

5
DIES IRAE &c.

an Ancient Hymn on the
Last Judgment,

translated from the Latin by the R.H. the

EARL of ROSCOMMON,

Set to Music

and respectfully inscribed to

The Right Hon.^{ble} Lady Frances Harpur,

by

C. J. Latrobe.

Adapted for the Piano Forte, and Four Voices.

Price 7^s/6.

LONDON

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Coro

Soprano.
Alto.
Tenore.
Basso.

Largo

Piano.
Forte.

Oboe ô Clarinetto

Cres. *Sempre* *Cres.*

pp *f* *p*

The Day of wrath, that dreadful day! that dreadful day!

The Day of wrath, that dreadful day, the day of wrath that dreadful day!

The Day of wrath, that dreadful dread ful day, the day of wrath that dreadful day!

The Day of wrath, that dreadful that dreadful day! that dreadful day!

8

ff *p*

The day of

The day of wrath

The day of

f *pf* *f*

The day of wrath, that dreadful day, that dreadful dread - - - ful
wrath - - - - , that dreadful day shall the whole
that dreadful dread - - - ful day, that dreadful day shall the whole
wrath that dreadful day shall the whole

pf *f* *pf* *f*

day shall the whole World - - - - in Afh - es lay!
World in Afh - es lay shall the whole World in Afh - es lay!
World in Afh - es lay shall the whole World in Afh - es lay!
World in Afh - es lay in Afh - es lay!

ff *f* *Cres.* *p* *p*

tutti
What horror what

tutti
What horror

Solo
What horror what horror! what hor - ror shall invade the mind

Cres.

f
hor - - ror shall invade the mind What hor - ror shall in - vade the mind, when the strict

what horror shall invade the mind What hor - ror shall in - vade the mind, when the strict

mind
tutti What hor - ror shall in - vade the mind,

what horror shall invade the mind What hor - ror shall in - vade the mind,

f *ff* *p* *tr*

Judge when the strict Judge who w^d be kind shall have no ve_nial faults to find, when the strict
 Judge when the strict Judge shall have no ve_nial faults to find, when the strict
 when the strict Judge - - shall have no ve_nial faults to find, what
 when the strict Judge who w^d be kind shall have no ve_nial faults to find, what
 Judge, who would be kind shall have no ve_nial faults to find! what
 Judge, who would be kind shall have no ve_nial faults to find! what
 horror what horror what
 horror what horror what
 Cres.

horror, what hor - ror shall in - vade the mind, when the strict Judge, who would be

horror, what hor - ror shall in - vade the mind, when the strict Judge, who would be

horror, what hor - ror shall in - vade the mind, when the strict Judge, who would be

horror, what hor - ror shall in - vade the mind, when the strict Judge, who would be

f

p

kind, who would be kind shall have no ve - nial faults to find!

kind, who would be kind shall have no ve - nial faults to find - -!

kind, who would be kind shall have no ve - nial faults to find !

kind, who would be kind shall have no ve - nial faults to find!

p

Tromba

Tenore Solo

The

7.

laft loud trumpets aw - - ful found, shall thro' the rending tombs rebound shall

f unis *f*

thro' the rend--ing tombs rebound and wake the Nations un--der Ground!

ff

8 unis

Clarion

Basso Solo

Na - - ture and Death, shall with fur - - prize be - hold the

pale of - - fen - - der rife, and view the Judge with

con - - scious Eyes, and view the Judge with con - - scious Eyes



Piano introduction in C major, 4/4 time. The music features a series of chords and arpeggiated figures in both hands, with dynamic markings of *ff*, *p*, and *Cres.* (Crescendo).



Vocal and Oboe entry. The vocal parts (Soprano, Alto, Tenor, Bass) and Oboe part enter with the lyrics: "Then shall with u-ni-ver-sal dread the fa-cred my-ctic book be". The piano accompaniment continues with arpeggiated figures. Dynamic markings include *f* and *Cres.*

Then shall with u-ni-ver-sal dread the fa-cred my-ctic book be

Oboe



Vocal and piano accompaniment for the second system. The lyrics are: "read to try the Living! and the Dead!". The piano part features a more active accompaniment with arpeggiated figures. Dynamic markings include *f*, *p*, and *Adg.* (Adagio).

read to try the Living! and the Dead!

Adg.

Tromba

Tenore

The Judge ascends his aw-ful throne, He

Adg^o

and all with shame con-fess their own!

Adg^o

and all with shame con-fess their own!

Adg^o

makes each fecret fin be known

and all with shame con-fess their own!

Adg^o

and all with shame con-fess their own!

