

HANDEL

NOVELLO'S ORIGINAL OCTAVO
EDITION.

PALESTRINA.

MISSA
O ADMIRABILE COMMERCIIUM

TWO SHILLINGS & SIXPENCE.

LONDON: NOVELLO, EWER & CO.

BACH

MOZART BEETHOVEN HAYDN

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MORS ET VITA

A SACRED TRILOGY

WRITTEN AND COMPOSED BY

CHARLES GOUNOD.

THE PIANOFORTE ACCOMPANIMENT ARRANGED FROM THE ORCHESTRAL SCORE BY

O. B. BROWN,

OF BOSTON, MASS., U.S.A.

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LONDON & NEW YORK: NOVELLO, EWER AND CO.

NOVELLO'S ORIGINAL OCTAVO EDITION.

MISSA
“O ADMIRABILE COMMERCIIUM”

FOR FIVE VOICES

IN THE MIXOLYDIAN MODE (TRANSPOSED)

COMPOSED BY

G. PIERLUIGI DA PALESTRINA

EDITED BY

W. S. ROCKSTRO.

PRICE TWO SHILLINGS AND SIXPENCE.

LONDON & NEW YORK
NOVELLO, EWER AND CO.

PREFACE.

THE MASS, for five voices, composed by PALESTRINA on the *Canto fermo* of the first Vesper Antiphon, for the Feast of the Circumcision—"O ADMIRABILE COMMERCIUM"—was first published, five years after his death, in his Eighth Book of Masses, printed, at Venice, in 1599 (and reprinted in 1609), under the title :—

CANTVS
IOANNIS PETRALOYSII
PRAENESTINI
MISSARVM
LIBER OCTAVVS
CUM QVATVOR QVINQVE ET SEX VOCIBVS
NVNC PRIMVM IN LVCEM EDITVM
CVM PRIVILEGIO
VENETIIS
APVD HAEREDEM HIERONYMI SCOTI
MDXCIX.

A Motet, composed on the same *Canto fermo*, had already appeared in Palestrina's First Book of Motets for five voices, printed at Rome, in 1569; and both works are included in the edition of Palestrina's Compositions now in the course of publication by Messrs. Breitkopf and Härtel (Leipzig, 1842—).

The Mass and Motet are both in the Mixolydian Mode (Mode VII.), and, as usual in this Mode, the clefs employed are those known as the *Chiavette* :—



As the pitch is too high for the convenience of modern Choirs, we have decided upon presenting it under the form of "double transposition" sanctioned by the great Masters of the Polyphonic Schools, who first transposed the Mode to the fifth below by placing a B $\flat$ at the signature, and then, if necessary, to the fourth above that, by adding an E $\flat$: thus lowering the Final a whole tone. These two processes of transposition, and these two forms of signature, were the only ones permitted, under any possible circumstances, by the Composers of the Sixteenth Century; and, in the present case, the second answers our purpose perfectly, by lowering the Final of the VIIth Mode from G to F.

In the original Part-Books the music is unbarred throughout, and the notes only are given, without any directions whatever as to the manner of performance. In the present edition the editor alone is responsible for all dynamic signs and marks of expression; for the *Tempi* indicated for the several movements; for all suggestions as to the employment of solo voices; and for all accidentals supplied in obedience to the laws of *Cantus fictus*, and distinguished from those given in the original Part-Books by inclusion in parentheses.

The *Intonation* prefixed to the *Gloria in Excelsis* is that directed, in the Missal, to be sung *In festis solemnibus*. That preceding the *Credo* is the only one prescribed in the Office-Books.

W. S. ROCKSTRO.

LONDON, *September*, 1891.

MISSA

O ADMIRABILE COMMERCIIUM.

KYRIE.

(Modus VII transp. dup.)

G. P. A. Palestrina.

Poco lento.

CANTUS. *p* Ky - - - ri - - -

ALTUS. *p* Ky - ri - e e - lei - son, Ky -

TENOR I. *p* Ky - ri -

QUINTUS
vel
TENOR II. *p* Ky - - ri - e e - -

BASSUS.

ORGANUM. *p* *Poco lento.*

- e e - - lei - son *cresc.*

- ri - e e - lei - son Ky - ri -

- e e - - lei - son *cresc.* Ky -

- - lei - son, Ky - ri - e *cresc.* e -

Ky - ri - e e - -

cresc.

* For use at rehearsal only.

9233

- ri - e e - lei - son, *pp*
 - ri - e lei - son, *pp* e - lei - son, Ky -
 Ky - ri - e e - lei - son, Ky -
 - ri - e e - lei - son, *pp* Ky - ri -
 Ky - ri - e e - lei - son, Ky -

più dim. *pp*

Ky - ri - e e - lei -
 - ri - e e - lei - son,
 - ri - e e - lei - son, Ky - ri - e e -
 - e e - lei - son,
 - ri - e e - lei - son, Ky - ri - e e - lei -

son, Ky - ri - e e - lei - son.

Ky - ri - e e - lei - son.

lei - son, Ky - rie e - lei - son.

Ky - ri - e e - lei - son.

son, Ky - rie e - lei - son.

Un poco più mosso.

Chris - te e - lei - son,

Chris - te e - lei - son,

Chris - te e - lei - son,

Chris - te e - lei - son,

Chris - te e - lei - son, -

Un poco più mosso.

pp

mf

Chris - te e - lei - son, ——— Chris-te e -

mf

- son, Chris - te e - lei - - - son,

mf

Chris - te e - lei - - - -

mf

- lei - - - son, Chris - te e - lei -

mf

— Chris - - te e - lei - son,

[illegible]

Musical score for the vocal and piano parts of the "Gloria in excelsis Deo" by Giuseppe Verdi. The score is written for a soprano or alto voice and a piano accompaniment. The key signature is B-flat major (two flats), and the time signature is common time (C). The lyrics are in Italian.

The vocal part consists of five staves. The lyrics are:

Chris - te e - lei - son, Chris - te e - lei - son,

son, Chris - te e - lei - son, Chris - te -

son, Chris - te e - lei - son, Chris -

son, Chris - te e - lei - son, Chris - te

son, Chris - te e - lei - son, Chris - te

The piano part consists of two staves. The lyrics are:

son,

Chris - te

The score includes dynamic markings: *p* (piano), *pp* (pianissimo), *mf* (mezzo-forte), and *più dim.* (diminuendo). The tempo is marked *Andante*.

