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Also published separately as sheet music.

“Abraham.”

RECITATIVE.

M 1077 Molique.

And the Lord looked down from Heaven.

And the Lord look-ed down from Heav-en, to see if there were

1

p

a - ny that did un-der-stand and seek God, but,

AIR.

They kept not the law.

Andante. (♩ = 69)

They kept not the law, — the law of the Lord, and de -

p

spis - ed the word of the ho - - ly God, they for-

gat His works and re - mem-ber-ed not His mer - cy that

He had shew - ed them, they for - gat His works and re -

mem-ber-ed not His mer - cy, His mer - - cy that He had

shew - ed them. They be -

liev - ed not in God, and trust - ed not in

His sal - va - tion: there was none that did good, there was

none that did good, no, not one, not

one, there was none that did good, there was none,

no, not one.

See now the Bridegroom.

Adagio. (about $\text{♩} = 66$.)

See now the bride - groom, full of grace,

The he - ro of King David's race, To save and heal the earth, Doth stoop to mor - tal

birth, See now the Star of Ja - cob shin - ing, Its beams de - light our eyes, Up,

Zi - on, and for - get thy sad re - pin - ing, For high thy bliss doth rise.

AIR.

Prepare thyself, Zion.

Allegretto grazioso. (♩ = 100.)

The first system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#), but it contains only rests. The middle staff is the right-hand piano accompaniment, starting with a piano (*f*) dynamic. It features a rhythmic pattern of eighth and sixteenth notes, with trills (*tr*) in the second and fourth measures. The bottom staff is the left-hand piano accompaniment, providing a steady bass line with eighth and sixteenth notes.

The second system continues the piano accompaniment from the first system. It maintains the same rhythmic and melodic patterns in both the right and left hands, with no vocal line present.

The third system features the vocal line for the first time. The vocal melody begins in the second measure with the lyrics "Pre - pare thy-self, Zi - on, with". The piano accompaniment continues, with a trill (*tr*) in the fifth measure of the right hand.

ten-der af - fec-tion, The pur - est, the fair-est, this day to re - ceive, the

pur-est, the fair-est, pre - pare thy-self, Zi - on,

with ten-der af - fec-tion, Pre -

tr *p* *f* *p*

pare thy - self, Zi - on, with ten - der af - fec - tion, the pur - est, the

tr

fair-est, this day to re-ceive, Pre-pare thy-self, Zi-on, with ten-der af-

fec-tion the pur-est, the fair-est, this day to re-ceive, the fair-est,

the pur-est, Pre-pare thy-self, Zi-on.

with ten-der af-fec-tion, Pre-pare thy-self,

Zi - on, with ten - der af - fec - tion, the pur - est, the fair - est, this day to re -

The first system of the musical score consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "Zi - on, with ten - der af - fec - tion, the pur - est, the fair - est, this day to re -". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a simpler bass line in the left hand.

ceive.

The second system continues the musical score. The vocal line is mostly silent, with the word "ceive." appearing below the staff. The piano accompaniment continues with a similar rhythmic pattern, including a trill (tr) in the right hand.

The third system shows the piano accompaniment continuing its rhythmic pattern. The vocal line remains silent.

Thou must meet Him

Fine.

p

The fourth system concludes the piece. The vocal line has the lyrics "Thou must meet Him". The piano accompaniment ends with a trill (tr) and a dynamic marking of *p* (piano). The word "Fine." is written above the staff.

with a heart with love o'er - flow - ing, with a heart with

love - o'er - flow - ing, haste then, with ar-dour the Bride - groom to wel-come,

haste then, haste — then, with ar - dour the Bride - - -

groom to wel - come, haste — then, with ar - dour the Bride-groom to wel-come.

The first system of music consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line is mostly rests, with a few notes appearing in the second measure. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some chords and a trill in the right hand.

The second system continues the musical notation. The vocal line has the lyrics "Thou must meet Him with a heart with love_". The piano accompaniment includes a dynamic marking of *p* (piano) in the right hand. The music continues with similar rhythmic patterns and harmonic support.

The third system of music shows the vocal line with the lyrics "o'er flow -". The piano accompaniment continues with a steady flow of notes, maintaining the harmonic and rhythmic structure established in the previous systems.

The fourth system concludes the piece with the vocal line lyrics "ing, haste then, with ar-dour the Bride-groom to wel-come." The piano accompaniment features a final cadence with a key signature change to one flat in the right hand. The piece ends with a double bar line.

D.C.

Slumber, beloved.

Andante. $\text{♩} = 52$

3 *p*

Slum - ber, be -

lov - ed, and take

thy re - pose, — Slum-ber, be - lov - ed, and take thy re - pose,

Soon — wilt thou wa - ken, our joy — and sal - va - tion, Slum - ber, be -

lov - ed, and take — thy re - pose, Soon wilt thou wa - ken, our

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "lov - ed, and take — thy re - pose, Soon wilt thou wa - ken, our". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one sharp and a 4/4 time signature. The piano part features a steady eighth-note accompaniment in the bass and a more active melody in the treble.

joy and sal - va - tion.

The second system continues the musical score. The vocal line has a rest for the first four measures, followed by the lyrics "joy and sal - va - tion." The piano accompaniment continues with its eighth-note accompaniment and active treble melody.

The third system of the musical score consists of piano accompaniment only. The vocal line has a rest for the entire system. The piano accompaniment continues with its eighth-note accompaniment and active treble melody.

Slum - ber, be - lov - ed, and take — thy re -

pp

The fourth system of the musical score consists of a vocal line and piano accompaniment. The vocal line has a rest for the first four measures, followed by the lyrics "Slum - ber, be - lov - ed, and take — thy re -". The piano accompaniment continues with its eighth-note accompaniment and active treble melody. A dynamic marking of *pp* (pianissimo) is present in the piano part.

pose, slum - ber, be - lov - ed, and take — thy re - pose,

soon wilt thou wa - ken, our joy — and sal - va - tion, soon wilt thou

wa - ken, our joy and sal - va - tion, wa - ken, wa -

ken, soon — wilt thou wa - ken, soon wa - - ken, our

joy and sal-va - tion.

O! may thy breast find glad - ness and

Fine. *p*

rest in our heart-felt ex-ul-ta - tion, in our

This system contains the first two measures of the piece. The vocal line begins with a quarter rest, followed by a melodic phrase. The piano accompaniment features a steady eighth-note bass line and a treble part with chords and eighth-note patterns.

heart-felt ex-ul-ta - tion. O!

This system contains the next two measures. The vocal line continues the melodic phrase from the previous system. The piano accompaniment maintains its rhythmic texture, with some chords changing to support the vocal line.

may thy breast find glad-ness and rest, in

This system contains the next two measures. The vocal line has a longer note value, likely a half note, on the word "rest". The piano accompaniment continues with similar rhythmic patterns.

our heart-felt ex-ul-ta - tion. O! may thy

This system contains the final two measures of the page. The vocal line concludes with a melodic flourish. The piano accompaniment ends with a final chord and a few notes in the bass line.

breast find glad-ness and rest, in our heart-felt ex-ul-ta-

- tion. O! may thy breast find gladness and rest,

in our heart-felt ex-ul-ta-

- tion.

He was oppress'd.

(Da er gestraft.)

Larghetto. (♩ = 54.)

p

He was op-press'd, and He
Da er ge-straft und ge-

4

p dolce.

was af-flict-ed yet He o - pen'd not His mouth; as a
mar - tert ward, that er sei - nen Mund nicht auf, wie ein

lamb which is brought to the slaugh -
Lamm das zur Schlacht-bank ge - füh -

poco cresc.

rit

ter, He is dumb, and as a sheep be -
 wird, das ver - stum - met, ver - stum - met vor

p

dim.

fore her shear - ers. But thus saith God, the Lord: —
 sei - nem Schee - rer. A - ber der Herr — spricht: —

cresc.

cresc.

