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“Abraham.”

Molique.

AIR.

I will extol Thee, my God, O King.

1433 5836

~~1473~~

MUS

MY

Allegretto. (♩ = 76.)

1 *mf*

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

p

praise Thy Name for ev - er - more, I will ex - tol - Thee, my God, O -

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

Name for ev - er-more. Thy mer-cy, O Lord, is great a-bove the

heav-ens, and Thy truth reach-eth un - to the clouds, Thy mer - cy, O

Lord, is great a-bove the heav-ens, and Thy truth reacheth un - to the

clouds, Thy truth, Thy truth reach-eth un - to the clouds.

dolce.

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

thing, Thou o - pen - est Thine hand, and sat - is - fiest the de -

sire of ev - er - y liv - ing thing. I will ex -

tol - Thee, my God, O - King, and I will bless Thy Name for ev - er -

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

tol - Thee, my God, O King, and I will praise Thy Name for ev - er - more!

Allegro moderato. (♩ = 112.)

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

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

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

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

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

dolce.

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

them, He is nigh un - to all them

cresc.

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

cresc.

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

cresc.

mf *p* *cresc.*

them that call _____ up-on Him.

f *rit.* *a tempo.*

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

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

mf

mf

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

mf

p *mf*

off from the earth, and the trans-gres-sors shall be root - ed out of

it, the trans-gres-sors shall be

f *mf* *f*

p

root-ed out of it. Great is the

p cresc. *p*

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

mf *f*

cresc.

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

p *mf*

flesh ——— bless His ho - ly Name, let all flesh

p

— bless His ho - -ly Name, let all - flesh,

cresc.

p *cresc.*

let all flesh ——— bless His ho - ly Name.

f *f*

p *f*

Hast Thou for Me a Look, a Thought?

MARY.

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

2 *mf* >

shaken? I live a - gain! Our love o'erdeath it-self shall tri-umph: My

mf *p*

soul henceforth this sinful world forgetting, to heav'n aspires, where pain is known no more, nor sin, nor

sf *p*

death, but ev-'ry mur-mur dies; where all Thy chos - en saints, at Thy right

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

mf *p*

AIR.

When this Scene of Trouble closes.

Larghetto. (♩ = 100.)

p *f*

3 3 7 7

(♩ = 88.)

dim. *dolce.*

ritard.

f *p*

3 3 7 7

When this scene of trou-ble clos - es,

pp

Lord, in Thee my trust re - pos - es: Love di-vine shall be my

stay.— In that hour Thou wilt pro - tect — me,

And Thy mercy will di - rect — me, While un - mur - m'ring

fz *dim.*

I o - bey: While un -

p cresc. *dim.*

mur - m'ring I o -

p *f*

bey. Vain - ly shall the grave close o'er Him,

f *p*

Death is pow-er-less be - fore Him, To Thee, Fa - ther, He as -

p *f*

cends: There where sor-rows cease to —

pp

grieve — us, He will to Him - self — re -

p

ceive — us, One in Thee, our Fa - ther, Friend! One in Thee, our

p

Fa - - ther, Friend.

f *p*

When this scene of trou-ble clos - es,

dim. *p*

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

Love di-vine shall be my

stay: —

In that hour Thou wilt pro - tect — me,

And — Thy mer - cy will di - - rect — me,

While un -

mur - m'ring

1 o -

bey,

While un - mur - m'ring,

While un -

mur - m'ring

1

o - - bey.

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

dim. *p*

p

morendo.

"The Creation."

Haydn.

RECIT.

And God said, Let the earth.

Recit.

GABRIEL.

And God said, Let the earth bring forth grass, the herb yielding

seed, and the fruit-tree yielding fruit after his kind, whose seed is in it -

self, upon the earth: and it was so.

AIR.
With Verdure Clad.

Andante. (♩ = 42.)

p

With

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats and a 6/8 time signature. It begins with a whole rest followed by a quarter rest, then a half note G4, and continues with a melodic line. The piano accompaniment is written in a grand staff (treble and bass clefs) and starts with a piano (*p*) dynamic. It features a steady eighth-note accompaniment in the bass and a more active melody in the treble, including some sixteenth-note passages.

ver - dure clad the fields ap - pear, De - light - ful to the rav - ish'd sense;

p

By flow - ers sweet and gay

En - han - ced is the

p

charm - ing sight, En - han - - - - - ced is the charm - ing

f

p

sight, Here fra-grant herbs their

o - dors shed; Here shoots the heal - ing plant, — Here shoots — the

heal - ing plant, —

Here shoots the

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

Here shoots the heal - ing plant.

With co - pious fruit th' ex - pand - ed boughs are

lung; In leaf - y arch - es twine the shad - y

groves; O'er loft - y hills ma - jes - tic for - ests

fz *p*

wave, ma - jes - tic for - ests wave.

più forte. *f* *f*

With ver - dure clad the

p *tr* *p*

fields ap - pear, De - light - ful to the rav - ish'd sense; By flow - ers

sweet and gay, En - han - ced is the charming sight, En -

han - - - - ced is the charm - ing sight.

