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6

HANDEL

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NOVELLO'S ORIGINAL OCTAVO EDITION.

DE PROFUNDIS

(PSALM CXXIX)

FOR SOLI CHORUS AND ORCHESTRA

COMPOSED BY

JOSEF NEŠVERA.

(Op. 49.)

PRICE TWO SHILLINGS AND SIXPENCE.

LONDON & NEW YORK
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I. Chor et Basso solo.

Jos. Nešvera, Op. 49.

PIANO.

Lento. $\text{♩} = 48.$ *pp*

Violini *pp* Oboi

Corno inglese

poco accel. *poco rit.*

a tempo *pp* *cresc. molto*

A *f* *ff*

dim. *p*

31079. Novello, 1.75

Chor

a tempo
pp

De pro - fun - - dis cla - ma - vi ad te

poco rit. a tempo
dim. pp

pp

De pro - fun - - dis cla - ma - - vi ad te Do - mi - ne, de pro -

Do - mi - ne, de pro - fun - dis cla - ma - vi ad te Do - - - mi - ne.

p

p

De pro - fun - -

fun - - dis cla - ma - - vi ad te Do - mi - ne, de pro - fun - dis cla -

fun - dis cla - ma - vi ad te Do - - - mi - ne: De pro -

De pro - fun - - dis, de pro - fun - - dis, de pro - fun -

dis cla - ma - - vi ad te Do-mi-ne, de pro - fun - dis cla - ma - vi ad
 ma - vi ad te do - - - mi - ne. De pro - fun - dis cla - ma - vi ad
 fun - - dis de pro - fun - - dis. De pro - fun - -

dis, de pro - fun - - dis. De pro - fun - - dis cla -

p
mf

te Do - - mi - ne. De pro - fun - - dis.
 te Do - - mi - ne. De pro - fun - - dis.
 dis, de pro - fun - - dis. De pro -

ma - - vi ad te Do - mi - ne.

Oboi
p dolce

fun - - dis. *pp*
 De pro - fun - - dis.

f

B *f* De profun - dis cla - ma - vi ad te Do - mi - ne, *ff* Do - mi - ne,
 De profun - dis cla - ma - vi ad te Do - mi - ne, *ff* Do - mi - ne,
 De profun - dis cla - ma - vi ad te Do - mi - ne, *ff* Do - mi - ne,
 De profun - dis cla - ma - vi ad te Do - mi - ne, *ff* Do - mi - ne,

B *ff*

poco sost. a tempo Do - - mi - ne:
 Do - - mi - ne:
 Do - - mi - ne: *p* Ex - au - di, ex - au - di, ex - au - divocem
 Do - - mi - ne:

poco sost. a tempo

Ex - au - di, ex -
 Ex - au - di, ex - au - di, ex - au - di vo - cem me - am,
 me - am,

cresc.

a tempo *p*

au - di, ex - au - di vo - cem me - am, ex - au - di vo - cem me - am, ex -

tranquillo

ex - au - di vo - cem me - am, ex - au - di, ex -

Ex - au - di vo - cem me - am, ex - au - di vo - cem

dim. *pp*

au - - - di vo - - - cem me - - - - - am.

au - - - di vo - - - cem me - - - - - am.

au - - - di vo - - - cem me - - - - - am.

me - am, ex - au - di, ex - au - di vo - cem me - - - - - am.

dim. Clar.

Basso solo. *a tempo*

Fi - ant au - res tu - æ inten - den - - - tes.

poco rit. *a tempo*

Fi - ant au - - res tu - æ in - ten - den - - tes,

mf

dolce

in - ten - den - tes. Fi - ant au - res tu - æ in - ten - den -

cresc.

tes in vo - cem, in vo - cem, in vo - - - cem

rit. *a tempo*

de - pre - ca - ti - o - - - nis me - æ.

rit. *a tempo*

mf

E

Si in - i - qui - ta - - - tes obser - va - veris Do - mi - ne, Do -

rit. *a tempo*

- mine, qui sus - ti - ne - bit? Si in - i - qui - ta - -

poco sost. *a tempo*

tes ob-ser-va - ve-ris Do-mi-ne, Do-mi-ne, Do - - - mi-ne, qui

rit. *a tempo*

su - sti - ne - - bit? qui su - sti - ne - - bit?

rit. *a tempo*

p

Fi - ant au - res tu - æ in - ten - den - - -

dim. Clar.

F

tes. Fi - ant au - - - res tu -

p Fi - ant au - res tu - æ inten - den - - - tes.

p Chor. Fi - ant au - - res tu - æ inten - den - tes.

p Fi - ant au - res tu - æ inten - den - tes.

p Fi - ant au - res tu - æ inten - den - tes.

F Viol.

- æ in - ten - den - - - tes, in - ten - den - tes.

p Fi - ant au - - - res tu - æ in -

p Fi - ant au - res tu - - æ in - ten -

p Fi - ant au - res tu - - æ in - - ten -

p Fi - ant au - res tu - - æ in - ten -

The piano accompaniment features a complex rhythmic pattern with eighth and sixteenth notes, often beamed together, and includes dynamic markings such as *p* and *f*.

dolce Fi - ant au - res tu - - æ in - tenden - tes in vo - -

- ten - den - tes in vo - cem

den - - tes in vo - cem

den - - tes in vo - cem

den - - tes in vo - cem

The piano accompaniment continues with intricate textures, including a prominent eighth-note pattern in the right hand and a more rhythmic bass line. Dynamic markings like *p* and *f* are used throughout.

cem in vo - cem, in vo - - - cem de-pre-ca-ti - o - -

depre-ca-ti - o - nis me - æ,

sost.

