

HANDEL

NOVELLO'S ORIGINAL OCTAVO  
EDITION.

PALESTRINA.



STABAT MATER



ONE SHILLING & SIXPENCE.

LONDON: NOVELLO & CO. LTD.

BACH

MOZART BEETHOVEN HAYDN

SPOHR MENDELSSOHN WEBER

# COMPOSITIONS

BY

# CHARLES VILLIERS STANFORD.

ORATORIOS, CANTATAS, &c.		s.	d.
<b>EDEN.</b> (Op. 40.) A Dramatic Oratorio in Three Acts. The Poem written by Robert Bridges. Set to Music for Soli, Chorus, and Orchestra. Paper cover .. .. .			
Paper boards .. .. .	5	0	0
Cloth .. .. .	7	6	0
Vocal Parts .. .. . each	1	6	0
Book of Words, with Analytical Notes (per 100) .. .. .	50	0	0
<b>GOD IS OUR HOPE AND STRENGTH.</b> (Op. 8.) .. .. .			
Vocal Parts .. .. . each	2	0	6
String Parts .. .. .	7	0	0
Full Score and Wind Parts, MS.			
<b>THE REVENGE.</b> (Op. 24.) A Ballad of the Fleet, written by Tennyson. For Chorus and Orchestra .. .. .			
German Edition .. .. . 2 marks.	1	6	0
Tonic Sol-fa .. .. .	0	9	0
Full Score .. .. .	21	0	0
String Parts .. .. .	5	0	0
Wind Parts .. .. .	12	6	0
Cornets (Transposed from Trumpet Parts) .. .. .	1	0	0
Book of Words, with Analytical Notes by J. Bennett (per 100) .. .. .	25	0	0
<b>CARMEN SÆCULARE.</b> (Op. 26.) An Ode for the Jubilee of Her late Majesty Queen Victoria, written by Tennyson .. .. .			
Full Score and Orchestral Parts, MS.	1	6	0
<b>ŒDIPUS REX.</b> (Op. 29.) The Music to Sophocles' Tragedy. English Words by A. W. Verrall .. .. .			
3 0			
<b>THE VOYAGE OF MAELDUNE.</b> (Op. 34.) Ballad by Tennyson. For Soli, Chorus, and Orchestra.			
Paper cover .. .. .	2	6	0
Paper boards .. .. .	3	0	0
Cloth .. .. .	4	0	0
Vocal Parts .. .. . each	0	9	0
String Parts .. .. .	12	6	0
Wind Parts .. .. .	25	0	0
Full Score, MS.	25	0	0
Book of Words, with Analytical Notes by J. Bennett (per 100) .. .. .	25	0	0
<b>THE BATTLE OF THE BALTIC.</b> (Op. 41.) Ballad for Chorus and Orchestra. Poem by Thomas Campbell .. .. .			
String Parts .. .. .	1	6	0
Full Score and Wind Parts, MS.	4	6	0
Book of Words (per 100) .. .. .	7	6	0
<b>MASS IN G.</b> (Op. 46.) For Soli, Chorus, Orchestra, and Organ .. .. .			
String Parts .. .. .	2	6	0
Full Score and Wind Parts, MS.	7	0	0
<b>EAST TO WEST.</b> (Op. 52.) An Ode by Algernon Charles Swinburne. Set to Music for Chorus and Orchestra .. .. .			
String Parts .. .. .	1	6	0
Full Score and Wind Parts, MS.	4	0	0

## ORCHESTRA.

<b>SYMPHONY No. 3 in F minor. (THE IRISH.)</b> (Op. 28.)—			
Full Score .. .. .	30	0	0
String Parts .. .. .	11	0	0
Wind Parts .. .. .	22	6	0
<b>PRELUDE to the ŒDIPUS REX of SOPHOCLES.</b> (Op. 29.)—			
Full Score .. .. .	6	0	0
String Parts .. .. .	4	0	0
Wind Parts .. .. .	8	0	0
<b>SYMPHONY, No. 4, in F major. (Op. 31.)—</b>			
Full Score .. .. .	30	0	0
String Parts .. .. .	11	0	0
Wind Parts .. .. .	26	0	0
<b>SUITE for VIOLIN SOLO and ORCHESTRA.</b> (Op. 32.)—			
Full Score .. .. .	21	0	0
String Parts .. .. .	7	0	0
Wind Parts .. .. .	12	6	0
Violin and Pianoforte Arrangement .. .. .	7	6	0

## CHAMBER MUSIC.

<b>SONATA in A</b> (Op. 9.) For Pianoforte and Violoncello .. .. .			
6	6	0	0
<b>SONATA</b> (Op. 11.) For Violin and Pianoforte .. .. .			
10	0	0	0
<b>THREE INTERMEZZI</b> (Op. 13.) For Pianoforte and Clarinet (or Violoncello or Violin) .. .. .			
4	0	0	0
<b>QUINTET in D minor</b> (Op. 25.) For Pianoforte, two Violins, Viola, and Violoncello:—			
Score .. .. .	10	6	0
String Parts .. .. . each	2	0	0
<b>SUITE</b> (Op. 32.) For Violin and Orchestra. Arranged for Violin and Pianoforte .. .. .			
7	6	0	0
<b>TRIO in E flat major</b> (Op. 35.) For Pianoforte, Violin, and Violoncello .. .. .			
10	6	0	0

PIANOFORTE DUET.		s.	d.
<b>SYMPHONY No. 3 in F minor. (THE IRISH.)</b> (Op. 28.) Arranged by CHARLES WOOD .. .. .			
7	6	0	0
<b>SYMPHONY (No. 4) in F.</b> (Op. 31.) Arranged by CHARLES WOOD .. .. .			
10	6	0	0

## ORGAN.

<b>PRELUDE and FUGUE in E minor</b> .. .. .			
1	0	0	0

## SONGS.

<b>BLAKNEY BALLADS</b> .. .. . each			
1	6	0	0
1. The grand old man.			
2. The march of the men of Hawarden.			
3. The wearing of the blue.			
<b>BLUE WINGS</b> .. .. .			
1	6	0	0
<b>DAY IS DYING</b> .. .. .			
1	6	0	0
<b>FOR EVER MINE</b> .. .. .			
2	0	0	0
<b>SWEET SPRING-TIME</b> .. .. .			
1	6	0	0
<b>IRISH SONGS AND BALLADS.</b> Album, complete .. .. .			
4	0	0	0
Or, separately from the above:—			
The March of the Maguire .. .. .			
2	0	0	0
Sweet Isle .. .. .			
2	0	0	0
Our Inniskilling Boy .. .. .			
2	0	0	0
Chieftain of Tyrconnel .. .. .			
2	0	0	0

