

Josef Gabriel

RHEINBERGER

Advent-Motetten op. 176

Motets for Advent

für gemischten Chor / for mixed choir (SATB)

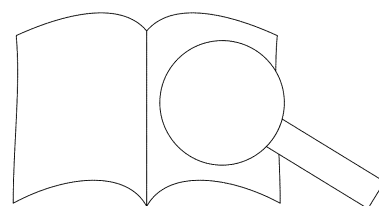
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• Complete Works



Carus 50.176



Foreword

Josef Gabriel Rheinberger's nine *Advent-Motetten* (Motets for Advent) op. 176 were composed in 1893,¹ at which time Rheinberger was director of music at All Saints', one of the Court Churches in Munich.² The repertory of the Royal "Vokalkapelle" (Choir) at the time included masses in the early polyphonic and classical Viennese styles as well as contemporary music, especially works by Joh. Kaspar Aiblinger and Kaspar Ett – both of whom strove to revive the spirit of the early masters in the church music of the day – and Josef Rheinberger's own compositions.³ The *Diarium* of church music performed in the years 1887 to 1894 also allots the polyphonic *proprium* space befitting its significance.⁴ With the nine *Advent-Motetten* Rheinberger provided his contribution to continuing traditions in vocal music (for worship services) in keeping with the calendar of the Church Year. The words were taken from the introits (opening verses), the gradual and alleluia between the readings and the offertories (verses at the sacrifice). The nine motets are assigned to the liturgy of the four Sundays in Advent (please refer to the list of motets in the German Foreword, p. 2).

The *proprium missae*, the liturgical portion that varies from Sunday to Sunday, was closely bound to the Gregorian tunes in the earlier polyphonic music. One of the best known examples is Heinrich Isaac's *Choralis Constantinus* (Nuremberg, 1550) that has propers for the entire year.⁵ Yet even in the year in which that extensive work appeared, composition of propers in free motet style had already begun. With the dropping of the Gregorian *cantus firmus*, the forms dictated by the text also fell into the background. Originally divided into antiphon, psalm verse and doxology, the introit became a through-composer's motet movement. The gradual and the alleluia (multiple-section responsorial songs in the Graduale Romanum) gave up their ingenious construction in favor of the motet form. The *proprium* motet – that Lassus *trina* had developed into a solemn, highly expressive, positional form – then became considered a new genre, that, free from the *cantus firmus*, "could be used in the worship service only through a free, individual musical interpretation."⁶ When the liturgical reforms of the eighteenth century idealized a *cappella* choral style, the expressive freedom of the motet form attained new significance. The achievements of the industrious effort of the early masters seem or rather are emphasized with their settings of the *proprium* for worship services.

Oratorical and dramatic Anton Bruckner and Josef Rheinberger were engaged in producing works of a different kind. Whereas Bruckner wrote separate masses for feast days and special occasions in the church year – *Locus iste* for the "Kirchweih" (church dedication feast), *Ecce sacerdos* for the reception of a bishop, *Tota pulchra es* for Marian feast days, *Libera me* for the requiem – Rheinberger supplied a coherent cycle for Advent with his nine motets. As already

implied in their title, they are motets that do indeed draw their texts from the liturgy for the Sundays in Advent, but that are, nonetheless, not bound to liturgical forms. Hence only the antiphon is set to music in the introits for the first and fourth Sundays. In the graduals, on the other hand, the gradual and the alleluia are joined together with a psalm verse to form a single motet. Only the offertories – for the second, third and fourth Sundays – make use of the complete liturgical text, the *Ave Maria* (the offertory for the fourth Sunday) adding the prayer for intercession *ora pro nobis*.

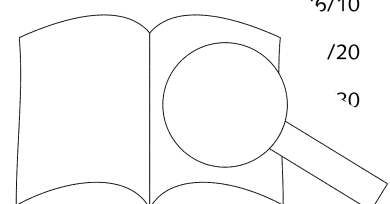
In the picture presented by the conducting score, Rheinberger's choral style brings the great models of classical motets to mind. Yet his themes are shorter even though his harmonies are more colorful and, in keeping with the style, richer. For the occasional chromatic progression, as Raphael Molitor has said of Rheinberger, "moderation" holds true: "He uses chromatics, but in moderation."⁷ Chordal declamation, except in the shorter polyphonic sections, is not terminated by text division; vocal lines are musical phrases. The return to the beginning of each of the nine motets leads to a new, original idea for Rheinberger's vocal works. The motet style was just as much a part of the historical musical traditions (in the style) as the achievements in composition. The aesthetic points of view of four different times are represented.⁸

Willi Schulze

Josef Irmen, *Thematisches Verzeichnis der musikalischen Werke von Gabriel Josef Rheinbergers*, Regensburg 1974, S. 422.
 Hans-Josef Irmen, *Gabriel Josef Rheinberger als Antipode des Cäcilianismus*, Regensburg 1970, S. 66.
³ Ebd., S. 251ff.
⁴ Ebd., S. 254ff.
⁵ P. Blaschke, "Der Choralis Constantinus", in: *Kirchenmusikalisches Jahrbuch* 1931, S. 36ff.
⁶ W. Lipphardt, *Die Geschichte des mehrstimmigen Proprium Missae*, Heidelberg 1950, S. 57.
⁷ R. Molitor, "Josef Rheinberger und seine Kompositionen für die Orgel", in: *Gregorianische Rundschau* 1903, 2. Jg., S. 40.
⁸ Irmen, *Gabriel Josef Rheinberger als Antipode*, a.a.O., S. 201.

Rheinbergers *Advent-Motetten* liegen für die Chorpraxis auch in Einzelausgaben vor (den vier Adventssonntagen zugeordnet):

- | | | |
|------------|-------------------------------|-------|
| 1. Advent: | Ad te levavi (Introitus) | 75/10 |
| 2. Advent: | Ex Sion (Graduale) | 76/20 |
| 3. Advent: | Qui sedes, Deus (Offertorium) | 77/30 |
| 4. Advent: | Rorate coeli (Proprium) | 78/40 |



Die *Advent-Motetten* sind im CD-Album "Josef Rheinberger, Advent-Motetten" von Holger Speck auf CD erschienen (V 83.150).