p

p

p

p

- nis me - æ. Fi - antaures

in vo - - cem de - pre ca - ti - o - - - nis me - æ, in

in vo - - cem de - pre ca - ti - o - - - nis me - æ, in

in vo - - cem de - pre ca - ti - o - - - nis me - æ, in

in vo - - - - cem de - pre ca - ti - o - nis me - æ, in

mf

mf

mf

mf

mf

mf

rit.

tu - æ in - tenden - - - - tes.

p *rit.*

vo - - - cem depre - ca - ti - o - nis meæ.

p *rit.*

vo - - - cem depre - ca - ti - o - nis meæ.

p *rit.*

vo - - - cem depre - ca - ti - o - nis meæ.

p *rit.*

vo - - - cem depre - ca - ti - o - nis meæ.

a tempo

p *rit.* *mf*

poco rit.

dim. *p* *pp*

a tempo

pp

De pro - fun - -

pp

Depro-fun - - dis cla-ma - vi ad te Do-mi-ne, de pro - fun-dis cla-

a tempo

pp

De pro - fun - dis cla -
 dis cla - ma - vi ad - te Do - mi - ne, de pro - fun - dis cla - ma - vi ad
 ma - vi ad te Do - - mi - ne. De pro - fun - -

De pro - fun - - dis cla - ma - vi
 ma - - vi ad - te Do - mi - ne, de pro - fun - dis cla - ma - vi ad te Do - -
 te Do - - - mi - ne: De pro - fun - - dis, de pro -
 dis, de pro - fun - - dis, de pro - fun - dis, de pro - fun - -

ad - te Do - mi - ne, de pro - fun - dis cla - ma - vi ad te Do - - - mi -
 - mi - ne. De pro - fun - dis cla - ma - vi ad te Do - - - mi -
 fun - - - dis, De pro - fun - - dis, de pro - fun - -
 - - - dis De pro - fun - - - dis cla - ma - - vi ad te Do - mi -

ne. De pro-fun - - dis. *pp*

ne. De pro-fun - - dis. *pp*

dis. De pro-fun - - dis. *pp*

ne. Oboi De pro -

p dolce

De pro-fun - - *f*

De pro-fun - - *f*

De pro-fun - - *f*

fun - - - dis. De pro-fun - - *f*

dis cla-ma - vi ad te Do-mi-ne, Do - mi-ne, Do - - - mi- *ff* *poco sost.*

dis cla-ma - vi ad te Do-mi-ne, Do - mi-ne, Do - - - mi- *ff*

dis cla-ma - vi ad te Do-mi-ne, Do - mi-ne, Do - - - mi- *ff*

dis cla-ma - vi ad te Do-mi-ne, Do - mi-ne, Do - - - mi- *ff* *poco sost.*

a tempo *poco a poco accel.*

ne:
ne:
ne: Ex-au-di, ex au-di, ex-au-divocem me-am,
ne:

a tempo

a tempo

Ex-au-di, ex-au-di, ex-au-divocem me-am,
au-di, ex-au-di vocem me-am,
tranquillo
ex-au-di vocem
Ex-

cresc. *p*

p *dim.*

ex-au-divocem me-am, ex-au-di vocem
ex-au-di, ex-au-di vocem
me-am, ex-au-di, ex-au-di vocem
au-di vocem me-am, ex-au-di vocem me-am, ex-au-di, ex-

dim.

poco animato

cresc.

me - - - am. Ex - au - - - di vo - - - cem
 me - - - - am. Ex - au - - di vo - - cem me - - -
 me - - - - am. Ex - au - - di vo - - cem, vo - - - cem
 au - di vo - cem me - am. Ex - au - - - di vo - - - cem

p

me - - am Do - - mi - ne, Do - - mi - ne, ex -
 am Do - - mi - ne, Do - - mi - ne, ex -
 me - - am Do - - mi - ne, Do - - mi - ne, ex -
 me - - am Do - - mi - ne, Do - - mi - ne, ex -

H *ff* *ff* *dim. p*

H *dim. p*

au - - - di, ex - au - - - di, ex - au - - di, ex -
 au - - - di, ex - au - - - di, ex - au - di, ex -
 au - - - di, ex - au - - - di, ex - au - - -
 au - - - di, ex - au - - - di, ex - au - - di

cresc. *f* *mf* *mf*

au - - di vo - - cem me - - am Do - - mi - ne, Do -

au - - di vo - - cem me - - am Do - - mi - ne, Do -

di, ex au - di vo - cem me - - am.

vo - - - - - cem me - - - - - am Do - - - - - mi

dim.

- mi - ne. Ex - au - - - - - di vo - - - - - cem

- mi - ne. Ex - au - - di vo - - - - - cem me - - - - -

ne, ex - au - - di, ex - au - - di vo - - - - - cem

me - - am Do - - mi - ne, Do - - mi - ne, ex -

am Do - - mi - ne, Do - - mi - ne.

me - - am Do - - mi - ne, Do - - mi - ne.

me - - am Do - - mi - ne, Do - - mi - ne.

p poco animato *cresc.*

me - - am Do - - mi - ne, Do - - mi - ne, ex -

am Do - - mi - ne, Do - - mi - ne.

me - - am Do - - mi - ne, Do - - mi - ne.

me - - am Do - - mi - ne, Do - - mi - ne.

me - - am Do - - mi - ne, Do - - mi - ne.

me - - am Do - - mi - ne, Do - - mi - ne.

Ch ff *Ch*

II. Soprano solo et Chor.

Andante. M.M. ♩ = 72.

Soprano.

PIANO.

