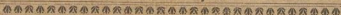


G. Rossini

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..... A glance at the score of "Bethany" will show that the author is quite up-to-date in his musical knowledge as well equipped as to the stock of resources held in reserve; although he may not think it necessary to display all his possessions at the one and same time. It is evident that the writer did not aim at producing anything very elaborate, nor at a high degree of classicality, but simply at bringing forth what would satisfy the wants of the "average" choir.—*Carroll Times and South Wales Weekly News*.

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The music is of the class Dr. W. Rhys-Herbert has made welcome in many towns and countries. It flows along in phrases naturally responsive to the forms of the verse, with touches of local coloring. The cantata, though not a short work, is mapped out with an unflinching sense of contrast. That is to say, the successive numbers are truly successive.

None of the choruses are difficult, though several of them call for extreme alertness on the part of the singers. One such is the number, "Then the three wise men." But throughout the work choirs will delight in the honest spontaneity of Dr. Rhys-Herbert's writing. Sections like the "Hosanna" that concludes Part I, make the reviewer sigh to be a chorister himself.

Perhaps one of the chief charms of "Bethlehem" lies in the skill with which the individual values of the different voices are brought out and maintained, the music being not so much arranged for choral use as extravasantly supplied. The composer naturally allows himself a little freedom here, but never to a point of extravagance and certainly never with a touch of arbitrary willfulness. It is not easy to make musical quotations, at innumerable points the music is of the character which will fix it in the minds of the listeners, but these can scarcely be indicated by extract. The charming unaccompanied male voice chorus of shepherds will probably separate itself from the body of the cantata for use at Christmas services, as also will the contralto solo, "The Peace of thy tranquil Kingdom." Indeed, the latter will probably be widely heard outside of churches, chapels and oratorio halls. The "Lullaby," with its delicate violin obligato, represents an hour of inspiration, and will do much to draw the hearts of congregations and audiences.
SYDNEY GREW.

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STABAT MATER.

No. 1.—INTRODUCTION.

CHORUS AND QUARTET.

Stabat mater dolorosa
Juxta crucem lacrymosa.
Dum pendebat Filius.

× No. 2.—AIR.—(TENOR.)

Cujus animam gementem
Contristantem et dolentem
Pertransiuit gladius.
O quam tristis et afflicta
Fuit illa benedicta
Mater Unigeniti;
Quæ merebat, et dolebat
Et tremebat, cum videbat
Nati pœnas inclyti.

× No. 3.—DUET.—(1st and 2nd SOPRANO.)

Quis est homo qui non fleret
Christi matrem si fleret
In tanto supplicio?
Quis non posset contristari
Piam matrem contemplari
Dolentem cum Filio?

No. 4.—AIR.—(BASS.)

Pro peccatis suæ gentis
Vidit Jesum in tormentis,
Et flagellis subditum.
Vidit suum dulcem natum
Morientem desolatum
Dum emisit spiritum.

No. 5.—RECITATIVE (BASS) AND CHORUS.

(Without Accompaniment.)

Eia, mater, fons anoris,
Me sentire vim doloris
Fac, ut tecum lugeam.
Fac ut ardeat cor meum
In amando Christum Deum,
Ut sibi complacëam.

No. 6.—QUARTET.

Sancta mater, istud agas,
Crucifixi fige plagas
Corde meo valide.
Tui nati vulnerati,
Tam dignati pro me pati,
Pœnas mecum divide.
Fac me vere tecum divide,
Crucifixo condolere,
Donec ego vixero.
Juxta crucem tecum stare,
Te libenter sociare
In planctu desidero.
Virgo, virginum præclara,
Mihî jam non sis amara,
Fac me tecum plangere.

× No. 7.—CAVATINA.—(2nd SOPRANO.)

Fac ut portem Christi mortem,
Passionis ejus sortem,
Et plagas recolere
Fac me plagis vulnerari,
Cruce hæc inebriari,
Ob amorem Filii.

× No. 8.—AIR (1st SOPRANO) AND CHORUS.

Inflammatum et accensum
Per te, Virgo, sim defensus
In die judicii.
Fac me cruce custodiri,
Morte Christi præmuniri,
Confoveri gratiâ.

No. 9.—QUARTET.

(Without Accompaniment.)

Quando corpus morietur,
Fac ut animæ donetur
Paradisi gloria.

No. 10.—FINALE.

In sempiterna secula. Amen

TRIBULATION

No. 1.—INTRODUCTION.

CHORUS AND QUARTET.

Lord most holy! Lord most mighty!
Righteous ever are Thy judgments.
Hear and save us, for Thy mercies' sake.

No. 2.—AIR.—(TENOR.)

Lord! vouchsafe Thy loving-kindness,
Hear me in my supplication,
And consider my distress.
Lo! my spirit fails within me,
Oh! regard me with compassion,
And forgive me all my sin!
Let Thy promise be my refuge,
Oh, be gracious and redeem me,
Save me from eternal death!

No. 3.—DUET.—(1ST AND 2ND SOPRANO.)

Power, eternal! Judge and Father!
Who shall blameless stand before Thee,
Or who Thy dreadful anger fly!
Hear, and aid us strength to gather
To obey Thee, still adore Thee,
In hope and faith to die!

No. 4.—AIR.—(BASS.)

Through the darkness Thou wilt lead me,
In my trouble Thou wilt heed me,
And from danger set me free.
Lord! Thy mercy shall restore me,
And the day-spring shed before me,
All salvation comes from Thee!

No. 5.—RECITATIVE (BASS) AND CHORUS.

(Without Accompaniment.)

Thou hast tried our hearts towards Thee:
but if Thou wilt not forsake us, our souls
shall fear no ill.

Lord! we pray Thee, help Thy people;
save, O save them; make them joyful, and
bless Thine inheritance.

No. 6.—QUARTET.

I have longed for Thy salvation, and my
hope was in Thy goodness! Blessed be Thy
Name, O Lord, for ever!

Now and henceforth, we beseech Thee,
win our hearts to Thy commandments, and
incline them evermore to keep Thy law.

Give Thy servants understanding, so that
they may shun temptation, and in all things
follow Thee.

Oh! vouchsafe us true repentance, teach
us always to obey Thee, and to walk the way
of peace.

Let Thy light so shine before us,

And Thy mercy be upon us,

Ev'n as is our trust in Thee.

No. 7.—CAVATINA.—(2ND SOPRANO.)

I will sing of Thy great mercy, for I was
in deep affliction, and Thou didst deliver me.
I will call unto the people, and the nations
all shall hear me, and shall praise Thy holy
Name!

No. 8.—AIR (1ST SOPRANO) AND CHORUS.

When Thou comest to the judgment,
Lord, remember Thou Thy servants! None
else can deliver us.

Save, and bring us to Thy kingdom, there
to worship with the faithful, and for ever
dwell with Thee!

No. 9.—QUARTET.

(Without Accompaniment.)

Hear us, Lord! We bless the Name of our
Redeemer! and His great and wondrous
mercies now and ever glorify!

No. 10.—FINALE.

To Him be glory evermore. Amen.

Stabat Mater.

Introduction.

Andantino moderato. (♩ = 132.)

G. ROSSINI.

PIANO.

The musical score is written for piano and consists of six systems of music. The first system begins with a treble clef and a key signature of two flats (B-flat and E-flat). The time signature is 6/8. The first system includes a *pp* (pianissimo) dynamic marking. The second system features a *f* (forte) dynamic marking. The third system includes a *mf* (mezzo-forte) dynamic marking. The fourth system includes a *cresc.* (crescendo) marking. The fifth system includes a *rinf.* (ritornello) marking. The sixth system includes a *ff* (fortissimo) dynamic marking. The score includes various musical notations such as notes, rests, and dynamic markings.

ff

smorz.

SOPRANO. TUTTI.

ALTO. TUTTI.

