

Oratorio Songs,

FROM THE

Standard Oratorios

NEW AND OLD.

Published in FOUR BOOKS

viz:

Book 1. for SOPRANO.

Book 2. for ALTO.

Book 3. for TENOR.

Book 4. for BASS.

THE JOHN CHURCH COMPANY,
CINCINNATI, ♦ NEW YORK, ♦ CHICAGO,
LEIPSIC, ♦ LONDON.

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3

"Abraham."

AIR.

Molique.

Lead me, O Lord.

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copy 2

Andante. ($\text{d} = 52$)

1

1312970
copy 2

Andante. ($\text{d} = 52$)

1

Lead me, O Lord, lead me in Thy right-eous-ness, make Thy way straight be - fore my face, — lead me, O Lord, lead me in Thy

This system contains the first two staves of a musical score. The top staff is for the bassoon, starting with a rest. The bottom staff is for the bassoon, beginning with a dynamic 'p' and a melodic line. A brace groups both staves. The key signature is one sharp, and the time signature is common time. The tempo is Andante, indicated by the note value $\text{d} = 52$.

Lead me, O Lord, lead me in Thy right-eous-ness, make Thy way straight be - fore my face, — lead me, O Lord, lead me in Thy

This system continues the musical score. It consists of two staves. The top staff is for the bassoon, starting with a dynamic 'p'. The bottom staff is for the bassoon, continuing the melodic line. A brace groups both staves. The key signature remains one sharp, and the time signature is common time.

straight be - fore my face, — lead me, O Lord, lead me in Thy

This system continues the musical score. It consists of two staves. The top staff is for the bassoon, starting with a dynamic 'p'. The bottom staff is for the bassoon, continuing the melodic line. A brace groups both staves. The key signature remains one sharp, and the time signature is common time.

right-eous-ness, make Thy way straight be-fore my face, make Thy way

p

straight be - fore my face. I will fear no

e - vil, I will fear no

cresc.

e - vil, for Thou art with

me, Thy rod and Thy staff they com - - fort

p

p

me, I will fear no e - vil, for Thou art with

mf

me, Thy rod and Thy staff _____ they com - fort they com - fort

p

me.

There-fore for Thy Name's sake, O Lord,

mf

dead me and guide me,
there-fore for Thy

Name's sake, oh Lord,— lead me and guide me,
lead me, O

Lord! lead me, O Lord, lead me in Thy

right-eous-ness, make Thy way straight be - fore— my face,— lead me, O



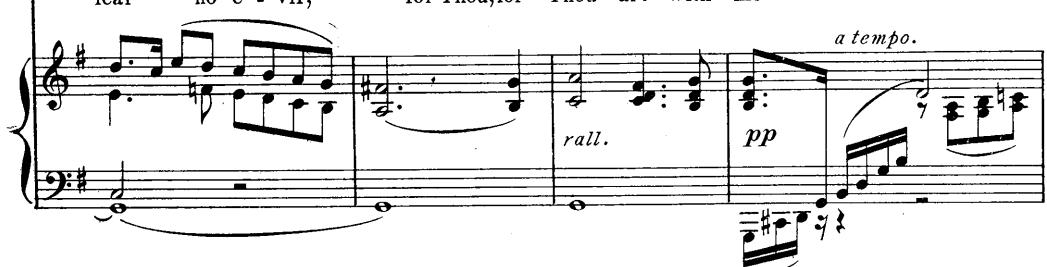
Lord, lead me in Thy right-eousness, lead me in Thy right-eous-ness, make Thy way



straight before my face, make Thy way straight be-fore my face. I will



fear no e - vil, for Thou, for Thou art with me.



"Calvary."

AIR.

Spohr.

Tears of sorrow, shame and anguish.

Larghetto con moto. (♩ = 58)

Tears of sor-row, shame, and an-guish,

an-guish, O how vain to tell my grief,

grief! Whith-er shall I flee for com-fort, Or from

f

con - science find re - lief? Where shall I flee for com-fort, Or from

cresc.

con - science find re - lief? Or from con - science find re -

cresc.

p

lief? Tears of sor - row, shame, and an - guish, Tears of

p

mf

cresc.

sor - row, shame, and an - guish, O how vain to tell my -

cresc.

f

grief, O how vain to tell my grief!

dim.

Break, faith - less heart, O break and end my

cresc.

woe! When Thou, O Lord, shalt come in pow'r and glo - ry, When heav'n and

cresc.

earth before Thy bar are sum-mon'd, Thou wilt dis - own Thy treach'rous, false dis -

p

cresc.

ci-ple: When Thou, O Lord, shalt come in pow'r and glo - ry, When heav'n and

cresc.

f

earth be-fore Thy bar are summon'd, Thou wilt dis - own Thy treach'rrous, false dis -

ci-ple. Faith - less heart, faith-less heart, break,— and end my woe.

pp

Tears of sor - row, shame, and

pp

mf.

an - guish, Tears of sor - row, shame, and an - guish, O how

mf.

cresc.

vain to tell my grief, O how vain to tell my grief; When Thou, O

f

p

dim.

Lord, shalt come in pow'r and glo - ry, When heav'n and earth before Thy bar are

f dim.

p cresc.

dim.

cresc.

f.

sum - mon'd, Thou wilt dis-own Thy treach'rous, false dis - ci - ple, Thy treach'-rous,

p

f

false dis - ci - ple. Tears of sor - row, shame, and anguish, O how
cresc.
 vain to tell my grief, Tears of sor - row, shame, and
cresc.
 an - guish, O how vain to tell my grief, O how
dim.
 vain to tell my grief!

And God said, Let the waters under the Heaven.

And God said: Let the wa - ters un - der the heav - en be
 3
 gath-er - ed to-gether un - to one place, and let the dry land ap-pear;
 and it was so. And God call - ed the dry land, earth, and the
 gath- er-ing of wa-ters call-ed He seas; and God saw that it was good.

AIR.

Rolling in foaming billows.

Allegro assai. ($\text{♩} = 132$.)

The musical score consists of four systems of music, each starting with a bassoon part and a piano part underneath. The key signature changes from C major to G major and then to D major throughout the piece.

- System 1:** Bassoon starts with a sustained note. The piano part has a forte dynamic (f) followed by a piano dynamic (p). The bassoon part continues with eighth-note patterns.
- System 2:** Bassoon starts with eighth-note patterns. The piano part has a forte dynamic (f) followed by a piano dynamic (p). The bassoon part continues with eighth-note patterns.
- System 3:** Bassoon starts with eighth-note patterns. The piano part has a forte dynamic (f) followed by a piano dynamic (p). The bassoon part continues with eighth-note patterns.
- System 4:** Bassoon starts with eighth-note patterns. The piano part has a forte dynamic (f) followed by a piano dynamic (p). The bassoon part continues with eighth-note patterns.

Roll - - - ing in foam - - - ing bil - lows, Up -

p

lift - - - ed roars the boist - 'rous sea.

f

Roll - ing in foam - ing bil - lows, Up - lift - ed, up -

f

p

lift - - - ed roars the boist - 'rous sea, up - lift - ed

5

roars the boist'rous sea.

Mountains and rocks now e - merge,

Their tops in - to the clouds as -

p

cend,

Their tops in - to the clouds as -

cend,

Moun-tains and rocks now e - merge, Their

f

tops in - to the clouds as - cend, Their tops in - to the clouds as -

cend, in - to the clouds their tops as - cend.

Thro'

th'o - pen plains out - stretch - ing wide in ser - pent er - ror, riv - ers

flow.

Thro' th'o-pen plains out -

stretch - - ing wide, out - stretch - ing wide,

in ser - pent er - ror, in ser - -

- pent er - ror, riv - ers flow, riv - ers

flow.

Soft - - - ly purl - - - ing, glides

on Thro' si - lent vales the lim - pid

brook,

Soft - - - ly purl - - ing,

glides on Thro' si - lent

vales the lim - pid brook. Soft - ly

purl - ing, glides on Thro' si - lent

vales the lim - pid brook.

