

# O Vos Omnes

3

SSA and Piano\*

Lamentations 1:12, alt.

Music by  
Ruth Morris Gray

Musical notation for Soprano I, Soprano II, and Alto parts. The Soprano I part has a treble clef and a key signature of one flat. The Soprano II and Alto parts have a bass clef and a key signature of one flat. The notation shows a short melodic phrase for each part.

Expressively, as in a chant ( $\text{♩} = 56$ )

Musical notation for Soprano I and II parts. The Soprano I part has a treble clef and a key signature of one flat. The Soprano II part has a bass clef and a key signature of one flat. The notation shows a short melodic phrase for each part. The Soprano I part is marked *p* and the Soprano II part is marked *p*. The lyrics "Come," are written below the Soprano I part.

Musical notation for Piano accompaniment. The notation shows a short melodic phrase for the piano. The piano is marked *mp*. The tempo is  $\text{♩} = 56$ . The lyrics "Come," are written below the piano part. The piano part is marked *8va* and *8vb*.

Hold down pedal through m. 14

Musical notation for Soprano I and Piano accompaniment. The Soprano I part has a treble clef and a key signature of one flat. The piano part has a grand staff with a key signature of one flat. The tempo is  $\text{♩} = 56$ . The lyrics "all ye who pass by this way, attend and see" are written below the Soprano I part. The piano part is marked *8va* and *8vb*.

Performance time: ca. 3:00

\*Also available: SATB (CGE121); TTB (CGE123).

Copyright © 2016 Choristers Guild. All rights reserved. Printed in U.S.A.  
Reproduction of all or any portion in any form is prohibited without permission of the publisher.

The copying of this music is prohibited by law and is not covered by CCLI, LicenSing, or OneLicense.net.

9 *mp* if there be an - y

*mp* if there be an - y sor - row,

*gva*-----

*gvb*-----

13 *molto rit. e dim.* sor - row like to my sor -

*molto rit. e dim.* my sor -

*molto rit. e dim.*

*Pedal harmonically*

17 *p* *Crisply, with intensity* ( $\text{♩} = 126$ )

*p* row. *mp* O vos om - nes,

*p* *Crisply, with intensity* ( $\text{♩} = 126$ )

*mp*

20 *mp*

qui tran - si - tis per vi - am,

O vos om - nes,

22

at - ten - di - te.

O vos om - nes,

24

qui tran - si - tis per vi - am, at - ten - di - te,

at - ten - di - te,

26 *cresc.* *mf*

at - ten - di - te. O vos om - nes, qui tran - si - tis per vi - am,

*cresc.* *mf*

at - ten - di - te. O vos om - nes, qui tran - si - tis per vi - am,

29

O vos om - nes, at - ten - di - te.

O vos om - nes, at - ten - di - te.

31

O vos om - nes, qui tran - si - tis per vi - am,

O vos om - nes, qui tran - si - tis per vi - am,

33

at - ten - di - te, at - ten - di - te.

at - ten - di - te, at - ten - di - te.

36

*poco rit.*

*poco rit.*

*decresc. e poco rit.*

39

**Flowing** ( $\text{♩} = 63$ )

*mp*

O vos om - nes, qui tran - si -

**Flowing** ( $\text{♩} = 63$ )

*mp legato*

42

tis per vi - am, *mp* O vos om - nes,  
 O vos om - nes,

45

at - ten - di - te. *p* *cresc. poco a poco* At - ten - di - te et  
 at - ten - di - te. *p* *cresc. poco a poco* At - ten - di - te et

48

vi - de - te si est do - lor si - cut, si est do -  
 vi - de - te si est do - lor si - cut, si est do -

51 *mf* *decresc.*

lor — me — us.

*mf* *decresc.*

lor — me — us.

*mf* *decresc.*

54 *mp cresc. poco a poco*

— At - ten - di - te et vi - de - te si

*mp cresc. poco a poco*

— At - ten - di - te et vi - de - te si

*mp cresc. poco a poco*

57 *mf*

est do - lor si - cut, si est do - lor —

*mf*

est do - lor si - cut, si est do - lor —

*mf*

60

me - us, si - cut do -

me - us, si - cut do -

63

*decresc.*

lor me - us,

lor me - us,

*decresc.*

*decresc.*

66

*poco rit. (in 4)*

**Tempo II (♩ = 126)**

*mp*

me - us.

me - us.

*poco rit. (in 4)*

*mp*

**Tempo II (♩ = 126)**

*mp*

*crisply, as before*

*cresc.*