Aria. Soprano. Andante

O then, what int'rest shall I make? to whom shall I my refuge take, to whom shall

I my refuge take, to whom shall I my refuge take, when the most

just have cause to quake, when the most just have cause to quake, have cause to quake! - O

then what Int'rest shall I make? to whom shall I my refuge take? O then what Int'rest shall I make?

to whom shall I my refuge take, when the most just

pf *p* *pf*

have cause to quake, O then what Int'rest shall I make to whom shall I my refuge take?

to whom shall I my refuge take when the most just have cause to

quake when the most just have cause to quake have cause to quake!

f *p* *f* *p* *pf*

Coro Tutti

Thou migh-ty formida-ble King! Thou mer-cy's un-ex-haust-ed

Thou migh-ty formida-ble King! Thou mer-cy's un-ex-haust-ed

Thou migh-ty formida-ble King! Thou mer-cy's un-ex-haust-ed

Thou migh-ty formida-ble King! Thou mer-cy's un-ex-haust-ed

Spring! Some Comfor-ta-ble pi-ty

Spring! Some Comfor-ta-ble pi-ty

Spring! Some Comfor-ta-ble pi-ty

Spring! Some Comfor-ta-ble pi-ty

Some Comfortable pi-ty, pi-ty bring! Thou migh-ty formida ble King! Thou Mer-cy's

pity Some pi-ty, pi-ty bring! Thou migh-ty formida ble King! Thou Mer-cy's

pity Some pi-ty, pi-ty bring! Thou migh-ty formida ble King! Thou Mer-cy's

Some Comfortable pi-ty, pi-ty bring! Thou migh-ty formida ble King! Thou Mer-cy's

f

Solo.

unexhausted Spring! O then what Int'rest shall I make, to whom shall I my re-fuge take?

unexhausted Spring! Thou mighty

unexhausted Spring! Thou mighty

unexhausted Spring!

p

tutti

Thou mighty King! Thou Mercy's Spring! Some Comfortable pity bring!

formida-ble King! thou Mercy's un-exhausted Spring! Some Comfortable pity bring!

formida-ble King! thou Mercy's un-exhausted Spring! Some Comfortable pity bring! Thou mighty

Thou mighty King! Thou Mercy's Spring! Some Comfortable pity bring! Thou mighty

f *p* *f*

Thou mighty King! Thou Mercy's Spring! Some Comfortable pi-ty bring!

Thou mighty King! Thou Mercy's Spring! Some Comfortable pi-ty bring!

formi-dable King! Thou Mercy's unexhausted Spring! Some Comfortable pi-ty bring!

formi-dable King! Thou Mercy's unexhausted Spring! Some Comfortable pi-ty bring!

p

DUETTO

Largo

For get, not what my ranfom

coft,

nor let my dearbought Soul be

loft,

my dearbought Soul be

For-get not what my ran-fom coft, nor let my dearbought Soul be

loft in forms of guilty terror, in forms, in forms of guilt-ty

loft in forms of guilty terror, in forms of guilty terror in forms of guilt-ty

pf

terror toft! For-get not what my ran--som coft, nor let my

terror toft! For-get not what my ran--som coft, nor let my

f *p*

dearbought Soul be loft, in forms of guilt-ty ter--ror toft!

dearbought Soul be loft, in forms of guilt-ty ter--ror toft!

Cres. *f* *p*

DUETTO

Largo

For get not what my ranfom

coft,

nor let my dearbought Soul be

loft,

my dearbought Soul be

For-get not what my ran-fom coft, nor let my dearbought Soul be

loft in forms of guilty terror, in forms, in forms of guilt

loft in forms of guilty terror, in forms of guilty terror in forms of guilt

pf

terror toft! For-get not what my ran--som coft, nor let my

terror toft! For-get not what my ran--som coft, nor let my

f *p*

dear bought Soul be loft, in forms of guilt-ty ter--ror toft!

dear bought Soul be loft, in forms of guilt-ty ter--ror toft!

Cres. *f* *p*

Thou who for me didst feel such pain, whose

pre-cious blood the Crofs did ftain, Let not those a--go-nies be vain!

Thou who for

rf p rf p

Thou who for me didst feel such pain whose precious blood the Crofs did ftain, Let

me didst feel such pain whose precious blood the Crofs did ftain, Let not those

not those a - - go - nies those a - go - nies be vain! Thou

a-gonies Let not those a-gonies, those a-go-nies be vain! Thou

p *f*

who for me didst feel such pain, whose pre--cious blood the Cross did stain, let

who for me didst feel such pain, whose pre--cious blood the Cross did stain, let

p *Cres.*

not those a - - go - nies be vain! Seg: subito Coro

not those a - - go - nies be vain!

al *f* *p*

Coro Tutti

pf Thou whom a - - ven - ging pow'rs o - - bey! Cancel my

Thou whom a - - ven - ging pow'rs o - - - bey! Can cel my Debt my

Thou whom a - - ven - ging pow'rs o - - bey! Cancel my Debt

Thou whom a - - ven - ging pow'rs o - - - bey! Cancel my

f

Debt, my Debt, too great to pay! Thou whom a - - ven - ging pow'rs o - -

Debt, my Debt, too great to pay! Thou whom a - - ven - ging pow'rs o - -

too great to pay too great to pay! Thou whom a - - ven - ging pow'rs o - -

Debt, too great to pay too great to pay! Thou whom a - - ven - ging pow'rs o - -

p *f*

tutti

bey! Can_cel my debt too great to pay **Soli** too

bey! Can_cel my debt too great to pay, too great to pay, too

bey! Can_cel my debt too great to pay, too great to pay, too

bey! Cancel my debt, my debt, too

p

Soli

great to pay! be_fore the fad ac__count__ing day

great to pay! be_fore the fad ac__count__ing day

great to pay!