— "I have but for a moment Thee for - sa - ken,
 — „Ich ha - be dich ei - ne klei - ne Zeit ver - las - sen,

p

cresc.

but with great glo - ry and wor - - ship will I crown _____
 a - ber mit Eh - re und Schmuck wer - de ich dich krö - -

cresc.

_____ Thee. I have al - so giv - en Thee for a
 nen, dich krö - nen, Ich ha - be dich zum Licht der

light to the Gen - tiles, that Thou may'st be _____ my sal -
 Hei - den ge - macht, dass du seist mein Heil, mein

va - - - tion un - - to the ends
Heil bis an der Welt En - -

cresc.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in a treble clef with a key signature of two flats (B-flat and E-flat). It begins with a long note on 'va' followed by a series of eighth and sixteenth notes. The bottom staff is a piano accompaniment in a grand staff (treble and bass clefs). It features a steady eighth-note accompaniment in the right hand and a bass line with chords and eighth notes in the left hand. The word 'cresc.' is written below the piano part.

poco sostenuto.

- of the earth, un - to the ends - - of the
- de, bis an der Welt En - -

poco sostenuto.

p

Detailed description: This system contains the next two staves of music. The vocal line continues with the lyrics 'of the earth, un - to the ends - - of the' and 'de, bis an der Welt En - -'. The piano accompaniment continues with the same eighth-note pattern. The word 'poco sostenuto.' appears twice, once above the vocal line and once below the piano part. A dynamic marking 'p' (piano) is placed above the piano part in the second measure of this system.

earth."
de."

rit.

rit.

Detailed description: This system contains the final two staves of music. The vocal line concludes with the lyrics 'earth.'" and 'de.'" The piano accompaniment features a more complex rhythmic pattern with sixteenth notes and rests. The word 'rit.' (ritardando) is written twice, once above the vocal line and once below the piano part. The system ends with a double bar line and a fermata over the final note.

RECITATIVE AND AIR.

Handel.

In the Battle, fame pursuing.

With Organ obligato.

5

Great Proph-et-ess! my soul's on fire, To ex - e-cute the ar-dours you in-

spire. O that the fight were now be-gun! My fa-ther should not blush to call me son.

Andante. (♩ = 126.)

First system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a trill in the right hand and a melodic line in the left hand.

Second system of musical notation. The piano accompaniment continues with a trill in the right hand and a melodic line in the left hand.

Third system of musical notation. The piano accompaniment continues with a trill in the right hand and a melodic line in the left hand.

Fourth system of musical notation, including vocal lyrics. The vocal line begins with a section marked $\text{§ } p$ (piano) and contains the lyrics: "In the bat-tle, fame pur - su - ing,". The piano accompaniment includes dynamic markings p (piano), tr (trill), and mf (mezzo-forte).

The first system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It contains five measures of rests. The middle staff is the right-hand piano accompaniment, featuring a continuous sixteenth-note arpeggiated pattern. The bottom staff is the left-hand piano accompaniment, with a bass clef and a key signature of one sharp, containing five measures of chords and single notes.

The second system continues the musical score. The vocal line (top staff) has five measures with the lyrics "In the bat-tle, fame pur - su - ing,". The piano accompaniment (middle and bottom staves) continues with the arpeggiated pattern in the right hand and chords in the left hand. A piano dynamic marking (*p*) is present in the second measure of the piano part.

The third system continues the musical score. The vocal line (top staff) has five measures with the lyrics "We'll with slaughter float the plains, we'll with slaugh -". The piano accompaniment (middle and bottom staves) continues with the arpeggiated pattern in the right hand and chords in the left hand.

The fourth system continues the musical score. The vocal line (top staff) has five measures with the lyrics "- ter". The piano accompaniment (middle and bottom staves) continues with the arpeggiated pattern in the right hand and chords in the left hand.

float

mp

tr

Detailed description: This system shows the beginning of a musical phrase. The vocal line starts with a long note on 'float' followed by a melodic line. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. A trill is marked above the vocal line.

the plains, We'll with slaugh -

Detailed description: The second system continues the vocal line with the lyrics 'the plains, We'll with slaugh -'. The piano accompaniment continues with similar rhythmic patterns, including some sixteenth-note runs in the right hand.

ter float the plains.

p

Detailed description: The third system concludes the phrase with the lyrics 'ter float the plains.'. The piano accompaniment features a dynamic shift to piano (*p*) and includes some arpeggiated chords in the right hand.

In the bat - tle,

p

Detailed description: The fourth system begins a new phrase with the lyrics 'In the bat - tle,'. The piano accompaniment continues with a steady bass line and chords in the right hand, maintaining a piano (*p*) dynamic.

fame pur - su - ing, We'll with slaught - er fill — the plains,

we'll with slaugh -

ter,

We'll with slaugh - ter float the

plains, float the plains. In the bat - tle,

fame pur - su - ing. We'll with slaugh - ter float the

plains, we'll with slaugh -

p

Adagio.

- ter, We'll with slaugh - ter float the

f

R.H.

plains. Tempo I.

cresc. *f tr* *Fine.*

And our ty - rants, low in ru - in.

p

Soon shall wear, soon shall wear their cap-tives' chains.

p

And our ty-rants, low in ru-in, low in ru-in, Soon shall

p *p*

wear their cap-tives' chains, soon shall wear, soon shall

mf *p* *ad lib.*

wear their cap-tives' chains. *a tempo.*

f *tr*

D.S.

Woe unto them who forsake Him!

Lento. (♩ = 96)

Woe, woe unto them who for - sake Him! de - struction shall fall up -

on them: For they have trans - gress - ed, trans - gress - ed a - gainst Him. Though

they are by Him re - deem - ed, — by Him re - deem - ed, though they are by Him re -

6

p

p

cresc.

deem - ed. Yet they have spo - ken false - ly a - gainst Him, spo - ken

cresc.

f false - ly a - gainst Him, — *P* Woe, woe un-to them who for - sake Him! De -

f dim. *pp*

cresc struction shall fall up - on them. Though they are by Him re-deem - ed, *p* from Him have they

cresc. *pp*

cresc. *f* *p*

fled; Though they are by Him re - deem - ed; e - ven

cresc. *cresc.*

from Him they have fled. Woe un - to them!

p

Woe un - to them!

pp

"Elijah."

AIR.

Mendelssohn.

O rest in the Lord.

Andantino (♩ = 72)

O rest in the Lord, wait pa-tient-ly for Him, and He shall

pp *sempre pp*

give thee thy heart's de - sires; — O rest in the Lord, wait pa-tient-ly for

Him, and He — shall give thee thy heart's de - sires, — and He shall

give thee thy heart's de - sires. Commit thy way un - to Him, and trust in

Him; commit thy way un - to Him, and trust in Him; and fret not thy-

cresc.

self — because of e - vil do - ers. O rest in the Lord, wait pa-tient - ly for

p

Him, wait pa-tient - ly for Him; O rest in the Lord, wait pa-tient - ly for

p

pp

Him, and He shall give thee thy heart's de - sires, and He shall

give thee thy heart's de - sires, and He shall give thee thy heart's de -

sires. O rest in the Lord, O rest in the Lord, and wait,

- wait - pa - tient - ly for Him.

The Morning Prayer.

Andante. (♩ = 120.)

8 *pp* *pp* *pp*

p *p*

Lord, from my bed a -

p *pp* *sempre sotto voce.*

gain I rise, To of - fer up the sac - ri - fice Of

praise and prayer - to Thee, the sac - ri - fice Of praise and

prayer - to Thee: I laid me down to sleep at night, I

trust - ed in Thine arm of might; Thine arm pro - tect - ed me, Thine

arm pro-TECT-ed me, pro-TECT-ed me *cresc.*

Up-hold thy ser-vant through the day, Di-

rect my steps in Wis-dom's way, Let me not turn a-side, *dim.*

Let me not turn a-side, not turn a-side. Let me not walk where

cresc.

scorn-ers walk, And sin - ful men pro-fane - ly talk; Still be my

fp

p cresc.

