

CONVENT MUSIC.

or a Collection of

SACRED PIECES FOR TREBLE VOICES,

(or other voices, ad lib)

Selected, Arranged & Composed

BY

VINCENT NOVELLO.

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TO

VOLUME THE SECOND.



FROM various causes the publication of this Volume has been delayed much beyond the time at which it was originally intended to be printed ; but this circumstance is the less to be regretted, as it has enabled the Editor to render this second Volume as complete as possible.

The same principle of selection has guided him in this Volume, as that which regulated his choice of the pieces in the preceding one; and in both Volumes the special object has been to introduce such compositions as are susceptible of performance by soprano voices *only*. But although all the pieces in the collection may be performed by soprano voices *alone*, yet in a few instances, parts have been added for tenor and bass voices *ad libitum*, with the view of rendering the work more generally useful ; they will be found to enrich the harmonies, although not *essential* to the proper performance of the pieces.

The requisite directions have been given for the proper management of the stops in the organ accompaniment ; and the time of the various pieces has been marked by the metronome.

It is intended to publish, in addition to the present two volumes, a collection of such pieces as are required at the services, on the presentation and profession of a nun, and for the other services peculiar to convents, and with such requisite variations as shall adapt them for the use of the different orders.

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OF

NOVELLO'S "CONVENT MUSIC."

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24.	Pater noster	for 4 Treble Voices	G	Weyse	- 1 0	
25.	Sanctus & O Salutaris	Solo, Soprano (or Tenor)	E flat	Cherubini	- 1 0	
26.	O Jubilemus	Trio and Chorus, 3 Trebles, Festivals of Rejoicing	A	Mozart	- 0 9	
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		----- No. 2	Solo, Soprano, or 4 Voices, and Chorus	D	Novello	- }
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		----- No. 4	Solo, Soprano, and Quartett, or Chorus	E flat	Righini & Novello	- }
		----- No. 5, or Pange Lingua	Treble Solo, or Quartett	G	Vogler	- }
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O MATER ADMIRABILIS!

A Motett for four Treble Voices.

Arranged from MOZART
by V. NOVELLO.

Maestoso. Metr. 66 = ♩ *f Tutti*

1ST TREBLE. O Ma-ter admi-ra-bi-lis O Ma-ter salva-
2ND TREBLE. *f Tutti* O Ma-ter admi-ra-bi-lis O Ma-ter salva-
3RD TREBLE. *f Tutti* O Ma-ter admi-ra-bi-lis O Ma-ter salva-
4TH TREBLE. *f Tutti* O Ma-ter admi-ra-bi-lis O Ma-ter salva-

Maestoso. Metr. 66 = ♩ *f* Great Diapasons and Principal

Solo *p* to ris, Re-gina Ange-lo rum *f Tutti* O-ra o-ra
Solo *p* to ris Rosa mys-ti-ca *f Tutti* O-ra o-ra
Solo *p* to ris Rosa mys-ti-ca *f Tutti* O-ra o-ra
Solo *p* to ris Rosa mys-ti-ca *f Tutti* O-ra o-ra
Solo *p* to ris Rosa mys-ti-ca *f Tutti* O-ra o-ra

Choir Dulciane Swell 2 Diapasons & Principal

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

Allegro. Metr. 112 = ♩

Allegro.
Metr. 112 = ♩

Allegro.
Metr. 112 = ♩

Allegro.
Metr. 112 = ♩

Soli

O Ma...ter Crea...to...ris O Ma...ter Salva...

Soli

O Ma...ter Crea...to...ris O Ma...ter Salva...

Soli

O Ma...ter Crea...to...ris O Ma...ter Salva...

p Swell, both hands *p*

f Tutti Solo

...to...ris Cau...sa nostræ læ...ti...ti...æ O Stel...la matu...ti...na O Fœ...deris

f Tutti

...to...ris Cau...sa nostræ læ...ti...ti...æ

f Tutti

...to...ris Cau...sa nostræ læ...ti...ti...æ

f Tutti

...to...ris Cau...sa nostræ læ...ti...ti...æ

p

ar...ca Re...fu...gium pecca...to...rum Virgo clemens Virgo potens

Soli

Re gi na Con fes so rum Re gi na Ange lo rum

Re gi na Con fes so rum Re gi na Ange lo rum

Re gi na Con fes so rum Re gi na Ange lo rum

Re gi na Con fes so rum Re gi na Ange lo rum

p *f*

Tutti

Vir go cle mens Vir go po tens Vir go Vir go po tens

Vir go cle mens Vir go po tens Vir go Vir go po tens

Vir go cle mens Vir go po tens Vir go Vir go po tens

Vir go cle mens Vir go po tens Vir go Vir go po tens

Vir go cle mens Vir go po tens Vir go Vir go po tens

Ped. *p*

Ped. 8vi

Soli

Re gi na Ange lo rum Re gi na confes so ris

O Ma ter Crea to ris O Ma ter Salva to ris

O Ma ter Crea to ris O Ma ter Salva to ris

O Ma ter Crea to ris O Ma ter Salva to ris

O Ma ter Crea to ris O Ma ter Salva to ris

p

- sorum, ora pro no_bis ora pro no_bis ora pro no_bis *dolce* O con... so... la... trix
 o... ra o... ra o... ra pro no_bis *dolce* O con... so... la... trix
 o... ra o... ra o... ra pro no_bis *dolce* O con... so... la... trix
 o... ra o... ra o... ra pro no_bis *dolce* O con... so... la... trix
 af... flic... torum O con... so... la... trix af... flic... torum
 af... flic... torum O con... so... la... trix af... flic... torum
 af... flic... torum O con... so... la... trix af... flic... torum
 af... flic... torum O con... so... la... trix af... flic... torum
 O Ma... ter invi... o... la... ta O Ma... ter inte... me... ra... ta O Ma... ter admi... ra...
 O Ma... ter invi... o... la... ta O Ma... ter inte... me... ra... ta O
 O Ma... ter invi... o... la... ta O Ma... ter inte... me... ra... ta O
 O Ma... ter ad... mi... ra... bi... lis O

bi... lis Mater ad... mi

Ma... ter ad... mi... ra... bi... lis O Ma... ter ad... mi...

Ma... ter ad... mi... ra... bi... lis O Ma... ter ad... mi...

Ma... ter ad... mi... ra... bi... lis O Ma... ter ad... mi...

ra... bi... lis Ma... ter ad... mi... ra... bi... lis Ma... ter ad... mi...

ra... bi... lis O Ma... ter ad... mi... ra... bi... lis Ma... ter ad... mi...

ra... bi... lis O Ma... ter ad... mi... ra... bi... lis Ma... ter ad... mi...

ra... bi... lis O Ma... ter ad... mi... ra... bi... lis Ma... ter ad... mi...

ra... bi... lis.

ra... bi... lis.

ra... bi... lis.

ra... bi... lis.

ra... bi... lis.

p *f*

PATER DE COELIS DEUS.
Solo for a Soprano Voice,
and Chorus for four Treble Voices.

Arranged by V. NOVELLO
from JOHN SCHNEIDER'S
"Religiose Chor-Gesänge"

Poco Adagio
Metronome 80 = ♩

Poco Adagio
Metronome 80 = ♩

Choir Dulciana

dolce

SOLO.

Pa...ter de Cœ...lis Deus mi...se...re...re no...bis Fi...li Re...

Swell 2 Diap.^s

...demp...tor mun...di De...us Sanc...ta Sancta Tri...ni...tas

u...nus De...us Spi...ri...tus Sanc...te De.us mi...se...re...re

no...bis Tur...ris e...bur...ne...a O salus in...fir...

mo rum O ra pro no bis pro no bis Regi na

An ge lo rum, O ra o ra pro no

tr CHORUS *p*

CHORUS *p*

CHORUS *p*

CHORUS *p*

dolce

...bis o ra o ra pro no bis pro no bis.

...bis o ra o ra pro no bis pro no bis.

...bis o ra o ra pro no bis pro no bis.

...bis o ra o ra pro no bis pro no bis.

Je-su a-ma-tor nos-ter Re-demptor mun-di De-us, O Je-su au-di

Je-su a-ma-tor nos-ter Re-demptor mun-di De-us, O Je-su au-di

Je-su a-ma-tor nos-ter Re-demptor mun-di De-us, O Je-su au-di

Je-su a-ma-tor nos-ter Re-demptor mun-di De-us, O Je-su au-di

mf *p* *Gres:* *p* *Solo*

nos, ex-au-di nos, Ex-emplar vir-tu-tum Ze-

nos, ex-au-di nos,

nos, ex-au-di nos,

nos, ex-au-di nos,

nos, ex-au-di nos,

Solo

la-tor a-ni-ma-rum O Je-su ad-mi-ra-bi-lis ad-mi-ra-bi-

Gres: *mf* *mf*

Gres: *mf* *Gres:* *mf*

Dolce. *p* *Cres:* *f*

lis ex...au...di nos Je...su Je-su mi ex...au...di ex...au...di ex...au...di

Dim: *f* *mf* *mf*

nos O Je...su au...di nos au...di

O Bo...ne Pas-tor Je...su mi O Je-su a...ma...tor

O Bo...ne Pas-tor Je...su mi O Je-su a...ma...tor

O Bo...ne Pas-tor Je...su mi O Je-su a...ma...tor

pp *mf* *mf* *Cres*

p *f* *f*

nos O Jesu au...di nos O mi-se-re...re nobis O Je...su Je-su

nos ter Re-demptor mundi De...us, O Je...su au...di

nos ter Re-demptor mundi De...us, O Je...su au...di

nos ter Re-demptor mundi De...us, O Je...su au...di

mi, ex... au... di nos, O Je... su Je... su Je... su

nos, ex... au... di nos, O Je... su au... di

nos, ex... au... di nos, O Je... su au... di

nos, ex... au... di nos, O Je... su au... di

p *f* *p* *mf* *p* *mf* *p* *Dim.*

mi O Jesu Je... su mi O Jesu Je... su mi O Jesu Jesu

nos, O Je... su au... di nos, O Je... su au... di nos, O

nos, O Je... su au... di nos, O Je... su au... di nos, O

nos, O Je... su au... di nos, O Je... su au... di nos, O

nos, O Je... su au... di nos, O Je... su au... di nos, O

p *mf* *p* *pp* *pp* *pp* *pp* *pp*

mi O Je... su mi

Je... su au... di nos

Je... su au... di nos

Je... su au... di nos

Gres. *f* *mf* *Dim.* *p* *Fine*

12
PATER NOSTER.
For four Treble Voices.*

Newly Arranged
by V. NOVELLO
from WEYSE.

Andante Sostenuto. Metr. $\text{♩} = 50$

1ST TREBLE. *Dolce* Pa...ter nos...ter qui es in Cœ...lis sanc...tifi...ce...tur

2ND TREBLE. *Dolce* Pa...ter nos...ter qui es in Cœ...lis sanc...ti...fi...ce...tur

3RD TREBLE. *Dolce* Pa...ter nos...ter qui es in Cœ...lis sanc...tifi...ce...tur

4TH TREBLE. (or ALTO.) *Dolce* Pa...ter nos...ter qui es in Cœ...lis sanc...ti...fi...ce...tur

Andante Sostenuto. Metr. $\text{♩} = 50$

no...men tu...um ad...ve...ni...at reg...num tu...um fi...at vo...

no...men tu...um ad...ve...ni...at reg...num tu...um fi...at vo...

no...men tu...um ad...ve...ni...at regnum tu...um reg...num tu...um fi...at vo...

no...men tu...um ad...ve...ni...at reg...num tu...um fi...at vo...

-lun...tas tu...a si...cut in Cœ...lo i...ta et in ter...ra.....

-lun...tas tu...a si...cut in Cœ...lo i...ta et in ter...ra.....

-lun...tas tu...a si...cut in Cœ...lo i...ta et in ter...ra.....

-lun...tas tu...a si...cut in Cœ...lo i...ta et in ter...ra.....

* This may also be performed by two Tenors and two Bases: and where the Voices are sufficiently steady not to require any support, the Accompaniment had better be omitted.

Dolce *mf*

pa...nem nos...trum quo...ti...di...a...num da no_bis ho...di...e.....

Dolce *mf*

pa...nem nos...trum quo...ti...di...a...num da no_bis ho...di...e..... *Dolce*

Dolce *mf*

pa...nem nos...trum quo...ti...di...a...num da no_bis ho...di...e..... et re...

Dolce *mf*

pa...nem nos...trum quo...ti...di...a...num da no_bis ho...di...e.....

Dolce *mf* *Dolce*

Dolce *Poco Cres*

et re...mit...te no...bis de...bi...ta nos...tra si...cut re...mit...temus

Dolce *Poco Cres*

et re...mit...te no...bis de...bi...ta nos...tra si...cut re...mit...temus

Dolce *Poco Cres*

mit...te no...bis de...bi...ta nos...tra si...cut re...mit...temus

Dolce *Poco Cres*

et re...mit...te no...bis de...bi...ta nos...tra si...cut re...mit...temus

mf *Dim* *p* *mf*

de...bi...to...ribus nos...tris et ne du...cas nos in ten...ta...ti...o...nem

mf *Dim* *p* *Cres* *mf*

de...bi...to...ribus nos...tris et ne du...cas nos in ten...ta...ti...o...nem

mf *Dim* *p* *Cres* *mf*

de...bi...to...ribus nos...tris et ne du...cas nos in ten...ta...ti...o...nem

mf *Dim* *p* *mf*

de...bi...to...ribus nos...tris et ne du...cas nos in ten...ta...ti...o...nem

mf *Dim* *p* *mf*

de...bi...to...ribus nos...tris et ne du...cas nos in ten...ta...ti...o...nem

Dolce
 sed li...be-ra nos a ma...lo nam tu...um est regnum et po...
Dolce
 sed li...be-ra nos a ma...lo nam tu...um est regnum et po...
Dolce
 sed li...be-ra nos a ma...lo nam tu...um est regnum et po...
Dolce
 sed li...be-ra nos a ma...lo nam tu...um est regnum et po...
Dolce

...ten-ti-a et glo...ri-a in sae...cu-la sae...cu-lo...rum.
 ...ten-ti-a et glo...ri-a in sae...cu-la sae...cu-lo...rum.
 ...ten-ti-a et glo...ri-a in sae...cu-la sae...cu-lo...rum.
 ...ten-ti-a et glo...ri-a in sae...cu-la sae...cu-lo...rum.
 ...ten-ti-a et glo...ri-a in sae...cu-la sae...cu-lo...rum.

A...men A...men A...men.
 A...men A...men A...men.
 A...men A...men A...men.
 A...men A...men A...men.
 A...men A...men A...men.

SANCTUS and O SALUTARIS. Treble Solo (or Tenor.)

CHERUBINI

*Allegro
Maestoso.*
Metr. 112 = ♩

Sanc...tus

*Allegro
Maestoso.*
Metr. 112 = ♩

Great Diapasons *f*

Grave ed in tempo, 56 = ♩

Sanc...tus Do...minus De...us Sa...baoth pleni

Grave ed in tempo, 56 = ♩

sunt Cœ...li et ter...ra pleni sunt glo...ri...æ tu...æ Ho...

gyi

...san...na in ex...cel...sis Bene...dic...tus qui ve...nit in

no...mine Do...mini Ho...san...na in ex...cel...sis.

Segue
Cantabile

16
O SALUTARIS
Treble (or Tenor) Solo

CHERUBINI

Cantabile
Metr. 50 = ♩

Cantabile
Metr. 50 = ♩

Swell 2 Diapasons
dolce
Choir Dulciana Bass

The piano introduction is in 3/4 time, starting with a treble clef and a key signature of two flats. It features a melodic line in the right hand and a supporting bass line in the left hand. The tempo is marked 'Cantabile' with a metronome of 50. The introduction includes a 'Swell 2 Diapasons' instruction and a 'Choir Dulciana Bass' instruction. The music is marked 'dolce'.

O Sa-lu-ta-ris Hos-ti-a Quæ Cœ-li pan-dis os-ti-um Quæ

pp

The first system of the vocal and piano accompaniment. The vocal line is in treble clef with a key signature of two flats. The piano accompaniment is in grand staff. The lyrics are 'O Sa-lu-ta-ris Hos-ti-a Quæ Cœ-li pan-dis os-ti-um Quæ'. The piano part begins with a *pp* dynamic.

Cœ-li quæ Cœ-li pan-dis os-ti-um Bel-la premunt hos-

f

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics 'Cœ-li quæ Cœ-li pan-dis os-ti-um Bel-la premunt hos-'. The piano part features a *f* dynamic.

...ti-li-a bel-la premunt hos-ti-li-a da-ro-bur da-ro-bur fer-au-

f *p*

The third system of the vocal and piano accompaniment. The vocal line continues with the lyrics '...ti-li-a bel-la premunt hos-ti-li-a da-ro-bur da-ro-bur fer-au-'. The piano part features *f* and *p* dynamics.

...xi-li-um O Salu-ta-ris O..... Sa-lu-ta-ris hos-ti-a

f *p* *f* *p* *p*

The fourth system of the vocal and piano accompaniment. The vocal line concludes with the lyrics '...xi-li-um O Salu-ta-ris O..... Sa-lu-ta-ris hos-ti-a'. The piano part features *f*, *p*, and *p* dynamics.

quæ Cœli pan...dis os...ti.um quæ Cœli pan...dis os...ti.um

Bel...la premunt hos...ti...li...a bel...la premunt hos...ti...li...a da ro...bur da

ro...bur fer au...xi...li...um O Sa...lutaris

hos...ti.a Quæ Cœli pandis os...ti.um Bel...la premunt hos...ti...li...a da

robur fer au...xi...li...um da ro...bur fer... au...xi...li...

...um O Salutaris hos...ti.a Quæ Cœlipandis os...ti.um

FINIS

O JUBILEMUS.

A Trio and Chorus,
for Festivals of rejoicing.

Arranged from MOZART
by V. NOVELLO.

Allegretto, Metr^o 116 = ♩

1ST TREBLE

2ND TREBLE

3RD TREBLE

Allegretto, Metr^o 116 = ♩

Swell 2 Diap^s & Principal

Choir Stop Diap. & Flute

mp

mp

Soli

O jubi-le ... mus De-o nostro

O jubi-le ... mus De-o nostro

O jubi-le ... mus De-o nostro

O jubi-le ... mus De-o nostro

Et exul-te ... mus Do-mino Et ju-bi-le ... mus ex ... ultemus et jubi-le-mus e ... i

Et exul-te ... mus Do-mino Et ju-bi-le ... mus ex ... ultemus et jubi-le-mus e ... i

Et exul-te ... mus Do-mino Et ju-bi-le ... mus ex ... ultemus et jubi-le-mus e ... i

O exul-te ... mus ju ... bilemus et jubi-le-mus ex ... ultemus O jubi-le ... mus ex ... ul-te-mus

O exul-te ... mus ju ... bilemus et jubi-le-mus ex ... ultemus O jubi-le ... mus ex ... ul-te-mus

O exul-te ... mus ju ... bilemus et jubi-le-mus ex ... ultemus O jubi-le ... mus ex ... ul-te-mus

et exul-te-mus ju-bi-lemus et exultemus Do-mi-no

et exul-te-mus ju-bi-lemus et exultemus Do-mi-no

et exul-te-mus ju-bi-lemus et exultemus Do-mi-no

et jubi-lemus Do-mi-no; ex-ul-te-mus Do-mi-no;

et jubi-lemus Do-mi-no; ex-ul-te-mus Do-mi-no;

et jubi-lemus Do-mi-no; ex-ul-te-mus Do-mi-no;

ex-ul-te-mus Do-mi-no.

ex-ul-te-mus Do-mi-no.

ex-ul-te-mus Do-mi-no.