TENOR. TUTTI. *sotto voce*

BASS. TUTTI. *sotto voce*

Sta - bat ma - ter do - lo -
 Lord, most ho - ly, Lord, most

Sta - bat ma - ter do - lo - ro*
 Lord, most ho - ly, Lord, most might -

pp

sotto voce

Sta - bat ma - ter do - lo - ro -
 Lord, most ho - ly, Lord, most might -

sotto voce

do - lo - ro -
 most might -

ro
 might -

p SOLI.

sa. Sta - bat ma - ter do - lo - ro - sa
y. Lord, most ho - ly, Lord, most might - y!

p SOLI.

sa. Sta - bat ma - ter do - lo - ro - sa
y. Lord, most ho - ly, Lord, most might - y!

p *pp*

p TUTTI.

jux - ta cru - cem la - cry - mo - sa. Sta - bat
Right - eous ev - er are Thy judg - ments. Lord, most

TUTTI.

jux - ta cru - cem la - cry - mo - sa. Sta - bat
Right - eous ev - er are Thy judg - ments. Lord, most

SOLI.

ma - ter do - lo - ro - sa jux - ta cru - cem
ho - ly, Lord, most might - y! Hear and save us,

SOLI.

SOLI.

ma - ter do - lo - ro - sa, cru - cem
ho - ly, Lord, most might - y! save us,

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ff TUTTI.

la - cry - mo - sa, dum pen -
 hear and save us, save us

ff TUTTI.

la - cry - mo - sa, dum pen -
 hear and save us, save us

SOLI.

de - - bat fi - li -
 for Thy mer - cy's

de - - bat fi - li -
 for Thy mer - - cy's

us.
sake.

us.
sake.

musical notation for piano introduction

TENOR SOLO.

Sta - bat ma - ter
Lord, most ho - ly,

do - lo - ro - sa jux - ta
Lord, most might - y! Right - eous

cru - cem la - cry - mo - sa,
ev - er are Thy judg - ments.

SOLI.

Dum pen - de - bat, dum pen - de - bat,
Hear and save us, hear and save us,

SOLI.

Dum pen - de - bat, dum pen - de - bat,
Hear and save us, hear and save us,

TUTTI.

Dum pen -
Hear and

TUTTI.

dum pen - de - bat fi - li - us.
save us for Thy mer - cy's sake.

TUTTI.

Dum pen -
Hear and

de - bat, dum pen - de - bat, dum pen -
save us, hear and save us, save us

de - bat, dum pen - de - bat, dum pen -
save us, hear and save us, save us

p

de - bat fi - li -
 for Thy mer - cy's

p

de - bat fi - li -
 for Thy mer - cy's

ff *pp*

SOLI.

us. Sta - bat ma - ter do - lo -
 sake. Lord, most ho - ly, Lord, most

SOLI.

us. Sta - bat ma - ter do - lo -
 sake. Lord, most ho - ly, Lord, most

ro - sa jux - ta cru - cem la - cry -
 might - y! Right - eous ev - er are Thy

ro - sa jux - ta cru - cem la - cry -
 might - y! Right - eous ev - er are Thy

mo - sa, dum pen - de - bat fi - li -
judg - ments: save us for Thy mer - cy's

us.
sake.

us.
sake.

CHORUS.
Jux - ta cru - cem
Right - eous ev - er

CHORUS.
Jux - ta
Right - eous

CHORUS.
Jux - ta cru - cem la - cry -
Right - eous ev - er are Thy

la - cry - mo - cry - mo -
 are Thy judg -

cru - cem la - cry - mo -
 en - er are Thy judg -

mo - sa,
 judg - ments

- sa, dum pen
 - ments: save us

- sa, dum pen
 - ments: save us

soito voce **ff** TUTTI.
 de - bat - fi - li - us, jux - ta
 for - Thy mer - cy's sake! Right - eous

soito voce TUTTI.
 de - bat fi - li - us, **ff**
 for Thy mer - cy's - sake!

jux - ta
 Right - eous

p *pp* **ff**

cru - cem la - cry -
 ev - er are Thy

mf TUTTI.
 jux - ta oru - cem la - cry -
 Right - eous ev - er are Thy

cru - cem la - cry mo - sa, la - cry
 ev - er, right - eous ev - er are Thy

mo - sa,
 judg - ments:

mo - sa,
 judg - ments:

sotto voce
 dum pen - de - bat fi - li -
 save us for Thy mer - cy's

sotto voce
 dum pen - de - bat fi - li -
 save us for Thy mer - cy's

sotto voce
 dum pen - de - bat fi - li -
 save us for Thy mer - cy's

pp

CHORUS.

*sotto voce*us.
sake!do - lo - ro - sa,
Hear and save us,*sotto voce*us.
sake!

Musical score for the Chorus section. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves. The vocal parts have lyrics in Italian and English. The piano accompaniment includes dynamic markings such as *f* and *pp*.

SOLI.

*p*TUTTI.la - cry - mo - sa,
hear and save us,dum pen - de -
hear and save*p*

TUTTI.

dum pen - de -
hear and save*p*

Musical score for the Soli and Tutti sections. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves. The vocal parts have lyrics in Italian and English. The piano accompaniment includes dynamic markings such as *f* and *p*.

TENOR SOLO.

fi - li - Thy mer - cy's
 for - Thy mer - cy's
 fi - li - Thy mer - cy's
 fi - li - Thy mer - cy's
 dum - pen - de - bat fi - li -
 save - us for - Thy mer - cy's

p *mf*

us.
 sake.
 SOPRANO & ALTO.
 us.
 sake.
 TENOR (CHORUS).

p *cresc.*

p

mf

Cujus Animam.

Lord, Vouchsafe Thy Loving Kindness.

Tenor Solo.

G. ROSSINI.

Allegro maestoso. (♩ = 100.)

Piano.

ff pp

dolce

ff pp

p

Cu - jus - a - ni -
Lord, vouch - safe Thy -

pp

Orchestra parts can be obtained from the Publishers, J. Fischer & Bro. New York.

man ge - men - tem, con tris - tan - tem
lov - ing - kind - ness, hear me in my

et do - len - tem, per tran - si - vit -
sup - pli - ca - tion, and con - sid - er

f gla - di - us. *ff* Cu - jus
my dis - tress Lord! vouch

a - ni - mam ge - men - tem, con tris -
safe Thy - lov - ing - kind - ness, hear me

tan - tem et do - lentem,
in my sup - pli - cation,

per tran - si - vit gla - di - us.
and con - sid - er my dis - tress

O quam tris - tis et af -
Lo! my - spir - it fails with -

flic - ta fu - it il - la
in me: Oh! re - gard me

be - ne - dic - ta, fu - it
with com - pas - sion, Oh! re -

il - la be - ne - dic - ta
gard me with com - pas - sion,

Ma - ter, Ma - ter
and for give, for -

u - ni - ge - ni - ti.
give me all my sin.

O quam tris - tis
Lol my spir - it

et af - flic - ta fu - it
fails with - in me. Oh! re -

il la be - ne - dic - ta
gard me with com - pas - sion,

pp

Ma - ter, Ma - ter u - ni -
 and for - give, for - give me

a piacere a tempo

ge - ni - ti; Quae moe - re - bat, et do -
 all my - sin Let Thy prom - ise be my -

dolce

le - bat et tre - me - bat, cum vi -
 ref - uge Oh! be - gra - cious and re -

f

de - bat na - ti poe - nas in - cly -
 deem me; save me from e - ter - nal

ff

ti, et tre - me - bat,
 death! Oh! be - gra - cious

cum vi - de - bat na - ti
and re - deem me, save me

poe - nas in - ely - ti, quae moe -
from e - ter - nal death! Let Thy

re - bat et do - le - bat et tre - me - bat, eum vi -
prom - ise be my ref - uge; Oh! be gra - cious, and re -

de - bat, et tre - me - bat, cum vi - de - bat na - ti
deem me, oh! be gra - cious, and re - deem me, save me,

poe - - - - nas in - e - ly -
from e - ter - nal

ff

ti, quae moe-re - bat et do - le - bat et tre -
death! Let Thy prom-ise be my ref - uge; Oh! be

p

me - bat, cum vi - de - bat; et tre - me - bat cum vi -
gracious, and re-deem me, Oh! be gra - cious, and re -

de - bat na - ti poe - - - - nas -
deem me, save me from e -

ff

in - cly - ti, na -
ter - nal - death, save

ti - me
poe - - - - - nas in - cly -
from - - - - - e - ter - nal

ti.
death.

