

**ANTHOLOGY  
OF SACRED  
SONG**

**CELEBRATED  
ARIAS SELECTED  
FROM  
ORATORIOS  
BY OLD AND  
MODERN  
COMPOSERS** ♪  
**EDITED BY  
MAX SPICKER**

**VOL. 1. SOPRANO  
2. ALTO  
3. TENOR  
4. BASS**

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# Anthology of Sacred Song

## Soprano

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# Pentecost Cantata. Aria.

JOH. SEB. BACH.

Con moto.

Voice.

Piano.

*p*

*mf*

*legato*

*mf* *giubiloso*

My heart ev-er faith-ful, Sing prais-es, be joy-ful,

*dim.* *p*

My heart ev-er faith-ful, sing

*mf* *dim.* *p*

*mf*

prais-es, be joy-ful, sing prais-es, be joy-ful, Thy Je-sus is near, My

heart ev-er faith-ful, Sing prais-es, be joy-ful, sing prais-es, be joy-ful, Thy

*cresc.*

*p*

*cresc.*

Je - sus is near!

*mf*

A - way with complain - ing, a - way with com-plain - ing, Faith

*p* *espress.*

*dim.* *p*

ev - er maintain - ing, My Je - sus is here; A - way with com-plain-ing, Faith

*cresc.* *p*

*poco cresc.* *dim.*

ev - er maintain - ing, My Je - sus is here, My Je - sus is here.

*cresc.*

A - way with com-plain-ing, a - way - with complain-ing, Faith

ev - er maintain - ing, My Je - sus is here. My heart ev-er faith-ful, Sing

prais - es, be joy - ful, My

heart ev-er faith-ful, Sing prais - es, be joy - ful, sing prais - es, be joy - ful, Thy



Je - sus is here, Sing praises, be joy-ful, sing prais-

*f*

This system contains the first two staves of music. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 4/4. The vocal line begins with a forte (*f*) dynamic. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

- es, be joy-ful, My heart ev-er faith-ful, Sing

*mf* *p* *mf*

*dim. col canto* *p dol.*

This system contains the next two staves of music. The vocal line continues with dynamics *mf*, *p*, and *mf*. The piano accompaniment includes markings for *dim. col canto* and *p dol.* (piano dolce).

prais - es, be joy- ful, sing prais - es, be joy - ful, Thy Je - sus is here.

*f* *allargando*

*col canto* *a* *mf*

This system contains the next two staves of music. The vocal line includes a forte (*f*) dynamic and an *allargando* (ritardando) marking. The piano accompaniment features a *col canto* marking and a *mf* dynamic.

*tempo* *cresc.* *f*

This system contains the final two staves of music, which are piano accompaniment only. It includes markings for *tempo*, *cresc.* (crescendo), and a final forte (*f*) dynamic.

# My Spirit was in Heaviness.

Aria.

JOH. S. BACH.

Andantino. (♩ = 96)

*p espress.*

*p*

*dolce con dolore*

Sighing, weeping, sor-row, need, sighing,

weeping, anxious longing, fear of death, rend my trou-bled heart in

*cresc.*

twain, I am torn by grief and pain; Sighing, weeping, sor-row, need, sorrow,

*mesto* *p*  
need, anxious longing, fear of death, Sigh-ing, weep-ing, sor-row,

*cresc.*  
need, sighing, weep-ing, sorrow, need, rend my troubled heart in twain, I am torn by grief and

*mf* *p* *rall.*  
pain; sigh-ing, weeping, sor-row, sor-row, need. *a tempo*  
*mf* *rall.* *p espress.*

*p* *riten.*

Edited by  
Max Spieker.

# Engedi.\*)

Recitative and Aria.

L. v. BEETHOVEN.

Allegro. (♩ = 120)

*p* *cresc.*

Prophetess. Recit. *p*

What sorrow pierceth the righteous David's heart! De-

*poco adagio* *cresc.*

jected on the earth he lies, He fears the Lord for-sakes him, and suffers the pains of

*p*

hell. How blest the man who trusts in God, and walk-eth in the paths of

*tranquillo* *piu mosso*

wis-dom; The Lord ex-alt-eth, ex-alt-eth him He loves.

*p*

\*) The music to this Oratorio has been adapted from Beethoven's "Christ on the Mount of Olives."

*mf* To God belong-eth vengeance, *f largamente* The haughty shall be humbled.

*Allegro*

*ff* *ff*

**Aria.**  
Larghetto. (♩ = 80) *mf*

Praise, praise ye Je - ho - vah's

*p* *f* *p* *f*

goodness, And bless His ho - ly - name! He hears the meek and

*p* *f* *p* *p*

low-ly, the meek and lowly; The - proud, the proud He brings to shame.

*f* *p* *p*

Praise Him, oh praise His ho - ly

*f* *p* *f*

*cresc.*

Allegro. (♩ = 138)

name.

*fp*

*mf con spirito*

Oh, praise Him, praise Him, all ye

*cresc.* *dim.* *p*

na-tions! How blest are they, how blest, how blest are they,

*cresc.* *ff* *tr*

how blest, how blest are they, Who trust in God and

love Him, and all His laws o - bey, who trust and love

Him, and all His laws o - bey, who

trust in God and love Him, who love Him, and

all His laws o - bey. But

*agitato*

woe! to those who hate Him, or say, "He hath for-

*p*

*energico*

got? The curse of God is on them, De-struction is their

*cresc.*

*molto cresc.*

lot, De-struction, de-struction, de-struction,

*cresc.*

is their lot, de-struction, de-struction,

*f* *ff*

*cresc.* *f* *ff*

*rallent.*

- - - tion is their lot. Oh,

*col canto* *p a tempo* *mf*

*p*





Him, and all His laws o - bey! Oh,

praise Him! Oh, praise Him! How blest are they,

How blest are they,

how blest, how blest are they.

## St. Peter.

Aria.

Sir JULIUS BENEDICT.

Andante con moto. (♩ = 76)

The Virgin Mother. *p*

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by the letter 'I'. The piano accompaniment features a flowing eighth-note pattern in the right hand and a more static bass line in the left hand. The tempo is marked 'Andante con moto' with a quarter note equal to 76 beats per minute. The dynamics are marked 'p' (piano) and 'dolcissimo e sotto voce'.

The second system continues the vocal line with the lyrics 'mourn as a dove, I mourn as a'. The tempo is marked 'tranquillo'. The piano accompaniment continues with the same eighth-note pattern. The dynamics are marked 'p'.

The third system continues the vocal line with the lyrics 'dove, I shall go softly all my years in the'. The tempo is marked 'poco cresc.'. The piano accompaniment continues with the same eighth-note pattern. The dynamics are marked 'poco cresc.'.

The fourth system continues the vocal line with the lyrics 'bit-ter-ness of my soul; I mourn as a'. The tempo is marked 'dim.' and 'pp'. The piano accompaniment continues with the same eighth-note pattern. The dynamics are marked 'dim.' and 'pp'.

dove, I mourn as a dove, I shall go

*cresc.* *f* *dim.*

*cresc.* *f* *dim.*

soft - ly all my years in the bit - ter - ness of my

*p* *cresc.* *f* *colla voce*

soul. Mine eye mourn - eth by

*p con espressione*

*p*

rea - son of af - flic - tion, mine eye

*p*

mourn - eth by rea - son of af - flic - tion.

*cresc.*

*cresc.*

*mf con passione*

La - bor not to com - fort me, for I will weep bit - ter - ly,

*rall. assai* *p* *a tempo*

I will weep bitterly; I mourn as a dove, I

*rall. assai* *pp* *a tempo*

as a dove

mourn as a dove, I shall go soft - ly

*cresc.* *p* *leggieriss.*

*cresc.*

all my years in the bit - ter - ness of my soul,

*cresc.*

all my years

all my years in the

*cresc.* *dim.*

bit - ter - ness of my soul.

La-bor not to com-fort me, for I will weep

*p con abbandono*

bit - ter - ly, I will weep bit - ter - ly, I. mourn,

*pp dolce assai*

*sempre ppp*

I mourn as a dove.

*ppp*

*perdendosi*

# The Destruction of Jerusalem.

Recitative and Aria.

English version by  
Dr. Th. Baker.

MARTIN BLUMNER.

**Allegro.**

Maria.

Unfaithful heart!

Unfaithful heart!

**Recit.**

Dare not thou re-main with me!

For thy in-tent shall nev-er-more be

Maestoso.

Aria. *mf*

mine! Thou

Tromba

*p* *mf* *pp*

sit - test on Thy judg - ment - seat, Thy

*f* *fp*

*cresc.*

sword, Je - ho - vah, is up - lift - ed to

*p* *fp*

fall, to fall, to

*fp* *mf* *sfz* *fp* *sfz*

fall up - on the head of the hea - then, thro' whom Thou

*p* *f* *fp*



smit - est Is - ra - el, thro' whom Thou

smit - est, smit - est Is - ra - el.

Nor find we safe - ty, ere a - tonement for de - se -

*Allegro con moto.*

*molto ritard.*

era - tion of the ho - li - est of ho - lies, ere a - tone - ment for de - se -

era - tion of the ho - li - est of ho - lies, until the tur - bid tide of e - vil, un - til the

tur - bid tide of e - vil be turn'd a - way by Is - ra - el, be

turn'd a - way by Is - ra - el, be turn'd a - way by

Is - ra - el. Of all our

*p agitato*

*dim. p*

sin, the heav - y bur - den doth call for sa - cri - fice as heav - y. As

sa - cri - fice, O Lord, take me, as

*cresc.*

*cresc.*

*mf*

*f*

*molto cresc.* *f*

sa - cri - fice, O Lord, take me!

The first system features a vocal line in G major with a key signature of one sharp (F#) and a 4/4 time signature. The vocal line begins with a piano (*p*) dynamic and gradually increases to a forte (*f*) dynamic. The piano accompaniment consists of chords and moving lines in both hands, also starting piano and becoming more active and louder towards the end of the system.

*mf* That once a -

Tromba

*dim.* *mf* *p*

The second system continues the vocal line with the lyrics "That once a -". The piano accompaniment includes a section for Tromba, marked with a *dim.* (diminuendo) dynamic. The piano part features a mix of chords and moving lines, with dynamics ranging from *mf* to *p*.

*cresc.* *p espress.*

gain Thy lov - ing kind - ness may shine as Zi - on's ra - diant shield,

The third system continues the vocal line with the lyrics "gain Thy lov - ing kind - ness may shine as Zi - on's ra - diant shield,". The piano accompaniment features a *cresc.* (crescendo) dynamic and includes a section marked *p espress.* (piano, espressivo).

*mf* *cresc.* *p*

that once a - gain Thy lov - ing kind - ness, Lord, shine as

The fourth system continues the vocal line with the lyrics "that once a - gain Thy lov - ing kind - ness, Lord, shine as". The piano accompaniment features a *cresc.* dynamic and includes a section marked *p* (piano).

*p agitato*

Zi - on's ra - diant shield, give I my blood,

*pp*

The fifth system concludes the vocal line with the lyrics "Zi - on's ra - diant shield, give I my blood,". The piano accompaniment features a *p agitato* (piano, agitato) dynamic and includes a section marked *pp* (pianissimo).

*poco a poco cresc.*

give I my blood, with stain - less hands I

*agitato*

shed it now for Is - ra - el, give I my blood,

*poco a poco cresc.*

give I my blood, with stain - less hands I

*f cresc.*

shed it now, I shed it now for

Tromba

*ff*

Is - - ra - el!

*dim.*

*p pp*

## Eli.

## Recitative and Aria.

MICHAEL COSTA.

Recit.  
Maestoso.

O - pen un - to me the gates of right - eous - ness; I will go in - to

them, I will go in - to them, and I will praise the Lord!

Aria.  
Allegro con brio. (♩ = 132)

I will ex - tol Thee, O Lord, I will ex - tol Thee, O Lord, for Thou hast

lift - ed me up, for Thou hast lift - ed me up, and hast not made my

foes to re - joice o - ver me. I cri - ed un - to Thee, and Thou hast

*cresc.*

*p*

heal - ed me; I cri - ed un - to Thee, and Thou hast heal - ed

me; Thou hast turn - ed my mourn - ing, my mourn - ing in - to danc - ing, in - to

*cresc.*

*cresc.*

danc - - ing, and gird - ed me with glad - ness, and gird - ed me with

*mf*

*cresc.*

glad - - - - - ness. I will ex -

*cresc.*

*f*

*mf*

tol Thee, O Lord, for Thou hast lift - ed me up, and hast

not — made my foes to re - joice

o - ver me, to re - joice, to re - joice

o - ver me!