God, Still be my God, my God and guide, my

dim.

p

God and guide, — Still be my God — and guide!

rall. *a tempo.*

rall. *p a tempo.*

pp

It is a good thing.

Andantino tranquillo. (♩ = 96.)

9 *p*

pp un poco ritenuto.

a tempo. ral - len - - tan - - do.

fp

Recit.

It is a good thing to give thanks un-to the Lord, and to sing

lento. *Recit.*

prais-es un-to Thy name, O most High! To show forth Thy lov-ing

Andante.

kind-ness in the morn-ing, and Thy faith-ful-ness ev'-ry night.

Bless-ed are they that dwell in Thy

house; for a day in Thy courts is bet-ter than a thou-sand.

p

I had rath-er be a door - keep - er in the house of my God, than to

pp

a tempo, cresc. *decresc.*

dwell in the tents of wick - ed - ness.

a tempo, colla voce. *cresc.*

The Evening Prayer.

Andantino. (♩ = 96.) *crescendo.*

This night I lift my heart to Thee, Whose dwell-ing is in

ten. *pp*

heav-en a - bove; O deign to hear and an - swer me, My Fa - ther,

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat major) and a 4/4 time signature. The piano accompaniment is in a bass clef. The lyrics are: "heav-en a - bove; O deign to hear and an - swer me, My Fa - ther,". The piano part includes a dynamic marking of *sp* (sostenuto) in the right hand.

God of love! Art Thou not, Lord, in ev' - ry place?

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "God of love! Art Thou not, Lord, in ev' - ry place?". The piano accompaniment continues with chords and moving lines in both hands.

Is there a thing be - neath Thy care? Though An - gels on - ly see Thy

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "Is there a thing be - neath Thy care? Though An - gels on - ly see Thy". The piano accompaniment continues with chords and moving lines in both hands.

cres - cen - do.
face, Yet Thou, O Lord, art ev' - ry where, Yet Thou, O Lord, art

The fourth system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "face, Yet Thou, O Lord, art ev' - ry where, Yet Thou, O Lord, art". The piano accompaniment continues with chords and moving lines in both hands. The system ends with a *cresc.* (crescendo) marking above the vocal line.

ev - ry - where O give Thine An - gels charge to

keep Their wings spread o - ver me this night; Let them de - fend me,

cres - cen - do.

let them de - fend me, let me sleep, let me sleep, Till dark -

ness, till dark - - ness melts in light! Bless the

cresc. *p* *pp*

poco a poco con Sordino e rall.

Lord, my soul; O, bless the Lord;

The first system of the musical score. The vocal line (treble clef) begins with a half note G4, followed by quarter notes A4, B4, and C5, then rests. The piano accompaniment (grand staff) features a steady eighth-note bass line in the left hand and chords in the right hand.

And all that is with - in me, *p* bless His

The second system of the musical score. The vocal line continues with quarter notes D5, E5, F5, and G5, then rests. The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *p* (piano) is placed above the vocal line.

ho - ly name! Bless the Lord, *pp* O

The third system of the musical score. The vocal line has quarter notes G5, A5, B5, and C6, then rests. The piano accompaniment features a more complex harmonic structure. Dynamic markings of *p* and *pp* (pianissimo) are present.

my soul, bless. —

The fourth system of the musical score. The vocal line has quarter notes D5, E5, and F5, then rests. The piano accompaniment concludes with sustained chords. The system ends with a fermata over the final note.

"The Holy City."

AIR.

Gaul.

Eye hath not seen.

Largo religioso. (♩ = 40.)

10

Andantino religioso. (♩ = 60.)

Eye hath not seen, ear hath not heard, nei-ther have

en-ter'd in-to the heart of man the things which God, which

God hath pre- par'd— for them— that love Him, for them— that

love Him, the things which God hath pre - par'd, pre -

Più mosso
par'd for them that love Him.

Più mosso. (♩ = 55)

For

f
He hath pre - par'd — for them — a ci - ty, whose

f

build - er and ma - ker is God, He hath pre -

par'd, — pre - par'd — for them a ci - ty, whose

rall. build - er and ma - ker is God. Eye hath not seen, **Tempo I.**

hath not seen the things pre - par'd for them that love Him,

Tempo II.

There re - main - eth there - fore a rest for the

Cello

peo - ple, the peo - ple of God; there - fore fear, ——— there - fore

p *

fear, ——— lest a - ny come short of it, there - fore

fear, ——— there - fore fear, ——— lest a - ny come short of

rit. Tempo I.

it, lest a - ny come short, come short of it. Eye hath not

seen, ear hath not heard, nei - ther have en - ter'd

in - to the heart of man the things which God hath pre -

rall.

par'd, pre - par'd for them that love Him.

rall. *pp*

"The Holy City."

AIR.

Gaul.

Come, ye blessed.

11

ad lib. *p* *Andantino.*

Then shall the King say, Come, come. Come, ye

ad lib. *Andantino. (♩ = 66.)* *legato.*

bless - ed, ye bless - ed of My Fa - ther, in -

her - - it the king - dom, in - her - - it the

king - dom pre-par'd for you, for — you.

from the foun - da - tion, the foun -

cresc. *fz*

da - tion of the world, in - her - - it the

king - dom, in - her - - it the king - dom pre -

part ——— for you, — be - fore the foun - da - tion of the

rall. *rall.*

a tempo.

world, in - her - - - it the king - dom, in -

a tempo.

her - - - it the king - dom pre - par'd for

rall. *piu mosso.* ($\text{♩} = 112$)

you — be-fore the foun - da - tion of the world. Yea, it

rall.

is your Fa - ther's good pleasure to

give, to give you the king-dom, the king - dom pre -

par'd, pre - par'd for you, come,

come, come, come,

dim. Tempo I.
Come, ye bless - ed, ye bless - ed of my

Fa-ther, in-her - it the king - dom, the king-dom prepar'd for

you, come, ye bless-ed. come, ye bless - ed, in - her-it the kingdom pre-

colla voce.

par'd— for you from the foun - da - tion of the world

colla voce.

a tempo. legato.

rall.

allegro

Thou shalt bring them in.

Largo, e mezzo piano. ($\text{♩} = 84$.)

12

mp *p* *cresc.* *p*

Thou shalt bring them in, Thou shalt
bring them in, and plant them in the moun - - -

tain of Thine in - her - itance, in the place, oh

Lord, which Thou hast made, which Thou hast made,

for Thee to dwell in, for Thee to dwell in, to dwell

in.

in the sanc - tu - a - - - - ry, oh

dim. *p*

Lord, which Thy hands have es - tab - - -

mp *p*

- lish - ed,

mf

in the sanc - - - - tu -

p

- a - - - - - ry, which Thy

p *mp* *p*

hands have es - tab - - - - - lish - ed, which Thy hands have

ad lib.
p ad lib.

a tempo.
- es - tab - lish - ed.

mp

mf *dim.*

RECIT.

'Twill be a painful separation.

13

'Twill be a pain-ful sep-a - ra-tion, Jephtha, To see thee harness'd

Bass in Octaves.

for the blood-y field. But ah! how triv-ial are a wife's concerns, When

a whole na-tion bleeds, and groveling lies, Panting for lib-er-ty and life.

In gentle murmurs will I mourn.

Larghetto.

Musical score for the first system, featuring a vocal line and piano accompaniment. The tempo is marked "Larghetto" and the dynamics are "mp". The key signature is one sharp (F#) and the time signature is 3/4. The vocal line consists of whole rests. The piano accompaniment begins with a melody in the right hand and a bass line in the left hand.

Musical score for the second system, featuring a vocal line and piano accompaniment. The vocal line consists of whole rests. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand.

Musical score for the third system, featuring a vocal line and piano accompaniment. The vocal line consists of whole rests. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand.

