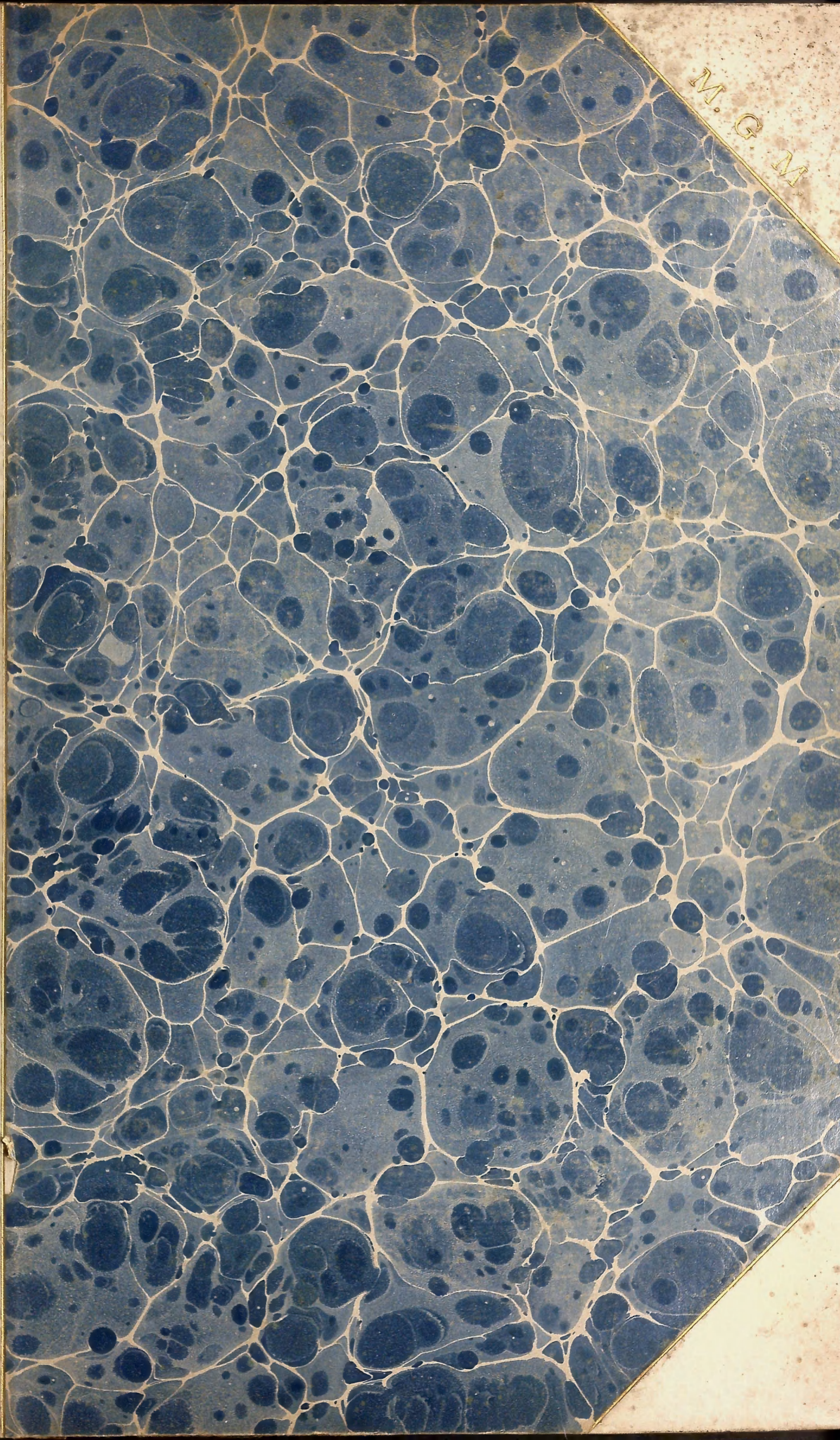
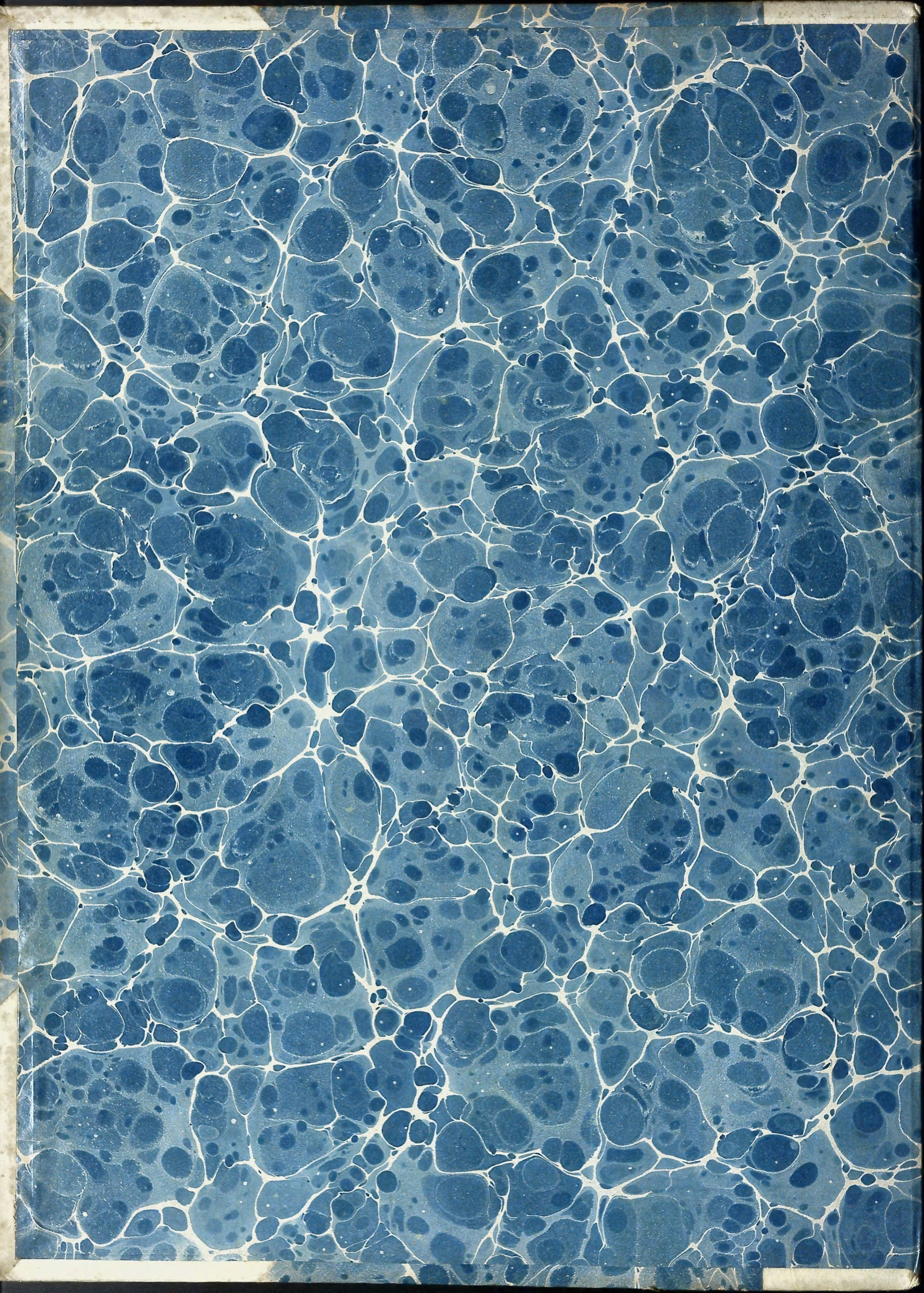
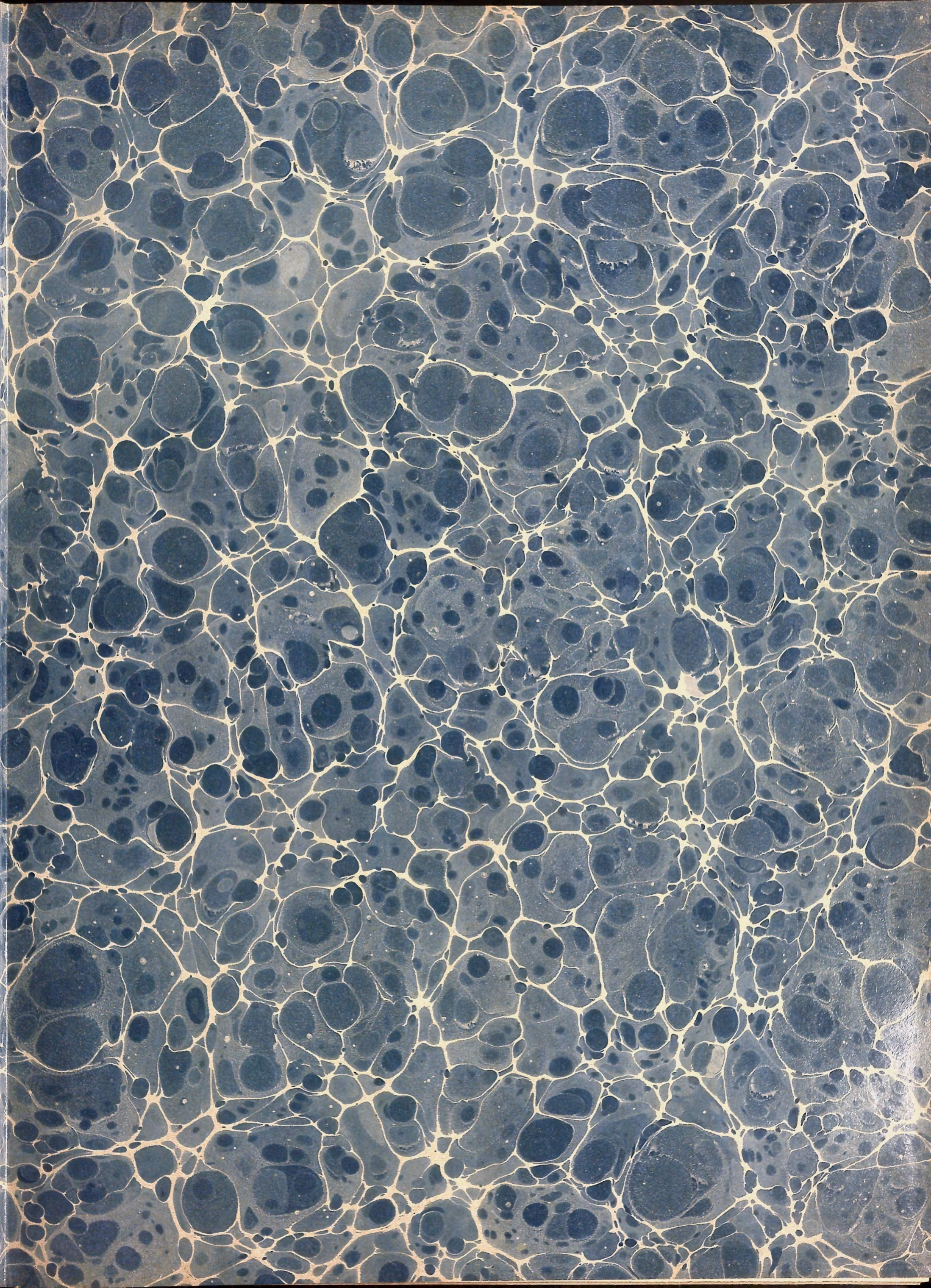


M. G. M.







Marie G. Matheson

from her ever loving
composer H. W. S.

Hereford, Sept. 8. 1909 }
Sejnbalm, Dec 25. " }

Noble Numbers

-

FULL SCORE .

-

NOBLE NUMBERS.

By Herrick, Herbert and others.

H. Walford Davies. Op. 28.

Nº 1. INTRADA.

1

Andante. (♩ = 72)

3rd Flute
2nd Flute
2 Ob.
2 Cl.
Cl. B.
2 Fag.
I-II Cor.
III-IV Cor.
Contra Fag.
B♭ 3 Trc.
I-II Trb.
III-IV e Tuba
Tym.
Gr. C. e Piatti
Arpe.

Andante (♩ = 72)

1

Vio.
Viola.
Vcl. I.
Vcl. II.
B.

Andante (♩ = 72)

1

copy the
with
special
care as
to position
H.W.D.

* At least two double basses should tune down to D, others substitute upper notes for those which they cannot reach.

(Put this note in to all 2.b. copies)

2

F1.3
Picc.

Fl.

Ob.

Bb Cl.

Cl. B.

Fag.

I-II
Cor.

III-IV

Cont. Fag.

Bb Tr.

I-II
Trb.

III-IV
Tuba

Tym.

Gr. C.
C.atti

Arpe.

etc
col Tutti

Vio.

Viola.

Vcl. I.

Vcl. II.

B.

(org. tacet)

2

2

Shade quaker
+

Fl. 3.

Picc.

Fl.

Ob.

B♭

Cl.

Cl. B.

Fag.

I-II

Cor.

III-IV.

Cont. Fag.

B♭ Tr.

I-II

Trb.

III-IV

Tuba

Tym.

Gr. C.

Fiatti

Arpe.

Vio.

Viola.

Vcl. I.

Vcl. II.

B.

This page of a handwritten musical score is divided into two main systems. The upper system contains staves for woodwinds and brass instruments, including Piccolo Flute (Fl. 3.), Flute (Fl.), Oboe (Ob.), Clarinet in B♭ (Cl.), Clarinet in B♭ (Cl. B.), Bassoon (Fag.), Cor Anglais (I-II, III-IV), Contrabassoon (Cont. Fag.), Trumpet in B♭ (B♭ Tr.), Trombone (I-II, III-IV), Tuba, Tympani (Tym.), Grand Cymbals (Gr. C.), and Harp (Arpe.). The lower system contains staves for the string section, including Violin (Vio.), Viola (Viola.), Violin I (Vcl. I.), Violin II (Vcl. II.), and Bass (B.). The score is written in a key signature of two sharps (D major or F# minor) and a 2/4 time signature. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as *f*, *ar*, *pp*, and *plizz*. The notation includes slurs, ties, and articulation marks throughout the piece.

rec. e string

Fl. 3
Picc.

3rd Flute

Fl.

Ob.

Bb Cl.

Cl. B.

Fag.

I-II
7 Cor.

III-IV

Cont. Fag.

Bb Tr.

I-II Trb.

III Tuba

Tym.

Gr. C.

Piatti

Arpe.

Viol.

Viola

Vcl. I.

Vcl. II.

B.

arco

col. mis.

rec. e string

← put this 4 bars earlier

rec. e string

rit 3 *A tempo*

Fl. 3
Picc.
Fl.
Ob.
Bb. Cl.
Cl. B.
Fag.
I-II Cor.
III-IV Cor.
Cont. Fag.
Bb. Tr.
I-II Trb.
III-IV Tuba
Tym.
Gr. C.
Pia. Piatti.
Arpe.

rit 3 *a tempo*

Vlo.
Viola.
Vcl. I.
Vcl. II.
B.

rit 3 *a tempo*

f (*org. tacet*)

dim.

Picc.

Fl.

Ob.

Bb Cl.

Cl.B.

Fag.

I-II Cor.

III-IV

Cont. Fag.

Bb Tr.

I-II Trb.

III Tuba.

Tym.

Gr. C.

Ficatti

Arpe.

dim.

mf

molto sape.

Vio.

Viola.

Vcl. I.

Vcl. II.

B.

*dim. **

[org. ped.]

f & spirit. all marks feebly underlined should go into every part. H. 200.

Picc.

Fl.

Ob.

Bb Cl.

Cl. B.

Fag.

I-II Cor.

III-IV

Cont. Fag.

Bb Tr.

I-II Trb.

III ~~Trb.~~ *Tuba*

Tym.

Gr. C.

Ficchi.

Arpe.

Vlo.

Viola.

Vcl. I.

Vcl. II.

B.

loggiato

mistico

mistico*

2. Copies -

* Every mark doubly underlined must go into all parts that are then played

No 1. 'TIS HARD TO FIND GOD.
(PRELUDE, QUARTET and CHORUS.)

LENTO e MESTO. (♩=48)

Fl. 3 p *cresc.* *f* *>*

Picc. Fl. 3.

Fl. 1. 2.

Ob.

Bb Cl.

Cl. B.

Fag.

I-II Cor.

III-IV.

Bb Tr.

I-II Trb.

III Tuba.

Tym.

Gr. C.

Diati

Harp & Organ.

LENTO e MESTO. (♩=48)

Sop. *SOLI.* *ppp* 'Tis hard to find God, *CORO* *ppp* 'Tis hard to find God, *cresc.* 'Tis hard to find God, but — to com-pre hend Him

Con. *ppp* 'Tis hard to find God, *ppp* 'Tis hard to find God, *cresc.* 'Tis hard to find God, but — to com-pre hend Him

Ten. *ppp* 'Tis hard to find God, *ppp* 'Tis hard to find God, *cresc.* 'Tis hard to find God, but — to com-pre hend Him

Bass. *ppp* 'Tis hard to find God, *ppp* 'Tis hard to find God, *cresc.* 'Tis hard to find God, but — to com-pre hend Him

Vio. *ppp* *pp* *cresc.*

Viola.

Vcl. I. *ppp solo* *tutti ppp*

Vcl. II.

B. *ppp* *dir*

[col. orig. per.]

Cresc.

