

PAOLO SERRAO-1858

Inno a S. Tommaso Apostolo

per due voci pari

INNO A S. TOMMASO

ALLEGRO

P. SERRAO

First system of the piano introduction, featuring a treble and bass clef with a key signature of one flat and a common time signature. The music consists of several measures of chords and melodic lines.

Second system of the piano introduction, continuing the musical themes from the first system.

TENORI

Tenor vocal line with lyrics: Sal-ve, sal-ve ill-u-strator fi-dei. Sal-ve

BASSI

Bass vocal line with lyrics: Sal-ve, sal-ve il-lu-strator fi-dei. Sal-ve

Piano accompaniment for the first vocal system, providing harmonic support for the vocal lines.

Tenor vocal line with lyrics: sal-ve sol ve-ri-ta-tis ful-gi-de to-ti-us or-bis

Bass vocal line with lyrics: sal-ve sol ve-ri-ta-tis ful-gi-de to-ti-us or-bis

Piano accompaniment for the second vocal system, concluding the piece with a final chord.

TEN. *gau-di-um et ur-bis no - strae glo - ria Sal - - -*

BAS. *gau-di-um et ur-bis no - strae glo - ria Sal - - -*

TEN. *-ve.*

BAS. *-ve.*

TEN. *Sal - ve, sal - ve il-lu-strator Fi - dei sol - - - ve-ri -*

BAS. *Sal - ve, sal - ve il-lu-strator Fi - dei sal-ve*

TEN. *- ta - - tis ful - - gi - de to - ti - us, to -*

BAS. *sal - ve il - lu - stra - tor fi - dei to - ti - - us, to -*

TEN. *- ti - us or - bis gau - dium et ur - - bis... no - - stra... gla - - ri -*

BAS. *- ti - us or - bis gau - dium et sol... ve - ri - ta - tis, ve - ri - ta - tis*

TEN. *- a Per te, per te ful - gent mi - ste - ri - a*

BAS. *ful - gi - de Per te, per te, Ful - gent mi - ste - ri - a*

AN.
ma - - gis, ma - - gis um - bro - sa gen - - ti - bus

ASSI
ma - gis ma - gis um - bro - sa gentibus.....

The first system of the musical score consists of three staves. The top staff is for the vocal line (AN.), with lyrics 'ma - - gis, ma - - gis um - bro - sa gen - - ti - bus'. The middle staff is for the bass line (ASSI), with lyrics 'ma - gis ma - gis um - bro - sa gentibus.....'. The bottom staff is for the piano accompaniment, showing chords and melodic lines in both hands.

AN.
hu - - ma - ni - ta - - tis..... ve - ri - tas di - vi - - ni -

ASSI
hu - - ma - ni - ta - - tis..... ve - ri - tas di - vi - - ni -

The second system of the musical score consists of three staves. The top staff is for the vocal line (AN.), with lyrics 'hu - - ma - ni - ta - - tis..... ve - ri - tas di - vi - - ni -'. The middle staff is for the bass line (ASSI), with lyrics 'hu - - ma - ni - ta - - tis..... ve - ri - tas di - vi - - ni -'. The bottom staff is for the piano accompaniment, showing chords and melodic lines in both hands.

AN.
- ta - - tis..... cla - - ri - tas hu - ma - ni - ta - tis....

ASSI
- ta - tis cla - ri - tas hu - ma - ni - ta - tis....

The third system of the musical score consists of three staves. The top staff is for the vocal line (AN.), with lyrics '- ta - - tis..... cla - - ri - tas hu - ma - ni - ta - tis....'. The middle staff is for the bass line (ASSI), with lyrics '- ta - tis cla - ri - tas hu - ma - ni - ta - tis....'. The bottom staff is for the piano accompaniment, showing chords and melodic lines in both hands.

T. *ve - ri - tas di - vi - ni - ta - tis... cla - ri -*

B. *ve - ri - tas di - vi - ni - ta - tis... cla - ri -*

The first system of the musical score consists of three staves. The top staff is for the Tenor (T.), the middle for the Bass (B.), and the bottom for the piano accompaniment. The lyrics are 've - ri - tas di - vi - ni - ta - tis... cla - ri -'. The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

T. *-tas di - vi - ni - ta - - - tis, di - vi - ni - ta - tis... cla - ri - tas... di - vi - ni -*

B. *tas di - vi - ni - ta - - - tis di - vi - ni - ta - - - tis cla - ri - tas... di - vi - ni -*

The second system continues the vocal lines and piano accompaniment. The lyrics are '-tas di - vi - ni - ta - - - tis, di - vi - ni - ta - tis... cla - ri - tas... di - vi - ni -'. The piano part continues with its accompaniment, including some sustained chords.

