



# OFFERTORIES and MOTETS

## For Paschaltide



| No.         | Price |                          |              |       |                   |  |  |
|-------------|-------|--------------------------|--------------|-------|-------------------|--|--|
| 2810        | .15   | ANGELUS AUTEM DOMINI     | S.A.T.B.     | - - - | F. Anerio         |  |  |
| <u>5378</u> | .25   | CHRIST TRIUMPHANT        | S.A.T.B.     | - - - | Pietro A. Yon     |  |  |
|             |       | (AURORA COELUM PURPURAT) |              |       |                   |  |  |
| 5379        | .18   | CHRIST TRIUMPHANT        | T.T.B.B.     | - - - | Pietro A. Yon     |  |  |
|             |       | (AURORA COELUM PURPURAT) |              |       |                   |  |  |
| 5380        | .18   | CHRIST TRIUMPHANT        | S.A. or T.B. | - - - | Pietro A. Yon     |  |  |
|             |       | (AURORA COELUM PURPURAT) |              |       |                   |  |  |
| 8536        | .25   | CHRIST TRIUMPHANT        | S.S.A.       | - - - | Pietro A. Yon     |  |  |
|             |       | (AURORA COELUM PURPURAT) |              |       |                   |  |  |
| 727         | .20   | CHRISTUS RESURREXIT      | S.A.T.B.     | - - - | M. A. Melvil      |  |  |
| 2823        | .15   | HAEC DIES                | T.T.B.B.     | - - - | E. J. Biedermann  |  |  |
| 3390        | .15   | HAEC DIES. TERRA TREMUIT | T.B.         | - - - | A. Dress          |  |  |
| 2106        | .15   | HAEC DIES (No. 2)        | S.A.T.B.     | - - - | B. Hamma          |  |  |
| 594         | .20   | HAEC DIES                | S.A.T.B.     | - - - | W. H. Rees        |  |  |
| 3601        | .15   | HAEC DIES                | S.A.T.B.     | - - - | H. J. Stewart     |  |  |
| 3307        | .15   | HAEC DIES                | T.T.B.B.     | - - - | J. Wiegand        |  |  |
| 4081        | .15   | HAEC DIES                | S.A.T.B.     | - - - | J. Wiegand        |  |  |
| 3810        | .15   | TERRA TREMUIT            | S.A.T.B.     | - - - | René L. Becker    |  |  |
| 6007        | .15   | TERRA TREMUIT            | S.A.T.B.     | - - - | M. G. Dumler      |  |  |
| 1182        | .25   | TERRA TREMUIT            | S.A.T.B.     | - - - | J. Gruber         |  |  |
| 3816        | .15   | TERRA TREMUIT            | T.T.B.B.     | - - - | Fr. Nèkes         |  |  |
| 4064        | .15   | TERRA TREMUIT            | S.A.T.B.     | - - - | W. H. Rees        |  |  |
| 3120        | .15   | TERRA TREMUIT            | T.T.B.B.     | - - - | J. Wiegand        |  |  |
| 3778        | .15   | TERRA TREMUIT            | S.A.T.B.     | - - - | J. Wiegand        |  |  |
| 7754        | .15   | TERRA TREMUIT            | S.A.T.B.     | - - - | Philip G. Kreckel |  |  |
| 4640        | .20   | VICTIMAE PASCHALI        | S.A.T.B.     | - - - | Pietro A. Yon     |  |  |
| 8376        | .15   | ADORAMUS TE CHRISTE      | S.A.T.B.     | - - - | Dubois-Biedermann |  |  |

**J. FISCHER & BRO., NEW YORK**

119 WEST 40th STREET

When the accompaniment is to be played on the Organ it is suggested that bars 3-10 and when the same passage occurs again be treated as follows: **II Manual:** P. A. Yon

**Flutes & Strings 8' 4' 16'**

**I Manual: Chimes**

**Bourdons 16' II Man. to Ped.**

Ped.

J.F. & B. 5376 /7/8/9 Sp.

# Christ Triumphant - Cristo Trionfante

(Aurora Coelum Purpurat)

For Chorus of Mixed Voices

G.R. WOODWARD, M.A.