Musical score for the fourth system, featuring a vocal line and piano accompaniment. The lyrics "In gen-tle murmurs will I" are written below the vocal line. The dynamics are marked "p". The vocal line begins with the lyrics. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand.

mourn, As mourns the mate-for - sak - en dove;

mp

In gen-tle mur - murs will I

p *mp* *p*

mourn, — as mourns the mate-for - sak - en dove;

mp

As mourns, — As mourns the

p

mate - for - sak - en dove; As - mourns the

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with the lyrics "mate - for - sak - en dove;". The piano accompaniment features a complex texture with many sixteenth and thirty-second notes in the right hand and a more rhythmic bass line in the left hand.

mate - - - for - sak - en dove,

un poco forte.

The second system continues the vocal line with the lyrics "mate - - - for - sak - en dove,". The piano accompaniment continues with similar rhythmic patterns. The instruction *un poco forte.* is written below the piano part.

And sighing wish thy

p

The third system shows the vocal line with the lyrics "And sighing wish thy". The piano accompaniment continues. The instruction *p* (piano) is written below the piano part.

dear re - turn to lib - er - ty and last - ing love;

pp

The fourth system concludes the vocal line with the lyrics "dear re - turn to lib - er - ty and last - ing love;". The piano accompaniment continues. The instruction *pp* (pianissimo) is written below the piano part.

And sighing, sigh-ing, And sighing wish thy dear re - turn to life

and lib - er - ty. And sigh - ing wish thy dear re

turn To lib - er - ty and love, and last - ing love, —

wish - ing thy re - turn To

lib-er-ty and last-ing love In gen-tle mur-murs will I mourn,

as mourns the mate-for-sak-en dove; And sighing wish thy dear re-turn

to lib-er-ty and last-ing love.

mf

PASTORAL AIR.

The Peasant tastes the sweets of Life.

Larghetto. (♩. = 72)

14

The peas-ant

tastes the sweets of life, Un - wound - ed by its cares, The peas - ant

p

tastes the sweets of life, Un - wound - ed by its cares, No court - ly craft, no

p *p* *p*

pub - lic strife His hum - ble soul ensnares, his hum - ble soul, his hum - ble

p *p* *R.H.* *mp*

soul, no court - ly craft, no pub - lic strife his hum - ble soul ensnares;

p *cresc.* *cresc.* *mf*

Un - wounded by its cares, un -

dim. *p*

wounded by its cares. The peas-ant tastes the sweets of life, Unwounded by its

p

cares, the peas-ant tastes the sweets of life, unwounded by its

R.H.

cares, No court-ly craft, no pub-lic strife, his humble soul en -

p

snare, his hum-ble soul, his hum-ble soul, no court-ly craft, no

p *R.H.* *p*

Detailed description: This system contains the first three measures of the piece. The vocal line is in a treble clef with a key signature of one flat. The piano accompaniment is in a bass clef. The first measure has a piano (*p*) dynamic. The right hand of the piano part is marked *R.H.* and features a series of chords. The second measure also has a piano (*p*) dynamic. The third measure has a piano (*p*) dynamic and includes a fermata over the final note.

pub-lic strife, his hum-ble soul en-snares, his hum-ble soul en-

Detailed description: This system contains the next three measures. The vocal line continues with the lyrics. The piano accompaniment provides harmonic support. The first measure has a piano (*p*) dynamic. The second measure has a piano (*p*) dynamic. The third measure has a piano (*p*) dynamic and includes a fermata over the final note.

snare.

mf *mf* *p* *p*

Detailed description: This system contains the next three measures. The vocal line is silent. The piano accompaniment features a snare drum pattern. The first measure has a mezzo-forte (*mf*) dynamic. The second measure has a mezzo-forte (*mf*) dynamic. The third measure has a piano (*p*) dynamic. The fourth measure has a piano (*p*) dynamic.

dim. *p*

Detailed description: This system contains the final three measures. The vocal line is silent. The piano accompaniment features a snare drum pattern. The first measure has a piano (*p*) dynamic. The second measure has a piano (*p*) dynamic. The third measure has a piano (*p*) dynamic and includes a fermata over the final note.

dim. *p* *P.H.* *p*

Andante (♩ = 88)

But grand-eur's bulk - y, nois - y

p *pp* *sf* *Fine.*

joys ————— No

cresc. *f* *p*

true contentment give, no true contentment give, Whilst fan-cy craves, pos -

p *p* *p*

ses - sion cloy; We die thus whilst we live.

p *p* *f*

But grandeur's bulk - y, nois - y joys

mp

No true contentment give, no true contentment give, Whilst

p *p*

fan - - cy craves, pos -

f

ses - sion cloys, We die thus whilst we live, — we

p *R.*

Adagio. *Tempo I.*

die thus whilst we live.

mf *mf*

dim.

p *p* *R.H.* *p* *D.S.*

"The light of the World."

Sullivan.

ARIA.

The Lord is risen.

Andante moderato. (♩ = 88.)

15

The Lord is risen, He will dwell with men, and

they shall be His-people; and God shall wipe a-way all

tears from their eyes, There shall be no more death, nei-ther sor-row, nor

cry - ing, nei - ther shall there be a - ny more pain. God shall

wipe a-way all tears from their eyes, There shall be no more death, nei-ther

sor - row nor cry - ing, nei - ther shall there be a - ny more

pain, For the for-mer things are pass'd a - way. Be - hold, I make all things

new, saith the Lord, For the former things are pass'd a - way Be - hold, I make

f *meno. f*

all things new, saith the Lord, saith the Lord.

dim. *rall.* *dim.* *p* *rall.*

p a tempo

God shall wipe a-way all tears from their eyes There shall be no more

pp a tempo.

cre - - - *scen* - - - *do.*

death, nei-ther sor - row nor, cry - ing, nei - ther shall there be -

cre - - - *scen* - - - *do.*

a - ny more pain, and God shall wipe a - way all tears, — all

tears from their eyes There shall be no more

death, nei - ther sor - row, nor cry - ing, nei - - ther

sor - row, nor cry - ing!

"The Lord is King."

J. Barnby.

AIR.

O ye that love the Lord.

Andante. (♩ = 72.)

16

f *dim.* *cresc.*

P

O ye that love the Lord,

dim. *P*

cresc.

ye that love the Lord, see that ye hate the thing which is

cresc.

p *cresc.*

e - vil, O ye that love the Lord, ye that love the Lord,

dim. *cresc.*

see that ye hate the thing which is e - vil, see that ye

hate the thing which is e - - vil, The

rit. *

poco animato.

Lord pre - serv - eth the souls of His saints,

poco animato.

poco rit.

He shall de - liv - er them from the hand of the un - god - ly,

a tempo.

the Lord pre - serv - eth the souls of His saints;

a tempo.

cresc.

He shall de - liv - er them, He shall de - liv - er them

cresc.

out of the band of the un - god - ly,

O ye that love the Lord, see that ye

hate the thing which is e - vil, The Lord pre -

serv-eth the souls of His saints, the Lord pre -

serv-eth the souls of His saints; He shall de -

pp più *lento*. *mf* a tempo.

liv - er them, He shall de - liv - er them from the

pp *colla voce*. *mf* a tempo.

rit. molto. *pp* a tempo.

hand of the un - god - - y. O ye that love the

rit. molto. *pp* a tempo.

Lord, ye that love the Lord, see that ye hate the

cresc. *f*

thing which is e - vil, O ye that love the Lord, ye that love the

cresc.

rit. * *rit.* *

cresc.

Lord, see that ye hate, see that ye hate,

that ye hate the thing which is e - vil,

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

Ped.

ye that love the Lord, ye that love the Lord, see that ye

* Ped. * Ped. *

hate the thing which is e - vil

sf *p* *pp* *PPP*

Ped. *

"The Messiah."

RECIT.

Handel.

Behold! A Virgin shall conceive.

17

Be-hold! a vir-gin shall con-ceive, and bear a son,

Bass with Octaves.