LENTO e MESTO. (♩=48)

Cont. Fag
with 2nd Fag

Fl. 3
 Fl. 1-2
 Ob.
 Cl.
 Cl. B.
 Fag.
 I-II Cor.
 III-IV Cor.
 Tr.
 I-II Trb.
 III Trb.
 Tuba
 Tym.
 Gr. C.
 Piatti

SOLO
 la bour with out end.
 CORO
 la bour with out end.
 SOLO e CORO
 la bour with out end.
 SOLO e CORO
 la bour with out end.
 SOLO
 la bour with out end.
 as He is is la-bour, la-bour with-out end, la-bour with-out end.

Vio.
 Viol. (7)
 Vcl. I.
 Vcl. II.
 B.

6

A Ab

Fl. 3. *mf*

Fl. 1. 2. *mf*

Ob.

Cl. *mf*

Cl. B. *mf*

Fag. *mf*

I-II Cor.

III-IV

Tr.

I-II Trb.

III-IV Tuba

Tym.

Gr. C.

Flutti

Solo esum.

mf esum.

Solo esum.

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

restless

Vio.

Viola.

Vcl. I.

Vcl. II.

B.

mp

col. (mf)

mp dir.

mp

mp

mp

mp

mp

mp

[col. ag.]

Cresc.

[senza ag.]

6

Picc. Fl. 3
 Fl. 1, 2
 Ob.
 Bb Cl.
 Cl. B.
 Fag.
 I-II Cor.
 III-IV
 Bb Tr.
 I-II Trb.
 III-IV Tuba
 Tym.
 Gr. C.
 Flutti

Vio.
 Viola.
 Vcl. I.
 Vcl. II.
 B.

rit e dim

Sostenuto

Picc. Fl. 1. 2. Ob. Cl. Cl. B. Fag. I-II Cor. III-IV Tr. I-II Trb. III-IV Tuba Tym. Gr. C. Piatto

C. Fas with ends

rit e dim

Sostenuto

Vlo. Viole. Vcl. I. Vcl. II. B.

rit e dim

Sostenuto

2nd ponticelli

Picc.
Fl. 3.

Fl.
1. 2.

Ob.

Bb
Cl.

Cl. B.

Fag.

I-II
Cor.

III-IV

Bb
Tr.

I-II
Trb.

III-IV
Tuba

Tym.

Gr. C.

Piatti

Musical score for woodwinds and strings, measures 1-10. The score includes parts for Piccolo, Flutes (1. 2.), Oboe, Clarinet (Bb), Clarinet (B), Bassoon, Cor Anglais (I-II, III-IV), Trumpet (Bb), Trombone (I-II, III-IV), Tuba, Timpani, and Grand Cymbal/Piatti. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. Handwritten annotations include dynamics like *mf*, *f*, and *mf espress*, and performance directions like *cresc*.

Vlo.

Viola.

Vcl. I.

Vcl. II.

B.

Musical score for strings, measures 1-10. The score includes parts for Violin I, Violin II, and Bass. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. Handwritten annotations include *unis. naturale*, *mf*, *f*, and *cresc*.

accel

9 Piu Mosso

Piu Mosso

Picc. Fl. 3.

Fl. 1. 2.

Ob.

Bb Cl.

Cl. B.

Fag.

I-II Cor.

III-IV

Bb Tr.

I-II Trb.

III ~~IV~~ Tuba.

Tym.

Gr. C.

Piatti.

9

Piu Mosso

Vio.

Viola.

Vcl. I.

Vcl. II.

B.

9 Piu Mosso

Piu Mosso

dim

Picc.
Fl. 3

Fl.
1. 2.

Ob.

Bb

Cl.

Cl. B.

Fag.

I-II

Cor.

III-IV

Bb

Tr.

I-II

Trb.

III-IV

Tuba

Tym.

Gr. C.

Platti

Vio.

Viola

Vcl. I.

Vcl. II.

B.

dim

Handwritten musical score for a symphony orchestra. The score is divided into two systems. The first system includes woodwinds (Piccolo Flute 3, Flutes 1 & 2, Oboe, Clarinet in Bb, Clarinet in Bb, Bassoon), brass (Trumpets I & II, Trombones I, II, III & IV, Tuba, Tympani, Grand Cymbal, and Platts), and strings (Violins, Viola, Violoncello I & II, and Bass). The second system includes Violins, Viola, Violoncello I & II, and Bass. The score features various musical notations including notes, rests, dynamics (pp, p, mp, f, dim), articulation (accents, slurs), and performance instructions (solo, tacet). There are also some handwritten annotations and corrections throughout the score.

accel.

Picc.
F. 3.

F1.
1. 2.

Ob.

Bb Cl.

Cl. B.

Fag.

I-II
Cor.

III-IV

Bb Tr.

I-II
Trb.

III-IV
Tuba.

Tym.

Gr. C.

Piatti

accel.

Vlo.

Violo.

Vcl. I.

Vcl. II.

B.

Tutti arco

[col. org.]

10

accel.

accel e cresc.

Sempre cresc

Picc.
Fl. 3

Fl.
1. 2.

Ob.

Bb
Cl.

Cl. B.

Fag.

I-II
Cor.

III-IV

Bb
Tr.

I-II
Trb.

III-IV
Tuba

Tym.

Gr. C.

Fiatti

accel e cresc.

Sempre cresc

Vio.

Viola

Vcl. I.

Vcl. II.

B.

accel e cresc.

Sempre cresc

Maestro

Picc. Fl. 3.
Fl. 1. 2.
Ob.
Cl.
Cl. B.
Fag.
I-II Cor.
III-IV Cor.
Tr.
I-II Trb.
III-IV Tuba
Tym.
Gr. C.
Pia.

Vio.
Viola
Vcl. I.
Vcl. II.
B.

Maestro

Maestro

Maestro

like oboe
with tremolos
in song case 1/16

Come V. / ma

Picc. Fl. 3
Fl. 1, 2
Ob.
Cl. Bb
Cl. B.
Fag.
I-II Cor.
III-IV Cor.
Tr. Bb
I-II Trb.
III-IV Tuba
Tym.
Gr. C.
Pia.
Org.

Vlo.
Viola.
Vcl. I.
Vcl. II.
B.

Allegro

ff

Picc. Fl. 1. 2. Ob. Cl. Cl. B. Fag. I-II Cor. III-IV Tr. I-II Trb. III-IV Tuba Tym. Gr. C. Piatti

lower

Allegro

ff

Vlo. Violo. Vcl. I. Vcl. II. B.

Allegro

ff

15 *Allergo*
sempre fervente.

Woodwind and Percussion section score. Instruments include Piccolo Flute 3, Flute 1 & 2, Oboe, Clarinet in Bb, Clarinet in Bb Bass, Bassoon, Horns I-II and III-IV, Trumpet, Trombone, Tuba, Tympani, and Grand Chorus/Full Orchestra. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, with dynamic markings such as *f* and *mf*. A *Harp* part is also indicated.

15 *Allergo*
sempre fervente.

String section score including Violin I, Violin II, Violin III, Viola, Violoncello I, Violoncello II, and Bass. The score contains dense rhythmic textures with frequent triplets and sixteenth-note passages. Dynamic markings include *f*, *mf*, and *div.* (divisi).

15 *Allergo*
sempre fervente.

26

Picc. Fl. 3
Fl. 1, 2
Ob.
Cl.
Cl. B.
Fag.
I-II Cor.
III-IV Cor.
Tr.
I-II Trb.
III-IV Tuba
Tym.
Gr. C.
Pia.lli

Vio.
Viola.
Vcl. I.
Vcl. II.
B.

89

Picc. *ad lib.*

Fl.

Ob.

Bb Cl.

Cl. B.

Fag.

I-II Cor.

III-IV

Bb Tr.

I-II Trb.

III Tuba

Tym.

Gr. C.

Piatti

14

'Tis hard to find God, hard, hard,

'Tis hard to find God, 'tis hard,

'Tis hard to find God, hard, hard,

'Tis hard to find God, 'tis hard,

Vio.

Viola.

Vcl. I.

Vcl. II.

B.

14

lcc
b *3* *3* *3*
F *b* *3* *3* *3* *3* *3* *3*

Picc.
F. 3.
Fl. 1. 2.
Ob.
Cl.
Cl. B.
Fag.

I-II
Cor.
III-IV
Tr.
I-II
Trb.
III
Tuba
Tym.

C.F. e 1^{mo} 2^{da}

Gr. C.
Pia. I.
Pia. II.

org

hard,
hard!

Vio.
Viola.
Vcl. I.
Vcl. II.
B.

Picc.

Fl.

Ob.

Cl.

Cl. B.

Fag.

I-II
Cor.

III-IV.

Tr.

I-II.
Trb.

III-IV.

Tym.

Gr. C.

Vio.

Viola.

Vcl. I.

Vcl. II.

B.

Nº 2. WEIGH ME THE FIRE!

(Soli & Chorus.)
molto cresc.

ALLEGRO.

3 Picc. Fl. 1-2 Ob. Cl. Bb Cl. B. Fag. I-II Cor. III-IV Tr. Bb I-II Trb. III-IV Tuba. Tym. Gr. C. Piatti

Handwritten musical score for the first section of the piece. The score is for a full orchestra and includes parts for Piccolo, Flutes (1-2), Oboe, Clarinet in Bb, Clarinet in B, Bassoon, Horns (I-II and III-IV), Trumpet in Bb, Trombones (I-II and III-IV), Tuba, Tympani, and Grand Cymbal/Piatti. The music is in 2/4 time and features a variety of dynamics and articulations, including accents, slurs, and crescendos. The tempo is marked 'ALLEGRO'.

ALLEGRO.

SOLI

molto cresc.

Chorus starts to take for the first time

SOLI

CORO

Sop. Coro. Ten. Bass. Vio. Viola. Vcl. I. Vcl. II. B.

Handwritten musical score for the second section of the piece, featuring vocal parts and strings. The vocal parts include Soprano, Chorus (SOLI and CORO), Tenor, and Bass. The lyrics are: "Weigh me the fire! or or canst thou". The string parts include Violin I, Violin II, and Bass. The music is in 2/4 time and features a variety of dynamics and articulations, including accents, slurs, and crescendos. The tempo is marked 'ALLEGRO'.

ALLEGRO.

molto cresc.

F/3. Piece.

Fl. 1.2.

Ob.

Bb Cl.

Cl. B.

Fag.

I-II Cor.

III-IV

Bb Tr.

I-II Trb.

III-IV Tuba.

Tym.

Gr. C.

Piatti

find A way to mea-sure out the wind

find A way to mea-sure out the wind

find A way to mea-sure out the wind

find - A way to mea-sure out the wind

Vio.

Viola.

Vcl. I.

Vcl. II.

B.

p org. ped.

Picc. Fl. 3
 Fl. 1, 2
 Ob.
 Cl. Bb
 Cl. B.
 Fag.
 I-II Cor.
 III-IV Cor.
 Tr. Bb
 I-II Trb.
 III-IV Tuba
 Tym.
 Gr. C.
 Piatti

SOLI

Dis-tin-guish all those floods — that are Mixed in the watery the-a-tre.
 Dis-tin-guish all those floods — that are Mixed in the Watery the-a-tre.
 Distinguish all those floods — that are Mixed in the watery the a-tre.
 Dis-tin — glish all those floods — that are Mixed in — the watery the — a-tre.

Vio.
 Viole.
 Vcl. I.
 Vcl. II.
 B.

F. 3
Picc.

Fl.
1. 2

Ob.

Bb
Cl.

Cl. B.

Fag.

I-II
Cor.

III-IV

Bb
Tr.

I-II
Trb.

III-IV
Tuba.

Tym.

Gr. C.
Fitti

And taste thou them as saltless there — *As in their chan-nel* — *as in their chan-nel first they were.*

And taste thou them as saltless there — *As in their chan-nel* — *first they were.*

And taste thou them as saltless there — *As in their chan-nel, as in their chan-nel first they were.*

And taste thou them as saltless there — *As in their chan-nel — as in their chan-nel first they were.*

Vio.
arco

Viola.
arco

Vcl. I.
arco

Vcl. II.

B.
arco

F. 3
Picc.
 Fl. 1-2
 Ob.
 Cl.
 Cl. B.
 Fag.
 I-II Cor.
 III-IV
 Tr.
 I-II Trb.
 III-IV Tuba
 Tym.
 Gr. C.
Piatti

Vio.
 Viole.
 Vcl. I.
 Vcl. II.
 B.

Tell me the people that do keep within the kingdoms of the
 Tell me, tell me the people that do keep within the king-
 Tell me the people that do keep within the king-doms, the king-doms
 Tell me the people that do keep within the king-doms of the

Fl. 3.
Bass

Fl. 1. 2

Ob.

Cl. Bb

Cl. B.

Fag.

I-II
Cor.

III-IV

Tr. Bb

I-II
Trb.

III-IV
Tuba

Tym.

Gr. C.
Pia.

deep. tell me, or fetch me back that cloud a-gain, or fetch me back that cloud a-

doms of the deep. Or fetch me back that cloud a-gain, or fetch me back that cloud a-gain

of the deep, tell me, or fetch me back that cloud a-gain fetch back that cloud a-

deep. or fetch me back that cloud, fetch back that cloud a-

Vio.

Viole.

Vcl. I.

Vcl. II.

B.

Cresc.

sfz

sfz

17

sempre pp

70

Fl. 3
Picc.

Fl. 1. 2.

Ob.

Bb Cl.

Cl. B.

Fag.
(C. Flaut)

I-II
Cor.

III-IV

Bb Tr.

I-II
Trb.

III-IV
Tuba.

Tym.

Gr. C.
Piaff

gain, Be-shivered, be-shivered into seeds of rain. Tell me the notes, dust,

Be-shi-tered in-to seeds of rain. Tell me the notes, dust,

gain, Be-shivered, be-shivered, be-shivered into seeds of rain. Tell me the notes,

gain Beslivered, be shivered into seeds, to seeds of rain. Tell me the

Vio.

Viola.

Vcl. I.

Vcl. II.

B.

F1.3
Picc.

F1.
1.2.

Ob.

Bb

Cl.

Cl. B.

Fag.

I-II

Cor.

III-IV

Bb

Tr.

I-II

Trb.

III

Tuba

Tym.

Gr. C.

Fiatti.

Musical score for woodwinds and strings. The woodwind section includes Piccolo (F1.3), Flutes (F1. 1.2.), Oboe (Ob.), Clarinet (Cl.), Clarinet in B-flat (Cl. B.), Bassoon (Fag.), and Cor Anglais (I-II, III-IV). The brass section includes Trumpet (Tr.), Trombone (I-II, III), and Tuba. The string section includes Grand Cymbal (Gr. C.) and Flutes (Fiatti.). The score features various musical notations such as dynamics (mp, ar), articulation (accents), and phrasing slurs.

Solo E CORO
dim

Vocal score with lyrics. The lyrics are: "Sands, tell me the notes, dust, sand and spears of corn when". The score is written for a solo voice and a chorus. The lyrics are repeated in different orders across the vocal lines.

Vlo.

Viola

Vcl. I.

Vcl. II.

B.

Musical score for strings. The section includes Violin (Vlo.), Viola (Viola), Violin I (Vcl. I.), Violin II (Vcl. II.), and Bass (B.). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various musical notations such as dynamics and phrasing.

Fl. 3 Picc. *pp*

Fl. 1, 2.

Ob.

Cl. *Bb*

Cl. B.

Fag.

I-II Cor.

III-IV

Tr. *Bb*

I-II Trb.

III-IV Tuba

Tym.

Gr. C. e. Piatti

Solo

Sum — mer shakes his ears, when Sum — mer shakes his

sum — mer shakes his ears, when sum — mer, sum — mer shakes his

sum — mer shakes his ears, when sum — mer shakes, when sum — mer shakes — his

Sum — mer shakes — his ears, spears — of corn when Sum — mer shakes — his

Vio.

Viola.

Vcl. I.

Vcl. II.

B.

Molto Sostento

Fl. 3
Fl.
Ob.
Cl.
Cl. B.
Fag.
I-II Cor.
III-IV Cor.
Tr.
I-II Trb.
III-IV Tuba
Tym.
Gr. C.
Fiatti

Coro

Soprano
Alto
Tenor
Bass

Violino
Viola
Violoncello I
Violoncello II
Basso

Show me the world of stars,
Show me the world of stars,
Show me the stars,
Show me the stars,

org. ped. a limit notes

F1.3

Picc.

F1.
1.2.

Ob.

Cl.

Cl. B.

Fag.

I-II

Cor.

III-IV

Tr.

I-II

Trb.

III-IV

Tuba

Tym.

Gr. C.

Piatti.

Solo

Coro

Solo e Coro

and silence

and silence

They noise-less spill their in-flu-ence.

and silence

and silence

They noise-less spill their in-flu-ence.

and silence

and silence

They noise-less spill their in-flu-ence.

and silence

and silence

They noise-less spill their in-flu-ence.

Vio.

Viola

Vcl. I.

Vcl. II.

B.

org. tacet

20 *Vivo*

F1.3

Picc.

Fl. 1.2.

Ob.

Bb

Cl.

Cl. B.

Fag.

I-II

Cor.

III-IV

Bb

Tr.

I-II

Trb.

III-IV

Tuba.

Tym.

Gr. C.

Fiatti.

20 *Vivo*

This, if thou can'st,
 This, if thou can'st,
 This, if thou can'st,
 This, if thou can'st,

Vio.

Viola.

Vcl. I.

Vcl. II.

B.

Tutti unis
 pp [b9 - 9 - 9 - 9] agno.