Violini
Oboe
Clar.
Fag.

p
rit.
a tempo
Si in - i - qui - ta - tes

ob - ser - va - veris Do - mi - ne, quis susti - ne - bit,
Corno

quis su - sti - ne - bit Do - mi - ne, Do - mi -
Oboi.

poco rit.
a tempo
ne, Do - mi - ne.
Clar.

a tempo

Si in - i - qui - ta - -

poco rit. Viol.

tes, si in - i - qui - ta - - tes ob-ser - va - ve -

Oboi

ris, ob-ser - va - ve - ris, ob - - - ser - va - ve - ris, ob - ser -

poco a poco accel.

cresc.

va - ve - ris, ob - ser - va - - - - ve - ris Do -

f. *a tempo*

- mine, Do - - mi - ne, quis su - sti - ne - -

f. *poco rit.* Corno.

rit.

a tempo

bit. *a tempo*
dolce
legato
dim.
poco sost.
 Viol.

a tempo
f
 Quia a - pud te propiti - a - - - ti - o est
p

et propter le - gem tu - - am su - sti - - nu - i te Do - mi - ne.

mf
 Quia a - pud te propi - ti - a - - - ti - o est,
p

cresc.
f
poco sost. p dolce
 quia a - pud te propi - ti - a - - - ti - o est et prop - ter

a tempo

le - - - gem tu - - am su - sti - nu - i te Do - mi - ne et

con calore

prop - - - ter le - - gem tu - am su - sti - - nu - i te

dim.

Do - mi - ne, su - sti - - - - nu - i te Do - mi - ne, Do -

rit.

a tempo

- mi - ne.
Su - sti - nu - i te Do - mine, su - sti - nu - i te

Chor. Su - sti - nu - i te Do - mine, su - sti - nu - i te

Su - sti - nu - i te Do - mine, su - sti - nu - i te

Su - sti - nu - i te Do - mi - ne, su -

pp

sempre p

dim. *pp*

Do-mine, Do - - - mi - ne, Do - - - mi -
 Do-mine, Do - - - mi - ne, Do - - - mi -
 Do-mine, Do - - - mi - ne, Do - - - mi -
 sti - nu - i te Do - - - mi - ne, Do - - - mi -

ppp

ne, Do - - - mi - ne.
 ne, Do - - - mi - ne.
 ne, Do - - - mi - ne.
 ne, Do - - - mi - ne.

a tempo *rit.* *pp* *sempre legato*

Si i - ni - qui -

ta - - - tes ob - ser - va - veris Do - mine, quis susti -

ne - bit, quis susti - ne - bit Do - mine, Do - - - mi -

ne, Do - - - mi - ne, Do - - -

rit. *a tempo* *f*

Clar.

- - mi - ne, Do - - - mi - ne, quis su - sti - ne - bit, quis

poco sost. *a tempo*

sempre p

Chor.

Quis su - sti - ne - bit, quis su - sti -

Quis su - sti - ne - bit, quis su - sti -

Quis su - sti - ne - bit, quis su - sti -

Quis su - sti - ne - bit, quis su - sti -

sost. *a tempo*

Viol.

poco a poco calando

su - sti - ne - bit, quis su - sti - ne - bit, Do - - - mine, quis su - sti -

ne - bit, susti - ne - bit? Do - mi - ne, *pp* quis su - sti - ne - bit, quis

ne - bit, susti - ne - bit? Do - mi - ne, *pp* quis su - sti - ne - bit, quis

ne - bit, susti - ne - bit? Do - mi - ne, *pp* quis su - sti - ne - bit, quis

ne - bit, susti - ne - bit? Do - mi - ne, *pp* quis su - sti - ne - bit, quis

Clar. *poco a poco calando* Corno

ne - bit, quis su - sti - ne - - - bit? *ppp*

su - sti - ne - - - - bit? *poco rit. ppp*

su - sti - ne - - - - bit? *poco rit. ppp*

su - sti - ne - - - - bit? *poco rit. ppp*

su - sti - ne - - - - bit? *poco rit. ppp*

poco rit. dim. ppp

Fl. Ob. Cl. *dim. ppp*

III. Tenore solo et Chor.

Maestoso. M. M. $\text{♩} = 46$.

PIANO.

Trombi Clarinetti

Tromboni Fagotti

mf

Su - sti - nu - it, su - sti - nu - it a - ni - ma me - a, a -

Su - sti - nu - it, su - sti - nu - it a - ni - ma me - a, a -

Su - sti - nu - it, su - sti - nu - it a - ni - ma me - a, a -

Su - sti - nu - it, su - sti - nu - it a - ni - ma me - a, a -

Corno

- - ni - ma me - a in ver - - bo e - - jus. Su - sti - nu -

- ni - ma me - a in ver - bo e - - jus. Su - sti - nu -

- - ni - ma me - a in ver - bo e - - jus. Susti - nu -

- ni - ma me - a in ver - - bo e - - jus. Susti - nu -

it, su-sti-nu-it a - - nima me-a, a - - nima me-a in
 it, su-sti-nu-it a - - ni-ma me-a, a - - ni-ma me-a
 it, su-sti-nu-it a - - ni-ma me-a, a - - ni-ma me-a
 it, su-sti-nu-it a - - ni-ma me-a, a - - ni-ma me-a

dim. *p*

ver - - - bo e - - jus, in ver - bo e - - jus.
 in ver - bo e - - jus, in ver - bo e - jus.
 in ver - bo e - - jus, in ver - bo e - jus.
 in ver - - bo e - - - jus, in ver - bo e - - jus.