Soft - - ly purl - ing, glides _____ on

Thro' si - - lent vales the lim - pid

brook, Thro' si - - lent

vales the lim - pid brook.

"Christmas Oratorio."**ARIA.****Bach.**

Mighty Lord, and King all glorious.

Tempo moderato ($\text{♩} = 69$)

4

Might - y Lord, and

p

King all glo - rious, Sav - ior true, for man - vic -

to - rious, earth - - ly state Thou dost dis - disdain, Thou

dost dis - disdain. Might - y Lord, and King all

glo - rious, Sav - ior true, for man vic - to - rious,

earth - - ly state Thou dost dis - disdain, Might - y

Lord,> Might - y Lord,> and King all glo - rious,

earth - ly state Thou dost dis - disdain, Thou dost dis - disdain, Might - y

Lord, and King all glo - rious, Sav - ior true, for

man vic-to - rious, earth - - - ly state Thou dost dis-

dain, Thou dost dis - disdain.

pp

He who _____
Fine. *p*

all things doth sus-tain, who all things, who

all things doth sus-tain, who all state and pomp sup-

pli - eth, In a low - ly manger li - eth.

He who all things, who all things doth sus - tain,

who all things doth sus-tain, who all state

and pomp sup-pli - eth, In a low - ly manger li - eth.

D.C.

RECITATIVE.

My sons, my sons!

Andante.

My sons! my sons! I can-not hold my

a tempo. (♩ = 72.)

peace: they make the Lord's peo- ple to trans - gress.

If one man sin against anoth-er, the judge shall judge him;

but if a man transgress against the Lord, who shall entreat for him?

Connect with "Air."

If

AIR.

If Thou should'st mark iniquities.

Cantabile. ♩ = 66.

Thou should'st mark in - iq - ui - ties, O Lord, who, who shall stand?

who, who shall stand?

But there is for - give - ness, for - give - ness with

Thee, that Thou may'st be fear -

cresc.

p

ed; but there is for - give-ness, for - give-ness with Thee, O Lord, If

Thou should'st mark in - iq - ui-ties, if Thou should'st mark in - iq-ui-ties, O Lord;

cresc.

who, who shall stand? who shall stand? But there is for-give-ness, for -

give-ness with Thee, that Thou may'st be fear - - ed; ' but there is for -

give-ness, O Lord, with Thee, but there is for - give-ness, for - give-ness with

Thee, that Thou may'st be fear - ed, be fear -

ed.

pp

ff.

“Eli.”

AIR.

Costa.

Although my house be not with God.

Andante agitato. ($\text{d} = 96$)

6

p

Al - though my house be not with

God;

Yet He hath made, with

me, an ev - er - last - ing cov - e - nant, an

ev - er - last - ing cov - e - nant in all things,

dim.

all things or - - - der - ed sure.

dim.

All my sal - va - - tion,

all my de - sire is this; All my sal -
dim.
 va - tion, all my de - sire is this; A1 -
 though He make _____ it not to
 grow, A1 - though He make it

not to grow, Al - though my house be

not with God, yet He hath made, with me, an

cresc.

ev - er-last - ing cov - e-nant in all things

cresc.

or - der - ed, or - - - - der-ed sure,

or - - - der-ed sure.

All my sal - va - tion, all my de-sire is

this, All my sal - va - tion,

all my de-sire is this, all my sal -

va - - - tion, all my de-sire is this; Al - -

though He make _____ it not to
 grow, all my de-sire is this, al - -
 though, al - though He
 make it not to grow.
rall.
p rall.

“Elijah.”

RECIT. AND AIR.

Mendelssohn.

Draw near, all ye people.



Draw near, all ye peo - ple, come to me!

AIR.

Lord God of A - bra-ham,

I - saac, and Is - ra-el; this day let it be known that Thou art God, — and
 I am Thy ser - vant! Lord God of A - bra-ham! O shew to all this
 peo - ple that I have done these things ac-cord-ing to Thy
 word! O hear me, — Lord, and an - swer me, O hear me,
 Lord, and an - swer me! Lord God of A - bra-ham,

I - saac and Is - ra-el; O hear me, O hear me and an - swer me; and
 shew this peo - ple that Thou art Lord God; and let their hearts a-gain be
 turn - ed; O shew this peo - ple that Thou art Lord God, and
 let their hearts a-gain be turn - ed, Lord;
 and let their hearts, and let their hearts again be turn - ed!

"Elijah."

AIR.

Mendelssohn.

It is enough.

Adagio. ($\text{d} = 66.$)

8

The musical score consists of five staves of music. The top staff is a bass staff, followed by three treble staves, then another bass staff, and finally a treble staff at the bottom. The key signature is two sharps. The tempo is Adagio, with a time signature of 3/4. Measure 1 starts with a bass note followed by three rests. Measures 2-4 show a melodic line in the upper treble staff with dynamic markings *pp*, *legato.*, and *cresc.*. Measures 5-7 continue this line with dynamic *p*. Measure 8 begins with a bass note followed by a melodic line in the upper treble staff. The lyrics "It is e - nough, O Lord, now take a-way my life, for" are written below the staff. Measures 9-10 show a melodic line in the upper treble staff with dynamic *pp* and *cresc.*

I am not bet - ter than my fa - thers! It is e -

cresc.

nough, it is e - enough; now take a-way my

cresc.

life, — I am not bet - ter, not bet - - ter than my fa -

p

cresc.

thers, I am not bet - ter, I am not bet - ter than my fa - -

cresc.

p

thers! dim.

sf cresc.

I de -

sire — to live no long - er; now let me die, for my

pp

cresc.

days are but van-i-ty, now let me die, for my days are but

cresc.

sf

van - i-ty! but van - i-ty!

cresc. al -

Molto allegro vivace. (d=92.)

I have been very jeal - ous for the

ff

p

Lord, for the Lord God of Hosts,
 for the chil-dren of Is - ra - el have bro - ken Thy covenant,
 bro - ken Thy cov - e-nant, have bro - ken Thy cov - e-nant, and
 thrown down thine al - tars, and slain all Thy proph - ets,
 slain them with the sword, and slain Thy proph - ets,

slain them with the sword.
 I have been ver - y
 ff
 jeal - ous for the Lord,
 for the
 ff
 Lord God of Hosts, ver - y jeal - ous for the Lord, the Lord God of
 ff
 Hosts, and I, e - ven I on - ly am left;
 p pp
 and they seek my life, and they seek my life to take
 cres - cen -

it to take it a - way.

do al ff dim.

Adagio. (♩ = 66.) con forza.

- It is e - nough! It is e - nough!

sf Adagio. ff p

it is e - nough, O Lord! now take away my life, — for I am not

bet - ter than my fa - - thers; now let me die,

p cresc.

cresc. *dim. pp*

Lord, ——— take a - way my life!

“Fall of Babylon.”

RECITATIVE.

Spoehr.

Almighty God of Israel.

Andante. ($\text{d} = 66.$) *a tempo.*

9

Al-might - y God of Is - ra - el, the glo - ry and the

vic - to - ry are Thine; For Man, Thy creat - ure Man, with - out

Thee is noth - ing! Thy arm was here!

Poco ritard.

dim.

AIR.

O what is Man.

Allegro moderato assai. ($\text{♩} = 80$)

O what is
Man, by all his pomp at - tend - ed? O what is Man, by all his pomp at -
dim.
tend-ed? The pride of birth, the boast of regal
might, The vic-tor's lau-rel, and the mon-arch's height? Thy mandate giv'n, at

once the dream is end - ed. All - gra - cious

Pow'r, Thy aid a - lone im - plor - ing, To Thee I bend, Thy

just de-crees a-dor - ing; Great Source of light di - vine, O bend my

will to Thine. O what is

poco ritard. dim.