“Quis est Homo.”

(Power Eternal.)

Duet.

G. ROSSINI.

Largo. (♩ = 69)

Piano.

First system of piano introduction. Treble clef, key signature of three sharps (F#, C#, G#), common time. Dynamics include *dolce* and *pp*.

Second system of piano introduction. Treble clef, key signature of three sharps, common time. Dynamics include *pp*, *f*, and *p*.

Soprano I.

Quis est
Pow'r E -

First system of vocal and piano accompaniment. Soprano I line with lyrics. Piano accompaniment in treble and bass clefs. Dynamics include *pp* and *ff*.

ho - mo qui non fle - ret, Chris - ti ma - trem si vi -
ter - nal! Judge and Fa - ther! Who shall blame - less stand be -

Second system of vocal and piano accompaniment. Soprano I line with lyrics. Piano accompaniment in treble and bass clefs. Dynamics include *f* and *p*.

de - ret, Chris - ti ma - trem si vi - de - ret in
fore Thee? Who shall blame - less stand be - fore Thee, or Thy

Third system of vocal and piano accompaniment. Soprano I line with lyrics. Piano accompaniment in treble and bass clefs.

tan - to sup - pli - ci - o, si vi - de - ret si vi -
dread - ful an - ger fly? Who shall blame - less stand be -

de - ret in tan - to sup - pli - ci - o? Chris - ti
fore Thee, or who Thy an - ger fly? Who shall

ma - trem si vi - de - ret in tan - to sup - pli - ci -
blame - less stand be - fore Thee, Or Thy dread - ful an - ger

Soprano II.

o? Quis non pos - set con - tris - ta - ri pi - am
fly? Hear, and aid us strength to gath - er, to o -

ma - trem con - tem - pla - ri, pi - am ma - trem con - tem -
bey Thee, still a - dore Thee, to o - bey Thee, still a -

pla - ri do - len - tem cum fi - li - o, pi - am
 dore Thee, and in hope and faith to die, to o -

ma - trem con - tem - pla - ri do - len - tem cum fi - li -
 bey Thee, still a - dore Thee, in hope and faith to

o, pi - am ma - trem con - tem - pla - ri do -
 die, to o - bey Thee, still a - dore Thee, and in

len - tem cum fi - li - o? Quis est ho - mo qui non
 hope and faith to die. Pow'r E - ter - nal! Judge and

Quis est ho - mo qui non
 Pow'r E - ter - nal! Judge and

fle - ret, Chris - ti ma - trem si vi -
 Fa - ther! Who shall blame - less stand be -

de - ret; Quis est ho - mo qui non
 fore Thee? Pow'r E - ter - nal! Judge and

fle - ret, Chris - ti ma - trem si vi -
 Fa - ther! Who shall blame - less stand be -

de - ret, Chris - ti ma - trem si vi - de -
 fore Thee? Who shall blame - less stand be - fore

p *f* *p* *ff* *f* *p* *f*

si vi - de - ret in - tan - to, in -
stand be - fore Thee, or Thy dread - ful, Thy -

ret Thee, in or Thy

tan - to sup - pli - ci - o? Quis non pos - set con - tris -
dread - ful an - ger fly? Hear, and aid us strength to

tan - to sup - pli - ci - o? Quis non pos - set
dread - ful an - ger fly? Hear, and aid us

ta - ri, pi - am ma - trem con - tem -
gath - er, to o - bey Thee, to a -

con - tris - ta - ri, pi - am ma - trem
strength to gath - er, to o - bey Thee,

pla - ri; Quis non pos - set
dore Thee, hear, and aid us

con - tem - pla - ri; Quis non pos - set con - tris -
to a - dore Thee, hear, and aid us strength to

con - tris - ta - ri pi - am ma - trem con - tem -
strength to gath-er, to o - bey and still a -

ta - ri, pi - am ma - trem con - tem -
gath - er; to o - bey and still a -

pla - ri; Quis non pos - set con - tris -
dore Thee; Hear, and aid - us strength to

ta - ri, pi - am ma - trem con - tem -
gath - er, to o - bey and still a -

pla - ri; Quis non pos - set con - tris -
dore Thee; Hear, and aid - us strength to

ta - ri pi - am ma - trem con - tem -
 gath - er, lo - o - bey and still a

pla - ri, pi - am ma - trem
 dore Thee, lo - o - bey Thee,

con - tem - pla - ri do -
 still a - dore Thee, a -

len - tem, do - len - tem cum fi - li -
 dore Thee, in - hope and faith to

tem, do - len - tem cum fi - li -
 Thee, in - hope and faith to

Musical score with piano accompaniment. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment with dynamic markings such as *p*, *f*, *ff*, and *p*. The lyrics are in Latin and Spanish.

o, die, cum fi - li - o, do -
in hope and faith, in

o, die, do - len - tem, do - len - tem, do -
to o - bey Thee, a - dore - Thee, in

len - tem cum fi - li - o?
hope and faith to die.

len - tem cum fi - li - o?
hope and faith to die.

col canto dolce

31
 Pro Peccatis.
 Through the Darkness.
 Bass Solo.

G. ROSSINI.

Allegretto maestoso. (♩ = 88.)

Piano.

The musical score is arranged in five systems. The first system shows the piano introduction with a treble clef staff and a bass clef staff. The piano part is marked *pp* and features a rhythmic pattern of eighth notes in the bass and chords in the treble. The second system continues the piano introduction, with dynamics ranging from *pp* to *ff*. The third system introduces the vocal line in the treble clef, with a trill (*tr*) on the first note. The lyrics are: "Pro — pec — ca — tis su — ae — gen — tis vi — dit / Through the dark — ness Thou — wilt lead me, In — my". The fourth system continues the vocal line with lyrics: "Je — sum in — tor — men — tis, et — fla — gel — lis / trou — ble Thou — wilt heed me, And — from dan — ger". The piano accompaniment in the fourth and fifth systems is marked *sotto voce* and *ff*. The score concludes with a final chord in the piano part.

Orchestra parts can be obtained from the Publishers, J. Fischer & Bro. New York.

sub - di - tum.
set - me free.

Pro pec - ca - tis su - ae - gen - tis
Through the dark - ness Thou wilt lead me,

vi - dit Je - sum in tor - men - tis
In my trou - ble Thou wilt heed me,

et fla - gel - lis, et fla - gel - lis,
And from dan - ger, and from dan - ger,

et fla - gel - lis sub - di -
and from dan - ger set - me -

tum.
free.

Vi - dit
Lord! Thy

tr

sotto voce

su - um dul - - cem na - tum mo - - ri - en - tem
mer - cy shall re - store me, And the day - spring

de - - so - la - tum dum e - mi - sit
shed be - fore - me, All sal - va - tion

tr

ff

f *f* *f*

spi - ri - tum.
comes - from Thee.

Vi - dit su - um dul - cem na - tum mo - ri -
Lord! Thy mer - cy shall re - store me, And the -

en - tem de - so - la - tum dum e - mi - sit,
day spring shed be - fore me, All sal - va - tion,

dum e - mi - sit, dum e - mi - sit, spi - ri -
all sal - va - tion, all sal - va - tion comes from

tum vi - dit su - um dul - cem
Thee. Lord! Thy mer - cy shall re -

na - tum, mo - ri - en - tum de - so -
 store - me, and the day - spring shed be -

la - tum dum e - mi - sit, dum e -
 fore me. all sal - va - tion, all sal -

mi - sit spi - ri - tum, vi - dit
 va - tion comes from Thee! Lord! Thy

su - um dul - cem na - tum mo - ri -
 mer - cy shall re - store me, and the

en - tem de - so - la - tum dum e - mi - sit,
 day - spring shed be - fore me, all sal - va - tion,

37 Eia Mater.

(Thou Hast Tried Our Hearts.)