To be repeated in Chorus

Soft Swell

Repeat Full to 15th

DEUS NOSTER, AUDI NOS. A Quintett for Five Soprano Voices.

Arranged by V. NOVELLO
from the Oratorio of
"Die Sündfluth" or "The Deluge"
by FRIEDRICH SCHNEIDER.

Poco Adagio, Metronome 66 = ♩

1ST SOPRANO.

2ND SOPRANO.

3RD SOPRANO.

4TH SOPRANO.
(or 1ST ALTO.)

5TH SOPRANO.
(or 2ND ALTO.)

Deus nos-ter Deus pa-cis audi

Deus nos-ter Deus pa-cis audi

Deus nos-ter Deus pa-cis audi

Deus nos-ter Deus pa-cis audi

Deus nos-ter Deus pa-cis audi

Poco Adagio,
Metr. 66 = ♩

Swell 2 Diapasons
& Principal

Choir, Stop Diapason
& Dulciana

nos, exau-di nos, JE-SU Fi-li Dei vi-vi mi-se-re-re no-bis, JE-SU, Deus

nos, exau-di nos, JE-SU Fi-li Dei vi-vi mi-se-re-re no-bis, JE-SU, Deus

nos, exau-di nos, JE-SU Fi-li Dei vi-vi mi-se-re-re no-bis, JE-SU, Deus

nos, exau-di nos, JE-SU Fi-li Dei vi-vi mi-se-re-re no-bis, JE-SU, Deus

nos, exau-di nos, JE-SU Fi-li Dei vi-vi mi-se-re-re no-bis, JE-SU, Deus

Cres.

Cres.

Cres.

Cres.

Cres.

JE-SU au-di nos JE-SU ex-au-di nos
 au-di nos mi-se-re-re mi-se-re-re
 au-di nos mi-se-re-re mi-se-re-re mi-se-
 au-di nos mi-se-re-re mi-se-re-re mi-se-
 au-di nos mi-se-re-re mi-se-re-re
 au-di nos mi-se-re-re mi-se-re-re

Pa-ter de Cae-lis De-us, O De-us nos-ter, au-di nos, O De-us
 mi-se-re-re no-bis, O De-us nos-ter, au-di nos, O De-us
 re-re no-bis JE-SU au-di nos, O De-us nos-ter, au-di nos, O De-us
 re-re no-bis JE-SU au-di nos, O De-us nos-ter, au-di nos, O De-us
 mi-se-re-re no-bis, O De-us nos-ter, au-di nos, O De-us

noster audi nos: JE-SU mi-se-re-re no-bis JE-SU JE-SU au-di

noster audi nos: JE-SU mi-se-re-re no-bis JE-SU JE-SU au-di

noster audi nos: JE-SU mi-se-re-re no-bis JE-SU JE-SU au-di

noster audi nos: JE-SU mi-se-re-re no-bis JE-SU JE-SU au-di

noster audi nos: JE-SU mi-se-re-re no-bis JE-SU JE-SU au-di

nos: JE-SU bo-ne Pas-tor De-us pa-cis JE-SU au-di nos

nos: mi-se-re-re no-bis De-us pa-cis JE-SU au-di nos

nos: mi-se-re-re no-bis De-us pa-cis JE-SU au-di nos mi-se-

nos: mi-se-re-re no-bis De-us pa-cis JE-SU au-di nos mi...

nos: mi-se-re-re no-bis mi-se-re-re no-bis JE-SU au-di nos mi...

JE...SU mi-se-re-re no-bis JE-SU JE...SU au...di nos De...us
 JESU mi-se-re-re no-bis JE-SU JE...SU au...di nos De...us
 ...re-re nobis mi-se-re-re no-bis JE-SU JE...SU au...di nos JESU mi-se-re-re
 ...se-re-re no-bis no-bis JE-SU JE...SU au...di nos JESU mi-se-re-re
 ...se-re-re no-bis no-bis JE-SU JE...SU au...di nos mi-se-re-re
 noster JE...SU au...di nos.
 noster JE...SU au...di nos.
 nobis JESU mi-se-re-re no-bis.
 nobis JESU mi-se-re-re no-bis.
 nobis JESU mi-se-re-re no-bis.
 dolce

BONE PASTOR.

A Soprano Solo, Trio, and Chorus.

Pastorale.ⁿ

V. NOVELLO.

VOICE.

Andante, Metr^o 120 = ♩

ORGAN.

Great Diapasons

8vi

SOLO SOPRANO

Bo-ne Pas-tor, Pa-nis ve-re, Je-su nos-tri

Swell 2. Diapasons

dolce

8vi
Choir Dulciana-Bass

mi-se-re-re, Tu nos pas-ce nos tu-e-re, De-us nos-ter Je-su mi. Ec-ce Pa-nis

8vi

8vi

An-ge-lo-rum, fac-tus ci-bus vi-a-to-rum. Ve-re Pa-nis fi-li-o-rum, non mit-ten-dus

8vi

8vi

ca-ni-bus.

Sym.

Go on to Trio

Trio, for three Treble Voices.

1ST TREBLE *dolce*

In figuris præ-signatur, cum I-sa-ac immola-tur, Agnus Paschæ de-puta-tur,

2ND TREBLE *dolce*

In figuris præ-signatur, cum I-sa-ac immola-tur, Agnus Paschæ de-puta-tur,

3RD TREBLE (OR ALTO) *dolce*

In figuris præ-signatur, cum I-sa-ac immola-tur, Agnus Paschæ de-puta-tur,

ORGAN *dolce*
Swell 2 Diap.^s
and Principal

da-tur manna patribus. Mors est malis vi-ta bonis, sumunt boni sumunt ma-li, sor-te tamen

da-tur manna patribus. Mors est malis vi-ta bonis, sumunt boni sumunt ma-li, sor-te tamen

da-tur manna patribus. Mors est malis vi-ta bonis, sumunt boni sumunt ma-li, sor-te tamen

in-æqua-li vi-tæ vel in-te-ritus.

in-æqua-li vi-tæ vel in-te-ritus.

in-æqua-li vi-tæ vel in-te-ritus.

Sym.

Chorus

1ST TREBLE

2ND TREBLE
(OR ALTO)

TENOR

BASS

ORGAN

Laudis the-ma spe-ci-a-lis, pa-nis vi-vus et vi-ta-lis, pa-nis vi-vus

Laudis the-ma spe-ci-a-lis, pa-nis vi-vus et vi-ta-lis, pa-nis vi-vus

Laudis the-ma spe-ci-a-lis, pa-nis vi-vus et vi-ta-lis, pa-nis vi-vus

Laudis the-ma spe-ci-a-lis, pa-nis vi-vus et vi-ta-lis, pa-nis vi-vus

Full

8vi

et vi-ta-lis, ho-di-e pro-po-ni-tur. Sit laus ple-na, sit so-no-ra, sit ju-cun-da,

et vi-ta-lis, ho-di-e pro-po-ni-tur. Sit laus ple-na, sit so-no-ra, sit ju-cun-da,

et vi-ta-lis, ho-di-e pro-po-ni-tur. Sit laus ple-na, sit so-no-ra, sit ju-cun-da,

et vi-ta-lis, ho-di-e pro-po-ni-tur. Sit laus ple-na, sit so-no-ra, sit ju-cun-da,

8vi

8vi

sit de-co-ra, sit ju-cun-da, sit de-co-ra, men-tis ju-bi-la-ti-o.

sit de-co-ra, sit ju-cun-da, sit de-co-ra, men-tis ju-bi-la-ti-o. FINIS

sit de-co-ra, sit ju-cun-da, sit de-co-ra, men-tis ju-bi-la-ti-o.

sit de-co-ra, sit ju-cun-da, sit de-co-ra, men-tis ju-bi-la-ti-o.

8vi

FINIS

EIA MATER, FONDS AMORIS.

A Soprano Solo.

BERNARD KLEIN.

Allegretto

Metre 80 = ♩

Allegretto
Metre 80 = ♩

p *mf* *mf*

pf dolce

E... ia Ma... ter fons a... mo... ris

p *p*

me sen... ti... re vim 'do... lo... ris fac ut te... cum lu... ge... am

pf

fac ut tecum lu... ge... am fons a... mo... ris

pf *pf* *p*

me sen... ti... re vim do... lo... ris fac ut te... cum lu... ge...

f *f*

MINORE

am Fac ut ar... de - at cor..... me.um

MINORE

in a..man..do CHRIS.TUM De..um ut si..bi com..pla..... ce... am

fac ut ar..... de..at cor me.um in a..man..do

CHRIS.....TUM CHRIS.TUM De.....um ut si..bi com..pla...ce..am com..

pla...ce..am in a..man..do CHRIS.....TUM De.....um.

dolce
Sanc...ta Ma...ter is...tud a...gas

pf dolce *p*

cru...ci...fix...i fi...ge pla-gas cor...di me-o cor...di

dolce
me...o va...li...de cor...di me...o va...li...de

f *p* *f*

cor...di me...o va...li...de.

f *p* *pf* *pf*

SANCTA MARIA.

Trio for three Soprano Voices.

Arranged by V. NOVELLO
from J. SCHNEIDER's
"Mag auch der Tod"

Larghetto, Metronome 80 = ♩

SOPRANO 1^{MO}

SOPRANO 2^{DO}

SOPRANO 3^{ZO}

Larghetto
Metr. 80 = ♩

dolce

Choir Dulciana

sotto voce

Sancta MA...RI...A

Swell 2 Diapasons

o...ra, pro no...bis pro no-bis, MA...RI...A! O MA-

o...ra, pro no...bis pro no-bis, MA...RI...A! O MA-

o...ra, pro no...bis pro no-bis, MA...RI...A! O MA-

dim.

dim.

dim.

...RI...A, pro no-bis, O Sancta MA...RI...A, pro no-bis, O Sancta MA...RI...A!

...RI...A, pro no-bis, O Sancta MA...RI...A, pro no-bis, O Sancta MA...RI...A!

...RI...A, pro no-bis, O Sancta MA...RI...A, pro no-bis, O Sancta MA...RI...A!

dim.

p

dim.

p

dolce

Re-gi-na Cae-lo-rum, Re-gi-na Cae-lorum, Con-so-la-trix afflic-

Re-gi-na Cae-lo-rum, Re-gi-na Cae-lorum, Con-so-la-trix afflic-

Re-gi-na Cae-lo-rum, Re-gi-na Cae-lorum, Con-so-la-trix afflic-

-to-rum, Vir-go clemens, pro no-bis, o-ra pro no-bis, Re-gi-na Vir-gi-num

-to-rum, Vir-go clemens, pro no-bis, o-ra pro no-bis, Re-gi-na Vir-gi-num

-to-rum, Vir-go clemens, pro no-bis, o-ra pro no-bis, Re-gi-na Vir-gi-num

o-ra pro no-bis.

o-ra pro no-bis.

o-ra pro no-bis.

dolce

32
AVE VERUM.

Composed by
C. GUYNEMER.

TREBLE CHORUS, or SOLO AND QUARTETT.

Andante Sostenuto. Metro: 80 = $\frac{4}{4}$

VOCI. *Andante Sostenuto.*

ORGANO. *p*

Metro: 80 = $\frac{4}{4}$

Soprani a l'unisono. *ppp*

A - ve ve - rum

cor - pus na - tum de Ma - ri - a Ma - ri - a Vir - gi - ne A - ve

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

ve - re pas - sum in - mo - la - tum in cru - ce in cru - ce pro ho - mi - ne in

eru - ce in cru - ce pro ho - mi - ne ve - re pas - sum in - mo - la - tum in

eru - ce in cru - ce pro ho - mi - ne in eru - ce in cru - ce pro ho - mi - ne

This first movement may be also sung as a Treble (or Tenor) Solo, at Benediction.
NOVELLO'S "Convent Music" Vol: 2.

Poco piu. mosso, 96 =

mf Cu - jus la - tus per - fo - ra - tum per - fo - ra - tum *dim.*

QUARTETTO. *mf* Cu - jus la - tus per - fo - ra - tum *dim.*

QUARTETTO. *mf* Cu - jus la - tus per - fo - ra - tum *p*

QUARTETTO. *mf* Cu - jus la - tus per - fo - ra - tum *dim.*

Poco piu. mosso, 96 =

mf

p per - fo - ra - tum un - da flux - it et san - gui - ne et

p per - fo - ra - tum un - da flux - it et san - gui - ne et

p - ra - tum per - fo - ra - tum un - da flux - it et san - gui - ne et

p - ra - tum un - da flux - it flux - it et san - gui - ne

cres san - gui - ne et san - gui - ne. *mf* *rall?*

cres san - gui - ne et san - gui - ne. *mf*

cres san - gui - ne et san - gui - ne. *mf* *rall?*

un - da flux - it et san - gui - ne. *mf* *p* *dim.* *pp* *rall?*

Tempo Primo.

Es - to no - bis prae - gus - ta - tum in ex - a - mi - ne ex - a - mi - ne.

CORO.

Es - to no - bis prae - gus - ta - tum in ex - a - mi - ne ex - a - mi - ne.

CORO.

Es - to no - bis prae - gus - ta - tum in ex - a - mi - ne ex - a - mi - ne.

CORO.

Es - to no - bis prae - gus - ta - tum in ex - a - mi - ne ex - a - mi - ne.

Tempo Primo.

O elemens ele - mens O Pi - e Pi - e, O Je - su, O Je - su, O Fi - li Ma - ri - ae, O

O elemens ele - mens O Pi - e Pi - e, O Je - su Je - su, Fi - li Ma - ri - ae, O

O elemens ele - mens O Pi - e Pi - e, O Je - su Je - su, Fi - li Ma - ri - ae, O

O elemens ele - mens O Pi - e, O Je - su, O Je - su, O Fi - li Ma - ri - ae, O

Je - su Je - su Fi - li Ma - ri - ae.

Je - su Je - su Fi - li Ma - ri - ae.

Je - su, O Je - su Fi - li Ma - ri - ae.

Je - su Je - su Fi - li Ma - ri - ae.

rall:

vi - - - tam vi - - - - tam præstans ho - mi - - ni;

mf

mf

mf

Great Diap⁵

cres

Præs-ta me - - æ Præsta me - æ men-ti men - - ti di Te menti di Te

p

p

p

Swell

Choir

vi-vere, Te--que il - - - li sem - per dul - ce, Te que il - - - li

sem - - per dul - ce, sem - - - per dul - - - ce, dul - - - ce sa - pere, A - - - ve

Je - - - su ve - - - rum man - - na Christe Je - su Christe Je - su mi. A - ve, O

Je - - - su Chris - te, Christe Je - su mi.

38
EXAUDI NOS.
A Trio for Three Soprano Voices.

Arranged from MOZART
by V. NOVELLO.

Andante
Metr. 72 = ♩

Great Diapasons
Swell 2 Diap^s & Principal
Choir Stop D. & Dulciana
Great Diap^s

Ex...au...dinos O Dens nos...ter O
Ex...au...dinos O Dens nos...ter O

Ex...au...dinos O Dens nos...ter O
Swell 2 Diap^s & Principal

Je...su De...us nos...ter Ex...au...dinos O bone Pas...tor O mi...se...re...re no...bis Re...
Je...su De...us nos...ter Ex...au...dinos O bone Pas...tor O mi...se...re...re no...bis Re...
Je...su De...us nos...ter Ex...au...dinos O bone Pas...tor O mi...se...re...re no...bis Re...

Je...su De...us nos...ter Ex...au...dinos O bone Pas...tor O mi...se...re...re no...bis Re...

_demp...tor mun...di De...us O Jesu vi...a et vi...ta nos...tra O Je...su Fili Dei vi...vi ex...
_demp...tor mun...di De...us O Jesu vi...a et vi...ta nos...tra O Je...su Fili Dei vi...vi ex...
_demp...tor mun...di De...us O Jesu vi...a et vi...ta nos...tra O Je...su Fili Dei vi...vi ex...

_demp...tor mun...di De...us O Jesu vi...a et vi...ta nos...tra O Je...su Fili Dei vi...vi ex...

...audi nos exau-di nos ex audinos exau-di nos

...audinos exau-di nos ex audinos exau-di nos

...audinos exau-di nos ex audinos exau-di nos

Musical score for the first system, including vocal staves and piano accompaniment. The piano part features a 'Swell' marking and a 'Great Diap.' instruction.

O Je-su Je-su Deus pa-cis Ze-la-tor a-ni-marum O De-us Jesu Deus

O Je-su Je-su Deus pa-cis Ze-la-tor a-ni-marum O De-us Jesu Deus

O Je-su Je-su Deus pa-cis Ze-la-tor a-ni-marum O De-us Jesu Deus

Musical score for the second system, including vocal staves and piano accompaniment. The piano part includes 'Cres' and 'p' markings.

nos-ter O mi-se-re-re no-bis Re-demp-tor mun-di De-us O Jesu vi-a et vi-ta

nos-ter O mi-se-re-re no-bis Re-demp-tor mun-di De-us O Jesu vi-a et vi-ta

nos-ter O mi-se-re-re no-bis Re-demp-tor mun-di De-us O Jesu vi-a et vi-ta

Musical score for the third system, including vocal staves and piano accompaniment. The piano part includes 'Cres' and 'p' markings.

nos-tra O Je-su Fili Dei vi-vi ex-audinos exaudi nos ex audinos exau-di nos.

nos-tra O Je-su Fili Dei vi-vi ex-audinos exaudi nos ex audinos exau-di nos.

nos-tra O Je-su Fili Dei vi-vi ex-audinos exaudi nos ex audinos exau-di nos.

Musical score for the fourth system, including vocal staves and piano accompaniment. The piano part includes 'mf' and 'Cres' markings.

SOLO SOPRANO (or TENOR.)
for Lent, or Penitential Time.

Transposed from CLARINET
"STABAE MATER," composed in 1793,
with a few additions by V. NOVELLO.

Andante Larghetto.

VOICE.

A DANTE

ARCHETTO.

M. No: 88 =

dot.

p

Gt Org: 2 Diaps:

Swell 2 Diaps:

8vi

dol: con espressione.

O quam tris - - tis et af - flic - ta

p

Great Diaps:

Swell.

O quam tris - - tis

Choir Dulciana.

Choir Bass.

et af - flic - ta fu - it il - la be - - - ne - die - ta Ma - - ter

ma - - - ter u - ni - ge - - ni - ti,

8vi

Ma - - ter ma - - ter u - ni - ge - - ni - ti

Great Diap.

8vi

Prepare the Organ Stops thus —
 Swell — 2 Diapasons.
 Great — 2 Diapasons.
 Choir — Dulciana.
NB Originally a fourth lower;
 in D. for an Alto & Tenor Voice.

Q U A M S U A V I S ;
A MOTETTO for TWO TREBLE VOICES.
DUETT & CHORUS.