## SERVICES.

<b>MORNING AND EVENING SERVICE in B flat.</b> (Op. 10.) .. .. .			
2	0	0	0
Or, separately:—			
<b>TE DEUM</b> (Tonic Sol-fa, 1 $\frac{1}{2}$ d.) .. .. .			
0	4	0	0
Full Score, 4s.; String Parts, 2s. 6d.; Wind Parts .. .. .			
5	6	0	0
* { <b>JUBILATE</b> (Tonic Sol-fa, 1d.) .. .. .			
0	3	0	0
* { <b>BENEDICTUS</b> (Tonic Sol-fa, 1d.) .. .. .			
0	4	0	0
* Full Score, 4s.; String Parts, 2s. 6d.; Wind Parts .. .. .			
6	0	0	0
<b>COMMUNION SERVICE</b> .. .. .			
0	9	0	0
(Kyrie, Creed, Sursum Corda, Sanctus, Gloria.)			
Full Score, 6s.; String Parts, 2s. 6d.; Wind Parts .. .. .			
8	6	0	0
<b>MAGNIFICAT AND NUNC DIMITTIS</b> .. .. .			
0	4	0	0
Tonic Sol-fa			
0	1 $\frac{1}{2}$	0	0
Full Score, 5s.; String Parts, 2s. 6d.; Wind Parts .. .. .			
5	0	0	0
<b>MORNING AND EVENING SERVICE in A.</b> (Op. 12.) .. .. .			
2	0	0	0
Or, separately: Te Deum, 4d.; Jubilate, 3d.; Benedictus, 4d.; Kyrie, Creed, Sursum Corda, Sanctus, Gloria, 9d.; Magnificat and Nunc dimittis, 6d.			
Full Score and Orchestral Parts of Magnificat and Nunc dimittis from above, MS.			
<b>MORNING AND EVENING SERVICE in F.</b> (Op. 36.) .. .. .			
2	0	0	0
Or, separately: Te Deum, 4d.; Jubilate, 3d.; Benedictus, 4d.; Kyrie, Creed, Sursum Corda, Sanctus, Gloria, 1s.; Magnificat and Nunc dimittis, 4d.			
<b>COMMUNION SERVICE in G.</b> (Op. 46.) For Soli, Chorus, Orchestra, and Organ .. .. .			
2	6	0	0
String Parts .. .. .			
7	0	0	0
Full Score and Wind Parts, MS.			

## ANTHEMS.

<b>AND I SAW ANOTHER ANGEL</b> .. .. .			
0	2	0	0
<b>BLESSED ARE THE DEAD</b> (Tonic Sol-fa, 1 $\frac{1}{2}$ d.) .. .. .			
0	1 $\frac{1}{2}$	0	0
<b>IF THOU SHALT CONFESS</b> .. .. .			
0	2	0	0
<b>THE LORD IS MY SHEPHERD</b> .. .. .			
0	6	0	0

## PART-SONGS, &c.

<b>SIX ELIZABETHAN PASTORALS (First Set).</b> (Op. 49):—			
To his flocks .. .. .			
0	3	0	0
Corydon, arise (Tonic Sol-fa, 1d.) .. .. .			
0	3	0	0
Diaphenia (Tonic Sol-fa, 1d.) .. .. .			
0	2	0	0
Sweet love for me (Tonic Sol-fa, 1 $\frac{1}{2}$ d.) .. .. .			
0	3	0	0
Damon's Passion .. .. .			
0	3	0	0
Phæbe (Tonic Sol-fa, 1d.) .. .. .			
0	3	0	0
<b>SIX ELIZABETHAN PASTORALS (Second Set).</b> (Op. 53):—			
On a hill there grows a flower .. .. .			
0	2	0	0
Like desert woods .. .. .			
0	2	0	0
Praised be Diana (Tonic Sol-fa, 1d.) .. .. .			
0	2	0	0
Cupid and Rosalind .. .. .			
0	3	0	0
O shady vales .. .. .			
0	2	0	0
The shepherd Doron's jig .. .. .			
0	2	0	0
<b>SOFT, SOFT WIND</b> (Tonic Sol-fa, 1d.) .. .. .			
0	2	0	0
<b>SING HEIGH-HO</b> (Tonic Sol-fa, 1d.) .. .. .			
0	2	0	0
<b>AIRLY BEACON</b> .. .. .			
0	2	0	0
<b>THE KNIGHT'S TOMB</b> (Tonic Sol-fa, 1d.) .. .. .			
0	2	0	0
<b>PEACE, COME AWAY</b> .. .. .			
0	2	0	0
<b>WHITHER AWAY</b> ("Voyage of Maeldune"). Trio. s.s.a. .. .. .			
0	8	0	0
<b>WORSHIP</b> (in the "Souvenir Song Book") .. .. .			
3	0	0	0
<b>SUMMER'S RAIN and WINTER'S SNOW</b> (Unison Song) .. .. .			
0	1 $\frac{1}{2}$	0	0
<b>THE FLAG OF UNION</b> .. .. .			
0	3	0	0
<b>AS WITH GLADNESS</b> (Christmas Carol) .. .. .			
0	1 $\frac{1}{2}$	0	0

LONDON: NOVELLO AND COMPANY, LIMITED

AND

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NOVELLO'S ORIGINAL OCTAVO EDITION.

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# STABAT MATER

MOTET FOR DOUBLE CHORUS

(UNACCOMPANIED)

COMPOSED BY

G. PIERLUIGI DA PALESTRINA.

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EDITED BY

WM. BARCLAY SQUIRE.

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PRICE ONE SHILLING AND SIXPENCE NET.