20 *Vivo*

Fl. 3 Picc.
 Fl. 1. 2
 Ob.
 Cl. Bb
 Cl. B.
 Fag.
 I-II Cor.
 III-IV Cor.
 Tr. Bb
 I-II Trb.
 III-IV Trb.
 Tym.
 Gr. C.
 Piatti.

This, if thou can'st, Then shew me
 This, if thou can'st, Then shew me Him,
 This, if thou can'st, Then shew me
 This, if thou can'st, Then shew me Him,

lunga p
molto cresc

Vio.
 Viola.
 Vcl. I.
 Vcl. II.
 B.

org ped. (lowest note)
f
cresc molto

molto cresc.

Fl. 3
Dicc.

Fl. 1. 2.

Ob.

Bb Cl.

Cl. B.

Fag.

I-II
Cor.

III-IV

Bb Tr.

I-II
Trb.

III-IV
Tuba

Tym.

Gr. C.
Pia.

molto cresc.

lunga

Him, shew me Him, then shew me Him, *molto cresc.*

shew me Him, then shew me Him, *molto cresc.*

Him, shew me Him, then shew me Him, *molto cresc.*

shew me Him, then shew me Him,

Vio.

Viola.

Vcl. I.

Vcl. II.

B.

ag. fact

org.

molto cresc.

molto cresc.

Maestoso (poco meno mosso)

Fl. 3
Picc.

Fl. 1. 2.

Ob.

Cl.

Cl. B.

Fag.

I-II
Cor.

III-IV

Tr.

I-II
Trb.

III-IV
Tuba

Tym.

Gr. C.
e
Piatti

21

Maestoso (poco meno mosso)

shew me Him that rides the glo-ri-ous Cher-u-bim, shew me
 shew me Him that rides the glo-ri-ous Cher-u-
 shew me Him that rides the glo-ri-ous Cher-u
 shew me Him that rides the glo-ri-ous Cher-u

molto cresc.

Vio.

Viola.

Vcl. I.

Vcl. II.

B.

molto cresc.

21

Maestoso (poco meno mosso)

at 2nd Flauto

Fl. 3 Picc.

Fl. 1. 2.

Ob.

Cl.

Cl. B.

Fag. *C.F. ad Fag.*

I-II Cor.

III-IV

Tr.

I-II Trb.

III-IV Tuba

Tym.

Gr. C. *dur*

Piatti

Him that rides the glo-ri-ous Cher-u-bin, that rides
 bin, that rides the glo-ri-ous Cher-u-bin that rides
 bin, that rides the glo-ri-ous Cher-u-bin that rides
 bin, that rides the glo-ri-ous Cher-u-bin that rides,

Vio.

Viola.

Vcl. I.

Vcl. II.

B.

dir.

sempre marcato

unus

sempre marcato

Fl. 3
Picc.

Fl. 1. 2.

Ob.

Cl.

Cl. B.

Fag.

I-II Cor.

III-IV Cor.

Tr.

I-II Trb.

III Trb.

Tuba

Tym.

Gr. C.

Piatti

Empty staff

Empty staff

Empty staff

Empty staff

Empty staff

Empty staff

Empty staff

Empty staff

Empty staff

Empty staff

Empty staff

Empty staff

Empty staff

Empty staff

Empty staff

Empty staff

Vocal line with lyrics: "The glorious Cher-u-bim, Shew me Him that rides, that rides, that rides"

Vio.

Viola

Vcl. I.

Vcl. II.

B.

Empty staff

Empty staff

Empty staff

Empty staff

Empty staff

Adagio

Fl. 3 Picc. *col. ma*

Fl. 1. 2. *loco*

Ob.

Bb Cl.

Cl. B.

Fag.

I-II Cor.

III-IV Cor.

Bb Tr.

I-II Trb.

III Tuba *non troppo forte*

Tym.

Gr. C. *Adagio*

Fiatti *A tempo*

Sou

Then shew me Him.

Then shew me Him.

Then shew me Him.

Then shew me Him.

shew me Him

shew me Him

shew me Him

shew me Him

shew me Him

Adagio

Coro

that rides

that rides

that rides

that rides

that rides

Adagio

Vio.

Viola.

Vcl. I.

Vcl. II.

B.

molto div. a ppp

ff ag. Adagio A tempo 23

allarg.

rit.

a tempo

Fl. 3. Picc.
Fl. 1. 2.
Ob.
Cl.
Cl. B.
Fag.
I-II Cor.
III-IV Cor.
Tr.
I-II Trb.
III Tuba.
Tym.
Gr. C.
Piatti

Him that rides the glo-rious Cher- u- bin!
Him that rides the glo-rious Cher- u- bin!
Him that rides the glo-rious Cher- u- bin!
Him that rides the glo-rious Cher- u- bin!
the glo-rious glo-rious Cher- u- bin!
the glo-rious glo-rious Cher- u- bin!
the glo-rious glo-rious Cher- u- bin!
the glo-rious glo-rious Cher- u- bin!

Vio.
Viola.
Vcl. I.
Vcl. II.
B.

org. per

allarg.

rit.

a tempo

Lento.

Fl. 3
Picc.

Fl. 1. 2.

Ob.

Bb

Cl.

Cl. B.

Fag.

I-II

Cor.

III-IV

Bb

Tr.

I-II

Trb.

III-IV

Tuba

Tym.

Gr. C.

Piatti

SOLI.

CORO.

Vlo.

Viola.

Vcl. I.

Vcl. II.

B.

Lento.

Lento. ag.

The score is written for a full orchestra and vocal ensemble. The woodwind section includes Flute 3 (Piccolo), Flutes 1 and 2, Oboe, Clarinet, Clarinet in B-flat, Bassoon, and Cor Anglais. The brass section includes Trumpets I and II, Trombones I and II, Tubas, and Timpani. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The vocal parts are divided into Soli and Coro, with lyrics: "Shew me Him." The tempo is marked *Lento.* and *Lento. ag.*

Handwritten musical notation at the bottom of the page, including a treble clef, a key signature of one flat, and several notes and rests.

N^o 2. THE SEARCH.

Solo. Contratto.

Andante con moto.

0.3 Perc.
1.2 Fl.
Ob.
Bb. Cl.
Cl. B.
Fag.
I-II Cor.
III-IV.
Cont. Fag.
Bb. Tr.
I-II Trb.
III-IV.
Tym.
Gr. C.
Pia.
Arpe.

Contratto.
Andante con moto.

Vio.
Viola.
Vcl. I.
Vcl. II.
B.

Andante con moto.

p solo
pp

Picc.

p solo
mf
p
pp

Fl.

mp
pp

Ob.

cur.
pp

Bb Cl.

mp solo
pp

Cl.B.

mp
Solo
pp

Fag.

pp solo
pp
ppp

I-II
Cor.

III-IV

Cont. Fag.

Bb Tr.

I-II
Trb.

III-IV

Tym.

Gr. C.
C.
Batti

Arpe.

Contralto

Whither, O whither art Thou fled, - My

of that

dir.
p

Vio.

dir.
q.

Viole.

Vcl. I.

Vcl. II.

B.

Picc.

Fl.

Ob.

Bb Cl.

Cl. B.

Fag.

I-II
Cor.

III-IV.

Cont. Fag.

Bb Tr.

I-II
Trb.

III-IV.

Tym.

Gr. C.

Fiatti.

Arpe.

Detailed description: This section contains the staves for woodwinds and percussion. The Piccolo (Picc.) and Flute (Fl.) staves are mostly empty. The Oboe (Ob.) staff has a melodic line starting with a mezzo-forte (mp) dynamic. The Clarinet in B-flat (Cl. Bb) and Clarinet in B-flat (Cl. B.) staves have some notes and dynamics. The Bassoon (Fag.) staff has a rhythmic pattern with a mezzo-forte (mp) dynamic. The Cor Anglais (I-II, III-IV) and Contrabassoon (Cont. Fag.) staves are empty. The Trombone (I-II, III-IV) and Trumpet (Bb Tr.) staves are empty. The Tympani (Tym.), Grand Cymbal (Gr. C.), and Snare Drum (Fiatti) staves are empty. The Arpeggiated strings (Arpe.) staff is empty.

Contralto

Lord, my Love? — My searches are my daily bread Yet ne — ver from —

Vlo.

Viola.

Vcl. I.

Vcl. II.

B.

tutti

pizz

arco

[2 only]

Detailed description: This section contains the vocal and string parts. The Contralto (Contralto) staff has a vocal line with lyrics: "Lord, my Love? — My searches are my daily bread Yet ne — ver from —". The Violin (Vlo.) and Viola (Viola) staves have melodic lines with dynamics like piano (p) and piano-piano (pp). The Violin I (Vcl. I.) and Violin II (Vcl. II.) staves have accompaniment. The Bass (B.) staff has a bass line with dynamics like piano (p) and piano-piano (pp). There are performance markings: *tutti* at the beginning, *pizz* (pizzicato) and *arco* (arco) for the strings, and [2 only] for the second violin.

Ret. 25 atempo

Picc.

Fl.

Ob.

Bb Cl.

Cl. B.

Fag.

I-II Cor.

III-IV

Cont. Fag.

Bb Tr.

I-II Trb.

III-IV

Tym.

Gr. C.

Piatti

Arpe.

Contralto.

dim ed a piacere

pp

Yet, yet ne ——— ver prove.

cf. No. 1

Vlo.

Viola.

Vcl. I.

Vcl. II.

B.

Ret. atempo

pp

mp

pizz.

Tutti. dim.

Picc.

Fl.

Ob.

Bb Cl.

Cl. B.

Fag.

I-II Cor.

III-IV Cor.

Cont. Fag.

Bb Tr.

I-II Trb.

III-IV Trb.

Tym.

Gr. O.

Piccoli

Arpe.

Contralto

My time pierce the earth, mine eyes the sky; And yet, and yet — the sphere And centre both to me de-ny —

Vio.

Viola.

Vcl. I.

Vcl. II.

B.

dim

unis

tutti

ppp

solos

b solo

solo sopra

Rit [25] *atempo*

Bb Picc. Fl. Ob. Cl. Cl.B. Fag. I-II Cor. III-IV. Cont. Tug. *Bb* Tr. I-II Trb. III-IV. Tym. Gr. C. *Flauti* Arpe.

Contralto *cresc.* *dim e rit.* *à tempo*
That thou that Thou — art here, That Thou — art here.

Vio. Viole. Vcl. I. Vcl. II. B. *Tutti* *solo* *pp* *pp* *pp* *solo (con delicatezza ed spumoso)*

Picc.
Fl.
Ob.
Cl.
Cl.B.
Fag.
I-II Cor.
III-IV.
Cont. Fag.
Bb Tr.
I-II Trb.
III-IV.
Tym.
Gr. C.
C.
Arpe.

Contralto.
pp I sent a sigh to seek thee out, *pp cresc.* Deep drawn in pain, *cresc.* 'twould like an arrow: but my

Vio.
Viola.
Vcl. I.
Vcl. II.
B.

molto rit

al tempo

Picc.

F1.

Ob.

Bb Cl.

Cl. B.

Fag.

I-II
Cor.

III-IV.

Cont. Fag.

Bb Tr.

I-II
Trb.

III-IV.

Tym.

Gr. C.

Triati

Arpe.

Detailed description: This section contains the staves for woodwinds and percussion. The Piccolo (Picc.) staff has a dynamic marking of *f*. The Flute 1 (F1.) staff has dynamics *pp*, *mp*, and *a2*. The Oboe (Ob.) staff has dynamics *ppp*, *mp*, and *cresc*. The Clarinet in B-flat (Cl. Bb) staff has a dynamic marking of *mp*. The Clarinet in B-flat (Cl. B.) and Bassoon (Fag.) staves are present but mostly empty. The Cor Anglais (I-II, III-IV) and Contrabassoon (Cont. Fag.) staves are also present but mostly empty. The Trumpet in B-flat (Tr. Bb), Trombone (I-II, III-IV), and Tympani (Tym.) staves are present but mostly empty. The Grand Cymbal (Gr. C.) and Triangle (Triati) staves are present but mostly empty. The Arpeggiated Harp (Arpe.) staff is present but mostly empty.

Contralto.

f *moltoritedim*

scout Re-turns in vain. Where is my God? What hidden place con-

cresc

Detailed description: The Contralto vocal staff features a melodic line with lyrics. The dynamics are *f* and *moltoritedim*. The lyrics are "scout Re-turns in vain. Where is my God? What hidden place con-". The staff ends with a *cresc* marking.

Vio.

Viola.

Vcl. I.

Vcl. II.

B.

al tempo

pp *ppp* *div* *arco* *div* *ate* *pp* *espress.*

Detailed description: This section contains the string staves. The Violin (Vio.) staff has dynamics *pp* and *ppp*. The Viola (Viola.) staff has dynamics *ppp* and *div*. The Violin I (Vcl. I.) staff has dynamics *pp* and *div*. The Violin II (Vcl. II.) staff has dynamics *pp* and *div*. The Bass (B.) staff has dynamics *pp* and *espress.*. The *al tempo* marking is written above the staves. The *arco* marking is written above the Bass staff.

molto rit

al tempo

foro cresc.

Picc.

Fl.

Ob.

Bb Cl.

Cl. B.

Fag.

I-II Cor.

III-IV

Cont. Fag.

Bb Tr.

I-II Trb.

III-IV

Tym.

Gr. C.

Piatti.

Arpe.

Contralto

ceals thee still? — What covert dare eclipse thy face? — Is it — *dim*

Vio.

Viola.

Vcl. I.

Vcl. II.

B.

mf

cresc.

f

Bb

Picc.

Fl.

Ob.

Cl.

Cl.B.

Fag.

I-II
Cor.

III-IV

Cont. Fag.

Bb Tr.

I-II
Trb.

III-IV

Tym.

Gr. C.
&
Piatti

Arpe.

Contralto

pp
— Thy will?—

Vlo.

Viola.

Vcl. I.

Vcl. II.

B.

fizz.

pp

Picc.
Fl.
Ob.
Cl.
Cl.B.
Fag.
I-II Cor.
III-IV.
Cont. Fag.
Bb Tr.
I-II Trb.
III-IV.
Tym.
Gr. C.
Piatte.
Arpe.
Contralto
Vio.
Viola.
Vcl. I.
Vcl. II.
B.

No. 4.
John Sullivan
unaccompanied

div. a 3
ppp

Picc.

Fl.

Ob.

Cl.

Cl.B.

Fag.

I-II
Cor.

III-IV.

Tr.

I-II
Trb.

III-IV.

Tym.

Gr.C.

Arpe.

Vio.

Viola.

Vcl.I.

Vcl.II.

B.

This image shows a page from a musical score, likely for an orchestra. The page is mostly blank, with some faint markings and a vertical line down the center. The staves are labeled on the left side with instrument abbreviations: Picc., Fl., Ob., Cl., Cl.B., Fag., I-II Cor., III-IV., Tr., I-II Trb., III-IV., Tym., Gr.C., Arpe., Vio., Viola., Vcl.I., Vcl.II., and B. The staves are arranged in groups, with some instruments sharing a staff (e.g., Picc. and Fl., Cl. and Cl.B., I-II Cor. and III-IV., I-II Trb. and III-IV., Arpe., Vio. and Viola., Vcl.I. and Vcl.II.). The page is otherwise empty of musical notation.

No 4. GOD'S DWELLING.
(Unaccompanied Quartet and Chorus)

Largo solenne.

Soprano. *p* SOLI. *pp*
God's said to dwell there where-so-ev-er He Puts

Contralto. *f* *pp*
God's said to dwell there where-so-ev-er He Puts

Tenor. *p* *pp*
God's said to dwell there where-so-ev-er He Puts

Bass. *p* *pp*
God's said to dwell there where-so-ev-er He Puts

Largo solenne.

Soprano. *pp* CORO.
God's said to dwell there where-so-ev-er He

Contralto. *pp*
God's said to dwell there where-so-ev-er He

Tenor. *pp*
God's said to dwell there, there where-
God dwells there

Bass. *pp*
God's said to dwell there where He

Largo solenne.

(For practice only.) *pp*

18017

p *pp*

and

Tutti div

Tutti

Tutti

Andantino semplice.

* To be sung by a member of the chorus, a child if possible.

Picc.

Fl.

Ob.

Cl.

Cl.B.

Fag.

I-II

Cor.

III-IV.

Tr.

I-II

Trb.

III-IV.

Tym.

Gr.C.

Arpe.

Vlo.

Viola.

Vcl.I.

Vcl.II.

B.

The page contains a faint musical score for a full orchestra. The notation is extremely light and difficult to read, but it appears to be a score for various instruments listed on the left margin. The score is organized into systems, with some instruments grouped together by brackets. The overall appearance is that of a very faded or overexposed manuscript page.

— down some prints of His High Ma-jes-ty. As when to

— down some prints of His High Ma-jes-ty. As when to

— down some prints of His High Ma-jes-ty. As when to—

— down some prints of His High Ma-jes-ty. As when to

Puts down some prints of His High Ma - jes-ty. As when to

Puts down some prints of His High Ma - jes-ty. As when to

- so-ev - er He Putsdownsome prints of His High Ma - jes-ty. As when to—

— Puts down prints of His High Ma - jes-ty. As when to—

13017

p

Tutti

Tutti div

Tutti

Tutti

Andantino semplice.

* To be sung by a member of the chorus, a child if possible.

Picc.

Fl.

Ob.

Cl.

Cl.B.

Fag.

I-II

Cor.

III-IV.

Tr.

I-II

Trb.

III-IV.

Tym.

Gr.C.

Arpe.

Vio.

Viola.

Vcl.I.

Vcl.II.

