

Amy Dunker

Sancta Maria

SATB and
Violoncello

SANCTA MARIA, succurre miseris, iuva pusillanimes, refove flebiles, ora pro populo, interveni pro clero, intercede pro devoto femineo sexu: sentiant omnes tuum iuvamen, quicumque celebrant tuam sanctam commemorationem. Amen.

HOLY MARY, be thou a help to the helpless, strength to the fearful, comfort to the sorrowful, pray for the people, plead for the clergy, intercede for all holy women consecrated to God; may all who keep thy sacred commemoration feel the might of thine assistance. Amen.

Duration: ca. 4 ½ Minutes

Sancta Maria

Amy Dunker

$\bullet = 60$

Soprano

Alto

Tenor

Bass

Cello

mp A

S

A

T

B

Vlc.

San cta Ma ri a,

San cta Ma ri a

San cta

San cta

Sancta Maria

13

San cta Ma ri a, — suc cur re mi se ris,

A a, suc cur re mi se ris, —

T Ma ri a, suc cur re mi se ris, — iu va

B Ma ri a, suc cur re mi se ris,

Vlc.

13

iu va pu sil la ni mes, re fo ve fle bi les, —

mp

18

S iu va pu sil la ne mes, re fo ve fle bi les, —

A iu va pu sil la ne mes, — re fo ve fle bi les, —

T pu sil la ne mes, — re fo ve fle bi les, — or a pro

mf

B iu va pu sil la ne mes, — o ra

Vlc.

18

—

Sancta Maria

3

B *mf*

23

S or a pro po pu lo, — in ter ve — ni pro cle *mf*

A or a pro po — pu lo, in ter ve —

T 8 po — pu lo, — in ter ve — ni pro *mf*

B pro po pu lo, — in ter ve — ni

Vlc. 23

mf

27

S ro, in

A — ni pro cle ro, >

T 8 cle ro, *mf*

B in ter ve — ni pro cle ro, —

Vlc. 27

4

Sancta Maria

C

32

Soprano (S) Alto (A) Tenor (T) Bass (B) Viola (Vlc.)

ter ce de, in ter ce de pro ____ de vo to fe mi ne o se xu:
 in ter ce de pro de vo to fe mi ne o se
 in ter ce de

D

37

Soprano (S) Alto (A) Tenor (T) Bass (B) Viola (Vlc.)

xu:
 pro de vo to fe mi ne o se xu:
 sen ti ant om ____ nes
 sen ti ant om ____ nes tu um iu ____

Sancta Maria

5

42

S: *mf*
sen ti ant om _____ nes tu um
mf
sen ti ant om _____ nes tu um iu va men,
mf
iu _____ va men, qui cum
f

A:

T: *f*
qui cum

B:

Vlc.

46

S: *f*
iu va men, qui cum que ce _____ le brant tu am san ctam
E

A: *f*
qui cum que ce _____ le brant tu am san ctam

T: *f*
que ce _____ le brant ce le brant tu am san ctam

B: *f*
que ce le brant ce le brant tu am san ctam

Vlc. *f*

Sancta Maria

51

S — co me mo ra ti o nem, qui cum que ce le brant sanctam

A — co mem mo ra ti o nem, qui cum que ce le brant sanctam

T — 8 co mem mo ra ti o nem, qui cumque ce le brant tu am sanctam —

B — co mem mo ra ti o nem, qui cumque ce le brant tu am sanctam —

Vlc. —

51

S — co me mo ra ti o nem, — — — — —

A — co mem mo ra ti o nem, — — — — — A men.

T — 8 co mem mo ra ti o nem, — — — — — A men.

B — co mem mo ra ti o nem, — — — — — A men.

Vlc. —

Cello

Sancta Maria

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A: Staff 2, measures 7-12. Dynamics: *mp*. Measure 12 ends with a fermata.

B: Staff 2, measures 20-25. Measure 20 has a tempo marking of 3 . Measure 21 has a dynamic of *mf*.

C: Staff 2, measures 28-33. Measure 28 has a dynamic of *mf*. Measure 33 ends with a fermata.

D: Staff 2, measures 38-43. Measure 38 ends with a fermata. Measure 40 has a dynamic of *f*.

E: Staff 2, measures 48-53. Measure 48 ends with a fermata. Measure 50 has a dynamic of *f*.

Measure 54: Bass clef changes to C-clef. Time signature changes to $\frac{5}{4}$. Measures 55-56: Bass clef changes to G-clef. Time signature changes to $\frac{3}{4}$. Measures 57-58: Bass clef changes back to C-clef. Time signature changes back to $\frac{2}{4}$.