I cried un - to

*cresc.*

Thee, and Thou hast heal - ed me, I cried un - to Thee, and Thou hast

*p*

heal - ed me: Thou hast turn - ed my mourn - ing, my mourn - ing in - to

*cresc.*

danc - ing, my mourn - ing in - to danc - ing, my mourn - ing in - to danc - ing, in - to

danc - ing, and gird - ed me with glad - ness, and gird - ed me with

*cresc.* *f*

glad - ness; to the end, that my glo - ry may sing praise to Thee. 0



Lord my God, O Lord my God, I will give

thanks, I will give thanks un - to Thee for - ev - - -

*p staccato*

- - - - - er, for

ev - - er, I will give thanks, I will give thanks, thanks,

thanks, O Lord, thanks, thanks, my

God, for ev er! 0,

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a melodic phrase in a minor key, marked with a forte (f) dynamic. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Lord, my God, my God, I will give thanks un - to

The second system continues the vocal melody with the lyrics "Lord, my God, my God, I will give thanks un - to". The piano accompaniment features sustained chords and a steady rhythmic accompaniment.

Thee for ev er, for

*cresc.* *f*

The third system contains the lyrics "Thee for ev er, for". The piano accompaniment includes a piano (p) dynamic marking and a crescendo (cresc.) leading to a forte (f) dynamic. The vocal line is marked with a forte (f) dynamic.

ev er!

*cresc.*

The fourth system concludes the phrase with "ev er!". The piano accompaniment features a crescendo (cresc.) and a strong rhythmic accompaniment with accents.

The fifth system shows the final part of the piano accompaniment, ending with a double bar line and repeat signs in both hands.

## St. John's Eve.

Recitative and Aria.

F. H. COWEN.

Adagio con moto. (♩ = 69)

*p*

*pp*

*p*

*pp*

*p*

*espress.*

*poco cresc.*

Bars from ♪ to ♪ can be omitted.

dim.

*p*

*p* *dim.* *pp*

*ra.* \* *ra.*

Recit.  
Molto lento.

0 peace-ful night! 0

*trm*

\*

Recit.  
Molto moderato. (♩ = 63)

time of ho-ly calm! For wounded hearts the sure-ly heal-ing balm;

*p a tempo*

*tranquillo* *dim.*

In thy cool depths, if weary and distress'd, The soul may fore-taste have of heav'n's own

*Adagio, come Ima*

rest. —

*p espress.* *dim.*

*Molto moderato, come Ima*

*a tempo*

Now nightin-gale to si-lence gives a voice, — And in the

*cresc.*

still-ness running brooks re-joice; — While o-ver all, with so-lemn, steadfast

*cresc.*

*mf* *dim.* *p*

eyes, The stars, — the stars look down on hu-man des-ti-nies.

*sostenuto* *cresc.*  
 night and stars, and ev-ry bless-ed power That sheds sweet in-flu-ence

*p sostenuto* *cresc.*

at this witch-ing hour, On ye I call, \_\_\_\_\_ on ye I

*p* *poco cresc.*

*p*

*espress. il Tema*

call \_\_\_\_\_ to guide my trembling hand, As here, be-fore the

*p espress.*

*p*

*rall.* *Poco andante e tranquillo. (♩ = 54)*  
 Rose of Fate, I stand.

*p* *rall.* *p* *cantabile*

*dim.*

*p tranquillo*

Say, what dost thou bear

*p dolce*

in the se - cret deep Of thy heart, my Rose? O love-li-est flow'r, a -

wake thee from sleep, And thine eyes un-close; For fain would I read in their

ten - der glow, Read all my des - ti-ny. In sunshine re -

*dim.*

joice? or in dark-ness weep? Rose, which shall it

*pp* *mf*

be! ——— Rose, which shall it be? ——— As the years pass on, as the

*pp* *cresc.*

*pp* *p* *cresc.*

*And.* \* *And.* \*

years pass on, pass on with un-ceas-ing flow. ——— Say,

*poco rit.* *a tempo* *p*

*poco rit.* *p a tempo*

*And.*

what dost thou whis-per with fra-grant breath, O my dain-ty bloom? Dost

*p*

speak of life love-less— a liv-ing death, As my drea-ry doom?— Or

*poco rit.* *a tempo* *p*

*colla voce* *a tempo*

tell'st thou of days— when the voice un-known That flut-ters my heart— With

*poco cresc.* *p*



*cresc.* *sempre cresc.*

songs of true love from the flow-ry heath, Shall never de-part, shall never depart, But

*cresc.* *sempre cresc.*

*molto espress.* *f*

sing — at my side, sing at my side and be all —

*f* *f*

*con tenerezza*

— mine own. Live on, my sweet Rose, —

*p* *p*

till the Christ-mas bells Fill earth and sky; — In fade-less beau-ty,

*Ad.*

*cresc.*

my heart fore-tells, — Thou't meet his eye, — Who sure-ly is coming with

*cresc.*

*f* *b<sup>b</sup>* *mf*

words of fate, Thy lord and mine.

*p*

flow'r, dear flow'r, flow'r, dear

*cresc.*

flow'r, what might compels, What charm of thine, My

*cresc.* *f* *poco accel.*

lov-er to hast-en, my lov-er to hast-en, what might — com-pels my lov-er to

*f*

hast-en, my lov-er to hast-en, to hast - - - en, and

*poco rit. e dim. a tempo*

not be late?

*poco rit. e dim. p a tempo*

*dolce*

*p*

o flow'r, dear flow'r,

*p*

what might com - pels — My lov - er to hast-en, and not be

*f*

*mf*

*f*

*mf*

late?

*f*

*dim.*

*p*

# The Holy City.

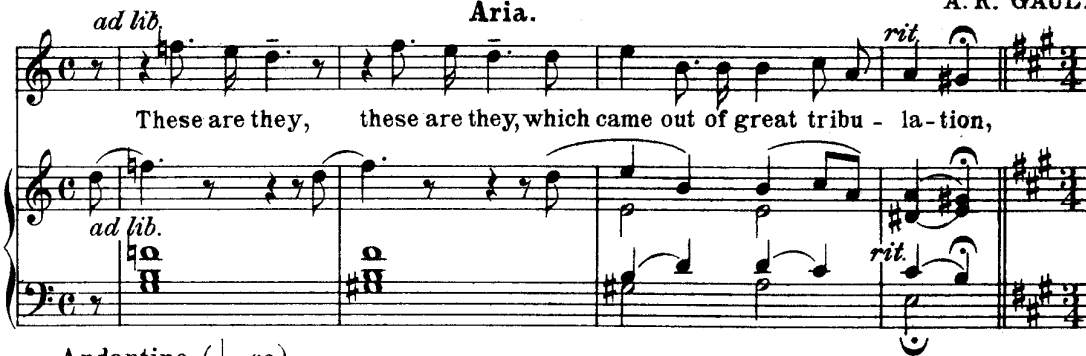
## Aria.

A. R. GAUL.

*ad lib.* *rit.*

These are they, these are they, which came out of great tribu - la - tion,

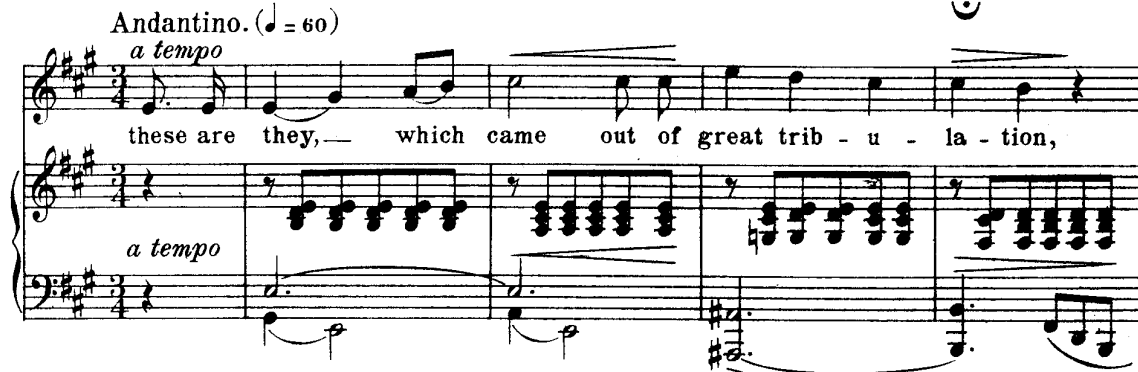
*ad lib.* *rit.*



Andantino. (♩ = 60)  
*a tempo*

these are they, — which came out of great trib - u - la - tion,

*a tempo*



*cresc.* *rit.* *a tempo*

these are they, which came — out of great trib - u - la - tion,

*cresc.* *rit.* *a tempo*



and have wash'd, have wash'd their



robes, and made them white in the blood of the



*mf*

Lamb, and have wash'd their robes;

*mf catabile*

*mf* *accel.* *f* *Più mosso. (♩ = 88)*

these, these are they; there-fore are they be-

*cresc. accel.* *f*

*sostenuto* *rit.* *dim.*

fore the throne of God, and serve Him day and night in His

*sostenuto* *dim.*

*p* *a tempo* *f*

Tem - - ple. And they shall shine as the

*p* *a tempo cresc.* *f*

*f*

bright-ness of the fir - mament, and as the stars, the

*cresc.* *f*

stars for\_ ev - er, for ev - er and ev - er, for

ev - er and ev - er, Shine for

ev - er and ev - er, for\_ ev - er and ev - er, they shall

shine for\_ ev - er, shine for\_

ev - er. These are they, which

came out of great trib - u - la - tion, these are they, which

came out of great trib-u - la - tion,

*cresc.* *rit.* *a tempo*

and have wash'd, have wash'd their robes, and made them

*cresc.* *cresc.*

white in the blood of the Lamb. These are

*p* *p*

they, these are they!

*pp rit.* *a tempo* *r. h.*

# The Ten Virgins.

Aria.

Largo religioso. (♩ = 80.)

A. R. GAUL.

pp l. h. p

Rit. \* Rit. \*

The piano introduction is in 3/4 time with a key signature of two sharps (F# and C#). It features a delicate melody in the right hand and a supporting bass line in the left hand. The dynamics range from pianissimo (pp) to piano (p). The piece concludes with a ritardando (Rit.) and a fermata.

Andante religioso. (♩ = 84.)

mf p mf

Sun of my soul, Thou Sav - iour dear, It is not

The first system of the vocal line begins with a mezzo-forte (mf) dynamic. The piano accompaniment is also marked mf. The vocal melody is simple and expressive, with a piano (p) dynamic marking for the second measure. The piano accompaniment consists of a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

night if Thou be near, Oh may no earth - born

The second system continues the vocal line with the lyrics "night if Thou be near, Oh may no earth - born". The piano accompaniment remains consistent with the first system, providing a steady accompaniment for the vocal line.

rall.

cloud a - rise To hide Thee from Thy servant's, Thy ser - vant's

rall.

The third system concludes the vocal line with the lyrics "cloud a - rise To hide Thee from Thy servant's, Thy ser - vant's". The tempo is marked *rall.* (ritardando). The piano accompaniment also features a *rall.* marking in the bass line.



*p a tempo con tenerezza*

eyes. When the soft dew of kind - ly

*p a tempo*

*dolce*

sleep My wea - ried eye - lids gen - tly

*mf* *p*

steep, Be my last thought, how sweet to

*mf* *p*

*Reo.* \*

*rall.*

rest For ev - - er on my Sav - iour's

*rall.*

*Reo.* \*

breast!

*a tempo* *rall.*

*mf*

A - bide with me from morn till eve,

*mf*

For with - out Thee I can - not live; A -

*mf*

bide with me when night - is nigh,

*p*

*mf* *p*

For with - out - Thee - I dare not die.

*mf*

*mf*

*p dolce*

Come near and bless us when we wake,

*p*

*cresc.*

Ere through the world our way we take,

*cresc.*

*mf* *p* *cresc.*

Till in the ocean of Thy love We

*mf* *p* *cresc.*

*rall.* *dim.*

lose our selves in heaven above.

*rall.* *dim.*

Red. \*

# The Messiah.

Zachariah ix: 9, 10.

Aria.

G. F. HÄNDEL.

*Allegro.* (♩ = 96.)

*con spirito*

*mf*

Re-joyce! re-joyce! re-joyce — greatly!

re-joyce! —

O daugh-ter of Zi - on!

O daughter of Zion, re-joyce, — re-joyce, —

re - jice!

daughter of Zi - on! re - jice great - ly, shout, *ben* 0

*marcato*  
daughter of Je - ru - salem! Be - hold, thy King com - eth

un - to thee, *mf* be - hold, thy King com - eth

un - to - thee, - com-eth un - to thee.

