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QUO VADIS?

DRAMATIC SCENES

FOR SOLI, CHORUS, ORCHESTRA AND ORGAN

COMPOSED BY
FELIX NOWOWIEJSKI
Op. 30

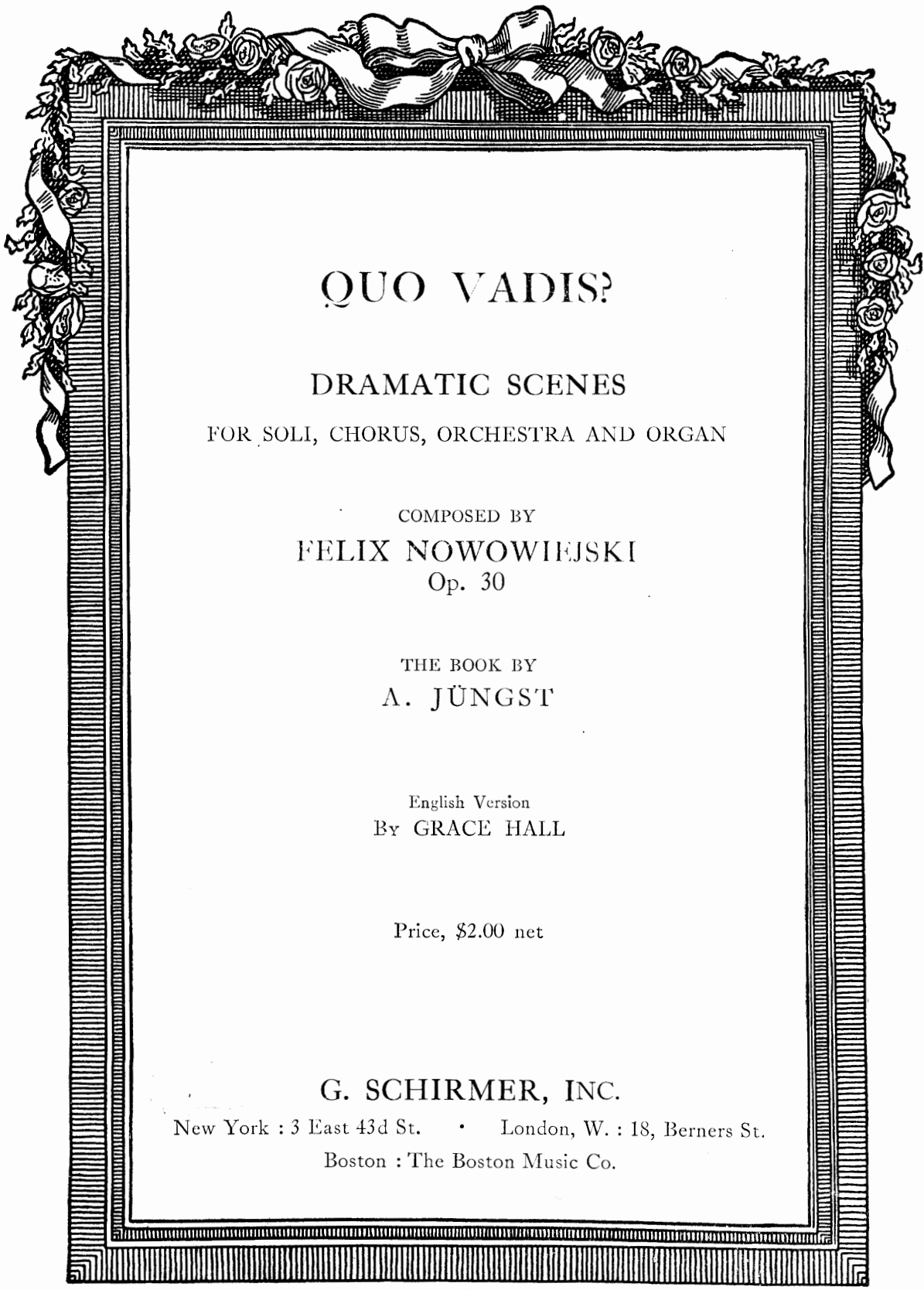
THE BOOK BY
A. JÜNGST

English Version
By **GRACE HALL**

Price, \$2.00 net

G. SCHIRMER, INC.

New York : 3 East 43d St. • London, W. : 18, Berners St.
Boston : The Boston Music Co.



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QUO VADIS?

SCENE I: IN THE ROMAN FORUM

The Burning of Rome

CHORUS [page 4]

Save us! Save us! Ah!
Is none to save? no way to flee?
If neither shrines nor sacred temples
Nor altars of the gods
From Jove's great wrath can protect us:
Woe unto Rome!

Avenging gods, in awful ire,
Have overthrown thee!
Now shattered lie thy power and pride,
O'erwhelmed for aye thy hope of glory!
Woe, Rome, to thee!

For six long days no ray of sun!
The monstrous host of towering flames
Rush on, blood-red, with soaring banners!
From roof to roof, from height to height
Desolation bearing onward!
Doom! Desolation!

CHORUS OF MEN [page 34]

We saw the monarch where he stood
Upon the tower, in festal garb!
The laurel on his brow he bore,
A lyre he swept with powerful hand.
While there he sang, those golden tones
Mingled with Roma's moan of despair!

CHORAL RECITATIVE [page 46]

Where can we find him,
The man who awakened
The wrath of the Powers?
From Jupiter's keeping
Who wrested the lightning?
Whose hand cast the firebrand
In palace and hut?
Where? where? Ha!
Vengeance upon him,
Vengeance and death! Ah!

SCENE II: MARCH OF THE PRETORIANS

Departure to the Colosseum

INSTRUMENTAL MARCH [page 58]

BARITONE SOLO [page 64] (*Chief of Pretorian Guard*)

From almighty Nero, salutation!

CHORUS OF THE PEOPLE

Welcome! welcome! Hail! all hail!

BARITONE SOLO [page 66]

Now mark what Nero tells you here;
The heir of Cæsar, favored of the gods!
Ye still behold these flames aglow,
Ye hear them roaring high and low;
Still mourn ye over wasted Rome,
And seek in vain for hearth and home.
Are ye aware, whose wanton hand
Hath flung abroad the fatal brand?

CHORUS [page 68]

May gods destroy in vengeful ire
His wanton hand who set this fire!

BARITONE SOLO [page 70]

Nero, your god, this day hath learned
What evildoers Rome have burned!
Ye know the Christians' insolent band—

CHORUS

The Christians? The Christians? Are
they to blame?

BARITONE SOLO [page 73]

They 'tis, who scorn our mighty gods!
Even Jove himself they dare dishonor,
And foes are they to law and state;
They love the night and dark misdeeds,
They bow before a miscreant god;
A cross they worship, steeped in blood,

Their sign of faith to which they cling,
Suffering fire and sword and death!
There, on the altars of their faith,
Innocent children's blood they shed!
To fill the cup of evildoing,
And satisfy their boundless malice,
These traitors, with barbarian hands,
Have flung abroad their fiery brands!
Red flames devour the pride of Rome,
Her glories all in ashes lie!

CHORUS [page 77]

Shame on the Christians! Woe and shame
On all who set this fearful flame!

BARITONE SOLO [page 85]

In Nero's name I ask ye now:
What will ye shall be done to them,
Lest wrathful gods descend upon ye,
And smite the guiltless with the offenders?

CHORUS [page 86]

Death to the Christians,
Who slay our people,
Who scorn our altars!
Christianos ad leones!

Ay, let the lion, the king of the desert,
Make of these cursèd, barbarian wretches
His welcome prey!—To the arena
With these detested, barbarian wretches!
Clutched in the claws of the furious
panther,
A spoil in the jaws of the ravening tiger,
So may they perish in fearful atonement!
Christianos ad leones!

SCENE III: NIGHTLY GATHERING OF
PERSECUTED CHRISTIANS

BARITONE SOLO [page 114]

(*Precentor*)

Come, brethren, let us sing to the Lord!

CHORUS [page 115]

Come, brethren, let us sing to the Lord,
to our God!
Holy, holy, holy is the Lord of Sabaoth!

As it was in the beginning, is now, and
ever shall be: world without end.
Amen.

BARITONE SOLO [page 118]

(*Peter*)

The Lord be with you.

CHORUS

And with thy spirit.

BARITONE SOLO

For ever and for evermore.

CHORUS

Amen.

BARITONE SOLO

Lift up your hearts to God.

CHORUS

We lift them up to God, our Maker.

BARITONE SOLO

Let us thank the Lord our God, let us
thank our heavenly Father.

CHORUS

For it is meet and right so to do. Amen.

BARITONE SOLO [page 122]

The nations rage, the tyrants threaten!
By furious foes we are beset!
My children, ever be uplifted
Unto the Lord your heart and voice!

SOPRANO SOLO [page 127]

(*Lygia*)

We all are willed in Jesus' name
To suffer torture, shame and death!
Around the sheltering cross we gather,
Whate'er betide, in steadfast faith.
But thou, O Father, upon whose
shoulders

Alone upreared our church doth stand,
Thy sacred head must e'er be guarded
From blind revenge of heathen hordes.
We hear the storm around us raging!
Stay not in Rome! Go forth from Rome!

CHORUS [page 133]

Stay not in Rome! Go forth from Rome!
O Father, go! Go forth from Rome!

BARITONE SOLO [page 140]

I, go, and leave you?

CHORUS

Go forth from Rome! O Father, go!

BARITONE SOLO [page 145]

I, the shepherd—ye, my people—
How could I ever leave you here?

CHORUS

O leave us now! Go forth from Rome!

BARITONE SOLO [page 148]

Before I leave you, ere I forsake you,
Let me rather be stricken down to-day
by death!

SOPRANO SOLO [page 148]

Dear lord! shalt thou be the tyrant's
victim?

O holy Father, hear our prayer!
Hear how thy children all entreat thee,
How I with streaming tears implore:
Oh save for us a life so priceless,
Preserve thy life for Christ our Lord,

For Jesus Christ, our Lord!
On thee the church of Christ is founded,
Through thee His kingdom shall endure!

(With Chorus)

O Father, hear us!

BARITONE SOLO [page 153]

Nay, nay! I will remain!

CHORUS

See how we kneel in supplication!

BARITONE SOLO

Nay, nay! I will not go!

CHORUS [page 155]

Oh save for us a life so priceless!
Preserve thy life for Christ our Lord!

For Jesus, our Saviour!

For if thou, foundation
And cornerstone of our young church,
Art lost, then all is lost!
On thee the Church of Christ is founded;
Hear our prayer! Hear us! Oh hear!

BARITONE SOLO [page 175]

Can God Himself through ye have
spoken?

I shall obey, although the pain,
The sad farewell, the heavy care
For ye all, my loved ones, break my
heart.

I go; yet ere we part,

I pray you, heed me well:

Be ever, ever mindful,

In scorn and hate, in pain and death,
Ne'er let your faith in Jesus falter!
Never deny His love abiding,
Nor lose your hope of life eternal!

CHORUS [page 179]

The Lord be thy guard, and thy strong
defence, O faithful friend!

INTONATION [page 194]

(2 to 4 Basses)

Glory be to the Father, and to the Son,
and to the Holy Ghost.

CHORUS [page 195]

As it was in the beginning, is now, and
ever shall be: world without end.
Amen.

SCENE IV: APPEARANCE OF JESUS CHRIST

BARITONE SOLO [page 199]

(Peter)

Dim, gloomy night and fearful silence!
No cheerful light, no guiding star!
Imperial Rome is lost in darkness:
And I alone with God the Lord.

With God? O Master, oft I feel
 As though I never can know Thee!
 So sad my heart, so ill at ease,
 Since I deserted them who love me.—
 How phantom-like the clouds are gather-
 ing,
 The misty shadows hovering on!—
 A beam!—A star!—Celestial brightness!
 And in yon radiance, lo! a Form!
 The crown of thorns! The Cross!—But
 who—
 Who can it be?—Our Lord Himself!
 Quo vadis, Domine?

BASS SOLO [page 209]
 (*Christ*)

Vado Romam ut iterum crucifigar.

BARITONE SOLO [page 212]

O Lord! here at thy feet behold me lie!
 How mean, how vile indeed is my trans-
 gression!
 Yet may this mortal frailty be my plea!
 Forgive me, Lord! In anguish
 Remorseful my tears are flowing!
 Lend me Thine aid! Upon my shoulders
 lay
 Thy cross, in Thy divine compassion!
 And wheresoe'er Thy cross shall lead me,
 I there will go; unfearing, unfaltering,
 In life or death shall Thy love uphold me!

Now on to Rome, to brave a martyr's
 death!
 Never again my steadfast heart shall
 waver,

And e'en Nero, the haughty monarch,
 shall
 Confess the cross's power in fear and
 trembling!
 Now on to Rome! Thy cross shall lead
 me on,
 A flaming emblem borne on high in
 triumph!
 No earthly might shall foil the Church
 of God,
 Nor shall the gates of hell prevail against
 her!

FINAL CHORUS [page 223]

Glory crown thee, O mighty one!
 The cross thou bearest onward:
 The cross shall be thy reward!
 Beneath its shadow death is welcome,
 For death shall win thee life eternal.
 Glory crown thee, O blessèd one!
 Thy name shall never die!
 When Roman emperors' fame shall
 perish,
 Thy glorious name shall all men cherish!

(*Double Fugue*)

Hail, bless and laud him, the
 anointed! Hail, all hail!

Now glory be to the Father, and to
 the Son, and to the Holy Ghost; as it was
 in the beginning, is now, and ever shall
 be: world without end. Amen.

QUO VADIS?

Quo vadis?

SCENE I In the Roman Forum The Burning of Rome

Book by A. Jüngst
English version by
Grace Hall

Felix Nowowiejski. Op. 30
Piano arrangement by
F. H. Schneider

Maestoso drammatico (Introduction)
Full Organ

Organ

Man. *fff*

Ped. *fff*

Maestoso drammatico

Piano

fff Wood Brass

Kdr. Ped. Ped. *

Allegro agitato (Scena I^a)

(Organ tacet Scena I^a e II^a)

Allegro agitato

Viol. Va. *ff*

Tpt. (Horns) *rfz*

rfz *ff*

Copyright, 1909, by Aloys Maier, Fulda
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Fl. Ob.
(Clar.)

Tutti

Cello
Bass
Bssn. (Tpt.)

rfz

This system shows the beginning of a musical passage. The top staff features a woodwind instrument (Flute/Oboe or Clarinet) with a melodic line. The bottom staff is for strings (Cello, Bass, and Bassoon/Trombone) with a sustained harmonic accompaniment. The dynamic marking *rfz* (rassente) is present.

Viol. (Picc.)

sf

This system introduces the Violin Piccolo part. The top staff has a rapid, sixteenth-note melodic line. The bottom staff continues the string accompaniment with triplets. The dynamic marking *sf* (sforzando) is used.

sf

This system continues the musical development. The top staff has a melodic line with some rests. The bottom staff features a more active string accompaniment with triplets. The dynamic marking *sf* is present.

sf

sf

rfz

This system shows further development of the themes. The top staff has a melodic line. The bottom staff has a string accompaniment with triplets. Dynamic markings *sf* and *rfz* are present.

Str.

Tpt.

Horns

sf

ff

This system introduces the Trombone part. The top staff has a melodic line. The bottom staff has a string accompaniment with triplets. Dynamic markings *sf* and *ff* (fortissimo) are present.

Wood
Horns

sf

This system introduces the Wood Horns part. The top staff has a melodic line. The bottom staff has a string accompaniment with triplets. The dynamic marking *sf* is present.

[illegible]

Wood
Horns

p

cresc.

A musical score snippet showing two staves. The top staff is for Violins (Viol.) and Violas (Va.), featuring a continuous melodic line with many sixteenth notes, all marked with accents (*sf*). The bottom staff is for Wood Horns (Wood Horns) and Trumpets (Trb.), showing sparse accompaniment with chords and single notes, also marked with accents (*sf*). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4.

(A) Chorus

SOPRANO *fff*



Save

us!

Save

us!

ALTO *fff*



Save

us!

Save

us!

TENOR *fff*



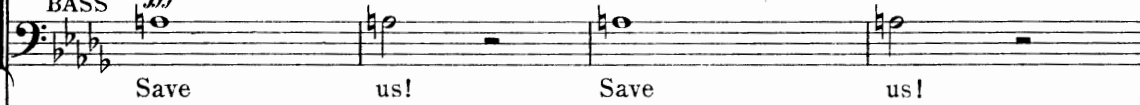
Save

us!

Save

us!

BASS *fff*



Save

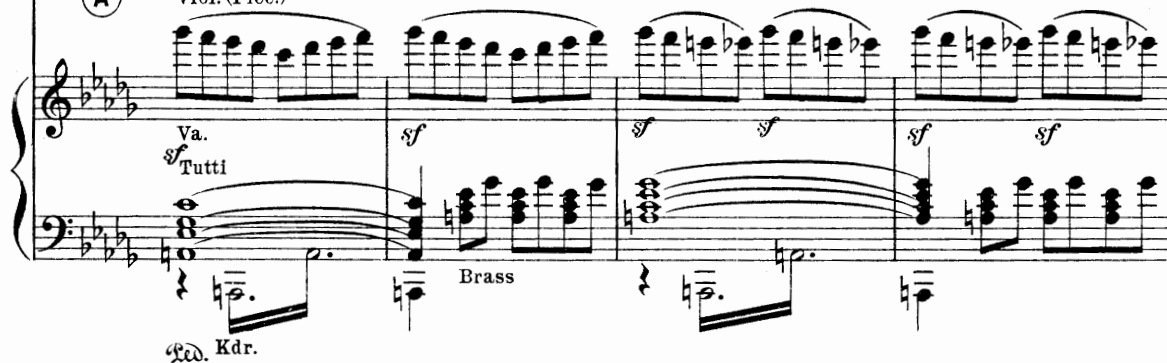
us!

Save

us!

(A)

Viol. (Picc.)



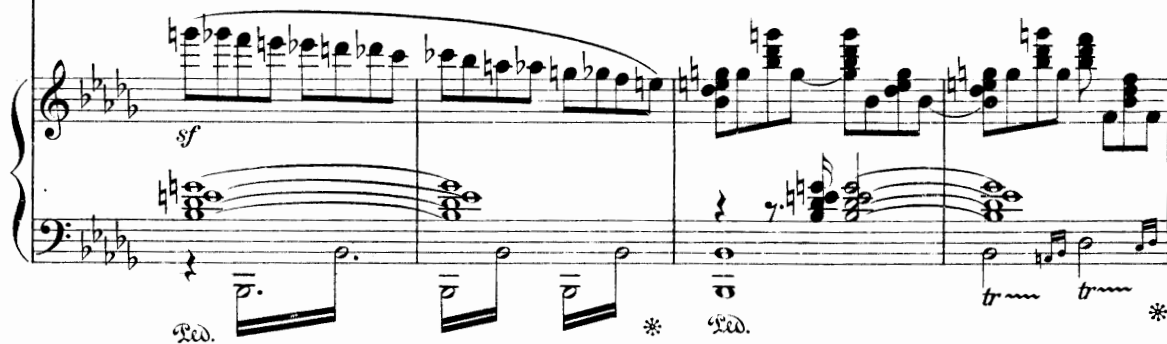
Kdr.

Ah!

Ah!

Ah!

Ah!



Kdr.

Kdr.

Is

Is

Is none to save?

Is none to save?

Tpt. 3 3 3 3

sf

Fl. (Ob. Clar.)

Bass Ebn. Horns

none to save?

none to save?

No way to

No way to

No way to flee?

No way to flee?