p

f

tutti

Be-fore the fad the fad ac-count-ing Day, before the

Be-fore the fad the fad ac-count-ing Day, before the

Be-fore the fad Before the fad ac-count-ing Day, before the

Be-fore the fad Before the fad ac-count-ing Day, before the

f *p* *sf* *sf*

fad ac-counting Day!

fad ac-counting Day!

fad ac-counting Day!

fad ac-counting Day!

p *pp*

sf *sf*

Aria Tenore

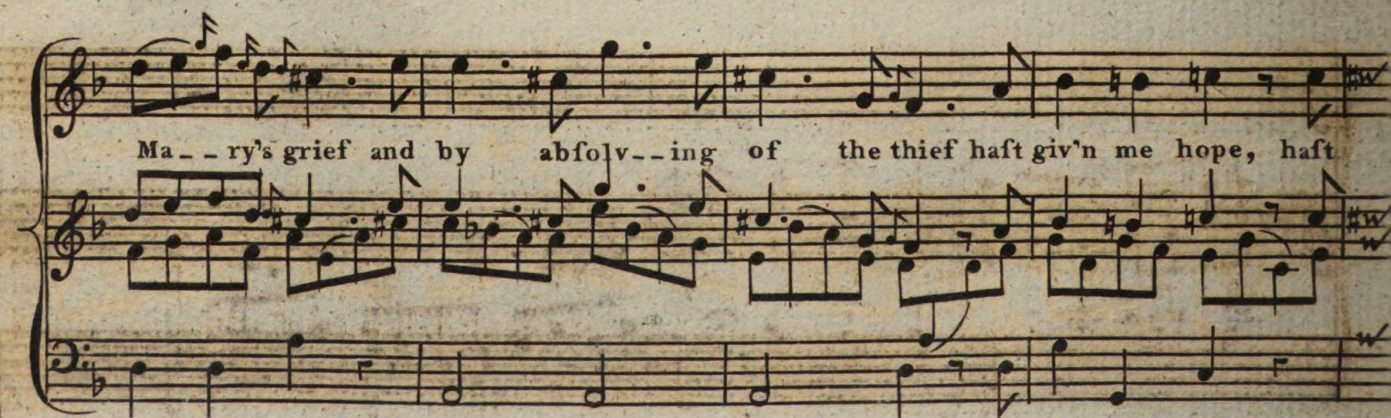
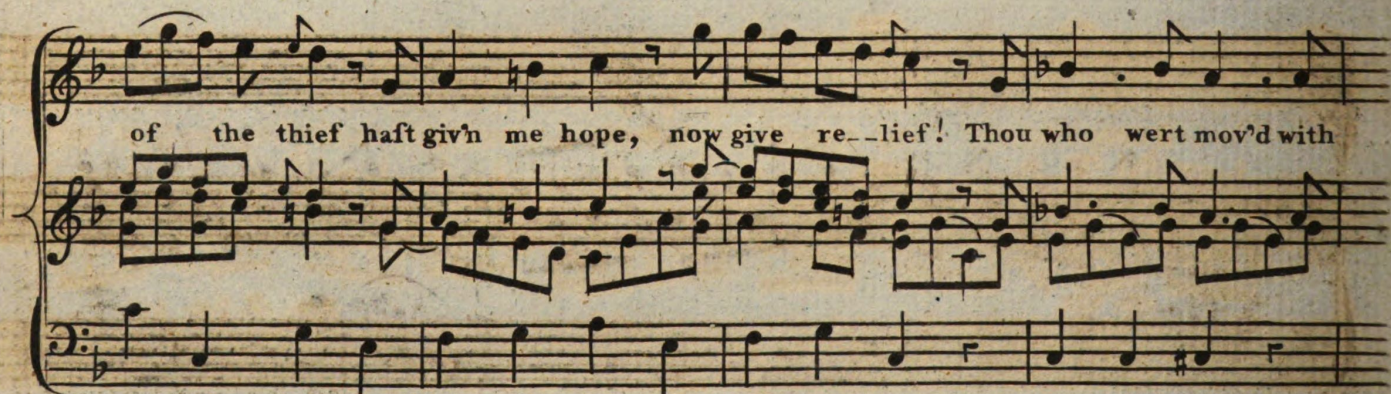
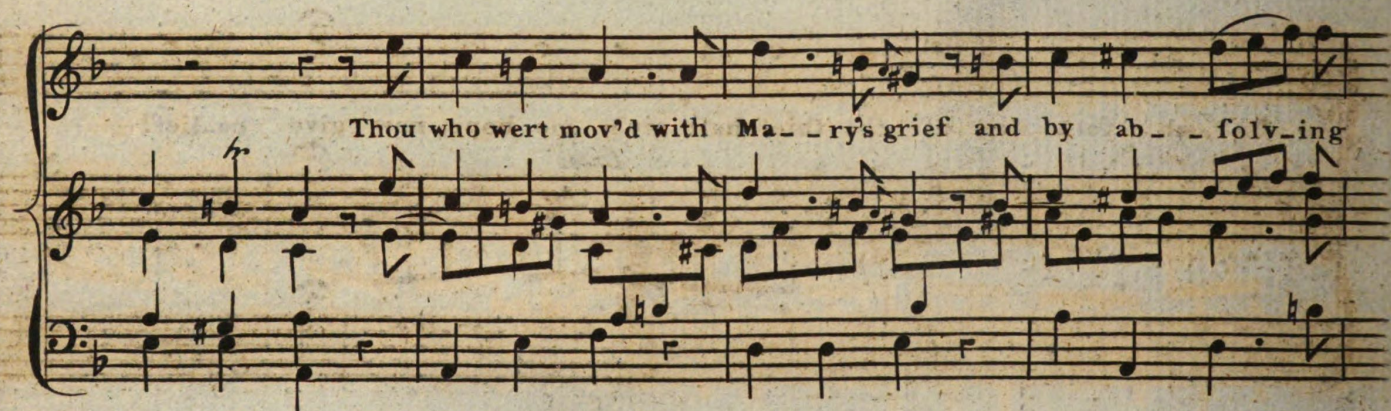
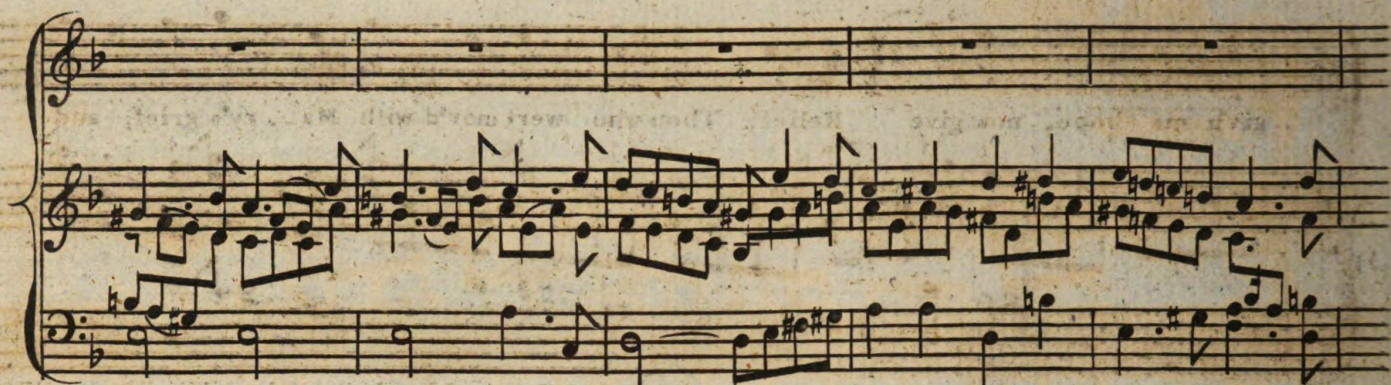
Andante