Detailed description: This block contains the first system of the recitative. It features a vocal line in treble clef with a key signature of two sharps (D major) and a common time signature. The lyrics are "Be-hold! a vir-gin shall con-ceive, and bear a son,". Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs) with a brace on the left. The piano part is marked "Bass with Octaves." and includes a large number "17" on the left side. The piano accompaniment consists of sustained chords and octaves.

and shall call His name Em-man-u-el; God with us.

Detailed description: This block contains the second system of the recitative. It continues the vocal line and piano accompaniment from the previous system. The lyrics are "and shall call His name Em-man-u-el; God with us." The piano accompaniment continues with sustained chords and octaves.

AIR.

O thou that tellest good tidings to Zion.

Andante. (♩ = 120.)

Detailed description: This block contains the musical score for the air. It is marked "Andante. (♩ = 120.)". The score is in treble and bass clefs with a key signature of two sharps (D major) and a common time signature. The tempo is marked "Andante" with a metronome marking of 120 quarter notes per minute. The music features a flowing, melodic line in the right hand and a supporting bass line in the left hand. The piece concludes with a final cadence.

First system of musical notation, featuring a vocal line and piano accompaniment. The key signature is G major (one sharp). The piano part consists of a flowing eighth-note accompaniment in the right hand and a steady eighth-note bass line in the left hand.

Second system of musical notation, including the vocal line with lyrics: "O thou that tell-est good". The piano accompaniment continues with dynamic markings *p* and *7*.

Third system of musical notation, including the vocal line with lyrics: "tidings to Zi-on, get thee up in-to the high". The piano accompaniment features dynamic markings *f* and *p*.

Fourth system of musical notation, including the vocal line with lyrics: "moun-tain!" and a final "O". The piano accompaniment features dynamic markings *mf* and *p*.

thou that tell-est good ti-dings to Zi-on,

mf

get thee up in-to the high moun-

p

- tain! get thee up in-to the high moun-

- tain!

f

The first system of the musical score consists of a vocal line and piano accompaniment. The key signature is G major (one sharp). The vocal line is mostly silent, with a few notes appearing later in the page. The piano accompaniment features a busy right hand with sixteenth-note patterns and a steady bass line.

O thou that tell-est good ti-dings to Je-ru-sa - lem,

The second system continues the piano accompaniment. The vocal line begins with the lyrics "O thou that tell-est good ti-dings to Je-ru-sa - lem,". The piano part includes dynamic markings: *p* (piano) and *mf* (mezzo-forte). There is a fermata over the first measure of the vocal line.

lift up thy voice with strength! lift it

The third system continues the piano accompaniment. The vocal line has the lyrics "lift up thy voice with strength! lift it". The piano part includes a dynamic marking of *p* (piano).

up, be not a-fraid! say un-to the cit-ies of Ju-dah;

The fourth system continues the piano accompaniment. The vocal line has the lyrics "up, be not a-fraid! say un-to the cit-ies of Ju-dah;". The piano part includes a dynamic marking of *p* (piano).

Say un - to the cit - ies of Ju-dah: Be - hold - your

God! Be - hold your God! Say un - to the cit - ies of

Ju - dah: Be - hold — your God! — Be - hold your

God! — Be - hold your God!

O thou that tell-est good ti-dings to Zi-on,

A-rise, shine, for thy light is come;

A-rise, A-rise, A-

rise, shine, for thy light is come. And the glo - - -

ry of the Lord, the

mf *p*

glo-ry of the Lord is ris-en is

ris-en up-on thee, is ris-en, is ris-en up

on thee, the glo-ry, the glo-ry, the glo-ry of the

Lord is ris-en up-on thee.

rall. *rall.*

He was despised.

Largo. (♩ = 76.)

18

mf *p* *p* *mf*

p *mf* *f* *f*

p *tr* *p* *p*

dim. *p* *p*

He was de-spis-ed,

de-spis-ed, and re-ject-ed, re-

p *R.H.* *p* *p*

ject - ed of men, a man of sor - - rows,

a man of sor - - rows and ac - quainted with grief,

a man of sor - rows and ac - quaint - ed with grief.

He

was de - spis - ed, re - ject - ed, He was de -

p *L.H.* *p* *mf*

spis.ed, and re - ject - ed of men, a man - of sorrows, and ac - quaint - ed with

p

grief, — a man of sor - rows, and ac - quaint - ed with grief.

He was de - spis - ed, re - ject - ed, a man of —

p *p* *>*

sor-rows and ac-quaint-ed with grief, and ac-quaint-ed with grief,

a man of sor-rows, and ac-quaint-ed with grief.

He gave his back to the

Fine.

smit-ers, He gave his back to the

The first system of the musical score. It consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a steady eighth-note pattern in the bass and a block-chord accompaniment in the treble.

smit-ers, and his cheeks to them that pluck-ed off the

The second system of the musical score. The vocal line continues with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

hair, and his cheeks to them that pluck-ed off the

The third system of the musical score. The vocal line continues with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment maintains the same rhythmic and harmonic structure.

hair, and his cheeks to them that pluck-ed off the

The fourth system of the musical score. The vocal line continues with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment maintains the same rhythmic and harmonic structure.

hair; He hid not his face from shame and

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a minor key and features a melody with eighth and quarter notes. The piano accompaniment is a dense, rhythmic texture of chords, primarily using eighth and sixteenth notes. The lyrics are: "hair; He hid not his face from shame and".

spit-ting, He hid not his face from shame, —

The second system continues the vocal line and piano accompaniment. The vocal line has a melisma (indicated by a long dash) after "shame". The piano accompaniment maintains its rhythmic intensity. The lyrics are: "spit-ting, He hid not his face from shame, —".

from shame, — He hid not his

The third system shows the vocal line with a melisma after "shame" and the start of the phrase "He hid not his". The piano accompaniment has dynamic markings: *p* (piano) and *> p* (piano with accent). The lyrics are: "from shame, — He hid not his".

face from shame, — from shame and spitting.

The fourth system concludes the vocal line with a melisma after "shame" and the phrase "from shame and spitting". The piano accompaniment has dynamic markings: *dim* (diminuendo), *p* (piano), and *mf* (mezzo-forte). The lyrics are: "face from shame, — from shame and spitting." The piece ends with the initials "D. C." (Da Capo).

I dreamt I was in Heaven.

19

Andantino. ($\text{♩} = 88.$) *p*

I dreamt I was in

heav'n, And heard the Cher - u - bim and Ser - a - phim sing, Ho - ly,

rit. ($\text{♩} = 100$)

con la voce. *p*

Tempo I.

Ho - ly, Ho - ly, Lord; Lord, God, God of might! I

could not number all the throng; Like stars they shone a-round God's

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "could not number all the throng; Like stars they shone a-round God's". The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

throne, Prais - ing His ho - ly name in song: Hail

The second system continues the musical score. The vocal line has the lyrics "throne, Prais - ing His ho - ly name in song: Hail". The piano accompaniment continues with similar rhythmic patterns, including some chordal textures in the right hand.

hail God of Light! Hail hail God of

The third system features the lyrics "hail God of Light! Hail hail God of". The piano accompaniment maintains the rhythmic accompaniment, with some melodic lines in the right hand.

Light! I tried to join their loft - y— theme But

The fourth system concludes the page with the lyrics "Light! I tried to join their loft - y— theme But". The piano accompaniment includes a dynamic marking of *p* (piano) in the right hand. The system ends with a fermata over the final notes of the vocal line.

while I strove, your voice of love — A-woke me from this heav'n - ly

dream of pure de - light, — this heav'n - ly dream of pure de -

light, of pure de - light. If a - ny but your dear, sweet

poco rit.

a tempo.

poco rit.

voice, Had call'd your boy from heav'n - ly joy; I think I

a tempo.

should not now — re - joyce ——— to wake a - gain! I think I

Seguendo la voce.

should not now re - joyce to wake a - gain. ——— not now re -

joyce ——— to wake a - gain! Weep not, dear

p poco rall.

pp

moth - er, weep not, weep not!

pp

Ed. *

"Passion.(St John)"

Bach.