Zur 11. Auflage (2007)

Seit dem Erscheinen der vorliegenden Ausgabe im Jahr 1983 sind die *Advent-Motetten* op. 176 im Rahmen der Gesamtausgabe der Werke Josef Gabriel Rheinbergers neu ediert worden (2003, CV 50.207). Dabei stellte sich heraus, dass es bei einigen Motetten zwei Varianten gibt. Da Rheinberger eigenen Aussagen zufolge die lateinische Sprache nicht gut beherrschte, unterliefen ihm bei der Komposition des liturgischen Textes einige Fehler. Er zitierte einige Wörter falsch (bei *Deus tu convertens* z. B. hat Rheinberger versehentlich „vivificabis“ vertont statt „vivificabis“) oder ließ sinnentstellend einzelne Wörter aus. Zudem betonte er eine Reihe von Wörtern falsch (bei *Qui sedes* z. B. hat er das Wort „excita“ auf der zweiten Silbe betont anstatt auf der ersten). Diese Fehler finden sich in den autographen Quellen¹ und im Erstdruck der Partitur, der Ende 1893 im Verlag Leuckart in Leipzig erschien. Die Fehler führten in der Presse zu herben Vorwürfen, vor allem durch die Cäcilianer, die Rheinbergers freien Umgang mit dem Text und zudem den „unkirchlichen“ „viel zu ausgiebigen Gebrauch der Chromatik in Melodie und Harmonie, die oft bemerkbare unrichtige Behandlung des Textes, den dann und wann hervortretenden zu heiteren Rhythmus“ kritisierten.² Um die Textfehler auszumerzen, bat Verleger Leuckart Rheinberger um Nachbesserung. Rheinberger korrigierte die echten Textfehler in *Deus tu convertens* und *Prope est Dominus*, ließ jedoch die fehlerhaften Wortbetonungen unverändert. Daher wandte sich Leuckart nach Rheinbergers Tod an dessen Schüler Joseph Renner und bat diesen, die anstößigen Stellen zu korrigieren. Renner, der ein Lieblingsschüler und Freund Rheinbergers gewesen war und die Motetten in der Zeitschrift *Urania* gegen die Angriffe der Cäcilianer verteidigt hatte,³ nahm die Korrekturen behutsam vor. Renner lagen dazu die Exemplare von *Deus tu convertens* und *Prope est Dominus* mit Rheinbergers Korrekturen vor. *Rorate coeli*, *Benedixisti* und *Ave Maria* wurden unkorrigiert nachgedruckt, da sie fehlerfreie Exemplare, in die Renner seine Korrekturen eintrug, die Korrektorexemplare von Rheinberger selbst. Diese sind glücklicherweise im Josef Rheinberger Archiv erhalten (*RhAV A 176/1*).

Diese revidierte Ausgabe, die die ursprünglichen Textwünsche und die Überarbeitungen enthält, erschien um 1983. Sie enthält die ursprüngliche Carus-Ausgabe von 1983, die die ursprünglichen Einzelausgaben berücksichtigt. Die überarbeiteten Druckvorlagen sind die originalen Fassungen von Rheinberger. Die Gesamtausgabe (CV 50.207) enthält den Kontext in der ursprünglichen Partitur (mit den Verbesserungen) und die ursprüngliche Partitur, aber ohne Korrekturen.

¹ Vgl. Staatsbibliothek München, *Mus. ms. 4739b/5*, zwei autographe Partituren (ebd., *Mus. ms. 4646/1+2*).
² *Blätter für katholische Kirchenmusik*, 29. Jg., Nr. 6 und 7, S. 62.
³ „Die Advent-Motetten op. 176 von Josef Rheinberger“, in: *Urania. Musik-Zeitschrift für Orgelbau, Orgel- und Harmoniumspiel*, Erfurt (Conrad), 51. Jg. (1894), S. 85–86.

Die ursprünglichen Versionen Rheinbergers lauten:

Ad te levavi

T. 7 Sopran: Um die Betonung auf der 2. Silbe von „animam“ zugunsten der 1. Silbe abzuschwächen, änderte Renner diese Stelle, die bei Rheinberger so lautet: Viertel *d*² (mit Silbe „a-“), Viertel *fis*¹ (mit Silbe „-ni-“) und Viertel *e*² (mit Silbe „-mam“).

T. 32–33 mit Auftakt, SATB: Weil das liturgische Wort „etenim“ auf der 1. Silbe betont wird (und zusammengeschrieben), während Rheinberger es als zwei Worte („et enim“) gelesen und betont hat, änderte Renner diese Stelle. Sie lautet bei Rheinberger:

Universi

T. 6–8 SATB: Da „semitas“ betont werden, änderte Renner die ursprüngliche Betonung folgendermaßen:

T. 30–31: Rheinberger hat „ordinaverunt“ auf der dritten statt auf der zweiten Silbe betont. Der Rhythmus lautet bei ihm in allen Stimmen: zwei Viertelnoten, punktierte Viertelnote und Achtelnote.

Deus tu convertens

T. 2–3 SATB: Rheinberger hatte statt „vivificabis“ versehentlich „vivificabis“ vertont. Durch die fehlende Silbe stand in T. 2 in S und T eine Halbe auf Zählzeit 3, in A und B stand in T. 3 auf Zählzeit 1–2 eine punktierte Viertel mit Achtel. Das gleiche gilt in T. 30–31. Diese Stelle hat er selber korrigiert.

Qui sedes

T. 35–38 SATB: Rheinberger hat „excita“ auf der 2. Silbe betont. Da das Wort auf der 1. Silbe betont wird, korrigiert Renner die Stelle, auch wenn sie damit nicht mehr dem Beginn der Motette entspricht. Bei Rheinberger lautet sie:

1. Ad te levavi

Josef Gabriel Rheinberger
1839-1901

Andante ♩ = 72 3 *p dolce*

Soprano
Alto
Tenore
Basso

Ad te le - va - vi, ad te le - va - vi
I lift my soul up, I lift my soul up,

7 *p*

a - ni - mam me - am, De - us me - us, in te con - fi - d
Lord, to thee on - ly, God, my Sav - ior, I trust thy mer -

a - ni - mam me - am, De - us me - us, in te con - fi - d
Lord, to thee on - ly, God, my Sav - ior, I trust thy mer -

a - ni - mam me - am, De - us me - us, in te con - fi - d
Lord, to thee on - ly, God, my Sav - ior, I trust thy mer -

a - ni - mam me - am, De - us me - us, in te con - fi - d
Lord, to thee on - ly, God, my Sav - ior, I trust thy mer -

14 *f*

be - scam, non e - ru - be - scam; ne - que ir - ri - de - ant
shame me, O do not shame me; let not my en - e - mies

be - scam, non e - ru - sha. ne - que ir - ri - de - ant, ir - ri - de - ant
shame me, O do not sha. let not my en - e - mies, my en - e - mies

be - scam, non e - ru - be - scam; ne - que ir - ri - de - ant
shame me, O do not shame me; let not my en - e - mies

be - scam, non e - ru - be - scam; ne - que ir - ri - de - ant
shame me, O do not shame me; let not my en - e - mies

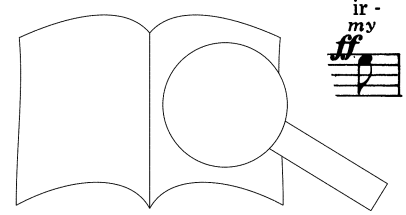
21 *ff*

ni - mi - ci me - i, ne - que ir - ri - de - ant me, ne - que ir -
en they rise a - gainst me, let not my en - e - mies laugh, let not my

me - i, ne - que ir - ri - de - ant
e a - gainst me, let not my en - e - mies

ni - mi - ci me - i, ne - que ir - ri - de - ant
when they rise a - gainst me, let not my en - e - mies

me laugh i - ni - mi - ci me - i, ne - que ir - ri - de - ant
when they rise a - gainst me, let not my en - e - mies, let not my



