ge - ni - to - rum, Vir - go

A
 ran - te, tu - um sanc - tum Ge - ni - to - rum, Vir - go

Ch B
 T
 ran - te, tu - um sanc - tum Ge - ni - to - rum, Vir - go

B
 ran - te, tu - um sanc - tum Ge - ni - to - rum, Vir - go

Pno.
 ran - te, tu - um sanc - tum Ge - ni - to - rum, Vir - go

Musical score for Chorus A (Ch A) and Chorus B (Ch B), including Piano (Pno.) accompaniment. The score is in 5/4 time and features lyrics in Latin. The lyrics are: "ran - te, tu - um sanc - tum Ge - ni - to - rum, Vir - go pri - us ac pos -". The score includes dynamic markings (f, mp, mf) and articulation marks (accents, slurs). The piano part features a melodic line in the right hand and a bass line in the left hand.

43 *f* 44 45 46 47 *mf* 48 *p*

S
te - ri-us, Ga - bri - e - lis ab -

A
te - ri-us, Ga - bri - e - lis ab -

Ch A
T
Vir-go Ga - bri - e - lis ab -

B
Vir-go Ga - bri - e - lis ab

43 44 45 46 47 *mf* 48 *p*

S
Vir - go pri - us ac pos - te - ri-us, Ga - bri - e - lis ab -

A
Vir - go pri - us ac pos - te - ri-us, Ga - bri - e - lis ab -

Ch B
T
Vir-go Ga - bri - e - lis ab -

B
Vir-go Ga - bri - e - lis ab

Pno.
43 44 45 46 47 *mf* 48 *p*

accel. ----- **Con energico** ♩ = 100

49 *molto cresc.* 50 51 *f* 52 *f* 53 54

S o - re su - mens il - lud A - ve, Al - ma Re - demp - tor - is

A *molto cresc.* o - re su - mens il - lud A - ve, Al - ma Re - demp - tor - is

Ch A T *molto cresc.* o - re su - mens il - lud A - ve, Al - ma Re - demp - tor - is

B *molto cresc.* o - re su - mens il - lud A - ve, Al - ma Re - demp - tor - is

accel. ----- **Con energico** ♩ = 100

49 *molto cresc.* 50 51 *f* 52 *f* 53 54

S o - re su - mens il - lud A - ve, Al - ma Re - demp - tor - is

A *molto cresc.* o - re su - mens il - lud A - ve, Al - ma Re - demp - tor - is

Ch B T *molto cresc.* o - re su - mens il - lud A - ve, Al - ma Re - demp - tor - is

B *molto cresc.* o - re su - mens il - lud A - ve, Al - ma Re - demp - tor - is

accel. ----- **Con energico** ♩ = 100

49 50 51 52 53 54

Pno. *molto cresc.* *f* *f*

55 *f* Ma - ter, 56 57 58 59 60 *f* A - ve,

Ch A

S Ma - ter, A - ve,

A Ma - ter, A - ve,

T Ma - ter, Al - ma Re - demp - tor - is Ma - ter,

B Ma - ter, Al - ma Re - demp - tor - is Ma - ter,

Ch B

S Ma - ter, A - ve,

A Ma - ter, A - ve,

T Ma - ter, Al - ma Re - demp - tor - is Ma - ter,

B Ma - ter, Al - ma Re - demp - tor - is Ma - ter,

Pno. *f*

55 56 57 58 59 60

Detailed description: This is a page of a musical score for a chorus. It features three systems of staves. The first system is for 'Ch A' and includes Soprano (S), Alto (A), Tenor (T), and Bass (B) vocal parts. The second system is for 'Ch B' and includes Soprano (S), Alto (A), Tenor (T), and Bass (B) vocal parts. The third system is for the Piano (Pno.) accompaniment. The music is in a key with two flats (B-flat and E-flat) and a common time signature. Measures 55-60 are shown. The lyrics are: 'Ma - ter, Al - ma Re - demp - tor - is Ma - ter, A - ve, A - ve,.' The score includes dynamic markings such as *f* (forte) and accents. A large watermark 'PERUSAHAAN DONOTSAKOPORRE' is overlaid diagonally across the page.

61 62 *f* 63 64 *mp* *legato* 65 66 *mp*

S
A
Ch A
T
B
Al - ma Re-demp-tor - is Ma - ter, A - ve, stel - la
f *f* *mp* *legato* *mp*

S
A
Ch B
T
B
Al - ma Re-demp-tor - is Ma - ter, A - ve, stel - la
f *f* *mp* *legato* *mp*

Pno.
61 62 63 64 65 66
f *mp*

molto rall.