Man, by all his pomp at - tend - ed, O what is Man, by all his pomp at -

tend-ed? The pride of birth, the boast of re-gal

a tempo. *p*

might, The vic-tor's lau-rel and the monarch's height, Thy mandate giv'n, at

cresc. *f*

once the dream is end - ed, Thy mandate giv'n, at once the dream is end -

ed! All - gra - cious Pow'r, Thy aid a-lone im - plor - ing, To

Thee, to Thee I bend, Thy just decree a - dor - ing, Great Source of light di -

vine, O bend my will to Thine, bend _____ my

will, O bend my will to Thine!

p

f

dim.

f

dim.

p

dim.

pp

Arm, arm, ye brave.

Andante maestoso. ($\text{♩} = 76$.)

10

I feel,

I feel the De - i - ty with - in, Who, the bright

Cher - u - bim be - tween, His radi - ant glo - ry erst dis - play'd; To

Is - ra - el's dis - tress - ful pray'r, He hath vouch - saf'd a gra - cious

ear, And points out Mac-ca - bae - us to their aid: Ju-das shall set the cap-tive

free, And lead us on to vic - to-ry.

Allegro. (♩ = 96.)

Arm, arm, ye brave!

Arm, arm, ye brave, a

no - ble cause, a no - ble cause,

The cause of Heav'n your

zeal____ de-mands, a no - ble cause, the cause____ of Heav'n your

p

cresc.

zeal____ de-mands, a no - ble cause, the cause of Heav'n your

mf

cresc.

zeal de-mands.

Arm, arm, ye brave!

Arm, arm, ye brave! a no - ble cause,

mf

Arm, arm, arm, arm, ye brave! Arm, arm,

f > > ten. f > >

arm, arm, ye brave! a no - ble cause, The cause of Heav'n your

mp

zeal de-mands, a no - ble cause, Arm, arm, ye brave! a
 no - ble cause, The cause of Heav'n your zeal demands, your
 zeal, the cause of Heav'n your zeal de - mands.
 R.H.
 In de - fence of your na - tion, re - lig - ion, and laws, Th' Al-

13459

might - y Je - ho - vah will strengthen your hands, in de -
 fence of your na-tion, re - lig-ion, and laws, Th'Almighty Je -
 ho-vah will strength -
 en, Th'Al - might - y Je - ho - vah will strength-en your

a tempo.

hands. Arm, arm, arm, arm, ye brave! a

no - bly cause, The cause _ of Heav'n your zeal de-mands, a no - bly cause,

ad lib.

Arm, arm, ye brave! arm, arm, ye brave! the cause of Heav'n your zeal de -

ad lib.

Allegro.

mands.

"Judas Maccabaeus."

AIR.

Handel.

With pious hearts.

Larghetto. ($\text{♩} = 69.$)

11

With pi - ous

cresc.

dim.

p

hearts, and brave as pi - ous, Oh, Si - on!

we thy call at - - tend,

tr.

With pi - ous hearts, and brave as pi - ous,

and brave as pi - ous, Oh, Si - on! we thy call at -

tend, we thy call at - tend, Nor

dread the na - tions that de - - - fy us, nor dread the

na - tions that de - fy us, God our De - fend - er,
cresc. f

God our Friend.
dim. mf cresc. f

Nor dread the na - tions that de - fy us,
mf > dim.

God our De - fend - er, God our De - fend - er, God our
p cresc.

Friend. Nor dread the na - tions that de - - fy us,

God our De - fend - er, God our De - fend - -

ad lib. er, God our Friend.

a tempo.

ad lib.

"The light of the World."

AIR.

Sullivan.

When the Son of Man.

Andante moderato. (♩ = 88.)

12

When the Son of Man shall come in His
glo - ry and all the ho - ly an-gels with Him, then shall He sit up - on the
throne of His glo - ry; And be-fore Him shall be gath-ered all na-tions
and He shall sep - a-rate them one from an-oth - er, as a shep-herd di -

vi - deth his sheep from the goats, And he shall set the sheep on his right hand
 but the goats on the left; Then shall the King say un-to them on His right
 hand; Come ye blessed of my Fa-ther, in - her - it the
 king - dom pre - par - ed for you from the foun - da - tion of the world.

p

For I was an hun-g'red and ye gave me meat, I was

cresc.

p

thirst-y and ye gave me drink, I was sick

cresc.

dim.

and ye vis - it-ed me, I was in pris - -

dim.

- on and ye came un - to me. Then shall the righteous

pp

an - swer Him say - ing, Lord, when saw we Thee an
 hun - gred and fed Thee? or thirst - y and gave Thee
 drink? — Or when saw we Thee sick, or in pris - on, and
 came un - to Thee? And the King shall an - swer and

The musical score consists of five systems of music. System 1: Bass part (C-clef), Treble part (G-clef), and Bassoon part (C-clef). The vocal parts sing in unison. The piano accompaniment features sustained notes and chords. Dynamics include forte (f), piano (p), and diminuendo (dim.). System 2: Continuation of the vocal parts and piano accompaniment. System 3: Continuation of the vocal parts and piano accompaniment. System 4: Continuation of the vocal parts and piano accompaniment. System 5: Continuation of the vocal parts and piano accompaniment. The vocal parts sing in unison throughout the piece.

a tempo.

say unto them, Ver - i - ly I say un-to you, In as much as ye have done it

un - to one of the least of these my breth - ren, ye have done it un - to

me.

Then shall He say al - so un - to them on His

left hand, De - part from me ye curs-ed in - to ev - er - last-ing

fire, For I was an hun - g'red and ye gave me no meat,

stringendo il tempo.

stringendo il tempo.

(♩ = 104.)



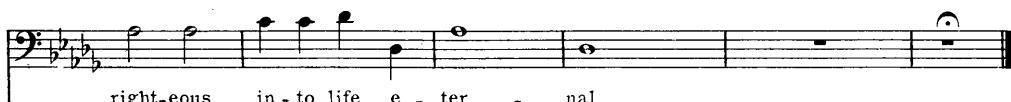
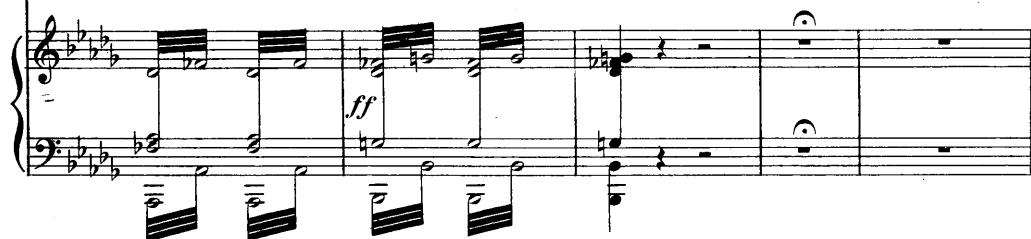
say un-to you, In as much as ye did it not to one of the least of

*più lento.*

these ye did it not to me. And these shall go a-way in-to

*più lento.*

ev-er-last-ing pun-ish-ment, But the



right-eous in-to life e-ter-nal.



Judas.

Andante sostenuto. ($\text{♩} = 27.$)

13

p recit.

a tempo.

Ah, Ma - ry, give an ear one mo - ment. To my coun - sel at -

tend, For it comes from a friend; Nay, let me not ad - vise thee in

vain.

Shed not a tear: thy

dolce.

sad - ness is mad - ness. Then wel-come back de - light and

love, — to thy heart once a - gain.

Allegro con spirito. (♩ = 112.)

sotto voce.