Here fra - grant herbs their o - dors shed; Here

shoots the heal - ing plant,

Here shoots the heal - ing plant.

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

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

shoots the heal - ing plant.

"The Creation."

Haydn.

RECIT.

And God said: Let the waters.

Allegro.

GABRIEL.

4

And God said: Let the wa - ters bring

forth a - bun - dant - ly the mov - ing creat - ure that hath life, and fowl

that may fly a - bove the earth in the o - pen fir - ma - ment of heav'n.

AIR.
On mighty pens.

Moderato. $\text{♩} = 104.$

The musical score is arranged in four systems, each with a vocal line and a piano accompaniment. The piano part is written in grand staff notation (treble and bass clefs). The vocal line is in a single treble clef. The key signature has one flat (B-flat), and the time signature is common time (C). The tempo is marked 'Moderato' with a quarter note equal to 104 beats per minute. The score includes various dynamic markings: *f* (forte), *fz* (forzando), *ff* (fortissimo), and *p* (piano). The piano accompaniment features a steady eighth-note bass line and more complex rhythmic patterns in the treble clef, including sixteenth-note runs and chords. The vocal line consists of a single melodic line with some rests.

System 1: Treble clef, bass clef. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff contains a harmonic accompaniment with chords and moving lines.

System 2: Treble clef, bass clef. The treble staff features a more active melodic line with slurs and accents. The bass staff continues the accompaniment with a steady eighth-note pattern in the left hand.

System 3: Treble clef, bass clef. The treble staff has a melodic line with some rests. The bass staff features a rhythmic accompaniment with chords and moving lines, marked with *fz* (forzando).

System 4: Treble clef, bass clef. The treble staff contains the vocal line with lyrics: "On might - - y pens up -". The bass staff provides accompaniment with chords and moving lines, marked with *f* and *p*.

lift - ed soars the ea - gle a - loft, the ea - gle a - loft, And

The first system of the musical score features a vocal line in a single treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, and quarter notes A4-G4. The piano accompaniment consists of eighth-note patterns in both hands, with a dynamic marking of *f* (forte) appearing in the second measure.

cleaves the air in swift - est flight, in—

The second system continues the vocal line with a half note G4, followed by quarter notes A4-B4, quarter notes C5-B4, and quarter notes A4-G4. The piano accompaniment features a more active eighth-note pattern in the right hand, with a dynamic marking of *p* (piano) in the first measure.

swift - est flight to the blaz - - ing sun, to the

The third system shows the vocal line with a quarter note G4, quarter notes A4-B4, quarter notes C5-B4, and quarter notes A4-G4. The piano accompaniment is highly rhythmic, featuring sixteenth-note patterns in both hands, with a dynamic marking of *f* (forte) in the final measure.

blaz - ing sun.

The fourth system shows the vocal line with a half note G4. The piano accompaniment continues with rhythmic patterns, featuring dynamic markings of *fz* (forzando), *f* (forte), and *p* (piano) across the measures.

His wel - come bids to morn the mer-ry

The first system of the musical score. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment features a right hand with a series of eighth notes and a left hand with chords and a few notes.

lark. His wel - come bids to morn the mer-ry

The second system of the musical score. The vocal line continues with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with similar patterns.

lark; and coo-ing, and coo-ing

The third system of the musical score. The vocal line has a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment features a more active right hand with sixteenth notes and a left hand with chords.

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

The fourth system of the musical score. The vocal line has a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with similar patterns.

dove his mate, and coo - ing, and coo - ing

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

dove his mate. On might - - y

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

His wel - come bids to morn the merry lark; and

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

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

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

fz

p

ten - der dove his mate, the ten -

- der dove his mate.

f

pp

From ev'- ry

bush — and grove re - sound the night - in - gale's de - light -

— ful notes;

No — grief af - fect-ed yet her breast,

Nor to a mourn-ful tale were tun'd Her

ad lib. a tempo.

soft, Her soft en-chant-ing lays.

Her soft

en-

sf

chant - ing, Her soft en-chant-ing lays.

p

No grief af - fect-ed yet her breast, Nor to a

mourn - ful tale were tun'd Her soft, — Her

ad lib. soft ——— enchanting lays, Her
atempo.

soft ——— en - chant - ing lays. Her

soft

The first system consists of a vocal line and piano accompaniment. The vocal line begins with a half note G4, followed by a quarter note A4, and a quarter note B4. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

en-chant - ing lays, Her soft en-chant-ing

The second system continues the vocal line with a half note G4, followed by a quarter note A4, and a quarter note B4. The piano accompaniment includes trills (tr) in the vocal line and continues with eighth-note patterns in the piano.

lays, Her— soft en-chant-ing lays.

fz

The third system shows the vocal line with a half note G4, followed by a quarter note A4, and a quarter note B4. The piano accompaniment features a forte (*fz*) dynamic and continues with eighth-note patterns.

