

- Blessed Sacrament Motets -

O -- quam su-a-vis est Do -- mi-ne, spi -- ri-tus tu -- us! qui ut dul-cé-di-nem tu-am in-fi-li-as de-mon-strá-res, pa-ne su-a-vis-si-mo -- de -- cae-lo praes-ti-to, e-su-ri-én-tes ré-ples-bo-nis, fa--sti-di-ó-sas dé-vi-tes-, di-mit-tens -- in -- á-nes-.

(How sweet, O Lord, is Thy Spirit who, to show Thy sweetness to Thy sons, send them from heaven a most sweet bread, filling the hungry with good things and sending the opulent away empty.)
(Magn.Ant.I Vesp.Corporis Christi.-Wisd.16. 20-21; Luke.1.52)

- 1. Pange lingua gloriósi Córporis mystérium,
Sanguinisque pretiósí Quem in mundi prétium
Fructus ventris generósi Rex effúdit géntium.
- 2. Nobis datus, nobis natus Exintácta Virgine,
Et in mundo conversátus, Spárso verbi semine,
Sui moras incolátus Miro clausit ordine.
- 3. In supremæ nocte coenæ Recúmbens cum frátribus,
Observáta lege plene Cibis in legálibus,
Cibum turbæ duódenæ Sedat suis manibus. ("verbum caro" may
(be sung to setting
- 4. Verbum caro, panem verum Verbo carnem éfficit: (over page if
Fitque Sanguis Christi merum, Et si sensus déficit, (appropriate.
Ad firmándum cor sincérum Sola fides súfficit.....

N.B. Above may be repeated starting with Verse 2. "Nobis datus".

"Tantum ergo" to be sung ONLY after B.Sacrament has been placed upon the Altar or on the Throne.

- 5. TANTUM ERGO SACRAMÉNTUM Venerémur cernui:
Et antiquum documéntum Novo cedat ritui:
Præstet fides suppleméntum Sensuum deféctui.
- 6. Genitóri, Genitóque Laus et jubilátio,
Salus, honor, virtus quoque Sit et benedíctio:
Procedénti ab utroque Compar sit laudátio... AMEN..

— ‘Verbum caro’ —

Palestrina (1524-94)
(ed. Maxwell) Fernie)

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Soprano:
Ver - bum ca - ro - pa - nem ve - rum, ve

Alto:
Ver - bum ca - ro - pa - nem - ve - rum, pa -

Tenor:
Ver - bum ca - ro - pa - nem ve - rum, pa -

Bass:
Ver - bum ca - ro - pa - nem - ve - rum,

Handwritten musical score for the Latin phrase "Verbo-car-nem ef-fi-ci-t". The score is written on four staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, clear hand. The lyrics are written below the notes, with some words split across staves. The second staff continues the melody, and the third staff introduces a new line of music. The fourth staff continues the melody, with some notes marked with a "pp" (pianissimo) dynamic. The score is a single system, with the lyrics written below the notes.

Ver - bo - car - nem - ef - fi - cit - , fit - que - sa -

nem ve - rum - , ve - bo - car - nem ef - fi - cit - ,

nem - ve - rum - , ver - bo - car - nem ef - fi - cit - , fit

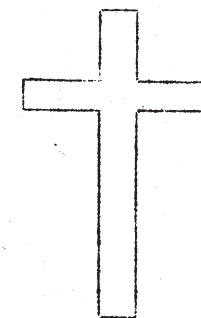
(pp) Ver - bo - car - nem - ef - fi - cit -

Handwritten musical score for "Agnus Dei" in G major, 3/4 time. The score is written on four staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The lyrics are: "Agnus Dei - qui tolles de nos omnia peccata - munda nos - qui tolles de nos omnia peccata - munda nos". The score includes various musical notations such as notes, rests, and accidentals. There are also some handwritten annotations and corrections.

St. Mary of the Angels Choir - Wellington.

- 1 -

Chas. Hy. Ton. 22/2/63



"Adoramus Te Christe, et benedicimus tibi. Quia per sanctam crucem tuam, redemisti mundum. - Qui passus es pro nobis, Domine, miserere nobis" -- "We adore Thee O Christ. ^{and pray: Thee.} Because by Thy Holy Cross Thou hast redeemed the world. - O Lord who died for us, Lord, have mercy (upon us".

(Simone Molinari was born in Genoa where he was maestro di cappella at the Cathedral in 1599. In 1613 he edited a volume of Gesualdo's madrigals. This little Motet was for long attributed to Palestrina, - as was Ingegneri's "O Bone Jesu" amongst others which appeared from about 1580 onwards. The highly polished style of Palestrina shows signs of decay, especially in the chromatic bass part at "quia per sanctam Crucem", and in the "percussed" suspensions at "Christe" and "tibi". Nevertheless, the harmonic progressions are secure and show that Molinari was very definitely quitting the modal style.)

AMF.

