

CONCENTUS SACRI

A Collection of

Catholic Music

CONTAINING

A MASS, A SET OF VESPERS, AND AN UNEQUALLED VARIETY OF OFFERTORIUMS, LITANIES, CANTICLES, TANTUM ERGOS, AND HYMNS FOR ALL THE FEASTS AND SEASONS OF THE YEAR

COMPILED AND ARRANGED BY

A. H. ROSEWIG



BOSTON

OLIVER DITSON COMPANY

NEW YORK
CHAS. H. DITSON & Co.

CHICAGO
LYON & HEALY

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PRINTED IN U. S. A.

RECOMMENDATION.

We had the pleasure some time ago of recommending to the Catholic public, a new compilation of Sacred Music, edited by **MR. ALBERT H. ROSEWIG**, Director of the Choir of St. Philip Neri's Church.

The present work from the hands of the same author, under the title of "**CONCENTUS SACRI**," is a compilation of the same character. We trust it will meet with the well merited approbation accorded his first work.

† **JAMES FREDERIC,**

Archbishop of Philadelphia.

PHILADELPHIA, APRIL 4th, 1877.

PREFACE.

Considerable experience has taught the author the requirements of church choirs, convents, schools, etc., and he has endeavored to produce in the **Concentus Sacri** a book to meet their wants. The music contained therein is of a purely religious character and nothing has been inserted that will conflict with the rules and regulations governing the music in the Catholic church. A glance at its contents will show the reader a good variety of Hymns, Litanies, Canticles, Tantum Ergos and other selections suitable for all Feasts and Seasons of the year, all arranged in an easy and pleasing manner, and the author feels confident that the **Concentus Sacri** will be considered a valuable acquisition for any Catholic library.

Hoping for its favorable reception, the author respectfully submits his work for the kind consideration of church choirs, schools, convents, academies and the home circle at large.

ALBERT H. ROSEWIG.

Dedication.

To the

Sisters of St. Joseph,

this work is respectfully inscribed by

the Author.

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MASS IN F
KYRIE

Arr. and Bass part added
by A. H. ROSEWIG

CONSTANT SIEG
Andante

Sop:
Alto

Bass.
adlib.

Andante.

p

p

Ky-ri-e, e-le-i-son.

Ky-ri-e, e-le-i-son.

f

Ky-ri-e, e-le-i-son. Ky-ri-e, e-le-i-son. Ky-ri-e, e-

Ky-ri-e, e-lei-son. Ky-ri-e, e-le-i-son. Ky-ri-e, e-

eres

le-i-son. Ky-ri-e, e-le-i-son. Ky-ri-e, e-le-i-son.

le-i-son. Ky-ri-e, e-le-i-son. Ky-ri-e, e-le-i-son.

p Solo.

p Alto.

Chri - ste, e - le - i - son. Chri - ste, e - le - i - son. Chri - ste, e -

- le - i - son, e - le - i - son.

p Tutti.

cres

Ky - ri - e, e - le - i - son. Ky - ri - e, e - le - i - son. Ky - ri - e, e - le - i - son. e

Ky - ri - e, e - le - i - son. Ky - ri - e, e - le - i - son. Ky - ri - e, e - le - i - son. e

le - i - son, e - le - i - son, e - le - i - son.

le - i - son, e - le - i - son, e - le - i - son.

GLORIA

All^o mod^o

*a) f **
Glo-ri-a in ex-cel-sis
*f **
Glo-ri-a in ex-cel-sis
f

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a common time signature. It begins with a rest, followed by a series of notes and rests, ending with a measure marked with a dynamic of *a) f **. The lyrics "Glo-ri-a in ex-cel-sis" are written below this staff. The middle staff is a vocal line in bass clef, also starting with a rest and ending with a measure marked with a dynamic of *f **. The lyrics "Glo-ri-a in ex-cel-sis" are written below this staff. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs), starting with a dynamic of *f* and providing harmonic support for the vocal lines.

De-o, Et in terra-pax homini-bus
De-o,
p
p

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a common time signature. It begins with a rest, followed by notes and rests, ending with a measure marked with a dynamic of *p*. The lyrics "De-o, Et in terra-pax homini-bus" are written below this staff. The middle staff is a vocal line in bass clef, starting with a rest and ending with a measure marked with a dynamic of *p*. The lyrics "De-o," are written below this staff. The bottom staff is a piano accompaniment in grand staff, starting with a dynamic of *p* and providing harmonic support for the vocal lines.

bo-nae vo-lun-ta-tis. Lau-damus te.
Lau-damus te.
f
f

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a common time signature. It begins with notes and rests, ending with a measure marked with a dynamic of *f*. The lyrics "bo-nae vo-lun-ta-tis. Lau-damus te." are written below this staff. The middle staff is a vocal line in bass clef, starting with a rest and ending with a measure marked with a dynamic of *f*. The lyrics "Lau-damus te." are written below this staff. The bottom staff is a piano accompaniment in grand staff, starting with a dynamic of *f* and providing harmonic support for the vocal lines.

*a) Measures between these signs * * may be omitted.*

Be-ne-di-cimus te A-do ramus te Glo-ri-fi-camus te.

Be-ne-di-cimus te A-do ramus te Glo-ri-fi-camus te.

p *cres.*

p Soprano Solo.

Gratias a-gimus

ti-bi pro-pter ma-gnam glo-ri-am tu-am.

p *dol* *cres*

Do-mi-ne De-us, Rex cœ-lestis De-us Pa-ter om-

p Alto.

ni-po-tens, Do-mi-ne, fi-li u-ni-ge-ni-te,

f Tutti.
 Je - su Je - su Chri - ste.
 Je - su Je - su Chri - ste.

f *rall.*

Andante con moto. Sopr Solo. Solo.
 Alto Solo.
 Do - mi - ne De - us, A - gnus De - i, fi - li - us

Solo Duett.
 Pa - tris, Qui tollis pec - ca - ta mun - di, mi - se - re - re

no - bis. Qui tol - lis pec - ca - ta pec - ca - ta mun - di,

p

f

Sus-ci-pe de pre-ca-ti-o-nem no-stram. Qui

se-des ad dex-te-ram Pa-tris, mi-se-re-re

no-bis.

f All^o mod^o

Quo-ni-am tu so-lus san-ctus Tu so-lus Do-minus,

Quo-ni-am tu so-lus san-ctus

cres
 Tu solus-al-tis-si-mus Je-su, Je-su Chri-ste, Cum sancto
 Je-su, Je-su Chri-ste, Cum sancto
f
 Spi-ritu in glori-a Dei Pa-tris A-men, A-men.
 Spi-ritu in glori-a Dei Pa-tris A-men, A-men.

Modo

CREDO

a) mf
 Cre-do in u-num
 Cre-do in u-num
mf
 De-um, Patrem omni-po-ten-tem,fa-ctorem coeli et ter-rae
 Patrem omni-po-ten-tem,fa-ctorem coeli et ter-rae

*a) Measures between these signs * * may be omitted.*

vi - si - bi - li - um om - nium et invi - si - bi - li - um,

vi - si - bi - li - um - om - nium et in vi - si - bi - li - um,

p Sopr. solo. *p*

Et in u - num Do - minum Je - sum Je - sum Chri - stum,

mf Tutti.

fi - li - um De - i u - ni - ge - ni - tum, Et ex Pa - tre natum ante

Et ex Pa - tre natum ante

p

om - ni - a sae - cu - la, De - um de De - o, lu - men de lu - mine,

om - ni - a sae - cu - la, De - um de De - o, lu - men de lu - mine,

De - um ve - rum de De - o ve - ro; Ge - nitum non fa - ctum con sub -

De - um ve - rum de De - o ve - ro;

stan ti - a - lem Pa - tri; per quem om - ni a fa - cta sunt.

per quem om - ni a fa - cta sunt.

Qui pro - pter nos ho - mi - nes et propter no - stram sa -

Qui pro - pter nos ho - mi - nes

lu - tem de - scen - dit de - scen - dit de cœ - lis.

de - scen - dit de - scen - dit de cœ - lis.

Lento. Soprano solo.

Et in-car-na-tus est de Spi-ri-tu

sancto ex Mariâ Vir-gine, Et Homo fa-ctus est. Cruci-fixus e-ti ampro

nobis sub Pon-ti-o Pi-la-to, passus passus et se-pultus est.

f Allegretto, Tutti.

Et re-sur-re-xit ter-ti-â di-e se-cun-dum scrip-tu-ras.

Et re-sur-re-xit ter-ti-â di-e se-cun-dum scrip-tu-ras.

Allegretto.

Et a - scendit in coe - lum, se - det ad de - xte - ram Pa -

- tris. Et i - te - rum ven - tu - rus est cum glo - ri - a judi - ca -

Et i - te - rum ven - tu - rus est cum glo - ri - a judi - ca -

f *piu lento.*

- re. vi - vos et mor - tu - os, cu - jus regni non e - rit fi - nis.

- re. vi - vos et mor - tu - os cu - jus regni non e - rit fi - nis.

piu lento.

Tempo I?

p *rit.*

16 Andante. Solo.

Et in Spi-ritum sanctum Do-minum et vi-vi-fi-can-

-tem qui ex Pa-tre fi-li-o que pro-ce-dit; Quicum Patre et
cres

fi-li-o simul a-do-ra-tur et con-glo-ri-fi-ca-tur

qui lo-cutus est per Pro-phe-tas.

The musical score is written for voice and piano. It features a vocal line with Latin lyrics and a piano accompaniment. The score is divided into systems, each with a vocal staff and a piano staff. The key signature is B-flat major (two flats), and the time signature is common time (C). The tempo is marked 'Andante' and the piece is a solo. Dynamics include piano (p) and forte (f). The lyrics are: 'Et in Spiritum sanctum Dominum et vivificantem qui ex Patre Filioque procedit; Quicum Patre et Filio simul adoratur et conglorificatur qui locutus est per Prophetas.'

mf
Et u - nam, sanctam ca tho - licam et a - po - sto - licam Ec - cle - si - am.
mf
Et u - nam, sanctam ca tho - licam et a - po - sto - licam Ec - cle - si - am.

mf
Confi - teor unum baptisma in remissionem pecca - to - rum. Et ex - pe - cto
mf
Confi - teor unum baptisma in remissionem pecca - to - rum. Et ex - pe - cto

f
re - surrec - ti - o - nem mor - tu - o - rum, Et vi - tam ven - tu - ri
f
re surrec - ti - o - nem mor - tu - o - rum, Et vi - tam ven - tu - ri

f
sac - cu - li. A - - men. A - - men.
f
sac - cu - li. A - - men. A - - men.

SANCTUS

Andante.

Tutti
cres. *f*

Sanctus, Sanctus, San - ctus

Sanctus, Sanctus, San - ctus

Dominus, De-us Sa - ba - oth. Ple - ni sunt cœ - li - Cœ - li et ter - ra

Ple - ni sunt cœ - li Cœ - li et ter - ra

glo - ri - a tu - a glo - ri - a tu - a Ho - san - na Ho - san - na in - excel - sis.

glo - ri - a tu - a glo - ri - a tu - a Ho - san - na Ho - san - na in - excel - sis.

BENEDICTUS

SOPRANO SOLO

Andante

Ben - e - dictus qui

ve - nit in nomine Domi - ni; Be - nedi - ctus qui ve - nit in no - mine Domi

p Tutti. *mf*
ni; Be - nedi - ctus qui ve - nit in no - mine Domi - ni; Ho - san - na in ex
Be - nedi - ctus qui ve - nit in nomine Domi - ni; Ho - san - na in ex -

cres *f*
- cel - sis ho - san - na in ex - cel - sis ho - san - na ho - san - na in - excelsis.
- cel sis ho - san - na in ex - cel - sis ho - san - na ho - san - na in - excelsis.

AGNUS DEI.

Modo! *p* Solo.
I. Sopr.: A - gnus De - i qui

mf Tutti

tollis peccata mundi; mi - se - re - re mi - se - re - re no - bis.

mi - se - re - re mi - se - re - re no - bis..

p Solo.

A - gnus De - i qui tollis peccata mundi, mi - se - re - re mi - se - re - re no -

mi - se - re - re mi - se - re - re no -

. bis.

A - gnus De - i qui tollis peccata mundi,

. bis.

A - gnus De - i qui tollis peccata mundi,

do - na nobis . do - na nobis pa - cem, pa - cem, pa - cem.

do - na nobis . do - na nobis pa - cem, pa - cem, pa - cem.

RESPONSES AT HIGH MASS

AFTER THE GLORIA

Priest: Dominus Vobiscum.

Saecula saeculorum.

Et cum spi-ri-tu tu-o. A-men

AT THE EPISTLE.

AT THE GOSPEL. Dominus Vobiscum.

De-o gra-ti-as. Et cum spi-ri-tu tu-o.

Sequentia Sancti Evangelii, ect.

In illo tempore

o. Glo-ri-a ti-bi Do-mi-ne. Laus

AFTER THE Credo.

Dominus Vobiscum.

ti-bi Chris-te. Et cum spi-ri-tu tu-o.

AT THE PREFACE.

Saecula Saeculorum.

Dominus Vobiscum.

o. A-men. Et cum spi-ri-tu tu-o.

Sursum corda.

Ha - be - mus ad Do - mi - num.

Gratias agamus, Domino Deo nostro.

Dig - num Et jus - tum est.

PATER NOSTER,
Saecula Saeculorum.

Et ne nos in ducas in tentationem.

A - men. Sed li - be - ra nos a - ma -

Saecula Saeculorum.

Sit semper vobis um.

- lo. A - men. Et cum spi - ri - tu

AFTER THE AGNUS DEI.
Dominus Vobiscum.

tu - o. Et cum spi - ri - tu tu - o.

Saecula Saeculorum.

Ite massa est, or Benedicamus Domino.

A - men. De - o gra - ti - as.

VENI CREATOR, N° 1

QUARTET WITHOUT ACC.

Arr. from Barnby

Larghetto.

Ve - ni, Ve - ni, Ve - ni Cre - a - tor Spi - ri - tus, Men - tes,

Ve - ni, Ve - ni, Ve - ni Cre - a - tor Spi - ri - tus, Men - tes,

men - tes, Men - tes tu - o - rum vi - si - ta Im - ple su - per - na

men - tes, Men - tes tu - o - rum vi - si - ta Im - ple su -

gra - ti - a Quae tu cre - as - ti pec - to - ra Im - ple su - per - na

per - na Quae tu - cre - as - ti

gra - ti - a Quae tu cre - as - ti pec - to - ra Im - ple su - per - na

Quae tu cre - as - ti

gra - ti - a Quae tu cre - as - ti pec - to - ra pec - to - ra

Quae tu cre - as - ti pec - to - ra pec - to - ra

gra - ti - a Quae tu cre - as - ti pec - to - ra pec - to - ra

Quae tu cre - as - ti pec - to - ra pec - to - ra

VENI CREATOR, N^o 2

From a Russian Melody

by A. H. ROSEWIG

Andante

Ve - ni Cre - a - tor Cre - a - tor Spi - ri - tus

Men - tes tu - o - rum tu - o - rum vi - si - ta

Im - ple su - per - na su - per - na gra - tia

Quae tu cre - as - ti cre - as - ti pec - to - ra

Im - ple su - per - na gra - ti - a

Quae tu cre - as - ti pec - to - ra

rall.

colla voce.

o tempo

Quae tu cre - as - ti pec - to - ra

rall.

colla voce.

VENI CREATOR, N^o 3

By permission of Reed Meyer

A. H. ROSEWIG

Ve-ni cre-a - tor Spi - ri - tus Men-tes tu - o - rum

Ve-ni cre-a - tor Spi - ri - tus Men-tes tu - o - rum

Ve-ni cre-a - tor Spi - ri - tus Men-tes tu - o - rum

p

f vi - si - ta *p* Im-ple su - per - na gra - ti - a.

f vi - si - ta *p* Im-ple su - per - na gra - ti - a.

vi - si - ta *p* Im-ple su - per - na gra - ti - a.

f *dim. e rall.* *p*

Quae tu cre - as - ti pec - to - ra Im - ple su -

Quae tu cre - as - ti pec - to - ra Im - ple su -

Quae tu cre - as - ti pec - to - ra Im - ple su -

- per - na gra - ti - a Quae tu cre - as - ti

- per - na gra - ti - a Quae tu cre - as - ti

- per - na gra - ti - a Quae tu cre - as - ti

The musical score is written for three voices (Soprano, Alto, and Bass) and piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The lyrics are: "Quae tu cre - as - ti pec - to - ra Im - ple su - per - na gra - ti - a Quae tu cre - as - ti". The piano accompaniment features chords and single notes, with a forte (*f*) dynamic marking in the final system.

pec - to - ra, Ve - ni.

pec - to - ra, Ve - ni.

pec - to - ra, Ve - ni.

p

f Ve - ni cre - a - tor Spi - ri - tus.

f Ve - ni cre - a - tor Spi - ri - tus.

f Ve - ni cre - a - tor Spi - ri - tus.

f

The musical score is arranged in two systems. The first system contains three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The lyrics 'pec - to - ra, Ve - ni.' are written under each vocal staff. The piano part features chords and single notes, with dynamics *p* (piano) and *f* (forte) indicated. The second system contains the same three vocal staves and piano accompaniment. The lyrics 'Ve - ni cre - a - tor Spi - ri - tus.' are written under each vocal staff. The piano part continues with chords and single notes, with dynamics *f* (forte) indicated. The score is in a key signature of two flats (B-flat and E-flat) and a common time signature.