From MARCELLO's 4th Vol.
 of the 50 Psalms. Venice Edit.
 Newly Arranged by NOVELLO

Soli dolce

SOP^o 1^{mo}
 ANDANTE Metro 76 =

SOP^o 2^{do}
 ANDANTE Metro 76 =

ORGAN^o
 ANDANTE Metro 76 =

dolce
 Swell 2 Diap^s
 Gt 2 Diap^s
 Bass Choir Dulciana

Quam su - a - vis, quam ju - cun - dus,
 Quam su - a - vis, quam ju - cun - dus,

Bo - ne Je - su, De - us nos - ter, O quam ju - cundus, O bo - ne Je - su, a -
 Bo - ne Je - su, De - us nos - ter, O quam ju - cundus, O bo - ne Je - su, a -

Tutti
 - man - - - ti - bus Te Quam ju - - cun - - dus, quam su - - a - - vis,
 - man - - - ti - bus Te Quam ju - - cun - - dus, quam su - - a - - vis,

mf
Tutti
mf
 Gt. Og. 2 Diap^s & Principal.
 8^{vi}

Bo - ne Je - su, De - us nos - ter, O quam ju - cundus, O bo - ne Je - su, a -
 Bo - ne Je - su, De - us nos - ter, O quam ju - cundus, O bo - ne Je - su, a -

8^{vi}

Soli

-man- - - - ti-bus Te. Dul - cia sunt a - - mo - ris tu - - i,

-man- - - - ti-bus Te. Dul - cia sunt a - - mo - ris tu - - i,

vul-ne-ra au-re-a sunt a - - mo - ris tu - - i tu - - i ja - cu - - la;

vul-ne-ra au-re-a sunt a - - mo - ris tu - - i tu - - i ja - cu - - la;

Tutti

Dul - cia sunt a - mo - ris tu - - i, vul-ne-ra au-re-a sunt a - - mo - ris

Dul - cia sunt a - mo - ris tu - - i, vul-ne-ra au-re-a sunt a - - mo - ris

mf

8^{vi}

Soli

tu - - i tu - - i ja - cu - - la. Tu - o a - - mo - re in - cen - de in - cen - - - -

tu - - i tu - - i ja - cu - - la. Tu - o a - - mo - re in - cen - de in -

Soli

p

- de me in-cen - - de me. *Tutti* Tu-o a-

- - - cen - - de. in-cen - - de me. *Tutti* Tu-o a - - mo-re in-


mf

- mo-re in-cen-de in-cen - de me. in-cen - de me.

- cen-de in-cen - - - de me in-cen - - - de me.

Segue poco piu Adagio

Segue poco piu Adagio

POCO PIU ADAGIO Metro 80 = 

Soli dolce

Bo - - - ne

dolce

Swell 2 Diap^s & Principal.

Swell 2 Diap^s only

p

G^t Diap^s Bass.

Choir Bass

Je - - - su, O be - - nig - - ne Je - - - su!

Soli dolce

Bo - - - ne Je - - - su, O be - - nig - - ne Je - - -

Tutti dolce

Bo - - - ne Je - - - su O be - - nigne di - - lec - - te Je - - - su!

--- su!

Bo - - - ne Je - - - su O be - - nigne di - - lec - - te

Great Diap^s

8vi

Soli

In Te lan - gue - - at, in Te qui - es - - cat, In Te lan - - -

Je - - - su!

In Te lan - - - gue - - at, In Te lan - - -

dim

Soli

p

- gue - - - at, qui - - - es - - - cat. In Te

- gue - - - at, qui - - - es - - - cat. In Te

p

pp

lan - - - gue - - - at, qui - - - es - - - cat.

lan - - - gue - - - at, qui - - - es - - - cat.

Tutti

f Ut in æ - - ter - num lau - - dem Te; Ut in æ -

f Ut in æ - - ter - num lau - - dem Te;

Gr^t Organ Full to 15th

8^{vi}

ter - - num O Je - su di - - li-gam Te; Tu - o a - mo - re in - cen - de in -

Ut in æ - - ter - - num di - - li-gam Te; Tu - o a - mo - re in -

Soli

p

- cen - - - - de me, in - - cen - - de me; Tu - o a -

- cen - de me in - - - - cen - - - - de me; Tu - o a - mo - re in -

Tutti

f

- mo - re in - cen - de me in - - - - cen - - - - de me. . . .

- cen - de in - - - - - de me, in - - cen - - de me. . . .

"O JESU BONE PASTOR"

A TREBLE SOLO AND QUARTETT *

Arranged from Handel's Oratorio of "the Messiah," by NOVELLO.

This Motetto may also be used at Benediction, or at the Offertory.

LARGHETTO. Metro: 50 = ♩.

SOPRANO SOLO.

ACCOMP^t

dot.

Choir Dulciana.

SOLO. *dot.*

p Swell
2 Diapasons.

8

-demptor mun-di De-us, Re-demptor mun-di De-us, O Je-su Je-su mi;

Great Diapasons.

8vi

dot.

dot.

dot.

dot.

dot.

p

8vi

* N.B. When the THREE LOWEST Voices are not attainable, the first Soprano part may be performed as a Solo THROUGHOUT.
NOVELLO'S "Convent Music" Vol. 2 (800)

- demptor mun - di De - us Re - demptor mun - di De - us, O Je - su Je - su mi:
 - demptor mun - di De - us Re - demptor mun - di De - us, O Je - su Je - su mi:
 mi Redemp - tor mun - di Re - demptor mun - di De - us, O Je - su Je - su mi:
 mi, Re - demptor mun - di De - us De - us, O Je - su Je - su mi:

Musical notation includes vocal staves with lyrics and piano accompaniment. The piano part features chords and melodic lines. A marking "gt:Diaps:" is present in the piano part.

SOLC. dot.

Au - di nos, O Je - su ex - au - di nos, A -
 ma - tor nos - ter De - us pa - cis Je - su au - di nos, O Fi - li Ma - ri - æ, ex -

Musical notation includes vocal staves with lyrics and piano accompaniment. The piano part features chords and melodic lines. A marking "p" is present in the piano part.

Ped:

- ma - tor nos - ter De - us pa - cis Je - su au - di nos, O Fi - li Ma - ri - æ, ex -

Musical notation includes vocal staves with lyrics and piano accompaniment. The piano part features chords and melodic lines.

- au - di nos, O Je - su O Je - - - su mi. *dol.* Au - di nos, O
dol. Au - di nos, O
dol. Au - di nos, O
dol. Au - di

Je - su ex - au - *tr* di nos, A - ma - tor nos - ter De - us pa - eis. Je - su au - di
 Je - su ex - au - *tr* di nos, A - ma - tor nos - ter Je - - su mi ex -
 Je - su ex - au - *tr* di nos, A - ma - tor nos - ter A - ma - tor nos - ter De - us pa - eis
 nos, ex - - au - di nos,

nos O Fi - - li Ma - ri - æ ex - au - di nos O Je - su, O Je - - su mi.
 - au - di nos O Fi - - li Ma - ri - æ Je - su au - di nos O Je - su, O Je - - su mi.
 Je - su Je - su mi Je - su O Je - su Je - su O Je - su mi.
 ex - au - di nos O Je - su mi.

Gt: Diaps:
Ped:

Appropriate
the Organ stops
thus: —

For **Piano** — Swell 2 Diap^s & Prin¹ - Bass on Ch: Org. Dulciana
For **Mezzo forte** — G! Org. 2 Diap^s & Prin¹
For **Forte** — G! Org. Full to 15th
For **Fortissimo** — G! Org. Full except the Reeds.

CANTUS PROCESSIONALIS, In Festo Corporis Christi.

Composed by THE ARBÉ VOGLER.
Newly arranged, and an Organ
part added for this Work,
by NOVELLO.

Adagio. Metro. 72 = ♩

dolce

SOP^o 1^{mo}
SOP^o 2^{do}
(or ALTO)
TENOR.
BASS.

No...bis da...tus, no...bis na...tus,

No...bis da...tus, no...bis na...tus,

No...bis da...tus, no...bis na...tus,

No...bis da...tus, no...bis na...tus,

Adagio. Metro. 72 = ♩

ORGAN.

p

ex in - tac...ta Vir...gi...ne, et in mun...do

ex in - tac...ta Vir...gi...ne, et in mun...do

ex in tac...ta Vir...gi...ne, et in mun...do

ex in - tac...ta Vir...gi...ne, et in mun...do

mf

mf

mf

mf

mf

mf

8yi

con...ver...sa...tus spar...so ver...bi se...mi...ne,

con...ver...sa...tus spar...so ver...bi se...mi...ne,

con...ver...sa...tus spar...so ver...bi se...mi...ne,

con...ver...sa...tus spar...so ver...bi se...mi...ne,

dim.

p Su... i mo... ras, in... co... la... tus mi... ro
p Su... i mo... ras, in... co... la... tus mi... ro
p Su... i mo... ras, in... co... la... tus mi... ro
p Su... i mo... ras, in... co... la... tus mi... ro

clau... sit or... di... ne. *ff* A... men.
 clau... sit or... di... ne. *ff* A... men.
 clau... sit or... di... ne. *ff* A... men.
 clau... sit or... di... ne. *ff* A... men.

CHANT
for the Litany of Loretto.

Composed by NOVELLO.

SOP.^o 1:
 SOP.^o 2:
 (or ALTO)
 TENOR.
 BASS.
 ORGAN

AUDI NOS! EXAUDI NOS, CHRISTE!

Prepare the Organ Stops thus.

Swell-2 Diap. & Prin: **TERZETTO for 3 SOPRANO VOICES.**
Great-2 Diapasons.
Choir-Stop Diap. & Dulciana.

Composed by **PANSERON.**

Adapted to Latin words, with alterations, and the addition of an Organ Accompt, by **V. NOVELLO.**

SOP.^{no} 1^{mo}

SOP.^{no} 2^{do}

SOP.^{no} 3^o
or Contralto)

ACCOMP.^t
MODERATO
Metro 60=

MODERATO Metro 60=

Au - di nos, ex - au - di nos, Christe ex - au - di, ex - au - di nos;

Au - di nos, ex - au - di nos, Christe ex - au - di, ex - au - di nos;

Au - di nos, ex - au - di nos, Christe ex - au - di, ex - au - di nos;

Fi - li Re - dem - ptor mun - di De - us, mi - se - re - re no - bis.

Fi - li Re - dem - ptor mun - di De - us, mi - se - re - re no - bis.

Fi - li Re - dem - ptor mun - di De - us, mi - se - re - re no - bis.

Je - - - su au - di nos, mi - se - re - re no - - - bis;

Je - - - su au - di nos, mi - se - re - re no - - - bis;

Je - - - su au - di nos, mi - se - re - re no - - - bis;

Choir

Great Diap^s

Swell

Choir

Detailed description: This system contains the first three vocal staves and the piano accompaniment. The vocal parts are in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are 'Je - - - su au - di nos, mi - se - re - re no - - - bis;'. The piano accompaniment is in bass clef and includes markings for 'Choir' and 'Great Diap^s'. There are also 'Swell' markings with hairpins over the piano part.

au - - di nos, O Je - - - su! ex - au - di nos, O Je - - - su!

au - - di nos, O Je - - - su! ex - au - di nos, O Je - - - su!

au - - di nos, O Je - - - su! ex - au - di nos, O Je - - - su!

Detailed description: This system contains the next three vocal staves and the piano accompaniment. The lyrics are 'au - - di nos, O Je - - - su! ex - au - di nos, O Je - - - su!'. The piano accompaniment continues with chords and melodic lines. There are fermatas over the vocal parts.

Choir

Great Diap^s

Segue

Detailed description: This system shows the vocal parts and piano accompaniment for the final part of the page. The vocal parts have rests. The piano accompaniment includes a 'Choir' marking and a 'Segue' marking at the end of the system. There is also a 'Great Diap^s' marking.

Solo
Vir - go clemens, Vir - go fi - de - lis, O - ra pro no - bis o - ra pro no - bis,

Swell 2 Diap^s only
p

Choir Bass

Solo
Ma - ter Christi, Ma - ter a - ma - bi - lis, O - ra pro no - bis pro no - - - bis,

Choir

Solo
Sancta Ma - ri - a, Sancta Virgo Vir - ginum, O - ra pro no - bis pro no - - - bis.

Swell 2 Diap^s & a Soft Reed

Au - - di nos, ex - - au - - di nos, Chris-ti ex - au - di, ex - au - di

Great Diap Bass

nos

dolce Au - di nos, ex - au - di nos, Chris-te ex - au - di ex - au - di nos;

dolce Au - di nos, ex - au - di nos, Chris-te ex - au - di ex - au - di nos;

dolce Au - di nos, ex - au - di nos, Chris-te ex - au - di ex - au - di nos;

dolce Swell 2 Diap^s & Principal

Choir

Fi - li Re - demp - tor mun - di De - us, mi - - se - - re - - re no - - bis;

Fi - li Re - demp - tor mun - di De - us, mi - - - se - re - - re no - - - - bis;

Fi - li Re - demp - tor mun - di De - us, mi - - - se - - re - - re no - - - - bis;

Swell *Choir* *Swell*

Je - - - - - su au - di nos, mi - - - se - re - - re no - - - - - bis;

Je - - - - - su au - di nos, mi - - - se - re - - re no - - - - - bis;

Je - - - - - su au - di nos, mi - se - - - - re - - re no - - - - - bis;

Swell *Choir* *mf* Great Diap^s

au - di nos, O Je - - - - - su, ex - au - di nos, O Je - - - - - su!

au - di nos, O Je - - - - - su, ex - au - di nos, O Je - - - - - su!

au - di nos, O Je - - - - - su, ex - au - di nos, O Je - - - - - su!

57
MIHI JESU MELLIFLUUS.

MEZZO-SOPRANO SOLO.*

Arranged by V. NOVELLO.
From the Oration of "Die Sündenfluth" by
FRIEDRICH SCHNEIDER.

Poco Adagio. Metro: 66 = ♩

Ben Adagio. Metro: 66 = ♩

ORGAN.

Swell 2 Diap^s & Princ!

Stop Diap. & Dulciana Bass.

Mi. hi

JESU mel. lifluus, fuctus vi. te per. petuus, spes suspi. ran. tis a. ni. mæ, O JE. SU dul.

... cis. si me! JESU! JESU O JE SU JE. SU Mi! Amor

Cres.

pia e dolce

JE. SU con. tinuus, Mihi languor as. siduus, mihi languor as. siduus, O mihi languoras.

dim.

... siduus, JE. SU JE. SU dul. cis. si. me! O JESU, JE. SU mi! JE. SU!

dolce con espr.

dim *dolce*

JE. SU mi, O JE. SU mi!

pp *dolce*

AVE VERUM. Trio.

Arranged from CHERUBINI
by V. NOVELLO.

Cantabile.

Metr.^o 50 = ♩.

First system of piano accompaniment. Treble clef, bass clef. Time signature 3/4. Key signature two flats. Dynamics include *p* and *dolce*.

Second system of piano accompaniment. Treble clef, bass clef. Time signature 3/4. Key signature two flats. Dynamics include *p* and *dolce*.

SOPRANO 1^o

SOPRANO 2^o

SOPRANO 3^o

A ve ve rum cor pus na tum de MA RI A Vir gi ne,

Third system of piano accompaniment. Treble clef, bass clef. Time signature 3/4. Key signature two flats. Dynamics include *p* and *dolce*.

a ve ve rum cor pus natum de MA RI A de MA RI A

Fourth system of piano accompaniment. Treble clef, bass clef. Time signature 3/4. Key signature two flats. Dynamics include *p* and *dolce*.

Vir gi ne

Ve re pas sum im mo la tum in cru ce pro homi ne,

ve re pas sum im mo latum in cru ce pro homi ne in

dolce

The musical score is written in G minor (two flats) and 4/4 time. It features a vocal line and a piano accompaniment. The piano part includes a prominent triplet in the right hand and a steady bass line in the left hand. The lyrics are Latin, and the tempo/mood is indicated as 'dolce'.

cruce pro ho mi ne
 Cu jus la tus per fo ra tum fluxit a qua et sangui ne
 ne cu jus la tus per fo ra tum fluxit aqua fluxit aqua et sanguine fluxit
 a qua et san gui ne et san gui ne et

Esto nobis prægus...ta.tum esto

Esto nobis prægus...ta.tum, esto nobis prægus...ta.tum esto

san...gui...ne

Esto

Cres.

nobis prægus...tatum mor...tis in ex...a...mi...ne

nobis prægus...tatum mor...tis in ex...a...mi...ne

nobis prægus...tatum mor...tis in ex...a...mi...ne

p

dolce

pp.

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

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

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

p *dolce* *pp* *p*

Andante con moto, 72 = ♩

p
O JE...SU dul...cis O JE...SU pi...e
p
O JE...SU dul...cis O JE...SU
p
O JE...SU dul...cis O JE...SU
pp

O JESU O JE-SU O Fi...li MA-RI...Æ tu nobis mise...re...re tu
pi...e O JESU O Fi...li Fi...li MA-RI...Æ tu nobis mise...re...re tu
pi...e O JESU O Fi...li Fi...li MA-RI...Æ tu nobis mise...re...re tu
dolce

nobis mise...re...re mise...re...re mise...re...re
nobis mise...re...re mise...re...re mise...re...re
nobis mise...re...re mise...re...re mise...re...re
dolce

A...ve verum corpus na...tum de MA...RI...A

Ve...re passum im...mo...la...tum in

Vir...gi...ne

dolce

cru...ce in cru...ce pro ho...mi...ne

Cujus la...tus per fo...ra...tum

sf *p* *sf*

Detailed description: This is a page of a musical score, numbered 63. It features a voice line and a piano accompaniment. The music is in a minor key, indicated by two flats in the key signature. The lyrics are in Latin. The piano part includes dynamic markings such as *dolce*, *sf* (sforzando), and *p* (piano). The score is arranged in systems, with the voice line and piano accompaniment grouped together. The lyrics are placed below the voice line.

flux.it a qua et san guine cujus la tus per fo.

esto nobis prægus.
esto
ra tum flux it a qua et san guine esto

ta tum mortis in exa mi ne mor tis
nobis prægus ta tum mortis in exa mi ne mor tis
nobis prægus ta tum mortis in exa mi ne mor tis

mor... tis in ex... a... mi... ne. O JE... SU dul... cis
 mor... tis in ex... a... mi... ne. O
 mor... tis in ex... a... mi... ne. O

O JE... SU pi... e O JE... SU O JE... SU
 JE... SU dul... cis O JE... SU pi... e O JE... SU
 JE... SU dul... cis O JE... SU pi... e O JE... SU

fi... li MA... RI... Æ O JE... SU dul... cis O JE... SU
 fi... li MA... RI... Æ O JE... SU dul... cis
 fi... li MA... RI... Æ O JE... SU dul... cis

The piano accompaniment features a flowing melody in the right hand and a harmonic accompaniment in the left hand, with dynamic markings such as *pp* and *p*.

pi... e O JESU O JESU O fi... li MA... RI... Æ Tu nobis mise...

O JE... SU pi... e O JESU O JE... SU fi... li MA... RI... Æ Tu

O JE... SU pi... e O JESU O JE... SU fi... li MA... RI... Æ Tu

...re... re Tu nobis mise... re... re O JE... SU dul... cis O JE... SU

nobis mise... re... re Tu nobis mise... re... re O JE... SU dul... cis O JE... SU

nobis mise... re... re Tu nobis mise... re... re O JE... SU dul... cis O JE... SU

pi... e O JE... SU fi... li O fi... li MA... RI... Æ Tu no. bis mi. se... re...

pi... e O JE... SU fi... li O fi... li MA... RI... Æ Tu no. bis mi. se...

pi... e O JE... SU fi... li O fi... li MA... RI... Æ Tu no. bis mi. se...

re Tu nobis mise re re mise re re mise re re

re re Tu nobis mise re re mise re re mise re re

re re Tu nobis mise re re mise re re mise re re Tu

mise re re mise re re Tu no bis

mise re re mise re re Tu no bis

nobis mise re re Tu nobis mise re re

mi se re re

mi se re re

Tu no bis mi se re re

gva loco

REGINA ANGELORUM. A Trio for three Soprano Voices.