AIR.

It is finished.

Molto Adagio.

20 *p*

It is fin-ished, it is fin-ish - ed, O rest for

all af-flic-ted spir-its, O rest, It is finish -

ed, O rest for all af-flic-ted spir - its.

This night of_ woe,

this night of woe_ makes me up-on my

last hour, up-on my last hour— pon-der, this night of woe makes me up-on my

last— hour pon-der.

Vivace.

See, Ju-dah's he-ro tri-umphs now,

see, Ju-dah's he-ro tri-umphs now, see, Ju-dah's he-ro

tri-umphs now, and ends the fight, — and ends the

f *p*

fight, — and ends the fight.

See, Ju-dah's he-ro tri-umphs

f *p*

now, see, Ju-dah's he-ro tri-umphs

now, _____ and ends the fight.

The first system consists of a vocal line and piano accompaniment. The vocal line begins with a long note on 'now,' followed by a melodic line for 'and ends the fight.' The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

Adagio.

and ends the fight. It is fin-ished.

The second system is marked 'Adagio'. The vocal line continues with 'and ends the fight.' followed by a longer note on 'It is fin-ished.' The piano accompaniment features a series of chords in the right hand and a steady eighth-note pattern in the left hand. Dynamics include *f* (forte) and *p* (piano).

The third system shows the piano accompaniment continuing. The right hand has a complex, flowing melodic line with many sixteenth notes, while the left hand maintains a steady eighth-note accompaniment.

It is fin-ished.

The fourth system continues the piano accompaniment. The right hand features a melodic line with a trill (*tr*) on the final note. The left hand continues with the eighth-note accompaniment.

"The Passion.(St. Matthew)"

Bach.

RECIT.

If Thy Disciples.

Larghetto.

21

p

If Thy dis - ci - ples all mo - lest this

wo - man in their fol - ly, who with her oint - ment came, for

bu - rial would pre - pare Thy bod - y ev - er ho - ly, Dear

Sav-ior, hear me when I call, oh, let my eyes, Thy grief a - dor - ing, weep, on Thy

head warm tor - rents pour - ing.

AIR.

Penitence.

Andantino.

mf

Pen - i - tence, fear - ful pain, rends the sin - ful -

heart in twain;

Pen - i - tence,

fear - ful pain, rends the sin ful heart in twain,

rends the sin ful heart in twain; pen - i - tence, fear - ful -

pain, rends the sin-ful heart in twain, grief

and pain, rend the sin-ful heart in twain.

May the

Fine. *p*

tears that I am shed-ding, pre-cious spi-ces,

Lord, con - tain, fra - grant o - dors round Thee spread - ing;

may the tears -

I - am shed - ding, pre - cious spi - ces, Lord, con - tain, fra - grant

- dors round Thee spread - ing,

fra - grant o - dors, fra - grant o - dors round Thee spread - ing.

"The Passion.(St Matthew)"

RECIT.

Bach.

Lord, can it be?

Adagio.

22 *p*

Lord, can — it be? my

Je - sus to the post is bound, the lash en-dures, I hear the

sound! Tor - ment - ors, hold ye, hold! at — such a sight some

pain you feel, grief was not made for Him a - lone. Ah

me! your breasts con-veal, hearts like that cur-sed post of stone: nay,

The first system of the score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a 3/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs). The piano part features a complex texture with many chords and some sixteenth-note patterns in the right hand, while the left hand has a more rhythmic accompaniment.

still more hard — and cold. Tor-ment-ors, hold ye, hold!

The second system continues the vocal and piano parts. The vocal line ends with a fermata on the final note. The piano accompaniment continues with similar complex textures, including some sixteenth-note runs in the right hand.

AIR.

All my tears.

Andante moderato.

mf

The 'AIR' section is a piano accompaniment for the piece 'All my tears'. It is marked 'Andante moderato' and begins with a mezzo-forte (*mf*) dynamic. The score is in a grand staff with a key signature of one flat and a 3/4 time signature. The right hand features a melodic line with eighth-note patterns, while the left hand provides a harmonic accompaniment with chords and moving lines.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat). It begins with a whole rest, followed by a series of eighth and sixteenth notes. The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the bass and a more active melody in the treble.

All my tears — His pains re - lieve — not, com - fort give —

The second system continues the vocal line and piano accompaniment. The vocal line has a long note with a fermata over it, corresponding to the lyrics. The piano accompaniment includes a dynamic marking of *p* (piano) in the bass clef.

— not, com - fort give — not, take, oh take my heart be -

The third system continues the vocal line and piano accompaniment. The vocal line has a long note with a fermata, corresponding to the lyrics. The piano accompaniment continues with its steady accompaniment.

side, — take my heart, take my heart, take, oh — take my heart be -

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a long note with a fermata, corresponding to the lyrics. The piano accompaniment continues with its steady accompaniment.

side.

The first system consists of a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a series of whole notes. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and eighth-note patterns.

The second system continues the piano accompaniment from the first system. The vocal line remains silent, indicated by whole rests. The piano accompaniment maintains its rhythmic and harmonic structure.

Ah, my tears — His pains re-lieve — not, com-fort give —

The third system introduces the vocal line with the lyrics "Ah, my tears — His pains re-lieve — not, com-fort give —". The piano accompaniment includes a dynamic marking of *p* (piano) and continues with its characteristic eighth-note bass line.

— not, ah, my tears — His pains re-lieve — not, com-fort give —

The fourth system continues the vocal line with the lyrics "— not, ah, my tears — His pains re-lieve — not, com-fort give —". The piano accompaniment remains consistent with the previous systems.

— not, ah, — my tears His pains — re- lieve not, com- fort give —

— not, take, oh take my heart be - side, oh, take my heart, oh, take my

heart, take, oh take my heart, take, — oh take my heart be - side.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is mostly silent, indicated by a long horizontal line. The piano accompaniment is in a minor key and features a steady eighth-note bass line and a more active treble line with chords and eighth-note patterns.

The second system continues the piano accompaniment. The vocal line remains silent. The piano part maintains its rhythmic and harmonic structure, with some chordal changes in the treble.

The third system introduces the vocal line. The lyrics are: "When the wounds are soft-ly flow - ing, all their pre - cious balm be-stow - ing,". The piano accompaniment continues with a dynamic marking of *p* (piano). The system concludes with the word *Fine.*

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "let my heart re - ceive the tide." The piano accompaniment features a dynamic marking of *f* (forte) and includes some more complex rhythmic patterns in the bass line.

First system of musical notation, featuring a vocal line and piano accompaniment in a minor key.

When the wounds — are soft - ly flow - ing,

all their precious balm be - stow - ing, let my heart re - ceive the tide, re - ceive the

tide, let my heart re - ceive the tide, — when the wounds are soft - ly - flow - ing,

all their pre - cious balm be - stow - ing, let my heart re - ceive the tide.

D.C.

"The Rose of Sharon."

Mackenzie.

PROLOGUE.

We will open our mouth in a parable.

Largo. ($\text{♩} = 58.$)

23

p

p

p Recit.

We will o - pen our mouth in a par - a -

pp

p

ble; We will ut - ter dark say - ings of

old, ————— Which we have heard and known; —

dolce.
— Which our fa - thers — have told us, which our fa - thers have told

pp

Molto tranquillo.
us. —————

p
We ————— will not hide them, ————— we ————— will not

hide them from our chil - - - dren,

The first system of the musical score. The vocal line is in a treble clef with a key signature of two sharps (F# and C#). The lyrics are "hide them from our chil - - - dren,". The piano accompaniment consists of a right hand with a steady eighth-note accompaniment and a left hand with a more active bass line.

p
That the gen - er - a - tion to come may know them,

The second system of the musical score. The vocal line begins with a piano (*p*) dynamic. The lyrics are "That the gen - er - a - tion to come may know them,". The piano accompaniment continues with a similar texture to the first system.

mf
that the gen - er - a - tion to come may know

The third system of the musical score. The vocal line begins with a mezzo-forte (*mf*) dynamic. The lyrics are "that the gen - er - a - tion to come may know". The piano accompaniment features a more active right hand with a melodic line and a left hand with a steady bass line.

them, Who shall de - clare_ them, — who shall de -

The fourth system of the musical score. The vocal line continues with the lyrics "them, Who shall de - clare_ them, — who shall de -". The piano accompaniment concludes with a piano (*p*) dynamic in the final measure.

clare them to their chil - dren, to their chil - dren.