B.

man He comes and there doth place His Ho - ly Spi - rit, —

man He comes and there, and there doth place His Ho - ly Spi - rit, —

man He comes and there doth place His Ho - ly Spi - rit, —

man He comes and there doth place His Ho - ly Spi - rit, —

man He comes and there doth place His Ho - ly Spi - rit, —

man He comes and there doth place His Ho - ly Spi - rit, —

man He comes and there doth place His Ho - ly Spi - rit, —

13017

p epien

and

Tutti div

Tutti

Tutti

Andantino semplice.

* To be sung by a member of the chorus, a child if possible.

Picc.

Fl.

Ob.

Cl.

Cl.B.

Fag.

I-II

Cor.

III-IV

Tr.

I-II

Trb.

III-IV

Tym.

Gr. C.

Arpe.

Vlo.

Viole.

Vcl.I.

Vcl.II.

B.

or doth plant His grace. God dwells there, there.

or doth plant His grace. God dwells there.

or doth plant His grace. God dwells there.

or doth plant His grace. God dwells there.

or doth plant His grace. God dwells there.

or doth plant His grace. God dwells there.

or doth plant His grace. God dwells there.

rit, or doth plant, doth plant His grace. God dwells there.

18017

p *apian*

and

Tutti div

Tutti

Tutti

3
2

Andantino semplice.

* To be sung by a member of the chorus, a child if possible.

Picc.

Fl.

Ob.

Cl.

Cl.B.

Fag.

I-II

Cor.

III-IV.

Tr.

I-II

Trb.

III-IV.

Tym.

Gr.C.

Arpe.

Vlo.

Viola.

Vcl.I.

Vcl.II.

B.

N^o 4. GRACE FOR A CHILD.
5
Solo. Treble.*

Andantino semplice.

3 Picc.
1. 2 Fl.
Ob.
Bb Cl.
Cl. B.
Fag.
I-II Cor.
III-IV.
Cont. Fag.
Bb Tr.
I-II Trb.
III-IV.
Tym.
Gr. C.
e
Tripli.
Arpe.

Treble
Here a lit-tle child I stand, Hea-ving up my ei-ther hand;

Andantino semplice

Vio.
Viola.
Vcl. I.
Vcl. II.
B.

Andantino semplice.

* To be sung by a member of the chorus, a child if possible.

Bb

Picc.

Fl. 1.

Ob.

Cl.

Cl. B.

Fag.

I-II
Cor.

III-IV.

Cont. Fag.

Bb Tr.

I-II
Trb.

III-IV.

Tym.

Gr. C.

Piatti

Arpe.

Treble

Cold and helpless though they be, Here I lift them up to Thee, — For a ben-i-son to

Vio.

Viola

Vcl. I.

Vcl. II.

B.

Solo

dis.

Tutti

Solo

Tutti

Picc.

Fl.

Ob.

Cl.

Cl.B.

Fag.

I-II
Cor.

III-IV.

Tr.

I-II
Trb.

III-IV.

Tym.

Gr.C.

Arpe.

Vio.

Viola.

Vcl.I.

Vcl.II.

B.

N^o 6. TO THE SAVIOUR, A CHILD.

6. Solo. Contralto.

Allegretto grazioso.

Fl. 1
Ob.
Cl. 1st
Cl. 2nd
Fag.
Cor. I-II
Cor. III-IV
Cont. Fag.
Tr.
Trb. I-II
Trb. III-IV
Tym.
Gr. C.
Piatti.
Arpe.
Contralto.

Vio.
Viola.
Vcl. I.
Vcl. II.
B.

[2 only] *hizz.* *div.* *pp* *pp*

Allegretto grazioso

*Does his upper
& the whole movement
45.*

Picc.

Fl.

Ob.

Bb Cl. 1st

Cl. 2nd

Fag.

I-II Cor.

III-IV

Cont. Fag.

Bb Tr.

I-II Trb.

III-IV

Tym.

Gr. C.

Piatti.

Arpe.

Contralto.

Vio.

Viola.

Vcl. I.

Vcl. II.

B.

pp

pp

poco rit.

a tempo

Picc.

Fl.

Ob.

Bb Cl. I

Cl. II

Fag.

I-II Cor.

III-IV Cor.

Cont. Fag.

Bb Tr.

I-II Trb.

III-IV Trb.

Tym.

Gr. O.

Esati

Arpe.

Contralto

mp (*poco rit.*) (*a tempo*) *cresc.*

Go, — go pretty child and bear this lower unto thy little Sa- viour; And tell Him

Vlo.

Viole.

Vcl. I.

Vcl. II.

B.

poco rit. (*a tempo*)

Sempre sotto voce e colla voce

31

Picc.

Fl.

Ob.

Bb Cl. I.

Cl. B.

Fag.

I-II Cor.

III-IV.

Cont. Fag.

Bb Tr.

I-II Trb.

III-IV.

Tym.

Gr. C.

Fiatli

Arpe.

Contralto

by that bud now blown, He — is the Rose of Sharon known: And tell Him — (for good Handsel too) That thou hast

Vio.

Viola.

Vcl. I.

Vcl. II.

B.

31

pp

hiss

disc

pp

pp

hiss

pp

Plcc.
Fl.
Ob.
Bb Cl. I
Cl. B.
Fag.

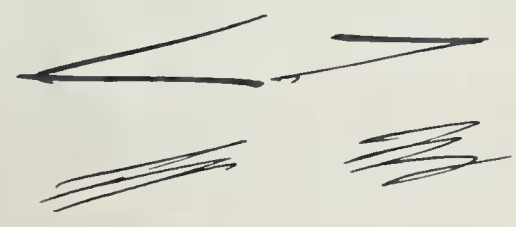
I-II Cor.
III-IV
Cont. Fag.

Bb Tr.
I-II Trb.
III-IV
Tym.

Gr. C.
Etti
Arpe.

Contralto
brought a whistle new, made of a straight oat-en reed, To charm his cries at time of need:

Vio.
Viola.
Vcl. I.
Vcl. II.
B.



colla voce.

Picc.
 Fl.
 Ob.
 Bb Cl. I
 Cl. B.
 Fag.
 I-II Cor.
 III-IV.
 Cont. Fag.
 Bb Tr.
 I-II Trb.
 III-IV.
 Tym.
 Gr. C.
 Fiaffi
 Arpe.
 Contralto
 Vio.
 Viole.
 Vcl. I.
 Vcl. II.
 B.

Tell Him, - for coral, thou hast



colla voce

Plcc.

Fl.

Ob.

Bb Cl. I

Cl. B.

Fag.

I-II Cor.

III-IV

Cont. Fag.

Bb Tr.

I-II Trb.

III-IV

Tym.

Gr. O.
Pia.

Arpe.

Contralto

none; But if thou hadst He should have one; But poor thou art and known to

Vio.

Viola.

Vcl. I.

Vcl. II.

B.

Morendo

Picc.

Fl.

Ob.

Bb Cl. I

Cl. B.

Fag.

I-II Cor.

III-IV

Cont. Fag.

Bb Tr.

I-II Trb.

III-IV

Tym.

Gr. C.

Piatti

Arpe.

Contralto

he e-ven - as move- less as He - Go, Go,

morendo

33

2 only

mus.

arcs

Vio.

Viola.

Vcl. I.

Vcl. II.

B.

morendo

Picc.
 Fl.
 Ob.
 Bb Cl.
 Cl. B.
 Fag.
 I-II Cor.
 III-IV.
 Cont. Fag.
 Bb Tr.
 I-II Trb.
 III-IV.
 Tym.
 Gr. C.
 Cymb.
 Arpe.
 Contralto
 go, pretty child and bear this flower Un — to Thy lit-tle Sa
 Vio.
 Viola.
 Vcl. I.
 Vcl. II.
 B.

Molto Rit. e marcato

Picc.

Fl.

Ob.

Bb Cl.

Cl.

Fag.

I-II Cor.

III-IV

Cont. Fag.

Bb Tr.

I-II Trb.

III-IV

Tym.

Gr. C.

Piatti

Arpe.

Contralto.

Vio.

Viola.

Vcl. I.

Vcl. II.

B.

Molto rit. e marcato

N^o 7 WHAT SWEETER MUSIC.
(Solo soprano and small chorus*)

Fl. 3. Picc.
Fl. 1. 2.
Ob.
Cl. B.
Fag.
I-II Cor.
III-IV Cor.
Tr.
I-II Trb.
III-IV Tuba.
Tym.
Gr. C.
Piatti.

Allegro amabile

Sop. solo.
Sop.
CORO
Ten.
Bass.

Vio.
Viola.
Vcl. I.
Vcl. II.
B.

Allegro amabile

* of about 40 voices.

Flaut 2 *Trus.*

Picc.

Fl. 1. 2.

Ob.

Bb Cl.

Cl. B.

Fag.

I-II Cor.

III-IV

Bb Tr.

I-II Trb.

III-IV

Tym.

Gr. C.

Piatti

carol, a carol for to sing the birth of Christ, of Christ our
 than a carol for to sing the birth of Christ, of Christ our
 than a carol for to sing the birth of Christ, of Christ our heaven

Vio.

Viola.

Vcl. I. *col. and alla*

Vcl. II. *arco*

B.

rit.

34 *al tempo*

F1.3
Picc.
Fl. 1.2.
Ob.
Cl.
Cl. B.
Fag.
I-II Cor.
III-IV.
Tr.
I-II Trb.
III-IV.
Tym.
Gr. C.
Pia.

34

rit.

al tempo.

heaven King. A-wake, the voice!
 heaven King. A-wake, the voice!
 King. A-wake, the voice!
 A-wake!
 A-wake!

Vlo.
Viola.
Vcl. I.
Vcl. II.
B.

rit.

al tempo.

34

pp

Fl. 3.
Picc.

Fl.
1. 2.

Ob.

Cl.

Cl. B.

Fag.

I-II

Cor.

III-IV

Tr.

I-II

Trb.

III-IV

Tym.

Gr. C.

Piatti

Vio.

Viola

Vcl. I.

Vcl. II.

B.

Bb

Bb

Fl. 3 Picc.

Fl. 1, 2

Ob.

Cl. Bb

Cl. B.

Fag.

I-II Cor.

III-IV Cor.

Tr. Bb

I-II Trb.

III-IV Trb.

Tym.

Gr. C.

Piatti

non legato.

A-wake!

A-while the action finger runs di-vi-sion with the

Heart, ear and eye and everything, A-wake!

Heart, and ear and eye and every thing A-wake!

Heart, ear and eye and ev-ery-thing, A-wake!

Heart, ear and eye and every-thing, A-wake!

leggero

Vio.

Viola.

Vcl. I.

Vcl. II.

B.

F1.3.
Picc.

F1.
1-2.

Ob.

Bb

Cl.

Cl. B.

Fag.

I-II
Cor.

III-IV

Bb

Tr.

I-II
Trb.

III-IV

Tym.

Gr. C.

Piatti

arpa

singer, *nonlegato* Runs di-vi-sion with the singer. A- wake, the voice

A- while the ac-tion finger runs di- vi- sion with The singer. A- wake! - a- make the

nonlegato A- while the ac-tion finger Runs di- vi- sion with the singer. A- wake!

A- while the ac-tion finger runs di- vi- sion with the sing- er.

A- while the ac-tion finger runs di- vi- sion with the sing- er.

Vio.

Viola.

Vcl. I.

Vcl. II.

B.

(arco)

con delicatezza

Fl. 3. Picc.
Fl. 1. 2.
Ob.
Cl.
Cl. B.
Fag.
I-II Cor.
III-IV Cor.
Tr.
I-II Trb.
III-IV Trb.
Tym.
Gr. C.
Pia. C.

A wake, the string!
once, a wake the string!
once, a wake, the string!
wake! A wake!
wake! A wake!

Vio.
Viola.
Vcl. I.
Vcl. II.
B.

Molto dur.

espress.

con delicatezza

pp

F1.3.
Picc.

F1.
1. 2.

Ob.

Cl.

Cl. B.

Fag.

I-II

Cor.

III-IV

Tr.

I-II

Trb.

III-IV

Tym.

Gr. C.

Piatti

Solo.

mf ed espress.

Dark and dull night, fly hence a way And give the honour to this day That sees De- cember

Vio.

Viola

Vcl. I.

Vcl. II.

B.

Bb

Bb

Fl. 3 Picc.

Fl. 1. 2.

Ob.

Cl. *f* *mo*

Cl. B.

Fag. *az*

I-II Cor.

III-IV

Tr.

I-II Trb.

III-IV

Tym.

Gr. C.

Fiatti

turned to May.

Dark and dull night, fly hence, a-way, and give the

Dark night, fly hence, a-way, And give the ho-nour

Dark *f* *espress.* night, fly hence, a-way, And give the ho-nour

Dark — and dull night, fly hence, a-way — And give the honour to — this — day That

Vio.

Viola.

Vcl. I.

Vcl. II.

B.

Cresc

f

F/3. *Picc.*

Fl. 1.2.

Ob.

Bb Cl.

Cl. B.

Fag.

I-II Cor.

III-IV

Bb Tr.

I-II Trb.

III-IV

Tym.

Gr. C.

Piatti

Cresc

no - hour to this day That sees De - cem - ber turned to May.

to this day That sees De - cem - ber turned to May.

to this day That sees De - cem - ber turned to May.

sees De - cem - ber turned, — that sees De - cem - ber turned to

Vio.

Viola.

Vcl. I.

Vcl. II.

B.

Cresc

f

f

Fl. 3 Picc.
 Fl. 1, 2.
 Ob.
 Cl.
 Cl. B.
 Fag.
 I-II Cor.
 III-IV.
 Tr.
 I-II Trb.
 III-IV.
 Tym.
 Gr. C.
 Piatto

Cresc.
quasi recit.
 Why does the chilling winter morn smile like a field be-set with corn?
pp
May.

Vio.
 Violo.
 Vcl. I.
 Vcl. II.
 B.

colla voce
 ≡≡≡

Fl. 3 Picc.

Fl. 1. 2.

Ob.

Cl.

Cl. B.

Fag.

I-II Cor.

III-IV

Tr.

I-II Trb.

III-IV

Tym.

Gr. C. & Piatti

mf cresc

cresc.

life

and mirth.

lus-tre, pub-lic mirth, gives mirth to heaven and to the un-der earth.

lus-tre, pub-lic mirth, gives mirth, to heaven and to the un-der earth.

lus-tre, pub-lic mirth, gives mirth To heaven and to the un-der earth.

Vio.

Viola.

Vcl. I.

Vcl. II.

B.

Fl. 3
Dicc.

Fl. 1. 2.

Ob.

Bb Cl.

Cl. B.

Fag.

I-II
Cor.

III-IV

Bb Tr.

I-II
Trb.

III-IV

Tym.

Gr. C.
Pia.

Vio.

Viola.

Vcl. I.

Vcl. II.

B.

Cren.

40

a tempo

rit. colle voci

a tempo

Fl. 3
Picc.

Fl. 1. 2

Ob.

Cl.

Cl. B.

Fag.

I-II
Cor.

III-IV

Tr.

I-II
Trb.

III-IV

Tym.

Gr. C.
e
Piaffi

40

a piacere

a tempo

dim. *con felicitate forte*

We see Him come, we know Him ours, Who with His

mf *pp* *pp*

Vlo.

Viola.

Vcl. I.

Vcl. II.

B.

f *a tempo*
40

rit. colle voci

a tempo

poco cresc
//

Fl. 3
Diac.

Fl. 1. 2.

Ob.

Bb Cl.

Cl. B.

Fag.

I-II
Cor.

III-IV

Bb Tr.

I-II
Trb.

III-IV

Tym.

Gr. C.

Piatti

poco cresc.
//

sun-shine and His showers, His sun-shine and His showers, Turns all the
poco cresc
 sun-shine, with His sun-shine and His showers, Turns all the patient
poco cresc
 with His sun-shine, with His sun-shine and His showers, Turns all the
poco cresc
 with His sun-shine, with His sun-shine and His showers, Turns all the
 sun-shine and His showers, His sun-shine and His showers, Turns all the

Vlo.

Viola.

Vcl. I.

Vcl. II.

B.

poco cresc
//

rit à piacere à tempo.

Fl. 3 Picc.

Fl. 1. 2.

Ob.

Cl.

Cl. B.

Fag.

I-II Cor.

III-IV.

Tr.

I-II Trb.

III-IV.

Tym.

Gr. C.

Piatti

rit à piacere à tempo.

pa-tient ground to flowers.

pa-tient ground to flowers.

pa-tient ground to flowers.

pa-tient ground to flowers.

pa-tient ground to flowers.

Vio.

Viola.

Vcl. I.

Vcl. II.

B.

rit à piacere à tempo.

Fl. 3
Picc.

Fl.
1. 2.

Ob.

Cl.

Cl. B.

Fag.

I - II

Cor.

III - IV

Tr.

I - II

Trb.

III - IV

Tym.

Gr. C.

Piatti.

Vio.

Viola.

Vcl. I.

Vcl. II.

B.

Bb

Bb

ppp

Picc. Fl. Ob. Cl. Cl. B. Fag. I-II Cor. III-IV. Tr. I-II Trb. III-IV. Tym. Gr. C. Vio. Viole. Vcl. I. Vcl. II. B.

This image shows a page from a musical score, likely a symphony or concerto, for a full orchestra. The page is mostly blank, with only the instrument labels and staves visible. The instruments listed on the left side of the page are: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (Cl. B.), Bassoon (Fag.), Horns (I-II, Cor., III-IV), Trumpet (Tr.), Trombones (I-II, Trb., III-IV), Tympani (Tym.), Grand Cymbal (Gr. C.), Violins (Vio.), Viola (Viole.), Violin I (Vcl. I.), Violin II (Vcl. II.), and Bass (B.). Each instrument has its own staff, and the staves are arranged in a standard orchestral layout. The page is otherwise empty of musical notation.