The days are all sun-shine a -

dolce.

round thee. Could fu-ture more tempt-ing be found thee, Or a .

dolce.

life_ that is bright as thine, that is bright as thine? Gold - en

chains to the world have bound thee, Have bound _____ thee ev-er-

mf e sostenuto.

more, Have bound _____ thee ev-er - more, they thy fate will en -

dim. — *pp*

twine, They thy fate will en - twine ev-er - more. They thy
p express.
 fate will en - twine. Shed no tear, for
 sad - ness is mad ness; And let me not ad - vise thee in
 vain, Then wel - come de - light to thy heart once a - gain. Let
 mirth and glad - ness ban - ish thy pain. Sigh no
dolce.

more, sigh no more not a tear, I im - *rit.*

p **Tempo I.**

plore. The days are all sun-shine a - round thee, Could fu-ture more

pp

tempt-ing be found thee, Or a life that is bright as thine, that is bright as

p

thine? Gold-en chains to the world have bound thee, Have bound

f

thee ev-er - more, Have bound thee ev-er -

dim. *pp*

more. They thy fate will en - twine, They thy fate will en - twine ever - more, —

p *press.*

* *Ad.* *

They thy fate will en - twine. Sigh no more, not one

tear I im - plore, not a tear, not a tear, — I im - plore,

- *cresc.* *f* *fp* *sp* *sp* *sp* *ff*

f *p* *rit. e dim.* *dim.* *p* *rit. e dim.* *ff*

"The Messiah."

RECITATIVE.

Händel.

Thus saith the Lord.

(♩ = 144.)

14

Thussaith the Lord, the Lord of Hosts:
gives

Yet once a lit-tle while, and I will shake

the heav'n's and the earth, the sea and the dry land,

and I will shake, _____ and I will shake, _____

all na-tions; I'll shake the

heav'n's, the earth, the sea, the dry land, all na-tions, I'll

shake, and the de - sire

of all na - tions shall come.

recit.

The Lord whom ye seek shall sud-den-ly come to his temple, ev'n the

mes-sen-ger of the cov-e-nant whom ye de-light in, be-hold, he shall

come, saith the Lord of Hosts.

AIR.

But who may abide the day of His coming.

Larghetto. ($\text{♩} = 100$.)



But who may a - bide the day of His

coming, and who shall stand when He ap-peareth? who shall

stand when He ap-peareth? But who may a -

bide, but who may a - bide the day of His coming, and

mf

who shall stand when He ap - - pareth? and who

mp *p*

shall stand when He ap - pear - - -

- eth? when He ap - pear - - -

Prestissimo. ($\text{♩} = 138.$)

Bassoon part:

eth?

Vocal part:

For He is like a re -

Vocal part:

fin - er's fire For He is

Vocal part:

like a re - fin -

- er's fire; Who shall
 stand when He ap - pear - eth? For He is like a re -
 fin -
 - er's fire. For He is like a re -

The musical score is composed of four systems of music. Each system contains three staves: Bass (C-clef), Treble (G-clef), and Bass (C-clef). The vocal parts (Treble and Bass) sing in unison. The piano part is represented by the bottom staff in each system, providing harmonic support with sustained notes and chords. The vocal parts sing the lyrics provided in the text above. The piano part includes dynamic markings such as 'tr' (trill), 'p' (piano), 'f' (forte), and 's' (sforzando). The score is set in common time.

fin - - - - - er's fire;

p *f*

and who shall stand when He ap - pear-eth?

p *f* *p*

Larghetto.

A musical score for voice and piano. The vocal line starts with a melodic line in G major, followed by a piano accompaniment. The lyrics "But who may abide the day of His coming?" are written below the vocal line. The piano part includes dynamic markings like 'p' and 'mf'.

A musical score page featuring a bass line in the top staff and a piano accompaniment in the bottom staff. The bass line consists of eighth notes and sixteenth-note patterns. The piano part includes dynamic markings 'p' and 'mf'. The lyrics 'and who shall stand, and who shall stand when He ap - pear-eth?' are written below the bass line.

Prestissimo.

when He ap - peareth? For He is

like a re - fin - er's fire, like a re -

fin - er's fire; and who shall

stand when He, when He ap - pear - eth? and

who shall stand when He ap -
 pear - eth? For He is like a re -
 fin - er's fire, and who shall
 stand when He ap - pear - eth, when
 He ap - pear - eth? For He is

like a re - fin -

er's fire.

adagio ad lib.

Tempo I.

For He is like a re - fin - er's fire.

"The Messiah."**AIR.****Handel.**

Why do the Nations so furiously rage together.

Allegro. ($\text{♩} = 112$.)

15

Why do the
 na - tions so fu - riou - ly rage to - geth - er? why
 do the peo - ple im - ag - ine a vain thing? Why

do the na - tions rage

so fu - rious - ly to -

geth - er? why do the people im -

ag - - - - ine a__ vain

thing? im - ag - - - ine a vain

thing?

Why do the

na - tions so fu - riously rage to - geth - er, and

why do the people, and why do the

people im - ag - ine a — vain thing? why

do the na - tions rage

so fu-riously to -

geth-er, so fu-riously to - geth - er, and why do the

peo-ple im - ag - ine a vain thing? im -

cresc.

ag - - - - - ine a vain thing? and

p

why do the peo-ple im - ag - ine a vain

thing?

Fine.

The

Fine. p

kings of the earth rise up, and the rul - ers take coun - sel to -

geth - er, take coun -

- sel, take coun - sel to -

geth - er a- gainst the Lord, and a - gainst his a -

noint -

- ed, a- gainst the Lord, and his a -

noint - - - - - ed.

D. C.

"Naaman."

AIR.

Costa.

Arise, O Lord.

Moderato. (M = 84)

16

A - rise, O Lord; a - rise, O God; lift up thine hand; Lift up thine hand, for-get not the hum - ble; Help and de - liv - er them, A - rise, O Lord, a - rise, O God and save them from the

wick - ed and save them from the wick - ed, be - cause they trust in

Thee, be - cause they trust in Thee! and save them from the

wick - ed, save them, be - cause they trust in Thee! they

trust in Thee! Lift up thine hand, lift up thine

hand, for - get not the hum - ble! help and de - liv - er them.

Help and de - liv - er them, and save them from the wick - ed be -
 cause they trust in Thee! for - get not the hum - ble;
 help and de - liv - er them, and save them from the wick - ed be
 cause they trust in Thee; be - cause they trust in Thee!
 A - rise, O Lord; O God, a -

rise; For - get not the hum - ble; O

God, help and de - liv - er them; help

them, And save them from the wick - ed be - cause they trust in

Thee! A - rise, O Lord; A - rise, a -

rise, a - rise, O Lord; a - rise, O God; and

save them from the wick - ed, And save them from the wick - ed; Be-

p v

cause they trust in Thee, O Lord, O God;

cresc.

— be - cause they trust in Thee! O Lord, O

God; they trust in Thee! A - rise, a - rise, O

cresc.

Lord; A - rise, O God!

8

His sceptre is the rod of righteousness.

Humbled with fear and aw ful rev erence, before the foot stool of His

17

maj es ty, Throw thy self down with trembling in no cence, Nor dare to cast thy

weak and dazzled eye on the dread face of that great De i ty; For fear

lest, if He chance to look on thee thou turn to nought, and quite con found ed be.

attacca.

Allegro moderato (♩=104)

His
scep-tre is the rod of righteousness, His scep-tre is the rod of right-eousness, With

which He bruise-th all His foes to dust,
all His foes,

tr

f

mf

all His foes, with which He bruise-th all His foes to dust.

f

His sceptre is the rod of righteousness, With which He bruise-th all His
mf

foes to dust, all His foes, all His foes, His sceptre is the

p

rod of righteousness, with which He bruiseth all His foes, with which He bruiseth all His

foes to dust. And the great

drag -

on strong - ly, strong - ly,

cresc.

strong-ly doth re-press,
Under the rig - or of His judgment

f

p R.H. *L.H.*

just, and the great drag-on strong-ly doth re - press,

un-der the rig- or of His judg-ment just, under the rig- or of His judg-ment

cresc.

just.

And the great drag - on strong -

- ly, strong - ly doth re - press, Under the rig - or of His judgment

just, un-der the rig - or of His judgment just. And

the great drag -

on, and the great

drag - on strong - ly, strong - ly doth re - press, Under the rig - or of — His

ad lib.

cresc.

a tempo.

judg - ment just.

crys.