Arranged from MOZART,
and the Organ part adapted from
the Full Score, by V. NOVELLO.

Larghetto, Metr^e 72 = ♩

SOPRANO 1^{MO}

SOPRANO 2^{DO}

SOPRANO 3^{ZO}

Larghetto,
Metr^e 72 = ♩

Swell 2 Diapasons & Principal

mf Great Diap

mp

Choir Dulciana

dolce

Re-gi-na An-ge-lo-rum, O stel-la ma-tu...

dolce

Re-gi-na An-ge-lo-rum, O stel-la ma-tu...

dolce

Re-gi-na An-ge-lo-rum, O stel-la ma-tu...

tr

mf Great Diapasons

Swell

SOLO SOPRANO
(OR TENOR)

Cres. # *p* *f*

ti-na, O Mater ad-mi-ra-bilis, O Virgo fi-de-lis, Virgo potens. O con-so-la-trix af-flic-

Cres. *p* *f*

ti-na, O Mater ad-mi-ra-bilis, O Virgo fi-de-lis, Virgo potens.

Cres. *p* *f*

ti-na, O Mater ad-mi-ra-bilis, O Virgo fi-de-lis, Virgo potens.

Cres. *p* *mf* *p*

-torum, O re... fugium pec-ca-to-rum, O Ma-ter ad-mi-ra-bi-lis, O Ma-ter cas-tis-sima, pu-
 O Ma-ter ad-mi-ra-bi-lis, O Ma-ter cas-tis-sima, pu-
 O Ma-ter ad-mi-ra-bi-lis, O Ma-ter cas-tis-sima, pu-
 -ris-sima, O... ra, o... ra pro nobis, o... ra pro no... bis, pro no... bis.
 -ris-sima, O... ra, o... ra pro nobis, o... ra pro no... bis, pro no... bis.
 -ris-sima, O... ra, o... ra pro nobis, o... ra pro no... bis, pro no... bis.
 o... ra pro no... bis, pro no... bis.
 o... ra pro no... bis, pro no... bis.
 o... ra pro no... bis, pro no... bis.
dolce

70
EIA MATER.
A Motett for Two Choirs^s

From the "Stabat Mater," Op. 38,
by SIGISMUND NEUKOMM.
Leipsic Edition.

Andante Larghetto. Metr. 88 = ♩

FIRST SOPRANO.

SECOND SOPRANO.
(OR ALTO.)

TENOR.

BASS.

Second Choir

Second Choir

Second Choir

Second Choir

*Andante
Larghetto.*
Metr. 88 = ♩

E...ia Ma-ter fons a...mo-ris me sen-ti...re vim do-lo-ris.

E...ia Ma-ter fons a...mo-ris me sen-ti...re vim do-lo-ris

E...ia Ma-ter fons a...mo-ris me sen-ti...re vim do-lo-ris

E...ia Ma-ter fons a...mo-ris me sen-ti...re vim do-lo-ris

fac ut te...cum lu-geam ut te...cum te...cum lu-ge-am

fac ut te...cum lu-geam fac ut te...cum te...cum lu-ge-am

fac ut te...cum lu-geam ut te...cum te...cum lu-ge-am

fac ut te...cum lu-geam ut te...cum te...cum lu-ge-am

fac ut te...cum lu-geam ut te...cum te...cum lu-ge-am

fac ut te...cum te...cum luge...am e...ia Ma-ter

fac ut te...cum te...cum luge...am e...ia Ma-ter

fac ut te...cum te...cum luge...am fons a...mo-ris

fac ut te...cum lu-ge...am fons a...mo-ris

fac me sen... ti... re vim do... lo... ris ut tecum te... cum lu... ge... am

fac me sen... ti... re vim do... lo... ris ut tecum te... cum lu... ge... am

fac me sen... ti... re vim do... lo... ris ut tecum te... cum lu... ge... am

fac me sen... ti... re vim do... lo... ris ut tecum te... cum lu... ge... am

First Choir
 fac ut ar... de... at cor me... um in a... man... do Chris... tum Chris... tum De... um

First Choir
 fac ut ar... de... at cor me... um in a... man... do Chris... tum Chris... tum De... um

First Choir
 fac ut ar... de... at cor me... um in a... man... do Chris... tum De... um

First Choir
 fac ut ar... de... at cor me... um in a... man... do Chris... tum De... um

Andante, 80 = ♩

ut ti... bi com... pla... ceam ut ti... bi com... pla... ce... am

Second Choir
 Sancta Ma... ter sancta Ma... ter

Second Choir
 Sancta Ma... ter sancta Ma... ter

Second Choir
 Sancta Ma... ter sancta Ma... ter

Second Choir
 Sancta Ma... ter sancta Ma... ter

Andante, 80 = ♩

First Choir

p is tud a gas is tud a gas *f* cru ci fix i fige plagas cru ci fix i fi ge

p is tud a gas is tud a gas *f* cru ci fix i fige plagas cru ci fix i fi ge

p is tud is tud a gas *f* cru ci fix i fige plagas cru ci fix i fi ge

p is tud is tud a gas *f* cru ci fix i fige plagas cru ci fix i fi ge

Second Choir

pla gas cor di me o va li de. Tu i na ti vul ne

pla gas cor di me o va li de. Tu i na ti vul ne

pla gas cor di me o va li de. Tu i na ti

pla gas cor di me o va li de. vul ne

p ra ti jam dig na ti pro me pa ti pœ nas

p ra ti jam dig na ti pro me pa ti pœ nas

jam dig na ti pro me pa ti pœ nas

p ra ti jam dig na ti pro me pa ti pœ nas

p Cres. *f*

tu i na ti vul ne ra ti pœ nas me cum me cum di vi de.

p Cres. *f*

tu i na ti vul ne ra ti pœ nas me cum me cum di vi de.

p Cres. *f*

tu i na ti vul ne ra ti pœ nas me cum me cum di vi de.

p Cres. *f*

tu i na ti vul ne ra ti pœ nas me cum di vi de.

First Choir *p* *Cres.*

Fac me ve re te cum fle re cru ci fix o con do le re

First Choir *p* *Cres.*

Fac me ve re te cum fle re cru ci fix o con do le re

First Choir *p* *Cres.*

Fac me ve re te cum fle re cru ci fix o con do le re

First Choir *p* *Cres.*

Fac me ve re te cum fle re cru ci fix o con do le re

f *f* Second Choir

do nec e go vix e ro. Jux ta cru cem te cum sta re

f *f* Second Choir

do nec e go vix e ro. Jux ta cru cem te cum sta re

f *f* Second Choir

do nec e go vix e ro. Jux ta cru cem te cum sta re

f *f* Second Choir

do nec e go vix e ro. Jux ta cru cem te cum sta re

te li ben ter so ci a re in plane tu
 te li ben ter so ci a re in plane tu
 te li ben ter so ci a re in plane tu
 in plane tu

f *p*

te so ci a re te so ci a re in plane tu de si de
 te so ci a re te so ci a re in plane tu de si de
 te so ci a re te so ci a re in plane tu de si de
 te so ci a re te in plane tu in planetu de si de

Cres. *f* *p*

ro in plane tu in plane tu.
 ro in plane tu in plane tu. FINIS
 ro in plane tu in plane tu.
 ro in plane tu in plane tu.

p *f* FINIS

A CONVENTUAL GRACE; 75

Canon, 3 in 1.

Calculated to be sung in the Refectory after Meals,
either by the "Choir Nuns" or by the whole Community.

Composed by **Novello.**
Expressly for this Work.

To be Sung in a lively spirit, but with devotional feeling.

SOP.^o 1^o *mf* With cheerful praise and grateful hearts, to Thee. O Lord, do we give

SOP.^o 2^o *mf* With cheerful praise and grateful hearts, to Thee.

SOP.^o 3^o *mf* With cheerful

VIVACE. Metro. 132 =

thanks for all Thy gifts and great bles - - - - - sings; To Thee, O

O Lord, do we give thanks for all Thy gifts and great bles - - - - -

praise and grateful hearts, to Thee. O Lord, do we give thanks for all Thy

Lord, to Thee do we give thanks for all we have re - - - - - ved; For all Thy

- sings; To Thee, O Lord, to Thee do we give thanks for all we have re -

gifts and great bles - - - - - sings, To Thee, O Lord, to Thee do

2^d time Piano 3^d time Forte.

gifts, O Lord, that we have re - - - - - ved. With cheerful praise and grateful

- cei - - - - - ved; For all Thy gifts, O Lord, that we have re - - - - - ved.

we give thanks for all we have re - - - - - ved; For all Thy gifts, O Lord that

Last Time.

hearts, to Thee. 2^d time Piano 3^d time Forte O Lord do we give thanks for all Thy gifts, O Lord,

With cheerful praise and grateful hearts, to Thee. Last Time. *ff* O Lord, Amen

we have re - - - - - ved With cheerful praise and grateful hearts, Amen

A - - - - - men, Amen A - - - - - men, Amen A - - - - - men.

A - - - - - men, Amen A - - - - - men, Amen A - - - - - men.

A - - - - - men, Amen A - - - - - men, Amen A - - - - - men.

O JESU BONE PASTOR.

TERZETTO FOR THREE SOPRANO VOICES. Arranged by V. NOVELLO.
From FRIEDRICH SCHNEIDER'S Oratorio of "Die Sündfluth" or "The Deluge"

1st SOPRANO

2nd SOPRANO

3rd SOPRANO
or ALTO

Andante con moto Metro: 132 =

Andante con moto
Metro: 132 =

Swell 2 Diap & Principal

dolce

Choir Dulciana & Flute

dolce

O Je - su bo - ne Pas - - - tor, O Je - su Je - - su

dolce

O Je - su bo - ne Pas - - - tor, O Je - su Je - - su

dolce

O Je - su bo - ne Pas - - - tor, O Je - su Je - - su

mi, O Je - su De - us nos - - - ter O Je - su Je - su mi;

mi, O Je - su De - us nos - - - ter O Je - su Je - su mi;

mi, O Je - su De - us nos - - - ter O Je - su Je - su mi;

mi - se - re - re no - bis Je - - - su ex - - au - di nos O

mi - se - re - re no - bis Je - - - su ex - - au - di nos O

mi - se - re - re no - bis Je - - - su ex - - au - di nos O

Je - - su mi - se - re - re no - - - bis, O Je - - su Je - - su mi, O *cres*

Je - - su mi - se - re - re no - - - bis, O Je - - su Je - - su mi, O *cres*

Je - - su mi - se - re - re no - - - bis, O Je - - su Je - - su mi, O *cres*

Je - - - su Je - - - - - su mi.

Je - - - su Je - - - - - su mi.

Je - - - su Je - - - - - su mi.

dolce
O
dolce
O
dolce
O
dim dolce

cres
Je - su bo - ne Pas - - - tor, O Je - su Je - su mi; ex - - au - di nos, O
cres
Je - su bo - ne Pas - - - tor, O Je - su Je - su mi; ex - - au - di nos, O
cres
Je - su bo - ne Pas - - - tor, O Je - su Je - su mi; ex - - au - di nos, O
cres

mf
Je - - - su, O Je - su Je - su mi; A - - ma - tor nos - ter Je - - - su, O
mf
Je - - - su, O Je - su Je - su mi; A - - ma - tor nos - ter Je - - - su, O
mf
Je - - - su, O Je - su Je - su mi; A - - ma - tor nos - ter Je - - - su, O
mf
p

Je - su Je - su mi; O Je - - - - su Je - - - - - su
Je - su Je - su mi; O Je - - - - su Je - - - - - su
Je - su Je - su mi; O Je - - - - su Je - - - - - su

cres

mi; O Je - - - - su, Je - - - - - su mi.
mi; O Je - - - - su, Je - - - - - su mi.
mi; O Je - - - - su, Je - - - - - su mi.

cres *f* *dolce*
Ped

p *Finis*

"JESU FILII MARIÆ."

TERZETTO.

2 Soprani & Contr'alto.

From SPOHR's Oratorio,
"Des Heilands letzte Stunde."

Adapted to Latin Words by NOVELLO, 1840

Prepare the } SW. 2 Diap^s & Princ!
Organ Stops } G[!] 2 Diap^s
thus } Ch. Stop Diapⁿ & Dulc^a

LARGHETTO Metr: 96 = ♩

SOPRANO PRIMO.

SOPRANO 2^{da}

CONTR'ALTO.

LARGHETTO.

Metr: 96 = ♩

ACCOMP^T

Ch. Bass.

Je su Fi li Ma ri æ,
Je su Fi li Ma ri æ,
Je su Fi li Ma ri æ, O Jesu

O Je su Je su Je su mi, O mi se.
O Je su Je su mi, O Je su Je su mi, O mi se.
Je su mi, O Je su mi, O Je su Je su mi, O mi se.

re re O mi se re re mi se re re no bis. *Dolce.*
re re Je su Je su mi se re re no bis. *Re*
re re Je su Je su mi se re re no bis. *Dolce.*

NB. The original key of this masterly Terzetto is E major: it has been transposed a note lower, for the better accommodation of the generality of voices: the notation has also been rendered more legible & much easier to decypher than it is in the original German Oratorio, which is very elaborate & complicated.

...demp_tor Redemptor mundi De...us Re...demp_tor nos Je...su De...us

...demp_tor Redemptor mundi De...us Re...demp_tor nos Je...su De...us

Dolce. Re...demp_tor Redemptor mundi De...us Re...

nos...ter au...di nos au...di nos..... Je...su ex...

nos...ter au...di nos..... au...di nos Je...su ex...

...demp_tor Re...demptor De...us nos...ter au...di nos Je...su ex...

Dim. p

Dim. p

Dim. p

Dim. p

Gres: ...au...di nos ex... au... di nos;

Gres: ...au...di nos ex... au... di nos; Re...

Gres: ...au...di nos ex... au... di nos; Re...demp_tor mun...

Gres:

Re demp tor mun di De us,
demp tor mun di mun di De us,
di Re demp tor mun di De us,

Je su Fi li Ma ri æ,
Je su Fi li Ma ri æ,
Je su Fi li Ma ri æ, O Je su

O Jesu Je su Je su mi, O mise
O Jesu Je su mi, O Je su Je su mi, O mise
Je su mi, O Je su mi, O Je su Je su mi, O mise

re re mi se re re mi se re re no bis, Je
 re re Je su mi O mi se re re no bis, ex au di
 re re Je su Je su mi se re re no bis, Je

Dim.
 su, mi se re re no bis. Je su Je su ex
 mi, mi se re re no bis. Je su Je su ex
 su, mi se re re no bis. Je su Je su ex

Dim. *Dim.* *Dim.* *Dim.* *Gres.*

au di nos. *Fine.*
 au di nos.
 au di nos.

p *pp* *Fine.*

JUBILATE DEO

For FIVE TREBLE VOICES.

From a German work by

FELIX MENDELSSOHN. Berlin Edition.

Adapted to Latin words, with a few requisite alterations and additions by V. NOVELLO.

A Cheerful Motett for Festivals of Rejoicing.

NB. The first time *Soli* by the 5 principal Voices.

ALLEGRETTO

ACCOMP^t

ALLEGRETTO

Metro: 72 = ♩

Full Swell

1st Treble.
Ju - bi - la - te De - o in om - ni om - ni ter - ra, Can - ta - te ex - ul - ta - te ex - ul -

2nd Treble.
Ju - bi - la - te De - o in om - ni om - ni ter - ra, Can - ta - te ex - ul - ta - te ex - ul -

3rd Treble.
Ju - bi - la - te De - o in om - ni om - ni ter - ra, Can - ta - te ex - ul - ta - te ex - ul -

4th Treble.

5th Treble.

- ta - - - - te, *cres* Ju - bi - la - te De - o in om - ni om - ni ter - ra, Can -

- ta - - - - te, ex - ul - ta - te *f* Ju - bi - la - te De - o in om - ni om - ni ter - ra, Can -

- ta - - - - te, *cres* Ju - bi - la - te De - o in om - ni om - ni ter - ra, Can -

ex - ul - ta - te *f* Ju - bi - la - te De - o in om - ni om - ni ter - ra, Can -

ex - ul - ta - te *cres* Ju - bi - la - te De - o in om - ni om - ni ter - ra, Can -

- ta - te ex - ul - ta - te ex - ul - ta - - - - - te Can - ta - te ju - bi - la - - - - te in

- ta - te ex - ul - ta - te ex - ul - ta - - - - - te Can - ta - te ju - bi - la - - - - te in

- ta - te ex - ul - ta - te ex - ul - ta - - - - - te Can - ta - - - - - te et

- ta - te ex - ul - ta - te ex - ul - ta - - - - - te Can - ta - te ju - bi - la - - - - te in

- ta - te ex - ul - ta - te ex - ul - ta - - - - - te Can - ta - - - - - te et

om - ni om - ni ter - - - ra Can - ta - te ju - bi - la - te et psal - - - li - te Can - ta - te exul -

om - ni om - ni ter - - - ra Can - ta - te ju - bi - la - te et psal - - - li - te Can - ta - te exul -

psal - - - - li - te, Canta - - - - - te et psal - - - li - te Can - ta - te exul -

om - ni om - ni ter - - - ra Can - ta - te ju - bi - la - - - te et psal - - - li - te Can - ta - te exul -

psal - - - - li - te Canta - - - - - te et psal - - - li - te Can - ta - te exul -

87
LUCIS CREATOR.
Hymn for Common Sundays.

Composed by CHORON for 3 Voices only;
Newly harmonized for 4 Voices with additions
and an Organ part by NOVELLO.

Andante. Metro: 80 =

SOP^o 1^o
SOP^o 2^o
or ALTO.)
TENOR.
BASS.

Lucis Cre a tor op ti me, Lucem di e rum pro fe

Lucis Cre a tor op ti me, Lucem di e rum pro fe

Lucis Cre a tor op ti me, Lucem di e rum pro fe

Lucis Cre a tor op ti me, Lucem di e rum pro fe

ORGAN.

Andante.
Metro: 80 =

G! Diap.
& Princ!

8vi

rens, Pri mordi is lu cis no va, Mun di parans ori gi nem.

rens, Pri mordi is lu cis no va, Mun di parans ori gi nem.

rens, Pri mordi is lu cis no va, Mun di parans ori gi nem.

rens, Pri mordi is lu cis no va, Mun di parans ori gi nem.

2nd Versé.

Ne mens gravata crimine,
Vitæ sit exul munere;
Dum nil perenne cogitat,
Seseque culpis illegat.

3rd Versé.

Præsta, Pater piissime,
Patrique compar unice,
Cum Spiritu Paraclito,
Regrans per omne sæculum.

HYMN FOR ADVENT.

FOUR VOICES.

Adapted to Latin Words by NOVELLO.
From the "Kirchen-gesänge"
Composed by LEOPOLD LENTZ, Op. 4, Munich Ed.