The fourth system shows the piano accompaniment continuing with eighth-note patterns in the right hand and bass line in the left hand, ending with a double bar line.

"Eli."

RECITATIVE.

Costa.

Open unto me.

HANNAH.

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

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

cresc.

AIR.

I will extol Thee.

Allegro con brio. $\text{♩} = 132$.

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

mf *p*

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

cresc.

joice o-ver me I cri-ed un-to Thee, and Thou hast heal-ed me, I

p

cri-ed un-to Thee, and Thou hast heal-ed me; Thou hast turn-ed my mourn-ing, my

A

mourning in-to dancing, in-to danc-ing, and gird-ed me with glad-ness, and

v

gird-ed me with glad-

tr

- ness. I will ex-tol Thee, O Lord, for Thou hast lift - ed me up, and hast

not made my foes to re - jice

cresc.

o-ver me, to re - jice, to re - jice o - ver

f

tr

me!

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

p

cri-ed un-to Thee, and Thou hast heal - ed - me: Thou hast turn - ed my mourn-ing, my

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

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

gird-ed me with glad - ness; to the end, that my glo - ry may sing praise to

cresc.

Thee. O Lord, my - God, O Lord, my - God; I will give

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

p staccato.

- - - er, for - ev - - er, I will give

thanks, I will give thanks, thanks, thanks, O Lord, thanks,

thanks, my God, _____ for - ev - - -

er! O Lord, my God, my God; I will give

The first system of the musical score. The vocal line is in a soprano register, starting with a half note 'er!' followed by a quarter rest, then a half note 'O', a quarter rest, a half note 'Lord, my God,', a quarter rest, a half note 'my God;', a quarter rest, and a half note 'I will give'. The piano accompaniment consists of two staves. The right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand plays a similar pattern. There are dynamic markings of *v* (vibrato) above the vocal line and *fff* (fortissimo) in the piano accompaniment.

thanks un - to Thee for - - ev - - er, for -

The second system of the musical score. The vocal line continues with a half note 'thanks un - to Thee', a quarter rest, a half note 'for - - ev - - er,', a quarter rest, and a half note 'for -'. The piano accompaniment features a *p* (piano) dynamic marking in the left hand and a *cresc.* (crescendo) marking in the right hand. The right hand accompaniment has a *f* (forte) dynamic marking.

ev - - - er!

The third system of the musical score. The vocal line has a half note 'ev - - - er!' followed by a quarter rest. The piano accompaniment continues with a *cresc.* (crescendo) marking in the right hand. The right hand accompaniment has a *f* (forte) dynamic marking.

The fourth system of the musical score. The vocal line is mostly silent, with a final half note. The piano accompaniment continues with a *cresc.* (crescendo) marking in the right hand. The right hand accompaniment has a *f* (forte) dynamic marking. The system ends with a double bar line and a repeat sign.

ARIA.

Hear ye, Israel.

Adagio. (♩ = 80.)

Hear ye,

Is-rael! hear what the Lord speaketh: "Oh, had'st thou heeded, heed-ed my com-

mand-ments!" Hear ye, Is-rael! hear what the Lord speaketh: "Oh, had'st thou

heed-ed, heed-ed my commandments, Oh, had'st thou heed-ed, heed-ed my com-

mandments, Oh, had'st thou heed-ed my commandments!" Who hath believed our re -

pp *p*

port? to whom is the arm, the arm of the Lord, re - veal-ed? to

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

whom is the arm, the arm of the Lord, re-veal-ed? Hear ye, Is - ra-el;

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

cre - - scen - - do. hear ye, Is - ra-el; hear ye, Is-ra-el! hear what the Lord speaketh:

f *sf* *f* *p*

cre - - scen - - do.

“Oh, had'st thou heed - ed, heeded my commandments! Oh, had'st thou heed - ed,

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

Oh, had'st thou heed-ed my com-mand - ments!" Hear ye,

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

Più Adagio. Is - ra-el! Is - ra-el! hear what the Lord speak - eth!

dim. *pp* *dim.*

Recitative. Thus saith the Lord, the Re-deem-er of Is - ra - el and his Ho - ly One, to

Recitative. *pp*

Allegro maestoso. $\text{♩} = 132$.*cresc.**sf* *sf* *tempo.*

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

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

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

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

God, I will strength - en thee! I _____ the

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

Lord, will strengthen thee; for I, thy God, _____

f *p* *cre - scen - do.*

_____will strengthen thee. Say, who art thou? Say, who art thou, that thou art a -

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

fraid of a man that shall die; and for-get-est the Lord, the

cres - cen - - do. *sf* *p* *pp*

Lord thy Mak - er, _____ who hath stretch - ed forth the heav - -

cresc. *cresc.* *p*

cresc.

