

Ti - me - bunt gen - tes
 Ti - me - bunt gen - tes
 Ti - me - bunt
 Ti - me - bunt

ff > > > >

no - men tu - um, Do - mi - ne: et om - nes re - ges ter - ræ glo - ri - am
 no - men tu - um, Do - mi - ne: et om - nes re - ges ter - ræ glo - ri - am
 no - men tu - um, Do - mi - ne: et om - nes re - ges ter - ræ glo - ri - am
 no - men tu - um, Do - mi - ne: et om - nes re - ges ter - ræ glo - ri - am

tu - am.

tu - am.

tu - am. Tol - li - te ho - sti - as et in - tro - i - te in

tu - am. Tol - li - te ho - sti - as et in - tro - i - te in

A - do - ra - te Do - minum in au - la

A - do - ra - te Do - minum in au - la

a - tri - a e - jus, in au - la

a - tri - a e - jus, in au - la

sanc - ta e - - - jus: A - do - ra - te, a - do - ra - te

sanc - ta e - - - jus: A - do - ra - te, a - do - ra - te

sanc - ta e - - - jus: A - do - ra - te, a - do - ra - te

sanc - ta e - - - jus: A - do - ra - te, a - do - ra - te

ff

Do - mi - num in au - la sanc - ta au - la sanc - ta e - jus, a - do -

Do - mi - num in au - la sanc - ta au - la sanc - ta e - jus, a - do -

Do - mi - num in au - la sanc - ta au - la sanc - ta e - jus, a - do -

Do - mi - num in au - la sanc - ta au - la sanc - ta e - jus, a - do -

ra - te Do - mi - num in au - la sanc - ta e - jus, A -

ra - te Do - mi - num in au - la sanc - ta e - jus, A -

ra - te Do - mi - num in au - la sanc - ta e - jus, A -

ra - te Do - mi - num in au - la sanc - ta e - jus, A -

- men, A - men.

- men, A - men.

- men, A - men.

- men, A - men.

MOTETS FOR THE YEAR.—No. 49.

(NINETEENTH SUNDAY AFTER PENTECOST.)

Si ambulabero.

SOLO (CHORUS *ad lib.*)

W. M. LUTZ.

Larghetto.

ACCOMP.

The musical score is written in G major and 3/4 time. It begins with a piano accompaniment section. The first system shows the right and left hands of the piano. The second system continues the accompaniment, including dynamic markings *ff* and *p*. The third system introduces the vocal line with the lyrics "Si..... am - bu -". The fourth system continues the vocal line with the lyrics "la - ve - ro in me - dio tri - bu - la - ti - c - nis, vi - - vi - fi -". The piano accompaniment continues throughout, providing harmonic support for the vocal melody.

fp

ca - bis me, Do - mi - ne:.... vi - vi - fi -

mf

fp

ca - bis me, Do - mi - ne: et su - per

i - ram in - i - mi - co - rum me - o - rum ex - ten - des

appass.

ma - num tu - - am, et sal - vum me fa - ci - et

fz p

dex-te-ra..... tu - a, sal - vum me fa - ci - et dex - te-ra tu -

- a, dex - te-ra tu - - - a. Si..... am-bu -

rall. *p tempo.*

- la - ve-ro in me - dio tri-bu-la-ti - o - nis, vi - vi - fi -

- ca - bis me, Do - mi - ne, me, Do - mi - ne: et su - per

i - ram in - i - mi - co - rum me - o - ram ex - ten - des ma - num

tu - am ex - ten - des ma - num tu - am, et

sal - - - vum me fa - ci - et dex - te - ra tu - a, tu -

a. Si... am - bu - la - ve - ro in me - dio tri - bu - la - ti -
 Si... am - bu - la - ve - ro in me - dio tri - bu - la - ti -
 Si... am - bu - la - ve - ro in me - dio tri - bu - la - ti -
 Si am - - - bu - la - - ve - -

* Between these two marks may be left out.

o - nis, vi - vi - fi - ca - bis me, Do - mi - ne, me,
 o - nis, vi - vi - fi - ca - bis me, Do - mi - ne, me,
 o - nis, vi - vi - fi - ca - bis me, Do - mi - ne, me,
 o - nis, vi - vi - fi - ca - bis me, Do - mi - ne, me,

Do - mi - ne: et su - per i - ram
 Do - mi - ne:
 Do - mi - ne: et su - per i - ram i - ni - mi - co - rum me -
 Do - mi - ne: et su - per i - ram i - ni - mi - co - rum me -

ex - ten - - des ma - num tu - am,
 - o - rum ex - ten - - des ma - num tu - am, ex -
 - o - rum ex - ten - - des ma - num tu - am,

tu - - - - am, et sal - vum me

tu - - - - am,

- ten - des ma-num tu - am, et sal - - - vum me

tu - - - - am, et sal - - - vum me

fa - ci - et dex - te - ra tu - a, tu - a. *

dex - te - ra tu - a, tu - a.

fa - ci - et dex - te - ra tu - a, tu - a.

fa - ci - et dex - te - ra tu - a, tu - a.

MOTETS FOR THE YEAR.—No. 50.

(TWENTY-FIRST SUNDAY AFTER PENTECOST.)

Vir erat.

(CHORUS.)

W. M. LUTZ.

Andantino.

1ST SOPRANO.
Vir e - rat in - ter - ra Hus, no - mi - ne Job, sim - plex et rec -

2ND SOPRANO
Vir e - rat in - ter - ra Hus, no - mi - ne Job, sim - plex et rec -

TENOR.
Vir e - rat in - ter - ra Hus, no - mi - ne Job, sim - plex et rec -

BASS.
Vir e - rat in - ter - ra Hus, no - mi - ne Job, sim - plex et rec -

ACCOMP.
3

- tus, ac ti - mens De - um,..... ac ti - mens De -

- tus, ac ti - - - mens, ac ti - mens, De - um, ac ti - mens, ti -

- tus, ac ti - mens De - um, ac ti - mens, De - um, ac ti - mens De -

- tus, ac ti - mens De - - - um, ac ti - mens De -

mf

um:..... quem Sa - tan pe - ti - it ut

mens De - um: quem Sa - tan pe - ti - it ut

um, De - um: quem Sa - tan pe - ti - it ut

um:..... quem Sa - tan pe - ti - it ut

f

ten - ta - - ret, et da - ta est e - i po - te - stas a

ten - ta - - ret, et da - ta est e - i po - te - stas a

ten - ta - - ret, et da - ta est e - i po - te - stas a

ten - ta - - ret, et da - ta est e - i po - te - stas a

Do - mi - no in fa - cul - ta - tes, et in car - nem e - jus:

Do - mi - no in fa - cul - ta - tes, et in car - nem e - jus:

Do - mi - no in fa - cul - ta - tes, et in car - nem e - jus:

Do - mi - no in fa - cul - ta - tes, et in car - nem e - jus: per - di - dit - que

om - nem sub - stan - ti - am i - psi - us et fi - li - os: car-nem

quo-que e - - jus gra - - vi ul - ce-re vul - ne -

tempo.

Vir... e - rat in - ter - ra Hus, no - mi-ne Job, simplex et

Vir... e - rat in - ter - ra Hus, no - mi-ne Job, simplex et

Vir e - rat in - ter - ra Hus, no - mi-ne Job, simplex et

rall.

- ra - - vit. Vir... e - rat in - ter - ra Hus, no - mi-ne Job, simplex et

rall. tempo.

cresc. *f*

rec - tus ac ti - - mens De - um ac ti -

cresc. *f*

rec - tus ac ti - - mens De - um ac ti -

cresc. *f*

rec - - tus ac ti - - mens De - um ac ti -

cresc. *f*

rec - - tus ac ti - - mens De - um ac - ti -

- mens De - um, De - - um, De - um.

- mens De - um. De - - um, ac ti - mens De - um.

- mens De - um, ac ti - mens De - - um, De - um.

- mens De - um, De - - um, De - um.

MOTETS FOR THE YEAR.—No. 51.

(TWENTY-SECOND SUNDAY AFTER PENTECOST.)

Recordare.

(SOLO AND CHORUS.)

FÜHRER.

Adagio non tanto.
p > dolce.

1ST SOPRANO.
Re - cor - da - re, Do - mi - ne, re - cor - da - re

2ND SOPRANO.
Re - cor - da - re, Do - mi - ne, re - cor - da - re

TENOR.
Re - cor - da - re, Do - mi - ne, re - cor - da - re

BASS.
Re - cor - da - re, Do - mi - ne, re - cor - da - re

ACCOMP.

me - i, re - cor - da - re, Do - mi - ne, o - mni po - ten -

me - i, me - i Do - mi - ne, o - mni po - ten -

me - i, me - i Do - mi - ne, o - mni po - ten -

me - i, me - i Do - mi - ne, o - mni po - ten -

- ta - tu - i, po - ten - ta - tu - i do - mi - nans:

- ta - tu - i, po - ten - ta - tu - i do - mi - nans:

- ta - tu - i, o - mni po - ten - ta - tui do - mi - nans:

- ta - tu - i, o - mni po - ten - ta - tui do - mi - nans:

sf

et da ser - mo - nem re - ctum in os

da..... ser - mo - nem re - ctum in os

et da ser - mo - nem re - ctum in os

et da ser - mo - nem re - ctum in os

sf *f*

Ped.

me - um, in..... os..... me - um, ut pla - ce - ant

me - um, in..... os me - um, ut pla - ce - ant

me - um, in os me - um, ut pla - ce - ant

me - um, in os me - um, ut pla - ce - ant

ver - ba me - a in con - spec - tu prin - ci - pis.

ver - - ba in con - spec - tu prin - ci - pis.

ver - ba in con - spec - tu prin - - ci - pis.

ver - - ba in con - spec - tu prin - - ci - pis.

TENOR SOLO.

Re - cor - tr

da - re, re - cor-da-re me-i, Do - mi-ne, o - mni po - ten -

CHORUS.
p dolce.

Re - cor - da - re,
Re - cor - da - re,
- ta - tu - i o - mni po - ten - ta - tu - i do - mi - nans.
Re - cor - da - re,
Re - cor - da - re,

Do - mi - ne, re - cor - da - re, Do - mi -
Do - mi - ne, re - cor - da - re, Do - mi -
Do - mi - ne, re - cor - da - re, Do - mi -
Do - mi - ne, re - cor - da - re, Do - mi -

- ne, re - cor - da - re,

- ne, re - cor - da - re,

- ne, re - cor - da - re,

- ne, re - cor - da - re,

tr

f

re - cor - da - re, re - cor - da - re, me - i, me - i, me - i,

re - cor - da - re, re - cor - da - re, me - i, me - i, me - i,

re - cor - da - re.

re - cor - da - re,

f

p

Do-mi-ne, re - cor - da - re me - i, Do - mi-ne,

p

Do-mi-ne, re - cor - da - re me - i, Do - mi-ne,

p

re - cor - da - re me - i, Do - mi-ne,

p

re - cor - da - re me - i, Do - mi-ne,

sf *3* *3* *3* *3* *3* *3* *3* *3* *3*

f *pp*

Ped.

f *p* *dolce.*

et da ser - mo - nem re - ctum in os me - um, ut pla - ce - ant

f *p*

et da ser - mo - nem re - ctum in os me - um, ut pla - ce - ant

f *p*

et da ser - mo - nem re - ctum in os me - um, ut pla - ce - ant

f *p*

et da ser - mo - nem re - ctum in os me - um, ut pla - ce - ant

ver - ba me - a in con - spec - tu prin - ci - pis

ver - ba me - a in con - spec - tu prin - ci - pis

ver - - - ba in con - spec - tu prin - ci - pis, ut pla - ce -

ver - ba me - a in con - spec - tu prin - ci - pis, ut pla - ce -

Ped.

ver-ba me - a, ver-ba me - - a,

ver-ba me - a, ut place-ant ver-ba me - a, me - a,

- ant, ut place-ant ver-ba me - a, me - a, ut pla - ce -

- ant ut pla-ce-ant ver-ba me - a, me - a, ut pla - ce -

ver-ba me - a, ver - ba me - a. Re-cor -

ver-ba me - a, ut place-ant ver - ba me - a, me - a. Re-cor -

- ant, ut pla-ce-ant ver - ba me - a, me - a. Re-cor -

- ant, ut pla-ce-ant ver - ba me - a, me - a. Re-cor -

- da - re, Do - - mi - ne.

- da - re, Do - - mi - ne.

- da - re, Do - - mi - ne.

- da - re, Do - - mi - ne.

MOTETS FOR THE YEAR.—No. 52.

(GRADUAL, ALL SAINTS.)

Tibi omnes angeli.

(CHORUS.)

ACCOMP. *Andantino.* **WEBBE.**

SEMI-CHORUS.
1ST SOPRANO. *sf*
Ti - bi om - nes an - ge - li: ti - bi om - nes

2ND SOPRANO.
Ti - bi om - nes

sf
an - ge - li: ti - bi cœ - li, et u - ni - ver - sæ po - tes - ta - tes,

sf
an - ge - li: ti - bi cœ - li, et u - ni - ver - sæ po - tes - ta - tes,

f CHORUS.

Ti - bi cœ - li, et u - ni - ver - sæ po - tes - ta - tes, *tr*

Ti - bi cœ - li, et u - ni - ver - sæ po - tes - ta - tes, *tr*

Ti - bi cœ - li, et u - ni - ver - sæ po - tes - ta - tes,

Ti - bi cœ - li, et u - ni - ver - sæ po - tes - ta - tes,

SEMI-CHORUS.
1ST SOPRANO.

Ti - bi che - rubim, ti - bi che - ru - bim et se - ra - phim, in - ces - sa - bi - li vo - ce pro - cla - - mant: *tr*

2ND SOPRANO.

Ti - bi che - rubim, ti - bi che - ru - bim et se - ra - phim, in - ces - sa - bi - li vo - ce pro - cla - - mant: *tr*

mez. p

f

Sanc - tus: Do - mi - nus De - us Sa - ba - oth.

f

Sanc - tus, sanc - tus, sanc - tus: Do - mi - nus De - us Sa - ba - oth.

f

Sanc - tus, sanc - tus, sanc - tus: Do - mi - nus De - us Sa - ba - oth.

f

Sanc - tus, sanc - tus, sanc - tus: Do - mi - nus De - us Sa - ba - oth.