Andante. Metro: 72 = ♩

SOP. 1^{mo}
SOP. 2^{do} (or ALTO)
TENOR.
BASS.

mf

Cre a tor al me si de rum, Æ ter na lux cre
Te de pre ca mur ul ti mæ, Mag num di e i

mf

Cre a tor al me si de rum, Æ ter na lux cre
Te de pre ca mur ul ti mæ, Mag num di e i

mf

Cre a tor al me si de rum, Æ ter na lux cre
Te de pre ca mur ul ti mæ, Mag num di e i

mf

Cre a tor al me si de rum, Æ ter na lux cre
Te de pre ca mur ul ti mæ, Mag num di e i

ORGAN.

mf

G¹ Diap.^s & Princ^l

den ti um, Je su Re de up tor om ni um, In ten de
ju di cem, Ar mis su per næ gra ti æ, De fen de

den ti um, Je su Re demp tor om ni um, In ten de
ju di cem, Ar mis su per næ gra ti æ, De fen de

den ti um, Je su Re demp tor om ni um, In ten de
ju di cem, Ar mis su per næ gra ti æ, De fen de

den ti um, Je su Re demp tor om ni um, In ten de
ju di cem, Ar mis su per næ gra ti æ, De fen de

8vi

vo tis sup pli cum, In ten de vo tis sup pli cum.
nos ab hos ti bus, Ee fen de nos ab hos ti bus.

vo tis sup pli cum, In ten de vo tis sup pli cum.
nos ab hos ti bus, De fen de nos ab hos ti bus.

vo tis sup pli cum, In ten de vo tis sup pli cum.
nos ab hos ti bus, De fen de nos ab hos ti bus.

vo tis sup pli cum, In ten de vo tis sup pli cum.
nos ab hos ti bus, De fen de nos ab hos ti bus.


f

April 15th & Mixture

89
HYMN FOR HOLY VIRGINS.
FOUR VOICES.

Adapted by V. NOVELLO,
From the "Kirchen-gewänge"
by LEOPOLD LENTZ. Op. 4. Munich Ed!!

The alternate Verses may be sung
as a Quartett & Chorus.

SOP.^o 1^{mo}
SOP.^o 2^{do}
TENOR.
BASS.
Andante
Sostenuto
Metron: 72 = 
ORGAN.

TWO CHANTS
FOR THE LITANY OF THE B. VIRGIN.

Composed by V. NOVELLO

N^o 1. Beginning in the Minor
& ending in the Major Mode.

N^o 2. The same Melody differently harmonized,
Beginning in the Major & ending in the Minor Mode.

HYMN FOR HOLY WOMEN. 90

FOUR VOICES.

Adapted to Latin words by V. NOVELLO,
From the "Kirchen-gesänge."
Composed by LEOPOLD LENTZ, Munich, Ed.

Andante. Metro: $\text{♩} = 12$

SOP. 1^{mo} *SOLI*
Fortem vi-ri-li pecto-re, Laudemus om-nes

SOP. 2^{da} *SOLI*
Fortem vi-ri-li pecto-re, Laudemus om-nes

TENOR.

BASS.

Andante. Metro: $\text{♩} = 12$

ORGAN. *p*
Swell 2 Diap^s & Princ.
Choir S^t Diap^s & Dulciana.

fe-minam, Quæ sancti-ta-tis glo-ri-a, U-bi-que ful-get in-cly-

fe-minam, Quæ sancti-ta-tis glo-ri-a, U-bi-que ful-get in-cly-

SOLI
Quæ sancti-ta-tis glo-ri-a, U-bi-que ful-get in-cly-

SOLI
U-bi-que ful-get in-cly-

TUTTI *mf*
...ta. Hæc sanc-to a-mo-re sau-ci-a,

TUTTI *mf*
...ta. Hæc sanc-to a-mo-re sau-ci-a,

TUTTI *mf*
...ta. Hæc sanc-to a-mo-re sau-ci-a, Dum mundi a-

TUTTI *mf*
...ta. Hæc sanc-to a-mo-re sau-ci-a,

mf G^t Diap^s & Princ.

SOLI

Dum mundi a morem nox i um, Hor res cit ad Cæ les ti a, Cæ

Dum mundi a morem nox i um, Hor res cit ad Cæ les ti a, Cæ

mo rem a morem nox i um, Hor res cit ad Cæ les ti a, Cæ

Dum mundi a morem nox i um, Hor res cit ad Cæ les ti a, Cæ

les ti a; I ter per e git ar du um,

les ti a; I ter per e git ar du um,

les ti a; I ter per e git ar du um,

les ti a; I ter per e git ar du um,

TUTTI

mf I ter per e git ar du um.

mf I ter per e git ar du um.

mf I ter per e git ar du um.

mf I ter per e git ar du um.

Prepare the Organ stops thus: [G! Org. 2 Diap. & Princ. for the *mf* parts. Swell 2 Diap. & a Soft Reed stop, Treble] For the Choir. Stop Diap. & Dulciana, Bass. For the Piano parts.

HYMN FOR MANY MARTYRS. 92

At Easter Time

Adapted by NOVELLO.

From the "Kirchen-gesänge"

Composed by LEOPOLD LENTZ, Munich Ed.

Andante. Metro: 116 = ♩

SOP^o 1^o *mf*
Rex glori... o... se Mar-ty... rum, Co-ro-na con... fi-ten... ti...

SOP^o 2^o
or ALTO.) *mf*
Rex glori... o... se Mar-ty... rum, Co-ro-na con... fi-ten... ti...

TENOR. *mf*
Rex glori... o... se Mar-ty... rum, Co-ro-na con... fi-ten... ti...

BASS. *mf*
Rex glori... o... se Mar-ty... rum,

Andante. Metro: 116 = ♩
ORGAN. *mf*

...um Qui res-pu... en... tes ter... re... a, Per-ducis ad Cœ... les... ti...

...um Qui res-pu... en... tes ter... re... a, Per-ducis ad Cœ... les... ti...

...um Qui res-pu... en... tes ter... re... a, Per-ducis ad Cœ... les... ti...

Qui res-pu... en... tes ter... re... a, Per-ducis ad Cœ... les... ti...

...a, Perducis ad Cœ... les... ti... a.

...a, Perdu... cis ad Cœ... les... ti... a.

...a, Perducis ad Cœ... les... ti... a.

...a, Perducis ad Cœ... les... ti... a.

Cres.

Cres. Aurem benigne protinus, *Cres.* Inten.de nostris vo...ci...bus, Tro...

Cres. Aurem benigne protinus, *Cres.* Inten.de nostris vo...ci...bus, Tro...

Cres. Aurem benigne protinus, *Cres.* Inten.de nostris vo...ci...bus, Tro...

Cres. Aurem benigne protinus, *Cres.* Inten.de nostris vo...ci...bus, Tro...

phæ...a sa...cra pangi...mus, *p* Ig...nos...ce quod de...le...qui...

phæ...a sa...cra pangi...mus, *p* Ig...nos...ce quod de...le...qui...

phæ...a sa...cra pangi...mus, *p* Ig...nos...ce quod de...le...qui...

phæ...a sa...cra pangi...mus, *p* Ig...nos...ce quod de...le...qui...

mus, Ig...nos...ce quod de...le...qui...mus

mus, Ig...nos...ce quod de...le...qui...mus

mus, Ig...nos...ce quod de...le...qui...mus

mus, Ig...nos...ce quod de...le...qui...mus

HYMN FOR FESTIVALS OF THE B. VIRGIN. 94

A Spanish Melody performed at the Monastery
of Montserrat, & in the Cathedral at Barcelona.

Newly harmonized for 4 Voices, with an
Organ Accompl^y by V. NOVELLO.

Tempo Giusto. Metro: 88 =

SOP^o 1^o *mf* A...ve Ma...ris Stel...la! De...i Ma...ter al...ma, At...que sem...per
Vir...go sin...gu...la...ris, In...ter om...nes mi...tis, Nos cul...pis so...

SOP^o 2^o *mf* A...ve Ma...ris Stel...la! De...i Ma...ter al...ma, At...que sem...per
Vir...go sin...gu...la...ris, In...ter om...nes mi...tis, Nos cul...pis so...

TENOR. *mf* A...ve Ma...ris Stel...la! De...i Ma...ter al...ma, At...que sem...per
Vir...go sin...gu...la...ris, In...ter om...nes mi...tis, Nos cul...pis so...

BASS. *mf* A...ve Ma...ris Stel...la! De...i Ma...ter al...ma, At...que sem...per
Vir...go sin...gu...la...ris, In...ter om...nes mi...tis, Nos cul...pis so...

Tempo Giusto. Metro: 88 =

ORGAN. *mf* G^l Diap^s & Prin^l

Vir...go, Fe...lix Cœ...li por...ta, Fe...lix Cœ...li por...ta.
lu...tos, Mi...tes fac et cas...tos, Mi...tes fac et cas...tos.

Vir...go, Fe...lix Cœ...li por...ta, Fe...lix Cœ...li por...ta.
lu...tos, Mi...tes fac et cas...tos, Mi...tes fac et cas...tos.

Vir...go, Fe...lix Cœ...li por...ta, Fe...lix Cœ...li por...ta.
lu...tos, Mi...tes fac et cas...tos, Mi...tes fac et cas...tos.

Vir...go, Fe...lix Cœ...li por...ta, Fe...lix Cœ...li por...ta.
lu...tos, Mi...tes fac et cas...tos, Mi...tes fac et cas...tos.

mex p Sumens il...lud A...ve, Ga...bri...elis o...re, Fun...da nos in pa...ce,
Vi...tam præsta pu...ram, I...ter pa...ra tu...tum, Ut vi...den...tes Je...sum,

mex p Sumens il...lud A...ve, Ga...bri...elis o...re, Fun...da nos in pa...ce,
Vi...tam præsta pu...ram, I...ter pa...ra tu...tum, Ut vi...den...tes Je...sum,

mex p Fun...da nos in pa...ce,
Ut vi...den...tes Je...sum,

mex p Swell 2 Diap^s & a Soft Reed Stop.

Choir Bass.

After the last Verse.

Mu. tans E. vae no. men, Mu. tans E. vae no. men.
Semper col. lae te. mur, Semper col. lae te. mur.

Mu. tans E. vae no. men, Mu. tans E. vae no. men.
Semper col. lae te. mur, Semper col. lae te. mur.

Mu. tans E. vae no. men, Mu. tans E. vae no. men.
Semper col. lae te. mur, Semper col. lae te. mur.

Mu. tans E. vae no. men.
Semper col. lae te. mur.

A. men. men. men. men.

Swell Choir Stop Diap. & Dule! Full to 15^h FINIS.

CHANT FOR THE LITANY.

Composed by NOVELLO for this work.

SOP^o 1^o
SOP^o 2^o
or ALTO.)
TENOR.
BASS.
ORGAN.

CHANT FOR THE "DOMINE," or Prayer for the Queen.

NOVELLO.

SOP^o 1^o
SOP^o 2^o
or ALTO.)
TENOR.
BASS.
ORGAN.

96
AVE MARIS STELLA

FOR FOUR VOICES. TWO SOPRANOS & TWO CONTRALTOS.

Prepare the Organ stops thus.

Swell — 2 Diap. & Principal.
Great — 2 Diapasons.
Choir — Stop Diap. & Flute.

Composed by Signor TADOLINI.
Maestro di Capella of the Cathedral at Bologna.

1st SOPRANO
2^d SOPRANO
1st CONTRALTO
2^d CONTRALTO
ACCOMP^t

Andante Sostenuto Metro: 60 = ♩

Great Diapasons

A-ve, ma-ris stel - - - la, De - - i Ma-ter ma-ter al-ma,
A-ve, ma-ris stel - - - la, De - - i Ma-ter ma-ter al-ma,
A-ve, ma-ris stel - - - la, De-i Ma-ter al-ma,
A-ve, ma-ris stel - - - la, De - - i Ma-ter ma-ter al-ma,

Choir

At-que sem - - - per Vir - - go, At-que sem - - per Vir - - go, fe-lix cœ - - li
At-que semper Vir - - go, Atque semper Vir - - go, ff fe - - - lix
At-que semper Vir - - go, Atque semper Vir - - go, ff fe - - - lix
At-que semper Vir - - go, Atque semper Vir - - go, ff fe - - - lix

smorz

pp

por-ta coe-li por-ta Fe-lix coe-li por-ta Sumens
 coe-li coe-li por-ta Fe-lix coe-li por-ta Sumens
 coe-li coe-li por-ta Fe-lix coe-li por-ta Sumens
 coe-li coe-li por-ta Fe-lix coe-li por-ta Sumens

smorz

il-lud il-lud A-ve Ga-bri-e-lis ab-o-re
 il-lud il-lud A-ve Ga-bri-e-lis ab-o-re
 il-lud il-lud A-ve Ga-bri-e-lis ab-o-re
 il-lud il-lud A-ve Ga-bri-e-lis ab-o-re

Funda nos in pa-ce, Funda nos in pa-ce, Fun-da
 Funda nos Funda nos in pa-ce, Fun-da
 Funda nos Funda nos in pa-ce, Funda
 Funda nos Funda nos in pa-ce, Funda

nos nos in pa-ce Mu-tans E-væ no - - - -men
 - - - - da nos in pa-ce Mu- - - tans E-væ no - - - -men
 nos Fun-da nos in pa - - - - ce Mu-tans E - væ no - - - -men
 - - - - ce in pa-ce Mu-tans E - væ no - - - -men

Solve vin-cla re - - - -is Profer lu-men cœ-cis Ma - - - -la nos - - - -tra
 Solve vin-cla re - - - -is Profer lu-men cœ-cis Ma - - - -la nos - - - -
 Sol - - - - ve vincla re - is Pro - - - - fer lu - men cœ - - - - cis
 Sol - - - - ve vincla re - is Pro - - - - fer lu - men cœ - - - - cis

nos - - - -tra, Ma - - - -la nos - tra nos - - - -tra pel - - - -le, Bo-na cunc-ta
 - tra Ma - - - -la nos - tra nos - - - -tra pel - - - -le, Bo - na cunc - - - -ta
 ma - - - - -la ma - - - -la nos - - - -tra nos - - - -tra pel - - - -le, Bo - na cunc - - - -ta
 ma - - - - la ma - - - -la nos - - - -tra nos - - - -tra pel - - - -le, Bo - na cunc - - - -ta

pos - - - ce. *pp* Monstra te es-se Ma-trem; Su - - - mat per te

pos - - - ce. *pp* Monstra te es-se Ma-trem; Su - mat per te

cunc- - ta pos-ce. *pp* Monstra te es-se Ma-trem; Su - mat per te

cunc - ta pos-ce. *pp* Monstra te es-se Ma-trem; Su - mat per te

pre - - - ces, per te pre-ces, per te *ff* pre-ces, Qui pro - - - no - - - bis pro

pre - - - ces, per te pre-ces, per te *ff* pre-ces, Qui pro - - - no - bis pro

pre - - - ces, per te pre-ces, per te *ff* pre-ces, Qui pro - - - no - - - bis pro

pre - - - ces, per te pre-ces, per te *ff* pre-ces, Qui pro - - - no - - - bis pro

no - - - bis na - - - tus Tu - lit es - se Tu - lit es - se tu - - - us,

no - - - bis na - tus Tu - lit es - se Tu - lit es - se tu - - us, Vir-go

no - - - bis na - - - tus Tu - lit es - se Tu - lit es - se tu - - - us,

no - - - bis na - - - tus Tu - lit es - se Tu - lit es - se tu - - - us,

Vir-go sin-gu-la-ris sin-gu-la-ris inter omnes mi-tis, nos culpis so-lutos

singu-la-ris Vir-go sin-gu-la-ris inter omnes mi-tis, nos culpis so-lutos

Vir go Vir-go sin-gu-la-ris inter omnes mi-tis, nos culpis so-lutos

Vir-go sin-gu-la-ris inter omnes mi-tis, nos culpis so-lutos

mi-tes, fac et cas-tos Vitam praesta pu-ram, I-ter pa-ra tu-um

mi-tes, fac et cas-tos Vitam praesta pu-ram, I-ter pa-ra tu-um

mi-tes, fac et cas-tos Vi-tam praesta puram, I-ter para tu-um

mi-tes, fac et cas-tos Vi-tam praesta puram, I-ter para tu-um

Ut, vi-den-tes Je-sum Semper col-loe-te-mur. Sit laus

Ut, vi-den-tes Je-sum Semper col-loe-te-mur. Sit laus Deo Sit laus

Ut, vi-den-tes Je-sum Semper col-loe-te-mur.

Ut, vi-den-tes Je-sum Semper col-loe-te-mur.

Deo laus De - o Pa - - tri, summo Chris - to De - cus
 Deo laus De - o Pa - - tri, summo Chris - to De - cus
 Sit laus De - o Pa - - tri, sum - - mo Chris - - to De - - - - - cus
 Sit laus De - o Pa - tri, summo Chris - to De - cus

Spiri - tu - i Sanc - - - to tribus honor ho - nor u - nus A - - - -
 Spiri - tu - i Sanc - to tribus ho - nor ho - nor u - nus A - - - -
 Spiri - tu - i Sanc - - - to tribus ho - nor ho - nor u - nus A - - - -
 Spiri - tu - i Sanc - - - to tribus ho - nor ho - nor u - nus A - - - -

men a - - - - men
 men amen a - - - - men
 men a - - - - men *Finis*
 men a - - - - men

ALMA REDEMPTORIS.

A Solo, Duett and Trio
for Three Treble Voices, and Chorus.

V. NOVELLO.
From a Subject in JOHN SCHNEIDER'S
Religiose Choy-Gesänge.

Andante,
Metr. 60 =

G# Diapasons
Swell 2 Diap. & Principal
Dulciana Choir, Bass

Solo

Al ... ma Al ... ma, Redempto-ris Ma ... ter quæ per ... vi ... a Cœ ... li, quæ per ... vi ... a

Swell 2 Diap. only

Cœ ... li, Por ... ta ma ... nes et stel ... la ma ... ris, suc ... cur ... re suc ... cur ... re ca ...

Chorus

... den ... ti Por ... ta ma ... nes et stel ... la ma ... ris suc ... cur ... re suc ...

Chorus

Por ... ta ma ... nes et stel ... la ma ... ris suc ... cur ... re suc ...

Chorus

Por ... ta ma ... nes et stel ... la ma ... ris suc ... cur ... re suc ...

Great Diap. & Principal

mf

... cur ... re ca ... den ... ti.

... cur ... re ca ... den ... ti.

... cur ... re ca ... den ... ti.

Swell 2 Diap. & Hautboy

Sym. dolce

Dulciana Bass

Go on to
Second Verse,
as a Duett

Duett

1ST TREBLE

2ND TREBLE

ACCOMP^T

Sur-ge-re sur-gere qui cu-rat Po-pu-lo Tu quee ge-nu-

Sur-ge-re sur-gere qui cu-rat Po-pu-lo Tu quee ge-nu-

Swell 2 Diap^s only

-is-ti ge-nu-is-ti na-tu-ra mi-ran-te, na-tu-ra mi-ran-te tu-um

-is-ti ge-nu-is-ti na-tu-ra mi-ran-te, na-tu-ra mi-ran-te tu-um

Chorus

sanc-tum ge-ni-to-rem Na-tu-ra mi-ran-te na-tu-ra mi-ran-te

sanc-tum ge-ni-to-rem Na-tu-ra mi-ran-te na-tu-ra mi-ran-te

Na-tu-ra mi-ran-te na-tu-ra mi-ran-te

mf

tu-um sanc-tum ge-ni-to-rem.

tu-um sanc-tum ge-ni-to-rem.

tu-um sanc-tum ge-ni-to-rem.

Swell Hautboy

Sym.