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

sf p

earth's foun - da - - - tions, Say who art thou?

cresc. f sf

sf sf p

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

ff ff p

sf

be not a - fraid, ————— for I, I am thy God;

cresc. p

f *cresc.* *f*

Be not a - fraid, be not a - fraid, I I

cresc. *cresc.* *cresc.*

f

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

ff *ff*

f

fraid, for I, thy God

pp *cres* - - - *cen* - - -

f

will strengthen thee?"

do. *ff* *ff*

"The Fall of Babylon."

Spohr.

SONG.

Dear Child of Bondage.

Larghetto. (♩ = 88)

7 *pp*

The piano introduction consists of three measures. The right hand plays a series of chords and moving lines, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Larghetto' with a quarter note equal to 88 beats per minute.

p
Dear child of bond - age, nurs'd in sorrow, Thy moth-er's love shall

guard thy sleep, An hour of peace from slum - ber bor-row, While

she thy couch will watch, and weep, While she thy couch

will watch, and weep. Then sleep, my child, in peace re- pose, Un -

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

con - scious of thy par - ents' woes, Then sleep, my child, in peace repose, Un -

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

con - scious of thy par - ents' woes. Yes, sleep, my child,

dim. *p* *pp*

sleep, my child! May

Zi - on's God his watchful care ex - tend, His arm of pow'r out-stretched

o'er thee, And to thy fa - ther's land re - store thee, There

in his courts with joy to bend, There in his courts

with joy to bend, When earth - ly friends and hopes are gone, He

f *p* *cresc.* *f*

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

— is our ref - uge, He a-lone; When earth - ly friends and hopes are gone, He

p *cresc.*

p *cresc.*

— is our ref - uge, He a-lone, He a-lone,

p

p

He — a-lone.

"The Holy City."

AIR.

Gaul.

These are They which came.

Ad lib. *rit.*

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

8 *Ad lib.* *rit.*

Andantino. ♩ = 60

a tempo.

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

a tempo.

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

rit. *a tempo.*

rit. *a tempo.*

and have wash'd, have wash'd their

robes, and made them white in the blood of the

Lamb, and have wash'd their robes,

these, these are they, there-fore

are they be-fore the throne of God, and serve Him day and night in His

Red. *

accel.

f Più mosso.

Più mosso. (♩ = 88)

cresc. - accel.

f

Red. *

Red. *

Red.

sostenuto.

rit.

dim.

sostenuto.

rit.

dim.

p *a tempo.* *f*

Tem - - - ple And they shall shine as the

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

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

cresc. - - - *f*

stars for - - ev - er, for ev - er and ev - er, for

Red. *

ev - er and ev - er, Shine - - - for

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

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

sostenuto.

Red. *

shine for ev - er, shine for

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

rit. *a tempo.* *rit.* **Tempo I.**

ev - - er. These are they which

rit. *a tempo.* *sostenuto.* *rit.*

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

rit. *a tempo.*

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

rit. *a tempo.*

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

white in the blood of the Lamb, these are

p

p

Red. *

pp rit.

they, these are they.

pp rit *a tempo.* *R. H.*

Red. * Red. *

Farewell, ye limpid springs.

mf

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

9

mf

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

p

The call of Heav'n, with hum-ble res-ig-na-tion I o - bey.

p

Larghetto. (♩ = 112.)

p

p

Fare-well! fare-well, ye

p *pp*

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

p

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

p *PF*

reign Short hours of joy — and years, and years of pain. Fare-well,

p *p* *p*

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

p *p* *p*

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

p *cresc*

years of pain, and years of pain, Short hours of joy and

years of pain. Fare-well! fare-well! fare-well!

p *dim.* *pp*

p *dim.* *pp* *attacca.*

Andante Larghetto (♩ = 84.)

mp

Bright - er scenes I seek a - bove,

*mp**mf*

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

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

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

peace and love. Bright - er scenes I -

mf *dim.*

seek a - bove — bright - er scenes I seek a - bove,

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

p

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

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

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

rit. *ad lib.*

rit. *paadlib.*

a tempo.

p

rit.

"Joseph."

Handel.

AIR.

What's sweeter than a new-blown rose?

10

Allegro. (♩ = 116.)

The piano introduction is in G minor, 3/4 time, marked Allegro with a tempo of 116 beats per minute. It features a strong dynamic of *f* (forte) and consists of two staves of music. The right hand plays a series of eighth-note chords and single notes, while the left hand provides a steady accompaniment of eighth notes.

The first line of the vocal melody is in G minor, 3/4 time. It begins with a whole rest followed by a half note G4, then a quarter note A4, and a quarter note B4. The dynamic is *p* (piano). The piano accompaniment continues with the same rhythmic pattern as the introduction.