Ob.(Clar.)

flee? *cresc.*
Is
 flee? *cresc.*
Is
cresc.
 Is none to save? _____
cresc.
 Is none to save? _____
 Picc.
 Fl.(Ob. Clar.)
 Tpt. Bsns.
 Kdr.

none to save? _____ No way to
 none to save? _____ No way to
 No way to flee?
 No way to flee?
 8.
 3 3 3 3 3

flee? flee?
 No way? No way?
 Tpt.
 cresc.
 Kdr.
 Ped.

If nei - ther shrines nor
 If nei - ther shrines nor
 If nei - ther shrines nor
 If nei - ther shrines nor
 Viol. Va. (Cello)
 (& Picc.)
 ff
 ff
 ff
 ff
 *

sa - cred tem - ples, nor *sempre*

sa - cred tem - ples, nor *sempre*

sa - cred tem - ples, nor *sempre*

sa - cred tem - ples, nor *sempre*

ff al - - - tars of the gods

ff al - - - tars of the gods

ff al - - - tars of the gods

ff al - - - tars of the gods

Wood

Horns

[illegible][illegible]

fff
 woe un - to Rome! _____

fff
 — un - to Rome! _____

fff
 woe un - to Rome! _____

fff
 woe un - to Rome! _____

rfz
 Tpt.
 *
 Ad.

rfz
 Woe un - to Rome! _____

rfz
 Woe un - to Rome! _____

rfz
 Woe un - to Rome! _____

rfz
 Woe un - to Rome! _____

rfz
 Woe un - to Rome! _____

rfz
 Horns Tpt.
 *
 Ad.

③ Più animato (alla breve)

TENOR

Musical score for the film "The Untouchables". The score is for a full orchestra and includes vocal parts for Tenor and Wood. The Tenor part has the lyrics "A - veng - ing gods in aw - ful". The Wood part is marked "f (Str. Horns)". The score is in 4/4 time and features a key signature of three flats (B-flat, E-flat, A-flat).

thrown thee! Now shat - - - tered lie thy

BASS *ff* A - veng - ing gods in aw - ful ire.

Musical score for "The Rose Tree" (No. 100). The score is in 3/4 time and B-flat major. It features a vocal melody and piano accompaniment. The lyrics are: "pow'r and pride, lie thy have o-ver-thrown thee, have o-ver-thrown thee!". The piano part includes a section marked "Horns" and a "Coda" section.

D

SOPRANO

A - veng - ing gods

in aw - ful ire

ALTO

pow'r

and

pride, lie

thy pow'r

Now

shat -

- -

tered lie

thy

D

con Ped.

Trb.

Trb.

— have o - ver - thrown thee,

have o - ver - thrown thee!

A - veng - ing

and

pride!

have o - ver - thrown thee!

pow'r

and

pride!

A - veng - ing

Now shat - - - tered lie thy pow'r

gods in aw - ful ire have o - ver -

Now shat - - - tered lie thy pow'r

gods in aw - ful ire have o - ver -

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The vocal parts have lyrics: "Now shat - - - tered lie thy pow'r" and "gods in aw - ful ire have o - ver -". The piano accompaniment features chords and moving lines in both hands.

and pride, lie thy pow'r

thrown thee, have o - ver - thrown thee, o'er - thrown

and pride, lie thy pow'r

thrown thee, have o - ver - thrown thee! Now

The second system of the musical score continues the composition. It also consists of four staves (two vocal, two piano). The lyrics for the vocal parts are: "and pride, lie thy pow'r", "thrown thee, have o - ver - thrown thee, o'er - thrown", "and pride, lie thy pow'r", and "thrown thee, have o - ver - thrown thee! Now". The piano accompaniment includes a section labeled "Horns" in the lower right, indicating a specific instrumental texture. The key signature remains the same.

and pride! A - veng - ing gods

thee! Now shat - - -

and pride! A - veng - ing

shat - - - - tered lie thy pow'r and -

Viol. Va.

sfz

have shat - - - - tered all thy

- tered lie thy pow'r and pride!

gods in aw - ful ire

pride! In aw - ful ire A - veng - ing

sempre cresc.

pow'r _____ and _____ pride, all thy
 A - veng - ing gods have shat - tered all thy
 have shat - - - tered all thy pow'r _____
 gods, in aw - ful ire, have shat - tered

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in B-flat major (two flats). The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The lyrics are: "pow'r _____ and _____ pride, all thy A - veng - ing gods have shat - tered all thy have shat - - - tered all thy pow'r _____ gods, in aw - ful ire, have shat - tered".

pow'r _____ and _____ pride!
 pow'r _____ and _____ pride!
 _____ and _____ pride, _____ o'er - - -
 all _____ thy pride, _____ o'er - - -

ff sempre

ff sempre

The second system continues the musical score. The vocal parts repeat the phrase "pow'r _____ and _____ pride!". The piano accompaniment continues with the same rhythmic pattern. The lyrics are: "pow'r _____ and _____ pride! pow'r _____ and _____ pride! _____ and _____ pride, _____ o'er - - - all _____ thy pride, _____ o'er - - -". The system concludes with a key change to D minor (three flats) and a final chord.

E

ff sempre *rfz*

o'er - - - - - whelm'd - - - - - for - - - - -

ff sempre *rfz*

o'er - - - - - whelm'd - - - - - for - - - - -

rfz

whelm'd - - - - - for - - - - - aye - - - - -

rfz

whelm'd - - - - - for - - - - - aye - - - - -

E

ff sempre

Horns (Tpt.)

sf *sf*

'Cello, Bass & Trb. 'Cello, Bass

aye - - - - - thy hope of glo - - - - -

aye - - - - - thy hope of glo - - - - -

— thy hope of glo - - - - - ry, o'er -

— thy hope of glo - - - - - ry, o'er -

& Trb. 'Cello, Bass Horns

ry, o'er - - - - - whelm'd for aye

ry, o'er - - - - - whelm'd for aye

whelm'd for aye

whelm'd for aye

Trb. (Tpt.)

'Cello Bass

& Horns

'Cello Bass

aye thy hope of glo - - - - - ry! Now

aye thy hope of glo - - - - - ry! Now

thy hope of glo - - - - - ry! Now

thy hope of glo - - - - - ry! Now

& Horns

[illegible]

rfz
 aye thy hope of glo - - -
rfz
 aye thy glo - - -
rfz
 aye thy glo - - -
rfz
 aye thy glo - - -
 Red. *rfz* *

(G)
 ry! A - veng - ing
 ry! A - veng - ing
 ry! A - veng - ing gods
 (G)
 Viol. I
 Va.
 Red. * Red.

A - veng - ing gods
 gods, a - veng - ing gods
 gods, a - veng - ing gods
 in aw - ful
 Viol. I
 Va.
 simile

Detailed description: This system contains the first four staves of the musical score. The top three staves are vocal parts. The first staff has lyrics 'A - veng - ing gods'. The second and third staves have lyrics 'gods, a - veng - ing gods' and 'gods, a - veng - ing gods' respectively. The fourth staff is a bass line with lyrics 'in aw - ful' and a 'cresc.' marking. Below the vocal staves are two staves for instruments: Viol. I (Violin I) and Va. (Viola). The Viol. I staff has a 'sf' (sforzando) marking. The Va. staff has a 'simile' marking. The system ends with a double bar line.

in aw - ful ire
 in aw - ful ire
 in aw - ful ire
 ire
 Viol. I
 Va.

Detailed description: This system contains the next four staves. The top three staves are vocal parts, each with lyrics 'in aw - ful ire' and a 'cresc.' marking. The fourth staff is a bass line with lyrics 'ire'. Below the vocal staves are two staves for instruments: Viol. I and Va. The Viol. I staff has a 'sf' marking. The Va. staff has a 'sf' marking. The system ends with a double bar line.

Four vocal parts (Soprano, Alto, Tenor, Bass) and woodwinds/brass. The vocal parts sing the lyrics: "have o-verthrown thee, have o-ver - thrown thee!". The woodwinds (Wood) and brass (Horns, Trb.) provide accompaniment. Dynamics include *ff* (fortissimo) and *sf* (sforzando).

have o-verthrown thee, have o-ver - thrown thee!

Wood

Horns

Trb.

Four vocal parts (Soprano, Alto, Tenor, Bass) and woodwinds/brass. The vocal parts sing the lyrics: "Woe, Rome, to thee!". The woodwinds (Wood) and brass (Horns, Trb.) provide accompaniment. Dynamics include *fff* (fortississimo) and *sf* (sforzando). A section marked with a circled 'H' (Horn) is also present.

Woe, Rome, to thee!

Woe, Rome, to thee!

Woe! Woe,

Woe! Woe,

H

Horns

Woe! woe! woe!

Woe! woe! woe!

Rome, to thee! Woe! woe!

Rome, to thee! Woe! woe!

sf

'Cello (Bssn.)

Cl. (Bssn.)

mf Str. (Horns)

p dim. e rit.

Horns

Bass

①

Andante con moto

pp

For six long days no

For six long days no

For six long days no

For six long days no

①

Andante con moto

Va. (Cl.)

'Cello (Bssn.)

*sf pp**pp*

ray of sun, for

ray of sun, for

ray of sun, for

ray of sun, for

Cl. Bssn.

F1. Tpt. con sord.

Horns

*

six long days no ray

six long days no ray

six long days no ray

six long days no ray

(Cl. Bsns. Horns)

All Str. *pp sempre*

sf

Fl. Tpt. con sord.

Ced.

of sun!

of sun!

of sun!

of sun!

Cl. Bsns.

*

Allegro moderato

Horn *sf*

Viol.
Va.
Cello *sf pp*

Bass
Bssn.

Tuba

BASS

p

The mon - strous

sf

TENOR

p

The

host of tow'r - - - - ing

sf

Ob.

p

mon - - strous host of

flames rush on, blood -

mf

sf

Horns *cresc.*

SOPRANO

ALTO

mf The mon - strous

tow'r - - - ing flames - - - rush

red, with soar - - - ing ban - ners,

f The

host of tow'r - - - ing

on, - - - blood - red, - - - with soar - - - ing

f with soar - - - ing ban - ners, rush

(Fl. Ob.)

(K)

mon - strous_ host of tow'r - - -

flames rush on, blood - red, with

ban - ners, rush on, blood - red,

on, blood - red, with soar - ing

(K)

- - - - - ing flames

soar - - - - ing ban - ners, rush

with soar - ing ban - ners,

ban - ners, rush on, blood -

Musical score for the first system. It includes four vocal staves and piano accompaniment. The lyrics are: "rush on, blood - red, with on, blood - red, with rush on, blood - red, red, with soar -". The piano part features a melody in the right hand and a bass line in the left hand, with a forte (*ff*) dynamic marking.

Musical score for the second system. It continues the vocal and piano parts from the first system. The lyrics are: "soar - ing ban - ners! soar - ing ban - ners! with soar - ing ban - ners! - ing ban - ners!". The piano part includes a section marked "Horns" and another marked "Str." (Strings).

(L)

Alla breve

ff From roof to roof, from

ff From roof to roof, from

ff From roof to roof,

ff From roof to roof,

(L)

Alla breve ($\text{♩} = \text{♩ of the } \frac{2}{4}$)

Wood

Viol. (Va.)

Trb. *ed.*

Wood Horn

Tutti *ff* Str.

height to height,

height to height,

from height to height,

from height to height,

Des - o - la - tion bear - ing onward, deso -

Des - o - la - tion bear - ing onward, deso -

Des - o - la - tion bear - ing onward, deso -

Des - o - la - tion bear - ing onward, deso -

mf Str.(Picc.) *sf*

Tpt. *sf*
Horns

la - - - - - tion!

la - - - - - tion!

la - - - - - tion!

la - - - - - tion!

ff

pp *ff* (M)

Doom! Des-o - la - - - -

pp *ff*

Doom! Des-o - la - - - -

pp *ff*

Doom! Des-o - la - - - -

pp *ff*

Doom! Des-o - la - - - -

Ob. *pp* (M)

Brass *ff* Tutti

sf pp Cello Bass

tion! *pp* Doom! - - -

tion! *pp* Doom! - - -

tion! *pp* Doom! - - -

tion! *pp* Doom! - - -

Fl. *pp*

Cl. Bssn. Horns Trb. Tuba

sf pp Cello Bass

fff

Doom, des - o - la - - - tion, doom,

fff

Doom, des - o - la - - - tion, doom,

fff

Doom, des - o - la - - - tion, doom,

fff

Doom, des - o - la - - - tion, doom,

fff Tutti

rfz

rit. **Presto**

des - o - la - - - tion! Doom!

rit. **Presto**

des - o - la - - - tion! Doom!

rit. **Presto**

des - o - la - - - tion! Doom!

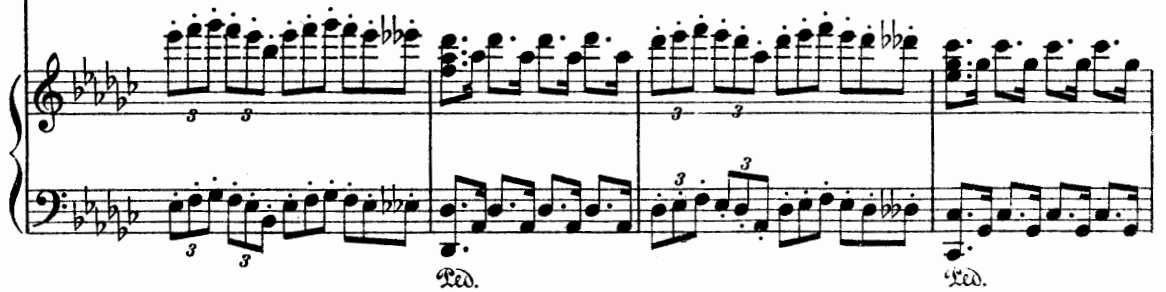
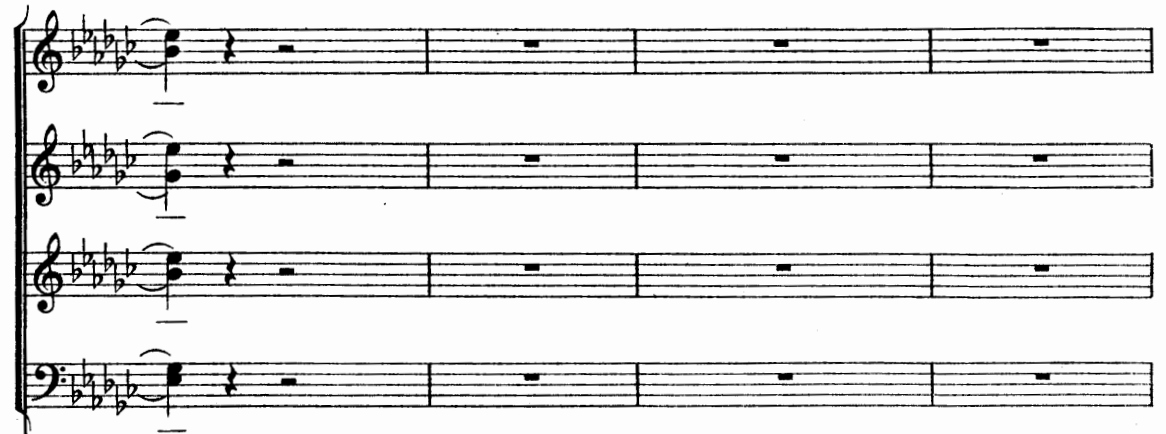
rit. **Presto**

des - o - la - - - tion! Doom!

rit. sf **Presto**

fff

Red.



Moderato, con energia



Chorus of Men

TENOR I

ff

We saw the_

TENOR II

ff

We saw the_

BASS I

ff

We saw the_

BASS II

ff

We saw the_

Viol.

Va. Cello pizz.
(Horns Tpt.)

(Trb.)

Bass

Ped.

*

mon - - arch where he stood up - on the tow'r,

mon - - arch where he stood up - on the tow'r,

mon - - arch where he stood up - on the tow'r,

mon - - arch where he stood up - on the tow'r,

in fes - tal garb, in fes - - - - - tal

in fes - tal garb, in fes - - - - - tal

in fes - tal garb, in fes - - - - - tal

in fes - tal garb, in fes - - - - - tal

Red. * *marcato*

garb! The

garb! The

garb! The

garb! The

rfz Str. Wood Horns *sf*

Red. *

lau - - - rel on his brow he

lau - - - rel on his brow he

lau - - - rel on his brow he

lau - - - rel on his brow he

Tpt. Horns

p

f

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a key with two flats (B-flat and E-flat) and have the lyrics 'lau - - - rel on his brow he'. The piano accompaniment consists of a right-hand part with triplets of eighth notes and a left-hand part with eighth notes. Dynamics include piano (*p*) and forte (*f*).

bore, the lau - - -

bore, the lau - - -

bore, the lau - - -

bore, the lau - - -

f

Detailed description: This system continues the vocal and piano parts from the first system. The vocal parts have the lyrics 'bore, the lau - - -'. The piano accompaniment continues with similar rhythmic patterns. A forte (*f*) dynamic is indicated in the piano part.

rel! rel! rel! rel!

A lyre he A lyre he

p *f* *f* Str. pizz.

B

A lyre he swept A lyre he swept

swept with swept with

simile *espress.* *espress.*

Horns Viol.

(C) *Con brio*

saw the monarch where he

saw the monarch where he

25211

stood

stood

con tutta la forza
ff

We saw the

con tutta la forza
ff

We saw the

ff Tutti

up - on the tow'r

up - on the tow'r

mon - - arch where he stood up -

mon - - arch where he stood up -

rfz

in fes - - - tal garb, in

in fes - - - tal garb, in

on the tow'r in fes - - - tal garb, —

on the tow'r in fes - - - tal garb, —

Tpt.

l.h.

rfz

fes - - - tal garb, in fes - - - tal

fes - - - tal garb, in fes - - - tal

— in fes - - - tal garb, in fes - - - tal

— in fes - - - tal garb, in fes - - - tal

Horns
Trb.

garb! While there he sang, those

garb! While there he sang, those

garb! While there he sang,

garb! While there he sang,

molto espress.
Viol. I

Str. Viol. II
Wood
Horns

Tpt. 3 3

gold - - - en, gold - - - en tones

gold - - - en, gold - - - en tones

those gold - - - en tones

those gold - - - en tones

mf

mf Cello (Va.)

tranne *mf* min - gled with Ro - - -

tranne *mf* min - gled with Ro - - -

tranne *mf* min - gled with Ro - - -

tranne *mf* min - gled with Ro - - -

tranne min - gled with Ro - - -

tranne min - gled with

Horn III *Horn I* *Va. (Trb.)*

dim. *p* ma's, with Ro - - ma's moan of de -

dim. *p* ma's, with Ro - - ma's moan of de -

dim. *p* - - ma's moan of de -

dim. *p* Ro - - ma's moan of de -

Cello *espress.*

spair, with Ro - ma's moan of de - spair! *rit. ppp* *stringendo*

spair, with Ro - ma's moan of de - spair! *rit. ppp* *stringendo*

spair, with Ro - ma's moan of de - spair! *rit. ppp* *stringendo*

spair, with Ro - ma's moan of de - spair! *rit. ppp* *stringendo*

rit. *stringendo*

pp *cresc.*

Cello
Bass

ff We

ff We

ff We

ff We

Horns
Va.

Wood

mf cresc.

f

(E)

Tempo primo

saw the mon - - arch where he

saw the mon - - arch where he

saw the mon - - arch where he

saw the mon - - arch where he

(E)

Tempo primo

Viol.

Tpt. Horns
(Trb.)

Va.
Cello] pizz.

stood up - on the tow'r, in fes - tal

stood up - on the tow'r, in fes - tal

stood up - on the tow'r, in fes - tal

stood up - on the tow'r, in fes - tal

45

garb, in fes - - - - - tal

garb, in fes - - - - - tal

garb, in fes - - - - - tal

garb, in fes - - - - - tal

sf

ff

ff

stringendo molto

Viol. Va.