A musical score for a vocal piece titled "Christe eleison". The score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are "Chris - te e - lei - son," repeated across the staves. The music features various dynamics such as *mf*, *f*, and *cresc.*. The piano part includes chords and arpeggiated figures. The score ends with a double bar line and repeat dots.

dim. *p* *più dim.* *pp*

Chris - te e - lei - son.

dim. *p* *più dim.* *pp*

- son, Chris - te e - lei - son.

dim. *p* *più dim.* *pp*

- te e - lei - son.

dim. *p* *più dim.* *pp*

- te e - lei - son.

p *più dim.* *pp*

Chris - te e - lei - son.

dim. *p* *più dim.* *pp*

Con moto. *f* **TUTTI.**

Ky - ri - e e - lei - son,

f **TUTTI.**

Ky - ri - e e - lei - son, Ky - ri - e e - lei -

f **TUTTI.**

Ky -

f **TUTTI.**

Ky - ri - e e - lei - son, Ky - ri -

f **TUTTI.**

Ky - ri -

Con moto. *f*

f

f *sempre*

f Ky - ri - e e - lei - son, *dim.* Ky - ri - *p*

- son, *p* Ky - rie e - lei - son, Ky - ri - e

- ri - e e - lei - *dim.* - son, *p*

- e e - lei - *dim.* - son, *p* Ky - ri -

- e e - lei - - son, *p* Ky - rie e - lei - son,

più dim. e e - lei - son, *pp* Ky - ri -

più dim. e - lei - son, *pp* Ky - ri - e

p Ky - ri - e *più dim.* e - lei - *pp*

più dim. e e - lei - son, *pp* Ky - ri - e e - lei -

pp Ky - ri - e e - lei -

più dim. *pp*

GLORIA IN EXCELSIS.

Con moto.

CANTUS. *p* Et in

ALTUS. *p* Et in

TENOR I. *INTONATIO.*
Glo - ri - a in ex-cel-sis De - o

QUINTUS
vel
TENOR II. *p* Et in

BASSUS. *p* Et in

Con moto.

ORGANUM. *p*

ter - ra pax ho - mi - ni - bus bo - næ vo -

ter - ra pax ho - mi - ni - bus bo - næ vo -

ter - ra pax ho - mi - ni - bus bo - næ vo -

ter - ra pax ho - mi - ni - bus bo - næ vo -

ter - ra pax ho - mi - ni - bus bo - næ vo -

p bo - næ vo -

lun - ta - tis, Lau-da - mus te, _____

lun - ta - tis, _____ Lau - da - mus te, Be -

lun - ta - tis, Lau-da - mus te, Be - ne-di - ci - mus te,

lun - ta - tis, Lau - da - - - mus te, Be -

lun - ta - tis, Lau-da - mus te, Be - ne-di - ci - mus te, be -

Più lento. *A tempo I.*

a - do - ra - mus te, glo - ri - fi - ca - mus te, a -

ne - di - ci - mus te, a - do - ra - mus te, glo - ri - fi - ca - mus te, a -

te, a - do - ra - mus te, glo - ri - fi - ca - mus te, a -

ne - di - ci - mus te, a - do - ra - mus te, glo - ri - fi - ca - mus te, a -

ne - di - ci - mus te, a -

Più 'lento. *A tempo I.*

Più lento.

- do - ra - mus te, glo - ri - fi - ca - mus te. Gra - ti - as

- do - ra - mus te, glo - ri - fi - ca - mus te. Gra - ti - as

- do - ra - mus te, glo - ri - fi - ca - mus te. Gra - ti - as

- do - ra - mus te, glo - ri - fi - ca - mus te. Gra - ti - as

- do - ra - mus te, glo - ri - fi - ca - mus te. Gra - ti - as

Più lento.

mf A tempo I.

a - gi - mus ti - bi prop - ter mag - nam glo - ri - am tu -

a - gi - mus ti - bi prop - ter mag - nam glo - ri - am tu -

a - gi - mus ti - bi prop - ter mag - nam glo - ri - am tu -

a - gi - mus ti - bi prop - ter prop - ter

a - gi - mus ti - bi

A tempo I.

am.

- am glo - ri - am tu - am. *f* Do - mi - ne De - us, Rex cœ - les -

- am glo - ri - am tu - am.

mag - nam glo - ri - am tu - am. *f* Do - mi - ne De - us, Rex cœ - les -

f Do - mi - ne De - us, Rex cœ - les -

f De - us Pa - ter om - ni - po - tens

f - tis, De - us Pa - ter om - ni - po - tens

f De - us Pa - ter om - ni - po - tens *p* Do - mi - ne Fi - li

- tis. *p* Do - mi - ne Fi - li

- tis. *p* Do - mi - ne Fi - li

Do - mi - ne Fi - li u - ni - ge - ni -

Do - mi - ne Fi - li u - ni - ge - ni - te

u - ni - ge - ni - te, u - ni - ge - ni - te

u - - ni - ge - ni - te,

u - ni - ge - ni - te, _____

Più lento.

pp

- te Je - - su Chris -

pp

Je - - su Chris -

pp

Je - - su Chris -

pp

Je - su Chris - ti, Je - su Chris -

pp

Je - - su Chris -

Più lento.

A tempo I.

te. Do - mi - ne De - us, Ag - nus De - -

te. Do - mi - ne De - us, Ag - nus De - -

te. Ag - nus De - -

te. Do - mi - ne De - us,

te. Do - mi - ne De - us,

A tempo I.

- i, Fi - li - us

- i, Fi - li - us, Fi - li - us

- i, Fi - li - us, Fi -

Fi - li - us, Pa - tris Fi -

Fi - li - us, Fi -

allarg.

Pa - - - tris.

allarg.

Fi - li - us Pa - - tris, Fi - li - us Pa - - tris.

allarg.

- li - us Pa - - - tris.

allarg.

- li - us Pa - - tris, Fi - li - us Pa - - tris.

allarg.

- li - us Pa - - - tris.