T. *-ta - tis cla - - ri - tas.*

B. *-ta - tis cla - - ri - tas.*

The third system concludes the vocal lines and piano accompaniment. The lyrics are '-ta - tis cla - - ri - tas.'. The piano part features a final melodic flourish in the right hand and a sustained bass line.

First system of piano introduction. Treble clef, bass clef, common time signature. Key signature: two flats (B-flat, E-flat). The music features a series of chords in the right hand and a melodic line in the left hand.

Second system of piano introduction. Treble clef, bass clef, common time signature. Key signature: two flats. The music continues with similar harmonic and melodic patterns.

ANDANTE SOST.^o

TENORE SOLO

First system of the tenor vocal line. Treble clef, two flats key signature. The lyrics are: Tu creato-ris gra-ti-am, Tu redemptoris vul-ne-ra,

First system of piano accompaniment for the vocal line. Treble clef, bass clef, two flats key signature. The music consists of rhythmic patterns in the right hand and sustained notes in the left hand.

Second system of the tenor vocal line. Treble clef, two flats key signature. The lyrics are: Tu memisti oli-gi-to, tu mamulatus tan-ge-re parte palpa-ta

Second system of piano accompaniment for the vocal line. Treble clef, bass clef, two flats key signature. The music continues with rhythmic patterns in the right hand and sustained notes in the left hand.

fir-miter in-fide fi-bris ju-bi-lat et ma-re no-strum

lu-mi-ne tan-ti splen-do-ris, tantisplen-do-ris ru-ti-

ALLEGRO

TENORI
-lat. **TUTTI**
BASSI
Ro-ma du-o-rum prin-ci-pum sit fe - lix in prae-

Ro-ma du-o-rum prin-ci-pum sit fe - lix in prae-

T. Tu crea-to - ris, cre-a-to-ris gra-tiam, tu.....redem-

B. Tu crea-to - ris, cre-a-to-ris gra - tiam, tu crea-

T. -pto - - ris... vul - - ne - ra.... tu me - ru - i - sti,

B. -to-ris, cre-a-to-ris gra-tiam tu me - ru - i - sti,

T. me-ru-i-sti di-gi-to, tu ma - - nus... la - - tus... tan - - ge-

B. me-ru-i-sti di-gi-to tu..... redem-pto-ris, tu redemptoris

T. *-re per te pal-pa-ta, pal-pa-ta fir-mi-ter in*

B. *vulnera per te, per te pal-pa-ta fir-mi-ter*

T. *fi - de fi - bris, fi - bris.... ju - bi-lat*

B. *in fi-de, in fi-de fi-bris ju-bi-lat.....*

T. *et..... ma - re no-strum lu-mi-ne tan-ti splen-*

B. *et..... ma - re no-strum lu-mi-ne tan-ti splen-*

T. *- do - - ris ru - ti - lat. Ro - madu - o - rum, Du -*

B. *- do - ris ru - ti - lat, Ro - - madu - o -*

T. *- o - rum Princi - pum sit Fe - lix, fe - lix in praesi - di -*

B. *- rum Princi - pum sit fe - lix, fe - lix in praesi - di -*

T. *- o in u - no Tho - ma A - po - sto - lo Or - to - na est fe - li - cis -*

B. *- o in u - no Thoma, in u - no, Tho - ma A - po - sto - lo Or - to - na est fe - li - cis -*

T. *p* - - - si - ma, Or - to - na est fe - li - cis - - si - ma, Or - to -

B. *p* - si - ma, Or - to - na est fe - li - cis - - si - ma, Or - to -

est fe - li - - cis - - - si - ma!

T. *p* - na est fe - li - cis - - si - ma, Or - to - na est fe - li - cis - si - ma!

B. *p* - na est fe - li - cis - - si - ma, Or - to - na est fe - li - cis - si - ma!

accel.

T. *p*

B. *p*

p