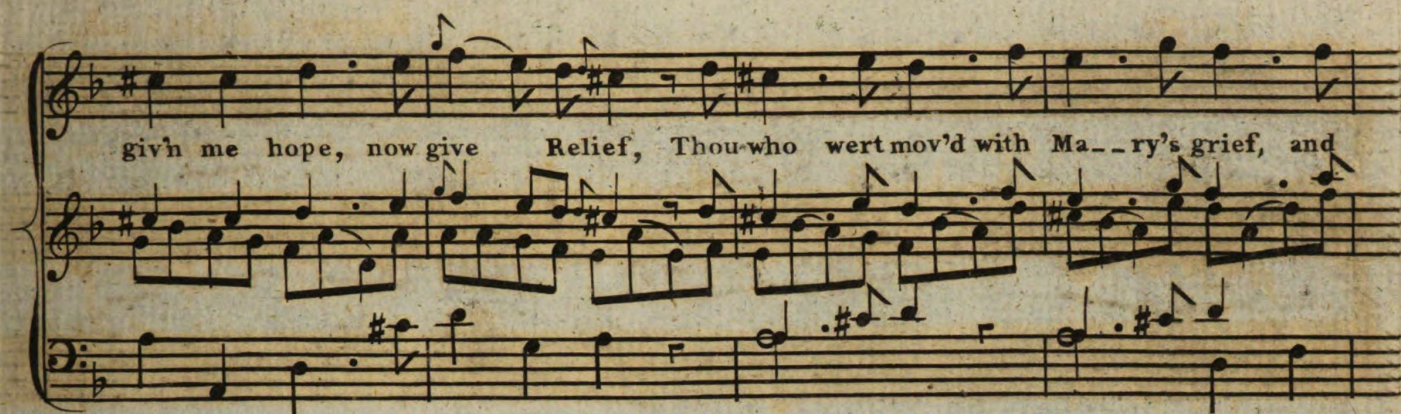
Sur -

rounded with a - mazing fears, whose load my Soul, with anguish bears, I sigh!