VENI SANCTE SPIRITUS

QUARTET

Arr. from Weber

Piano introduction for the piece, featuring a treble and bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The music includes dynamic markings such as *p*, *f*, and *pp*.

Ve - ni Sancte Spi - ri - tus Et - e - mit te coe - li - tus

Musical notation for the first vocal line, including a treble clef and a key signature of two flats. The lyrics are: "Ve - ni Sancte Spi - ri - tus Et - e - mit te coe - li - tus".

Piano accompaniment for the first vocal line, including a grand staff with treble and bass clefs and a key signature of two flats.

Lu - cis tu - ae ra - di - um Lu - cis tu - ae ra - di - um

Musical notation for the second vocal line, including a treble clef and a key signature of two flats. The lyrics are: "Lu - cis tu - ae ra - di - um Lu - cis tu - ae ra - di - um".

Piano accompaniment for the second vocal line, including a grand staff with treble and bass clefs and a key signature of two flats.

Ve - ni Pa - ter pau - pe - rum Ve - ni da - tor mu - ne - rum

Musical notation for the third vocal line, including a treble clef and a key signature of two flats. The lyrics are: "Ve - ni Pa - ter pau - pe - rum Ve - ni da - tor mu - ne - rum".

Piano accompaniment for the third vocal line, including a grand staff with treble and bass clefs and a key signature of two flats.

Ve - ni lu - men cor - di - um Ve - ni lu - men cor - di - um

Musical notation for the fourth vocal line, including a treble clef and a key signature of two flats. The lyrics are: "Ve - ni lu - men cor - di - um Ve - ni lu - men cor - di - um".

Piano accompaniment for the fourth vocal line, including a grand staff with treble and bass clefs and a key signature of two flats.

Ve-ni Sancte Spi-ri-tus Ete-mitte coe-li-tus Lucis tuae

Ve ni Sancte Spi-ri-tus Ete-mit te coe-li-tus Lucis tuae

ra-dium Lu-cis tu-ae ra-di-um Ve-ni Pater pau-pe-rum

ra dium Lu-cis tu-ae ra-di-um Ve-ni Pater pau-pe-rum

Ve-ni da-tor mu-ne-rum Veni lumen cordium Ve ni lumen cor-di-um.

Ve-ni da-tor mu-ne-rum Veni lumen cordium Ve ni lumen cordi-um.

ASPERGES

HIMMEL

Tutti

As - per - ges me, Dó - mine, hys - so - po, et mun - da - bor: la -
 va - bis me, et super ni - vem de al - ba - bor.

p

tr

It. Sóp.

Mi - se - re - re mi - se - re - re mei -

p

Tutti

De - us, se - cundum magnam mi - seri cor - di - am se -

cui - dum magnam miseri - cor-di-am tu . . . am.

cres accel

Tutti, All^o md^o

Glori - a, glori - a, glo-ri - a

rit. f

Pa-tri, Pa-tri et Fi-li-o, et spi-ri - tu-i Sancto; Si - cut e-rat, si - cut

f p

e - rat, e - rat in prin-ci-pi-o, et nunc et semper, et

f p

nunc et sem- per et in se - cu - la, in se - cu - la

The first system of the score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a fermata on a whole note, followed by the lyrics 'nunc et sem- per et in se - cu - la, in se - cu - la'. The piano accompaniment consists of chords and moving lines in both hands. A dynamic marking of *f* is present at the end of the system.

se - cu - lo - rum. A - men, A - .

The second system continues the vocal line with the lyrics 'se - cu - lo - rum. A - men, A - .'. The piano accompaniment features a prominent bass line with a dotted rhythm. The system concludes with a fermata on a whole note.

men, A - men, A - . men.

The third system contains the lyrics 'men, A - men, A - . men.'. The piano accompaniment includes a section marked 'cres' (crescendo) in the right hand, with a dynamic marking of *f* at the end.

men, A - men, A - . men.

The fourth system repeats the lyrics 'men, A - men, A - . men.'. The piano accompaniment features a complex texture with many sixteenth notes in the right hand and a steady bass line.

The fifth system is primarily piano accompaniment, showing a dense texture of sixteenth notes in the right hand and a rhythmic bass line. A dynamic marking of *f* is present.

The sixth system continues the piano accompaniment with a similar texture of sixteenth notes and a steady bass line, ending with a final chord.

Ve-re dig-num et jus-tum est ae-quum et sa-la-ta-re, nos

ti-bi sem-per et ubique gra-ti-as a-ge-re Do-mi-ne sanc-te

Pa-ter om-ni-potens ae-ter-ne De-us Qui-a-per in-carnati Ver-

-bi mys-te-ri-um no-va men-tis nostrae oc-cu-lis lux tu-ae

cla-ri-ta-tis in ful-sit ut dum vi-si-bi-li-ter De-um cog-nos-ci-mus

per hunc in in - vi - si - bi - li - um a - mo - rem ra - pi a - mor.

Et i - de o - cum an - gelis et arch - an - ge - lis cum thro - nis et

do - mi - na - ti - o - ni - bus cum - que om - ni mi - li - ti - a

coe - les - tis ex - er - ci - tus hym - num glo - ri - ae

tu - ae ca - ui - mus si - ne fi - ne di - cen - tes.

PATER NOSTER

Arr. by A. H. ROSEWIG

Pa - ter Nos - ter qui es in coe - lis sanc - ti - fi - ce - tur no - men tu - um;

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are "Pa - ter Nos - ter qui es in coe - lis sanc - ti - fi - ce - tur no - men tu - um;". Below the vocal line is a piano accompaniment consisting of a right-hand part in treble clef and a left-hand part in bass clef, both in the same key and time signature. The piano part provides harmonic support with chords and a simple bass line.

ad - ve - ni at - reg num tu - um; fi - at vo - lun - tas tu - a si - cut

The second system continues the vocal line and piano accompaniment. The lyrics are "ad - ve - ni at - reg num tu - um; fi - at vo - lun - tas tu - a si - cut". The musical notation follows the same format as the first system, with a vocal line and piano accompaniment.

in coe - lo et in ter - ra panem nostrum quo tidi - a - num da

The third system continues the vocal line and piano accompaniment. The lyrics are "in coe - lo et in ter - ra panem nostrum quo tidi - a - num da". The musical notation follows the same format as the previous systems.

no - bis hodie - e; et di - mit - te nobis de - bi - ta nostra sicut et nos

The fourth system continues the vocal line and piano accompaniment. The lyrics are "no - bis hodie - e; et di - mit - te nobis de - bi - ta nostra sicut et nos". The musical notation follows the same format as the previous systems.

dimittimus debi - tori - bus nostris et ne nos inducas in ten - ta - ti - o - nem.

The fifth and final system on this page continues the vocal line and piano accompaniment. The lyrics are "dimittimus debi - tori - bus nostris et ne nos inducas in ten - ta - ti - o - nem." The musical notation follows the same format as the previous systems.

JESU DULCUS MEMORIA, N^o 1

DUET

Arr. from Bertini

Andantino

Sop.

1. Je - su dul - cis me - mo - ri - a Daus vera
2. Je - su spes pe - ni - ten - ti bus Quam pius

Alt.

cor - dis gau - di - a. Sed su - per mel et om - ni - a e - jus dul -
es pe - ten - ti - bus. Quam bo - nus te quae - ren - ti bus Sed quid in -

· cis pre sen - ti - a. Nil ca - ni - tur su - a - vi - us Nil
· ve ni - en - ti - bus. Je - su dul - ce - do cor - di - um Fons

au-di-tur je-cun-di - us Nil cogi-ta-tur dul-ci - us Quam Jesu
vi-vus lumen men-ti - um Excedens om-ne gau-di - um Et omne

De-i Fi-li - us. Je - su,
de-si-de-ri - um. Je - su, Je -

rit. Je - su.
- su, Je - su.
rit.

Quartette.
Andante religioso.

Beethoven.

Jesu dulcis memo-ri-a, Daus ve-ra cor-di gau-di-a; sed su-pen
 mel, et om-ni-a, E-jus dul-cis prae-sen-ti-a Nil ca-ni-tur su-a-vi-
 mel, et om-ni-a; E-jus dul-cis prae-sen-ti-a Nil ca-ni-tur su-a-vi-
 -us, nil au-di-tur ju-cun-di-us, nil co-gi-ta-tur dul-ci-us, quam Jesus
 -us, nil au-di-tur ju-cun-di-us, nil co-gi-ta-tur dul-ci-us, quam Jesus

De - i Fi - li - us. Je - su spes poeniten - ti - bus, quam pius es pe - ten - ti -

De - i Fi - li - us. Je - su spes poeniten - ti - bus, quam pius es pe - ten - ti -

p

- bus! quam bonus te quaeren - ti - bus! sed quid in - ve - ni - en - ti - bus! nec lingua

- bus! quam bonus te quaeren - ti - bus! sed quid in - ve - ni - en - ti - bus! nec lingua

mf

mf

va - let di - ce - re, nec litte - ra ex - pri - me - re: Expertus

va - let di - ce - re, nec litte - ra ex - pri - me - re: Expertus

pp

pp

po-*test* cre-*de* - re, quid sit Je-*sum* di-*li*-ge-*re*. Sis, Je-*su*

po-*test* cre-*de* - re, quid sit Je-*sum* di-*li*-ge-*re*. Sis, Je-*su*

rall *f* *tempo*

rall *f* *tempo*

rall *f* *tempo*

nostrum gaudi-*um*, qui es fu-*tu*-rus prae-*mi*-*um*: Sit nostra

nostrum gaudi-*um*, qui es fu-*tu*-rus prae-*mi*-*um*: Sit nostra

nostrum gaudi-*um*, qui es fu-*tu*-rus prae-*mi*-*um*: Sit nostra

in te glo-*ri*-*a*, per cuncta sem-*per* sae-*cu*-*la*. A-*men*.

in te glo-*ri*-*a*, per cuncta sem-*per* sae-*cu*-*la*. A-*men*.

in te glo-*ri*-*a*, per cuncta sem-*per* sae-*cu*-*la*. A-*men*.

rall. *v*

rall. *v*

rall *v*

O GLORICSA
DUET, SOPRANO and ALTO

Arr. from Lambillotte

Allo modo

Sopr:
Alto.

O Glo - ri - o - sa Do - mi - na Ex - cel - sa su - per

si - de - ra Qui te cre - a - vit par - vu - lum Sac - te - nte nutris u - be - re.

fine.

Solo

Quod E - va tris tis ab - stu - bit tu red - dis al - mo ger - mi - ne In
Tu re - gis al - ti ja - nu - a et ac - la lucis ful - gi - da Vo

trent ut as - tra fle - bi - les coe - li re - clu - dis car - di -
tam da - tam per vir - gi - nem gen - tes re - demp - te plau - di

ne coe - li re - clu - dis car - di - ne.
te gen - tes re - demp - te plau - di - te.

D.C.

JUSTITIAE
QUARTET

Andante

MENDELSSOHN

Sop:
Alt:
Ten:
Bass:

Ju · sti · ti · ae Do · mi · ni

Ju · sti · ti · ae Do · mi · ni

sf

Detailed description: This block contains the first system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The vocal parts begin with a rest followed by the lyrics 'Ju · sti · ti · ae Do · mi · ni'. The piano accompaniment starts with a series of chords and moving lines, marked with *sf* (sforzando).

p lae · ti · fi · can · tes · cor · da

re · ctæ lae · ti · fi · can · tes · cor · da, et ju · di · ci · a

re · ctæ · lae · ti · fi · can · tes · cor · da, et ju · di · ci · a

Detailed description: This block contains the second system of the musical score. It continues the vocal and piano parts from the first system. The vocal parts have lyrics: 'lae · ti · fi · can · tes · cor · da', 're · ctæ lae · ti · fi · can · tes · cor · da, et ju · di · ci · a', and 're · ctæ · lae · ti · fi · can · tes · cor · da, et ju · di · ci · a'. The piano accompaniment includes dynamic markings like *p* (piano) and *f* (forte).

p dulci o · ra su · per mel et fa · vum: nam et

e · jus dulci · o · ra su · per mel et fa · vum: nam et

e · jus dulci · o · ra su · per mel et fa · vum: nam et

dulci · o · ra su · per mel et fa · vum: nam et

Detailed description: This block contains the third system of the musical score. It continues the vocal and piano parts. The vocal parts have lyrics: 'dulci o · ra su · per mel et fa · vum: nam et', 'e · jus dulci · o · ra su · per mel et fa · vum: nam et', 'e · jus dulci · o · ra su · per mel et fa · vum: nam et', and 'dulci · o · ra su · per mel et fa · vum: nam et'. The piano accompaniment includes dynamic markings like *f* (forte) and *p* (piano).

f

ser-vus tu - us cu - sto - dit e - a, nam ser-vus
 ser-vus tu - us cu - sto - dit e - a, cu - sto - dit e - a e - .
 ser-vus tu - us cu - sto - dit cu - sto - dit

nam ser-vus tu - us cu - sto - dit e - a,
 tu-us eustodit, nam ser-vus tu-us cu - sto - dit
 a, nam ser-vus tu-us cu - sto - dit e - a, cu -
 e - a, nam ser - - - vus

nam ser-vus *res* tu - us cu - sto - dit, e - a, *dim.*
 e - a cu - sto - dit, cu - sto - dit, e - a.
cres sto - dit e - a cu - sto - dit, cu - sto - dit, e - a.
dim.
 tu-us cu - sto - dit, e - a.
cres *f* *dim.* *p*

DOMINE DOMINUS

OFFERTORIUM

DUET, for SOPRANO und BASS

L. WEISS, Op. 20

All. mod.

ff

Basso.

Do - mine, Do - minus no - ster, quam admi - ra - bi - le est nomen

p

tu - um in u - ni - ver - sa terra, Do - mi - nus

f p

dol.

no - ster, quam ad - mi - ra - bi - le est no - - - men,

p

Sopr:

tuam est no - men nomen tu - um. Do - mine, Do - - minus

ffz

pp

noster, quam admi - ra - bile est nomen tu - um in u - niver - sa

ter-ra, quam ad - - mi - ra - bile est no - - men

tu - um est no - - men tu - - - um.