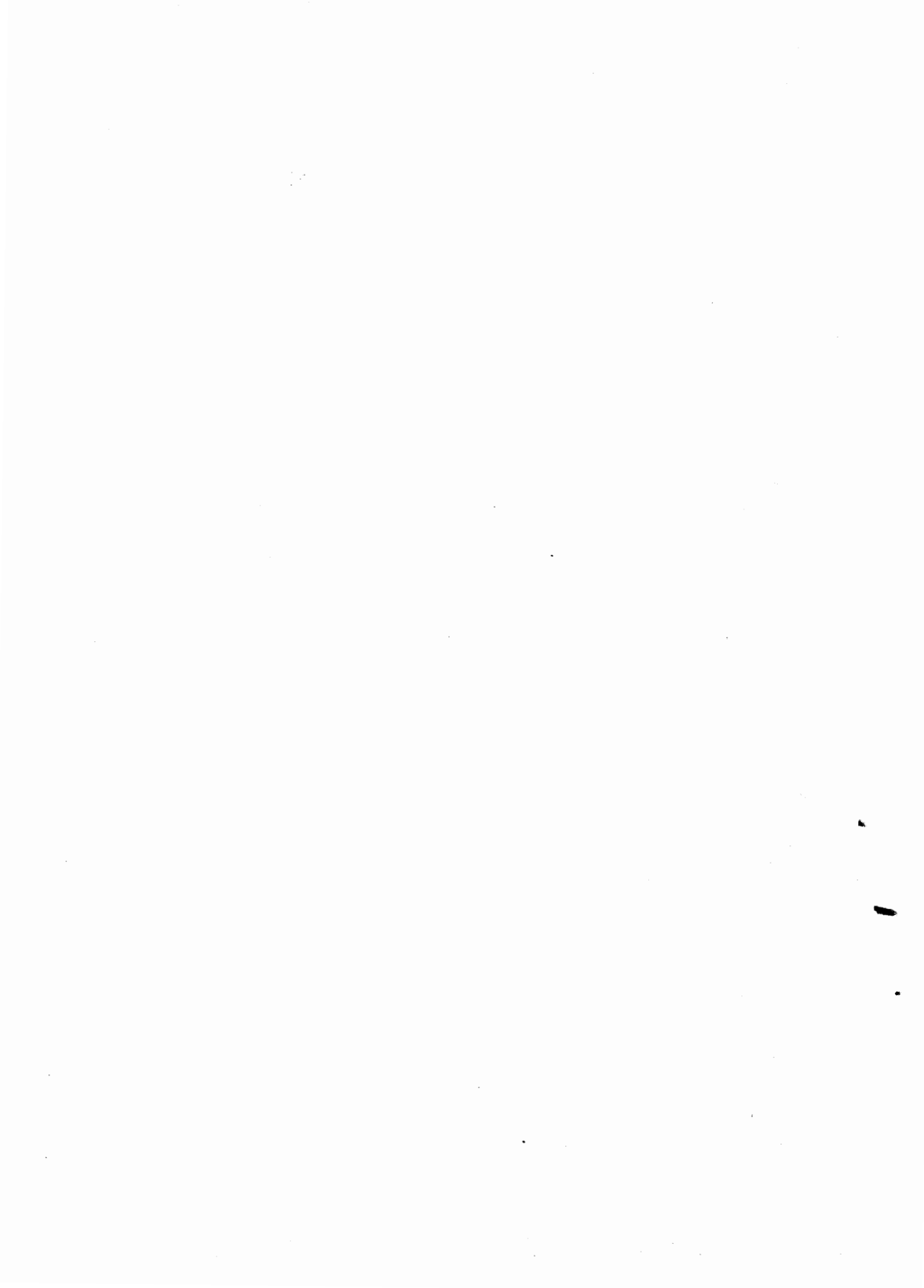
LONDON: NOVELLO AND COMPANY, LIMITED

AND

NOVELLO, EWER AND CO., NEW YORK.

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1899.