I weep! Accept my tears, surrounded with a - mazing fears, whose load my Soul with

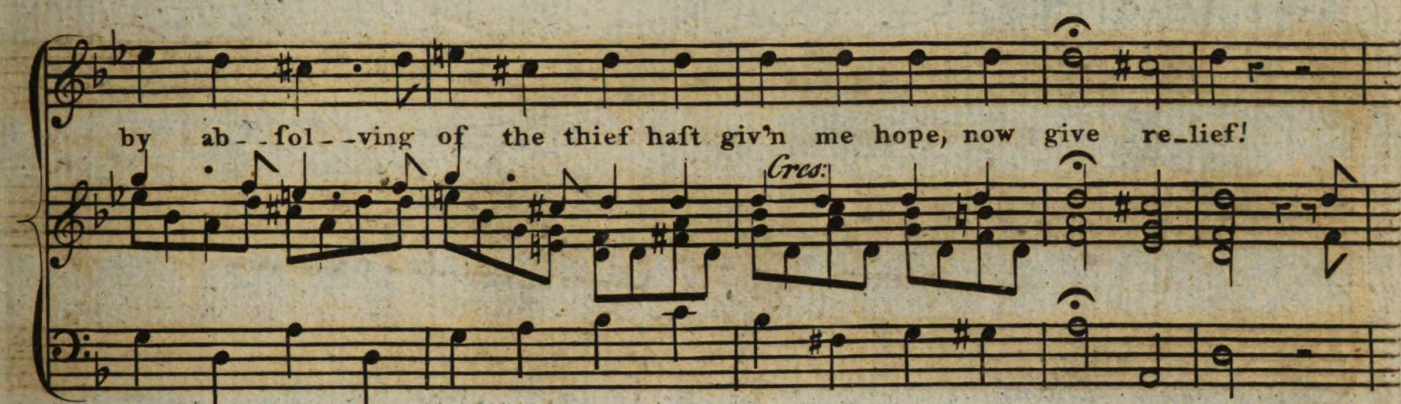
anguish bears, I sigh! I weep! I sigh, I weep, accept my Tears!





giv'n me hope, now give Relief, Thou who wert mov'd with Ma-ry's grief, and

This system contains the first line of the musical score. It features a vocal melody on a single staff and a piano accompaniment on a grand staff (treble and bass staves). The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are written below the vocal staff.



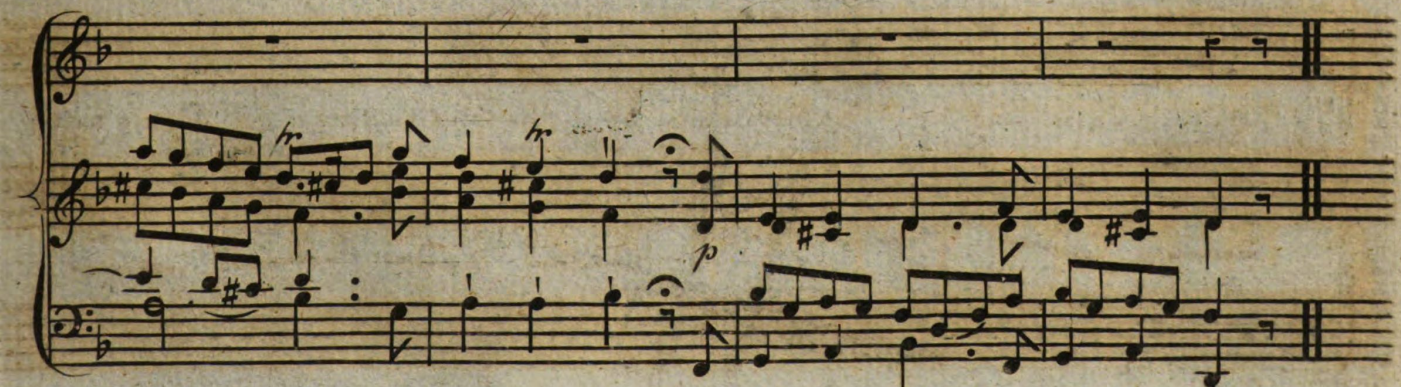
by ab-sol-ving of the thief hast giv'n me hope, now give re-lief!

Cres.

This system contains the second line of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are written below the vocal staff. A crescendo marking "Cres." is placed above the piano staff.



This system contains the third line of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are written below the vocal staff.



p

This system contains the fourth line of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are written below the vocal staff. A piano marking "p" is placed above the piano staff.

Largo

Soprano ¹ Alto solo

Re-ject not re-

The first system of musical notation features a Soprano and Alto solo part on a single staff and a piano accompaniment on a grand staff. The tempo is marked 'Largo' and the time signature is 3/4. The key signature has two flats. The piano part begins with a piano (*p*) dynamic and includes a *pp* marking. The vocal line starts with a half note rest followed by a half note 'Re'.

