



3 9087 01135340 8

HANDEL

HAYDN

BEETHOVEN

MOZART

NOVELLO'S ORIGINAL OCTAVO
EDITION.

ASTORGA.

STABAT MATER

ONE SHILLING & SIXPENCE.

LONDON: NOVELLO, EWER & CO

BACH

SPOHR

MENDELSSOHN

WEBER

THE MUSICAL TIMES

And Singing-Class Circular.

ESTABLISHED 1844.

Published on the first of every Month. Price 4d. (Postage, 1½d.)
Annual Subscription, including Postage, 5s.

THE MUSICAL TIMES is now PERMANENTLY ENLARGED to 72 pages—Nine times its original size.

THE MUSICAL TIMES: AN EXTRA SUPPLEMENT, consisting of an IMPORTANT COMPOSITION, for the use of CHURCH CHOIRS OR CHORAL SOCIETIES, will be frequently presented. This will in no way interfere with the piece of Music which is regularly inserted in each Number, and the extra Supplement will afterwards be sold at the price marked upon it.

THE MUSICAL TIMES: The Music (exclusive of the EXTRA SUPPLEMENT) will be sold separately as before at THREE-HALFPENCE.

THE MUSICAL TIMES is the oldest Musical Journal in existence.

THE MUSICAL TIMES contains Original Articles on Current and Past Events connected with Music, contributed by the most Eminent Writers connected with Musical Literature.

THE MUSICAL TIMES contains Reviews of all important works published at home and abroad.

THE MUSICAL TIMES contains Notices of Operatic Performances, Concerts, and all other important Musical events which occur in London.

THE MUSICAL TIMES contains Occasional Notes on passing events, and Accounts of Musical Performances in all provincial towns as well as those which take place on the Continent, in the Colonies, and wherever the Art is cultivated.

THE MUSICAL TIMES contains an Anthem or Part-Song, which may also be purchased separately, price 1½d.

THE MUSICAL TIMES forms so complete a record of news that subscribers in all parts of the world may rely upon being kept fully informed of everything of importance in connection with Music and Musical Performances.

THE MUSICAL TIMES is the best medium for Advertisements relating to Music and kindred subjects.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

SECOND EDITION, REVISED, NOW READY.

BEETHOVEN AND HIS NINE SYMPHONIES

BY
GEORGE GROVE, C.B.

PRICE, CLOTH, GILT, SIX SHILLINGS.

THE TIMES.

Sir George Grove's analyses of Beethoven's Symphonies have long been familiar, not only to every frequenter of the Crystal Palace Concerts, for which they were at first designed, but to all lovers of music in England. They may most truly be said to have become household words, and it seems almost strange that a piece of musical literature so well known and so highly valued should never before have appeared in book form. The analytical programmes, with the musical examples, form the groundwork of the volume, published by Messrs. Novello under the title "Beethoven and his Nine Symphonies," but these have been amplified and their value largely increased by the addition of documents before only referred to.

DAILY TELEGRAPH.

I recognise it, without the smallest hesitation, as one of the most important and valuable among recent contributions to musical literature. . . . The best informed of professional musicians may learn a great deal about the master-works of Beethoven from Sir George Grove, whose wide reading and acute perceptiveness have enabled him to marshal an astonishing array of facts, and whose intimate acquaintance with the spirit of the master has qualified him to throw light upon pages which, to many, are still obscure. . . . I must be satisfied with the remarks already made, earnestly recommending all who recognise Beethoven's greatness as shown in his immortal Symphonies to obtain Sir George Grove's volume, and walk in the luminous paths through which he is ready to conduct all who trust his guidance.

MORNING POST.

Sir George Grove's book is irresistibly fascinating. It is never unduly pedantic, and the information it contains is conveyed in a style at once terse and lucid, whilst its pages are interspersed with many anecdotes and interesting details of the great master's life.

GLOBE.

Sir George Grove seems to have discovered a good deal of new material, which forms by no means the least valuable part of the book. In his estimate of Beethoven Sir George Grove writes like an enthusiast, but his enthusiasm is tempered with sound judgment, and his style is always pleasant, and often eloquent in the best sense of the term.

ST. JAMES'S GAZETTE.

It would be difficult to say whether Sir George Grove's admirable volume is more to be esteemed for its biographical or its critical chapters. Probably for neither, but rather for those in which biography and criticism go hand-in-hand together. It needed an enthusiast gifted with industry and the spirit of research to produce such a work.

SPECTATOR.

The most important and valuable of his contributions to the literature of the concert-room have been developed into a book which for many years is likely to remain the standard work on the subject. . . . Sir George writes as a thorough-going hero-worshipper, but personally we find his enthusiasm infectious. No one can rise from the perusal of these fascinating chapters without an enhanced reverence—amounting almost to awe—for the dæmonic genius whose workings are here so vividly set forth.

SUNDAY TIMES.

No one can fail to have his enjoyment of the Symphonies enormously increased by reading the work which will henceforth be indispensable to every student of Beethoven.

THE PEOPLE.

Sir George Grove has performed his self-imposed task with such thoroughness that, after reading the volume, there will be little, if anything, left for amateurs to learn concerning the Nine Symphonies.

YORKSHIRE POST.