Chorus and Recitative.

G. ROSSINI.

Andante mosso.

BASS SOLO.

SOPRANO.

ALTO.

TENOR.

BASS.

f *f*

E - ia, ma - ter fons a - mo - ris, me sen - ti - re vim do -
Thou hast tried our hearts tow - ard, Thee; But if Thou wilt not for -

Andante mosso. (♩ = 76)

PIANO.
(ad lib.)

f *f*

f *f* *f* *f*

lo - ris fac ut te - cum lu - ge -
sake us, our souls shall fear, shall fear no

sotto voce

Fac ut ar - de - at cor me - - um,
 Lord! we pray Thee, spare Thy peo - - ple,

sotto voce

Fac ut ar - de - at cor
 Lord! we pray Thee, help Thy

sotto voce

Fac ut ar - de - at cor
 Lord! we pray Thee, help Thy

sotto voce

am.
 ill.

mf

In a - man - do Chri - stum De - um,
 Save, O save them; make them joy - ful,

me - um, In a - man - do Chri - stum
 peo - ple; Save, O save them; make them

me - um, In a - man - do Chri - stum
 peo - ple; Save, O save them; make them

ut si - bi com - pla - *cresc.*
and bless Thine in - her -

De - um,
joy - ful,
ut si - bi com - pla - *cresc.*
and bless Thine in - her -

De - um, joy - ful, ut si - bi com - pla - *cresc.*
and bless Thine in - her - *cresc.*

ut si - bi com -
and bless Thine in -

Allegro moderato.

sotto voce
- ce - am. In a - man - do
- i - tance. Save them, save them

ff ut si - bi com - pla - ce - am. In a - man - do
ff and bless Thine in - her - i - tance. Save them, save them
sotto voce

- ce - am. In a - man - do
- i - tance. Save them, save them
sotto voce

- ce - am. In a - man - do
- i - tance. Save them, save them
sotto voce

pla - ce - am.
her - i - tance.

Allegro moderato. (♩ = 126)

ff *mf*

Andante mosso.

Christum Deum, ut si - bi com -
make them joy-ful, and bless Thine in -

Chri - stum De - um, ut si - bi com - pla - ce -
make them joy - ful, and bless Thine in - her - i -

Chri - stum De - um, ut si - bi com - pla - ce -
make them joy - ful, and bless Thine in - her - i -

Andante mosso. (♩ = 76)

pla - ce - am, ut si - bi com - pla - ce - am,
her - i - tance, and bless Thine in - her - i - tance,

am, ut si - bi com - pla - ce - am,
tance, and bless Thine in - her - i - tance,

am, ut si - bi com - pla - ce - am,
tance, and bless Thine in - her - i - tance,

ff

fac ut ar - de - at cor me - um in a - man - do Chri - stum
 Lord! we pray Thee, spare Thy peo - ple; Save, O save them, make them

ff

fac ut ar - de - at cor me - um in a - man - do Chri - stum
 Lord we pray Thee, spare Thy peo - ple; Save, O save them, make them

ff

in a - man - do Chri - stum
 Save, O save them, make them

Adagio.

sotto voce

De - um, ut si - bi com - pla - ce -
 joy - ful, and bless Thine in - her - i -

sotto voce

ut si - bi com - pla - ce -
 and bless Thine in - her - i -

sotto voce

De - um, ut si - bi com - pla - ce -
 joy - ful, and bless Thine in - her - i -

sotto voce

De - um,
 joy - ful,

Adagio.

p sotto voce

Allegro moderato.

am, in a - - man-do Chri-stum
tance, save them, save them, make them

am, in a - - man-do Chri-stum
tance, save them, save them, make them

am, in a - - man-do Chri-stum
tance, save them, save them, make them

Allegro moderato. (♩ = 126)

mf

Andante mosso.

De-um, ut si - bi com - pla - ce - am,
joy-ful, and bless Thine in - her - i - tance,

De-um, — ut si - bi com - pla - - ce - am,
joy-ful, — and bless Thine in - her - - i - tance,

De-um, — ut si - bi com - pla - - ce - am,
joy-ful, — and bless Thine in - her - - i - tance,

Andante mosso. (♩ = 76)

ut si - bi com - pla - ce - am; fac ut ar - de - at cor
and bless Thine in - her - i - tance. Lord! we pray Thee, spare Thy

ut si - bi com - pla - ce - am; fac ut ar - de - at cor
and bless Thine in - her - i - tance. Lord! we pray Thee, spare Thy

ut si - bi com - pla - ce - am; fac ut ar - de - at cor
and bless Thine in - her - i - tance. Lord! we pray Thee, spare Thy

me - um in a - man - do Chri - stum De - um,
peo - ple; Save, O save them, make them joy - ful,

me - um in a - man - do Chri - stum De - um,
peo - ple; Save, O save them, make them joy - ful,

in a - man - do Chri - stum De - um,
Save, O save them, make them joy - ful,

me - um in a - man - do Chri - stum De - um,
peo - ple; Save, O save them, make them joy - ful,

in a - man - do Chri - stum De - um,
Save, O save them, make them joy - ful,

Adagio.

sotto voce

ut si - bi com - pla - - ce -
and bless Thine in - her - - i -

sotto voce

ut si - bi com - pla - - ce -
and bless Thine in - her - - i -

sotto voce

ut si - bi com - pla - - ce -
and bless Thine in - her - - i -

sotto voce

ut si - bi com - pla - - ce -
and bless Thine in - her - - i -

Adagio.

p sotto voce

am, ut si - bi com - pla - ce - am. —
tance, and bless Thine in - her - i - tance.

am, ut si - bi com - pla - ce - am. —
tance, and bless Thine in - her - i - tance.

am, ut si - bi com - pla - ce - am. —
tance, and bless Thine in - her - i - tance.

45 Sancta Mater, Istud Agas. (I Have Longed for Thy Salvation)

Andante, (♩ = 69)

Quartet.

G. ROSSINI.

PIANO.

pp

pp

TENOR.

San - cta ma - ter, i - stud a - gas, cru - ci -
I have long'd for Thy sal - va - tion, And my -

fi - xi fi - ge pla - gas, san - cta ma - ter, i - stud
hope was in Thy good - ness; I have long'd for Thy sal -

con espress.

a - gas, cru - ci - fi - xi fi - ge pla - gas,
va - tion, and my hope was in Thy good - ness,

Cor - de - me - o, cor - de - me - o va - li -
Bless - ed - be Thy name, O Lord, for ev -

de, cor - de - me - o, cor - de - me - o,
er! Bless - ed - be Thy name, Thy ho - ly

cor - de me - o va - li - de.
name, O Lord, for ev - er.

SOPRANO.

Tu - i na - ti vul - ne - ra - ti,
Now and hence - forth, we be - seech Thee,

TENOR.
Tu - i
Now and

tam di - gna - ti pro me pa - ti;
Turn our hearts to Thy com - mandments;

na - ti vul - ne - ra - ti; tam di -
hence - forth, we be - seech Thee, Turn our

tu - i na - ti vul - ne - ra - ti,
now and hence - forth, we be - seech Thee,

gna - ti pro me pa - ti;
hearts to Thy com - mandments;

tam di - gna - ti pro me pa - ti, poe - nas
turn our hearts to Thy com - mand - ments, and in -

f *p*

me - cum di - vi - de, di - vi - de,
- cline them ev - er - more to keep Thy law,

poe - nas me - cum, poe - nas me - cum, poe - nas
and in - cline them, and in - cline them ev - er -

poe - nas me - cum, poe - nas me - cum, poe - nas
and in - cline them, and in - cline them ev - er -

me - cum di - vi - de. di - vi - de.
more to keep Thy law. more to keep Thy law.

dolce
p

BASS. *ff*

Fac me
Give Thy

ff

ALTO.