Ti - bi om-nes an - ge - li: ti - bi om-nes an - ge - li: ti - bi cœ - li, et u - ni - ver-sæ
 Ti - bi om-nes an - ge - li: ti - bi om-nes an - ge - li: ti - bi cœ - li, et u - ni - ver-sæ

Sanc - tus, sanc - tus,
 Sanc - tus, sanc - tus,

mf *f* *mf* *f*

CHORUS.

po - tes - ta - tes, ti - bi cœ - li, et u - ni - ver - sæ po - tes - ta - tes, *tr*
 po - tes - ta - tes, ti - bi cœ - li, et u - ni - ver - sæ po - tes - ta - tes, *tr*
 sanc - tus ti - bi cœ - li, et u - ni - ver - sæ po - tes - ta - tes,
 sanc - tus ti - bi cœ - li, et u - ni - ver - sæ po - tes - ta - tes,

f

SEMI-CHORUS.

ti - bi che - ru - bim, ti - bi che - ru - bim et se - ra - phim, in - ces - sa - bi - li vo - ce pro - cla - *cresc.*
 ti - bi che - ru - bim, ti - bi che - ru - bim et se - ra - phim, in - ces - sa - bi - li vo - ce pro - cla - *cresc.*

mez. p

tr

- - mant: ple - ni sunt cœ - li et ter - ra: Ma - jes - ta - tis glo - ri - æ

tr

- - mant: ple - ni sunt cœ - li et ter - ra: Ma - jes - ta - tis glo - ri - æ

f

tu - æ, ple - ni sunt cœ - li et ter - ra: Ma - jes - ta - tis glo - ri - æ

f

tu - æ, ple - ni sunt cœ - li et ter - ra: Ma - jes - ta - tis glo - ri - æ

f

ple - ni sunt cœ - li et ter - ra: Ma - jes - ta - tis glo - ri - æ

f

ple - ni sunt cœ - li et ter - ra: Ma - jes - ta - tis glo - ri - æ

tr

tu - æ, Ma - jes - ta - tis glo - riæ tu - æ.

tr

tu - æ, Ma - jes - ta - tis glo - riæ tu - æ.

tu - æ, Ma - jes - ta - tis glo - riæ tu - æ.

tu - æ, Ma - jes - ta - tis glo - riæ tu - æ.

MOTETS FOR THE YEAR.—No. 53.

(ALL SAINTS.)

Iustorum.

(SOLO.)

WEBBE.

Andante.

SOPRANO SOLO.

Jus - to - rum a - ni - mæ in ma - nu De - i sunt, ..

ACCOMP.

p

Detailed description: This system contains the first two staves of the musical score. The top staff is for the Soprano Solo, and the bottom two staves are for the piano accompaniment. The tempo is marked 'Andante'. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are 'Jus - to - rum a - ni - mæ in ma - nu De - i sunt, ..'. The piano part begins with a piano (*p*) dynamic and features a steady accompaniment pattern.

..... et non tan - get il - los tor - men - tum ma - li - ti - æ:

tr

Detailed description: This system contains the second two staves of the musical score. The top staff continues the Soprano Solo line, ending with a trill (*tr*) on the final note. The lyrics are '..... et non tan - get il - los tor - men - tum ma - li - ti - æ:'. The piano accompaniment continues with the same accompaniment pattern.

Jus - to - rum a - ni - mæ in ma - nu De - i sunt, et non tan - get il - los tor -

p

Detailed description: This system contains the third two staves of the musical score. The top staff continues the Soprano Solo line. The lyrics are 'Jus - to - rum a - ni - mæ in ma - nu De - i sunt, et non tan - get il - los tor -'. The piano accompaniment continues with the same accompaniment pattern.

tr

- men - tum ma - li - ti - æ: non tanget il - los tor - men - tum ma - li - ti - æ:

mf

Vi - si sunt o - cu - lis

p

tr

in - si - pi - en - ti - um mo - ri, il - li au - tem sunt in

ad lib. *tr*

pa - - ce, il - li, il - li au - tem sunt in pa - ce.

MOTETS FOR THE YEAR.—No. 54.

(TWENTY-THIRD SUNDAY AFTER PENTECOST.)

Hæc dicit Dominus.

(SOLI OR CHORUS.)

WEBBE.

Largo. *f* *Andantino. SOLO.*

1ST SOPRANO. Hæc di-cit Do-mi-nus: Ad - huc au-di-

2ND SOPRANO. Hæc di-cit Do-mi-nus:

TENOR. Hæc di-cit Do-mi-nus:

BASS. Hæc di-cit Do-mi-nus, hæc di-cit Do-mi-nus:

ACCOMP. *p* *f* *p*

- e - tur in lo - co i - sto, in lo - co i - sto, in lo - co

mf

2ND SOPRANO. i - sto vox gau-di-i, vox gau-di-i et læ - ti - ti - æ,

vox gau-di-i et læ - ti - ti - æ, vox

mf

vox spon-si et vox spon-sæ, vox di - cen - ti - um :
 spon - si et vox spon - sæ, vox spon - si et vox spon - sæ, vox di - cen - ti - um :

CHORUS.

vox di - cen - ti - um : Con - fi - te - mi - ni, con - fi - te - mi - ni Do - mi - no
 vox di - cen - ti - um : Con - fi - te - mi - ni, con - fi - te - mi - ni Do - mi - no
 Con - fi - te - mi - ni, con - fi - te - mi - ni Do - mi - no
 Con - fi - te - mi - ni, con - fi - te - mi - ni Do - mi - no

8vi.

ex - er - ci - tu - um quo - ni - am bo - nus, bo - nus Do - mi - nus,
 ex - er - ci - tu - um bo - nus Do - mi - nus,
 ex - er - ci - tu - um
 ex - er - ci - tu - um

in æ - ter-num, in æ - ter-num mi-se-ri -
 mi - se - ri - cor - di - a e - jus, in æ - ter-num mi-se-ri -
 quo - ni-am in æ - ter-num mi - se - ri - cor - di - a e - jus, mi-se-ri -
 quo - ni-am in æ - ter-num mi - se - ri - cor - di - a e - jus, mi-se-ri -

- cor - di - a e - jus. Ad - huc au - di - e - tur in lo - co i - sto, in
 - cor - di - a e - jus.
 - cor - di - a e - jus. Ad - huc au - di - e - tur in..... lo - co i - sto, in.....
 - cor - di - a e - jus.

cresc.
 lo - co i - sto, in lo - co i - sto vox gau - di - i, vox gau - di - i
 In lo - co i - sto vox gau - di - i, vox gau - di - i
cresc.
 lo - co i - sto, in lo - co i - sto vox gau - di - i, vox gau - di - i
 vox gau - di - i

et læ - ti - ti - æ. *f* Vox spon - si et vox

et læ - ti - ti - æ. Vox spon - si et vox

et læ - ti - ti - æ. Vox spon - si et vox spon - sæ,

et læ - ti - ti - æ.

mf *f*

spon - sæ, et por - tan - tium vo - ta, por - tan - tium vo - ta in do - mum

spon - sæ, et por - tan - tium vo - ta, por - tan - tium vo - ta in do - mum

et por - tan - tium vo - ta, por - tan - tium vo - ta in do - mum

et por - tan - tium vo - ta, por - tan - tium vo - ta in do - mum

f

tr *Adagio.*

Do - mi - ni in do - mum Do - mi - ni, in do - mum Do - mi - ni.

Do - mi - ni in do - mum Do - mi - ni, in do - mum Do - mi - ni.

Do - mi - ni in do - mum Do - mi - ni, in do - mum Do - mi - ni.

Do - mi - ni in do - mum Do - mi - ni, in do - mum Do - mi - ni.

MOTETS FOR THE YEAR.—No. 55.

(NATIVITY AND MATERNITY.)

Beata.

(CHORUS.)

W. M. LUTZ,

Andante.

BASS.

Be - a - ta es,

vir - go, vir - go Ma - ri - a quæ om - ni - um por -

Be - a - ta es,

Be - a - ta es,

Be - a - ta es,

- tas - ti cre - a - to - rem:

ACCOMP.

rall. *p*

mf

mf

mf

mf

vir - go, vir - go Ma - ri - a, quæ om - ni - um por -

vir - go, vir - go Ma - ri - a, quæ om - ni - um por -

vir - go, vir - go Ma - ri - a, om - ni - um por -

Ma - ri - a,

- tas - ti cre - a - to - rem :

- tas - ti cre - a - to - rem :

- tas - ti cre - a - to - rem :

cre - a - to - rem :

ge - - nu - is - ti

ge - nu - is - ti

ge - nu - is - ti, ge - nu - is - ti

Ma - ri - - a, Ma -

f

qui te fe - cit, et in æ - ter - num, in æ -
 qui te fe - cit, et in æ - ter - num, in æ -
 qui... te fe - cit, et in æ - ter - num, in æ -
 - ri - - a, et in æ - ter - num, in æ -

ter - num per - ma - ne - bis vir - go, et in æ - ter -
 ter - num per - ma - ne - bis vir - go, et in æ - ter -
 - ter - num per - ma - ne - bis vir - go, et in æ - ter -
 - ter - num per - ma - ne - bis vir - go, et in æ - ter -

rall.

num, in æ - ter - num per - ma - ne - bis vir - go. Be -
 - num, in æ - ter - num per - ma - ne - bis vir - go. Be -
 - num, in æ - ter - num per - ma - ne - bis vir - go. Be -
 - num, in æ - ter - num per - ma - ne - bis vir - go. Be -

rall.
p

a - ta es, vir - go, vir - go Ma - ri - a, quæ
 a - ta es, vir - go, vir - go Ma - ri - a, quæ
 a - ta es, vir - go, vir - go Ma - ri - a, quæ
 a - ta es, vir - go, vir - go Ma - ri - a, quæ

tempo.
f

om - ni - um por - tas - ti cre - a - to - rem: ge - nu -
 om - ni - um por - tas - ti cre - a - to - rem: ge - nu -
 om - ni - um per - tas - ti cre - a - to - rem: ge - nu -
 om - ni - um per - tas - ti cre - a - to - rem: ge - nu -

p

is - ti qui te fe - cit, et in æ - ter - num, in æ -
 is - ti qui te fe - cit, et in æ - ter - num, in æ -
 is - ti qui te fe - cit, et in æ - ter - num, in æ -
 is - ti qui te fe - cit, et in æ - ter - num, in æ -

mf *f*
mf *f*

p

ter - - - num ma - - nes, per - ma - ne - bis

p

ter - - - num ma - - nes, per - ma - ne - bis

p

ter - - - num ma - - nes, per - ma - ne - bis

p

ter - - - num ma - - nes, per - ma - ne - bis

vir - - go et..... in æ - ter - num, æ - ter - - -

vir - - go

vir - - go et.... in æ -

vir - - go et..... in æ - ter - num

cresc. *f* *cresc.*
 - num, et in æ - ter - num per - ma - ne - bis, per - ma - ne - bis
cresc. *f* *cresc.*
 et..... in æ - ter - - - - num per - ma - ne - bis, per - ma - ne - bis
cresc. *f* *cresc.*
 - ter - num ma - nes vir - go, per - ma - ne - bis, per - ma - ne - bis
cresc. *f* *cresc.*
 per..... ma - - ne - bis vir - go, per - ma - ne - bis, per - ma - ne - bis

ff
 vir - - go. Be - a - - ta es,
ff
 vir - - go. Be - a - - ta es,
ff
 vir - - go. Be - a - - ta es,
ff
 vir - - go. Be - a - ta es, be - a - ta
ritenuto.
ff

vir - go Ma - ri - a, Ma - ri - - a, quæ

vir - go Ma - ri - - a, Ma - ri - - a, quæ

vir - go Ma - ri - - a, Ma - ri - - a, quæ

vir - go Ma - ri - - a, Ma - ri - - a, quæ

om - ni - um por - tas - ti cre - a - to - -

om - ni - um por - tas - - ti cre - a - - to - -

om - ni - um por - tas - - ti cre - a - to - -

om - ni - um por - tas - - ti cre - a - to - -

- rem: Be - a - ta es, vir - go Ma - ri -

- rem: Be - a - ta es, vir - go Ma - ri -

- rem: Be - a - ta es, vir - go Ma - ri -

- rem: Be - a - ta es, vir - go Ma - ri -

rall.

- a.....

- a.....

- a.....

- a.....

p

8va.

MOTETS FOR THE YEAR.—No. 56.

(HOLY NAME.)

Ave Maria.

(SOLO.)

CHERUBINI.

Larghetto.

ACCOMP.

A - - ve, A - ve Ma - ri - - a,

gra - ti - a ple - na: Do - mi - nus te - cum:

Do - mi - nus te - - cum :

Be - ne - dic - ta tu in mu - li - e - - ri - bus,

et be - ne - dic - tus fruc - tus ven - tris tu - i,

Je - sus, Je - sus fruc - tus ven - tris tu - i Je - - sus,

Sanc - ta Ma - ri - a,

Ma - - ter De - i, o - ra pro - no - bis pec - ca - to - ri - bus

cresc. *p*
nunc et in ho - ra mor - tis nos - - træ. Sanc - -

cresc. *pp*

- ta, Sanc - ta Ma - ri - - - a,

Ma - ter De - i, o - ra pro no - bis pec - ca - to - ri -

- bus nunc et in ho - ra mor - tis nos - - - træ.

A - men, A - - - - men, A - - - -

- - - - - men.

MOTETS FOR THE YEAR.—No. 57.

(SEVEN DOLORS.)

Stabat Mater.

(CHORUS.)

GREGORIAN.

1st
SOPRANO.

1. Sta - bat Ma - ter do - lo - ros - a ju - xta cru - cem
2. O quam tri - stis et af - fli - cta fu - it il - la
3. Quis est ho - mo, qui non fle - ret, Ma - trem Chri - sti
4. Pro pec - ca - tis su - æ gen - tis, vi - dit Je - sum
5. E - ia Ma - ter fons a - mo - ris, me sen - ti - re

2ND
SOPRANO.

TENOR.

1. Sta - bat Ma - ter do - lo - ros - a ju - xta cru - cem
2. O quam tri - stis et af - fli - cta fu - it il - la
3. Quis est ho - mo, qui non fle - ret, Ma - trem Chri - sti
4. Pro pec - ca - tis su - æ gen - tis, vi - dit Je - sum
5. E - ia Ma - ter fons a - mo - ris, me sen - ti - re

BASS.

ACCOMP.

1. la - cry - mo - sa, dum pen - de - bat Fi - li - us.
2. be - ne - di - cta Ma - ter U - ni - ge - ni - ti.
3. si vi - de - ret in tan - to sup - pli - ci - o?
4. in tor - men - tis, et fla - gel - lis sub - di - tum.
5. vim do - lo - ris, fac, ut te - cum lu - ge - am.

1. la - cry - mo - sa, dum pen - de - bat Fi - li - us.
2. be - ne - di - cta Ma - ter U - ni - ge - ni - ti.
3. si vi - de - ret in tan - to sup - pli - ci - o?
4. in tor - men - tis, et fla - gel - lis sub - di - tum.
5. vim do - lo - ris, fac, ut te - cum lu - ge - am.

