

Stefans Grové

Omniſ Caterna Fidelium

for three-part childrens' choir with
piano accompaniment

vir driestemmige kinderkoor met
klavierbegeleiding

für dreistimmigen Kinderchor mit
Klavierbegleitung



Commissioned by the Roodepoort International Eisteddfod
In opdrag van die Roodepoortse Internasionale Eisteddfod

Performing rights	} SAMRO
Uitvoeringsreg	
Aufführungsrecht	
	Box 9292, Johannesburg
	Republic of South Africa, 2000

1. Omnis caterva fidelium collaudet Regem innocencium. 2. Princeps mundi voluit pro salute credencium; ipsum natum Herodes timuit vocari Regem gencium.
3. "Eya," clamat, "arma ferte, ne quis ex sexu feminum natus vivat sed interficit qui sunt infra biennium!" 4. Sub altari sunt audite voces conclamancium: "Cur non defendis, Domine, sanguinem innocencium?" 5. Mox respondet vox divina: "Sustinete modicum! Non adhuc exstat impleta legio insoncium."
6. O felices infancie in celis militancium! Pro nobis preces fundite ad Regem innocencium.

1. Laat die hele bende van getroues die Koning van die onskuldiges loof.
2. Die Prins van die wereld was gewillig om gebore te word terwille van die redding van dié wat glo; Herodes het gevrees omdat Hy wat gebore is, Koning van alle volke genoem is. 3. „Komaan," roep hy uit, „bring die wapens sodat geen manlike kind wat uit die vroulike geslag gebore is kan lewe nie, maar maak dié wat onder twee jaar is, dood." 4. Voor die altare is stemme gehoor van hulle wat saam uitroep: „Waarom verdedig U nie die bloed van die onskuldiges nie, Heer?" 5. Spoedig antwoord die stem van God: „Verduur 'n bietjie. Die leërskaare van blaamloses is nog nie voltallig nie."
6. O gelukkige kinders van strydendes in die Hemel! Stort gebede terwille van ons tot die Koning van die onskuldiges.

1. Let all in the company of the faithful together praise the King of the innocents. 2. The Prince of the earth consented to be born for the salvation of the faithful, but Herod feared that the Newborn would be called King of all nations. 3. "Up, up," he shouts, "take arms, let no man-child born from a woman alive. Kill those under the age of two years!" 4. Before the altars are heard the voices of those who cry together: "O Lord, why dost Thou not defend the blood of the innocents?" 5. Soon God's voice replies: "Hold out a little while! The legion of innocents is not yet filled." 6. O happy children, soldiering in Heaven, pour forth your prayers for us to the King of innocents.

1. Es lobe die ganze Gemeinde der Gläubigen den König der Unschuldigen.
2. Der Herrscher aller Welt wollte geboren werden zur Erlösung der Gläubigen. Herodes jedoch fürchtete, dass der Neugeborene der „König der Völker" genannt wäre. 3. „Auf, auf," schreit er, „bewaffnet euch, damit kein männliches Kind, das von einer Frau geboren ist, am Leben bleibe, sondern tötet, die unter zwei Jahren alt sind." 4. Unter den Altären hört man die Stimmen derer, die gemeinsam schreien: „Herr, warum rächst du nicht das Blut der Unschuldigen?"
5. Bald antwortet die Stimme Gottes: „Haltet aus eine Zeitlang! Das Heer der Unschuldigen ist noch nicht erfüllt." 6. O selige Kinder, ihr himmlischen Streiter, bringt für uns Gebete zum König der Unschuldigen.