- - ject not my un- - wor- thy pray'r! Pre- ferve me, pre-

The second system continues the vocal and piano parts. The vocal line has a half note rest followed by 'ject not my un- - wor- thy pray'r!' and then 'Pre- ferve me, pre-'. The piano accompaniment provides harmonic support with chords and moving lines.

- - ferve me from that dang'rous snare, which Death and ga- ping Hell pre-

The third system continues the vocal and piano parts. The vocal line has a half note rest followed by 'ferve me from that dang'rous snare, which Death and ga- ping Hell pre-'. The piano accompaniment continues with a steady accompaniment.

- - pare, which Death and ga- - ping Hell prepare!

The fourth system concludes the vocal and piano parts. The vocal line has a half note rest followed by 'pare, which Death and ga- - ping Hell prepare!'. The piano accompaniment ends with a final chord and a fermata.

Coro *pia.*

Re-ject not, re-ject not, re-ject not my un-wor-thy pray'r, Pre - *f*

Re-ject not, re-ject not, my un-wor-thy pray'r, Pre -

Re-ject not, re-ject not, my un-wor-thy pray'r, Pre -

Re-ject not, re-ject not, my un-wor-thy pray'r, Pre - *f*

- - serve me from that dang'rous snare, which Death and Hell, which Death and ga-ping, ga-ping *w*

- - serve me from that dang'rous snare,

- - serve me from that dang'rous snare,

- - serve me from that dang'rous snare,

sf p sf p

tutti

Hell, which Death and ga-ping Hell prepare! Preserve me! Re-ject not

Preserve me! Re-ject not

Preserve me! Re-ject not

Preserve me! Re-ject not

Coro

This system contains five vocal staves and two piano staves. The vocal parts enter with the lyrics 'Hell, which Death and ga-ping Hell prepare! Preserve me! Re-ject not'. The piano accompaniment provides harmonic support, with a 'Coro' (chorus) section indicated. The music is in a minor key and 4/4 time.

my un--worthy pray'r! Give

my un--worthy pray'r!

my un--worthy pray'r!

my un--worthy pray'r!

fin. *pp*

This system continues the musical piece with four vocal staves and two piano staves. The vocal parts sing 'my un--worthy pray'r! Give'. The piano accompaniment features a 'fin.' (fine) marking and a 'pp' (pianissimo) dynamic. The system concludes with a double bar line and repeat signs.

Vivace

my ex - - al - - - - - ted Soul a place a - mong thy cho - fen

Give my ex - al - ted Soul a place a - mong thy cho - fen

Give my ex - al - ted Soul a place a - mong thy cho - fen

Give my ex - al - ted Soul a place a - mong thy cho - fen

for.

righthand race, the Sons of God, the Sons of God and heirs of Grace! Give

righthand race, the Sons of God, the Sons of God and heirs of Grace!

righthand race, the Sons of God, the Sons of God and heirs of Grace!

righthand race, the Sons of God, the Sons of God and heirs of Grace!

Poco Allegro

my ex-al-ted Soul a place a-mong thy cho-sen righthand race, the

Give my ex-al-ted Soul a place a-mong thy chosen righthand race, the

The first system of the musical score, marked 'Poco Allegro'. It consists of five staves. The top two staves are vocal parts (Soprano and Alto) with lyrics. The bottom three staves are piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are: 'my ex-al-ted Soul a place a-mong thy cho-sen righthand race, the' and 'Give my ex-al-ted Soul a place a-mong thy chosen righthand race, the'.

Poco Allegro

tutti

Sons of God, and heirs of grace, Give my ex-al-ted Soul a place a -

Sons of God, and heirs of grace, Give my ex-al-ted Soul a place a -

Give my ex-al-ted Soul a place a -

Give my ex-al-ted Soul a place a -

f tutti

The second system of the musical score, also marked 'Poco Allegro'. It consists of five staves. The top two staves are vocal parts with lyrics. The bottom three staves are piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are: 'Sons of God, and heirs of grace, Give my ex-al-ted Soul a place a -', 'Sons of God, and heirs of grace, Give my ex-al-ted Soul a place a -', 'Give my ex-al-ted Soul a place a -', and 'Give my ex-al-ted Soul a place a -'. The system concludes with a piano part marked 'f tutti'.

mong thy chofen righthand Race, the Sons of God, the Sons of God and heirs of Grace, give my ex -

mong thy chofen righthand Race, the Sons of God, the Sons of God and heirs of Grace, give my ex -

mong thy chofen righthand Race, the Sons of God, the Sons of God and heirs of Grace, give my ex -

mong thy chofen righthand Race, the Sons of God, the Sons of God and heirs of Grace, give my ex -

--al--ted Soul a place a--mong thy cho--fen righthand race!

--al--ted Soul a place a--mong thy cho--fen righthand race!