Cello Bass

25211

Full Chorus

Allegro agitato

SOPRANO

ALTO

TENOR

BASS

Where?

Where?

Where?

Where?

Where?

Where?

Where?

Where?

Allegro agitato

4 Horns

Viol.
Va.(Wood)
(Trb.)Cello
BassChoral Recit. il tempo ad lib.
(un poco maestoso)

Where can we find him, the

Where can we find him, the

Where can we find him, the

Where can we find him, the

Choral Recit. il tempo ad lib.
(un poco maestoso)

ff sempre Str. (Horns)

(Bssn. Tuba)

man who a - wak-end the wrath of the Pow - - - ers? From

man who a - wak-end the wrath of the Pow - - - ers? From

man who a - wak-end the wrath of the Pow - - - ers? From

man who a - wak-end the wrath of the Pow - - - ers? From

sf (*& Wood*)

Ju - pi - ter's keep-ing who wrest - ed the light - ning? Whose

Ju - pi - ter's keep-ing who wrest - ed the light - ning? Whose

Ju - pi - ter's keep-ing who wrest - ed the light - ning? Whose

Ju - pi - ter's keep-ing who wrest - ed the light - ning? Whose

Ju - pi - ter's keep-ing who wrest - ed the light - ning? Whose

sf (*& Wood*)

Str.

più animato e stringendo
hand

cast the

hand
più animato e stringendo

cast the fire-brand, the

hand
più animato e stringendo

cast, whose

hand
più animato e stringendo

cast the fire-brand, the

hand
più animato e stringendo

cast, whose

(Wood)
(Horns)

(Trb.)

Str.

Str.

fire - - - - - brand in pal - ace and

hand cast the fire-brand in pal - ace and

fire - - - - - brand in pal - ace and

hand cast the fire-brand in pal - ace and

(Wood)
(Horns)

(Trb.) Tpt.

Str.

sf sf

[illegible]

① Più furioso

Leo.

'Cello
Bass, Horns
Bssn.

Death!

Death!

[illegible]

death! _____

death! _____

Ven - geance! death!

Ven - geance! death!

*S.
Picc.*

sf *sf* *sf* *sf*

Viol. sf sf

Va.'Cello

stringendo

(K) *f*

Tell us whose hand _____ cast the

f

Who cast the fire - - - - -

f

Tell us whose hand _____ cast the

f

Who cast the fire - - - - -

stringendo

(K) *sf* Viol. I (Viol. II & Va. 1 & 2 Oct. lower, resp.)

sf *sf* *sf* Str. (Wood) (Horns)

Horns

Non troppo

fire-brand! Who cast the fire - - -

brand, the fire - - - brand,

fire-brand, the fire - - - brand, the

brand, the fire - - -

Detailed description: This block contains the first system of a vocal score. It consists of four staves. The top staff is a vocal line with lyrics 'fire-brand! Who cast the fire - - -'. The second staff continues the vocal line with 'brand, the fire - - - brand,'. The third staff continues with 'fire-brand, the fire - - - brand, the'. The bottom staff is a bass line with 'brand, the fire - - -'. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The tempo marking 'Non troppo' is centered above the system.

Non troppo

sf

sf

Detailed description: This block contains the piano accompaniment for the first system. It consists of three staves: a right-hand treble staff, a left-hand bass staff, and a grand staff (treble and bass). The right-hand staff features a rapid, flowing melody with many sixteenth and thirty-second notes. The left-hand staff provides a harmonic foundation with chords and moving lines. The grand staff shows the interaction between the two hands. The key signature has three flats, and the time signature is 4/4. The tempo marking 'Non troppo' is centered above the system. Dynamic markings '*sf*' (sforzando) are present at the beginning of the first and third measures of the right-hand staff.

- - - brand

the fire - - - brand

fire - - - brand in

brand in

sf

Detailed description: This block contains the second system of the vocal score and piano accompaniment. The vocal part continues on four staves with lyrics: '- - - brand', 'the fire - - - brand', 'fire - - - brand in', and 'brand in'. The piano accompaniment continues on three staves (right-hand treble, left-hand bass, and grand staff). The right-hand staff has a dynamic marking '*sf*' at the beginning. The key signature has three flats, and the time signature is 4/4.

in pal - - ace and

in pal - - ace and

pal - - ace and hut?

pal - - ace and hut?

Horns

Fl.Ob.
Clar.

cresc.

3

3

hut? the

hut? the fire - brand, the fire - -

Who cast the fire - brand,

the fire - - brand?

Tpt.

sf

sf

sf

3

fire - - - brand, the_ fire - - -
- brand, the_ fire - - - brand, the
the fire - - - brand, the
f
Who cast the fire - - - brand, the

fire - brand in pal - ace and hut? _____

fire - brand in pal - ace and hut? _____

fire - brand in pal - ace and hut? _____

fire - brand in pal - ace and hut? _____

(L) *ff*

Ven - geance up - on him! Ven - geance and

ff

Ven - geance up - on him! Ven - geance and

ff

Ven - geance up - on him! Ven - geance and

ff

Ven - geance up - on him! Ven - geance and

(L) *ff*

f Tpt. Horns

Viol. Va.

ff

ff

death! Vengeance!

death! Vengeance!

death! Vengeance!

death! Vengeance!

f Tpt. Horns

Str.

[illegible]

[illegible]

Ⓐ Marcia (moderato)

The musical score is arranged in seven systems, each with a grand staff (piano) and individual staves for trumpet and horns. The tempo is marked 'moderato'.

- System 1:** Piano introduction with chords and a melodic line. Dynamics: *ff sf sf sf sf*. Rehearsal mark 1.
- System 2:** Piano continues with chords. Trumpet and Horns enter with a melodic line. Dynamics: *rfz sf sf sf sf*. Rehearsal mark 2.
- System 3:** Piano continues with chords. Trumpet and Horns continue. Dynamics: *sf sf ff*. Rehearsal mark 3.
- System 4:** Piano continues with chords. Trumpet and Horns continue. Dynamics: *sf sf sf sf*. Rehearsal mark 4.
- System 5:** Piano continues with chords. Trumpet and Horns continue. Dynamics: *sf sf sf sf*. Rehearsal mark 5.
- System 6:** Piano continues with chords. Trumpet and Horns continue. Dynamics: *sf sf ff*. Rehearsal mark 6.
- System 7:** Piano continues with chords. Trumpet and Horns continue. Dynamics: *sf sf ff sempre*. Rehearsal mark 7.

Rehearsal marks are indicated by asterisks (*) and the word 'Red.' below the piano staff. The score includes various musical notations such as triplets (3), quintuplets (5), and dynamic markings (*ff*, *sf*, *rfz*, *ff sempre*).

B

ff Tutti

rfz *Tpt.* *Str.*

Tpt. *rfz*

Wood *rfz*

Tpt. *3* *3* *p* *sempre cresc.*

Wood *f* *p cresc. molto*

Musical score for Tpt. and Horns. The score is divided into several systems, each with a Treble and Bass staff. The key signature is B-flat major (two flats). The time signature is 3/4.

System 1: Tpt. and Horns. Dynamics: *rfz*, *ff*. Articulations: *3* (triplets), *Red.*, ***.

System 2: Horns. Dynamics: *rfz*. Articulations: *3* (triplets), *Red.*, ***.

System 3: (E) Grandioso. Dynamics: *fff* Tutti. Articulations: *5* (quintuplets), *Red.*, ***.

System 4: Dynamics: *rfz*. Articulations: *Red.*, ***.

System 5: Dynamics: *sf*. Articulations: *3* (triplets), *Red.*, ***.

System 6: Dynamics: *sf*. Articulations: *3* (triplets), *Red.*, ***.

System 7: Dynamics: *sempre cresc.*. Articulations: *3* (triplets), *Red.*, ***.

ffff *sempre*

Red. *

Red. *

rfz fff Kdr. *rfz rit.* *a tempo*

Più maestoso
fff

Tpt. 3
Horns 3
Red. *

64 **F** The Chief of the Pretorians

f From al-might-y Ne-ro, sal-u-ta-tion!

f Men of Rome, heed

well what I tell you!

f *cresc. molto*

Kdr.

Trb.

Horns

Tpt.

Chorus. The People

G Allegro con brio e drammatico

SOPRANO

ff Wel - come! Wel - come! hail! all hail!

ff ALTO Wel - come! Wel - come! hail! all hail!

ff TENOR Wel - come! Wel - come! hail! all hail!

ff BASS Wel - come! Wel - come! hail! all hail!

G Allegro con brio e drammatico

ff sf sf sf sf

The image displays a musical score for the hymn "Hail, Hail, the King who Comes." It includes four vocal staves (Soprano, Alto, Tenor, and Bass) and a piano accompaniment section. The vocal parts are in G major and 4/4 time, with lyrics "Wel - - come! Hail! _____". The piano accompaniment is in G major and 4/4 time, featuring a melody of eighth notes and a bass line of quarter notes, both marked with a forte (*ff*) dynamic. The score is divided into two systems, each with a repeat sign at the end.

The musical score is for a piece titled "Wel - come! Wel - come! Hail!". It features four vocal parts (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The vocal parts enter with the lyrics "Wel - come! Wel - come! Hail!". The piano accompaniment begins with a series of chords and then moves to a more active melody. The score includes dynamic markings such as *fff* (fortissimo) and *sf* (sforzando). The piano part also includes triplets and a final flourish.

hail! hail! hail! hail!

hail! hail, all hail!

all hail, all hail!

all hail, all hail!

fff *f*

The Chief of the Pretorians

Recit.

Now mark what Ne-ro tells you here, The heir — of Cæ-sar,

f *Horns*

fa-vord of the gods! Ye still be-hold these flames a-

p *f* *fp* *a tempo* *sempre piano il tremolo* *sf* *mf*

Horns *Viol. II* *Va.*

Kdr. *p*

glow, Ye hear them roar-ing high and

p *f* *sf* *mf*

Bssn. *fp* *sf* *sf* *sf* *sf* *sf*

(H)

low. Still mourn ye

o-ver wast - ed Rome, And seek in

cresc.

vain for hearth and home, and seek in

vain for - hearth and home.

rit. Lento

pp Tromb.

Clar. Bssn.

Kdr.

Animato

Are ye a - ware whose

wan - ton hand ——— Hath flung a - broad the fa - tal

brand? ———

May
May
May
May
May

ff
ff
ff
ff
ff

string.
cresc.
cresc. e string.

fp *sf* *cresc.* *sf* *sf* *sf* *sf*

rfz *sf*

ff *ff* *ff* *ff* *ff*

rfz *f* *rfz*

3 *3* *3* *3* *3* *3* *3* *3*

Horn Va.

① Tempo di marcia

gods — de- stroy in venge-ful ire His

gods — de- stroy in venge-ful ire His

gods — de- stroy in venge-ful ire His

gods — de- stroy in venge-ful ire His

① Tempo di marcia

ff Full Orch.

wan - - ton hand who set this

wan - - ton hand who set this

wan - - ton hand who set this

wan - - ton hand who set this

ff

fire! his wan-ton hand who set this

fire! his wan-ton hand who set this

fire! his wan-ton hand who set this

fire! his wan-ton hand who set this

cresc. molto

The Chief of the Pretorians

Maestoso

(K)

ff

Ne - ro, your god, this day hath

fff fire! *fff* fire! *fff* fire! *fff* fire!

fff fire!

fff *Maestoso* (K) *ff* *p*

misterioso e molto tranquillo

p learn'd What e - vil - do - ers Rome have *rit.*

Horns

Viol.

fp sempre pp *morendo* *rit.*

Va.'Cello

Bass

a tempo burn'd! *f* Ye know the

a tempo *f* Str. *trem.* Wood Horns *mf* Str. *trem.*

Chris - tians' in - solent band _

SOPRANO

ALTO

TENOR Chorus

BASS

p The

p The

trem.

(L) Allegro

p The Chris - tians?

p The Chris - tians?

Chris - tians? *cresc.* What! are they to

Chris - tians? *cresc.* What! are they to

Horn *mf marc.*

(L) Allegro Viol.

p Wood. Horns

Viol. *cresc.*

cresc. What! are they to blame? *f* The

cresc. What! are they to blame? *f* The

blame? *f* The

blame? *f* The

Christians? the Christians? are they to blame?

Christians? the Christians? are they to blame?

Christians? the Christians? are they to blame?

Christians? the Christians? are they to blame?

Wind *rfz* *rfz* *ff* *rfz* *Str.* *(fz)*

The Chief of the Pretorians
Maestoso, quasi Recit.

ff They 'tis, who scorn — our mighty gods! E - ven Jove him - self they dare dis-

Clar. *f* *pp* *Str.*

hon - or, and foes are they to law and state;

Horns *p* *p* *p* *p*

Tranquillo

ad lib. they love the night and dark mis-deeds. *Trb. Tub.*

Clar. Bssn. *pp* *ppp*

Vcl. Bass *Kdr.*

mf They —

mf Wood, Horns

dim.

p

Str. pizz.

Str.

f bow before a miscreant God, — a cross — they worship steeped in

sempre cresc.

f Ob. Cl. Horns

ff

blood, their sign of faith to which they cling, — suf-

ff

pp Tpt. Trb. Tuba

Kdr.

Più tranquillo

fer-ing fire and sword and death! There, on the al-tars of their faith,

Brass

ppp misterioso

in-no-cent chil-dren's blood they shed!

dim.

pp Str.

pp

① Con moto

stringendo e cresc. molto

To fill the cup of e - vil - do - ing, and sa - tis -

mf *stringendo e cresc. molto*

Horns

fy their bound - less mal - ice, these trai - tors, with bar -

Ob.

Allegro molto

ba - - - rian hands, _____ have

Brass

f *3* *3* *3*

flung a - broad their fier - - - y

(Picc. 8va higher)

ff (Clar. 8va lower)

Ob.

f Str.

cresc.

3 *3* *3*

brands! _____

Red flames de -

f

3 3 3

rfz p

vour _____ the pride of Rome, _____

cresc.

her glo-ries all in ash-es lie! _____

ad lib.

a tempo

f

colla voce

f a tempo

Tpt. con sord.

3 3 3

Kdr.

① Allegro agitato

SOPRANO

ff Shame! Shame on the

ALTO *ff* Shame! Shame on the

TENOR *ff* Shame! Shame on the

BASS *ff* Shame! Shame on the

Tpt.
ff Horns

Allegro agitato (Alla breve)

①

ff Str(Horns)

Wood

Tromb.

Tromb.

Chris - - - tians!

Chris - - - tians!

Chris - - - tians!

Chris - - - tians!

ff

cresc.

Tromb.

Musical score for the first system. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are marked *ff* and feature the word "Woe!" at the beginning and end of the phrase. The piano accompaniment includes *ff* Str. Wood and Horns. The key signature is one sharp (F#), and the time signature is 3/4.

Musical score for the second system. It includes four vocal staves and a piano accompaniment. The vocal parts are marked *ff* and feature the words "and shame" and "on" in the lyrics. The piano accompaniment includes *ff* Str. Wood and Horns. The key signature is one sharp (F#), and the time signature is 3/4.

all who set this fear - - ful

all who set this fear - - ful

all who set this fear - - ful

all who set this fear - - ful

cresc.

flame! Woe to the

flame!

flame! Shame on all, on _

flame!

Tpt.

Horn

(P)

sf

(Fl.Ob.)

sempre f (Str. Wood, Horns)

Chris - - tians! the Chris - - tians!

ff

Woe and shame

all who set this fear - - - ful

Viol. I (Picc.)

cresc.

Detailed description: This system contains the first two staves of a musical score. The top staff is a vocal line with lyrics 'Chris - - tians! the Chris - - tians!'. The second staff is a piano accompaniment with a forte (*ff*) dynamic. The third staff continues the vocal line with lyrics 'Woe and shame' and 'all who set this fear - - - ful'. The bottom staff is a piano accompaniment for Violin I (Piccolo), marked with a crescendo (*cresc.*) and featuring various musical notations like trills and slurs.

on - all who set this fear - - -

flame, this fear - - - ful flame, this

ff

Woe to the Chris - - tians, the Chris - -

cresc.

Detailed description: This system contains the next two staves of the musical score. The top staff continues the vocal line with lyrics 'on - all who set this fear - - -'. The second staff continues with 'flame, this fear - - - ful flame, this'. The third staff continues the vocal line with lyrics 'Woe to the Chris - - tians, the Chris - -'. The bottom staff is a piano accompaniment with a forte (*ff*) dynamic and a crescendo (*cresc.*) marking, featuring complex rhythmic patterns and slurs.

ff

Woe and shame, _____ on —

- - - ful flame, this — fear - ful flame,

fear - - ful flame! Woe to the

- - - tians!

*'Cello
Horns*

all — who set this fear - - -

this fear - - - ful flame!

Chris - - tians, the Chris - - tians!

ff

Woe and

cresc.

ff

ful flame!

Woe to the Chris - tians, the Chris -

Woe to the Chris - tians, woe

shame on all who set this

mf

Woe and shame on all who set this

tians! Woe and shame on all

and shame on all who set this

fear - ful flame! Woe and shame on

Trb.

mf

(2.)
 fear - ful flame! Woe! woe!
 — who set this fear - ful flame! Woe!
 fear - ful flame! Woe! woe!
 all ————— who set this fear - ful flame!

cresc.
rfz

ff
 Woe and shame ————— on —
ff
 Woe and shame ————— on —
ff
 Woe and shame ————— on —
ff
 Woe and shame ————— on —

rfz Tutti
 Str. (Wood Horns)

all who set this fear-ful flame!

all who set this fear-ful flame!

all who set this fear-ful flame!

all who set this fear-ful flame!

cresc.

Wood Horns

Woe! woe!

Woe! woe!

Woe! woe!

Woe! woe!

ff Str.

Horns Trb. & Wood

Chief of the Pretorians

① **Maestoso**

Recit. *f*

In Ne - ro's

Woel

Woel

Woel

Woel

① **Maestoso**

Tpt. *3*

ff

Kdr. *3*

name I ask — ye now: Tpt. What will — ye shall be

Trb.

Red.

*

done to them,

lest wrath - ful gods descend up -

Tpt. *f*

string.

on ye and smite the guilt - less with th'of - fen - ders?

Viol. *string.*

f

Va.

(R) Allegro agitato

ff SOPRANO

Death to the Chris-tians! who slay our

ff ALTO

Death to the Chris-tians! who slay our

ff TENOR

Death to the Chris-tians! who slay our

ff BASS

Death to the Chris-tians! who slay our

(R) Allegro agitato

ff Str. Wood
Horns

peo - ple, who scorn our al - - tars!

peo - ple, who scorn our al - - tars!

peo - ple, who scorn our al - - tars!

peo - ple, who scorn our al - - tars!

Death! Death to the

Death! Death to the

Death! Death to the

Death! Death to the

ff

ff

ff

ff

ff

ff sempre

Chris - tians, who slay our

Chris - tians, who slay our

Chris - tians, who slay our

Chris - tians, who slay our

ff

ff

ff

ff

ff

ff sempre

The image displays a musical score for a piece titled "The People's Choice." It features four vocal staves (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are "peo - ple, who scorn our". The piano accompaniment consists of a right hand with a complex, rhythmic pattern of eighth and sixteenth notes, and a left hand with a simpler, more melodic line. The score is presented in a clean, black-and-white format.