*p tranquillo*

He is - the

right - eous Saviour, and He shall speak

*cresc.* *p* *p*

peace un-to the hea - then, He shall speak peace, He shall speak peace,

*cresc.* *p*

peace, He shall speak peace un-to the hea - - then, He is - the

*mf* *p*

right - eous Sav-iour, and He shall speak, He shall speak peace,

*poco allarg. e cresc.* *p* *col canto*

peace, He shall speak peace - un-to the hea - -

*mf* *p*

then. Re-joice, re-joice, re-joice - -

*f* *p*

greatly, re-joice - -

*poco a poco cresc.*

The first system consists of a vocal line and piano accompaniment. The vocal line features a melodic line with a crescendo. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

*f* great-ly, *mf* O daugh-ter of Zi-on! *f*

The second system continues the vocal and piano parts. The vocal line has dynamic markings of *f* and *mf*. The piano accompaniment includes a *p* marking in the bass line.

*f* shout, O daugh-ter of Je-ru-salem! Be-hold, thy— *f*

The third system features the vocal line with dynamic markings *f* and *mf*. The piano accompaniment has *p* markings in both the treble and bass staves.

*p* King cometh un-to thee, re-joyce, *mf cresc.* re-joyce

The fourth system shows the vocal line with *p* and *mf cresc.* markings. The piano accompaniment has *p* and *f* markings.

and shout, shout, shout, shout, re-joyce

The fifth system concludes the page with the vocal line and piano accompaniment. The piano accompaniment features alternating *f* and *p* dynamics.



greatly!

*mf cresc.*  
Re - jice great-ly, O daugh-ter of Zi - on, shout,  
*p* *cresc.*

O daughter of Je - ru - salem! Behold, thy King cometh un - to

*f largamente*  
thee, behold, thy King com-eth un - to thee.  
*p* *col canto* *f*

# The Messiah.

Romans X:15.

Aria.

G. F. HÄNDEL.

Larghetto. (♩ = 108.)

The first system of the score is a piano introduction. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is two flats (B-flat and E-flat), and the time signature is 12/8. The tempo is marked 'Larghetto' with a quarter note equal to 108 beats per minute. The piano part begins with a *p* (piano) dynamic. The vocal line is mostly rests.

The second system contains the first line of the vocal melody and piano accompaniment. The vocal line begins with the lyrics "How beau-ti-ful are the feet of them that". The piano accompaniment continues with a *p* dynamic. The vocal line has a *p* dynamic marking above it.

The third system contains the second line of the vocal melody and piano accompaniment. The vocal line continues with the lyrics "preach the gos-pel of peace, how beau-ti-ful are the feet, how". The piano accompaniment continues with a *p* dynamic. The vocal line has a *p* dynamic marking above it.

The fourth system contains the third line of the vocal melody and piano accompaniment. The vocal line continues with the lyrics "beau-ti-ful are the feet of them that preach the gospel of peace, how". The piano accompaniment continues with a *p* dynamic. The vocal line has a *p* dynamic marking above it. The piano part ends with a *p* dynamic marking.

beau-ti-ful are the feet of them that preach the gospel of peace, and

*p*

bring glad ti-dings, and bring glad ti-dings, glad ti-dings of good things, and

*mf*

bring glad ti-dings, glad ti-dings of good things, and bring glad ti-dings, glad

*p*

ti-dings of good things, glad tidings of good things.

*largamente*

*col canto*

*f*

# The Messiah.

## Aria.

G. F. HÄNDEL.

Larghetto. (♩ = 116.)

*p espr.*

Come

*f* *dim.* *p*

*con calore*

un - to Him, — all ye that la - bor, come un - to Him, ye that

are heav-y la - den, — and He will give you rest. Come

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

un - to Him, — all ye that la - bor, come un - to Him, ye

*p*

that are heav-y la-den, and He will give you rest.

*cresc.*

Take His yoke up-on you, and learn of Him, for

*f* *dim.* *p*

He is meek and low-ly of heart, and ye shall find rest, and

*p*

ye shall find rest, un-to your souls.

*cresc.* *f* *dim.*

*p* Take His yoke up - on you, and learn of Him, for He is meek and *p dolce*

low - - ly of heart, and ye shall find rest, and *p*

*rall.* ye shall find rest, un - to your souls. *largamente*

*p* *cresc.* *f*

## The Messiah.

Aria.

Job XIX:25, 26. — 1 Cor. XV:20.

G. F. HÄNDEL.

*Larghetto.* (♩ = 69.)

*p*

*p*

*tr*

*tr*

*tr*

*tr*

*cresc.*

*p con calore*

I know that my Re-deem-er

*f*

*p*

*p*

liv-eth, and that He shall stand.

*f*

*p*

*tr*

at the lat - - - ter - - - day up - on the earth;

*in the last*

I know that my Re - deem - er

*p*

liv-eth, and that He shall stand at the lat - ter day up-on the

*p* *cresc.* *VP*

earth, up-on the earth; I know that my Re - deem - er

*p*

liveth, and that He shall stand at the lat - - - ter day up-on the earth,

*that He shall stand*



up-on the earth.

*mf poco agitato*  
And tho' worms de -

*p tranquillo*  
stroythis body, yet in my flesh shall I see

*mf*  
God, yet in my flesh shall I see God.

*p dolce con calore* *un*  
I know that my Re-deem-er liv-eth: and tho'

*poco stringendo* *cresc.*

worms de - stroy this bod - y, yet in my flesh shall I see

God, yet in my flesh shall I see God, shall I see

*p* *tranquillo* *cresc.* *rit.*

God. I know that my Re - deem - er liv - eth.

*f* *cresc.* *stentato*

For now is Christ ris - en from the dead,

*p* *dim.*

the first - - fruits of them that sleep,

*pp* *mp* *f*

of them that sleep, the first - fruits of them that sleep.

*p* *mf* *cresc.*

For now is Christ risen, for now is Christ

*p* *p più lento*

ris-en from the dead, the first - fruits -

*Adagio.* *Tempo I.*

of them that sleep.

*cresc.* *f*

# Alexander Balus.

63

Aria.

G. F. HÄNDEL.

Larghetto. (♩ = 63.)

*f* *p* *cresc.* *f* *mp* *cresc.*

*\* dolce*

Sub - tle Love, with fan - - cy view - ing Rapt' - rous joys on joys en -

*\* p* *dol.*

su - ing, Plays a - round my cap - tive heart, my cap - tive heart, sub - tle

*leggiero* *cresc.*

Love plays, ——— plays,

*p* *cresc.*

— Rapt'rous joys — on joys — en — su — ing, Plays a — round — my cap — tive

heart.

*mf* *cresc.* *f*

*p* *poco cresc.*

Sub — tle Love, with fan — — cy view — ing Rapt'rous joys on joys en —

*mf*

su — ing, rapt'rous joys on joys — en — su — ing, Plays a — round my cap — tive

heart, *p* plays a - round my cap - tive heart, *3* plays a - round my captive

heart. *cresc.* *f* Sub - tle Love, with fan - cy

view - ing, *3* Plays a - round my cap - tive heart, *allarg.* plays a - round my cap - tive

heart.

*p con grazia* *3* *3* *allarg.* *p* *cresc.* *Fine.* *p* Cau - tious rea - son fain - would

*mf* ease me, But all ef - forts to re - lease me *p* On - ly deep - er fix the -

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a mezzo-forte (*mf*) dynamic and a half note 'ease me, But'. The piano accompaniment consists of eighth-note patterns in both hands. The system concludes with a piano (*p*) dynamic and the words 'On - ly deep - er fix the -'.

*p* dart, on - ly deep - er *mf* fix *p* the dart, the dart, *p* the dart,

The second system continues the vocal line with 'dart, on - ly deep - er' in piano (*p*) and 'fix' in mezzo-forte (*mf*). The piano accompaniment features triplet eighth notes in the right hand. The system ends with 'the dart, the dart, the dart,' in piano (*p*).

*mf* — But all ef - forts to re - lease me On - ly deep - er fix the

The third system begins with a mezzo-forte (*mf*) dynamic and the words 'But all ef - forts to re - lease me'. The piano accompaniment includes a crescendo (*cresc.*) marking. The system ends with 'On - ly deep - er fix the'.

*p* Adagio. dart, on - ly deep - er fix the dart.

The fourth system is marked 'Adagio' and begins with a piano (*p*) dynamic. The vocal line has a long note for 'dart, on - ly deep - er fix the dart.' The piano accompaniment is marked 'p col canto' and 'f Tempo I.' with an accent (>).

*p* allarg. Dal Segno al Fine.

The fifth system is marked 'allarg.' and 'Dal Segno al Fine.' It features a piano (*p*) dynamic and a complex piano accompaniment with many sixteenth notes. The system ends with a double bar line and a fermata symbol (\*).

# Hercules.

## Aria.

G. F. HÄNDEL.

*Larghetto.*

*p*

*con sentimento*  
*p*

My father! ah! methinks I

see The sword in-flict the dead - ly wound; He bleeds, he falls in a - go -

ny, he bleeds, he falls in a - go - ny, Dy - ing he bites the crim - son



*mf.* *con abbandono*

ground, dy - ing he bites the crim - son ground, dy - ing he bites the crim - son

*f con dolore* *p*

ground. My fa - ther! ah! methinks I see The sword in - flict the dead - ly

*morendo* *Adagio.*

wound; He bleeds, he falls in a - gony, Dy - ing he bites the crim - songround.

*Larghetto.*

*p* *espress.*

*dolce*

Peaceful rest, peaceful rest, dear

*cantabile*

pa - rent shade, dear pa - rent shade,

*sempre dolce ed espress.*

Light the earth be on thee laid! In thy

daugh - ter's pi - ous mind All thy vir - tues, all thy

*cresc.*

vir - tues live en-shrin'd,

*p*

In thy daugh - ter's pi - ous mind All thy virtues, all thy

*poco cresc.*

vir - tues live en - shrin'd, In thy daugh - ters

*poco cresc.*

*mf*

pi - - ous mind All thy vir-tues live en -

*dim.*

*p*

shrin'd; peaceful rest, dear parent shade, in thy

*pp*

daugh - ter's pi - ous mind all thy vir-tues live en - shrin'd.

*p*

## Jephtha.

Recitative and Aria.

G. F. HÄNDEL.

Recit.  
*mf serioso*

Ye sa - cred Priests! whose hands ne'er yet were stain'd with hu - man

blood, Why are ye thus a - fraid to ex - e - cute my Fa - ther's will?

*tranquillo*  
The call of Heav'n with humble res - ig - na - tion I o - bey.

Aria.  
Larghetto. (♩ = 112.)

*con espress.*  
Fare-well! fare-well, ye

lim-pid springs and floods, Fare-well! farewell, ye limpid springs and floods, Ye

flow'ry meads and ma - zy woods. Farewell! fare - well, thou busy world, where

reign Short hours of joy and years, and years of pain. Farewell,

farewell, fare - well, ye lim-pid springs and floods, Farewell! fare-

*riten.* *a tempo* *p* *a tempo*

well, thou bus - y world, thou bus - y world, where reign Short hours — of joy and

*cresc.* *rit.* *p con*

*dolore*

years of pain, and years of pain, short hours of joy and

*riten.* *p* *pp* *rall.*

years of pain. Farewell! farewell! fare-well!

*riten.* *p* *dim.* *pp* *rall.*

Andante larghetto. (♩ = 80.)

*mf*

Bright - er scenes I seek a - bove,

*mp* *mf*

bright - er scenes I seek a - bove, In the realms of peace and love,

*p*

— in the realms of peace and love, Bright - er scenes I seek a - bove,

*cresc.* *cresc.*

In the realms of peace and love, in the realms of

peace and love, Bright - er scenes I

seek a - bove, brighter scenes I seek a - bove,

In the realms of peace and love, Bright - er scenes I

*cresc.* *mf*

seek a-bove, bright-er scenes I seek a-bove, In the realms of

peace and love, in the realms of peace and love,

*f* *rit.* *largamente*

Bright-er scenes I seek a-bove, In the realms of peace and love.

*rit.* *f col canto*

Tempo I.

*f* *maestoso*

*rit.*



## Joshua.

Aria.

G. F. HÄNDEL.

Allegro. (♩ = 100.)

*f*

*tr*

Achsah. *con spirito* *mf* *mf*

Oh! had I Jubal's lyre, Or Miriam's tuneful voice, Oh!

*mp*

*p*

had I Jubal's lyre, Or Miriam's tune-ful voice, To sounds like his I

*p*

*mf* *p* *mf*

would aspire, to sounds like his I would aspire, In songs like hers, in

*mf* *p*

songs like hers re - joice,

*p* *cresc.*

This system contains the first two staves of music. The vocal line begins with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The piano accompaniment also features a crescendo marking.

in songs like hers re -

This system contains the next two staves of music. The vocal line continues with the lyrics "in songs like hers re -".

joice, in songs like hers rejoice.

*cresc.* *poco allarg.* *col canto* *f a tempo*

This system contains the third and fourth staves of music. The vocal line concludes with "joice, in songs like hers rejoice." The piano accompaniment includes markings for *cresc.*, *poco allarg.*, *col canto*, and *f a tempo*.