1. Cu - jus a - ni - mam ge - men - tem, con - tri - sta - tam
 2. Quæ mœ - re - bat, et do - le - bat, pi - a ma - ter,
 3. Quis non pos - set con - tri - sta - ri, Chri - sti Ma - trem
 4. Vi - dit su - um dul - cem Na - tum, mo - ri - en - do
 5. Fac, ut ar - de - at cor me - um in a - man - do

pp
 1. et do - len - tem per - tran - si - vit gla - di - us.
 2. dum vi - de - bat Na - ti pœ - nas in - cly - ti.
 3. con - tem - pla - ri do - len - tem cum Fi - li - o.
 4. de - so - la - tum, dum e - mi - sit spi - ri - tum.
 5. Chri - stum De - um, ut si - bi com - pla - ce - am.
pp

pp
 1. et do - len - tem per - tran - si - vit gla - di - us.....
 2. dum vi - de - bat Na - ti pœ - nas in - cly - ti.....
 3. con - tem - pla - ri do - len - tem cum Fi - li - o.....
 4. de - so - la - tum, dum e - mi - sit spi - ri - tum.....
 5. Chri - stum De - um, ut si - bi com - pla - ce - am.....
pp

6. Sanc - ta Ma - ter, i - stud a - gas, cru - ci - fi - xi
 7. Fac me te - cum pi - e fle - re, cru - ci - fix - o
 8. Vir - go vir - gi - num præ - cla - ra, mi - hi jam non
 9. Fac me pla - gis vul - ne - ra - ri, fac me cru - ce
 10. Chris - te, cum... sit hinc ex - i - re, da per Ma - trem

6. Sanc - ta Ma - ter, i - stud a - gas, cru - ci - fi - xi
 7. Fac me te - cum pi - e fle - re, cru - ci - fix - o
 8. Vir - go vir - gi - num præ - cla - ra, mi - hi jam non
 9. Fac me pla - gis vul - ne - ra - ri, fac me cru - ce
 10. Chris - te, cum... sit hinc ex - i - re, da per Ma - trem

6. fi - ge pla - gas cor - di me - o va - li - de.
 7. con - do - le - re, do - nec e - go vi - xe - ro.
 8. sis a - ma - ra; fac me te - cum plan - ge - re.
 9. i - ne - bria - ri, et cru - o - re Fi - li - i.
 10. me ve - ni - re ad pal - mam vi - cto - ri - æ.

6. fi - ge pla - gas cor - di me - o va - li - de.
 7. con - do - le - re, do - nec e - go vi - xe - ro.
 8. sis a - ma - ra; fac me te - cum plan - ge - re.
 9. i - ne - bria - ri, et cru - o - re Fi - li - i.
 10. me ve - ni - re ad pal - mam vi - cto - ri - æ.

6. Tu - i Na - ti vul - ne - ra - ti tam di - gna - ti
 7. Jux - ta cru - cem te - cum sta - re, et me - ti - bi
 8. Fac ut por - tem Chri - sti mor - tem, pas - si - o - nis
 9. Flam - mis ne u - rar suc - cen - sus, per te, vir - go,
 10. Quan - do cor - pus mo - ri - e - tur, Fac ut a - ni -

6. pro me pa - ti, pœ - nas me - cum di - vi - de.....
 7. so - ci - a - re in plan - ctu de - si - de - ro.....
 8. fac con - sor - tem, et pla - gas re - co - le - re.....
 9. sim de - fen - sus in di - e ju - di - ci - i.....
 10. -mæ do - ne - tur pa - ra - di - si glo - ri - a.....

MOTETS FOR THE YEAR.—No. 58.

(FESTIVAL OF THE PURITY
OF THE BLESSED VIRGIN MARY.)

Sancta Maria! Succurre miseris.

(DUET AND CHORUS.)

WEBBE.

Larghetto. *tr* *Andantino.*

1ST SOPRANO.
Sanc - ta, sanc - ta Ma - ri - a! sanc - ta Ma - ri - a!

2ND SOPRANO.
Sanc - ta, sanc - ta Ma - ri - a! sanc - ta Ma - ri - a! suc -

ACCOMP.
p

tr

suc - cur - re mi - se - ris, ju - va pu - sil - la - ni - mes;

tr

- cur - re mi - se - ris, ju - va pu - sil - la - ni - mes;

mp

re - fo - ve fle - bi - les, in - ter - ve - ni pro - cle - ro, in -

o - ra pro - po - pu - lo, in -

tr *p*

- ter-ve-ni pro-cle-ro, in-ter-ce-de, in-ter-ce-de pro de-vo-to fe-

- ter-ve-ni pro-cle-ro, in-ter-ce-de, in-ter-ce-de pro de-vo-to fe-

- mi-ne-o se-xu: sen-ti-ant om-nes

- mi-ne-o se-xu: sen-ti-ant om-nes

mp *p*

ju-va-men tu-um, sen-ti-ant om-nes ju-va-men tu-um, sen-ti-ant om-nes

ju-va-men tu-um, sen-ti-ant om-nes ju-va-men tu-um, sen-ti-ant om-nes

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

sf

tu - um ju - va - men, qui - cun - que ce - le - brant tu - am sanc - tam com -

tu - um ju - va - men, qui - cun - que ce - le - brant tu - am sanc - tam com -

tr CHORUS.

- me - mo - ra - ti - o - nem. Sen - tiant om - nes tu - um ju - va - men, qui -

- me - mo - ra - ti - o - nem. Sen - tiant om - nes tu - um ju - va - men, qui -

Sen - tiant om - nes tu - um ju - va - men, qui -

Sen - tiant om - nes tu - um ju - va - men, qui -

- cun - que ce - le - brant tu - am sanc - tam com - me - mo - ra - ti - o - nem.

- cun - que ce - le - brant tu - am sanc - tam com - me - mo - ra - ti - o - nem.

- cun - que ce - le - brant tu - am sanc - tam com - me - mo - ra - ti - o - nem.

- cun - que ce - le - brant tu - am sanc - tam com - me - mo - ra - ti - o - nem.

MOTETS FOR THE YEAR.—No. 59.

(CONFESSOR.)

Ecce sacerdos.

(DUET.)

WEBBE.

Largo.

TENOR. ————— Ec - ce

BASS. ————— Ec - ce

ACCOMP.

sa - cer - dos mag - nus, qui in di - e - bus su - is pla - cuit De - o,

sa - cer - dos mag - nus, qui in di - e - bus su - is pla - cuit De - o,

tr et in - ven - tus est jus - tus. *tr* Ec - ce sa - cer - dos, ec - ce sa - cer - dos

tr et in - ven - tus est jus - tus. Ec - ce sa - cer - dos, sa - cer - dos

tr

mag-nus, qui in di-e-bus su-is pla - - - - - cuit

mag-nus, qui in di-e-bus su-is pla - - - - - cuit De -

tr
De-o et in-ven-tus est jus-tus. Ec-ce sa-cer-dos

- - o et in-ven-tus est jus-tus.

mag-nus, qui in di-e-bus su-is pla-cu-it De-o et in-ven-tus est jus-tus.

qui in di-e-bus su-is pla-cu-it De-o et in-ven-tus est jus-tus.

Ec-ce Sa-cer-dos, Sa-cer-dos mag-nus, qui in di-e-bus

Ec-ce Sa-cer-dos mag-nus, qui in di-e-bus

su - is pla-cuit De - o. Ec - ce sa - cer - dos mag - nus, ec - ce sa - cer - dos mag - nus

su - is pla-cuit De - o. Ec - ce sa - cer - dos, ec - ce sa - cer - dos,

qui in di - e - bus su - is pla-cuit De - o, qui in di - e - bus su - is

qui in di - e - bus su - is pla-cuit De - o, qui in di - e - bus su - is

pla-cuit De - o, et in - ven - tus est jus - tus, et in - ven - tus est jus - tus.

pla-cuit De - o, et in - ven - tus est jus - tus, et in - ven - tus est jus - tus.

a tempo.

MOTETS FOR THE YEAR.—No. 60.

(MARTYRS.)

Qui seminant.

(DUET AND CHORUS.)

WEBBE.

Andante.

ACCOMP.

1ST SOPRANO.

Qui se - mi-nant in la - cry-mis, qui

se - mi-nant in la - cry-mis, in - ex-ul - ta - ti - o - ne me-tent, in ex-ul - ta - ti - o - ne metent.

1ST SOPRANO OR TENOR. *p*

2ND SOPRANO OR BASS. *p*

E - un - tes i - bant, e - un - tes i - bant.

E - un - tes i - bant.

i - bant et fle - bant, mit -

i - bant et fle - bant,

p *cresc.* *f* *tr* *tr* *p*

- ten - tes, mit - ten - tes se - mina su - a. I - bant et fle - bant mit - ten - tes

mit - ten - tes se - mina su - a. I - bant et fle - bant mit - ten - tes

tr *Allegro.*

se - mi - na su - a.

se - mi - na su - a.

Ve - ni - en - tes au - tem, ve - ni - ent, ve - ni - ent cum ex - ul - ta - ti -

Ve - ni - en - tes au - tem, ve - ni - ent, ve - ni - ent cum ex - ul - ta - ti -

o - ne, por - tan - tes, por - tan - tes ma - ni - pu - los su - os, ve - ni - en - tes au - tem

o - ne ve - ni - en - tes au - tem

ve - - ni - ent cum ex - al - ta - ti - o - ne, cum ex - ul - ta - ti - o - ne, por -

ve - - ni - ent cum ex - al - ta - ti - o - ne, cum ex - ul - ta - ti - o - ne, por -

tr - tan - tes ma - ni - pu - los su - os. *f* CHORUS. Ve - ni - en - tes au - tem, ve - ni - ent, ve - ni - ent cum

- tan - tes ma - ni - pu - los su - os. *tr* Ve - ni - en - tes au - tem, ve - ni - ent, ve - ni - ent cum

f Ve - ni - en - tes au - tem, ve - ni - ent, ve - ni - ent cum

Ve - ni - en - tes au - tem, ve - ni - ent, ve - ni - ent cum

ex - ul - ta - ti - o - ne, por - tan - tes, por - tan - tes ma - ni - pu - los su - os, cum
 ex - ul - ta - ti - o - ne, por - tan - tes ma - ni - pu - los su - os, cum
 ex - ul - ta - ti - o - ne, por - tan - tes ma - ni - pu - los su - os, cum
 ex - ul - ta - ti - o - ne, cum

ex - ul - ta - ti - o - ne, cum ex - ul - ta - ti - o - ne.
 ex - ul - ta - ti - o - ne, cum ex - ul - ta - ti - o - ne.
 ex - ul - ta - ti - o - ne, cum ex - ul - ta - ti - o - ne, por - tan - tes, por - tan - tes ma -
 ex - ul - ta - ti - o - ne, cum ex - ul - ta - ti - o - ne, por - tan - tes ma -

por - tan - tes ma - ni - pu - los su - os. *tr*
 por - tan - tes ma - ni - pu - los su - os.
 - ni - pu - los..... su - os, por - tan - tes ma - ni - pu - los su - os.
 - ni - pu - los su - os, por - tan - tes ma - ni - pu - los su - os. *tr*

MOTETS FOR THE YEAR.—No. 61.

(ONE MARTYR.)

Justus ut palma.

(QUARTET OR CHORUS.)

W. M. LUTZ.

Andante religioso.

1ST
SOPRANO.

p
Jus-tus ut pal-ma, ut pal-ma flo-re-bit; sic-ut ced-rus Li-ba-

2ND
SOPRANO.

p
Jus-tus ut pal-ma, ut pal-ma flo-re-bit; sic-ut ced-rus Li-ba-

TENOR.

p
Jus-tus ut pal-ma, ut pal-ma flo-re-bit; sic-ut ced-rus Li-ba-

BASS.

p
Jus-tus ut pal-ma, ut pal-ma flo-re-bit; sic-ut ced-rus Li-ba-

ACCOMP.

p

mf
- ni mul-ti-pli-ca-bi-tur: plan-ta-tus in do-mo Do-mi-ni, in
mf
- ni mul-ti-pli-ca-bi-tur: plan-ta-tus in do-mo Do-mi-ni, in
mf
- ni mul-ti-pli-ca-bi-tur: plan-ta-tus in do-mo Do-mi-ni, in
mf
- ni mul-ti-pli-ca-bi-tur: plan-ta-tus in do-mo Do-mi-ni, in

a - tri - is do-mus De - i nos - tri.
 a - tri - is do-mus De - i nos - tri.
 a - tri - is do-mus De - i nos - tri. Bo - num
 a - tri - is do-mus De - i nos - tri Bo-num

p

est con - fi - te - - ri, con - fi - te - - ri
 est..... con - fi - te - - ri, con - fi - te - ri

cresc.

2ND TENOR. 1ST TENOR.

Do - mi - no: et psal - le - re no - mi - ni tu - -

Do - mi - no: et psal - le - re no - mi - ni tu - -

cresc. *f*

ff *mf*

Al - tis - si - me, Al - tis - si - me. Bo - num

ff *mf*

Al - tis - si - me, Al - tis - si - me. Bo - num

ff *mf*

- o, Al - tis - si - me, Al - tis - si - me. Bo - num

ff *mf*

- o, Al - tis - si - me, Al - tis - si - me. Bo - num

ff

est con-fi - te - ri, con - fi - te - ri Do - mi -

est..... con-fi - te - ri, con - fi - te - ri Do - mi -

est con-fi - te - ri, con - fi - te - ri Do - mi -

est con-fi - te - ri, con - fi - te - ri Do - mi -

cresc.

- no: no - mi - ni tu - o. Et

- no: no - mi - ni tu - o. Et

- no: et psal - le - re no - mi - ni tu - o.

- no: et psal - le - re no - mi - ni tu - o.

cresc. *f* *ff* *p*

cresc. *f* *ff* *pp*

psal - le - re no - mi - ni tu - o, tu - o, Al - tis - si - me,

psal - le - re no - mi - ni tu - o, tu - o, Al - tis - si - me,

Al - tis - si - me,

et psal - le - re no - mi - ni tu - o, Al - tis - si - me,

The first system consists of five staves. The top two staves are vocal lines with lyrics. The third staff is a vocal line with lyrics. The fourth and fifth staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

pp tempo.

tu - o, Al - tis - si - me. Jus - tus ut pal - ma, ut pal - ma flo -

pp

tu - o, Al - tis - si - me. Jus - tus ut pal - ma, ut pal - ma flo -

pp

tu - o, Al - tis - si - me. Jus - tus ut pal - ma, ut pal - ma flo -

pp

tu - o, Al - tis - si - me. Jus - tus ut pal - ma, ut pal - ma flo -

rall.