Clar. *p*

p **A** *poco a poco accel. e cresc.*
 Spe-ra-vit, spe-ra-vit a - - ni-ma me-a in
 Spe-ra-vit, spe-ra-vit a - - nima me-a in
 Spe-ra-vit, spe-ra-vit a - - ni-ma me-a, spe-
 Spe-ra-vit, spe-ra-vit a - - - nima me-a, spe-

A *p* *poco a poco accel. e cresc.*

f *a tempo* *dim.* *p poco a poco accel. e*

Do - - - mi - no, in Do - mi - no, spe - ra - vit, spe -
 Do - - - mi - no, in Do - mi - no, spe - ra - vit, spe -
 ra - vit a - - nima me - - a in Do - mi - no, spe - ra - vit, spe -
 ra - vit a - - nima me - - a in Do - mi - no, spe - ra - vit, spe -

cresc. *a tempo*

ra - vit a - - nima me - a in Do - - mi - no, spe - ra - vit in
 ra - vit a - - - nima me - a, spe - ra - vit, spe - ra - - vit in
 ra - vit a nima me - a, spe - ra - vit, spe - ra - vit in Do - mi -
 ra - vit a - - - nima me - a, spe - ra - vit, spe - ra - - vit in

f *ff*

Do - - - mi - no, in Do - - mi - no, spe - ravit in Do - - mi -
 Do - - - mi - no, in Do - - mi - no, spe - ravit in Do - - mi -
 no, in Do - mi - no, in Do - - mi -
 Do - - - mi - no, in Do - - mi -

no, in Do - - mi - no, spe -
no, in Do - - mi - no, spe -
no, in Do - - mi - no spe - ra - vit in Do - - mi - no, spe -
no, in Do - - mi - no spe - ra - vit in Do - - mi - no, spe - ra - -

f *ff*

ra - - vit, spe - ra - vit in Do - mi - no.
ra - - vit, spe - ra - - vit.
ra - vit in Do - mi - no, spe - ra - - vit.
- - - vit, spe - ra - - - vit.

ff *ff* *ff*

dim. *p*

pp *ritard.*

Tenore solo

B
♩ = 72.
p dolce

A cu - sto - di - a ma - - tu - ti - -

pp sempre legato

na a cu - sto - di - a ma tu - ti - na us - -

poco animato

que ad no - ctem spe - ra - - vit a - - ni - ma me - a in

f a tempo

Do - mi - no, spe - ra - - vit a - - ni - ma me - a in

f

Do - - mi - no.

rit. a tempo

C p

A cu - sto - di - a ma -

dim.

- tu - ti - - na spe - ra - - vit, spe - ra - vit a - nima

poco accel. *f a tempo*

me - a in Do - mi - no, in Do - mi - no, in Do - mi - no.

p

A cu - sto - di - a ma -

dim.

dim.

- tu - ti - - na spe - ra - - vit, spe - ra - vit a - nima

dim.

accel.

me - a in Do - mi - no, in Do - mi - no spe - ra - - vit a - ni - ma

accel.

rit. *ff* *a tempo*

me - a in Do - - - mi - no, in Do - mi - no in Do - mi - no.

a tempo

rit. *a tempo* *p dolce*

A cu - sto - di -

pp

a ma - - - tu - ti - - na, a cu -

accel. *a tempo* *ff*

sto - di - a ma tu - ti - na us - - que ad no - ctem spe - ra - -

- - vit a - - - - ni-ma me - a in Do - - mi - no, spe -

ff ra - - - - vit a - - - - ni-ma me - a in Do - - - mi - no.

ritard. **E Tempo I.**

mf Su - sti - - nu -

Chor *mf* Su - sti - nu -

mf Su - sti - - nu -

ff *rit.* **E Tempo I.** *mf*

Susti - nu - it, su - sti - nu - it a - - nima me - a a - - nima

it, su - sti - nu - it a - - nima me - a, a - - - nima me - a in

it, su - sti - nu - it a - ni - ma me - a a - - - ni - ma me - a

it, su - sti - nu - it a - ni - ma me - a a - - - nima me - a

it, su - sti - nu - it a - ni - ma me - a a - - - ni - ma me - a

me - a in ver - - - bo e - jus susti - nu - it,

ver - - - bo e - jus, *mf* su - sti - - nu - it, susti - nu -

in ver - bo e - jus, *mf* su - sti - nu - it, susti - nu -

in ver - bo e - - - jus, *mf* su - sti - - nu - it, susti - nu -

in ver - - - bo e - - - jus, *mf* su - sti - - nu - it, susti - nu -

susti - nu - it a - - - nima me - a, a - - - nima me - a in

it a - - - nima me - a, a - - - nima me - a in ver - - - bo

it a - - - ni - ma me - a, a - - - nima me - a in ver - bo

it a - - - ni ma me - a, a - - - nima me - a in ver - bo

it a - - - ni - ma me - a, a - - - nima me - a in ver - - - bo

it a - - - ni - ma me - a, a - - - nima me - a in ver - - - bo

dim.

dim.

ver - bo e - jus. in ver - bo e - jus, in ver - bo

p e - - - jus, in ver - bo *pp* e - - - jus, in ver - bo *pp* e - jus, in

p e - - - jus, in ver - bo *pp* e - - - jus, in ver - bo *pp* e - jus, in

p e - - - jus, in ver - bo *pp* e - - - jus, in ver - bo *pp* e - jus, in

e - - - - jus, in ver - bo e - - - jus, in ver - bo e - jus, in

perdendosi

e - jus, in ver - bo e - - - - - jus.

pp ver - bo e - - - - - jus.

pp ver - bo e - - - - - jus.

pp ver - bo e - - - - - jus.

pp ver - bo e - jus in ver - bo e - - - - - jus.

perdendosi

ff

IV. Alto solo.

Andante M. M. ♩ = 63.

Alto.

PIANO.

Viol.

