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BY

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CONVENT MASS,^s N^o I.
The Melody from the Gregorian Note,
with an Accompaniment for the Organ

by
V. NOVELLO.

FIRST TONE.

Voice. *p* Ky ri e e le i son

Organ: *p* Choir Organ Stop Diap. & Principal

mf Ky ri e e le i son

Great Diapasons & Principal

p Ky ri e e le i son

Swell 2 Diap^s & Principal

mf Chris te e le i son

^sThe text of this Mass is from the M. S. Copy that was, for many years, used at the Royal Portuguese Chapel; the figured Bass was added by M^r S. Wesley, and the Organ part entirely arranged by the Editor of the present Work. It is the one usually known in England under the following Title; "In Dominicis diebus per Annum, Missa," and is generally considered as one of the most beautiful specimens of the ancient Gregorian style: and as much admired for its variety of expression (arising from the "Kyrie," "Gloria," "Credo," "Sanctus" and "Agnus Dei," having been set to different Tunes) as the Mass, "De Angelis," is esteemed for its pure simplicity of melody, and Dumont's "Mass in D Minor," for its dignified solemnity. The Editor recommends the following as the most effective mode of performing the Gregorian Masses in unison: viz. To divide the Voices into two separate portions, called the 1st Choir and the 2nd Choir, which are to be placed opposite to each other: — they should be, as nearly as possible, equal in the power of the Voices, and the skill of the Singers: the **Piano** parts of the Mass, to be sung by each single Choir **alternately**, (beginning with the 1st Choir), and the **forte** parts to be sung by **both** the Choirs joining in Chorus. This plan may be varied occasionally, by allowing the "Et incarnatus est," the "Crucifixus" or other prominent portions of the Mass, to be sung as **Solos** by the Cantor, or the best Singer amongst the Choristers, instead of being sung in unison by several voices: this will give relief and render the contrast more strikingly effective when **all** the Voices are again introduced together. To those unacquainted with the Gregorian Style, it may be useful to explain that the **time** of the minims should be about the common "Andante" (Metronome. 66.) avoiding the extremes of a dragging slowness — and the still more objectionable effect of a hurried and impatient quickness, than which nothing can be worse or more destructive of the impressive effect which Church Music is intended to produce. Directions have been given for the general management of the stops in the Organ Accompaniment; but the judicious Organist will, of course, adhere to, or deviate from those directions, according to circumstances: proportioning the softness or loudness of his Instrument according to the peculiar power of the Choir or particular Singers he may have to accompany.

p Chris te e le i son

p Choir

mf Chris te e le i son

mf

p Ky ri e e le i son

p Swell

mf Ky ri e e le i son

mf

Pedal

p Ky ri e e le i son

p Choir

GLORIA.

SECOND TONE.

Et in ter... ra pax ho... mi... ni... bus bo... næ

vo... lun... ta... tis Lau... da... mus te Be... ne... di... ci... mus te

A... do... ra... mus te Glo... ri... fi... ca... mus te.

Gra... ti... as a... gi... mus ti... bi prop... ter mag... nam

glo... ri... am tu... am Do... mi... ne De... us Rex Cœ... les... tis

f Full to 15th

De...us Pa...ter om-ni... po-tens. Do...mi-ne Fi...li

u-ni-ge-ni-te Je...su... Chris...te Do...mi-ne De...us

Ag...nus De...i Fi...li-us Pa...tris Qui tol...lis

pec...ca...ta mun...di mi...se...re...re no...bis Qui tol...lis

pec...ca...ta mun...di; sus...ci-pe de-pre-ca-ti-o-nem nos-tram.

f Qui se des ad dex te ram Pa tris, *p* mi se re re no bis.

f Quo ni am tu so lus sanc tus. *p* Tu so lus Do mi nus.

p Tu so lus altis simus Je su..... *ff* Chris te. Cum Sanc to Spi ri tu in

p *ff* Full without Trumpet

glo ri a..... De i Pa tris A men.

End of
the Gloria

CREDO.

FOURTH TONE.

f Pa trem om ni po ten tem fac to rem Cœ li et ter ræ.

f Full to 15th

p

vi ... si ... bi ... li ... um om ... ni ... um et in ... vi ... si ... bi ... li ... um.

f

Et in u ... num Do ... mi ... num Je ... sum Chris ... tum

p

Fi ... li ... um De ... i u ... ni ... ge ... ni ... tum Et ex

Pa ... tre na ... tum an ... te om ... ni ... a sæ ... cu ... la.

f

De ... um de De ... o, lu ... men de lu ... mi ... ne De ... um

ve... rum de De... o ve ro Ge... ni... tum non fac... tum

con... sub... stan... ti... a... lem Pa... tri per quem om... ni... a fac... ta sunt.

Qui prop... ter nos ho... mi... nes et prop... ter nos... tram sa... lu... tem

des... cen... dit de Cœ... lis. Et in... car... na... tus est de Spi... ri... tu

Sancto ex Ma... ri... a Vir... gi... ne Et Ho... mo fac... tus est.

p

p

PED.

f

f

Slow
p (Solo)

Slow
p

p (Tutti)

p

Slower
p (Solo)

Cru-ci-fix-us e-ti-am pro no-bis, sub Pon-ti-o Pi-la-to

p *Slower*

f *Faster*

pas-sus et se-pul-tus est. Et re-sur-rex-it ter-ti-a

f *Faster*

p

di-e se-cun-dum scrip-tu-ras Et as-cen-dit in Cœ-lum

p

f

se-det ad dex-te-ram Pa-tris Et i-te-rum ven-tu-rus

f

est cum glo-ri-a ju-di-ca-re vi-vos et mor-tu-os:

cu jus reg ni non e rit fi nis. Et in

Spi ri tum sanc tum Do mi num, et vi vi fi can tem:

qui ex Pa tre, Fi li o que pro ce dit. Qui cum

Pa tre et Fi li o si mul a do ra tur et

con glo ri fi ca tur: qui lo cu tus est per Pro phe tas.

p
Et u... nam sanc... tam Ca... tho... li... cam et A... pos... to... li... cam

f
Ec... cle... si... am. Con... fi... te... or u... num bap... tis... ma

p
in re... mis... si... o... nem pec... ca... to... rum. Et ex... pec... to

ff
re... sur... rec... ti... o... nem mor... tu... o... rum Et vi... tam

PED.

ven... tu... ri sæ... cu... li A... men.

End of the Credo

SANCTUS.

FIFTH TONE.

The musical score is written for a vocal part (soprano or alto) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into eight systems, each with a vocal line and a piano line. The lyrics are in Latin and are written below the vocal line. The piano part consists of chords and moving lines in both hands. The score includes dynamic markings such as *f* (forte), *p* (piano), and *ff* (fortissimo). The tempo is indicated by the text 'FIFTH TONE.' at the beginning. The lyrics are: 'Sanc tus Sanc tus Sanc tus Do mi nus De us Sa ba oth Ple ni sunt Cœ li et ter ra gyi glo ri a tu a Ho san na in ex cel sis Be ne dic tus'. The score ends with a double bar line.

f Sanc tus Sanc tus Sanc tus

p Do mi nus De us Sa ba oth

f Ple ni sunt Cœ li et ter ra
gyi

ff glo ri a tu a Ho san na
gyi

p (Solo) in ex cel sis Be ne dic tus

qui ve nit in no mi . ne Do mi . ni

Ho san na in ex cel sis.

ff *ff*

8yi

End of the Sanctus

SIXTH TONE.

AGNUS DEI.

p (Solo) *p* (Tutti)

Ag-nus De-i qui tol-lis pec-ca-ta mundi mi-se-re-re no-bis.

Swell 2 Diapasons Great Diapasons

p *mp*

Choir Dulciana

p (Solo) *p* (Tutti)

Agnus De-i qui tol-lis pec-ca-ta mun-di mi-se-re-re no-bis

Swell Great Diapasons

p *mp*

p (Solo) *pp* (Tutti)

Ag-nus De-i qui tol-lis pec-ca-ta mun-di dona no-bis pa-cem

Swell Stop Diapason only

p *pp*

Choir Stop Diapason only

CONVENT MASS, N^o II. For two Treble Voices.

(NB. To render this Mass still more generally useful, a Tenor and Bass part have been added for the accommodation of those Choirs where there are Male Voices. The additional parts may be had separately of the Publisher.)

Composed by
V. NOVELLO.

*Andante
Larghetto.*
Metr^e 66 = ♩

Great Diapasons

gvi

FIRST TREBLE

SECOND TREBLE

Tutti, Dolce, con esp^e

Ky ... ri ... e e ... leison e ...

Tutti, Dolce, con esp^e

Ky ... ri ... e e ... leison e ...

hr

gvi

... lei son ky ... ri ... e e ... lei son e ... lei son e ... lei

... lei son e ... lei son e ... lei son e ...

gvi

son e ... lei son

lei son e ... lei son

Sym.

hr

Solo

Christe Chris te Christe Chris te e lei son Chris.

Solo

Christe Christe e lei son e lei son Chris.

Swell 2 Diapasons

p

Choir Dulciana

te Chris te e lei son, Christe Chris te

te Chris te e lei son Christe Chris te

e lei son e lei son e lei

e lei son e lei son e lei

son Chris te e le i son e le i son e lei son Chris

son Christe Chris te Chris te e le i son e

te Christe e leison e lei son e le i son

leison e lei son e lei son e le i son

Great Diapasons
Sym.

Tutti, dolce

Ky ri e e leison e lei son ky ri

Tutti, dolce

Ky ri e e leison e lei son e lei

gvi

e e leison e leison e lei

son e leison e

son e leison ky ri e e le i son e lei son

leison ky ri e e le i son e lei son

Add Principal

Swell

dim p

Choir Bass

GLORIA.

Con Spirito. Metr.^e 120 = ♩

1ST TREBLE.

2ND TREBLE.

Con Spirito.
Metr.^e 120 = ♩

Full without Trumpet.

ff

Ped.

ff Tutti

Glo ... ri - a glo ... ri - a in ex ... cel ... sis glo ... ri - a

ff Tutti

Glo ... ri - a glo ... ri - a in ex ... cel ... sis glo ... ri - a

glo ... ri - a in ex ... cel ... sis glo ... ri - a glo ... ri - a in ex ... cel ... sis

glo ... ri - a in ex ... cel ... sis glo ... ri - a glo ... ri - a in ex ... cel ... sis

in ex... cel... sis De... o in ex... cel... sis in ex...

in ex... cel... sis De... o in ex... cel... sis ex... cel...

... cel... sis Glo... ri... a glo... ri... a glo... ri... a glo... ri... a glo... ri... a in ex... cel... sis

... sis Glo... ri... a glo... ri... a glo... ri... a glo... ri... a in ex... cel... sis

Ped.

De... o, in ex... cel... sis ex... cel... sis in ex...

De... o in ex... cel... sis in ex... cel... sis in ex...

... cel... sis De... o in ex... cel... sis in ex... cel... sis De... o.

... cel... sis De... o in ex... cel... sis in ex... cel... sis De... o.

Segno
Allegro
Moderato

Allegro Moderato. Metr^e 88 = ♩

Soli, dolce
Et in ter-ra

Soli, dolce
Et in ter-ra

Allegro Moderato. Metr^e 88 = ♩

Sym. *p* Choir Organ Dulciana

Swell 2 Diapasons
p

Choir Bass

Tutti
pax ho-mi-nibus bo-næ vo-lun-ta-tis Lau-damus Te, be-ne-di-ci-mus Te, laudamus

Tutti
pax ho-mi-nibus bo-næ vo-lun-ta-tis Lau-damus Te, be-ne-di-ci-mus Te,

f

Soli
Te be-ne-di-ci-mus Te. A-do-ra-mus, a-do-ra-mus, a-do-

Soli
Laudamus Te, be-ne-di-ci-mus Te. A-do-ra-mus, a-do-ra-mus, a-do-ra-

p

ra-mus Te, a-do-ra-mus Te, be-ne-di-ci-mus Te.

mus Te, a-do-ra-mus Te, lau-da-mus Te be-ne-di-ci-mus Te.

Tutti

a do ra mus, a do ra mus, a do ra mus Te. Glo.

Tutti

a do ra mus, a do ra mus, a do ra mus Te. Glo.

ri-fi-ca-mus Te, glo ri-fi-ca-mus Te, glo ri-fi-ca-mus Te, glo ri-fi-ca-mus Te.

ri-fi-ca-mus Te, glo ri-fi-ca-mus Te, Laudamus Te, glo ri-fi-ca-mus Te.

gvi

Soli

Gra-ti-as a-gimus ti-bi prop-ter, mag-nam glo-ri-am tu-am,

Soli

Gra-ti-as a-gimus ti-bi prop-ter, mag-nam glo-ri-am tu-am,

p

f

gvi

Tutti

mag-nam, mag-nam glo-ri-am tu-am, mag-nam glo-ri-am tu-am.

Tutti

mag-nam, mag-nam glo-ri-am tu-am, mag-nam glo-ri-am tu-am.

f

Solo

Do-mi-ne De-us Rex Cœ-les-tis, De-us Pa-ter om-ni-potens.

p

Solo *dolce*

Do-mi-ne Fi-li-u-ni-ge-ni-te, Je-su Je-su Chris-te.

Soli

Do-mine De-us Ag-nus De-i, Fi-li-us Pa-tris. Do-mine De-us

Soli

Do-mine De-us Ag-nus De-i, Fi-li-us Pa-tris. Do-mine De-us

8vi

Tutti

Ag-nus De-i, Fi-li-us Fi-li-us Pa-tris, Fi-li-us Fi-li-us Pa-tris.

Tutti

Ag-nus De-i, Fi-li-us Fi-li-us Pa-tris, Fi-li-us Fi-li-us Pa-tris.

f

8vi

Adagio, Metronome 50 = 0

Adagio, Metr.^e 50 = 0

Soli

Qui tol... lis pec... ca... ta mun... di mi... se

Soli

Qui tol... lis pec... ca... ta... mun... di mi... se... re..

Adagio, Metr.^e 50 = 0

p

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

re mi... se... re re mi... se

dolce, esp?

dolce, esp?

dolce

re re... no... bis sus... ci... pe... de... pre... ca... ti

re re no... bis sus... ci... pe de pre ca ti

Tutti

mf

o... nem nos... tram qui se des ad dex... tram Pa... tris mi... se

Tutti

mf

o... nem nos... tram qui se des ad dex... tram... Pa... tris mi... se

Great Diapasons & Principal

mf

Ped.

(800)

This musical score is for the 'Miserere' by Giovanni Battista Pergolesi, arranged for voice and piano. The score is written in G major (one sharp) and 3/4 time. It features four vocal parts (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The lyrics are in Latin, and the score includes various musical markings such as dynamics (p, mp, f), articulation (accents), and performance instructions (Soli, Tutti, Great Diapasons). The piece is divided into several systems, each with vocal staves and a piano accompaniment. The lyrics are: 're re no bis, ad dex tram Pa tris mi se re re no bis. Mi se re re no bis mi se re re no bis. Qui tol lis pec ca ta mun di mi se re re no bis. se re re mi se re re no bis.' The score is a high-quality reproduction of the original manuscript, with clear notation and legible lyrics.

re re no bis, ad dex tram Pa tris mi se

re re no bis, ad dex tram Pa tris mi se

re re no bis. Mi se re re no bis mi se

re re no bis. Mi se re re no bis mi se

re re no bis mi se re re no bis, Qui

re re no bis mi se re re no bis mi

tol lis pec ca ta mun di mi se re re no bis.

se re re mi se re re no bis.

Con Spirito, Metronome 120 = ♩

Con Spirito, Metronome 120 = ♩

Con Spirito, Metronome 120 = ♩

Symphony

Full

gvi

Tutti
f
Quo-niam
Tutti
f
Quo-niam

Ped.

quo-niam tu so-lus sanctus, Quo-niam quo-niam tu so-lus Dominus, tu so-lus al...

quo-niam tu so-lus sanctus, Quo-niam quo-niam tu so-lus Dominus,

Ped.