The second system consists of five staves. The top two staves are vocal lines with lyrics. The third staff is a vocal line with lyrics. The fourth and fifth staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The system includes dynamic markings *pp* and *pp*, and a tempo marking *pp tempo.* and a *rall.* marking.

re - bit; si - cut ce - drus Li - ba - ni mul - ti - pli - ca - bi -

re - bit: si - cut ce - drus Li - ba - ni mul - ti - pli - ca - bi -

re - bit: si - cut ce - drus Li - ba - ni mul - ti - pli - ca - bi -

re - bit: si - cut ce - drus Li - ba - ni mul - ti - pli - ca - bi -

tur..... A - - - men.....

tur..... A - - - men.....

tur..... A - - - men.....

tur..... A - - - men.....

MOTETS FOR THE YEAR.—No. 62.

(APOSTLES.)

Gloria et honore.

(QUARTET AND CHORUS.)

W. M. LUTZ.

TENOR.

Glo-ria et ho-no-re

ACCOMP.

mf

Detailed description: This system shows the beginning of the piece. The Tenor part starts with a whole rest followed by a half note G4, then a quarter note A4, and a quarter note B4. The accompaniment begins with a piano introduction in 3/8 time, marked *mf*. The lyrics 'Glo-ria et ho-no-re' are written below the Tenor staff.

co-ron-as-ti e-um: et con-sti-tu-is-ti e-um

Detailed description: The Tenor part continues with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The accompaniment continues with a similar rhythmic pattern. The lyrics 'co-ron-as-ti e-um: et con-sti-tu-is-ti e-um' are written below the Tenor staff.

su-per o-pe-ra ma-nu-um tu-a-rum, su-per o-pe-ra ma-nu-

accel. and cresc.

Detailed description: The Tenor part continues with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The accompaniment continues with a similar rhythmic pattern. The lyrics 'su-per o-pe-ra ma-nu-um tu-a-rum, su-per o-pe-ra ma-nu-' are written below the Tenor staff. The tempo and dynamics marking '*accel. and cresc.*' is placed above the Tenor staff.

2ND SOPRANO.

Glo-ria et ho-no-re co-ro-na-sti

um tu-a-rum, Do-mi-ne. Hic est sa-

pp

Detailed description: The 2nd Soprano part begins with a whole rest, then a half note G4, a quarter note A4, and a quarter note B4. The accompaniment continues with a similar rhythmic pattern. The lyrics 'Glo-ria et ho-no-re co-ro-na-sti' are written below the Soprano staff. The lyrics 'um tu-a-rum, Do-mi-ne. Hic est sa-' are written below the Soprano staff. The dynamics marking '*pp*' is placed below the Soprano staff.

e - um: et con - sti - tu - is - ti e - um su - per
 cer - dos, quem co - ro - na - vit Do - mi - nus, hic est sa -

o - pe - ra ma - nu - um tu - a - rum, su - per o - - pe - ra
 cer - dos, quem co - ro - na - vit Do - mi - nus, quem
cresc. accel.
cresc. accel.

1ST SOPRANO.
 2ND SOPRANO.
 TENOR.
 BASS.

Glo - ria et ho -
 ma - nu - um tu - a - rum, Do - mi - ne.
 co - ro - na - vit Do - mi - nus. Glo - ria et ho -

- no - re co - ro - na - sti e - um et con - sti - tu - is - ti
 hic est sa - cer - dos, quem co - ro - na - vit
 - no - re co - ro - na - sti e - um et con - sti - tu - i - sti

e - - um su - per o - pe - ra ma - nu - um tu -
 Do - mi - nus hic est sa - cer - dos, quem co - ro -
 e - - um su per o - pe - ra ma - nu - um tu -

- a - rum, su - per o - pe - ra ma - nu - um tu - a - rum, Do - mi -
 - na - vit Do - - mi - nus, quem co - ro - na - vit Do mi -
 - a - rum, su - per o - pe - ra ma - nu - um tu - a - rum, Do - mi -

This system contains the first three vocal staves and the piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes, with a *p* dynamic marking.

- ne, hic est sa - cer - dos,
 - nus,
 - ne, hic est sa -

Glo - ria et ho - no - re co - ro - na - sti e - um et

This system continues the vocal and piano parts. The piano accompaniment includes triplets and a *f* dynamic marking.

p

quem co - ro - na - vit Do - mi - nus.

Do - mi - nus.

- cer - dos, quem co - ro - na - vit Do - mi - nus.

con - sti - tu - is - - ti e - - - um

Detailed description: This system contains five staves. The top staff is a vocal line in G major with lyrics 'quem co - ro - na - vit Do - mi - nus.' The second staff is a vocal line with lyrics 'Do - mi - nus.' The third staff is a vocal line with lyrics '- cer - dos, quem co - ro - na - vit Do - mi - nus.' The fourth staff is a bass line with lyrics 'con - sti - tu - is - - ti e - - - um'. The fifth staff is a piano accompaniment consisting of two staves (treble and bass clef) with a rhythmic pattern of eighth and sixteenth notes.

Hic est sa - cer - dos, hic est sa - cer - dos,

Hic est sa - cer - dos, quem co - ro -

Hic est sa - cer - dos, quem co - ro - na - vit,

su - per o - pe - ra ma - nu - um tu - a - rum, su - per

Detailed description: This system contains five staves. The top staff is a vocal line with lyrics 'Hic est sa - cer - dos, hic est sa - cer - dos,'. The second staff is a vocal line with lyrics 'Hic est sa - cer - dos, quem co - ro -'. The third staff is a vocal line with lyrics 'Hic est sa - cer - dos, quem co - ro - na - vit,'. The fourth staff is a bass line with lyrics 'su - per o - pe - ra ma - nu - um tu - a - rum, su - per'. The fifth staff is a piano accompaniment consisting of two staves (treble and bass clef) with a rhythmic pattern of eighth and sixteenth notes.

cresc.

hic est sa - cer - - - dos, quem co - ro - na - vit Do - mi -
 - na - - vit..... Do - mi - nus, quem co - ro - na - vit Do - mi -
 quem co - ro - na - vit Do - mi - nus, quem
 o - - pe - ra ma - nu - um tu - a - rum Do - mi -

- nus, quem co - ro - na - vit Do - mi - nus. Quem
 - nus, quem co - ro - na - vit Do - mi - nus. Quem
 co - ro - na - vit Do - mi - nus. Hic est sa - cer - dos
 - ne; quem co - ro - na - vit Do - mi - nus. Hic est sa - cer - dos

co-ro-na-vit Do-mi-nus, quem co-ro-na-vit Do-mi-nus,
 co-ro-na-vit Do-mi-nus, quem co-ro-na-vit Do-mi-nus,
 quem co-ro-na-vit Do-mi-nus, co-ro-na-vit Do-mi-nus,
 quem co-ro-na-vit Do-mi-nus, hic

f
con 8va.

f
 quem co-ro-na-vit, co-ro-na-vit Do-mi-nus
f
 quem co-ro-na-vit, co-ro-na-vit Do-mi-nus
f
 quem co-ro-na-vit Do-mi-nus, co-ro-
 est... sa-cer-dos quem co-ro-na-vit Do-mi-nus

f
f coi 8va.

hic est sa - cer - - dos,
 hic est sa - cer - dos, quem co-ro-
 - na - - - vit, co - ro - na - - - - vit
 hic est sa - cer - dos,

quem co - ro - na - vit Do - mi - nus.....
 - na - - - - vit Do - mi - nus.....
 Do - - mi - - nus, Do - mi - nus.....
 quem co - ro - na - - - vit, Do - mi - nus.....

MOTETS FOR THE YEAR.—No. 63.

(VIRGINS AND HOLY WOMEN.)

Diffusa.

(QUARTET OR CHORUS.)

W. M. LUTZ.

Andante.

BASS SOLO.

Dif - fu - sa est gra - ti - a in la - bi - is tu - is, prop - te - re - a be - ne -

ACCOMP.

- dix - it te De - us in æ - ter - num, in æ -

TENOR.

Dif - fu - sa est gra - ti - a in la - bi - is tu - is, prop -

Tutti.

- ter - num. Prop - ter ve - ri - ta - tem, man - su - e - tu - di - nem, et..... jus -

te - re - a be - ne - dix - it te De - us in æ -
 - ti - ti - am: et de - du - - - cet..... te mi - ra - bi - -

2ND SOPRANO.

Dif - fu - sa est gra - ti - a in
 - ter - - - num, in æ - ter - num. Propter ve - ri - ta - tem et... man - sue -
 - - li - ter dex - te - ra tu - a. Au - di fi - li - a, et vi - de, et in -

SOLO.

la - bi - is tu - is, prop - te - re - a be - ne - dix - it te De - - -
 - tu - di - nem e - jus et jus - ti - ti - am: et de du - - - cet.....
 - cli - na au - rem tu - am, qui - a con - cu - pi - vit Rex spe - ci - em tu - am. Vultum tu - am de - pre - ca -

mf *p*

- us in æ - ter - - - num, in æ -
 te mi - ra - bi - - - li - - ter dex - te - ra
 - bun - tur om - ne di - vi - tes ple - bis: fi - li - æ Re - gum in ho - no - re

Dif - fu - sa est gra - ti - a in la - bi - is
 - ter - num. Propter ve - ri - ta - tem, et man - su - e tu - di - nem,
 tu - a. Au - di, fi - li - a, et vi - de, et in - cli - na au - rem
 tu - o. Ad - du - cen - tur Re - gi vir - gi - nes post e - am, post

MOTETS FOR THE YEAR.—No. 64.

Asperges.

(CHORUS.)

GREGORIAN.

Intoned by the celebrant.

1ST SOPRANO.
A - sper - - ges.... me, Do - - mi - ne,.....

2ND SOPRANO.
A - sper - - ges.... me, Domi - - ne,.....

TENOR.
A - sper - - ges.... me, Do - - mi - ne,.....

BASS.
A - sper - - ges.... me, Domi - - ne,.....

ACCOMP.
[Piano accompaniment]

The first system of the musical score consists of five staves. The top four staves are for vocal parts: 1st Soprano, 2nd Soprano, Tenor, and Bass. Each staff begins with a treble clef and a key signature of one sharp (F#). The lyrics are written below each staff. The 5th staff is for the piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of one sharp. The music is in a simple, rhythmic style characteristic of Gregorian chant.

hys - so - po,.... et..... mun - da..... bor: la - va - bis me,

hys - so - po,.... et mun - da..... bor: la - va - bis me,

hys - so - po,.... et..... mun - da..... bor: la - va - bis.... me,

hys - so - po,.... et mun - da..... bor: la - va - bis.... me,

ACCOMP.
[Piano accompaniment]

The second system of the musical score consists of five staves. The top four staves are for vocal parts: 1st Soprano, 2nd Soprano, Tenor, and Bass. Each staff begins with a treble clef and a key signature of one sharp (F#). The lyrics are written below each staff. The 5th staff is for the piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of one sharp. The music continues in the same style as the first system.

FINE.

et..... su - per ni - vem de..... al - ba - bor.

et su - per ni - vem de al - ba - bor.

et su - per ni - vem de..... al - - ba - bor.

et su - per ni - vem de al - ba - bor.....

FINE.

mi - se - re - re me - i, De - - us,....

mi - se - re - re me - i, De - - us,.....

mi - se - re - re me - i, De - - us,....

mi - se - re - re me - i, De - - us,....

se - cun - dum ma - gnam mi - se - ri - cor - di - am tu - am.

se - cundum magnam misericor - - - di - am tu - am.

se - cundum magnam misericor - - - di - am tu - am.

se - cundum magnam misericor - - - di - am tu - am.

* Glo - - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i san - cto.

Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i san - cto.

Gloria Pa - tri, et Fi - lio, et Spi - ri - tu - i san - cto.

Glo - ri - a Pa - tri, et Fi - lio, et Spi - ri - tu - i san - cto.

* Passion and Palm Sunday the Gloria Patri is omitted.

sic - ut e - rat in prin - ci - pi - o, et nunc, et sem - per,

sic-ut erat in principio, et nunc, et sem - per,

sic - ut erat in principio, et nunc, et sem - per,

sic - ut erat in principio, et nunc, et sem - per,

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

et in sæcula sæ - - cu - lo - rum. A - - men

et in sæcula sæ - cu - lo - rum. A - - men.

et in sæcula sæ - cu - lo - rum. A - - men.

Repeat D.C. sin al fine.

MOTETS FOR THE YEAR.—No. 65.

(IN PASCHAL TIME.)

Vidi aquam.

(DUET OR CHORUS.)

WEBBE.

PRIEST 1st time. CHOIR. *Moderato.*

1ST SOPRANO. *f*
Vi - di..... a - quam e - gre - di - en - tem de tem - plo

2ND SOPRANO. *ad lib.* *f*
Vi - di..... a - quam e - gre - di - en - tem de tem - plo

TENOR. *ad lib.* *f*
Vi - di..... a - quam e - gre - di - en - tem de tem - plo

BASS. *f*
Vi - di..... a - quam e - gre - di - en - tem de tem - plo

ACCOMP. *f*

tr

à la - te - re de - xtro Al - le - lu - ja, al - le - lu - - ja:

à la - te - re de - xtro Al - le - lu - ja, al - le - lu - - ja:

à la - te - re de - xtro Al - le - lu - ja, al - le - lu - - ja:

à la - te - re de - xtro Al - le - lu - ja, al - le - lu - - ja:

et om - nes, ad quos per - ve - nit a - qua is - ta, sal - vi fac - ti

et om - nes, ad quos per - ve - nit a - qua is - ta, sal - vi fac - ti

et om - nes, ad quos per - ve - nit a - qua is - ta, sal - vi fac - ti

et om - nes, ad quos per - ve - nit a - qua is - ta, sal - vi fac - ti

sunt, et di - cent: Al - le - lu - ja, al - le - lu - - ja. *tr* FINE.

sunt, et di - cent: Al - le - lu - ja, al - le - lu - - ja.

sunt, et di - cent: Al - le - lu - ja, al - le - lu - - ja.

sunt, et di - cent: Al - le - lu - ja, al - le - lu - - ja.

FINE.

PSALMNY.