Quo - niam e - le - va - ta est magnifi - cen - tia tu . . a, su - per - magnificen tia tua,

su - per coe - los, su - per coe - los,

quam ad - mi -

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a trill (tr) and a forte (f) dynamic. The piano accompaniment includes triplets and a forte (f) dynamic. The lyrics are 'su - per coe - los, su - per coe - los, quam ad - mi -'.

quam ad - mi - ra - bile, est no - men tu - um, est no - men

-ra - bile, est no - men tu - um, quam ad - mi - ra - bi - le est

The second system continues the vocal line and piano accompaniment. The vocal line starts with a piano (p) dynamic. The piano accompaniment features a piano (p) dynamic. The lyrics are 'quam ad - mi - ra - bile, est no - men tu - um, est no - men -ra - bile, est no - men tu - um, quam ad - mi - ra - bi - le est'.

no - men tu - um, su - per coe - los,

no - men tu - um, su - per coe - los, coe - los,

The third system continues the vocal line and piano accompaniment. The vocal line includes a trill (tr) and a fortissimo (ff) dynamic. The piano accompaniment features a fortissimo (ff) dynamic. The lyrics are 'no - men tu - um, su - per coe - los, no - men tu - um, su - per coe - los, coe - los,'.

su - per coe - los.

su - per coe - los. Do - miue Do - minus noster quam admi -

The fourth system concludes the vocal line and piano accompaniment. The vocal line starts with a piano (p) dynamic. The piano accompaniment features a piano (p) dynamic. The lyrics are 'su - per coe - los. su - per coe - los. Do - miue Do - minus noster quam admi -'.

p dol

Do - minus

ra - bile est nomen tu - um in u - ni - ver - sa terra,

no - ster, quam ad - mi - ra - bi - le - est no

Do - mi - nus noster, quam ad mirabi - le est no - men tu -

men, est nomen, no - men tu - um. Quo niam e - le - va - ta est, quo - niam

um,

e - le - va - ta est magni - fi - ce - ti a su - per coe -

los quam ad-mi-ra-bile est no-men tu-um est no-

no-men no-

tr tr
p

men est no-men tu-um quam ad-mi-ra-bile,

Piu mosso.

s

quam ad-mi-ra-bile, est no-men, no-men tu-

Piu mosso.

mf *fz* *fi*

um, est no-men, no-men tu-um.

um

ff *tr tr*

O AMOR

QUARTET for WOMEN'S VOICES

Arr. from Rossi

Andante *f*

1. Sop: *f*
O a - mor. O dulcis a - mor O a - mor De - i dul - cis

2. Sop: *f*
O a - mor. *pp*
O dulcis a - mor a - mor De - i dulcis

1. Alto: *f*
O a mor. *pp*
O dulcis a - mor a - mor De - i dul - cis

2. Alto: *f*
O a mor. *pp*
O dulcis a - mor a - mor De - i dul - cis

f *pp*

a - mor o dul - cis o a - mor De - i o flamma flam - ma cor - dis me

a - mor o a - mor De - i o flam - ma cor - dis me

a - mor o a - mor De - i o flam - ma cor - dis me

- i *f* ig - nis ter be a - te ar - dor gra - te
 i o ig nis ig nis o men - tis ar - dor ah! tu in
 - i o ig - nis ig - nis o men - tis ar - dor ah! tu in
 i ig - nis ter be a - te ar - dor gra . te

in flamma me in flamma me
 flamma in flamma me qui to - tus dul - cis
 flamma in flamma me qui to - tus dul - cis
 in flamma me in flamma me qui to - tus dul - cis

f

Su - a - vis et blan - dus de - li - ca - tus Su - a - vis et blan - dus

f *p*

est. de li ca tus es

f

est Su - a - vis et blan - dus de - li - ca - tus es Sua - vis et blan - dus

p

est de - li - ca - tus es

f

de - li - ca - tus es to - tus de - li - ca - tus es to - tus de - li - ca - tus est.

p *f*

de - li - ca - tus es to - tus de - li - ca - tus es to - tus de - li - ca - tus est.

p *f*

f *rall*

O COR AMORIS

DUET and TRIO

A. H. ROSEWIG

Andante

Sopr.
Alto.



O cor A - mor - ris vic - ti - ma, Coe -
Quos ab - lu - is - ti San - gui - ne Ve -



li pe - ren - ne gau - di - um, Mor - ta - li - um So -
nis a - per - tis om - ni - bus Nos in - ti - mis - re -



la - ti - um Mor - ta - li - um Spes ul - ti - ma -
ces si - bus Se - mel receptos con - ti - ne.

O, Cor dulce O, Cor a-ma-bi-le! A-mo-re nos-tri sau-ci-um A-
 Je-su! Pa-tris Pa-tris Cor un-i-am Pu-ris a-mi cum men-ti-bus Pu-

O, Cor dulce O, Cor a-ma-bi-le! A-mo-re nos-tri sau-ci-um A-
 Je-su! Pa-tris Pa-tris Cor un-i-am Pu-ris a-mi am men-ti-bus Pu-

mo-re nos-tri lan-gui-dum Fac mi-hi sis placabi-le.
 -ris a-man-dum Cor-di-bus In cor-de regnes omni-um.

mo-re nos-tri lan-gui-dum Fac-mi-hi sis placabi-le.
 -ris ra-man-dum Cor-di-bus In cor-de regnes omni-um.

O SACRUM CONVIVIUM

DUET or CHORUS

WEBBE

Lento. Soli. *cres*

1st. Sop: *p* O sa-crum, o sa-crum, o sa-crum con vi-vi-um, o sa-crum con vi-vi-um,

2d. Sop: *p* O sa-crum, o sa-crum, o sa-crum con vi-vi-um, o sa-crum con vi-vi-um,

Ten. ad lib: *p* O sa-crum, o sa-crum, o sa-crum con vi-vi-um, o sa-crum con vi-vi-um,

Bass: *p* O sa-crum, o sa-crum, o sa-crum con vi-vi-um, o sa-crum con vi-vi-um,

p *cres*

tr *p* in quo Christus su-mi-tur: re-co-li-tur me-mo-ri-a pas-si

p in quo Christus su-mi-tur: re-co-li-tur me-mo-ri-a pas-si

p in quo Christus su-mi-tur: re-co-li-tur me-mo-ri-a pas-si

p

tr *f* **Allegro.**
Tutti.

o . nis e . jus: Mens impletur gra . ti . a: et fu . tu . rae glo . ri .

o . nis e . jus: Mens impletur gra . ti . a: et fu . tu . rae glo . ri .

**Adagio, omitted in Advent
and Lent.**

ae no . bis pig . nus da . . . tur. Al . le . lu . ja.

ae no . bis pig . nus da . . . tur. Al . le . lu . ja.

O MERITUM PASSIONIS
FUNERAL HYMN

Adagio

A. H. ROSEWIG

O me-ri-tum pas-si-
o-nis sum-mae mi-se-ra-ti-o-nis Me-di-ci-na de-func-to-rum — O
passi-o-nis me-ri-tum Um-bram proebens con-tra aestum di-vi-nalis ul-ti-o-
nis O me-ri-tum pas-si-o-nis — O pas-si-o-nis me-ri-tum — O
me-ri-tum pas-si-o-nis — O pas-si-o-nis me-ri-tum

p
rall.
colla voce.
a tempo
rall.
colla voce.

COMMON VESPERS OF THE SUNDAY

DOMINE AD ADJUVANDUM

Read across two pages

Domine ad adjuvandum me fes ti - na
Gloria Patri, et Fi - lio

Sicut erat in principio, et nunc, et : . . . sem - per,

DIXIT DOMINUS, Psalm 109

1. Dix - it Dominus, Domino me - o,

- 2 Donec ponem inimicos tu - os,
3 Virgam virtutis tuae, emittet Dominus ex Si - on:
4 Tecum principium in die virtutis tuae, in splendoribus sanc - to - rum:
5 Juravit Dominus et non poenitebit e - um:
6 Dominus a dextris tu - is:
7 Judicabit in nationibus, implebit ru - i - nas,
8 De torrente in via bi - bet,
9 Gloria Patri et Fi - lio,
10 Sicut erat in principio, et nunc, et sem - per,

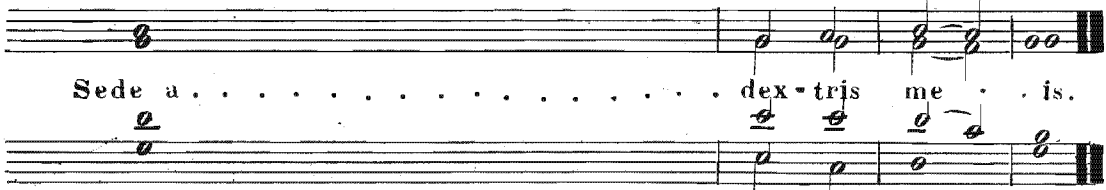
CONFITEBOR, Psalm 110

Con - fitebor tibi, Domine, in toto cor - de me - o,

- 2 Magna ope - ra Domi - ni;
3 Confessio et magnificentia o - pus e - jus:
4 Memoriam fecit mirabilium suorum, misericors
et mise - ra - tor Domi - nus:
5 Memor erit in saeculum testa - men - ti su - i:
6 Ut det illis haeredi - ta - tem gen - tium:
7 Fidelia omnia mandata ejus, confirmata in saecu - lum saecu - li,
8 Redemptionem misit popu - lo su - o,
9 Sanctum terribile no - men e - jus;
10 Intellectus bonus omnibus faci - enti bus e - um:
11 Gloria Pa - tri, et Fi - lio,
12 Sicut erat in principio, et nunc, et sem - per,

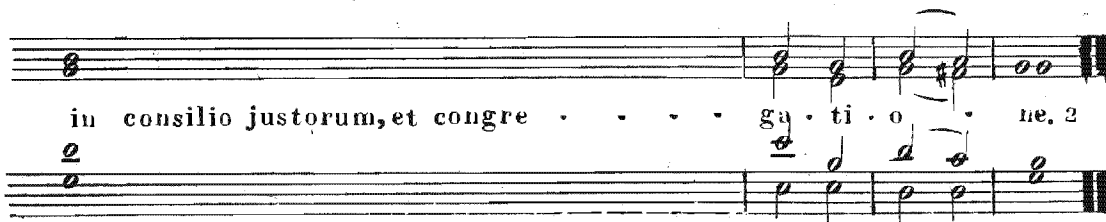


et Spi ri . tui Sanc . to.
 et in saecula saecu lo . rum, A . men.



Sede a dex - tris me . . is.

scabellum pe dum tu . o . rum.. 3
 dominare in medio, inimi corum tu . o . rum.. 4
 ex utero ante lu cife . rum ge . nui . te . 5
 Tu es Sacerdos in aeternum, secundum ordi nem Mel . chi . se . dech . 6
 confregit in die irae su . ae . re . ges . 7
 conquassabit capita in terra mul . to . rum . 8
 propterea exal ta . bit ca . put . 9
 et spi ri . tui Sanc . to . 10
 et in saecula saecula lo . rum, A . men .



in consilio justorum, et congre ga . ti . o . ne . 2

exquisita in omnes volun ta . tes e jus . 3
 et justitia ejus manet in saeculum sae . cu . li . 4
 escam dedit ti . men . tibus se . 5
 virtutem operum suorum annuntiabit po . pulo su o . 6
 opera manuum ejus veritas et ju . di cium . 7
 facta in veritate et ae . qui . ta te . 8
 mandavit in aeternum testa men . tum su um . 9
 initium sapientiae ti . mor Dom . i no . 10
 laudatio ejus manet in sae . cu . lum sae . cu . li . 11
 et Spi ri . tui Sanc to . 12
 et in saecula saecu lo . rum . A men .

BEATUS VIR, Psalm 111

Be-atus vir qui ti-met Domi-num.

- 2 Potens in terra erit se-men e-jus:
- 3 Gloria et divitiae in do-mo e-jus.
- 4 Exortum est in tenebris lu-men rec-tis:
- 5 Jucundus homo qui miseretur et commodat
disponet sermones suos in ju-dici-o:
- 6 In memoria aeterna e-rit jus-tus:
- 7 Paratum cor ejus sperere in Domino confirmatum est cor e-jus;
- 8 Dispensit dedit pauperibus justitia ejus manet in saeculum saeculi:
- 9 Peccator videbit et irascetur, dentibus suis fremet et ta-bes-cet:
- 10 Gloria Pa-tri, et Fili-o,
- 11 Sicut erat in principio, et nunc, et semper,

LAUDATE PUERI, Psalm 112

Laudate pueri Domi-num,

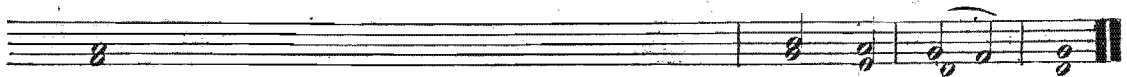
- 2 Sit nomen Domini bene die-tum,
- 3 A solis ortu usque ad oc ca-sum,
- 4 Excelsus super omnes gentes Dominus,
- 5 Quis sicut Dominus Deus noster, qui in altis habi-tat,
- 6 Suscitans a terra ino-pem,
- 7 Ut collocet eum cum prin cipi-bus,
- 8 Qui habitare facit sterilem in do-mo,
- 9 Gloria Patri et Fi-li-o,
- 10 Sicut erat in principio, et nunc, et sem-per,

LAUDATE DOMINUM, N° 1, Psalm 116

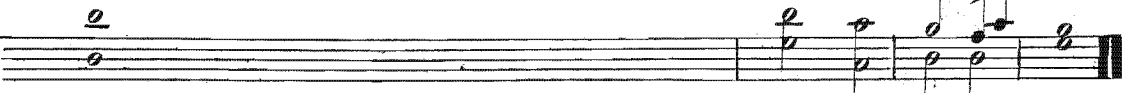
To be sung on Sundays when there is a Feast instead of "In Exitu Israel"; also sung after the Benediction.

Laudate Dominum om-nes gen-tes,

- 2 Quoniam confirmata est super nos miseri cor-dia e-jus
- 3 Gloria Pa-tri, et Fi-li-o
- 4 Sicut erat in principio, et nunc et sem-per

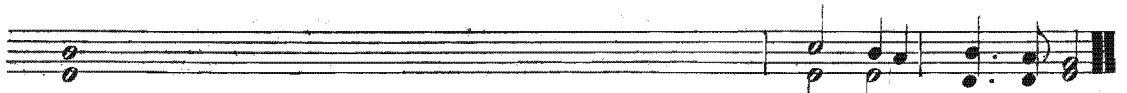


in mandatis ejus vo let ni mis.

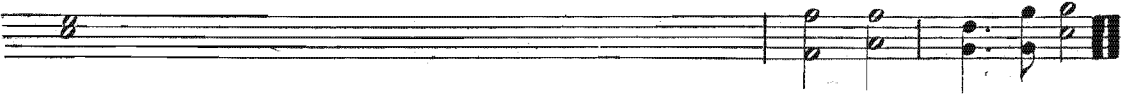


generatio rectorum bene . di . ce . tur. 3
 et justitia ejus manet in sae . cu . lum sae . cu . li. 4
 misericors et mise ra . tor et jus . tus. 5

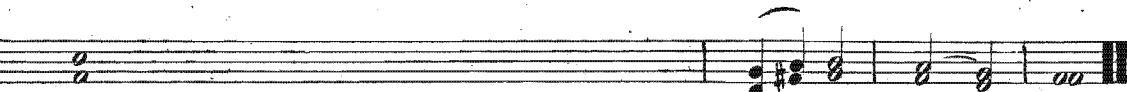
quia in aeternum non com . mo . ve . bi . tur? 6
 ab auditione mala non ti me . bit. 7
 non commovebitur donec despiciat ini mi . cos su . os. 8
 cornu ejus exaltabi tur in glo . ri . a. 9
 desiderium pecca to . rum pe . ri . bit. 10
 et Spi ri . tui Sanc . to. 11
 et in saecula saecu lo . rum, A . men.



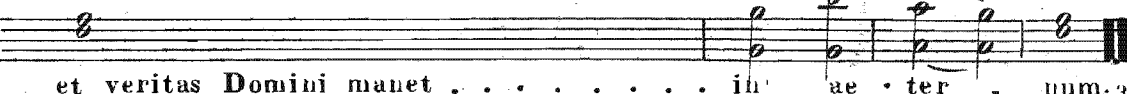
laudate no . men Do mi . ni



ex hoc nunc et us que in sae . cu . lum. 3
 laudibile no . men Do mi . ni. 4
 et super coelos glo ri . a e . jus. 5
 et humilia respicit in coelo et in ter . ra? 6
 et de stercore eri . gens pau . pe . rum. 7
 cum principibus po . puli su . i. 8
 matrem fili orum lae tan . tem. 9
 et Spi ri . tui Sanc . to. 10
 et in saecula saecu lo . rum. A . men.



laudate eum om . nes po . pu . li.



et veritas Domini manet in . ae . ter . num. 3
 et Spi ri . tui Sanc . to. 4
 et in saecula saecu lo . rum, A . men.

MAGNIFICAT

Canticle of the Blessed Virgin

St. Luke I

Ma gnifi cat

- 2 Et ex al · tavit spiritus me · us
- 3 Qui · a res · pexit humilitatem ancillae su · ae.
- 4 Qui · a fecit mihi magna qui potens est,
- 5 Et mi · sericordia ejus a progenie in pro ge · nies
- 6 Fe · cit po · tentiam in brachio su · o,
- 7 De · po · su · it potentes de se · de
- 8 E · su · ri · entes implevit bo · nis,
- 9 Sus · ce · pit Israel puerum su · um,
- 10 Si · cut lo · cutus est ad patres nos · tros,
- 11 Glo · ria Pa · tri et Fili · o,
- 12 Si · cut erat in principio et nunc, et sem · per,

RESPONSES AT VESPERS

AFTER MAGNIFICAT

Priest: Dominus Vobiscum.