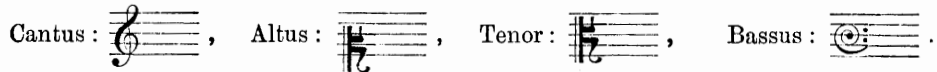


## PREFATORY NOTE.

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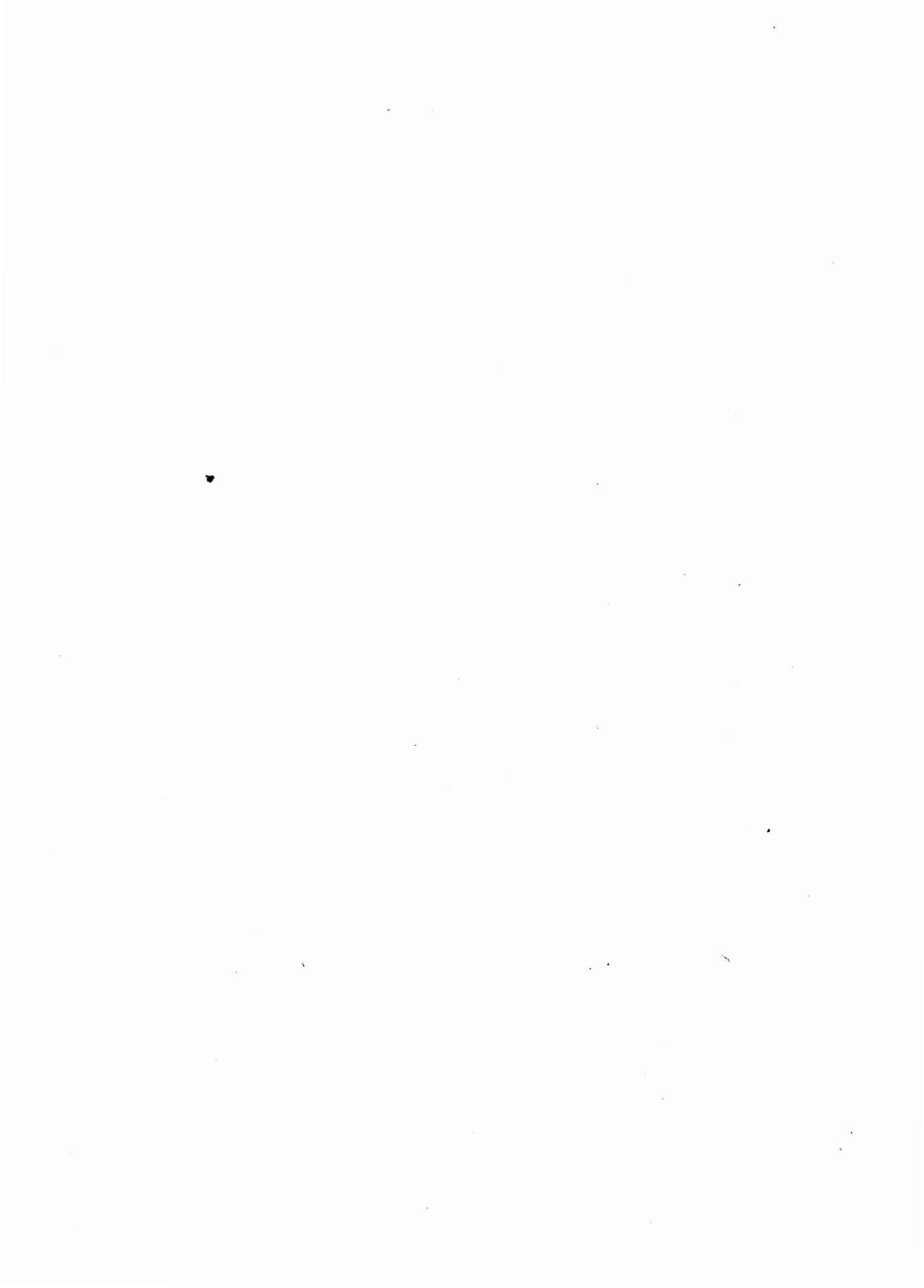
PALESTRINA'S setting of the Hymn "Stabat Mater" would seem, from an inscription in a MS. Collection of Motets in the Archives of the Papal Choir written by Luca Orfei, of Fano, to have been composed for Pope Gregory XIV. (1590-1592). The work remained for long in manuscript and was jealously guarded as the special property of the choir for which it was written, and by which it was sung every year at High Mass on Palm Sunday. In A. Adami da Bolsena's "Osservazioni per ben regolare il Coro dei Cantori della Cappella Pontificia" (Rome, 1711), it is directed that care shall be taken that the Offertory on Palm Sunday shall be said sufficiently slowly to allow the motet "Stabat Mater Dolorosa" for double chorus, by Palestrina, to be sung *Adagio*, "of which it is the custom to sing the first part only, but at a very leisurely pace" ("assai agiatamente"). A copy was obtained by Dr. Burney, probably through Cavaliere Santarelli, on his visit to Rome in 1770, and it is to the English historian that the first printed edition is due. This appeared at London in "La Musica che si canta annualmente nelle Funzioni della Settimana Santa nella Capella Pontificia" (1771). Since then the work has been frequently re-printed, amongst others, by Richard Wagner, whose edition was first published in 1877.

The text of the present edition has been derived from that in Vol. VI. of the complete collection of Palestrina's works, edited by Dr. Haberl, F. Espagne, and others. The original clefs are as follows :—



These, for the convenience of modern choirs, have been represented by the ordinary G and F clefs now in use. The time signature of the First Part—Imperfect time, with the lesser prolation—has been retained, as equivalent to the modern *Alla Breve*; but the opening movement of the Second Part, marked in the original  $\Phi$  3—*i.e.*, Perfect time, with the greater prolation—has been altered to its modern equivalent,  $\frac{3}{2}$ . A compressed score has also been added which may be used for practice, though it is to be understood that the work should never be performed except without accompaniment. The original contains no directions as to time or expression. The Editor is solely responsible for those to be found in the present edition, which have been introduced in accordance with the traditional use of the Papal Choir, as well as for the addition of a few accidentals, which have been placed within brackets. The introduction of solo voices in certain passages will be found to heighten the effect of the work, but there is no reason why the whole composition should not be sung as a chorus. Especial care has been taken to preserve the antiphonal character of the music, a feature which is destroyed in Richard Wagner's edition, and liberty as to *tempo* has been left to the taste of individual conductors by the addition of two sets of metronome marks, between which limits it is suggested the *tempi* shall be adopted in performance. With regard to the words, there are so many different versions of the Hymn that it is difficult to decide upon any correct text. That used by Palestrina is not now to be found in any authorized Liturgy, and it has therefore been thought best, in the present edition, to follow in every respect the version to be found in the Roman Breviary, published at Ratisbon in 1890. For concert performances, however, the words actually set by the composer may be preferred. These have therefore been added in italics below the modern authorised version.

W. B. S.



# STABAT MATER.

*Adagio ma non troppo.*

G. P. da Palestrina.

**FIRST CHORUS.**

**SOPRANO.** *p* *SEMI CHORUS.*  
Sta - bat Ma - ter do - - lo - ro - sa

**ALTO.** *p*  
Sta - bat Ma - ter do - - lo - ro - sa

**TENOR.** *p* *SEMI CHORUS.*  
Sta - bat Ma - ter do - - lo - ro - - sa

**BASS.** *p*  
Sta - bat Ma - ter do - - lo - ro - sa

*Adagio ma non troppo.* *SEMI CHORUS.*

**SOPRANO.** *p*  
Jux - ta cru -

**ALTO.** *p*  
Jux - ta cru -

**TENOR.** *p* *SEMI CHORUS.*  
Jux - ta cru -

**BASS.** *p*  
Jux - ta cru -

*Adagio ma non troppo.*  $\text{♩} = 66 - 80.$

**ACCOMP.**  
*for practice only.* *p* *p*

Dum pen-de-bat Fi - li - us.

Dum pen-de-bat Fi-li - us.\_\_\_\_\_

Dum pen-de-bat Fi - - li - us.