27. *p*

ri - de - ant me i - ni - mi - ci - me - i. Et - e - nim
 en - e - mies laugh when they rise a - gainst me. Al - so, Lord,

ri - de - ant me i - ni - mi - ci - me - i. Et - e - nim, et - e - nim
 en - e - mies laugh when they rise a - gainst me. Al - so, Lord, al - so, Lord,

ri - de - ant me i - ni - mi - ci - me - i. Et - e - nim
 en - e - mies laugh when they rise a - gainst me. Al - so, Lord,

ri - de - ant me i - ni - mi - ci - me - i. Et - e - nim
 en - e - mies laugh when they rise a - gainst me. Al - so, Lord,

34. *f* *p*

u - ni - ver - si qui te ex - spe - ctant, non con - fun - den - tur, non con - fur
 O let those, who wait on thy mer - cy not be con - found - ed, not be c

u - ni - ver - si qui te ex - spe - ctant, non con - fun - den - tur, non
 O let those, who wait on thy mer - cy not be con - found - ed, not

u - ni - ver - si qui te ex - spe - ctant, non con - fun - den - tur on
 O let those, who wait on thy mer - cy not be con - found - e - d. ed. I

u - ni - ver - si qui te ex - spe - ctant, non con - fun - den - tur, ad
 O let those, who wait on thy mer - cy not be con - found - ed. I

41. *f*

te, ad te - ni - mam me - am,
 lift, I lift ly, Lord, to thee on ly,

te, ad te le - va - vi, le - va - vi, a - ni - mam
 lift, I lift my soul up, my soul up, Lord, to thee

te, a le - va - vi, le - va - vi, a - ni -
 lift, I lift my soul up, my soul up, Lord, to

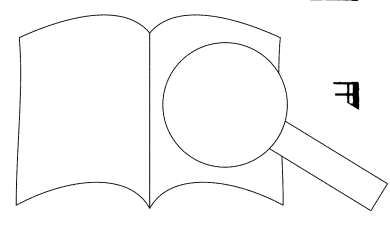
47. *f* *rit.*

am, le - va - vi a - ni - mam me - am.
 ly, I lift my soul to thee on ly.

me on - am, a - ni - mam me - am, a - ni
 ly, Lord, to thee on ly, Lord

am, a - ni - mam, a
 ly, Lord, to thee, Lorc

mam me - am, a - ni - mam me - am, a - ni - mam me - am.
 thee on ly, Lord, to thee on ly, Lord, to thee on ly.



2. Universi

Moderato ♩ = 69

Soprano
 U - ni - ver - si qui te ex - spe - ctant non con - fun - den - tur Do - mi - ne, vi - as
 O let those who wait on thy mer - cy not be con - found - ed, gra - cious Lord; may thy

Alto
 U - ni - ver - si qui te ex - spe - ctant non con - fun - den - tur Do - mi - ne, vi - as
 O let those who wait on thy mer - cy not be con - found - ed, gra - cious Lord; may thy

Tenore
 U - ni - ver - si qui te ex - spe - ctant non con - fun - den - tur Do - mi - ne, vi - as
 O let those who wait on thy mer - cy not be con - found - ed, gra - cious Lor - cy thy

Basso
 U - ni - ver - si qui te ex - spe - ctant non con - fun - den - tur
 O let those who wait on thy mer - cy not be con - found - ed,

5

tu - as no - tas fac mi - hi et se - mi - tas tu - as
 ways, O Lord, now be shown me, and may thy path - ways be

tu - as no - tas fac mi - hi et se - mi - tas tu
 ways, O Lord, now be shown me, and may thy path - ways e made.

tu - as no - tas fac mi - hi et se - mi do - ce me. Os - ten - de no - bis
 ways, O Lord, now be shown me, and may thy path - ways be known to me. O show to us, Lord,

tu - as no - tas fac mi - hi et se - mi - tas tu - as e - do - ce me. Os - ten - de no - bis
 ways, O Lord, now be shown me, and may thy path - ways be made known to me. O show to us, Lord,

10 *mf*

Os - ten - de no - bis Do - mi - ne mi -
 O show to us, Lord, in thy grace, thy

mf - mi - ne, os - ten - de no - bis Do - mi - ne mi - se - ri - cor -
 thy grace, O show to us, Lord, in thy grace, thy lov - ing - kind -

no - bis Do - mi - ne, mi - se - ri -
 show to us in thy grace, thy lov - ing -

in - mi - ne, os - ten - de no - bis Do - mi - ne, mi - se - ri -
 in thy grace, O show to us, Lord, in thy grace, thy lov -



15

se - ri - cor - di - am tu - - am, et sa - lu - ta - re, sa - lu - ta - - re tu - um da no -
 lov - ing - kind - ness and mer - - cy, and thy sal - va - tion, thy sal - va - - tion, O Lord, now give

- di - am tu - - am, et sa - lu - ta - re, sa - lu - ta - - re tu - um da no -
 - ness and mer - - cy, and thy sal - va - tion, thy sal - va - - tion, O Lord, now give

cor - - di - am tu - - am, et sa - lu - ta - re, sa - lu - ta - - re tu - um da no -
 kind - - ness and mer - - cy, and thy sal - va - tion, thy sal - va - - tion, O Lord, now give

cor - - di - am tu - am, et sa - lu - ta - re, sa - lu - ta - re tu - um da r
 kind - - ness and mer - cy, and thy sal - va - tion, thy sal - va - tion, O Lord, nr

21

bis. } Al - le - lu - ja, al - le - lu - ja, al - le - lu - - ja, - ja, al - le -
 us. }

bis. } Al - le - lu - ja, al - le - lu - ja, al - le - lu - - ja, al - le -
 us. }

bis. } Al - le - lu - ja, al - le - lu - ja, al - le - lu - - ja, al - le - lu - ja, al - le -
 us. }

bis. } Al - le - lu - ja, al - le - lu - ja, al - le - lu - - ja, al - le - lu - ja, al - le -
 us. }

27

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

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

- ja, - - lu - ja, al - le - lu - - ja, al - le - lu - ja,

- - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - - - ja, - - le tu -

Largo



3. Ex Sion

Alla breve $\text{♩} = 60$

Soprano

p Ex Si - on spe - ci - es de - co - ris e - jus, De - us ma - ni - fe - ste ve - ni -
From Zi - on in the light of his great beau - ty God has shined and is made man - i -

Alto

p Ex Si - on spe - ci - es de - co - ris e - jus, De - us ma - ni - fe - ste ve - ni -
From Zi - on in the light of his great beau - ty God has shined and is made man - i -

Tenore

p Ex Si - on spe - ci - es de - co - ris e - jus, De - us ma - ni - fe - ste
From Zi - on in the light of his great beau - ty God has shined and is m -

Basso

p Ex Si - on spe - ci - es de - co - ris e - jus, De - us
From Zi - on in the light of his great beau - ty God has

8 *f* et. Con - gre - ga - te il - li san - ctos e - jus *p* na - runt tes - ta -
fest. Call to - geth - er all his saints most right - eous ed him his own *cresc.*

f et. Con - gre - ga - te il - li san - ctos e - jus *p* a - ve - runt tes - ta -
fest. Call to - geth - er all his saints most right - eous ried with him his own *cresc.*

f et. Con - gre - ga - te il - li san - ctos e - jus *p* or - di - na - ve - runt tes - ta -
fest. Call to - geth - er all his sa - crifices rat - i - fied with him his own *cresc.*