Lento $\text{♩} = 63$

S. *mf* *p* *mf* *sf*
 Om - nis ca - ter - va, fi - de - li -

M. *p* *mf* *p* *mf* *sf*
 Om - nis ca - ter - va, fi - de - li -

A. *mf* *p* *mf* *sf*
 Om - nis ca - ter - va, fi - de - li -

Lento $\text{♩} = 63$

mf

S. 3 soli *f*
 um col - lau - det Re - gem in - noc -

M. 3 soli *f*
 um col - lau - det Re - gem in - noc -

A. 3 soli *f*
 um col - lau - det Re - gem in - noc -

S. *f*
 * um - m col - lau - det * Re - gem - m - in - noc -

M. *f*
 * um - m col - lau - det * Re - gem - m - in - noc -

A. *f*
 * um - m col - lau - det * Re - gem - m - in - noc -

f

* Prolong the M immediately
 Die M dadelik aanpak
 Das M sofort ansetzen

mf

cen-ci-um.

cen-ci-um.

cen-ci-um.

cen-ci-um - m.

cen-ci-um - m.

cen-ci-um - m.

Prin - ceps mun-di nas - ci vo - lu-it pro sa - lu - te cre-

Prin - ceps mun-di nas - ci vo - lu-it pro sa - lu - te cre-

Prin - ceps mun-di nas - ci vo - lu-it pro sa - lu - te cre-

den-ci-um; *p*

den-ci-um; *p*

den-ci-um; *p*

den-ci-um; *f* *f*

den-ci-um; *mf*

den-ci-um; *mf*

den-ci-um; *mf*

sum-ma-tum *f*

ip-su-m na-tu-m He- *mf*

ip-su-m na-tu-m He- *mf*

p *f* *sf* *mf*

Handwritten musical score for three voices and piano. The score is divided into three systems.

System 1: Three vocal staves (Soprano, Alto, Tenor) and piano accompaniment. The lyrics are "gen-ci-um." The piano part provides harmonic support with chords and a bass line.

System 2: Three vocal staves and piano accompaniment. The lyrics are "ro-des ti-mu-it vo-ca-ri Re-gem gen-ci-um." The piano part continues with accompaniment, including a prominent bass line.

System 3: Piano accompaniment only, showing the final chords and bass line of the piece.

Handwritten musical score for three vocal parts and piano accompaniment. The vocal parts enter with the word "E - ya" and "clamat". The piano accompaniment features a "cresc" marking and dynamic changes from *p* to *ff* and back to *p*.

Vocal parts lyrics:
 "E - ya", clamat,
 "E - ya", clamat,
 "E - ya", clamat,

Piano accompaniment markings: *p*, *cresc*, *ff*, *p*, rit....

a tempo

Handwritten musical score for three vocal parts and piano accompaniment. The vocal parts sing "ar - ma fer - te, ne quis ex se - xu". The piano accompaniment includes dynamic markings like *ff* and *sf*.

Vocal parts lyrics:
 "ar - ma fer - te, ne quis ex se - xu
 "ar - ma fer - te, ne quis ex se - xu
 "ar - ma fer - te, ne quis ex se - xu

Piano accompaniment markings: *ff*, *sf*

a tempo

fe-mi-num na-tus vi-vat sed in-ter-fi-ci-te qui sunt
 fe-mi-num na-tus vi-vat sed in-ter-fi-ci-te qui sunt
 fe-mi-num na-tus vi-vat sed in-ter-fi-ci-te qui sunt

in-fra bi-en-ni-um!
 in-fra bi-en-ni-um!
 in-fra bi-en-ni-um!

Handwritten musical score for piano, consisting of three staves. The top two staves are empty. The bottom staff contains a piano accompaniment with dynamic markings: *sf*, *sf*, *mf*, *mp*, *mf*, *p*. The word "sim" is written above the second measure.

Meno mosso $J = c. 56$

Handwritten musical score for voice and piano. The top two staves are empty. The voice staff has the lyrics "Sub al-ta-ri sunt au-di-te vo-ces con-clamancium:" with a dynamic marking of *mf*. The piano accompaniment is in the bottom two staves with a dynamic marking of *mf* and a "Ped" marking at the end.