Go on to Third Verse as a Trio

1ST TREBLE

2ND TREBLE

3RD TREBLE

ACCOMP^T

Trio

Virgo pri-us ac pos-te-rius Ga-bri-e-lis ab o-re ab o-re,

Trio

Virgo pri-us ac pos-te-rius Ga-bri-e-lis ab o-re ab o-re,

Trio

Virgo pri-us ac pos-te-rius Ga-bri-e-lis ab o-re ab o-re,

Swell 2 Diap^s & Principal

mp

Choir Stop Diapason & Flute

su-mens il-lud il-lud a-ve, pec-ca-to-rum mi-se-re-re.

su-mens il-lud il-lud a-ve, pec-ca-to-rum mi-se-re-re.

su-mens il-lud il-lud a-ve, pec-ca-to-rum mi-se-re-re.

Chorus

Sumens il-lud il-lud a-ve, pec-ca-to-rum mi-se-re-re.

Chorus

Sumens il-lud il-lud a-ve, pec-ca-to-rum mi-se-re-re.

Chorus

Sumens il-lud il-lud a-ve, pec-ca-to-rum mi-se-re-re.

Full to 15

f

REGINA COELI. For Five Voices.

Composed by JOSEPH SCHNABEL,
Chapel Master at Breslau.
The Organ Part by V. NOVELLO.

Allegro. Metr.^e ♩ = 132

1ST TREBLE. *Solo*
Re ... gi - na Cœ ... li læ ... ta

2ND TREBLE. *Allegro. Metr.^e ♩ = 132*
Tutti Alle ... lu - ia Alle ... lu - ia *Soli* læ ... ta

3RD TREBLE: (OR ALTO.) *Allegro. Metr.^e ♩ = 132*
Tutti Alle ... lu - ia Alle ... lu - ia *Tutti* Alle ... lu - ia

TENOR. *Allegro. Metr.^e ♩ = 132*
Tutti Alle ... lu - ia Alle ... lu - ia *Tutti* Alle ... lu - ia

BASS. *Allegro. Metr.^e ♩ = 132*
Tutti Alle ... lu - ia Alle ... lu - ia *Tutti* Alle ... lu - ia

ORGAN. *Allegro. Metr.^e ♩ = 132*
Voice alone *f* Full to 15th

Tutti re Al ... le ... lu ... ia Al ... le ... lu ... ia Al ...

Tutti re Al ... le ... lu ... ia Al ... le ... lu ... ia Al ...

Tutti Al ... le ... lu ... ia Al ... le ... lu ... ia Al ...

Tutti Al ... le ... lu ... ia Al ... le ... lu ... ia

Al ... le ... lu ... ia Al ... le ...

f

The musical score is arranged in a system of staves. It begins with two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are: *le lu ia*. The score continues with a second system of vocal staves and piano accompaniment, with lyrics: *le lu ia Al le lu ia Al le*. The third system includes a piano accompaniment staff with the lyrics: *Al le lu ia Al le lu ia Al le lu*. The fourth system features a piano accompaniment staff with the lyrics: *lu ia Al le lu ia Al le lu ia Al*. The fifth system includes a piano accompaniment staff with the lyrics: *lu ia Al le lu ia Al le lu ia Al*. The sixth system features a piano accompaniment staff with the lyrics: *lu ia Al le lu ia Al le lu ia Al*. The seventh system includes a piano accompaniment staff with the lyrics: *lu ia Al le lu ia Al le lu ia Al*. The eighth system features a piano accompaniment staff with the lyrics: *lu ia Al le lu ia Al le lu ia Al*. The score concludes with a piano accompaniment staff and the lyrics: *lu ia Al le lu ia Al le lu ia Al*. The piano accompaniment includes dynamic markings such as *gvi* and *gvi*.

The musical score is arranged in two systems. The first system contains five vocal staves and a piano accompaniment. The vocal parts are labeled 'Tutti' and 'Soli'. The lyrics are: 'Resurrex...it si...cut dixit Al...le...lu...ia Re...sur...rex...it re...surrex...it'. The piano accompaniment includes dynamic markings 'p' and 'gvi'. The second system contains five vocal staves and a piano accompaniment. The lyrics are: 'si...cut dix...it Al...le...lu...ia Al...le...lu...ia Al...le...lu...ia Al...le...lu...'. The piano accompaniment includes dynamic markings 'p' and 'gvi'.

The musical score is arranged in two systems. The first system contains five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and a piano accompaniment. The second system contains five vocal staves and a piano accompaniment. The lyrics are 'Alleluia' repeated across the staves. The piano part includes dynamic markings such as *ff* and *p*, and performance instructions like 'Full without Trumpet' and 'Ped. 8^{vi}'. The score is written in a common time signature with a key signature of one sharp (F#).

Dolce *Dolce*

O ... ra O ... ra O ... ra pro no ... bis De ... um

Dolce *Dolce*

O ... ra O ... ra O ... ra pro no ... bis De ... um

Dolce *Dolce*

O ... ra O ... ra O ... ra pro no ... bis De ... um

Dolce *Dolce*

O ... ra O ... ra O ... ra pro no ... bis De ... um

Dolce

O ... ra O ... ra

Soli

O ... ra O ... ra pro no ... bis De ... um O ... ra pro no ... bis De ... um

Soli

O ... ra O ... ra pro no ... bis De ... um O ... ra pro no ... bis De ... um

Soli Dolce *f* *p*

O ... ra pro no ... bis De ... um O ... ra pro no ... bis De ... um

Soli Dolce *f* *p*

O ... ra pro no ... bis De ... um O ... ra pro no ... bis De ... um

Soli Dolce *f* *p*

O ... ra pro no ... bis De ... um O ... ra pro no ... bis De ... um

Soli Dolce *f* *p*

O ... ra pro no ... bis De ... um O ... ra pro no ... bis De ... um

Voices alone

Tutti
f
Al-le-lu-ia Al-le-lu-ia Al-le-lu-ia

Tutti
f
Al-le-lu-ia Al-le-lu-ia Al-le-lu-ia

Tutti
f
Al-le-lu-ia Al-le-lu-ia Al-le-lu-ia

Tutti
f
Al-le-lu-ia Al-le-lu-ia Al-le-lu-ia

Tutti
f
Al-le-lu-ia Al-le-lu-ia Al-le-lu-ia

f

ff
Al-le-lu-ia Al-le-lu-ia Al-le-lu-ia

ff
Al-le-lu-ia Al-le-lu-ia Al-le-lu-ia

ff
Al-le-lu-ia Al-le-lu-ia Al-le-lu-ia

ff
Al-le-lu-ia Al-le-lu-ia Al-le-lu-ia

ff
Al-le-lu-ia Al-le-lu-ia Al-le-lu-ia

ff

le lu ia Al le lu ia

le lu ia Al le lu ia

le lu ia Al le lu ia

le lu ia Al le lu ia

le lu ia Al le lu ia

ff Add Trumpet

Al le lu ia.

Al le lu ia.

Al le lu ia.

Al le lu ia.

ovi

ovi

FINE.

REGINA CÆLI

FOR THREE VOICES AND CHORUS

Composed by BASSANI, of Bologna 1690
The Organ Part by V. NOVELLO.

Prepare the Organ Stops thus

Swell — 2 Diap & Principal.
Great — Full to 15th
Choir — Stop Diap & Dulciana.

Allegro Moderato

SOP^{no} 1^{mo}

SOP^{no} 2^{do}

BASSO

Allegro Moderato
Metro 120 =

Re-gi-na Cœ-li læ-ta-re Re-gina Cœ-li Re-gina Cœ-li
Re-gi-na Cœ-li læ-ta-re Re-gina Cœ-li Re-gina
Re-gina Cœ-li læ-ta-re Re-gina Cœ-li

f Full to 15th

Re-gi-na Cœ-li læ-ta-re Re-gi-na Cœ-li læ-ta-re Cœ-li læ-ta-re
Cœ-li læ-ta-re læ-ta-re Re-gi-na Cœ-li læ-ta-re læ-ta-re
Re-gi-na Cœ-li læ-ta-re læ-ta-re Re-gi-na Cœ-li læ-ta-re

- re Al-le-lu-ia Al-le-lu-ia Al-le-lu-ia
- re Al-le-lu-ia Al-le-lu-ia
- re Al-le-lu-ia Al-le-lu-ia Al-le-lu-ia

- ia Re-gi-na Cœ-li læ-ta-re læ-ta-re Al-le-lu-ia
Re-gi-na Cœ-li læ-ta-re læ-ta-re Al-le-lu-ia
- ia Re-gi-na Cœ-li læ-ta-re Al-le-lu-ia

Tutti

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

Re-sur-rex-it si-cut

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

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

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

Re-sur-rex-it si-cut dix-it

8vi

dix-it re-sur-rex-it si-cut dix-it Al-le-lu-ia Soli O-

-lu-ia Al-le-lu-ia Al-le-lu-ia Al-le-lu-ia Soli O-ra pro

Re-sur-rex-it si-cut dix-it Al-le-lu-ia O-ra pro

- - - - ra pro no - - bis O - - - - ra pro no - - bis De - - - - um

no - - bis O - - - - ra pro no - - bis De - - - - um

no - - bis De - - um O - - - - ra O - - - - ra pro no - - bis De - - - - um O -

8vi

O - - - - ra pro no - - - - bis De - - - - um O - - - - ra pro

- - - - - ra pro no - - - - bis De - - - - um O - - - -

- - - - - ra pro no - - - - bis De - - - - um O - - - - ra pro

8vi

no - bis O - - - - - ra pro no - bis De - - - - um Al - le - lu - ia Al - le - lu - ia

- - - - - ra pro no - bis De - - - - um O - - - - ra pro no - bis De - um Al - le - lu - ia Al - le -

no - bis De - um O - - - - ra pro no - bis De - - - - um Al - le -

8vi

Al - le - lu - ia Al - le - lu - ia Al - le - lu - ia Al - le - lu - ia Al - le - lu - ia *Tutti*

- lu - - - - ia Al - le - - lu - ia Al - le - lu - - - - - ia *Tutti* Al - le -

- lu - ia Al - le - lu - - - - ia Al - - - - le - - - - lu - - - - - ia Al - le - lu - ia Al - le -

8vi *f* *Full* *f* *Full* 8vi

Al - le - lu - - - - - ia Al - le - lu - ia Al - le - lu - ia Al - le - lu - - - - - ia.

- lu - - - - ia Al - le - - lu - - - - - ia Al - le - lu - ia Al - le - lu - - - - - ia.

- lu - - - - ia Al - le - - lu - ia Al - le - lu - ia Al - le - lu - - - - - ia.

Finis

(800)

AVE REGINA IN F.

Duett for Two Soprano Voices
with CHORUS. (Ad libitum)

Composed by SAMUEL WESLEY 1824.
The Organ Accom^t. added by V. NOVELLO.

Andante devoto.

SOPRANO 1^o *SOLI*
A - - - ve Re - gi - na Cœ - lo - rum, A - ve Do - mi - na An - ge -

SOPRANO 2^o *SOLI*
A - - - ve Re - gi - na Cœ - lo - rum, A - ve Do - mi - na An - ge - lo - -

dol.
Swell 2 Diapstand Principal.
Choir Stop Diap & Dulc.

Andante devoto.
Metro: 80 =

lo - rum, Do - mi - na An - ge - - lo - - - rum. Sal - ve Ra - dix, Sal - ve Por - ta,

rum, Do - mi - na An - ge - - lo - - - rum. Sal - ve Ra - dix, Sal - - ve Por - ta,

ex qua mun - do lux est or - - ta lux est lux est or - ta *pù f* Gau - de Vir - go

ex qua mun - do lux est or - ta lux est lux est or - ta *pù f* Gau - de Vir - go

pù f
add a soft Reed stop to Swell

glo - - ri - o - sa, su - per om - nes spe - - ei - o - - - sa,

glo - - ri - o - sa, su - per om - nes spe - - ei - o - - - sa,

Va - le, Va - le O val - de de - co - ra et pro no - bis Chris - tum ...

Va - le, Va - le O val - de de - co - ra et pro no - bis Christum ex -

CHORUS. (ad libitum.)

ex - o - ra. Gau - de Vir - go glo - ri - o - sa, Su - per om - nes

o - ra. Gau - de Vir - go glo - ri - o - sa, Su - per om - nes

Full to 15th

spe - ci - o - sa, Va - le va - le O val - de de - co - ra,

spe - ci - o - sa, Va - le va - le O val - de de - co - ra,

et pro no - bis Chris - tum ex - o - ra.

et pro no - bis Chris - tum ex - o - ra.

120
AVE REGINA!
FOUR VOICES.

Composed by The ABBÉ VOGLEB
with alterations, additions, & an Org.
part, by V. NOVELLO.

Prepare the
Organ stops
thus: —

Swell, Full.
Gt Org: 2 Diap^s & Princ!
Ch. Org: S^t Diap^s & Dulciana.

Andante. Metro: 76 = ♩

SOP^o 1^{mo} SOLO
A ve Re gi na! Re gi na Cœ lo rum,
SOP^o 2^{da}
or
CONTR'ALTO.
TENOR.
BASS.

Andante. Metro: 76 = ♩
ORGAN.
Full Swell
Choir. S^t Diap^s & Dulciana.
Gt Org: 2 Diap^s & Princ!
Bass 2 Diap^s & Princ!
Ped.

CHO^{rs} SOLI
A ve Re gi na! A ve Do mi na An ge lo rum,
A ve Re gi na! A ve Do mi na An ge lo rum,
A ve! A ve!
A ve! A ve!

Gt Org. Full to 15th

CHO^{rs} SOLI
A ve Re gi na Sal ve ra dix, Sal ve Por ta,
A ve Re gi na Sal ve ra dix, Sal ve Por ta,
A ve! A ve! Sal ve ra dix, Sal ve Por ta,
A ve! A ve!

Swell, only 2 Diap^s & Pjin!
p

ex qua mun... do lux est or... ta, Gau... de Vir... go

ex qua mun... do lux est or... ta, Gau... de Vir... go

ex qua mun... do lux est or... ta, Gau... de Vir... go

ex qua mun... do lux est or... ta, Gau... de Vir... go

Choir Bass 8vi

glo... ri... o... sa, su... per om... nes spe... ci... o... sa,

glo... ri... o... sa, su... per om... nes spe... ci... o... sa,

glo... ri... o... sa, su... per om... nes spe... ci... o... sa,

glo... ri... o... sa, su... per om... nes spe... ci... o... sa,

va... le! valde de... co... ra! O val... de de...

va... le, O val... de, O val... de de... co... ra! va... le valde de... co... ra, O

va... le! va... le! va... le! O valde, O valde de... co... ra,

va... le! va... le, O valde, O valde de... co... ra!

CHO:

co-ra, O val-de de-co-ra! et pro no-bis Christum ex-o-ra,

val-de, O val-de de-co-ra! et pro no-bis Christum ex-o-ra,

val-de de-co-ra! et pro no-bis Christum ex-o-ra,

va-le! va-le! et pro no-bis Christum ex-o-ra,

8vi

gau-de, A-ve! sal-ve!

sal-ve, gau-de sal-ve, gau-de A-ve, sal-ve,

gau-de, sal-ve, gau-de, sal-ve, gau-de, A-ve,

A-ve! sal-ve! gau-de! A-ve, A-

Ped:

gau-de gaude! A-ve

sal-ve gaude, A-ve

sal-ve gaude! A-ve

-ve A-ve! A-ve

9 8vi (800)

p SOLI

A...ve! A...ve! A...ve!

TUTTI

A...ve! A...ve! A...ve! A...ve!


gau...de! sal...ve! gau...de! sal...ve!

SOLI TUTTI

A...ve A...ve A...ve A...ve

Ped.

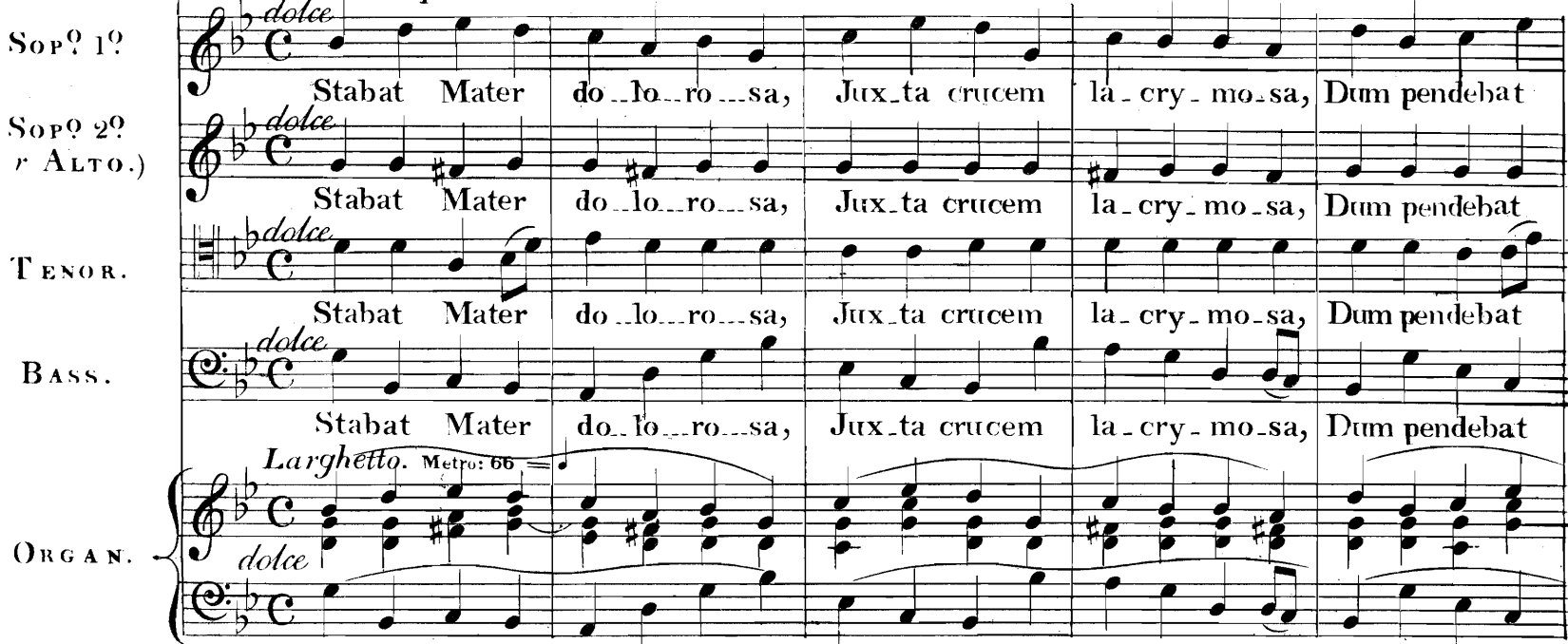
STABAT MATER. 4 Voices. 124

Larghetto. Metro: 66 = 
With tender pathos.

For Vespers in Lent.

Composed by NOVELLO. 1841.
 Expressly for this Work.

SOPRO 1^o
 SOPRO 2^o
 (ALTO.)
 TENOR.
 BASS.
 ORGAN.