Dum pen-de-bat Fi-li - us.\_\_\_\_\_

-cem la - cri - mo - sa, Cu - jus a - nimam ge -

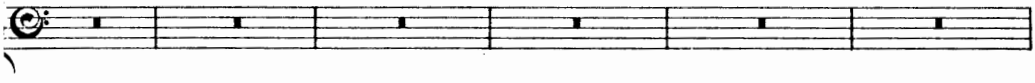
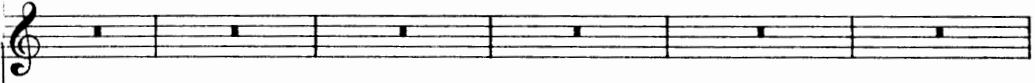
-cem la - cri - mo - sa, Cu - jus a - nimam ge -

-cem la - cri - mo - sa, Cu - jus a - nimam ge -

-cem la - cri - mo - sa, Cu - jus a - nimam ge -

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*f* *p* *mf* *f* *p*  
- men - tem, \_\_\_\_\_ Con - tris-tatam, et do-len - tem, Pertransi -

*f* *p* *f* *p*  
- men - tem, Con-tris - tatam, et do - len - tem, et do - - len-tem, Per - tran-

*f* *p* *f*  
- men - tem, Con-tris - tatam, et do-len - - - tem,

*f* *p* *f* *p*  
- men - tem, \_\_\_\_\_ Con - tris-tatam, et do-len - tem, Per - tran-

*f* *p* *f* *p*  
- men - tem, \_\_\_\_\_ Con - tris-tatam, et do-len - tem, Per - tran-

## FULL CHORUS.

*ff*

O quam tris - tis et af

*ff*

O — quam tris - tis et af -

## FULL CHORUS.

*ff*

O — quam tris - tis et af -

*ff*

O quam tris - tis et af -

## FULL CHORUS.

*f* *ff*

- - vit — gla - di - us. O quam tris - tis et af -

*f* *ff*

- si - - vit gla - di - us. O quam tris - tis et af -

## FULL CHORUS.

*f* *ff*

Per - tran - - si-vit gla-di - us. O quam tris-tis et af -

*f* *ff*

- si - vit gla - di - us. O quam tris - tis et af -

*f* *ff*

-flic - ta Fu - - it il - la be - ne - dic - ta Ma - ter U - ni - ge - ni -  
 -flic - ta Fu - - it il - la be - ne - dic - ta Ma - ter U - ni - ge - ni -  
 -flic - ta Fu - it il - la be - ne - dic - ta Ma - ter U - ni - ge - ni -  
 -flic - ta Fu - - it il - la be - ne - dic - ta Ma - ter U - ni - ge - ni -  
 -flic - ta \_\_\_\_\_  
 -flic - ta \_\_\_\_\_  
 -flic - ta \_\_\_\_\_  
 -flic - ta \_\_\_\_\_  
 -flic - ta \_\_\_\_\_

*pp* *ff* *p*  
 -ti! et do-le - bat, dum vi - de -  
 cum -

*pp* *ff* *p*  
 -ti! et do-le - bat, dum vi - de -  
 cum -

*pp* *ff* *p*  
 -ti! et do-le - bat, dum vi - de -  
 cum -

*pp* *ff* *p*  
 -ti! et do-le - bat, dum vi - de -  
 cum -

*ff* *ff*  
 Quæ mœ - re - bat, Pi - a Ma - ter  
 Et tre - me - bat,

*ff* *ff*  
 Quæ mœ - re - bat, Pi - a Ma - ter  
 Et tre - me - bat,

*ff* *ff*  
 Quæ mœ - re - bat, Pi - a Ma - ter  
 Et tre - me - bat,

*ff* *ff*  
 Quæ mœ - re - bat, Pi - a Ma - ter  
 Et tre - me - bat,

*ff* *ff* *ff* *p*

*mf* *p* **SEMI CHORUS.** *espress.*

-bat Na - ti pœ - nas in - cly - ti. Quis est ho -

*mf* *p* *espress.*

-bat Na - ti pœ - - nas in - cly - ti. Quis est ho -

*mf* *p* **SEMI CHORUS.** *espress.*

-bat Na - ti pœ - - - nas in - cly - ti. Quis est ho -

*mf* *p* *espress.*

-bat Na - ti pœ - - - nas in - cly - ti. Quis est ho -

*mf* *dim.*

Na - ti pœ - nas in - cly - ti. \_\_\_\_\_

*mf* *dim.*

Na - ti pœ - nas \_\_\_\_\_ in - cly - ti. \_\_\_\_\_

*mf* *dim.*

Na - ti pœ - - nas in - cly - ti. \_\_\_\_\_

*mf* *dim.*

Na - ti pœ - - - nas in - cly - ti. \_\_\_\_\_

*mf* *dim.* *espress.*

- mo qui non fle - - ret, In

- mo qui non fle - ret, In

- mo qui non fle - - ret, In

- mo qui non fle - - ret, In

## SEMI CHORUS.

*p espress.* Ma - trem Chris - ti si vi - de - ret  
Chris - ti Ma - - trem

*p espress.* Ma - trem Chris - ti si vi - de - ret  
Chris - ti Ma - - trem

*p espress.* Ma - trem Chris - - ti si vi - de - ret  
Chris - ti Ma - - trem

*p espress.* Ma - trem Chris - ti si vi - de - ret  
Chris - ti Ma - - trem

*f* *p espress.* *f*

tan - to sup - pli - - ci - o?

tan - - to sup - pli - - ci - o?

tan - to sup - pli - - ci - o?

tan - to sup - pli - - ci - o?