Meno mosso.

p SOLO. *pp*

Qui tol - lis pec - ca - ta mun - di, mi - se - re - - re

p SOLO. *pp*

Qui tol - lis pec - ca - ta mun - di, mi - se - re - - re no -

p SOLO. *pp*

Qui tol - lis pec - ca - ta mun - di, mi - se - re - re no -

pp SOLO.

Mi - se - re - - re

Meno mosso.

p *pp*

ritard. *A tempo* *pp* *Ancor più lento.*

no - bis, qui tol - lis, sus -

ritard. *p* *pp*

- bis, qui tol - lis pec - ca - ta mun - di, sus -

ritard. *p* *pp*

- bis, qui tol - lis pec - ca - ta mundi, sus -

ritard. *p* *pp*

no - bis, qui tol - lis pec - ca - ta mun - di, sus -

SOLO. *p*

Qui tol - lis pec - ca - ta mun - di, *Ancor più lento.*

ritard. *A tempo*

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

ritard. *p*

- ci - pe de - pre - ca - ti - o - nem nos - tram. Qui se -

ritard. *p*

- ci - pe de - pre - ca - ti - o - nem nos - tram. Qui se -

ritard. *p*

- ci - pe de - pre - ca - ti - o - nem nos - tram. Qui se -

ritard. *p*

Qui se -

ritard. *A tempo*

- des ad dex - te - ram Pa - tris, *pp* mi - se - re -
 - des ad dex - te - ram Pa - tris, *pp* mi - se - re -
 - des ad dex - te - ram Pa - tris, *pp* mi - se - re -
 - des ad dex - te - ram Pa - tris, *pp* mi - se - re -
 - des ad dex - te - ram Pa - tris, *pp* mi - se - re -

ritard. *Più animato.*

- se - re - re no - bis.
 - se - re - re no - bis.
 - re no - bis. Quo - ni - am tu so - lus.
pp *ritard.* *f TUTTI.* mi - se - re - re no - bis. Quo - ni - am tu so - lus.
ritard. *f TUTTI.* - se - re - re no - bis. Quo - ni - am tu so - lus.
ritard. *Più animato.* *f*

f **TUTTI.**

tu so - lus Do - - - mi - nus,

f **TUTTI.**

tu so - lus Do - - - mi - nus, tu

sanc - tus, tu so - lus Do - mi - nus, tu

sanc - tus, tu so - lus Do - mi - nus,

sanc - tus, tu

sempre f

f

tu so - lus al - tis - si - mus,

so - lus al - tis - si - mus, tu so - lus al - tis - si - mus,

so - lus al - tis - si - mus, al - tis - si - mus,

f

tu so - lus al - tis - si - mus,

so - lus al - tis - si - mus.

*Più lento.**Più animato.*

Je - su Chris - te. Cum

Je - su Chris - te. Cum

Je - su Chris - te, Chris - te. Cum

Je - su Chris - te.

Je - su Chris - te.

*Più lento.**Più animato.*

San - cto Spi - ri - tu,

San - cto Spi - ri - tu, cum San - cto

San - cto Spi - ri - tu, cum San - cto

Cum San - cto

Cum San - cto

in glo - ri - - a De - i

f

Spi - ri - - tu, in glo - ri - - a De - i

Spi - - - ri - - - tu

f

Spi - - - ri - tu, in glo - ri - - a De - i

Spi - - - ri - - - tu

f sempre

Pa - tris A - - men, De - - i Pa - tris A -

Pa - tris A - men.

f

in — glo - ri - a — De - - i Pa - tris A -

f

Pa - tris A - - men, in glo - ri - a De - i Pa - tris A -

f

in glo - ri - a De - - i Pa - tris A -

-men, in glo - ri - a, in

in glo - ri - - a De - i Pa - tris A -

-men, in glo - ri - - a De - i Pa - tris A -

-men, De - - i Pa - - tris -

-men, De - - i Pa - tris A - -

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

allarg.
-men, De - i Pa - tris. A - - -men.

f *allarg.*
-men, De - - i Pa - tris. A - - men.

allarg.
A - men, De - - i Pa - tris. A - - men.

allarg.
-men, De - - i Pa - tris. A - - men.

CREDO.

Con moto.

CANTUS. *mf* Pa - - - trem om-

ALTUS. *mf* Pa - - - trem om-

TENOR I. *INTONATIO.* Credo in u-num De - um. *mf* Pa - - - trem om-

QUINTUS
vel
TENOR II. *mf* Pa - - - trem om-

BASSUS.

Con moto.

ORGANUM. *mf*

- ni - - - po - ten - - - tem, fac - to - - rem

- ni - - - po - ten - - - tem, fac - to - - rem

- ni - po - - - ten - tem, fac - to - - rem

- ni - - - po - ten - - - tem, fac - - to - rem

mf Fac - - - to - - rem

coe - li et ter - - ræ, vi - si - bi - li - um om -

coe - li et ter - - ræ, vi - si - bi - li - um om -

coe - li et ter - - ræ, vi - si - bi - li - um om -

coe - li et ter - - ræ,

coe - li et ter - - ræ,

- ni - um et in - vi - si - bi - li -

- ni - um

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

et in - vi - si - bi - li - um.

et in - vi - si - bi - - li - um.

dim. *Più lento.*

- um Et in u-num Do-mi - num Je - - - sum Chris -

Et in u-num Do-mi - num Je - - - sum Chris -

Et in u-num Do-mi - num Je - - - sum Chris -

Je - - - sum Chris - tum Fi -

Je - - - sum Chris -

Più lento.

A tempo I.

- tum Fi - li - um De - - i u - - ni - ge -

- tum Fi - li - um De - - i u - - ni -

- tum Fi - li - um De - - - i u - - ni -

- li - um De - i, Fi - li - um De - i u - ni -

- tum Fi - li - um De - - i u - - ni - ge - - ni -

A tempo I.

