

Oremus pro Pontifice

pour chœur mixte et ad lib. orgue

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Poco maestoso ♩ = 76 env.

SOPRANOS
ALTOS
TÉNORS
BASSES

p *Bocca chiusa*

Solo
A piena voce

0 - re - mus

mf

mf

Poco maestoso ♩ = 76 env.

ORGUE
ad lib.

p

mf

pro Pon - ti - fi - ce no - stro Pi - o.

dim.

dim.

p

p

1

(Solo)

O - re - - - mus pro Pon - ti - fi - ce no - stro

mf Bocca chiusa

The first system of the score features a vocal line on a treble clef staff and piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a rest, followed by the lyrics 'O - re - - - mus pro Pon - ti - fi - ce no - stro'. The piano accompaniment consists of chords and moving lines in both hands. The tempo is marked with a quarter note equal to 82 (♩ = 82). The key signature has one sharp (F#).

The second system continues the piano accompaniment from the first system. It features a treble and bass clef staff. The music includes various chordal textures and melodic lines. The dynamics range from *mf* to *f*. The tempo remains *Poco animando* (♩ = 82).

poco dim. **Poco animando** ♩ = 82

p Solo tacet

Pi - - - o Do - minus con - ser - vet e - -

p Do - minus con - ser - vet e - -

The second system of the score features a vocal line on a treble clef staff and piano accompaniment on two staves. The vocal line begins with the lyrics 'Pi - - - o Do - minus con - ser - vet e - -'. The piano accompaniment consists of chords and moving lines in both hands. The tempo is marked with a quarter note equal to 82 (♩ = 82). The key signature has one sharp (F#).

2 Poco animando ♩ = 82

The third system continues the piano accompaniment from the second system. It features a treble and bass clef staff. The music includes various chordal textures and melodic lines. The dynamics range from *dim.* to *p*. The tempo remains *Poco animando* (♩ = 82).

(Solo cogli altri)

um, et vi - vi - fi - cet e - um, et be -
 um, con - ser - vet et vi - vi - fi - cet e - um, et be -
 Do - minus con - ser - vet e - um, et vi - vi - fi -
 De - us con - ser - vet e - um, et vi - vi - fi -

- a - tum fa - ci - at e - um in ter - ra, et non tra - dat e - um.
 - a - tum fa - ci - at e - um in ter - ra, et non tra - dat
 - cet, et be - a - tum in ter - ra, et non tra - dat e - um,
 - cet, et be - a - tum in ter - ra, non tra - dat e - um

3

poco cresc. *f*

in a - ni - mam i - ni - mi - co - rum in a - nimam i - ni - mi - co - - rum

poco cresc. *f*

in a - ni - mam i - ni - mi - co - rum e - jus, in a - ni - mam i - ni - mi -

poco cresc. *f*

non tra - dat in a - i - mam i - ni - mi - co - rum i - ni - mi - co - - - -

poco cresc. *f*

in a - ni - mam i - ni - mi - co - rum in a - ni - mam i - ni - mi - co - rum

4

poco cresc. *f*

Ad. *Ad.*

Poco rit.

Tempo 1º

Solo
A piena voce

dim. e - - - - jus.

dim. - co - - rum e - jus.

dim. - rum e - - - - jus. *p Bocca chiusa*

dim. e - - - - jus. *p Bocca chiusa*

0 - re -

Poco rit.

5 Tempo 1º

dim. *p*

- mus pro Pon - ti - fi - ce no - ³ - stro Pi - o.

The first system of the score features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a rest, followed by the lyrics "mus pro Pon - ti - fi - ce no - ³ - stro Pi - o." The piano accompaniment consists of chords and moving lines in both hands, with dynamics markings of *mf* and *dim.* in both the upper and lower staves.

6

The second system shows the piano accompaniment for the second system of the score. It continues with chords and moving lines in both hands, maintaining the *mf* and *dim.* dynamics, and ending with a *p* (piano) dynamic marking.

(Solo)

O - re - - - - mus pro Pon - ti - fi - ce.

mf Bocca chiusa

The third system begins with a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line has a rest followed by the lyrics "O - re - - - - mus pro Pon - ti - fi - ce." The piano accompaniment features a *p* dynamic in the upper left, followed by *mf* and *cresc.* markings in both hands, and a *f* dynamic at the end.

The fourth system shows the piano accompaniment for the fourth system of the score. It continues with chords and moving lines in both hands, featuring *mf* and *cresc.* dynamics, and ending with a *f* dynamic marking.

Poco animando

Solo tacet

p Do - minus con -

poco dim.

no - stro Pi - o.

f (Bocca chiusa)

p Do - mi -

p Do - mi -

p Do -

dim.

dim.

7 Poco animando

dim.

p

Solo cogli altri

poco cresc.

- ser - - - vet e - - - um,

et vi -

- nus con - ser - vet e - - um,

et vi - vi - fi -

- nus con - ser - vet e - - um,

poco cresc. Do -

- mi - nus con - ser - vet e - - um,

p con - ser - vet e - um,

Do - minus conser - vet e - um,

p

De - - us. conser - vet e - um,

8

poco cresc.

mf
 - vi - - - fi - cet e - - - um,
 - cet et vi - vi - ficet e - um. et be - a - tum fa - ci - at e - um in
 - minus vi - vi - ficet e - - - um.
 - ficet e - um. Do - mi - nus, et be - a - tum fa - ci - at e - um in
 et vi - vi - fi - cet, et be - a - tum in
 Do - mi - nus...
 et vi - vi - - fi - cet, et be - a - tum in

Poco allarg.
 ter - ra.
 ter - ra, be - a - tum fa - ci - at e - um in ter - ra.
 ter - ra, be - a - tum fa - ci - at e - um in ter - ra.
 be - a - tum
 ter - ra, be - a - tum fa - ci - at e - um in ter - ra.
 fa - ci - at
 ter - ra, be - a - tum fa - ci - at e - um in ter - ra.

Poco allarg.
 9

Tempo 1º

sempre f

0 - re - - - mus pro Pon - ti -
 0 - re - - - mus pro Pon - ti -
 0 - re - - - mus, o - re - mus pro Pon - ti -
sempre f
 0 - re - - - mus, o - re - mus pro Pon - ti - fi - ce, o - re - -

10 Tempo 1º

11

sempre f
 Ped.

Allarg.

ff
 - fi - - ce no - - stro Pi - - o -
 - fi - - ce no - - stro Pi - - o -
 - fi - - ce no - - stro Pi - - o -
 - mus pro - - - mus pro Pon - ti - fi - ce Pi - - o -

Allarg.

ff