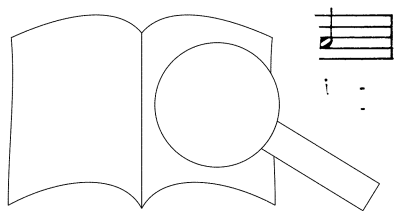
f et. Con - gre - ga - te il - li san - ctos e - jus *p* jus qui or - di - na - ve - runt tes - ta -
fest. Call to - geth - er all his sa - crifices is eous who rat - i - fied with him his own *cresc.*

15 *p* men - tum cov - e - nant jus su - per sa - cri - fi - ci - a, su - per sa - cri - fi - ci - a,
cri - fi - ci - a su - per sa - cri - fi - ci - a, su - per sa - cri - fi - ci - a,
ly sac - ri - fice, by their ho - ly sac - ri - fice, by their ho - ly sac - ri - fice, by their ho - ly sac - ri - fice.

dim. *p* jus su - per sa - cri - fi - ci - a, su - per sa - cri - fi - ci - a,
once by their ho - ly sac - ri - fice, once by their ho - ly sac - ri - fice, once by their ho - ly sac - ri - fice, once by their ho - ly sac - ri - fice.

dim. *p* jus su - per sa - cri - fi - ci - a, su - per sa - cri - fi - ci - a,
once by their ho - ly sac - ri - fice, once by their ho - ly sac - ri - fice, once by their ho - ly sac - ri - fice, once by their ho - ly sac - ri - fice.

dim. *p* men - tum e - jus su - per sa - cri - fi - ci - a, su - per sa - cri - fi - ci - a,
cov - e - nant once by their ho - ly sac - ri - fice, cov - e - nant once by their ho - ly sac - ri - fice, cov - e - nant once by their ho - ly sac - ri - fice, cov - e - nant once by their ho - ly sac - ri - fice.



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23

a. *f*
fice. Lae - ta - tus sum in his quae di - cta sunt mi - hi, al - le - lu - ja, al - le -
 I heart - i - ly re - joiced at their in - vi - ta - tion,

a. *f*
fice. Lae - ta - tus sum in his quae di - cta sunt mi - hi, al - le - lu -

a. *f*
fice. Lae - ta - tus sum in his quae di - cta sunt mi - hi, al - le -

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

31

lu - ja, in do - mum Do - mi - ni, in do - mum i - bi - mus, al - le - lu - ja,
 O let us now go up, go up to God's own house,

- ja, in do - mum Do - mi - ni, in do - mum i - bi - mus,
 go up to God's own house, go up to God's own house

lu - ja, al - le - lu - ja, al - le - lu al

- ja, in do - mum Do - mi - ni, up to God's own house, al - le -

39

lu - ja, al - le - lu - le - lu - ja, al - le -

ja, *ff* lae - ta - tus sum in his, in his, lae - ta - tus sum in his, al -
 I heart - i - ly re - joiced, re - joiced, I heart - i - ly re - joiced,

- ja, lae - ta - tus sum in his, lae - ta - tus sum, al -
 I heart - i - ly re - joiced, I heart - i - ly,

lu - ja, al - le - ta - tus sum in his, lae - ta - tus sum in his, al -
 I heart - i - ly re - joiced, I heart - i - ly re - joiced,

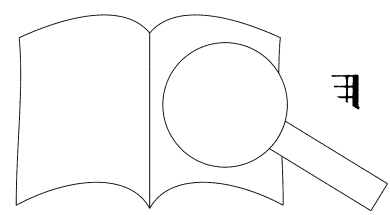
47

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

le - lu - ja,

le - lu - ja, lae - ta - tus sum in his, *rit.*
 I heart - i - ly re - joiced

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



4. Deus tu convertens

Adagio ♩ = 69

Soprano

De - us tu con-ver-tens vi - vi - fi - ca - bis nos,
 Lord, thou hast re-turned now to bring us life a - gain,

Alto

De - us tu con-ver - tens vi - vi - fi - ca - bis nos, et plebs
 Lord, thou hast re - turned now to bring us life a - gain, and thy

Tenore

De - us tu con-ver-tens vi - vi - fi - ca - bis nos,
 Lord, thou hast re-turned now to bring us life a - gain,

Basso

De - us tu con-ver-tens vi - vi - fi - ca - bis nos
 Lord, thou hast re-turned now to bring us life a - gain,

et plebs tu - a lae - ta - bi - tur in te. *p dolce* no - bis Do - mi - ne, os - ten - de
 and thy peo - ple once more re - joice in thee. show to us, O show to

tu - a lae - ta - bi - tur in te. *mf* no - bis Do - mi - ne, os - ten - de
 peo - ple once more re - joice in thee. show to us, O show to

et plebs tu - a lae - ta - bi - tur in te. *mf* ten - de no - bis, os - ten - de
 and thy peo - ple once more re - joice in thee. show to us, Lord, O show to

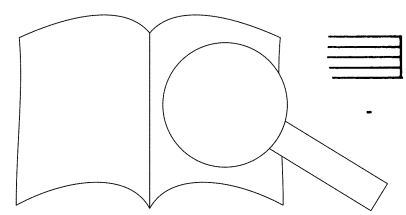
tu - a lae - ta - bi - tur in te. *mf* os - ten - de no - bis
 peo - ple once more re - joice in thee. show, Lord, O show to us, Lord,

no - bis *p* cor - di - am tu - am et sa - lu - sal -
 us, thy kind - ness and mer - cy, and thy - sal -

no - bis *p* mi - se - ri - cor - di - am tu - am, et sa - lu - sal -
 us, thy lov - ing kind - ness and mer - cy, and thy - sal -

no - bis *p* Do - mi - ne mi - se - ri - cor - di - am tu -
 us, thy gra - cious Lord, thy lov - ing kind - ness and mer -

no - bis *p* Do - mi - ne mi - se - ri - cor - di - am tu -
 us, thy gra - cious Lord, thy lov - ing kind - ness and mer - cy, and



18 *cresc.* *f* *fp*

ta - re, sa - lu - ta - re tu - um da no - bis, Do - mi - ne,
 va - tion, thy sal - va - tion, O Lord, now give us, gra - cious Lord,

ta - re, sa - lu - ta - re tu - um da no - bis, Do - mi - ne,
 va - tion, thy sal - va - tion, O Lord, now give us, gra - cious Lord,

ta - re, sa - lu - ta - re tu - um da no - bis, Do - mi - ne,
 va - tion, thy sal - va - tion, O Lord, now give us, gra - cious Lord,

sa - lu - ta - re tu - um da no - bis, da no - bis, Do - mi - ne,
 thy sal - va - tion, O Lord, now give us, now give us, gra - cious Lord,

24 *fp* *p* *pp*

Do - mi - ne, os - ten - de no - bis mi - se - ri - cor - di - am tu - am. De
 gra - cious Lord, O show to us, Lord, thy lov - ing kind - ness and mer - cy. Lor

