

Vom Herrn kommt mir Hilfe

D Dsus⁴/E D/F[#] G D
 Vom Herrn kommt mir Hil - fe, nur Er ist mein Glück. Mein Le - ben
 ruht in Sei - ner Hand. Vom Herrn kommt mir Hil - fe, nur
 Er ist mein Glück, mein Le - ben ruht in Sei - ner Hand.

Hm F[#]m/A Em/G
 1. Ich bli - cke auf zu den Ber - gen: wo - her kommt mir
 2. Er sieht auf all' mei - ne We - ge, Er kennt mei - ne
 3. Die Son - ne wird mir nicht scha - den, der Herr gibt mir
 4. Der Herr be - hü - tet mein Le - ben, Er wacht, wenn ich
 5. Im Fort - geh'n und beim Zu - rück - kehr'n wird Er mich be -

Hm Hm/A G Asus⁴ A
 Hil - fe? Mei - ne Hil - fe kommt vom Herrn, mei - nem Gott.
 Schrit - te. Ich kann si - cher sein bei Ihm, an der Hand.
 Schat - ten. Er be - glei - tet mich am Tag und bei Nacht.
 schla - fe. Vor dem Bö - sen schützt Er mich im - mer - dar.
 -hü - ten, jetzt und al - le - zeit bis in E - wig - keit.

Messe brève No. 7

S Ky - ri - e e - le - i - son, e - le - i - son, Ky - ri - e e - le - i - son, e - le - i - son, Ky - ri - e, Ky - ri - e e - le - i - son, e -

A Ky - ri - e e - le - i - son, e - le - i - son, Ky - ri - e, Ky - ri - e e - le - i - son, e -

T Ky - ri - e e - le - i - son, e - le - i -

B Ky - ri - e e - le - i - son,

38 *p* 39 40 41 42 *cresc.* 43 44 45 46 *mf* 47 48 49

S le - i - son, e - le - i - son, e - le - i - son, e - le - i - son, Ky - ri - e e - le - i - son, e - le - i - son.

A le - i - son, e - le - i - son, e - le - i - son, e - le - i - son, Ky - ri - e e - le - i - son, e - le - i - son.

T son, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son, Ky - ri - e, Ky - ri - e e - le - i - son.

B e - le - i - son, e - le - i - son, e - le - i - son, Ky - ri - e, Ky - ri - e e - le - i - son.

50 *p* 51 52 53 54 55 56 57 58 *p* 59 *dim.* 60 *pp* 61 62

2. Gloria

Allegro

S *ff* Glo - ri - a in ex - cel - sis De - o, Glo - ri - a in ex - cel - sis De - o,

A *ff* Glo - ri - a in ex - cel - sis De - o, Glo - ri - a in ex - cel - sis De - o,

T *ff* Glo - ri - a in ex - cel - sis De - o, Glo - ri - a in ex - cel - sis De - o,

B *ff* Glo - ri - a in ex - cel - sis De - o, Glo - ri - a in ex - cel - sis De - o,

Allegro

2 3 4 5 6 7 8 9

Messe brève No. 7

10 *p* 11 12 13 14 15 16 17 *f* 18 19 20

S Et in — ter — ra pax ho — mi — ni — bus bo — nae vo — lun — ta — tis Lau — da — mus te, Be — ne — di — ci — mus

A Et in ter — ra pax ho — mi — ni — bus bo — nae vo — lun — ta — tis Lau — da — mus te, Be — ne — di — ci — mus

T Et in — ter — ra pax ho — mi — ni — bus bo — nae vo — lun — ta — tis Lau — da — mus te, Be — ne — di — ci — mus

B Et in ter — ra pax ho — mi — ni — bus bo — nae, bo — nae vo — lun — ta — tis Lau — da — mus te, Be — ne — di — ci — mus

p legato *f*

21 22 23 24 25 26 *dim.* 27 28 29 30 *cresc.*

S te, A — do — ra — mus te, Glo — ri — fi — ca — mus te, Gra — ti — as, gra — ti — as a — gi — mus ti — bi pro — pter ma — gnam

A te, A — do — ra — mus te, Glo — ri — fi — ca — mus te, Gra — ti — as, gra — ti — as a — gi — mus ti — bi pro — pter ma — gnam *cresc.*

T te, A — do — ra — mus te, Glo — ri — fi — ca — mus te, Gra — ti — as, gra — ti — as a — gi — mus ti — bi pro — pter ma — gnam *cresc.*

B te, A — do — ra — mus te, Glo — ri — fi — ca — mus te, Gra — ti — as a — gi — mus ti — bi pro — pter ma — gnam *cresc.*

dim. *cresc.*

31 32 33 34 *f* 35 36 37 38 39 40 41 42

S glo — ri — am, tu — am, Do — mi — ne De — us, Rex coe — les — tis, De — us Pa — ter om — ni — po — tens. ———

A glo — ri — am, tu — am, Do — mi — ne De — us, Rex coe — les — tis, De — us Pa — ter om — ni — po — tens. ———