We might go on for long enough discussing points suggested by this delightful book, and must be contented with very cordially recommending it to all musically inclined persons, whether they want to become acquainted with the immortal Nine, or only to refresh their recollection of these unapproachable masterpieces.

BRISTOL TIMES AND MIRROR.

Amateurs and students will welcome the present volume as a very valuable contribution to the large store of information which has been published regarding the immortal Nine Symphonies of Beethoven. . . . The most valuable and most recent information about, and bearing upon, the Nine Symphonies is brought together and set forth in that masterly and scholarly way which characterises everything undertaken by the enthusiastic ex-director of the Royal College of Music.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

NOVELLO'S ORIGINAL OCTAVO EDITION.

STABAT MATER

COMPOSED BY

EMANUEL ASTORGA.

THE PIANOFORTE ACCOMPANIMENT ARRANGED BY
ROBERT FRANZ.

PRICE ONE SHILLING.

Paper boards, 1s. 6d.; cloth, gilt, 2s. 6d.

LONDON & NEW YORK
NOVELLO, EWER AND CO.

Orchestral Score (Robert Franz), 16s.; Orchestral Parts, 7s.

M
22
A 853F

LONDON:
NOVELLO, EWER AND CO.,
PRINTERS.

PIANO.
76.

Largo.

mf

p

cres.

SOPRANO.

A

mf

ALTO.

mf

TENOR.

Sta

bat

Ma

BASS.

A

mf

cres.

cres.

mf

cres.

mf

cres.

First system of the musical score. It consists of four vocal staves and a grand piano accompaniment. The vocal parts are in G minor (three flats). The lyrics are: "Jux - ta cru - cem, jux - ta cru - cem lac - rym - o - - sa, Jux - ta cru - cem . . lac-rym-o - - sa, Dum pend - Jux - ta cru - cem, jux - ta cru - cem lac-rym - o - sa, Dum pend - Jux - ta cru - cem lac - rym - o - sa, lac - rym - o - sa, Dum". The piano part features a prominent melody in the right hand and a supporting bass line in the left hand, with dynamic markings *f* and *p*.

Second system of the musical score. It continues the vocal and piano parts. The lyrics are: "Dum pend - e bat Fil - i - us. e bat Fil - i - us. e bat Fil - i - us. pend - e - bat, dum pend - e - bat Fil - i - us." The piano part continues with the same melodic and harmonic structure, including dynamic markings *p*, *cres.*, *f*, and *mf*.

Third system of the musical score, marked with a large 'B' at the beginning. It contains two systems of music. The first system has the lyrics: "Sta - - bat Ma - ter dol - -". The second system has the lyrics: "Sta - - bat Ma - ter dol - or - o -". The piano part continues with the same melodic and harmonic structure, including dynamic markings *mf* and *f*.

Jux - ta cru - cem, sta - bat Ma - ter dol - or -
 or - o - sa jux - ta cru - cem, sta - bat Ma -
 Sta - bat Ma - ter dol - or -
 sa jux - ta cru - cem,
 o - sa jux - ta cru - cem lac - rym - o - sa, Dum pend -
 ter jux - ta cru - cem lac - rym - o - sa, Dum pend -
 o - sa jux - ta cru - cem lac - rym - o - sa,
 jux - ta cru - cem, jux - ta cru - cem lac - rym - o - sa, Dum
 e - bat Fil - i - us, dum . .
 e - bat Fil - i - us,
 Dum pend - e - bat Fil - i - us,
 pend - e - bat, dum pend - e - bat Fil - i - us,
 e - bat Fil - i - us,

Musical score for "Stabat Mater" by Astorga. The score is written for voice and piano. It features Latin lyrics and includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), *p* (piano), and *cres.* (crescendo). The score is divided into three systems, each with four staves. The first system includes a vocal line and a piano accompaniment. The second system includes a vocal line and a piano accompaniment. The third system includes a vocal line and a piano accompaniment.

... pend - e - bat Fil - i - us.

dum pend - e - bat Fil - i - us.

dum pend - e - bat Fil - i - us.

dum pend - e - bat Fil - i - us.

Cu - jus an - im -

Cu - jus an - im -

am gement-em Contrist - ant - em et dol -

Cu - jus an - im - am gement-em Contrist - ant - em et dol -

Cu - jus an - im - am ge-ment-em Contrist - ant - em et dol -

am ge-ment-em Contrist - ant - em et dol -

ent-em Per - - trans - iv - it, per-trans - iv - it, *cres.*

ent-em Per - - trans - iv - it, per-trans - *cres.*

ent-em Per - trans - iv - it, per-trans-iv - it, per-trans - iv - it, *cres.*

ent-em Per - trans - iv - it, per-trans - *cres.*

per - trans - iv - - - it glad - - i - us, *cres.*

- iv - it, per-trans-iv - it glad - - i - us, *cres.*

pertrans-iv - it, per-trans-iv - it glad - - i - us, *cres.*

- iv - it, per-trans-iv - it glad - - i - us, *cres.*

per - *D* *mf* *cres.*

per - trans-iv - it, per-trans-iv - it, *cres.*

per - trans - iv - it, per-trans-iv - it, *cres.*

per *mf*

mf *cres.* *sf*

cres. *cres.* *cres.* *cres.*

- trans - iv - it, per - trans - iv - it, per - trans - iv - it, per - trans - iv - it

per - trans - iv - it, per - trans - iv - it

per - trans - iv - it, per - trans - iv - it,

trans - iv - it, per - trans - iv - it, per - trans - iv - it, per - trans - iv - it

cres. *cres.*

glad - - - i - us.

glad - - - i - us.

glad - - - i - us.

glad - - - i - us.

mf *cres.*

cres.