...tis-simus, tu so-lus al-tissimus, Je-su, Je-su Chris-te. Tu so-lus sanctus, tu

tu so-lus al-tissimus, Je-su, Je-su Chris-te. Tu so-lus sanctus, tu

Ped.

so-lus Dominus, Je-su Je-su Chris-te, tu so-lus al-tis-simus.

so-lus Dominus, Je-su, Je-su, tu so-lus al-tis-si-mus.

gvi

Jesu Chris te, Je su, Chris te, Je su

Jesu Chris te, Je su, Je su Chris te, Je su

Chris te. Cum sancto Spi ritu in

Chris te. Cum sancto Spi ritu in

Tutti

Full

glo ria Dei Patris. A men A men A men

glo ria Dei Patris. A men A men Amen A men in

gvi

A men in glo ria Dei Pa tris. A men soli

glo ria Dei Patris, in glo ria Dei Pa tris. A men A men A men

dolce

This page of musical notation is for a hymn, featuring vocal staves and piano accompaniment. The lyrics are "Amen" repeated throughout. The score includes dynamic markings like *p* (piano) and *f* (forte), and performance instructions such as *Soli* and *Tutti*. The piano part features arpeggiated chords and a *dolce* section.

21

Tutti
f
A men Amen Amen A

Tutti
f
A men A men Amen A

men A men A men.

men A men A men.

ff
A men A men A

ff
A men A men

ff Add Trumpet

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

A men A men A men A men A men.

Allegro,

Metr. 116 = ♩

Allegro,

Metr. 116 = ♩

Allegro, Metronome 116 = ♩

Sym.

Full to 15th

gvi

Tutti

Patrem omni-po-ten-tem fac-to-rem Cœ-li et ter-ræ

Patrem omni-po-ten-tem fac-to-rem Cœ-li et ter-ræ vi-

gvi

Soli

vi-si-bi-li-um om-ni-um et in vi-si-bi-li-um Et in u-num Do-minum

Soli

vi-si-bi-li-um om-ni-um et in vi-si-bi-li-um Et in u-num Do-mi-num

p

Je-sum Chris-tum Fi-li-um De-i u-ni-ge-ni-tum, De-i u-ni-ge-ni-tum

Je-sum Chris-tum Fi-li-um De-i u-ni-ge-ni-tum, De-i u-ni-ge-ni-tum

Tutti

Et ex Pa-tre na-tum an-te om-ni-a sæ-cu-la De-um de

Tutti

Et ex Pa-tre na-tum an-te om-ni-a sæ-cu-la De-um de

f

De-o Lu-men de lu-mine De-um ve-rum de De-o ve-ro,

De-o Lu-men de lu-mi-ne De-um ve-rum de De-o ve-ro,

Soli

De-o De-o ve-ro Ge-ni-tum non fac-tum Con-substan-ti

Soli

De-o De-o..... ve-ro Ge-ni-tum non fac-tum Con-substan-ti

p

Tutti

a-lem con-substan-ti-a-lem Pa-tri per quem om-ni-a fac-ta sunt, Qui

Tutti

a-lem con-substan-ti-a-lem Pa-tri per quem om-ni-a fac-ta sunt, Qui

f

propter qui propter nos ho...mi...nes et prop-ter nostram sa...lu...tem des...cen-dit descendit de

propter qui propter nos ho...mi...nes et prop-ter nostram sa...lu...tem des...cen-dit descendit de

Cœ...lis des...cendit descendit de Cœ...lis des...cen-dit de Cœ...lis des...cen

Cœ...lis des...cendit descendit de Cœ...lis des...cen-dit de Cœ...lis des...cen

dit de Cœ...lis des...cen-dit de Cœ...lis des...cen dit de

dit de Cœ...lis des...cen dit des...cen dit de

gyi

Cœ...lis des...cen-dit descendit de Cœ...lis des...cen-dit de Cœ...lis.

Cœ...lis des...cen-dit de Cœ...lis des...cen dit de Cœ...lis.

Solo. Con Esp^e

Et incar-natus est de Spi-ritu Sanc-to ExMa-ri-a Vir-gine Ma-ri-a Vir-gine Ma-

Swell 2 Diapasons

p *Adagio*

Dulciana

Swell both hands

Choir
Bass

dolce

-ri-a Ma-ri-a Vir-gi-ne Et Ho-mo fac-tus est et Ho-mo, ho-mo, fac-tus est, et

dolce

Tutti

mp

Ho-mo, ho-mo fac-tus est fac-tus est Cruci-fix-us e-tiam pro no-bis cruci-

Tutti

mp

Cruci-fix-us e-tiam pro no-bis cruci-

Great Diapasons

Solo

...fix-us e-tiam pro no-bis cruci-fix-us e-ti-am pro no-bis pas-sus

...fix-us e-tiam pro no-bis cruci-fix-us e-ti-am pro no-bis

p

pas...sus pas...sus et se...pul...tus est pas...sus pas...sus pas...

Tutti *f* sus et se...pul...tus est, sub *Tutti* Pon...tio Pi...la...to cru...ci...fix...us, pas...sus passus
sub Pon...tio Pi...la...to cru...ci...fix...us, pas...sus passus

f Full Organ *f* Ped.

pas...sus et se...pul...tus est se...pul...tus est se...pul...tus est *Solo* *p*
pas...sus et se...pul...tus est se...pul...tus est se...pul...tus est se...pul...tus est se...

p Choir *Swell*

Solo *Tutti pp* pas...sus et se...pul...tus est et se...pul...tus est
...pul...tus est *Tutti pp* et se...pul...tus est.

pp (sog)

Segue
All. gio

Allegro, Metronome 116 = ♩*Allegro*,

Metron. 116 = ♩

Allegro,

Metron. 116 = ♩

Sym.

Full to 15th

Tutti

Et re-surrex ... it ter-ti-a di ... e se ... cun-dum se-cun-dum scrip-tu ... ras, et as-

Tutti

Et re-surrex ... it ter-ti-a di ... e se ... cun-dum se-cun-dum scrip-tu ... ras, et as-

8yi

... cen-dit in Cœ-lum as ... cen-dit in Cœ-lum se ... det ad dex-teram Pa ... tris, Et

... cen-dit in Cœ-lum as ... cen-dit in Cœ-lum se ... det ad dex-teram Pa ... tris, Et

i ... terum ven-turus est ven ... tu-rus est cum glo-ri-a ju-di ... ca-re vi ... vos et mor-tu-os

i ... terum ven-turus est ven ... tu-rus est cum glo-ri-a ju-di ... ca-re vi ... vos et mor-tu-os

eu jus regni non e rit fi nis non e rit fi nis.

eu jus non e rit fi nis non e rit finis e rit fi nis.

Solo

Et in Spi-ritum in Spi-ritum Sanctum Do-minum et vi-vi-fi-can-tem

Qui ex Pa-tre fi-li-o-que fi-li-o-que pro-ce-dit

Tutti

Qui cum Pa-tre et Fi-li-o, si-mul a-do-ra-tur

Tutti

Qui cum Pa-tre et Fi-li-o, si-mul a-do-ra-tur

f

et conglori...fi...ca...tur, qui lo...cu...tus est per Pro...phe...tas Et unam sanctam Ca...

et conglori...fi...ca...tur, qui lo...cu...tus est per Pro...phe...tas Et unam sanctam Ca...

tho...licam et a...posto...licam ec...cle...siam, Con...fi...te...or u...num u...num baptis...ma

tho...licam et a...pos...to...licam ec...cle...si...am, Con...fi...te...or u...num u...num baptis...ma

gyi

in remissionem pecca...to...rum Et ex...pec...to re...surrec...ti...o...nem mor...tu...

in remissionem pecca...to...rum Et ex...pec...to re...sur...rec...ti...o...nem mor...tu...

gyi

...o...rum mor...tu...o...rum mor...tu...o...rum.

...o...rum mor...tu...o...rum mor...tu...o...rum.

Tutti

Tutti

Segue
Coro Fugato

Coro Fugato:^x*Allegro.* Metr^e 108 = ♩SOPRANO 1^{MO}

Et vi-tam ven-turi sæ - - - cu - - - li A - - - men

SOPRANO 2^{DO}

Et vi-tam ven-turi sæ - - - cu - - - li Et vi-tam ven-

*Allegro.*Metr^e 108 = ♩Full
without
Trumpet

Ped. .

Et vi-tam ven-tu-ri sæ - - - cu-li A - - - men Et

-tu-ri Et vi-tam ven-tu-ri

ven-tu-ri sæ - - - cu - - - li A - - -

vi-tam ventu-ri Et vi-tam ventu-ri Et vi-tam ventu-ri sæ - - - cu-li A - - -

men ven-tu-ri sæ - - - cu - - -

men A

men A

-li A - - - men A - - - men A - - - men A - - - men A

gvi

^x Part of this subject is taken from the last Fugue in NOVELLO's "Hymn to God;" but the Counterpoint is differently treated.

men A

men Et

men A men A

vi...tam venturi sæ...cu...li A

Soli

men A men A men A men A

Soli

men A men A men A

p

Tutti

men Et vi...tam venturi Et

Tutti

men A men

f

vi... tam ven... tu... ri sæ... cu... li A

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

gvi

men Et vi... tam ven... tu... ri sæ... cu... li A

men Et vi... tam ven... tu... ri A

gvi

men A... men Et vi... tam ven...

men A... men A... men Et vi... tam ven...

ff Add Trumpet

tu... ri sæ... cu... li A... men A... men A... men A... men.

tu... ri A... men A... men A... men A... men.

Larghetto Maestoso. Metronome 66 = ♩

SOPRANO 1^{MO}

SOPRANO 2^{DO}

Larghetto Maestoso.
Metr. 66 = ♩

Sym.

Full to 15th

Sanc...tus Sanctus Sanc...tus Sanctus Domi-nus De...us Sa...ba...oth

Sanc...tus Sanctus Sanc...tus Sanctus Domi-nus De...us Sa...ba...oth

Ple-ni sunt Cœ...li Cœ...li et ter...ra glo-ri...a tu...a

Ple-ni sunt Cœ...li Cœ...li et ter...ra glo-ri...a tu...a

Ped.  Ped.

glo...ri...a tu...a glo...ri...a tu...a glo...ri...a tu...a

glo...ri...a tu...a glo...ri...a tu...a glo...ri...a tu...a

8vi

Allegro. Metr^o 120 = ♩

Allegro. Metr^o 120 = ♩ Hosanna in ex_celsis in ex_celsis in ex_cel

Hosanna in ex_celsis in ex_celsis in ex_celsis in ex_celsis in ex_cel

Allegro. Metr^o 120 = ♩

Full without Trumpet

8vi

sis Hosanna in ex_celsis in ex_cel

sis Hosanna in ex_cel

8vi

celsis in ex_cel

8vi

sis Hosanna in ex_celsis in ex_celsis in ex_cel sis in ex_celsis.

sis Hosanna in ex_celsis in ex_celsis in ex_cel sis in ex_celsis.

8vi

(800)

Ped. Segue Solo Benedictus

Soprano Solo.

41

SOPRANO 1^{MO}*Andante, con Esp.^e Metr. 60 = ♩**dolce**Andante,
con Esp.^e
Metr. 60 = ♩*

Swell 2 Diap.

Choir Bass, Dulciana

ve-nit in no-mine Do-mi-ni qui ve-nit in no-mi-ne Do-mi-ni Be-ne-

-dic-tus qui ve-nit in no-mi-ne Do-mi-ni qui ve-nit in no-

mine Do-mi-ni

Sym.

Be-ne-dic-tus Be-ne-dic-tus Be-ne-dic-tus in

no-mi-ne Do-mi-ni Be-ne-dic-tus in no-mi-ne Do-mi-ni

*Cres**f Ad Lib.**Cres*

dolce

Be ne dic tus qui ve nit in nomine Domi ni Be ne dic tus qui ve nit Be ne

dolce

dic tus qui ve nit in no mi ne Do mi ni in no mine Domi ni Bene

dic tus qui ve nit in no mi ne Domi ni qui ve nit in no

mine Do mi ni qui ve nit qui ve nit in no mi ne Do mi ni

ve nit in no mi ne Do mi ni Do mi

Ad Libitum

8vi

ni.

Sym.

Segue Coro
Allegro

Allegro. Metr. 120 = ♩

Coro *f*

Hosanna in ex-celsis in ex-celsis in ex-cel-

Coro *f*

Hosanna in ex-celsis in ex-celsis in ex-celsis in ex-cel-sis ex-cel-

Allegro. Metr. 120 = ♩

Full without Trumpet

Ped. *gvi*

sis Hosanna in ex-celsis in ex-cel

sis Hosanna in ex-

gvi

-celsis in ex-cel

gvi

sis Hosanna in ex-celsis in ex-celsis in ex-cel-sis in ex-celsis.

sis Hosanna in ex-celsis in ex-celsis in ex-cel-sis in ex-celsis.

gvi

End of the Sanctis

Ped.

Andante Larghetto, e con Espressione.

Metronome 72 = ♩

1ST TREBLE.2ND TREBLE.

*Andante
Larghetto
e con Esp.^e*
Metr.^e 72 = ♩

Sym.

Great
Diapasons

8vi

Solo

Ag... nus De... i qui tol... lis pec... ca... ta qui tol... lis pec... ca... ta

Swell 2 Diap.^s

Dulciana

p Tutti

Solo

Mi - se - re - re no - bis

Ag - nus

mun - di

Mi - se - re - re no - bis

Swell 2 Diap.^sGreat Diap.^s

Dulciana

De... i qui tol... lis pec... ca... ta qui tol... lis pec... ca... ta mun - di

Great Diap.^s

8vi

p Tutti

Mi se re re no bis Ag nus De i qui

p Tutti

Mi se re re no bis Ag nus De i qui

Ped.  *gvi*

tol lis pec ca ta qui tol lis pec ca ta mun di qui

tol lis pec ca ta qui tol lis pec ca ta pec ca ta mun di

Maggiore *p* Tutti

tol lis pec ca ta pec ca ta mun di Do na no bis

qui tol lis tol lis pec ca ta mun di Do na no bis

Great Diapasons

Ped. 

Soli dolce

pa cem do na no bis pa cem. *dim.*

Soli dolce

pa cem do na no bis pa cem pa cem. *dim.*

p dolce

dim.

Six Chants for the "Domine salvum fac."

or
"Prayer for the King."Composed by
V. NOVELLO.

N^o 1. 1ST TREBLE.

N^o 2. 2ND TREBLE (or Alto)

TENOR.

BASS.

ORGAN.

8vi

N^o 3. N^o 4.

N^o 5. N^o 6.

47

Composed by **V. NOVELLO**,
(The Subject from the "Gloria,"
but differently treated.)

* This Tantum ergo may be performed by **Two Trebles** only; but where there are **Tenor** and **Bass** Voices, they will be found to contribute much to the general effect.

CONVENT MASS, N^o III.
 Selected from various Composers.
 by V. NOVELLO.

Arranged from the "Kyrie"
 by FENOGLIO.
 Originally written for only two Trebles.

FIRST TREBLE.

SECOND TREBLE.

TENOR.^N

(Added by V. N.)

BASS.^N

(Added by V. N.)

*Adagio.*Metr^o 54 = ♩*Adagio.* Metr^o 54 = ♩Great Diap^o & Principal*Allegro Mod^o*Metr^o 116 = ♩

Ky-ri-e e-lei-son ky-ri-e e-le i-son e-le i

Ky-ri-e e-le i-son e-le i-son e-le i

Ky-ri-e e-lei-son ky-ri-e e-le i-son e-le i

Ky-ri-e e-le i-son e-le i-son e-le i

Full to 15th

son e-le i-son e-le i-son e-le i

son e-le i-son e-le i-son e-le i-son

son e-le i-son e-le i-son e-le i

son e-le i-son e-le i-son e-le i-son

* Although this Mass may be performed by two Treble Voices only, yet the Tenor and Bass parts will be found to add much to the fullness and variety of the general effect, where there are Choirs in which those Voices are attainable.