The image displays a musical score for a scene from 'The Death of Balguy'. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in G major and 4/4 time, with lyrics 'al - tars!' and 'Death!'. The piano accompaniment features a complex rhythmic pattern in the right hand and a more melodic line in the left hand, with dynamic markings like *sf cresc.* and *fff*. The score is marked with 'lunga' for a long note in the vocal parts and 'Cymb. B. Dr.' for a cymbal and bass drum in the piano part.

al - tars! Death! Death!

al - tars! Death! Death!

al - tars! Death! Death!

al - tars! Death!

sf cresc. *fff*

lunga

fff Cymb. B. Dr.

ad lib.

Voices of the People

fff Christi-a - nos ad le-o - nes! —

colla parte

⑤ **Allegro molto**

ff> Ay, let the

ff> Ay, let the

ff> Ay, let the

ff> Ay, let the

⑤ **Allegro molto**

Tpt. *ff* *sempre*

Horns *ff* *sempre*

& Trb. *ff* *Tutti*

Kdr. *ff* *sempre*

li - on, the king of the des - - - ert,

li - on, the king of the des - - - ert,

li - on, the king of the des - - - ert,

li - on, the king of the des - - - ert,

Tpt.
Horns

Red. *

make of these curs - ed bar - ba - ri-an wretch - - es, bar -

make of these curs - ed bar - ba - ri-an wretch - - es, bar -

make of these curs - ed bar - ba - ri-an wretch - - es, bar -

make bar - ba - ri-an wretch - - es, bar -

Tpt.

ba - ri - an wretch - es his wel - come prey, his

ba - ri - an wretch - es his wel - come prey, his

ba - ri - an wretch - es his wel - come prey, his

ba - ri - an wretch - es his wel - come prey, his

Tpt.

wel - come prey! To the a -

wel - come prey! To the a -

wel - come prey! To the a -

wel - come prey! To the a -

Tpt.

Horns

re - - - - -

re - - - - -

re - - - - -

re - - - - -

ff

Red. *

na! To the a - re - - - -

na! To the a - re - - - -

na! To the a - re - - - -

na! To the a - re - - - -

na with the de -

na with the de -

na with the de -

na with the de -

test - ed, these de-test - ed bar-ba-rian wretch -

test - ed, these de-test - ed bar-ba-rian wretch -

test - ed, these de-test - ed bar-ba-rian wretch -

test - ed, these de-test - ed bar-ba-rian wretch -

[illegible]

fu - ri - ous pan - - - ther,

fu - - - ri - ous pan - - - ther,

ther, a spoil in the jaws of the

ther, a spoil in the jaws of the

Tpt.

f

a spoil in the jaws of the rav - en - ing

a spoil in the jaws of the rav -

rav - en - ing ti - - - ger,

rav - en - ing ti - - - ger,

f

ti - - - - ger, a spoil in the

- en-ing ti - - - - ger,

f So may they

Tpt. *f* *f* *f* Str. Wood Horns

jaws _____ of the rav - en-ing ti - - -

f So may they per - - - ish,

per - - - ish, so _____

ger, So may they

so _____ may they per - - - ish,

So may they per - - - - ish, _____

_____ may they per - - - - ish,

The piano accompaniment consists of a right-hand part with eighth-note chords and a left-hand part with a steady eighth-note bass line. A key signature change to one sharp (F#) occurs in the middle of the system.

per - - - - - ish in

per - - - - - ish in fear- - *cresc.*

so may they per - ish in fear- - *cresc.*

per - - - - - ish in fear- - *cresc.*

The piano accompaniment continues with similar textures, including triplets in the right hand and a consistent bass line. A key signature change to two flats (Bb, Eb) occurs in the middle of the system. The system concludes with a double bar line, a key signature change to one flat (Bb), and a final chord marked with an asterisk (*).

fear - ful a - tone - ment! in
 ful a - tone - ment, in fear -
 ful a - tone - ment, in fear -
 ful a - tone - ment, in fear -

sf
cresc.
sf
cresc.
sf
cresc.

fear - ful a - tone - ment!
 ful a - tone - ment!
 ful a - tone - ment!
 ful a - tone - ment!

sf
sf
sf
sf
sf & Tpt. Trb.
sf

p *cresc.*
So may they per -

p *cresc.*
So may they per -

p *cresc.*
So may they per -

p *cresc.*
So may they per -

Tpt.
p

f *cresc.*
Red. *

f. (W)
ish in fear - ful, in

f. (W)
ish in fear - ful, in

f. (W)
ish in fear - ful,

f. (W)
ish in fear - ful,

f *cresc.*
Red. *

fear - ful, in fear -
 fear - ful, in fear -
 in fear - - ful, in fear -
 in fear - - ful, in fear -

Tpt.

cresc.

ful a - tone - - - ment,
 ful a - tone - - - ment,
 ful a - tone - - - ment, in
 ful a - tone - - - ment, in

Tpt.

Horns

rfz

in fear -

in fear -

fear - - ful

fear - - ful

Ob. Clar.

f Bssn. Horns

rfz

rfz cresc. molto

ful a - tone - - ment!

ful a - tone - - ment!

a - tone - - ment!

a - tone - - ment!

Viol.

cresc. molto

rfz

rfz

ⓧ **Tempo I^o**

(X) Tempo I
 ff
 Ay, let the li-on, the King of the des-
 Ay, let the li-on, the King of the des-
 Ay, let the li-on, the King of the des-
 Ay, let the li-on, the King of the des-

ⓧ Tempo I^o

Tpt.
Horns

Measures 1-4 of the Tpt. Horns part. The key signature is two sharps (F# and C#). The first measure contains a whole note chord of F#4 and C#5. The second measure contains a half note chord of F#4 and C#5, followed by a half rest. The third measure contains a half note chord of F#4 and C#5, followed by a half rest. The fourth measure contains a half note chord of F#4 and C#5, followed by a half rest.

ert, make of these curs - ed bar - ba - ri - an

ert, make of these curs - ed bar - ba - ri - an

ert, make of these curs - ed bar - ba - ri - an

ert, make these bar - ba - ri - an

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the treble clef, and the piano accompaniment is in the bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The score consists of four measures. The first measure shows the voice entering with a half note, followed by a piano accompaniment of eighth notes. The second measure features a piano accompaniment of eighth notes with a voice entry on a half note. The third measure continues the piano accompaniment of eighth notes with a voice entry on a half note. The fourth measure shows the piano accompaniment of eighth notes with a voice entry on a half note. The score is marked with a "V" above the piano accompaniment in the second, third, and fourth measures, indicating a vocal entry. The piano accompaniment is marked with a "P" above the first measure, indicating a piano dynamic. The score is written in a standard musical notation style with a treble and bass clef, a key signature of one sharp, and a time signature of 4/4.

wretch - es, bar - ba - ri - an wretch - es his

wretch - es, bar - ba - ri - an wretch - es his

wretch - es, bar - ba - ri - an wretch - es his

wretch - es, bar - ba - ri - an wretch - es his

Tpt.
Horns

wel - come prey, his wel - come prey!

wel - come prey, his wel - come prey!

wel - come prey, his wel - come prey!

wel - come prey, his wel - come prey!

ff

ff *sf*
To the a - re -

ff *sf*
To the a - re -

ff *sf*
To the a - re -

ff *sf*
To the a - re -

sf
C.O.

- na! To the a -

- na! To the a -

- na! To the a -

- na! To the a -

Tpt.
sf

re - - - - -

re - - - - -

re - - - - -

re - - - - -

mf

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The vocal parts are in a high register, with the lyrics "re -" repeated across all staves. The piano accompaniment features a complex, rhythmic pattern in the right hand, marked with a forte (*mf*) dynamic.

- na, with the de - test - ed, these de -

- na, with the de - test - ed, these de -

- na, with the de - test - ed, these de -

- na, with the de - test - ed, these de -

f

The second system of the musical score continues the vocal and piano parts. The vocal parts now have lyrics: "- na, with the de - test - ed, these de -". The piano accompaniment continues with a complex, rhythmic pattern, marked with a forte (*f*) dynamic.

test - ed, bar - ba - rian wretch - es,

test - ed, bar - ba - rian wretch - es,

test - ed, bar - ba - rian wretch - es,

test - ed, bar - ba - rian wretch - es,

sf *cresc.*

with the de - test - ed, bar - ba - rian wretch -

with the de - test - ed, bar - ba - rian wretch -

with the de - test - ed, bar - ba - rian wretch -

with the de - test - ed, bar - ba - rian wretch -

sf *sf*

es! es! es! es!

fff sempre

sf

sf

Tpt.
Horns

fff fanatico
Chri - sti - a -

fff fanatico
Chri - sti - a -

fff fanatico
Chri - sti - a -

fff fanatico
Chri - sti - a -

sf

l.h.

sf

l.h.

This musical score is for a choral and instrumental ensemble. It is written in the key of D major (indicated by two sharps) and 4/4 time. The score is divided into two systems.

First System:

- Vocal Parts:** Four staves (Soprano, Alto, Tenor, Bass) each with the lyrics "nos ad le o". The vocal lines are simple, with long notes and rests.
- Piano Accompaniment:** A grand staff (treble and bass clef) featuring a continuous eighth-note pattern in the right hand and a simple bass line in the left hand.
- Instrumental Entry:** In the third measure, a section for "Tpt. Horns" (Trumpets and Horns) enters with a chordal melody. The conductor's cue "Cud." is written below the staff.

Second System:

- Vocal Parts:** The vocal staves continue with long notes and rests, maintaining the "nos ad le o" lyrics.
- Piano Accompaniment:** The piano continues with the same eighth-note pattern in the right hand and a simple bass line in the left hand.
- Instrumental Entry:** The "Tpt. Horns" section continues with their chordal melody.

più fanatico *ffff*
 nes! _____ ad _____ le - o- - -
più fanatico *ffff*
 nes! _____ ad _____ le - o- - -
più fanatico *ffff*
 nes! _____ ad _____ le - o- - -
più fanatico *ffff*
 nes! _____ ad _____ le - o- - -

8-----

f
ed.

8-----

f *f* *f*

nes! ad le o -

nes! ad le o -

nes! ad le o -

nes! ad le o -

8

rit. 2 *Alla marcia (March past to the Colos-*

- nes!

- nes!

- nes!

- nes!

8 *Alla marcia*

rit. 2 *fff sf sf sf*

seum)

sf sf sf sf

2

First system of musical notation. Treble and bass staves. Treble staff contains dense chords. Bass staff contains triplets of eighth notes.

Second system of musical notation. Treble and bass staves. Treble staff contains dense chords. Bass staff contains triplets of eighth notes. Trp. (Trumpet) and Tdr. (Trombone) parts are indicated with asterisks.

Third system of musical notation. Treble and bass staves. Treble staff contains dense chords. Bass staff contains chords marked *sf* (sforzando).

Fourth system of musical notation. Treble and bass staves. Treble staff contains chords marked *sf* (sforzando). Bass staff contains chords marked *sf* (sforzando). *ffff sempre* (fortissimo sempre) is written across the system.

Fifth system of musical notation. Treble and bass staves. Treble staff contains chords marked *sf* (sforzando). Bass staff contains chords marked *sf* (sforzando).

Sixth system of musical notation. Treble and bass staves. Treble staff contains chords marked *rit.* (ritardando). Bass staff contains chords marked *rit.* (ritardando). *a tempo* is written above the system. *mf* (mezzo-forte) and *fff* (fortissimo) are written below the system. *Kdr.* (Kornet) and *Tdr.* (Trombone) are indicated with asterisks.

SCENE III

Nightly Gathering

of Persecuted Christians
in the Catacombs

Andante religioso, molto tranquillo

pp misterioso

Cello, Bass, con sord.

Va. con sord.

Horns

Trb. Tuba

Kdr.

Harp

Psalmody

Str. con sord.

pp dolcissimo

f ————— *p*

Organ

Man. *pp*

Ped. *p*

Brass *pp*

Bass

mf *p*

pp Viol. Va.

f *p*

The musical score is divided into two systems. The first system includes staves for Organ (Manual and Pedal), Brass, and Bass. The Organ Manual part features a series of chords with triplets. The Brass part has a dynamic marking of *pp* followed by a crescendo to *mf* and then a decrescendo to *p*. The Bass part has a dynamic marking of *p*. The second system includes staves for Violoncello/Viola and Bass. The Violoncello/Viola part has a dynamic marking of *pp* followed by a crescendo to *f* and then a decrescendo to *p*. The Bass part has a dynamic marking of *f* followed by a decrescendo to *p*.

Musical score for piano and brass, measures 1-4. The piano part features a right-hand melody with trills and a left-hand accompaniment. The brass part enters in measure 3 with a *pp* (pianissimo) dynamic, marked *dim.* (diminuendo). The piano part also has a *pp* dynamic in measure 3. The brass part has a *mf* (mezzo-forte) dynamic in measure 4.

Musical score for voice and piano, measures 5-8. The voice part, labeled "Precentor" with a circled "A", begins in measure 5 with the lyrics "Come, breth - ren, let us sing to the". The piano part features a right-hand melody with trills and a left-hand accompaniment. The piano part has a *p* (piano) dynamic in measure 5 and a *ppp* (pianississimo) dynamic in measure 6. The voice part has a *mf* (mezzo-forte) dynamic in measure 5.

Pr. Lord! Ho - -

Chorus

SOPRANO

ALTO *p*

Come, breth-ren, let us sing to the Lord, to our God.

TENOR *p*

Come, breth-ren, let us sing to the Lord, to our God.

BASS *p*

Come, breth-ren, let us sing to the Lord, to our God.

p Va. Cello Bass

Pr. - - - ly! Ho - - - ly! -

p Ho - - - ly! *pp* Ho - - - ly

p Ho - - - ly! *pp* Ho - - - ly

p Ho - - - ly! *pp* Ho - - - ly

p Ho - - - ly! *pp* Ho - - - ly

pp

(about 6 Soli)

Pr. 

Glo-ry be to the Fa-ther, and to the

cresc. is the Lord of Sa - - - ba - oth!

cresc. is the Lord of Sa - - - ba - oth!

cresc. is the Lord of Sa - - - ba - oth!

cresc. is the Lord of Sa - - - ba - oth!

p

Pr. 

Son, and to the Ho - - ly Ghost:

f As it was in the be -

f As it was in the be -

f As it was in the be -

f As it was in the be -

gin-ning, is now, is now, and ev - er shall be, world with-out end.

gin-ning, is now, is now, and ev - er shall be, world with-out end.

gin - - ning, is now, and ev - er shall be, world with-out end.

gin-ning, is now, is now, and ev - er shall be, world with-out end.

Molto tranquillo

A - - men, A - - men, A - men, A - - men.

A - - men, A - - men, A - men, A - - - men.

A - - - men, A - - - men, A - men, A - - - men.

A - - - men, A - - men, A - men, A - - men.

B Maestoso
Organ

First system of the Organ part, marked **B** Maestoso. It features a treble and bass staff in G major (one sharp) and 4/4 time. The music is characterized by a slow, majestic tempo with sustained chords and moving lines. A forte (*f*) dynamic is indicated at the beginning of both staves.

B Maestoso

Second system of the Organ part, marked **B** Maestoso. It continues the slow, majestic tempo. A *f* dynamic is marked at the start of the treble staff, and an *Org.* marking is present. The system concludes with a repeat sign.

Peter *p* tranquillo

The Lord be with you!

pp
And with thy spir - it!

pp
And with thy spir - it!

pp
And with thy spir - it!

pp
And with thy spir - it!

Third system of the Organ part. It continues the slow, majestic tempo. A *p* dynamic is marked at the start of the treble staff. The system concludes with a repeat sign.

Fourth system of the Organ part. It continues the slow, majestic tempo. A *p* dynamic is marked at the start of the treble staff. The system concludes with a repeat sign.

con espressione

P. For — ev - er and for ev - er - more. *mf con anima* Lift_ up your_

pp A - men. —

pp A - men. —

pp A - men. —

pp A - men. —

P. hearts to God!

p We lift them up to God, our Mak - - er. *pp*

p We lift them up to God, our Mak - - er. *pp*

p We lift them up to God, our Mak - - er. *pp*

p We lift them up to God, our Mak - - er. *pp*

f

P. *f*

Let us thank the Lord, — our God, — let us thank our heav'n - ly Fa - -

mf

P. *mf*

ther! For it is meet and right, is meet and

mf *cresc.*

For it is meet — and right, — is meet and right so to

mf *cresc.*

For it is meet and right, is meet and right so to

mf *cresc.*

For it is meet and right, is meet and right so to

mf *cresc.*

For it is meet — and right, is meet and right so to

Organ

mf *cresc.*

mf *cresc.*

mf Org. *cresc.*

P. *right* *soto* do. A - - men, A - men, A - - men. *dim.* *lunga*

do. A - - men, A - - men, A - - men. *f* *mf* *p dim.* *ppp*

do. A - - men, A - - men, A - - men. *f* *mf* *p dim.* *ppp*

do. A - - men, A - - men, A - - men. *f* *mf* *p dim.* *ppp*

do. A - - men, A - - men, A - - men. *f* *mf* *p dim.* *ppp*

dim. *pp dim.* *lunga*

dim. *pp* *dim.* *lunga*

C Tempo di marcia

P.

'Cello *tr*

Tpt.

p (*Bssn.*)

Kdr.
B. Dr.
Sn. Dr.

P.

The na - - - tions rage,

mf

Horns *3*

Va. *'Cello* *3*

p

Viol. *3*

mf *cresc. molto*

P.

the ty - - - rants

(Wood)

Str.(Horns)

fp *cresc.*

Tpt.

Ed.

P.

threat - - en! By fu - - rious foes

Viol. Va.

rf

'Cello, Bass, Bssn., Horns

P. — we are, be - set!

rfz *f sf sf sf sf* *sf sf sf sf*

Tutti

Fl. Ob. Viol. Va. Fl. Ob. Va. 3

sf *dim.* *p* *dim.*

Horns

mf Cello, Bass

Cello Bass

Clar. *p* *pp* *dim.* *ppp*

Bssn. *pp* Cello *dim.*

Kdr. Cym. Roll *poco a poco dim.*

④ Molto sostenuto Peter

mf con anima

My chil-dren, ev - - - er be up-lift - - ed

Harp I *p dolcissimo*

Viol. *dolcissimo pp*

Wood *pp dolciss.*

p Brass, Harp *dolce*

pp

pp

cresc. *f*

P. un - to the Lord your heart and

& Horns

P. voice! My chil-dren, ev - - - er be_ up -

Organ

pp

p

espress.

Va. Horns

p

'Cello Bass *p un poco marcato*

P. lift - - - ed un - to the Lord your

cresc.

Fl. Clar.

Horns

Bssn.

P. heart — and voice!

poco rit.

f

p

cresc.

poco rit.

p Brass

Kdr.

Viol. Va. Cello

First system of musical notation, measures 1-4. The score is in G major (one sharp) and 3/4 time. It features a piano introduction with a harp and brass. The piano part has a forte (*f*) dynamic and a decrescendo (*dim.*) leading to a piano (*p*) dynamic. The harp part enters in measure 3 with a piano (*p*) dynamic. The brass part enters in measure 3 with a pianissimo (*pp*) dynamic, playing a triplet figure.

Second system of musical notation, measures 5-8. The score continues from the first system. The piano part has a piano (*pp*) dynamic and a decrescendo (*dim.*) leading to a pianissimo (*ppp*) dynamic. The harp part has a piano (*pp*) dynamic and a decrescendo (*dim.*) leading to a pianissimo (*ppp*) dynamic. The brass part has a piano (*pp*) dynamic and a decrescendo (*dim.*) leading to a pianissimo (*ppp*) dynamic. The score includes a *poco rit.* (poco ritardando) marking and a *Kdr.* (Klavier) marking.