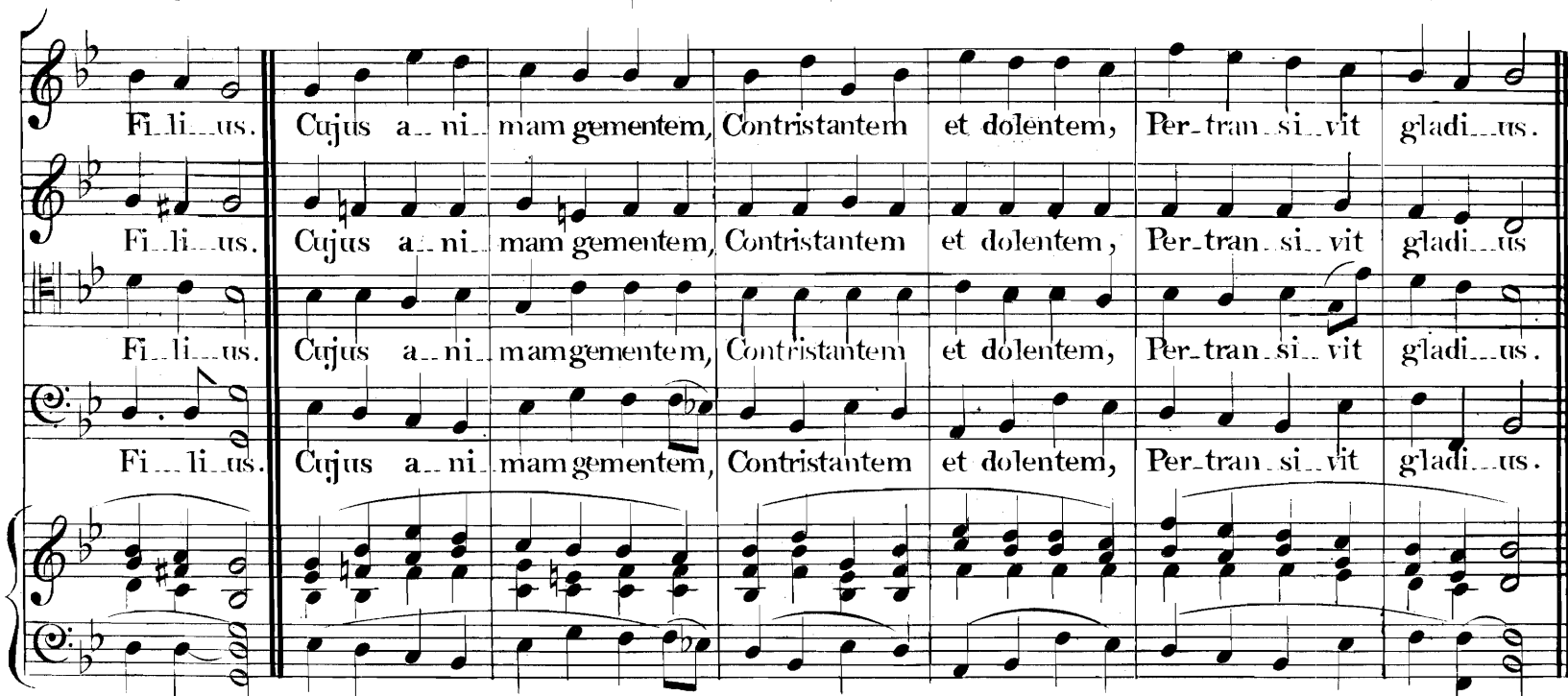
dolce
 Stabat Mater do-lo-ro-sa, Jux-ta cruce-m la-cry-mo-sa, Dum pende-bat

dolce
 Stabat Mater do-lo-ro-sa, Jux-ta cruce-m la-cry-mo-sa, Dum pende-bat

dolce
 Stabat Mater do-lo-ro-sa, Jux-ta cruce-m la-cry-mo-sa, Dum pende-bat

dolce
 Stabat Mater do-lo-ro-sa, Jux-ta cruce-m la-cry-mo-sa, Dum pende-bat

Larghetto. Metro: 66 = 
dolce



Fi-li-us. Cujus a-ni-mam gementem, Contristantem et dolentem, Per-tran-si-vit gladi-us.

Fi-li-us. Cujus a-ni-mam gementem, Contristantem et dolentem, Per-tran-si-vit gladi-us.

Fi-li-us. Cujus a-ni-mam gementem, Contristantem et dolentem, Per-tran-si-vit gladi-us.

Fi-li-us. Cujus a-ni-mam gementem, Contristantem et dolentem, Per-tran-si-vit gladi-us.



O quam tris-tis et af-flic-ta, Fu-it il-la be-ne-dic-ta, Mater u-ni-ge-ni-ti.

O quam tris-tis et af-flic-ta, Fu-it il-la be-ne-dic-ta, Mater u-ni-ge-ni-ti.

O quam tris-tis et af-flic-ta, Fu-it il-la be-ne-dic-ta, Mater u-ni-ge-ni-ti.

O quam tris-tis et af-flic-ta, Fu-it il-la be-ne-dic-ta, Mater u-ni-ge-ni-ti.

* N.B. As there are TWENTY Verses in the "Stabat Mater" & as this Chant serves for FIVE Verses, if it be repeated FOUR times altogether, it will include the whole of the words. It may be first sung as a SOLO for a TREBLE Voice; the 2^d time as a QUARTETT, the 3^d time as a TENOR SOLO, & the 4th time as a CHORUS. Mezzo Forte.

Quæ me_re_bat et do...le_bat, Et tre...mebat cum vi...de_bat, Na...ti pœnas in...cly...ti.

Quæ me_re_bat et do...le_bat, Et tre...mebat cum vi...de_bat, Na...ti pœnas in...cly...ti.

Quæ me_re_bat et do...le_bat, Et tre...mebat cum vi...de_bat, Na...ti pœnas in...cly...ti.

Quæ me_re_bat et do...le_bat, Et tre...mebat cum vi...de_bat, Na...ti pœnas in...cly...ti.

Quis est homo qui non fle_ret, Chris-ti Matrem si vi...deret, In tan-to sup...pli...ci...o?

Quis est homo qui non fle_ret, Chris-ti Matrem si vi...deret, In tan-to sup...pli...ci...o?

Quis est homo qui non fle_ret, Chris-ti Matrem si vi...deret, In tan-to sup...pli...ci...o?

Quis est homo qui non fle_ret, Chris-ti Matrem si vi...deret, In tan-to sup...pli...ci...o?

CHANT FOR THE "DOMINE,"
or Prayer for the Queen.

NOVELLO. 1841.

SOP^o 1^o

SOP^o 2^o
or
ALTO

TENOR.

BASS.

ORG.

Prepare } For Solo. Swell 2 Diap^s Treb. Ch. Dulc. Bass. **TANTUM ERGO.*** in E flat.
the Organ } For Quartett. Sw 2 Dia & Prin. Ch. Stop D& Dul.
Stops thus } For Chorus. G^t Org. Full to 15th

Composed by NOVELLO,
expressly for this work.

4 VOICES.

1st time Piano. 2nd time Forte.

Larghetto
con Esp.^e

Larghetto
con Esp.^e

Metro. 88 = ♩.

ORGAN.

1st time Piano. Swell Choir

Tan... tum er... go sa... cra... men... tum, Ve... ne... re... mur... cer... nu... i.
Ge... ni... to... ri ge... ni... to... que, Laus et ju... bi... la... ti... o.

Tan... tum er... go sa... cra... men... tum, Ve... ne... re... mur... cer... nu... i.
Ge... ni... to... ri ge... ni... to... que, Laus et ju... bi... la... ti... o.

Tan... tum er... go sa... cra... men... tum, Ve... ne... re... mur... cer... nu... i.
Ge... ni... to... ri ge... ni... to... que, Laus et ju... bi... la... ti... o.

Tan... tum er... go sa... cra... men... tum, Ve... ne... re... mur... cer... nu... i.
Ge... ni... to... ri ge... ni... to... que, Laus et ju... bi... la... ti... o.

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

Præs... tet... 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.

Præs... tet... 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.

Præs... tet... 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.

Præs... tet... 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.

Repeat in Chorus for "Genitori"

Repeat full to 15th

* This may be sung either as a Treble Solo and repeated as a QUARTETT, or as a QUARTETT the 1st time, and repeated in Chorus. (800)

Organ thus } For the Solo. Sw: 2 Diaps: Treble Ch: Dule: Bass.
for the } Quartett. Sw: 2 Diaps: & Princ: Ch: Stop D & Dule: Bass.
Accomp^{ts} } Chorus. Full to 15th

TANTUM ERGO in D. for 4 Voices.

1st time Solo, & 2^d time Quartett; or 1st time Quartett, & 2^d time Chorus.

With
Solemnity
and
devotional
Expression.

Metro. 88 =

Organ.

1st time
Piano.

Tan - tum er - go sa - cra - men - tum Ve - ne - re - mur cer - nu - i;
Ge - ni - to - ri ge - ni - to - que Laus et ju - bi - la - ti - o;

Tan - tum er - go sa - cra - men - tum Ve - ne - re - mur cer - nu - i;
Ge - ni - to - ri ge - ni - to - que Laus et ju - bi - la - ti - o;

Tan - tum er - go sa - cra - men - tum Ve - ne - re - mur cer - nu - i;
Ge - ni - to - ri ge - ni - to - que Laus et ju - bi - la - ti - o;

Tan - tum er - go sa - cra - men - tum Ve - ne - re - mur cer - nu - i; Et
Ge - ni - to - ri ge - ni - to - que Laus et ju - bi - la - ti - o; Sa -

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

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

Præs - tet 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.

Præs - tet 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.

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

Sen - su - um de - fec - tu - i.
Com - par sit lau - da - ti - o.

TANTUM ERGO.

Treble Solo and Quartett.

Arranged from F. VENUA.
with additions by V. NOVELLO.

Lento e Religioso. Metr. $\text{♩} = 50$

TREBLE.

Lento e Religioso.

Great Diapasons

mp

Solo

Tan - tum er - go sa - cra - men - tum, Ve - ne -

Swell 2 Diap^s

p

gvi

Choir Dulciana

re - mur cer - nu - i, Et an - ti - quum do - cu - men - tum,

gvi

No - vo ce - dat ri - tu - i. Præs - tet fi - des

sup - ple - men - tum Sen - su - um de - fec - tu - i.

* The two C's may be substituted for the high G & A, by voices of comparatively low range

Dolce

Ge ... ni ... to ... ri ge ... ni ... to ... que, Laus et ju ... bi ... la ... ti ... o,

p Dolce

Sa ... lus ho ... nor vir ... tus quo ... que, Sit et be ... ne ... dic ... ti ... o.

Soli

Sa ... lus ho ... nor vir ... tus quo ... que, Sit et be ... ne ... dic ... ti ... o.

Soli

Sa ... lus ho ... nor vir ... tus quo ... que, Sit et be ... ne ... dic ... ti ... o.

Soli

Sit et be ... ne ... dic ... ti ... o.

p

Dolce

Pro ... ce ... den ... ti ab u ... tro ... que, Com ... par sit lau ... da ... ti ... o.

Dolce

Pro ... ce ... den ... ti Com ... par sit lau ... da ... ti ... o.

Dolce

Pro ... ce ... den ... ti ab u ... tro ... que, Com ... par sit lau ... da ... ti ... o.

Dolce

ab u ... tro ... que, Com ... par sit lau ... da ... ti ... o.

Dolce

NOVELLO's Convent Music. Vol. 2. (800) FINIS.

TANTUM ERGO. Treble Solo and Quartett.

Larghetto. Metr^o ♩ = 50
With Solemnity.

Arranged from RIGHINI
with additions by V. NOVELLO.

Treble Solo.

ORGAN.

Swell 2 Diap^s
Dolce
Dulciana *gvi*

Tan-tum 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.

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

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

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

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

p
gvi

Præs-tet fi-des sup-ple-men-tum, Sen-su-um de-fec-tu-i.

Præs-tet fi-des sup-ple-men-tum, Sen-su-um de-fec-tu-i.

Præs-tet fi-des sup-ple-men-tum, Sen-su-um de-fec-tu-i.

Præs-tet fi-des sup-ple-men-tum, Sen-su-um de-fec-tu-i.

TREBLE SOLO

Ge - ni - to - ri ge - ni - to - que, Laus et ja - bi - la - ti - o ,

Sa - lus ho - nor vir - tus quo - que, Sit et be - ne - dic - ti - o .

Soli Dolce
Sa - lus ho - nor vir - tus quo - que, Sit et be - ne - dic - ti - o

Soli Dolce
Sa - lus ho - nor vir - tus quo - que, Sit et be - ne - dic - ti - o

Soli Dolce
Sa - lus ho - nor vir - tus quo - que, Sit et be - ne - dic - ti - o .

Soli Dolce
Sa - lus ho - nor vir - tus quo - que, Sit et be - ne - dic - ti - o .

Dolce

Pro - ce - den - ti ab u - tro - que, Com - par sit lau - da - ti - o .

Pro - ce - den - ti ab u - tro - que, Com - par sit lau - da - ti - o .

Pro - ce - den - ti ab u - tro - que, Com - par sit lau - da - ti - o .

Pro - ce - den - ti ab u - tro - que, Com - par sit lau - da - ti - o .

132
THE HYMN "PANGE LINGUA"*

The Organ stops thus:

For the Pianos: (Swell 2 Diap^s & Prin. Ch. Bass St. Diap. & Dul. As a Treble Solo.
For the Fortes: Gt. Org. Full to 15. or for Four Voices.

Composed by The Abbe VOGLER.
with a few alterations and
The Organ Accompl^t added by NOVELLO

LARGHETTO Metro. 50 =

The alternate verses are to be Piano & Forte

SOP^{no} 1^{mo}

SOP^{no} 2^{do}
or ALTO

TENOR

BASS

LARGHETTO

Metro 50 =

Pan-ge lin-gua, glo-ri - - o - si, cor-po - - ris mys - - te - - ri - - um;

Pan-ge lin-gua, glo-ri - - o - si, cor-po - - ris mys - - te - - ri - - um;

Pan-ge lin-gua, glo-ri - - o - si, cor-po - - ris mys - - te - - ri - - um;

Pan-ge lin-gua, glo-ri - - o - si, cor-po - - ris mys - - te - - ri - - um;

The alternate verses: Piano & Forte

8vi

san-gui - - nis-que pre-ti - - o - si, Quem in mun-di pre-ti - - um.

san-gui - - nis-que pre-ti - - o - si, Quem in mun-di pre-ti - - um.

san-gui - - nis-que pre-ti - - o - si, Quem in mun-di pre-ti - - um.

san-gui - - nis-que pre-ti - - o - si, Quem in mun-di pre-ti - - um.

Fruc-tus ven-tris ge-ne - - ro-si, Rex ef - - fu-dit gen-ti - - um.

Fruc-tus ven-tris ge-ne - - ro-si, Rex ef - - fu-dit gen-ti - - um.

Fruc-tus ven-tris ge-ne - - ro-si, Rex ef - - fu-dit gen-ti - - um.

Fruc-tus ven-tris ge-ne - - ro-si, Rex ef - - fu-dit gen-ti - - um.

* The Melody will serve also for the "Tantum Ergo," at Benediction.

133
O SALUTARIS.

Treble Solo, and Chorus for Four Trebles.

Composed by
V. NOVELLO.

Larghetto, e con Devotione. Metr. 80 = ♩

VOICE.

ACCOMP.

sa lu ta ris hos ti a quæ Cœ li pan dis os ti um Bel la
pre munt hos ti li a da ro bur fer aux i li um u ni tri no que
Do mi no sit sem pi ter na glo ri a Qui vi tam si ne ter mi
no no bis do net in Pa tri a no bis do net in Pa tri a.

Chorus. Piano. (Voices alone)

1ST TREBLE. A men A men A men.
2ND TREBLE. A men A men A men.
3RD TREBLE. A men A men A men.
4TH TREBLE. A men A men A men.

Go on to Chorus
"Amen"
(Voices alone.)

FINIS.

O SALUTARIS.

SOPRANO SOLO.

or

For a Tenor Voice.

The Music by W. PATTEN
of Winchester.

Adagio. Metro: 50 = ♩ .

VOICE.
Adagio.
Metro: 50 = ♩ .

ORGAN.

O Sa-lu-ta-ris Hos-ti-a, Quæ cœ-li

pan-dis os-ti-um, Bel-la pre-munt hos-ti-li-a,

Da-ro-bur fer-aux-i-li-um U-ni-tri-no-que Do-mi-no;

Sit sem-pi-ter-na glo-ri-a Qui vi-tam si-ne

ter-mi-no, No-bis do-net in Pa-tri-a.

ad lib:
colla voce

135
O SALUTARIS HOSTIA!

A Solo for a Soprano (or Baritone) Voice.

Composed by Sir Henry BISHOP.
Adapted to Latin words
and the Accompt arranged from the score
by NOVELLO.

VOICE. *LARGO, E MOLTO SOSTENUTO. Metro. 66 =*

VOICE. *con molto espressione*

ACCOMP. *LARGO Metro 66 =*

Swell 2 Diaps & Principal

O sa-lu - ta - - ris,
Swell 2 Diaps only

Choir Dulciana



sa-lu-ta-ris Hos-ti-a, Quæ Coe-li pan-dis os- - - ti - - um, Bel - - la



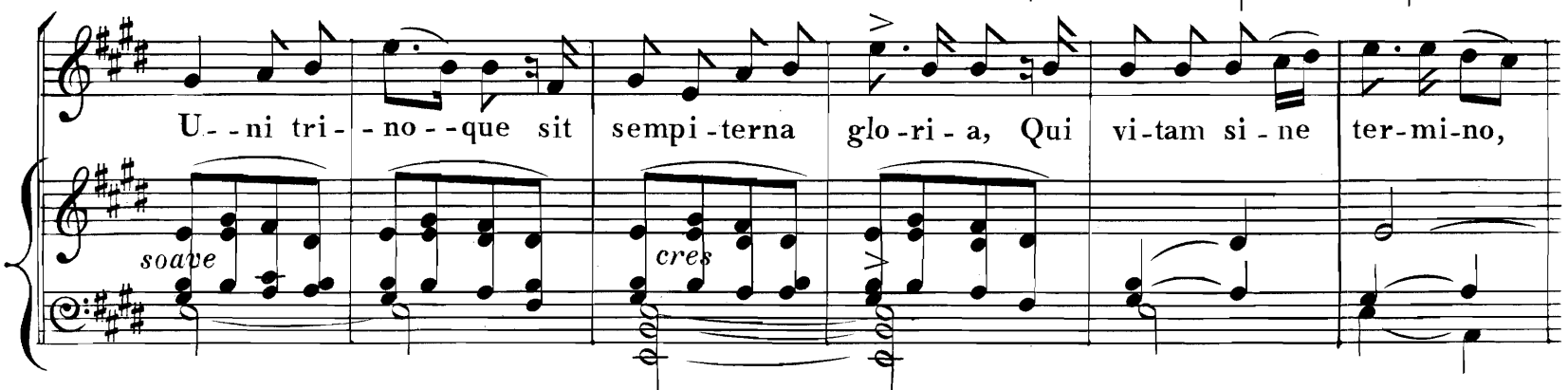
premunt, premunt hos-ti-li-a, Da robur, da..... robur fer aux-i-li-um;

mf *pp*



U - - ni tri - - no - - que sit sempi-terna glo-ri-a, Qui vi-tam si-ne ter-mi-no,

soave *cres*



nobis donet in Pa - - tri - - a.

Swell 2 Diaps & Principal.

pp *dim*



*The Orchestral Accompts (which are for 2 Violins, 2 Violas & 3 Violoncellos) may be had of the Publisher of the Convent Music.

O S A L U T A R I S.

A TRIO for TWO SOPRANOS and a CONTRALTO.