No. 2.

TRIO.—“O QUAM TRISTIS ET AFFLICTA.”

Largo.

SOPRANO.

TENOR.

BASS.

PIANO.

mf

84.

mf

O quam tristis et af-flict-a

mf

O quam tristis et af-

Fu-it il-la ben-e-dict-a Ma-ter Un-i-gen-it-

O quam trist-is et af-

-flict-a Fu-it il-la ben-e-dict-a Ma-ter Un-i-gen-it-

- i, *mf* O quam trist-is et af-flict-a
 - flict-a Fu-it il-la ben - e-dict-a Ma-ter Un-i-gen - it - i,
 - i, Fu - it il - la ben - e-dict-a Ma-ter Un - i - gen - it - i, Fu-it
 Fu - it il - la ben - e-dict-a Ma - - ter *p*
 Fu - it il - la ben - - e - dict-a Ma - ter *p*
 il - la ben - e - dict - - - a Ma - - - ter
 Un - i - gen - it - i.
 Un - i - gen - it - i.
 Un - i - gen - it - i.
mf

mf
 Quæ mæ - e - bat et dol - e - bat, Pi - - a
mf
 Quæ mæ - e - bat et dol - e - bat,
mf
 Quæ mæ - e - bat et.. dol - - e - bat,
p *dol.*

Ma - ter, dum vid - e - bat, dum vid - e - bat Nat - i
p
 Pi - - a Ma - ter, dum vid - e - bat, dum vid - e - bat Nat - i
p
 dum vid - e - bat Nat - i
p

B
 pœ - nas in - clyt - i, dum vid -
p
 pœ - nas in - clyt - i, dum vid -
p
 pœ - nas in - clyt - i, dum vid -
B
mf *p*

- e - bat, *mf* mæ - e - bat et dol - e - bat, pi - a Ma ter,
 - e - bat, *mf* mæ - e - bat et dol - e - bat, *mf* pi - a
 - e - bat, mæ - e - bat et dol - e - bat,
 dum vid - e - bat, vid - e - bat *p* Nat - i pœn - as in - clyt - i.
 Mater, dum vid - e - bat, vid - e - bat *p* Nat - i pœn as in - clyt - i.
 dum vid - e - bat, vid - e - bat *p* Nat - - - i pœn as in - clyt - i.
pp *p* *mf*

Un poco Andante.

SOPRANO.

ALTO.

Un poco Andante.

PIANO.

p dolce.

88.

mf

A

mf

Quis est hom - o qui . . non . . fle - - ret, ma - trem Christ - -

A

p

cres *cen* *do.*

- i si vid - e - ret In tant - -

cres.

B *mf*
 Quis non pos - set con - trist - a - ri, Christ-i
 o sup - pli - ci - o?
 B
 Ma - trem con - tem - pla - ri Dol - ent *cres.*
 em cum Fil - i - o? *cres.*
 Quis non
 Quis est hom - o . . qui non fle - ret,
 pos - set . . con - trist - a - ri, Christ - i Ma - trem con - tem -
 Ma - trem Christ - i si . . vid -

pla - ri dol - ent - em,
 e - ret in tant o, in tant o...
 dol - ent - em . . cum Fil - i - o? quis non pos - set
 . . sup - pli - ci - o? qui non fie - ret, si vid -
 con - trist - a - ri, Christ - i Matrem con - tem - pla - ri dol -
 e - ret Ma - trem Christ - i si vid - e - ret
 ent - em, dol - ent -
 in tant o...

em . . cum Fil - i - o?
o, tant - o . . sup - pli - ci - o?

p

TENOR.

BASS.

D mf Pro pec -

mf *p*

cat - is su - æ gent - is Vid - it Jes - um in . . . tor -

cres.

ment - is, Et . . . fla - . . . gel - lis . . . sub - dit -

cres.

um. *mf*

Vid - it su - um dul - cem Nat - - um Mor - i - end - - o ..

... de - sol - at ... um,

Dum e - mis - it ... spir - it - um.

sf *mf*

E Pro pec - cat - is su - æ gent - is

Vid - it su - um dul - cem

E *p*

Vid - it Jes - um in tor - ment - is, Et fla - gel -

Nat - um Mor - i - end - o de - sol - at - um Dum e -

lis, et fla - gel -

mis - it, e - mis - it spir - it - um.

lis sub - dit - um.

cres.

p

mf

No. 4.

CHORUS.—"EIA, MATER."

Alla breve.

SOPRANO. *f* E - ia, ma - - ter, fons am - or - is, Me . . sent -

ALTO. E - ia, ma - -

TENOR.

BASS.