*SOLI.*  
 Quis non pos - set con - tris - ta -

Quis non pos - set con - tris - ta -

*SOLI.*  
 Quis non pos - set con - tris - ta -

Quis non pos - set con - tris - ta -

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*SOLI.*  
*p* *mf* *dim.*

Chris-ti Ma-trem con - tem-pla - - ri  
 Pi - am

*p* *mf* *dim.*

Chris-ti Ma-trem con - tem-pla - - ri  
 Pi - am

*SOLI.*  
*p* *mf* *dim.*

Chris-ti Ma-trem con - tem-pla - - ri  
 Pi - am

*p* *mf* *dim.*

Chris-ti Ma-trem con - tem-pla - - ri  
 Pi - am

- ri, Do-len - tem cum Fi - li -

- ri, Do-len - tem cum Fi - li -

- ri, Do-len - tem cum Fi - li -

- ri, Do-len - tem cum Fi - li -

*p* *mf* *dim.* *p*



*SOLI and SEMI CHORUS.*

*mf*

Pro pec-ca - - tis su - æ gen - tis

*mf*

Pro pec-ca - - tis su - æ gen - tis

*SOLI and SEMI CHORUS.*

*mf*

Pro pec-ca - - tis su - æ gen - tis

*mf*

Pro pec-ca - - tis su - æ gen - tis

*SOLI and SEMI CHORUS.*

*p* *f*

- o? Vi - dit Je - sum in tor - men -

*p* *f*

- o? Vi - dit Je - sum in tor - men -

*SOLI and SEMI CHORUS.*

*p* *f*

- o? Vi - dit Je - sum in tor - men -

*p* *f*

- o? Vi - dit Je - sum in tor - men -

*mf* *p* *f*

Vi - dit su - um dulcem na - -

Vi - dit su - um dulcem na - -

Vi - dit su - um dulcem na - -

Vi - dit su - um dulcem na - -

- - tis, Et flagel - lis sub - di - tum. Mo - ri -  
Mo - ri -

- - tis, Et flagellis sub-di-tum. Mo - ri -  
Mo - ri -

- - tis, Et flagellis sub-di-tum. Mo - ri -  
Mo - ri -

- - tis, Et flagellis sub-di-tum. Mo - ri -  
Mo - ri -

dim. pp p mf pp

*pp* *f* **FULL CHORUS.** *rit. molto*

-tum, Dum e - mi - sit spi - ri - tum,

*pp* *f* *rit. molto*

-tum, Dum e - mi - sit spi - ri - tum,

*pp* *f* **FULL CHORUS.** *rit. molto*

-tum, Dum e - mi - sit spi - ri - tum, spi - -

*pp* *f* *rit. molto*

-tum, Dum e - mi - sit spi - ri - tum,

*f* **FULL CHORUS.** *rit. molto*

- en - do de - so - la - tum, Dum e - mi - sit spi - ri -  
- en - tem

*f* *rit. molto*

- en - do de - so - la - tum, Dum e - mi - sit spi - - -

*f* **FULL CHORUS.** *rit. molto*

- en - do de - so - la - tum, Dum e - mi - sit spi - - - ri -  
- en - tem

*f* *rit. molto*

- en - do de - so - la - tum, Dum e - mi - sit spi - - - ri -  
- en - tem

*f* *rit. molto*

*diminuendo* *pp* *Largo.*

spi - - - ri - tum.

*diminuendo* *pp*

spi - - ri - tum.

*diminuendo* *pp*

- - - ri - tum.

*diminuendo* *pp*

- spi - - - ri - tum.

*diminuendo* *pp* *Largo.* *SOLI.* *p*

- tum. \_\_\_\_\_ E - ia, Ma - ter, fons a - mo - ris,

*diminuendo* *pp* *p*

- - - ri - tum. E - ia, Ma - ter, fons a - mo - ris,

*diminuendo* *pp* *SOLI.* *p*

- tum, spi - ri - tum. E - ia, Ma - ter, fons a - mo - ris,

*diminuendo* *pp* *p*

- tum. \_\_\_\_\_ E - ia, Ma - ter, fons a - mo - ris,

*diminuendo* *pp* *Largo.*  $\text{♩} = 66 - 80.$  *p*

*SOLI.*  
*p* Me sen - ti - re vim do - lo - ris Fac, ut te - cum lu - ge -

*p* Me sen - ti - re vim do - lo - ris Fac, ut te - cum lu - ge -

*SOLI.*  
*p* Me sen - ti - re vim do - lo - ris Fac, ut te - cum lu - ge -

*p* Me sen - ti - re vim do - lo - ris Fac, ut te - cum lu - ge -

The musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in soprano, alto, tenor, and bass clefs. The piano part is in bass clef. The lyrics are 'Me sen - ti - re vim do - lo - ris Fac, ut te - cum lu - ge -'. The score includes dynamic markings like 'p' and 'SOLI.' and various musical notations such as slurs and accidentals.

- am.

- am.

- am.

- am.

*p* Fac ut ar - de - at cor me - um In a - man - do Chris-

*p* Fac ut ar - de - at cor me - um In a - man - do Chris-

*p* Fac ut ar - de - at cor me - um In a - man - do Chris-

*p* Fac ut ar - de - at cor me - um In a - man - do Chris-

*p*

*p*

- tum De - - um, Ut si - bi com - - pla - ce - am.

- tum De - - um, Ut si - bi com - pla - ce - am.

- tum De - - um, Ut si - bi com-pla - ce - am.

- tum De - - um, Ut si - bi com-pla-ce - am.

*f*

*f*

*Tempo I<sup>o</sup> un poco animato.*

San - cta Ma - ter, i - stud a - gas, Cru - ci - fix - i fi - ge pla -

San - cta Ma - ter, i - stud a - gas, Cru - ci - fix - i fi - ge pla -

San - cta Ma - ter, i - stud a - gas, Cru - ci - fix - i fi - ge pla -

San - cta Ma - ter, i - stud a - gas, Cru - ci - fix - i fi - ge pla -

*Tempo I<sup>o</sup> un poco animato.*

San - cta Ma - ter, i - stud a - gas,

San - cta Ma - ter, i - stud a - gas,

San - cta Ma - ter, i - stud a - gas,

San - cta Ma - ter, i - stud a - gas,

*Tempo I<sup>o</sup> un poco animato. ♩ = 76-92.*

*pp* *cresc.* *ff*



*pp* - gas Tu-i na - ti vul-ne- *f*  
*pp* - gas Tu - i na - ti vul-ne- *f*  
*pp* - gas Tu-i na - ti vul-ne-ra - ti, *f*  
*pp* - gas Tu-i na - ti vul-ne-ra - ti, *f*

*p* *cresc.* *f* *p*  
 Cor - di me-o \_\_\_\_\_ va - li - de.

*p* *cresc.* *f* *p*  
 Cor - di me - - o va - li - de.

*p* *cresc.* *f* *p*  
 Cor - di me - o \_\_\_\_\_ va - li - de.

*p* *cresc.* *f* *p*  
 Cor - di me - o va - li - de.

*pp* *cresc.* *f* *p* *f*

- ra - ti, Tam dig-na - ti pro me pa - ti, Poe-nas me - cum di - vi -  
 - ra - ti, Tam dig-na - ti pro me pa - ti, Poe-nas me - cum di - vi -  
 Tam digna - ti pro me pa - - ti, Poe - nas mecum di - vi -  
 Tam digna - ti pro me pa - - ti, Poe - nas mecum di - vi

- de.

- de.

- de.

- de.