T glo — ri — am, tu — am, Do — mi — ne De — us, Rex coe — les — tis, De — us Pa — ter om — ni — po — tens. ———

B glo — ri — am, tu — am, Do — mi — ne De — us, Rex coe — les — tis, De — us, De — us Pa — ter om — ni — po — tens. ———

f

Messe brève No. 7

Andante

Solo p

T Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su - Chri - ste, Je - su - Chri - ste, Do - mi - ne,
 B Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su - Chri - ste, Je - su - Chri - ste, Do - mi - ne De - us,

Andante

p

S
 A
 T Do - mi - ne De - us A - gnus De - i fi - li - us Pa - tris, Qui tol - lis pec - ca - ta, pec - ca - ta mun - di,
 B Do - mi - ne De - us A - gnus De - i fi - li - us Pa - tris, Qui tol - lis pec - ca - ta, pec - ca - ta mun - di,

ff

S
 A
 T Tutti *ff* Qui tol - lis pec - ca - ta, pec - ca - ta mun - di, Qui tol - lis pec - ca - ta, pec - ca - ta mun - di,
 B Tutti *ff* Qui tol - lis pec - ca - ta, pec - ca - ta mun - di, Qui tol - lis pec - ca - ta, pec - ca - ta mun - di,

ff

S
 A
 T *Solo p* Qui tol - lis pec - ca - ta, pec - ca - ta mun - di, *Tutti ff* Qui tol - lis pec - ca - ta, pec - ca - ta mun - di, *Solo p* Sus - ci - pe de - pre - ca - ti - o - nem nos -
 B *p* Mi - se - re - re no - bis, *Tutti ff* Mi - se - re - re no - bis. Qui tol - lis pec - ca - ta, pec - ca - ta mun - di, *Solo p* Sus - ci - pe de - pre - ca - ti - o - nem nos -

p *ff* *p*

S
 A
 T *ff* Qui se - des, qui se - des ad dex - te - ram Pa - tris
 B *ff* Qui se - des, qui se - des ad dex - te - ram Pa - tris

Tutti ff *Solo p*

T tram, *Tutti ff* Qui se - des, qui se - des ad dex - te - ram Pa - tris *Solo p* Mi - se - re - re no - bis, Mi - se - re - re no - bis.
 B tram, *Tutti ff* Qui se - des, qui se - des ad dex - te - ram Pa - tris *Solo p* Mi - se - re - re no - bis, Mi - se - re - re no - bis.

ff *p*

S
 A
 T
 B

Messe brève No. 7

Allegro

S
Quo - ni - am tu - so - lus Sanc - tus, Tu - so - lus Do - mi - nus, Tu so - lus Al - tis - si - mus, Je - su Chri -

A
Quo - ni - am tu - so - lus Sanc - tus, Tu - so - lus Do - mi - nus, Tu so - lus Al - tis - si - mus, Je - su Chri -

Tutti **f**
T
Quo - ni - am tu - so - lus Sanc - tus, Tu - so - lus Do - mi - nus, Tu so - lus Al - tis - si - mus, Je - su Chri -

Tutti **f**
B
Quo - ni - am tu - so - lus Sanc - tus, Tu - so - lus Do - mi - nus, Tu so - lus Al - tis - si - mus, Je - su Chri -

84 **Allegro** 85 86 87 88 89 90 91 92 93

S
ste Cum Sanc - to Spi - ri - tu, cum Sanc - to Spi - ri - tu, in glo - ri - a De - i Pa - tris, Cum Sanc - to

A
ste Cum Sanc - to Spi - ri - tu, cum Sanc - to Spi - ri - tu, in glo - ri - a De - i Pa - tris, Cum Sanc - to

T
ste Cum Sanc - to Spi - ri - tu, in glo - ri - a De - i Pa - tris, Cum

B
ste Cum Sanc - to Spi - ri - tu, in glo - ri - a De - i Pa - tris, Cum

94 95 96 97 *cresc.* 98 99 **f** 100 101 102 103

S
Spi - ri - tu, cum Sanc - to Spi - ri - tu in glo - ri - a De - i Pa - tris. A - men, A - men.

A
Spi - ri - tu, cum Sanc - to Spi - ri - tu in glo - ri - a De - i Pa - tris. A - men, A - men.

T
Sanc - to Spi - ri - tu in glo - ri - a De - i Pa - tris. A - men, A - men.

B
Sanc - to Spi - ri - tu in glo - ri - a De - i Pa - tris. A - men, A - men.

104 105 106 107 108 109 110 111 **ff** 112 113 114

Ave verum corpus

Op. 2, No. 1

Sir Edward Elgar (1857 - 1934)

Largo (♩ = c.66)
p legato

SOPRANO
(or all Trebles)

A - ve ve - rum cor - pus, na - tum ex Ma - ri - a Vir - gi -

Largo
p pp
ped. man.

5

S.

ne, Ve - re pas - sum, im - mo - la - tum in cru - ce pro ho - mi - ne.

ORG.

10

S.
A.

A - ve ve - rum cor - pus, na - tum ex Ma - ri - a Vir - gi -

T.
B.

pp

ORG.

pp
ped.