Fac me ve-re
Give Thy ser-vants

ve-re te-cum fle-re
ser-vants un-der-stand-ing,

ff

p

te-cum fle-re
un-der-stand-ing,

eru-ci-fi-xo con-do-
so that they may shun temp-

ff

eru-ci-fi-xo con-do-le-
so that they may shun temp-ta-

le-re,
ta-tion,

ff *p* *ff*

re, do-nec in e-go, do-nec
tion, and in all things, and in

do-nec in e-go, do-nec
and in all things, and in

pp

e - go, do - nec e - go
all things, all in all things,

e - go, do - nec e - go
all things, all in all things,

ff
vi - - - - - xe-ro, do - nec e - go vi - xe-
ff fol - - - - - low Thee, and in all things fol - low

vi - - - - - xe-ro.
fol - - - - - low Thee,

SOPRANO. *p*
Ju - xta cru - cem te - cum
Oh! vouch-safe us true re -

ALTO.
ro.
Thee.

TENOR. *p*
Ju - xta cru - cem te - cum
Oh! vouch-safe us true re -

BASS. *p*
Ju - xta cru - cem te - cum sta - re,
Oh! vouch-safe us true re - pent-ance,

pp

sta-re, pen-tance, te li-ben-ter so-ci-
 teach us al-ways to o-

Te li-ben-ter so-ci-a-re,
 Teach us al-ways to o-bey Thee,

sta-re, pen-tance, te li-ben-ter so-ci-
 teach us al-ways to o-

a-re.
 bey Thee.

te li-ben-ter so-ci-
 teach us al-ways to o-

a-re.
 bey Thee.

Ju-xta cru-cem te-cum sta-re,
 Oh! vouch-safe us true re-pen-tance

ALTO.

a-re,
 bey Thee

in plan-ctu de-si-de-ro
 and to walk the way of peace,

ALTO.

In plan-ctu de-
and to— walk the—

TENOR.

In planctu, in
of peace, the way

de - si - de - ro In planctu, in
the way - of peace, of peace, the way

p

- si - de - ro in plan - ctu de - si -
- way of - peace, and to walk the way - de -
of

plan - ctu, in plan - ctu de - si -
of peace, and to walk the way - de -
of

f *f* *f* *f*

SOPRANO. *p*

in plan-ctu, in plan-ctu,
to walk the way,
ro, in plan-ctu, in plan-ctu,
peace, to walk the way,
ro, in plan-ctu, in plan-ctu,
peace, to walk the way,
p *p* *p* *p*

cresc.

in plan - ctu de - si - de - ro.
and walk the way, the way of peace.

ff

in plan - ctu de - si - de - ro.
and walk the way, the way of peace.

ff

f *ff* *pp*

sotto voce

Vir - go, vir - ginum prae - cla - ra, mi - hi jam non sis a -
Let - Thy light so shine be - fore us, And - Thy mer - cy be up -

sotto voce

Vir - go, vir - ginum prae - cla - ra, mi - hi jam non sis a -
Let - Thy light so shine be - fore us, And - Thy mer - cy be up -

sotto voce

ma - ra; Vir - go, vir - gi-num prae - cla - ra;
on - us; let - Thy light so shine be - fore us,

mi - hi jam non sis a - ma - ra, fac me te -
and Thy mer - cy be up - on us, e'en as tis -

cum plan - ge - re, fac me
our trust in Thee, e'en as

te - cum plan - ge - re:
is our trust in Thee.

te - cum plan - ge - re:
is our trust in Thee:

Vir - go, vir - gi - num prae - cla - ra,
Let Thy light so shine be - fore us,

Vir - go, vir - gi - num prae - cla - ra,
Let Thy light so shine be - fore us,

Vir - go, vir - gi - num prae - cla - ra,
Let Thy light so shine be - fore us,

mi - hi jam non sis a - ma - ra,
and Thy mer - cy be up - on us,

cla - ra, fore us, mi - hi jam non sis a - ma - ra,
and Thy mer - cy be up - on us,

mi - hi jam non sis a - ma - ra,
and Thy mer - cy be up - on us,

cla - ra, fore us, mi - hi jam non sis a - ma - ra,
and Thy mer - cy be up - on us,

Vir - go, vir - gi - num prae - cla - ra, mi - hi
let Thy light so shine be - fore us, and Thy

ma - ra,
on us,

Vir - go, vir - gi - num prae - cla - ra, mi - hi
let Thy light so shine be - fore us, and Thy

ma - ra,
on us,

jam non sis a - ma - ra, fac me te - cum plan - ge -
mer - cy be - up - on us, e'en as is our trust in

jam non sis a - ma - ra, fac me te - cum plan - ge -
mer - cy be - up - on us, e'en as is our trust in

re, plan - ge - re, fac me
Thee, our trust in Thee, e'en as

re, plan - ge - re, fac me
Thee, our trust in Thee, e'en as

fac me tecum
e'en as is

te-cum, fac me te-cum, fac me te-cum plan-ge-re, *f* *f* *f* *f* *ff*
 is our trust in Thee, e'en as is our trust in Thee, *ff*
 fac me te-cum, fac me te-cum plan-ge-re, *f* *f* *f* *f* *ff*
 our me trust in Thee, e'en as is our trust in Thee, *ff*
 te-cum, fac me te-cum, fac me te-cum plan-ge-re, *f* *f* *f* *f* *ff*
 is our trust in Thee, e'en as is our trust in Thee, *ff*
 fac me te-cum, fac me te-cum plan-ge-re, *f* *f* *f* *f* *ff*
 our me trust in Thee, e'en as is our trust in Thee, *ff*
 re, fac me te-cum plan-ge-re, *p*
 Thee, as is our trust in Thee, *p*
 re, fac me te-cum plan-ge-re, *p*
 Thee, e'en as is our trust in Thee, *p*
 re, fac me te-cum plan-ge-re, *p*
 Thee, e'en as is our trust in Thee, *p*
 plan-ge-re, *pp*
 trust in Thee, *pp*
 plan-ge-re, *pp*
 trust in Thee, *pp*
 plan-ge-re, *pp*
 trust in Thee, *pp*
 plan-ge-re, *pp*
 trust in Thee, *pp*
 plan-ge-re, *pp*
 trust in Thee, *pp*
 plan-ge-re, *pp*
 trust in Thee, *pp*
 plan-ge-re, *pp*
 trust in Thee, *pp*
 plan-ge-re, *pp*
 trust in Thee, *pp*

is plan - ge - re, te -
still in Thee, as -

is plan - ge - re, te -
still in Thee, is still in Thee, as -

our - cum plan - ge - re.
our trust is still in Thee.

our - cum plan - ge - re.
our trust is still in Thee.

morendo

"Fac ut Portem."

(I Will Sing of Thy Great Mercy.)

Cavatina.

G. ROSSINI.

Andante grazioso. (♩ = 104)

Piano.

dolce

ff

p

ff

The piano accompaniment consists of four systems of music. The first system is marked 'Piano.' and 'dolce'. The second system continues the 'dolce' marking. The third system features a forte 'ff' section with a sixteenth-note pattern in the right hand, followed by a piano 'p' section. The fourth system ends with a forte 'ff' section.

Soprano II.

Fac ut por-tem Chris-ti mor-tem, pas-si-o-nis e-jus
I will sing of Thy great mer-cy, for I was in deep af-

pp

The vocal line for Soprano II is written in a treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are written below the notes. The piano accompaniment for this section is in the same key signature and features a piano 'pp' dynamic.

sor - tem et pla - gas re - co - le - re,
 flic - tion, and Thou didst de - liv - er me,

et Lord, pla - gas
 Thou didst

re - co - le - re.
 de - liv - er me!