Saecula Saeculorum · Benedicamus.

Et cum Spi · ri · tu tu · o A · men De · o

AT FESTIVALS AND EASTER TIME

Benedicamus Domino, Alleluia.

De · o gra · ti · as, Al · le · lu · ia, Al · le · lu · ia

anima me . a . Dominum.

in Deo salu	ta . ri	na . o . 3
ecce enim ex hoc beatam me dicent omnes gene	ra - ti	e - nes. 4
et sanctum	no - men	e - jus. 5
timen	ti - bus	e - um. 6
dispersit superbos mente	cor - dis	su - i. 7
et exal	ta - vit	humi - les. 8
et divites di	misit i	na - nes. 9
recordatus miseri	cordi - ae	su - ae. 10
Abraham et semini	ejus in	saecu - la. 11
et Spi	ri - tui	san - cto. 12
et in saecula, saecu	lo - rum,	A - men.

Domino. Fidelium animae, ect. Dominus det nobis suam pacem.

gra . ti - as. A men. A men.

AFTER TANTUM ERGO

. . . le . lu - ia. Omne delectamentum in se ha - ben - tum.

MAGNIFICAT IN A

FOUR VOICES

CHANT 8th. Tone.

WEBBE

Sopr.
Alto.

Tenor.

Bass.

Org:
St. D. & Prin.

Ma-gui . . . fi-cat: a-ni-ma me-a Do-mi-num

Ma-gui . . . fi-cat: a-ni-ma me-a Do-mi-num

Ma-gui . . . fi-cat: a-ni-ma me-a Do-mi-num

Choir Org:

Allegro.

Tutti.

Et ex-ul-ta-vit Spiritus meus in De-o sa-lu-ta-ri me-o

Et ex-ul-ta-vit Spiritus meus in De-o sa-lu-ta-ri me-o

Full to 15th.

Andante. Duett. 2 Trebles.

Qui-a res-pex-it, hu-mi-li-ta-tem ha-mi-li-

swell 2-Diap:

dulciana.

ta - tem an - cil - lae su - ae Ec - ce e - nim ex -

hoc be - a - tam me diceint omnes ge - ne - ra - ti - o nes.

Allegro. Tutti.

et Sanctum no men e - jus.

Qui - a fe - cit mi - hi magna qui potensest et Sanctum nomen e - jus.

Et mi-se-ri-cor-di-a e-jus a pro-ge-ni-e in pro-ge-ni-

-a pro-ge-ni-e in pro-ge-ni-es ti-men-tibus e-um.
 es ti-mentibus e-um.
 ti-mentibus e-um.

Allegro. Tutti.

Fe-cit po-tentiam in Brachio su-o dis-persit superbos mente cordis
 Fe-cit po-tentiam in Brachio su-o dis-persit superbos mente cordis

full to 15.

p

su . i et exal - tavit hu - mi - les.

f

su - i De posuit po - tentes de se - de.

p

f

E - su ri - en - tes im - ple - vit bo - nis et di - vi - tes di - mi - sit i - na - nes.

f

E - su ri - entes im - ple - vit bo - nis et di - vi - tes di - mi - sit i - na - nes.

f

Full to 15.

p

Soli, 8va

Sus - ce - pit Is - rael pu - e rum su - um recor - da - tus mise - ri - cordiæ su - æ

Sus - ce - pit Is - rael pu - e rum su - um recor - da - tus mise - ri - cordiæ su - æ

p

Tutti.

Abraham et semini e - jus in saecula

Tutti.

Si - cut lo - cutus est ad Pa - tres nostros Abraham et semini e - jus in saecula

Soli.

Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i sanc - to Sicut

Tutti.

Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i sanc - to Sicut

e - rat in principio - et nunc et semper et in saecula saeculorum A - men

e - rat in principio - et nunc et semper et in saecula saeculorum A - men

tr.

tr.

ALMA REDEMPTORIS
From first Sunday in Advent till the Purification
SOLO and CHORUS

Andantino

WERBE

Sop Solo

Chorus.

Solo.

Surgere qui cu-rat po-

- pu-lo; tu quae genu, i-sti, Na-tu-ra mi-rau-te: tu - um sanc-tum

ge-ni-to-rem, tu-um sanc-tum ge-ni-to-rem;

tr
dim. *cres*

Tu-um sanc-tum ge-ni-to-rem, tu-um sanctum ge-ni-to-rem;

f *tr*

Vir - go prius ac po - ste - ri - us; *tr*

Gabrie - lis ab - o - re, su - mens il - lud a - ve pec - ca - to - rum

mi - se - re - re, pec - ca - to - rum mi - se - re - re. *dim*

Pec - ca - torum mi - se - re - re, pec - ca - to - rum mi - se - re - re.

Pec - ca - torum mi - se - re - re, pec - ca - to - rum mi - se - re - re.

AVE REGINA, N° 1

C. JOSIE MAREE

Piano
or
Organ.

Religioso.

Av-e Regi-na coe - lorum Re - gi - na Re - gi - na A . ve

cres

A - ve Re - gi - na coe - lo - rum A - ve A - ve

dim. rall. a tempo

Do - mine an - ge - lo - rum Sal - ve Ra - dix Sal - ve

por - ta Sal - ve Sal - ve Sal - ve por - ta

Ex qua mundo lux est Or - - - ta - Sal - ve

Sal - ve Ra - - dix Ex gna mundo lux est

Or - ta Gau - de virgo glo - ri - o - sa

Gau - de virgo glo - ri - o - sa Su - per Omnes spe - ci -

o - sa Gau - de virgo glori - o - sa

cres accel. cen

Su . per omnes speci . o . sa Gau . de vir . go

do rall a tempo

glo ri o sa Va . le O valde de . cora

Et pro . no . bis Et pro . no . bis Christum

Christum ex . o . ra Et pro . no . bis Christum

ex . o . ra .

AVE REGINA, N^o 2

TRIO for WOMEN'S VOICES

VILBAC

Andante

1st. & 2. Sop:

A - ve Re - gi - na Re - gi - na, ce - lo - rum, A - ve, Do - mi -

Alto.

na, Do - mi - na An - ge - lo - rum: Sal - ve, ra - dix;

sal - ve, por - ta, Ex qua mu - do lux est or - ta.

Gau de, vir · go glo · ri · o · sa, Su · per · om · nes

spe · ci · o · sa! Va · le o val de de co · ra, Et pro · no · bis

Chris · tum ex · o · ra; Et pro no · bis Christum ex ·

o · ra; Et pro · no · bis Christum ex · o · ra.

REGINA COELI

DUET

M. FREY

Allegretto

Sopr.

Alto.

Re · gi · na coe · li lae

Re · gi · na coe · li lae

ta · re al · le · lu · ia Re gi · na coeli lae ta · re Al · le · lu · ia

ta · re al · le · lu · ia Re · gi · na coeli lae ta · re Al · le · lu · ia

Re · gi · na coe · li lae ta · re Al · le · lu · ia Re · gi · na coe · li lae

Re · gi · na coe · li lae ta · re Allelu · ia Re · gi · na coe · li lae

Repeat Regina

ta - re Al - le - lu - ia Qui - a quem meruisti por ta - re Al -
 ta - re Al - le - lu - ia Qui - a quem meruisti por ta - re Al -

This system contains the first two staves of the musical score. The top staff is for the vocal line, and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "ta - re Al - le - lu - ia Qui - a quem meruisti por ta - re Al -" on the first line and "ta - re Al - le - lu - ia Qui - a quem meruisti por ta - re Al -" on the second line.

. le - lu - ia Re - sur - rex - it si - cut dix - it Al - le - lu -
 . le - lu - ia Re - sur - rex - it si - cut dix - it Al - le - lu -

This system contains the next two staves of the musical score. The top staff is for the vocal line, and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: ". le - lu - ia Re - sur - rex - it si - cut dix - it Al - le - lu -" on the first line and ". le - lu - ia Re - sur - rex - it si - cut dix - it Al - le - lu -" on the second line.

Repeat Regina

ia — O - ra pro nobis De - um O - ra pro nobis De - um
 ia —

This system contains the final two staves of the musical score. The top staff is for the vocal line, and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "ia — O - ra pro nobis De - um O - ra pro nobis De - um" on the first line and "ia —" on the second line.

Duo.

O · ra pro nobis De · um O · ra pro nobis De · um. O · ra pro nobis

O ra pro nobis

De · um O · ra pro nobis De · um O · ra pro · no · bis De ·

De · um O · ra pro nobis De · um O · ra pro · no · bis De ·

Repeat Regina.

· um.

· um.

SALVE REGINA

TRIO

A. H. ROSEWIG
Arr. from Bordese

eres

f *ff* *p* *f*

Sop: Sal-ve! Sal-ve! Sal-ve! Re-gi-na! Ma-ter mi-se-ri cor-di-

Alto: Sal-ve! Sal-ve! Sal-ve Re-gi-na! Ma-ter mi-se-ri cor-di-

Bass: *f* *ff* *p* *f*

f *eres* *pp*

ae Sal-ve! Sal-ve! Sal-ve! Re-gi-na! Vi-ta dul-ce-do et

. ae Sal-ve! Sal-ve! Sal-ve! Re-gi-na! Vi-ta dul-ce-do et

f *pp* *pp*

p *f* *p* *ff*

spes nos-tra! Sa-ve! Sa-ve! Sal-ve!

spes nos-tra! Sal-ve! *f*Sal-ve! Sal-ve!

p *f* *p* *ff*

p Solo. *cres.* *f*

Ad te cla - ma - mus ad te cla - ma -

- mus ex - u - les - fi - li - i E -

p Duett. *cres.*

vae Ad te cla - ma - mus

f *p*

ad te cla - ma - mus Ex - u - les fi -

p Solo.

- li - i E - vae. Ad te suspi ra mus!

Tutti. *mf*

Solo.

Tutti.

Ad te sus - pi - ra - mus Ge - men - tes Ge -

Ad te sus - pi - ra - mus Ge - men - tes Ge -

mf *p*

-men - tes et flen - tes In hac la - cry - ma - rum

-men - tes et flen - tes In hac la - cry - ma - rum

dim. *pp*

val le.

dim. *pp*

val le.

dim. *pp* *pp*

Tutti.

mf Ei - a er go Ei - a er go ad - vo - ca - ta nos - tra
mf Ei - a er - go Ei - a er - go ad - vo - ca - ta nos - tra

The first system of music features two vocal staves and piano accompaniment. The vocal parts begin with a mezzo-forte (*mf*) dynamic and transition to forte (*f*) and piano (*p*) dynamics. The piano accompaniment starts with *mf* and includes *f* and *p* markings.

mf il - los tu - os mi - se - ri cor - des oc - cu - los ad nos con - ver - te
mf il - los tu - os mi - se - ri cor - des oc - cu - los ad nos con - ver - te

The second system continues the vocal and piano parts. The vocal lines are marked with *mf* and *dim.* (diminuendo). The piano accompaniment also includes *mf* and *dim.* markings.

f Ad nos con - ver - te con - ver - te
f Ad nos con - ver - te con - ver - te

The third system features a climactic section with forte (*f*) and fortissimo (*ff*) dynamics. The vocal parts are marked with *f* and *ff*, while the piano accompaniment is marked with *f* and *ff*.

p Solo.

Et Jesum be-ne-dictum fructum ven-tris tu-i no-bis post

This system contains the first two staves of music. The top staff is a vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment in bass clef. The music is in a common time signature and begins with a piano (*p*) dynamic marking.

Tutti.

hoc ex-i-li-um os-ten-de! O Clemens! O Pi-a! O
O Clemens! O Pi-a! O

This system contains the second two staves of music. It features two vocal lines in treble clef and a piano accompaniment in bass clef. The music is in a common time signature and begins with a piano (*p*) dynamic marking. The lyrics are in Latin.

f Dulcis vir-go Ma-ri-a! O Clemens! O Pi-a! O Dulcis vir-go Ma-ri-a!
f Dulcis vir-go Ma-ri-a! O Clemens! O Pi-a! O Dulcis vir-go Ma-ri-a!

This system contains the third two staves of music. It features two vocal lines in treble clef and a piano accompaniment in bass clef. The music is in a common time signature and begins with a piano (*p*) dynamic marking. The lyrics are in Latin.

O SALUTARIS, N° 1

SOLO

A. MINE

Andantino

Soprano or Tenor.

O Sa-lu-ta-ris O Sa-lu-ta-ris O Sa-lu-ta-ris Sa-lu-ta-ris hos-ti-a.

Quae coe-li pan-dis pan-dis os-ti-um Quae coe-li pan-dis pan-dis os-ti-um Quae coe-li pan-dis,

pandis os-ti - um Quae coe - li Quae coe - li pandis os - ti -

um

Bel - la pre - munt hos - ti - li - a, Bel - la

pre - munt hos - ti - li - a, Bel - la pre - munt

hos - ti - li - a, Bel - la pre - munt hos - ti - li -

p

a Da ro - bur fer au - xi - li - um

cres.

Da ro - bur fer au - xi - li - um Da ro - bur ro - bur

ff *p*

fer au - xi - li - um Da ro - bur ro - bur fer au - xi - li -

p

- um Da ro - bur ro - bur fer au - xi - li - um Da

ro - bur Da ro - bur fer au - xi - li - um.

O SALUTARIS, N^o 2

SOLO and QUARTET

WM. VINCENT WALLACE

Andante con esp:

The musical score is arranged in five systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is two flats (B-flat and E-flat), and the time signature is 8/8. The tempo is marked 'Andante con esp.'. The first system includes a piano dynamic marking 'mf'. The second system continues the piano accompaniment. The third system introduces the vocal line with the lyrics 'O sa - lu -'. The fourth system continues the vocal line with 'ta - ris hos - ti - a'. The fifth system concludes the vocal line with 'Quae coe - li pan - dis os - ti -'. A 'dim.' marking is present in the piano accompaniment of the third system. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

um Bel la prae munt

hos ti a Da ro bur

fer aux i li um

Quartette. Do mi no

Sopr. U ni tri no que Do mi no Do mi

Alto.

Tenor.

Bass. Do mi no

Sit sem - pi - ter - na glo - ri - a, —

.no: Sit sem - pi - ter - na glo - ri - a, —

Sit sem - pi - ter - na

Qui vi - tam si - ne ter - mi - no

Qui vi - tam si - ne ter - mi - no No - bis do

No - bis do - net in Pa - tri - a. —

net, Nobis do - net in Pa - tri - a. —

O SALUTARIS, N° 3

BASS SOLO

J. M. STENDICK

Andante

O sa - lu - ta - ris sa - lu - ta - ris hos - ti - a
 U - ni - tri - no - que tri - no - que Do - mi - no

O Sa - lu - ta - ris sa - lu - ta - ris hos - ti - a
 U - ni - tri - no - que tri - no - que Do - mi - no

que coe - li pau - dis os - ti - um
 Sit sem - pi - ter - ra glo - ri - a

bel - la bel - la pre - munt pre - munt hos - ti - li - a.
 Qui vi - tam si - ne vi - tam si - ne ter - mi - no.

da ro bur fer au - xi - li - um fer dol. au - xi - li - um.
 No - bis do - net in pa - tri - a do - net in pa - tri - a.

O SALUTARIS, N° 4

DUET

L. ROSSI

Adagio

Piano introduction in C major, 4/4 time, marked Adagio. The music features a gentle melody in the right hand and a simple accompaniment in the left hand.