Arpa

poco rit.

a tempo con espress.

Qui - a a - pud Do - minum mi - se - ri cor - di -

a: et co - pi-o - sa, et co - pi-o - sa a - pud e - tum re -

dem - ptio. Qui - a a - pud Do - minum mi - se - ri cor - di -

The musical score is set in a key with three flats (E-flat major or C minor) and a common time signature. It begins with a tempo marking of 'Andante' and a metronome marking of 63. The score is divided into four systems. The first system shows the vocal line (Alto) and piano accompaniment (PIANO) with arpa and violins. The second system includes the vocal line with lyrics 'Qui - a a - pud Do - minum mi - se - ri cor - di -' and piano accompaniment. The third system continues the vocal line with lyrics 'a: et co - pi-o - sa, et co - pi-o - sa a - pud e - tum re -' and piano accompaniment. The fourth system concludes the vocal line with lyrics 'dem - ptio. Qui - a a - pud Do - minum mi - se - ri cor - di -' and piano accompaniment. The piano accompaniment features arpa and violin parts, with dynamic markings like 'p' and 'poco rit.'.

a et co - - pi - o - sa, et co - - pi - o - - sa

a - pud e - um re - dem - pti - o, re - dem - - pti

A a tempo
poco rit.
a tempo
mf

Et i - pse re - dimet I - sra - el,

p

I - srael, et i - pse re - dimet I - sra - el

p

I - - srael, I - - sra - el ex o - mni - bus, ex omni - bus i -

p
mf

ni - qui - ta - ti - bus e -

jus. Ex o - mni - bus, ex o - mni - bus i - ni -

qui - ta - ti - bus e - jus, i - ni - qui - ta - ti - bus

B
dolciss.
e - jus et i - pse re - dimet I - sra - el et i - pse re - dimet

I - sra - el ex o - mni - bus i - ni - qui - ta - ti - bus

a tempo

je - - - sus.

p

rit.

a tempo

a tempo rit.

Qui - - - a a - - - pud

dim.

p

Arpa

Do - - - mi - num mi - - se - - ri cor - - di -

a et co - - - pi - o - - sa et

co - - - pi - o - - sa a - - - pud e - - - um re -

s
dem - - - pti - o, qui - - - a a - - - pud

Do - - - mi-num mi - - - se - - - ri cor - - - di -

a
et co - - - pi - o - - - sa, et

co - - - pi - o - - - sa a - - - pud e - - - um re -

sost. *a tempo*
dem - - - pti - o, et co - - - pi - o - - -

sa re - - dem - - - pti - o, re -

The first system consists of a vocal line and a piano accompaniment. The vocal line has a treble clef and a key signature of three flats. The piano accompaniment has a grand staff with treble and bass clefs. The piano part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes, often beamed together. There are fermatas over the vocal notes 're' and 're'.

dem - - - - - pti - - - - -

rit. **C** *a tempo*

ritard. *a tempo* *mf*

The second system continues the vocal and piano parts. It includes tempo markings: *rit.* (ritardando) above the vocal line, **C** (Crescendo) above the piano line, and *a tempo* (return to tempo) below the piano line. Dynamics include *mf* (mezzo-forte) in the piano part. The piano accompaniment continues with its intricate texture.

dim.

The third system shows the piano part with a *dim.* (decrescendo) marking. The piano accompaniment continues with its characteristic rhythmic patterns.

perdendosi *p*

The fourth system features a *perdendosi* (fading away) marking and a *p* (piano) dynamic marking in the piano part. The piano accompaniment continues with its intricate texture.

dim. *smorzando* *pp* *ppp*

The fifth system includes *dim.* (decrescendo) and *smorzando* (dying away) markings. Dynamics include *pp* (pianissimo) and *ppp* (pianississimo) in the piano part. The piano accompaniment concludes with a final chord.

V. Soli et Chor.

FINALE.

Lento. $\text{♩} = 48.$

pp

PIANO.

pp

The first system of the piano accompaniment consists of two staves. The right hand plays a series of chords and moving lines, while the left hand provides a steady accompaniment. The music is marked *pp* (pianissimo).

The second system continues the piano accompaniment with similar textures. The right hand features more complex chordal structures and melodic fragments, while the left hand maintains a consistent rhythmic pattern.

The third system includes dynamic markings: *cresc.* (crescendo) and *poco accel.* (poco accelerando). The tempo begins to increase slightly. The right hand has a *poco rit.* (poco ritardando) marking at the end of the system.

The fourth system is marked *a tempo* (al tempo). It features a *dim.* (diminuendo) marking. The music returns to the original tempo and includes some block chords in the right hand.

The fifth system is marked with a large **A** and a *f* (forte) dynamic. The music becomes more intense with thicker textures and more active bass lines.

The sixth system concludes with a *dim.* (diminuendo) marking and a *p* (piano) dynamic. The music softens and ends with a final chord in the right hand.