What's sweet-er than a new blown

The second line of the vocal melody continues with a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The dynamic is *mf* (mezzo-forte). The piano accompaniment continues.

rose, Or breez-es from the new-mown close; What sweet-er than an A - pril

The third line of the vocal melody continues with a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. The dynamic is *mf*. The piano accompaniment continues.

morn, Or May-day's sil-ver fra - grant thorn, What than A - ra-bia's spi - cy

grove? O sweet - er far the breath of

f *p* *L.H.*

love, O sweet - er far the breath of love! O — sweeter far the

cresc.

breath of love! What's sweeter than a new-blown rose? O sweet - er far the

p *p*

breath of love! Or breez - es from the new - mown close; O

p *f* *p*

sweet-er far the breath of love! What sweet-er than an A - pril

morn? O ——— sweet-er far the breath of love! Or May-day's sil-ver

fra - grant thorn, What than A-ra-bia's spi - cy grove? C

sweet - - er far the breath of love, O sweet - er far the breath of

love,

cresc. *mf*

f *adlib.* *a tempo.*
sweet-er far the breath of love.
sf *adlib. p*

Fine.

mp

Hence gen'rous lov-ers scorn_ a - larm, A-way sus-pi-cion cast, a-way sus-pi-cion

mp *p*

cast, Hence gen'rous lovers scorn_ a - larm, A-way sus-pi-cion cast, a-way sus-

p

pi - cion cast. Beau - ty and wit be - gin_ the_ charm, But

f *p*

kindness makes it last, _____ but kind-ness makes it last, _____

cresc.

but kind-ness makes it last, Beau - ty and wit be -

dim. *mf* *dim.*

gin the charm, But

p

kindness, but kindness makes it last,

p *p*

but kindness makes it last. What's

ad lib. *a tempo.* %
p ad lib. *pp* %
D.S.

"Joshua."

AIR.

Handel.

Oh had I Jubal's lyre!

Allegro. (♩ = 100.)

11

11

f *p*

f *p*

f *p*

p

Oh had I Ju-bal's lyre, Or Mi-ri-am's tuneful voice! Oh

p

had I Ju-bal's lyre, Or Mi-ri-am's tune-ful voice! To sounds like his I

p

would as - pire, To sounds like his I would as - pire, in

cresc.

cresc.

songs like her's, in songs like her's re - joice,

in

cresc.

mf

songs like her's re - joice, in songs like

p

her's_ rejoice.

p
Oh had I Jubal's lyre, Or Mi-riam's tuneful voice! Oh

had I Ju-bal's lyre, Or Mi-riam's tuneful voice! To sounds like his I

would_ as-pire, In songs like her's, in songs like her's re -

joice, _____

cresc.

in songs like her's re-joice, _____

mf *p*

in songs like her's re-joice.

mf

My hum-ble strains but faint-ly show, How much to Heav'n and

p *mf*

thee — I owe, My hum - ble strains but faint - ly show, How

much to — Heav'n and thee — I owe, how much to Heav'n and

thee I owe.

"Joshua."

Handel.

Hark! 'tis the linnet.*

Allegro. (♩ = 112)

12

* The Second Part of this Air is here given according to Handel's subsequent and improved version.

Hark! Hark!'tis the

lin-net and the thrush, Hark! Hark! 'tis the lin-net and the

thrush, In dul-cet notes, They pour their

throats, And wake the morn, and

wake the morn on ev' - ry bush, And wake,

and wake,

and wake the morn on ev' - ry bush.

mf *f*

Hark! hark!'tis the

lin-net, Hark! hark, 'tis the thrush, Hark! 'tis the lin-net and the

p

thrush, Hark! 'tis the thrush, In dul-cet notes,

p

They pour their throats,

p

And wake the morn,

p

And wake the morn on ev' - ry bush, and

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics "And wake the morn on ev' - ry bush, and". The piano accompaniment features a treble and bass clef with a key signature of two sharps (D major). It includes several trills (tr.) in the right hand and a dynamic marking of *p* (piano) in the left hand.

wake _____ the morn on

The second system continues the vocal line with the lyrics "wake _____ the morn on". The piano accompaniment continues with similar rhythmic patterns and trills in the right hand.

ev' - ry bush. In dul - cet notes, They

The third system features the vocal line with lyrics "ev' - ry bush. In dul - cet notes, They". The piano accompaniment includes a dynamic marking of *p* and features a more active right hand with trills and sixteenth-note patterns.

pour their throats, _____ And wake, _____

The fourth system continues the vocal line with lyrics "pour their throats, _____ And wake, _____". The piano accompaniment includes a dynamic marking of *p* and a trill in the right hand. The system concludes with the initials "R. H." in the right hand.

and wake the morn, And wake the morn on ev' - ry bush.

Fine.

From morn to eve they chaunt their love, And fill with mel - o - dy the grove, From

morn to eve they chaunt their love, from morn to eve they

chaunt their love, And fill with mel - o - dy the

p

grove,

ad lib.