Picc.

Fl.

Ob.

Cl.

Cl. B.

Fag.

I-II
Cor.

III-IV.

Tr.

I-II.
Trb.

III-IV.

Tym.

Gr. C.

Vio.

Viole.

Vcl. I.

Vcl. II.

B.

N° 8. A ROYAL GUEST. (Bass Recitative.)

Andantino quasi Recit.

Picc.

Fl.

Ob.

Cl.

Cl. B.

Fag.

I-II
Cor.

III-IV

Tr.

I-II
Trb.

III-IV

Tym.

Gr. C.

Piatti

(Parlando)

Yet if his ma-jesty our sovereign lord Should of his own accord Friendly him-self in-vite— And say, "I'll be your

Vio.

Viole.

Vcl. I.

Vcl. II.

B.

div.

unis

Andantino quasi Recit.

Bb

Bb

Picc. Fl. Ob. Cl. Cl. B. Fag. I-II Cor. III-IV Tr. I-II Trb. III-IV Tym. Gr. C. *Piatti*

dim
dim quest to morrow night? How should we stir ourselves, call and con-
 Vio. *div.* *uni.*
 Viole. Vcl. I. Vcl. II. B. *pp* *sf*

Sostenuto **41**

Picc.
Fl.
Ob.
Cl.
Cl. B.
Fag.
I-II Cor.
III-IV Cor.
Tr.
I-II Trb.
III-IV Trb.
Tym.
Gr. C.
Pia. I
Pia. II

41 espress.

Mand
"All hands to work, let no man i-dle stand"
For 'tis a du-teous thing To

Vlo.
Violo.
Vcl. I.
Vcl. II.
B.

Sostenuto **41** espressivo

Bb

Bb

Picc.

Fl.

Ob.

Cl.

Cl. B.

Fag.

I-II Cor.

III-IV

Tr.

I-II Trb.

III-IV

Tym.

Gr. C.

Piatti

pay all honour to an earthly king.

But at the coming of the King of

Vio.

Viola.

Vcl. I.

Vcl. II.

B.



Picc.
Fl.
Ob.
Cl.
Cl. B.
Fag.

I-II
Cor.
III-IV
Tr.
I-II
Trb.
III-IV
Tym.
Gr. C.
Pia. C.

heaven All's set at six and seven He enter-tain Him always like a stranger - And as at

(parlando) cresced espress *dim*

Vio.
Viola.
Vcl. I.
Vcl. II.
B.

Bb

Picc.
 Fl.
 Ob.
 Cl.
 Cl. B.
 Fag.

Bb

I-II Cor.
 III-IV Cor.
 Tr.
 I-II Trb.
 III-IV Trb.
 Tym.
 Gr. C.
 Fiatti

first still lodge Him in a man-ger.

Vio.
 Viola
 Vcl. I.
 Vcl. II.
 B.

Nº9 CHRIST'S PART.

(Choral Aria and Solo Quartet.)

Andante tranquillo.

4#3

Picc.

Fl.

Ob.

A Cl.

Cl. B.

Fag.

I-II Cor.

III-IV

A Tr.

I-II Trb.

III-IV

Tym.

Gr. C.

Flutti

Sop. Chos.

Sop.

SOLI. Con.

Ten.

Bass

Vio.

Viola.

Vcl. I.

Vcl. II.

B.

Andante tranquillo.

(rit.) (a tempo)

A

Picc. Fl. Ob. Cl. Cl. B. Fag. I-II Cor. III-IV Tr. I-II Trb. III-IV Tym. Gr. C. *Piatti*

Sop. Choro. *pp* Christ Here-quieteth still wheresoever He comes To feed or lodge to have the best of rooms.

SOLI. Sop. Con. Ten. Bass

pp Give Him the
Give Him the
Give Him the
Give Him the

pp *pp* *pp* *pp* *tutti pp*

Vio. Viole. Vcl. I. Vcl. II. B.

pp

A

A

Picc.

Fl.

Ob.

Cl.

Cl. B.

Fag.

I-II
Cor.

III-IV

Tr.

I-II
Trb.

III-IV

Tym.

Gr. C.

Fiatti

f dim

best of rooms.

house;

part of all the house;

part of all the house;

house;

the best of all's the heart.

the best of all's the heart.

the best of all's the heart.

the best of all's the heart.

Christ He re-quireth

pp *pp* *pp* *pp*

1^a volta 2^a volta

mf dim

Cresc

A

A

Picc.

Fl.

Ob.

Cl.

Cl. B.

Fag.

I-II Cor.

III-IV Cor.

Tr.

I-II Trb.

III-IV Trb.

Tym.

Gr. C.

Piatti

Cresc

still whereso'er He comes, to have the best.

the heart,

the best of all's the heart.

the best of all's the heart.

the best of all's the heart.

the best of all's the heart.

still

Vio.

Viola.

Vcl. I.

Vcl. II.

B.

Tutti

Cresc

A

Picc.

F1.

Ob. *p* *cres.*

Cl.

Cl. B.

Fag.

A

I-II
Cor.

III-IV

Tr.

I-II
Trb.

III-IV

Tym.

Gr. C.

Piatti

cresc.

Where soe'er He comes He requireth still to have the best, — d' loom,

Give Him the choice, — grant Him the no-blest

Give Him the choice, — grant Him the no-blest

Give Him the choice, — grant Him the no-blest

Give Him the choice, — grant Him the no-blest

div.

Give Him the choice, grant Him the no-blest

un's

Vio.

Viola.

Vcl. I.

Vcl. II.

B.

Sempre cresc.

A

A

Picc.
 Fl.
 Ob.
 Cl.
 Cl. B.
 Fag.
 I-II Cor.
 III-IV
 Tr.
 I-II Trb.
 III-IV
 Tym.
 Gr. C.
 Ficti

Christ Herequireth still wheresoever He comes to have the best of
 part, Grant Him the no-bler part of all the house;
 part, of all the house, the no- bier part;
 part of all the house, Grant Him the no-bler part of all the house;
 part of all the house, Grant Him the no-bler part, the no-bler part of all the house;

Vio.
 Viola.
 Vcl. I.
 Vcl. II.
 B.

f
dim.

à tempo

A

A

Picc.

Fl.

Ob.

Cl.

Cl. B.

Fag.

I-II
Cor.

III-IV

Tr.

I-II
Trb.

III-IV

Tym.

Gr. C.

Piatti.

à tempo

Vio.

Viola.

Vcl. I.

Vcl. II.

B.

à tempo

(rit.)
(a tempo)

No. 1

A

Picc.
Fl.
Ob.
Cl.
Cl. B.
Fag.

I-II
Cor.
III-IV.

A Tr.

I-II
Trb.
III-IV.

Tym.

Gr. O.

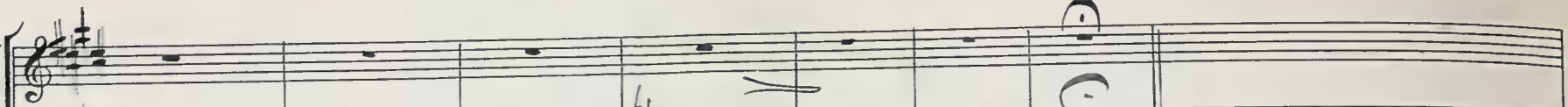
Piatti

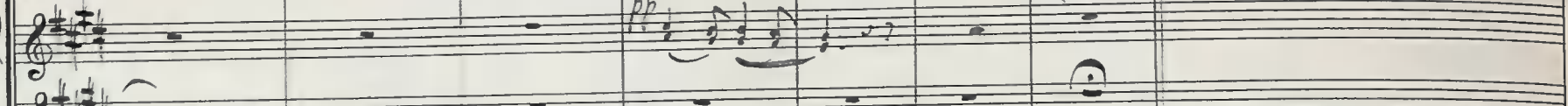
Vlo.
Viola.
Vcl. I.
Vcl. II.
B.

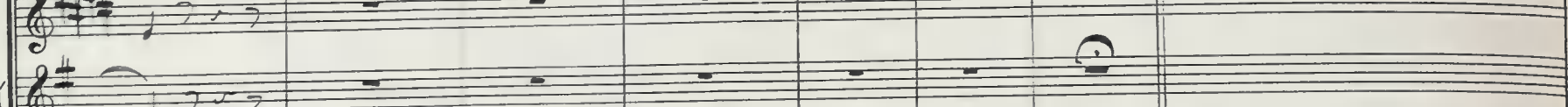
(rit.)
(a tempo)

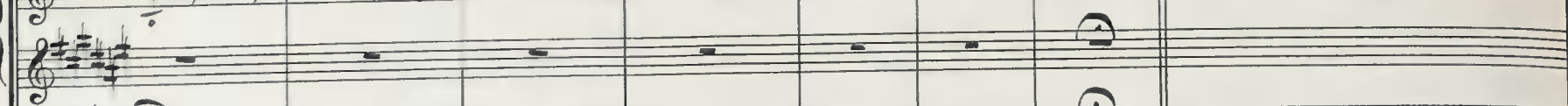
pp

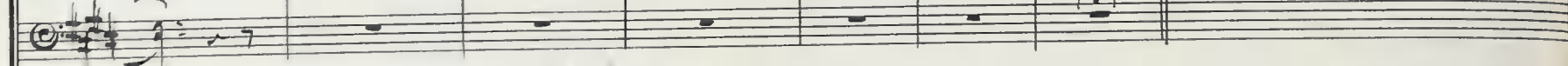
A

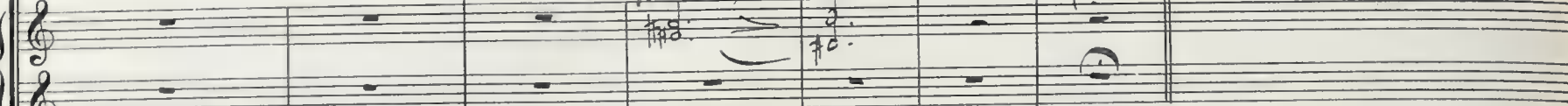
Picc. 

Fl. 

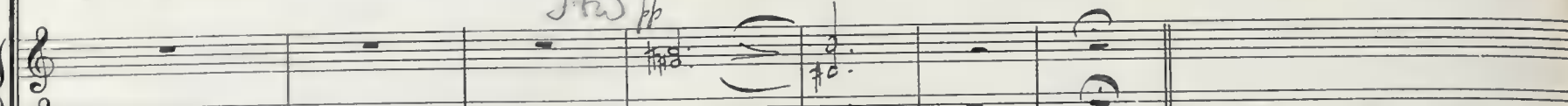
Ob. 

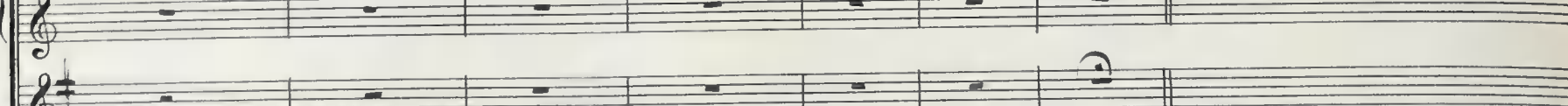
Cl. 

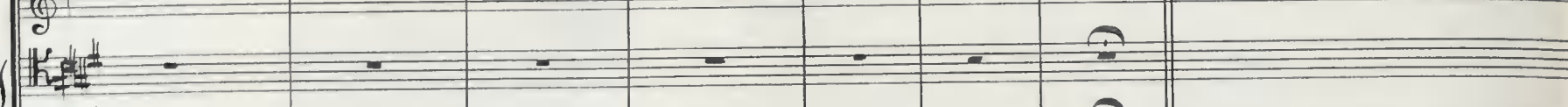
Cl. B. 

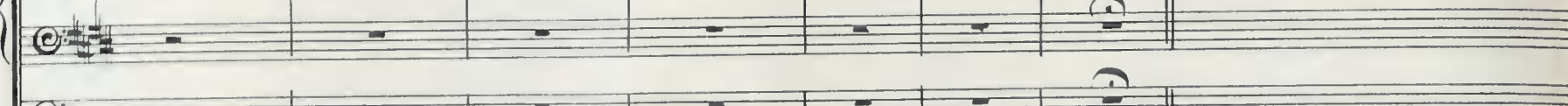
Fag. 

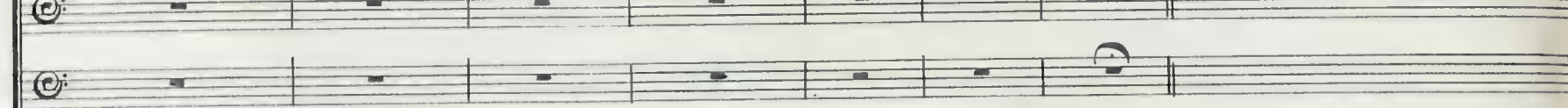
A


I-II Cor. 


III-IV Cor. 

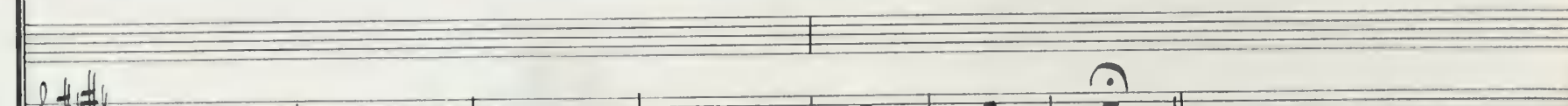
Tr. 

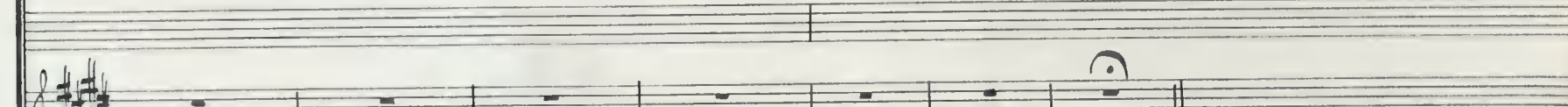
I-II Trb. 

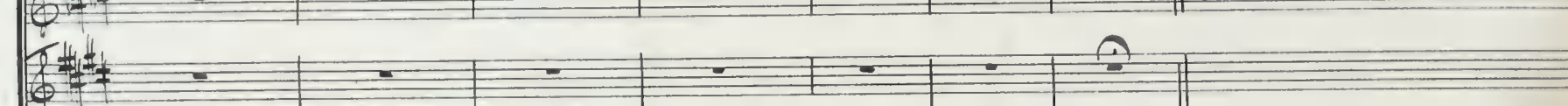
III-IV Trb. 


Tym. 

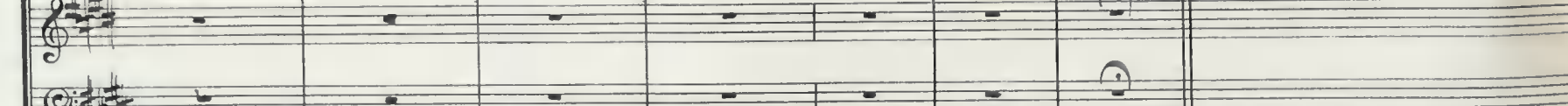
Gr. C. 


Platti 

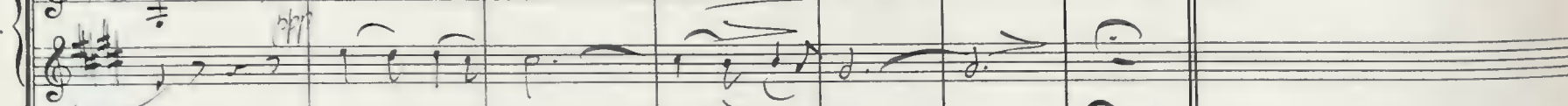


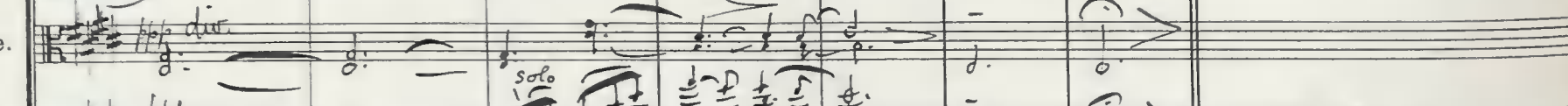







Vio. 

Viola. 

Vcl. I. 

Vcl. II. 

B. 

Mistico

Picc.

Fl.

Ob.

Cl.

Cl. B.

Fag.

I-II
Cor.

III-IV.

Tr.

I-II.
Trb.

III-IV.

Tym.

Gr. C.

Vlo.

Viole.

Vcl. I.

Vcl. II.

B.

This image shows a page from a musical score, likely for an orchestra. The page contains 24 staves, each representing a different instrument or section. The staves are arranged vertically and are mostly empty, with some initial clefs and key signatures visible. The instruments listed on the left side of the page are: Picc., Fl., Ob., Cl., Cl. B., Fag., I-II Cor., III-IV., Tr., I-II Trb., III-IV., Tym., Gr. C., Vlo., Viole., Vcl. I., Vcl. II., and B. The staves are grouped into several sections: Picc., Fl., Ob., Cl., Cl. B., Fag.; I-II Cor., III-IV.; Tr.; I-II Trb., III-IV.; Tym., Gr. C.; Vlo., Viole.; Vcl. I., Vcl. II.; and B. The staves are mostly empty, with some initial clefs and key signatures visible. The page is otherwise blank.