- ni - tum. an - te om - ni - a

- ge - ni - tum. Et ex Pa - tre na - tum an - te om - ni - a sæ -

- ge - ni - tum. an - te om - ni - a

- ge - ni - tum. Et ex Pa - tre na - tum

- tum. Et ex Pa - tre na - tum

sæ - cu - la. De - um de De - o, lu - men de lu - mi -

- cu - la. lu - men de lu - mi -

sæ - cu - la. De - um de De - o, lu - men de lu - mi -

De - um de De - o, lu - men de lu - mi -

De - um de De - o,

- ne, de De - o ve-ro.

- ne, de De-o ve - ro. Ge - ni-tum non

- ne, De-um ve-rum de De - o ve - ro. Ge - ni-tum non

- ne, De-um ve - rum de De - o ve - ro.

De-um ve-rum de De - o ve - ro. Ge - ni-tum non

sempre forte

Con sub-stan-ti - a - lem Pa - tri

fac - tum, Con sub-stan-ti - a - lem Pa - tri per

fac - tum, per quem om -

Con sub-stan-ti - a - lem Pa - tri per

fac - tum, per

per quem om - ni - a fac - ta sunt.

— quem om - ni - a fac - ta sunt.

- ni - a fac - ta sunt. *mf* Qui propter

— quem om - ni - a fac - ta sunt. *mf* Qui propter

— quem om - ni - a fac - ta sunt. *mf* Qui propter

f

mf Et propter nos - tram sa - lu -

mf Et propter nos - tram sa - lu -

nos ho - mi - nes et propter nos - tram sa - lu -

nos ho - mi - nes *mf* et prop-ter nostram sa - lu -

nos ho - mi - nes

f

calando

-tem de - - scen - - dit de coe - - lis

calando

-tem de - - scen - dit de coe - - lis

calando

-tem de - - scen-dit de coe - - lis

calando

-tem de - - scen - - dit de coe - - lis

mf calando

de - - scen - dit de coe - - lis

calando

pp Lento.

Et in - car - na - tus est de spi - - ri - tu sanc -

pp

Et in - car - na - tus est de spi - - ri - tu

pp

Et in - car - na - - tus est de spi - - ri - tu sanc -

pp

Et in - car - na - tus est de spi - - ri - tu

pp

Et in - car - na - tus est

Lento.

pp

- to ex Ma - ri - a

sanc-to ex Ma - ri - a

- to ex Ma - ri - a

ex Ma - ri - a

ex Ma - ri - a

pp sotto voce *ritard.*
Vir - gi - ne: Et ho - mo fac - tus est.

pp sotto voce *ritard.*
Vir - gi - ne: Et ho - mo fac - tus est.

pp sotto voce *ritard.*
Vir - gi - ne: Et ho - mo fac - tus est.

pp sotto voce *ritard.*
Vir - gi - ne: Et ho - mo fac - tus est.

pp sotto voce *ritard.*
Vir - gi - ne: Et ho - mo fac - tus est.

sotto voce *ritard.*

QUATUOR VOCIBUS.

(CANTUS Tacet.)

Lo stesso tempo.

ALTUS. *SOLO.*
Cru - ci - fix - us e - ti - am pro no - bis

TENOR I. *SOLO.*
Cru - ci - fix - us e - ti - am pro no - bis sub *p*

QUINTUS
vel
TENOR II. *SOLO.*
Cru - ci - fix - us e - ti - am pro no - bis sub *p*

BASSUS. *SOLO.*
Cru - ci - fix - us e - ti - am pro no - bis sub *p*

ORGANUM. *Lo stesso tempo.*
p

sub Pon - ti - o Pi - la - - *p*

Pon - ti - o Pi - la - - to sub Pon-ti- *p*

Pon - ti - o Pi - la - - - to sub Pon-ti - o Pi -

Pon - ti - o Pi - la - - - to

sempre piano

calando

- - to pas - sus, et se - pul - - tus

- o Pi - la - - to pas - sus, et se - pul - tus

- la - - - to pas - sus, et se - pul - tus

pas - sus, et se - pul - tus

calando

calando

calando

calando

calando

Allegro nobile. f con anima

est. Et re - sur - rex - it ter - ti -

est. Et re - sur - rex - it ter - ti - a di - e

est. Et re - sur - rex - it ter - ti -

est. Et re - sur - rex - it ter - ti - a

Allegro nobile. f con anima

- a di - e se - cun - dum scrip - tu -

f se - cun - dum scrip - tu -

f - a di - e se - cun - dum scriptu -

f di - e se - cun - dum scrip - tu - ras

f - ras Et as - cen - dit in

- ras Et as - cen - dit in cœ - lum, in

- ras Et as - cen - dit

f Et as - cen - dit in cœ - lum, in cœ -

cœ - - lum, se - det ad dex - te - ram Pa - tris,

— cœ - - lum, se - det ad dex - te - ram Pa - tris,

in cœ - - lum, se - det ad dex - te - ram Pa - -

- lum, se - det ad dex - te - ram Pa - -

f se - det ad dex - te - ram Pa - - - tris.

f se - det ad dex - te - ram Pa - - - tris.

- tris, se - det ad dex - te - ram Pa - - - tris.

- tris, se - det ad dex - te - ram Pa - - tris.

QUINQUE VOCIBUS.

35

Con moto, come sopra.

CANTUS. *f* **TUTTI.** Et i - - te - rum ven - tu - - rus

ALTUS. *f* **TUTTI.** Et i - - te - rum ven - tu - rus est

TENOR I. *f* **TUTTI.** Et i - - te - rum ven - tu - - rus

QUINTUS
vel
TENOR II. *f* **TUTTI.** Et i - - te - rum ven - tu - rus est cum

BASSUS.

Con moto, come sopra.