Do - mi - ne, os - ten - de no - bis mi - se - ri - cor - di - am tu - am. De
 gra - cious Lord, O show to us, Lord, thy lov - ing kind - ness and mer - cy. Lou

Do - mi - ne, os - ten - de no - bis mi - se - ri - cor - di - am De
 gra - cious Lord, O show to us, Lord, thy lov - ing kind - ness and Lord, thou

Do - mi - ne, os - ten - de no - bis mi - se - ri - cor - di - am De
 gra - cious Lord, O show to us, Lord, thy lov - ing kind - ness and Lord, thou

30

tu con - ver - tens vi - vi - fi - ca - bis nos, a - lae - ta - bi - tur in
 hast returned now to bring us life a - gain, ple once more re - joice in

tu con - ver - tens vi - vi - fi - ca - bis nos, a - lae - ta - bi - tur in
 returned now to bring us life a - gain, ple once more re - joice in

tu con - ver - tens vi - vi - fi - ca - bis nos, a - lae - ta - bi - tur, plebs
 hast returned now to bring us life a - gain, ple, thy peo - ple once more re - joice, thy

tu con - ver - tens et plebs tu - a lae - ta - bi - tur in
 hast returned now and thy peo - ple once more re - joice in

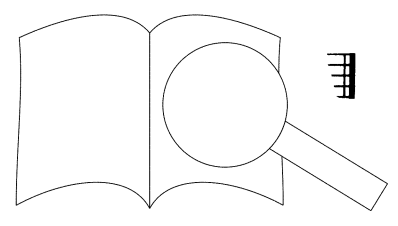
36 *pp* *largo*

te, ta te, lae - ta - bi - tur in te, lae - ta - bi - tur in te.
 thee, thee, once more re - joice in thee, once more re - joice in thee.

te, ta te, lae - ta - bi - tur in te, lae - ta - bi - tur in te,
 thee, thee, once more re - joice in thee, once more re - joice in thee.

te, ta te, lae - ta - bi - tur in te, lae - ta - bi - tur in te,
 thee, thee, once more re - joice in thee, once more re - joice in thee.

te, ta te, lae - ta - bi - tur, plebs tu - a lae - ta - bi - tur in te,
 thee, once more re - joice, thy peo - ple once more re - joice in thee, once more re - joice in thee.



5. Qui sedes

Alla breve $\text{♩} = 63$

Soprano
 Qui se - des Do - mi - ne su - per Che - ru - bim, — ex - ci - ta po - ten - ti - am tu - am et
 O thou who art en - throned o - ver che - ru - bim, — stir thou up thy power, O Lord, quickly, and

Alto
 Qui se - des Do - mi - ne su - per Che - ru - bim, — ex - ci - ta po - ten - ti - am
 O thou who art enthroned o - ver che - ru - bim, — stir thou up thy power, O Lord,

Tenore
 Qui se - des Do - mi - ne su - per Che - ru - bim, — ex - ci - ta po - ten - ti - am
 O thou who art enthroned o - ver che - ru - bim, — stir thou up thy power, O Lord,

Basso
 Qui se - des Do - mi - ne su - per Che - ru - bim, —
 O thou who art enthroned o - ver che - ru - bim, —

9
 ve - ni, — qui re - gis Is - ra - el, qui re - gis Is - ra - el, in - ten - de, — de;
 help - us. — Thou king of Is - ra - el, thou king of Is - ra - el, give ear, — d, s Lord.

tu - am et ve - ni, qui re - gis Is - ra - el, qui re - de, — in - ten - de;
 quick - ly, and help - us. Thou king of Is - ra - el, give ear, — d, s Lord, give ear, — Lord.

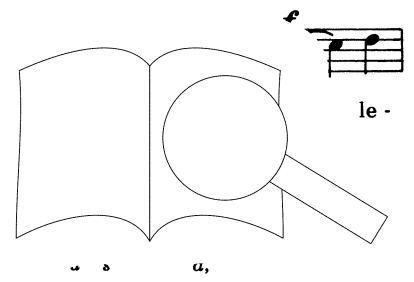
tu - am et ve - ni, qui re - gis Is - ra - el, — e, in - ten - de, in - ten - de;
 quickly, and help us, Thou king of Is - ra - el, — d, give ear, Lord, give ear, — Lord.

tu - am et ve - ni, qui re - gis Is - ra - el, — s, in - ten - de, in - ten - de, in - ten - de;
 quick - ly, and help us. Thou king of Is - ra - el, — Lord, give ear, Lord, give ear, Lord, give ear, — Lord.

18 *p*
 qui de - du - cis ve - lut o - vem Jo - seph, — qui de - du - cis ve - lut o - vem Jo - seph.
 Thou who lead - est like a shep - herd, — thou who lead - est Jo - seph like a shep - herd,

p
 ve - lut o - vem, — qui de - du - cis ve - lut o - vem Jo - seph.
 like a shep - herd, — thou who lead - est Jo - seph like a shep - herd,

f
 qui de - du - cis ve - lut o - vem, — qui de - du - cis ve - lut o - vem Jo - seph.
 Thou who lead - est like a shep - herd, — thou who lead - est Jo - seph like a shep - herd,



27 *f*

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

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

lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu -

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

35 *ff* *p*

ja. Ex - ci - ta Do - mi - ne, ex - ci - ta Do - mi - ne po - ten - ti - am tu - am et
 Stir thou up, stir thou up, stir thou up power, O Lord, stir up thy power quickly, c

ja. Ex - ci - ta Do - mi - ne, ex - ci - ta Do - mi - ne, et ve - ni
 Stir thou up, stir thou up, stir up thy power, O Lord, and help

ja. Ex - ci - ta Do - mi - ne, ex - ci - ta Do - mi - ne, al - le - ja,
 Stir thou up, stir thou up, stir up thy power, O Lord,

ja. Ex - ci - ta, Do - mi - ne po - ten - ti - am, po - ter - ni, ve - ni,
 Stir thou up, stir thou up, thy power, O Lord, th LO, us, help us,

44 *f* *p*

al - le - lu - ja, ve - ni, al - le - lu - ja; ut
 help us, us, come

ci - ta Do - mi - ne, al - le - lu - ja, al - le - lu - ja; ut
 up thy power, O Lord, lu - ja, al - le - lu - ja; ut come

et ve - ni, ve - ni, ve - ni, al - le - lu - ja;
 and help us help us, help us, us, ja;

po - ten - ti - am Al - le - lu - ja, al - le - lu - ja;

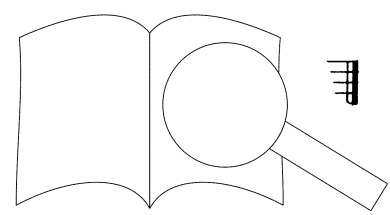
52 *rit.* *ff*

sal - vos fa - ci - as nos, al - le - lu - ja.
 forth now; save us, O Lord.

sal - vos fa - ci - as nos, al - le -
 ne forth now; save us, O Lord.

sal - vos fa - ci - as nos, al - le -
 e forth now; save us, O Lord.

ut sal - vos fa - ci - as nos, al - le - lu - ja, al - le - lu - ja.
 come forth now; save us, O Lord.