67 68 *p* 69 *molto cresc.* 70 71 72 *f*

S
ab — o - re su - mens il - lud A - ve,

A
p *molto cresc.* *f*
ab — o - re su - mens il - lud A - ve,

Ch A
mp *p* *molto cresc.* *f*
mar - is, ab — o - re su - mens il - lud A - ve,

T
mp *p* *molto cresc.* *f*
mar - is, ab — o - re su - mens il - lud A - ve,

B
mp *p* *molto cresc.* *f*
mar - is, ab — o - re su - mens il - lud A - ve,

molto rall.

67 68 *p* 69 *molto cresc.* 70 71 72 *f*

S
ab — o - re su - mens il - lud A - ve,

A
p *molto cresc.* *f*
ab — o - re su - mens il - lud A - ve,

Ch B
mp *p* *molto cresc.* *f*
mar - is, ab — o - re su - mens il - lud A - ve,

T
mp *p* *molto cresc.* *f*
mar - is, ab — o - re su - mens il - lud A - ve,

B
mp *p* *molto cresc.* *f*
mar - is, ab — o - re su - mens il - lud A - ve,

molto rall.

67 68 69 70 71 72

Pno.
mp *p* *molto cresc.* *f*

73 **Andante maestoso** $\text{♩} = 76$

74 75 76 ***f* legato** 77 78

S
A
Ch A
T
B

pec - ca - to - rum mi - se - re - re.
pec - ca - to - rum mi - se - re - re.
Ma - ter,
Ma - ter,
Ma - ter,
Ma - ter,

73 **Andante maestoso** $\text{♩} = 76$

74 75 76 77 78

S
A
Ch B
T
B

pec - ca - to - rum mi - se - re - re.
pec - ca - to - rum mi - se - re - re.
Ma - ter,
Ma - ter,
Ma - ter,
Ma - ter,

73 **Andante maestoso** $\text{♩} = 76$

74 75 76 77 78

Pno.

f

79 *mf marcato* 80 $\frac{3}{4}$ 81 *f* 82 *f* 83 84

S Al - ma Re - demp - tor - is Ma - ter, Al - ma

A Al - ma Re - demp - tor - is Ma - ter, Al - ma

T Re - demp - tor - is Ma - ter, Al - ma

B Re - demp - tor - is Ma - ter, Al - ma

Ch A

79 *mf marcato* 80 $\frac{3}{4}$ 81 *f* 82 83 *mf* 84 *p*

S Al - ma Re - demp - tor - is Ma - ter, Ma - ter,

A Al - ma Re - demp - tor - is Ma - ter, Ma - ter,

T Re - demp - tor - is Ma - ter, Ma - ter,

B Re - demp - tor - is Ma - ter, Ma - ter,

Ch B

79 *mf* 80 $\frac{3}{4}$ 81 *f* 82 83 *mf* 84

Pno. *mf* *f* *mf*

Ch A

Soprano: Ma - ter, Al - ma Re - demp - tor - is Ma - ter, *pp*

Alto: Ma - ter, Al - ma Re - demp - tor - is Ma - ter, *pp*

Tenor: Ma - ter, Al - ma Re - demp - tor - is Ma - ter, *pp*

Bass: Ma - ter, Al - ma Re - demp - tor - is Ma - ter, *pp*

Ch B

Soprano: Al - ma Al - ma Re - demp - tor - is Ma - ter, *pp*

Alto: Al - ma Al - ma Re - demp - tor - is Ma - ter, *pp*

Tenor: Al - ma Al - ma Re - demp - tor - is Ma - ter, *pp*

Bass: Al - ma Al - ma Re - demp - tor - is Ma - ter, *pp*

Pno.