S. A.

ne, Ve - re pas - sum, im - mo - la - tum in cru - ce pro ho - mi - ne.

T. B.

ORG.

S.

p *f*

Cu - jus la - tus per - fo - ra - tum ve - ro flu - xit san - gui - ne; e - sto

ORG.

p *f*

man.

20

S.

p

no - bis prae - gu - sta - tum mor - tis in ex - a - mi - ne.

ORG.

p

25

S. A. *pp* *f*
 Cu - jus la - tus per - fo - ra - tum ve - ro flu - xit san - gui - ne; e - sto

T. B. *pp* *f*

ORG. *pp* *f*
 ped.

S. A. *p* **rit.** **Più lento**
 no - bis prae - gu - sta - tum mor - tis in ex - a - mi - ne. O cle - mens,

T. B. *p* **Più lento**

ORG. *p* **rit.** *pp*

S. A. *pp* *f* *pp*
 O dul - cis Je - su, Fi - li Ma - ri - ae. Ma - ri - ae.

T. B. *pp* *f* *pp*
 pi - e, O dul - cis Je - su, Fi - li Ma - ri - ae, Ma - ri - ae.

ORG. *dim.* *f* *pp*

Text and translation**LATIN**

*Ave verum corpus,
natum ex Maria Virgine,
vere passum,
immolatum in cruce pro homine.
Cujus latus perforatum
vero fluxit sanguine,
esto nobis praegustatum
mortis in examine.
O clemens, O pie,
O dulcis Jesu, fili Mariae.*

(Anonymous, 14th century)

PRONUNCIATION

Ah-veh veh-room kawr-pooos nah-toom
ehks Mah-ree-ah Veer-gee-neh,
Veh-reh pah-soom, ee-maw-lah-toom
een kroo-cheh praw aw-mee-neh.
Koo-yoos lah-toos pehr-fah-rah-toom
veh-roh floo-kseet sahn-gwee-neh;
Eh-staw naw-bees preh-goo-stah-toom
mawr-tees een ehk-sah-mee-neh.
Aw kleh-mehns, Aw pee-eh,
Aw dool-chees Yeh-soo, Fee-lee Mah-ree-eh

ENGLISH

Hail, true Body,
born of the Virgin Mary,
who having truly suffered,
was sacrificed on the cross for mankind.
Whose pierced side
flowed with (water and) blood,
May it be for us a foretaste [of the Heavenly banquet]
in the trial of death.
O clement, O pious,
O sweet Jesus, son of Mary.

Composer biography

The early years of Edward Elgar (1857-1934) were spent in the English cathedral city of Worcester. His family belonged to the Roman Catholic minority, and his father served as choirmaster and organist of the Catholic Church of St. George. One of the greatest composers in British history, Elgar created three large scale works for soloists, chorus and orchestra on religious themes, including *The Dream of Gerontius* (1900), *The Apostles* (1903) and *The Kingdom* (1906), though perhaps his most recognized works are the first of the *Pomp and Circumstance Marches* (1901) and the *Enigma Variations* (1899).

Ave Verum Corpus, the first of his *Three Motets, Op. 2*, was first sketched in 1887 as a brief setting of Pie Jesu, in memory of the death of his friend, William Allen. Elgar revised the work in 1902, changing the text to the present *Ave verum*, and completed the set of three choral works in 1906 by adding settings of *Ave Maria* and *Ave Maris Stella*.

Text note

This brief poem, of anonymous source, celebrates the mysteries of the Incarnation of the Word, the Passion and the Eucharist.

Performance note

The soprano indications in bars 1-9 and 17-25 may be sung by all sopranos, all trebles (sopranos and altos), or a solo voice. The work may even be presented by alternating a children's choir with a mixed choir in the SATB sections. For Pueri festivals, all trebles will sing the entirety of the unison soprano lines and will divide into parts during the mixed choir phrases.

Der Herr segne dich

Der Herr segne dich - der Herr behüte dich, er wende dir sein

Angesicht und sein Erbarmen zu

M 1.) Er segne dich auf dem
D 2.) Er segne was du be-
A 3.) Er führe dich an der

Weg - und alle die mit dir gehn - und gute Freunde mögen dir immer zur

günst - ge - lingen möge dein Tun - er segne deine Arbeit und Mühe und

Stand bis an dein Lebens - Ziel, er halte von dir fern was immer dir

Sei - - - te stehn
auch dein - - - Ruh in
scha - den - - - will.

Großer Gott wir loben dich in D-Dur

380 1-3

The first system of the musical score is written for piano in D major (two sharps) and 3/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff begins with a quarter note D4, followed by a quarter note E4, a quarter note F#4, and a quarter note G4. The bass staff provides a harmonic accompaniment with chords and single notes. The system concludes with a double bar line and repeat dots.

The second system of the musical score continues from the first system, starting at measure 9. It maintains the same key signature and time signature. The treble staff continues the melodic line with notes like A4, B4, and C5. The bass staff continues the accompaniment. The system ends with a double bar line and repeat dots.