6. Benedixisti

Andante $\text{♩} = 72$

Soprano
Be - ne - di - xi - - - sti, be - ne - di -
Thou hast shown fa - - - vor, thou hast shown

Alto
Be - ne - di - xi - - - sti, be - ne - di - xi - sti
Thou hast shown fa - - - vor, thou hast shown fa - vor,

Tenore
Be - ne - di - xi - - - sti,
Thou hast shown fa - - - vor,

Basso
Be - ne - di - xi - - - sti, be - ne - di - xi - sti Do -
Thou hast shown fa - - - vor, thou hast shown fa - vor, gre -

7
xi - sti Do - mi - ne ter - ram tu - am, ter - ram tu - am,
fa - vor, gra - cious Lord, on thy land now, on thy land now

Do - mi - ne ter - ram tu - am, ter - rar am, ver -
gra - cious Lord, on thy land now, on t' v, hast

be - ne - di - xi - sti Do - mi - ne ter - a - ver -
thou hast shown fa - vor, gra - cious Lord, on thy thou hast

- mi - ne ter - ram tu - am, am, a - ver -
- cious Lord, on thy land now, now, thou hast

14
ti - sti cap - ti - vi - ta - tem
turned the cap - ti - vi - ty tem

ti - sti cap - ti - vi - ta - te a cob.
turned the cap - ti - vi - ty o' cob,

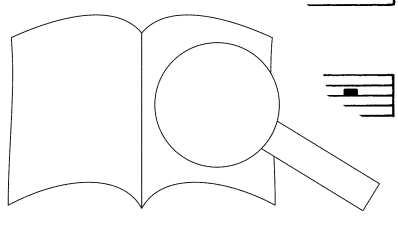
ti - sti cap - ti - vi - ta - tem
turned the cap - ti - vi - ty tem

ti - sti cap - ti - vi - ta - tem Ja - cob.
turned the cap - ti - vi - ty of Ja - cob.

21
ver - ti - sti cap - ti - vi - ta - tem Ja - cob.
hast turned the cap - ti - vi - ty of Ja - cob.

vi - sti cap - ti - vi - ta - tem
turned the cap - ti - vi - ty tem

A - ver - ti - sti cap - ti - vi - ta - tem Ja - cob.
thou hast turned the cap - ti - vi - ty of Ja - cob. re - ni -
cob. cob. Thou hast



28 *pp* *cresc.* *f*
 Re - mi - si - sti, re - mi - si - sti in - i - qui - ta - tem ple - bis
 Thou hast par - doned, thou hast par - doned all the trans - ges - sions of thy

pp *cresc.* *f*
 Re - mi - si - sti, re - mi - si - sti in - i - qui - ta - tem ple - bis
 Thou hast par - doned, thou hast par - doned all the trans - ges - sions of thy

pp *cresc.* *f*
 Re - mi - si - sti in - i - qui - ta - tem ple - bis, ple - bis
 Thou hast par - doned all the trans - ges - sions of thy peo - ple, thy

cresc. *f*
 si - sti in - i - qui - ta - tem, in - i - qui - ta - tem ple - bis tu -
 par - doned all the trans - ges - sions, all the trans - ges - sions of thy peo -

35 *p* *mf*
 tu - ae. Be - ne - di - xi - sti Do - mi - ne ter - ram tu
 peo - ple. Thou hast shown fa - vor, gra - cious Lord, on thy

p dolce *mf*
 tu - ae. Be - ne - di - xi - sti Do - mi - ne
 peo - ple. Thou hast shown fa - vor, gra - cious Lord

p *mf*
 tu - ae. Be - ne - di - xi - sti Do - mi - ne
 peo - ple. Thou hast shown fa - vor, gra - cious Lord

dim. *p*
 ae. Be - ne - di - xi - sti Do
 ple. Thou hast shown fa - vor, ny land

42 *f*
 ter - ram tu - am, a - ver - ti - sti tem Ja - cob.
 on thy land now; thou hast turned of Ja - cob.

cresc. *f*
 ter - ram tu - am, a - vi - ta - tem Ja - cob.
 on thy land now; thou vi - ty of Ja - cob.

cresc. *f*
 am, ter - ram tu - am, tur - ap - ti - vi - ta - tem Ja - cob.
 now, on thy land now; ty of Ja - cob.

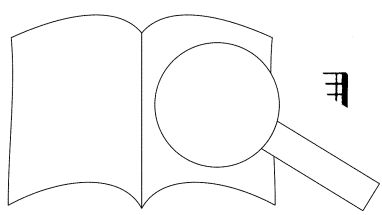
cresc. *f*
 am, ter - ram tu - am, a - sti cap - ti - vi - ta - tem Ja - cob. Be - ne - di -
 now, on thy la. turned the cap - ti - vi - ty of Ja - cob, thou hast shown

50 *p* *f* *largo*
 Be - ne - di - xi - sti Do - mi - ne.
 the thy land now, thou hast shown fa - vor, gra - cious Lord.

f
 ter - ram tu - am, be - ne - di - xi -
 on thy land now, thou hast shown fa -

f
 xi - sti ter - ram tu - am, be - ne - di - xi -
 own fa - vor on thy land now, thou hast shown fa -

f
 xi - sti ter - ram tu - am, be - ne - di - xi - sti ter - ram Do - mi - ne.
 fa - vor on thy land now, thou hast shown fa - vor, gra - cious, gra - cious Lord.



7. Rorate coeli

Moderato ♩ = 80 2 *p dolce*

Soprano
 Ro - ra - te coe - li de - su - per,
 Drop down now, heav - ens, from a - bove,

Alto
p dolce
 Ro - ra - te coe - li de - su - per,
 Drop down now, heav - ens, from a - bove,

Tenore
p dolce
 Ro - ra - te coe - li de - su - per, ro - ra - te coe - li
 Drop down now, heav - ens, from a - bove, drop down now, heav -

Basso
dolce

5

ro - ra - te, ro - ra - te coe - li
 drop down now, drop down now, drop down

ro - ra - te, ro - ra - te coe - li
 drop down now, drop down now, drop down

ro - ra - te, ro - ra - te
 drop down now, drop a - bove, drop down now, drop

ra - te coe - li, de - su - per, ro - ra - te
 down now, heav - ens, heav - ens, from a - bove, drop down

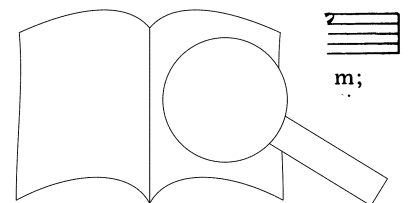
10

te; plu - ant ju - stum, et nu - bes plu - ant ju - stum;
 now; rain down the just one, and clouds, rain down the just one;

nu - bes plu - ant ju - stum, et nu - bes plu - ant ju - stum;
 and clouds, rain down the just one, and clouds, rain down the just one;

te; et nu - bes plu - ant ju - stum, et nu - bes plu - ant ju - stum;
 now, and clouds, rain down the just one, and clouds, rain down the just one;

te; et nu - bes plu - ant ju - stum, et nu - bes plu - ant ju - stum;
 now, and clouds, rain down the just one, and clouds, rain down the just one;