And fill with mel - o - dy the grove.

col canto. p

a tempo.

L.

D.S.

"Judas Maccabaeus."

Handel.

(RECITATIVE AND AIR.)

From mighty kings.

13

Oh let e-ter-nal hon-ors crown his name; Ju-das! first wor-thy

in the rolls of fame. Say, "He put on the breast-plate as a gi-ant, And

girt his war-like harness a - bout him; In his acts he was like a li-on, And

like a li-on's whelp roar-ing for his prey."

Andante. (♩ = 72.)

First system of musical notation, including vocal line and piano accompaniment.

Second system of musical notation, including vocal line and piano accompaniment.

From

Third system of musical notation, including vocal line with lyrics and piano accompaniment.

might - y kings he took — the spoil, And with his acts made Ju-dah smile.

Fourth system of musical notation, including vocal line with lyrics and piano accompaniment.

From might - y, might - y kings, from

might - y, might - y kings he took _____ the spoil, And

with his acts made Ju - dah smile, _____ made Ju-dah smile, _____

and with his acts _____ made

Ju - dah smile. From

might - y kings, from might - y kings he took the spoil, And

with his acts made Ju - dah smile, _____ and

with his acts made Ju - dah smile, _____

First system of musical notation, including a vocal line and piano accompaniment. The piano part features a trill and a piano (*p*) dynamic marking.

Second system of musical notation, including a vocal line and piano accompaniment. The lyrics are: and with his acts, and

Third system of musical notation, including a vocal line and piano accompaniment. The lyrics are: with his acts— made Ju - dah smile, and with his acts made

Fourth system of musical notation, including a vocal line and piano accompaniment. The lyrics are: Ju - dah smile,

ad lib.

and with his acts — made Ju - dah smile.

Tempo.

Fine.

Allegro. (♩ = 104.)

Ju - dah re - joic - - - eth, re-joic-eth in his

name, And tri-umphs, and tri-umphs

mf *cresc.* *f*

in her he - ro's fame, Ju - dah re - joic - - -

p *p*

eth, re-joic-eth in his

cresc. *mf*

name, And tri-umphs, and tri-umphs in her he - ro's

f *f* *f*

fame, and tri-umphs in her he - ro's fame.

f *col canto.*

D.C.

“The Light of the World.”

Sullivan.

RECITATIVE.

“Where have they laid him?”

Andante moderato.

14

pp

Red. *

Where have they laid Him? Who will roll away the

a tempo.

stone? I shall go to Him, but

He shall not re-turn to me. Woe is me,

sf

woe is me, For the Lord hath add-ed grief to my sor -

p row. I faint-ed in my sigh-ing, And I find no rest! *rall.*

ARIA.

"Lord, why hidest Thou Thy face?"

Moderato. (♩=80)

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

face? *cresc.* Why hid-est Thou Thy face? *p* Lov-er and friend hast Thou

put a - way from me, And hid my ac - quaint - ance out of my

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#). The lyrics are "put a - way from me, And hid my ac - quaint - ance out of my". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one sharp. It features a steady eighth-note accompaniment in the bass and chords in the treble.

sight. Lov - er and friend hast Thou put a - way from me,

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are "sight. Lov - er and friend hast Thou put a - way from me,". The piano accompaniment maintains the same rhythmic pattern as the first system.

And hid my ac - quaint - ance out of my sight.

The third system concludes the vocal line with the lyrics "And hid my ac - quaint - ance out of my sight." The piano accompaniment features a melodic line in the treble that rises towards the end of the system, marked with a dynamic of *mf*.

cresc.

The fourth system consists of piano accompaniment only. It begins with a dynamic of *p* and includes a *cresc.* (crescendo) marking. The music features a complex harmonic structure with chromatic movement in both the treble and bass staves, ending with a *f* (forte) dynamic.

Più animato.

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

stringendo.
cresc. - - -

die. Lord, why sleep - est Thou?

stringendo. *cresc. - - -*

Why sleep - est Thou? Lord, a -

Appassionato.

wake, a - wake, and be not absent from us for - ev -

f *colla voce.* *dim.*

er! Lord why hid-est Thou Thy face?

p *pp* *p a tempo.*

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

cresc.

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

p

And hid my ac - quaint - ance out of my sight. I am in mis - er - y and at the

point to die. — Lord, why sleep - est Thou? Why

cresc.

Allegro Vivace. (♩ = 200) *f con energia.*

sleep - est Thou? A - wake! Thou that

f marcato. *f*

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

f *cresc.* *ff*

Red. *

from — the dead.

sf *sf* *sf*

“Messiah.”

Handel.

I know that my Redeemer liveth.

15

Larghetto. (♩ = 69.)

p

tr

tr

tr

R.H.