Oh! had I Jubal's lyre, Or

*mf* *p*

This system contains the fifth and sixth staves of music. The vocal line begins with "Oh! had I Jubal's lyre, Or". The piano accompaniment has markings for *mf* and *p*.

Miriam's tune-ful voice, Oh! had I Jubal's lyre, Or Miriam's tune-ful voice, To

*p* *p*

This system contains the seventh and eighth staves of music. The vocal line continues with "Miriam's tune-ful voice, Oh! had I Jubal's lyre, Or Miriam's tune-ful voice, To". The piano accompaniment has markings for *p* in both staves.

*cresc.*  
sounds like his I would — aspire, In songs like hers, in



songs like hers re - jice,



*cresc.* *f*  
in songs like hers re -



*poco allarg.* *f*  
jice, in songs like hers — rejoice. *a*

*col canto* *p*



*tempo* *p*  
My hum - ble strains but



faint - ly show How much to heav'n and thee I owe, My

hum - ble strains but faint - ly show How much to heav'n and

*largamente*  
thee I owe, how much to heav'n and thee I owe. *Tempo I.*  
*col canto*

*tr* *rall. tr*

# Judas Maccabaeus.

Aria.

G. F. HÄNDEL.

Largo e sostenuto. (♩=76.)

*mp* *cresc.*

Pi-ous or - gies, pi-ous airs,

*p* *cresc.*

De - cent sor-row, decent prayers, Will to the Lord ascend, and

*p* *cresc.*

move His pit - y, His pit - y and regain His love. Pi-ous

*mf*

*tratt.*

orgies, pi-ous airs, Decent sorrow, decent sorrow, de - cent prayers,

*p* *mp*

*mf*  
Will to the Lord as-cend, and move His pit - y,

His pit - y, and re-gain His love. Pi-ous orgies, *p* pi-ous airs, Decent *mf*

sor - row, de - cent prayers, *p* Will to the Lord as-cend, and *cresc.*

move His pit - y, *allarg.* His pit - y, and re - gain His *col canto*

love. *mf* *rall.* *p*

# Ode on St. Cecilia's Day.

Aria.

G. F. HÄNDEL.

Andante. (♩ = 84.)

*mp cantabile*

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 4/4 time and the key signature has two sharps (F# and C#). The tempo is marked 'Andante' with a quarter note equal to 84 beats per minute. The dynamic is 'mp cantabile'. The melody in the upper staff begins with a series of eighth notes, followed by a more complex rhythmic pattern. The bass line provides a steady accompaniment.

The second system continues the musical piece with similar notation and dynamics. The melody in the upper staff features some grace notes and a trill.

The third system shows the continuation of the melody and accompaniment. A trill is marked in the upper staff.

The fourth system continues the piece, with a trill marked in the upper staff.

The fifth system introduces the vocal line in the upper staff. The dynamic is marked 'p dolce'. The lyrics are: "The soft com - plain - - -". The piano accompaniment continues in the lower staff, marked 'dolce'.

- ing flute *p* In dy - ing notes dis - cov - ers

The woes of hope - - less

lov - ers, Whose dirge is whis - per'd,

*pp* whis - per'd, whis - per'd by the war - bling lute, by the  
*pp*





cov - ers The woes of hope - less lov - ers, Whose dirge - is

whis - per'd, is whis - per'd, whisper'd,

by the war -

- bling lute, whose dirge is

whisper'd by the war - - - - - bling

lute,

*poco riten.* *Adagio.*

whose dirge is whis-per'd by the war - - - bling

*col canto*

lute.

*f* *a tempo*

*sva*

*sva ad lib.*

*dolce* *Adagio.*

*a tempo*

*f* *sva*

## Samson.

Aria.

G. F. HÄNDEL.

Andante. (♩ = 76.)

*f pomposo*

*con ottava ad lib.*

*mf* Let the bright Ser - a - phim, in

*p*

*f marcato*

burn - ing row, Their loud up - lift - ed

*f*

*con ottava ad lib.*

An - gel - trumpets blow.

Let the bright Ser - a - phim, *mf* in burn - ing row, in

burn - ing, burn - ing row, Their loud up - lift - ed An - gel -

trum - pets blow, *cresc.* *tr* *f* their loud up - lift - ed An - gel -

trum - - pets blow,

*cresc.* *mf*

*mf*  
their loud, their

*p* *mf*

loud up - lift - ed An - - gel - trum - pets blow.

*cresc.* *f*

*con ottava ad lib.*

*mf*  
Let the bright Ser - a - phim, in

*p*

burn - ing row, in burn - ing, burn - -

*mf* *f* *p*

- ing row, Their loud up - lift - ed

*f*

An - gel-trumpets blow, their loud — up - lift - ed Angel-trumpets blow, —

*f* *col canto*

their loud — up - lift - ed An - gel -

*mf* *p*

trum - pets blow:

*f* *con ottava ad lib.*

*p*

*p con anima*

Let the Cher - u - bic host, in tune - ful choirs, Touch

*p*

their immor-tal harps\_ with gold - en wires, *mf* Let the Cher-u-bic host, in\_

tune - ful choirs, Touch their im - mor-tal harps, touch their immor-tal harps\_

*cresc.* with gold - en wires,

*poco rallent. e cresc.* touch their immor-tal harps with gold - en *col canto*

wires. *cresc.*



## Susanna.

## Recitative and Aria.

G. F. HÄNDEL.

*Recit. mf*

I know the pangs that cleave the bleed - ing heart,

*mf*

*p*

Still in my breast I feel the point - ed dart.

An hum - ble swain did all my pains cre - ate, An hum - ble swain best

*con dolore*  
*p*

suit - ed with my state; But Death soon seiz'd him, an un - time - ly prize!

*mf*

And tore the youth for ev - er from my eyes.

*Largo. (♩ = 80.) Alla Siciliana. dolce e tranquillo*

*p*

Be - neath the cy-press' gloom - y shade, Where

sil - ver lil - ies paint the glade, I saw the love - ly shep - herd laid, Whose

*pp*

loss I still de - plore, whose loss I still de - plore.

*pp*

*p* *mf con*

He was in truth the sweet-est swain, he

*calore*

was in truth the sweet-est swain That ev - er trod the flow - 'ry plain, Or

*p con dolore*

wak'd in virgin's heart a pain, But is, a - las! no more! A - las! a - las! but

*rallent.*

is, a - las! no more!

*rall.* *a tempo* *rall.* *pp*

# The Creation.

Recitative and Aria.

JOS. HAYDN.

**Recit.** *mf*

And God said, Let the earth bring forth grass, the herb yield-ing  
 seed, and the fruit-tree yielding fruit af-ter his kind, whose seed is in it -  
 self up-on the earth: and it was so.

**Aria.**  
 Andante. (♩ = 92.) *con*

*p* *fz* *fz* *With*

*tenerenza*

ver - dure clad the fields appear, De - light - ful to the rav - ish'd sense; By flow - ers

sweet and gay En - hanc - ed is the charm - ing sight, en -

hanc - ed is the charm - ing sight,

*p dolce*

Here fra - grant herbs their o - dors shed, Here shoots the heal - ing

*tranquillo*

plant, here shoots the heal - ing plant,

*dolce*

Musical score for the first system, featuring a vocal line with a 'Rit.' marking and a piano accompaniment.

here shoots the heal - ing plant, the heal - ing plant, *dolce*

here shoots the heal - - ing plant. *f fz*

With co - pious fruit thex - pand - ed boughs are hung; *cresc.*

In leaf - y arch - es twine the sha - dy groves; O'er *p mf*

*cresc.* loft - y hills ma - jes - tic for - ests wave, ma - jes - tic for - ests

*p* *cresc.* *più f*

wave. *p con* With

*f* *p* *tr*

*tr. tenerezza* ver - dure clad the fields appear, De - light - ful to the rav - ish'd sense;

*p*

By flowers sweet and gay En - hanced is the charming sight, en -

*p*

hanc - - - ed is the charming sight. Here

*f* *p* *fz* *p*

*tranquillo*

fra-grant herbs their o - dors shed, Here shoots the heal - ing plant,

*p*

*leggieriss.*

here shoots the heal -

*pp* *p*

*dolce*

- ing plant. Here fra - grant herbs their o - dors shed, Here shoots the

*dolce e cantabile*

heal - ing plant, the heal - ing plant, the heal - ing plant,

*fz*

here shoots the heal - ing plant.

*pp* *f*



## The Creation.

Recitative and Aria.

Recit.  
Allegro.

JOS. HAYDN.

And God said: Let the wa - ters bring  
forth a - bun - dant - ly the mov - ing crea - ture that hath life, and fowl  
that may fly a - bove the earth in the o - pen fir - ma - ment of heav'n.

*cresc.*

Aria.  
Moderato. (♩ = 104)

*f* *fz* *ff*

The musical score consists of seven systems, each with a treble and bass staff. The key signature has one flat (B-flat), and the time signature is 2/4. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like *p*, *f*, and *fz*. The music is written in a key with one flat and a 2/4 time signature.

*mf* On might - y - pens up - lift - ed soars the ea - gle a - loft, the ea - gle a -

*p* *cresc.* *f*

loft, And cleaves the air in swift - est flight, in - swift - est flight to the

*p* *cresc.* *f*

blaz - ing sun, to the blazing sun.

*fz* *f* *p*

His wel - come bids to morn the mer - ry

*p*

lark, his wel - come bids to morn the merry lark;

*leggiere*

*dolce*

and coo - ing, and coo - ing

*p tr tr*

calls the ten - der dove his mate, calls the ten - der dove his mate,

*p*

*p*

and coo - ing, and coo - ing calls the ten - der -

dove his mate, calls the ten - - der dove his mate.

*fz p fz*

*mf cresc.*

On might - y pens up - lift-ed soars the ea - gle a - loft;

*p cresc. p*

*p*  
His wel - come bids to morn the merry

*dolce*  
lark; and coo - ing, and coo - ing

*dolce*

*p tr tr*  
calls the ten - der dove his mate, calls the ten - der

*p*

dove his mate, and coo-ing, and coo-ing calls the ten-der dove his mate,

*fz*

*cresc.*  
calls the ten - der dove his mate, the ten -

*p*

der dove his mate.

*pp*

From ev-'ry bush— and

grove re-sound the nigh-in-gale's de-light-ful notes;

*dolce*

*fz*

*p*

No—

*fz fz fz fz fz fz*

grief af- fect- ed yet her breast, Nor to a

*p*

*p* *dolce*

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a half note 'grief', followed by quarter notes 'af-', 'fect-', 'ed' and a half note 'yet her breast,'. There is a full rest for two measures, then a half note 'Nor' and a quarter note 'to a'. The piano accompaniment starts with a half note chord, followed by quarter notes, and then a series of sixteenth-note runs in the right hand. Dynamics include *p* and *dolce*.

mourn-ful tale were tun'd Her soft,—

*dolce*

The second system continues the vocal line with a half note 'mourn-ful tale were tun'd', followed by a full rest, then a half note 'Her' and a quarter note 'soft,—'. The piano accompaniment continues with similar patterns, including sixteenth-note runs. The dynamic *dolce* is present.

her soft, en-chanting lays, her

*p* *leggierissimo* *p*

The third system has a vocal line with a half note 'her', a quarter note 'soft,', a half note 'en-chanting lays,', and a full rest, followed by a half note 'her'. The piano accompaniment features a series of sixteenth-note runs in the right hand. Dynamics include *p* and *leggierissimo*.

soft,

The fourth system shows the piano accompaniment with a series of sixteenth-note runs in the right hand and chords in the left hand. The dynamic is *p*.

en - chant - ing,

*fz* *p*

The fifth system continues the piano accompaniment with sixteenth-note runs and chords. Dynamics include *fz* and *p*.

*p*  
her soft, en-chant-ing\_ lays. No grief af -



fect- ed yet her breast, Nor to a\_ mournful tale were

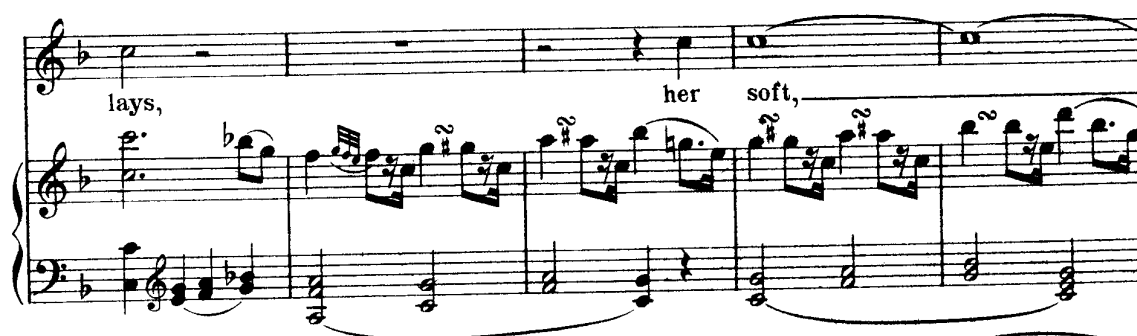


tun'd Her soft, Her soft, — en-chanting

*tranquillo*  
*p*  
*fz*



lays, her soft,



en-chant-ing lays, her soft,





*leggiero*



*cresc.* *mf*

en - chant - ing lays, her soft, en - chant - ing



lays, her — soft, en - chant - ing lays.