Con - fi - te - mi - ni Do - mi - no, quo - ni - am bo - nus: quo - ni - am in sæ - cu - lum

Con - fi - te - mi - ni Do - mi - no, quo - ni - am bo - nus: quo - ni - am in sæ - cu - lum

Con - fi - te - mi - ni Do - mi - no, quo - ni - am bo - nus: quo - ni - am in sæ - cu - lum

Con - fi - te - mi - ni Do - mi - no, quo - ni - am bo - nus: quo - ni - am in sæ - cu - lum

mi - se - ri - cor - di - a e - - jus. Glo - - ri - a Pa - tri, et Fi - li - o,

mi - se - ri - cor - di - a e - - jus. Glo - - ri - a Pa - tri, et Fi - li - o,

mi - se - ri - cor - di - a e - - jus. Glo - - ri - a Pa - tri, et Fi - li - o,

mi - se - ri - cor - di - a e - - jus. Glo - - ri - a Pa - tri, et Fi - li - o,

et Spi - ri... tu - i sanc - to. Si - cut e - rat in prin - ci - pi - o,

et Spi - ri... tu - i sanc - to. Si - cut e - rat in prin - ci - pi - o.

et Spi - ri... tu - i sanc - to. Si - cut e - rat in prin - ci - pi - o,

et Spi - ri... tu - i sanc - to. Si - cut e - rat in prin - ci - pi - o,

Repeat Vidē aquam sū al fine. ^

et... nunc, et sem - per, et in sæ - cu - la sæ - cu - lo - rum. A - men.

et... nunc, et sem - per, et in sæ - cu - la sæ - cu - lo - rum. A - men.

et... nunc, et sem - per, et in sæ - cu - la sæ - cu - lo - rum. A - men.

et... nunc, et sem - per, et in sæ - cu - la sæ - cu - lo - rum. A - men.

MOTETS FOR THE YEAR.—No. 66.

(PRAYER FOR THE KING.)

Domine saluum fac.

(CHORUS.)

MARTINI.

1ST SOPRANO.

2ND SOPRANO.

TENOR.

BASS.

ACCOMP.

Do - mi - ne, Do - mi - ne sal - vum fac Re - gem nos -

Do - mi - ne, Do - mi - ne sal - vum fac Re - gem nos -

Do - mi - ne, Do - mi - ne sal - vum fac Re - gem nos -

Do - mi - ne, Do - mi - ne sal - vum fac Re - gem nos -

- trum E - du - ar - - dum. et ex - au - di nos in di - e,

- trum E - du - ar - - dum. et ex - au - di nos in di - e,

- trum E - du - ar - - dum. et ex - au - di nos in di - e,

- trum E - du - ar - - dum. et ex - au - di nos in di - e,

qua in - vo - ca - ve - ri - mus te; ... et... ex -
 qua in - vo - ca - ve - ri - mus te;
 qua in - vo - ca - ve - ri - mus te; ... et... ex -
 qua in - vo - ca - ve - ri - mus te; et ex - au -

- au - di nos..... in di - e, in di - - e, qua in -
 et ex - au - di nos in di - e, qua in -
 - au - di nos..... in di - e, in di - - e, qua in -
 - di nos in di - e, in di - e, qua in -
 - au - di nos..... in di - e, in di - - e, qua in -

- vo - ca - ve - ri - mus te. Glo - ri - a Pa - tri et Fi - li -
 - vo - ca - ve - ri - mus te. Glo - ri - a Pa - tri et Fi - li -
 - vo - ca - ve - ri - mus te. Glo - ri - a Pa - tri et Fi - li -
 - vo - ca - ve - ri - mus te. Glo - ri - a Pa - tri et Fi - li -

- o, et spi-ri-tu-i sanc - to; si - cut e - rat, si - cut

- o, et spi-ri-tu-i sanc - to; si - cut e - rat, si - cut

- o, et spi-ri-tu-i sanc - to; si - cut e - rat, si - cut

- o, et spi-ri-tu-i sanc - to; si - cut e - rat, si - cut

e - rat in prin - ci - pi-o et nunc et.... sem - per,

e - rat in prin - ci - pi-o et nunc et sem - per,

e - rat in prin - ci - pi-o et nunc et sem - per,

e - rat in prin - ci - pi-o et nunc et sem - per, et in

et... in sæ-cu-la sæ - - cu - lo - rum, in sæ-cu -

et in sæ - cu - la sæ - cu - lo - rum,

et... in sæ-cu-la sæ - - cu - lo - rum, in sæ-cu -

sæ - cu - la sæ - cu - lo - - rum

la sæ-cu - lo - rum. A - - men, A - - men.

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

la sæ-cu - lo - rum. A - - men, A - - men.

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

MOTETS FOR THE YEAR.—No. 67.

Magnificat.

(SOLI AND CHORUS.)

WEBBE.

1ST SOPRANO. *f* Mag - - ni - fi - cat anima me - a Do - mi - num.

2ND SOPRANO. *f* Mag - - ni - fi - cat anima me - a Do - mi - num.

TENOR. *f* Mag - - ni - fi - cat anima me - a Do - mi - num.

BASS. *f* Mag - - ni - fi - cat anima me - a Do - mi - num.

ACCOMP. *f*

SOLO. *tr*

Et ex - ul - ta - vit spi - ri - tus me - us: in De - o sa - lu - ta - ri...

p

tr

me - - o. Qui - a re - spe - xit hu - mi - li - ta - tam.

hu - mi - li - ta - tem an - cil - læ su - æ: ec - ce e - nim ex hoc be -

- a - tam me di - cent om - nes.... ge - ne - ra - ti - o - nes.

DUET.
1ST SOPRANO.

Qui - a fe - cit mi - hi ma - gna, mi - hi

2ND SOPRANO.
Qui - a fe - cit mi - hi ma - gna mi - hi

ma - gna qui po - tens est:.... et sanc - tum.... no - men,

ma - gna qui po - tens est:.... et sanc - tum.... no - men,

no - men e - jus, sanc - tum no - men e - - - - jus. *tr*

no - men e - jus, sanc - tum no - men e - - - - jus. *tr*

CHANT.
f 1ST SOPRANO.

Et... mi-*sericordia* ejus a proge-*nie* in pro-*ge* - *ni*-es, timen - *ti*-bus e - um.

f 2ND SOPRANO.

Et... mi-*sericordia* ejus a proge-*nie* in pro-*ge* - *ni*-es, timen - *ti*-bus e - um.

f TENOR.

Et *misericordia* ejus a proge-*nie* in pro-*ge* - *ni*-es, timen - *ti*-bus e - um.

f BASS.

Et *misericordia* ejus a proge - *nie* in proge-*ni*es, timen - *ti*-bus e - um.

BASS SOLO.

Fe - cit po - ten - ti - am in bra - - chio su - o: dis -

- per - sit su - per - bos men - te cor - dis su - i. *tr*

1ST SOPRANO SOLO.

De - po su - it po - ten - tes de se - de:

2ND SOPRANO SOLO. *tr*

Et ex - al - ta - vit hu - mi - les.

The score features a 1st Soprano Solo line and a 2nd Soprano Solo line. The piano accompaniment is written for the right and left hands. The lyrics are: "De - po su - it po - ten - tes de se - de: Et ex - al - ta - vit hu - mi - les." The 2nd Soprano Solo line includes a trill (*tr*) over the word "hu".

QUINTET.

E - su - ri - en - tes im - ple - vit bo - nis: et di - vi - tes di - mi - sit in

E - su - ri - en - tes im - ple - vit bo - nis: et di - vi - tes di - mi - sit in

E - su - ri - en - tes im - ple - vit bo - nis: et di - vi - tes di - mi - sit in

E - su - ri - en - tes im - ple - vit bo - nis: et di - vi - tes di - mi - sit in

The score is for a quintet of voices and piano accompaniment. All vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass) sing the same lyrics: "E - su - ri - en - tes im - ple - vit bo - nis: et di - vi - tes di - mi - sit in". The piano accompaniment provides harmonic support. The lyrics are: "E - su - ri - en - tes im - ple - vit bo - nis: et di - vi - tes di - mi - sit in".

Solo.

tr

a - nes. Sus - ce - pit Is - ra - el pu - e - rum su - um: re - cor -

a - nes.

a - nes.

a - nes.

The score is for a solo voice and piano accompaniment. The lyrics are: "a - nes. Sus - ce - pit Is - ra - el pu - e - rum su - um: re - cor -". The solo line includes a trill (*tr*) over the word "a". The piano accompaniment is written for the right and left hands. The lyrics are: "a - nes. Sus - ce - pit Is - ra - el pu - e - rum su - um: re - cor -".

QUINTET.

da - tus, re - cor - da - tus mi - se - ri - cor - di - æ..... su - æ. *tr*

re - cor - da - tus mi - se - ri - cor - di - æ..... su - æ. *tr*

re - cor - da - tus mi - se - ri - cor - di - æ..... su - æ.

re - cor - da - tus mi - se - ri - cor - di - æ..... su - æ. *tr*

Solo.

Si - cut lo - cu - tus est ad Pa - tres nos - tros: A - braham et se - mi - ni e - jus in se - cu - la. *tr*

QUINTET.

Glo - ri - a..... Pa - tri et Fi - li -

Glo - ri - a..... Pa - tri et Fi - li -

Glo - ri - a..... Pa - tri et Fi - li -

Glo - ri - a..... Pa - tri et Fi - li -

Glo - ri - a..... Pa - tri et Fi - li -

pp *fz* *pp* *fz* *pp* *fz* **Tutti.**

- o, et..... Spi - ri - tui sanc - to: si - cut e - rat in... prin -

- o, et..... Spi - ri - tui sanc - to: si - cut e - rat in... prin -

- o, et..... Spi - ri - tui sanc - to: si - cut e - rat in prin -

- a, et..... Spi - ri - tui sanc - to: si - cut e - rat in prin -

- ci - pi - o, et nunc, et nunc et sem - per, et in sæ - cu -

- ci - pi - o, et nunc et sem - per, et nunc et sem - per, et in sæ - cu -

- ci - pi - o, et nunc et sem - per, et nunc et sem - per et in sæ - cu -

- ci - pi - o, et nunc, et nunc et sem - per, et... in sæ - cu -

- la sæ - cu - lo - rum A - - men, A - - men, A - men.

- la sæ - cu - lo - rum A - - men, A - - men, A - men.

- la sæ - cu - lo - rum A - - men, A - - men, A - men.

- la sæ - cu - lo - rum, A - men, A - - men, A - men.

MOTETS FOR THE YEAR.—No. 68.

(FROM FIRST SUNDAY IN ADVENT TILL THE
PURIFICATION.)

Alma Redemptoris.

(SOLO AND CHORUS.)

WEBBE.

ACCOMP.

Andantino.

mf



SOPRANO SOLO.

Al - ma, Al - ma, Al - - - ma

tr

p



Re-dempto-ris ma - ter, quæ per - vi - a cæ - li por - ta ma - nes, Et



stel - la ma - ris, suc - cur - re ca - den - ti.

dim. tr



CHORUS.
1ST SOPRANO.

Por - ta ma - nes, et stel - la ma - ris, suc - cur - re ca - den - ti. *tr*

2ND SOPRANO.

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

TENOR.

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

BASS.

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

f

SOLO.

Sur - ge - re qui cu - rat po - -

tr
- pu - lo; tu quæ ge - nu - i - sti, Na - tu - ra mi - ran - te, tu - um sanc - tum

ge - ni - to - rem, tu - um sanc - tum ge - ni - to - rem, *tr*
dim. *cresc.*

f CHORUS.

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

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

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

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

tr

ge - ni - to - rem;

tr

ge - ni - to - rem;

ge - ni - to - rem;

ge - ni - to - rem;

SOLO.

Vir - go pri - us ac... po - ste - ri - us; Ga - brie - lis ab - o - re,

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

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

dim. tr

dim. *f*

CHORUS.

f Pec - ca - to - rum mi - se - re - re, pec - ca - to - rum

f Pec - ca - to - rum mi - se - re - re, pec - ca - to - rum

f Pec - ca - to - rum mi - se - re - re, pec - ca - to - rum

f Pec - ca - to - rum mi - se - re - re, pec - ca - to - rum

tr mi - se - re - re.

tr mi - se - re - re.

mi - se - re - re.

mi - se - re - re.

mi - se - re - re.

rall.

p

MOTETS FOR THE YEAR.--No. 69.

(FROM THE PURIFICATION TILL MAUNDAY THURSDAY.)

Ave Regina.

(SOLI AND CHORUS.)

WEBBE.

Allegro moderato.

1ST SOPRANO.

2ND SOPRANO.

TENOR.

BASS.

ACCOMP.

A - ve

A - ve Re - gi - na, Re - gi - na cœ - lo - rum,

p

Detailed description: This block contains the first system of the musical score. It features five staves: 1st Soprano, 2nd Soprano, Tenor, Bass, and Accompaniment. The key signature is one flat (B-flat) and the time signature is common time (C). The tempo is marked 'Allegro moderato'. The lyrics 'A - ve' are written under the 1st Soprano staff. The lyrics 'A - ve Re - gi - na, Re - gi - na cœ - lo - rum,' are written under the Tenor staff. The accompaniment starts with a piano (*p*) dynamic. The Tenor staff includes a fermata over the final note of the phrase.

tr

Do - mi - na an - ge - lo - rum,

Sal - ve ra - dix, sal - ve

Detailed description: This block contains the second system of the musical score. It features five staves: 1st Soprano, 2nd Soprano, Tenor, Bass, and Accompaniment. The lyrics 'Do - mi - na an - ge - lo - rum,' are written under the 1st Soprano staff, with a trill (*tr*) over the final note. The lyrics 'Sal - ve ra - dix, sal - ve' are written under the Tenor staff. The accompaniment continues with a piano (*p*) dynamic. The Tenor staff includes a fermata over the final note of the phrase.

Sal - ve

Sal - ve

por - ta, Sal - ve

Ex qua mun - do lux est or - ta. Sal - ve

ra - dix, sal - ve por - ta, ex.... qua.... mun - do lux est

ra - dix, sal - ve por - ta, ex qua mun - do lux est

ra - dix, sal - ve por - ta, ex qua mun - do lux est....

ra - dix, sal - ve por - ta, ex qua mun - do lux est

f
 or - ta, ex qua mun - do lux est or - ta.
f
 or - ta, ex qua mun - do lux est or - ta.
f
 or - ta, ex qua mun - do lux est or - ta. Gau - de vir - go
f
 or - ta, ex qua mun - do lux est or - ta.

Su - per om - nes spe - ci - o - sa;
 glo - ri - o - sa,

tr

Va - le, va - le o val - de, de - co - ra,
et pro no-bis Chris-tum ex -

mf Va - le, va - le o val - de, de - co - ra et pro no-bis *cresc.*
mf Va - le, va - le o val - de, de - co - ra et pro no-bis *cresc.*
mf Va - le, va - le o val - de, de - co - ra et pro no-bis
tr - o - ra. *mf* Va - le, va - le o val - de, de - co - ra et pro no-bis

p Chris - tum, Chris - tum ex - o - ra, pro no - bis Chris - tum ex - o - ra. *f* *tr*
p Chris - tum, Chris - tum ex - o - ra, pro no - bis Chris - tum ex - o - ra. *f* *tr*
p Chris - tum, Chris - tum ex - o - ra, pro no - bis Chris - tum ex - o - ra. *f*
p Chris - tum, Chris - tum ex - o - ra, pro no - bis Chris - tum ex - o - ra. *f* *tr*

MOTETS FOR THE YEAR.—No. 70.