3

L.H. cresc

f

tr

p

I know that my Re - deem - er liv-eth,

p

R.H.

mf

and that He shall stand _____ at the lat - ter -

day _____ up - on the earth;

I know that _____ my Re - deem - er liv - eth, and that

He shall stand _____ at the lat - ter day up - on the

earth, up-on the earth, I know that my Re-

deem - er liv - eth, and that He shall stand at the lat -

- - ter day up - on the earth, up-on the

earth.

mp

And though worms de - stroy this

cresc. *f* *mp*

p

bod - y, yet in my flesh shall I see

p

cresc.

God, yet in my flesh shall I see God,

cresc. *f*

mf

I know that my Re - deem - er

mf

p *cresc.*

liv-eth, and though worms de - stroy this bod - y, yet

mf

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

cresc. *mf*

flesh — shall I see God, shall I see God, I

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

For now is Christ ris-en from the - dead,

the first fruits of them that

sleep, of them that sleep, the

first fruits of them that sleep.

cresc. e accel. *f dim.*

For now is Christ ris - en, for now is Christ ris - en

p from the dead, *p* the first — fruits of

Adagio. *Tempo I.*

them that sleep.

"The Messiah."

Handel.

Rejoice greatly, O Daughter of Zion.

Allegro. (♩ = 96)

16

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

O daughter of Zi-on! O daughter of

mf *p*

This system contains the first two staves of music. The vocal line (top staff) begins with the lyrics "O daughter of Zi-on!" and continues with "O daughter of". The piano accompaniment (bottom two staves) features a complex texture with sixteenth-note patterns in the right hand and a steady bass line in the left hand. Dynamic markings *mf* and *p* are present.

Zi-on! re-joyce, re-joyce, re-joyce,

This system contains the second two staves of music. The vocal line continues with the lyrics "Zi-on! re-joyce, re-joyce, re-joyce,". The piano accompaniment continues with similar rhythmic patterns. The lyrics are spread across the vocal staff with horizontal lines indicating the text.

mf

This system contains the third two staves of music. The piano accompaniment continues, with a *mf* dynamic marking in the right hand. The vocal line is mostly silent in this system, with a few notes at the end.

O daughter of Zi-on! re-

p *p*

This system contains the fourth two staves of music. The vocal line begins with the lyrics "O daughter of Zi-on! re-". The piano accompaniment continues with a *p* dynamic marking in both hands.

joyce — great-ly, shout, — O daugh-ter of Je - ru - sa-lem!

mf

Be - hold, thy King com-eth un - to thee,

mf *p* *mf*

Be - hold thy King cometh un - to thee, com-eth

p *p*

un - to thee.

mf

The first system of the musical score consists of a vocal line and piano accompaniment. The key signature has two flats (B-flat and E-flat). The vocal line is mostly silent, with a few notes appearing in the second measure. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a more melodic line in the left hand.

The second system includes the lyrics "He is the". The vocal line begins with the words "He is the" in the second measure. The piano accompaniment includes dynamic markings: *p* (piano) in the first measure, *mf* (mezzo-forte) in the second measure, and *p* in the third measure.

The third system includes the lyrics "right - eous Sav-ior, and He shall speak". The vocal line continues with "right - eous Sav-ior, and He shall speak". The piano accompaniment features a *mf* (mezzo-forte) dynamic marking in the second measure.

The fourth system includes the lyrics "peace un - to the hea - then, He shall speak peace, He shall speak". The vocal line continues with "peace un - to the hea - then, He shall speak peace, He shall speak". The piano accompaniment provides harmonic support with chords and moving lines.

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

He is— the right - eous Sav-ior, and He shall speak, He shall speak

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

rall.

hea - then. Re-joyce, re-

tr

a tempo.

f

p

joice, re-joice ——— greatly, re-joice, ———

great-ly, O daugh - ter of Zi - on!

shout, O daughter of Je - ru - sa - lem! Be - hold, thy

King cometh un - to thee, re-joyce, re-joyce

mf *p*

and shout, shout, shout,

mf *p*

shout, re-joyce greatly,

mf

Re-joyce greatly, O daughter of Zi - on, shout, O daughter of Je-

p

ru - sa-lem! Be-hold, thy King cometh un - to thee, be-hold, thy

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. 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 note 'ru', followed by eighth notes 'sa-lem!', and then a series of quarter and eighth notes for the rest of the phrase. The piano accompaniment features a steady eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

King com-eth un - to thee.

ad lib.

a tempo.

f

ad lib.

The second system continues the vocal line and piano accompaniment. It includes performance directions: 'ad lib.' above the vocal line at the start, 'a tempo.' above the piano accompaniment in the second measure, and 'f' (forte) below the piano accompaniment in the second measure. The piano accompaniment continues with its characteristic eighth-note texture.

The third system shows the piano accompaniment continuing. The right hand maintains a consistent eighth-note accompaniment, while the left hand provides harmonic support with a mix of quarter and eighth notes.

tr

p

f

The fourth system concludes the piece. It features a trill ('tr') in the right hand of the piano accompaniment in the first measure. Dynamic markings include 'p' (piano) in the second measure and 'f' (forte) in the third measure. The system ends with a double bar line.