*fz* *f*



# The Seasons.

Recitative and Aria.

JOS. HAYDN.

Poco Adagio. (♩ = 56.)

*p*

Recit. *p*

O wel - come now, ye groves and bow'rs!

*p*  
*pp*  
*p*

Ye lof - ty pines, ye

*p*

a - ged oaks! Whose branches lend a cool - ing shade; And

sweet-ly to the list-'ning ear

*ten.*  
*pp*

Detailed description: This system contains the first two lines of music. The vocal line begins with the lyrics 'sweet-ly to the list-'ning ear'. The piano accompaniment features a complex texture with many sixteenth notes. A dynamic marking of *pp* is placed below the piano part, and the word *ten.* is written above the vocal line.

*pp*  
In mur - murs whisp'-ring speak.

*pp*

Detailed description: This system contains the third and fourth lines of music. The vocal line has the lyrics 'In mur - murs whisp'-ring speak.' The piano accompaniment continues with similar rhythmic patterns, including triplet markings. A dynamic marking of *pp* is present.

*p*  
O'er

*p*

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has the lyrics 'O'er'. The piano accompaniment features a dense texture of sixteenth notes. A dynamic marking of *p* is placed below the piano part.

dow - ny moss the purl - ing brook

Its li - quid sil - ver

*p*

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has the lyrics 'dow - ny moss the purl - ing brook' and 'Its li - quid sil - ver'. The piano accompaniment includes triplet markings. A dynamic marking of *p* is present.

rolls;

*pp*

*dolce*  
And 'neath the

Detailed description: This system contains the ninth and tenth lines of music. The vocal line has the lyrics 'rolls;' and 'And 'neath the'. The piano accompaniment features a dense texture of sixteenth notes. Dynamic markings of *pp* and *dolce* are present.

shade, with sooth-ing hum, The sport-ive in-sects play.

*pp*

*dolce*  
The balm-y scent of fra-grant herbs

*tr*

*pp*  
On ze-phyr's wing is borne,

*p* *pp* *p*

*p*  
and from the ev'n-ing bow'r is

heard The shep-herds tune-ful lay.

*p* *rall.* *f*

Aria.  
Adagio. (♩ = 56.)

*dolce* *fs* *fs*

*dolce espress.*  
O how pleas - ing to the

*fs* *p*

sens - es Comes the sweet and cool - ing

breezel Beams the eye — with joy ex - pand - ed, As the

stream of life per - vades, the stream of life per - vades Thin-

*pp*

vi - go - rat - ed frame, as the stream — of life per - vades, — per -

vades — th'in - vi - go - rat - ed frame.

O how pleas - ing to the

sens - es Comes the sweet and cool - ing breeze!

*dolce*  
*sempre legato* Beams the eye with joy ex -

pand - ed, As the stream of life, the

stream of life per - vades Th'in - vi - go - rat - ed, th'in-

*cresc.*

Allegro assai. (♩ = 144.)

vi - go - rat - ed frame.

The first system features a vocal line with a melodic phrase and a piano accompaniment with a rhythmic pattern. The piano part includes a *p* dynamic marking.

De - light up - lifts the heart, And fan - cy's ma - gic

The second system continues the vocal line and piano accompaniment. It includes *p* and *cresc.* dynamic markings.

pow'r, and fan - cy's ma - gic

The third system features a vocal line with triplets and a piano accompaniment with *f*, *fz*, and *p* dynamic markings.

pow'r O'er

The fourth system continues the vocal line and piano accompaniment, featuring triplets and *fz*, *p* dynamic markings.

na - ture bears the soul On sweet en - chant - ed wing;

The fifth system features a vocal line and piano accompaniment with *fz* and *p* dynamic markings.

O'er na-ture bears the soul . On sweet, on sweet, on

sweet en - chant - ed wing; O'er na

- ture bears the soul On sweet, on sweet en - chant - ed

wing. De - light up - lifts the

*leggiero*



heart, And fan - cy's ma - gic pow'r O'er na - ture

*cresc.*

bears the soul On sweet en - chant - ed wing,

*p*

on sweet en - chant - ed wing, — en - chant

*mf* *f*  
*fz* *p* *fz* *p* *f* *p*

ed, en - chant - ed

*dim.* *cresc.*  
*cresc.*

wing.

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

# Saul.

English version by  
Dr. Th. Baker.

Recitative and Aria.

FERD. HILLER.

**Maestoso.** **Recit.**

Voice. Hail, David, our de - liv - 'er!

Piano. *ff*

*fa tempo* *p*

Now prostrate, now pros - trate

lies the o - verween-ing foe! The

shepherd sling hath o-ver-thrown him quite! De - liv - er'd, de -

liv - er'd is the land by his arm, the dar-ing, youthful he - ro!

Andante mosso. (♩ = 80)

*dolce*

They

*dolce*

fled, the gloom - y pow - - ers, Like as a

*pp*

dream of night, We went from Shi - loh's

tow - - ers Prais - - ing Je - ho - vah's might, prais -

*mf*

- ing Je - ho - vah's, Je - ho - vah's might. The

*cresc.* *f* *dolce*

*ed espress.* *p*

moun-tain and the val-ley, The ce-dars and the palms, The

*dolce*

mountain and the val-ley The ce-dars and the palms, Re-joic-ing all did

*f* *mf*

ral-ly To ech-o, ech-o

*f* *dolce*

on our psalms. The moun-tain, the ce-dars and the

*dolce* *p*

palms, The moun-tain, and the val-ley, The ce-dars and the palms, Re-

*p*

joic - ing all did ral - ly, re - joic - ing all did ral - ly To

ech - - o, ech - - o on our psalms.

*Animato. con spirito*  
*mf*  
We told of God the

praises, Now sing a - loud his name Who

us from bondage rais-es, Anddothup-lift, anddoth up - lift from shame.

*dolce*

This system contains a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a common time signature. The lyrics are "us from bondage rais-es, Anddothup-lift, anddoth up - lift from shame." The piano accompaniment is in a grand staff with a key signature of one flat and a common time signature. The word "dolce" is written above the piano part.

Allegro. (♩=92.) *dolce, con anima*

A - round thy locks en-

*staccato*  
*dolce* *cresc.* *f* *p*

This system contains a vocal line and piano accompaniment. The tempo is marked "Allegro. (♩=92.)" and the mood is "dolce, con anima". The lyrics are "A - round thy locks en-". The piano accompaniment is in a grand staff with a key signature of one flat and a common time signature. The word "staccato" is written above the piano part, and "dolce", "cresc.", "f", and "p" are written below it.

twining I lay a gar - land fair, I lay a gar - land fair,

This system contains a vocal line and piano accompaniment. The lyrics are "twining I lay a gar - land fair, I lay a gar - land fair,". The piano accompaniment is in a grand staff with a key signature of one flat and a common time signature.

*mf*

Bright as a roy - al - di - a-dem

This system contains a vocal line and piano accompaniment. The lyrics are "Bright as a roy - al - di - a-dem". The piano accompaniment is in a grand staff with a key signature of one flat and a common time signature. The dynamic marking "mf" is written above the vocal line.

*f* It shines in ra-diance rare, it shines in ra-diance rare,

Bright it shines in ra-diance rare, bright it shines in ra-diance

*poco riten.*

*mf* *col canto*

rare. A-round thy locks en-

*dolce*

*a tempo* *f*

twin-ing I lay a gar-land fair, I lay a gar-land

fair, Bright as a roy-al-

*mf*

di - a-dem, *f* bright, bright as a roy - al di - a-dem It

shines, it shines, *f* it shines in ra - diance rare,

*f* it shines in ra - diance rare, *ff* Bright as a roy - al di - a-dem *mf*

*f* it shines, it shines in ra - *cresc.* *ff* - diance, in *colla parte*

ra - diance rare. *f* *cresc.* *ff*



# Moses.

## Aria.

S. de LANGE.

*Andante.*

Piano. *p*

*dolce*

How beau-ti-ful, how beau-ti-ful are Thy dwell-ings, O

*p*

Lord, how beau-ti-ful, how beau-ti-ful, O Lord of Sa-baoth!

*p*

How beau-ti-ful, how beau-ti-ful!

*pp dolce cantabile*

*Poco animato*  
*mf con calore*

My soul doth long for the

courts of the Lord, the courts of the Lord, in a waste and

bar - ren land. My heart and my

flesh cri - eth out for Thee, the liv - ing God. Thy right

Tempo I.  
*molto espressivo*

hand doth pro - tect me and shield me, Thy right

hand doth pro - tect me and shield me, O Lord,

*a tempo* *f*

Lord of Sa - ba - oth! How beau - ti - ful, how

*a tempo*  
*espressivo*

*col canto* *p*

beau - ti - ful are Thy dwell - ings!

*p dolce*

**Recit.** *mf*

For one day, one day in Thy courts is bet - ter, O Lord,

*f* *p* *f* *p*

*cresc.* *p*

bet - ter than a thou - sand else - where. I had rather be a

*cresc.* *p*

*p*

door - keep - er in the house of my God, then to dwell, to dwell in the

*cresc.* *f* *p*

tents of the un - god - ly.

*f*

*con espressione*

*p*

*f*

*dim.*

*dolce*

How beau - ti - ful, how beau - ti - ful are Thy dwell - ings, O Lord!

*p*

How beau - ti - ful, how beau - ti - ful, O Lord of Sa - ba - oth! My

*mf*

*Poco*

*animato*

soul doth long for the courts of the Lord, the courts of the Lord, in a

*p*

*Tempo I.*

*molto espr.*

waste and bar - ren land. For

*mp*

Thy right hand doth pro - tect me, Thy right hand

- doth pro - tect me and shield me, O Lord,

*rit.* *cresc.* *a tempo*

Lord of Sa - ba - oth! How beau - ti - ful, how beau - ti - ful

- are Thy dwell - ings, O Lord,

*cresc.* *p* *cresc.*

- Lord of Sa - ba - oth!

*rall.* *p* *dolce*

# Mary Magdalen.

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## Recitative and Aria.

J. MASSENET.

Piano.

Lento. (♩=52.)

*p*

*poco rit.*

Recit. *p tranquillo*

(♩=76.) 'Tis in vain that I seek a re-treat still and lone-ly, Where my re-

*pp e sosten. assai*

morse might find me on - ly, And my tears could un-cesing-ly flow, Re-

pen-tance a-lone can be - stow, A calm-ness and a peace that the world cannot

*senza rit. dim. assai*

*senza rit.*

know.

*poco rit.*

**Aria.**

*a tempo dolce*

'Twas e-ven here those words were spo - ken By him, whose gen-tle

*a tempo*

accents could soothe my grief, And here this poor heart near-ly bro -

ken, From that loved voice im-plores re - lief. — Have you not heard him, that

*espressivo con calore*

*dim.* *dolce*

*Red.* \* *Red.* \*

stran - ger ho - ly, God - like, and yet meek and low - ly? All that

*f*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

flows from His lips has a kindness divine, All is di-vine in its

*espress.*

kind- -ness. List, on-ly list, for those hopes— He gave,

*mf*

*mf*

*And* \*

*pù dolce*

Yes, — the hopes that He gave me, Came — from all my

*ff*

*pù dolce*

*ff* *colla voce*

*And*

*dim.* *rit. assai* *a tempo*

sins to — save me, And o-ver my darkness to shine.

*dim.* *f* *l. h.* *f*

\*



Ah, would He come once more to cheer me, My fears would be

*pp*

still, my doubts would be o'er; Dark thoughts would ne'er a - gain come near

me, Joy and Faith would reign in my soul ev - er - more.

*cresc.* *dim.*

*dim.*

Tempo I.  
*dolce*

Have you not heard him, that strang - er ho - ly, God-like, and yet meek and

*ppp dolce*

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

low - ly? All that flows from His lips has a kindness di - vine,

*f*



## Elijah.

Aria.

F. MENDELSSOHN.

Adagio. (♩ = 80.)