--al--ted Soul a place a--mong thy cho--fen righthand race! Solo

--al--ted Soul a place a--mong thy cho--fen righthand race! From that in -

Soli

From that in--fa--tia-ble A-byfs. where flames de--vour and

- fa-tia-ble, in--fa--tia-ble A-byfs where flames de--vour and

Ser - - pents hifs and Ser-pents hifs and

Ser - - pents hifs where flames devour where flames devour

for.

Promote me to thy feat of blifs from that in - fa - tia -

Serpents hifs Promote me to thy feat of blifs from that in - fa - tia -

Promote me to thy feat of blifs from that in - fa - tia -

Promote me to thy feat of blifs from that in - fa - tia -

for. Tutti

The first system of the musical score consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one flat (B-flat). It begins with a fermata and the instruction 'for.' above it. The lyrics 'Promote me to thy feat of blifs from that in - fa - tia -' are written below the staff. The second staff is a vocal line with a soprano clef and the same key signature. It begins with a fermata and the lyrics 'Serpents hifs Promote me to thy feat of blifs from that in - fa - tia -'. The third staff is a vocal line with an alto clef and the same key signature, with lyrics 'Promote me to thy feat of blifs from that in - fa - tia -'. The fourth staff is a vocal line with a bass clef and the same key signature, with lyrics 'Promote me to thy feat of blifs from that in - fa - tia -'. The fifth staff is a piano accompaniment line with a grand staff (treble and bass clefs) and the same key signature. It begins with a fermata and the instruction 'for. Tutti' above it. The system concludes with a double bar line.

- ble a - byfs where flames devour and Serpents hifs, from that in - fa - tia - ble Abyfs Pro -

- ble a - byfs where flames devour and Serpents hifs, from that in - fa - tia - ble Abyfs Pro -

- ble a - byfs where flames devour and Serpents hifs, from that in - fa - tia - ble Abyfs Pro -

- ble a - byfs where flames devour and Serpents hifs, from that in - fa - tia - ble Abyfs Pro -

The second system of the musical score consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one flat (B-flat). It begins with a fermata and the lyrics '- ble a - byfs where flames devour and Serpents hifs, from that in - fa - tia - ble Abyfs Pro -'. The second staff is a vocal line with a soprano clef and the same key signature, with lyrics '- ble a - byfs where flames devour and Serpents hifs, from that in - fa - tia - ble Abyfs Pro -'. The third staff is a vocal line with an alto clef and the same key signature, with lyrics '- ble a - byfs where flames devour and Serpents hifs, from that in - fa - tia - ble Abyfs Pro -'. The fourth staff is a vocal line with a bass clef and the same key signature, with lyrics '- ble a - byfs where flames devour and Serpents hifs, from that in - fa - tia - ble Abyfs Pro -'. The fifth staff is a piano accompaniment line with a grand staff (treble and bass clefs) and the same key signature. It begins with a fermata and the lyrics '- ble a - byfs where flames devour and Serpents hifs, from that in - fa - tia - ble Abyfs Pro -'. The system concludes with a double bar line.

z mote me to thy feat of Blifs, promote me to thy feat of Blifs, thy
- mote me to thy feat of Blifs, promote me to thy feat of Blifs, thy
- mote me to thy feat of Blifs, promote me to thy
- mote me to thy feat of Blifs, Pro -

feat of Blifs a-mong thy cho-fen righthand race, the Sons of God and
feat of Blifs a-mong thy cho-fen right hand race, the Sons of God and
feat of Blifs a-mong thy cho-fen right hand race, the Sons of God and
- mote me to thy feat of Blifs a-mong thy cho-fen right hand race, the

heirs of Grace, the Sons of God, the heirs of Grace, the sons of God and heirs of

heirs of Grace, the Sons of God, the heirs of Grace, the sons of God and heirs of

heirs of Grace, the Sons of God, the heirs of Grace, the sons of God and heirs of

heirs of Grace, the Sons of God, the heirs of Grace, the sons of God and heirs of

Solo

Grace among thy cho - sen right-hand race the

Grace

Solo

Grace among thy cho - - - fen cho - fen right-hand race the

Grace

p

fp *fp* *fp* *fp*

sons of God and heirs of Grace, give my Exalted soul a

sons of God and heirs of Grace, give my Exalted soul a

fp *fp*

place among thy chosen right hand race the Sons of God and heirs of Grace Pro -

place among thy chosen right hand race the Sons of God and heirs of Grace Pro -

Pro -

Pro -

ten: *Tutti*

Adagio

- mote me to thy Seat of blifs, promote me to thy Seat of Blifs - - -!

Adagio

- mote me to thy Seat of blifs, promote me to thy Seat of Blifs - - -!

Adagio

- mote me to thy Seat of blifs, promote me to thy Seat of Blifs!

Adagio

- mote me to thy Seat of blifs, promote me to thy Seat of Blifs!