(By permission)\*

PIETRO A. YON

Allegro maestoso

TENOR SOLO

VOICE

Re - jice, good Christians,  
Au - ro - ra coe - lum

raise the strain; The Cru - ci - fied is ris - en: The  
pur - pu - rat Ae - ther re - sul - tat lau - di - bus: Mun -

sol - dier guard was all in vain; The Lord hath burst His  
dus tri - um - phans ju - bi - lat; Hor - rens a - ver - nus

Orchestral parts available. \*From "Songs of Syon" by the Rev. G. R. Woodward

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J. F. & B. 5378-12

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**SOPRANO** *f*

Seal, nap-kin, earth-quake, moon by night Bear  
*Rex il - le dum for - tis - si - mus De*

**ALTO** *f*

**TENOR** *f*

**TUTTI** *f*

pris - on: Seal, nap-kin, earth-quake, moon by night Bear  
*in-fre-mit: Rex il - le dum for - tis - si - mus De*

**BASS** *f*

wit - ness, with the an - gels bright, To Je - su's Re - sur -  
*mor - tis in - fer - no spe - cu, Pa - trum se - na - tum*

wit - ness, with the an - gels bright, To  
*mor - tis in - fer - no spe - cu, Pa -*

*ff*

To  
 Pa -

*f*

rec - tion, To Je - su's Re - sur - rec - tion, To  
 li - be - rum E - du - cit ad vi - tae ju - bar, Y -

Je - su's Re - sur - rec - tion, To Je - su's Re - sur -  
 trum se - na - tum. li - be - rum E - du - cit ad vi - tae

Je - su's Re - sur - rec - tion. \_\_\_\_\_  
 du - cit ad vi - tae ju - bar. \_\_\_\_\_

rec - tion, To Je - su's Re - sur - rec - tion. \_\_\_\_\_  
 ju - bar, E - du - cit ad vi - tae ju - bar. \_\_\_\_\_

rec - tion, To Je - su's Re - sur - rec - tion. \_\_\_\_\_  
 ju - bar. \_\_\_\_\_

*ff* *p*

TENOR SOLO *Lo stesso movimento*

*p*

Al - le - lu - ia, — Al - le - lu - ia,

*pp* (Echo)

Al - le - lu - ia, — Al - le - lu - ia,

*pp*

**TUTTI**

*pp*

Al - le - lu - ia. Al - le - lu - ia, — Al - le - lu - ia,

*pp*

Al - le - lu - ia.

Al - le - lu - ia.

**SOLO**

† This ho - liest day, sing high, sing low,  
In hoc fe - sto - san - ctis - si - mo

*f*

*p*  
Be - ne - di - ca - mus  
Be - ne - di - ca - mus

*f*  
And let the mer - ry an - them flow.  
*Sit laus et ju - bi - la - ti - o.*

**TUTTI**  
*p*  
Be - ne - di - ca - mus  
Be - ne - di - ca - mus

*p*

*f*

*pp*

Do - mi - no. Al - le - lu - ia.  
Do - mi - no. Al - le - lu - ia.

**SOLO**  
*f*  
Do - mi - no. Al - le - lu - ia. O  
Do - mi - no. Al - le - lu - ia. Cu -

*f*

## Tempo I.

might-y Con-queror in the strife, Thine en-e-mies be  
*jus se-pul-crum plu-ri-mo Cu-sto-de si-gna-bat*

scat-ter'd: Thy spring-ing forth from death to life The  
*la-pis, Vi-ctor tri-um-phat, et su-o Mor-*

*f*  
 From Pha-rao's yoke this—  
*Sat fu-ne-ri, sat—*

*f*  
**TUTTI**  
*f*  
 gates of hell hath shat-ter'd: From Pha-rao's yoke this  
*tem se-pul-cro fu-ne-rat. Sat fu-ne-ri, sat*



*ff*

vic - to - ry Hath set thy cap - tive peo - ple free: Ho -  
 la - cri - mis, Sat est da - tum do - lo - ri - bus: Sur -

*ff*

vic - to - ry Hath set thy cap - tive peo - ple free:  
 la - cri - mis, Sat est da - tum do - lo - ri - bus:

*f*

san - na in the high - est, Ho - san - na in the  
 re - xit ex - tin - ctor ne - cis, Cla - mat co - ru - scans

*ff*

Ho - san - na in the high - est, Ho -  
 Sur - re - xit ex - tin - ctor ne - cis, Cla -