ORGANUM. *f*

est cum glo - ri - a *p* et

cum glo - ri - a ju - di - ca - - re vi - - vos et mor - *p*

est cum glo - ri - a ju - di - ca - - re vi - vos et *p*

glo - - ri - a ju - di - ca - - re vi - vos et mor - tu - *p*

f **TUTTI.** ju - di - ca - - re vi - vos et mor - tu - *p*

mor - tu - os, cu - jus reg - ni non e - rit fi - nis, non e - rit
 - - - tu - os, non e - rit fi - nis, non
 mor - tu - os, cu - jus reg - ni non e - rit fi - nis, non e - rit
 - os, cu - - - jus reg - ni non e - rit
 - os, cu - jus reg - ni non e - rit

fi - nis.
 e - rit fi - nis. sanc - tum Do - mi -
 fi - - - nis. Et in spi - ri - tum sanc - tum Do - mi -
 fi - - - nis. Et in spi - ri - tum sanc - tum Do - mi -
 fi - - - nis. Et in spi - ri - tum sanc - tum Do - mi -

et vi - vi - fi - can - tem

-num et vi - vi - fi - can - tem

-num qui ex Pa - tre fi - li - o - que pro -

-num et vi - vi - fi - can - tem, qui ex Pa - tre fi - li - o - que pro -

-num qui ex Pa - tre fi - li - o - que pro -

Più lento.

qui cum Pa - tre et Fi - li - o si - mul

qui cum Pa - tre et Fi - li - o si - mul

- ce - dit, qui cum Pa - tre si - mul

- ce - dit qui cum Pa - tre et Fi - li - o si - mul

- ce - dit si - mul

Più lento.

- ce - dit si - mul

*calando**A tempo I.*

a - do - ra - - tur et con glo - ri - fi - ca - -
 a - do - ra - - tur et con glo - ri - fi - ca - -
 a - do - ra - - tur et con glo - ri - fi - ca - -
 a - do - ra - - tur et con glo - ri - fi - ca - -
 a - do - ra - - tur et con glo - ri - fi - ca - -
 a - do - ra - - tur et con glo - ri - fi - ca - -

calando *f* *A tempo I.*

- tur, qui lo - cu - tus est
 - tur, qui lo - cu - tus est per
 - tur, qui lo - cu - tus est per Pro - phe -
 - tur, qui lo - cu - tus est per
 - tur, qui lo - cu - tus est per Pro -

mf *f*

p et u-nam sanc-tam Ca-tho-li-cam

Pro-phe-tas, et u-nam sanc-tam Ca-tho-li-cam et A-pos-

-tas, et u-nam sanc-tam Ca-tho-li-cam et A-pos-

— Pro-phe-tas, et u-nam sanc-tam Ca-tho-li-cam et A-pos-

-phe-tas, et A-pos-

mf con-fi-te-or u-num bap-tis-ma

-to-li-cam ec-cle-si-am, con-fi-te-or u-num bap-tis-ma

-to-li-cam ec-cle-si-am, in re-

-to-li-cam ec-cle-si-am, con-fi-te-or u-num bap-tis-ma in re-

-to-li-cam ec-cle-si-am, in re-

et ex - pec - to

-mis - si - o - nem pec - ca - to - rum, et ex - pec - to

-mis - si - o - nem pec - ca - to - rum, re -

-mis - si - o - nem pec - ca - to - rum, re -

Più animato.

mor - tu - o - rum, et vi - tam ven - tu - ri sæ - cu -

- sur - rec - ti - o - nem mor - tu - o - rum, et vi - tam ven - tu - ri sæ - cu -

et vi - tam ven - tu - ri sæ - cu -

- sur - rec - ti - o - nem mor - tu - o - rum,

- sur - rec - ti - o - nem mor - tu - o - rum,

Più animato.

- sur - rec - ti - o - nem mor - tu - o - rum,

-li, et vi - tam ven-tu-ri sæ - cu-li, *ff* A - - - - -

-li, *ff* A - - - - -

-li, et vi - tam ven - tu-ri sæ - cu-li,

et vi - tam ven-tu-ri sæ - cu-li, *ff* A - - - - - men,

et vi - tam ven-tu-ri sæ - cu-li,

-men, et vi - tam ven-tu-ri sæ - cu-li, *senza ritard.* *ff* A - - - - - men.

-men, et vi - tam ven-tu-ri sæ - cu-li, *senza ritard.* A - - - - - men.

et vi - tam ven-tu - ri sæ - cu - li, *senza ritard.* A - - - - - men.

et vi - tam ven-tu-ri sæ - cu-li, *senza ritard.* A - - - - - men.

et vi - tam ven-tu-ri sæ - cu-li, *senza ritard.* A - - - - - men, A - - - - - men.

SANCTUS.

Lento ma non troppo.

CANTUS. *p*

ALTUS. *p*

TENOR I. *p*

QUINTUS
vel
TENOR II. *p*

BASSUS. *p*

Sanc - - - tus, Sanc - - -

Sanc - - - tus, Sanc - - -

Sanc - - - tus, Sanc - - -

Sanc - - - tus, Sanc - - -

Sanc - - - tus, Sanc - - -

ORGANUM. *p*

Lento ma non troppo.

- tus, Sanc - - -

- tus, Sanc - - -

- tus, Sanc - - -

- tus, Sanc - - -

- tus, Sanc - - -

- tus, Sanc - - -

Sanc - - - tus, Sanc - - -

Sanc - - - tus, Sanc - - -

-tus Do-mi-nus De-us Sa - - ba - oth,
 -tus Do-mi-nus De-us Sa - ba - oth,
 -tus Do-mi-nus
 -tus Do-mi-nus De-us Sa - - ba - oth,
 -tus Do-mi-nus De-us Sa - - ba - oth, Do-mi-nus

Do -
 Do - mi-nus De - us Sa - - ba - oth.
 De - us Sa - - ba - oth, Sa -
 Do - mi-nus De - us Sa - - ba - oth. Do -
 De - us Sa - - ba - oth, Do - mi-nus De-us Sa - ba - oth,

- mi-nus De - us Sa - ba - oth, *mf*
 Do - - mi-nus De - us Sa - - ba - oth, *mf*
 - ba - oth, Do -
 - mi-nus De - us Sa - ba - oth, Sa - ba - *mf*
 Do -
mf

mf Do-mi-nus De - us *dim.* Sa - ba - oth, Sa -
mf Do - mi - nus *dim.* De - us Sa - - ba - oth, Sa -
 - mi-nus De-us Sa - *dim.* - ba - oth, Sa -
 - oth, *mf* *dim.* Do - mi-nus De - us Sa -
dim. - mi-nus De - us Sa - - ba - oth, De - us
dim.

