

# Adoremus in Aeternum

Conclusion of Benediction of the Blessed Sacrament

Fr William Dinga, Jr.

Score

Op. 466-666

**allegretto** ♩ = 50

The musical score is written for Soprano, Alto, Tenor, Bass, and Keyboard. It is in the key of D major (one sharp) and 6/8 time. The tempo is marked 'allegretto' with a quarter note equal to 50 beats per minute. The score begins with a rest for the vocalists, followed by a double bar line. The vocal parts enter with the lyrics 'A - do - re - mus in ae - ter - num sanc -'. The Soprano and Alto parts are marked *mf*. The Tenor and Bass parts are also marked *mf*. The Keyboard part begins with a *mp* dynamic and features a steady accompaniment of eighth notes in the right hand and chords in the left hand. The score includes a repeat sign and a double bar line, followed by a final cadence.

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2

S/A 8 *rit.* **f** *a bit slower* END  
tis - si-mum Sac - ra-men - tum, Sac-ra - men - tum. **f** Lau - da - te Do - mi-num om - nes gen - tes:

T/B END **f** Lau - da - te Do - mi-num

Kybd. 8 *rit.* **f** *a bit slower* END

S/A 14 *sweetly* **mp** Lau - da - te Do - mi-num  
lau - da - te e - um om - nes po - pu - li.

T/B **mp** Lau - da - te,  
om - nes gen - tes: lau - da - te e - um om - nes po - pu - li.

Kybd. 14 *sweetly* **mp** *sva*

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*rit.* *a tempo*

S/A

om - nes gen - tes: lau - da - te e - um om - nes po - pu - li. *mf* A - do - re - mus

T/B

lau - da - te, om - nes, om - nes po - pu - li. *mf*

Kybd.

19 (8<sup>va</sup>) lau - da - te, om - nes, om - nes po - pu - li. *mf* *rit.* *a tempo*

S/A

in ae - ter - num sanc - tis - si - mum Sac - ra - men - tum, Sac - ra - men - tum. *mf* *rit.*

T/B

in ae - ter - num sanc - tis - si - mum Sac - ra - men - tum, Sac - ra - men - tum. *mf* *rit.*

Kybd.

24 in ae - ter - num sanc - tis - si - mum Sac - ra - men - tum, Sac - ra - men - tum. *mf* *rit.*

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4  
30 *Chantlike*

S/A *mf* et ver - i - tas ma - net in ae - ter - num. A - do -

T/B *mp* Quoniam con - fir - ma - ta - est su - per nos mi - se - ri - cor - di - a — e - jus. *mf*

30 *Chantlike*

Kybd. *mp* *mf*

35 *rit.*

S/A re mus in ae - ter - num sanc - tis - si - mum Sac - ra - men - tum, Sac - ra - men - tum.

T/B

Kybd. *rit.*

Detailed description: This is a musical score for a choral and keyboard piece. It is divided into two systems. The first system (measures 30-34) is in 4/4 time, key of B-flat major. It features Soprano/Alto (S/A) and Tenor/Bass (T/B) voices, and a Keyboard (Kybd.) accompaniment. The S/A part has a 'Chantlike' style and a mezzo-forte (mf) dynamic. The T/B part has a mezzo-piano (mp) dynamic. The Kybd. part has a mezzo-piano (mp) dynamic. The lyrics are: 'et ver - i - tas ma - net in ae - ter - num. A - do -' for S/A and 'Quoniam con - fir - ma - ta - est su - per nos mi - se - ri - cor - di - a — e - jus.' for T/B. The second system (measures 35-39) is in 3/4 time, key of D major. It features S/A and T/B voices, and a Kybd. accompaniment. The S/A part has a 'rit.' (ritardando) marking. The lyrics are: 're mus in ae - ter - num sanc - tis - si - mum Sac - ra - men - tum, Sac - ra - men - tum.' for S/A. The Kybd. part also has a 'rit.' marking.

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42 **similar tempo=77**

S/A *f* Spi - ri - tu - i Sanc - to:

T/B *mf* Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i Spi - ri - tu - i Sanc - to:

Kybd. *mf* *f* *deliberately*

47 Si - cut e - rat in prin - ci pi - o, et nunc et sem - per et in sae - cu - la

S/A *deliberately*

T/B *deliberately*

Kybd. *deliberately*

6  
53

S/A

*f* sae - cu - lo - rum A - men. *mf* A - men. *mp* A - men. *mf* Ad - o

T/B

*f* A - men. *mf* A - men. *mp* A - men. *mf*

Kybd.

53

*f* *mf* *mp* *mf*

*f* *mf* *mp* *mf*

Adoremus in Aeternum *rit.*

The entire Benediction Suite is dedicated to Jean Pierre de Caussade, SJ - a masterful interpreter of the Divine Will and our participation in it: including music, as the expression of the Holy Spirit.