Recitando Choro

Bassi recitando

pp Qui-a a-pud Do-minum mi-se-ri cor-di-a

Organo *pp* Qui-a a-pud Do-minum mi-se-ri cor-di-a

et co-pi-o - sa a-pud e - um re-dem-pti-o. Et i - pse re - di-met I - sra - el,

et co-pi-o - sa a-pud e - um re-dem-pti-o. Et i - pse re - di-met I - sra - el,

mf Cantando Solo (Basso)

ex o-mni-bus i - ni-qui-ta - ti-bus e - jus. Glo-ri-a Pa - tri et Fi - li - o,

ex o-mni-bus i - ni-qui-ta - ti-bus e - jus. Glo-ri-a Pa - tri et Fi - li - o,

mf Tutti Bassi et Tenori

et Spi-ri - tu - i san - cto Si - cut e - rat in prin - ci - pi - o, et nunc et sem - per,

et Spi-ri - tu - i san - cto Si - cut e - rat in prin - ci - pi - o, et nunc et sem - per,

M. M. ♩ = 120. **B**

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

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

B

Chor

p > Glo-ri-a, Glo-ri-a,

This system contains the first system of the musical score. It features a vocal part for the Chorus and a piano accompaniment. The vocal part begins with a rest, followed by the lyrics "Glo-ri-a," and "Glo-ri-a," with a piano (*p*) dynamic marking and an accent (>) over the first note. The piano accompaniment consists of chords in the right hand and a melodic line in the left hand.

p > Glo - - ri - a, Glo - - ri - a,

p > Glo - - ri - a,

p Glo-ri-a,

pp Corno Corno

This system continues the musical score. It includes vocal parts for two voices, piano accompaniment, and two horn parts. The vocal parts have lyrics "Glo - - ri - a," and "Glo - - ri - a," with a piano (*p*) dynamic marking and an accent (>). The piano accompaniment continues with chords and a melodic line. The horn parts are marked *pp* and labeled "Corno".

mf Glo - - ri - a, *p* Glo - ri - a,

mf Glo - - ri - a, *p* Glo - ri - a,

Glo-ri-a, *p* Glo - - ri - a, Glo - - ri -

Violini

This system contains the final system of the musical score. It features vocal parts for two voices, piano accompaniment, and violin parts. The vocal parts have lyrics "Glo - - ri - a," and "Glo - ri - a," with a mezzo-forte (*mf*) dynamic marking and an accent (>). The piano accompaniment continues with chords and a melodic line. The violin parts are marked *p* and labeled "Violini".

poco a poco accel. e cresc.

mf

Glo - - ri - a, Glo - ri - a, Glo - - ri - a, Glo - - ri -
 Glo - - ri - a, Glo - ri - a, Glo - - ri - a, Glo - - ri -
 Glo - - ri - a, Glo - ri - a, Glo - - ri - a,
 a, Glo - ri - a, Glo - ri - a, Glo - - ri - a,

poco a poco accel.

f. *ff.*
 Glo-ri-a, Glo - - ri-
 Glo-ri-a, Glo - - ri-
 Glo-ri-a, Glo - - ri-
 Glo-ri-a, Glo - - ri-

f.
 a, Glo - - ri - a,
 a, Glo - - ri - a,
 Glo - - ri - a,
 Glo - - ri - a,
 Glo-ri-a,
 Glo-ri-a,

f. *ff.* *trem.*

più fff

a, Glo-ri-a, glo-ri-a, glo-ri-a

più fff

ff

ff

Glo-ri-a, glo-ri-a, glo-ri-a

più fff

Glo-ri-a, glo-ri-a, glo-ri-a

ff

Glo-ri-a, glo-ri-a, glo-ri-a

più fff

Glo-ri-a, glo-ri-a, glo-ri-a

ff

Glo-ri-a, glo-ri-a, glo-ri-a

fff

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

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

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

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

- ri-a, Glo - - ri-a, glo - - ri-a, glo - - - ri - a, Glo - ri-

- ri-a, Glo - ri-a, glo - ri-a, glo - - - ri - a, Glo - ri-

- ri-a, Glo - ri-a, glo - ri-a, glo - - - ri - a, Glo - ri-

- ri-a, Glo - - ri-a, glo - - ri-a, glo - - - ri - a, Glo - ri-

ff

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

a, glo-ri-a, glo-ri-a, glo-ri-a, glo-ri-a, glo-ri-a, glo-ri-a

san-cto. Si-cut e-rat

san-cto. Si-cut e-rat in prin-ci-pi-o.

san-cto. Si-cut e-rat in prin-ci-pi-o.

san-cto. Si-cut e-rat in prin-ci-pi-o.

a, glo-ri-a.

a, glo-ri-a.

a, glo-ri-a.

a, glo-ri-a.

Corno

Flauti

Violoncello

in prin-ci - pi - o, in prin-ci - pi - o

sicut e-rat in prin-ci - pi - o, in prin-ci - pi - o et in saecula

Sicut e - rat in prin-ci - pi - o, in prin-ci - pi - o

o, sicut e - rat in prin-ci - pi - o

et nunc et sem - per,

Oboi Flauti Viol.

et nunc et sem - per,

et in sae-cula sae-cu-lo - - rum. A - - -

sae-cu-lo - - rum et in sae-cula sae-cu-lo - - rum. A - - -

et in sae-cula sae-cu-lo - - rum et in sae-cula sae-cu-lo - -

et in sae-cula sae-cu-lo - - rum. A - - men, A -

men, A - - - men, A - - -
men, A - - - men, A - - -
rum. A - - - men, A - - - men, A - - -
men, A - - - men, A - - -

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

Piano accompaniment system with complex rhythmic patterns and chords.

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

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

Piano accompaniment system with complex rhythmic patterns and chords.

Glo-ri-a,
Glo-ri-a,
Glo-ri-a,
Glo-ri-a,

Glo - ri-
Glo - ri-
Glo - ri-
Glo - ri-

ff

glo-ri-a, glo-ri-a Pa-tri et Fi-li-o, et Spi-ri-tui
glo-ri-a, glo-ri-a Pa-tri et Fi-li-o et Spi-ri-tui
glo-ri-a, glo-ri-a Pa-tri et Fi-li-o et Spi-ri-tui
glo-ri-a, glo-ri-a Pa-tri et Fi-li-o et Spi-ri-tui

a, glo-ri-a, glo-ri-a, glo-ri-a, glo-ri-a, glo-ri-a, glo-ri-a
a, glo-ri-a, glo-ri-a, glo-ri-a, glo-ri-a, glo-ri-a, glo-ri-a
a, glo-ri-a, glo-ri-a, glo-ri-a, glo-ri-a, glo-ri-a, glo-ri-a
a, glo-ri-a, glo-ri-a, glo-ri-a, glo-ri-a, glo-ri-a, glo-ri-a

sancto. *ff* Glo-ri-a, glo-ri-a, glo-ri-a Pa-tri et

a, glo-ri-a, glo-ri-a, glo-ri-a, glo-ri-a,

Fi-li-o et Spi-ri-tu-i san-cto.