This is a great mys-ter-y,

this is a great mys-ter-y,

p *rit.*

but we speak, we speak con-cern-ing

Più mosso.
pp *f*

Christ, Christ and His Church, we speak con-

Più mosso. (♩ = 69.)

pp *p* *f*

cern-ing Christ and His Church.

ff *ff*

Rec. *

mf *p* *pp*

Like as a Father.

Andante non troppo. ♩ = 56

24

p

p

poco rit.

p

Like as a fa - ther pit - i-eth his

chil - dren, so the Lord pit - i-eth them that

poco cresc.

fear Him: — For He knoweth our frame, — for He knoweth our

poco cresc.

dim.

frame; He re - mem - ber - eth, He re - mem - ber - eth that we are

dim.

mf Poco agitato.

dust. My soul long - eth, yea, e - ven faint - eth for the

p Poco agitato.

mf

courts of the Lord, — my soul long - eth, yea, e - ven

p

faint - eth for the courts of the Lord; My heart

mf

and my flesh, my heart and my flesh cry out, cry out

mf

for the liv - ing God, my heart and my flesh cry

p

out for the liv - ing God.

dim. *pp*

rit. *a tempo.* *P.*

Like as a fa - ther

rit. *a tempo.*

ped. *

pit - i-eth his chil - dren, so the Lord pit - i-eth

cresc.

them that fear Him, — Like as a fa - ther

cresc.

pit - i-eth his chil - dren, so the Lord —

dim.

pit - i - eth them that fear Him, so the

p *dim.* *p*

Lord, the Lord, the Lord pit - i - eth

p *molto rall.*

pp *p molto rall.*

rit. *

them, pit - i - eth them that fear

p *rall.*

colla voce. *pp* *rall.*

a tempo.

Him.

pp *rall.*

Return, oh God of hosts!

25 *Largo.* (♩ = 92.) *mf* *p*

p Re - turn, re - turn, oh

pp *pp* *mp* *p*

God — of hosts! oh God, re - turn, oh God of hosts! Re -

hold, behold thy ser - vant in dis - tress, — be - hold thy

servant in dis-tress! Return, oh God, be - hold thy ser -

cresc.

- vant in dis-tress! Re - turn, oh God, re -

f *p*

turn, oh God of hosts! Behold, be - hold, be - hold, behold thy ser-vant, thy

p *mf* *p*

ser - vant in dis-tress, behold, behold thy ser-vant, thy ser-vant in -

cresc.

tress, re-turn, re-turn, oh God, re-turn oh God of

f *dim.* *p*

hosts! be-hold, be-hold thy ser-vant in dis-tress!

ad lib. *a tempo.* *ad lib.* *f*

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

His might-y griefs, his might-y griefs re-dress, his might-y

pp

griefs, his might-y grief, — his might-y grief re-dress,

mp *dim.*

Nor by the hea-then be it told, nor by the hea-then be it told.

cresc.

His might-y griefs — re - dress, Nor by the

dim.

heathen, by the hea-then be it told, nor by the hea - then be it told.

dim. *p* *R.H.*

"Samson and Delilah."

AIR.

C. Saint-Saëns.

English version by
Geo. Cooper.

Dear Love! Thine Aid!

(Amour! Viens Aider.)

Allegro agitato. (♩ = 160.)

26

Oh, soon — in my pow'r I shall
Sam - son — re-cherchant ma pré-

rit.

Moderato.

hold him, For night brings him here to my side!
sen - ce, Ce soir doit ve - nir en ces lieux.

p

'Tis the hour vengeance shall en - fold him, The gods shall then
Voi - ci l'heu - re de la ven - gean - ce Qui doit sa - tis -

Moderato. (♩ = 92.)

be sat - is - fied!
fai - re nos Dieux!

f *dim.* *p*

Ped.

Dear Love, lend thine aid now I pray— thee,
A - mour! viens ai - der ma fai - bles se!

Pour the poi-son swift to his heart!
Ver - se le poi - son dans son sein!

Help me o'er
Fais que, vain -

pow'r, do not de - lay me, Sam - son shall soon in chains de -
cu par mon a - dres - se, Sam - son soit en - chaî - né de -

part!
main!

Vain the thought of love cold-ly spurn - ing, The
Il voudrait en vain de son â - me Pou -

cresc. *dim.* *p*

mem' - ry of me nev'er shall fly; For the fire of love, fierce-ly
voir me chas-ser, me ban - nir! Pour-raît - il é - tern - dre la

p

burn - ing, From his life nev'er more shall die!
flam - me Qu'a - li - men - te le sou - ve - nir?

Slave of my
Il est à

dim. *pp* *dim.*

will, my glance has bound him! My broth - ers
 moi! c'est mon es - cla - ve! Mes fre - res

accel. cresc.
 fear his an - ger dread, Mine! mine, by my
 crai - gnent son cour - roux; Moi, seule en - tre

f a tempo.
 wiles I sur - round
 tous, je le bra -

him, My will - ing slave thro' life he's led!
 ve, Et le re - tiens a mes ge - noux!

Dear love, lend thine aid now I
A - mour! viens ai - der ma fai -

pray ——— thee, Pour the poi - son swift to his
bles - - - se! Ver - se le poi - son dans son

heart!
sein!

Help me o'er - pow'r, do not de -
Fais que, vain - cu par mon a -

lay me, Sam - son shall soon in chains de -
dres - - - se, Sam - son soit en - chai - né de -

dolce.

part!
main!

Fights he in vain, a-against love
l'un - tre l'a - mour sa force est

fight - ing,
rai - ne;

Tho' strong, yea, strong-est of the
Et lui. le — fort par - mi les

-strong,
forts,

Break - er of chains, his pro - ple
Lui, qui d'un peu - ple rompt la

right - ing, He must suc - cumb to me, ere long!
chai - ne Suc - com - be - ra — sous mes ef - forts!

pp

“Saint Ludmila”

RECIT. AND AIR.

Dvořák.

Within what gloomy depths.

Andante moderato un poco mosso.

sotto voce.

With in what gloomy

27

The first system of the score features a vocal line in a soprano clef and a piano accompaniment in a grand staff. The vocal line begins with a long rest followed by the lyrics "With in what gloomy". The piano accompaniment starts with a forte (*f*) dynamic and includes a fermata over the final chord.

depths of for-est are we en-closed, O mis-tress dear!

The second system continues the vocal line with the lyrics "depths of for-est are we en-closed, O mis-tress dear!". The piano accompaniment features a piano (*pp*) dynamic followed by a fortissimo (*fp*) dynamic.

O'er - hanging crags our pathway men-ace, A- round us all things tell of

The third system continues the vocal line with the lyrics "O'er - hanging crags our pathway men-ace, A- round us all things tell of". The piano accompaniment includes a piano (*pp*) dynamic and a fortissimo (*fp*) dynamic.

fear...