(FROM HOLY SATURDAY TILL TRINITY EVE.)

Regina coeli.

(SOLI OR CHORUS.)

WEBBE.

Andante.

1ST SOPRANO.
Re - gi - na cœ - li, Re - gi - na cœ - li læ - ta - - - re,

2ND SOPRANO.
Re - gi - na cœ - li, Re - gi - na cœ - li læ - ta - - - re,

TENOR.

BASS.

ACCOMP.
p

This section of the score is for the solo voices and accompaniment. It begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The tempo is marked 'Andante'. The first two staves are for the 1st and 2nd Sopranos, both with lyrics. The Tenor and Bass staves are empty. The accompaniment is shown in grand staff notation (treble and bass clefs) with a piano dynamic marking 'p'. The music features a melodic line with a trill at the end of the phrase.

CHORUS.
f Moderato.

Al - le - lu - ja, al - le - lu - ja, al - - - le - lu - ja.

Al - le - lu - ja, al - le - lu - ja, al - - - le - lu - ja.

Al - le - lu - ja, al - le - lu - ja, al - - - le - lu - ja.

Al - le - lu - ja, al - le - lu - ja, al - - - le - lu - ja.

Al - le - lu - ja, al - le - lu - ja, al - - - le - lu - ja.

f

This section is for the chorus and accompaniment. It starts with a treble clef, two sharps key signature, and common time. The tempo is 'Moderato' and the dynamics are 'f' (forte). There are five vocal staves, each with the lyrics 'Al - le - lu - ja, al - le - lu - ja, al - - - le - lu - ja.'. The accompaniment is in grand staff notation with a forte dynamic 'f'. The music is more rhythmic and includes trills and slurs.

Andante.

1ST SOPRANO SOLO.

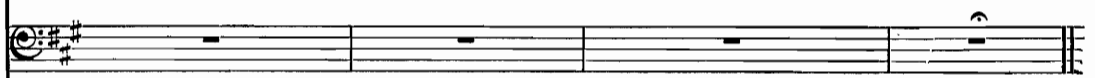


Qui - a quem me - ru - is - ti por - ta - re, quem me - ru - is - ti por - ta - re,

2ND SOPRANO SOLO.

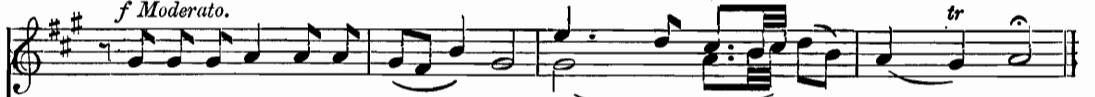


Qui - a quem me - ru - is - ti por - ta - re, quem me - ru - is - ti por - ta - re.



CHORUS.

f *Moderato.*



Al - le - lu - ja, al - le - lu - ja, al - - - le - lu - ja.



Al - le - lu - ja, al - le - lu - ja, al - - - le - lu - ja.



Al - le - lu - ja, al - le - lu - ja, al - - - le - lu - ja.



Al - le - lu - ja, al - le - lu - ja, al - - - le - lu - ja.



f SOLO.

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

f SOLO.

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

CHORUS.

f Al - le - lu - ja, al - le - lu - ja, al - - - le - lu - ja.

f Al - le - lu - ja, al - le - lu - ja, al - - - le - lu - ja.

f Al - le - lu - ja, al - le - lu - ja, al - - - le - lu - ja.

f Al - le - lu - ja, al - le - lu - ja, al - - - le - lu - ja.

Andante.

SOLO.

O - - ra, o - - ra, o ra pro no - bis De - um, *tr*

O - - ra, o - - ra, o - ra pro no - bis De - um, *tr*

The first section consists of two vocal staves and piano accompaniment. The vocal parts are marked 'SOLO.' and 'Andante.' with a dynamic of 'p'. The lyrics are 'O - - ra, o - - ra, o ra pro no - bis De - um,'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

CHORUS.

f *Moderato.*

Al - le - lu - ja, al - le - lu - ja, al - - - le - lu - ja. *rall. tr*

Al - le - lu - ja, al - le - lu - ja, al - - - le - lu - ja. *rall. tr*

Al - le - lu - ja, al - le - lu - ja, al - - - le - lu - ja. *rall. tr*

Al - le - lu - ja, al - le - lu - ja, al - - - le - lu - ja. *rall. tr*

The second section consists of four vocal staves and piano accompaniment. The vocal parts are marked 'CHORUS.' and 'Moderato.' with a dynamic of 'f'. The lyrics are 'Al - le - lu - ja, al - le - lu - ja, al - - - le - lu - ja.'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

MOTETS FOR THE YEAR.—No. 71.

(FROM TRINITY EVE TILL ADVENT.)

Salve Regina.

(SOLI AND CHORUS.)

Andante religioso.

WEBBE.

SOPRANO.

TENOR.

BASS.

ACCOMP.

Sal - ve, sal - ve, sal - ve Re - gi - na, ma - ter mi - se - ri -

Sal - ve, sal - ve, sal - ve Re - gi - na, ma - ter mi - se - ri -

Sal - ve, sal - ve, sal - ve Re - gi - na, ma - ter mi - se - ri -

mf

Detailed description: This block contains the first system of the musical score. It features four staves: Soprano, Tenor, Bass, and Accompaniment. The Soprano, Tenor, and Bass parts are vocal lines with lyrics. The Accompaniment part consists of two staves (treble and bass clef) with a dynamic marking of *mf*. The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics for the first system are: "Sal - ve, sal - ve, sal - ve Re - gi - na, ma - ter mi - se - ri -".

- cor - di - æ! ma - ter mi - se - ri - cor - di - æ! vi - ta, dul -

- cor - di - æ! ma - ter mi - se - ri - cor - di - æ! vi - ta, dul -

- cor - di - æ! ma - ter mi - se - ri - cor - di - æ! vi - ta, dul -

Detailed description: This block contains the second system of the musical score, continuing the vocal and accompaniment parts from the first system. The lyrics for the second system are: "- cor - di - æ! ma - ter mi - se - ri - cor - di - æ! vi - ta, dul -". The musical notation continues across the four staves.

SOLL.

- ce - do, et spes no - stra sal - - ve! Ad te cla - ma - mus,

- ce - do, et spes no - stra sal - - - ve!

- ce - do, et spes no - stra sal - - - ve!

tr

ad te cla - ma - mus ex - u - les Fi - lii He - - vae,

SOLL.

Ad te sus - pi - ra - mus ge - men - tes et flen - tes in hac la - chry -

Tutti.

E - ja er - go ad - vo - ca - ta no - stra,

E - ja er - go ad - vo - ca - ta no - stra,

- ma - rum val - le. E - ja er - go ad - vo - ca - ta no - stra,

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

il - los tu - os mi - se - ri - cor - des o - cu - los ad nos con - ver - te et Je - sum, be - ne -

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

fruc - tum ven - tris tu - i, no - bis post hoc ex - i - li - um os - ten - de

- dic - tum fruc - tum ven - tris tu - i, no - bis post hoc ex - i - li - um os - ten - de

no - bis post hoc ex - i - li - um os - ten - de

pp o cle - mens, o pi - a, o dul - cis Vir - go Ma - ri - a.

pp o cle - mens, o pi - a, o dul - cis Vir - go Ma - ri - a.

pp o cle - mens, o pi - a, o dul - cis Vir - go Ma - ri - a.

MOTETS FOR THE YEAR.—No. 72.

Ⓢ salutaris.

(DUET OR CHORUS.)

WEBBE.

Slow.

1ST SOPRANO.
O sa - lu - ta - ris hos - ti - a! Quæ

2ND SOPRANO.
ad lib.
O sa - lu - ta - ris hos - ti - a! Quæ

TENOR.
ad lib.
O sa - lu - ta - ris hos - ti - a! Quæ

BASS.
O sa - lu - ta - ris hos - ti - a! Quæ

ACCOMP.
mf

cœ - li pan - dis os - ti - um: Bel - la pre -

cœ - li pan - dis os - ti - um: Bel - la pre -

cœ - li pan - dis os - ti - - um: Bel - la pre -

cœ - li pan - dis os - ti - - um: Bel - la pre -

tr

- munt hos - ti - li - a: Da ro - bur, fer au - xi - li - um.

tr

- munt hos - ti - li - a: Da ro - bur, fer au - xi - li - um.

- munt hos - ti - li - a: Da ro - bur, fer au - xi - li - um.

- munt hos - ti - li - a: Da ro - bur, fer au - xi - li - um.

U - ni - tri - no - que Do - mi - no, Sit

U - ni - tri - no - que Do - mi - no, Sit

U - ni - tri - no - que Do - mi - no, Sit

U - ni - tri - no - que Do - mi - no, Sit

f *mf*

sem - pi - ter - na glo - ri - a: *tr* Qui vi - tam si - ne

sem - pi - ter - na glo - ri - a: Qui vi - tam si - ne

sem - pi - ter - na glo - ri - a: Qui vi - tam si - ne

sem - pi - ter - na glo - ri - a: Qui vi - tam si - ne

ter - mi - no, no - bis do - net in pa - tri - a. *tr*

ter - mi - no, no - bis do - net in pa - tri - a. *tr*

ter - mi - no, no - bis do - net in pa - tri - a.

ter - mi - no, no - bis do - net in pa - tri - a.

MOTETS FOR THE YEAR.—No. 73.

♩ sacrum convivium.

(DUET OR CHORUS.)

WEBBE.

Lento.
SOLI.

1ST SOPRANO.
2ND SOPRANO. *ad lib.*
TENOR. *ad lib.*
BASS.
ACCOMP.

O sa - crum, o sa - crum, o sa - crum con - vi - vi - um, o

O sa - crum, o sa - crum, o sa - crum con - vi - vi - um, o

O sa - crum, o sa - crum, o sa - crum con - vi - vi - um, o

O sa - crum, o sa - crum, o sa - crum con - vi - vi - um, o

con Sva.

cresc. *tr*

sa - crum con - vi - vi - um, in quo Chris - tus su - mi - tur:

cresc.

sa - crum con - vi - vi - um, in quo Chris - tus su - mi - tur:

cresc.

sa - crum con - vi - vi - um, in quo Chris - tus su - mi - tur:

cresc. *tr*

sa - crum con - vi - vi - um, in quo Chris - tus su - mi - tur:

cresc.

re - co - li - tur me - mo - ri - a pas - - si -

re - co - li - tur me - mo - ri - a pas - - si -

re - co - li - tur me - mo - ri - a pas - - si -

re - co - li - tur me - mo - ri - a pas - - si -

re - co - li - tur me - mo - ri - a pas - - si -

Allegro.
f **TUTTI.**

- o - nis e - - jus: Mens im - ple - tur gra - ti -

- o - nis e - - jus: Mens im - ple - tur gra - ti -

- o - nis e - - jus: Mens im - ple - tur gra - ti -

- o - nis e - - jus: Mens im - ple - tur gra - ti -

- a: et fu - tu - ræ glo - ri - æ no - bis

- a: et fu - tu - ræ glo - ri - æ no - bis

- a: et fu - tu - ræ glo - ri - æ no - bis

- a: et fu - tu - ræ glo - ri - æ no - bis

tr *Adagio.*

pig - nus da - - - tur. * Al - le - lu - - ja.

pig - nus da - - - tur. Al - le - lu - - ja.

pig - nus da - - - tur. Al - le - lu - - ja.

pig - nus da - - - tur. Al - le - lu - - ja.

* Omitted in Advent and Lent.
 Motets for the year.—(346)

MOTETS FOR THE YEAR.—No. 74.

(AT BENEDICTION.)

Tantum ergo.

(CHORUS.)

WEBBE.

1ST SOPRANO.

2ND SOPRANO.

TENOR.

BASS.

ACCOMP.

Tan - tum er - go sa - cra - men - tum, ve - ne - re - mur
Ge - ni - to - ri, ge - ni - to - que, laus et ju - bi -

Tan - tum er - go sa - cra - men - tum, ve - ne - re - mur
Ge - ni - to - ri, ge - ni - to - que, laus et ju - bi -

Tan - tum er - go sa - cra - men - tum, ve - ne - re - mur
Ge - ni - to - ri, ge - ni - to - que, laus et ju - bi -

Tan - tum er - go sa - cra - men - tum, ve - ne - re - mur
Ge - ni - to - ri, ge - ni - to - que, laus et ju - bi -

The first system of the musical score includes staves for 1st Soprano, 2nd Soprano, Tenor, Bass, and Accompaniment. The lyrics are: 'Tan - tum er - go sa - cra - men - tum, ve - ne - re - mur Ge - ni - to - ri, ge - ni - to - que, laus et ju - bi -'.

cer - nu - i: Et an - ti - quum do - cu - men - tum,
la - ti - o: Sa - lus, ho - nor, vir - tus quo - que,

cer - nu - i: Et an - ti - quum do - cu - men - tum,
la - ti - o: Sa - lus, ho - nor, vir - tus quo - que,

cer - nu - i: Et an - ti - quum do - cu - men - tum,
la - ti - o: Sa - lus, ho - nor, vir - tus quo - que,

cer - nu - i: Et an - ti - quum do - cu - men - tum,
la - ti - o: Sa - lus, ho - nor, vir - tus quo - que,

The second system of the musical score continues the lyrics: 'cer - nu - i: Et an - ti - quum do - cu - men - tum, la - ti - o: Sa - lus, ho - nor, vir - tus quo - que,'. It includes staves for Soprano, Tenor, Bass, and Accompaniment.

No - vo Je - dat ri - tu - i: Præ - stet fi - des
 Sit et be - ne - dic - ti - o: Pro - cœ - den - ti

No - vo ce - dat ri - tu - i: Præ - stet fi - des
 Sit et be - ne - dic - ti - o: Pro - cœ - den - ti

No - vo ce - dat ri - tu - i: Præ - stet fi - des
 Sit et be - ne - dic - ti - o: Pro - cœ - den - ti

No - vo ce - dat ri - tu - i: Præ - stet fi - des
 Sit et be - ne - dic - ti - o: Pro - cœ - den - ti

sup - ple - men - tum, sen - su - um de - fec - tu - i.
 ab u - tro - que, com - par sit lau - da - ti - o.

sup - ple - men - tum, sen - su - um de - fec - tu - i.
 ab u - tro - que, com - par sit lau - da - ti - o.

sup - ple - men - tum, sen - su - um de - fec - tu - i.
 ab u - tro - que, com - par sit lau - da - ti - o.

sup - ple - men - tum, sen - su - um de - fec - tu - i.
 ab u - tro - que, com - par sit lau - da - ti - o.