Fi-li-o et Spi-ri-tu-i san-cto.

Fi-li-o et Spi-ri-tu-i san-cto.

Fi-li-o et Spi-ri-tu-i san-cto.

glo-ri-a si-cut e-rat in prin-ci-pi-o,

glo-ri-a si-cut e-rat in prin-ci-pi-o,

glo-ri-a si-cut e-rat, et nunc et sem-

glo-ri-a si-cut e-rat, et nunc et sem-

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

et in sae-cu-la sae-cu-lorum A - - men,
et in sae-cu-la sae-cu-lorum A - - men,
per et in sae-cu-la sae-cu-lorum A - - men,
per et in sae-cu-la sae-cu-lorum A - - men,

8

E
Chor.
Et in sae-cula sae-cu-lo

E
f

Et in sae-cu-la sae-cu-lo - -
sae-cu-lo - - - - - rum, A - -
- rum, A - - - - - men, A - - - - - men, A - - - - -

This system contains the first system of a musical score. It features a vocal line with lyrics, a piano accompaniment, and a basso continuo line. The lyrics are: "Et in sae-cu-la sae-cu-lo - -", "sae-cu-lo - - - - - rum, A - -", and "- rum, A - - - - - men, A - - - - - men, A - - - - -". The piano part includes a forte (*f*) dynamic marking.

Et in sae-cu-la sae-cu-lo - -
- rum, A - - - - - men, A - -
men, A - - - - - men, A - - - - - men, A - - - - -
- - - - - men, A - - - - - men,

This system contains the second system of the musical score. The lyrics continue: "Et in sae-cu-la sae-cu-lo - -", "- rum, A - - - - - men, A - -", "men, A - - - - - men, A - - - - - men, A - - - - -", and "- - - - - men, A - - - - - men,". The piano part includes a forte (*f*) dynamic marking.

rum, A - - - - - men, A - - - - - men, A - -
men, A - - - - - men, A - - - - - men, A - - - - -
- - - - - men, A - - - - - men, A - - - - - men,
Et in sae-cu-la sae-cu-lo - -

This system contains the third system of the musical score. The lyrics are: "rum, A - - - - - men, A - - - - - men, A - -", "men, A - - - - - men, A - - - - - men, A - - - - -", "- - - - - men, A - - - - - men, A - - - - - men,", and "Et in sae-cu-la sae-cu-lo - -". The piano part includes a fortissimo (*ff*) dynamic marking.

This system contains the fourth system of the musical score, which is primarily instrumental. It features a piano accompaniment and a basso continuo line. The piano part includes a fortissimo (*ff*) dynamic marking.

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

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

Et in sae-cu-la sae-cu-lo -

- - rum. A - men.

men, A - men. Et in sae-cula sae-cu-lo -

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

rum. A - - - men, A - - - men, A - - -

A - men, A - - - men.

- - rum. A - - - men, A - - - men, A - - - men, A - - -

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

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

Et in sae-cu-la sae-cu-lo - rum A - - -

F

Soli

Musical notation for the first system, featuring a vocal line with rests and a piano accompaniment.

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

Musical notation for the third system, primarily piano accompaniment with a forte (ff) dynamic marking.

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

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

Musical notation for the sixth system, primarily piano accompaniment.

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

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

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

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

Four staves of piano introduction. The top two staves are treble clef, and the bottom two are bass clef. The music features a melodic line in the upper voices and a rhythmic accompaniment in the lower voices. A dynamic marking 'A' is present in the first measure of each staff.

Four staves of vocal entry. The top two staves are treble clef, and the bottom two are bass clef. The lyrics 'men,' are written below the bottom two staves. The music consists of long, sustained notes with a dynamic marking 'p' and an 'A' above the notes.

Two staves of piano accompaniment. The top staff is treble clef and the bottom is bass clef. The music features a rhythmic accompaniment with a dynamic marking 'p' and an 'A' above the notes.

Four staves of vocal entry. The top two staves are treble clef, and the bottom two are bass clef. The lyrics 'men, A - - men, A - - men, A - - men, A - - men,' are written below the bottom two staves. The music consists of long, sustained notes with a dynamic marking 'p' and an 'A' above the notes.

Four staves of vocal entry. The top two staves are treble clef, and the bottom two are bass clef. The lyrics 'men, A - - men, A - - men, A - - men, A - - men,' are written below the bottom two staves. The music consists of long, sustained notes with a dynamic marking 'f' and an 'A' above the notes.

Two staves of piano accompaniment. The top staff is treble clef and the bottom is bass clef. The music features a rhythmic accompaniment with a dynamic marking 'f' and an 'A' above the notes.