[illegible]

e...le...i...son e...le...i...son
 e...le...i...son e...le...i...son e...le...i...son e...le...i...son
 e...le...i...son e...le...i...son e...le...i...son e...le...i...son
 e...le...i...son e...le...i...son e...le...i...son
 e...le...i...son e...le...i...son ky...ri...e e...le
 _son e...le...i...son e...le...i...son ky...ri...e e...le
 _son e...le...i...son e...le...i...son e...le...i...son
 _son e...le...i...son e...le...i...son ky...ri...e
 i...son
 i...son
 _son ky...ri...e e...le...i...son e...le...i...
 _e e...lei...son e...le...i...

[illegible]

GLORIA.

Composed by DAVID PEREZ,
with additions by V. NOVELLO.*Allegro.*
Metr. 144 = *Allegro.*
Metr. 144 =

Solo

Glori_a in ex_cel_sis De_o in ex_cel_sis in ex_cel_sis

Swell 2 Diap^s & Principal

Stop Diap. & Dulciana

Tutti

Soli

in ex_cel_sis De_o in ex_cel_sis De_o De_o

Tutti

in ex_cel_sis De_o in ex_cel_sis De_o De_o

Tutti

in ex_cel_sis De_o De_o

Full without Trumpet

in ex_cel_sis in ex_cel_sis in ex_cel_sis De_o

in ex_cel_sis in ex_cel_sis in ex_cel_sis De_o

in ex_cel_sis in ex_cel_sis in ex_cel_sis De_o

in ex_cel_sis in ex_cel_sis in ex_cel_sis De_o

8vi

Solo

Et in ter... ra ter... ra pax et in ter... ra ter... ra pax

Swell 2 Diapasons only

Dulciana

Soli

Et in ter... ra pax ho... mi... nibus bo... næ vo... lun... ta... tis

Et in ter... ra pax ho... mi... nibus bo... næ vo... lun... ta... tis **Tutti**

Soli

Et in ter... ra pax ho... mi... nibus bo... næ vo... lun... ta... tis bo... næ

Soli

bo... næ vo... lun... ta... tis

Tutti

bo... næ bo... næ vo... lun... ta... tis bo... næ bo... næ vo... lun... ta... tis

Tutti

bo... næ bo... næ vo... lun... ta... tis bo... næ bo... næ vo... lun... ta... tis

Tutti

bo... næ vo... lun... ta... tis bo... næ bo... næ vo... lun... ta... tis

Tutti

bo... næ bo... næ vo... lun... ta... tis bo... næ bo... næ vo... lun... ta... tis

[illegible]

SOLO SOPRANO.

Andante.
Met. 100 = ♩

Choir Dulciana & Flute

Lau-da-mus Te be-ne-di-cimus

Swell 2 Diap^s

mp *p*

Te a-do-ra-mus adoramus Te glo-ri-fi-camus glo-ri-fi-ca-mus Te a-do-ra-mus

Te be-ne-di-ci-mus Te glo-ri-fi-camus Te glorifi-ca-mus Te

Choir Organ

mp

A-do-ra-mus Te be-ne-di-ci-mus Te glo-ri-fi-camus Te glorifi-ca-mus

Swell

p

Te glorifi-ca-mus Te glorifi-

Choir

mp *p*

8vi

ca-mus Te glo-ri-fi-ca-mus Te.

Cadence Ad lib.

Choir

mp

Adagio. Metr^o 60 = *Allegro*. Metr^o 84 =

Tutti

Tutti

Tutti

Tutti

Gra...ti...as Gra...ti...as a...gimus ti...bi

Adagio. Metr^o 60 = *Allegro*. Metr^o 84 = *mf* Great Diap^s & PrincipalFull to 15th

Ped.

8

8

Prop-ter magnam glo...riam tu...am prop-ter mag-nam glo...ri-am tu...am

propter magnam glo...riam tu...am propter mag-nam glo...ri-am tu...am

Prop-ter mag-nam glo...ri-am tu...am

Prop-ter mag-nam glo...ri-am tu...am

prop...ter mag-nam prop...ter mag-nam glo...riam tu...am

prop...ter mag-nam prop...ter mag-nam glo...riam glo...riam tu...am

prop...ter mag-nam mag-nam glo...riam glo...riam tu...am

prop...ter mag-nam prop...ter mag-nam glo...riam tu...am

Segue
Trio

Ped.

*Andante.*Metronome 88 = 

Solo

1ST TREBLE.

Domine De-us Rex Cœ...lestis Rex Cœ...lestis De-us

2ND TREBLE.3RD TREBLE.

(or ALTO.)

*Andante.*Metr. 88 = 

Swell 2 Diapasons

Dulciana

Pater Pa...ter om...ni-potens Pa-ter om...ni-potens

Solo

Domine Fi-li u...ni ge-ni-te

u...ni ge-ni-te Je-su Je-su Chris...te

Solo

Domine Deus Ag...nus De-i

Ag-nus De...i Fi-li-us Pa-tris Do-mi-ne De-us Ag-nus De...i De...i

Do...mi-ne De-us Do...mi-ne De-us

Do...mi-ne De-us Do...mi-ne De-us

Fi-li-us Pa-tris Do-mi-ne De-us Ag-nus De-i Ag-nus

Fi-li u-ni ge-ni-te Je-su Chris-te Je-su Chris-te

De-us Rex Cœ-lestis De-us Pater om-ni-po-tens om-ni-po-tens

De-i Fi-li-us Pa-tris Ag-nus De-i Fi-li-us Pa-tris

Swell
Sym.

Domine Fili Je

Domine Domine Fili Je

Domine Deus Agnus Dei Agnus

su Je su Chris te Je su Christe

su Je su Je su Chris te Je su Christe

Dei Agnus Dei Je su Je su Je su Chris te Jesu Chris te

Je su Chris te Fi li us Fi li us Pa tris Fi li us Fi li us Pa tris.

Je su Chris te Je su Chris te Je su Je su Chris te.

Je su Chris te Fi li us Fi li us Pa tris Fi li us Fi li us Pa tris.

Segue
'Qui tollis'
Larg

Largo. Metr.^e 54 = ♩

Tutti

Qui tol lis pec ca ta mun di

*Largo.*Metr.^e 54 = ♩

Qui tol lis pec ca ta mun di qui

Tutti Qui tol lis pec ca ta mun di

Qui tol lis pec ca ta mun di

*Largo.*Metr.^e 54 = ♩

Great Diap.

qui tol lis pec ca ta mun di mi se re re no

tol lis pec ca ta mun di mi se re re no

qui tol lis pec ca ta mun di mi se re re no

qui tol lis pec ca ta mun di

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

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

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

mi se re re mi se re re no bis.

Segue Duetto

Duett, Two Trebles.

Andantino. Metr. 92 = ♩

1ST TREBLE.

2ND TREBLE.

Andantino.
Metr. 92 = ♩

Choir Stop
Diap. & Flute

Swell 2 Diap.

mp

p

Choir Bass

Qui tollis ... pec ... ca ... ta pec ... ca ... ta mundi pec ...

ca ... ta mun ... di

ca ... ta mun ... di sus ... ci ... pe de ... pre ... ca ... ti ... o ... nem nos ... tram

sus ... ci ... pe de ... pre ... ca ... ti ... o ... nem nos ... tram sus ... ci ... pe de ... pre ...

sus ... ci ... pe de ... pre ...

ca ... ti ... o ... nem sus ... ci ... pe de ... pre ... ca ... ti ... o ... nem

ca ... ti ... o ... nem sus ... ci ... pe de ... pre ... ca ... ti ... o ... nem

nos tram
 nos tram

Choir Organ
 mp

Qui
 Swell
 p

Qui sedes ad dextram Pa tris Qui sedes ad dextram Pa tris ad
 sedes ad dextram Pa tris Qui sedes ad dextram Pa tris qui sedes ad dextram

dex tram Pa tris ad dex tram Pa tris mi se re re
 Pa tris qui sedes ad dextram dex tram Pa tris mi se re re no bis

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

Musical score for a choir and organ, featuring Latin text and various musical notations. The score is written in G major (one sharp) and 4/4 time. It includes vocal parts for Soprano and Alto, and a piano/organ part. The text is in Latin, likely a Mass or Litany. The organ part features a prominent melodic line with various ornaments and dynamics. The vocal parts enter with the text "nos tram" and "Qui sedes ad dextram Pa tris". The organ part provides a harmonic and rhythmic foundation, often playing the same text as the vocalists. The score includes various musical notations such as notes, rests, beams, and dynamic markings like *mp* (mezzo-piano) and *p* (piano). There are also performance instructions like "Choir Organ" and "Swell". The text is repeated several times, with variations in the organ part's accompaniment.

Quo-niam Tu so-lus Tu so-lus sanc-tus Tu so-lus
Quo-niam Tu so-lus Quo-niam Tu so-lus sanc-tus Tu so-lus

Do-minus Tu so-lus al-tis-simus Je-su Chris-te
Domi-nus Tu so-lus al-tis-simus Je-su Chris-te Je-su

Je-su Chris-te Je-su Je-su Chris-te
Je-su Chris-te Je-su Je-su Chris-te

Je-su Je-su Chris-te.
Je-su Je-su Chris-te.

Segne Coro
"Cum Sancto"

Fugato. ALLA CAPELLA.

Maestoso.
Metr. 66 = ♩

Maestoso. Metr. 66 = ♩
Tutti

Allegro. Metr. 112 = ♩

Maestoso.
Metr. 66 = ♩

Full without Trumpet

Allegro. Metr. 112 = ♩

Ped. 

Fugato. ALLA CAPELLA.

glo...ri-a De...i Pa-tris A-----men A

Cum Sanc-to Spi-ri-tu in

A-----men

A-----men

men A

glo...ri-a De...i Pa-tris A-----men A

A-----men A-----men Cum Sanc-to Spi-ri-tu in

A-----men

This musical score is for a piece titled "Gloria Dei Patris Amen" in G major, featuring vocal parts and piano accompaniment. The score is divided into four systems, each containing vocal staves and piano accompaniment.

System 1: The vocal parts enter with the lyrics "men A men A". The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

System 2: The vocal parts continue with the lyrics "glo...ri-a De...i Pa-tris A...men A". The piano accompaniment continues with a similar harmonic structure.

System 3: The vocal parts enter with the lyrics "men A men A". The piano accompaniment continues with a similar harmonic structure.

System 4: The vocal parts enter with the lyrics "men A men A". The piano accompaniment continues with a similar harmonic structure.

The score is written in G major (one sharp) and 4/4 time. The vocal parts are arranged in four staves, and the piano accompaniment is written in two staves. The lyrics are: "men A men A", "glo...ri-a De...i Pa-tris A...men A", "men A men A", and "men A men A". The piece concludes with the lyrics "Cum Sanc-to Spi-ri-tu in glo...ri-a".

men A

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

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

De ... i Pa ... tris A ... men in glo ... ri ... a De ... i Pa ... tris A ... men

gvi

men A

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

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

glo ... ri ... a De ... i Pa ... tris A ... men A ... men

gvi

ff Add Trumpet

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

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

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

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

ALLEGRO.

ALLEGRO

120 = ♩

Tutti

Cre...do Cre...do Credo in unum Deum in

Tutti

Cre...do Cre...do Credo in unum Deum in

Tutti

Cre...do Cre...do Credo in unum Deum in

Tutti

Cre...do Cre...do Credo in unum Deum in

Full to 15th

unum Deum Pa-trem omni-po-ten-tem fac-to-rem Coeli et ter-rae

u-num Deum Pa-trem omni-po-ten-tem fac-to-rem Coeli et ter-rae

u-num Deum Pa-trem omni-po-ten-tem fac-to-rem Coeli et ter-rae

u-num Deum Pa-trem omni-po-ten-tem fac-to-rem Coeli et ter-rae

Coeli et ter-rae Coeli et ter-rae vi-si-bilium omni-um et in vi-si-bi-li-um

Coeli et ter-rae Coeli et ter-rae vi-si-bilium omni-um et in vi-si-bi-li-um

Coeli et ter-rae Coeli et ter-rae vi-si-bi-li-um et in vi-si-bi-li-um

Coeli et ter-rae Coeli et ter-rae vi-si-bi-li-um et in vi-si-bi-li-um

Segue
Largo

*The Mass from which this Credo and following Pieces have been selected, was composed at the request of the Editor of the present Work, by his kind friend, M^r Russell, a very few years before the untimely death of that excellent Musician. It was so much admired that the Composer scored several of the Movements for a full Orchestra, and introduced them as a part of the Exercise for which he obtained the degree of Bachelor of Music at Oxford.

M^r Russell was one of the finest performers on the Organ that ever lived, and he was especially esteemed for his extraordinary skill and judgement as an Accompanyist. His productions also evince so high a degree of merit, both in tasteful melody and refined harmony, that it is a subject of great regret to the admirers of English Musical Genius, that M^r Russell's early death prevented him from the full development of his superior talent as a Composer. The original Manuscript of the Mass above alluded to, is in the possession of the Editor, by whom the various pieces that have been selected from it, are now published for the first time, with a separate Organ part arranged expressly for this work.

Largo $\text{♩} = 72$ *Soli*

Cre-do in u-num Do-mi-num Je-sum Christum Fi-li-um De-i

Cre-do in u-num Do-mi-num Je-sum Christum Fi-li-um De-i

Cre-do in u-num Do-mi-num Je-sum Christum Fi-li-um De-i

Cre-do in u-num Do-mi-num Je-sum Christum Fi-li-um De-i

Largo $\text{♩} = 72$

u-ni-ge-ni-tum et ex Pa-tre na-tum et ex Pa-tre na-tum

u-ni-ge-ni-tum et ex Pa-tre na-tum et ex Pa-tre na-tum

u-ni-ge-ni-tum et ex Pa-tre na-tum et ex Pa-tre na-tum

u-ni-ge-ni-tum et ex Pa-tre na-tum et ex Pa-tre na-tum

an-te om-nia soe-cu-la om-nia om-nia soe-cu-la

an-te om-nia soe-cu-la om-nia om-nia soe-cu-la

an-te om-nia soe-cu-la om-nia om-nia soe-cu-la

an-te om-nia soe-cu-la om-nia om-nia soe-cu-la

Tutti

De...um de De...o Lu-men de lu-mi...ne De-um ve-rum de De-o ve-ro

Tutti

De...um de De...o Lu-men de lu-mi...ne De-um ve-rum de De-o ve-ro

Tutti

De...um de De...o Lu-men de lu-mi...ne De-um ve-rum de De-o ve-ro

Tutti

De...um de De...o Lu-men de lu-mi...ne De-um ve-rum de De-o ve-ro

Allegro

f

gen-i...tum non fac-tum consubstan-ti...a...lem consubstanti...a...lem Pa-tri per quem

gen-i...tum non fac-tum consubstan-ti...a...lem consubstan-ti...a...lem

gen-i...tum non fac-tum consubstanti...

gen-i...tum non fac-tum consubstanti...a...lem consubstanti...a...lem

om...nia fac-ta sunt Pa...tri per quem om...ni...a omnia fac-ta sunt

om...nia fac-ta sunt Pa...tri per quem om...ni...a omnia fac-ta sunt

a...lem Pa...tri Pa...tri per quem om-ni...a omnia fac-ta sunt

Pa...tri per quem om-ni...a omnia fac-ta sunt

Ped *8vi* *Segue Adagio*

ADAGIO

ADAGIO

66=

*Soli**Soli**Soli**Soli**Soli*

lu...tem des...cendit de Cœlis Et incarnatus est de spi-ri-tu sancto

lu...tem des...cen-dit de Cœlis Et incarnatus est de spi-ri-tu sanc-to

lu...tem des...cen-dit de Cœlis Et incarnatus est de spi-ri-tu sancto

lu...tem des...cen-dit de Cœlis Et incarnatus est de spi-ri-tu sancto

ex Mari...a Vir-gine et Ho-mo fac-tus est ex Ma-ri-a

ex Mari...a Vir-gi-ne et Ho-mo fac-tus est ex Ma-ri-a Vir-gi-

ex Ma-ri-a Vir-gi-ne et Homo fac-tus est ex Ma-ri-a Vir-gi-

ex Ma-ri-a Vir-gi-ne et Homo fac-tus est

Ma-ri-a Vir-gi-ne et Ho-mo fac-tus est

ne Ma-ri-a Vir-gi-ne et Ho-mo fac-tus est

ne Ma-ri-a Vir-gi-ne et Ho-mo fac-tus est

et Ho-mo fac-tus est et Ho-mo fac-tus est

Segue Adagio

ADAGIO

TRIO*

Soli

Soli Cru-ci-fi-xus Cru-ci-fi-xus e-tiam pro-

Soli Cru-ci-fi-xus Cru-ci-fi-xus e-tiam pro-

Soli Cru-ci-fi-xus Cru-ci-fi-xus e-tiam pro-

ADAGIO

60 =

no-bis pro no-bis sub Pon-ti-o Pi-la-to

no-bis pro no-bis sub Pon-ti-o Pi-la-to

no-bis pro no-bis sub Pon-ti-o Pi-la-to

no-bis pro no-bis sub Pon-ti-o Pi-la-to

8vi

*When the Tenor and Bass Voices are not attainable, this Movement may be performed as a low Treble or Counter Tenor Solo.

pas...sus et se...pul...tus est Cru...ci...fi...xus

pas...sus et se...pul...tus est Cru...ci...fi...xus

pas...sus et se...pul...tus est Cru...ci...fi...xus

Cru...ci...fi...xus e...ti...am pro no...bis sub Pon...tio Pi...