PIANO. *f* *♩ = 100.*

- i - re, sent - i - re . . vim dol - or -

- ter, fons am - or - is, Me . . sent - i -

E - ia, ma - - ter,

- is, Fac, . . ut te - - cum lu - ge -

- re, sent - i - re vim . . dol - or - is, Fac, . .

fons am - or - is, Me . . sent - i - re, sent -

E - ia, Ma - - ter, fons am - or -

am, E - - ia, ma - - ter, fons am - or -
 ut te - - cum lu - - ge - am, ut
 i - re vim dol - or - - is, fac, . . ut te -
 is, Me . . sent - i - re vim . . dol -

A

is, Fac, ut te - - - cum, fac, . . ut
 te - cum lu - ge - am, E - - ia, ma - - ter, fons am -
 cum lu - ge - am, fac, ut te - cum, ut te - cum, fac, ut
 or - - is Fac, . . ut te - - - cum lu - ge -

cres. te - cum lu - ge - am, Me sent - i - re, sent - i -
cres. or - is, Me . . sent - i - re vim dol - or -
cres. te - cum lu - ge - am, me . . sent - i - re, sent - i -
 am, E - - ia, ma - - ter, fons am - or -

cres.

re vim dol - or - is, Fac, . . ut te - cum, fac, ut . .
 is, sent - i - re vim dol - or - is, fac, ut
 re vim . . dol - or - is, fac, . .
 is, . . . me . . sent - i - re vim . . dol - or - is,

te - - cum, te - cum lu - ge - am, te - cum lu - ge -
 te - - cum, ut . . te - cum, . . . lu - ge -
 . . . ut . . te - cum, ut . . te - cum lu - ge - -
 fac, ut . . te - cum, ut te - cum lu - ge -

am, *f* Fac, . . fac . . ut ard - e - at cor me -
 am, *f* Fac, . . fac . .
 am, *f* Fac, . . fac . .
 am, *f* Fac, . . fac . .

um In . . am - and - o *cres.* Christ-um De - um, Ut si - bi com -
 ut ard - e - at cor me - - um In . . am - and - o *cres.*
 ut ard - e - at cor
 pla - ce - am, com - pla - ce - am, ut ard - e - at cor me - -
 Christ-um De - um, ut si - bi com - pla - ce - am,
 me - - um In . . am - and - o *cres.* Christ-um De -
 ut ard - e - at cor me - - um in . . am -
 um in am - - and - - o, in . . am - and - o
 ut . . si - bi com - pla - ce - am, ut ard - e - at in . .
 um, ut ard - e - at cor me - um,
 and - - o, ut ard - e - at cor

Christ - um De - - - um, Christ - - um De - -

... am - and - o Christ - um De - - um, ut . .

ut ard - e - at cor me - um

me - - um in . . . am - and - o Christ - um De - -

- - um, ut ard - e - at cor me - - um,

... si - bi com - pla - ce - am, in am - and - o

in . . am - and - - o Christ - - um De - - um, Christ -

um, . . . in . . . am - and - o

ut si - bi, ut si - bi, ut si - -

Christ - um De - um, ut si - bi, ut si - bi, si -

- - um De - um, ut si - bi, ut si - bi, si -

Christ - um De - um, ut si - bi, ut si - bi, si -

bi com - pla - ce - am, ut ar - de - at cor
 bi com - pla - ce - am,
 bi com - pla - ce - am,
 bi com - pla - ce - am. E - ia, ma - ter,

me - um, fac ut ard - e - at,
 in . . am - and - o Christ - um De - um, fac .
 in . . am - and - o Christ - um De -
 fons am - or - is, fac . . ut ard - e -

E - ia, ma - ter, fons am - or - is,
 ut ard - e - at, ut ard - e - at cor me -
 - um, in . . am - and - o Christ - um De - um,
 at, ut ard - e - at cor me - um in . . am -

in . . . am - and - o Christ - um De - - um, ut

um, in am - and - o Christ - - um De - -

in am - and - - o Christ - - um De -

- and - o Christ - um De - - - um, . . .

si - bi, ut si - bi com - pla -

- um, ut si - bi, si - bi com - pla -

- um, ut si - bi, si - bi com - pla -

ut si - bi, si - bi com - pla -

ce - am.

ce - am.

ce - am.

ce - am.

ce - am.

Adagio.

VOICE.

PIANO. *p* ♩ = 92.

Adagio.

SOPRANO. *mf*

Sancta Ma-ter, ist-ud ag-as, Cru-ci-fix-i fi-ge plag-as Cord-e

p

me-o, cord-e me-o val-id-e, cru-ci-fix-i, cru-ci-

cres.

cres.

-fix-i fi-ge plag-as, sanct-a Ma-ter cord-e me-o, fi-ge

plag-as cord-e me-o, cord-e me-o val-id-e.

mf

mf *cres.*
 Tu - i Nat - i vul - ner - at - i, vul - ner -

p *cres.*
 at - i, Tam dig - nat - i pro me pat - i, pro me pat - i, Pœn - as

me - eum di - vid - e, tu - i Nat - i vul - ner at - i, tam dig -

cres.
 nat - i, pro me pat - i, pœnas mecum, pœnas mecum di - vid - e, pœnas mecum, pœnas

me - eum di - vid - e.