His seat is

Truth, to which the faith - ful trust, to which the faith - ful

trust, From whence pro - ceed her beams so pure, so pure and

p

bright, That all a - bout Him shed-deth glo - rious

light, His seat is Truth, to which the faith - ful trust, From

p

whence pro - ceed her beams so pure, so

pure and bright, That all a - bout Him sheddeth glo - rious
 light. His scep - tre is the
 rod of right - eous - ness, His scep - tre is the rod of right - eousness, With
 which He bruiseth all His foes to dust, all His foes,

all His foes, with which He bruise-th all His foes to dust, with

p

which He bruise - eth all His foes to dust.

f

His sceptre is the rod of right-eousness, With which He bruise-th all His

p

foes to dust, with which He bruise-th all

The musical score consists of six staves. The top staff is bass, followed by two treble staves (one for soprano and one for alto), then a bassoon staff, another bass staff, and finally a bass staff at the bottom. The music is in common time, with various dynamics like forte (f), piano (p), and a dynamic marking 'p' above the bassoon staff. The vocal parts sing in a three-part setting, while the bassoon and lower bass parts provide harmonic support. The piano accompaniment is indicated by the bassoon staff, which includes bassoon entries and piano chords.

Adagio.

His foes to dust, with which He bruiseth all His foes to dust.

a trmbo.

cresc.

"Paradise lost."

RECIT. AND AIR.

Rubinstein.

From my soul's depths.

Recitative,

18

From my soul's depths spring tor - rents of rage,

Might - y and fierce as the thun-der-storm, Shall we kneel hum-bly?

Bow down for - ev - er? We, who are mon - archs too, next to Him?

Allegro. M.M. ($\text{♩} = 144$)

Up, ye spirits! if still of freedom Burns the bright flame in
mf
 your brave breasts! _____ We still have freedom;
 let us pre - serve it! O - ver us, in the fir - ma - ment
 bra - zen, Let no new - made rul - er be set!
 Let no new - made ru - - - ler be set!

Up! for re - bel - lion,

up! _____ Up! to bat - tle, up! _____

Let us the new - made ru - ler o'er - throw! Let us the

new - made ru - ler o'er - throw! Let us de - stroy _____

him! _____ Let us de - stroy _____ it, _____ This new

haugh - ty, ty - ran - ni-cal throne! This new
 haugh-ty, ty - ran - ni-cal throne! Bet - ter ru -
 in, bet-ter de - struc - tion, Than be
 ev - er pit - i - ful slaves!

Up, ye spir - its! if still of free - dom Burns the bright

flame in your brave breasts. We still have
 free-dom; let us pre - serve it! O - ver us in the
 fir - ma - ment' bra - zen, Let no new - made ru - ler be
 set! Let no new - made ru - ler be set!
 No! Up! for re - bel - lion, up!

Up! to bat - tle, Rise!

Re. * Re. *

ye spir - its,

Re. * Re. *

up, and fight! Up! for re - bel - lion,

ten.

up! Up! to bat - tle, up!

ten.

"The Passion." (St. John.)

ARIOSO.

Consider, O my soul.

Adagio.

19

pp

Con - sid - er, O my

soul, with fear - ful joy con - sid - er, with bit - ter an-guish

in thy heart af - flict - ed, thy high-est good is Je - sus'

sor - row. For thee, from the thorns that pierce Him, what

heav'n - ly flow'rs spring, thou canst the sweetest fruit from
 His wormwood gath'er, then look for ev-er-more to Him,
 to Him, then look for ev-er-more to Him, for ev - er-more to Him, for
 ev - er more to Him.

"The Passion."(St. Matthew.) RECITATIVE.

Bach.

Before the Father our Redeemer falling.

Largo assai.

20

Be-fore the Father our Re-deemer fall - ing, from us the load of sin has

dolce.

shift - ed, and has up-lift - ed us to our God from woes ap-pall-ing.

How great the pain, the cup of bit - ter-ness to drain by

drink-ing, in which the dregs of ev -'ry ill are mix'd! This cup He takes un -

shrink - ing, be-cause it is His Fa - ther's will.

AIR.

Bring me Cross and Cup.

Andantino.

mf

p

Bring me cross and cup, I'll bear them,

p

glad - ly with my Lord I'll share them, aft - er Him to drink is
meet!

Bring me cross and cup, I'll

bear them, bring me, bring me, bring me cross and
 — cup, I'll bear them, glad-ly with my Lord I'll share them, aft
 — er Him to drink is meet, aft — er Him to drink is meet, bring
 — me cross and cup, — I'll bear them, glad-ly with my Lord I'll
 share them, aft — er Him to drink is meet.

For His mouth, with

milk and hon - ey o'er-flow-ing, e'en the bit - 'rest of draughts has ren - der'd

sweet, ev - 'ry-where its grace be-stow - ing,

for His mouth, with milk and hon - ey o'er-flow-ing, e'en the bit - 'rest

of draughts has ren - der'd sweet ev - 'ry-where its grace be-stow - ing.

D.C.

Give me Jesus, I implore ye.

Moderato.

21

The musical score consists of six staves of music for two voices (Soprano and Alto) and basso continuo. The Soprano and Alto parts are in treble clef, while the basso continuo part is in bass clef. The key signature is one sharp (F# major). The time signature is common time. The vocal parts enter at measure 21, singing "Give me Jesus, I implore ye." The basso continuo part provides harmonic support throughout the piece. Measure 21 begins with a forte dynamic, followed by a trill over a sustained note. Measures 22-25 show the vocal parts continuing their melody with eighth-note patterns. Measures 26-29 feature more complex vocal entries with sixteenth-note figures. Measures 30-33 continue the melodic line. Measures 34-37 show the vocal parts again. Measures 38-41 conclude the section. The vocal parts sing "Give me Jesus" in measure 42, with the basso continuo providing harmonic support. The score ends with a final cadence in measure 43.

I _____ im-plore ye, give, oh, give _____ me

Je-sus, I implore ye; out _____ of e - vil comes not

good. See, the price of guilt-less blood Ju -

- das casts be - fore ye, see, the price of guilt-less

blood, see the price of guilt-less

blood, see the price of guilt-less blood Ju - das

casts before ye.

Out of e - vil comes not
 good, see, the price of guilt-less blood Ju - das
 casts be - fore ye, see, the price of guilt - less
 blood, see, the price of guilt-less blood, Ju - das casts be - fore ye.

Give me back my Je -

tr.

p

- sus I im - plore ye. give me Je -

- sus, I im - plore ye, give me Je - sus, I im -

im - plore ye, give me Je - sus, I im -

plor - ye, give me back my Je - sus,

A musical score for piano and voice, page 128. The score consists of five staves. The top staff is bass clef, the second is treble clef, the third is bass clef, the fourth is treble clef, and the bottom is bass clef. The music is in common time, with a key signature of one sharp. The vocal line begins with "give me Je-sus, I im-plore ye." The piano accompaniment features various patterns, including eighth-note chords and sixteenth-note figures. The vocal part includes several melodic phrases with grace notes and slurs.

“Rebekah.”

RECITATIVE.

Barnby.

O Lord God.

Andante. ($\text{♩} = 66$)

22



day,
For I have sworn un - to A - bra-ham in Thy sight to do his

will,
and seek the wife ap - point - ed for his son, Thy ser-vant I - saac.

dim.

AIR.

The Daughters of the City.

Andante. (♩ = 58)

The musical score consists of five staves of music. The top staff is for the piano, showing bass and treble clef staves with a 2/4 time signature. The vocal part begins on the second staff with a 3/4 time signature, marked 'pp'. The lyrics are:

The daugh - ters of the cit - y come, To
draw the well's pure stream, O Lord, I do be - seech some sign, If
good to Thee it seem. Yea,
let it come to pass, O Lord, That she the

The piano part continues throughout, providing harmonic support. The vocal part uses eighth and sixteenth note patterns, with dynamic markings like *p*, *pp*, and *mf*. The score ends with a final piano cadence.

chosen one, Do give me when I ask it, drink, do give me
 drink, So shall Thy will be done.
 And let the dam-sel, gra - cious Lord, To
 make my du - ty clear, Give al - so to my ca - mels,

drink. Lord, let these signs ap-pear, Lord, let these signs ap-

f con express.
 pear; Then shall I know Thy guid-ing hand, Mine oath I shall ful-

fill; O - bey'd be A - bra-ham's com - mand, O - bey'd, O Lord,

— Thy will.