Sopr. *p*
 O sal-utaris Ho-sti-a, quae coe-li quae coeli pandis o-sti-um,
 Alto. *p*
 O sal-utaris Ho-sti-a, quae coe-li quae coeli pandis o-sti-um,

First system of vocal and piano accompaniment. The Soprano and Alto parts enter with the lyrics. The piano accompaniment provides harmonic support.

f
 bel-la premunt ho-sti-li-a, da robur, fer auxi-li-um
 bel-la premunt ho-sti-li-a, da robur, fer auxi-li-um bella premunt ho-

Second system of vocal and piano accompaniment. The vocal parts continue with the lyrics, and the piano accompaniment becomes more active.

da ro-bur fer au-xi-li-um
 -sti-li-a da ro-bur bella premunt ho-sti-li-a fer au-xi-li-um

Third system of vocal and piano accompaniment. The vocal parts conclude the phrase, and the piano accompaniment provides a final harmonic setting.

pp

O sa-lu-ta-ris Ho - sti - a quae coe-li pan - dis o - stium

pp

O sa-lu-ta-ris Ho - sti - a quae coe-li pan - dis o - stium

pp

f *pp*

bella premunt ho - sti - li - a da robur da robur fer au - xi - lium O sa-lu-ta-ris

f *pp*

bella premunt ho - sti - li - a da robur da robur fer au - xi - lium O sa-lu-ta-ris

dolciss *f* *con tener f*

Ho - sti - a, quae coeli pan - dis o - sti - um, bella premunt ho stilia da

dolciss *f* *con tener f*

Ho - sti - a, quae coeli pan - dis o - sti - um, bella premuntho stilia da

ff *p* *pp*

ro - bur da ro - bur fer au - xi - li - um a - men a - men

ff *p* *pp*

ro - bur da ro - bur fer au - xi - li - um a - men a - men

O SALUTARIS, N^o 5

J. R. THOMAS

Mod^o Tenor.

O sa - lu - ta - ris hos - ti - a, Quae coe - li.

pan - dis os - ti - um, Bel - la prae - munt, hos -

- ti - li - a, Da ro - bur fer aux - i - li - um!

Sopr:

O sa - lu - ta - ris hos - ti - a, Quae coe - li

O sa - lu - ta - ris hos - ti - a, Quae coeli

pan- dis os- ti - um . Bel - la prae - munt hos -

pan- dis os- ti - um Bel - la prae -

ti - li - a Da ro - bur feraux i - li - um.

- munt hos- ti- li- a Da ro - bur feraux- i- li - um.

cres

Sop:
U - ni tri no - que Do - mi - no Sit sem - pi - ter - na glo ri

Alto.
U - ni tri - no - que Do - mi - no Sit sem - pi ter - na glo ri

Ten.
U - ni tri - no - que Do - mi - no Sit sem - pi ter - na glo ri

Bass.
U - ni tri - no - que Do - mi - no Sit sem - pi ter - na glo ri

mf
 - a Qui vi-tam si-ne ter-mi-no No-bis do-net in Patri-a!
 - a Qui vi-tam si-ne ter-mi-no No-bis do-net in Patri-a! do-
 - a Qui vi-tam si-ne ter-mi-no No-bis do-net in Patri-a
 - a

poco rit. *p* *cres.* *rall. e dim.*
 do-net in Patri-a! donet in Pa-tri-a!
 -net in Patri-a! do-net in Patri-a! donet in Pa-tri-a!
 do-net in Patri-a! do net in Pa-tri-a!
 do-net in Patri-a! do-net in Patri-a! No-bis do-net in Patri-a!

O SALUTARIS, N° 6

ROSSINI

Andante

Piano introduction in G major, 2/4 time. The music is marked *p* (piano) and *f* (forte). It features a melody in the right hand and a bass line in the left hand, with various articulations and dynamics.

Basso I! Solo.

Vocal line for Basso I! Solo. The lyrics are: "O sa-lu-ta-ris hos-ti-a, Quae coe-li pan-dis". The music includes triplets and is accompanied by piano accompaniment marked *p*.

Vocal line for Basso I! Solo. The lyrics are: "os-ti-um, Bella pre-munt hos-ti-li-a". The music includes triplets and is accompanied by piano accompaniment.

Vocal line for Basso I! Solo. The lyrics are: "Da-ro-bur fer au-xi-li-um." The music includes triplets and is accompanied by piano accompaniment marked *f*.

Sopr: Solo.

O sa-lu-ta-ris hos-ti-a, Quae coe-li pan-dis
 sa-lu-ta-ris hos-ti-a, pas-dis

os-ti-um, Bella pre-munt hos-ti-li-a, Da-ro-bur
 os-ti-um, premunthos-ti-li-a, Da

fer-au-xi-li-um, salu-ta-ris hos-ti-a
 Tenor. O sa-lu-ta-ris hos-ti-a
 Bass. ro-bur fer-au-xi-li-um, hos-ti-a

ff - *pp* - *dol*

p

f

p

ter· mi· no Nobis do· net in Pa· tri· a Uni tri noque Domi· no Sit sempi

ter· mi· no Nobis do· net in pa· tri· a Uni tri noque Domi· no Sit sempi

terna glo· ri· a Qui vitam si· ne ter· mi· no Nobis do· net in pa· tri·

terna glo· ri· a Qui vitam si· ne ter· mi· no Nobis do· net in pa· tri·

a in pa· tri· a in pa· tri· a.

a in pa· tri· a in pa· tri· a.

TANTUM ERGO, N° 1

FOR THREE VOICES

J. M. D'ARCHAMBEAU

Andantino

dol.

Solo 1. Tenor or Soprano:

Tan - tum er - go sa - cra - men - tum
 Ge - ni - to - ri Ge - ni - to - que

1. Tenor or Soprano:

f
 Ve - ne re - mur cer - nu - i ve - ne re - mur cer - nu - i Et - an
 Laus et ju - bi - la - ti - o laus et ju - bi - la - ti - o Sa - lus

2. Tenor, Alto, Bass:

f
 Ve - ne re - mur cer - nu - i ve - ne re - mur cer - nu - i et an - ti - quum
 Laus et ju - bi - la - ti - o laus et ju - bi - la - ti - o Sa - lus ho - nor

mf

ti - quum do - cu - men - tum No - vo
 ho - nor vir - tus quo - que Sit et

do - cu - men - tum do - cu - men - tum
 vir - tus quo - que vir - tus quo - que

- ce - dat ri - tu - i no - vo ce - dat
be - ne - dic - ti - o sit et be - ne -

No - vo ce - dat ri - tu - i No - vo no - vo ce - dat
sit et be - ne - dic - ti - o Sit et sit et be - ne -

ri - tu - i. Praes - tet fi - des sup - ple
- dic - ti - o. Pro - ce - den - ti ab - u.

ri - tu - i. Praes - tet fi - des
dic - ti - o. Pro - ce - den - ti

- men - tum praes - tet fi - des supple men -
- tro - que Pro - ce - den - ti a - bu - tro -

sup - ple - men - tum praestet fi - des supple - men -
ab - u - tro - que pro - ce - den - ti a - bu - tro -

· tum sen · su · um sen · su · um sen · su · um de ·
 · que com · par · sit com · par · sit com · par · sit lau ·

· tum sen · su · um sen · su · um sen · su · um de ·
 · que Com · par · sit com · par · sit com · par · sit lau ·

· fec · tu · i sen · su · um de · fec · tu · i ·
 · da · ti · o com · par · sit lau · da · ti · . . .

· fec · tu · i sen · su · um de · fec · tu · i ·
 · da · ti · o com · par · sit lau · da · ti · . . .

· o · A · men · A · men ·

A · men ·

· o · A · men · A · men A · men ·

dol

TANTUM ERGO, N^o 2

FOUR VOICES

A. H. ROSEWIG

Andantino

Sop:

Alto.

Tantum er-go Sacra-

The first system of the score shows the vocal entries for Soprano and Alto. The Soprano part begins with a melodic line, while the Alto part provides harmonic support. The piano accompaniment consists of a rhythmic pattern in the right hand and a more active line in the left hand.

Sop:

Alto.

mentum, vene remur cernu - i,

Ten.

Et an - tiquum do - cu - mentum, Novo

Bass.

The second system continues the vocal parts. The Soprano and Alto lines are joined by the Tenor and Bass parts. The piano accompaniment remains consistent with the first system, providing a steady harmonic and rhythmic foundation.

Praestet fi - des

sen - su - um de - fec - tu -

ce - dat ri - tu - i.

supple men - tum,

The third system concludes the vocal parts with the final phrase. The piano accompaniment features a more complex texture with sixteenth-note patterns in the right hand and a steady bass line in the left hand.

. i Praestet fi-des sup-ple men-tum sensu-um de-fec-tu-i
 Praestet fi-des sup-ple men-tum sensu-um de-fec-tu-i

Ge-ni-to-ri Ge-ni-
 Genitori

-to-que, Laus et ju-bi-la-ti-o, Sa-lus honor virtus quoque
 Geni-to-que, Laus et ju-bi-la-ti-o, Sa-lus honor virtus quoque,

sit et be-nedicti - o; Proce - den - ti, Compar
 sit et bene-dicti - o; ab - u - tro - que,

sit lau-da-ti - o, Proce - denti ab - u - tro - que, Compar sit laudati -
 Proce - denti ab - u - tro - que, Compar sit lauda-ti -

- o, Compar sit laudati - o. A. men. A. men.
 - o, Com - par - sit lauda - ti - o. A. men. A - men. A - men.

rull

colla voce

TANTUM ERGO, N^o 3

C. C. A. de VliegH

Andante

The piano introduction consists of two staves. The right hand plays a melodic line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The left hand provides a harmonic accompaniment in bass clef. Dynamics include *f* (forte) and *p* (piano). The piece is marked 'Andante'.

Sop.

mf

Tantum er-go Sa-cra-mentum ve-ne-re-mur cer-nu-i Et au-
 Ge-ni-to-ri Ge-ni-to-que laus et ju-bi-la-ti-o Sa-lus

Alto.

mf

Tantum er-go Sa-cra-mentum ve-ne-re-mur cer-nu-i Et au-
 Ge-ni-to-ri Ge-ni-to-que laus et ju-bi-la-ti-o Sa-lus

Ten.

Tantum er-go Sa-cra-mentum ve-ne-re-mur cer-nu-i Et au-
 Ge-ni-to-ri Ge-ni-to-que laus et ju-bi-la-ti-o Sa-lus

Bass.

mf

Tantum er-go Sa-cra-mentum ve-ne-re-mur cer-nu-i Et au-
 Ge-ni-to-ri Ge-ni-to-que laus et ju-bi-la-ti-o Sa-lus

This system contains the vocal parts for Soprano, Alto, Tenor, and Bass, along with the piano accompaniment. The lyrics are: 'Tantum ergo Sacramentum venere-mur cernui Et au-Ge-nitori Genito-que laus et jubila-tio Sa-lus'. The piano accompaniment features chords and melodic lines in both hands, with dynamics like *mf* and *Red.* (ritardando).

ti-quum do-cu-mentum, et an-ti-quum do-cu-mentum novo cedat
 ho-nor vir-tus quo-que, sa-lus ho-nor vir-tus quo-que sit et bene-

ti quum do-cu-mentum, et an-ti-quum do-cu-mentum nove cedat
 ho-nor vir-tus quo-que, sa-lus ho-nor vir-tus quo-que sit et bene-

This system continues the vocal parts and piano accompaniment. The lyrics are: 'ti-quum do-cu-mentum, et an-ti-quum do-cu-mentum novo cedat ho-nor vir-tus quo-que, sa-lus ho-nor vir-tus quo-que sit et bene-'. The piano accompaniment includes dynamics like *f* (forte) and *Red.* (ritardando).

f

ri-tu-i Praestet fi-des sup-ple-men-tum sensu-um de-fec-tu-
 dic-ti-o Pro-ce-den-ti ab-u-tro-que compar-sit lau-da-ti-

ri-tu-i Praestet fi-des sup-ple-men-tum sensu-um de-fec-tu-
 dic-ti-o Pro-ce-den-ti ab-u-tro-que compar-sit lau-da-ti-

sfz *p*

. i sen-su-um de-fec-tu-i Praestet fi-des sup-ple-
 . o compar-sit lau-da-ti-o Pro-ce-den-ti ab-u-

. i sen-su-um de-fec-tu-i Praestet fi-des supple-
 . o compar-sit lau-da-ti-o Pro-ce-den-ti ab-u-

sfz *p* *p*

senza ^{no} led.

Cres. *f*

men-tum praestet fi-des sup-ple-men-tum sensu-um sensu-um defectu-
tro-que pro-ce-den-ti a-bu-tro-que compar-sit compar-sit lauda-ti-

men-tum praestet fi-des sup-ple-men-tum sensu-um sensu-um defectu-
tro-que pro-ce-den-ti a-bu-tro-que compar-sit compar-sit lauda-ti-

f

Cres. *mf* *f*

ped.

dim *p* 1. 2.

-i de-fec-tu -i de-fec-tu -i. —
-o lau-da-ti -o lau-da-ti o. —

dim *p*

-i de-fec-tu i-de-fec-tu -i. —
-o lau-da-ti -o lau-da-ti -o. —

dim *p*

pp *pp*

mf *pp*

ped.

TANTUM ERGO, N^o 4

THREE VOICES

Arr. from Mozart

Andante

1. Sop.
2. Sop.
Alto

Tantum ergo Sacramentum ve-ne-re-mur cer-ni-i
Ge-ni-to-ri Ge-ni-to-que laus et ju-bi-la-ti-o

Et an-ti-quum do-cu-mentum no-vo ce-dat ri-tu-i Praestet fi-des
Sa-lus ho-nor vir-tus quo-que sit et be-ne-dic-ti-o Pro-ce-den-ti.

supplementum a-bu-tro-que sen-su-um de-fec-tu-i. A-men.
com-par-sit lau-da-ti-o.

Largo.
1st. time Soli. 2d. Tutti.

TANTUM ERGO, N^o 5

WEBBE

Sup.
Alto.
Tenor.
Bass.

Tantum er-go Sa-cra-men-tum, Ve-ne-re-mur cer-nu-i;
Geni-to-ri, Ge-ni-to-que, Laus et ju-bi-la-ti-o;

Et an-ti-quum do-cu-men-tum, No-ve-ce-dat ri-tu-i;
Sa-lus, ho-nor, vir-tus quo-que, Sit et be-ne-dic-ti-o;

Et an-ti-quum do-cu-men-tum, No-ve-ce-dat ri-tu-i;
Sa-lus, ho-nor, vir-tus quo-que, Sit et be-ne-dic-ti-o;

Praestet fi-des sup-ple-men-tum, Sen-su-um de-fec-tu-i;
Pro-ce-den-ti ab-u-tro-que, Com-par-sit lau-da-ti-o.

Praestet fi-des sup-ple-men-tum, Sen-su-um de-fec-tu-i;
Pro-ce-den-ti ab-u-tro-que, Com-par-sit lau-da-ti-o.

TANTUM ERGO, N^o 6

QUARTET

A. H. ROSEWIG

Andte

Alto solo.

Tantum er-go sa-cra-men-tum, ve-ne-re-mur cer-nu-i;

Et an-ti-quum do-cu-men-tum, No-vo ce-dat ri-tu-i;

Sop.
Alto.
Ten.
Bass.

Praestet fi-des sup-ple men-tum, sen-su-um de-fec-tu-i;

Praestet fi-des sup-ple men-tum, sen-su-um de-fec-tu-i;

Praes-tet fi-des sup-ple men-tum, sen-su-um de-fec-tu-i;

Praes-tet fi-des sup-ple men-tum, sen-su-um de-fec-tu-i;

Piano introduction consisting of two staves (treble and bass clef) with a key signature of two flats and a 3/4 time signature. The music features a series of chords and a melodic line in the right hand.

Tenore
 Ge - ni - to - ri ge - ni - to - que Laus et ju - bi - la - ti - o

Basso

Vocal line for Tenor and Bass with piano accompaniment. The lyrics are: Ge - ni - to - ri ge - ni - to - que Laus et ju - bi - la - ti - o. The piano accompaniment consists of chords and a moving bass line.

Sa - lus ho - nor vir - tus quo - que sit et be - ne - dic - ti - o

Vocal line and piano accompaniment for the second system. The lyrics are: Sa - lus ho - nor vir - tus quo - que sit et be - ne - dic - ti - o.

Piano accompaniment for the third system, featuring a melodic line in the right hand and a supporting bass line in the left hand. The word *ruil* is written above the final measure.

Pro - ce - den - ti - a - bu - tro - que Com - par

Pro - ce - den - ti - a - bu - tro - que Com - par

Vocal line and piano accompaniment for the fourth system. The lyrics are: Pro - ce - den - ti - a - bu - tro - que Com - par. The piano accompaniment continues with chords and a bass line.

Piano accompaniment for the fifth system, featuring a melodic line in the right hand and a supporting bass line in the left hand.

First system of the musical score. It consists of four staves. The top two staves are vocal lines (Soprano and Alto/Tenors) with lyrics: "sit lauda-ti-o. Pro-ce-den-ti". The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

Second system of the musical score. It consists of four staves. The top two staves are vocal lines with lyrics: "a-bu-tro-que Com-par-sit lau-da-ti-o.". The bottom two staves are piano accompaniment, continuing the harmonic support for the vocal lines.