Picc.

Fl.

Ob.

Cl.

Cl. B.

Fag.

I-II
Cor.

III-IV.

Tr.

I-II.
Trb.

III-IV.

Tym.

Gr. C.

Vio.

Viola.

Vcl. I.

Vcl. II.

B.

Nº 10. How Should I Praise Thee.

Allegro fervente. (Trio, Tenor and Two Basses; and Men's chorus.)

Plcc. Fl. Ob. Cl. Cl. B. Fag. I-II Cor. III-IV Tr. I-II Trb. III-IV Tuba Tym. Gr. C. *Piatti*

This section of the score includes staves for Piccolo, Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, Cor Anglais (I-II and III-IV), Trumpet (I-II and III-IV), Trombone (I-II and III-IV), and Tuba. The music is in 2/4 time with a key signature of one sharp (F#). The woodwinds and brass parts are mostly rests, with some melodic lines in the Flute and Bassoon staves. Dynamics include *mp* and *mf*.

Allegro fervente

Ten. 1st Bass. Bass. Vio. Viola. Vcl. I. Vcl. II. B.

This section includes staves for Tenor, 1st Bass, Bass, Violin (I and II), and Cello/Double Bass. The vocal parts have lyrics: "How shall I praise Thee, Lord, how should my hymnes". The string parts are in 2/4 time with a key signature of one sharp. Dynamics include *pp*, *mp*, and *mf*. There are markings for *arco* and *div. unis*.

A

Picc.
 Fl.
 Ob.
 Cl.
 Cl. B.
 Fag.

A

I-II
 Cor.
 III-IV
 Tr.
 I-II
 Trb.
 III-IV
 Tuba
 Tym.
 Gr. C.
 Piatti

SOLI.

Glad-ly en-grave Thy love in steel - If what my soul doth feel Some-times -
 Glad-ly en-grave Thy love in steel - If, If what my soul doth feel Some-
 Glad-ly en-grave Thy love in steel - If, If what my soul doth feel some -

Vio.
 Viole.
 Vcl. I.
 Vcl. II.
 B.
Tempo stacc.

cresc.



Picc. *ad libitum*

Fl. *par*

Ob.

Cl. *par*

Cl. B.

Fag. *uris.*

I-II Cor. *cresc. mp*

III-IV Cor. *mf*

Tr. *cresc.*

I-II Trb.

III-IV Tuba

Tym. *cresc.*

Gr. O.

Piatti *cresc.*

cresc.

cresc.

47

SOLI.

My soul might e ver feel!

times My soul might e ver feel!

times My soul might e ver feel!

CORO.

1st Bass

2nd Bass

How should I praise Thee, Lord, - how should my rhymes

How should I praise Thee, Lord, how should my rhymes

How should I praise Thee, Lord, how should my rhymes

Vio. *cresc.*

Viola

Vcl. I.

Vcl. II.

B.

cresc.



Tutti

A

Picc. *col legno*

Fl.

Ob.

Cl. *mf*

Cl. B.

Fag.

I-II Cor.

III-IV

A

Tr.

I-II Trb.

III-IV Tuba.

Tym.

Gr. C.

Piatti.

SOLI.

SOLI.

CORO.

Glad-ly en-grave Thy love in steel — If what my soul doth feel some-times

Glad-ly en-grave Thy love in steel — If what my soul doth feel, doth feel some-

Glad-ly en-grave Thy love in steel — If what my soul doth feel some-

Vlo.

Viola.

Vcl. I.

Vcl. II.

B. *col legno*

cresc.

A

Picc. *col 1^{mo}*

Fl. *col 2^{da} (sing.)*

Ob.

Cl. *unis.*

Cl. B.

Fag.

I-II Cor.

III-IV Cor.

A Tr.

I-II Trb.

III-IV Trb.

Tym.

Gr. C.

Platti

cresc.

48

SOLI.

f Al-though there were some
f Al-though there were some
f Al-though there were some

CORO.

My soul might e-ver, e-ver feel!
 times My soul might e-ver feel!
 times My soul might e-ver feel!

Vio.

Viola.

Vcl. I.

Vcl. II.

B.

col alt.

cresc.

133-

A

Picc.

Fl.

Ob.

Cl.

Cl. B.

Fag.

I-II
Cor.

III-IV

Tr.

I-II
Trb.

III-IV

Tym.

Gr. C.

Piatti

SOLI.

CORO.

for - ty heavens or more, Some-times I reach a - bove them all,

for - ty heavens or more, Some-times I reach a - bove them all,

for - ty heavens or more, Some-times I reach a - bove them all,

Some for - ty heavens or more,

Some for - ty heavens or more,

Some for - ty heavens or more,

Some for - ty heavens or more,

Vio.

Viola.

Vcl. I.

Vcl. II.

B.

Picc. *mp*
Fl. *mp*
Ob.
Cl.
Cl. B.
Fag.

I-II
Cor.
III-IV

Tr.
I-II
Trb.
III-IV

Tym.
Gr. C.

Piatti

SOLI. *mf*
Some-times I hard-ly reach a score,
mf
Some-times I hard-ly reach a score,
mf
Some-times I hard-ly reach a score,

CORO. *mf*
bove them all.
mf
bove them all.
mf
bove them all.

Vlo. *dim*
Violo. *dim*
Vcl. I. *dim*
Vcl. II. *dim*
B. *dim*

dim

dim

rit

A

Picc.

Fl.

Ob.

Cl.

Cl. B.

Fag.

I-II Cor.

III-IV

Tr.

I-II Trb.

III-IV

Tym.

Gr. C.

Flutti

SOLI.

Some-times to hell I fall.

Some-times to hell I fall.

Some-times to hell I fall.

Some-times to hell I fall.

Yes

Yes

rit

dir. *fff*

2 only dir.

Vio.

Viole.

Vcl. I.

Vcl. II.

B.

rit.

Yes.
Single
bar, please

Meno mosso.

A

Picc.

Fl.

Ob.

Cl.

Cl. B.

Fag.

I-II
Cor.

III-IV

A

Tr.

I-II
Trb.

III-IV

Tym.

Gr. C.

e
Piatti

Meno mosso

SOLI.

Yet take Thy way, Thy way is best stretch or con-
 for sure Thy way is best stretch or con-
 Yet take Thy way, stretch or con-tract me, Thy door

CORO.

Vio.

Viola.

Vcl. I.

Vcl. II.

B.

ppp (l'aria)

(anti div.)

pp

Meno mosso.

A

Picc. Fl. Ob. Cl. Cl. B. Fag. I-II Cor. III-IV Tr. I-II Trb. III-IV Tym. Gr. C. Piatti

Musical score for woodwinds and brass instruments. The score includes parts for Piccolo, Flute, Oboe, Clarinet (C1 and Cl. B.), Bassoon, Cor Anglais (I-II and III-IV), Trumpet (Tr.), Trombone (I-II and III-IV), and Percussion (Tym., Gr. C., Piatti). The music is written in G major and 4/4 time, featuring various dynamics and articulations.

SOLI.

CORO.

tract me, Thy poor debtor; 'Tis but the tu-ning of my breast,

tract me, — Thy poor debtor; 'Tis but the tu-ning of my breast,

debtor; 'Tis but the tu-ning of my breast, — the tu-ning of my breast,

'Tis but the tu-ning of my breast, — but the tu-ning of my breast,

'Tis but the tu-ning of my breast, — but the tu-ning of my breast,

Vocal score for Solists (SOLI.) and Chorus (CORO.). The lyrics are: "tract me, Thy poor debtor; 'Tis but the tu-ning of my breast,". The score includes dynamics such as *mf*, *mp*, *pp*, and *cresc.*

Vio. Viole. Vcl. I. Vcl. II. B.

pp *mf* *pp* *pp* *pp* *pp* *Tutti* *pp* *Tutti*

Musical score for string instruments: Violin (Vio.), Viola (Viole.), Violoncello (Vcl. I. and Vcl. II.), and Bass (B.). The score includes dynamics such as *pp*, *mf*, and *Tutti*.

dim. e poco ritard.

cresc.

74

A

Picc. *ad 2. mo*

Fl.

Ob.

Cl.

Cl. B.

Fag.

I-II Cor.

III-IV Cor.

A Tr.

I-II Trb.

III Tuba.

Tym.

Gr. C. e Piatto

SOLI.

CORO.

dim. e poco ritard.

an-gels, fall with dust, Thy hands made both and I am there,

an-gels, fall with dust, Thy hands made both and I am there; Thy

an-gels, fall with dust, Thy hands made both and I am there

an-gels, fall with dust, Thy hands made both and I am there

an-gels, fall with dust, Thy hands made both and I am there

an-gels, fall with dust, Thy hands made both and I am there

Vlo.

Viola.

Vcl. I.

Vcl. II.

B.

dim. e poco ritard.

cresc.

Largamente. e sempre cresce

51

A

Picc.
Fl.
Ob.
Cl.
Cl. B.
Fag.
I-II Cor.
III-IV Cor.
Tr.
I-II Trb.
III-IV Trb.
Tym.
Gr. C.
Pia.

Largamente.

51

SOLI.
CORO.

Thy love and power, — my love and trust, — Thy love and power — my
love and power, — my love and trust, — Thy love and power — Thy love and
Thy love — and power, — Thy love and power, my love — and trust,
Thy love and power, — my love and trust, — Thy love and power, — my
Thy love and power, — my love and trust — Thy love and power — Thy love and
Thy love, — Thy love, and power, my love — and trust,

Vio.
Viola.
Vcl. I.
Vcl. II.
B.

Largamente. e sempre cresce.

51

f
crux

A

Picc.
Fl.
Ob.
Cl.
Cl. B.
Fag.
I-II Cor.
III-IV Cor.
Tr.
I-II Trb.
III Tuba.
Tym.
Gr. C.
Piatto

SOLI.
CORO.

love and trust Make one place Ev-ery-where!
power, my love and trust Make one place Ev-ery-where!
my love and trust Make one place, make one place Ev-ery-where!
love and trust Make one place Ev-ery-where!
power, my love and trust Make one place, one place Ev-ery-where!
my love and trust Make one place, one place Ev-ery-where!

Vio.
Viola.
Vcl. I.
Vcl. II.
B.

f
mf crux
mf crux

Picc.

Fl.

Ob.

Cl.

Cl. B.

Fag.

I-II
Cor.

III-IV.

Tr.

I-II.
Trb.

III-IV.

Tym.

Gr. C.

Vio.

Viole.

Vcl. I.

Vcl. II.

B.

Nº 11. THE BELLMAN.

(Solo Bass.)

Lento sospirato.

This is a handwritten musical score for the piece "The Bellman" (No. 11). The tempo is marked "Lento sospirato". The score is arranged in systems for various instruments and a solo bass part. The instruments listed on the left are: Picc., Fl., Ob., Cl. (with a Bb marking), Cl. B., Fag., Cor. (I-II and III-IV), Contra Fag., Tr. (with a Bb marking), Trb. (I-II and III-IV), Tym., Gr. C., Piatti, Arpe., Solo., Vio., Viole., Solo Vcl. I & II, and B. The score includes dynamic markings such as *ppp*, *pp*, and *p*, as well as performance instructions like "solo", "Tutti 1^o & 2^o", "div.", "liss.", and "sempre pp e sordino". There are also some handwritten annotations in brackets, such as "[2 only]". The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The score is written in a clear, legible hand.

Bb

Bb

Picc.

Fl.

Ob.

Cl.

Cl.B.

Fag.

I-II
Cor.

III-IV.

Contra
Fag.

Tr.

I-II
Trb.

III-IV.

Tym.

Gr.C.

Piatti

Arpe.

pp

A-long the dark and si-lent night, with my lan-tern and my light And the tinkling of my bell Thus I walk

dir.

Vlo.

Viola.

Vcl.I.

Vcl.II.

B.

Picc.

Fl. *sol*

Ob. *pp*

Bb Cl. *pp*

Cl. B.

Fag. *pp mo*

I-II Cor.

III-IV

Contra Fag.

Bb Tr.

I-II Trb.

III-IV

Tym.

Gr. C.

Piatti

Arpe.

52

and this I tell: Death and dreadful-ness call on - To the general sess - ion;

Vio. *AP*

Viola.

Vcl. I.

Vcl. II. *unio*

B.

52

rit e dim $\langle \rangle$ $\langle \rangle$ $\langle \rangle$ *mp*

Bb

Bb

Picc.

Fl.

Ob.

Cl.

Cl. B.

Fag.

I-II Cor.

III-IV

Contra Fag.

Tr.

I-II Trb.

III-IV

Tym.

Gr. C.

Piatti

Arpe.

rit e dim

To whose dismal bar we there All ac-counts — must come to clear. Scores of sins we've

Vio.

Viola.

Vcl. I.

Vcl. II.

B.

Tutti arco

rit e dim $\langle \rangle$ $\langle \rangle$ $\langle \rangle$ *mp*

f sempre diu.

Plcc.

Fl.

Ob.

Bb Cl.

Cl.B.

Fag.

I-II Cor.

III-IV.

Contr.
Fag.

Bb Tr.

I-II Trb.

III-IV.

Tym.

Gr.C.

Piatti

Arpe.

made here many wiped out few (God knows) if any Rise, ye debtors then and fall to make payment while I

Vlo.

Viola.

Vcl.I.

Vcl.II.

B.

f sempre diu.

Bb

Picc.

Fl.

Ob.

Cl.

Cl.B.

Fag.

I-II Cor.

III-IV Cor.

Contra Fag.

Bb

Tr.

I-II Trb.

III-IV Trb.

Tym.

Gr.C.

Piatti

Arpe.

Call.

arco

while / cele.

Viola

Violoncello

Vcl.I.

Vcl.II.

B.

[long] ppp

ppp

(come da lontano)

Ponder this when I am gone,

54

Picc.

Fl.

Ob.

Bb Cl.

Cl. B.

Fag.

I-II Cor.

III-IV Cor.

Bb Contra Fag.

Tr.

I-II Trb.

III-IV Trb.

Tym.

Gr. C.

Bb Piatti

Arpe.

pp (con sord. e sempre dim. a niente)

a fog or a Bell (sounded as from a distance)
ppp

pp

54

By the clock 'tis almost one.

Vio.

Viola.

Vcl. I.

Vcl. II.

B.

[1mf]

[1mf]

[2mf]

[1mf]

Arco Tutti

54

Picc.

Fl.

Ob.

Cl.

Cl.B.

Fag.

I-II
Cor.

III-IV.

Tr.

I-II
Trb.

III-IV.

Tym.

Gr. C.

Arpe.

Vio.

Viola.

Vcl.I.

Vcl.II.

B.

N^o 12. LITANY: TO THE HOLY SPIRIT.

(Quartet and Chorus.)

Andante tranquillo.

Picc.
Fl.
Ob.
Bb Cl.
Cl. B.
Fag.
I-II Cor.
III-IV
Bb Tr.
I-II Trb.
III-IV Tubas
Tym.
Gr. C.
Piañti

This section contains the musical notation for the woodwind and percussion instruments. The instruments listed are Piccolo, Flute, Oboe, Clarinet in Bb, Clarinet in Bb, Bassoon, Horns I-II, Horns III-IV, Trumpet in Bb, Trumpets I-II, Trombones III-IV, Tympani, and Grand Cymbals. The notation is in common time (C) and the key signature has two flats (Bb). The woodwinds and brass instruments have mostly whole and half notes, while the tympani part has a simple rhythmic pattern.

Andante tranquillo.

Contralto Solo.
CORO.
Vio.
Viola.
Vcl. I.
Vcl. II.
B.
org.

1 In the hour of my dis-tress When tempt-a-tions me op-press And when I by sins con-
2. When the house doth sigh and weep, And the world is drownd in sleep, Yet mine eyes their watch do

mf
ppp same words as above
col. (nu)
7 9 A

This section contains the musical notation for the vocal soloist and choir, and the string instruments. The vocal soloist part is for a Contralto and the choir part is for a mixed chorus (Soprano, Alto, Tenor, Bass). The lyrics are written below the vocal lines. The string instruments listed are Violin I, Violin II, Viola, Violoncello, and Double Bass. The organ part is also indicated. The notation is in common time (C) and the key signature has two flats (Bb). The vocal parts have a melodic line with lyrics, while the string instruments provide harmonic support with sustained notes and some rhythmic patterns.

mp

mp

Bb

Bb

Picc.

Fl.

Ob.

Cl.

Cl. B.

Fag.

I-II Cor.

III-IV Cor.

Tr.

I-II Trb.

III Tuba

Tym.

Gr. C.

Piatti

SOLI.

CORO.

pp Sweet Spirit, comfort me, comfort me! -

fess, keep Sweet Spirit comfort me, comfort me! -

pp Sweet Spi- rit, com- fort, com- fort me! -

pp Sweet Spirit com- fort me, com- fort me! -

mf When (God knows) I'm tossed about E- ther with des- -

mf When (God knows) I'm tossed a- bout E- ther with des- -

Vio.

Viola.

Vcl. I.

Vcl. II.

B.

pp dolciss: div.

pp dolciss:

pp dolciss: div.

pp dolciss:

dolcissimo

fizz cresc.

fizz cresc.

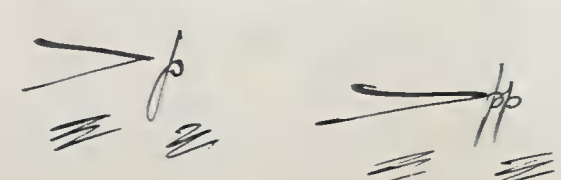
Cresc.