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

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

mf *ff* *ff*

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

men,
men,
men,
men,

G *fp* *p*

men, A - - - men,

men, A - - - men,

men, A - - - men,

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

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

A - - - men. *Violini*

men, A - - - men,

men, A - - - men,

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

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

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

f A - - men. *p* A - - men, A - - men,

f A - - men. *p* A - - men, A - - men,

f A - - men. A - - men, A - -

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

men, *ff* A - - men.

men, A - - men.

ff *p* *sempre p*

I *cresc. molto*

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

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

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

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

cresc. molto

A - - men, A - -

cresc. molto

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

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

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

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

f *ff*

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

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

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

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

ff

f *ff*

f *ff*

f *ff*

f *ff*

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| 9. Henry Baker in F. | 66. J. L. Hatton in C. | 122. (B. Luard Selby in E flat. |
| 10. " " in B flat. | 67. " " in E. | 123. " " in D. |
| 11. J. Barnby in E. | 68. (Dr. Hayne in G. | 124. J. Shaw in G. |
| 12. J. Barnby in C. | 69. Dr. Hiles in G. | 125. " " in G. |
| 13. A. Batten in D minor. | 70. E. J. Hopkins in A. | 126. (E. Silas in F sharp minor. |
| 14. Beethoven in C. | 71. (E. J. Hopkins in F. | 127. G. J. Skelton in G. |
| 15. W. T. Best in F. | 72. J. L. Hopkins in C. | 128. (Henry Smart in F. |
| 16. W. T. Best in C minor. | 73. " " in C. | 129. (Henry Smart in F. |
| 17. " " in A. | 74. " " in E flat. | 130. Boyton Smith in E flat. |
| 18. " " in D minor. | 75. (W. S. Hoyte in D. | 131. Dr. Smith in C. |
| 19. W. T. Best in B flat. | 76. Hummel in B flat. | 132. (J. Stainer in E flat. |
| 20. " " in G. | 77. " " in D minor. | 133. (J. Stainer in E flat. |
| 21. Dr. W. Boyce in A. | 78. G. F. Jackman in E flat. | 134. " " in A. |
| 22. Dr. Bridge in D. | 79. (W. Jackson in E. | 135. " " in F sharp minor. |
| 23. " " in A flat. | 80. " " in F minor. | 136. (Dr. Steggall in G. |
| 24. Thomas Bridgewater in A. | 81. A. H. Jackson in C. | 137. " " in F. |
| 25. A. Bryan in G. | 82. " " in F. | 138. (Sir R. P. Stewart in G. |
| 26. J. Baptiste Calkin in B flat. | 83. C. King in F. | 139. " " in A. |
| 27. " " in B flat. | 84. " " in C. | 140. (Sir R. P. Stewart in E minor. |
| 28. " " in D. | 85. " " in B flat. | 141. A. Sullivan in D. |
| 29. F. Cambridge in C. | 86. (C. H. Lloyd in E flat. | 142. T. Tallis, Doric. |
| 30. Dr. W. Child in F. | 87. (G. A. Macfarren in G. | 143. J. Tilleard in F. |
| 31. " " in G. | 88. " " in E flat. | 144. (E. H. Thorne in G. |
| 32. Dr. W. Child in D. | 89. (W. Macfarren in C. | 145. " " in E minor. |
| 33. Dr. Chipp in B minor. | 90. A. C. Mackenzie in A. | 146. T. Tomkins in C. |
| 34. " " in E. | 91. " " in F. | 147. B. Tours in F. |
| 35. " " in E minor. | 92. — Marbecke in F. | 148. (B. Tours in G. |
| 36. Dr. Chipp in D. | 93. G. C. Martin in G. | 149. " " in E flat. |
| 37. " " in D. | 94. (G. C. Martin in F. | 150. T. T. Trimmell in C. |
| 38. Dr. Clarke in E. | 95. " " in E flat. | 151. (Dr. Tuckerman in F. |
| 39. " " in C. | 96. Mendelssohn in G. | 152. " " in E flat. |
| 40. Dr. Clarke in E flat. | 97. (Mendelssohn in A. | 153. J. Turle in C. |
| 41. Dr. Cooke in G. | 98. Dr. E. G. Monk in A. | 154. " " in F. |
| 42. Dr. Croft in A. | 99. (W. H. Monk in E flat. | 155. (J. Turle in D. |
| 43. W. A. C. Cruickshank in E flat. | 100. (W. H. Monk in F. | 156. " " in E flat. |
| 44. W. H. Cummings in F minor. | 101. Mrs. Bartholomew in A flat. | 157. (Dr. Walmisley in D. |
| 45. Dr. Lykes in F. | 102. " " in B minor. | 158. (Dr. Walmisley in F. |
| 46. " " in F. | 103. (Dr. Nares in F. | 159. (C. M. Von Weber in E flat. |
| 47. A. J. Eyre in E flat. | 104. Sir F. Ouseley in E flat. | 160. (S. Wesley in F. |
| 48. Sir George Elvey in B flat. | 105. " " in E. | 161. (Dr. S. S. Wesley in E. |
| 49. Eaton Fanning in C. | 106. " " in B minor. | 162. " " in C sharp min. |
| 50. Eaton Fanning in F. | 107. (Sir F. Ouseley in A. | 163. (Dr. S. S. Wesley in F. |
| 51. H. Farmer in F. | 108. " " in C. | 164. A. E. Tozer in G. |
| 52. R. Farrant in G minor. | 109. C. H. H. Parry in D minor. | 165. " " in A flat. |
| 53. C. J. Frost in G. | 110. (R. Patrick in G minor. | |
| 54. C. J. Frost in C. | 111. (S. Porter in D. | |
| 55. H. Gadsby in C. | 112. H. Purcell in B flat. | |
| 56. Dr. Garrett in B flat minor. | 113. (S. Reay in F. | |
| 57. " " in E. | | |

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THE REV. W. RUSSELL, M.A., MUS. BAC.,

Succentor of St. Paul's Cathedral,

AND

SIR JOHN STAINER, M.A., MUS. DOC.

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