Third system of the musical score. It consists of four staves. The top two staves are vocal lines with lyrics: "A-men". The bottom two staves are piano accompaniment, including a section marked "Sforzando" (Sforz.).

TANTUM ERGO, N^o 7

By permission of Louis Meyer, Esq.

Adapted from A. Geibel

Andante

Sop.
Alto.
Ten.
Bass.

1 Tantum ergo sacra-mentum Vene remurcer-nu-i, Et an-ti-quum do-cu-
2 Ge-ni-to-ri Ge-ni-to-que Laus et ju-bi-la-ti-o, Sa-lus ho-nor vir-tus

1 Tantum ergo sacra-mentum Vene remurcer-nu-i, Et an-ti-quum do-cu-
2 Ge-ni-to-ri Ge-ni-to-que Laus et ju-bi-la-ti-o, Sa-lus ho-nor vir-tus

mentum Novo cedat ri-tu-i; Praestet fides supple-mentum Sensu-um de-fec-tu-
quoque Sit et bene-dic-ti-o: Pro-ce-denti ab-u-troque Compar sit lau-da-ti-

mentum Novo cedat ri-tu-i; Praestet fides supple-mentum Sensu-um de-fec-tu-
quoque Sit et bene-dic-ti-o: Pro-ce-denti ab-u-troque Compar sit lau-da-ti-

-i Praestet fides supple-mentum Sensu-um de-fec-tu-i. A-men. A-men.
-o Pro-ce-denti ab-u-tro-que Compar sit lau-da-ti-o.

-i Praestet fides supple-mentum Sensu-um de-fec-tu-i. A-men. A-men.
-o Pro-ce-denti ab-u-tro-que Compar sit lau-da-ti-o.

LAUDATE DOMINUM

TRIO

R. HOL, Op. 65

Allegro

1. Voice.
2. Voice.

p *cres.* *f*

Laudate Dominum, laudate Dominum, laudate Do minum

f *cres.* *f*

p *cres.* *f*

omnes gentes. Laudate e-um, laudate e-um, laudate e-um

f *cres.* *f*

mf Solo. ad lib:

omnes populi. Laudate Dominum laudate e-um. Quo - ni

Solo *mf* *2^{da}*

am confir ma - ta est su - per nos mi - se - ri - cordi - a e - jus quo . . ni

am quo ni am confirma ta est su per nos mi se ri cor di a e

quo ni am confirma ta est su per nos mi se re cor di

mi se ri cor di a

· jus est su per nos est su per nos, mi se ri cor di a e jus, e jus est

ve ri tas Do mi ni, Do mi ni ma net in ae ter num,

ma net in ae ter num. Glo ri a, Glo ri a,

ff

Glori-a Pa-tri et Fi-li-o et Spi-ri-tu-i Sancto!

Gloria Pa-tri et Fi-li-o et Spi-ri-tu-i Sancto!

ff

Glo-ri-a Pa-tri et Fi-li-o et Spi-ri-tu-i

con Ped.

Sanc-to Sanc-to et in saeculo sae-cu-

et in et in

lo . . . rum in sae-cu-la in sae-cula sae-cu - lo - rum

sae-cu - lo - rum A . . . men A . . . men et in sae-cu-la

saecula sae-cu - lo . . . rum A . . . -men

A . . . men

A . . . men

LITANY, No 1
Composed for the pupils of St. Philips Academy
FOR TWO VOICES

A. H. ROSEWIG

Air

Sanc - ta Ma - ri - a Sancta De - i Geni - trix Sancta Virgo

Alto

Sanc - ta Ma - ri - a Sancta De - i Geni - trix Sancta Virgo

Vir - gi num O - ra pro - no - bis. O - ra pro - no - bis

Vir - gi num O - ra pro - no - bis.

O - ra pro - no - bis O - ra O - ra pro - no - bis.

O - ra pro - no - bis O - ra O - ra pro - no - bis.

LITANY, N^o 2

FOR THREE VOICES

A. H. ROSEWIG

Soprano: *Sanc-ta Ma-ri-a Sancta De-i Gen-i-trix Sancta vir-go Virginum*

Alto: *Sanc-ta Ma-ri-a Sancta De-i Gen-i-trix Sancta vir-go Virginum*

Bass: *Sanc-ta Ma-ri-a Sancta De-i Gen-i-trix Sancta vir-go Virginum*

O-ra pro-no-bis O-ra pro-no-bis O-ra pro-no-bis

O-ra pro-no-bis O-ra pro-no-bis O-ra pro-no-bis

O-ra pro-no-bis O-ra pro-no-bis O-ra pro-no-bis

Ma-ter Chris-ti,
 Ma-ter cas-tis-si-ma,
 Ma-ter a-ma-bi-lis,
 Ma-ter sal-va-to-ris,
 Vir-go prae-di-can-da,
 Vir-go fi-de-lis,
 Causa nostrae lae-ti-ti-ae,
 Vas insigne de-vo-ti-o-nis,
 Tur-ris e-bur-ne-a,
 Ja-nu-a coe-li,
 Refugium pec-ca-to-rum,
 Regina an-ge-lo-rum,
 Regina a-pos-to-lo-rum,
 Re-gi-na vir-gi-num;
 Regina siue) con-cep-ta,
 labe originali)

Mater di-vi-nae gra-ti-ae,
 Mater in-vi-o-la-ta,
 Ma-ter ad-mi-ra-bi-lis,
 Vir-go pru-den-tis-si-ma
 Vir-go po-tens,
 Spe-cu-lum jus-ti-ti-ae,
 Vas spi-ri-tu-a-le,
 Ro-sa mys-ti-ca,
 Do-mus au-re-a,
 Stel-la ma-tu-ti-nus,
 Consolatrix af-flic-to-rum,
 Regi-na pa-triar-cha-rum,
 Re-gi-na mar-ty-rum,
 O-ra pro-no-bis,
 O-ra pro-no-bis,

LITANY, No 3
FOR THREE VOICES

S. N. D.

Bass, Alto or Ten. Sopr.

Sancta Ma-ri-a Sancta De-i Genitrix Sancta Virgo Virginum

Sancta Ma-ri-a Sancta De-i Genitrix Sancta Virgo Virginum

Sancta Ma-ri-a Sancta De-i Genitrix Sancta Virgo Virginum

O-ra pro-no-bis O-ra O-ra O-ra pro-no-bis.

O-ra pro-no-bis O-ra pro-no-bis O-ra pro-no-bis

O-ra pro-no-bis O-ra O-ra O-ra pro-no-bis.

Ma-ter pu-ris-si-ma,
Ma-ter in-te-me-ra-ta,
.Ma-ter cre-a-to-ris,
.Vir-go ven-e-ran-da,
.Vir-go cle-mens,
.Se-des sa-pi-en-ti-ae,
.Vas ho-no-ra-bi-le,
.Tur-ris Da-vi-di-ca,
.Foe-de-ris ar-ca,
.Sa-lus in-fir-mo-rum,
.Auxi-li-um Chri-stian-o-rum,
.Regi-na pro-phe-ta-rum,
.Regi-na Con-fes-so-rum,
Regina sancto-rum om-ni-um,
Regina Sacra-tis-simi Ro-sa-rii.

O-ra pro-no-bis.

LITANY, N^o 4

FOR ONE VOICE

DUPONT

Andante

Ky · ri · e e · le · i · son Ky · ri · e e ·
 Sanc · ta Ma · ri · a Sancta De · i
 · le · i · son Ky · ri · e e · le · i · son
 Gen · trix Sancta Vir · go Vir · gi · num
 Chris · te e · le · i · son. Ky · ri · e e · le · i ·
 O · ra pro · nos · bis. O · ra pro · no ·
 · son Ky · ri · e Chris · te e · le · i · son.
 · bis O · ra pro · no · bis pro · no · bis.

LITANY, N^o 5
FOR TWO VOICES

Mod^o

M. C. GILL

Ky - ri - e e - le - i - son Chris - te e - le - i - son
Sanc - ta Ma - ri - a Sanc - ta De - i gen - i - trix

Ky - ri - e e - le - i - son Chris - te - ex - au - di - nos
Sanc - ta vir - go vir - gi - num O - ra pro - no - bis

Pa - ter de - coe - lis De - us Fi - li re - demp - tor mundi De - us
Ma - ter Chris - ti Ma - ter di - vin - ae gra - ti - ae

spir - i - tus sanctae De - us mise - re - re no - bis
Ma - ter pu - ris - si - ma O - ra pro - no - bis

LITANY, N^o 6
THREE VOICES

J. M. STENDICK

Andante

Sopr. Ky-ri-e e-le-i-son Ky-ri-e e-le-i-son Chris-te e-le-i-son Chri-
Sanc-ta Ma-ri-a Sancta De-i Genitrix Sancta virgo Vir-ginum O

Alto. Ky-ri-e e-le-i-son Ky-ri-e e-le-i-son Chris-te e-le-i-son Chri-
Sanc-ta Ma-ri-a Sancta De-i Genitrix Sancta virgo Vir-ginum O

Bass.

-ste e-le-i-son Ky-ri-e e-le-i-son e-le-i-son.
-ra O-ra pro-no-bis O-ra pro-no-bis O-ra pro-no-bis.

-ste e-le-i-son Ky-ri-e e-le-i-son e-le-i-son.
-ra O-ra pro-no-bis O-ra pro-no-bis O-ra pro-no-bis.

LITANY, N^o 7

FOUR VOICES

A. H. ROSEWIG

Andante

Air.
Alto.

Sanc - ta Ma - ri - a Sanc - ta De - i Gen - i - trix

Sancta Vir - go vir - gi - num O - ra pro - no - bis.

O - ra O - ra O - ra pro - no - bis O - ra O - ra pro - no - bis.

O - ra O - ra O - ra pro - no - bis O - ra O - ra pro - no - bis.

Not too slow.

Sopr. Alto
Tenor ad lib
Bass

Sanc - ta Ma - ri - a Sancta De - i Gen - i - trix Sanc - ta Vir go
Sanc - ta Ma - ri - a Sancta De - i Gen - i - trix Sanc - ta Vir - go

Vir - gi - num O - ra pro - no - bis, O - ra O - ra pro - no - bis O -
Vir - gi - num O - ra pro - no - bis, O - ra O - ra pro - no - bis O -

- ra - o - ra pro - no - bis O - ra pro - no - bis O - ra pro - no - bis.
- ra - o - ra pro - no - bis O - ra pro - no - bis O - ra pro - no - bis.

ECCE PANIS ANGELORUM, N° 1

DUET

Larghetto

DONIZETTI

Piano introduction in G major, 6/8 time. The right hand features a melodic line with eighth-note patterns, while the left hand provides a steady accompaniment of eighth notes.

Tenor or Baritone.

Vocal line: *Ec - ce Panis An - ge - lo - rum, Factus ei - bus vi - a - to - rum*

Piano accompaniment continues with the same rhythmic pattern as the introduction.

Vocal line: *Ve - re pa - nis, Fi - li - o - rum, Non mitten - dus ea - nibus.*

Piano accompaniment continues with the same rhythmic pattern.

Sopr:

Vocal line: *In - fi - gu - ris prae - sig - na - tur, Com - I - sa - ac im - mo - la - tur,*

Piano accompaniment continues with the same rhythmic pattern.

Vocal line: *Ag - nus paschae de - pu - ta - tur, Da - tur manna datur man na Pa - . . tri*

Piano accompaniment continues with the same rhythmic pattern.

- bus. Bone Pastor pa-nis ve-re, Je-su nostri mi-se-re-re, Tu nos

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in G major and 3/4 time. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

pas-ce nos-tu-e-re, Tu nos bo-na fac-vi-de-re. Bone Pas-tor, pa-nis

The second system continues the musical score with two vocal staves and piano accompaniment. The vocal lines continue the previous phrase, and the piano accompaniment maintains its rhythmic accompaniment.

ve-re, Jesu nos tri mi-se-re-re, Tu nos bo-na fac-vi-de-re, Tu

The third system concludes the musical score with two vocal staves and piano accompaniment. The vocal lines finish the phrase, and the piano accompaniment ends with a final chord. Below the piano part, there are handwritten markings: $\bar{p}77$ $\bar{p}77$.

terra in ter - ra viven - ti - um An - ge - lo - rum vi - a

Ec - ce pa - nis Fac - tus ei - bus

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "terra in ter - ra viven - ti - um An - ge - lo - rum vi - a". The middle staff is another vocal line with lyrics: "Ec - ce pa - nis Fac - tus ei - bus". The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

- torum Ve - re pa - nis Fi - li - o - rum Ec - ce pa - . . .

Non mitten - dus cae - li - bus Ec - ce pa - . . .

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "- torum Ve - re pa - nis Fi - li - o - rum Ec - ce pa - . . .". The middle staff is another vocal line with lyrics: "Non mitten - dus cae - li - bus Ec - ce pa - . . .". The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

. . . nis Ecce pa . . . nis An - ge - lo . . . rum

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics: ". . . nis Ecce pa . . . nis An - ge - lo . . . rum". The middle staff is another vocal line. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

Cantabile, poco lento ECCE PANIS, N° 2

BERTINI

Piano introduction in B-flat major, 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

Vocal entry with piano accompaniment. The vocal line begins with the lyrics "Ec-ce pa-nis an-ge-lo-rum factus ei-bus vi-a-torum". The piano accompaniment consists of chords and moving lines in both hands.

Vocal entry with piano accompaniment. The vocal line begins with the lyrics "ve-re panis fi-li-o-rum non mit-ten-de ca-ni-bus". The piano accompaniment consists of chords and moving lines in both hands.

Vocal entry with piano accompaniment. The vocal line begins with the lyrics "Bo-ne pas-tor pa-nis ve-re Je-su no-stri". The piano accompaniment consists of chords and moving lines in both hands.

Vocal entry with piano accompaniment. The vocal line begins with the lyrics "mi-se-re-re tu nos pasce nos tu-e-re; tu nos bo-na fac vi-de-". The piano accompaniment consists of chords and moving lines in both hands. The tempo marking "rall." is present above the vocal line.

Vocal entry with piano accompaniment. The vocal line begins with the lyrics "re in-ter-ra vi-ven-ti-um.". The piano accompaniment consists of chords and moving lines in both hands. The tempo marking "colla voce." is present above the vocal line.

AVE MARIS STELLA, N° 1

Arr. by A. H. ROSEWIG

DUET

BELLINI

Mod^o

legato

Piano introduction for the first system, featuring treble and bass staves with chords and a melodic line.

1. Voice.

1. A - ve Ma - ris Stel - la; De - i Ma - ter - alma; At - que semper
 2. Sol - ve vinc - la re - is; Pro - fer lu - men caecis; Ma - la nos - trae

2. Voice.

Vocal and piano accompaniment for the second system, including lyrics for both voices and piano accompaniment staves.

Solo

vir - go Fe - lix coe - li por - ta. Su - mens il - lud a - ve
 pel - le Bo - nae cun - cta pos - ce. Mon - stra te es - se ma - trem

Vocal and piano accompaniment for the third system, including lyrics for the solo voice and piano accompaniment staves.

Ga-brie - lis - o - re Fun-da nos in pa - ce Mu-tans He-vae no -
 Su-mat per te pre - ces Qui pro no-bis na - tus Tu-lit es - se tu -

- nren } A - ve Maris - Stel - la De - i Ma - ter al - ma, At - que semper
 - us)

vir - go Fe-lix coeli por - ta, A - ve, A - ve Maris Stel - la.

AVE MARIS STELLA, N° 2

TRIO for SOPRANO TENOR and BASS

A. H. ROSEWIG

Andantino

Ten.

A - ve Ma - ris

Stel - la, De - i Ma - ter al - ma;

At - que sem - per Vir - go Fe - lix coe - li

por - tas — Fe - lix coe - li por - ta,

cres. *f* *rull.*

cres. *f* *colla voce.*

rit.

Ten. *p*

A - ve A - ve

Bass. *f*

Su - mens il - lud a - ve Ga - bri -

p *p*

A - ve A - ve, Fun - da

e - lis - o - re, Fun - da nos in

pa - ce, Mu - tans no - men,

pa - ce, Mu - tans E - vae no - men,

f *rall.*

Mu - tans E - vae no - men.