- ba - oth. *p* *f con anima.*
 - ba - oth. Ple - ni sunt cœ - li et ter - ra
 - ba - oth. Ple - ni sunt cœ - li et ter - ra
 - ba - oth. Ple - ni sunt cœ - li et ter - ra glo -
 Sa - ba - oth. Ple - ni sunt cœ - li et ter - ra

f Ple-ni sunt cœ - li et ter - ra glo -
 glo - ri - a tu - a, *f* Ple-ni sunt cœ - li et
 glo - ri - a tu - a, Ple - ni sunt cœ - li et ter - ra glo -
 - ri - a tu - a, Ple - ni sunt cœ - li et ter -
 glo - ri - a tu - a,

-ri - a tu - a, glo - ri - a tu - - a, glo - ri - a tu -
 ter - ra glo - ri - a tu - - a, glo -
 -ri - a tu - a, glo - - ri - a tu - -
 -ra glo - ri - a tu - a, glo - ri - a tu - - a,
 glo - ri - a tu - - a,
 glo - ri - a tu - - a,

Musical score for "Gloria in excelsis Deo" by Giuseppe Verdi. The score is written for voice and piano. The vocal parts (Soprano, Alto, Tenor, and Bass) are shown in the upper staves, and the piano accompaniment is in the lower staves. The music is in 4/4 time and B-flat major. The lyrics are in Italian, and the score includes dynamic markings such as *mf*, *dim.*, *p*, *pp*, and *sotto voce*. The tempo is marked *calmato*. The score is divided into measures by vertical bar lines, and the lyrics are aligned with the corresponding notes.

in ex-cel - sis, *pp* O-san-na in ex - sis.

-san-na in ex - cel - sis, *pp* O-san-na in ex-cel - sis.

pp O - san-na in ex - cel - sis,

pp O - san-na in ex - cel - sis,

- cel - sis, *pp* O-san-na in ex-cel - sis. *morendo*

O - san-na in ex-cel-sis, in ex-cel - sis. *morendo*

- sis, O - san-na in ex-cel - sis. *morendo*

in ex-cel - sis. *morendo*

O - san - na in ex-cel - sis. *morendo*

BENEDICTUS.

QUATUOR VÖCIBUS.

Moderato grazioso.

CANTUS. *p SOLO.*

Be - ne - dic - - - - - tus qui

ALTUS. *p SOLO.*

Be - - - - - ne - dic - -

TENOR I.

QUINTUS
vel
TENOR II.

BASSUS Tacet. *Moderato grazioso.*

ORGANUM. *p*

ve - - - - - nit, qui

- - - - - tus qui - - - - - ve - - - - -

p SOLO.

Be - - - - - ne - dic - -

ve - nit, qui - nit, qui ve - nit, - tus qui ve - nit, Be - ne - dic -

p SOLO.

ve - nit, Be - ne - Be - ne - dic - tus qui ve - nit, Be - ne - nit, qui ve - nit, Be - ne - tus, Be - ne - dic - tus

- dic - - - - - tus, qui ve - - - - -

- dic - - tus qui ve - nit,

- dic - - tus qui ve - nit, qui ve -

qui ve - - - - -

- nit, Be - - ne - dic - - tus qui ve - nit in no - mi -

qui ve - - - - - nit in no - mi -

- - - - - nit

- - - - - nit in no - mi -

- ne Do-mi - ni, Do - - - mi - ni, in
 - ne Do - - mi - ni, Do - - - mi - ni,
 in no-mi - ne Do - -
 - ne Do - - - mi - ni, in

no-mi - ne Do - - - mi -
 in no-mi - ne Do-mi -
 - mi - ni, in no - mi - ne Do - mi - ni,
 no-mi - ne Do - mi - ni, in no - mi - ne,

- ni, in no-mi - ne Do-mi - ni,

- ni, in no-mi - ne Do - - - mi - ni, in

in no-mi - ne Do - - - - mi -

in no-mi - ne,

calando
in no-mi - ne Do-mi - ni, in no-mi - ne Do-mi - ni.

calando
no-mi - ne Do - - - - mi - ni.

calando
- ni, in no-mi - ne Do - - - mi - ni.

calando
in no-mi - ne Do - - - mi - ni, Do - - - mi - ni.

OSANNA.

QUINQUE VOCIBUS.

53

Largo.

pp TUTTI.

CANTUS. O - san - na in ex - cel - - -

ALTUS. O - san - na in ex - cel - - -

TENOR I. O - san - na in ex - cel - - -

QUINTUS
vel
TENOR II. O - san - na in ex - cel - - -

BASSUS.

Largo.

pp

ORGANUM.

- sis, in ex - cel - - -

- sis, O - san - - - na

- sis, O - san - - - na

- sis, O - san - na in ex - cel -

pp TUTTI.

O - - - san - na in ex - cel - - -

CRE - - - - *SCEN* - - - - *da*
 - sis, O - san - na in ex-cel - sis O - san - na, O -
CRE - - - - *SCEN* - - - - *da*
 in ex - - - cel - sis, O - - san - -
CRESC.
 in ex - cel - sis, - - - - *CRE* - - - - *SCEN* - - - - *da*
 - sis, O - san - - - - *CRE* - - - - *SCEN* - - - - *da*
 - sis, O - san - - - - *CRE* - - - - *SCEN* - - - - *da*

f *dim.* *pp*
 - san - na in ex-cel - - - - sis.
f *dim.* *pp*
 - - na in ex - cel - - - - sis.
f *dim.* *pp*
 O - san - - - - na in ex-cel - sis.
f *dim.* *pp*
 - ex-cel - - sis, in ex - cel - - sis.
f *dim.* *pp*
 - - na in ex - - - - cel - - - - sis.
f *dim.* *pp*

AGNUS DEI (I.)

Lento ma non troppo.
SOLO.

CANTUS. *p* *SOLO.* Ag - - - - nus

ALTUS. *p* *SOLO.* Ag - - nus De - - i,

TENOR I. *p* *SOLO.* Ag - - - - nus De -

QUINTUS
vel
TENOR II. *p* *SOLO.* Ag - - - - nus De - i,

BASSUS. *p* *SOLO.* Ag - - - -

Lento ma non troppo.