*SEMI-CHORUS.* *p* *CRE - - - - - SCEN - - - - - da*

Fac me te-cum pi - e fle - re, Cru - ci-fix-o con-do-le - -

*p* *CRE - - - - - SCEN - - - - - da*

Fac me te-cum pi - e fle - re, Cru-ci-fix-o con-do-le - -

*SEMI-CHORUS.* *p* *CRE - - - - - SCEN - - - - - da*

Fac me te-cum pi - e fle - re, Cru-ci-fix-o con-do-le - -

*p* *CRE - - - - - SCEN - - - - - da*

Fac me te-cum pi - e fle - re, Cru - ci-fix-o con-do-le - -

*p* *CRE - - - - - SCEN - - - - - da*

FULL CHORUS.

*mf* *cresc.* *f* *p* SOLI.

Do - nec e - go vix - - e - ro, Jux - ta cru - cem te -

*mf* *cresc.* *f* *p*

Do - nec e - go vix - - - e - ro, Jux - ta cru - cem —

FULL CHORUS.

*mf* *cresc.* *f*

Do - nec e - go — vix - e - ro,

*mf* *cresc.* *f*

Do - nec e - go vix - - e - ro,

FULL CHORUS.

*mf* *cresc.* *f* *p* SOLI.

- re, Do - nec e - go vix - e - ro, Jux - ta cru - cem te -

*mf* *cresc.* *f*

- re, Do - nec e - go vix - e - ro,

*mf* FULL CHORUS. *cresc.* *f* *p* SOLI.

- re, Do - nec e - go vix - - e - ro, Jux - ta cru - cem te -

*mf* *cresc.* *f* *p*

- re, Do - nec e - go vix - - e - ro,

*mf* *cresc.* *f* *p*

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

te-cum sta-re, Et me ti-bi so-ci-a-re In

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

- cum sta-re, In

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

- cum sta-re, In

*p*

*p*

*p*

*p*

*SEMI CHORUS.*

*p* *pp* *p*

planc-tu de - - si-de-ro. Vir-go vir-gi-num praecla-ra, Mi-hi

*p* *pp* *p*

planc-tu de-si - - de-ro. Vir-go vir-gi-num praecla-ra, Mi-hi

*SEMI CHORUS.*

*p* *pp* *p*

planc-tu de-si - - de-ro. Vir-go vir-gi-num praecla-ra, Mi-hi

*SEMI CHORUS.*

*p* *pp* *p*

planc-tu de-si-de-ro. Vir-go vir-gi-num praecla-ra, Mi-hi

jam non sis a - ma - ra, Fac me te - cum plan - ge - re.

jam non sis a - ma - ra, Fac me te - cum plan - ge - re.

jam non sis a - ma - ra, Fac me te - cum plan - ge - re.

jam nonsis a - ma - ra, Fac me te - cum plan - ge - re.

jam nonsis a - ma - ra, Fac me te - cum plan - ge - re.

**f** FULL CHORUS. *dim.* **p**

Fac ut por - tem Chris - ti mor - tem,

**f** *dim.* **p** **f**

Fac ut portem Chris - ti mor - tem, Pas - si - o -

**f** FULL CHORUS. *dim.* **p** **f**

Fac ut por - tem Chris - ti mor - tem, Pas - si - o - - nis fac con -

**f** *dim.* **p** **f**

Fac ut por - tem Chris - ti mor - tem, Pas - si - o - nis fac con - sor -

**f** FULL CHORUS. *dim.* **p**

Fac ut por - tem Chris - ti mor - tem,

**f** *dim.* **p**

Fac ut por - tem Chris - ti mor - tem,

**f** FULL CHORUS. *dim.* **p** **f**

Fac ut por - tem Chris - ti mor - tem, Pas - si - o - nis fac con - sor -

**f** *dim.* **p**

Fac ut por - tem Chris - ti mor - tem,

**f** *dim.* **p** **f**



*p SOLI.*

Fac me

- nis fac con - sor - tem, Et pla - gas re - co - le - re.

*dim.* *p* *p SOLI.*

- sor - tem, Et pla - gas re - co - le - re. Fac me

- tem, Et pla - gas re - co - le - re.

*p SOLI.*

Fac me

- tem, Et pla - gas re - co - le - re.

*p* *p*

pla - gis vul - ne - ra - ri, Fac me cru - ce in - e - bri - a - ri, Et cru -  
Cru - ce fac in -

pla - gis vul - ne - ra - ri, Fac me cru - ce in - e - bri - a - ri, Et cru -  
Cru - ce fac in -

pla - gis vul - ne - ra - ri, Fac me cru - ce in - e - bri - a - ri, Et cru -  
Cru - ce fac in -

Fac me cru - ce in - e - bri - a - ri, Et cru -  
Cru - ce fac in -

*SOLI.*  
*cresc.*

Et cru -

*f* **p FULL CHORUS.**  
 - o - re ——— Fi - li - i. Per te Vir - go

*p*  
 Per te Vir - go

*f* **p FULL CHORUS.**  
 - o - - re Fi - li - i. Per te Vir - go

*p*  
 Per te Vir - go

*f* **ff FULL CHORUS.**  
 - o - re Fi - - li - i. Flammi ne u - rar suc - cen - sus,  
*In - flamma - tus et ac - cen - sus*

*f* **ff**  
 - o - re ——— Fi - li - i. Flammi ne u - rar suc - cen - sus,  
*In - flamma - tus et ac - cen - sus*

**ff FULL CHORUS.**  
 Flammi ne u - rar suc - cen - sus,  
*In - flamma - tus et ac - cen - sus*

*f* **ff**  
 - o - re ——— Fi - li - i. Flammi ne u - rar suc - cen - sus,  
*In - flamma - tus et ac - cen - sus*

*f* **ff** *p*

sim de-fen - sus In di - e ju - - di - ci - i. *dim.*

sim de - fen - sus In di - e ju - di - ci - i. *dim.*

sim de-fen - sus In di - e \_\_\_\_\_ ju - di - ci - i. *dim.*

sim de-fen - sus In di - e \_\_\_\_\_ ju - di - ci - i. *dim.*

*SEMI-CHORUS.*  
*p* Chris - te, cum  
Fac me cru-

*p* Chris - te,  
Fac me

*SEMI-CHORUS.*  
*p* Chris -  
Fac

*p* Chris - te, cum  
Fac me cru-

*p*

SEMI-CHORUS.