Fac me pla - gis vul - - ne -
I will call un - to the -

ff *p*

ra - ri,
peo - ple,

ff *pp* *ff* *pp*

eru - ce hác i - ne - - bri -
and the na - tions all shall -

ff *p*

a - ri, ob a - mo - rem Fi - - li -
hear me, and shall praise Thy ho - ly

ff *p*

i, ob a - mo - rem Fi - li -
Name, and shall praise Thy ho - - ly

i, ob a - mo - rem Fi - li - i: fac me
Name, and shall praise Thy ho - ly Name: I will

ff pp

pla - gis vul - ne - ra - ri, cru - ce hâc i - ne - bri -
call an - to the peo - ple, and the na - tions all shall

pp

a - ri, ob a - mo - rem Fi - li - i,
hear me, and shall praise Thy ho - ly Name,

ob
all

a - mo -
shall praise

f *p*

This system contains the first two staves of music. The upper staff is a vocal line with lyrics. The lower staff is a piano accompaniment with dynamic markings *f* and *p*.

rem
Thy

Fi - li -
ho - ly

f *ff*

This system contains the second two staves of music. The upper staff continues the vocal line. The lower staff continues the piano accompaniment with dynamic markings *f* and *ff*.

i, ob a - mo - rem
Name, all shall praise Thy

This system contains the third two staves of music. The upper staff continues the vocal line. The lower staff continues the piano accompaniment.

Fi - li - i.
ho - ly Name.

This system contains the fourth two staves of music. The upper staff continues the vocal line. The lower staff continues the piano accompaniment.

p

This system contains the final two staves of music. The upper staff continues the vocal line. The lower staff continues the piano accompaniment with a dynamic marking *p*.

Inflammatus et Accensus.

When Thou Comest.

Soprano Solo and Chorus.

Andante maestoso. (♩ = 60.)

G. ROSSINI.

Piano.

ff sostenuto
trem.
pp
trem.

Sopr. Solo.

sotto voce

In - flar - ma - tus, in - flam -
When Thou com - est, when Thou

Orchestra parts can be obtained from the Publishers, J. Fischer & Bro., New York.

J. F. & B. 1513 - 15

Coll. 2262-100

ma - tus et ac - cen - sus
com - est to the judg - ment,

per - te, Vir - go, sim de -
Lord, re - mem - ber Thou Thy

fen - sus per - te, Vir - go,
ser - vants, O re - mem - ber

sim de - fen - sus in di - e ju -
Thou Thy ser - vants, none else can de -

cresc.

di - ci - i.
tiv - er us.

ff

Chorus.

Sopr.

In di - e ju - di - ci - i, in di - e ju - di - ci - i,
 None else can de - liv - er us, none else can de - liv - er us,

Alto.

In di - e ju - di - ci - i, in di - e ju - di - ci - i,
 None else can de - liv - er us, none else can de - liv - er us,

Tenor.

In di - e ju - di - ci - i, in di - e ju - di - ci - i,
 None else can de - liv - er us, none else can de - liv - er us,

Bass.

In di - e ju - di - ci - i, in di - e ju - di - ci - i,
 None else can de - liv - er us, none else can de - liv - er us,

in di - e ju - di - ci - i, in di - e ju - di - ci - i.
 none else can de - liv - er us, none else can de - liv - er us.

in di - e ju - di - ci - i, in di - e ju - di - ci - i.
 none else can de - liv - er us, none else can de - liv - er us.

Sopr. Solo. *sotto voce*

Fac me
 Save, and

eru - ce ous - to - di - ri,
bring us to Thy king - dom,

sotto voce
Fac me eru - ce ous - to -
Save and bring us to Thy

sotto voce
Fac me eru - ce ous - to -
Save and bring us to Thy

mor - te Chri - sti prae - mu - ni - ri,
there to wor - ship with the faith - ful,

di - ri, mor - te
king - dom, there to

di - ri, mor - te
king - dom, there to

mor - te Chri - sti
there to wor - ship

Chri - sti prae - mu - ni - ri, mor - te
wor - ship with the faith - ful, there to

Chri - sti prae - mu - ni - ri, mor - te
wor - ship with the faith - ful, there to

prae - mu - ni - ri, eon - fo -
with the faith - ful, and for

Chri - sti prae - mu - ni - ri,
wor - ship with the faith - ful,

Chri - sti prae - mu - ni - ri,
wor - ship with the faith - ful,

ve - - ri gra - -
 ev - - er dwell

con - fo - ve - - ri gra - ti -
 and for - ev - - er dwell with

con - fo - ve - - ri gra - ti -
 and for - ev - - er dwell with

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines with lyrics. The fourth and fifth staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The first measure of the vocal line has a trill (tr.) over the notes 've' and 'ev'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

ff

a,
 Thee, con - fo - - ve - ri
 and for - - ev - er

a,
 Thee, con - fo - - ve - ri
 and for - - ev - er

ff

The second system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines with lyrics. The fourth and fifth staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The first measure of the vocal line has a forte (ff) dynamic marking. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

ti - a,
with Thee.

gra - ti - a.
dwell with Thee.

gra - ti - a.
dwell with Thee.

f
In - flam - ma - tus,
When Thou com - est,

sotto voce
in flam - ma - tus et ac -
when Thou com - est to the

oen - sus per - te Vir - go
judg - ment, Lord, re - mem - ber

sim de - fen - sus, per - te,
Thou Thy ser - vants, O re -

Vir - go, sim de - fen - sus in
mem - ber Thou Thy ser - vants! None

di - e ju - di - ci -
else can de - liv - er

i.
us.

ff
In di - e ju - di - ci - i,
None else can de - liv - er us,

ff
In di - e ju - di - ci - i,
None else can de - liv - er us,

in di - e ju - di - ci - i, in di - e ju -
 none else can de - liv - er us, none else can de -

in di - e ju - di - ci - i, in di - e ju -
 none else can de - liv - er us, none else can de -

pp

di - ci - i, in di - e ju - di - ci - i.
 liv - er us, none else can de - liv - er us.

di - ci - i, in di - e ju - di - ci - i.
 liv - er us, none else can de - liv - er us.

pp

pp

Solo.

*p sotto voce*Fac
Save,me cru - ce eu - sto - di - ri,
and bring us to Thy king - dom,*sotto voce*Fac me
Save, and*sotto voce*Fac me
Save, and*sotto voce*mor - te Chri - ste prae - mu -
there to wor - ship with thecru - ce eu - sto di - ri,
bring us to Thy king - dom,cru - ce eu - sto di - ri,
bring us to Thy king - dom,

ni - ri, mor - te
faith - ful, there to

mor - te Chri - sti prae - mu - ni - ri,
there to wor - ship with the faith - ful,

mor - te Chri - sti prae - mu - ni - ri,
there to wor - ship with the faith - ful,

Chri - sti prae - mu - ni - ri,
wor - ship with the faith - ful,

mor - te Chri - sti prae - mu - the
there to wor - ship with the

mor - te Chri - sti prae - mu - the
there to wor - ship with the

con - fo - ve - ri
 and for - ev - er

tr. gra - dwell
tr.

ni - ri,
 faith - ful

con - fo - ve - ri
 and for - ev - er

ni - ri,
 faith - ful

con - fo - ve - ri
 and for - ev - er

tr. gra - dwell
tr.

gra - dwell with Thee,
 and for -

gra - dwell with Thee,
 and for -

ff

- ti a,
 with Thee,

ve - - ri gra - - ti - - a,
 ev - - er dwell with Thee,

ve - - ri gra - - ti - - a, con - fo -
 ev - - er dwell with Thee, and for -

p *ff*

con - fo -
 and for -

ff

con - - fo - ve - - ri
 and for - ev - - er

ve - - ri gra
 ev - - er dwell

ff

ve - - - ri gra - - - ti
 ev - - - er dwell - - - with

gra - - - ti -
 dwell - - - with

- - - ti -
 with

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines with lyrics. The fourth and fifth staves are piano accompaniment, with the right hand playing a continuous sixteenth-note pattern and the left hand playing chords.

a,
 Thee, con - fo -
 and for -

a,
 Thee, con - fo - ve - ri
 and for - ev - er

a,
 Thee, con - fo - ve - ri gra -
 and for - ev - er dwell

The second system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines with lyrics. The fourth and fifth staves are piano accompaniment, with the right hand playing chords and the left hand playing chords.

re - ri gra -
 ev - er dwell
 gra -
 dwell
 gra - ti -
 dwell with
 ti - a!
 with Thee!
 ti - a!
 with Thee!
 ti - a!
 with Thee!
 ti - a!
 with Thee!
ff Tutti forza

J. F. & B. 1513 - 15
 Coll. 2262-100

Quando Corpus.⁷⁹

(Hear us, Lord.)

