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Dedié à Signor Ernesto Nicolini.  
**VENI CREATOR.**

(Supplement à la Messe Solennelle.)

FERDINAND QUENTIN DULCKEN.  
Op. 172.

Moderato.

VOICE.

PIANO  
or  
ORGAN.

*p. con anima.*

*poco cre -*

Ve - ni Cre - a - tor Spi - ri - tus Men - tes tu -  
Come, O Cre - a - tor Spi - rit blest, And in our

*poco rall.* *pp* *poco cre -*

*- scen - do* *mf* *p*

o - rum vi - si - ta Im - ple su - per - na gra - ti - a  
souls take up thy rest, — and in our souls take up thy rest.

*- scen - do* *mf* *p* *cantabile.*

*mf* *mf*

Quae tu cre - a - sti pec - to - ra, Ac - cen - de lu - men sen - si - bus In -  
Come with thy grace and heav'n-ly aid To fill the hearts which thou hast made Come

*p* *mf*

*mf* *p* *mf*

fund A - mo - rum cor - di - bus In fir - ma - no - stri cor - -  
 bless ed Spi - rit source of light, Dis - pel the gloo - my shades of night, O

*f*

po - - ris vir - tu - - te, vir - tu - te fir per - pe - -  
 come Cre - - a - - tor and in our souls take up - - thy

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

ti. rest! De - o When e'er

*poco cresc.* *p*

Pa - - tri sit Glo - ri - a - Et fi - - li - o qui a  
 to - - call the Sa - viour mine - With ar - - dent wish my

mor - tu - - is Sur - re - xit ac Pa - - ra -  
 heart as - - pires O, Can it be less thou

The first system of the musical score features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The vocal line begins with a half note 'mor' followed by a quarter note 'tu', a half note 'is', and a quarter rest. The piano accompaniment consists of a steady eighth-note bass line and a more active treble line with chords and single notes.

cli - to in sae - cu - - lo - rum sae - cu - - la.  
 power di - vine that a - ni - mates these strong de -

The second system continues the vocal and piano parts. The vocal line has a half note 'cli', a quarter note 'to', a half note 'in', a quarter note 'sae', a half note 'cu', a quarter note 'lo', a half note 'rum', a quarter note 'sae', a half note 'cu', and a quarter note 'la'. The piano accompaniment includes dynamic markings such as 'm. d.' (mezzo-forte) and 'p' (piano), and articulation like 'marcato' with accents.

sires? poco rallentando. poco rit.

The third system shows the vocal line with a half note 'sires?' followed by a quarter rest. The piano accompaniment features a series of eighth-note chords. Above the system, performance directions 'poco rallentando.' and 'poco rit.' are indicated. The piano part includes a 'p' (piano) dynamic marking.

Ve - - ni Cre - a - - tor  
 Come O Cre - a - - tor

The fourth system features a vocal line with a half note 'Ve', a quarter note 'ni', a half note 'Cre', a quarter note 'a', a half note 'tor', a quarter note 'Come', a half note 'O', a quarter note 'Cre', a half note 'a', and a quarter note 'tor'. The piano accompaniment is characterized by triplets of eighth notes in the treble staff and a bass line with chords. The dynamic marking 'pp' (pianissimo) is present.

Spi - - - ri - tu Ve - ni Cre -  
 Spi - - - rit blest and in our

a - - - tor Spi - ri - tu Im - ple su -  
 souls take up thy rest, and in our

per - - - na gra - - - ti a -  
 souls take up thy rest.

Im - - - ple su - - - per - - - na  
 Come O Cre - a - - - tor

*cresc.*

*cresc.*

*p*

*mf*

*p*

*molto*

*molto*

cre - - - - - scen - - - - - do

gra - - - - - ti - - - - - a Ac -  
Spi - - - - - rit blest Come

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a soprano clef and contains the lyrics 'cre - - - - - scen - - - - - do' on the first line and 'gra - - - - - ti - - - - - a Ac -' on the second line, with 'Spi - - - - - rit blest Come' on the third line. The piano accompaniment is written in a grand staff (treble and bass clefs) and features a complex texture with many triplets in the right hand and a more rhythmic bass line. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 7/8.

cen - - - - - de Ac - cen - - - - - de lu - - - - - men  
with thy grace to fill the

*cresc.* *ff*

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has the lyrics 'cen - - - - - de Ac - cen - - - - - de lu - - - - - men' on the first line and 'with thy grace to fill the' on the second line. The piano accompaniment continues with triplets and dynamic markings including *cresc.* and *ff*. The key signature and time signature remain the same as in the first system.

sen - si - bus Ve - - ni Cre - a - tor spi - - ri -  
hearts which Thou hast made and in our souls take up thy

*p* *p* *poco cresc.* *rall.*

*sf p subito.* *poco rall.*

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line has the lyrics 'sen - si - bus Ve - - ni Cre - a - tor spi - - ri -' on the first line and 'hearts which Thou hast made and in our souls take up thy' on the second line. The piano accompaniment features dynamic markings *p*, *poco cresc.*, *rall.*, *sf p subito.*, and *poco rall.*. The key signature and time signature remain the same as in the previous systems.

*a tempo.* *p*

tu rest                      Ve - ni  
Com - for - ter!

*pp a tempo.* *mf*

*f* *f* *ff*

Cre - a - tor Spi - ri - tus,  
Cre - a - tor Spi - rit blest!

*p*

Cre - a - tor Spi - ri - tus. —  
Cre - a - tor Spi - rit come! —

*f* *p* *mf*

*pp* *mf* *p* *ppp*

This "Veni Creator" is published as Duo for Madame Adelina Patti and Signor Nicolini in the Am. É1. Edition.

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