Mu - tans E - vae no - men. *rall.* *rall.* *a tempo.*

f

A · ve Ma · ris Stel · la, De · i Ma · ter al · ma,

f

A · ve Ma · ris Stel · la, De · i Ma · ter al · ma,

f

The first system of the musical score consists of four staves. The top two staves are vocal lines in G major, with lyrics 'A · ve Ma · ris Stel · la, De · i Ma · ter al · ma,'. The bottom two staves are piano accompaniment, featuring a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. A dynamic marking of *f* (forte) is present at the beginning of the system.

At · que semper Vir · go Fe · lix coe · li por · ta,

At · que semper Vir · go Fe · lix coe · li por · ta,

The second system of the musical score consists of four staves. The top two staves are vocal lines in G major, with lyrics 'At · que semper Vir · go Fe · lix coe · li por · ta,'. The bottom two staves are piano accompaniment, continuing the rhythmic pattern from the first system. A dynamic marking of *f* is present at the beginning of the system.

ff *dim.* *p*

Fe · lix coe · li por · ta A · ve A · ve A · ve

dim. *f*

Fe · lix coe · li por · ta A · ve A · ve

f

ta A · ve A · ve A · ve

ff *colla voce.*

The third system of the musical score consists of four staves. The top two staves are vocal lines in G major, with lyrics 'Fe · lix coe · li por · ta A · ve A · ve A · ve' and 'Fe · lix coe · li por · ta A · ve A · ve'. The bottom two staves are piano accompaniment, featuring a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamic markings include *ff* (fortissimo), *dim.* (diminuendo), and *p* (piano). The instruction *colla voce.* is written above the piano accompaniment in the final measures.

AVE MARIS STELLA, N^o 3

TRIO

J. M. ABBOT

Andante legato

Non.
5

A - ve Ma - ris A - ve Maris stel - la, De - i Mater
cres

al - ma, De - i Ma - ter al - ma, At - que semper
f *ten rit* *p*

vir - go Fe - lix coeli por - ta At - que semper

vir - go Felix coe - li por - ta, Su - mens il - lud a - ve Ga -
Alto.
dim. p

· bri - e - lis o - re, Fun - da nos in pa - ce,
f

Mu-tans E-vae no-men Mon-strate es-se ma-trem
 Mon-strate es-se mon-strate es-se

rull

Su-mat per-te pre-ces Qui pro no-bis na-tus Tu-lit es-se tu-
 ma-trem Qui pro no-bis na-tus Tu-lit tu-lit es-se tu-

p *f* *mf* *rull*

us Mon-strate es-se ma-trem Su-mat per-te
 us Mon-strate es-se mon-strate es-se ma-trem

pre-ces Qui pro-no-bis na-tus Tu-lit es-se tu-us.
 Qui pro-no-bis na-tus Tu-lit-tulit es-se tu-us.

rull.

LUCIS CREATOR

QUARTET

J. R. THOMAS

Soprano.

Lu - cis Cre - a - tor op - ti - me Lu - cis di - e -

p

- rum pro - fe - rens Pri - mor - di - is lu -

dim.

- cis no - vae Mun - di pa - rens o - ri - gi - nem

dim. e rall

Tenor. Cre - a - tor op - ti - mes di -

Lu - cis Cre - a - tor op - ti - me, Lu - cem di - e -

e - rum pro - fe - rens Pri - mor - di -
 - rum pro - fe - rens Pri - mor - di - is lu -

dim.

- is lu - cis no - vae, Mun - di pa - rens o - ri gi - nem.
 - cis no - vae, Mun - di pa - rens o - ri gi - nem

pp

QUARTET

Sop:
 Alto:
 Ten:
 Bass:

Praesta Pa - ter, pi - is - si - me Pa - tri - que com -
 Praesta Pa - ter, pi - is - si - me Pa - tri - que com -

par u · ni · ce Cum spi · ri · tu Pa · ra · cle ·

par u · ni · ce Cum spi · ri · tu Pa · ra · cle ·

· to Reg · nans per om · ne sae · cu · lum per sae · cu ·

· to Reg · nans per om · ne sae · cu · lum *rit* per sae · cu ·

per omne sae · cu ·

· lum per sae · cu · lum per om · ne sae · cu · lum

· lum Regnans per om · ne sae · cu · lum per om · ne sae · cu · lum

PANGE LINGUA
FOUR VOICES

Lento mod^o

Arr. from Czerny

Sop.
Alto. Pan·ge lin·gua glo·ri·o·si cor·po·ris mys·
Ten. dol. lin·gua glo·ri·o·si cor·po·ris mys·
Bass. Pan·ge lin·gua glo·ri·o·si cor·po·ris mys·

dol.

te·ri·um. san·gui·nis que pre·ti·o·si
te·ri·um. san·gui·nis que pre·ti·o·si

quem in mun·di pre·ti·um. Fruc·tus ven·tris
quem in mun·di pre·ti·um. Fruc·tus ven·tris

ge · ne · ro · si Rex ef · fu · dit gen · ti · um

ge · ne · ro · si Rex ef · fu · dit gen · ti · um

f *dim.*

p fruc · tus ven · tris ge · ne · ro · si Rex ef · fu · dit

fruc · tus ven · tris ge · ne · ro · si Rex ef · fu · dit

f

gen · ti · um, Rex ef · fu · dit gen · ti · um.

gen · ti · um, Rex ef · fu · dit gen · ti · um.

p *f* *p*

AVE MARIA, N° 1

BORDESE 145

DUET

Modo

The first system shows the piano introduction. It consists of two staves: a treble clef staff with a melody in G major and a bass clef staff with a harmonic accompaniment. The tempo is marked 'Modo' and the dynamics are 'mf'. The time signature is common time (C).

The second system contains the first line of lyrics: "A - ve, Ma - ri - a, gra-ti-a ple-na, A - ve Ma - ri - a gra-ti - a ple -". The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. Dynamics are 'mf'.

The third system contains the second line of lyrics: "na, Do - minus te cum be - ne - dic - ta tu in mu - li - e - ri - bus". The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. Dynamics are 'p'.

The fourth system contains the third line of lyrics: "et bene - dic - tus fruc - tus ven - tris tu - i Je - sus Sancta Ma". The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. Dynamics are 'p'.

The fifth system contains the fourth line of lyrics: "ri - a Ma - ter De - i o - ra pro no - bis pec - ca - to - ri - bus". The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. Dynamics are 'p'.

The sixth system contains the fifth line of lyrics: "nunc et in ho - ra mor - tis nos - trae. A - men. a - men. a - - - men." The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. Dynamics are 'p'.

AVE MARIA, N^o 2

TRIO

Arr. by A. H. ROSEWIG

ROSSINI

Supr.

A - ve Ma ri - a gra - ti - a ple - na Do - mius
 Sanc - ta Ma ri - a Ma - ter De - i O - ra pro

Ten.

A - ve Ma - ri - a gra - ti - a ple - na Do - mius
 Sanc - ta Ma - ri - a Ma - ter De - i O - ra pro

Bass.

te - cum be - ne - dic - ta tu In mu - li - e - ri
 no - bis Pec - ca - to - ri - bus nunc et in ho - ra

te - cum be - ne - dic - ta tu In mu - li - e - ri
 no - bis Pec - ca - to - ri - bus nunc et in ho - ra

· bus et be · nedi ctus Fru ctus ven · tris tu · i Je · sus
 mor tis. nos · trae et in ho · ra mor tis nos · trae

· bus et be · nedi ctus Fru ctus ven · tris tu · i Je · sus
 mor · tis nos · trae et in ho · ra mor tis nos · trae

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and bass register. The piano accompaniment is in the right and left hands. The lyrics are: "bus et be · nedi ctus Fru ctus ven · tris tu · i Je · sus mor tis. nos · trae et in ho · ra mor tis nos · trae". There are triplets marked with a '3' above the notes in the vocal lines.

Fructus ventris tu · i Je · sus Fructus ventris tu · i. Je · sus.
 et in hora mor · tis nos · trae mor · tis Nostrae A · men, A · men.

Fructus ventris tu · i Je · sus Fructus ventris tu · i. Je · sus.
 et in hora mor · tis nos · trae mor · tis Nostrae A · men, A · men.

The second system of the musical score continues with three vocal staves and piano accompaniment. The lyrics are: "Fructus ventris tu · i Je · sus Fructus ventris tu · i. Je · sus. et in hora mor · tis nos · trae mor · tis Nostrae A · men, A · men." The piano accompaniment features chords and melodic lines in both hands.

The third system of the musical score shows the piano accompaniment for the final part of the piece. It consists of two staves, right and left hand, with chords and melodic fragments.

Andante

TBIO

p Sop: or Ten. Solo.

A - ve Ma - ri - a, gra - ti - a ple - na, Do - minus tecum: bene dicta tu in mul-

e - ri bus, et bene - dic - tus et bene - dic - tus Fructus ven - tris tu - i. Je - sus.

Sancta Ma - ri - a, ma - ter De - i, o - ra o - ra pro no - bis.

o - ra

Sancta Ma - ri - a, ma - ter De - i, o - ra o - ra pro no - bis.

o - ra

AVE MARIA, N° 4

QUARTET

W. M. LUTZ

Sop: 7

Alto. A - ve, A - ve Ma - ri - a, Ma - ri - a, gra - ti - a ple - na

Tenor A - ve Ma - ri - a A - ve Ma - ri - a, gra - ti - a plena

Bass. gra ti a ple - na

A - ve, Ma - ri - a, Ma - ri - a, gra - ti - a plena

Do - minus te - cum be - ne - dicta tu in mu - li - e - ribus et

Do - minus te - cum be - ne - dic - ta tu in mu - li - e - ribus et

Do - minus te - cum be - ne - dicta tu in mu - li - e - ri bus et

rull *p*

be - ne - dictus fructus ventris tu - i Je - sus be - ne - dic - ta tu

be - ne - dic - ta tu bene -

be - ne - dictus fructus ventris tu - i Je - sus be - ne - dic - ta tu

be - ne - dictus fructus ventris tu - i Je - sus be - ne - dic - ta tu

in mul-ri - e - ri - bus be - ne - dic - tus fructus ventris tu - i
 - dic - ta tu in mu - li - e - ri - bus bene - dic - tus fructus ventris tu - i
 in mulieribus mu - li - eri - bus be - ne - dic - tus fructus ventris tu - i
 in mul-ri - e - ri - bus be ne dic - tus

Et bene dic - tus fruc - tus ven - tris ven - tris tu - i
 be - ne - dictus fructus ven - tris tu - i ven - tris tu - i
 Et benedictus fruc - tus ven - tris tu - i Je - sus ventristu - i Je - .
 Et bene - dic - tus fructus ven - tris tu - i

Je - sus Sanc - ta Sanc - ta Ma - ri - a Ma - ri - a ma - ter
 Je - sus Sanc - ta Ma - ri - a Sanc - ta Ma - ri - a ma - ter
 sus mater De -
 Je - sus Sanc - ta Ma - ri - a Ma - ri - a ma - ter

De · i or · a pro · no · bis, or · a pro · no · bis, pec · ca ·
 De · i or · a pro · no · bis, or a pro no · bis, pec · ca
 · i or · a pro · no · bis, or · a pro · no · bis, pec · ca · to ri
 De · i or · a pro · no · bis, pec · ca to ri ·

to · ri · bus, nunc et in ho · ra mortis nostrae, A · men, A · ve Ma ·
 · bus, nunc et in ho · ra mortis nostrae, A · men, A · ve Mari ·
 A · men, A · ve A ·
 A · men, A ·

· ri · a, A · ve, Ma · ri · a, A · ve, A · ve.
 · a, A · ve Mari · a,
 · ve, A · ve A · ve, A · ve.
 · ve Mari · a, A · ve Maria, Ma · ri · a, A · ve.

AVE VERUM, N° 1

ALTO SOLO

D. D. GOFFIN

Andante religioso.

dol.

A · ve · ve · rum · cor · pus · ua · tum · ex · Ma · ri · a · Vir · gi · ne

e legato.

Ve · re · pas · sum · im · mo · la · tum · in · cru · ce · pro · ho · mi · ne

In · cru · ce · pro · ho · mi · ne · Cui · jus · la · tus · per · for · a · tum

ve · ro · flux · it · san · gui · ne · Es · to · no · bis · prae · gus · ta · tum

poco rall. *a tempo*

a tempo

mor · tis · in · ex · a · mi · ne · mor · tis · in · ex · a · mi · ne.

AVE VERUM, No 2
SOPRANO or TENOR SOLO

WEBER

Andante

The first system shows the piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The music is in 3/4 time and begins with a piano (*p*) dynamic. The melody is composed of chords and single notes, setting a solemn and slow mood.

The second system contains the first line of the vocal melody and piano accompaniment. The vocal line is written in a soprano or tenor clef. The lyrics are: "A - ve ve - rum cor - pus na - tum, de Ma - ri - a Vir - gi - ne, - ve - re". The piano accompaniment continues with chords and moving lines in both hands.

The third system contains the second line of the vocal melody and piano accompaniment. The lyrics are: "pas - sum im - mo - la - tum, in cru - ce pro - ho - mi - ne, cu - jus". The piano accompaniment features a steady harmonic accompaniment.

The fourth system contains the third line of the vocal melody and piano accompaniment. The lyrics are: "la - tus per - fo - ra - tum flu - xit a - qua et san - gui - ne, es - to". The piano accompaniment continues with a consistent accompaniment.

The fifth system contains the fourth line of the vocal melody and piano accompaniment. The lyrics are: "nobis prae - gus - tatum mor - tis in e - xa - mi - ne, o Je - su dulcis, Je - su pi - e,". The tempo marking "piu lento" is placed above the vocal line. The piano accompaniment includes a "cres poco" (crescendo poco) marking.

The sixth system contains the fifth line of the vocal melody and piano accompaniment. The lyrics are: "o Je - su, fi - li Ma - ri - ae, tu no - bis mi - se - re - re a - men, a - men". The piano accompaniment concludes with a final chord and a fermata over the bass line.

AVE VERUM, No 3

DUET

A. H. ROSEWIG

Adagio.

Piano introduction for the first system, featuring a treble and bass clef with a common time signature. The music consists of flowing arpeggiated figures in both hands.

Alto or Baritone.

A - ve ve - rum cor - pus

rit. *a tempo*

Vocal line for Alto or Baritone and piano accompaniment for the first vocal line. The vocal line begins with the lyrics 'A - ve ve - rum cor - pus'. The piano accompaniment features a steady accompaniment with some rhythmic changes.

na - tum De Ma - ri - a Vir - gi - ne de Ma - ri - a Vir - gi -

Vocal line and piano accompaniment for the second vocal line. The vocal line continues with the lyrics 'na - tum De Ma - ri - a Vir - gi - ne de Ma - ri - a Vir - gi -'. The piano accompaniment continues with similar arpeggiated patterns.

ne Ve - re pas - sum im - mo - la - tum In cru - ce pro homi

p *f* *p*

Vocal line and piano accompaniment for the third vocal line. The vocal line continues with the lyrics 'ne Ve - re pas - sum im - mo - la - tum In cru - ce pro homi'. The piano accompaniment includes dynamic markings *p*, *f*, and *p*.

ne In cru - ce pro ho - mi - ne In cru - ce pro - homi

rit.

Vocal line and piano accompaniment for the fourth vocal line. The vocal line continues with the lyrics 'ne In cru - ce pro ho - mi - ne In cru - ce pro - homi'. The piano accompaniment includes a *rit.* marking and changes in time signature to 3/8 and 2/4.

Soprano/Tenore

ne A - ve ve - rum cor - pus

a tempo *rit.*

Vocal line and piano accompaniment for the fifth vocal line. The vocal line is for Soprano/Tenore and begins with the lyrics 'ne A - ve ve - rum cor - pus'. The piano accompaniment includes *a tempo* and *rit.* markings.