"The Rose of Sharon."

AIR.

Mackenzie.

Unto my charger.

Allegro. ($\text{♩} = 76.$)

23

Un to my

char - ger in Pha - raoh's stud, I would com - compare thee,

O my friend, _____

un - to my char - ger in

Pha - - raoh's stud, I would com - pare thee, I would com -

pare thee, un - to my char - ger in Pha - raoh's stud I _____ would com -

pare thee, O my friend. — Fair are thy

cheeks, fair are thy cheeks, with gold - en rings, — fair are thy

cheeks,—— fair are thy cheeks—— with gold-en rings,——
ad lib. rit.
 thy neck, thy neck with strings of cor - al.
colla parte. rit. pp a tempo.
 *
 Lo! gold - en
 *
 rings will we make for thee, will we make for thee,
 pp
 *
 *
 *

mf

bell, Fair are thy cheeks with gold - en

pp

rings. Un - to my char - ger in Pha - raoh's

f

mf

ad lib

stud, I would com - pare thee, un - to my char - ger in Pha - raoh's

a tempo.

colla parte. *fp*

stud, I would compare thee, O my friend, I would com - pare thee, I would com-

*Led. * Led. **

pare thee, un-to my char-ger in Pha-raoh's stud, I _____ would com-

Reed. *

pare thee, O my friend. O my

friend, _____ un - to my char - . - ger in

mf *p* *pp*

Pharaoh's stud, I would com - pare thee, O my friend.

mf ad lib. *rit.* *p a tempo.*

"Requiem."

AIR.

From the accursed.

Andante. (♩ = 96.)
con forza

24

From th'ac - curs-ed and re - ject-
Con - fu - ta - tis ma - le - di -

- ed, Doom'd to fie - ry flames con-
- ctis, Flam-mis a - cri-bus ad

vict - - - ed, Call me forth with thine e - lect - ed.
di - - - ctis, Vo - ca me cum be - ne - di - ctis.

ff *pp*

Lo! I pray, a suppliant sigh-ing,
O - - ro sup-plex et ac - cli - nis,

pp

Dark re - mose my heart up - dry - ing, Heed me
 Cor con - tri - tum qua - si ci - nis, Ge - re

at the hour of dy - ing, Lo, I pray, a sup-pliant sigh-ing, Dark re -
 cu - ram me - i fi - nis. O - ro sup-plex et ac - cli - nis, Cor con -

morse my heart up - dry - ing, Heed me, Heed me at the
 tri - tum qua - si ci - nis, Ge - re, Ge - re cu -

hour of my dy - ing. From thac - curs - ed and re -
 ram me - i fi - nis. Con - fu - ta - tisma - le -

ject - - - ed,
 di - - ctis,
Doom'd to fie - ry flames con-
Flam - mis a - cri-bus ad -

f
dolce cantabile.
 vict - - - ed,
 di - - ctis,
Call
Vo -
espress.
me
- ca

forth ____ with thine e - lect - - ed,
 me ____ cum be - ne - di - - ctis,
Call
me
- ca
cresc.

forth ____ with thine e - lect - ed,
 me ____ cum be - ne - di - ctis,
Call
me
forth with thine e -
Vo - ca me, cum be - ne -
dim.
cresc.
f dim.
dim.

lect - ed. Lo! I
di - cts. O - ro

pray, a suppliant sigh-ing, Dark re - morse my heart up -
sub-plex et ac - cli - nis, Cor con - tri - tum qua - si

dry - ing, Heed me at the hour of dy - ing. Lo! I
ci - nis, Ge - - re cu - ram me - i fi - nts, O - ro

pray, a suppliant sigh-ing, Dark re - morse my heart up - dry - ing,
sub-plex et ac - cli - nis, Cor con - tri - tum qua - si ci - nis,

crecs.

Heed me Heed me at the hour of my dy -
Ge - re, Ge - re cu - ram me - i fi - nis, Ge -

- ing, Heed me at the hour of dy -
- re, Ge - re cu - ram me - i fi -

pp poco rall.

ing, Lo! I pray, a sup - pliant
nis, O - ro suppplex et ac -
poco rall.

sigh - ing, Heed me dy - ing, — Heed me at the hour of dy - - ing.
cli - nis, Ge - re cu - ram, — Ge - re curam me - i fi - - nis.

ten.

Honor and Arms.

Allegro. (♩ = 100.)

25

Hon - or and Arms —————— scorn

mp marcato.

such a foe, scorn such a foe, Though I could end thee at a blow,

though I could end thee at a blow, though I ___ could end thee

at a blow; Poor vic - to - ry, to con - quer

thee, Or glo -

R.H.

- ry in ___ thy o - verthrow!

Hon - or and Arms ————— scorn

dim. *p*

such a foe, scorn such a foe, Though I could

cresc. *p*

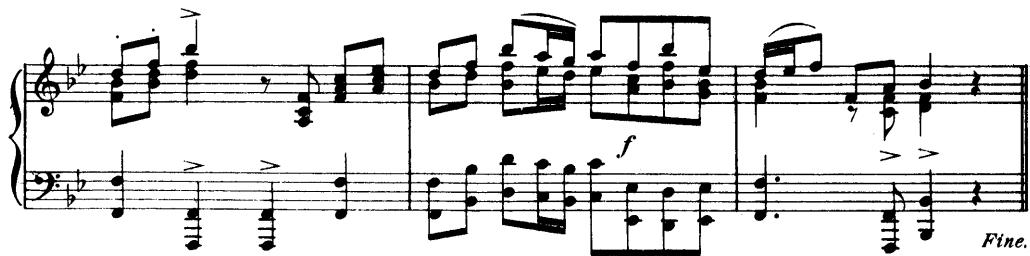
end thee at a blow; though I could end thee at a blow; Poor vic - to -

cresc. *mf*

ry, to con - quer thee, poor vic - to - ry, to con - quer thee, Or glo -

p

ry, or glo - - -
 ry in thy o - ver - throw! or
 glo - ry, or glo - ry, or glo - - -
ad lib. a tempo.
 ry in thy o - ver - throw!



Van - quish a slave that is half slain; So mean a tri - umph

I disdain, so mean a tri - umph I dis - dain, _____



I dis - dain, Van-quish a slave that is half slain; So mean - a tri -



umph I dis-dain, I dis-

dain, I dis-dain, so mean a tri-umph, so

mean a tri - umph I dis-dain, so mean a tri-umph I dis-dain.

ad lib.

f a tempo.

D.S.

I was not deceived.

Moderato.

26

Poco Adagio.

mezz. voce.

I mark thou didst not fear the gloom - y

dim.

mf espressivo.

for - est, the jag - ged peaks, the toil - some

pp *p* *cresc.*

road, the wild - beast's howls, the

pp *fp*

thorn - y brakes. I surely thought

cresc. *pp* *pp* *pp*

that thou wouldest come! In - tent thou art, be al - so
 con - stant, New truth I will to thee dis - cov - er, in -
 tent thou art, be al - so con - stant, new truth I will to thee dis -
 cov - er, new truth I will to thee dis - cov -

er, The teach-ing, the teach-ing by the
 Cross im - part-ed, the teaching, the teach-ing by the
 Cross im - part - - - ed, new
 truth I will to thee dis-cov-er, the teach-ing, the teach-ing by the Cross im -

part - ed, the teach - ing by the Cross im -

v. dim.

part - - ed, the bless-ing which to man is

fp *p* *dim.* *pp*

Re.

grant - - ed.

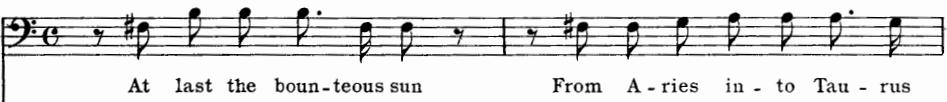
V *pp* *Re.* * *Re.* * *Re.* *

Re.