E Andante con moto quasi Recit.
Lygia *p*
 We all are willed in Je - sus'

espress.
 Clar. *p*
colla voce
f *p*

L. *p*
 name to suf - fer tor-ture, shame_ and death!_____

Fl. *espress.*
 Clar. *p dolce*
 Clar. *f*
 Bssn. *cresc.*

L. *f con anima*
 A - round the_ shel - t'ring

Fl. *cresc.*
mf
mf espress.
 Viol. *p*
 Va. *p*
 (Horns) *p*
 * *Red.*

L. *mf*
 cross we ga - - - ther, What-e'er be -

Viol. *espress.*
mf
mf Ob. *Red.*
 * *Red.*

L. tide, _____ in stead - fast faith, a - -

sfp

Horns

'Cello
Bssn.
Bass

p

L. round the shel - - tring cross we ga - ther,

Clar.

p *espress.*

Viol. I

espress.

fz *pp*

Red. * *Red.* * *Red.* *

L. what-e'er _____ be - - tide!

Str.
Horns Bssn.

cresc.

Red. * *Red.* *Red.*

L. But thou, O Fa - - - - ther,

f *molto espress.*

Harp

p

con Ped.

un poco string. -

p *b* *f*

Fl. (Ob.) Fa -

Viol. *cresc.*

calando

ther, Thou, up - on whose

f *espr.*

Cello, Bass, Bsn.

F **Maestoso**

shoul - ders a - lone upreard our church doth stand, — upon whose shoulders a -

Organ *mf* *più forte*

mf *più forte*

F **Maestoso**

rfz *Orgmf* *più forte*

L. *rit.*
 lone up-rear'd our church doth stand, —

cresc. *ff* Full Organ

rit. *ff*

cresc. *rit.* Wood *ff* Brass

Ⓔ Animato
 thy sa-cred head — must e'er be guard-ed

Ⓔ Animato
 Viol.

F1.(Ob. Cl.)

Tempo di marcia

from blind re - venge of hea-then hordes.

Harp & Str. pizz. *sf sf*

Tempo di marcia

Fl. Cl. *mf*

Tpt. *mf*

Bssn. 8va bassa
B. Dr., S. Dr.

The musical score is arranged in four systems. The first system features a vocal soloist (L.) with the lyrics "We hear the storm," and a piano accompaniment. The piano part consists of chords in the right hand and single notes in the left hand, marked with a forte (*f*) dynamic. The second system continues the vocal line with the lyrics "we hear the" and the piano accompaniment. The third system introduces the Oboe/Clarinet (Ob. Cl.) with a melodic line and the Horns with a rhythmic pattern. The fourth system continues the instrumental parts. The score includes various musical notations such as notes, rests, dynamics, and articulation marks.

L. storm a - round us rag - - ing!

p Brass Horns Str. Brass Harp Str.

L.

Cl. Bssn. Horns

pp *dim.*

Kdr.

Ⓜ Andante con moto

L.

Ob. *p* *sf*

Wood, Horns *mf*

Harp

Kdr.

L. *mf* Stay not in

p *cresc.*

L. *Rome!* *Stay* *not*

Viol. Solo

Horns *p* *& Wood* *mf*

L. *in* *Rome!*

Chorus

mf *Stay* *not* *in*

Organ *mf*

cresc. *6* *6* *mf* *Wood, Horns* *Cello Bass*

L.

Go forth _____ from Rome! _____

Go forth _____ from Rome! _____

Go forth _____ from Rome! _____

più espress.

Rome! _____ Go forth _____

Viol.(Va.)

f

Kdr.

L.

Go forth _____ from Rome! _____

Go forth _____ from Rome! _____

Go forth _____ from Rome! _____

from Rome! _____ O Fa - - -

cresc.

cresc.

ff

cresc. sempre

L.

O Fa - ther, go! O Fa - - ther,

O Fa - ther, go! O Fa - - -

ff Go forth from Rome!

BASS I
- - ther, O Fa - ther, go! O Fa - - -

BASS II
Fa - ther, go! O Fa - - -

f

f

Trb.
Tuba

L.

ff

0 Fa - - - ther, go! — 0

go! — 0 Fa - ther, go, go! —

- - ther, go! — 0 Fa - ther, go! — Go

— Go forth — from Rome! 0 Fa - ther,

- - ther, Fa - - ther, go — 0 Fa - - - ther,

- - ther, go! — 0 Fa - - - ther,

25211

L.

Fa - - - ther, go! _____

Go forth _____ from Rome! _____

forth _____ from Rome! Go forth _____

go, _____ go! O Fa - - ther, go, go

go, _____ go! _____ Go forth _____ from

go! _____ Go forth _____ from Rome! _____

ff

L. *Go forth _____ from Rome!*

P. *Peter ^{mf} I,*

Go forth _____ from Rome!

from Rome! Go forth from Rome!

forth, _____ go _____ forth _____ from Rome!

Rome, go forth _____ from Rome!

go forth _____ from Rome!

6

mf

mf

① **Lygia** **Tempo primo**

L. *ff* Go forth _____

P. **Recit.** *p* go, and leave you? *f più espress.* I go, and leave you?

ff Go forth _____

ff Go forth _____

ff Go forth _____

BASS I & II *ff* Go forth _____

Tempo primo

Recit. *ff*

ff

ff

① **Recit.** **Tempo primo**

Va. Fl. *p* *rfz* *p*

Horns *p* *rfz* *p*

Ob. Cl. *p* *rfz* *p*

Horns *p* *rfz* *p*

Bssn. *p* *rfz* *p*

Org. *f*

L. 

from Rome! Stay

from Rome! Stay

from Rome! Stay

from Rome! Stay

from Rome! Stay

Fl. (Ob. & Cl. sva bassa)

f

Viol. (Va.)

p cresc. -

f

Wood, Horns, Kdr. (& Tpt. Trb.)

L.
 not _____ in Rome! _____ 0
 not _____ in Rome! _____ 0
 not _____ in Rome! _____ 0
 not _____ in Rome! _____ 0
 not _____ in Rome! _____ 0
 Org.
 Viol. (Va.)
p cresc.
 (Wood, Horns, Trb.)
 (& Tpt. Trb.)

L. *p cresc.*
Fa - - ther, go!

p cresc.
Fa - - ther, go!

p cresc.
Fa - ther, go! Go forth from Rome, go

p cresc.
Fa - ther, go! Go forth from Rome, go

cresc.
Fa - ther, go, go! Go

p cresc.

p cresc.

f Org.

p Str. Wood, Horns

cresc.

L. *ff* Go forth from Rome!

ff Go forth from Rome!

ff forth, go forth from Rome!

ff forth from Rome!

ff forth, go forth from Rome!

f

Trb.

Tuba

ff

Andante tranquillo

(K) Peter *p con portamento*

I, the shep-herd—ye, my peo—ple—

espress.

how could I ev—er leave you here?

I, the shep—herd—

SOPRANO *pp* O leave us

ALTO *pp* O leave us

TENOR

BASS

Viol. I & II (Va. Bssn. 8va lower) *mf*

Trb. Tuba *rfz*

Kdr.

Cello Bass

Viol. II

Viol. I

(& Bssn)

Fl. (Ob.)

dolce Harp *p*

Clar.

Horn

ye, my peo - ple_ how could I ev - er leave you here, how
now!
now!
pp O leave us now!
pp O leave us now!

mf *mf* *dim.*
p Str. (Horn)
Kdr.

più cresc.
could I ev - er leave_ you here? I, the shep - herd_

p *p*
O O

tr *p* Fl.(Ob.)
dolce (Harp) *p* *l.h.*
Clar.

P. ye, my peo - ple_ how

leave us_ now!

leave us_ now!

p O leave us_

p O leave us_

Viol. (Va)

f

P. could I ev - er leave you here, how could_ I_ ev - er leave you here?

pp Go forth from Rome!

pp Go forth from Rome!

now! Go forth from Rome!

now! Go forth from Rome!

Fl. *mf* *dim.*

Str. *Horn* *Str. espr.*

(Kdr.)

① Più animato ed agitato

P. Be-fore I leave you, ere— I for - sake you,

fp & Horns

P. *marcato e largo* let me ra - ther be strick - en down to - day— by death!

pp marcato *rfz p*

Andante con moto Lygia *mf* Dear

f Cello

Clar. Bssn. *rfz*

Kdr.

② *M* (♩ = ♩) lord! ——— shalt — thou be the ty - rant's

pp sempre con sord. (& Clar., Horn)

L. vic - tim? O ho - ly Fa - - ther, hear our

L. prayer! O ho - ly Fa - - - - - ther,

ff
espress.

mf
Harp

L. hear!

rfz

appassionato

Fl.
(Ob.)

Molto lento, espressivo e commovente

L. *mf*

poco rit. Hear how thy chil-dren all en - treat thee,

rfz

pp sempre

Clar.
Harp

Horn

Viol.

Va.

cresc.

L. how I with stream-ing tears im - plore: — Oh save for us a life so

L. price - - less, pre-serve thy life — for Christ our

Molto tranquillo
dolcissimo e tranquillo

L. Lord, — for Je -

espress. p Fl.
Clar.
pp dolcissimo Bssn.
Horn

L. sus, for Je - sus Christ; — our Lord!

Str.
p espress.

(N) **Maestoso**

f

On thee the church of Christ is found-ed, thro'

Organ *mf*

cresc.

mf *mf* Organ

f Str. Wood Horn

Kdr

ff

thee His king-dom shall en-dure! On thee the church of

più cresc.

più cresc.

Organ *mf cresc.*

f Str. Wood Horns

① Tempo I^o

L. Christ is found - - - ed!_ 0

SOPRANO *mf* 0 Fa - ther,____ *cresc.* 0 Fa - ther,____ *f* 0

ALTO *mf* 0 Fa - ther,____ *cresc.* 0 Fa - ther,____ *f* 0

TENOR *mf* 0 Fa - ther,____ *cresc.* 0 Fa - ther,____ *f* 0

BASS *mf* 0 Fa - ther,____ *cresc.* 0 Fa - ther,____ *f* 0

① Tempo I^o

8 12 8

Tempo I^o

① *mf* Tutti *cresc.*

L. *Fa - - ther, hear us!*

Peter f *Nay, nay! I will re -*

Fa - - ther, hear us!

Fa - - ther, hear us!

Fa - - ther, hear us!

Fa - - ther, hear us!

f dim.

f dim.

f *ffz*

L. *f* Ho - - ly Fa - ther,

P. *f* main! _____

p See how we kneel in sup - pli - ca - - tion!

p See how we kneel in sup - pli - ca - - tion!

p See how we kneel in sup - pli -

p See how we kneel in sup - pli -

mf

mf

p Fl.

p Ob.
Bssn.
Cello

Clar. Va.

L. hear! Ho - - ly Fa - - ther,

P. Nay, nay, I will not go!

See how we kneel in sup - pli - ca - - tion! Oh *mf*

See how we kneel in sup - pli - ca - - tion!

ca - - tion! See how we kneel in sup - pli -

ca - - tion! See how we kneel in sup - pli -

Fl. Clar.

Bssn. 'Cello

Ob.

Kdr.

L. 
hear! _____ O Fa - - ther, hear! _____
save _____ for us a life _____ so price - - less! pre-serve thy
mf Oh save _____ a life _____ so price - - less! pre-serve thy
mf ca - tion! a life _____ so price - - less!
mf ca - - tion! a life _____ so price - - less!

F1.
Clar.

Molto tranquillo
dolcissimo

L

For Je - - -

life _____ for Christ our Lord, _____ for Je - - -

life _____ for Christ, for Christ our Lord, for Je - - -

preserve for us _____ thy life, _____

preserve for us thy life, _____

Molto tranquillo

Molto tranquillo

Viol. Solo

dim.

Harp

p *espress.*

dolcissimo

L. *pp*
sus, _____ our Sav - - - iour! _____

ppp
sus, _____ our Sav - - - iour! _____

ppp
sus, _____ our Sav - - - iour! _____

pp *dolcissimo*
for Je - - - sus, *ppp* our

pp *dolcissimo*
for Je - - - sus, *ppp* our

pp
pp

pp
Horns, Trb. Wood Harp

un poco rit. *a tempo*

Sav - - - - - iour!

Sav - - - - - iour! 0

un poco rit. *a tempo*

mf

mf

un poco rit. e dim. *a tempo*

Ob.

p

Wood

Red. *

Red. ppp
Kdr.

Red.

The musical score is written for a vocal soloist and piano. It is in 3/4 time and the key of D major (three sharps). The score is divided into three systems. The first system has two vocal staves (Soprano and Alto) and two piano staves. The vocal parts enter with the lyrics 'Sav - iour!'. The piano accompaniment features a long melisma in the right hand and a more active line in the left hand. The second system continues the vocal melody and piano accompaniment. The third system introduces woodwinds: Oboe and Woodwinds. The piano part includes a complex rhythmic pattern in the left hand, marked 'Red. ppp Kdr.', and a melodic line in the right hand. The score concludes with a final cadence in the piano part.

(P) Con moto

mf

O Fa - - -

O Fa - - -

O Fa - - -

O Fa - - -

Fa - - - -ther, hear!

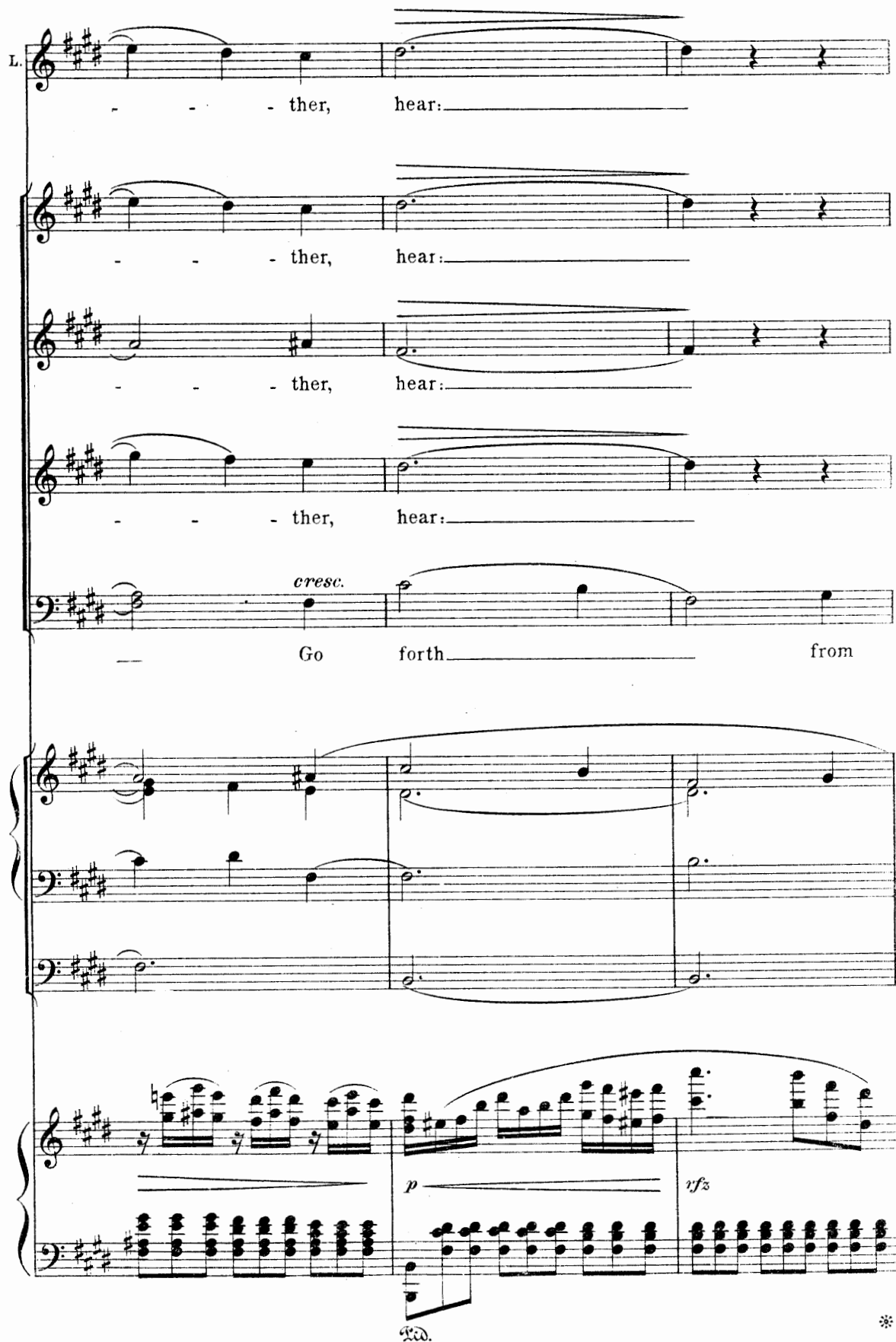
(P) Con moto

(P) Con moto

Viol. (Va.)

& Horns, Cello, Bass

mf

L. 

- ther, hear: _____

- ther, hear: _____

- ther, hear: _____

- ther, hear: _____

cresc.

Go forth _____ from

p *rfz*

cresc.

L. *cresc.*
Go forth _____ from Rome! _____

cresc.
Go forth _____ from Rome! _____

cresc.
Go forth _____ from Rome! _____

cresc.
Go forth _____ from Rome! _____

cresc.
Rome! _____ O Fa - - -

cresc.

cresc.

cresc. molto

Ad. * *Ad.*

L. 

O Fa - ther, hear!

O Fa - ther, hear!

O Fa - ther, hear!

O Fa - ther, hear!

- ther, O Fa - ther, hear!

* Ad. *

①

L. *ff* See how we kneel in sup - pli -

P. *ff* Peter Nay, nay, — I will not

ff See how we kneel in sup - pli - ca - tion!

ff See how we kneel in sup - pli - ca - tion!

ff See how we kneel in sup - pli - ca - tion!

ff See how we kneel in sup - pli - ca - tion!

① (♩ = ♩)

f

f

① (♩ = ♩)

ff Str.

Wood Horns

più espress.

L. ca-tion! O ho-ly Fa-ther, hear our prayer!—

P. go!— Nay, nay, I will not go!—

See how we kneel in sup-pli - ca - tion! Hear our

See how we kneel in sup-pli - ca - tion! Hear our

See how we kneel in sup-pli - ca - tion! Hear our

See how we kneel — to thee! — Hear our

espr.

Str. & Wood & Brass

L. O ho-ly Fa - - ther, hear!

P. Nay nay! I

prayer! For__ if thou,__ foun - da - tion____ and

prayer! For__ if thou,__ foun - da - tion and

prayer! For__ if thou,__ foun - da - tion____ and

prayer! For__ if thou,__ foun - da - tion____ and

Fl. Ob. Clar.

L. *ff*
O hear! O ho - ly

P.
will not go!

cor - ner - stone of our young church, art

cor - ner - stone of our young church, art

cor - ner - stone of our young church, art

cor - ner - stone of our young church, art

cor - ner - stone of our young church, art

f

T. *S.*
 Fa - - - - - ther! On
 P. *A.*
 I will not go!
 lost, then all is lost! On
 lost, then all is lost! On
 lost, all is lost! On
 lost, all is lost! On
cresc.
cresc.
ff
cresc.
 Tpt. (*Sua* higher)

(R) Maestoso, molto drammatico

L. 

thee the Church of Christ is found - ed, on

thee the Church of Christ is found - ed, on

thee the Church of Christ is found - ed, on

thee the Church of Christ is found - ed, on

thee the Church of Christ is found - ed, on

(R) Maestoso, molto drammatico



fff Full Organ

(R) Maestoso, molto drammatico



fff *rfz* Tutti *rfz* *rfz* *rfz*

L. The musical score is for a hymn in G major (one sharp) and 4/8 time. It features five vocal parts (Soprano, Alto, Tenor 1, Tenor 2, and Bass) and a piano accompaniment. The lyrics are "thee the Church of Christ is found - - ed!". The score is divided into two systems. The first system contains the vocal parts, and the second system contains the piano accompaniment. The piano part consists of a right hand with a melodic line and a left hand with a bass line. The score ends with a double bar line and the number 12 in a box.

thee the Church of Christ is found - - ed!

thee the Church of Christ is found - - ed!

thee the Church of Christ is found - - ed!

thee the Church of Christ is found - - ed!

thee the Church of Christ is found - - ed!

ff *ff* *ff* *ff* *ff* *ff*

Lo stesso tempo

L. 