Picc.
 Fl.
 Ob.
 Cl.
 Cl. B.
 Fag.
 I-II
 Cor.
 III-IV
 Tr.
 I-II
 Trb.
 III-IV
 Tuba.
 Tym.
 Gr. C.
 Pianti

SOLI.
 Sweet Spirit comfort me, comfort me!
 Sweet Spirit comfort me, comfort me!
 pair or doubt Yet be fore the glass be out, Sweet Spi- rit com- fort, comfort me!
 pair or doubt Yet be fore the glass be out, Sweet Spi- rit com- fort me, comfort me!

CORO.
 Sweet Spi- rit com- fort me!
 pair or doubt Yet be fore the glass be out,

Vio.
 Viola.
 Vcl. I.
 Vcl. II.
 B.



Picc. Fl. Ob. Cl. Cl. B. Fag. I-II Cor. III-IV. Tr. I-II Trb. III-IV. Tym. Gr. C. Vio. Viols. Vcl. I. Vcl. II. B.

This image shows a page from a musical score, likely for a symphony orchestra. The page is mostly blank, with some initial clefs and staves visible. The instruments listed on the left side of the page are: Picc., Fl., Ob., Cl., Cl. B., Fag., I-II Cor., III-IV., Tr., I-II Trb., III-IV., Tym., Gr. C., Vio., Viols., Vcl. I., Vcl. II., and B. The staves are arranged in a vertical column, with some instruments grouped together by brackets. The page is otherwise empty of musical notation.

(Solo Tenor.)

Presto.

Picc.

Fl.

Ob.

56 Cl.

Cl. B.

Fag.

I-II Cor.

III-IV Cor.

36 Tr.

I-II Trb.

III-IV Tuba.

Tym.

Gr. C.

Presto

Tenor.

I struck the board and cried, No more. I will a - broad.

Vio.

Viola.

Vcl. I.

Vcl. II.

B.

Presto

(Handwritten musical markings and dynamics)

Picc. Fl. Ob. Cl. Cl. B. Fag. I-II Cor. III-IV

Bb

Tr. I-II Trb. III-IV Tym. Gr. C.

Bb

Tenor

mf
What? Shall I e- ver sigh and pine?

Vio. Viole. Vcl. I. Vcl. II. B.

legg.

p *sombre agitato*

legg.

col mi

legg.

Picc.

Fl.

Ob.

Bb Cl.

Cl. B.

Fag.

I-II Cor.

III-IV Cor.

Bb Tr.

I-II Trb.

III-IV Trb.

Tym.

Gr. C.

Tenor

My lines of life are free;
free as the road, Loosen the

Vlo.

Viola.

Vcl. I.

Vcl. II.

B.

mf

Bb

Bb

Picc. Fl. Ob. Cl. Cl. B. Fag. I-II Cor. III-IV Tr. I-II Trb. III-IV Tym. Gr. C.

Tenor.

Wind, as large a store. Shall I be still in suit?

Vio. Viola Vcl. I. Vcl. II. B.

Picc.

Fl.

Ob.

Bb Cl.

Cl. B.

Fag.

I-II
Cor.

III-IV

Bb Tr.

I-II
Trb.

III-IV

Tym.

Gr. C.

Tenor

Have I no harvest but a thorn — To let me bleed, and not re-store what I have

Vlo.

Viola.

Vcl. I.

Vcl. II.

B.

Bb

Bb

Picc.

Fl.

Ob.

Cl.

Cl. B.

Fag.

I-II Cor.

III-IV Cor.

Tr.

I-II Trb.

III-IV Trb.

Tym.

Gr. C.

Tenor

lost with cor dial fruit? Sure herenas mine De-

Vio.

Viola.

Vcl. I.

Vcl. II.

B.

arco

Picc.

Fl.

Ob.

Bb Cl.

Cl. B.

Fag.

I-II
Cor.

III-IV

Bb Tr.

I-II
Trb.

III-IV

Tym.

Gr. C.

Tenor.

fore my sighs did dry it: —

There was corn — Be-fore my

div

mis

sul g

Vio.

Viola.

Vcl. I.

Vcl. II.

B.

Picc.

Fl.

Ob.

Bb Cl.

Cl. B.

Fag.

I-II Cor.

III-IV Cor.

Bb Tr.

I-II Trb.

III-IV Trb.

Tym.

Gr. C.

Tenor.

tears dia drown it. Is the year on-ly lost to me?

Vlo.

Viola.

Vcl. I.

Vcl. II.

B.

Picc.
Fl.
Ob.
Cl.
Cl. B.
Fag.

Handwritten musical notation for woodwinds. Includes dynamic markings like *mp* and *f*. The Bassoon part has some handwritten corrections.

I-II Cor.
III-IV Cor.

Handwritten musical notation for Horns. Includes dynamic markings like *fp* and *f*. There are some handwritten annotations above the staves.

Tr.
I-II Trb.
III-IV Trb.
Tym.
Gr. C.

Handwritten musical notation for Trumpets, Trombones, Tympani, and Grand Cymbal. The Trumpet and Trombone parts are mostly rests.

Tenor

Have I no bays to crown it? No flowers, no garlands gay?

Handwritten vocal line for Tenor with lyrics: "Have I no bays to crown it? No flowers, no garlands gay?"

Vio.
Viola.
Vcl. I.
Vcl. II.
B.

Handwritten musical notation for Violins, Viola, Violas, and Bass. Includes dynamic markings like *pp* and *f*. There are some handwritten annotations.

Picc. Fl. Ob. *Bb* Cl. Cl. B. Fag. I-II Cor. III-IV. *Bb* Tr. I-II Trb. III-IV. Tym. Gr. C. *Tenor.* Vio. Viole. Vcl. I. Vcl. II. B.

ff (con sord.) *f* (naturale) *f*
pp. *p* *f*
ff (sord.) *p* (naturale) *f*
pp. *p* *f*
mf
arco

All blast-ed? All wast-ed? Not so,

Picc.

F1.

Ob.

Bb Cl.

Cl. B.

Fag.

I-II Cor.

III-IV Cor.

Bb Tr.

I-II Trb.

III-IV Trb.

Tym.

Gr. O.

Tenor.

mp *div.* *unis.* *f*

my heart: but there is fruit, And thou hast hands.

Vlo.

Viole.

Vcl. I.

Vcl. II.

B.

mp

f

60

Bb

Picc. Fl. Ob. Cl. Cl. B. Fag. I-II Cor. III-IV Tr. I-II Trb. III-IV Tym. Gr. C.

Tenor

Re-cover all my sigh - viont - age On dou-ble

Vio. Viole. Vcl. I. Vcl. II. B.

Duz.

Picc.
Fl.
Ob.
Cl.
Cl. B.
Fag.
I-II Cor.
III-IV Cor.
Tr.
I-II Trb.
III-IV Trb.
Tym.
Gr. C.

Tenor

plea-sures, on dou-ble plea-sures: Leave thy cold dispute of what is fit

Vlo.
Viola.
Vcl. I.
Vcl. II.
B.

Cresc

f

mf

Picc.

Fl.

Ob.

Bb Cl.

Cl. B.

Fag.

I-II
Cor.

III-IV

Bb Tr.

I-II
Trb.

III-IV

Tym.

Gr. C.

Tenor

and not: For-sake thy cage, Thy rope of sands, Which pet-ty thoughts have made,

Vio.

Viola

Vcl. I.

Vcl. II.

B.

f *dim* *pp* [2nd]

Picc.
Fl.
Ob.
Cl. *Bb*
Cl. B.
Fag.
I-II Cor.
III-IV.
Tr. *Bb*
I-II Trb.
III-IV.
Tym.
Gr. C.

Tenor
and made to thee good a-ble, to en- force and draw, And
dir.
Vlo.
Viola.
Vcl. I.
Vcl. II.
B.

Bb

Bb

Picc.

F1.

Ob.

Cl.

Cl. B.

Fag.

I-II Cor.

III-IV

Tr.

I-II Trb.

III-IV

Tym.

Gr. C.

Tenor.

ve thy law, While thou did'st wink, did'st wink, and would'st not

Vlo.

Viola.

Vcl. I.

Vcl. II.

B.

(A)

Picc.

Fl.

Ob.

Bb Cl.

Cl. B.

Fag.

I-II Cor.

III-IV Cor.

Bb Tr.

I-II Trb.

III-IV Trb.

Tym.

Gr. C.

Tenor

see. A-may, array, take heed: array, a-may: I will a

Vio.

Viola.

Vcl. I.

Vcl. II.

B.

b *cresc.* *f*

Bb

Bb

Picc. Fl. Ob. Cl. Cl. B. Fag. I-II Cor. III-IV Tr. I-II Trb. III-IV Tym. Gr. C.

Tenor

broad. Call in thy death's head there: — tie up thy fears: — He that for-bears To

(parlando)

Vio. Viole. Vcl. I. Vcl. II. B.

fiss.

molto rit.

Picc.

Fl.

Ob.

Bb Cl.

Cl. B.

Fag.

I-II Cor.

III-IV.

Bb Tr.

I-II Trb.

III-IV.

Tym.

Gr. O.

molto rit.

Tenor

Suit and serve - his need, he - serves his load.

Vlo.

Viole.

Vcl. I.

Vcl. II.

B.

(2 of dir.)

molto rit.

Andante tranquillo e molto espress.

Picc.
Fl.
Ob.
Cl.
Cl. B.
Fag.
I-II
Cor.
III-IV.
Tr.
I-II.
Trb.
III-IV.
Tym.
Gr. C.

Andante tranquillo e molto espress.

Tenor.
Vio.
Viola.
Vcl. I.
Vcl. II.
B.

But as I raved and grew more fierce — and mild, At every word Me-

Andante tranquillo e molto espress.

dim.

Picc.

Fl.

Ob.

Cl.

Cl. B.

Fag.

I-II Cor.

III-IV Cor.

Tr.

I-II Trb.

III-IV Trb.

Tym.

Gr. C.

Tenor.

thought I heard one call-ing, — Child — Ana I re-plied, — My

Vio.

Viola.

Vcl. I.

Vcl. II.

B.

ppp

pp cresc.

Tutti

Nº 14. HEAVEN'S ECHO.

(Solo Soprano with an echo voice.)

Andante teneramente.

The score is arranged in systems. The first system includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (Cl. B.), and Bassoon (Fag.). The second system includes Horns (I-II Cor., III-IV Cor.), Contrabassoon (Contra Fag.), Trumpet (Tr.), Trombones (I-II Trb., III-IV Trb.), and Tympani (Tym.). The third system includes Grand Organ (Gr. C.), Piano (Pia.), and Arpeggiator (Arpe.). The fourth system features the Solo Soprano with the lyrics "O — who will show me those de-lights on high?". The fifth system includes Violin (Vio.), Viola (Viola), Violoncello I (Vcl. I.), Violoncello II (Vcl. II.), and Bass (B.).

Andante teneramente.

↑
very thin
double bar

A

A

Musical score for woodwinds and strings, measures 61-62. The score includes parts for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Clarinet in B-flat (Cl. B.), Bassoon (Fag.), Horns I-II (I-II Cor.), Horns III-IV (III-IV Cor.), Contrabassoon (Contra Fag.), Trumpet (Tr.), Horns I-II (I-II Trb.), Horns III-IV (III-IV Trb.), Tympani (Tym.), Grand Chimes (Gr. C.), and Arpeggiated Piano (Arpe.). The woodwinds and strings play sustained notes, with some dynamics like *pp* and *mf* indicated.

Musical score for vocal soloist and strings, measures 61-62. The vocal soloist part includes the lyrics: "Thou, echo, thou art mortal, all men know. No. Then tell me what is that su-". The string parts include Violin I (Vcl. I.), Violin II (Vcl. II.), and Bass (B.). The score includes various performance instructions such as *Echo.*, *[Last desk dir.]*, *Tutti*, *pp*, *mp*, and *mp unis.*

* The solo voice with its accompanying strings may be placed at some little distance from the rest of the singers and players, and should not be noticeable to the audience.

Picc.

Fl.

Ob.

Cl.

Cl.B.

Fag.

I-II
Cor.

III-IV

Contra
Fag.

Tr.

I-II
Trb.

III-IV

Tym.

Gr. C.

Platti

Arpe.

(Echo.)
pme de-light.

Light
(last back)

Light to the mind: what shall the millen-joy?

Joy: [dark]

(last dark)

Tutti

But is their

Vio.

Viola.

Vcl. I.

Vcl. II.

B.

A

Picc.

Fl.

Ob.

Cl.

Cl. B.

Fag.

I-II
Cor.

III-IV

Contra
Fag.

A Tr.

I-II
Trb.

III-IV

Tym.

Gr. C.

Fiatti

Arpe.

(Echo.) (Echo.)

Ever, Ever, E- ver, E- ver, tutti unis.

[last note] [last note] [last note] [last note]

tutti

Vio.

Viola.

Vcl. I.

Vcl. II.

B.

Picc.
Fl.
Ob.
A Cl.
Cl.B.
Fag.

I-II Cor.
III-IV.
Contra Fag.

A Tr.
I-II Trb.
III-IV.
Tym.

Gr.C.
Pia. Arpe.

Vio.
Viola.
Vcl.I.
Vcl.II.
B.

Picc. {
Fl. {
Ob. {
Cl. {
Cl.B. {
Fag. {
I-II {
Cor. {
III-IV. {
Tr. {
I-II {
Trb. {
III-IV. {
Tym. {
Gr.C. {
Arpe. {
Vio. {
Viola. {
Vcl.I. {
Vcl.II. {
B. {

Nº 15. CHRIST AND THE CROSS.
(Cello and Chorus.)

CORO.

Soprano. *p* Since Christ embraced the

Alto. *p* Since Christ embraced the

Tenor. *p* Since Christ embraced the

Bass. *p* Since Christ embraced the

Cello Solo
p

65

Cross_ it - self, — dare I, — the i-mage of His Cross de-ny?

Cross_ it - self, — dare I, His Cross — de - ny?

Cross_ it - self, — dare I, the i-mage of His Cross de-ry?

Cross_ it-self, dare I, His i-mage, the i-mage of His Cross de-ny?

65

p

cresc.
 Would I have pro-fit by the
cresc.
 Would I have pro - fit
cresc.
 Would I have pro-fit by the
cresc.
 Would I have pro - fit

sa - cri-fice, And dare the cho - sen al - tar to des - pise?
 by the sa - cri - fice, And dare the cho - sen al - tar to des - pise?
 sa - cri-fice, And dare the cho - sen al - tar to des - pise?
 by the sa - cri - fice, And dare the cho - sen al - tar to des - pise?

Tutti celli -
e m. the soprano

Picc.

Fl.

Ob.

Cl.

Cl. B.

Fag.

I-II
Cor.

III-IV

Tr.

I-II
Trb.

III-IV

Tym.

Gr. C.

Vlo.

Viole.

Vcl. I.

Vcl. II.

B.

N^o 15^a. OPEN THY GATES.
Unaccompanied men's chorus.

Picc.
Fl.
Ob.
Cl.
Cl. B.
Fag.
I-II
Cor.
III-IV.
Tr.
I-II.
Trb.
III-IV.
Tym.
Gr. C.

Andante.

for voice
poco cresc

1st Tenor
2nd Tenor
1st Bass
2nd Bass
3rd Bass

pp molto sostenuto.
poco cresc

O- pen thy gates - To him, who keep- ing
traits, - And might come in, But that held back
by Sin.

O- pen thy gates, To him who keep- ing
traits, - And might come in, But that held back
by Sin.

O- pen thy gates To him, who keep- ing
traits, - And might come in, But that held back
by Sin.

O- pen thy gates - To him, who keep- ing
traits, - And might come in, But that held back
by Sin.

O- pen thy gates, - To him, who keep- ing
traits, - And might come in, But that held back
by Sin.

pp molto sostenuto.

poco cresc.

Vio.
with 1st Violin
with 2nd Violin
with 3rd Violin
with 3rd Bass

Andante.

viole
celle e bassi } *colle voci ad lib.*

Picc.

Fl.

Ob.

Cl.

Cl. B.

Fag.

I-II
Cor.

III-IV

Tr.

I-II
Trb.

III-IV

Tym.

Gr. C.

mf molto cresc.

1st Tenor. Let mer-cy be so kind, to set me free, And I will straight come in, — Or force the gate.

2nd Tenor. *mf molto cresc.* Let mer-cy be so kind, to set me free, And I will straight come in, — Or force the gate.

1st Bass. *mf molto cresc.* Let mer-cy be so kind, to set me free, And I will straight come in, — Or force the gate.

2nd Bass. *mf molto cresc.* Let mer-cy be so kind, to set me free, And I will straight come in, — Or force the gate.

3rd Bass. *mf molto cresc.* Let mer-cy be so kind, to set me free, And I will straight come in, — Or force the gate.

Let mer-cy be so kind, to set me free, And I will straight come in, — Or force the gate.

Vio.

Viole.

Vcl. I.

Vcl. II.

B.

marks of expression such as in voices

Nº 16. THE CALL.

(Quartet and Chorus.)

Andante risoluto.

Picc.

Fl.

Ob.

Bb Cl.

Cl. B.

Fag.

I-II Cor.

III-IV

Bb Tr.

I-II Trb.

III-IV

Tym.

Gr. C.

Piatti

organ

SOLI.