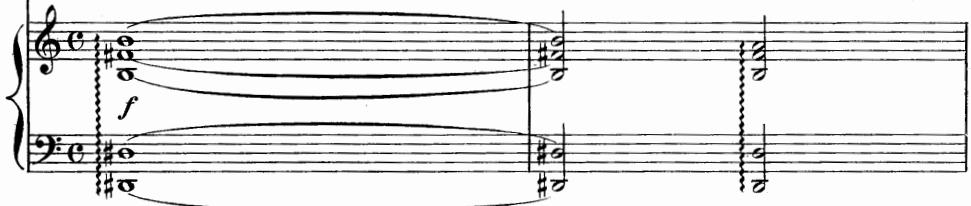
pp

"The Seasons."**RECITATIVE.****Haydn.**

At last the bounteous sun.

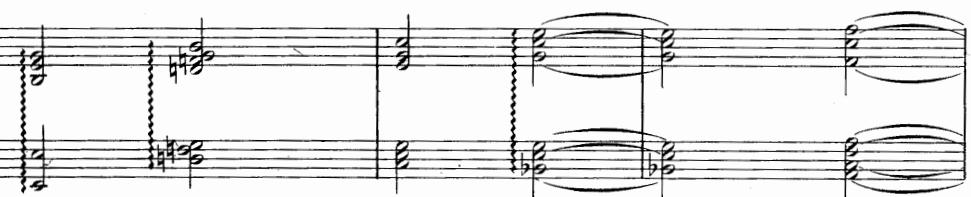


At last the boun-teous sun From A - ries in - to Tau - rus

27 



rolls, Wide spread-ing life and heat; Up-rise the flee-cy clouds sub-lime,





And stretch their thin and silver wings O'er all sur-round - ing heav'n.

AIR.

With joy the impatient husbandman.

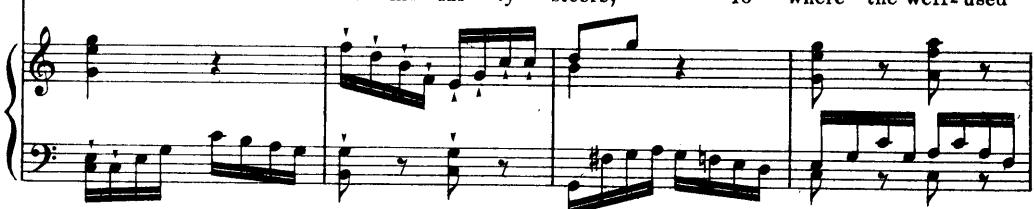
Allegretto. (♩ = 88.)



With joy th'im-pa-tient



hus - band-man forth drives his lus - ty steers, To where the well-used



plough remains, Now loos-en-ed from the frost,



With joy thim-pa-tient

ten.

ten.

p

hus-band-man Forth drives his lus-ty steers,

To

ten.

ten.

where the well-used plough re-mains, Now loos-en-ed from the frost; To

where the well-used plough re-mains, Now loosen'd from the frost;

To where the well-used plough remains, Now loosen'd from the

frost; To where the well-used plough remains, Now loosen'd from the frost,

— Now loosen'd from the frost, from the frost.

With measur'd step he throws the grain, with measur'd step he

throws the grain in - to the bounteous earth.

0

sun, soft show'rs and dews! O sun, soft show'rs and dews! The gold - en

ten.

ears in plen - ty bring;

The gold -

ten.



en ears in plen - ty, plen - ty
 bring! With measur'd step he throws the grain with
 measur'd step he throws the grain In - to the boun-teous earth.
 O sun, soft show'rs and dews! The gold - en
 ears in plen - ty, in plen - ty bring!

With joy th'im-pa - tient

hus - band-man Forth drives his lus - ty steers, To where the well-used

plough remains, Now loosened from the frost; There

ten.

free-ly yok'd, their toil be-gins, Cheer'd by the rus-tic lay, There free-ly yok'd, their

toil be-gins, Cheer'd by the rus-tic lay,

free-ly yok'd, their toil be-gins, Cheer'd by the rus-tic lay, There free-ly yok'd, their

toil be-gins, Cheer'd by the rus-tic lay, _____ Cheer'd by the rus-tic

lay, by the lay, _____ by the

lay, by the lay. _____

"The Seasons."

Haydn.

AIR.

Behold, along the dewy grass.

Allegro. (♩=96)

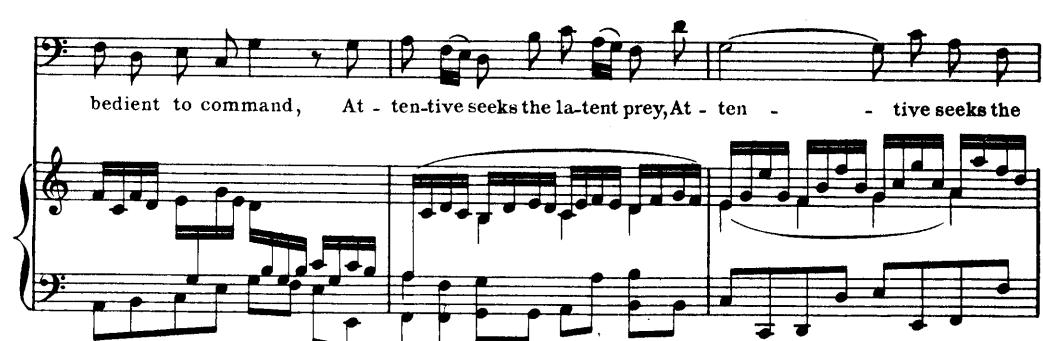
28

Behold, a - long the dew - y grass,

Behold, a - long the
dew - y grass,

In search of scent the spaniel

roves! In search of scent the spaniel roves!
 And still o -


 bedient to command, At - tent-ive seeks the la-tent prey, At - ten - tive seeks the


 la - tent prey. In search of scent the spaniel roves,
 A -


 long, a-long the dew-y grass; And still o - bedient to command, At - tent-ive seeks the


la -

Più moto. (♩ = 132)

- tent, seeks the la - tent prey.

Più moto.

But press'd by ar-dor, now he runs, But press'd by ar-dor, now he runs,

Nor heeds the call nor chid - ing voice, Nor

Più moto (♩ = 160)

heeds the call nor chid - ing voice, Then

Più moto.

scent - ing, Then scent - ing the game, He

sud - den stops,—— And stiff, with o - pen nose, he stands.——

*p**f**p*

Th'im-pend-ing per-il to a - void, The start-led fowl flies instant up; But

wings in vain his rap - - id flight;

The gun darts forth, darts forth its mor-tal

pp

ff

p

p

charge, And strikes him — dead

From the tow'r - - ing height.

Th'impend-ing per - il to a - void, The start-led fowl flies

in-s tant up; But wings in vain his rap - - id

flight; The gun darts forth its

mor - - - tal charge, and strikes him
 dead From the tow'r - ing
 height, And strikes him dead From the tow'r - ing
 height.

“St Elizabeth.”

Liszt.

SOLO.

Through the mist of the valleys.

Allegro con brio.

29

Ped.
*Ped.

171

p

f

*.

f

Through the mist of the val - leys re-

e - cho a - round, O my bu - gle, in ju - bi-lant

Reed.

meas - ure, O my bu - - gle, re -

(Echo.)

rffz *p* *b* *Reed.* * *Reed.* *v* *v*

e - - - - cho a - round, re - e - - cho a -

(Echo.)

f *pp* *** *Reed.* * *Reed.*

round, — in — ju - bi - lant meas - ure — Pour forth thy glad mu -

rit. *dim.*

a tempo.

sic,

a tempo. mf

p ma ben marcato.

wel - come the chase,— With its vig - or and life-giv-ing pleas - - -

ure,

and

wel - come the chase,— with its vig - or and life-giv-ing pleas - - -

mf

ure. With swift-ness un - err - ing, To

ten. *mf*

dis - tance un - told, Through the breeze of sum-mer, O'er

field and wold, The ar - row is loosed from the

pris - on-ing hold, And good fort - une shall

fa - vor the hun - ter that's bold;
 Yes, good fort - une shall fa - vor the hun - ter that's
 bold, shall fa - vor the hun -
 ter that's bold.

ff

Re.

dolce.

un poco più moderato.

legato.