Hear our prayer! For if thou, who art the

Hear our prayer! hear us! For if thou, the

Hear our prayer! hear us! For if thou who

Hear our prayer! hear us! For if

Lo stesso tempo (♩ = ♪)



Lo stesso tempo (♩ = ♪)



ff molto appassionato

sf

sf

cresc.

L. cor - ner-stone, art lost, then all___ is lost!___

cresc.

cor - ner-stone, art lost, then all___ is lost!___

cresc.

cor - ner-stone, if thou, if thou art lost, then all___ is lost!___

cresc.

art the cor-ner-stone, if thou, if thou art lost, then all___ is lost!___

cresc.

thou, if thou art lost, if thou, if thou art lost, then

cresc.

rfz

L. 

If thou, if thou art lost, then all _____ is lost!

If thou, if thou art lost, then all _____ is lost!

If thou art lost, then all is lost!

If thou, if thou art lost, then all _____ is lost!

all _____ is lost, all _____ is lost!

ff

ff

ff Brass

Tranquillo

mf

L. *mf*
Oh hear our prayer!

dim. *p*

Tranquillo *pp*

f Str. *dim.* *p*

Kdr.

L. *pp* *rit.*
Oh hear our prayer!

pp *ppp* *rit.*
Hear! Hear!

pp *ppp* *rit.*
Hear! Hear!

pp *ppp* *rit.*
Hear! Hear!

pp *ppp* *rit.*
Hear! Hear!

p *dim. e rit.*

dim. e rit.

p *dim.* *pp* *dim. e rit.*

Horns *p*

⑤ Un poco grave

Peter *p ad lib.*

P. *molto tristo* Can God Him-

Clar. Va. *p* Bssn. 'Cello Bass

P. self thro' ye have spok-en? I shall o-

più tristo Ob. *p* Horns Bssn.

P. bey, al - though the pain, the

pp dolciss. Viol. *l.h.* Tpt. *ben cantando* *p* (Harp)

P. *rfz* sad fare - well, the heav - y

Horns *ben cantando*

cresc.

P. care _____ for ye all, my

colla parte e dim.

rit.

P. loved ones, break my heart. *dolce* I go, _____

ppp Fl. Viol. l.h. Clar. Str.

nf

P. I go! _____

più espress. Fl. Viol. l.h. Clar. Str. *nf* *cresc.*

f

P. Yet, ere we part, I pray you, heed me

Horns Trb. Bass *un poco marc.* *p*

with great fervor (U)
poco rit. **f**

P. well: Be ev - - er, ev - er mind -

p *dim. e poco rit.* *p* Str.

P. ful, in scorn— and hate,— in pain and death,

Wood Str. Horns 3 Wood 3

dolce

P. ne'er let your faith in Je-sus fal - - ter! Nev - er de -

Wood Viol. Va. 3 Horns Va. 3 Str. cresc. Cello Bass pizz.

P. ny— His love— a - bid - ing, nor lose your hope— of

Harp (Horns Trb.) 3 Va. Bass pizz. Kdr

P. *cresc.*

life e - ter - nal, nor lose your hope

Cl. Horns
Trb. Tpt.

Harp *sf*

pp Str.

P. *f*

— of life e - ter - - - - - nal,

dim.

Cl. Horns Harp
Bssn.

Quasi adagio

P. *ff*

nor lose your hope of life e -

espress.

Str. *mf*

Harp

P.

ter - - - - - nal!

Wood

Tpt. *p*

Kdr.

Maestoso
marcato

Brass
Harp
mf
Kdr.

Chorus

SOPRANO

Ⓥ **Tranquillo**

ALTO

TENOR

pp

BASS

pp

The Lord be thy

The

Lord

be

thy

Ⓥ **Tranquillo**

pp

Ⓥ **Tranquillo**

p

guard and thy strong de-fence, O

guard and thy strong de-fence, O

cresc.

pp
The Lord be thy

pp
The Lord be thy

faith - - - ful friend!

faith - - - ful friend!

dim.

6 *l.h.* 6

guard and thy strong de - fence, O

guard and thy strong de - fence, O

The first system of the musical score features four staves. The top two staves are vocal parts, both in treble clef with a key signature of one sharp (F#). They contain the lyrics "guard and thy strong de - fence, O". The bottom two staves are piano accompaniment, with the left hand in bass clef and the right hand in treble clef, both in the same key signature. The piano part is mostly silent in this system.

cresc.

The piano accompaniment for the first system is shown in a grand staff (treble and bass clefs). It features a complex, flowing melody with many sixteenth and thirty-second notes. A *cresc.* (crescendo) marking is present. There are also some triplet markings (3) and a sextuplet (6) indicated.

faith - - - ful

faith - - - ful, O faith - - - ful

faith - - - ful, O faith - - - ful

The second system of the musical score continues the vocal parts. The top two staves are vocal parts, both in treble clef with a key signature of one sharp (F#). They contain the lyrics "faith - - - ful" and "faith - - - ful, O faith - - - ful". The bottom two staves are piano accompaniment, with the left hand in bass clef and the right hand in treble clef, both in the same key signature. The piano part is mostly silent in this system.

Harp II

f

The piano accompaniment for the second system is shown in a grand staff (treble and bass clefs). It features a complex, flowing melody with many sixteenth and thirty-second notes. A *f* (forte) marking is present. There are also some triplet markings (3) and a sextuplet (6) indicated.

W

Un poco con moto e sempre con anima

friend! friend!

p The Lord be thy guard and thy *cresc.*

W

Un poco con moto e sempre con anima

p

p

W

Un poco con moto e sempre con anima

p dolce Str. & Cl. & Horns

The musical score is written for a vocal part and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal part consists of three staves. The first two staves are empty. The third staff contains the lyrics "The Lord be thy" with a melody starting on a half note G4, followed by a quarter note A4, a half note B4, and a quarter note C5. The piano accompaniment consists of three staves. The first staff contains the lyrics "strong de - fence, O faith - - - ful" with a melody starting on a half note G3, followed by a quarter note A3, a half note B3, and a quarter note C4. The second staff contains the lyrics "cresc. sempre" and the third staff contains the lyrics "cresc. sempre". The piano accompaniment includes various musical notations such as slurs, ties, and dynamic markings. The score is divided into three systems. The first system contains the vocal and piano parts. The second system contains the piano part. The third system contains the piano part and includes the markings "Fl. Ob." and "& Bssn.".

mf
The Lord be thy

cresc.
strong de - fence, O faith - - - ful

cresc. sempre

cresc. sempre

cresc.

Fl.
Ob.

& Bssn.

guard and thy strong— de - fence, O— faith -

BASS I *mf* friend! The Lord — be — thy — guard, O — faith - *cresc.*

BASS II *mf* friend! The Lord — be — thy — guard, O — faith - *cresc.*

espress. Viol. *mf*

The musical score is written for a vocal ensemble and instrumental accompaniment. It features three vocal parts (Soprano, Bass I, and Bass II) and a piano/violin accompaniment. The key signature is one sharp (F#). The vocal parts have lyrics: "guard and thy strong— de - fence, O— faith -" for the Soprano, and "friend! The Lord — be — thy — guard, O — faith -" for the Basses. The piano/violin part includes a Violin section marked *espress.* and a piano section marked *mf*. The score is divided into two systems, with the vocal parts and piano/violin part each having their own staves. The vocal parts are in treble and bass clefs, while the piano/violin part is in grand staff (treble and bass clefs). The lyrics are written below the vocal staves. The piano/violin part includes various musical notations such as notes, rests, and dynamic markings.

The Lord be thy
più espress.
 - ful friend, O faith - ful friend, O faith - ful
 - ful friend! The Lord be thy
 - ful friend! The Lord be thy
 - ful friend! The Lord be thy

The

guard and thy strong de - fence, O faith -

friend, O faith - ful, faith - ful -

guard, O faith - ful friend, O faith - ful -

thy guard, O faith - ful friend!

thy guard, O faith - ful friend!

cresc.

Lord be thy guard and thy strong de -

- ful friend! The Lord be thy strong de -

friend! The Lord guard thee,

friend! The Lord be thy guard, thy

The Lord be thy guard and thy

appassionato

fence, O faith - - - ful friend! O faith -

fence, O faith - ful friend! O faith - - - ful

faith - - - ful friend! O faith -

strong de - fence, O faith - - - ful

strong de - fence, O faith - - - ful friend!

12 *rf*₃

6 *rf*₃

(X)

Largo

- - - ful friend! The Lord be thy
 friend, O faith-ful friend! The Lord be thy
 - ful friend! The Lord be thy
 friend! O faith - - - ful friend! The Lord be thy
 O faith-ful friend! The Lord be thy

ff
cresc.
ff
cresc.
ff

(X)

Largo

molto cresc.
fff Full Organ
cresc.
fff

(X)

Largo

cresc.
 (& Tpt.)
ff
 & Trb.

guard and thy strong defence, O faith - - - ful

guard and thy strong defence, O faith - - - ful

guard and thy strong defence, O faith - - - ful

guard and thy strong de-fence, O faith - - - ful

guard and thy strong de-fence, O faith - - - ful

rfz *rfz* *rfz* *rfz*

The image displays a musical score for the hymn "O Faithful Friend." It includes five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, and Bass) and a piano accompaniment section. The music is in the key of D major (one sharp) and 4/2 time. The lyrics are: "friend! O faith - ful friend! O faith - - - ful". The score features dynamic markings such as *p* (piano), *pp* (pianissimo), and *p dim.* (piano, diminishing). The piano accompaniment includes a grand staff with treble and bass clefs, and a separate section for the organ, marked *pp Org.* The organ part is in the right hand of the grand staff, while the piano accompaniment is in the left hand. The score is divided into measures by vertical bar lines, and the time signature 4/2 is indicated at the beginning of each system.

(Y) *ppp*

friend!

ppp

friend!

ppp

friend!

ppp

friend!

ppp

friend!

(Y)

Harp I

pp dolciss.

Harp II

pp dolciss.

f

Psalmody. (The Christian congregation kneel down, weeping and praying)

(Y)

pp dolcissimo

Viol. Va.

f

dim.

dim.

pp

cresc.

cresc.

dim.

pp *dolciss.*

Cello Bass

f

dim.

p

cresc.

Viol. Va.

pp

f *dim.*

p *pp*

Fl.Ob.
p ben cantando

Kdr.

poco cresc. *dim.*

pp Va.
'Cello

poco cresc. *perdendosi*

② Intonation (in the distance)
(2-4 Basses ad lib.)

pp *ppp*

Glo - ry be to the

perdendosi

Fa - - ther, and to the Son, and to the ho - ly Ghost. —

The first system of the musical score. It features a vocal line in the upper staff with lyrics "Fa - - ther, and to the Son, and to the ho - ly Ghost. —". The vocal line includes triplet markings over the words "ther," and "ho - ly". Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clef) with a continuous arpeggiated figure in the right hand and a simpler bass line in the left hand.

Molto tranquillo

Chorus (in the distance)
SOPRANO
ppp
 As it was in the be-gin-ning, is now, is now, and ev-er shall be,

ALTO
ppp
 As it was in the be-gin-ning, is now, is now, and ev-er shall be,

TENOR
ppp
 As it was in the be-gin-ning, is now, is now, and ev-er shall be,

BASS
ppp
 As it was in the be-gin-ning, is now, is now, and ev-er shall be,

The Chorus section, marked "Molto tranquillo". It features four vocal parts: Soprano, Alto, Tenor, and Bass. Each part has the lyrics "As it was in the be-gin-ning, is now, is now, and ev-er shall be,". The vocal parts are written in a four-part setting style. Below the vocal parts is a piano accompaniment consisting of two staves (treble and bass clef) with a continuous arpeggiated figure in the right hand and a simpler bass line in the left hand. The piano part is marked "ppp".

Molto tranquillo

The second system of the musical score, featuring piano accompaniment. It consists of two staves (treble and bass clef) with a continuous arpeggiated figure in the right hand and a simpler bass line in the left hand. The piano part is marked "ppp".

Molto tranquillo

The third system of the musical score, featuring piano accompaniment. It consists of two staves (treble and bass clef) with a continuous arpeggiated figure in the right hand and a simpler bass line in the left hand. The piano part is marked "ppp Org.".

poco cresc. *perdendosi - - pppp*
 world without end. A - men, A - men, A - men.

poco cresc. *perdendosi - - pppp*
 world without end. A - men, A - men, A - men.

poco cresc. *perdendosi - - pppp*
 world without end. A - - - men, A - - - men, A - men.

poco cresc. *perdendosi - - pppp*
 world without end. A - - - men, A - - - men, A - men.

perdendosi

perdendosi

perdendosi

SCENE IV

The Appian Way, in the Campagna

Appearance of Jesus Christ

Quo vadis, Domine?

Andante sostenuto

Cl. *sf*

Horns Bssn. *pp*

'Cello Bass *pesante* *Kdr.* *mf*

Horns Trb. *pp*

'Cello *sf & Va.*

Bass Bssn. *rfz*

Va. *rfz*

Viol. I *pp*

Cl. Bssn. *rfz*

Kdr. (Horns)

(misterioso)

Va. 6 *pp*

'Cello (Bssn.) *una corda*

Bass *con Ped.*

Viol. 6 *p.*

Tpt. con sord.

'Cello (Va.)

Viol. I

mf

Horns

poco marcato

p

(Trb.)

(Fl. Ob.)

Str. (Horns)

rfz

(Trb.)

Kdr.

(Horns, Cl., Bsn.)

(Cl. Bsn.)

p

rfz

Str.

dim.

'Cello (Bass pizz.)

Horns (stopt)

'Cello Bass

Ob. Cl.

Horns

f

(Horns)

Bsn.

Va.

sf

poco rit.

Lento

dim.

p

Trb.

Tuba

pp

dim.

'Cello Bass

Kdr.

Tempo I^o Peter ^(A) *p*

Dim, gloom-y night — and fear-ful

(Fl. Horns) *Kdr.* *pp*

Cello Bass

si - lence!

(Bssn.) *ppp*

Cl. Bssn. Horns *p*

p

No cheer-ful light, — no guid - ing star!

sf

cresc.

f

Im - pe - - - rial Rome,

(Viol. Va. trem.)

Horns *sf*

sf

Molto tran-
quillo

im - pe - - - rial Rome is lost in

pp

fp *dim.* *pp*

P. *dark - ness:*

pp Kdr.

mf Bsn.

Fl.

Viol. I *pp*

Va. 'Cello *pp*

P.

dim.

p Bsn.

ppp

ad libitum
p cresc.

P. And I a - lone with God the Lord. With God?

colla voce

Wood *p* & Va. *f*

Horns

'Cello, Bass pizz.

B *a tempo*

ten.

cresc.

P. — O Mas - ter, oft I feel as though I nev-er can

a tempo *l.h.* *r.h.*

Horns

pp Str.

Str.

P. *f* know Thee! So sad my heart, *Cl.* so ill at ease, *Ob.*

P. since I de - sert - ed them who love me, since I de -

p Str.

Sn. Dr.

P. *colla voce* sert - - - ed them who love me, who love -

Str.

& Cl. (Bssn.)

p

Sn. Dr.

dim. **Molto adagio**

P. me -

(Viol. sulla IV^a)

p dim.

ppp Str. without Basses

Kdr.

Musical score for Kdr. Bass and Kdr. instruments. The Kdr. Bass part is in the bass clef, and the Kdr. part is in the treble clef. The Kdr. part features a melodic line with a *dim.* (diminuendo) marking. The Kdr. Bass part has a *r. h.* (right hand) marking.

(C) Un poco con moto
 'Cello (Bssn.)

Musical score for 'Cello (Bssn.) and Bass. The 'Cello (Bssn.) part is in the bass clef, and the Bass part is in the bass clef. The 'Cello (Bssn.) part features a melodic line with a *p* (piano) marking. The Bass part has a *con Ped.* (con pedale) marking.

Musical score for Peter and How. The Peter part is in the bass clef, and the How part is in the bass clef. The Peter part features a melodic line with a *mf* (mezzo-forte) marking. The How part has a *p* (piano) marking.

Musical score for phan - tom-like and the clouds are gath - - -. The phan - tom-like part is in the bass clef, and the the clouds are gath - - - part is in the bass clef. The phan - tom-like part features a melodic line with a *p* (piano) marking. The the clouds are gath - - - part has a *p* (piano) marking.

Musical score for 'ring, Viol. I and the. The 'ring, Viol. I part is in the bass clef, and the the part is in the bass clef. The 'ring, Viol. I part features a melodic line with a *p* (piano) marking. The the part has a *p* (piano) marking.

P. *mist - y shad - - - ows hov - - - 'ring*

Viol. II

Viol. I

mf

P. *on!*

Viol.

cresc.
'Cello, Bass, Bssn. (Va.)

④ Più string. ed accel.

P.

Fl. (Cl. 8va bassa)

Harp

f p Str. Wood Horns

cresc.

P. *A beam!*

f p Tutti

P. *f p* *sf* *cresc.* *sf* *sf*

A star!

Red. * *Red.*

P. *sf* *sf* *sf*

Horns (Bells oct. higher) *marc.*

* *Red.*

P. *f* *dam.* *sf* *sf* *sf*

Ce - les - - tial bright -

* *Red.*

P. *mf* *pp*

ness! And in yon

Horns Bssn.

P. *ra - - - diance, lo! a Form!*

P.

P. *The crown*

3 Horns *f marc.*

P. *of thorns!*

P.

p cresc. molto

P.

ff

The Cross!

3 Horns

f

P.

Tpt.

P.

But who--

4 Horns

P. *who can*

P. *poco a poco cresc. e string.* *it be?*

P. *ff* *Our*

3 Trb. *f marc.*

P. *Lord* *Him*

(E) Maestoso molto drammatico (Appearance of Christ)

The image shows a musical score for a scene from 'The Phantom of the Opera'. It features three staves: a vocal line for the Phantom (labeled 'P.'), a piano accompaniment for the Organ, and a bass line. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with the lyrics 'self!' followed by a long horizontal line indicating a sustained note or a long breath. The Organ part is marked 'Organ fff Full Organ' and features a series of chords and single notes. The bass line starts with a 'fff' (fortissimo) marking and includes a melodic line with a slur over the first two notes.

⑤ Maestoso molto drammatico

ff Tutti

Ped.

Red.

P.

V.

Cdr., B. Dr., Cym.

dim.

dim.

Red.

*

Adagio

p *pp*

P. Quo va-dis, Do - mi - ne?

p

Adagio
colla voce

pp Va. Cello *dim.* *ppp* Wood *p* Harp. *Brass*

*Ed. **

Christ

C. Va - -

dim.

dim.

dim.

F

Viol. Wood(Harp)
pp dolcissimo

pp Tutti

The musical score is written for piano and consists of three systems of staves. The key signature is three sharps (F#, C#, G#) and the time signature is 7/8.

System 1: The first system features a treble and bass staff. The treble staff has a melodic line with a long note in the first measure, followed by a series of eighth notes. The bass staff has a complex arpeggiated pattern. The second measure of the system shows a change in the bass line.

System 2: The second system continues the melodic and arpeggiated patterns. The treble staff has a melodic line with a long note in the first measure, followed by a series of eighth notes. The bass staff has a complex arpeggiated pattern. The second measure of the system shows a change in the bass line.