Come my Way, my Truth, my Life: Such a Way, as gives us breath: Such a Truth, as ends all strife: Such a

Come my Way, my Truth, my Life: Such a Way, as gives us breath: Such a Truth, as ends all strife: Such a

Come my Way, my Truth, my Life: Such a Way, as gives us breath: Such a Truth, as ends all strife: Such a

Come my Way, my Truth, my Life: Such a Way, as gives us breath: Such a Truth, as ends all strife: Such a

Vio.

Viola.

Vcl. I.

Vcl. II.

B.

ff

Bb

Picc.
Fl.
Ob.
Cl.
Cl. B.
Fag.
I-II Cor.
III-IV Cor.
Tr.
I-II Trb.
III-IV Trb.
Tym.
Gr. C.

SOLI.

CORO.

Love, as none can part: Such a heart, as joys in Love. *ten.*

Love, as none can part: Such a heart, as joys in Love. *ten.*

Love, as none can part: Such a heart, as joys in Love. *ten.*

Love, as none can part: Such a heart, as joys in Love. *ten.*

Love, as none can part: Such a heart as joys in Love. *ten.*

Love, as none can part: Such a heart as joys in Love. *ten.*

Love, as none can part: Such a heart as joys in Love. *ten.*

Love, as none can part: Such a heart as joys in Love. *ten.*

Love, as none can part: Such a heart, such a heart, as joys in Love. *ten.*

Vlo.
Violo.
Vcl. I.
Vcl. II.
B.

*vidas in
Sov with
Lieder*

ff orig. (p. 16. 31/4)

ff

Picc.

Fl.

Ob.

Cl.

Cl. B.

Fag.

I-II
Cor.

III-IV.

Tr.

I-II.
Trb.

III-IV.

Tym.

Gr. C.

Vio.

Viole.

Vcl. I.

Vcl. II.

B.

16/11/19

No 17. THE MASTERY

(Orchestral Interlude)

No man is tempest so, but may overcome
If that he have the will to masterydom.

Andant maestoso

Handwritten musical score for the first system of instruments. The score includes staves for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Cl.), Clarinet in Bb (Cl. B.), Bassoon (Fag.), Cor (I-II and III-IV), Contrabassoon (Cont'n Fag.), Trumpet in Bb (Tr.), Trombone (I-II and III-IV), Tuba, Tympani (Tym.), and Grand Cymbal (Gr. C.). The music is written in a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked *Andant maestoso*. The score features various musical notations including notes, rests, and dynamic markings such as *mf* and *ff*.

Andant maestoso

Handwritten musical score for the second system of instruments, including Violin (Vlo.), Viola (Viola.), Violin I (Vcl. I.), Violin II (Vcl. II.), and Bass (B.). The music continues in the same key signature and time signature. The score includes complex rhythmic patterns and dynamic markings such as *mf* and *ff*. There are some handwritten annotations and corrections in the lower right portion of the page.

Andant maestoso

Picc.
Fl. 1. 2. *col. lmo fl.*

Ob.

Bb Cl.

Bb Cl. B.

Fag. *av*

F I-II
Cor. III-IV *av*

Cont. Fag.

Bb Tr.

I-II
Trb. III-IV

Tym.

Gr. C.

Arpe.

Vio. *col lmo*

Viola.

Vcl. I.

Vcl. II.

B. *div*

mf *Maestros*

Fl. 3
Fl. 1. 2.
Ob.
Cl. Bb
Cl. Bb
Fag.
I-II Cor. F
III-IV
Cont. Fag.
Tr. Bb
I-II Trb.
III-IV
Tym.
Gr. C.
Arpe.

Vio.
Viola.
Vcl. I.
Vcl. II.
B.

mf *Maestros*

poco a poco cresc.

Fl. 3 *Picc.*
Fl. 1. 2.
Ob.
Bb Cl.
Bb Cl. B.
Fag.
F I-II Cor.
III-IV.
Cont. Fag.
Bb Tr.
I-II Trb.
III-IV.
Tym.
Gr. C.
Arpe.

poco a poco cresc.

Vio.
Viola.
Vcl. I.
Vcl. II.
B.

mf poco a poco cresc.

poco allarg.

69 *à tempo.*

Fl. 3
Fl. 1. 2.
Ob.
Cl.
Cl. B.
Fag.
I-II Cor.
III-IV Cor.
Cont. Fag.
Bb. Tr.
I-II Trb.
III-IV Trb.
Tym.
Gr. C.
Arpe.

poco allarg.

69 *à tempo.*

Vio.
Viola.
Vcl. I.
Vcl. II.
B.

poco allarg.

69 *à tempo.*

Fl. 3
Fl. 1.2
Ob.
Cl. Bb
Cl. Bb
Fag.
I-II Cor. F
III-IV
Cont. Fag.
Tr. Bb
I-II Trb.
III-IV
Tym.
Gr. O.
Cinell.
Arpe.

This section of the score covers woodwinds and brass. It includes parts for Flute 3, Flutes 1 and 2, Oboe, Clarinets in Bb and Bb, Bassoon, Cor Anglais (I-II and III-IV), Contrabassoon, Trumpet in Bb, Trombones (I-II and III-IV), and Timpani. The music is written in a key with one sharp (F#) and a common time signature. The woodwinds have dense, rhythmic passages, while the brass instruments play more melodic and harmonic lines. Dynamics like *mf* and *1^{mo} pd.* are indicated.

Vio.
Viola
Vcl. I.
Vcl. II.
B.

This section of the score covers the string ensemble. It includes parts for Violin, Viola, Violin I, Violin II, and Bass. The music is written in the same key and time signature as the woodwinds. The strings play a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. Dynamics like *mf* and *arc.* are present.

sempre forte

Picc. Fl. 3
Fl. 1. 2
Ob.
Bb Cl.
Bb Cl. B.
Fag.
F I-II Cor.
III-IV
Cont. Fag.
Bb Tr.
I-II Trb.
III-IV
Tym.
Gr. C.
Arpe.

sempre forte

Viol.
Viola
Vcl. I.
Vcl. II.
B.

unis
div
unis

(sempre f)

sempre forte

70

Picc.
Fl. 1. 2.
Ob.
Cl.
Cl. B.
Fag.
I-II Cor.
III-IV.
Cont. Fag.
Bb. Tr.
I-II Trb.
III-IV.
Tym.
Gr. C.
Arpe.

70

Vio.
Viola.
Vcl. I.
Vcl. II.
B.

70

sempre ven.

Picc. Fl. 3
Fl. 1.2
Ob.
Cl. Bb
Cl. Bb
Fag.
F. I-II Cor.
F. III-IV
Cont. Fag.
Tr. Bb
Trb. I-II
Trb. III-IV
Tym.
Gr. C.
Arpe.

sempre ven.

Vlo.
Viola.
Vcl. I.
Vcl. II.
B.

sempre ven.

mf cresc.

f
poco allarg.

Picc.
F1. 3
1. 2.
Ob.
Bb Cl.
Bb Cl. B.
Fag.
F I-II Cor.
III-IV.
Cont. Fag.
Bb Tr.
I-II Trb.
III-IV.
Tym.
Gr. C.
Arpe.

poco allarg.

Vio.
Viola.
Vcl. I.
Vcl. II.
B.

poco allarg.

$\frac{7}{2}$ *à tempo*

Proc. Fl. 3
Fl. 1. 2.
Ob.
Bb Cl.
Bb Cl. B.
Fag.
F I-II Cor.
III-IV.
Cont. Fag.
Bb Tr.
I-II Trb.
III-IV.
Tym.
Gr. C.
Arpe.

$\frac{7}{2}$ *à tempo*

Vlo.
Viola.
Vcl. I.
Vcl. II.
B.

$\frac{7}{2}$ *à tempo*

(strings to be marked
Sempre ~~ff~~ ~~allegro~~
marked)

(muta a Piccolo)

Picc. Fl. 3
Fl. 1.2
Ob.
Cl. Bb
Cl. Bb
Fag.
F. Cor. I-II
F. Cor. III-IV
Cont. Fag.
Bb. Tr.
Trb. I-II
Trb. III-IV
Tym.
Gr. C.
Arpe.

Vio.
Viola
Vcl. I.
Vcl. II.
B.

molto cresc. e string.

molto cresc. e string.

Picc.

(muti a Flauto)

Fl. 3
Fl. 1. 2.
Ob.
Cl.
Cl. B.
Fag.
I-II Cor.
III-IV Cor.
Cont. Fag.
Tr.
I-II Trb.
III-IV Trb.
Tym.
Gr. C.
Arpe.

p molto cresc. e string.

subbt A

loco

Al

Vio.
Viola.
Vcl. I.
Vcl. II.
B.

molto cresc. e string.

molto cresc. e string.

ff

molto cresc. e molto rit.

Fl. 3
Fl. 1-2
Ob.
Cl.
Cl. B.
Fag.
I-II Cor.
III-IV Cor.
Cont. Fag.
Tr.
I-II Trb.
III-IV Trb.
Tym.
Gr. C.
Org.

molto cresc. e molto rit.

Vio.
Viola.
Vcl. I.
Vcl. II.
B.

molto cresc. e molto rit.

N. 18. LET ALL THE WORLD IN EVERY CORNER SING.

Allegro energico. ♩ = 100.

SOLI AND CHORUS.



Fl. *al. mo. Flauto*

Ob.

Bb Cl.

Cl. B.

Fag.

I-II Cor.

III-IV Cor.

Bb Tr.

I-II Trb.

III-IV Trb.

Tym.

Gr. C.

Organ

I. Sop.

II. Sop.

CORO. Con.

Ten.

Bass.

Let all the world in ev-ry cor-ner sing, sing, My God

Let all the world in ev-ry cor-ner sing, in ev-ry cor-ner sing, My God

Let all the world in ev-ry cor-ner sing, in ev-ry cor-ner sing, My God

Let all the world in ev-ry cor-ner sing, in ev-ry cor-ner sing, My God

Let all the world in ev-ry cor-ner sing, sing, My God

Allegro energico ♩ = 100.

Vlo.

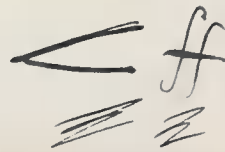
Viola.

Vcl. I.

Vcl. II.

B.

Allegro energico ♩ = 100.



Picc. *ad lib*

Fl.

Ob.

Bb Cl.

Cl. B.

Fag.

I-II Cor.

III-IV Cor.

Bb Tr.

I-II Trb.

III-IV Trb.

Tym.

Gr. C.

Org.

CORO. I. Sop.

II. Sop.

Con.

Ten.

Bass

and king, My God and king.

and king, My God and king.

and king, My God and king.

and king, My God and king.

My God and king, My God and king.

SOLO. The heavens are not too

SOLO CON. The heavens are

Vio.

Viola.

Vcl. I.

Vcl. II.

B.

mp

Fl. Ob. Cl. Cl. B. Fag. I-II Cor. III-IV Tr. I-II Trb. III-IV Tym. Gr. C.

mp (coll. Fag.)

Sop. high, His praise may li-ther fly, His praise may li-ther fly: - The earth is not too

Con. not too high His praise may li-ther fly, His praise may li-ther fly: - The earth is not

SOLI. Ten. The earth is not too low, too low, too low, His

Bar. The earth is not too low, too low, His

Bass. The earth is not too low, The earth is

CORO. Sop. may li-ther fly: -

Con. may li-ther fly:

Vio. Viola. Vcl. I. Vcl. II. B.

simile

simile

less

tutti

rit

Picc.
Fl.
Ob.
Cl.
Cl. B.
Fag.

I-II Cor.
III-IV Cor.
Tr.

I. Tr.
II. Tr.
Tym.

Sop.
Con.
Ten.
Bar.
Bass.

SOLI.

es there may grow, His prais-es there, His praises there may grow.
His praises may grow, His prais-es there may grow.
Prais-es there may grow, His praises there may grow, His praises there may grow.
praises there may grow, His praises, His praises there may grow, there, His prais-es there may grow.

Sop.
Con.
Ten.
Bass.

CORO.

there may grow. may grow, His praises there may grow.
there may grow. may grow, His prais-es there may grow.
There may grow. may grow, His praises there, His praises there may grow.
there may grow, His praises there may grow, His prais-es there may grow.

Vlo.
Viola.
Vcl. I.
Vcl. II.
B.

rit.

Tempo Imo.

ff

Bb

Bb

Picc. *col mto ff*

Fl.

Ob.

Cl.

Cl. B.

Fag.

I-II Cor.

III-IV Cor.

Tr.

I-II Trb.

III-IV Tuba.

Tym.

Gr. C.

CORO.

I. Sop.

II. Sop.

Con.

Ten.

Bass.

Let all the world in ev-ry cor-ner sing, sing, sing, My God

Let all the world in ev-ry cor-ner sing, in ev-ry cor-ner sing, - My God

Let all the world in ev-ry cor-ner sing, in ev-ry cor-ner sing, My God

Let all the world in ev-ry cor-ner sing, in ev-ry cor-ner sing, My God

Let all the world in ev-ry cor-ner sing, sing, sing, My God

Tempo Imo

Vio.

Viola.

Vcl. I.

Vcl. II.

B.

Tempo Imo

ff

Picc. *ad lib*

Fl.

Ob.

Bb Cl.

Cl. B.

Fag.

I-II Cor.

III-IV Cor.

Bb Tr.

I-II Trb.

III-IV Trb.

Tym.

Gr. C.

I. Sop.

II. Sop.

CORO. Con.

Ten.

Bass.

SOLI. TENOR

BARITONE

BASS.

and king, My God and king.

and king, My God and king.

and king, My God and king.

and king, My God, My God and king.

The Church with Psalms must

The Church with Psalms must

The Church with Psalms must

Vlo.

Viole.

Vcl. I.

Vcl. II.

B.

Bb

Bb

Picc. Fl. Ob. Cl. Cl. B. Fag. I-II Cor. III-IV Tr. I-II Trb. III-IV Tym. Gr. C.

SOLI. CORO. SOLI.

Sop. Con. Ten. Bar. Bass.

shout, No door can keep them out, No door can keep them out: -

But a-bove all the

But a-bove all the

Vio. Violo. Vcl. I. Vcl. II. B.

poco rit.

75 animandosi

Picc.
Fl.
Ob.
Cl.
Cl. B.
Fag.

I-II Cor.
III-IV

Tr.

I-II Trb.
III-IV

Tym.

Sop.
Con.
Ten.
Bar.
Bass.

heart,
heart,
the heart must bear the long
est
The
Above
Above

Sop.
Con.
Ten.
Bass

But above all the heart must bear the long est
But above all the heart must bear the longest part
But above all the heart must bear the long est
But above all the heart must bear the long est

Vio.
Viola.
Vcl. I.
Vcl. II.
B.

poco rit.

78 animandosi

Picc.

F1.

Ob.

Bb Cl.

Cl. B.

Fag.

I-II Cor.

III-IV Cor.

Bb Tr.

I-II ~~Ob.~~ ~~Tr.~~

Tym.

Sop.

Con.

SOLI. Ten.

Bar.

Bass.

Sop.

CORO. Con.

Ten.

Bass.

Vio.

Viola.

Vcl. I.

Vcl. II.

B.

part, the long est part. Let all the world in ev'ry cor-ner sing. Let

part, the long est part. Let all the world in ev'ry cor-ner sing.

part, the long est part. Let all the world in ev'ry cor-ner sing.

part, the long est part. Let all the world in ev'ry cor-ner sing.

part, the long est part. Let all the world in ev'ry cor-ner sing.

Let all the world in ev'ry cor-ner sing. Let all the world in

Let all the world in ev'ry cor-ner sing. in ev'ry

Let all the world in ev'ry cor-ner sing. in ev'ry

world, let all the world in ev'ry ev'ry cor-ner sing. let all the world in

Maestros

Stringendo

Picc.
Fl.
Ob.
Cl. *Bb*
Cl. B.
Fag.
I-II Cor.
III-IV Cor.
Bb Tr.
I-II Trb.
III-IV Tuba
Tym.
Gr. C.

Cinelli
Sop. I
Sop. II
ORO. Con.
Ten.
Bass.
Vio.
Viola.
Vcl. I.
Vcl. II.
B.

SOLI e CORO

cor-ner sing, My God and King, My God and King.
ry cor-ner sing, My God and King, My God and King.
ev-ry cor-ner sing, My God and King, My God and King.
ry cor-ner sing, My God and King, My God and King.
cor-ner sing My God — my God and King — My God and King.

Maestros

Stringendo

allargando.

Picc.
Fl.
Ob.
Cl. **Bb**
Cl. B.
Fag.
I-II
Cor.
III-IV.
Tr. **Bb**
I-II.
Trb.
III-IV.
Tym.
Gr. C.

Handwritten musical notation for woodwinds and percussion. Includes parts for Piccolo, Flute, Oboe, Clarinet in Bb, Clarinet in Bb, Bassoon, Cor Anglais I-II, Cor Anglais III-IV, Trumpet in Bb, Trumpet I-II, Trumpet III-IV, Tympani, and Grand Cymbal. The music features complex rhythmic patterns and dynamic markings.

S.S.
Sop. I.
Sop. II.
Con.
Ten.
Bass I.
Bass II.

SOLI e CORO.

My God and King.

Vocal staves for Soprano I, Soprano II, Contralto, Tenor, Bass I, and Bass II. The lyrics are "My God and King." The notation includes melodic lines and lyrics.

Vio.
Viola.
Vcl. I.
Vcl. II.
B.

allargando

String staves for Violin, Viola, Violin I, Violin II, and Bass. The music features dense textures and dynamic markings. The tempo marking *allargando* is repeated at the bottom.

A

SS.

So

co

cc