ORGANUM. *p*

De - - - - i, Ag - - - - nus

Ag - nus De - - i, Ag - - - - nus De -

- i, Ag - - - - nus De - i,

Ag-nus De - - - - i, Ag-

- - nus De - - - - i, Ag - nus De - - -

De - i, Qui tol - lis pec -

- i, Qui tol - lis pec -

p Ag - nus De - i, Qui tol - lis pec -

- nus De - i,

- i, Ag - nus De - i,

- ca - ta mun - di, qui tol - lis

- ca - ta mun - di, qui tol -

- ca - ta mun - di, pec - ca - ta mun - di, qui tol -

mf Qui tol - lis pec - ca - ta mun - di, qui tol -

mf Qui tol - lis pec - ca - ta mun - di,

sempre mf

no - - - bis, mi - se - re - - - re

- re no - - - - bis, mi - se - re - re no -

- re no - - - - bis, mi - se - re - re no -

- - - - re no - bis, mi - se - re - re no -

- re no - - - bis,

no - - - - bis, mi - *pp*

- - - - bis, mi - se - re - re no -

- - - - bis, mi - se - re - re no -

- bis, mi - se - re - re no -

mi - se - re - re no -

- se - re - re - no - bis.

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

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

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

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

AGNUS DEI (II.)

Lo stesso tempo.

CANTUS. *p TUTTI.* Ag - nus De -

ALTUS. *p TUTTI.* Ag - nus De -

TENOR I. *p TUTTI.* Ag - nus De - i, Agnus De -

QUINTUS
vel
TENOR II. *p TUTTI.* Ag-nus De - i,

BASSUS. *p TUTTI.* Ag - nus De - i,

Lo stesso tempo.

ORGANUM. *p*

First system of musical notation. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is the piano accompaniment. The key signature has two flats (B-flat and E-flat). The lyrics are: i, i, i, Ag - nus De - Ag - nus De - Ag - nus De -

Second system of musical notation. It consists of five staves. The top four staves are vocal parts and the bottom staff is the piano accompaniment. The key signature has two flats. The lyrics are: Ag - nus De - i, Ag - nus De - i, Ag - nus De - i, Ag - nus De - i, Ag - nus De -

Qui tol - lis pec - ca - ta mun - -
 - nus De - - i, Qui tol - lis pec - ca - ta mun - -
 - i, Qui tol - lis pec - ca - ta mun - -
 - i, - - - i, - - -
 - i, - - - i, Qui

- di, qui tol - lis pec - ca - ta
 - di, qui
 - di, mun - -
 Qui tol - lis pec - ca - ta mun - di,
 tol - lis pec - ca - ta mun - - di, qui

mundi, qui tol - lis pec - ca - ta mun - di, do -

tol - lis pec - ca - ta mun - di, do -

- di, qui tol - lis pec - ca - ta

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

tol - lis, qui tol - lis pec - ca - ta mun -

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

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

mun - di, do - na

do - na no - bis pa -

- di, do - na no - bis pa - cem,

sempre sotto voce
no-bis pa - - - - - cem, do - - na no - bis

sempre sotto voce
do-na - - - - - no-bis pa - cem, do - - na no - bis

sempre sotto voce
no-bis pa - - - - - cem, do - na no - - - bis

sempre sotto voce
- cem, do - - - - na no-bis pa - - - - - cem,

sempre sotto voce
do - - - - na no - bis

sempre sotto voce

Musical score for "Gloria in excelsis Deo" by Franz Schubert. The score is written for voice and piano. The lyrics are in Portuguese. The music is in 3/4 time, with a key signature of one flat (B-flat). The score includes several measures of music, with lyrics written below the vocal lines. The piano accompaniment is shown in the lower staves. The score is marked with "calando" (diminishing) and "morendo" (fading) in several places.

Lyrics:

pa - cem, do - na no-bis pa - cem.

pa - cem, do - na no-bis pa - cem, pa - cem.

— pacem, do - na nobis pa - cem, do - na nobis pa - cem.

do - na nobis pa - cem.

pa - cem, do - na nobis pa - cem.

I

ORATORIOS, CANTATAS, MASSES, &c.

PRICE ONE SHILLING EACH.

THOMAS ANDERTON.
THE NORMAN BARON.
THE WRECK OF THE HESPERUS.

E. ASPA.
THE GIPSIES.

ASTORGA.
STABAT MATER.

BACH.
GOD SO LOVED THE WORLD.
GOD GOETH UP WITH SHOUTING.
GOD'S TIME IS THE BEST.
MY SPIRIT WAS IN HEAVINESS.
O LIGHT EVERLASTING.
BIDE WITH US.
A STRONGHOLD SURE.
MAGNIFICAT.
THOU GUIDE OF ISRAEL.
JESU, PRICELESS TREASURE.
JESUS, NOW WILL WE PRAISE THEE.
WHEN WILL GOD RECALL MY SPIRIT.

J. BARNBY.
REBEKAH.
BEETHOVEN.
THE CHORAL FANTASIA.
THE CHORAL SYMPHONY (THE VOCAL
PORTION).

ENGELI.
MOUNT OF OLIVES.
MASS, IN C (LATIN WORDS).
* MASS, IN C.
RUINS OF ATHENS.

KAREL BENDL.
WATER SPRITE'S REVENGE (FEMALE
VOICES).

SIR W. STERNDALÉ BENNETT.
EXHIBITION ODE, 1862.

G. R. BETJEMANN.
THE SONG OF THE WESTERN MEN.
HUGH BLAIR.
HARVEST-TIDE.

J. BRAHMS.
A SONG OF DESTINY.
J. F. BRIDGE.

* ROCK OF AGES.
THE INCHCAPE ROCK.
THE LORD'S PRAYER.

E. BUNNETT.
OUT OF THE DEEP (PSALM 130).
CARISSIMI.

JEPHTHAH.
CHERUBINI.
* REQUIEM MASS, IN C MINOR.
THIRD MASS, IN A (CORONATION).
FOURTH MASS, IN C.

SIR M. COSTA.
THE DREAM.
ROSALIND F. ELLICOTT.
ELYSIUM.

ROBERT FRANZ.
PRAISE YE THE LORD (117TH PSALM).
NIELS W. GADE.

ZION.
SPRING'S MESSAGE. 8d.
CHRISTMAS EVE.
THE ERL-KING'S DAUGHTER.