Cru...ci...fi...xus e...ti...am pro no...bis sub Pon...tio Pi...

Cru...ci...fi...xus e...ti...am pro no...bis sub Pon...tio Pi...

la...to pas...sus pas...sus et se...pul...tus est

la...to pas...sus pas...sus et se...pul...tus est

la...to pas...sus pas...sus et se...pul...tus est

Segue Allegro

Segue Allegro

ALLEGRO
SPIRITOSO

ALLEGRO
SPIRITOSO

138 = ♩

Tutti

Et re-sur-rex-it et re-sur-rex-it ter-tia

Tutti

Et re-sur-rex-it et re-sur-rex-it ter-tia

Tutti

Et re-sur-rex-it et re-sur-rex-it ter-tia

Tutti

Et re-sur-rex-it et re-sur-rex-it ter-tia

Full to 15th

8vi

8vi

di-e se-cun-dum scrip-tu-rus et as-cen-dit in Cœ-lum as-

di-e se-cun-dum scrip-tu-rus et as-cen-dit in Cœ-lum as-

di-e se-cun-dum scrip-tu-rus et as-cen-dit in Cœ-lum as-

di-e se-cun-dum scrip-tu-rus et as-cen-dit in Cœ-lum

-cen-dit in cœ-lum..... se-det ad dex-tram Pa-tris

-cen-dit in cœ-lum..... se-det ad dex-tram Pa-tris

-cen-dit in cœ-lum se-det ad dex-tram Pa-tris

se-det ad dex-tram Pa-tris

8vi (800)

dex...tram Pa-tris et i...terum ven...tu...rus est cum glo-ri-a ju-di-
 dex...tram Pa-tris et i...terum ven...tu...rus est cum glo-ri-a ju-di-
 dex...tram Pa-tris et i...terum ven...tu...rus est cum glo-ri-a ju-di-
 dex...tram Pa-tris et i...terum ven...tu...rus est cum glo-ri-a ju-di-
 ca...re ju-di-ca-re vi-vos et mortuos et mor...tu...os cu...jus
 ca...re ju-di-ca-re vi-vos et mortuos et mor...tu...os cu...jus
 ca...re ju-di-ca-re vi-vos et mortuos et mor...tu...os cu...jus
 ca...re ju-di-ca-re vi-vos et mortuos et mor...tu...os cu...jus
 reg-ni non e...rit fin-is non e...rit fi-nis
 reg-ni non e...rit fin-is non e...rit fi-nis
 reg-ni non e...rit fin-is non e...rit fi-nis
 reg-ni non e...rit fin-is non e...rit fi-nis
 reg-ni non e...rit fin-is non e...rit fi-nis

8vi

Segue

Allegro 100 = ♩*Soli*

Et in spiritum sanctum Dominum et vi-vi-fi-cantem vi-vi-fi-cantem Qui ex Patre

Soli

Et in spiritum sanctum Dominum et vi-vi-fi-cantem vi-vi-fi-cantem Qui ex Patre

Soli

Et in spiritum sanctum Dominum et vi-vi-fi-cantem vi-vi-fi-cantem Qui ex Patre

*Allegro**p*8^{vi}

et Fili-o que pro-ce-dit qui cum Pa-tre et Fili-o simul a-do-ra-tur et

et Fi-li-o que pro-ce-dit qui cum Pa-tre et Fili-o Simul a-do-ra-tur et

et Fi-li-o que pro-ce-dit qui cum Pa-tre et Fili-o Simul a-do-ra-tur et

8^{vi}

conglori-fi-ca-tur et conglori-fi-ca-tur qui lo-cu-tus est per Prophe-tas per Prophe-tas

conglori-fi-ca-tur et conglori-fi-ca-tur qui lo-cu-tus est per Prophetas per Prophe-tas

conglori-fi-ca-tur et conglo-rifi-ca-tur qui lo-cu-tus est per Prophetas per Prophe-tas

Tutti
Et unum sanctam sanctam Catholicam

per Prophe-tas per Prophe-tas per Prophetas Et unum sanctam sanctam Catholicam

Tutti
Et unum sanctam sanctam Catholicam

Tutti
Et unum sanctam sanctam Catholicam

f
8vi

et apostoli-cam ec-cle-si-am con fi-te-or u-num bap-tis-ma in remission-em

et apostoli-camec-cle-si-am con fi-te-or u-num bap-tis-ma in remission-em

et apostoli-camec-cle-si-am con fi-te-or u-num bap-tis-ma in remission-em

et apostoli-camec-cle-si-am con fi-te-or u-num bap-tis-ma in remission-em

8vi 8vi

pec-ca-to-rum et ex-pecto resurrecti-o-nem resurrecti-onem mor-tu-or-um

pec-ca-to-rum et ex-pecto resurrecti-o-nem resurrecti-onem mor-tu-or-um

pec-ca-to-rum et ex-pecto resurrecti-o-nem resurrecti-onem mor-tu-or-um

pec-ca-to-rum et ex-pecto resurrecti-o-nem resurrecti-onem mor-tu-or-um

ff Et vi-tam ven-tu-ri sæ-cu-li A-men A-men A-

ff Et vi-tam ven-tu-ri sæ-cu-li A-men Amen A-men A-

ff Et vi-tam ven-tu-ri sæ-cu-li A-men A-men A-men A-

ff Et vi-tam ven-tu-ri sæ-cu-li A-men A-men A-

ff Full, without Trumpet.

Ped

-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 A-

ff add Trumpet

Pedal 8^{vi}

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

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

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

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

End of the Creed

SANCTUS.

79

Composed by W. RUSSELL.
The Organ part by V. NOVELLO.

ADAGIO

ADAGIO

60 = ♩

Tutti
Sanc - tus Sanc - tus Sanc - tus Sanc - tus Dominus Deus
Sanc - tus Sanc - tus Sanc - tus Sanc - tus Dominus Deus
Sanc - tus Sanc - tus Sanc - tus Sanc - tus Dominus Deus
Sanc - tus Sanc - tus Sanc - tus Sanc - tus Dominus Deus
Full without Trumpet
Ped.

Sa - ba - oth Do - minus De - us Sa - ba - oth
Sa - ba - oth Do - minus De - us Sa - ba - oth Ple - ni sunt Cœ - li et
Sa - ba - oth Do - minus De - us Sa - ba - oth Ple - ni sunt
Sa - ba - oth Do - minus De - us Sa - ba - oth
Full add Trumpet
f

f
Ple - ni sunt Cœ - li Ple - ni sunt Cœ - li et ter - ra Ple - ni sunt Cœ - li et
ter - ra et ter - ra Ple - ni sunt Cœ - li et ter - ra sunt Cœ - li et
Cœ - li et ter - ra et ter - ra Ple - ni sunt Cœ - li et
Ple - ni sunt Cœ - li et ter - ra Ple - ni sunt Cœ - li et
Ped.

ter-ra glo-ri-a tu-a Ho-san-na in ex-

ter-ra glo-ri-a tu-a Ho-san-na in ex-

ter-ra glo-ri-a tu-a Ho-san-na in ex-

ter-ra glo-ri-a tu-a Ho-san-na in ex-

cel-sis Ho-san-na in ex-cel-sis Ho-san-na in ex-

cel-sis Ho-san-na in ex-cel-sis Ho-san-na in ex-

cel-sis Ho-san-na in ex-cel-sis Ho-san-na in ex-

cel-sis Ho-san-na in ex-cel-sis Ho-san-na in ex-

cel-sis in ex-cel-sis

cel-sis in ex-cel-sis

cel-sis in ex-cel-sis

cel-sis in ex-cel-sis

Ped. 8vi

Ped.

Segue Benedictus

B E N E D I C T U S .

81

Composed by W. RUSSELL.
The Organ part by V. NOVELLO.

ANDANTE

ANDANTE

88 = ♩

Swell 2 Diap. & Principal

Dolce

Choir Dulciana

Soli

Bene .. dic .. tus qui venit Benedic .. tus qui venit Benedic .. tus qui

Soli

Benedic .. tus qui venit Benedic .. tus qui venit Benedictus qui

Soli

Benedictus que venit Benedictus que venit Benedictus qui

Soli

Benedictus que venit Benedictus que venit Benedictus que

Swell 2 Diapasons only

p

ve ... nit in no ... mine Domini Bene .. dictus qui ve .. nit in nomine Domi ... ni

ve ... nit in nomi - ne Domini Bene .. dic .. tus qui ve .. nit in nomine Domi ... ni Be - ne ..

ve ... nit in nomine Domini Bene .. dic .. tus qui ve .. nit in nomine Domi ... ni

ve ... nit in nomi - ne Domini

Benedic ...

Bene...dic...tus qui ve-nit in no-mine Do-mini Bene...dic...tus qui ve-nit in

-dic...tus qui ve-nit qui venit in nomine Do-mi-ni Bene...dic...tus qui ve-nit in

Bene...dic...tus qui ve-nit in nomine Do-mi-ni Bene...dic...tus qui ve-nit in

-tus qui ve-nit in no-mi-ne Do-mi-ni Bene...dic...tus qui

no-mi-ne Do-mi-ni qui ve-nit in no-mi-ne in nomi-ne Do-mi-ni qui

nomi-ne Do-mi-ni qui ve-nit in no-mi-ne in no-mi-ne Do-mi-ni qui

no-mi-ne Do-mi-ni qui ve-nit in no-mi-ne in no-mi-ne Do-mi-ni qui

ve-nit in no-mi-ne Do-mi-ni qui

ve-nit in no-mi-ne Do-mi-ni Ho-san-na in ex-cel-sis

ve-nit in no-mi-ne Do-mi-ni Ho-san-na in ex-cel-sis

ve-nit in no-mi-ne Do-mi-ni Ho-san-na in ex-cel-sis

ve-nit in no-mi-ne Do-mi-ni Ho-san-na in ex-cel-sis

Full without Trumpet

AGNUS DEI.

Composed by W RUSSELL. 83
The Organ part by V NOVELLO.

ANDANTE
LARGHETTO

ANDANTE
LARGHETTO
Metro 72 = 

Soli
Ag -- nus De -- i Ag -- nus De -- i qui

Soli
Ag -- nus De -- i Ag -- nus De -- i qui

Soli
Ag -- nus De -- i Ag -- nus De -- i qui

Soli
Ag -- nus De -- i Ag -- nus De -- i qui

Swell 2 Diapasons

Choir Dulciana



tol -- lis pecca -- ta mun -- di qui tol -- lis pecca -- ta mun -- di

tol -- lis pecca -- ta mun -- di qui tol -- lis pecca -- ta mun -- di

tol -- lis pecca -- ta mun -- di qui tol -- lis pecca -- ta mun -- di

tol -- lis pecca -- ta mun -- di qui tol -- lis pecca -- ta mun -- di



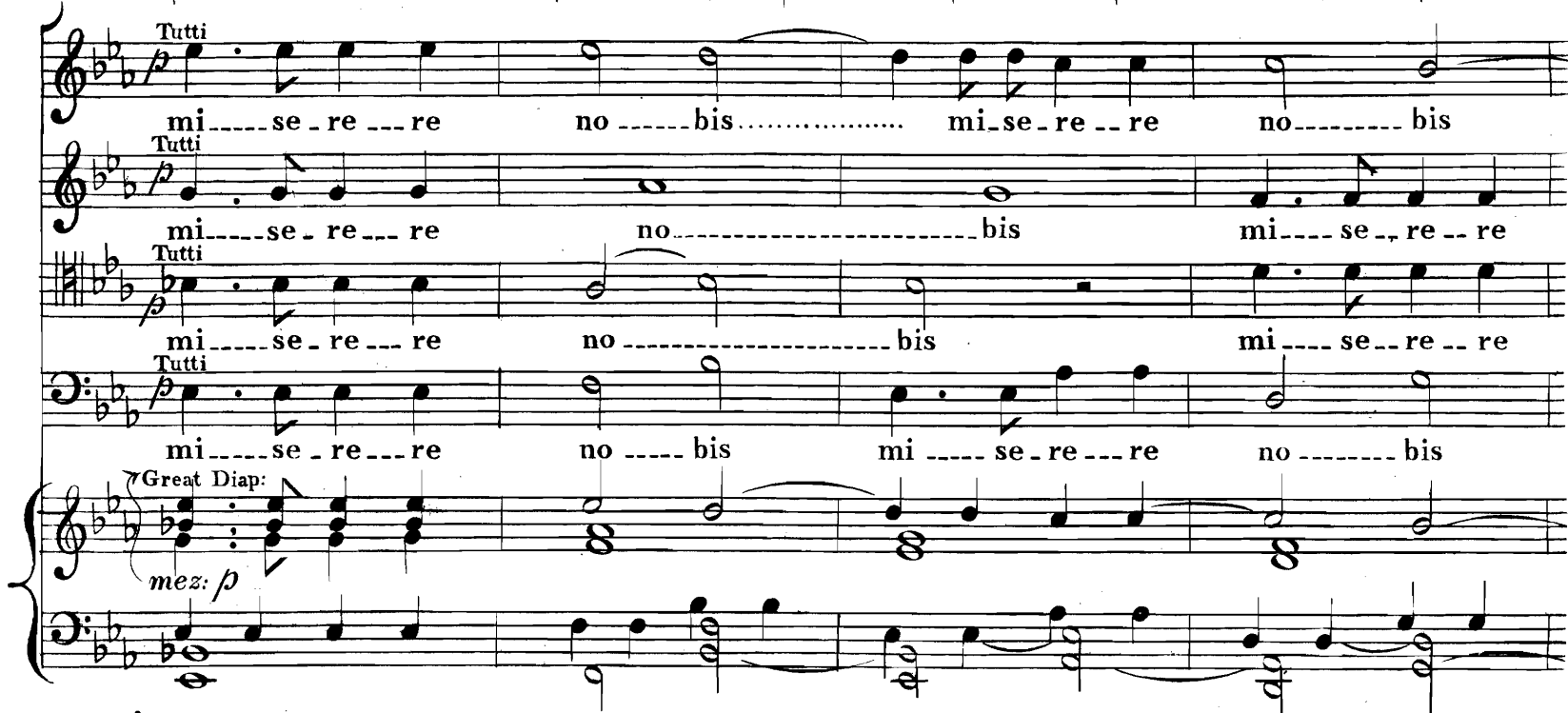
Tutti
mi -- se -- re -- re no -- bis mi -- se -- re -- re no -- bis

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

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

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

Great Diap.
mez: p



..... mi-se-re-re no... bis mi-se-re-re no... bis *Soli* Do-na no-bis

no... bis mi-se-re-re no... bis *Soli* Do-na no-bis

no... bis mi-se-re-re no... bis *Soli* Do-na no-bis

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

Swell 2 Diapasons

pa-cem do-na no-bis pa-cem do-na no-bis

pa-cem do-na no-bis

pa-cem do-na no-bis

do-na no-bis pa-cem do-na no-bis

8^{va}

Tutti pa-cem Do-na no-bis pa-cem

Tutti pa-cem Do-na no-bis pa-cem

Tutti pa-cem Do-na no-bis pa-cem

Tutti pa-cem Do-na no-bis pa-cem

Swell Stop Diapason only.