Andantino maestoso.

ALTO.

TENOR.

PIANO. *mf*
= 92.

mf

Fac, fac me te - cum pi - e ... fle - re, Cru - ci -

p

mf

Fac,

- - fix - o con - dol - e - re, Don - ec eg - - o, ..

cres.

fac me te - cum pi - e ... fle - re, Cru - ci - fix - o

. vix - - e - ro,

con - dol - e - re Don - ec eg - o . . . vix - e -

ro, cru - ci - fix - o con - dol - e -

te - cum pi - e fle - re, cru - ci - fix - o con - dol -

re, don - ec eg - o, eg - o vix - e - ro.

e - re, don - ec eg - o . . . vix - e - ro.

Fac, fac me te - cum pi - e fle - re,

Fac, fac me te - cum pi -

Cru-ci - fix - o, cru-ci - fix - o, con-dol - e - re,
 - e fle - re, Cru-ci - fix - o con-dol - e - re, Don-ec

Don-ec eg - o . . vix - e - ro.
 eg - o, eg - o . . vix - e - ro.

B
 Jux - ta cru-cem te - cum sta - re, Et . . me
B
 Jux - ta cru-cem te - cum

ti - bi, ti - bi so - ci - a - re In plane -
 sta - re, Et . . me ti - bi so - ci - a - re In plane -

First system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are: "tu de - - sid - e - ro, jux - ta cru - cem . . te - - tu . . de - sid - e - ro, jux - ta cru - cem . . te - cum". The piano part includes a dynamic marking of *p* (piano).

Second system of the musical score. The vocal line continues with the lyrics: "cum sta - re, et me ti - bi so - ci - a - re in sta - re, et me ti - bi so - ci - a - re". The piano accompaniment continues with the same key signature and time signature.

Third system of the musical score. The vocal line has the lyrics: "plane - tu . . de - sid - e - ro, in plane - tu . . in plane - tu de - sid - e - ro, in plane - tu . .". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte).

Fourth system of the musical score. The vocal line concludes with the lyrics: ". desid - e - ro. . desid - e - ro." The piano accompaniment continues with the same key signature and time signature, ending with a double bar line.

No. 7.

CHORUS.—"VIRGO VIRGINUM PRÆCLARA."

SOPRANO. *Tempo giusto.* *mf* Vir - go vir - gin - um præ - clar - a, *cres.*

ALTO. *mf* Vir - go vir - gin - um præ - clar - a, *cres.*

TENOR. *mf* Vir - go vir - gin - um præ - clar - a, *cres.*

BASS. *mf* Vir - go vir - gin - um præ - clar - a, *cres.*

PIANO. *Tempo giusto* *mf* *cres.*

♩ = 92.

f Mi - hi jam non sis a - mar - a, *mf* Fac me

f Mi - hi jam non sis a - mar - a, *mf* Fac me

f Mi - hi jam non sis a - mar - a, *mf* Fac me

f Mi - hi jam non sis a - mar - a, *mf* Fac me te -

A *mf* te - cum plange - re. Vir - go vir - gin - um præ -

mf te - cum plange - re. Vir - go vir - gin - um præ -

mf te - cum plan - ge - re. Vir - go vir - gin - um præ -

mf cum plan - ge - re. *A* Vir - go vir - gin - um præ -

- clar - a, *f* Mi - hi jam non sis a - mar - a,
 - clar - a, Mi - hi jam non sis a - mar - a,
 - clar - a, *f* Mi - hi jam non sis a - mar - a.
 - clar - a, *f* Mi - hi jam non sis a - mar - a,

mf Fac me te-cum plan - ge - re. **B**
mf Fac me te-cum plan - ge - re. *f* Fac ut port -
mf Fac me te - cum plan - ge - re. *f* Fac ut . . port - em . .
mf Fac me te-cum plan - ge - re. *f* Fac ut port-em Christ-i mort-em,

f Pas - si - o - nis fac . . con-sortem, Et plag -
 - em Christ - i mort-em, *f* Pas - si - o - nis fac con-sort em, Et plag -
 . . Christ - i mort-em,
 Christ-i mort - em, *f* Pas - si - o - nis fac con-sort - em, Et plag -

as re-col-e-re, Pas-si-

as re-col-e-re,

Et plag-as re-col-e-re, Pas

as re-col-e-re, Pas-si-o-nis

cres. *f*

o-nis... fac consort-em, Et plag-as

Et plag-as, et plag-

si-o-nis fac con-sort-em Et plag-

fac con-sort-em, fac con-sort-em, Et plag-as, plag-

re-col-e-re.

as re-col-e-re.

as re-col-e-re.

as re-col-e-re.

No. 8.

ARIA.—"FAC ME PLAGIS VULNERARI."

Poco Andantino.

VOICE.

Poco Andantino.