A. R. GAUL.
A SONG OF LIFE.

G. GARRETT.
HARVEST CANTATA.

R. M. GARTH.
THE WILD HUNTSMAN.

GLUCK.
ORPHEUS (ACT II).

HERMANN GOETZ.
BY THE WATERS OF BABYLON.
NENIA.

A. M. GOODHART.
EARL HALDAN'S DAUGHTER.

CH. GOUNOD.
DE PROFUNDIS (130TH PSALM).
DITTO (OUT OF DARKNESS).
MESSE SOLENNELLE (LATIN WORDS).
THE SEVEN WORDS OF OUR
SAVIOUR ON THE CROSS.
DAUGHTERS OF JERUSALEM.
* GALLIA.

J. O. GRIMM.
THE SOUL'S ASPIRATION.
EDWARD HECHT.
O MAY I JOIN THE CHOIR INVISIBLE.

HANDEL.
CHANDOS TE DEUM.
ODE ON ST. CECILIA'S DAY.
THE WAYS OF ZION.
MESSIAH (POCKET EDITION).
ISRAEL IN EGYPT (DITTO).
JUDAS MACCABÆUS (DITTO).
DETTINGEN TE DEUM.
UTRECHT JUBILATE.
O PRAISE THE LORD.
ACIS AND GALATEA.
DITTO. EDITED BY J. BARNBY.

HAYDN.
THE CREATION (POCKET EDITION).
SPRING. SUMMER. AUTUMN.
WINTER.

* FIRST MASS, IN B FLAT.
FIRST MASS, IN B FLAT (LATIN).
SECOND MASS, IN C (LATIN).
THIRD MASS (IMPERIAL). (LATIN).
* THIRD MASS (IMPERIAL).
* TE DEUM.

DR. HILLER.
A SONG OF VICTORY.
H. HOFMANN.
SONG OF THE NORNS (FEMALE VOICES).

HUMMEL.
FIRST MASS, IN B FLAT.
SECOND MASS, IN E FLAT.
THIRD MASS, IN D.

H. H. HUSS.
AVE MARIA (FEMALE VOICES).

F. ILIFFE.
ST. JOHN THE DIVINE.

A. JENSEN.
THE FEAST OF ADONIS.
LEONARDO LEO.
DIXIT DOMINUS.

C. HARFORD LLOYD.
THE SONG OF BALDER.

HAMISH MACCUNN.
LORD ULLIN'S DAUGHTER.
G. A. MACFARREN.

OUTWARD BOUND.
MAY DAY.
A. C. MACKENZIE.
THE BRIDE.

J. H. MEE.
HORATIUS (MALE VOICES).
MENDELSSOHN.

ST. PAUL (POCKET EDITION).
ELIJAH (POCKET EDITION).
LORELEY.
HYMN OF PRAISE.
AS THE HART PANTS.
COME, LET US SING.
WHEN ISRAEL OUT OF EGYPT CAME.
NOT UNTO US.
LORD, HOW LONG.
HEAR MY PRAYER.
THE FIRST WALPURGIS NIGHT.
MIDSUMMER NIGHT'S DREAM.
MAN IS MORTAL.
FESTGESANG (HYMNS OF PRAISE).
FESTGESANG (MALE VOICES).
CHRISTUS.
TO THE SONS OF ART.

* AVE MARIA (SAVIOUR OF SINNERS).
* THREE MOTETS (FEMALE VOICES).

MEYERBEER.
91ST PSALM (LATIN WORDS).
91ST PSALM (ENGLISH WORDS).

MOZART.
KING THAMOS.
* FIRST MASS.
SEVENTH MASS (LATIN).
TWELFTH MASS (LATIN).
* TWELFTH MASS.
REQUIEM MASS (LATIN).
* REQUIEM MASS.

E. MUNDELLA.
VICTORY OF SONG (FEMALE VOICES).

R. P. PAINE.
THE LORD REIGNETH (PSALM 93).
GREAT IS THE LORD.

C. H. H. PARRY.
BLEST PAIR OF SIRENS.
ODE FROM THE CONTENTION OF
AJAX AND ULYSSES.

H. W. PARKER.
THE KOBOLDS.

PERGOLESI.
STABAT MATER (FEMALE VOICES).

C. PINSUTI.
PHANTOMS.

E. PROUT.
FREEDOM.
THE HUNDRETH PSALM.
PURCELL.
TE DEUM AND JUBILATE, IN D.

J. F. H. READ.
IN THE FOREST (MALE VOICES).

ROMBERG.
THE LAY OF THE BELL.
THE TRANSIENT AND THE ETERNAL.

ROSSINI.
* STABAT MATER.
W. H. SANGSTER.
ELYSIUM.

SCHUBERT.
SONG OF MIRIAM.
MASS, IN A FLAT.
MASS, IN B FLAT.
MASS, IN C.
MASS, IN F.
MASS, IN G.

SCHUMANN.
THE PILGRIMAGE OF THE ROSE.
THE KING'S SON.
MIGNON'S REQUIEM.
ADVENT HYMN, "IN LOWLY GUISE."
MANFRED.
NEW YEAR'S SONG.

H. SCHUTZ.
THE PASSION OF OUR LORD.
E. SILAS.
MASS, IN C.

ALICE MARY SMITH.
THE SONG OF THE LITTLE BALTUNG
(MEN'S VOICES).
ODE TO THE NORTH-EAST WIND.
THE RED KING (MEN'S VOICES).

SPOHR.
THE LAST JUDGMENT.
GOD, THOU ART GREAT.
THE CHRISTIAN'S PRAYER.
HYMN TO ST. CECILIA.

E. C. SUCH.
GOD IS OUR REFUGE (PSALM 46).

A. SULLIVAN.
EXHIBITION ODE.
FESTIVAL TE DEUM.

A. GORING THOMAS.
THE SUN WORSHIPPERS.

E. H. THORNE.
BE MERCIFUL UNTO ME.

VAN BREE.
ST. CECILIA'S DAY.

HILDA WALLER.
THE SINGERS (FEMALE VOICES).

C. M. VON WEBER.
PRECIOSA.
* MASS, IN G.
* MASS, IN E FLAT.
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