Choir Bass, Stop Diapason only.

(800)

PRAYER FOR THE KING.

85

Composed by W. RUSSELL.
The Organ part by V. NOVELLO.

ALLEGRO

ALLEGRO

Metro: 72 = 9

Tutti

Do-mi-ne Do-mi-ne Do-mi-ne sal-vum fac

Tutti

Do-mi-ne Do-mi-ne Do-mi-ne sal-vum fac sal-vum

Tutti

Do-mi-ne Do-mi-ne Do-mi-ne sal-vum fac sal-vum fac

Do-mi-ne Do-mi-ne Do-mi-ne sal-vum fac sal-vum

Full to 15th

Re-gem nostrum Re-gem nostrum Gugli-el-mum Re-gem

fac Re-gem nostrum Re-gem nostrum Gugli-el-mum Re-gem

Re-gem nostrum Re-gem nostrum Gugli-el-mum Re-gem

fac Re-gem nostrum Re-gem nostrum Gugli-el-mum Re-gem

nostrum Gugli-el-mum Gu-gli-el-mum

nostrum Gugli-el-mum Gu-gli-el-mum

nostrum Gugli-el-mum Gu-gli-el-mum

nostrum Gugli-el-mum Gu-gli-el-mum

Soli
Et ex... au-di nos in di... e qua in vo... ca... ve-ri-mus

Soli
Et ex... au-di nos in di... e qua in vo... ca... ve-ri-mus

Soli
Et ex... au-di nos in di... e qua in vo... ca... ve-ri-mus

Soli
Et ex... au-di nos in di... e qua in vo... ca... ve-ri-mus

Andante

Te qua in... vo... ca... ve-ri-mus

Te et..... ex... au-di nos in di... e qua in... vo... ca... ve-ri-mus

Te et... ex... au-di nos in di... e qua in... vo... ca... ve-ri-mus

Te nos in di... e qua in... vo... ca... ve-ri-mus

Te qua in... vo... ca... ve-ri-mus Te ex... au... di nos

Te qua..... in... vo... ca... ve-ri-mus Te ex... au... di nos

Te qua.... in... vo... ca... ve-ri-mus Te ex... au... di nos

Te qua in... vo... ca... ve-ri-mus Te

Allegro 112 = ♩

Tutti

Glo-ri-a Pa-tri et Fi-li-o glo-ria Pa-tri et Fi-li-

Glo-ri-a Pa-tri et Fi-li-o gloria Pa-tri et Fi-li-

Glo-ri-a Pa-tri et Fi-li-o gloria Pa-tri et Fi-li-o et Fi-li-

Glo-ri-a Pa-tri et Fi-li-o glo-ria Pa-tri et Fi-li-

Allegro

Full without Trumpet

8vi

-o et spi-ri-tu-i sanc-to et spi-ri-tu-i sanc-to et spi-ri-tu-i sanc-to et spi-ri-tu-i

-o et spi-ri-tu-i sanc-to et spi-ri-tu-i sanc-to et spi-ri-tu-i sanc-to et spi-ri-tu-i

-o et spi-ri-tu-i sanc-to et spi-ri-tu-i sanc-to et spi-ri-tu-i sanc-to et spi-ri-tu-i

-o et spi-ri-tu-i sanc-to et spi-ri-tu-i sanc-to et spi-ri-tu-i sanc-to et spi-ri-tu-i

sanc-to Sicut e-rat in princi-pi-o Sicut erat in princi-pi-

sanc-to Sicut e-rat in princi-pi-o princi-pi-o Sicut erat in princi-pi-

sanc-to Sicut e-rat in princi-pi-o princi-pi-o et nunc et

sanc-to Sicut e-rat in princi-pi-o princi-pi-

8vi

o et nunc et semper et in sae-cu-la sae-cu-lo-rum et in sae-cu-la sae-

o et nunc et semper et in saecu-la sae-cu-lo-rum et in sae-cu-la sae-

semper nunc et semper et in saecu-la sae-cu-lo-rum et in sae-cu-la sae-

o et nunc et semper et in saecu-la sae-

lo-rum A-men Sicut e-rat in princi-pi-o et nunc et semper et in sae-cu-la saecu-

lo-rum A-men Sicut e-rat in princi-pi-o et nunc et semper et in saecu-la sae-cu-

lo-rum A-men Sicut e-rat in princi-pi-o et nunc et semper et in saecu-la sae-cu-

lo-rum A-men Sicut e-rat in princi-pi-o et nunc et semper et in saecu-la sae-cu-

lo-rum A-men saecu-lorum A-men saecu-lorum A-men saecu-lorum A-men A-

lo-rum A-men saecu-lorum A-men saecu-lorum A-men saecu-lorum A-men A-

lo-rum A-men saecu-lorum A-men saecu-lorum A-men saecu-lorum A-men A-

lo-rum A-men saecu-lorum A-men saecu-lorum A-men saecu-lorum A-men A-

men A...men soe_cu_lorum A...men soe_cu_lorum A...men soe_cu_lorum A...men

men A...men soe...cu...lo...rum soe...cu...lo...rum soe_cu_lorum A...men

men A...men soe...cu...lo...rum soe...cu...lo...rum soe_cu_lorum A...men

men soe_cu_lorum A...men soe_cu_lorum A...men soe_cu_lorum 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 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

men Amen Amen A...men A...men A...men A...men

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

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

LARGHETTO

LARGHETTO

Metro: 60 = *Soli**Soli**Soli**Soli*

Swell 2 Diapasons

Choir Dulciana

Choir Org:

do-cu-mentum No-vo cedat ri-tu-i Præstet fides supplementum sensuum de-

do-cu-mentum No-vo cedat ri-tu-i Præstet fi-des supplementum sensuum de-

do-cu-mentum No-vo cedat ri-tu-i Præstet fi-des supplementum sensuum de-

do-cu-men tum No-vo cedat ri-tu-i Præstet fi-des supplementum sensuum de-

fec-tu-i Ge-ni-to-ri ge-ni-to-que Laus et ju-bi-la-tio o....

fec-tu-i Ge-ni-to-ri ge-ni-to-que Laus et ju-bi-la-tio o

fec-tu-i Ge-ni-to-ri ge-ni-to-que Laus et ju-bi-la-tio o

fec-tu-i Ge-ni-to-ri ge-ni-to-que Laus et ju-bi-la-tio o

sa-lus ho-nor vir-tus quo-que sit et be-ne-dic-ti-o.... Pro-ce-den-ti
 sa-lus ho-nor vir-tus quo-que sit et be-ne-dic-ti-o Pro-ce-den-ti....
 sa-lus ho-nor vir-tus quo-que sit et be-ne-dic-ti-o.... Pro-ce-den-ti
 sa-lus ho-nor vir-tus quo-que sit et be-ne-dic-ti-o Pro-ce-den-ti

Swell
 Choir
 8vi

ab u-tro-que Compar sit lau-da-ti-o Com-par sit lau-da-ti-o lau-
 ab u-tro-que Compar sit lau-da-ti-o Com-par sit lau-da-ti-o lau-
 ab u-tro-que Compar sit lau-da-ti-o Com-par sit lau-da-ti-o lau-
 ab u-tro-que Compar sit lau-da-ti-o Com-par sit lau-da-ti-o lau-

Tutti
 Tutti
 Tutti
 Tutti

Choir Organ
 Full to 15

da-ti-o A-men A-men A-men
 da-ti-o A-men A-men A-men Finis
 da-ti-o A-men A-men A-men
 da-ti-o A-men A-men A-men

Full without Trumpet
 Ped 8vi
 Finis

Ped

ALMA REDEMPTORIS. A Soprano Solo.

Composed by
V. NOVELLO.

Andante, Metronome 80 = ♩

VOICE.

Soave

ACCOMP.

Great Diapasons

Choir Dulciana

dolce

Al ... ma Re ... demp - to ... ris Mater, quæ per - vi ... a Cœ ... li

Swell 2 Diapasons

Choir Bass

per - vi ... a Cœ ... li por ... ta ma ... nes et stel ... la ma ... ris suc ...

... cur ... re ... caden ... ti.

Great Diapasons

Choir

Al ... ma Redemp - to ... ris Mater, quæ per - vi ... a Cœ ... li per - vi ... a Cœ ... li

por...ta manes et stel...la maris, suc...cur...re suc...cur...re ca...den...ti

Sur...ge...re qui cu...rat

qui cu...rat po...pu...lo Tu quæ ge...nu...is...ti, ge...nu...is...ti, na...tu...ra mi...

...ran...te tuum sanc...tum tuum sanc...tum ge...ni...to...rem Vir...go pri...us

ac...pos...te...rius Ga...bri...e...lis ab o...re su...mens

il...lud il...lud a...ve su...mens il...lud il...lud a...ve

Great Diap

Swell

Choir

Swell

pec... ca... to... rum pec... ca... to... rum mi... se...
 re... re, su... mens il... lud a... ve, pec... ca... to... rum
 mi... se... re... re Vir... go pri... us ac pos...
 te... ri... us Ga... bri... e... lis... ab o... re pec... ca... to... rum
 mi... se... re... re pec... ca... to... rum mi... se... re... re
 mi... se... re... re mi... se... re... re.

p
p
gi
dolce
dolce
Ad Lib^m
 Great Diapasons, Bass
 FINIS

AVE REGINA.
A Duett for Two Trebles,
and Chorus for Three Treble Voices.

Adapted (with Additions) by V. NOVELLO
from J. SCHNEIDER's "Preise, O Erde"

Andante
con moto,
Metr. 60 = ♩

Choir Stop Diap. & Flute

FIRST TREBLE

Solo

SECOND TREBLE

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

Swell 2 Diap. & Principal

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

Solo

A - ve Re - gi - na Re - gi - na Cœ -

- lo - rum A - - - - - ve Do - mi - na An - ge - lo - rum

Sal ve ra dix; sal ve por ta; ex ... qua mun do lux est

Sal ve ra dix; sal ve por ta ex ... qua mun do qua mun do lux est

or ta Gau de Virgo glo ri o sa

or ta Gau de Virgo glo ri

su per om nes speci o sa va le, O val de, O val de de co

o sa su per om nes speci o sa va le, O val de, O val de de co

Soli ra su per super om nes omnes spe ci o sa speci

Soli ra su per super om nes omnes spe ci o sa speci

Chorus p Va le, O val de, val de de co ra et pro no bis Christum

Chorus p Va le, O val de, val de de co ra et pro no bis Christum

Chorus p Va le, O val de, val de de co ra et pro no bis

Cres.

o sa et pro no bis Christum Christum ex o

Christum ex o ra Christum ex o ra Christum ex

Christum ex o ra Christum ex o ra Christum ex

Christum ex o ra Christum ex o ra Christum ex

ra Christum ex o ra.

ra Christum ex o ra.

o ra A men.

o ra A men.

o ra A men A men.

REGINA CŒLI for Four Voices.*

Composed by **MOZART**.
The Organ part adapted from the
Full Score, by V. NOVELLO.

*Allegro
Moderato*
Met. 120 = ♩

Full to 15 *f*

The piano introduction consists of two staves. The right hand plays a series of ascending and descending eighth-note patterns, while the left hand provides a steady accompaniment of eighth notes. The tempo is marked 'Allegro Moderato' with a metronome setting of 120 beats per minute.

f

Re ... gina Cœ ... li lætare læ ... ta ... re Alle ... luia Alleluia Alle ...
 Re ... gina Cœ ... li læ ... ta ... re læ ... ta ... re Alle ... luia Alleluia Alle ...
 Re ... gina Cœ ... li læ ... ta ... re læ ... ta ... re Alle ... luia Alleluia Alle ...
 Re ... gina læta ... re lætare Alle ... luia Alleluia Alle ...

The first system of the vocal and organ parts. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for the organ. The lyrics are 'Re ... gina Cœ ... li lætare læ ... ta ... re Alle ... luia Alleluia Alle ...'. The organ part continues with a similar eighth-note pattern.

... luia Alle ... luia Alle ... lu ... ia Alle ... lu ... ia, Alle ... lu ... ia
 ... luia Alle ... luia Alle ... lu ... ia Alle ... lu ... ia, Alle ... lu ... ia
 ... luia Alle ... luia Alle ... lu ... ia Alle ... lu ... ia, Alle ... lu ... ia
 ... luia Alle ... luia Alle ... lu ... ia Alle ... lu ... ia, Alle ... lu ... ia

Qui ... a quem me ... ru ... is ... ti por.
 Qui ... a meru ... is ... ti
 Qui ... a meru ... is ... ti
 Qui ... a meru ... is ... ti

p

Swell 2 Diap. & Prin!

Choir Stop Diap. & Flute

The second system of the vocal and organ parts. The vocal parts continue with the 'Alleluia' refrain. The organ part features a change in texture, with a 'Swell 2 Diap. & Prin!' instruction. The system concludes with a 'Choir Stop Diap. & Flute' instruction.

* This Piece may be performed, in Convent Choirs, by only the **Two Treble** parts; but in Choirs where the **Tenor** and **Bass** Voices can be obtained, they greatly contribute to enrich the general effect.

ta re qui a quem me ru is ti por ta re, Al-le-lu-ia, Al
 porta-re porta-re por-ta re por-ta re Al-le-lu-ia Al
 porta-re porta-re por-ta re por-ta re Al-le-lu-ia Al
 porta-re porta-re por-ta re por-ta re Al-le-lu-ia Al-le-lu-

le-lu-ia Al-le-lu-ia Al-le-lu-ia Re-sur-re-
 le-lu-ia Al-le-lu-ia
 le-lu-ia Al-le-lu-ia
 ia Al-le-lu-ia Al-le-lu-ia

xit si cut di-xit, re-sur-re xit re-sur-re xit
 re-sur-re
 re-sur-re xit, si cut di-xit sicut

[illegible]

ia, Al-le-lu-ia *p* O ra pro no-bis pro nobis De-um O ra pro
 ia, Al-le-lu-ia *p* O ra O ra pro nobis pro nobis
 ia, Al-le-lu-ia *p* O ra O ra pro nobis pro nobis
 le-lu-ia *p* O ra O ra pro nobis pro nobis

8vi
 no-bis, pro no-bis *f* De-um Al-le-lu-ia Al-le-lu-ia Al-le-lu-ia
 pro no-bis pro no-bis *f* De-um Al-le-lu-ia Al-le-lu-ia
 pro no-bis De-um *f* Al-le-lu-ia Al-le-lu-ia Al-le-lu-ia
 pro no-bis pro no-bis De-um *f* Al-le-lu-ia Al-le-lu-ia Al-le-lu-ia

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 lu-ia Al-le-lu-ia *f* Al-le-lu-ia
 Al-le-lu-ia Al-le-lu-ia *f* Al-le-lu-ia FINIS
 Al-le-lu-ia Al-le-lu-ia *f* Al-le-lu-ia
 Al-le-lu-ia Al-le-lu-ia *f* Al-le-lu-ia FINIS

Ped

SALVE REGINA. For Four Voices.

GIUSEPPE HAYDN.

The Organ part arranged, from an unpublished M. S. Score, by V. NOVELLO.

Allegro Moderato, Metr. 88 = ♩

1ST TREBLE

2ND TREBLE

* TENOR

* BASS

All. Mod.

Metr. 88 = ♩

Full to 15

Ped.

SOLO

Vi-ta dulcedo et spes spes nostra sal-ve clamamus exules filii Evæ ad Te suspi-ramus ge-

Swell 2 Diap. & Prin.