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THE SONGS OF ENGLAND.—Vol. I.

EDITED BY J. L. HATTON.

A hunting we will go
Alice Gray
All in the Downs (Black-eyed Susan)
Anchorsmith (the)
Anchor's weigh'd (the)
Arcthusa (the)
Arrow and the song (the)
A thousand a year
Away to the mountain's brow
Bailiff's daughter of Islington (the)
Banks of Allan Water (the)
Barbara Allen
Bay of Biscay (the)
Begone! Dull Care
Bid me discourse
Blow high, blow low
Blow, blow, thou winter wind
British Grenadiers (the)
Cease your fanning
Cherry ripe
Come, lasses and lads
Dashing White Sergeant (the)
Death of Nelson (the)
Deep, deep sea (the)
Down among the dead men
Drink to me only
Early one morning

Flow, thou regal purple stream
Gaily the Troubadour
Girl I left behind me (the)
Good bye, sweetheart
Hearts of oak
Hearing of the lead (the)
Here's to the maiden of bashful fifteen
Home, sweet home
Hope told a flattering tale
I am a friar of orders grey
I attempt from Love's sickness to fly
I lock'd up all my treasure
It was a lover and his lass
I've been roaming
Jockey to the fair
Jolly young waterman (the)
Lass of Richmond Hill (the)
Leather bottel (the)
Lo! here the gentle lark
Love has eyes
Lovely Nan
Meet me by moonlight
My lodging is on the cold ground
Near Woodstock Town
Now Phoebus sinketh in the west
O, bid your faithful Ariel fly

Oh! firm as oak
Oh! rest thee, babe
Oh! say not woman's heart is bought
Oh! the oak and the ash
Oh, no, we never mention her
O, willow, willow
Pilgrim of love (the)
Plough-boy (the)
Pray, Goody
Pretty mocking bird
Primroses deck the bank's green side
Roast beef of old England (the)
Rocket in the cradle of the deep
Rule Britannia
Safely follow him
Sai-or's journal (the)
Sally in our alley
Sigh no more, ladies
Simon the cellarer
Sh-uid he upbraid
Soldier tired of war's alarms (the)
Soldier's tear (the)
Tell me, Mary, how to woo thee
Till me, my heart
Then farewell! my trim-built wherry

There was a jolly miller
Thorn (the)
Those evening bells
Three fishers
To Anthea
Token (t e)
Tom Bowling
Three Ravens (the)
Under the green wood tree
Vicar of Bray (the)
Village Blacksmith (the)
Wapping old stairs
We all love a pretty girl under the rose
We met—'twas in a crowd
What shall I do to show how much I love her?
While the lads of the village
When forced from dear Bebe
When Vulcan forged the bolt of Jove
Where the bee sucks
With lowly suit and plaintive ditty
Woodpecker (the)
Wolf (the)
Wreck of the Hesperus (the)
Ye twice ten hundred deities

THE SONGS OF ENGLAND.—Vol. II.

EDITED BY J. L. HATTON.

All's one to Jack
All things love thee, so do I
Amo, amas, I love a lass
And has she then fail'd in her truth?
Banks of the blue Moselle (the)
Beautiful maid (the)
Bee proffers honey but bears a sting (the)
Bird of the wilderness
Bloom is on the rye
Breaking of the day (the)
Bring me, boy, a bowl of wine
By dimpled brook
By the gaily circling glass
By the sad sea waves
Come live with me, and be my love (Bishop Hatton)
Do. Do. (Hatton)
Come where the aspens quiver
Come you not from Newcastle?
County Guy
Crabbed age and youth
Cupid's garden
Dulce domum
Ere around the huge oak
Faint and wearily
Follow, follow over mountain

Flowing bowl (the)
Fly away, pretty moth
Fresh and strong the breeze is blowing
From Oberon in fairyland
Garden gate (the)
Haste to the wedding
Heart should be happy and merry
He loves, and rides away
He was famed for deeds at arms
High-mettled racer (the)
How stands the glass around?
Hunt is up (the)
Huntsman, rest
I remember, I remember
Isle of beauty
Is there a heart that never loved?
Jack Rastin
Jania to the wood-robin
Just like love is yonder rose
Kiss, dear maid (the)
Lass that loves a sailor (the)
Let fame sound the trumpet
Little love is a mischievous boy
Love me little, love me long
Love's Ritornella
Love will find out the way
Martin, the man-at-arms

May we ne'er want a friend
Milking pail (the)
Minstrel's request (the)
Mountain maid (the)
My boat is on the shore
My dog and my gun
My friend and pitcher
My heart with love is beating
My pretty Jane
No more by sorrow
Nymphs and shepherds
O, give me but my Arab steed
Old commodore (the)
Old Towler
Oh! 'tis the melody
On, by the spur of valour goaded
Our country is our ship
Phyllida flouts me
Poacher (the)
Poor Jack
Poor Joe, the marine
Queen of May (the)
Rest, warrior, rest
Rose had been washed (the)
Rose of the valley
Said a smile to a tear
Sapling oak (the)
Shells of Ocean

Since first I saw your face
Soldier's adieu (the)
Soldier's dream (the)
Southerly wind and a cloudy sky
Stand to your guns
Storm (the)
Sun is o'er the mountain (the)
Sweet day, so cool
'Thine am I, my faithful fair
Thou soft-flowing Avon
'Tis but fancy's sketch
Titania's song
Tobacco is an Indian weed
To-morrow
Tom Starboard
To the maypole away
To the maypole haste away
True courage
We be three poor mariners
Well of St. Keyne
When pensive I thought of my love
When that I was a little tiny boy
Who deeply drinks of wine
Will Watch
Woodman (the)
Yarico to her lover
You gentlemen of England!

THE SONGS OF ENGLAND.—Vol. III.

EDITED BY EATON FANING.

Adieu to delight
Arise, ye subterranean winds
Bells (the)
Better Land (the) (Sternedale Bennett)
Brave old oak (the)
By the simplicity of Venus' doves
Cold wave my love lies under (the)
Come into the Garden, Maad (Baife)
Deck not with gems
Diver (the)
Flying Dutchman (the)
Friend of the brave
Gaily I take my way
Golden days (Sullivan)
Good night, good night, beloved
Green trees whispered low and mild (the)
Hearts and Homes
Heart bowed down (the)

He swore he'd drink old England dry (Sussex Song)
I dreamt that I dwelt in marble halls
I love the merry sunshine
If my mistress hide her face
I'll be no submissive wife
In this old chair my father sat
It was fifty years ago
Jeannette and Jeannot
John Peel (Old Hunting Song)
Last man (the)
Let the dreadful engines
Light of other days (the)
Long, long ago
Love was once a little boy
Lovers' controversy
Madoline
Mistletoe bough (the)
Monks of old (the)

Near the lake where drooped the willow
Oh! where do fairies hide their heads?
Once again
Outlaw (the)
Over hill, over dale
Parting (the)
Peace of the valley (the)
Phillip the falconer
Phyllis is my only joy
Pilot (the)
Rest, my child
Scenes that are brightest
Sea (the)
Self-banished (the)
She wandered down the mountain side
Take, oh! take those lips away
There is a flower that bloometh
Thou art gone from my gaze

Three ages of love (the)
Through the wood
Thus when the mariner inclined to sleep
Tight little island (the)
'Tis when to sleep
'Tis the harp in the air
Tom Tough
True English sailor (the)
Truth in absence
Wake, my love
We may be happy yet
When daisies pied (As you like it)
When Lubin sings of youth's delight
When other lips
White squall (the)
Why are you wandering here, I pray?
Woman
Yes! let me like a soldier fall

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A Lover's Lament	<i>Lamenti d'un Amante</i>	Ideal Love	<i>Vien Diletta</i>
Dying, yet ere I leave thee	<i>Odi d'un uom' che muore</i>	Thou wert my first love	<i>Tu fosti il primo palpito</i>
The Swallow of Aspromonte	<i>La Rondinella d'Aspromonte</i>	Dost thou remember?	<i>Non ti rammenti?</i>
The Farewell	<i>L'addio</i>	The Angel of Love	<i>L'angelo d'amore</i>
I dreamt thou wert an Angel	<i>Io ti sognai bell' Angelo</i>	Fair Julia	<i>Giulia gentil</i>
The Volunteer's Farewell	<i>L'addio del Volontario</i>		

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The Window	<i>Fenesta che luciva</i>	First Love	<i>Lu Primm' Amore</i>
The Fishermaiden	<i>La Marenarella</i>	Tiritomba	<i>Tiri' omba</i>
The Serenade	<i>Serenata</i>	Little Louisa	<i>La Luisella</i>
Caroline	<i>La Carolina</i>	The Fairy of Amalfi	<i>La fa'a di Amalfi</i>
Santa Lucia	<i>Santa Lucia</i>	From morn till night for thee I sigh	<i>Io te voglio bene assaje</i>
The True Sorrentina	<i>La vera Sorrentina</i>	Graziella	<i>Raziella</i>
Quickly row me!	<i>Voca! Voca!</i>	Cannetella	<i>Cannetella</i>
That which thou'rt now demanding	<i>Chello che tu me dice</i>	Oh, lowly window	<i>Fenesta vascia</i>
The Goldfinch	<i>Lu Cardillo</i>	The Tricoloured Banner	<i>La nocca de tre colore</i>

MILANESE SONGS.

Little Josephine	<i>La Peppinetta</i>	The Brunette	<i>La Moraschina</i>
The lily maiden	<i>La Smortina</i>	The fair maid of Voghera	<i>La bion' ta di Voghera</i>
I'm the son of Bacciccia	<i>Son figlio di Bacciccia</i>	The Shepherdess	<i>La Pastorella</i>
Piero	<i>O gingin</i>		

VENETIAN SONGS.

To my Sweetheart	<i>A Nina</i>	Man	<i>L'omo</i>
To Betsy	<i>A Betina</i>	Marietta and Checo	<i>Marieta e Checo</i>

MODERN ITALIAN SONGS.

Rilla	<i>Rilla</i>	Gordigiani	An Impression	<i>Impressione</i>	Gordigiani
The Mariner	<i>Il Marinaro</i>	Campana	Impossible	<i>Impossibile</i>	"
Reproof	<i>Rimprovero</i>	"	Rosettina	<i>Rosettina</i>	"
Night	<i>La Notte e bella</i>	Guglielmo	Every Saturday shall a lamp be lighted	<i>Ogni S' bato avret il lume acceso</i>	"
Once hope of this fond heart	<i>Speranza del mio cor</i>	Gordigiani	Tra la la	<i>Tra la la</i>	"

THE SONGS OF FRANCE.

WITH ENGLISH AND FRENCH WORDS.

Maiden, tell me I pray ...	<i>Où voulez-vous aller</i>	Gounod	Our Father's reply ...	<i>La réponse du bon Dieu</i>	Masini
The guardian angel ...	<i>L'ange gardien</i>	"	Ave Maria ...	<i>Ave Maria</i>	Pugot
Serenade ...	<i>Quand tu chantes...</i>	"	The fagon's chimé ...	<i>Le carillon du verre</i>	"
The first leaf ...	<i>La première feuille</i>	Lefort	Spring is here ...	<i>L'Avril est là</i>	Wekerlin
The stranger ...	<i>L'étranger</i>	Alary	One only ...	<i>Brunette</i>	"
A song for Christmas ...	<i>Cantique de Noël</i>	Adam	The black cabin-boy ...	<i>Le petit mousse noir</i>	Cheret
Bird, star, and blossom ...	<i>Serenade</i>	Wekerlin	A father's blessing ...	<i>La bénédiction d'un père</i>	Rugel
The song of Fortunio ...	<i>Chanson de Fortunio</i>	Offenbach	The flower-girl ...	<i>La bouquetière des fiancés</i>	Wekerlin
O, Richard, O, my king! ...	<i>O, Richard! O, mon roi!</i>	Gréty	A child's prayer ...	<i>Huit ans</i>	Masini
The farewell waltz ...	<i>La valse des adieux</i>	Nadaud	The language of flowers ...	<i>Les fleurs animées</i>	Arnaud
To Catherine ...	<i>Le pont des soupirs</i>	Offenbach	When sorrow's night ...	<i>Quand de la nuit</i>	Haley
Mem'ries dear ...	<i>Rendez-moi ma patrie</i>	Herold	Diust thou bnt know? ...	<i>Veux-tu mon nom?</i>	Masini
The Madonna ...	<i>La Madonna</i>	Flotow	The gardener's daughter ...	<i>La jardinière du roi</i>	Haas
The lake ...	<i>Le lac</i>	"	Let me still love him ...	<i>Laissez-moi l'aimer</i>	"
Adieu, fair France ...	<i>Adieu, belle France</i>	"	I'm but a Lazzarone ...	<i>Je suis Lazzarone</i>	Henrion
The swallows ...	<i>Les hirondelles</i>	David	Medjà ...	<i>Medjà</i>	Gounod
The response of the flower ...	<i>Une fleur pour réponse</i>	Masini	To die for home and ...	<i>Mourir pour la patrie!</i>	Varney
The Toréador ...	<i>Le Toréador</i>	D'Adhemar	The Parisian ...	<i>La Parisienne</i>	Auber
The sun of Brittany ...	<i>Le soleil de ma Bretagne</i>	Pugot	The departure of the ...	<i>Le chant du départ</i>	"
'Thy voice ...	<i>Ta voix</i>	"	Ever alone! or "The ...	<i>Toujours seul! ou "Le masque de fer"</i>	Boieldieu
The linnet ...	<i>La fauvette du canton</i>	Clapissou	Heaven's festival ...	<i>La Fête du Oiel</i>	"
No, my lord ...	<i>Non, monseigneur</i>	"	Poor flower! poor-maid! ...	<i>Pauvre fleur! pauvre femme!</i>	"
Yes, my lord ...	<i>Oui, monseigneur</i>	"	The swallow's departure ...	<i>Ledépart des hirondelles</i>	Adam
If you regret me ...	<i>Si vous me regrettez</i>	Arnaud	Siska, the Albanian ...	<i>Siska l'Albanaise</i>	Haley
Golden Hair ...	<i>Les cheveux blonds</i>	"	Under the elm-tree ...	<i>Sous l'ormeau</i>	Adam
Afar! ...	<i>Si loin!</i>	Henrion	The Marseillaise ...	<i>La Marseillaise</i>	De l'Isle
The sailor's departure ...	<i>Le départ du marinier</i>	Masini	The Zingara ...	<i>La Zingara</i>	Magnus
My soul, is Heaven's ...	<i>Mon âme à Dieu—mon cœur à toi</i>	Clapissou	The brave Dunois ...	<i>Partant pour la Syrie</i>	Queen Hortense
Hope ever ...	<i>Espère</i>	"	Peter the hermit ...	<i>Pierre l'hermite</i>	Gounod
David singing before Saul ...	<i>David chantant devant Saül</i>	Bordese			
Hidden happiness ...	<i>Bonheur caché</i>	Bois'dieu			

THE SONGS OF SCANDINAVIA AND NORTHERN EUROPE.

