

Qui seminant in lacrimis

(aus Psalm 125)

Für gemischten Chor und Orgel

Franz Liszt

p

Qui se - mi - nant in

p

Qui se - mi - nant in

p

Qui se - mi - nant

p

Qui se - mi - nant in

legato sempre

p

pp

Detailed description: This system contains the first four vocal staves and the beginning of the piano accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics 'Qui se - mi - nant in'. The piano part begins with a soft (*p*) accompaniment in the right hand and rests in the left hand. The key signature is one sharp (F#) and the time signature is 3/2.

8

la - cri - mis, in la - cri - mis, in ex - sul - ta - - ti -

la - cri - mis, in la - cri - mis, in ex - sul - ta - - ti -

8

la - cri - mis, in la - cri - mis, in ex - sul - ta - - ti -

la - cri - mis, in la - cri - mis, in ex - sul - ta - - ti -

Detailed description: This system contains the vocal staves and the piano accompaniment for the second system. The vocal parts continue with the lyrics 'la - cri - mis, in la - cri - mis, in ex - sul - ta - - ti -'. The piano part provides accompaniment for the vocal lines. The system begins with a measure rest (8) for the vocal parts. The piano part continues with accompaniment in both hands.

14

-o - - ne me - tent. *p* Qui

-o - - nē me - tent. *p* Qui

8 -o - - ne me - tent. *p*

-o - - ne me - tent. *p*

pp

21

se - mi - nant in la - cri - mis, in la - cri - mis *p*

se - mi - nant in la - cri - mis, in la - cri - mis, *p* <

8 se - - nant in la - cri - mis, in la - cri - mis, *p*

se - mi - nant in la - cri - mis, in la - cri - mis, *p*

27

in ex - sul - ta - - ti - o - - ne me - tent, in ex-sul - ta - ti-o - ne,
 in ex - sul - ta - - ti - o - - ne me - tent, in ex-sul - ta - ti-o - ne,
 8 in ex - sul - ta - - ti - o - - ne me - tent, in ex-sul - ta ti-o - ne,
 in ex - sul - ta - - ti - o - - ne me - tent, in ex-sul - ta - ti-o - ne,

33

in ex-sul-ta-ti-o-ne me-tent, me-tent,
 in ex-sul-ta-ti-o-ne me-tent, me-tent,
 8 in ex-sul-ta-ti-o-ne me-tent, me-tent,
 in ex-sul-ta-ti-o-ne me-tent, me-tent,

39

f sempre

in ex - sul - ta - ti - o - ne me - - tent, in ex - sul -
 in ex - sul - ta - ti - o - ne me - - tent, in ex - sul -
 8 in ex - sul - ta - ti - o - ne me - - tent, in ex - sul -
 in ex - sul - ta - ti - o - ne me - - tent, in ex - sul -

46

- ta - ti - o - ne me - - - tent, me - - - tent, in ex - sul -
 - ta - ti - o - ne me - - - tent, me - - - tent, in ex - sul -
 8 - ta - ti - o - ne me - - - tent, me - - - tent, in ex - sul -
 - ta - ti - o - ne me - - - tent, me - - - tent, in ex - sul -

ten. *ten.*

-ta - - - ti - o - ne me - - - - - tent.

-ta - - - ti - o - ne me - - - - - tent.

8 -ta - - - ti - o - ne me - - - - - tent.

-ta - - - ti - o - ne me - - - - - tent.

Pedal.

The musical score consists of five systems. The first four systems are vocal lines in treble clef with lyrics. The fifth system is a piano accompaniment in grand staff (treble and bass clefs). The piano part features a dense texture of chords and arpeggios in the right hand, and a slower-moving bass line in the left hand. A 'Pedal.' instruction is placed below the first measure of the piano accompaniment. The lyrics are '-ta - - - ti - o - ne me - - - - - tent.' repeated across the vocal lines.