Choir Dulciana

TUTTI

E...ia ergo ad_voca.ta nostra

TUTTI

E...ia ergo ad_voca.ta nostra

TUTTI

E...ia ergo ad_voca.ta nostra

TUTTI

E...ia ergo ad_voca.ta nostra

TUTTI

E...ia ergo ad_voca.ta nostra

TUTTI

E...ia ergo ad_voca.ta nostra

TUTTI

E...ia ergo ad_voca.ta nostra

TUTTI

* When the Tenor and Bass Voices can be obtained in addition to the two Trebles, they add materially to the richness of the harmony and the variety of the effect.

il... los tuos mi... sericordes o... culos ad nos converte con... ver... te

SOLO

il... los tuos mi... sericordes o... culos ad nos converte con... ver... te Et JE... SUM be... ne...

il... los tuos mi... sericordes o... culos ad nos converte con... ver... te

il... los tuos mi... sericordes o... culos ad nos converte con... ver... te

8vi

8vi

...dic... tum fruc... tum ven... tris tu... i no... bis post hoc post hoc exi... li... um

8vi

TUTTI

O O clemens O O pi... a

TUTTI

O O clemens O O pi... a

TUTTI

O O clemens O O pi... a

TUTTI

O O clemens O O pi... a

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O O dulcis Vir-go MAR-IA

SOLO

O O dulcis Vir-go MAR-IA O clemens O pi-a O dul-cis Vir-go Virgo MA-RI

O O dulcis Vir-go MAR-IA

O O dulcis Vir-go MAR-IA

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TUTTI

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

O O clemens O O pia O O pia O O

--A Virgo MA-RI--A O clemens O O pia O O pia O O

TUTTI *p* *f* *p* *f*

O O clemens O O pia O O pia O O

O O clemens O O pia O O pia O O

O O clemens O O pia O O pia O O

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

O O clemens O O pia O O pia O O

8vi

p *dolce*

dulcis O O dulcis Vir-go O..... dul-cis Vir-go Vir go Virgo MA-RI--A.

p *dolce*

dulcis O O dulcis Vir-go O..... dul-cis Vir-go Virgo MA-RI--A Virgo MA-RI--A.

p *dolce*

dulcis O O dulcis Vir-go O..... dul-cis Vir-go Vir go Virgo MA-RI--A.

p *dolce*

dulcis O O dulcis Vir-go O..... dul-cis Vir-go Virgo MA-RI--A Virgo MA-RI--A.

p *dolce*

dulcis O O dulcis Vir-go O..... dul-cis Vir-go Virgo MA-RI--A Virgo MA-RI--A.

8vi

8vi

Six Chants for The Litany.

105

Composed by
V. NOVELLO.

Nº 1. Nº 2.

Nº 3. Nº 4. (PENITENTIAL.)

Nº 5. (PENITENTIAL.) Nº 6. (In the Major Mode.)

O BONE JESU! BENIGNE JESU!

A Terzetto for three Treble Voices,
or two Trebles and a Counter Tenor.

Composed by
V. NOVELLO.

*Andante
con moto.*

Metr. 96 = ♩

dolce
Great Diapasons

The piano introduction consists of two staves in G major, 3/4 time. The right hand features a flowing melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'Andante con moto' and the meter is 96 = ♩.

The piano accompaniment continues with two staves. The right hand has a melodic line with some grace notes, and the left hand continues the harmonic support with chords and moving lines.

*Solo
dolce*

The first vocal entry is on a single staff in G major, 3/4 time. The melody is marked 'Solo dolce' and begins with the lyrics 'O bo-ne Je-su, be-nig-ne Je-su di-lec-te, O Je-su, be-nig-ne Je-su, O'.

Two empty vocal staves in G major, 3/4 time, for the other voices to enter.

Swell 2 Diapasons

The piano accompaniment continues with two staves. The right hand has a melodic line with some grace notes, and the left hand continues the harmonic support with chords and moving lines. The tempo is marked 'Andante con moto' and the meter is 96 = ♩.

Dulciana, Choir

The second vocal entry is on a single staff in G major, 3/4 time. The melody is marked 'Solo dolce' and begins with the lyrics 'quam ju-cundus, O quam su-a-vis, ju-cundus ju-cundus a-man-ti-bus Te'.

Two empty vocal staves in G major, 3/4 time, for the other voices to enter.

The piano accompaniment continues with two staves. The right hand has a melodic line with some grace notes, and the left hand continues the harmonic support with chords and moving lines. The tempo is marked 'Andante con moto' and the meter is 96 = ♩.

Solo

p Bo-ne

Tu o a-mo-re, in-cen-de me, ut in æ-ter-num di-li-gam Te,

p

dolce

Bo-ne Je-su! bo-ne Je-su, be-nig-ne, di-lec-te, O Je-su! in

Je-su bo-ne Je-su, be-nig-ne, di-lec-te, O Je-su!

dolce

bo-ne Je-su! bo-ne Je-su, be-nig-ne, di-lec-te, O Je-su!

dolce

Te in Te in Te in Te lan-gue.at in

bo-ne Je-su! bo-ne Je-su! bo-ne Je-su, in Te lan-gue.at

bo-ne Je-su! bo-ne Je-su! bo-ne Je-su, in Te lan-gue.at

Te qui es cat O bo ne Je su ju cun dus, ju
qui es cat, in Te, in Te; ju cun dus, ju
qui es cat, lan gue at, qui es cat in Te; ju cun dus, ju

... cun dus a man ti bus Te.
... cun dus a man ti bus Te.
... cun dus a man ti bus Te.

Sym *p*

dolce
O bo ne Je su, be nig ne Je su, in Te lan gue at, in Te qui es cat, in
dolce
O bo ne Je su, be nig ne Je su, Je su Je su
in Te lan gue at, in Te qui es cat,

cen de cor me um, ig-ne di-lec-ti-o-nis tu-æ; in-

in cen de ig-ne di-lec-ti-o-nis tu-æ; in-

in cen de cor me um, ig-ne di-lec-ti-o-nis tu-æ; in-

cen de me, in cen de me, O bo-ne Je-su, in cen de me, læ-

cen de me, in cen de me, bo-ne Je-su, in cen de me, O

cen de me, in cen de me, bo-ne Je-su, in cen de me, læ-

Cres ..ti-fi-ca me, læ-ti-fi-ca me; be-nigne, di-lec-te, O Je-su!

Cres Je-su læ-ti-fi-ca me; be-nigne, di-lec-te, O Je-su!

Cres ..ti-fi-ca me, læ-ti-fi-ca me; be-nigne, di-lec-te, O Je-su!

Cres

CUJUS ANIMAM GEMENTEM.
A Solo for a Contr'alto, or low Treble Voice.

BERNARD KLEIN.

Allegretto

Metr. 88 = ♩

dolce
Cu - jus

Legato
pf

Allegretto

Metr. 88 = ♩

a ... ni ... mam gementem contris ... ta ... tam et do ... lentem per ... tran ... si ... vit

per ... tran ... si ... vit gla ... di ... us cu - jus a ... ni ... mam ge -

pf

mentem cu - jus a ... ni ... mam ge ... mentem contris ... ta ... tam et do ... lentem per ... tran ...

p

... si ... vit per ... tran ... si ... vit gla ... di ... us

p

p dolce

O quam tris...tis et af...

flic...ta fu...it il...la

be...ne dic...ta Ma...ter Ma...ter u...ni ge...ni...

...ti O quam tris...tis O quam tris...tis

et af...flic...ta fu...it Ma...ter

pf

pf

Quæ mœ... re... bat et do... le... bat quæ mœ...

... re... bat et do... le... bat et tre... me... bat cum vi... de... bat

na... ti pœ... nas pœ... nas in.....

dolce
..... cly... ti pœ... nas in..... cly... ti.

pf

pf

tr

LAUDA SION.
Duett for Two Trebles.

113

CHERUBINI

Andantino
Metr^e 60 = ♩

Swell 2 Diap^s & Oboe

dolce

f

Cres

Choir Dupleiana Bass

Lau da Si on lau da Si on sal va to rem

Lau da Si on sal va to rem

Swell 2 Diap^s & Principal

p

lau da du cem lau da du cem et Pas to rem in

lau da du cem et Pas to rem in

hym nis in hym nis et can ti cis

hym nis in hym nis et can ti cis

Great Diapasons

f

p Swell

Choir

Quantum po tes tantum

Quantum potes-tan-tum aude qui-a major omni lau... de

au... de qui-a major om-ni lau-de nec lau-

nec lauda-re nec lauda-re suf-ficis nec... lau-da-re suf-fi-cis nec lauda-re

...da-re nec lau-da-re suf-ficis nec... lau-da-re suf-fi-cis nec lau-da-re nec lau-

nec lauda-re suf-fi-cis nec... lau-da-re suf-fi-cis nec lau-da-re suf-fi-

...da-re suf-fi-cis nec... lau-da-re suf-fi-cis nec lau-da-re suf-fi-

...cis nec lau-da-re suf-fi-cis

...cis nec lau-da-re suf-fi-cis

tr

Sit laus ple...na sit so...no...ra sit ju...cun...da

Sit laus ple...na sit so...no...ra sit ju...

sit de...co...ra sit ju...cun...da sit ju...cun...da sit de...co...ra men...

...cun...da sit de...co...ra sit ju...cun...da sit de...co...ra men...

...tis men...tis ju...bi...la...ti...o dies enim sollemnis a...gi...

...tis men...tis ju...bi...la...ti...o di...es e...nim solem...nis

...tur in qua mensæ prima re...co...li...tur in qua mensæ in qua

a...gi...tur in qua mensæ prima re...co...li...tur in qua mensæ

mensæ prima re-co-li-tur hu-jus ins-ti-tu-ti-o in qua

pri-ma re-co-li-tur hu-jus ins-ti-tu-ti-o

mensæ in qua mensæ prima re-co-li-tur hu-jus ins-ti-tu-ti-o

in qua mensæ pri-ma re-co-li-tur hu-jus ins-ti-tu-ti-o

Maestoso

di-es enim so-lemnis a-gi-tur in qua

Maestoso

o di-es e-nim so-lemnis a-gi-tur in qua

Maestoso

Tempo Primo

men-sæ pri-ma re-co-li-tur hu-jus ins-ti-tu-ti-o di-es

Tempo Primo

men-sæ pri-ma re-co-li-tur hu-jus ins-ti-tu-ti-o

Tempo Primo

Maestoso

e - nim solemnis a - gi - tur in qua men - sæ pri - ma re -

Maestoso

di - es e - nim solemnis a - gi - tur in qua men - sæ pri - ma re -

Maestoso

Tempo Primo

... co - li - tur hu - jus ins - ti - tu - ti - o hu - jus ins - ti - tu - ti -

Tempo Primo

... co - li - tur hu - jus ins - ti - tu - ti - o hu - jus ins - ti - tu - ti -

Tempo Primo

fx *p*

f ... o hu - jus ins - ti - tu - ti - o

f ... o hu - jus ins - ti - tu - ti - o

f *p* *Cres.* *ff*

tr *tr* *tr*

O BENIGNA! O REGINA! O MARIA! A Solo, Duett, Trio and Chorus.

V. NOVELLO.

SOLO SOPRANO.

Andante, Metronome 80 = ♩*dolce e devotamente**Andante*,
Metr. 80 = ♩

Great Diapasons

SOLO

O be_ni_gna! O Re_gi_na!

Swell 2 Diapasons

*dolce*Dulciana
Choir Bass

O Ma_ri_a! O Ma_ri_a! O be_ni_gna Ma_ri_a! O Re_gi_na!

gvi

O be_ni_gna O be_ni_gna Ma_ri_a

Choir Organ

Sym.

Go on to Duett

Duett, 2 Trebles

Mater alma Christi charissima suscipe pi_a pi_a lau_dem pi_a laudem præco_ni_a

Mater alma Christi charissima suscipe pi_a pi_a lau_dem pi_a laudem præco_ni_a

p Swell, both hands

O Re-gi-na! O be-ni-gna! O be-ni-gna Ma-ri-a

O Re-gi-na! O be-ni-gna! O be-ni-gna Ma-ri-a

Choir Org.
Stop Diap. & Flute

Sym.

Go on to Trio

Trio

1ST TREBLE.
O Mari-a! no-bis concedas O Ma-ri-a no-bis conce-das ve-ni-am per

2ND TREBLE.
O Mari-a! no-bis concedas O Ma-ri-a no-bis conce-das ve-ni-am per

3RD TREBLE.
(OR TENOR.)
O Mari-a! no-bis concedas O Ma-ri-a no-bis conce-das ve-ni-am per

ACCOMP.
Swell 2 Diapasons & Principal

sæ-cula O Re-gi-na O benigna O be-ni-gna Ma-ri-a

sæ-cu-la O Re-gi-na O benigna O be-ni-gna Ma-ri-a

sæ-cu-la O Re-gi-na O benigna O be-ni-gna Ma-ri-a

Sym. Choir Organ

(800)

Go on to Chorus

Chorus.

1ST TREBLE.2ND TREBLE,
(or ALTO.)3RD TREBLE,
(or TENOR.)

BASS.

ACCOMP^T

Full to 15

gvi

O be...ni...gna! O Re...gi...na! O Ma...ri...a O be...ni...gna!

O be...ni...gna! O Re...gi...na! O Ma...ri...a O be...ni...gna!

O be...ni...gna Ma...ri...a O Re...gi...na be...ni...gna Re...gi...na be...ni...gna

O be...ni...gna Ma...ri...a O Re...gi...na be...ni...gna Re...gi...na be...ni...gna Re...

gvi

O be...ni...gna Ma...ri...a A...men A...men A...men.

O be...ni...gna Ma...ri...a A...men A...men A...men.

O be...ni...gna Ma...ri...a A...men A...men A...men.

...gi...na be...ni...gna Ma...ri...a A...men A...men A...men.

Voices alone

FINIS.

gvi

VIRGO FIDELIS;
A Trio and Chorus for Three Soprano Voices,
with Organ obligato

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

*Andante
espressivo.*
Metr. 88 = ♩

Great Diapasons

SOLI dolce
Vir-go fi-de-lis Vir-go vene-ran-da Mater di-vi-næ Mater di-
Vir-go fi-de-lis Vir-go vene-ran-da Mater di-vi-næ Mater di-
Vir-go fi-de-lis Vir-go vene-ran-da Mater di-vi-næ Mater di-
G¹ Diap⁵ & Prin.

Swell 2 Diap⁵ & Principal
Choir Dulciana Bass

SOLI p
...vi-næ grati-æ O-ra pro no-bis o-ra pro no-bis Regi-na
...vi-næ grati-æ O-ra pro no-bis o-ra pro no-bis Regi-na
...vi-næ grati-æ O-ra pro no-bis o-ra pro no-bis Regi-na

p

Vir-gi-num o-ra pro no-bis Vir-go fi-de-lis Vir-go vene-

Cres. *dolce* *pf*

Cres. *dolce* *pf*

Cres. *dolce* *pf*

Cres. *dim.* *p* *p*

-ran-da Tur-ris e-bur-nea Regi-na an-ge-lo-rum o-ra pro

TUTTI f *Cres.* *SOLI mezza voce*

TUTTI f *Cres.* *SOLI m. v.*

TUTTI f *Cres.* *SOLI m. v.*

Cres. *f* *Cres.* *p* *dolce*

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

Cres. *f* *Tutti*

Cres. *f* *Tutti*

Cres. *f* *Tutti*

Cres. *f* *dolce*

SOLI *p*
 Vir-go fi-de-lis Ma-ter pu-
 SOLI *p*
 Vir-go fi-de-lis O Ma-ter pu-
 SOLI *p*
 Vir-go fi-de-lis Ma-ter pu-

p
dim. *p*

...ris... si... ma Regina martyrum Regina Vir-gi-num O-ra o-ra
Cres. *Ten. TUTTI pf sf*
 ...ris... si... ma Regina martyrum Regina Vir-gi-num O-ra o-ra
Cres. *Ten. TUTTI pf sf*
 ...ris... si... ma Regina martyrum Regina Vir-gi-num O-ra o-ra
Cres. *Ten. TUTTI pf sf*

o-ra pro no-bis, sancta MA-RI-A, sancta MA-RI-A, Re-gi-na an-ge-lo-rum;
ff mf Cres. ritard: p
 o-ra pro no-bis, sancta MA-RI-A, sancta MA-RI-A, Re-gi-na an-ge-lo-rum;
ff SOLI mf Cres. p
 o-ra pro no-bis, sancta MA-RI-A, sancta MA-RI-A, Re-gi-na an-ge-lo-rum;
ff SOLI mf Cres. p

f TUTTI
Sancta MA-RI-A CHRIS-TE ex-au-di nos o-ra pro no-bis Re-gi-na

f TUTTI
Sancta MA-RI-A CHRIS-TE ex-au-di nos o-ra pro no-bis Re-gi-na

f TUTTI
Sancta MA-RI-A CHRIS-TE ex-au-di nos o-ra pro no-bis Re-gi-na

mf
Great Diap^s & Pri^a.