15 *p* *cresc.* *f*

a - pe - ri - a - tur ter - ra et ger - mi - net, et ger - mi - net sal - - va - to - -
 O let the earth be o - pened and bring to us, and bring to us God's sal - va - -

a - pe - ri - a - tur ter - ra et ger - mi - net, et ger - mi - net sal - - va - to - -
 O let the earth be o - pened and bring to us, and bring to us God's sal - va - -

a - pe - ri - a - tur ter - ra et ger - mi - net, et ger - mi - net sal - - va - to - -
 O let the earth be o - pened and bring to us, and bring to us God's sal - va - -

a - pe - ri - a - tur ter - ra et ger - mi - net, et ger - mi - net sal - - va - to - -
 O let the earth be o - pened and bring to us, and bring to us God's sal - va - -

20 *p*

rem, a - pe - ri - a - tur, a - pe - ri - a - tur et
 tion, let earth be o - pened, O let earth be o - pened and

rem, a - pe - ri - a - tur, a - pe - ri - a - tur et
 tion, let earth be o - pened, O let earth be o - pened and

rem, a - pe - ri - a - tur, a - pe - ri - a - tur et
 tion, let earth be o - pened, O let earth be o - pened and

rem, a - pe - ri - a - tur, a - pe - ri - a - tur et
 tion, let earth be o - pened, O let earth be o - pened and

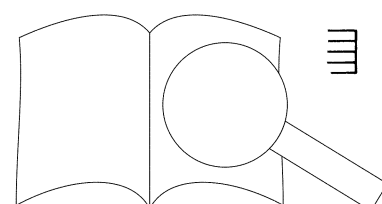
25 *f* *rit.* *pp*

ger - mi - net, et ger - mi - net sal - va - to - rem. Ro -
 bring to us, and bring to us God's sal - va - tion. Drop

ger - mi - net, et ger - mi - net sal - va - to - rem. Ro -
 bring to us, and bring to us God's sal - va - tion. Drop

ger - mi - net, et ger - mi - net sal - va - to - rem. Ro -
 bring to us, and bring to us God's sal - va - tion. Drop

ger - mi - net, et ger - mi - net sal - va - to - rem. Ro -
 bring to us, and bring to us God's sal - va - tion. Drop



30 *a tempo*

ra - te coe - li de - su - per, ro - ra - te, et nu - bes plu - ant, nu -
 down now, heav - ens, from a - bove, drop down now, and clouds, and clouds, rain, clouds,

ra - te coe - li de - su - per, ro - ra - te, et nu - bes plu - ant, et
 down now, heav - ens, from a - bove, drop down now, and clouds, and clouds, rain, and

ra - te coe - li de - su - per, ro - ra - te, et nu - bes plu - ant, et
 down now, heav - ens, from a - bove, drop down now, and clouds, and clouds, rain, and

per, ro - ra - te coe - li, et nu - bes plu - ant, et
 bove, drop down now, heav - ens, and clouds, and clouds, rain and

36

- bes plu - ant ju - stum, a - pe - ri - a - tur. - tur
 rain down the just one; let earth be o - pened. earth be

nu - bes plu - ant ju - stum, a - pe - ri - a - tur et ri - a - tur
 clouds, rain down the just one; let earth be o - pened. the earth be

nu - bes plu - ant ju - stum, a - pe - ri - a - tur
 clouds, rain down the just one; let O let the earth be

nu - bes plu - ant ju - stum, a - pe - ri - a - tur
 clouds, rain down the just one; let O let the earth be

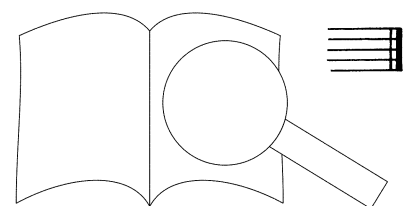
41

ter - o - ger - mi - net sal - va - to - rem.
 o - pened and bring to us God's salvation.

er - mi - net, et ger - mi - net sal - va - to - rem.
 bring to us, and bring to us God's salvation.

et ger - mi - net, ger - mi - net sal - va -
 and bring to us, and bring to us God's sal - va - tion.

ter - ra, et ger - mi - net, et ger - mi - net sal - va -
 o - pened and bring to us, and bring to us God's sal - va - tion.



8. Prope est Dominus

Poco adagio ♩ = 66

p dolce

Soprano
 Pro - pe est Do - mi - nus om - ni - bus in - vo - can - ti - bus e - um, om - ni - bus qui
 Tru - ly the Lord is near to all those who in need call up - on him, to all those who

Alto
 Pro - pe est Do - mi - nus om - ni - bus in - vo - can - ti - bus e - um, om - ni - bus qui
 Tru - ly the Lord is near to all those who in need call up - on him, to all those who

Tenore
 Pro - pe est Do - mi - nus om - ni - bus in - vo - can - ti - bus e - um, om - ni -
 Tru - ly the Lord is near to all those who in need call up - on him, to all

Basso
 Pro - pe est Do - mi - nus om - ni - bus in - vo - can - ti - bus e - um, om
 Tru - ly the Lord is near to all those who in need call up - on him, to

6 *mf* *pp*

in - vo - cant, qui in - vo - cant e - um in ve - ri - ta - te, ai - ni lo -
 call on him, who call on him faith - ful - ly trust - ing in him shall speak God's

in - vo - cant, qui in - vo - cant e - um in ve - ri - ta - tem Do - mi - ni lo -
 call on him, who call on him faith - ful - ly trust - ing in him my mouth shall speak God's

in - vo - cant, qui in - vo - cant e - um in ve - ri - ta - tem lau - dem Do - mi - ni lo -
 call on him, who call on him faith - ful - ly trust - ing in him And my mouth shall speak God's

e - um, qui in - vo - cant e - um in ve - ri - ta - te, lau - dem Do - mi - ni lo -
 call on him, who call on him faith - ful - ly trust - ing in him And my mouth shall speak God's

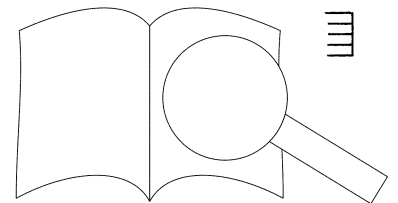
11 *f*

que - tur, lo - que - tur os me - um, et be - ne - di - cat om - nis ca - ro no - men san - ctum e - jus. Al - le -
 praise, speak God's praise now and ev - er, and ev - er - more all flesh shall bless his name, his name most ho - ly.

- um, et be - ne - di - cat om - nis ca - ro no - men san - ctum e - jus. Al - le -
 - er, and ev - er - more all flesh shall bless his name, his name most ho - ly.

qu - er, et be - ne - di - cat om - nis ca - ro no - men san - ctum e - jus. Al - le -
 ad ev - er, and ev - er - more all flesh shall bless his name, his name most ho - ly.

que - tur, lo - que - tur os me - um, et be - ne - di - cat om - nis ca - ro no - men san - ctum e - jus. Al - le -
 praise, speak God's praise now and ev - er, and ev - er - more all flesh shall bless his name, his name most ho - ly.