EDITED BY J. A. KAPPEY.

RUSSIAN SONGS.

Russian National Anthem	von Loef
At the window	Wariamoff
Stay! oh stay!	"
Ah! tell me why	"
Tears	"
Wanderer's Night Song	"
Peace	"
Parting's Sorrow	"
Nightingale (the)	Albieff
Oh pray!	Markewitsch
Friendship	Derfeldt
Gipsy's Song (the)	von Loef
Oh! tell it her	Kotschombey
Forsaken	Dargomizsky
Jamschick's Complaint	Bachmetieff
Talisman (the)	Tiuf
Cossack's Lullaby (the)	Bachmetieff
Cossack's Song (the)	Grinbaum
Cossack (the)	Ukrainian Song
Three-in-hand	Petersburg Air
Three-in-hand	Moscow Air
Turtle Dove (the)	Old Song
Parting Sorrow	"
Soldier's Farewell (the)	"

POLISH SONGS.

Polish National Song	"
Mazurek: "See the sun yonder"	Old Song
Tell me now, my little darling	"
Laura to Filon	"
Make a bargain	"

LITHUANIAN SONGS.

Daina: "To the Lark"	Ancient Song
Daina: "The Bride's Farewell"	"

FINNISH SONGS.

Bune: "Tho' from poets"	Ancient Song
Wilt thou soon return?	Rocke

SWEDISH SONGS.

National Song: "Charles John"	Du Puy
Midst roses sweet	Prince Gustav of Sweden and Norway
Courting	Lindblad
Summer evening (a)	"
Sparrow (the)	"
On the mountain	"
Young Postillon (the)	"
Old Age	"

SWEDISH SONGS—Continued.

Ah! my sad song dies away	Lindblad
Disappointed expectation	"
Silvio to Laura	"
Ever near	"
Joy	"
Suspicion	"
Afar	"
Missive unto her (a)	Rocke
No more with yearning	"
Beggar-boy (the)	Old Song
Orphan (the)	"
Sorrow's Might	Ancient Ballad
Little Katie	"
Dancing Song from Dalecarlia: "Come, oh fairest maiden"	Old Melody
Dalecarlian March: "Brave of heart and warriors bold"	"

NORWEGIAN SONGS.

To rest I call ye lambskins all	Old Song
Abandoned	"
Guldterning	"
Beindeer Song	"

DANISH SONGS.

National Song: "King Christian"	Hartmann
Dannebrog (the)	National Song
Denmark	Bay
Denmark	Weyse
Soldier brave (a)	Hornemann
Fly, birdie, fly!	Hartmann
Little Karen	Heise
Knight's courtship (the)	Old Song
Journeyman's Song	Hillebrand
By the sea-shore	Niels W. Gade
Farewell, darling Maggie	"

DUTCH SONGS.

National Song	"
Flanders	Richard Hol
William of Nassau	A.D. 1568
Tithe (the)	A.D. 1570
Dutch Ballad	15th Century
Gay Fisherboy (the)	16th Century
Greek Huntsman (the)	Old Legend
Patriots (the)	Old Song
Merry Maidens (the)	"
Flemish maiden and the Frenchman	Flemish Song
Little witch (a)	Nico/ai
Little witch (the)	"
My heart's belov'd is mine	"

THE SONGS OF EASTERN EUROPE.

EDITED BY J. A. KAPPEY.

AUSTRIAN SONGS.

Austrian National Hymn	"
Oh! thou my Austria	"
Christmas Carol	"
The Danube's whirlpool	"
Wooing	"
Haste over sea	"
Ways of the world	"
Love's sorrow	"
Alpine peace	"
The Angel's greeting	"
The Miller's man	"
Schnödhöpfel	"
The Violet	"
My heart is thine	"
A little of love	"
The lofty mountains rich in ore	"
How love I the mountains	"
At home in our Tyrolean land	"
The Tyrolean maiden	"
The Tyrolean maiden's farewell	"
The jolly poacher	"
The huntsman	"
Ah! lassie, never angry be	"
Farewell!	"
Our valley	"
Good advice	"
Deserted and lonely	"
Tell me pray	"
Once we lived in peace	"
Love's sorrow	"
The messenger	"
The little ring	"
A melody	"
Love song	"

HUNGARIAN SONGS.

Hungarian National Song	"
Golden is my steed	"
The bold Hussar	"
Magyar song	"
The Fisherman	"
Lover's choice	"
Is the swineherd now at home?	"
Tissa and Duna	"
Roses blossom	"
Gaily boys	"
Autumn	"
Is it true, then?	"
Thou'rt like a gentle flow'ret	"
Oh life must wondrous be, and fair	"
I'll love thee if thou'lt love me	"
None of all the many stars	"
Stole he beneath the window	"
Daylight now dawns	"
My home to the East by Croatia is bounded	"
Love song	"
Shepherd's song	"
Let no one be proud of his luck or his gold	"
Is on earth another love like mine?	"

BOHEMIAN SONGS.

War-song of the Hussites	"
Woe is me!	"
My Fatherland	"
I'll tell on thee	"
The peasant	"
Who would not love thee, oh Mary?	"
I, beneath her window height	"
Dreamings	"
A bride's sorrow	"
If thou'rt not sincere	"
Weeping for thee!	"

BOHEMIAN SONGS—Continued.

He loves me well	"
The man without tears	"
Weariness	"
The message	"
Ever thine!	"
Barcarolle	"
Straightway I come from the tavern	"

SERVIAN SONGS.

Servian Hymn	"
O'er Kamenz the storm still hovers	"
Far yonder, near Whyst	"
The dove has two white feet	"
Annie wept	"
Beneath the oak	"
Round the churchyard	"

SWISS SONGS.

Herdsmen's song	"
The Alpine rose	"
Departure for the Alps in spring	"
Come, oh Setti; from thy cabin	"
Song of the shepherds	"
The Wedding Dance	"
My Rosy	"
Beside the lake of Thun	"

TURKISH SONGS

Modern patriotic war march	"
Turkish War Song	"
A song of sorrow	"
Come to me	"

GREEK SONGS

Sons of Greece, come arise	"
The fair maiden	"
Love song	"
The complaint	"
The Orphans	"

THE SONGS OF GERMANY.

WITH ENGLISH AND GERMAN WORDS.

EDITED BY J. A. KAPPEY.

Andreas Hofer	<i>Andreas Hofer</i>	Loreley	<i>Loreley</i>
Austrian National Hymn	<i>Oestereichisches National</i>	Love in Springtime	<i>Frühlingsliebe</i>
Bashfulness.....	<i>Blödigkeit</i> [<i>lieb</i>]	Lovely Night.....	<i>Holde Nacht, dein dunkler</i>
Battle Prayer.....	<i>Gebet während der Schlacht</i>	Love's Torments.....	<i>Liebesqual</i> [<i>Schleier</i>]
Bells of Würzburg (the).	<i>Die Würzburger Glöckli</i>	Maiden's Lament (the)...	<i>Des Mädchens Klage</i>
Boy at the Stream (the).	<i>Der Jüngling am Bache</i>	Man in the Cellar (the)...	<i>Der Mann im Keller</i>
Brave Grenadier (the) ...	<i>Der brave Grenadier</i>	May Breezes	<i>Das Mailüfterl</i>
Broken Ring (the).....	<i>Das zerbrochene Ringlein</i>	Men and the Months (the)	<i>Im Januar</i>
Can affection be for-	<i>Ist denn Lieben ein Ver-</i>	Message of the Rose (the)	<i>Der Rose Sendung</i>
bidden	<i>brechen</i>	Mignon	<i>An Mignon</i>
Captive Songster (the)...	<i>Die gefangenen SINGER</i>	Mother's Song (the)	<i>Mutterseelen allein</i>
Carpenter's Plane (the)...	<i>Hobellied</i>	Mourner (the)	<i>Der Trauernde</i>
Confederate Song	<i>Bundeslied</i>	My Sweetheart	<i>Mei Schätzerl</i>
Cradle Song	<i>Wiegenlied</i>	My Wishes	<i>Meine Wünsche</i>
Daphne at the Stream ...	<i>Daphne am Bache</i>	'Neath foreign skies	<i>In die Ferne</i>
Departure	<i>Abschied</i>	Nibelung's Treasure (the)	<i>Der Nibelungen hort</i>
Evening Song	<i>Abendlied</i>	Night Song.....	<i>Lied der Nacht</i>
Encouragement to re-	<i>Aufmunterung zur Freude</i>	Night Watch (the)	<i>Die Nacht-Schildwacht</i>
joice.....		No matter where	<i>So oder so</i>
Emperor Rothbart.....	<i>Lied des Alten im Bart</i>	Opposite Neighbour (the)	<i>Die schöne Nachbarin</i>
Faithful Comrade (the)...	<i>Der gute Kamerad</i>	Parting	<i>Abschied</i> [<i>der Fremde</i>]
Faithful to Death	<i>Treuer Tod</i>	Peasant's Song	<i>Lied eines Landmanns in</i>
Family Picture (a)	<i>Ein Familiengemälde</i>	Phyllis	<i>Phyllis und die Mutter</i>
Farewell	<i>Lebewohl</i>	Picture (the)	<i>Das Gemälde</i>
Fiducit	<i>Fiducit</i>	Pure Happiness	<i>Achtes Glück</i>
Fir-tree (the)	<i>Der Tannenbaum</i>	Rejected One (the)	<i>Der Verschnähete</i>
Fisherman (the)	<i>Der Fischer</i>	Resolution	<i>Entschluss</i>
Forget me not	<i>Vergiss mein nicht</i>	Rhine Song.....	<i>Rheinlied</i>
Forsaken (the)	<i>Die Verlassene</i>	Sailor's Song (the)	<i>Anruf zur See</i>
German Battle-cry of	<i>Deutscher Freiheit Schlacht-</i>	Say, where are the Violets	<i>Sagt, wo sind die Veilchen</i>
Freedom	<i>ruf</i>	gone.....	<i>hin</i>
Good Night.....	<i>Gute Nacht</i>	Secret Sorrow.....	<i>Heimlicher Liebe Pein</i>
Grenadier's Song	<i>Grenadierlied</i>	Serenade	<i>Ständchen</i>
Hans and Liesel.....	<i>Hans und Liesel</i>	Shepherdess and the	<i>Die Schäferin und der</i>
Heartache	<i>Herzensbeklemmung</i>	Cuckoo (the).....	<i>Kuckuk</i>
Hebe, see! in peace re-	<i>Hebe, sieh! in sanfter Feier</i>	Shepherd's Lament	<i>Schäfers Klage</i>
posing		Silent Love.....	<i>Stille Liebe</i>
Herd-boy's Spring Song	<i>Hirtknabens Frühlings-</i>	Skiff's Voyage (the)	<i>Schiffahrt</i>
(the).....	<i>lied</i>	Soldier's Valour (the) ...	<i>Soldatenmuth</i> [<i>was sagen</i>]
Home-longing	<i>Heimweh</i>	Some Spell of Power ...	<i>Mir ist, als müsst' ich dir</i>
Hope	<i>Die Hoffnung</i>	Summer Evening	<i>Am Sommerabend</i>
Hostess' Daughter (the)...	<i>Der Wirthin Töchterlein</i>	Summer—Evening Song.	<i>Sommer-Abendlied</i>
Huntsman (the).....	<i>Der Jäger</i>	Swiss Maid (the)	<i>Die Maidli im Schweizerland</i>
I am a Prussian.....	<i>Preussens Vaterland</i>	'Tis all one to me	<i>'Sist mir alles Eins</i>
In the distance	<i>In der Ferne</i>	True Love	<i>Treue Liebe</i>
Iris	<i>Iris</i>	Tyrolese and his Child ...	<i>Der Tyroler und sein Kind</i>
I saw a Rosebud	<i>Ich sah ein Röschen am</i>	University Song	<i>Gaudeamus igitur</i>
I think of thee	<i>Ich denke dein</i> [<i>Wege stehn</i>]	Wanderer's Song	<i>Wanderlied</i>
Journeyman's Farewell	<i>Handwerksburschen Ab-</i>	Warrior's Farewell (the).	<i>Kriegers Abschied</i>
(the).....	<i>schied</i>	Watch o'er the Rhine ...	<i>Die Wacht am Rhein</i>
King of Thule.....	<i>Der König in Thule</i>	Were I a Brooklet clear..	<i>Wär' ich ein Brunnlein klar</i>
Lament for lost Love (a)	<i>Der Eichwald Brauset</i>	What is the German	<i>Was ist des Deutschen</i>
Last Hour of the Year ...	<i>Des Jahres letzte Stunde</i>	Fatherland	<i>Vaterland</i>
Laura praying	<i>Die Betende</i>	Where Myriad Stars.....	<i>Viel tausend Sterne prangen</i>
Little May-flower (the)...	<i>Maienblümlein</i>	Wild Rose (the).....	<i>Haidenröslein</i>
Little Spinner (the)	<i>Die kleine Spinnerin</i>		

RUBINSTEIN'S DUETS.

(EIGHTEEN TWO-PART SONGS, OPI. 48 & 67.)

WITH ENGLISH AND GERMAN WORDS.

EDITED BY HERMANN EISOLDT.

Angel (the).....	<i>Der Engel</i>	Night	<i>Die Nacht</i>
At Eve.....	<i>Am Abend</i>	Russian Song	<i>Volkslied</i>
Bird (the).....	<i>Das Vögelein</i>	Song of the Birds (the) ..	<i>Lied der Vögelein</i>
Cloud (the).....	<i>Die Wolke</i>	Spring and Hope	<i>Frühlingsglaube</i>
Evening by the Sea	<i>Meeresabend</i>	Sweet once sang the Bird	<i>Sang das Vögelein</i>
Fleeting	<i>Vorüber</i>	Turtle-dove and the Wan-	<i>Die Turteltaube und der</i>
Forest Song	<i>Waldlied</i>	derer (the)	<i>Wanderer</i>
In my Native Land	<i>Im Heimischen Land</i>	Wanderer's Night Song..	<i>Wanderers Nachtlied</i>
Lotus Flower (the)	<i>Die Lotus Blume</i>	We two when we parted	<i>Beim Scheiden</i>
Maidens through the	<i>Volkslied</i>		
Meadows roaming.....			