85 *p* 86 87 *p* 88 89 *rall.* 90 *pp*

Ma - ter, Al - ma Re - demp - tor - is Ma - ter, *pp*

Andante con tenerezza ♩ = 76

91 *mf* 92 93 *legato* 94 95 96

S
Al - ma Re-demp-tor - is Ma - ter,

A
mf *legato*
Al - ma Re-demp-tor - is Ma - ter,

Ch A
T
mf *legato*
Al - ma Re-demp-tor - is Ma - ter,

B
mf *legato*
Al - ma Re-demp-tor - is Ma - ter,

Andante con tenerezza ♩ = 76

91 92 *mf* 93 94 95 *legato* 96

S
Al - ma Re-demp-tor - is Ma - ter,

A
mf *legato*
Al - ma Re-demp-tor - is Ma - ter,

Ch B
T
mf *legato*
Al - ma Re-demp-tor - is Ma - ter,

B
mf *legato*
Al - ma Re-demp-tor - is Ma - ter,

Andante con tenerezza ♩ = 76

91 92 93 94 95 96

Pno.
mf

97 *mf* 98 *p* 99 100 101 *f* 102 *mp*

S Al - ma quae per - vi - a cae - li por - ta ma - nes, et stel - la

A Al - ma quae per - vi - a cae - li por - ta ma - nes, et stel - la

T Al - ma quae per - vi - a cae - li por - ta ma - nes, et stel - la

B Al - ma quae per - vi - a cae - li por - ta ma - nes, et stel - la

97 98 *mf* *p* 99 100 101 *f* 102 *mp*

S Ma - ter, quae per - vi - a cae - li por - ta ma - nes, et stel - la

A Ma - ter, quae per - vi - a cae - li por - ta ma - nes, et stel - la

T Ma - ter, quae per - vi - a cae - li por - ta ma - nes, et stel - la

B Ma - ter, quae per - vi - a cae - li por - ta ma - nes, et stel - la

97 98 99 100 101 102

Pno. *mf* *p* *f* *mp*

103 *mp* 104 105 *mf* 106 107 108

S
mar - is, suc - cu - re ca - den - ti,

A
mar - is, suc - cu - re ca - den - ti,

Ch A
T
mar - is, suc - cu - re ca - den - ti,

B
mar - is, Ma - ter, suc - cu - re ca - den - ti,

103 *mp* 104 105 *mp* 106 107 108

S
mar - is, Al - ma Re - demp - tor - is Ma - - - - ter,

A
mar - is, Al - ma Re - demp - tor - is Ma - - - - ter,

Ch B
T
mar - is, Al - ma Re - demp - tor - is Ma - - - - ter,

B
mar - is, Ma - ter, Al - ma Re - demp - tor - is Ma - - - - ter,

Pno.
103 *mp* 104 105 *mf* 106 107 108

109 *mf* *molto cresc.* 110 *f* > 111 > 112 *f* *legato* 113 114

S
A
Ch A
T
B

sur - ge - re qui cu - rat po - pu - lo; Tu quae ge - nu - is - ti na - tu - ra mi -
sur - ge - re qui cu - rat po - pu - lo; Tu quae ge - nu - is - ti na - tu - ra mi -
sur - ge - re qui cu - rat po - pu - lo; Tu quae ge - nu - is - ti na - tu - ra mi -
sur - ge - re qui cu - rat po - pu - lo; Tu quae ge - nu - is - ti na - tu - ra mi -

109 *mf* *molto cresc.* 110 *f* > 111 > 112 *f* *legato* 113 114

S
A
Ch B
T
B

sur - ge - re qui cu - rat po - pu - lo; Tu quae ge - nu - is - ti na - tu - ra mi -
sur - ge - re qui cu - rat po - pu - lo; Tu quae ge - nu - is - ti na - tu - ra mi -
sur - ge - re qui cu - rat po - pu - lo; Tu quae ge - nu - is - ti na - tu - ra mi -
sur - ge - re qui cu - rat po - pu - lo; Tu quae ge - nu - is - ti na - tu - ra mi -

109 110 111 112 113 114

Pno.