Adagio

f *ff*

Aria. Largo con affetto

ad lib:

Prostrate my con-trite heart I rend! Prostrate my

ad libitum

con-trite heart Prostrate my contrite heart I rend!

ad lib:

my God! my Fa-ther and my Friend! my God, my God, my

fa-ther and my friend! Do not forsake me, Do not for-fake me in my

End! Do not forsake me, do nor for-fake, do not forsake me in my End!

Gres. Prostrate my con-trite heart I rend! Prostrate my heart, my contrite heart I

ten ten ten



rend! my God, my Fa

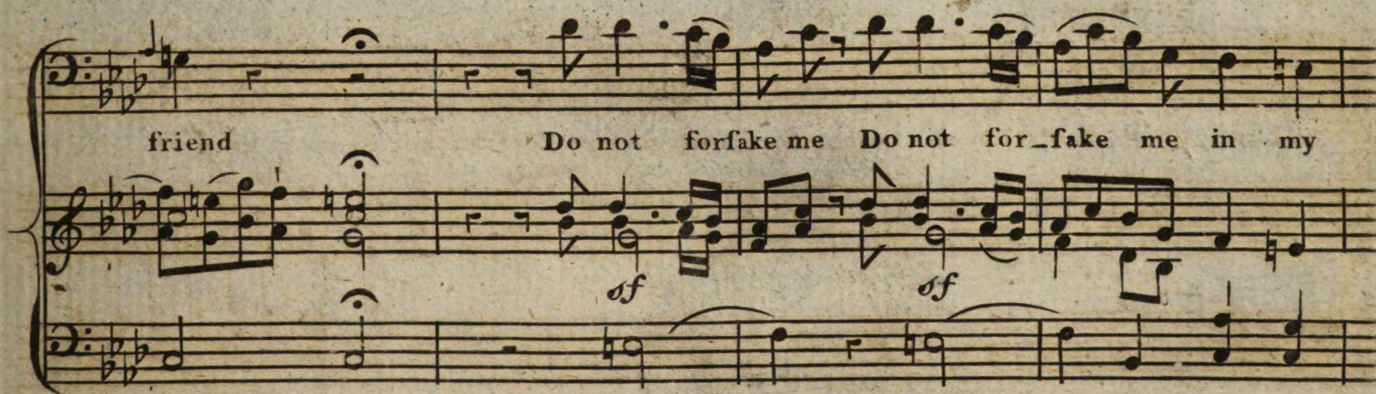
f *p* *sf* *sf* *sf* *sf*

This system contains the first staff of music. The vocal line begins with a fermata on a whole note, followed by a melodic phrase. The piano accompaniment features a dense, rhythmic texture in the right hand and a more active bass line. Dynamics include *f* (forte), *p* (piano), and *sf* (sforzando).



- - ther and my friend My God my father and my

This system continues the musical piece. The vocal line has a fermata on a whole note. The piano accompaniment maintains its complex texture. Dynamics include *f* and *sf*.



friend Do not forsake me Do not forfake me in my

sf *sf*

This system continues the musical piece. The vocal line has a fermata on a whole note. The piano accompaniment features a dense, rhythmic texture. Dynamics include *sf* (sforzando).



End, Do not forsake me in my End!

f *p* *pp*

This system concludes the musical piece. The vocal line has a fermata on a whole note. The piano accompaniment features a dense, rhythmic texture. Dynamics include *f* (forte), *p* (piano), and *pp* (pianissimo).

Largo Coro

Piano introduction for the Coro section. The music is in C major, 4/4 time. It begins with a forte (ff) dynamic, followed by a piano (p) dynamic, and then returns to forte (ff). The melody is in the right hand, and the bass line is in the left hand.

Piano introduction for the Coro section, continuing from the previous block. The music is in C major, 4/4 time. It begins with a piano (p) dynamic, followed by a crescendo (Cres.) and then a forte (f) dynamic. The melody is in the right hand, and the bass line is in the left hand.

Vocal and piano accompaniment for the Coro section. The music is in C major, 4/4 time. The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics: "Well may they mourn their fe-cond breath, who rise to a re-vi-ving". The piano accompaniment is in the right hand, and the bass line is in the left hand. The music begins with a forte (f) dynamic and includes a section marked "Obae" (Oboe).

Well may they mourn their fe-cond breath, who rise to a re-vi-ving

Well may they mourn their fe-cond breath, who rise to a re-vi-ving

Well may they mourn their fe-cond breath, who rise to a re-vi-ving

Well may they mourn their fe-cond breath, who rise to a re-vi-ving

Obae

f

Death! Thou great Cre--a--tor of man--kind, let guil--ty man Com--

Death! Thou great Cre--a--tor of man--kind, let guil--ty man Com--

Death! Thou great Cre--a--tor of man--kind, let guil--ty man Com--

Death! Thou great Cre--a--tor of man--kind, let guil--ty man Com--

--paf--fion find, Let guil--ty man Com--paf--fion find--!!

--paf--fion find, Let guil--ty man Com--paf--fion find--!!

--paf--fion find, Let guil--ty man Com--paf--fion find--!!

--paf--fion find, Let guil--ty man Com--paf--fion find--!!

Finis