System 3: The third system features a treble and bass staff. The treble staff has a melodic line with a long note in the first measure, followed by a series of eighth notes. The bass staff has a complex arpeggiated pattern. The second measure of the system shows a change in the bass line.

Dynamic and Performance Markings:

- dim.* (diminuendo) is marked in the first measure of the third system.
- p* (piano) is marked in the second measure of the third system.
- rit.* (ritardando) is marked in the third measure of the third system.
- rit. e dim.* (ritardando and diminuendo) is marked in the fourth measure of the third system.
- rit.* (ritardando) is marked in the fifth measure of the third system.
- molto cresc.* (molto crescendo) is marked in the sixth measure of the third system.

Other Markings:

- l.h.* (left hand) is marked in the first measure of the third system.
- r.h.* (right hand) is marked in the first measure of the third system.
- 8* (octave) is marked in the first measure of the third system.
- 6* (sixteenth notes) is marked in the fourth measure of the third system.

⑥ Peter
Recit. *f*

O Lord! here at thy feet be-hold me lie!

fp Str. *Viol. I*

Moderato

How mean, how vile — in-deed is my transgression!

& Ob. *Bssn. f espress.* *fp* *Viol. I Fl.* *Clar.*

Yet may this mor-tal frailty be my plea! For-

fp Str. *Viol. I & Ob.* *Horns*

give — me, for-give me, Lord! In

p Str.

cresc. *f*

P. an - - guish, in an - - guish re - morse - ful my

Clar

Str. *cresc.* *f*

Bssn.

(H)

Meno vivo

P. tears are flow - - ing!

rfz *rfz* *rfz*

Str(Horns)

mf *più espress.*

P. Lend — me Thine aid! Lend — me Thine

f espress.

p

cresc.

P. aid! Up - on my shoul - ders lay Thy

f espress. *p* *cresc.*

f

P. cross, in Thy di-vine com-pas - - sion!

un poco marc.

f

rit. f *molto appassionato* ① *Andante con molto di moto*

P. and where - - so - -

rit. Fl. Ob.

rfz

Harp Str.

'Cello Bass

P. e'er Thy Cross shall

cresc.

P. lead me, I there will

rfz

Ad. *

P. go; un - fear -

Harp Str. Fl.Ob.

rfz *f* Harp

P. ing, un - fal -

P. t'ring, shall Thy love up - hold me, Thy love up -

cresc. *rfz* *p* Str. Horns

P. hold me! In life or death Thy

Harp. *ff* *fp* Str.

(K) Molto tranquillo

P. love shall up - - hold me,

colla voce

dim. *p*

(K) Molto tranquillo
Clar. Bssn.

dim. 'Cello *pp*

Bass(Kdr.)

pp morendo a mezza voce

P. in death shall Thy love up - hold

rit.

rit. Clar. Bssn.

dim. *ppp*

'Cello, Bass

a tempo

P. me.

Harp *f*

a tempo ($\text{♩} = \text{♩}$)

Viol. *p*
Va. *p*

l.h. *f*

Ed. *

rit. *dim.* *ppp*

The first system consists of two staves. The upper staff is a piano part with sixteenth-note runs and triplet markings. The lower staff is a woodwind part with long, sustained notes and a dynamic marking of *ppp*. Both parts include a *rit.* (ritardando) and *dim.* (diminuendo) marking.

Ⓛ **Maestoso** Peter *f* *(ad lib.)*
Now on to Rome!

f Tpt. Wood Brass *colla voce*
(Sn.Dr.) Kdr.

The second system begins with a vocal line for Peter, marked *f* and *(ad lib.)*, with the lyrics "Now on to Rome!". Below the vocal line is a piano accompaniment with triplet patterns. The system also includes parts for Tpt. (Trumpet), Wood Brass, and Kdr. (Kettledrums), with a dynamic marking of *f* and a *colla voce* instruction.

a tempo (ad lib.)
to brave a mar-tyr's

f Tpt. Wood Brass *colla voce*
(Sn.Dr.) Kdr.

The third system continues the vocal line with the lyrics "to brave a mar-tyr's". The piano accompaniment features triplet patterns. The system includes parts for Tpt. (Trumpet), Wood Brass, and Kdr. (Kettledrums), with a dynamic marking of *f* and a *colla voce* instruction.

a tempo
death! Nev-er a - gain my stead-fast heart shall

a tempo Clar. 3 Ob. 3
Horns 3 *f* Bssn. 3 *rfz* *p* & Str. *cresc.*

The fourth system continues the vocal line with the lyrics "death! Nev-er a - gain my stead-fast heart shall". The piano accompaniment features triplet patterns. The system includes parts for Clar. (Clarinet), Ob. (Oboe), Horns, and Bssn. (Bassoon), with a dynamic marking of *f* and a *cresc.* (crescendo) instruction.

Ⓜ Alla marcia

P. *wa - ver,* *and e'en Ne -*

f *mf* *f* *ff*

Tpt. *3* *3*

Horns *3* *3*

(Sn. Dr.)

& Trb.
Tub.

Str. pizz.
Wood without Fl.
Horns
Harp
Bells

(B. Dr., Sn. Dr.)

P. - ro, the haugh - ty mon - arch, shall con-

P. *fess the Cross - - 's pow'r*
 Tpt. *p* *sf* *sf* *sf*
 Horns *mf*
 *

P. in fear and trem - bling!

Tpt.

sf p

Horns

mf

P. *mf* *p cresc.* *r. h.*

Wood (Horns)

Now on to Rome!

P. *mf*

Thy Cross shall lead me on, a

Viol. Va.

P. *cresc.* *f* *Tutti* *sf* *sf* *sf*

flam - ing em - blem borne on high in tri - umph!

(Str. arco)

Tpt.

P. *f* *sf* *sf* *sf* *sf*

No earth - ly might shall foil the

P. Church of God,

Tpt. *p*

sf sf sf sf sf sf sf

P. nor shall the gates of hell, — the gates of

Str. *sf* *rfz* Harp. *rfz* *6* Tutti *sf sf sf sf*

P. hell — pre - vail — a - gainst — her!

sf sf sf sf sf sf sf

P. *stringendo molto* Now on to *rit.*

sf *rfz* *rit.*

Final Chorus

Maestoso

P.

Rome! —

Organ

Man.

fff Full Organ

Ped.

fff

Maestoso

Org.

*fff**con Ped.*Man. II *ma forte*

Man. I

The first system of the musical score consists of four measures. It features a grand staff with three staves: a top treble staff, a middle bass staff, and a bottom bass staff. The key signature has two flats (B-flat and E-flat). The first two measures show a melodic line in the top staff and a bass line in the middle and bottom staves. The third and fourth measures feature a crescendo, with the top staff playing a sustained chord and the bass staves playing a moving bass line. The word "cresc." appears twice, once above the middle staff and once below the bottom staff.

The second system of the musical score consists of four measures. It continues the grand staff from the first system. The first two measures show a melodic line in the top staff and a bass line in the middle and bottom staves. The third and fourth measures feature a fortissimo (fff) dynamic and a ritardando (rit.) marking. The word "fff" appears above the middle staff and below the bottom staff, while "rit." appears above the middle staff. The music concludes with sustained chords in the top staff and a moving bass line in the middle and bottom staves.

Chorus

Maestoso

(A) SOPRANO

fff

Glo - ry crown thee, O might - y one!

ALTO

fff

Glo - ry crown thee, O might - y one!

TENOR

fff

Glo - ry crown thee, O might - y one!

BASS

fff

Glo - ry crown thee, O might - y one!

(A) Maestoso

*fff sempre**fff sempre*

Maestoso

(A) Tutti

fff sempre

Glo - ry crown thee, O might - y one! —

Glo - ry crown thee, O might - y one! —

Glo - ry crown thee, O might - y one! —

Glo - ry crown thee, O might - y one! —

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is B-flat major (two flats). The time signature is common time (C). The lyrics are "Glo - ry crown thee, O might - y one! —". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line with some arpeggiated figures.

— The cross thou bear - - est on - - -

— The cross thou bear - - est on - - -

— The cross thou bear - - est on - - -

— The cross thou bear - - est on - - -

— The cross thou bear - - est on - - -

— The cross thou bear - - est on - - -

ward, the cross shall be thy re - ward, the

ward, the cross shall be thy re - ward, the

ward, the cross shall be thy re - ward, the

ward, the cross shall be thy re - ward, the

The musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and two piano accompaniment staves. The key signature is B-flat major (two flats). The vocal parts feature long, flowing lines with many ties, indicating a slow tempo. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

cross, — the cross! —

cross, — the cross! —

cross, — the cross! —

cross, — the cross! —

Harp

r.h.

l.h.

r.h.

l.h.

l.h.

*

B

Molto tranquillo

Be -

Be -

Be -

B

Molto tranquillo

p

p

B

Molto tranquillo

mf Str. Wood
Horns Trb. Harp

p Kdr.
con Ped.

neath its shad - - ow death is

neath its shad - - ow death is

neath its shad - - ow death is

neath its shad - - ow death is

dim.

dim.

dim.

dim.

dim.

The musical score is written for a vocal ensemble and piano. It consists of five systems of staves. The first system has four staves: a vocal line with a whole rest, and three staves (soprano, alto, and bass) with a whole note chord. The lyrics "wel - - - - - come," are written below the vocal and piano staves. The second system has four staves: a vocal line with a whole note chord, and three piano staves with a whole note chord. The lyrics "wel - - - - - come," are written below. The third system has four staves: a vocal line with a whole note chord, and three piano staves with a whole note chord. The lyrics "wel - - - - - come," are written below. The fourth system has four staves: a vocal line with a whole note chord, and three piano staves with a whole note chord. The lyrics "wel - - - - - come," are written below. The fifth system has four staves: a vocal line with a whole note chord, and three piano staves with a whole note chord. The lyrics "wel - - - - - come," are written below. The piano part features a series of chords in the right hand and a series of eighth notes in the left hand, marked with a crescendo.

pp
wel - - - - - come,

pp
wel - - - - - come,

pp
wel - - - - - come,

pp
wel - - - - - come,

pp
wel - - - - - come,

p cresc.

un poco rit.

Three vocal staves (Soprano, Alto, Bass) in B-flat major, 4/4 time. The lyrics are "death is wel -". The music is marked *mf* and *un poco rit.*. The Soprano staff has a whole note G4. The Alto staff has a whole note F4. The Bass staff has a whole note E3. The lyrics are "death is wel -".

death is wel -

death is wel -

death is wel -

un poco rit.

Piano accompaniment for the first system, consisting of three staves (Right Hand Treble, Right Hand Bass, and Left Hand). The music is in B-flat major, 4/4 time, and is marked *un poco rit.*. The Right Hand Treble staff has a whole note G4. The Right Hand Bass staff has a whole note F4. The Left Hand staff has a whole note E3. The lyrics are "death is wel -".

un poco rit.

Piano accompaniment for the second system, consisting of three staves (Right Hand Treble, Right Hand Bass, and Left Hand). The music is in B-flat major, 4/4 time, and is marked *un poco rit.*. The Right Hand Treble staff has a whole note G4. The Right Hand Bass staff has a whole note F4. The Left Hand staff has a whole note E3. The lyrics are "death is wel -".

mf sempre cresc.

a tempo

mf

for

p

come,

mf

for

p

come,

mf

for

p

come,

mf

for

a tempo

a tempo

death _____ shall win _____ thee _

death _____ shall win _____ thee

death _____ shall win _____ thee _

death _____ shall win _____ thee

sempre espressivo

cresc.
life _____ e - ter - - - - nal. _

cresc.
life _____ e - ter - - - - nal.

cresc.
life _____ e - ter - - - - nal.

cresc.
life _____ e - ter - - - - nal.

cresc.

ff

Glo - ry crown thee, O bless - ed one! Glo -

ff

Glo - ry crown thee, — O bless - ed one! Glo -

ff

Glo - ry crown thee, O bless - ed one! Glo -

ff

Glo - ry crown thee, O bless - ed one! Glo -

fff

fff

ff Tutti

ry, O bless - ed one! Thy name shall nev - - er

ry, O bless - ed one! Thy name shall nev - - er

ry, O bless - ed one! Thy name shall nev - - er

ry, O bless - ed one! Thy name ____ shall nev - - er

ry, O bless - ed one! Thy name ____ shall nev - - er

ff energico

die, _____

die, _____

die, _____

die, _____ thy

sf *sf* *sf* 3

Tpt.
(Horns) 3

Ad. *

thy name shall nev - - er

thy name shall nev - - er

thy name shall nev - - er

name _____ shall nev - - er

Ped.

die! _____

die! _____

die! _____

die! _____

sf Tpt. (Horns) *3* *sf* *3*

ff sempre

When Ro - man em - - -

ff sempre

When Ro - man em - - -

ff sempre

When Ro - man em - - -

ff sempre

When Ro - man em - - -

Wood (Horns)
(Harp.)
Str.

Red. Red. *

- - prors' fame _____ shall per - ish,

- - prors' fame _____ shall per - ish,

- - prors' fame _____ shall per - ish,

- - prors' fame _____ shall per - ish,

when Ro - man em - - - - - p'rors'

when Ro - man em - - - - - p'rors'

when Ro - man em - - - - - p'rors'

when Ro - man em - - - - - p'rors'

The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple melodic line.

fame shall per - ish,

fame shall per - ish,

fame shall per - ish,

fame shall per - ish,

The piano accompaniment continues with similar chordal textures in the right hand and a melodic line in the left hand.

(D)

fff

Thy glo - - - rious, thy

fff

Thy glo - - - rious, thy

fff

Thy glo - - - rious, thy

fff

Thy glo - - - rious, thy

(D)

fff

fff

(D)

Viol. Va.

ff Tutti

5

glo - - - rious name _____

glo - - - - rious name _____

glo - - - - rious name _____

glo - - - rious name

The musical score consists of two systems. The first system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a B-flat major key (two flats) and 4/4 time. The lyrics are "glo - - - rious name". The piano accompaniment features a flowing melody in the right hand and a steady bass line in the left hand. The second system continues the vocal and piano parts, with the piano accompaniment featuring more complex figures, including triplets and a five-note scale in the right hand.

The musical score is written for a choir and piano. It features four vocal staves and two piano accompaniment systems. The key signature is B-flat major (two flats) and the time signature is 4/4. The lyrics are "shall all men, all".

The first system contains four vocal staves. The lyrics are distributed as follows:

- Staff 1: "shall all men, all"
- Staff 2: "shall all men, all"
- Staff 3: "shall all men, all"
- Staff 4: "shall all men, all"

The second system contains two piano accompaniment staves. The piano part features a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand.

The third system contains two piano accompaniment staves. The piano part continues with a similar texture, featuring a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand.

The fourth system contains two piano accompaniment staves. The piano part continues with a similar texture, featuring a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand.

This musical score is for a vocal ensemble and piano. It consists of three systems of staves. The first system has four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The second system has three vocal staves and a piano accompaniment. The third system has a piano accompaniment and a section for Tpt. Horns and Cello.

The lyrics for the vocal parts are: men cher - - - ish!

The piano accompaniment features a variety of textures, including arpeggiated chords, sustained chords, and moving lines. The Tpt. Horns and Cello section at the bottom right features a rhythmic pattern of eighth notes.

Viol.(Va.)

un poco rit.

ff

a tempo

Horns

sf

Tpt. Trb., Str. Harp.

Kdr.

*

Double Fugue

Alla breve

SOPRANO

ALTO

TENOR *f*

Hail, bless and laud him, the an - oint - - ed, the an -

BASS *f*

Hail, bless and laud him, the an - oint - - ed, the an -

Alla breve

fff,

fff

Alla breve

sf

'Cello
Bass
Bssn.

f marcato

Hail, *f* bless and laud him, the an-
 oint - - - ed! Hail _____
 oint - - - ed!

espress.
f Str. Wood Horns

oint - ed, the an - oint

and laud the an - oint

f

Hail, bless and laud him, the an-

ed! Hail! _____

ed! Hail! _____

marcato

2 1 3 1 3 5

oint - - ed, the an - oint - - -

and laud the an - oint - - -

Hail, all hail!

Red. *

ed! Hail

ed! Hail! all hail,

Hail and bless,

Hail, bless and laud him, the an-

Ped.

& Trb.

and laud the an - oint -

all hail, all hail!

laud the an - oint -

oint - ed, the an - oint - ed!

sf

E

ed! Hail, _____

ff Hail, bless and laud him, the an-

ed! Hail, _____ laud _____

Hail _____

Detailed description: This system contains the first four measures of the vocal and piano accompaniment. The vocal parts (Soprano, Alto, Tenor, and Bass) are in G major with two flats. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. The lyrics are 'ed! Hail, _____', 'Hail, bless and laud him, the an-', 'ed! Hail, _____ laud _____', and 'Hail _____'.

E

Detailed description: This system contains measures 5 through 8 of the first system, featuring the piano accompaniment. The right hand continues with eighth-note patterns, while the left hand provides harmonic support with chords and moving lines. The key signature remains G major with two flats.

E

Viol. I (Tpt.)

Detailed description: This system contains measures 9 through 12 of the first system, featuring the Violin I and Trombone parts. The Violin I part has a melodic line with accents and triplets, while the Trombone part provides a steady bass line. The key signature remains G major with two flats.

all hail,

oint - - ed, the an - oint - - - -

the an - oint - - - - ed!

and laud the an - oint - - -

The score consists of four systems. The first system has three vocal staves (Soprano, Alto, Tenor/Bass) and a piano accompaniment. The second system continues the vocal parts. The third system shows the piano accompaniment in three parts (Right Hand, Left Hand, and a lower bass line). The fourth system features a more complex piano accompaniment with triplets and arpeggiated chords in the right hand, and a steady bass line in the left hand.

all hail!

ed! Hail, all

ff
Hail, bless and laud

ed! Hail,

25211

hail! Hail, bless and

him, the an - oint - - - ed, the an - -

bless and laud him, the an - -

Trb. A

Horns

The image displays a musical score for a piece titled "Hail, the anointed one". The score is written for voice and piano. The vocal parts are in the upper staves, and the piano accompaniment is in the lower staves. The key signature is B-flat major (two flats), and the time signature is 4/4. The tempo/mood is marked "ff" (fortissimo).

The lyrics are:

Hail, bless and laud
 laud the anointed one
 oint - ed!

The piano accompaniment features a prominent left hand with a series of chords and a right hand with a series of chords and a melodic line. The piano part includes a variety of musical notations, including chords, single notes, and a series of triplets in the right hand.

him, the an - oint - ed!

Hail,

Hail, bless and laud

The musical score is written in B-flat major (two flats) and 4/4 time. The vocal parts are arranged in four staves: Soprano, Alto, Tenor, and Bass. The piano accompaniment is written in two staves (treble and bass clef). The lyrics are: 'him, the an - oint - ed! Hail, Hail, bless and laud'. The score includes various musical notations such as notes, rests, and accidentals. The piano part features a prominent triplet figure in the right hand.

ed!

Hail, bless and

bless and laud him, the an -

him, — the an - oint - - - ed!

6

This musical score is for a hymn, featuring vocal parts and a piano accompaniment. The key signature is B-flat major (two flats), and the time signature is common time (C). The score is divided into three systems. The first system contains the vocal melody and bass line, with lyrics "Hail, bless and laud!". The second system continues the vocal parts with lyrics "laud! Hail, oint - - - ed!". The third system shows the piano accompaniment, consisting of a grand staff with treble and bass staves. The piano part includes a complex texture with triplets and sixteenth notes in the right hand, and a more rhythmic bass line. The lyrics "Hail, bless and laud!" are repeated under the piano part.