Quartet.

G. ROSSINI.

Andante.

SOPRANO.

ALTO.

TENOR.

BASS.

p

Quan - do cor - pus mo - ri - e - tur, mo - ri - e -
Hear us, Lord! We bless the name of our Re - deem -

PIANO.
(ad lib.)

Andante. (♩ = 72)

p

p

Quan - do cor - pus mo - ri - e - tur, mo - ri - e -
Hear us, Lord! We bless the name of our Re - deem -

p

Quan - do cor - pus mo - ri - e - tur, mo - ri - e -
Hear us, Lord! We bless the name of our Re - deem -

tur,
er!

p

Quan - do cor - pus mo - ri - e - tur, fac ut a - ni - mae do -
Bless the name of our Re - deem - er, and His great and won - drous

tur,
er,

tur, Quan - do cor - pus mo - ri - e - tur, fac ut a - ni - mae do -
er, Bless the name of our Re - deem - er, and His great and won - drous

ne - tur, a - ni - mae do - ne - tur Pa - ra - di - si
mer - cies, all His won - drous mer - cies, now and ev - er

ne - tur, a - ni - mae do - ne - tur
mer - cies, all His won - drous mer - cies,

ff glo - ri - a. *sotto voce* Quan - do
ff glo - ri - fy. Bless the

ff Pa - ra - di - si *ff* glo - ri - a. *sotto voce* Quan - do
ff now and ev - er *ff* glo - ri - fy. Bless the

ff *ff* *p* *sotto voce*

cor - pus mo - ri - e - tur, fac ut a - ni - mae do -
name of our Re - deem - er, and His great and won - drous

cor - pus mo - ri - e - tur, fac ut a - ni - mae do -
name of our Re - deem - er, and His great and won - drous

ne - tur Pa - ra - di - si, Pa - ra - di - si glo - ri -
 mer - cies, now and ev - er, now and ev - er glo - ri -

ne - tur Pa - ra - di - si, Pa - ra - di - si glo - ri -
 mer - cies, now and ev - er, now and ev - er glo - ri -

pp

sotto voce
 a. *fy!* Quan - do cor - pus mo - ri - e - tur,
 All His mer - cies, all His mer - cies,

sotto voce
 a. *fy!* Quan - do cor - pus mo - ri - e - tur,
 All His mer - cies, all His mer - cies,

sotto voce

fac - ut a - ni - mae do - ne - tur Pa - ra - di - si
 all His great and won - drous mer - cies, now and ev - er

fac - ut a - ni - mae do - ne - tur
 all His great and won - drous mer - cies,

f

ff glo - ri - a. *sotto voce* Quan - do
ff glo - ri - fy! *sotto voce* Bless the

Pa - ra - di - si *ff* glo - ri - a. *sotto voce* Quan - do
 now and ev - er *ff* glo - ri - fy! *sotto voce* Bless the

ff *ff* *p*

cor - pus mo - ri - o - tur, fac ut a - ni - mae do - ne - tur Pa - ra -
 name of our Re - deem - er, and His great and won - drous mer - cies now and

cor - pus mo - ri - e - tur, fac ut a - ni - mae do - ne - tur Pa - ra -
 name of our Re - deem - er, and His great and won - drous mer - cies now and

pp di - si, Pa - ra - di - si glo - ri - a. Quan - do
 ev - er, *pp* now and ev - er *pp* glo - ri - fy, *pp* all His

di - si, Pa - ra - di - si glo - ri - a. Quan - do
 ev - er, *pp* now and ev - er *pp* glo - ri - fy, *pp* all His

pp *pp*

cor-pus mo-ri-e-tur, fac ut a-ni-mae do-ne-
 mer-cies, all His mer-cies, all His great and won-drous mer-

fac ut a-ni-mae do-ne-
 all His great and won-drous mer-

cor-pus mo-ri-e-tur, fac ut a-ni-mae do-ne-
 mer-cies, all His mer-cies, all His great an won-drous mer-

tur Pa-ra-di-si, Pa-ra-di-si glo-ri-
 cies now and ev-er, now and ev-er glo-ri-

tur Pa-ra-di-si, Pa-ra-di-si glo-ri-
 cies now and ev-er, now and ev-er glo-ri-

tur Pa-ra-di-si, Pa-ra-di-si glo-ri-
 cies now and ev-er, now and ev-er glo-ri-

tur Pa-ra-di-si, Pa-ra-di-si glo-ri-
 cies now and ev-er, now and ev-er glo-ri-

tur Pa-ra-di-si, Pa-ra-di-si glo-ri-
 cies now and ev-er, now and ev-er glo-ri-

tur Pa-ra-di-si, Pa-ra-di-si glo-ri-
 cies now and ev-er, now and ev-er glo-ri-

a. *ff* Quan-do cor-pus mo-ri-e-tur, fac ut a-ni-mae do-
ff all His mer-cies, all His mer-cies, all His great and won-drous

a. *ff* Quan-do cor-pus mo-ri-e-tur, fac ut a-ni-
ff all His mer-cies, all His mer-cies, all His great and

a. *ff* Quan-do cor-pus mo-ri-e-tur, fac ut a-ni-
ff all His mer-cies, all His mer-cies, all His great and

ne - - tur Pa - ra - di - si, Pa - ra - di - si glo -
 mer - - cies now and ev - er, now and ev - er glo -

mae do - ne - tur Pa - ra - di - si, Pa - ra - di - si glo -
 won - drous mer - cies now and ev - er, now and ev - er glo -

mae do - ne - tur Pa - ra - di - si, Pa - ra - di - si glo -
 won - drous mer - cies now and ev - er, now and ev - er glo -

- ri - a,
 ri - sy,

- ri - a, Pa - ra -
 ri - sy, now and

- ri - a, Pa - ra - di - si, Pa - ra -
 ri - sy, now and ev - er, now and

sotto voce
 glo - ri - a, Pa - ra - di - si glo - ri - a, Pa - ra -
 glo - ri - sy, now and ev - er glo - ri - sy, now and

Pa - ra - di - si, Pa - ra - di - si, Pa - ra -
now and ev - er, now and ev - er, now and

di - si glo -
ev - er glo -

di - si glo -
ev - er glo -

di - si, Pa - ra - di - si, Pa - ra - di - si glo - ri - a.
ev - er, now and ev - er, now and ev - er glo - ri - fy.

- ri - a.
- ri - fy.

- ri - a.
- ri - fy.

J.F.&B. 2260-7

Coll. 2262-100

In Sempiterna Saecula, Amén.

(To Him be Glory Evermore.)

Chorus.

G. ROSSINI.

Allegro.

TUTTI.