mf *molto cresc.* *f* *f*

115 *f* 116 *p* 117 118 119 *p* 120

S
 ran - te, tu - um sanc - tum Ge - ni - to - rum, Vir - go pri - us ac pos -

A
 ran - te, tu - um sanc - tum Ge - ni - to - rum, Vir - go pri - us ac pos -

Ch A
 T
 ran - te, tu - um sanc - tum Ge - ni - to - rum, Vir - go

B
 ran - te, tu - um sanc - tum Ge - ni - to - rum, Vir - go

115 *f* 116 *p* 117 118 119 120

S
 ran - te, tu - um sanc - tum Ge - ni - to - rum, Vir - go

A
 ran - te, tu - um sanc - tum Ge - ni - to - rum, Vir - go

Ch B
 T
 ran - te, tu - um sanc - tum Ge - ni - to - rum, Vir - go

B
 ran - te, tu - um sanc - tum Ge - ni - to - rum, Vir - go

Pno.
 115 *f* 116 *p* 117 118 119 *p* 120

rall. --

121 *p* 122 123 124 125 *p* 126 127 *rall. --*

S
te - ri - us, Ga - bri - e - lis ab - o - re

A
te - ri - us, Ga - bri - e - lis ab - o - re

Ch A
T
Vir - go Ga - bri - e - lis ab - o - re

B
Vir - go Ga - bri - e - lis ab - o - re

121 122 *p* 123 124 125 *p* 126 127 *rall. --*

S
Vir - go pri - us ac pos - te - ri - us, Ga - bri - e - lis ab - o - re

A
Vir - go pri - us ac pos - te - ri - us, Ga - bri - e - lis ab - o - re

Ch B
T
Vir - go Ga - bri - e - lis ab - o - re

B
Vir - go Ga - bri - e - lis ab - o - re

Pno.
121 122 123 124 125 *p* 126 127 *rall. ---*

128 *molto cresc.* 129 *f* **Andante maestoso** ♩ = 76 130 *ff* 131 132 133

S
su-mens il - lud A - ve, — pec - ca - to - rum mi - se - re - re. pec - ca -

A
molto cresc. *f* *ff*
su-mens il - lud A - ve, — pec - ca - to - rum mi - se - re - re. pec - ca -

Ch A

T
molto cresc. *f* *ff*
su-mens il - lud A - ve, — Ma-ter, Ma-ter,

B
molto cresc. *f* *ff*
su-mens il - lud A - ve, — Ma-ter, Ma-ter,

128 *molto cresc.* 129 *f* **Andante maestoso** ♩ = 76 130 *ff* 131 132 133

S
su-mens il - lud A - ve, — pec - ca - to - rum mi - se - re - re. pec - ca -

A
molto cresc. *f* *ff*
su-mens il - lud A - ve, — pec - ca - to - rum mi - se - re - re. pec - ca -

Ch B

T
molto cresc. *f* *ff*
su-mens il - lud A - ve, — Ma-ter, Ma-ter,

B
molto cresc. *f* *ff*
su-mens il - lud A - ve, — Ma-ter, Ma-ter,

128 *molto cresc.* 129 *f* **Andante maestoso** ♩ = 76 130 *ff* 131 132 133

Pno.
molto cresc. *f* *ff*

134 *ff* 135 136 *f marcato* 137 ³ 138 *ff* 139 *f* 140

S
to - rum mi - se - re - re. Al - ma Re - demp - tor - is Ma - ter, Al - ma Ma - ter,

A
to - rum mi - se - re - re. Al - ma Re - demp - tor - is Ma - ter, Al - ma Ma - ter,

Ch A

T
Re - demp - tor - is Ma - ter, Al - ma Ma - ter,

B
Re - demp - tor - is Ma - ter, Al - ma Ma - ter,

134 *ff* 135 136 *f marcato* 137 ³ 138 *ff* 139 *f* 140

S
to - rum mi - se - re - re. Al - ma Re - demp - tor - is Ma - ter, Al - ma Ma - ter,

A
to - rum mi - se - re - re. Al - ma Re - demp - tor - is Ma - ter, Al - ma Ma - ter,

Ch B

T
Re - demp - tor - is Ma - ter, Al - ma Ma - ter,

B
Re - demp - tor - is Ma - ter, Al - ma Ma - ter,

Pno.
134 *ff* 135 *f* 136 *f* 137 ³ 138 *ff* 139 *f* 140

141 (f) 142 mp *rall.* ----- *a Tempo*

S
Al - ma Re - demp - tor - is Ma - ter, Al - ma Ma - ter, —

A
Al - ma Re - demp - tor - is Ma - ter, Al - ma Ma - ter, —

Ch A
T
Al - ma Re - demp - tor - is Ma - ter, Al - ma Ma - ter, —

B
Al - ma Re - demp - tor - is Ma - ter, Al - ma Ma - ter, —

141 (f) 142 mp *rall.* ----- *a Tempo*

S
Al - ma Re - demp - tor - is Ma - ter, Al - ma Ma - ter, —

A
Al - ma Re - demp - tor - is Ma - ter, Al - ma Ma - ter, —

Ch B
T
Al - ma Re - demp - tor - is Ma - ter, Al - ma Ma - ter, —

B
Al - ma Re - demp - tor - is Ma - ter, Al - ma Ma - ter, —

141 142 143 144 145 146 147 148

Pno.
(f) mp p