Hail, bless and laud! _____

laud! _____ Hail,

oint - - - ed!

Hail, bless and laud! _____

Hail, bless and
 bless and laud!
 Hail, bless and laud!

Red. *

laud, _____ hail, all hail!

Hail, him, all hail! _____

Hail, him, all hail! _____

Hail, him, all hail! _____

Tpt. 3

Tpt. 3

Horns 3

Molto agitato

(F)

ff Viol. I & II

& Va.

(& Wood, Horns)

& Cello, Bass

Più tranquillo, ma sempre alla breve

SOPRANO

ALTO

Più tranquillo, ma sempre alla breve

Viol. (Harp)
Va.

Now

dim.

Wood, Horns (Bells)
pp

Ed.

glo - ry to the Fa -

Ed.

- ther, _____ and to the Son, _____ and
cresc.
 Red. Red. Red.

to the Ho - - - ly Ghost. _____
 Red. Red. Red. Red. Red.

Now _____ *p*
sempre pp
 Red. 'Cello Bass Red.

The image displays a page from a musical score for the 'Gloria' by Franz Schubert. It features three staves: two vocal staves (Soprano and Alto) and a piano accompaniment staff. The key signature is B-flat major (two flats), and the time signature is 4/4. The lyrics are in Latin: 'glo - - ry to the Fa - - - - - Now - - - - - glo - - - - - ry'. The piano part includes a section marked '8.' and '(Horns)'. The score is written in a traditional musical notation style with various musical symbols and dynamics.

Musical score for "The Rose Tree" in G major, 3/4 time. The score is written for three staves: Treble, Bass, and Bass. The key signature has one sharp (F#) and the time signature is 3/4. The melody is in the Treble staff, starting on G4 and ending on G5. The Bass staff provides a simple harmonic accompaniment. The piece concludes with a final measure in the Bass staff marked *mf*.

A musical score for the song "The Rose Tree". The score is written for a piano accompaniment and a vocal line. The piano part consists of two staves, treble and bass, with a grand staff bracket. The vocal line is on a single staff. The key signature is one flat (B-flat), and the time signature is 2/4. The score is divided into four measures. The first three measures are marked "Ped." (Pedal) and the fourth measure is marked "Ped." with a double bar line. The melody is in the vocal line, and the piano accompaniment provides a harmonic and rhythmic foundation. The melody starts on a G4 note and ends on a G4 note. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex pattern in the left hand, including some triplets. The score is written in a clear, legible style with standard musical notation.

ly Ghost, the Ho

ly Ghost, the Ho

ly Ghost.

ly Ghost.

(G)

(G)

(Trb.)

Tuba

Red. Red. Red. Red.

[illegible]

glo - - - - ry!

Fa - - - - ther! And glo - -

Fa - - - - ther!

Fa - - - - ther!

Harp *ff* coll' *8*

Viol. I
Viol. II
Va. *pp*

Fl.
Ob. *mf*

(Horns) *f*

mf *p*

p
 And — glo - - - - ry!
 - - - - ry! ——— And ———
mf
 And — glo - - ry be — to the
mf
 And glo - - ry be to the
mf
mf
mf
ff
 Horns
 Cl.

The musical score is written for a choral ensemble and piano accompaniment. It consists of five systems of staves. The first system has four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The second system also has four staves. The third system has three staves: a vocal staff (Tenor/Bass) and two piano staves. The fourth system has three staves: a vocal staff and two piano staves. The fifth system has four staves: two vocal staves and two piano staves. The score includes various musical notations such as notes, rests, beams, and slurs. Dynamics include *p* (piano), *mf* (mezzo-forte), and *ff* (fortissimo). Articulations include accents and slurs. The key signature is one flat (B-flat major or D minor). The time signature is not explicitly shown but appears to be common time (C).

(H)

glo - - - - ry!

Son! _____

Son! _____ Now _____

(H)

energico *f* Str. Wood Horns

Viol. Va.

'Cello Bass

Now glo - - ry to the Fa - - - - -

And glo - - - - ry

to the

glo - - ry to the Fa - - - - - ther, and to the

con^{ced.}

ther, the Ho - - - - -

to the Son, and to the Ho - - - - ly

Ho - - - - ly Ghost. _____

Son, and to the Ho - - - - ly Ghost. _____

cresc.

- - ly Ghost, _____

Ghost. _____ And glo - -

ff Now glo - ry to the Fa - -

Now glo - ry to the Fa - -

Bells

sf *sf*

& Trb.

and to the

cresc.

- - ry to the Son, _____

- - ther, and to the Son, _____

- - ther, and to the Son, _____

Son, _____

to the Ho - -

and to the Ho - - - ly Ghost, _____

and to the Ho - - - ly

f

f

Horn

the Ho - - ly, the Ho - - ly Ghost, -

- ly Ghost, - the Ho - - ly Ghost, -

the Ho - - ly, Ho - ly Ghost, -

Ghost, - the Ho - - ly, Ho - ly Ghost, -

cresc. *ff*

cresc. *ff* Org.

Più tranquillo *p* *poco rit.* *pp*

the Ho - ly Ghost.

p *poco rit.* *pp*

the Ho - - ly, Ho - - ly Ghost.

p *poco rit.* *pp*

the Ho - ly, Ho - - ly Ghost.

p *poco rit.* *pp*

the Ho - - ly Ghost.

Più tranquillo *poco rit.*

dim.

dim.

Più tranquillo *poco rit.*

dim.

(K) *a tempo*

ff A - - -

ff A - - -

ff A - - -

ff A - - -

(K) *a tempo*

ff

ff

ff

(K) *a tempo*

Harp ff *Tutti*

Red. *

This musical score is for a four-part vocal setting with piano accompaniment. The vocal parts are arranged in four staves, each with a treble clef and a key signature of one flat (B-flat). The lyrics for the vocal parts are: "men, a - - - men,". The piano accompaniment consists of three staves: a grand staff (treble and bass clefs) and a separate bass line. The piano part features complex harmonic textures, including chords, arpeggios, and flowing sixteenth-note passages. The overall style is characteristic of late 19th or early 20th-century musical notation.

men, a - - - men,

men, a - - - men,

men, a - - - men,

men, a - - - men,

This musical score is for a vocal and piano piece, page 278. It features four vocal staves and a piano accompaniment. The key signature is B-flat major (two flats). The vocal parts are arranged in four staves, with the first staff having lyrics. The piano accompaniment consists of three staves. The score is divided into two systems. The first system contains the vocal staves and the piano accompaniment. The second system contains the piano accompaniment and a woodwind part labeled "Wood". The woodwind part is a single staff with a treble clef and a key signature of B-flat major. The piano accompaniment in the second system includes a complex figure in the right hand and a simpler figure in the left hand. The woodwind part has a melodic line with some grace notes and a triplet. The piano accompaniment in the second system includes a complex figure in the right hand and a simpler figure in the left hand. The woodwind part has a melodic line with some grace notes and a triplet. The piano accompaniment in the second system includes a complex figure in the right hand and a simpler figure in the left hand.

a - - - men,

a - - -

a - - -

a - - -

Wood

[illegible]

The image displays a musical score for the song "The Rose Tree." It includes vocal parts for Soprano, Alto, Tenor, and Bass, as well as instrumental parts for Piano, Trombones, and Drums.

Vocal Parts:

- Soprano:** a - - - - - men.
- Alto:** a - - - - - men.
- Tenor:** a - - - - - men.
- Bass:** a - - - - - men.

Instrumental Parts:

- Piano:** The piano accompaniment features a melody in the right hand and a bass line in the left hand, with various chords and arpeggios.
- Trombones:** The Trombone part (labeled "Tpt. Horns") features a melody in the right hand and a bass line in the left hand, with various chords and arpeggios.
- Drums:** The Drums part (labeled "Kdr.") features a simple rhythm pattern in the right hand and a bass line in the left hand.

This musical score page contains several systems of music. The first system includes a vocal line with lyrics "Now glo - ry" and a piano line with lyrics "A -". The second system features a vocal line with lyrics "Hail, bless and" and a piano line. The third system shows a vocal line and a piano line. The fourth system includes a vocal line, a piano line, and a section for "Viol. Va." (Violins and Violas). The fifth system features a vocal line, a piano line, and a section for "Bells", "Str. (Wood) (Horn, Tpt.)", "Horn", and "Trb." (Trumpet). The score is written in G major and 4/4 time. Dynamics include *ff* (fortissimo) and *fff* (fortississimo). The tempo is marked *L* (Lento). The key signature has one flat (F major or D minor).

Now glo - ry

A -

Hail, bless and

Viol. Va.

Bells

Str. (Wood)
(Horn, Tpt.)

Horn

Trb.

to the Fa - - - ther,

ff A - - - men, a - - -

- men, a - - -

laud him, the an - oint - - -

Horn

— and to the Son, — and to the Ho - - ly

men. *ff* Hail,

men, — a - - - - - men, —

ed, the an - oint - - - - - ed! Now—

Horn
Bssn.

Ghost. A - - - men,

bless and laud him, the an - oint -

a -

glo - ry to the Fa - - - ther,

The musical score consists of five systems. The first system has three vocal staves and one piano staff. The second system has two vocal staves and one piano staff. The third system has two vocal staves and one piano staff. The fourth system has two vocal staves and one piano staff. The fifth system has two vocal staves and one piano staff. The piano accompaniment is in the right hand of the piano staff, and the vocal parts are in the vocal staves. The lyrics are written below the vocal staves.

a - - - men.

ed, the an - oint - - -

- - - men.

— and to the Son, — and to the Ho - - ly Ghost. —

The piano accompaniment consists of two systems. The first system has three staves (treble, bass, and a lower bass staff). The second system has two staves (treble and bass). The piano part includes various musical notations such as chords, arpeggios, and a trill marked with an '8'.

(M) *ff*

Hail, bless and laud him, the an -

ed! A - - - - - men,

ff

Now glo - ry to the Fa - - - - -

A - - - - -

(M)

rfz (Tpt.)

Horn

oint - - - ed, the an - oint - - -

a - - - men, a - - -

- - ther, and to the Son,

men, a- - - - -

The score consists of four vocal staves and three piano staves. The vocal parts are in treble and bass clefs, with lyrics written below the notes. The piano accompaniment is in treble and bass clefs. The first system shows the vocal parts with lyrics. The second system shows the piano accompaniment. The third system shows the vocal parts with lyrics. The fourth system shows the piano accompaniment.

- ed! _____
 - men. Hail, bless and
 and to the Ho - ly Ghost. _____
 men. Hail, bless and laud the an -
 ff
 ff
 Trb.
 Trb. Tuba

ff
Hail, bless and laud!

laud! _____ Now glo - - ry

ff
Hail, bless and

oint - - - - ed!

ff
Horns

sf

The image displays a musical score for a piece titled "Hail, the Anointed One". The score is written for a vocal part and a piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 4/4. The vocal part is written on a single staff, and the piano part is written on a grand staff (treble and bass clefs). The lyrics are: "Hail, bless and laud! to the Fa - - - - ther, — and to the laud him, the an - oint - - - -". The piano part includes dynamic markings such as *ff* (fortissimo) and *sf* (sforzando). The score is divided into two systems, with the second system continuing the vocal and piano parts. The piano part features a prominent melodic line in the right hand and a supporting bass line in the left hand. The vocal part is a simple melody with long notes and rests, emphasizing the lyrics.

Hail, _____ bless _____ and laud _____
 Son, _____ and to the Ho - ly Ghost. _____
 ed! _____ Hail, _____ bless _____
 laud! _____ Now _____ glo - - - -

th'an-oint - - ed!

the Fa - - - ther!

and laud - - - ed! Now

ry to the Fa - - - ther! Now_ glo - -

ff

ff

Now glo - - ry to the Fa - - - ther, and Son - - -

Now_ glo - - ry to the Fa - - - ther and

glo - - ry to the Fa - - - ther, the Son, and

ry, now glo - - ry to the Fa - - -

The musical score consists of four vocal staves and two piano accompaniment systems. The vocal parts are written in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is written in grand staff (treble and bass clefs) with the same key signature. The lyrics are distributed across the vocal staves, with some words appearing on multiple staves. The piano accompaniment provides harmonic support for the vocal lines.

and to the Ho - - ly Ghost.

Son, and to the Ho - - ly Ghost.

to the Ho - - - - ly Ghost.

- - - ther, to the Ho - - ly Ghost.

cresc.

cresc.

Tpt. 3 3 3

(N) *fff*

Hail, bless and

fff

Hail, bless and

fff

Hail, bless and

fff

Hail, bless and

(N) *fff*

fff

(N) *fff* Tutti

This musical score is for a vocal and piano piece. It consists of two systems of staves. The first system has four staves: three vocal staves (soprano, alto, and tenor) and one piano accompaniment staff. Each vocal staff has the lyrics "laud, _____ hail," written below it. The piano accompaniment staff has a melody with a slur over the first two measures. The second system has three staves: two vocal staves and one piano accompaniment staff. The piano accompaniment staff features a complex, fast-paced melody with many sixteenth and thirty-second notes, including triplets and a final section marked with a 7/8 time signature.

laud, _____ hail,

laud, _____ hail,

laud, _____ hail,

laud, _____ hail,

7

This musical score is for a four-part vocal setting with piano accompaniment. The vocal parts are arranged in four staves at the top, each with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics "bless and laud" are written below each vocal staff, with a long horizontal line following the word "laud" to indicate a sustained note. The piano accompaniment is shown in two systems. The first system consists of a grand staff (treble and bass clefs) with a brace on the left. The second system also consists of a grand staff, but with more complex, flowing musical notation in both the treble and bass staves, including triplets and rapid sixteenth-note passages. The overall style is that of a traditional hymn or church song.

bless and laud _____

bless and laud _____

bless and laud _____

bless and laud _____

him, the an - oint - - - -

him, the an - oint - - - -

him, the an - oint - - - -

him, the an - oint - - - -

8

Tpt.

ed, the an - oint - - - -

ed, the an - oint - - - -

ed, the an - oint - - - -

ed, the an - oint - - - -

Wood
Horns

ed. ed.

*

molto cresc.

- - - ed, the an - oint - - -

molto cresc.

- - - ed, the an - oint - - -

molto cresc.

- - - ed, the an - oint - - -

molto cresc.

- - - ed, the an - oint - - -

molto cresc.

molto cresc.

Wood
Horns

molto cresc.

Str.

The musical score is for a piece titled "The Anointing" by J. S. Goss. It is arranged for vocal soloists (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 4/4. The score is divided into two systems. The first system contains the vocal parts and the piano accompaniment. The vocal parts are written in four staves, each with a vocal line and lyrics. The piano accompaniment is written in two staves (treble and bass clef). The second system continues the piano accompaniment. The score includes dynamic markings such as *fff* (fortissimo) and *ff* (fortissimo). The lyrics are: "ed, the an - oint - - - - -".

Maestoso

ed!

ed!

ed!

ed!

Maestoso
Full Organ

ffff

ffff

Maestoso

Org.

l. h.

Ped.

*

①

ff

Glo-ry be to the Fa-ther, and to the Son, and to the

ff

Glo-ry be to the Fa-ther, and to the Son, and to the

①

Glo-ry be to the Fa-ther, and to the Son, and to the

Glo-ry be to the Fa-ther, and to the Son, and to the

ff

As it was in the be-ginning, is now, and ev - er shall be,

Ho - ly Ghost;— As it was in the be-ginning, is now, and ev - er shall be,

Ho - ly Ghost;— As it was in the be-ginning, is now, and ev - er shall be,

ff

As it was in the be-ginning, is now, and ev - er shall be,—

ff

ff

world without end. _____ A - - men, A - - men, *mf*

world without end. _____ A - - men, A - - men, *mf*

world without end. _____ A - - men, A - - men, *mf*

world without end. _____ A - - men, A - - men, *mf*

dim. mf

dim. mf

dim. mf

Molto tranquillo

(P) Allegro con fuoco (Alla breve)

A - - - men. _____ A - - - men,

A - - - - - men. _____ A - - - - - men,

A - - - - - men. _____ A - - - - - men,

A - - - - - men. _____ A - - - - - men,

Allegro con fuoco

Molto tranquillo

(P) Allegro con fuoco (Alla breve)

ff Tutti

A - - - men,

A - - - men,

A - - - men, A - -

A - - - men,

Str.(Wood)

f sempre

Horns

This musical score is for a vocal and piano piece, page 308. It features four vocal staves and a piano accompaniment. The key signature is B-flat major (two flats). The vocal parts are arranged in four staves, with lyrics written below them. The piano accompaniment consists of three staves (treble and two bass staves). The score is divided into two systems. The first system contains the first four vocal staves and the first two piano staves. The second system contains the remaining two vocal staves and the third piano staff. The piano accompaniment includes dynamic markings such as *sf* (sforzando) and *f* (forte). The lyrics are: "A - - - - -", "A - - - - -", "- - men, A - - - - men, -", and "A - - - - -".

A - - - - -

A - - - - -

- - men, A - - - - men, -

A - - - - -

sf *sf* *sf*

men, A

men, A

men, A

A men, A

The musical score is written for a vocal part and a piano accompaniment. The vocal part consists of four staves, each with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are "men, A" and "men, A". The piano accompaniment consists of two systems, each with a grand staff (treble and bass clefs) and a key signature of two flats. The first system of the piano accompaniment has a four-measure phrase, and the second system has a four-measure phrase. The piano part features a variety of musical textures, including arpeggiated chords, moving lines, and sustained notes.

men, A - - - men,

men, A - - - men,

men, A - - - men, A - -

men, A - - - men,

più forte

v

ff

A - - - men, A - - -

ff

A - - - men, A - - -

- - - men, A - - - men,

ff

A - - - men, A - - -

più forte

f

The musical score consists of four vocal staves and two piano staves. The vocal staves are arranged in two systems of two staves each. The first system of vocal staves has lyrics 'A - - - men, A - - -' and 'A - - - men, A - - -'. The second system of vocal staves has lyrics '- - - men, A - - - men,'. The piano staves are arranged in two systems of two staves each. The first system of piano staves has the instruction 'più forte' and the second system has the instruction 'f'. The piano part features a complex, fast-moving melody in the right hand and a more rhythmic accompaniment in the left hand.

Maestoso drammatico
e grandioso

- men.

- men.

A - - - - - men.

- men.

Maestoso drammatico
e grandioso

ffff Tubas 16' 8' 4'

ffff Bombardon 32'
Contra-Posaune 32'

Maestoso drammatico
e grandioso

cresc.

ffff Tutti *ffz* *ffz*

Musical score for piano and voice, page 314. The score is in B-flat major and 4/4 time. It features a piano introduction with arpeggiated chords and a vocal melody. The piano part includes dynamic markings like *rfz* and *rfz sempre*. The vocal part has a *fff* marking and a section labeled *A -*. The score concludes with a *Ped.* marking.

- men, A - men, A - - - men.

fff A - - men, A - - men, A - men.

fff A - - men, A - - men, A - men.

fff A - men, A - - men, A - - men.

ffff *sf* Tutti *sf*

*

con rid.

Four vocal staves (Soprano, Alto, Tenor, Bass) in G major (one sharp) and 4/4 time. Each staff contains the lyrics "A - - - - men." with a long horizontal line indicating a sustained note. The notes are: Soprano (G4), Alto (F#4), Tenor (E4), and Bass (D4).

Piano accompaniment for the first system, consisting of three staves (Right Hand Treble, Right Hand Bass, and Left Hand). The music features a sustained chord in the right hand and a moving bass line in the left hand, with a long horizontal line indicating a sustained note.

Piano accompaniment for the second system, consisting of two staves (Right Hand and Left Hand). The right hand features a series of chords, and the left hand features a moving bass line. The system concludes with a double bar line.