PIANO.
♩ = 100.

mf

BASS.

mf

Fac me plag - is . . vul - ner - a - ri, Fac me cru - co

p

in - e - bri - a - ri, Et . . cru - or - e . . Fil - i - i.

mf

The musical score is written for three parts: Voice, Piano, and Bass. The tempo is marked 'Poco Andantino' and the time signature is 3/8. The key signature has one flat (B-flat). The piano part begins with a mezzo-forte (mf) dynamic. The bass part enters with the lyrics 'Fac me plag - is . . vul - ner - a - ri, Fac me cru - co' and continues with 'in - e - bri - a - ri, Et . . cru - or - e . . Fil - i - i.' The piano accompaniment includes various dynamics such as mezzo-forte (mf) and piano (p). The score is presented in four systems, with the vocal line and piano accompaniment on the top two staves of each system, and the bass line on the bottom staff of each system.

Fac me plag-is vul - ner - a - ri,

p

cres.
Fac me cru-ce in - e - bri - a - ri, Et cru - or -

cres.

cres.
e . . . Fil - i - i,

cres.

mf
et cru - or - e . . . Fil - i - i.

mf

mf
In - flam - mat - us . . et ac - cens - us,

Per . . te, Vir - go, sim de - fens - us, In di - e

ju - di - ci - i, sim . . de - fens - us, per te, Vir - go,

sim . . de - fens - us, de - fens -

- - - us in di - e ju - di - ci - i.

cres.

cres.

cres.

mf

No. 9.

CHORUS.—"CHRISTE, QUUM SIT HINC EXIRE."

Adagio.
p *mf*

SOPRANO.
Christ - e, quum sit hinc ex - i - re, Da per Matrem,

ALTO.
Christ - e, quum sit hinc ex - i - re, Da per Matrem,

TENOR.
Christ - e, quum sit hinc ex - i - re, Da per Matrem,

BASS.
Christ - e, quum sit hinc ex - i - re, Da per Matrem,

PIANO.
p *mf*
♩ = 72.

f *Allegro.*

da per Matrem me ven - i - re,

da per Matrem, per Ma - trem me ven - i - re,

da per Matrem, per Ma - trem me ven - i - re,

da per Matrem, per Ma - trem me ven - i - re, ven - i - re, Ad

Allegro. ♩ = 88.

p *f*

per Matrem me ven - i - re, ven - i - re, Ad palmam, ad palmam, palmam victor - i - æ,

per Matrem me ven - i - re, ven - i - re, Ad palmam, palmam victor - i - æ,

palmam victor - i - æ,

pal mam victor - i - æ,

p *f*

First system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "pal - mam viet - or - i - æ." The music includes dynamic markings such as *cres.* (crescendo), *f* (forte), and *mf* (mezzo-forte).

Second system of the musical score. It continues the vocal and piano parts from the first system. The piano part features a prominent melodic line in the right hand. The system concludes with a *mf* marking.

Third system of the musical score, marked *Adagio.* The lyrics are: "Quan - do corp-us mor-i - e - tur, Fac ut an-im - æ . . .". The system includes dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *f* (forte). The piano accompaniment features a steady, rhythmic pattern. The system concludes with a tempo change marking: *A. Adagio* with a quarter note equal to 72 beats.

Allegro.

don - e - tur,

- mæ don - e - tur, ut an - im - æ don - e - tur Par - a -

- mæ don - e - tur, ut an - im - æ don - e - tur

- mæ don - e - tur, don - e

Allegro. ♩ = 88.

p

f *cres.* *f*

don - e - tur Par - a - dis - i, Par - a - dis - i

- dis - i, an - im - æ don - e - tur Par - a - dis - i

Par - a - dis - i, don - e - tur Par - a - dis - i, Par - a - dis - i

tur Par - a - dis - i, Par - a - dis - i

f *cres.* *f*

mf un poco ritenuto.

glo - ri - a, ut an - im - æ don - e - tur Par - a - dis - i glo - ri - a.

glo - ri - a, Par - a - dis - i glo - ri - a.

mf glo - ri - a, ut an - im - æ don - e - tur Par - a - dis - i glo - ri - a.

glo - ri - a, Par - a - dis - i glo - ri - a.

un poco ritenuto.

mf *f* *mf*

The image shows a page from a musical score for the song "The Song of the Shirt". It includes vocal parts and piano accompaniment. The lyrics are: "men, A men, A men, A" and "men, A men, A men, A". The piano part features a melody in the right hand and a supporting bass line in the left hand, with dynamic markings like "p" and "f". The score is written in a key with two flats and a common time signature.

[illegible]

First system of the musical score. It features a vocal line in the upper staff with a *cres.* (crescendo) marking, and a piano accompaniment in the lower staves. The key signature is B-flat major (two flats).

Second system of the musical score. The vocal line includes the lyrics "men, A" and "men, A". The piano accompaniment features a *f* (forte) dynamic marking. The key signature remains B-flat major.

Third system of the musical score. The vocal line includes the lyrics "men, A men," and "men, A". The piano accompaniment features a *mf* (mezzo-forte) dynamic marking. The key signature remains B-flat major.

First system of the musical score. It features five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The key signature is B-flat major (two flats). The tempo is marked 'cres.' (crescendo). The first vocal entry is on the Soprano staff, starting with a forte (*f*) dynamic and the lyrics 'A - - men,'. The piano accompaniment begins with a forte (*f*) dynamic. The system concludes with a double bar line.

Second system of the musical score. It continues the vocal and piano parts from the first system. The vocal staves remain mostly empty, indicating rests for the vocalists. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The system concludes with a double bar line.