*ff*

Ho - san - na in the high - est, Ho -  
 Sur - re - xit ex - tin - ctor ne - cis, Cla -

*f*

high - est, Ho - san - na in the high -  
 An - ge - lus, Cla - mat co - ru - scans An - ge -

san - na in the high - est, Ho - san - na in the high -  
 mat co - ru - scans An - ge - lus, Cla - mat co - ruscans An - ge -

san - na in the high - est, Ho - san - na in the high -  
 mat co - ru - scans An - ge -

est. \_\_\_\_\_  
 lus. \_\_\_\_\_

est. \_\_\_\_\_  
 lus. \_\_\_\_\_

*ff* *p* *pp*

Lo stesso movimento

SOLO *p*

Al - le - lu - ia, — Al - le - lu - ia, Al - le - lu - ia.

Detailed description: This system contains the first vocal entry. It consists of four staves. The top two staves are empty. The third staff is the vocal line, starting with a piano (*p*) dynamic. The lyrics are "Al - le - lu - ia, — Al - le - lu - ia, Al - le - lu - ia." The bottom staff is the piano accompaniment, which is mostly silent in this section.

Lo stesso movimento

*p*

Detailed description: This system shows the piano accompaniment for the first system. It consists of two staves. The right hand plays a rhythmic pattern of eighth notes. The left hand plays a bass line with some chords. A piano (*p*) dynamic is indicated.

(Echo)

*pp*

Al - le - lu - ia, — Al - le - lu - ia, Al - le - lu - ia.

*pp*

TUTTI *pp*

Al - le - lu - ia, — Al - le - lu - ia, Al - le - lu - ia.

*pp*

Detailed description: This system contains the second vocal entry. It consists of four staves. The top two staves are vocal lines, both starting with a pianissimo (*pp*) dynamic. The lyrics are "Al - le - lu - ia, — Al - le - lu - ia, Al - le - lu - ia." The third staff is the vocal line for the "TUTTI" section, also starting with *pp*. The bottom staff is the piano accompaniment, starting with *pp*.

*pp*

Detailed description: This system shows the piano accompaniment for the second system. It consists of two staves. The right hand plays a rhythmic pattern of eighth notes. The left hand plays a bass line with some chords. A pianissimo (*pp*) dynamic is indicated.

**SOLO**

*f* This ho-liest day, sing high, sing low, *f* And let the mer - ry  
*In hoc fe - sto - san - ctis - si - mo* *Sit laus et ju - bi -*

*f*

*p*

Be - ne - di - ca - mus Do - mi - no.  
 Be - ne - di - ca - mus Do - mi - no.

*p*

**TUTTI**

*p*

an - them flow. Be - ne - di - ca - mus Do - mi - no.  
 la - ti - o. Be - ne - di - ca - mus Do - mi - no.

*p*

*pp*

Al - le - lu - ia.

Al - le - lu - ia.

The first system consists of four staves. The top two staves are vocal lines in treble clef, both with lyrics "Al - le - lu - ia." The bottom two staves are piano accompaniment in bass clef, with a grand staff bracket on the left. The music is in the key of D major (two sharps) and 4/4 time. The vocal lines feature a melodic line with a long note on "ia" that is held over into the next measure. The piano accompaniment has a steady eighth-note bass line and chords in the right hand.

*f* Al - le - lu - ia. *f* Al - le - lu - ia,

*f* *f*

*f* *p* SOLO *f* TUTTI

Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia,

*f* *f*

The second system continues the musical piece with four vocal staves and piano accompaniment. The first two vocal staves have lyrics "Al - le - lu - ia." and "Al - le - lu - ia," with dynamic markings *f* (forte). The third vocal staff has lyrics "Al - le - lu - ia." and "Al - le - lu - ia." with dynamic markings *f* and *p* (piano), followed by the instruction "SOLO". The fourth vocal staff has lyrics "Al - le - lu - ia," with dynamic markings *f* and the instruction "TUTTI". The piano accompaniment at the bottom features a grand staff with dynamic markings *f*, *p*, and *f*. The music continues with similar melodic and harmonic patterns as the first system.

Al - le - lu - ia.

*a piacere*  
**SOLO**

Al - le - lu - ia.

Al - le - lu - ia.