17

lu - ja, al - le - lu - ja, al - - - - le - lu - ja. *f* Ve - ni Do - mi - ne et no - li
Come, O Lord our God, do thou de -

lu - ja, al - le - lu - ja, al - le - lu - - - - ja. *f* Ve - ni Do - mi - ne et no - li
Come, O Lord our God, do thou de -

Al - le - lu - ja, al - le - lu - ja, al - le - - lu - - ja. *f* Ve - ni Do - mi - ne et no - li
Come, O Lord our God, do thou de -

lu - ja, al - le - lu - - ja, al - - - - le - lu - - ja. *f* Ve - ni Do - mi - ne et no - li
Come, O Lord our God, do thou de -

22

tar - da - re re - la - xa fa - ci - no - ra ple - bis tu - ae Is - ra - el. Pro - pe,
lay no more, and loos - en the bonds that bind thine own people Is - ra - el. Tru - ly

tar - da - re re - la - xa fa - ci - no - ra ple - bis tu - ae Is - ra - el. *pp*
lay no more, and loos - en the bonds that bind thine own people Is - ra - el. ne

tar - da - re re - la - xa fa - ci - no - ra ple - bis tu - ae Is - ra - *f*
lay no more, and loos - en the bonds that bind thine own people Is - rr

tar - da - re re - la - xa fa - ci - no - ra ple - bis tu - *f* Pro - pe est
lay no more, and loos - en the bonds that bind thine own el.. Tru - ly the

27

Do - mi - nus om - ni - bus in - vo - can - ti - b ni - bus qui in - vo - cant, qui
Lord is near to all those who in need call up all those who call on him, who

Do - mi - nus om - ni - bus in - vo - on om - ni - bus qui in - vo - cant, qui
Lord is near to all those who in ne to all those who call on him, who

Do - mi - nus om - ni - bus in - vo - can - ti - b um, om - ni - bus qui in - vo - cant, qui
Lord is near to all those who in need call up on him, to all those who call on him, who

Do - mi - nus om - ni - bus in - vo - can - ti - b um, om - ni - bus qui in - vo - cant, qui
Lord is near to all those who in need call up on him, to all those who call on him, who

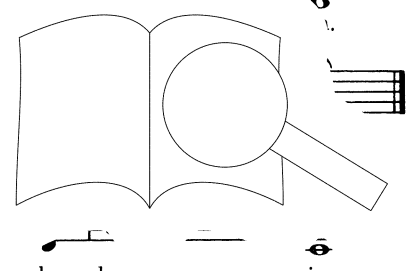
32

ve - ri - ta - te, al - le - lu - ja, al - - - - le - lu - - - - ja.
trusting in him,

um in ve - ri - ta - te, al - le - lu - - - - ja,
with - ful - ly trusting in him,

in - vo - cant e - um in ve - ri - ta - te, al - le - lu - - - - ja, al - le
call on him faith - ful - ly trusting in him,

in - vo - cant e - um in ve - ri - ta - te, al - le - lu - - - - ja, al - le - lu - - - - ja.



9. Ave Maria

Andante molto ♩ = 63

Soprano
 A - ve Ma - ri - a, a - ve Ma - ri - a, gra - ti - a ple - na a -
 Hail, ho - ly Mar - y, hail, ho - ly Mar - y, full of all grac - es, hail

Alto
 A - ve Ma - ri - a, a - ve Ma - ri - a, gra - ti - a ple - na a
 Hail, ho - ly Mar - y, hail, ho - ly Mar - y, full of all grac - es, hail

Tenore
 A - ve Ma - ri - a, a - ve Ma - ri - a, gra - ti - a ple - na a
 Hail, ho - ly Mar - y, hail, ho - ly Mar - y, full of all grac - es,

Basso
 A - ve Ma - ri - a, a - ve Ma - ri - a, gra
 Hail, ho - ly Mar - y, hail, ho - ly Mar - y, full

8
 ve. Do-mi-nus te - cum, Do-mi-nus
 now. God has been with you, God has be

ve. Do-mi-nus te - cum, be - ne -
 now. God has been with you, tru - ly

ve. Do-mi-nus te - cum te - cum,
 now. God has been with you, with you;

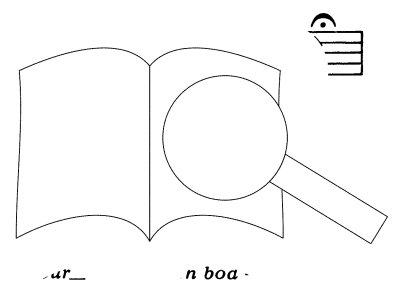
Do-mi-nus te - cum, cum, be - ne - di - cta tu in
 God has been with you, h you; tru - ly blest are you a -

14
 et be - ne - di - ctus fru - ctus ven - tris tu - i.
 and bless - ed is the fruit of your own bod - y.

di - cta tu, et be - ne - di - ctus fru - ctus ven - tris tu - i.
 blest are you, and bless - ed is the fruit of your own bod - y.

di - cta tu, be - ne - di - cta tu, et be - ne - di - ctus fru - ct
 blest are you, tru - ly blest are you, and bless - ed is the fruit of

cresc.
 mu - li - e - ri - bus, be - ne - di - cta tu, et be - ne - di - ctus fru - ct
 mong all wom - en, tru - ly blest are you, and bless - ed is the fruit of



21 *mp* *cresc.* *f*
 San - cta Ma - ri - a, ma - ter De - i, o - ra, o - ra pro
 O ho - ly Mar - y, God's own Moth - er, pray, O pray for us

mp *cresc.* *f*
 San - cta Ma - ri - a, ma - ter De - i, o - ra, o - ra pro
 O ho - ly Mar - y, God's own Moth - er, pray, O pray for us

mp *cresc.* *f*
 San - cta Ma - ri - a, ma - ter De - i, o - ra, o - ra pro
 O ho - ly Mar - y, God's own Moth - er, pray, O pray for us

mp *cresc.* *f*
 San - cta Ma - ri - a, ma - ter De - i, o - ra, o - ra pro
 O ho - ly Mar - y, God's own Moth - er, pray, O pray for us

27 *f* *pp*
 no - bis pec - ca - to - ri - bus, nunc et in ho - ra,
 sin - ners when we cry to thee, now and the mo - ment,

f *pp*
 no - bis pec - ca - to - ri - bus, nunc et in ho - ra,
 sin - ners when we cry to thee, now and the mo - ment,

f *pp*
 no - bis pec - ca - to - ri - bus, nunc et in ho - ra,
 sin - ners when we cry to thee, now and the mo - ment,

f *pp*
 no - bis pec - ca - to - ri - bus, nunc et in ho - ra,
 sin - ners when we cry to thee, now and the mo - ment,

33 *dim.* *rit.*
 mor - tis nos - trae. A - men, a - men, a - men.
 of our dy - ing. A - men, a - men, a - men.

dim. *rit.*
 mor - tis nos - trae. A
 of our dy - ing. A

dim. *rit.*
 mor - tis nos - trae. A
 of our dy - ing. A