Hear ye, Is-ra-el! hear what the Lord speaketh: "Oh, hadst thou  
 heed-ed, heed-ed my commandments!" Hear ye, Is-ra-el!  
 hear what the Lord speaketh: "Oh hadst thou heed-ed, heed-ed my com-  
 mandments, Oh hadst thou heed-ed, heeded my commandments, Oh, hadst thou

heeded my com-mandments!" Who hath believ-ed our re - port?\_ to

*p*

*pp* *p* *f* *p*

whom is the arm, the arm of the Lord\_re - veal-ed? to whom is the

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

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

arm, the arm of the Lord re-veal-ed? Hear ye, Is-ra-el, hear ye,

*pp* *cresc.*

*sf dim.* *pp* *cresc.*

Is - ra-el, hear ye, Is - ra-el! hear what the Lord speaketh: "Oh, hadst thou

*f* *mf* *cresc.*

*sf* *sf* *p* *cresc.*

heed - ed, heed-ed my\_ com-mandments! Oh, hadst thou heed - ed,

*p* *cresc.* *p*

*dim.* *p* *p*

Oh, hadst thou heeded my com-mand-ments!" Hear ye,

*p* *pp* *Più Adagio.* *p* *dim.*

Is-ra-el! Is-ra-el! hear what the Lord speak-eth!

*pp* *col canto*

Recitative.

*p*

Thus saith the Lord, the Redeem-er of Is-ra-el, and his Ho-ly One, to

*cresc.* *f* **Allegro maestoso.** (♩ = 132.)

him oppressed by Tyrants; Thus saith the Lord: "I, I am He that

*cresc.* *f* *ff* *ff*

com-fort-eth; Be not a-fraid, be not a-fraid, for I am thy God;

*p* *p*

*sf sf*

I, I am He that com-fort-eth, be not a-fraid, be not a-fraid; for

*cresc. sf sf p*

*cresc. f*

I am thy God, I will strength-en thee! I,

*p cresc.*

*mf*

the Lord, will strengthen thee, for I, thy

*f p*

*f f*

God, will strengthen thee. Say, who art thou? Say

*cresc. f p f p*

*mf*

who art thou, that thou art a-fraid of a man that shall die;

*p cresc. sf*

*poco più tranquillo*

and for - get - test the Lord, the Lord, thy Mak - er,

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a piano (*p*) dynamic. The piano accompaniment also starts with a piano (*p*) dynamic and includes a *pp* (pianissimo) section.

*cresc. e più agitato*

- who hath stretch - ed forth the heav - ens,

The second system continues the vocal and piano parts. The vocal line has a *p* dynamic. The piano accompaniment features a *cresc.* (crescendo) marking and a *p* dynamic.

and laid the earth's foun - da - tions, the earth's foun -

The third system shows the vocal line and piano accompaniment. The vocal line has a *p* dynamic. The piano accompaniment is marked with a *cresc.* and a *f* (forte) dynamic.

da - tions? Say, who art thou? I,

The fourth system continues the vocal and piano parts. The vocal line has a *f* dynamic. The piano accompaniment is marked with *cresc.*, *f*, *sf*, and *ff* dynamics.

I am He that com - fort - eth; Be not a - afraid, be not a -

The fifth system shows the vocal and piano parts. The vocal line has a *p* dynamic. The piano accompaniment is marked with *sf*, *p*, and *cresc.* dynamics.

fraid, for I, I am thy God; Be not a -

*f* *cresc.* *p*

Detailed description: This system contains the first line of music. The vocal line starts with a half note 'fraid,' followed by a quarter note 'for', a half note 'I,', a quarter note 'I', a half note 'am', a quarter note 'thy', a half note 'God;', and a quarter note 'Be not a -'. The piano accompaniment features a treble clef with a melody that begins with a half note 'f' and a 'cresc.' marking. The bass clef has a steady accompaniment with a 'p' dynamic marking.

fraid, be not a - afraid, I, I

*f* *cresc.* *f* *cresc.* *cresc.*

Detailed description: This system contains the second line of music. The vocal line continues with a half note 'fraid,', a quarter note 'be not a -', a half note 'afraid,', a quarter note 'I,', and a half note 'I'. The piano accompaniment continues with 'cresc.' markings in both staves, and the treble clef has a 'f' dynamic marking.

am thy God; Be not a - afraid, be not a -

*f* *ff* *ff*

Detailed description: This system contains the third line of music. The vocal line has a half note 'am', a quarter note 'thy', a half note 'God;', a quarter note 'Be not a -', a half note 'afraid,', and a quarter note 'be not a -'. The piano accompaniment features a treble clef with a melody and a bass clef with a steady accompaniment, both marked with 'ff' dynamics.

fraid, for I, thy God,

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

Detailed description: This system contains the fourth line of music. The vocal line has a half note 'fraid,', a quarter note 'for', a half note 'I,', a quarter note 'thy', and a half note 'God,'. The piano accompaniment features a treble clef with a melody and a bass clef with a steady accompaniment, marked with 'ff', 'pp', 'cresc.', and 'p' dynamics.

will strengthen thee?

*f* *ff*

Detailed description: This system contains the fifth line of music. The vocal line has a half note 'will', a quarter note 'strengthen', and a half note 'thee?'. The piano accompaniment features a treble clef with a melody and a bass clef with a steady accompaniment, marked with 'f' and 'ff' dynamics.



# St. Paul.

Matt. xxiii: 37.

Aria.

F. MENDELSSOHN.

Adagio. (♩ = 54.)

The musical score is arranged in five systems, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo is Adagio, with a quarter note equal to 54 beats per minute. The piano accompaniment features a prominent left-hand pattern of chords in the lower register, often marked with *pp* (pianissimo) or *p* (piano). The vocal line begins with a rest, followed by the lyrics: "Je - ru - sa - lem! Je - ru - sa - lem! Thou that kill - est the Pro - phets, thou that". The score includes dynamic markings such as *pp*, *p*, and *p espress.*, as well as performance instructions like *And.* and *\*.*

ston - est - them which are sent un - to thee,

*poco* \*

ston - est - them which are sent, are

*mf*

sent un - to thee;

*mf* *cresc.* *f*

*dolce*  
how of - ten would I have gather'd un-to Me thy

*f* *p*

*poco cresc.* chil - dren, and ye would - not, and ye would - *dim.*

*dim.*

not! Je - ru - sa - lem! Je - ru - sa -

lem! Thou that kill - est the Pro - phets, thou that

ston - est them which are sent un - to thee! Je -

ru - sa - lem! Je - ru - sa - lem!

# The Seven last Words.

143

Aria.

S. MERCADANTE.

Andante mosso, un poco agitato. (♩ = 80.)

The piano accompaniment consists of four systems of music. Each system has a treble and bass clef staff. The first system begins with a *pp* dynamic marking. The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble. The second system continues this pattern with some melodic development. The third system shows a more active bass line with triplets. The fourth system features a *cresc.* marking and a more complex, rhythmic accompaniment.

*p espressivo con doloroso accento*

*a tempo*

Thousands of sins op-press me! Guil - ty I must con-

The vocal line is written in a single staff with a treble clef. The lyrics are: "Thousands of sins op-press me! Guil - ty I must con-". The piano accompaniment is in two staves (treble and bass) with a *p* dynamic marking. It features a steady eighth-note accompaniment.

*cresc.* *smorz.*

fess me! And all, O Lord! Thou know - est, Yet on me grace be-

The vocal line continues with the lyrics: "fess me! And all, O Lord! Thou know - est, Yet on me grace be-". The piano accompaniment continues with a *cresc.* marking and ends with a *smorz.* marking. The accompaniment features a steady eighth-note accompaniment.

stow - est, In thy all - boun - teous mer - cy, To

look to Thee a - bove, And humbly hope for par - don, In Thy nev - er - end - ing

*rall.*

*p sec. il canto*

love. Ah! when I pon - der On the words of Thy

*a tempo* *p cantabile* *sec.*

*pp*

pray - er, I pause in wonder At the love that could

*a tempo* *sec.*

spare! Then do I, then

*a tempo* *pp* *a tempo*

*cresc.*  
do I, then do I feel and

*cresc.*  
know, then do I feel and

*cresc.*

know, I may be par-doned

*pp*

*dim.* *pp*

too, I may be par - doned,

*pp espress.* *dolce*

I may be, may be par - doned, par - doned,

*cresc.* par-doned, I feel I may be par - doned, I *smorz.*

*rf ed affannoso* may be par-doned too; I feel and know, I feel and

*p* *cresc.*

*f* *pp* *rf* know that I may be par - doned too, I feel and

*ff* *pp* *f* know, I feel and know that I may be par - doned too, ah!

*rall.* I may be par - doned, I may be pardoned too.

*pp*

# Abraham.

Aria.

B. MOLIQUE.

Allegretto. (♩ = 76)

*mf*

*mf energico*

I will ex - tol Thee, my God, O King, and I will

*p*

praise Thy name forev - er - more. I will ex - tol Thee, my God, O King, and I will

*mf*

praise Thy name forev - er - more, and I will praise Thy name for ev - er - more

*col canto*

*mf* *f*

*dolce e più tranquillo*

Thy mer - cy, O Lord, is great a - bove the heav - ens, and Thy

*p*



*mf*

truth reacheth un - to the clouds, Thy mer - cy, O Lord, is great a - bove the

*cresc.*

heavens, and Thy truth reach-eth un - to the clouds, Thy truth, Thy

*cresc.*

*dolce*

truth reacheth un - to the clouds. Thou o - pen - est Thine

*p*

hand, and sa-tis-fiest the de-sire of ev-er-y liv - ing thing.

*p* *poco cresc.*

Thou o - pen - est Thine hand, and sa-tis-fiest the de-sire of ev-er-y liv - ing

*mf energico*

thing. I will ex - tol - Thee, my God, O

King, and I will bless Thy name for ev - er - more. I will ex -

*mf*

tol - Thee, my God, O King, I will ex - tol - Thee, my God,

*f*

*mf* *p* *mf*

*p* *largamente*

King, and I will praise Thy Name for ev - er - more.

*col canto*

*Allegro moderato. (♩ = 112)*

Great is the Lord, and great-ly to be prais-ed,

*f* *mf* *p* *f*

*dolce*

He is gra - cious, and full of com - pas - sion,

*f*

Great is the Lord, and great - ly to be prais - ed,

*dolce*

He is gra - cious, and full of com - pas - sion,

*f*

He is gra - cious and full of com - pas - sion, and

*dolce*

full of com - pas - sion, He is nigh un - to all

*p*

them, He is nigh un - to all them

*cresc.*

that call up - on Him, that call up - on Him,

*cresc.*

*mf* *cresc.*

and to them that walk in His ways, and to all

*mf* *p* *cresc.*

*f*

them that call up - on Him.

*mf* *col canto* *f* *p*

*mf energico* *mf*

But the wick-ed shall He cut off from the earth, and the trans.

*mf* *f*

*cresc.* *mf*

gressors shall be root-ed out of it, but the wick-ed shall He cut

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a *cresc.* marking and ends with an *mf* marking. The piano accompaniment includes a *p* marking in the middle and another *mf* marking towards the end.

off from the earth, and the transgressors shall be root-ed out of

*f* *cresc.*

The second system continues the vocal line and piano accompaniment. The vocal line has a *f* marking above it. The piano accompaniment has a *cresc.* marking below it.

it, the trans-gress - ors shall be

*f* *mf* *f*

The third system continues the vocal line and piano accompaniment. The vocal line has *f* markings above it. The piano accompaniment has *f*, *mf*, and *f* markings below it.

root - ed out of it. Great is the

*p* *cresc.*

The fourth system continues the vocal line and piano accompaniment. The vocal line has a *p* marking above it. The piano accompaniment has a *p* marking below it.

Lord, great is the Lord and great-ly to be prais - ed,

*mf* *cresc.* *f*

The fifth system continues the vocal line and piano accompaniment. The vocal line has an *mf* marking above it. The piano accompaniment has *cresc.* and *f* markings below it.

*p* He is gra-cious, full of com-pas-sion, *mf* let all

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by the lyrics "He is gra-cious, full of com-pas-sion, let all". The piano accompaniment consists of chords and moving lines in both hands, with a dynamic marking of *p* (piano) at the start and *mf* (mezzo-forte) later in the system.

flesh *cresc.* bless His ho - ly Name, *f* let all flesh

The second system continues the vocal line with the lyrics "flesh bless His ho - ly Name, let all flesh". The piano accompaniment features a dynamic marking of *mf* (mezzo-forte) and a *cresc.* (crescendo) marking above the vocal line. The piano part includes a *p* (piano) marking and a *f* (forte) marking.

— bless His ho - ly Name, *cresc.* let all flesh,

The third system shows the vocal line with the lyrics "— bless His ho - ly Name, let all flesh,". The piano accompaniment includes a *p* (piano) marking and a *cresc.* (crescendo) marking. The vocal line also has a *cresc.* marking.

let all flesh *f* bless His ho - ly Name.