SOPRANO. *ff* A - men,

ALTO. *ff* A - men,

TENOR. *ff* A - men,

BASS. *ff* A - men,

PIANO. *ff* *ten.* *ff*

Allegro. (♩ = 144)

ff A - men,

ff A - men,

ff A - men,

ff A - men,

ten. *ff*

ff A - men, In sem-pi-ter - na
To Him be glo - ry

ff A - men,

ten. f

sae - cu - la, A - men, A -
ev - er - more, A - men, A -

f A - men, A -

men,

sae - cu - la, A - men, A -
ev - er - more, A - men, A -

men, in sem-pi-ter - na
to Him be glo - ry

A - men, A -

A - men, A - men,

sae-cu-la, ev-er-more, A - men, A - men,

-men, in sem-pi-ter-na to Him be glo-ry

-men, in sem-pi-ter-na to Him be glo-ry

A - men, -men, in sem-pi-to Him be

sae-cu-la, ev-er-more, A - men, A - men,

A - men, in sem-pi-ter-na sae-cu-la, ev-er-more, to Him be glo-ry

ter-na sae-cu-la, in sem-pi-ter-na sae-cu-la, ev-er-more, to Him be glo-ry

-men, A - men,

men, A - men, in sem-pi-ter - na sae - cu - la, A -
 men, to Him be glo - ry ev - er - more,

men, in sem-pi-ter - na sae - cu -
 to Him be glo - ry ev - er -
 men, A - men,
 men, in sem-pi-ter - na sae -
 to Him be glo - ry ev -
 men,

la, A - men, A - men, in sem-pi-ter - na
 more, to Him be glo - ry ev - er - more, A -
 in sem-pi-ter - na sae - cu - la, in sem-pi-
 to Him be glo - ry ev - er - er - more, to Him be
 A - men, A -

sae - cu - la, ev - er - more, A - men,
 men, A - men, in sem - pi - ter - na sae - cu - la,
 to Him be glo - ry ev - er - more, in sem - pi - ter - na
 ter - na sae - cu - la, in sem - pi - ter - na
 glo - ry ev - er - more, to Him be glo - ry
 - men, A - men, A - men, A -
 la, more, A - men,
 sae - cu - la, ev - er - more, A - men, A -
 - men, in sem - pi - ter - na
 to Him be glo - ry
 men, in sem - pi - ter
 to Him be glo - ry
 men, A -
 men, in sem - pi - ter
 to Him be glo - ry
 sae - cu - la, ev - er - more, A - men, A - men, A -

na, in sempi-ter - na, in sempi-ter - na, in sem-pi-ter -
 ry, to Him be glo - ry, to Him be glo - ry, to Him be glo -

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

na, in sempi-ter - na, in sempi-ter - na, in sem-pi-ter -
 ry, to Him be glo - ry, to Him be glo - ry, to Him be glo -

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

na,
 ry, A
 men, A

na,
 ry, A

pp

in sem-pi-ter - na
men, to Him be glo - ry

men, in sem-pi-
to Him be

men,
men,
men,

p

sae cu - la,
ev er - more, A -

ter - na sae - cu - la,
glo ry ev er - more, A -

in sem-pi-ter - na sae - cu - la,
to Him be glo - ry ev er - er - more,

cresc. *f* *ff*

men, A men, A

la, more, A men,

ff men,

na, ry, A - na, ry, A -
 ter glo - ry, A -
 in sem - pi - ter - na, glo - ry, A -
 in sem - pi - ter - na, glo - ry, A -

men, in sem - pi - ter - na, sae - ev -
 men, in sem - pi - ter - na, sae - ev -
 men, in sem - pi - ter - na, sae - ev -
 men, in sem - pi - ter - na, sae - ev -

cu - la, er - more, A -
 cu - la, er - more, A -
 sae - ev - cu - la, er - more, A -
 ter - na sae - cu - la, er - more, A -

p *cresc.* *ff*

in sem - pi - ter - - - na, in sem - pi - ter - -
 to Him be glo - - - ry to Him be glo - -

in sem - pi - ter - - - na, in sem - pi -
 to Him be glo - - - ry,

in sem - pi - ter - - - na,
 to Him be glo - - - ry,

ter - na,
 glo - ry, A - - men,

f *ff*

- - - na, A - - -
 - - - ry, A - - -

ter - - - na, A - - -
 glo - - - ry, A - - -

in sem - pi - ter - - - na,
 to Him be glo - - - ry, A - - -

in sem - pi - ter - - - na,
 to Him be glo - - - ry, A - - -

men, in sem - pi - ter - - - na, in sem - pi - ter - - -
 ry, to Him be glo - - - ry, to Him be glo - - -

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

men, in sem - pi - ter - - - na, in sem - pi - ter - - -
 ry, to Him be glo - - - ry, to Him be glo - - -

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

na, in sem - pi - ter - - - na, in sem - pi - ter - - -
 ry, to Him be glo - - - ry, to Him be glo - - -

na, in sem - pi - ter - - - na, in sem - pi - ter - - -
 ry, to Him be glo - - - ry, to Him be glo - - -

- na.
 ry.

- men.

- na.
 ry.

- men.

Andantino moderato

sotto voce

First system of musical notation. It includes a vocal line with the lyrics "A - men," and piano accompaniment. The tempo is marked "Andantino moderato".

Andantino moderato. (♩ = 112)

*pp**pp*

Second system of musical notation, primarily piano accompaniment. It includes dynamic markings *pp* and a tempo marking of "Andantino moderato. (♩ = 112)".

Third system of musical notation. It includes vocal lines with the lyrics "A - - men, A - -" and piano accompaniment. The tempo remains "Andantino moderato".

Fourth system of musical notation, primarily piano accompaniment. It includes dynamic markings *pp* and *p*.

Fifth system of musical notation. It includes vocal lines with the lyrics "men, A -" and piano accompaniment. The tempo remains "Andantino moderato".

Sixth system of musical notation, primarily piano accompaniment. It includes dynamic markings *pp* and *p*.

Tempo I. Animato.

in sem-pi-ter - - - na, in sem-pi-ter -
 men, to Him be glo - - - ry, to Him be glo -
 men, A
 men, in sem-pi-ter -
 to Him be glo -
 men, A

Tempo I. Animato.

ff

- - - na,
 - - - ry,
 na, in sem-pi-ter - - - na,
 ry, to Him be glo - - - ry,

A - - - men, in sem-pi-ter -
 to Him be glo -
 men, A
 men,
 men, A
 men, A

na, in sem-pi-ter -
ry, to Him be glo -

in sem-pi-ter -
to Him be glo -

na, in sem-pi-ter -
ry, to Him be glo -

na,
ry, A -

na,
ry, A -

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

ff

men, A - - men, A - -

men, A - - men, A - -

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

men.

men.

The second system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature and time signature remain the same as in the first system. The piano part continues with a similar rhythmic pattern.

sf sf

The third system consists of two staves for piano accompaniment. The key signature and time signature remain the same. The piano part features a more active rhythmic pattern with sixteenth notes in the right hand and eighth notes in the left hand.

sf sf

rit.

p

tr.

The fourth system consists of two staves for piano accompaniment. The key signature and time signature remain the same. The piano part features a more active rhythmic pattern with sixteenth notes in the right hand and eighth notes in the left hand. The system concludes with a *rit.* (ritardando) marking, a *p* (piano) dynamic marking, and a *tr.* (trill) marking. A small asterisk *** is located at the bottom right of the system.

Dedicated to my friend
EDMUND JAQUES

Written for the choir of St. Paul's Chapel, New York City

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An Easter Cantata

PRELUDE

H. BROOKS DAY
Opus 36

Con moto (♩ = 108)
Reeds

Organ

(♩ = 88)

mf

Strings & Flute

ten.

rall.

Recit. f ad lib.

ten.

Cello Solo

(♩ = 96)

p

Cello Solo

Orchestral parts may be obtained from the publishers.

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EASTER CAROL

PHILLIPS BROOKS

"God hath sent His Angels"

(♩ = 108)

f Reeds

mf

(♩ = 88)

Strings 8' & 16'

Reeds

ten.

(♩ = 108)

Flutes

Strings

p

Strings

mf

God hath

mf

God hath

mf

God hath

mf

Swell full

f

sf

Gt. f

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