A tempo
pf

an-ge-lo-rum sanc-ta MA-RI-A o-ra pro no-bis MA-RI-A MA-

f
an-ge-lo-rum sanc-ta MA-RI-A o-ra pro no-bis MA-RI-A MA-

f
an-ge-lo-rum sanc-ta MA-RI-A o-ra pro no-bis MA-RI-A MA-

...RI-A pro no-bis pro no-bis.

...RI-A pro no-bis pro no-bis.

...RI-A pro no-bis pro no-bis.

dim
Choir Swell Choir Swell

dolce *SOLI* Vir-go fi-de-lis Vir-go vene-randa Ma-ter di-vi-næ Ma-ter di-
dolce *SOLI* Vir-go fi-de-lis Vir-go vene-randa Ma-ter di-vi-næ Ma-ter di-
dolce *SOLI* Vir-go fi-de-lis Vir-go vene-randa Ma-ter di-vi-næ Ma-ter di-
p *p* *Cres.* *mf* *TUTTI f*

...vi-næ grati-æ O-ra pro no-bis ora pro no-bis o-ra pro no-bis pro
 ...vi-næ grati-æ O-ra pro no-bis ora pro no-bis o-ra pro no-bis pro
 ...vi-næ grati-æ O-ra pro no-bis ora pro no-bis o-ra pro no-bis pro

SOLO *f* no-bis pro no-bis Re-gi-na an-ge-lo-rum.
p *f* no-bis pro no-bis o-ra pro no-bis o-ra pro no-bis.
p *f* no-bis pro no-bis o-ra pro no-bis o-ra pro no-bis.

f **FINIS**

PIE JESU!
For Three Voices,
AT BENEDICTION;
OR ON SOLEMN OCCASIONS.

Composed by DUMONT.^N
The Organ part added by
V. NOVELLO.

Larghetto con Esp.^e Metr: 66 = ♩ *dolce*

SOPRANO 1^{MO} Pi e Je su sal va tor Pi

SOPRANO 2^{DO} Pi e Je su Pi e Je su sal va tor

BASSO. Pi e Je su Pi e Je su Pi e Je

Larghetto con Esp.^e Metr: 66 = ♩ *dolce*

Swell 2 Diapasons

Choir Dulciana Bass

8vi

e Je su sal va tor lan gui di Pi e Je su sal va tor lan gui

Pi e Je su sal va tor lan gui di sal va tor lan gui di Pi e

su sal va tor lan gui di lan gui di sal va tor lan gui di lan gui di

8vi

di Je su salvator lan gui di præmium sa na ti præmium sa na ti præ mi

Je su Pi e Jesu sal va tor lan gui di præmium sa na ti præmium sa

Pi e Je su sal va tor lan gui di præmium sa na ti præmium...

^N HENRI DUMONT was Maitre-de-Chapelle to Louis 14th, and is celebrated by the French writers, as a masterly performer on the Organ. He was born at Liege, in 1610, and died at Paris in the year 1684. His Motetts are deservedly held in the highest estimation; as are also five grand Masses, called "The Royal Masses," which are frequently performed in several of the Convents, and in many provincial churches of France. One of them (the Mass in D Minor) has been published, in England, in NOVELLO's "Collection of Easy Masses for small Choirs."

um sa na ti Pi e Je su Je su Do mi ne me immundum

nati sana ti Pi e Je su Domi ne Je su Domi ne me immundum mun da

sa na ti Pi e Je su Pi e Je su Do mi ne me im mun dum mun

mun da mun da tu o san gui ne me immundum munda

mun da mun da tu o sangui ne me immun dum mun da

mun da mun da tu o san gui ne me immundum munda

tu o sangui ne me immundum me immundum mun da mun da tu o san gui ne.

tu o san gui ne me im mun dum me im mun dum mun da tu o san gui ne.

tu o san gui ne me im mundum mun da tu o tu o san gui ne.

gyi

gyi

FINIS.

TANTUM ERGO.

In the style of a German "Choral." ^s

V. NOVELLO.

First time, Piano. Second time Forte.

Larghetto.

Met. 88 = ♩.

Larghetto.

Met. 88 = ♩.

8vi

8vi

8vi

Tan-tum er-go sa-cra-men-tum, Ve-ne-re-mur cer-nu-i:
Ge-ni-to-ri ge-ni-to-que, Lau-s et ju-bi-la-ti-o:

Tan-tum er-go sa-cra-men-tum, Ve-ne-re-mur cer-nu-i:
Ge-ni-to-ri ge-ni-to-que, Lau-s et ju-bi-la-ti-o:

Tan-tum er-go sa-cra-men-tum, Ve-ne-re-mur cer-nu-i:
Ge-ni-to-ri ge-ni-to-que, Lau-s et ju-bi-la-ti-o:

Tan-tum er-go sa-cra-men-tum, Ve-ne-re-mur cer-nu-i:
Ge-ni-to-ri ge-ni-to-que, Lau-s et ju-bi-la-ti-o:

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

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

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

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

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

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

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

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

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

^sThis may be performed either as a Treble Solo the first time, and repeated as a Quartett; or as a Quartett the first time, and repeated in Chorus.

O SALUTARIS HOSTIA.

A Solo for a Soprano Voice.

Arranged by
V. NOVELLO
From an Air
by HUMMEL.

Larghetto. Metronome 54 = ♩

VOICE.

ACCOMP.^T

Swell 2 Diap.^s & Principal

Dulciana Choir

O sa...lutaris

Swell 2 Diap.^s only

Hos-ti-a quæ Cœ-li pan-dis os-tium Bel-la pre-munt pre-

-munt hos-ti-li-a Da-ro-bur fer aux-i-li-um, u-ni-tri-no-que

Do-mino sit sem-pi-ter-na glo-ri-a, Qui vi-tam si-ne ter-mi-no No-

-bis do-net in Pa-tria in Pa-tri-a.

MOTETT FOR LENT.
FAC ME PLAGIS.
A Trio for Two Trebles and a Tenor.*

From the "Stabat Mater?" Op. 38,
by SIGISMUND NEUKOMM.
(Breitkopf & Härtel's Edⁿ Leipzig.)

Adagio, Metr^e 88 = ♩

1ST TREBLE.

2ND TREBLE.
(or ALTO.)

TENOR.

Adagio,
Metr^e 88 = ♩

Swell 2 Diapasons

dolce

Swell Bass

Fac me pla-gis vul-ne-ra-ri Cru-ce hac in-
Fac me cru-ce cus-to-di-ri Mor-te Chris-ti

Fac me pla-gis vul-ne-ra-ri Cru-ce hac in-
Fac me cru-ce cus-to-di-ri Mor-te Chris-ti

Fac me pla-gis vul-ne-ra-ri Cru-ce hac in-
Fac me cru-ce cus-to-di-ri Mor-te Chris-ti

...e-bri-a-ri ob a-mo-rem ob a-mo-rem
præ-mu-ni-ri con-fo-ve-ri con-fo-ve-ri

...e-bri-a-ri ob a-mo-rem ob a-mo-rem fi-li-i ob a-mo-rem
præ-mu-ni-ri con-fo-ve-ri con-fo-ve-ri gra-ti-a con-fo-ve-ri

...e-bri-a-ri ob a-mo-rem fi-li-i ob a-mo-rem
præ-mu-ni-ri con-fo-ve-ri gra-ti-a con-fo-ve-ri

fi-li-i ob a-mo-rem fi-li-i.
gra-ti-a con-fo-ve-ri gra-ti-a.

rem fi-li-i ob a-mo-rem fi-li-i.
ri gra-ti-a con-fo-ve-ri gra-ti-a.

...mo-rem fi-li-i ob a-mo-rem fi-li-i.
ve-ri gra-ti-a con-fo-ve-ri gra-ti-a.

After a short
Interlude on the Organ,
repeat for the
"Fac me cruce?"

FINIS.

* This may also be performed as a Solo the first time,
(Solo) and repeated as a Duett for two Trebles.

ECCE PANIS ANGELORUM.

A Solo, Quartett and Chorus
for Four Treble Voices.

V. NOVELLO.

From part of a Melody
formerly sung by the English
Nuns at Gravelines.*Andante
Larghetto.*

Metr. 54 = ♩

Sym.

dolce

8vi

SOLO

Ec...ce Pa...nis An...ge...lo...rum fac...tus ci...bus vi...a...to...rum:

Ve...re pa...nis fi...li...o...rum, non mit...ten...dus ca...ni...bus.

In fi...gu...ris præ...sig...na...tur,

cum I...SA...AC im...mo...la...tur: Ag...nus Pas...chæ de...pu...ta...tur

da...tur ma...na pa...tri...bus.

Segue
Quartetto
e Coro

Sym.

Quartett for Four Trebles.

1ST TREBLE. *SOLI*
Bo ... ne Pas ... tor, Pa ... nis ve ... re, JE ... SU nos ... tri

2ND TREBLE. *SOLI*
Bo ... ne Pas ... tor, Pa ... nis ve ... re, JE ... SU nos ... tri

3RD TREBLE. *SOLI*
Bo ... ne Pas ... tor, Pa ... nis ve ... re, JE ... SU nos ... tri

4TH TREBLE. *SOLI*
Bo ... ne Pas ... tor, Pa ... nis ve ... re, JE ... SU nos ... tri

ACCOMP^T
p

TUTTI
mi ... se ... re ... re Bo ... ne Pas ... tor Pa ... nis ve ... re JE ... SU

TUTTI
mi ... se ... re ... re Bo ... ne Pas ... tor Pa ... nis ve ... re JE ... SU

TUTTI
mi ... se ... re ... re Bo ... ne Pas ... tor Pa ... nis ve ... re JE ... SU

TUTTI
mi ... se ... re ... re Bo ... ne Pas ... tor Pa ... nis ve ... re JE ... SU

mf

nos ... tri mi ... se ... re ... re

nos ... tri mi ... se ... re ... re

nos ... tri mi ... se ... re ... re

nos ... tri mi ... se ... re ... re

nos ... tri mi ... se ... re ... re

Sym.

SOLI

Tu nos pas ... ce, nos tu ... e ... re tu nos bo ... na fac vi ...

SOLI

Tu nos pas ... ce, nos tu ... e ... re tu nos bo ... na fac vi ...

SOLI

Tu nos pas ... ce, nos tu ... e ... re tu nos bo ... na fac vi ...

SOLI

Tu nos pas ... ce, nos tu ... e ... re tu nos bo ... na fac vi ...

p

TUTTI

-de ... re Tu nos bo ... na fac vi ... de ... re in ter ... ra vi ...

TUTTI

-de ... re Tu nos bo ... na fac vi ... de ... re in ter ... ra vi ...

TUTTI

-de ... re Tu nos bo ... na fac vi ... de ... re in ter ... ra vi ...

TUTTI

-de ... re Tu nos bo ... na fac vi ... de ... re in ter ... ra vi ...

mf

-ven ... ti ... um.

-ven ... ti ... um.

-ven ... ti ... um.

-ven ... ti ... um.

-ven ... ti ... um.

Sym.

hr

FINIS.

EIA MATER, FONDS AMORIS. A Trio, for three Soprano Voices.

Arranged by V. NOVELLO
from J. SCHNEIDER's
"Religiose Chor-Gesänge"

Andante con espressione

Metr. 66 = ♩

SOPRANO 1^{MO}

SOPRANO 2^{DO}

SOPRANO 3^{ZO}

*Andante
con espressione*

Metr. 66 = ♩

dolce

E ia Ma ter, fons a
Sanc ta Ma ter, is tud

dolce

E ia Ma ter, fons a
Sanc ta Ma ter, is tud

dolce

E ia Ma ter, fons a
Sanc ta Ma ter, is tud

dolce

mo ris, Me sen ti re vim do lo ris,
a gas, Cru ci fi xi fi ge pla gas,

mo ris, Me sen ti re vim do lo ris,
a gas, Cru ci fi xi fi ge pla gas,

mo ris, Me sen ti re vim do lo ris,
a gas, Cru ci fi xi fi ge pla gas,

Fac..... ut te cum lu ge am. Me sen -
Cor..... di me o va li de. Cru ci

Fac..... ut te cum lu ge am. Me sen -
Cor..... di me o va li de. Cru ci

Fac..... ut te cum lu ge am. Me sen -
Cor..... di me o va li de. Cru ci

ti re vim do lo ris, Fac ut te cum
fi xi fi ge pla gas, Cor..... di me o

ti re vim do lo ris, Fac ut te cum te cum
fi xi fi ge pla gas, Cor-di me o me o

ti re vim do lo ris, Fac ut te cum te cum
fi xi fi ge pla gas, Cor-di me o me o

lu ge am.
va li de.

lu ge am.
va li de.

lu ge am.
va li de.

dolce

(800)

* On the Piano Forte & Organs with one set of keys, these 8 Bars & the passage further on, where the left hand ascends into the Treble Clef, play the **Right hand** part an octave higher.

TANTUM ERGO
for five Voices.

Arranged from **MOZART**,
and the Organ part added from
the full Score, by **V. NOVELLO**.

the full Score, by V. NOVELLO.

Andante, Metr. 60 = ♩

1ST TREBLE

2ND TREBLE

3RD TREBLE

* TENOR

* BASS

Andante
Metr. 60 = ♩

Dolce

Dolce

Dolce

Dolce

Dolce

Stop Diapason, or Dulciana, Choir Organ

Dolce

Stop Diapason & Hautboy Swell

Ve - ne - re - mur cer - nū - i Et an - ti - quum do - cu - mentum No - vo ce - dat ri - tu - i

Ve - ne - re - mur cer - nū - i Et an - ti - quum do - cu - mentum No - vo ce - dat ri - tu - i

Ve - ne - re - mur cer - nū - i Et an - ti - quum do - cu - mentum No - vo ce - dat ri - tu - i

Ge - ni - to - ri ge - ni - to - que

Ge - ni - to - ri ge - ni - to - que

Dolce

Dolce

Præstet fi - des sup - ple - mentum Sen - suum de - fec - tu - i

Præstet fi - des sup - ple - mentum Sen - suum de - fec - tu - i

2 Diap. Bass

Hautboy Swell

157

The musical score is for a piece titled "Lauda ti o". It features four vocal parts (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The score is divided into several systems. The first system shows the vocal parts entering with the lyrics "Lauda et ju-bi-la-ti-o". The piano accompaniment consists of a flowing sixteenth-note pattern in the right hand and a more rhythmic bass line in the left hand. The second system introduces the lyrics "Sa-lus ho-nor vir-tus quo-que Sit et be-ne". The piano accompaniment continues with the same pattern. The third system features the lyrics "Pro-ceeden-ti ab a-tro-que Com-par sit lau-da-ti-o lau-". The piano accompaniment includes a section marked "2 Diap. Bass" and "mf". The fourth system continues the lyrics "dic-ti-o Pro-ceeden-ti ab a-tro-que Com-par sit lau-da-ti-o". The piano accompaniment includes a section marked "Gt. Diap." and "mf". The fifth system features the lyrics "da-ti-o lau-da-ti-o". The piano accompaniment includes a section marked "Swell 2" and "p". The sixth system continues the lyrics "da-ti-o lau-da-ti-o". The piano accompaniment includes a section marked "Diap. & Prin." and "p". The seventh system features the lyrics "lau-da-ti-o lau-da-ti-o". The piano accompaniment includes a section marked "Swell" and "p". The eighth system continues the lyrics "lau-da-ti-o lau-da-ti-o". The piano accompaniment includes a section marked "Dolce" and "m/p". The score concludes with a final cadence in the piano part.