The fourth system concludes the vocal line with the lyrics "let all flesh bless His ho - ly Name." The piano accompaniment features a *f* (forte) marking and a *cresc.* (crescendo) marking. The vocal line also has a *f* marking.

The fifth system shows the piano accompaniment for the final part of the piece. It features a *p* (piano) marking and a *f* (forte) marking. The piano part includes a *cresc.* (crescendo) marking.

# Judith.

Edited by  
Max Spieker.

Aria.

C. H. H. PARRY.

*Allegro maestoso.* (♩ = 84)

*f*

*ff*

*f con brio*

*a tempo*

*rit. cresc. molto*

*f*

*p espr.*

*p*

I will sing un-to the

Lord a new song.

*espress.*  
Lord, Thou art glo-ri-ous, Won - der-ful in strength, Thou art cloth - - -

*cresc.*

Detailed description: This system contains the first two lines of music. The vocal line begins with the instruction *espress.* and the lyrics "Lord, Thou art glo-ri-ous, Won - der-ful in strength, Thou art cloth - - -". The piano accompaniment features a *cresc.* marking and consists of a right-hand part with flowing sixteenth-note patterns and a left-hand part with a steady bass line.

- - ed with ma - jes - ty and hon - or: Let all creatures

*mf*  
*p*

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics "- - ed with ma - jes - ty and hon - or: Let all creatures". The piano accompaniment includes a *mf* marking in the vocal line and a *p* marking in the piano part. The piano part features a more active right-hand line with chords and moving lines.

serve Thee: Thou spak - est, and they were made: Thou didst send forth Thy

*p*

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has the lyrics "serve Thee: Thou spak - est, and they were made: Thou didst send forth Thy". The piano accompaniment features a *p* marking and includes a key signature change to D major (indicated by a sharp sign on the F line) in the right-hand part.

*cresc.*  
Spir - it, and cre - at - - ed them: There is none that can re - sist Thy

*cresc.*  
*rit. allarg.*  
*rit. col canto*

Detailed description: This system contains the seventh and eighth lines of music. The vocal line begins with the lyrics "Spir - it, and cre - at - - ed them: There is none that can re - sist Thy". The piano accompaniment includes a *cresc.* marking in both parts. The system concludes with a *rit. allarg.* instruction in the vocal line and a *rit. col canto* instruction in the piano part, indicating a final deceleration and a change in performance style.



*a tempo* *p agitato*

voice. The moun-tains shall be mov - ed from their four -

*p a tempo*

*mf*

da-tions in the wa - ters, The rocks shall melt like

*mf*

*f*

wax at Thy pre - sence, The four - da - tions of the

*f*

*cresc.* *f*

earth shall shake, they shall reel to and

*cresc.* *f*

*f rit. pesante*

fro like a drunk - ard, when the Lord is come to

*rit. col canto*

ex - e - cute judgment.

*a tempo più tranquillo*

*p*

*p*

*pespr.*

Yet is He mer - ci - ful to them that seek Him; And they that

*p*

*p*

*cresc.*

trust in Him shall be e - ven as Mount Zi - on, which may not be re - mov - ed, but

*cresc.*

*Animandosi*

standeth fast for ev - er.

*Poco più mosso*

*Animandosi*

*mf cresc.*

*mf*

For e'en as the mountains stand a - bout Je - ru - sa - lem, so

*cresc.*

*mf cresc.*

*cresc.*

standeth the Lord a - bout His peo - ple from this time forth

*f*

*cresc.*

*f con spirito*

for ev - er - more. Break forth, break

*f cresc.*

*rit.*

forth in - to singing, break forth in - to

*f*  
*con brio*

sing - ing, for the Lord

*ff*

*rit.* — hath de - liv - er - ed His peo - ple Is - ra - el. *Allegro molto.* (♩ = 132)

*rit. col canto*  
*f*

*allarg.*

# The Resurrection of Lazarus.

English version by  
Dr. Th. Baker.

Recitative and Aria.

RAOUL PUGNO.

Moderato.

*f* **Recit.**

Yea, mys-ter-y su - preme by the tomb is con - ceal - ed,

The first system of music consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line begins with a forte dynamic and a recitativo marking. The piano accompaniment features sustained chords and a melodic line in the right hand.

And the grave is the thresh - old of a blest re - ward! — They who

The second system continues the vocal line and piano accompaniment. The vocal line ends with a piano dynamic marking. The piano accompaniment includes a section with a tremolo effect in the right hand.

*a tempo*

dy - ing trust in the Lord, Shall find joys e - ter - nal re - veal - ed.

*p* *animato*

The third system features a vocal line and piano accompaniment. The vocal line is marked 'a tempo'. The piano accompaniment starts with a piano dynamic and includes an 'animato' section with a more active piano part.

**Recit.** *a tempo*

But if thro' death, O Lord, —

*marcato*

The fourth system features a vocal line and piano accompaniment. The vocal line is marked 'Recit.' and 'a tempo'. The piano accompaniment is marked 'marcato' and features a more rhythmic and driving piano part.

**Recit.** *a tempo* *molto riten.*

a - lone\_ we joy may know, What sor - rows are for

*molto rit.*

them re - main - ing here be - low!

*a tempo*  
*col canto* *ff* *dim.*

*stretto*

*dolciss. e lento*

What sor - rows are for them re - main - ing here be - low!

*col canto*

**Aria.**  
**Andantino.**

*l.h.*  
*p sostenuto*

*p dolce con anima*

Thou, to whom Gal-i-lee kneel-eth in a-do-

ra - tion, Who re-stor-est the soul, in hope-less des-o - la - tion,

*p subito* All calm and pure de-light, joys nev-er-more to wane! *f con espressione* Al - might-y Prophet

Thou, the Ho-ly Ghost in-spires Thee! *animato molto cresc.* *p* Mas - ter and lov-ing

*animato* *p* *cresc.*

Friend,— my heart a-lone de-sires Thee! My sigh-ing and my

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with a half note 'F' (Friend) and continues with eighth and quarter notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more active bass line in the left hand. A dynamic marking of *f* (forte) is placed above the vocal line.

pray'rs, shall they all be in vain? My sigh-ing and my

*molto ritenuto*

*largamente* *col canto*

The second system continues the vocal line and piano accompaniment. The vocal line has a *molto ritenuto* (very slow) marking above it. The piano accompaniment features a *largamente* (very slow) marking in the right hand and a *col canto* (with the voice) marking in the left hand. The piano part includes a *p* (piano) dynamic marking.

pray'rs, shall they all be in vain?

*rit.*

*p rit.* *p* *l. h.*

The third system shows the vocal line with a *rit.* (ritardando) marking. The piano accompaniment includes a *p rit.* marking in the left hand, a *p* marking in the right hand, and a *l. h.* (left hand) marking with an arrow pointing to a specific note in the bass line.

The fourth system contains only the piano accompaniment. It features a complex texture with many beamed eighth notes in both hands, creating a rhythmic accompaniment for the preceding vocal phrases. The piano part concludes with a *p* (piano) dynamic marking.



*p dolce*

Un - count - ed mir - a - cles Thou hast wrought for our won - der,

*p subito*

Thou a-fore-time did'st part the o - cean-waves a - sun - der, Their stormy,

*f con espressione*

war-ring tide Thy word a - lone might tame! Prais - ing Thy lov-ing

*p molto cresc.*

kind-ness all the na - tions are bend-ing! For Thy di-vine com-

*p cresc.*

pas - sion, O Christ! is nev - er - end - ing! Ah! now for - sake them

not, who be - lieve on Thy name! Ah! now for - sake them

*ff* *molto espressivo*

*largamente* *ff col canto*

not, who be - lieve on Thy name! Al - might - y Pro - phet

Thou! — Al - might - y Pro - phet Thou! —

*largamente* *ff*

# Jephtha and his Daughter.

Aria.

C. REINTHALER.

Andante quasi Adagio.

Why art thou cast down,

O my soul? and why art thou dis-qui-et-ed with-in me?

Why art thou cast down, O my soul? and why art thou, — and why art

thou dis-qui - et-ed with-in me?

Reo. \*      Reo. \*      Reo. \*      Reo. \*

*p* Hope thou in God, hope thou, for I yet shall praise *f dim.*

Him, who is the health, who is the health, who is the health, the *cresc.* *Red. \**

health of my coun-tenance, the health of my coun- *pp*

te-nance. *p* Hope thou in

God! *mf* Hope thou in God! *f cresc.* Hope in God!



me, for Thou art with me, Thy rod and Thy staff, they

*dim.* com - fort me; *dolce* for Thou art with me, Thy rod and Thy

*p* staff, they com - fort me, *con abbandono* they com - fort

me. *pp espressivo* Why art thou cast down,

O my soul? and why art thou dis - qui - et - ed with - in me?

*mf* Hope thou in God, *f* hope thou in God, *mf* who is the

health, who is the health, who is the health, the

*cresc.* *f*

health of my coun - - - te-nance, the health of my

*p*

coun - te - nance. *f* Hope thou in God! *p* Hope thou in God!

*cresc.* Hope — thou, *poco rit.* hope — thou, *p* Adagio. hope thou in God!

*p* *cresc.* *poco rit.* *pp*

## Paradise Lost.

English version by  
Dr. Th. Baker.

Aria.

ANTON RUBINSTEIN.

Andante con moto. (♩ = 69.)

*p con sentimento*

Tho' all tri -

*p*

um - phant the heav'n - ly pow-ers, As they shall e'er the

vic - try gain, as they shall e'er, e'er

*mf*

the vic - try gain,



*p*

Yet what is lost un-to man — for ev - er The faith - ful

*p*

*dim.*

Shep - herd views — with pain, Yet what is lost un-to

*dim.*

*cantabile*

man — for ev - er The faith-ful Shep - herd views — with

*p espress.*

pain. *cantabile* Tho' all tri - um-phant, tri-

*p*

*cresc.*

umphant the heav'n - ly pow - ers, As they shall

*dim.*

e'er, e'er the vic - tory

*animato p*

gain, Yet what is lost, yet

*espress.*

*animato*

what is lost un - to man for ev - er

Ed. \*

*p* *mf*

The faith - ful Shepherd, the faith - ful Shep - herd

views\_ with pain.

*poco a poco accel.*

*cresc.*

*mf accel.* *f*

Tho' all tri - um - phant the heavn - ly

*f*

pow - ers, As they shall e'er, as they shall

*ff* *rit.*

e'er, e'er the vic - try gain,

*ff* *rit.*



## Calvary.

Recitative and Aria.

LOUIS SPOHR.

Recit.

Hast Thou for me a look, a thought? In bit-ter torment is Thy love un-

shaken? I live a - gain! Our love o'er death itself shall triumph. My

soul, henceforth this sin-ful world forget-ting, to heav'n a - spires, where pain is known no

more, nor sin, nor death, but ev-'ry murmur dies; where all Thy chosen saints, at Thy right

hand, in end - less joy shall dwell with Thee for ev - er.

*p* *mf* *p* *mf* *p*

Aria.  
Larghetto. (♩ = 100.)

*mf*  
 Love di - vine shall be my stay.

In that hour Thou wilt pro - tect me,

*cresc.*  
 And Thy mer - cy will di - rect me, While un -

murm - 'ring I o -

*fz* *dim.*

bey, while un - murm - 'ring

*p cresc. dim. f m.d. m.d. m.s. p*

*p*

o - bey.

*mf*

Vain - ly shall the grave close o'er him,

*f*

Death is pow - er - less be - fore him, To Thee,

Fa - ther, he as - - cends:

*dolce e tranquillo*

There where sorrows cease to - - grieve - us,



He will to himself re - ceive us, One in Three, our Fa - ther,

The first system of the musical score. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "He will to himself re - ceive us, One in Three, our Fa - ther,". The piano part features a steady accompaniment with some melodic lines in the right hand.

Friend! One in Three, our Fa - - - - - ther,

The second system of the musical score. The vocal line continues with the lyrics: "Friend! One in Three, our Fa - - - - - ther,". The piano accompaniment includes dynamic markings such as *cresc.* and *f*. There are also triplet markings (3) and a sixteenth-note triplet (8) in the piano part.

Friend! When this scene of trouble

The third system of the musical score. The vocal line begins with the lyrics: "Friend! When this scene of trouble". The piano accompaniment includes dynamic markings such as *f*, *p*, and *dim.*. There are also triplet markings (3) and a *p cantabile* marking above the vocal line.

clos - es, Lord, in Thee my trust re - pos - es,

The fourth system of the musical score. The vocal line continues with the lyrics: "clos - es, Lord, in Thee my trust re - pos - es,". The piano accompaniment provides a harmonic support for the vocal line.