*f col canto*

*ff*

Detailed description: This system contains five staves. The top four staves are vocal parts. The first staff is the soprano line, the second is the alto line, the third is the tenor line (marked 'SOLO' and 'a piacere'), and the fourth is the bass line. Each vocal line has the lyrics 'Al - le - lu - ia.' written below it. The piano accompaniment is on the bottom staff, starting with a forte dynamic (*f*) and marked 'col canto'. It features a series of chords and moving lines in both hands, with a fortissimo (*ff*) dynamic marking in the second measure.

*sfz*

Detailed description: This system contains five staves. The top four staves are vocal parts, all of which are empty, indicating a rest for the vocalists. The piano accompaniment is on the bottom staff, continuing from the first system. It features a complex rhythmic pattern with many sixteenth notes and slurs. A sforzando (*sfz*) dynamic marking is present in the final measure of the system.





# REGINA COELI

## and VIDI AQUAM

For Paschaltide



| No.  | Price |                                |       |          |       |                   |  |
|------|-------|--------------------------------|-------|----------|-------|-------------------|--|
| 5409 | .15   | REGINA COELI                   | ..... | S.A.     | ..... | L. Cervi          |  |
| 3755 | .15   | REGINA COELI                   | ..... | T.T.B.   | ..... | L. De Merlier     |  |
| 3756 | .16   | REGINA COELI                   | ..... | S.A.T.B. | ..... | L. De Merlier     |  |
| 5371 | .15   | REGINA COELI                   | ..... | S.A.T.B. | ..... | Chas. Gounod      |  |
| 1071 | .15   | REGINA COELI (D)               | ..... | S.A.     | ..... | B. Hamma          |  |
| 2090 | .15   | REGINA COELI (B <sub>b</sub> ) | ..... | S.A.T.B. | ..... | B. Hamma          |  |
| 2047 | .15   | REGINA COELI (F)               | ..... | S.A.     | ..... | Victor Hammerel   |  |
| 587  | .15   | REGINA COELI                   | ..... | S.A.T.B. | ..... | C. Kempter        |  |
| 2857 | .12   | REGINA COELI                   | ..... | S.A.T.B. | ..... | A. Lotti          |  |
| 4928 | .15   | REGINA COELI                   | ..... | S.A.T.B. | ..... | Eduardo Marzo     |  |
| 524  | .20   | REGINA COELI (F)               | ..... | S.A.T.B. | ..... | M. A. Melvil      |  |
| 2061 | .15   | REGINA COELI                   | ..... | S.A.T.B. | ..... | A. Mine           |  |
| 1068 | .25   | REGINA COELI                   | ..... | S.A.     | ..... | A. S. Palma       |  |
| 3121 | .15   | REGINA COELI                   | ..... | T.T.B.   | ..... | O. Ravanello      |  |
| 461  | .20   | REGINA COELI                   | ..... | S.A.T.B. | ..... | J. Wiegand        |  |
| 5816 | .15   | REGINA COELI                   | ..... | S.A.T.B. | ..... | Pietro A. Yon     |  |
| 5817 | .15   | REGINA COELI                   | ..... | S.S.A.   | ..... | Pietro A. Yon     |  |
| 3743 | .15   | VIDI AQUAM                     | ..... | S.A.T.B. | ..... | Gregorian-Vatican |  |
| 1357 | .30   | VIDI AQUAM                     | ..... | S.A.T.B. | ..... | J. Gruber         |  |
| 1520 | .15   | VIDI AQUAM                     | ..... | S.A.     | ..... | B. Hamma          |  |
| 569  | .15   | VIDI AQUAM                     | ..... | S.A.T.B. | ..... | C. Kempter        |  |
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| 300  | .15   | VIDI AQUAM                     | ..... | S.A.T.B. | ..... | F. Schoepf        |  |
| 2804 | .15   | VIDI AQUAM                     | ..... | S.A.T.B. | ..... | H. J. Stewart     |  |
| 3051 | .15   | VIDI AQUAM                     | ..... | Unison   | ..... | Vatican-Gregorian |  |
| 462  | .20   | VIDI AQUAM                     | ..... | S.A.T.B. | ..... | J. Wiegand        |  |
| 2248 | .15   | VIDI AQUAM                     | ..... | S.A.T.B. | ..... | F. X. Witt        |  |

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