Handwritten musical score for "Adoramus Te - Molinari." The score is written on four staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody consists of quarter and half notes, with lyrics "se-re-re-no -- bis-" written below. The second staff continues the melody with similar notation and lyrics "se-re-re-no -- bis-". The third staff features a more complex melody with eighth and sixteenth notes, including a sharp sign (#) above a note, with lyrics "re-re no -- bis-". The fourth staff shows a simpler melody with quarter notes and lyrics "se-re-re-no -- bis-". The manuscript is written on aged, slightly stained paper with a decorative border on the left side.

(Rev. Mary of the Angels Choir, - Wellington.)

Wg/Lm. 25/3/13.

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— Adoramus Te —

Simone Molinari.
(Genoa Cathedral - 1599)

A do - ra - mus - Te -> Chri - ste, et - be - ne - di - ci - mus ti - bi -

A do - ra - mus - Te -> Chri - ste, et - be - ne - di - ci - mus ti - bi -

A do - ra - mus - Te -> Chri - ste, et - be - ne - di - ci - mus ti - bi -

A do - ra - mus - Te -> Chri - ste, et - be - ne - di - ci - mus ti - bi -

Qui - a per sanctam cru - cem tu - am, re - de - mi - sti - mu - ndum -

Qui - a per sanctam cru - cem tu - am, re - de - mi - sti - mu - ndum -

Qui - a per sanctam cru - cem tu - am, re - de - mi - sti - mu - ndum -

Qui - a per sanctam cru - cem tu - am, re - de - mi - sti - mu - ndum -

qui passus es pro - no - bis, Do - mi - ne, Do - mi - ne, mi - se

qui passus es pro - no - bis, Do - mi - ne, Do - mi - ne, mi - se

qui passus es pro - no - bis, Do - mi - ne, Do - mi - ne, mi - se

qui passus es pro - no - bis, Do - mi - ne, Do - mi - ne, mi - se

(St. Mary of the Angels Choir, Wellington.)

Diff. Nigton. 24/3/63

rum, et - si - sen - sus de - fi - cit, ad - fir - ma

et - si - sen - sus de - fi - cit, ad - fir - man -

et - si - sen - sus de - fi - cit, ad - fir -

et - si - sen - sus de - fi - cit, ad - fir -

man - dum cor sin - ce - rum, So - la fi - des, So - la fi - des suf - fi - cit -

man - dum cor sin - ce - rum, So - la fi - des, So - la fi - des suf - fi - cit -

ad - fir - man - dum cor sin - ce - rum, So - la fi - des, So -

man - dum cor sin - ce - rum, So - la fi - des, So - la fi - des suf - fi - cit, ad - fir - ma

So - la fi - des suf - fi - cit - So - la fi - des suf - fi - cit.

ad - fir - man - dum cor sin - ce - rum, So - la fi - des suf - fi - cit.

la fi - des suf - fi - cit, So - la fi - des, So - la fi - des suf - fi - cit.

man - dum, cor sin - ce - rum, So - la fi - des suf - fi - cit.

(Word made flesh, bread of nature, By the Word to flesh is turned;
Making wine the blood of Christ; And if the senses do not discern,
Only may the heart be sincere, - Faith alone is enough.)

St. Mary of the Angels Choir - Wellington.

- 2 -

Diff. Nigton. 22/2/63.

— "O bone Jesu" —

Marco Antonio Ingegneri. - 1545-92.
(ed. Maxwell Fernie)

Soprano: O — bo — ne — Je — su — , f mi — se

Alto: O — bo — ne — Je — su — , f mi — se

Tenor: O — bo — ne — Je — su — , f mi — se

Bass: O — bo — ne — Je — su — , f mi — se

Soprano: se — re — re — no — bis — , qui — a — (tu

Alto: se — re — re — no — bis — , qui — a — (tu

Tenor: se — re — re — no — bis — , qui — a — (tu

Bass: se — re — re — no — bis — , qui — a — (tu

Soprano: tu — cre — a — sti — nos — , tu — re — de — mi — sti (nos

Alto: tu — cre — a — sti — nos — , tu — re — de — mi — sti nos

Tenor: tu — cre — a — sti — nos — , tu — re — de — mi — sti (nos

Bass: tu — cre — a — sti — nos — , tu — re — de — mi — sti (nos

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18/6/62.

("O bone Jesu" - Ingegneri)

Soprano: nos — sa — ngui — ne — tu — o — pre — ti — o — si — ssi — mo.

Alto: nos — sa — ngui — ne — tu — o — pre — ti — o — si — ssi — mo.

Tenor: nos — sa — ngui — ne — tu — o — pre — ti — o — si — ssi — mo.

Bass: nos — sa — ngui — ne — tu — o — pre — ti — o — si — ssi — mo.

"O bone Jesu, miserere nobis, quia tu creasti nos, tu redemisti nos
sanguine tuo pretiosissimo." —

"O good Jesus, have mercy on us, because Thou hast created us, Thou
hast redeemed us by Thy most precious blood." —

St. Mary of the Angels Choir - Wellington.

18/6/62.