*p* *CRSC.*

Da per Mat - rem me ve - ni - re Ad  
Mor - te Chris - ti præ - mu - ni - ri, Con -

*p* *CRSC.*

Da per Mat - - rem me ve - ni - re Ad  
Mor - te Chris - - ti præ - mu - ni - ri, Con -

SEMI-CHORUS.

*p* *CRSC.*

Da per Mat - rem me ve - ni - re Ad  
Mor - te Chris - ti præ - mu - ni - ri, Con -

*p* *CRSC.*

Da per Mat - rem me ve - ni - re Ad  
Mor - te Chris - ti præ - mu - ni - ri, Con -

sit hinc ex - i - - re, Ad pal - mam  
- ce cus - - to - di - - ri, Con - fo - ve -

*p*

cum sit hinc ex - i - re, Ad pal - mam  
cru - - ce cus - to - di - ri, Con - fo - ve -

*p*

- te, cum sit hinc ex - i - re, Ad pal - mam  
me cru - - ce cus - to - di - ri, Con - fo - ve -

*p* *CRSC.*

sit hinc ex - i - re, Ad pal - mam  
- ce cus - to - di - ri, Con - fo - ve -

*p* *CRSC.*

*Più lento.*

*f*

pal-mam vic - to - - ri - æ.  
-fo - ve - - ri gra - - ti - a.

*f*

pal-mam vic - - to - - ri - æ.  
-fo - ve - ri gra - - ti - a.

*f*

pal-mam vic - to - - ri - æ.  
-fo - ve - ri gra - - ti - a.

*f*

pal-mam vic - to - - ri - æ.  
-fo - ve - - ri gra - - ti - a.

*Più lento.*  
*FULL CHORUS.*

*f* *p* *pp*

vic - - to - - ri - æ. Quan-do cor - pus mo - ri - e -  
- ri gra - - ti - a.

*f* *p* *pp*

vic - - to - - ri - æ. Quan-do cor - pus mo - ri - e -  
- ri gra - - ti - a.

*f* *p* *pp*

vic - - to - - ri - æ. Quan-do cor - pus mo - ri - e -  
- ri gra - - ti - a.

*f* *p* *pp*

vic - to - ri - æ. Quan-do cor - pus mo - ri - e -  
- ri gra - ti - a.

*Più lento.*  $\text{♩} = 66-80.$

*f* *p* *pp*

## FULL CHORUS.

*ri - tar - dan - do. Largo.*  
*p dim.*

Fac ut a - ni-mæ do-ne - tur

*ri - tar - dan - do.*  
*p dim.*

Fac ut a - ni-mæ do-ne - tur

## FULL CHORUS.

*ri - tar - dan - do.*  
*p dim.*

Fac ut a - ni-mæ do-ne - tur

*ri - tar - dan - do.*  
*p dim.*

Fac ut a - ni-mæ do-ne - tur

- tur, Pa - ra-di-si glo-ri - a, glo - ri -

- tur, Pa - ra-di-si glo-ri - a,

- tur, Pa - ra-di - si glo-ri -

- tur, Pa - ra-di-si glo - ri -

*ri - tar - dan - do. Largo.  $\text{♩} = 63 - 76.$*

*p dim.*

*p* Pa - ra - di - si glo - ri - a, glo - ri - a. *dim.* *pp*  
*p* Pa - ra - di - si glo - ri - a. *dim.* *pp*  
*p* Pa - ra - di - si glo - ri - a. *dim.* *pp*  
*p* Pa - ra - di - si glo - ri - a. *dim.* *pp*  
*pp* - a, Pa - ra - di - si glo - ri - a. *p* *dim.* *pp*  
*pp* glo - ri - a, Pa - ra - di - si glo - ri - a. *p* *dim.* *pp*  
*pp* - a, Pa - ra - di - si glo - ri - a. *p* *dim.* *pp*  
*pp* - a, Pa - ra - di - si glo - ri - a. *p* *dim.* *pp*







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COME, REDEEMER OF OUR RACE - - -	<i>Nun komm, der Heiden Heiland.</i>
FROM DEPTHS OF WOE I CALL ON THEE -	<i>Aus tiefer Noth schrei' ich zu Dir.</i>
GOD GOETH UP WITH SHOUTING - - -	<i>Gott führet auf mit Jauchzen.</i>
GOD SO LOVED THE WORLD - - - - -	<i>Also hat Gott die Welt geliebt.</i>
GOD'S TIME IS THE BEST - - - - -	<i>Gottes Zeit ist die allerbeste Zeit.</i>
HOW BRIGHTLY SHINES - - - - -	<i>Wie schön leuchtet.</i>
IF THOU BUT SUFF'REST GOD TO GUIDE THEE	<i>Wer nur den lieben Gott lässt walten.</i>
JESU, NOW WILL WE PRAISE THEE - -	<i>Jesu, nun sei gepreiset.</i>
JESUS SLEEPS, WHAT HOPE REMAINETH? -	<i>Jesus schläft, was soll ich hoffen?</i>
MY SPIRIT WAS IN HEAVINESS - - - -	<i>Ich hatte viel Bekümmerniss.</i>
O LIGHT EVERLASTING - - - - -	<i>O ewiges Feuer.</i>
O TEACH ME, LORD, MY DAYS TO NUMBER	<i>Wer weiss wie nahe mir mein Ende?</i>
PRAISE OUR GOD WHO REIGNS IN HEAVEN	<i>Lobet Gott in seinen Reichen.</i>
PRAISE THOU THE LORD, JERUSALEM - -	<i>Preise, Jerusalem, den Herrn.</i>
SLEEPERS, WAKE! - - - - -	<i>Wachet auf.</i>
STRIKE, THOU HOUR SO LONG EXPECTED -	<i>Schlage doch.</i>
THE LORD IS A SUN AND SHIELD - - -	<i>Gott, der Herr, ist Sonn' und Schild.</i>
THE LORD IS MY SHEPHERD - - - - -	<i>Der Herr ist mein getreuer Hirt.</i>
THERE IS NOUGHT OF SOUNDNESS IN ALL MY BODY - - - - -	<i>Es ist nichts Gesundes an meinem Leibe.</i>
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