The ver-y wild-beasts
Allegro

The fourth system continues the vocal line with the lyrics "The ver-y wild-beasts". The tempo changes to "Allegro". The piano accompaniment includes dynamics of mezzo-piano (*mp*), diminuendo (*dim*), piano (*p*), and pianissimo (*pp*).

cresc. *f*

fly the place: In vain one seeks a hu-man face. My heart with dead-ly

cresc. *mf*

cresc. *ff*

fright is throb-bing, No, no far-ther will I go with

cresc. *f* *f*

Meno mosso, quasi Tempo I.

p

thee, no, no, no farther will I

f *fp* *dim.* *p* *pp* *p*

p *p*

go with thee, no, no, no!

pp *pp*

Lento. *sotto voce.*

Thy lead - ing would I had not

pp *p*

fol - lowed, nor - come to this dread - ful - spot, thy lead - ing

f *dim.* *p*

would I had not followed, nor - come to this - dread - ful spot!

f *cresc.* *mf* *p* *pp*

ff *p*

Think, from the time yon a-ged man With-in thy

dwell - - - ing first ap - peared,

Tor - - - ment and pain thy soul has

known. Nor hast thou e'er had peace and

com - - - fort. The might - y pow'r which his

teach - ing wields, Which from his words like rushing rain is pour - ing, Has bowed thy

dim. *p*

Red. *

will, and o - ver - mas - tered thee, And driv - en thee forth from thy

f *pp*

Red. * Red. * Red. *

home! How great has he made thy en - durance!

cresc. *pp*

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

How changed thy ways, de - sires, and thoughts! How

mf *dim.* *p* *pp*

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

dolce.

firm thy frame, No weak a-fore-time!

pp

pp *dolce.*

Yea, I feel that all thy life till now has been—

pp *dolce*

tri-ling, and whol-ly vain, I feel that all thy

dim. *pp*

life till now has been tri-ling, and whol-ly vain.

f *ff*

dim. *pp*

"St. Paul."

Mendelssohn.

RECIT. AND ARIOSO.

But the Lord is mindful of His own.

28

And he jour-ney'd with com pan - ions to - wards Da -

mas - cus, and had au - thor - i - ty and com - mand from the High Priest

p

that he should bring them bound, men and wo - men, un - to Je - ru - sa - lem.

Andantino. (♩ = 66.)

But the Lord is mind-ful of His own, He re -

p Str.

mem-bers His chil - dren. But the Lord is mind-ful of His own, the

rit. *a tempo.*

a tempo.

rit.

Lord re-mem-bers His chil - dren, re - mem - bers His chil - dren.

cresc. *p* *mf*

Bow down before Him ye might - y,

p

cresc.

for the Lord is near us. Bow down be-fore Him, ye might - y,

cresc. *f* *p*

cresc. *f* *p*

for the Lord is near us, Yea, the Lord is mind-ful of His

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

cresc.

own, He - re - members His chil - dren, Bow down be-fore Him, ye

cresc.

might - y, for the Lord is near us.

f *dim.* *al* *pp*

O Thou Afflicted.

29

Andante con moto. (♩ = 88.)

p

O Thou af - flict - ed, and toss - ed with

cresc.

tem - pest, O Thou af - flict - ed, and toss - ed with tem - pest, and

toss - ed with tem - pest, af - flict - ed and not com - fort - ed; Be -

p

cresc. *dim.* *p*

hold, be - hold in right - eous - ness shalt Thou, shalt Thou be es -

poco rit. *a tempo.*
tab - lish - ed; O Thou af - flict - ed, and toss - ed with

poco rit.

tem - pest, O Thou af - flicted, and toss - ed with tem - pest, af - flict - ed and

not — com - fort - ed. Thou shalt be far from op -

p

pres-sion, for Thou shalt not fear,

pp

Thou shalt be far from op-pression, for Thou shalt not fear,

cresc.

f

cresc.

and from ter-ror, for it shall not come

dim.

p

near Thee. No weapon a- gainst Thee shall prosper, and e-ve-ry tongue in

dim.

cresc. *f dim.* *p*

judg - ment Thou shalt con - demn. O

cresc. *f dim.* *p*

Thou af - flict - ed, and toss - ed with tem - pest, O Thou af -

flict - ed, and toss - ed with tem - pest, and toss - ed with tem - pest, af -

flict - ed and not com - fort - ed. Be -

hold in right - eous - ness shalt Thou be es - tab -

lish - - ed, Thou shalt be far from op -

pres - sion, for Thou — shalt not fear,

Thou shalt not fear.

“Stabat Mater.”

AIR.

Rossini.

Lord, Thy glory fills the Heaven.

(Fac ut portem.)

30

Andante grazioso. ♩ = 104.

dolce.

dolce.

ff

p

Lord, Thy
Fac ut

ff

pp

glo-ry fills the heaven; Un-to Thee be glo-ry giv-en. Lord,
 por-tem Chris-ti mor-tem, Pas-si-o-nis fac con-for-tem, Et

pp

shine in these hearts of Thine, Lord,
 pla-gas re-co-le-re, Et

ff

shine in these
 pla-gas re-

p

hearts of Thine.
 co-le-re.

ff *pp* *ff* *pp*

p

Heav'n is
Fae me

ff *pp* *ff* *p*

still with glo - ry ring - ing;
pla - gis rul - ne - ra - ri.

ff *pp*

Ho - ly!
Cru - ce

ff *pp* *ff* *p*

Ho - ly! Ho - - ly! sing - ing, O most
hac in - e - - bri - a - ri Ob a

Bless - ed Light Di - vine! O most
mo - rem Fi - li - i, Ob a -

Bless - ed Light Di - vine! O most
mo - rem Fi - li - i, Ob a -

cresc.

Bless - ed Light Di - vine! Heav'n is still with glo - ry ring - ing; Ho - ly!
mo - rem Fi - li - i Fac ut pla - gis vul - ne - ra - ri, Cru - ce

ff ff ff pp pp

Ho - ly! Ho - ly! singing, O most Bless - ed Light Di - vine!
hac t - ne - bri - a - ri Ob a - mo - rem Fi - li - i,

f

O most Bless - ed
Ob a - mo - rem

f *p*

Light Di-vine! O most Bless -
Fi - li - i Ob a mo -

f *ff* *ff*

ed Light Di-vine!
rem Fi - li - i.

p

p

Lord, to Thee, each Night and Day.

31

Largo. ($\text{♩} = 84.$)

mf

dim.

p

Lord, to Thee, each night and day, Strong in hope we

sing and pray, strong in hope we sing — and pray, each night and

day we sing and pray, _____ to Thee we pray, Lord, to

p

Thee, in hope we sing and pray, _____ to Thee, each night — and

cresc. *p*

day, _____ to Thee we sing — and pray,

p *p* *mp*

Lord, to Thee, each night and day, Strong in hope we

ad lib.

sing and pray. we sing and pray, strong in hope we sing and

pray

mf

Fine.

Allegro moderato. (♩ = 92.)

Though con-vul-sive rocks the ground, And Thy thun-ders roll a -

f

round, and Thy thun-ders roll a - round,

f

Still to Thee, each night and

p

day, still to Thee

we sing and pray, though con-vul-sive rocks the

ground, and Thy thunders roll a - round,

Adagio. still to Thee we sing — aud pray.

Adagio. *sf* *p*

D.S.

"The Woman of Samaria."

AIR.

Sterndale Bennett.

O Lord, Thou hast searched me out.

Larghetto espressivo.

32

p

molto tranquillo.

p

0

Lord, Thou hast search-ed me out, and known me. — Thou

pp

tranquillo.

know-est my down - sit - ting, Thou know est my down -

sit - ting and mine up - ris - ing: Thou

p *tranquillo.*

un - der - stand - est my thoughts long be - fore, long be -

sf *sf*

fore, my thoughts long be - fore. ——— 0

pp *pp* *tranquillo.* *colla parte.*

Lord, Thou hast searched me out, and known me for

pp *pp* *pp stacc.*

lo, there is not a word, not a word in my

sf

p

tongue: but Thou know-est it al-to-gether.

p

espress.

tranquillo.

O Lord, Thou hast search-ed me out, and

calando.

pp

tranquillo.

known me. — Thou know-est my down-sit-ting,

Thou know-est my down - sit - ting, and mine up -

sf

sf *poco cresc.*

ris - ing, and mine up - ris - ing;

p

p *sempre. pp*

Thou know-est it al - to - geth - er, Thou

know-est it al - to - geth - er.

rall. *pp*

rall. *pp* *colla parte.*

50
4014 5
17