Sopr:
na - tum de Ma - ri - a Vir - gi - ne de Ma -

Alto.
A - ve verum corpus natum A - ve verum corpus

- ri - a Vir - gi - ne ve - re pas - sum im - mo - la - tum In

na tum A - ve verum A - ve ve - rum

8^{va}

cru - ce pro homi - ne In cru - ce pro homi - ne In

A - ve ve - rum A - ve ve - rum A - ve ve - rum

cru - ce pro ho - mi - ne. Cu - jus la - tus per - fo -

pro ho - mi - ne. Cu - jus la - tus per fo - ra - tum Un - da

colla voce. *ritempo* *f*

•ra - tum Un-da flux - it cum san - gui - ne Es-to no - bis prae - gus

flux - it cum sangui - ne, cum san - gui - ne

The first system of the musical score features a vocal line with lyrics and a piano accompaniment. The vocal line includes a triplet of eighth notes. The piano accompaniment consists of chords and moving lines in both hands.

ta - tum Es-to no - bis prae - gus

In mor-tis ex-am-i - ne

The second system continues the vocal and piano parts. The vocal line has a fermata over the word 'ta-tum'. The piano accompaniment features a melodic line in the right hand and a more rhythmic line in the left hand.

ta - tum In mor-tis ex-a - mi - ne

The third system shows the vocal line with a triplet and a fermata. The piano accompaniment includes a triplet in the right hand and a triplet in the left hand. The system concludes with a long, sustained chord in the piano.

p *f* *rit. dim* *ppp*

The fourth system is primarily piano accompaniment, starting with a piano (*p*) dynamic, moving to forte (*f*), then a ritardando and diminuendo (*rit. dim*), and ending with pianissimo (*ppp*). It features a triplet in the right hand and a triplet in the left hand.

AVE VERUM N° 4

TRIO

MERCADANTE

Lento

A . ve ve . rum cor . pus na . tum de Ma .

ri . a Ma . ri . a Vir . gi . ne a . ve a . ve

A . ve ve . rum

ve . rum cor . pus na . tum de Ma . ri . a de Ma . ri . a Vir . gi

cor . pus na . tum

ne ve . rum cor . pus na . tum de Ma

ne a . ve ve . rum ve . rum cor . pus na . tum de Ma .

A . ve a . ve ve . rum cor . pus na . tum de Ma .

ri - a de Ma - ri - a Vir - gi - ne ve - rum passum im - mo - la - tum in
ri a Ma ri a Vir gi ne

eru - ce pro homi - ne cu - jus la - tus per - fo - ra - tum un - da
cu - jus la - tus per - fo - ra - tum un - da

flux - it et sangui - ne es - to no - bis praegus ta - tum mortis in ex - am - i -
flux - it et sangui - ne es - to no - bis praegus ta - tum mortis in ex - am - i -

ne Je - su dul - cis Je - su pi - e
ne O Je - su dul - cis Je - su pi - e

JESU DEI VIVI

TRIO

GIUSEPPE VERDI

Adagio

Voice Soprano *mf*

Je - su De - i vi - vi mi - se - re - re

Organ *p* *mf*

no - bis Je - su ad - mi - ra - bi - lis Je - su Je - su

dim. al largo.

Tenore.

mi Fi - li red-emptor mun - di mi - se - re - re

a tempo.

no - bis Je - su De - us ma - ter O Je - su Je - su

mp

Sop

Ten

Bass

mi - se - re re no - bis mi - se - re - re no - bis

mi - se - re re no - bis mi - se - re - re no - bis

O! Je - su mi O! Je - su mi,

O! Je - su Je - su O! Je - su Je - su

Je - su O! Je - su Je - su mi.

Je - su Je - su mi.

mi Je - su Je - su Je - su mi - se - re re no - bis mi - se - re - re.

O O Jesu mi O Jesu mi

O O Jesu mi O Jesu mi

no · bis mi · se · re · re no · bis mi · se · re · re

O Jesu mi O Jesu mi Je · su O Je · su Je · su

O Jesu Je · su mi O Jesu Je · su Je · su Je · su Je · su

no · bis O Jesu mi O Jesu mi Je · su Je · su Je · su

pp mi Je · su O Je · su. *f* *pp* *morendo.*

pp mi O Je · su mi O Je · su. *f* *pp* *ppp*

pp mi Je · su O Je · su. *f* *pp* *ppp*

JESU REDEMPTOR OMNIUM

QUARTET

FRANZ ABT

Andante

Je - su re - demp - tor om - nium Quem lu - cis an - te o -

p *pp*

- ri - gi - nem Pa - rem pa - ter - nae glo - - riae

- ri - gi - nem Pa - rem pa - ter - nae glo - - riae

cres. e animato.

cres. e animato.

Pa - ter su - pre - mus e - di - - dit Pa - ter su - pre - mus e -

Pa - ter su - pre - mus e - di - - dit Pa - ter su - pre - mus e -

a tempo

a tempo

a tempo

di . . . dit O Je-su mi-se-re-re no-bis

di . . . dit O Je-su mi-se-re-re no-bis

Solo.

Je-su re-demp-tor om-ni-um Quem lu-cis an-te o-

-ri-gi-nem Pa-ter su-pre-mus e-di-dit

mi-se-re-re no-bis O mi-se-re-re no-bis

O mi-se-re-re no-bis

AUDI BENIGNE CONDITOR

SOLO and QUARTET

A. MINÉ

Religioso espr:

Audi be-nig-ne Con-di-tor Nos-tras preces cum fle-ti-bus
 Scrutator al-me cor-di-um In-fir-ma-tu scis vi-ri-um

p Solo

In hoc sa-cro je-ju-ni-o Fu-sas qua-ra ge-na-ri-o
 Ad te re-ver-sis ex-hi-be Re-mis-si-o-nis gra-ti-am

Tutti.

In hoc sa-cro je-ju-ni-o Fu-sas qua-ro
 Ad-te re-ver-sis ex-hi-be Re-mis-si-o

ge-na-ri-o. A-men. A-men. A-men.
 his gra-ti-am.

AVE VERUM IN A

DUET OR TWO-PART CHORUS

A. H. ROSEWIG

Moderato

SOPRANO



A - ve

ALTO



A - ve

Moderato



ve-rum cor - pus na - tum, De Ma - ri - a Vir - gi - ne, Ve-re

ve-rum cor - pus na - tum, De Ma - ri - a Vir - gi - ne, Ve-re

pas-sum im - mo - la - tum, In cru - ce pro ho - mi - ne. A - ve

pas-sum im - mo - la - tum, In cru - ce pro ho - mi - ne.

ve - rum cor - pus na - tum De Ma - ri - a Vir - gi - ne. Ve - re

The first system consists of a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is two sharps (F# and C#). The vocal line has a melodic line with lyrics. The piano accompaniment features a rhythmic pattern of chords in the right hand and a bass line in the left hand.

pas - sum im - mo - la - tum, In cru - ce pro ho - mi - ne. A - ve

A - ve

The second system continues the musical score. The vocal line includes the lyrics "pas - sum im - mo - la - tum, In cru - ce pro ho - mi - ne. A - ve". The piano accompaniment continues with the same rhythmic structure as the first system.

ve - rum cor - pus na - tum, De Ma - ri - a Vir - gi - ne. Ve - re

ve - rum cor - pus na - tum, De Ma - ri - a Vir - gi - ne. Ve - re

The third system features two vocal lines and a piano accompaniment. Both vocal lines have the lyrics "ve - rum cor - pus na - tum, De Ma - ri - a Vir - gi - ne. Ve - re". The piano accompaniment continues with the same rhythmic structure.

pas-sum im - mo - la - tum, In cru - ce pro ho - mi - ne.

pas-sum im - mo - la - tum, In cru - ce pro ho - mi - ne. Cu - jus

ALTO

la - tus per - fo - ra - tum, Un - da flux - it san - gui - ne. Es - to

no - bis prae - gus ta - tum, Mor - tis in ex - a - mi -

SOPRANO

Cu - jus la - tus per - fo - ra - tum.

ne. Un - da flux - it san - gui -

Es - to no - bis prae - gus ta - tum.

ne. Mor - tis

Cu - jus la - tus per - fo -

in ex - a - mi - ne. Cu - jus la - tus per - fo -

ra - tum, Un - da flux - it san - gui - ne, Es - to

ra - tum, Un - da flux - it san - gui - ne, Es - to

no - bis prae - gus ta - tum, Mor - tis in ex - a - mi - ne.

no - bis prae - gus ta - tum, Mor - tis in ex - a - mi - ne.

O SALUTARIS IN E \flat

(Veni Creator)

A. H. ROSEWIG

Maestoso

SOPRANO

O sa - lu - ta - ris hos - ti - a, Quae
Ve - ni Cre - a - tor Spi - ri - tus, Men -

ALTO

TENOR

O sa - lu - ta - ris hos - ti - a, Quae
Ve - ni Cre - a - tor Spi - ri - tus, Men -

BASS

Maestoso

coe - li pan - dis os - ti - um, Bel - la pre - munt hos -
tes tu - o - rum vi - si - ta, Im - ple su - per - na

coe - li pan - dis os - ti - um, Bel - la pre - munt hos -
tes tu - o - rum vi - si - ta, Im - ple su - per - na

ti - li - a, Da ro - bur fer aux - i - li -
gra - ti - a, Quae tu cre - as - ti pec - to -

ti - li - a, Da ro - bur fer aux - i - li -
gra - ti - a, Quae tu cre - as - ti pec - to -

um. U - ni - tri - no - que Do - mi - no, Sit
ra. Ve - ni Cre - a - tor Spi - ri - tus, Men -

um. U - ni - tri - no - que Do - mi - no, Sit
ra. Ve - ni Cre - a - tor Spi - ri - tus, Men -

sem - pi - ter - na glo - ri - a, Qui vi - tam si - ne
tes tu - o - rum vi - si - ta, Im - ple su - per - na

sem - pi - ter - na glo - ri - a, Qui vi - tam si - ne
tes tu - o - rum vi - si - ta, Im - ple su - per - na

ter - mi - no, No - bis do - net in Pa - tri - a.
gra - ti - a, Quae tu cre - as - ti pec - to - ra.

ter - mi - no, No - bis do - net in Pa - tri - a.
gra - ti - a, Quae tu cre - as - ti pec - to - ra.

O SALUTARIS IN A \flat

FOR TWO OR FOUR VOICES

A. H. ROSEWIG

Andante

Piano introduction in A-flat major, 4/4 time, marked Andante. The music features a steady eighth-note accompaniment in the bass and a more active melody in the treble.

SOPRANO

O sa-lu-ta - ris hos - ti - a, Quae coe - li pan-dis os-ti -

ALTO

CHORUS

TENOR *ad lib.*

O sa-lu-ta - ris hos - ti - a, Quae coe - li pan-dis os-ti -

BASS *ad lib.*

Piano accompaniment for the first system of the vocal part, continuing the eighth-note accompaniment from the introduction.

um.

Bel - la pre-munt hos - ti - li - a, Da

um.

Bel - la pre-munt hos - ti - li - a, Da

Piano accompaniment for the second system of the vocal part, including a melodic flourish in the treble.

ro - bur fer aux - i - li - um. O sa - lu - ta - ris hos - ti -

ro - bur fer aux - i - li - um. O sa - lu - ta - ris hos - ti -

a, Quae coe - li pan - dis os - ti - um. Bel -

a, Quae coe - li pan - dis os - ti - um. Bel -

cresc.

la pre - munt hos - ti - li - a. Da ro - bur fer aux -

la pre - munt hos - ti - li - a. Da ro - bur fer aux -

rit.

colla voce

i - li - um. U - ni - tri - no - que Do - mi - no, Sit
 i - li - um. U - ni - tri - no - que Do - mi - no, Sit

sem - pi - ter - na glo - ri - a. Qui vi - tam si - ne
 sem - pi - ter - na glo - ri - a. Qui vi - tam si - ne

rit.
 ter - mi - no, No - bis do - net in Pa - tri - a.
 ter - mi - no, No - bis do - net in Pa - tri - a.
rit.

TANTUM ERGO IN C

Arranged by
A. H. ROSEWIG

GLUCK

Andante

SOPRANO

1. Tan - tum er - go, sa - cra - men - tum Ve - ne re - mur
2. Ge - ni - to - ri, ge - ni - to - que Laus et ju - bi -

ALTO

TENOR

1. Tan - tum er - go, sa - cra - men - tum Ve - ne re - mur
2. Ge - ni - to - ri, ge - ni - to - que Laus et ju - bi -

BASS

Andante

cer - nu - i — Et an - ti - quam do - cu - men - tum, No - vo
la - ti - o — Sa - lus ho - nor, vir - tus quo - que, Sit et

cer - nu - i Et an - ti - quam do - cu - men - tum, No - vo
la - ti - o Sa - lus ho - nor, vir - tus quo - que, Sit et

ce - dat ri - tu - i. — Prae - stet fi - des sup - ple - men -
 be - ne - di - cti - o. — Pro - ce - den - ti ab - u - tro -

ce - dat ri - tu - i. Prae - stet fi - des sup - ple - men -
 be - ne - di - cti - o. Pro - ce - den - ti ab - u - tro -

tum, Sen - su - um de - fe - ctu - i. A - men.
 que, Com - par - sit lau - da - ti - o.

tum, Sen - su - um de - fe - ctu - i. A - men.
 que, Com - par - sit lau - da - ti - o.

TANTUM ERGO IN A \flat

Arranged for Mens voices by
A. H. ROSEWIG

FR. VERDUSSEN, S. J.

Andante
ppp

TENOR I
1. Tan - tum er - go, Sa - cra - men - tum, ve - ne
2. Ge - ni - to - ri Ge - ni - to - que, laus et

TENOR II
ppp

BASS I
ppp

BASS II
ppp

1. Tan - tum er - go, Sa - cra - men - tum, ve - ne
2. Ge - ni - to - ri Ge - ni - to - que, laus et

Andante
ppp

pp

re - mur cer - nu - i. Tan - tum er - go
ju - bi - la - ti - o. Ge - ni - to - ri

pp

re - mur cer - nu - i. Tan - tum er - go
ju - bi - la - ti - o. Ge - ni - to - ri

pp

pp

Sa - cra - men - tum ve - ne re - mur
Ge - ni - to - que laus et ju - bi -

Sa - cra - men - tum ve - ne re - mur
Ge - ni - to - que laus et ju - bi -

The first system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

Mezzo forte

cer - - nu - i. Et an ti - quam
la - - ti - o. Sa - - lus ho - nor

cer - - nu - i. Et an ti - quam
la - - ti - o. Sa - - lus ho - nor

The second system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature remains three flats. The piano part continues with a steady eighth-note accompaniment in the bass and chords in the treble. A dynamic marking of *p* (piano) is present above the vocal staves.

do - - cu - men - tum no - vo, no-vo ce-dat
vir - tus quo - que sit et be - ne -

do - - cu - men - tum no - vo, no-vo ce-dat
vir - tus quo - que sit et be - ne -

f

ri - tu - i. Prae - stet fi - des
di - cti - o. Pro - ce - den - ti

ri - tu - i. *ff*
di - cti - o. *ff*

ri - tu - i. Prae - stet fi - des
di - cti - o. Pro - ce - den - ti

ff

sup - ple - men - tum sen - su - um de -
 ab - u - tro - que com - par - sit lau -

sup - ple - men - tum sen - su - um de -
 ab - u - tro - que com - par - sit lau -

fe - ctu - i, de - fe - ctu
 da - ti - o, lau - da - ti -

fe - ctu - i, de - fe - ctu
 da - ti - o, lau - da - ti -

i, de - fe - ctu - i.
 A - men, A - men.

i, de - fe - ctu - i.
 A - men, A - men.

VENI CREATOR IN E \flat

FOR FOUR MEN'S VOICES

CHARLES GOUNOD

Adapted by A. H. ROSEWIG

Adagio
pp

TENOR I
Ve - ni Cre - a - tor Spi - ri - tus, Ve - ni Cre - a - tor

TENOR II
pp

BASS I
pp
Ve - ni Cre - a - tor Spi - ri - tus, Ve - ni Cre - a - tor

BASS II
pp

Adagio
pp

cresc. *dim.*
Spi - ri - tus. Men - tes tu - o - rum vi - si - ta, Men - tes tu - o - rum

cresc. *dim.*

cresc. *dim.*
Spi - ri - tus. Men - tes tu - o - rum vi - si - ta, Men - tes tu - o - rum

cresc. *dim.*

cresc. *dim.*

p vi - si - ta. *f* Im - ple su - per - na gra - ti - a,

p vi - si - ja. *f* Im - ple su - per - na gra - ti - a,

p Im - ple su - per - na gra - ti - a. — Quae tu cre -

p Im - ple su - per - na gra - ti - a. — Quae tu cre -

pp a - sti pe - cto - ra, — *rit.* Quae tu cre - a - sti pe - cto - ra.

pp a - sti pe - cto - ra, — *rit.* Quae tu cre - a - sti pe - cto - ra.

MASSES for Catholic Service

In the following compositions, works with English text are indicated by *E.*; those with Latin text by *L.*; and those with both Latin and English text by *L.E.*

Voices are indicated thus: Soprano, S.; Alto, A.; Tenor, T.; Bass, B.

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LONDON: WINTHROP ROGERS, LTD.