Third system of the musical score. This system introduces vocal entries for all four parts. The Soprano, Alto, Tenor, and Bass staves all have vocal lines with the lyrics 'A - - men, A - - men,'. The piano accompaniment continues with a steady eighth-note pattern. The system concludes with a double bar line.

This musical score is for Astorga's "Stabat Mater," specifically the Novello, Ewer and Co.'s Octavo Edition. The page is numbered 43. The score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is B-flat major (two flats), and the time signature is common time (C). The score is divided into three systems. The first system consists of four empty staves. The second system begins with a piano introduction marked *f* (forte) and includes vocal entries for the Soprano, Alto, Tenor, and Bass parts, each with the lyrics "A - - - men, A - - - men, A -". The piano accompaniment features a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand. The third system continues the vocal and piano parts, with the vocalists singing "men, A - - - men, A -" and the piano providing a steady accompaniment. The score concludes with a final piano chord.

[illegible]

NOVELLO, EWER & CO.'S CIRCULATING MUSIC LIBRARY

1, BERNERS STREET, W.

TERMS OF SUBSCRIPTION.

CLASS A	- - -	ONE GUINEA	- -	PER ANNUM.
CLASS B)	- - -	TWO GUINEAS	- -	PER ANNUM.
CLASS E)		Six Months, £1 5s.; Three Months, 15s.; One Month, 8s.; One Week, 3s.		
CLASS C)	- - -	THREE GUINEAS	- -	PER ANNUM.
CLASS F)		Six Months, £1 15s.; Three Months, £1 1s.; One Month, 12s. 6d.; One Week, 5s.		
CLASS D)	- - -	FIVE GUINEAS	- -	PER ANNUM.
CLASS G)				

Subscriptions received by all Musicsellers in town or country.

TOWN.

- CLASS A**—Entitles the Subscriber to receive Six Pianoforte Pieces or Songs (ordinary sheet music), which may be exchanged once a week.
- CLASS B**—Entitles the Subscriber to receive Twelve Pieces (one copy of each) including Volumes or Collections of Music, each volume counting as three pieces. May be exchanged once a week. On the completion of each subscription in this Class, Annual Subscribers are entitled to receive Music of the value of Half-a-Guinea (half-price) without further charge.
- CLASS C**—Entitles the Subscriber to receive Eighteen Pieces (one copy of each), or a proportionate number of Volumes, WHICH MAY BE EXCHANGED TWICE A WEEK. On the completion of each subscription in this Class, Annual Subscribers are entitled to receive Music of the value of Half-a-Guinea (half-price) without further charge.
- CLASS D**—Entitles the subscriber to the same privileges as Class C, including the right of occasionally borrowing a sufficient number of INSTRUMENTAL PARTS for the use of a SMALL ORCHESTRA.

. The Special attention of Conductors and Secretaries of Musical Societies is called to this subscription.

COUNTRY.

- CLASS E**—Entitles the Subscriber to receive Twenty Pieces (one copy of each), including Volumes or Collections of Music, each volume counting as three pieces. May be exchanged twice a month. On the completion of each subscription in this Class, Annual Subscribers are entitled to receive Music of the value of Half-a-Guinea (half-price) without further charge.
- CLASS F**—Entitles the Subscriber to Thirty Pieces (one copy of each), or a proportionate number of Volumes (WHICH MAY BE EXCHANGED ONCE A WEEK, or as often as required. On the completion of each subscription in this Class, Annual Subscribers are entitled to receive Music of the value of Half-a-Guinea (half-price) without further charge.
- CLASS G**—Entitles the Subscriber to the same privileges as Class F, including the right of occasionally borrowing a sufficient number of INSTRUMENTAL PARTS for the use of a SMALL ORCHESTRA.

. FOR STILL LARGER QUANTITIES OF MUSIC, SPECIAL SUBSCRIPTIONS CAN BE ARRANGED.

ORCHESTRAL ACCOMPANIMENTS

ARRANGED FOR

HARMONIUM & PIANOFORTE.