Composed by Signor TADOLINI.*

Metro: 66 = 
Andante molto Sostenuto

1^{mo} SOPRANO

2^{do} SOPRANO

CONTRALTO

ACCOMP!
Andante molto Sostenuto
 Metro: 66 = 

Swell 2 Diapasons

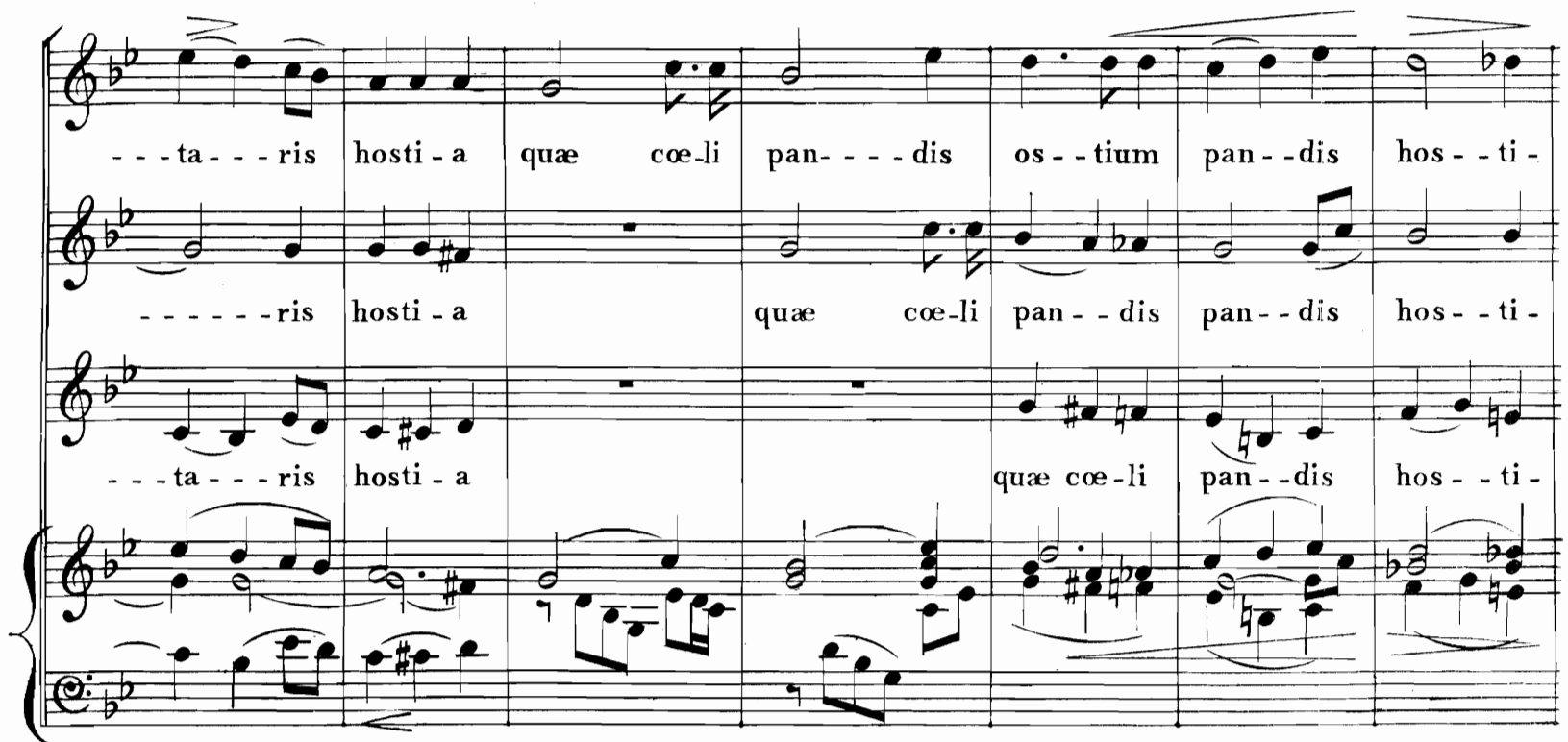
Choir Bass Dulciana



O sa - lu - ta - - - - -

O sa - lu - ta - - - - -

O sa - lu - ta - - - - -



--- ta --- ris hosti - a quæ cœ - li pan - - - - dis os - - tium pan - - dis hos - - ti -

--- - - - - ris hosti - a quæ cœ - li pan - - dis pan - - dis hos - - ti -

--- ta --- ris hosti - a quæ cœ - li pan - - dis hos - - ti -

* This Composer is a "Maestro di Capella" to the Cathedral of Bologna, but is at present residing at Paris, as a musical director at one of the Dramatic Establishments in that metropolis. (1840)

- um Bella premunt hos-ti-li-a Bel-la

- um Bella pre - - - - - munt hos-ti - - - - - li-a Bel-la premunt hos-ti - - - - - li - -

- um Bella premunt hos-ti-li-a

pre - - - - - munt hos-ti-li-a da ro-bur fer au-xi - - - - - li-um fer.

- a Bel-la pre - - - - - munt hos-ti-li-a da ro - - - - - bur fer au-xi-li-um fer.

Bel-la pre - - - - - munt hos-ti-li-a da ro - - - - - bur fer au-xi-li-um

au-xi - - - - - li-um fer au-xi - - - - - li-um *p dolce* Qui

au-xi-li-um fer au-xi - - - - - li - - - - - um *p dolce* Qui

fer au-xi - - - - - li-um au-xi - - - - - li - - - - - um Qui

na - - - tus es de vir - - gi - ne Je - su ti - - - - bi sit glo - ri - a

na - - - tus es de vir - - gi - ne Je - su ti - - - - bi sit glo - ri - a

na - - - tus es de vir - - gi - ne Je - su ti - - - - bi sit glo - ri - a

cum Pa - tre cum que Spi - ri - tu in sempiter - na sæ - cu - la A - - - -

cum Pa - tre cum que Spi - ri - tu in sempiter - na sæ - cu - la A - - - -

cum Pa - tre cum - - - que Spi - ri - tu in sempiter - na sæ - cu - la A - - - -

- men in sem - - pi - - ter - - na sæ - cu - la A - - - -

- men in sem - - pi - - ter - - na sæ - cu - la A - - - -

- men in sem - - pi - - ter - - na sæ - cu - la A - - - -

G^t Diap: & Principal.

men A- men A- men A- men A-

sf *sf* *sf* *sf* *tr* *tr*

This system contains the first four measures of the piece. It features three vocal staves and a piano accompaniment. The vocal lines are marked with *sf* (sforzando) and include the lyrics "men" and "A-". The piano accompaniment includes trills (*tr*) in the right hand.

men A- men A- men A- men A- men A- men A-

pp *pp* *pp* *pp* *pp* *pp*

This system contains measures 5 through 10. The vocal lines continue with the lyrics "men A-". The piano accompaniment is marked with *pp* (pianissimo) and features a melodic line in the right hand and a bass line in the left hand.

men. men. men.

pp

This system contains the final three measures of the piece. The vocal lines end with the lyrics "men.". The piano accompaniment is marked with *pp* and concludes with a final chord in the right hand.

140
O SALUTARIS.

TRIO FOR 2 SOPRANI & CONTR'ALTO;
at Benediction.

Adapted to Latin words from a Man-
script English Trio; Composed by
W^m RUSSELL. 1806;
with additions by V. NOVELLO.

Prepare
the Organ stops
thus:

Swell - 2 Diap.^s & Princ.^l
Ch: Or. S^t Diap. & Dulciana.
G^t Or. 2 Diap.^s

Larghetto Metro: 60 =

SOP^o 1^{mo} *dolce*
O Sa... lutaris hostia quæ

SOP^o 2^{do} *dolce*
O Sa... lutaris hostia quæ

CONTR'ALTO. *dolce*
O Sa... lutaris hostia quæ

Larghetto Metro: 60 =

ORGAN. *dolce*
G^t Or. 2 Diap.^s

Choir Bass

Cæ-li pandis ostium, Bella premunt hos-ti-li-a, Da robur fer aux-i-lium;

Cæ-li pandis ostium, Bel-la premunt hos-ti-li-a, Da robur fer aux-i-lium;

Cæ-li pandis ostium, Bella premunt hos-ti-li-a, Da robur fer aux-i-lium; Da

Swell

U-ni tri-noque sit sempi-ter-na sem-pi-ter-na

U-ni tri-noque sit sempi-ter-na gloria sit sem-pi-ter-na

ro-bur fer aux-i-li-um; sempi-ter-na sem-pi-ter-na

glori a, no... bis do... net donet in Patria, sit sem... pi... ter... na

glori a, nobis do... net no - bis donet in Patria, sit sem... pi... ter... na

glori a, no... bis do... net donet in Patria, sit sem... pi... ter... na

sempi... terna gloria, sit sem... pi... ter... na sempi... terna glori... a, qui vi... tam si... ne

sempi... terna gloria, sit sem... pi... ter... na sempi... terna glori... a, qui vi... tam si... ne

sempi... terna gloria, sit sem... pi... ter... na sempi... terna glori... a, qui vi... tam si... ne

Choir Bass Swell Choir

ter... mi... no no... bis donet in Pa... tri... a, no... bis do... net in Pa... tri... a.

ter... mi... no no... bis donet in Pa... tri... a, no... bis do... net in Pa... tri... a.

ter... mi... no no... bis donet in Pa... tri... a, no... bis do... net in Pa... tri... a.

PANIS ANGELICUS.

A MOTETT FOR FOUR VOICES,

AT BENEDICTION.

Composed by
DUMONT.
1650.

Andante
Larghetto.

Metro: 80 = ♩.

SOPRANO 1^o

SOPRANO 2^o

TENORE.

BASSO.

Andante
Larghetto.

Metro: 80 = ♩.

Dolce.

Swell 2 Diapasons.

Pia e Dolce.

Choir Dulciana.

Dolce.

Dolce.

Dolce.

Pa...nis An...ge...li...cus fit pa...nis ho...mi...num Pa...
 Pa...nis An...ge...li...cus fit pa...nis
 Pa...nis An...ge...li...cus fit pa...nis
 Pa...nis An...ge...li...cus fit pa...nis

nis An...ge...li...cus fit pa...nis ho...mi...num Pa...nis
 nis An...ge...li...cus fit pa...nis ho...mi...num Pa...nis An...
 Pa...nis An...ge...li...cus fit
 ho...mi...num fit pa...nis ho...mi...num

... An...ge...li...cus Pa...nis An...
 ...ge...li...cus fit pa...nis Pa...nis An...ge...li...cus fit pa...nis
 pa...nis ho...mi...num Pa...nis An...ge...li...
 Pa...nis An...ge...li...cus fit pa...nis ho...mi...num

ge...li...cus fit pa...nis fit pa...nis ho...mi...num dat Panis Cœ...li...cus
 ho...mi...num pa...nis ho...mi...num dat
 ...cus fit pa...nis fit pa...nis ho...mi...num dat Panis Cœ...li...
 Pa...nis An...ge...li...cus fit pa...nis ho...mi...num dat Panis

dat Panis Cœ...licus fi...gu...ris ter...mi...num dat
 Panis Cœ...li...cus dat Panis Cœ...li...cus fi...gu...
 ...cus fi...gu...ris ter...minum dat Panis Cœ...li...cus
 Cœ...licus fi...gu...ris ter...mi...num fi...gu...ris ter...mi...num dat Pa...nis Cœ...licus fi...

Segue "O res mirabilis." ad Lib.
 Pa...nis Cœ...li...cus fi...gu...ris fi...gu...ris ter...mi...num.
 ...ris fi...gu...ris ter...mi...num fi...gu...ris ter...mi...num ter...mi...num.
 dat Pa...nis Cœ...licus fi...gu...ris ter...mi...num.
 ...gu...ris fi...gu...ris ter...mi...num fi...gu...ris ter...mi...num.

144
O RES MIRABILIS.

A MOTETT FOR FOUR VOICES.

THIS MAY BE USED AT BENEDICTION.

Composed by D. MONT.
1650.

Metro: 80 = ♩.

SOPRANO 1^o

SOPRANO 2^o

TENORE.

BASSO.

Andante
Larghetto.

Metro: 80 = ♩.

Dolce e Devoto.
O... res... mi... ra... bi...
O... res... mi... ra... bi...
O... res... mi... ra... bi...
O... res... mi... ra... bi...
Swell 2 Diapasons.
Dolce.
Choir Dulciana.

...lis O... res... mi... ra... bi... lis mandu. cat Do... minum
lis *Dolce.* O res mi. ra... bi... lis O res mi. ra... bi... lis mandu. cat Do... minum
O... res mi. ra... bi... lis man. du... cat
...lis O... res... mi. ra. bi... lis mi. ra... bi... lis man. du... cat

Pau... per ser... vus et hu... mi... lis O...
man. ducat Do. minum Pau... per ser... vus et hu... mi... lis O...
Do... minum Pau... per ser... vus et hu... mi... lis O...
Do... minum Pau... per ser... vus et hu... mi... lis O...
8ⁱⁱ

res mi ra bi lis mandu
 res O res mi ra bi lis
 res mi ra bi lis man
 res O res O res mi ra bi lis man

cat Do mi num Pau per ser vus
 mandu cat Do mi num Pau per servus et hu mi lis
 du cat Do mi num man du cat Do mi num Pau per ser vus
 du cat Do mi num man du cat Do mi num Pau per ser vus et hu mi lis Pau per

servus et hu mi lis ser vus et hu mi lis
 Pau per servus et hu mi lis ser vus ser vus et hu mi lis
 Pau per ser vus pau per ser vus et hu mi lis
 ser vus et hu mi lis et hu mi lis et hu mi lis

O N O M E N ¹⁴⁶ J E S U!
A DUETT for TWO TREBLE VOICES.

Metro: 72 = *Andante Larghetto*

This Motett may be also used at Benediction.

Composed by BASSANI. 1690.

The Organ part by V. NOVELLO.

SOPRANO 1.^{mo}

SOPRANO 2.^{do}

ACCOMP^t
And^e Larg^{to}
Metro: 72 =

dolce
O nomen Je - su! nomen dul - ce, dul - ce no - men Je - -

dolce
Swell 2 Diapasons

dolce
Choir Bass Dulciana

dolce
O nomen Je - - su! nomen dul - ce, dul - ce. no - men Je - - -

- su! nomen

- su! nomen Jesu delec - ta - bi - le O nomen delec - ta - bi - le

Jesu de - lecta - bile, O nomen delectabi - le; nomen Jesu delec -

- ta - - - - bi - le O nomen de - lec - ta - bi - - le

nomen Je - su! nomen con - for - tans con -

*Giovanni Battista Bassani, of Bologna, was a pupil of Carissimi. He was a man of extensive knowledge and ability in his art, having been not only a successful Composer for the Church, the Theatre and the Chamber, but an excellent performer on the Violin. He was the master of the celebrated Corelli.

tr

- fortans con - for - - - - tans nomen Je - su no - men con - fortans nomen Je - su

nomen Je - - su nomen con - for - tans no -

con - for - tans con - for - - - - tans quid est e - nim Je - - - - - sus ni - -

- - men con - for - tans con - for - tans con - for - - - - tans quid est e - nim

tr

- si Sal - - va - tor quid est e - - nim Je - - sus ni - si Sal - - va - - -

Je - - - - - sus quid est e - nim Je - - - - - sus ni - - - - - si Sal - - va - - -

tr

- tor ergo Jesu propter nomen sanctum tu - um er - go Je - su propter nomen sanctum

- tor er - go Je - su propter nomen sanctum tu - um propter nomen sanctum

tuum es-to mihi Je- - - - sus et sal - - - va me;

tuum es - - - to mihi Je - sus et sal - - - va me; Es - - - to mi - hi Jesus et salva

8vi

es - - to mihi Jesus et salva me, et sal - va me;

me, et sal - va me; es - - to mihi

es - - - to mihi Je - sus et sal - va

Je - sus et sal - va me et sal - va me et sal - va

me es - - - to mihi Je - - - - sus et sal - - - va me.

me sal - va me es - - - to mihi Je - - - - sus et sal - - - va me.

QUARTETT for BENECTION.

From the Russian Hymn, "Padre Signo" by HUMMEL.

Adapted to Latin words by NOVELLO.

ADAGIO ASSAI Metro: 50 = $\frac{4}{4}$.

dolce

SOP^{no} 1^{mo}
Pa - nis vi - vus vi - tam præstans, vi - tam præ - tans ho - mi - ni;

SOP^{no} 2^{do}
Pa - nis vi - vus vi - tam præstans, vi - tam præ - tans ho - mi - ni;

TENORE
Pa - nis vi - vus vi - tam præstans, vi - tam præ - tans ho - mi - ni;

BASSO
Pa - nis vi - vus vi - tam præstans, vi - tam præ - tans ho - mi - ni;

ADAGIO ASSAI Metro: 50 = $\frac{4}{4}$.

dolce

Swell 2 Diapasons

Choir Dulciana

O me - mo - ri - a - le mor - tis, mor - tis mor - tis Do - mi - ni.

O me - mo - ri - a - le mor - tis; mor - tis mor - tis Do - mi - ni.

O me - mo - ri - a - le mor - tis; mor - tis mor - tis Do - mi - ni.

O me - mo - ri - a - le mor - tis, mor - tis mor - tis Do - mi - ni.

Repeat Pianissimo.

Repeat Pianissimo.

CHANT FOR THE LITANY. Composed by NOVELLO. 1840.

SOP^{no} 1^{mo}

SOP^{no} 2^{do}

TENORE

BASSO

ORGAN

150
AN EVENING PRAYER TO THE VIRGIN MARY.

This may be performed as a TREBLE (or TENOR) SOLO, a QUARTETT,
or a CHORUS.

Composed by NOVELLO
expressly for this work.

With devout sweetness and fervent expression.

SOP.^o 1^{mo}
SOP.^o 2^{do}
(or ALTO)
TENOR.
BASS.
Andante devoto.
Metron: 60 =
ORGAN. *dolce*

Sancta MA...RI...A, O Sancta MA...RI...A! O...ra pro no...bis, O...ra pro no...bis,

Con...so...la...trix af...flic...to...rum, O...ra pro no...bis, pro no...bis:

Vir...go fi...de...lis, O Vir...go cle...mens, Cau...sa nos...træ læ...ti...ti...æ;

dolce

Sa...lus Sa...lus in...fir...mo...rum, O...ra O...ra pro no...bis:

Sa...lus Sa...lus in...fir...mo...rum, O...ra O...ra pro no...bis:

Sa...lus Sa...lus in...fir...mo...rum, O...ra O...ra pro no...bis:

Sa...lus Sa...lus in...fir...mo...rum, O...ra O...ra pro no...bis:

pp

mf

Ma...ter pu...ris...si...ma, Ma...ter cas...tis...sima, O...ra pro no...bis, pro no...bis:

Ma...ter pu...ris...si...ma, Ma...ter cas...tis...sima, O...ra pro no...bis, pro no...bis:

Ma...ter pu...ris...si...ma, Ma...ter cas...tis...sima, O...ra pro no...bis, pro no...bis:

Ma...ter pu...ris...si...ma, Ma...ter cas...tis...sima, O...ra pro no...bis, pro no...bis:

mf

Sanc...ta MA...RI...A! O sanc...ta MA...RI...A! O...ra pro no...bis, pro no...bis.

Sanc...ta MA...RI...A! O sanc...ta MA...RI...A! O...ra pro no...bis, pro no...bis.

Sanc...ta MA...RI...A! O sanc...ta MA...RI...A! O...ra pro no...bis, pro no...bis.

Sanc...ta, Sancta, O sanc...ta MA...RI...A! O...ra pro no...bis, pro no...bis.