*mf*  
Love di-vine shall be my stay: In that hour Thou wilt pro-

tect\_ me, *p* And Thy mercy will di - rect\_ me, *f* While un-

*cresc.*

murm - 'ring *p* I o -

*ff* *p*

bey, *p* while unmurm - 'ring, while un-

*f* *p*

musm - ring

*p*

*p*

I

Detailed description: This system contains the first two staves of music. The vocal line (top staff) begins with a dotted quarter note followed by an eighth note, then a quarter rest, and continues with a melodic line. The piano accompaniment (bottom staff) features a complex texture with triplets and various rhythmic patterns. Dynamics include piano (*p*) and a first ending bracket labeled 'I'.

o - bey.

*f*

*p col canto*

*dolce*

*cresc.*

Detailed description: This system contains the next two staves. The vocal line continues with a melodic phrase. The piano accompaniment features a forte (*f*) section followed by a piano (*p*) section marked 'col canto'. The texture is marked 'dolce' and 'cresc.' (crescendo).

*dim.*

*p*

Detailed description: This system contains two staves of piano accompaniment. The texture is marked 'dim.' (diminuendo) and 'p' (piano). The music consists of sustained chords and rhythmic patterns.

*p*

Detailed description: This system contains two staves of piano accompaniment. The texture is marked 'p' (piano). It features a complex melodic line in the right hand and a more rhythmic accompaniment in the left hand.

*p*

*morendo*

Detailed description: This system contains two staves of piano accompaniment. The texture is marked 'p' (piano) and 'morendo' (ritardando). It features a complex melodic line in the right hand and a more rhythmic accompaniment in the left hand, ending with a fermata.

## The Golden Legend.

Aria.

SIR ARTHUR SULLIVAN.

Andante. (♩ = 72.)

My Re-

*p*

*dolce*

This system contains the first vocal line and piano accompaniment. The vocal line begins with a rest followed by a half note G4, then a quarter note A4, and a quarter note B4. The piano accompaniment starts with a half note G3, followed by a half note F3, and then a series of eighth notes in the right hand and rests in the left hand.

deem - er and my Lord, I be - seech Thee, I en - treat Thee,

This system continues the vocal line and piano accompaniment. The vocal line has a half note G4, a quarter note F4, a quarter note E4, a half note D4, a quarter note C4, a quarter note B3, and a half note A3. The piano accompaniment continues with a half note G3, followed by a half note F3, and then a series of eighth notes in the right hand and rests in the left hand.

Guide me in each act and word, That here - af - ter I may meet Thee,

This system continues the vocal line and piano accompaniment. The vocal line has a half note G4, a quarter note F4, a quarter note E4, a half note D4, a quarter note C4, a quarter note B3, and a half note A3. The piano accompaniment continues with a half note G3, followed by a half note F3, and then a series of eighth notes in the right hand and rests in the left hand.

Watch - ing, waiting, hop - ing, yearning, With my lamp well trimm'd and burn - ing.

This system continues the vocal line and piano accompaniment. The vocal line has a half note G4, a quarter note F4, a quarter note E4, a half note D4, a quarter note C4, a quarter note B3, and a half note A3. The piano accompaniment continues with a half note G3, followed by a half note F3, and then a series of eighth notes in the right hand and rests in the left hand.

*p espress.*

If my fee-ble prayer can reach Thee,

*cresc.*

O, my Sav-our, I beseech Thee, Let me fol-low where Thou lead-est,

*p*

Let me, bleeding as Thou bleed-est, Die, if dy-ing I may give

*p*

Life to one who asks to live; And more nearly, dy-ing thus, re-

*cresc.*

sem-ble Thee, O, my Sav-our,

Let me die, — if dy - ing I may give Life to one who

asks — to live, And dy - - - - - ing

thus, dy - ing thus, more near - ly re -

sem - ble Thee: O, — my

Sav - iour, my Re - deem - er and my Lord.

# The Light of the World.

Recitative and Aria.

SIR ARTHUR SULLIVAN.

Andante moderato. (♩ = 69.)

The first system of the score is a piano introduction. It consists of three staves: a vocal line (treble clef) which is mostly empty, and a piano accompaniment (grand staff). The piano part begins with a *pp* (pianissimo) dynamic and features a melodic line in the right hand and a more rhythmic bass line in the left hand. A *cresc.* (crescendo) marking is placed over the piano accompaniment.

The second system of the score continues the piano introduction. It features the same three-staff layout. The piano accompaniment continues with various dynamics, including *dim.* (diminuendo) and *p* (piano). The vocal line remains empty.

**Recit.**

Where have they laid Him? who will roll a-way the

*pp*

Rec. \*

The recitative section begins with a vocal line starting on a whole note, followed by a series of eighth notes. The piano accompaniment is sparse, consisting of chords and single notes. A *pp* dynamic is indicated. The system concludes with a double bar line and a small asterisk.

*a tempo*

stone? I shall go to Him, but He shall not re-

*p*

The aria section begins with a vocal line starting on a whole note, followed by a series of eighth notes. The piano accompaniment is more active, with a melodic line in the right hand and a bass line in the left hand. A *p* (piano) dynamic is indicated.

turn to me. Woe is me, woe is

*l.h.* *sf* *sf*

me, for the Lord hath add-ed grief to my sor - row. I

*molto cresc.* *p* *p* *pp*

faint-ed in my sigh-ing, And I find no rest!

*dolce* *rall.* *rall.*

Aria.

Moderato. (♩ = 80.)

Lord, why hid - est Thou Thy face? Lord,

*p* *p*

why hid - est Thou Thy face? why hid - est Thou Thy face?

*cresc.* *cresc.*



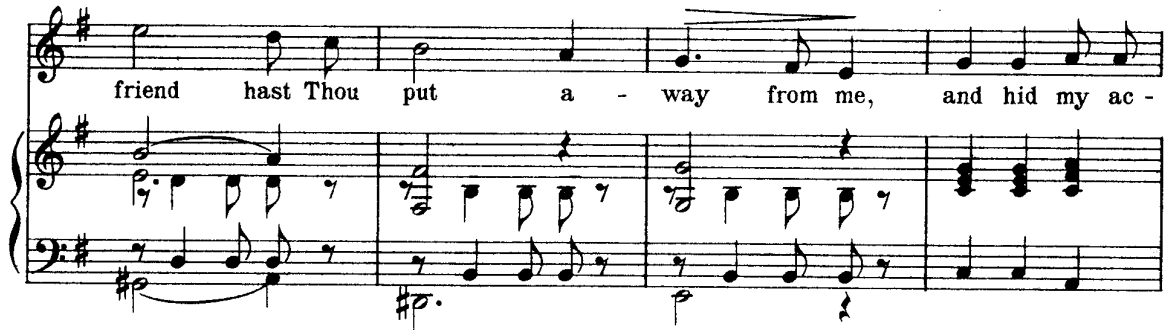
*mf*  
Lov - er and friend hast Thou put a - way from me,



*poco cresc.*  
and hid my ac - quain - tance out of my - sight; *mf* Lov - er and



friend hast Thou put a - way from me, and hid my ac -



quain - tance out of my sight.



*p* *piu animato* *con abbandono*

I am in mis - er - y and at the point to

die. Lord, why sleep - est Thou?

*string.* *cresc.*

why sleep - est Thou? Lord, a -

*mf*

**Appassionato.**

wake, a - - wake! and be not

*f* *colla voce*

**Tempo I.**

absent from us for ev - er! Lord,

*dim.* *p* *espress.* *pp*

why hid-est Thou Thy face? Lord, why hid-est Thou Thy face?

The first system of music features a vocal line in G major with lyrics: "why hid-est Thou Thy face? Lord, why hid-est Thou Thy face?". The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more active treble line in the right hand.

*molto cresc.* why hid-est Thou Thy face? *dim.* Lov - er and friend hast Thou

The second system continues the vocal line with lyrics: "why hid-est Thou Thy face? Lov - er and friend hast Thou". The piano accompaniment includes dynamic markings: *cresc.* in the left hand and *p* in the right hand.

put a - way from me, and hid my ac - quain - tance

The third system continues the vocal line with lyrics: "put a - way from me, and hid my ac - quain - tance". The piano accompaniment features a *p* dynamic marking in the right hand.

*con dolore* out of my sight; I am in mis - er - y and at the

The fourth system continues the vocal line with lyrics: "out of my sight; I am in mis - er - y and at the". The piano accompaniment is marked *pp* and features a dramatic, descending chromatic bass line.

point to die. Lord, why sleep - est

The fifth system concludes the vocal line with lyrics: "point to die. Lord, why sleep - est". The piano accompaniment includes dynamic markings: *poco cresc.* in the right hand and *poco a poco cresc.* in the left hand.

Allegro vivace. (♩ = 200.)

*mf*

Thou? why sleep - est Thou?

*f marcato*

*f con energia*

A - wake! Thou that sleep -

*f*

*ff*

est, a - wake! Thou that sleep - est! and a - rise

*f* *cresc.* *ff*

from the

*ff*

*ff*

dead!

*sf* *sf* *sf* *f*

## Harvest Cantata.

## Recitative and Aria.

C. M. von WEBER.

Allegro. (♩ = 100)

*p*

Recit. *p*

Yet not a-lone of la-bor comes our plen-ty.

*p* *a tempo*

How blest is he that trusts in God, Who giv-eth all things we en -

*poco a tempo*

joy. The earth is cloth'd in all her sum-mer beau-ty and au-tumn

*poco a tempo*

wealth, by God's own hand. Through Him in all our works we pros - per.

*f* *ff*

*mf* *accel.*

He keeps us safe from ev-'ry foe. Though pain and danger may as

The first system of music features a vocal line starting with a rest, followed by the lyrics. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *mf* and *accel.*

*cresc.*

sail us, God sends a message of pro-tea-tion, and by His word a hap-py is-sue

*f* *col canto*

The second system continues the vocal line and piano accompaniment. The piano part features a *f* dynamic and *col canto* marking. The vocal line is marked *cresc.*

Aria.  
Con moto. (♩ = 96)

comes.

*ff* *p* *p*

The third system begins with the vocal line and piano accompaniment. The piano part has a *ff* dynamic, followed by *p* dynamics. The vocal line has a *p* dynamic.

*p cantabile*

Then does mem-'ry turn to days now pass'd a -

The fourth system features a *p cantabile* marking. The piano accompaniment has a steady eighth-note accompaniment in the right hand. The vocal line has a *p* dynamic.

*p cresc.*

way, when all our life seem'd by sor-row o-ver-whelm'd. Oh, what

The fifth system continues the vocal line and piano accompaniment. The piano part has a *p cresc.* marking. The vocal line has a *p* dynamic.

sor - row, oh, what an - guish seiz'd us, poor ones,

while be-fore the mer - cy-seat of God we laid us, *dolce con* min - gling

*dolore* pray'rs with bit - ter weep - ing, with bit - ter weep - ing.

*Andantino.* (♩ = 60) *p espress.* Guard us, Lord, for - sake us

nev - er; May Thy grace be ours for ev - er; *mf* Make us

trust Thy might - y hand, — make us — trust Thy — might - y

hand, make us trust Thy might - y hand; Lord, — we pray Thee,

Lord, we — pray Thee, From mis - for - tune keep our land.

**Allegro.** (♩ = 138) **p Recit.**  
The gracious

**tranquillo**  
Fa - ther hears us when we call; For us He stretch - es forth His sav - ing



arm, And we, that low be-fore His footstool fall, *f* Par -

## Aria. Allegro vivace. (♩ = 144)

take of mercy, and es-cape from harm.

*mf con spirito*

Once more we

see, once more we see the good by God pro -

*espress.*

vid - ed; He car'd for us, we in His care con-fid - ed,

He car'd for us, we \_\_\_\_\_ in His care con - fid - ed.

chil - dren

The hearts of chil - dren are a fa - ther's own,

*p poco a poco cresc.*  
If he for kind - ness, if he for kind - ness,

truth \_\_\_\_\_ is  
and for truth, for truth is \_\_\_\_\_ known, and for truth, for truth \_\_\_\_\_ is

known, is known.

What we have sown, what we have sown, at length is ripe for

har - vest, is ripe for har - vest, while peace has o'er us

shined. The hearts of chil - dren

are a fa - ther's own, If he for

The first system of music features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are "are a fa - ther's own, If he for". The piano accompaniment consists of a right hand with a steady eighth-note chordal pattern and a left hand with a simple bass line. A dynamic marking of *mf* is placed above the vocal line.

kind - ness and truth is known, and for

The second system continues the vocal line with the lyrics "kind - ness and truth is known, and for". The piano accompaniment remains consistent with the first system. A dynamic marking of *cresc.* is placed above the vocal line.

truth is known, and for truth, for

The third system continues the vocal line with the lyrics "truth is known, and for truth, for". The piano accompaniment features a *f* dynamic marking at the beginning of the system.

truth is known.

The fourth system shows the vocal line ending with the lyrics "truth is known." The piano accompaniment features a *ff* dynamic marking.

The fifth system consists of piano accompaniment for the right and left hands, concluding the piece with a final chord.