S.I. *p* „Cur non de- fen- dis do- mi- ne, Do - - mi- ne,

S.II *p* „Cur - non de- fen- dis Do- mi- ne, Do- mi- ne

M. *fp fp fp simile* „Cur non de- fen- dis Do- mi- ne, Do- mi- ne, Do- mi- ne,

A. *fp fp fp simile* „Cur non de- fen- dis Do- mi- ne, Do- mi- ne, Do- mi- ne,

gr

p

Ped Ped Ped Ped Ped Ped

S.I. san- qj- em in- no- cenci- um?"

S.II san- qj- em in- no- cenci- um?"

M.

A.

gr

rit

Più mosso ♩ = 72

pp
b^p
Mox res-
mf
b
Mox res-

Più mosso ♩ = 72

f sf p f sf p f p
f sf p f sf p f p

pon-det vox di-vi-na: „Sus-ti-ne-te mo-di-cum!
pon-det vox di-vi-na: „Sus-ti-ne-te mo-di-cum!

f p f p f p

Handwritten musical score for a vocal piece in 6/4 time. The score consists of four staves: two vocal staves and a grand staff (piano accompaniment). The lyrics are written below the vocal staves.

Lyrics: non ad-huc ex-tat le-gi-o in-son-ci-

The first two staves are vocal parts. The first staff has a treble clef and the second has an alto clef. The lyrics are written below each staff. The piano accompaniment is written on a grand staff with treble and bass clefs.

Handwritten musical score for a piano accompaniment. It consists of four staves: two empty vocal staves and a grand staff (piano accompaniment).

The first two staves are empty, with the word "um." written below each staff. The piano accompaniment is written on a grand staff with treble and bass clefs. The word "um." is written below the first staff. The piano accompaniment is written on a grand staff with treble and bass clefs. The word "um." is written below the first staff. The piano accompaniment is written on a grand staff with treble and bass clefs. The word "um." is written below the first staff.

Largo ♩ = 56

Handwritten musical score for three vocal parts and piano accompaniment. The top three staves are vocal lines, each starting with a common time signature (C) and a 6/4 time signature. The piano accompaniment is in the bottom two staves, starting with a common time signature (C) and a 6/4 time signature. The tempo is marked "Largo ♩ = 56". The key signature is one sharp (F#). The lyrics "0 fe-" are written below the vocal lines. The piano part includes markings "dim." and "zall - - - -".

Handwritten musical score for three vocal parts and piano accompaniment. The top three staves are vocal lines with Latin lyrics: "li - ce in ce - lis mi - li - tan - ci - um pro no - bis". The piano accompaniment is in the bottom two staves. The tempo is marked "Largo ♩ = 56". The key signature is one sharp (F#). The lyrics are repeated on all three vocal staves.

Handwritten musical score for three voices and piano. The lyrics are: "pre-ces fun-di-te ad Re-gem in-no-cen-ci-".

The score consists of five staves:

- Staff 1: Soprano voice line with lyrics "pre-ces fun-di-te ad Re-gem in-no-cen-ci-".
- Staff 2: Alto voice line with lyrics "pre-ces fun-di-te ad Re-gem in-no-cen-ci-".
- Staff 3: Tenor voice line with lyrics "pre-ces - fun-di-te ad Re-gem in-no-cen-ci-".
- Staff 4: Piano right hand accompaniment.
- Staff 5: Piano left hand accompaniment.

Dynamic markings include *cresc* and *f*. The key signature is one sharp (F#) and the time signature is 4/4.

Handwritten musical score for three voices and piano. The lyrics are: "um!".

The score consists of five staves:

- Staff 1: Soprano voice line with lyrics "um!".
- Staff 2: Alto voice line with lyrics "um!".
- Staff 3: Tenor voice line with lyrics "um!".
- Staff 4: Piano right hand accompaniment.
- Staff 5: Piano left hand accompaniment.

Dynamic markings include *ff*. The key signature is one sharp (F#) and the time signature is 4/4.