			s.	d.
REBEKAH— <i>J. Barnby</i> ....	....	Arrd. by KING HALL	5	0
MAY QUEEN— <i>Bennett</i> ....	....	„ J. LEMMENS	7	6
CRUSADERS— <i>N. W. Gade</i> ....	....	„ J. W. ELLIOTT	7	6
REDEMPTION— <i>Ch. Gounod</i> ....	....	„ „	10	6
MORS ET VITA— <i>Ch. Gounod</i> ....	....	„ KING HALL	10	6
GALLIA— <i>Ch. Gounod</i> ....	....	„ T. E. AYLWARD	2	6
THE MESSIAH— <i>Handel</i> ....	....	„ KING HALL	10	6
THE CREATION— <i>Haydn</i> ....	....	„ WINDEYER CLARK	10	6
MAY-DAY— <i>G. A. Macfarren</i> ....	....	„ „	5	0
ATHALIE— <i>Mendelssohn</i> ....	....	„ J. W. ELLIOTT	7	6
ELIJAH— <i>Mendelssohn</i> ....	....	„ E. PROUT	10	6
LAUDA SION— <i>Mendelssohn</i> ....	....	„ WINDEYER CLARK	5	0
HEAR MY PRAYER— <i>Mendelssohn</i> ..	..	„ MYLES B. FOSTER	2	0
HYMN OF PRAISE— <i>Mendelssohn</i> ..	..	„ J. W. ELLIOTT	7	6
FIRST MASS— <i>Mozart</i>....	....	„ WINDEYER CLARK	5	0
TWELFTH MASS— <i>Mozart</i> ....	....	„ „	7	6
STABAT MATER— <i>Rossini</i> ....	....	„ J. LEMMENS	6	0
GOD, THOU ART GREAT— <i>Spohr</i> ..	..	„ KING HALL	2	6
LAST JUDGMENT— <i>Spohr</i> ....	....	„ „	7	6
CALVARY— <i>Spohr</i> ....	....	„ „	7	6
DAUGHTER OF JAIRUS— <i>J. Stainer</i> ..	..	„ W. HODGE	5	0
THE ROSE OF SHARON— <i>A. C. Mackenzie</i>		Arrd. by KING HALL	10	6
ST. MARY MAGDALEN— <i>J. Stainer</i> ..	..	„ W. HODGE	7	6
THE RED CROSS KNIGHT— <i>Prout</i> ..	..	„ J. W. ELLIOTT	10	6
JOAN OF ARC— <i>A. R. Gaul</i> ....	....	„ „	7	6

ORATORIOS, CANTATAS, MASSES, &c.

PRICE ONE SHILLING EACH.

THOMAS ADAMS.
THE HOLY CHILD.

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

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

G. J. BENNETT.
EASTER HYMN (ON THE MORN OF EASTER
DAY).

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.
BOOK 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.

F. H. COWEN.
A SONG OF THANKSGIVING.

H. W. DAVIES.
HERVÉ RIEL.

F. DUNKLEY.
THE WRECK OF THE HESPERUS.

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.

G. GARRETT.
HARVEST CANTATA.

R. M. GARTH.
THE WILD HUNTSMAN.

A. R. GAUL.
A SONG OF LIFE.

HERMANN GOETZ.
BY THE WATERS OF BABYLON.
NËNIA.

A. M. GOODHART.
EARL HALDAN'S DAUGHTER.
SIR ANDREW BARTON.

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.

ALAN GRAY.
THE LEGEND OF THE ROCK-BUOY
BELL.

J. O. GRIMM.
THE SOUL'S ASPIRATION.

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.
O COME, LET US SING UNTO THE
LORD.
DIXIT DOMINUS.

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.

EDWARD HECHT.
O MAY I JOIN THE CHOIR INVISIBLE.

DR. HILLER.
A SONG OF VICTORY.

H. HOFMANN.
SONG OF THE NORNS (FEMALE VOICES).

C. HOLLAND.
AFTER THE SKIRMISH.

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

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

F. ILIFFE.
SWEET ECHO.

A. JENSEN.
THE FEAST OF ADONIS.

The Works marked * have Latin and English Words.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

ORATORIOS, CANTATAS, MASSES, &c.—*Continued.*

N. KILBURN.

THE LORD IS MY SHEPHERD. (8d.)
BY THE WATERS OF BABYLON.

OLIVER KING.

THE SANDS O' DEE.

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. T. MASSER.

HARVEST CANTATA.

J. H. MEE.

HORATIUS (MALE VOICES).
DELPHI (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 (93RD PSALM).

C. H. H. PARRY.

BLEST PAIR OF SIRENS.
THE GLORIES OF OUR BLOOD AND
STATE.

H. W. PARKER.

THE KOROBDS

STABAT MATER (FEMALE VOICES).

C. PINSUTI.

PHANTOMS.

E. PROUT.

FREEDOM.
THE HUNDREDTH PSALM.

PURCELL.

TE DEUM AND JUBILATE, IN D.
TE DEUM, IN D. EDITED BY J. F.
BRIDGE.

J. F. H. READ.

IN THE FOREST (MALE VOICES).

F. J. READ.

SONG OF HANNAH.

ROMBERG.

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

ROSSINI.

* STABAT MATER.

ED. SACH.

WATER LILIES.

W. H. SANGSTER.

ELYSIUM.

F. J. SAWYER.

THE SOUL'S FORGIVENESS.

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 45).

A. SULLIVAN.

EXHIBITION ODE.
FESTIVAL TE DEUM.

A. GORING THOMAS.

THE SUN WORSHIPPERS.

E. H. THORNE.

BE MERCIFUL UNTO ME.

B. TOURS.

A FESTIVAL ODE.

P. TSCHAIKOWSKY.

NATURE AND LOVE.

VAN BREE.

ST. CECILIA'S DAY.

HILDA WALLER.

THE SINGERS (FEMALE VOICES).

C. M. VON WEBER.

PRECIOSA.
* MASS, IN G.
* MASS, IN E FLAT.
JUBILEE CANTATA.
THREE SEASONS.

S. WESLEY.

DIXIT DOMINUS.

S. S. WESLEY.

O LORD, THOU ART MY GOD.

C. WOOD.

ODE TO THE WEST WIND.

*The Works marked * have Latin and English Words.*

LONDON AND NEW YORK: NOVELLO, EWER AND CO.