Lauda et ju-bi-la-ti-o

Lauda et ju-bi-la-ti-o

Lauda et ju-bi-la-ti-o

Sa-lus ho-nor vir-tus quo-que Sit et be-ne

Sa-lus ho-nor vir-tus quo-que Sit et be-ne

Pro-ceeden-ti ab a-tro-que Com-par sit lau-da-ti-o lau-

Pro-ceeden-ti ab a-tro-que Com-par sit lau-da-ti-o lau-

Pro-ceeden-ti ab a-tro-que Com-par sit lau-da-ti-o lau-

dic-ti-o Pro-ceeden-ti ab a-tro-que Com-par sit lau-da-ti-o

dic-ti-o Pro-ceeden-ti ab a-tro-que Com-par sit lau-da-ti-o

da-ti-o lau-da-ti-o

da-ti-o lau-da-ti-o

da-ti-o lau-da-ti-o

da-ti-o lau-da-ti-o

da-ti-o lau-da-ti-o

diap. & Prin. lau-da-ti-o lau-da-ti-o

Swell

Dolce

Choir Dulciana

Choir

O SALUTARIS HOSTIA.

For three Soprano Voices.

Arranged by V. NOVELLO
from a Trio by SPOHR.SOPRANO 1^{MO}SOPRANO 2^{DO}SOPRANO 3^{ZO}*Adagio*, Metr^e 69 = ♩*Adagio*
Metr^e 69 = ♩

Swell 2 Diapasons

dolce

Dulciana Bass

O sa-lu-ta-ris Hos-ti-a, quæ Cœ-li pan-dis os-ti-um,

O sa-lu-ta-ris Hos-ti-a, quæ Cœ-li pan-dis os-ti-um,

O sa-lu-ta-ris Hos-ti-a, quæ Cœ-li pan-dis os-ti-um,

Bel-la pre-munt hos-ti-li-a, da-ro-bur fer-aux-i-li-um.

Bel-la pre-munt hos-ti-li-a, da-ro-bur fer-aux-i-li-um.

Bel-la pre-munt hos-ti-li-a, da-ro-bur fer-aux-i-li-um.

mf *dim* *p* *Cres* *pp*
 Bel...la premunt hos...ti...li...a, da ro...bur fer aux...i...li...um. U...nitri...noque
mf *dim* *p* *Cres* *pp*
 Bel...la premunt hos...ti...li...a, da ro...bur fer aux...i...li...um. U...nitri...noque
mf *dim* *p* *Cres* *pp*
 Bel...la premunt hos...ti...li...a, da ro...bur fer aux...i...li...um. U...nitri...noque
mf *dim* *p* *Cres* *dim* *pp*
 Domi...no, qui vi...tam si...ne termi...no no...bis do...net in Pa...tri...a, no...bis do...
mf *p* *Cres*
 Domi...no, qui vi...tam si...ne termi...no no...bis do...net in Pa...tri...a, no...bis do...
mf *p* *Cres*
 Domi...no, qui vi...tam si...ne termi...no no...bis do...net in Pa...tri...a, no...bis do...
mf *Cres*
mf *dim* *p* *pp*
 ...net in Pa...tri...a, nobis do...net in Pa...tri...a.
mf *dim* *p* *pp*
 ...net in Pa...tri...a, nobis do...net in Pa...tri...a.
mf *dim* *p* *pp*
 ...net in Pa...tri...a nobis do...net in Pa...tri...a.
dim *p* *pp* *pp* *dolce*

NOVELLO's MAGNIFICAT, in D. For three Treble Voices and Chorus.

1ST TREBLE.

2ND TREBLE.

**3RD TREBLE.
(or ALTO.)**

BASS.

Maestoso. Metr. 60 $\text{♩} = \text{♩}$

Maestoso. Metr. 60 $\text{♩} = \text{♩}$

Maestoso. Metr. 60 $\text{♩} = \text{♩}$

Full Swell

ni fi-cat, mag-- ni fi-cat, mag-- ni fi-cat, a-- nima me a Do mi num.

ni fi-cat, mag-- ni fi-cat, mag-- ni fi-cat, a-- nima me a Do mi num.

ni fi-cat, mag-- ni fi-cat, mag-- ni fi-cat, a-- nima me a Do mi num.

ni fi-cat, mag-- ni fi-cat, mag-- ni fi-cat, a-- nima me a Do mi num.

f Full to 15th

Segue Allegro

Allegro. Metr. 96 $\text{♩} = \text{♩}$

Allegro.

ff Et ex-ul-ta-vit Spi-ri-tus me-us in De-o sa-lu-ta-ri me o, et ex-ul-

ff Et ex-ul-ta-vit Spi-ri-tus me-us in De-o sa-lu-ta-ri me o, et ex-ul-

ff Et ex-ul-ta-vit Spi-ri-tus me-us in De-o sa-lu-ta-ri me o, et ex-ul-

ff Et ex-ul-ta-vit Spi-ri-tus me-us in De-o sa-lu-ta-ri me o

Allegro. Metr. 96 $\text{♩} = \text{♩}$

Full without Trumpet

ff 8vi - -

ta vit Spi-ri-tus me-us in De-o sa-lu-ta-ri me o.

ta vit Spi-ri-tus me-us in De-o sa-lu-ta-ri me o.

ta vit Spi-ri-tus me-us in De-o sa-lu-ta-ri me o.

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

Segue Solo Soprano

SOLO
SOPRANO

Andante. Metr. 80 = ♩

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

Andante.
Metr. 80 = ♩

Swell
2 Dimp.
p

Dulciana

...cil-læ su-æ, Ec-ce e-nim ex hoc be-a-tam me-di-cent

om-nes ge-ne-ra-ti-o-nes om-nes gene-ra-ti-o-nes.

Segue Coro Allegro

*Allegro. Metr. 108 = ♩*Tutti *Allegro.*

Tutti

Qui a fe_cit mi_hi magna mag-- na qui po_tens est mag----- na qui po_tens est et

Tutti

Qui a fe_cit mi_hi magna mag-- na qui po_tens est mag-- na qui po_tens est et

Tutti

Qui a fe_cit mi_hi magna mag-- na qui po_tens est mag-- na qui po_tens est et

Tutti

Qui a fe_cit mi_hi magna mag-- na qui po_tens est mag-- na qui po_tens est et

Allegro. Metr. 108 = ♩

Full

Solo

sanc ... tum no ... men e----- jus Et mi ... se ... ri ... cor ... di ... a, et

sanc ... tum no ... men e----- jus

sanc ... tum no ... men e----- jus

sanc ... tum no ... men e----- jus

mi ... se ... ri ... cor ... di ... a e_jus a pro ... ge ... ni ... e ... in ... pro ... ge ... ni ... es ti

Soli

ti

Soli

ti

men ti bus e um ti men ti bus

men ti bus e um ti men

men ti bus e um Solo dim ti men ti bus

ti men ti bus e um ti

e um Fe cit po ten ti am in bra chi o su o dis

ti bus e um Fe cit po ten ti am in bra chi o su o dis

e um e um Fe cit po ten ti am in bra chi o su o dis

men ti bus e um Fe cit po ten ti am in bra chi o su o dis

Full without Trumpet

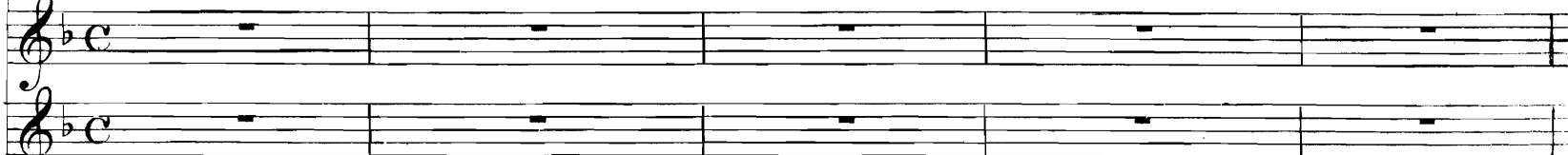
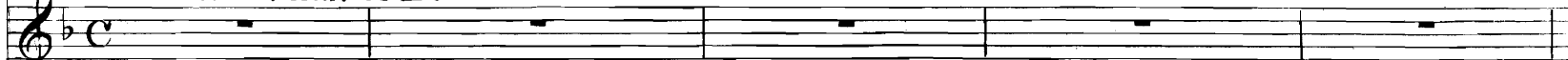
per sit dis per sit su per bos men te cor dis su i

per sit dis per sit su per bos men te cor dis su i

per sit dis per sit su per bos men te cor dis su i

per sit dis per sit su per bos men te cor dis su i

8vi

*Maestoso*. Metr.^e 80 = ♩*Maestoso*. Metr.^e 80 = ♩

De ... po ... su ... it Po ... ten ... tes Po ... ten ... tes de se ... de.

Maestoso. Metr.^e 80 = ♩

Stop Diap. & Dulciana

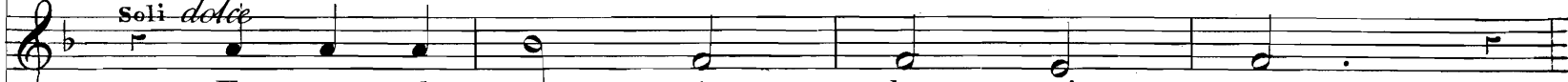
p Choir Organ



8vi

Soli dolce

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

Soli dolce

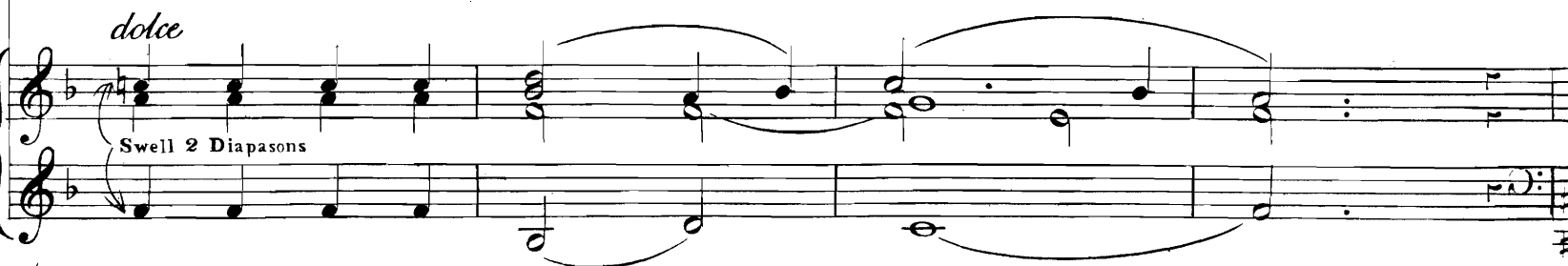
Et ex ... al ... ta ... vit hu ... mi ... les.

Soli dolce

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

dolce

Swell 2 Diapasons

*Tutti*

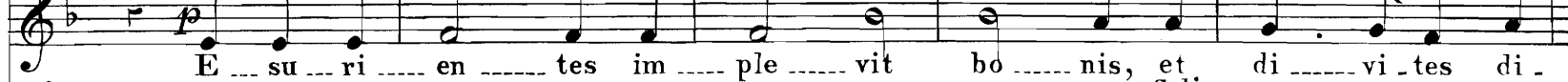
p



E ... su ... ri ... en ... tes im ... ple ... vit bo ... nis, et di ... vi ... tes di ...

Tutti

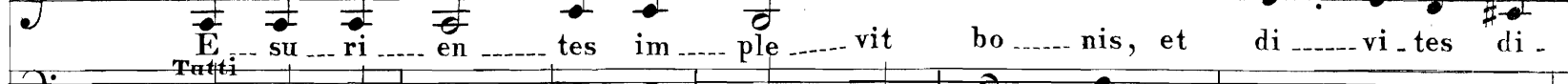
p



E ... su ... ri ... en ... tes im ... ple ... vit bo ... nis, et di ... vi ... tes di ...

Tutti

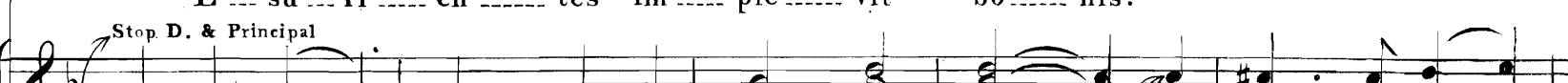
p



E ... su ... ri ... en ... tes im ... ple ... vit bo ... nis, et di ... vi ... tes di ...

Tutti

p



E ... su ... ri ... en ... tes im ... ple ... vit bo ... nis.

Stop D. & Principal

p Choir Organ

Swell



* This Solo may be sung by the third Treble Voice, an Octave higher, when there is no Bass Voice in the Choir.

mi sit i na nes. Sus ce pit Is ra el.....

mi sit i na nes. Sus ce pit Is ra el

mi sit i na nes. Sus ce pit Is ra el.....

Soli

Sus ce pit Is ra el.....

dolce

pue rum su um, re cor da tus mi se ri...

pue rum su um, re cor da tus mi se ri...

pue rum su um, re cor da tus mi se ri...

pue rum su um.

cor di æ mi se ri cor di æ su æ.

cor di æ mi se ri cor di æ su æ.

cor di æ mi se ri cor di æ su æ.

Allegro Maestoso. 88 = ♩

Tutti
f Si... cut lo... cu... tusest ad Pa... tres nos... tros
f Si... cut lo... cu... tusest ad Pa... tres nos... tros Si... cut lo... cu... tusest ad
f Si... cut lo... cu... tusest ad Pa... tres nos... tros Si... cut lo... cu... tusest ad
f Si... cut lo... cu... tusest ad Pa... tres nos... tros Si... cut lo... cu... tusest ad

Allegro Maestoso. Metr.^e 88 = ♩
f Full to 15th
 gvi gvi

f A... braham et se... mi-ni e... jus in sæ... cu... la
 Pa... tres nos... tros A... braham et se... mi-ni e... jus in sæ... cu... la
 Pa... tres nos... tros A... braham et se... mi-ni e... jus in sæ... cu... la
 Pa... tres nos... tros A... braham et se... mi-ni e... jus in sæ... cu... la

f e... jus in sæ... cu... la e... jus in sæ... cu... la.
 e... jus in sæ... cu... la e... jus in sæ... cu... la.
 e... jus in sæ... cu... la e... jus in sæ... cu... la.
 e... jus in sæ... cu... la e... jus in sæ... cu... la.

Maggiore
Segue
 "Gloria Patri?"
 Trio Soprani.
Maggiore

Andante Larghetto. Metr.^e 72 = ♩

*Andante
Larghetto*
Metr.^e 72 = ♩

Soli

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

Soli

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

Soli

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

*Andante
Larghetto*
Metr.^e 72 = ♩

Swell 2 Diapasons

dolce

ri tu...i Sanc...to Sanc...to Glo...ri...a Pa...tri Pa...tri et

Spi...ri...tu...i Sanc...to Glo...ri...a Pa...tri et

..... Spi...ri...tu...i Sanc...to Glo...ri...a Pa...tri et

Fi...li-o et Spi...ri...tu...i Sanc...to.

Fi...li-o et Spi...ri...tu...i Sanc...to.

Fi...li-o et Spi...ri...tu...i Sanc...to.

*Segue
Coro Fugato.
"Sicut erat?"*

Choir Bass

Coro Fugato.

Allegro. Alla Capella. Metr. 116 = ♩

Allegro. Alla Capella. Metr. 116 = ♩

Allegro. Alla Capella. Metr. 116 = ♩

Full without Trumpet

Ped. 8vi

Ped. 8vi

(800)

Sicut e-rat in prin-ci-pi-o et nunc et semper sem

et nunc et sem-per et sem

Si cut e rat in prin ci pi

-per Si cut e

-per Si-cut e-rat in prin-ci-pi-o et nunc Si-cut e-rat in prin-ci-pi-o

o in prin ci pi o et sem per Si-cut

Si cut e rat

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

et sem per in prin ci pi o et

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

Si cut e rat

per A men A

nunc et sem per A men A

rat in prin ci pi o A men A

in prin ci pi o A men A

men A men A men Et in sæ cu la sæ cu lo

men A men A men Si cut e

men A men A men A

men A men A men

rum A men A men

rat Et in sæ cu la sæ cu lorum A men A men A

men Amen A men A men A men

Et in sæ cu la sæ cu lorum A men A men