O — ye lands of my
home, — glad - ly roam — I a - long, —
O'er thy hills and thy val - leys rov - ing, o'er thy

hills and thy val - leys rov - - ing,
 sostenuto e espress.

O thou hall of my
 * b.p. * R.R. * R.R. rit. *

sires, with the eve - - ning star.

R.R. * dolce.

I re - turn to thy shel - ter lov-ing, thy shel - ter so

lov - ing.

molto tranquillo.

"St. Paul."

Mendelssohn.

AIR.

O God, have mercy.

Adagio. (♩=88)

30

O God, have mer - cy, have mer-cy up-

on me, and blot out my trans - gres-sions ac-cord-ing

to Thy lov - ing kind - ness, yea, e-ven for Thy mer - cy's

sake. Deny me not, O cast me not a - way from Thy

p *pp*

presence, and take not Thy spirit from me, O — Lord, and take not Thy spirit from me, O —

sf *p*

Lord, O take _____ not _____ Thy spir-it from me, O

p

Lord. Lord, a bro-ken heart, and a

sf *p* *ten.*

p

sf.

con-trite heart is of - fer'd before Thee; Lord, a bro-ken heart,

cresc.

sf.

and a con-trite heart is of - fer'd be - fore Thee. O God, have

ten.

cresc.

dim.

mer - cy, have mer-cy up - on me, ac-cord-ing to Thy lov - ing kind - -

f

dim.

p

ness, yea, e-ven for — Thy mer - cy's sake.

sf.

p

sf.

Allegro maestoso. (d=100) quasi recit.

I will speak of Thy sal - va - tion, I will teach trans -
gres - sors, and sin - ners shall be con - vert - ed un - to Thee, shall be con -
vert - ed, con - vert - ed un - to Thee.
I will speak of Thy sal -

vation, I will teach trans-gres - sors, and all the sin - ners shall be con -

f.

vert - ed, shall be con-vert - ed, con-vert - ed un - to Thee; Then o - pen

p

Thou my lips, O Lord,

f

then o - pen thou my lips, O Lord, and my

p *f*

rit.

mouth shall shew forth Thy glo - rious praise, and my mouth shall shew forth Thy

p

rit.

Adagio come prima. ($\text{♩} = 88$)

glo - rious praise. o blot out my trans -

pp *sf* *p*

gres - sions, ac-cord-ing to Thy lov - ing kind - ness ac-cord-ing

p

to Thy lov - ing kind - ness, Lord, and for Thy mer - cy's

dim. *p.*

sake, Lord, for Thy mer - cy's sake.

pp

"St Peter."

Benedict.**AIR.****How great, O Lord.**

Andante. ($\text{♩} = 116.$)

31

How great, O

Lord, O Lord, is Thy good-ness, Which Thou hast laid up, hast laid up for

cresc. > dim.

cresc. >

me. O Lord, how great is Thy good-ness, Which Thou hast

cresc. >

ritenuto. a tempo. p cresc.

laid up for me. Thou hast shewn me the

a tempo.

colla voce. cre. scen.

path _____ of life, _____ Thou hast shewn me the
 do. do.

path _____ of life, and in - clin - ed my
p

heart to Thee, _____ to walk in Thy way, to
cresc.

walk in Thy way; in - clin - ed my heart to Thee, to
dim.

walk in Thy way, to walk in Thy way, in -

cresc.

clin - ed my heart to Thee, to walk, to

dolce.

walk in Thy way, Thy way is the way_ of pleasantness,

dolce.

and all Thy paths are peace; Thy way is the

way of pleasantness, and all Thy paths, Thy paths are peace,

cresc.

Thy way is the way of pleas - ant - ness, and all Thy paths

cresc.

— are peace. Thou hast shewn me the path of life,

dim.

dim. pp

ritardando assai. f a tempo.

and in - clin - ed my heart, my heart to Thee; How great, O

cresc. ritardando assai. > > > f' a tempo.

Lord, O Lord is Thy good-ness, which Thou hast laid up for
 me. How great, O Lord, is Thy good - ness, which Thou hast laid
 up, _____ laid up for me, O Lord, how great, O
 Lord, is Thy good-ness, Thy good - ness.
 lento. pp

"Stabat Mater."

AIR.

189
Rossini.

Lord, preserve me uncomplaining.

(Pro Peccatis.)

Allegretto maestoso (♩ = 104)

32

Lord, — pre - serve me
Pro — pec - ca - tis

sotto voce.

un - com - plain-ing, 'Mid — the dark-ness round — me
su - oe gen - tis Vi - dit Je - sum in — tor -

reign-ing; Help — and comfort springs from Thee.
 men - tis, Et fla - gel-lis sub - di - tum.

ff pp ff

Lord pre - serve me un - com -
 Pro pec - ca - tis su - oe -

pp

plain - ing, 'Mid the dark - ness round me -
 gen - tis Vi dit Je - sum in tor -

reign - ing; Help and com - fort, Help and
 men - tis, Et fla - gel - lis, Et fla -

com - fort, Help and com - fort springs from -
 gel - lis, Et fla - gel - lis sub - di -

Thee.
tum.

Sav - ior,
Vi - dif

sotto voce.

lead me, I im - plore Thee, Raise my spir - it
 su - um dul - cem na - tum Mo - ri - en - tem

to a - dore Thee; Peace for - ev - er then shall
 de - so - la - tum, Dum e - mi - sit spi - ri -

be. Sav - ior, —
 tum. Vi - dit —

lead me, I im - plore Thee, Raise my —
 su - um dul - cem na - tum Mo - ri -

spir - it to a - dore Thee; Peace for
 en - tem de - so - la - tum Dum e -

ev - er, Peace for - ev - er, Peace for -
 mi - sit, Dum e - mi - sit, Dum e -

ev - er ther shall be. Sav - ior,
 mi - sit spi - ri - tum. Vi - dit

lead - me, I im - plore Thee, Raise my spir - it
 su - um dul - cem na - tum Mo - ri - en - tem

to a - dore Thee; Peace for - ev - er,
 de - so - la - tum Dum e - mi - sit,

ff *sf* *sf*

peace for - - ev - er then shall be.
 dum e - - mi - sit spi - ri - tum.

pp

Sav - ior, lead me, I im - plore Thee,
 Vi - dit su - um dul cem na - tum

Raise my spir - it to a - dore Thee; Peace for -
 Mo - ri - en - tem de - so - la - tum Dum e -

ev - er, peace for - - ev - - er then shall
 mi - sit, dum e - - mi - sit spi - ri -

pp

be, Peace, peace for - - ev - - er then shall
 tum, e - - mi - sit, e - mi - sit spi - ri -

ff

be, Peace, peace for - - ev - - er then shall
 tum, e - - mi - sit, e - mi - sit spi - ri -

tr

be.
 tum.

"The Woman of Samaria."

Sterndale Bennett.

RECIT. Jesus answered.

AIR. Whosoever drinketh.

Larghetto.

33

Je-sus an-swer-ed and said un-to her:

Larghetto Calmato.

"Who-so-ev-er drink-eth of this wa-ter

shall thirst a-gain, Who-so-ev-er drink-eth of this

tranquillo.

wa-ter shall thirst a-gain; But

triquillo

cresc.
 who - so-ev-er, who - so - ev - er drink - eth, drink - eth
pp

cresc.
 of the wa-ter that I shall give him, of the wa-ter that I shall
cresc.

dim.
 give him, shall new - er thirst;
dim. p *pp*

pp
 But the wa-ter that I shall give him shall be in him a well of
pp *pp*

rall.

rall. colla parte.