"Mary Magdalen."

Massenet.

RECITATIVE & AIR.

'Tis in vain.

Lento. (♩ = 52.)

17

Red. * *Red.* *

p

'Tis in vain that I seek a re-treat still and lone-ly, Where my re-

(♩ = 76.)

pp e sostenuto assai.

morse might find me on-ly, And my tears could un-ceas-ing-ly flow; — Re-

senza rit. *dim' assai.*

pent-ance a-lore can be - stow — a calm-ness and a peace that the world can-not

senza rit.

know.

poco rit.

a tempo. dolce.

'Twas even here those words were spo - ken By Him whose gentle accents could soothe my

grief; And here this poor heart near-ly bro - ken, From that loved voice implores re-

dim.

lief — Have you not heard Him, that stran-ger ho - ly, ' God - like and yet meek and

dolce.

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

low - ly? All that flows from His lips has a kind-ness divine, All is divine in its

f *espress.*

kind - ness. List, only list, for those hopes He gave, Yes, the hopes that He

mf *più dolce.*

mf *più dolce:*

*Red. **

gave me. Came, — from all my sins to save me, and o-ver my dark-ness to

ff *dim. rit. assai.*

ff *colla voce.* *dim.*

*Red. **

a tempo.

shine.

Ah, would He come once more to cheer

a tempo.

L.H.

*f**pp*

me, My fears would be still, my doubts would be o'er. Dark thoughts would ne'er a -

gain come near — me; Joy and Faith would reign in my soul ever - more.

dim.

Tempo I

Have you not heard Him, that stran - ger ho - ly, God - like and yet meek and

*PPP**dolce.*

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

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

All is di-vine in its kind - ness. List, on - ly list; for those

hopes — He gave, Yes, — the hopes that He gave me.

più dolce.

Came, from all my sins to save me, and o-ver my darkness to shine

“Naaman.”

RECITATIVE.

Costa.

Confounded be.

18a

Andante poco mosso (M ♩ = 112)

pesante

poco rit.
f

Recit.

Con-found - ed be all they that serve grav - en im - a - ges!

V
p

That boast them-selves of i - dols; that pray un - to a

p
V

Lento. a tempo.

god that can - not save!

V
p

AIR.

Andante tranquillo. (M. ♩ = 76.)

They shall be turn-ed back; They shall be greatly a -

shamed. That trust in grav - en im - a-ges; That say to molt - en

im - a-ges; Ye are our gods, Ye are our gods! For

who is God, save the Lord! Or who is a rock, save our God!

Lord! o - pen Thou my lips; give strength, give strength to — me! And my

mouth ————— shall shew forth ————— Thy praise!

Sin - ners shall then be con - vert - ed un - to Thee; And trans -

gres - sors will I teach Thy ways, — will I teach Thy — ways!

Lord! O - pen Thou my lips; give strength, give strength to me! And my

mouth shall shew forth Thy praise, shew forth Thy praise; And my

mouth shall shew forth Thy praise! Sin - ners shall then be con -
a tempo.

poco rit. *cresc.* *pp*

vert - ed, be con - vert - ed un - to Thee; And trans - gres - sors will I

poco rit.

teach, will I teach Thy ways, will I teach Thy ways! For who is God, who is

con la voce.

p a tempo.

God, save the Lord! Or who is a rock, save our

p

Red. *

Declamato, con forza.

God! Who is a rock, save our

Red. *

p

God!

Red. *

f

Ode for St. Cecilia's Day.

AIR.

Handel.

But oh! what art can teach.

Larghetto. (♩ = 80.)

18b

pp *pp*

But oh! — what art can teach, What hu-man voice can

reach The sa-cred Or - gan's praise? But oh! — what art can

p *p*

teach, What voice can reach The sa-cred Organ's praise? Notes in-spir-ing ho - ly love,

pp

Notes that wing their heav'nly ways To join the choirs, the choirs a - bove, to join the choirs a - bove.

pp *pp* *pp*

adagio.

"Paradise lost."

Rubinstein.

Song of an Angel.

"Once more has Heaven?"

19

Andante con moto. (M.M. ♩ = 69.)

p

Once more has

Heav - en ob - tain'd a tri - umph! Thus will it all — its

foes — sub - due. Thus will it all, all

mf

its foes — sub - due.

p

Yet o'er the scene is still — la - ment - ing, In deep - est

p

grief, the Shep - herd true! Yet o'er the scene is

still — la - ment - ing, In deep - est grief, the Shep - herd

true! Once more has Heav - en, has Heav - en ob -

tain'd a tri - - umph! Thus will it all, all,

its foes sub - due.

animato.

Yet o'er the scene, Yet o'er the scene is

animato.

still la - ment - - ing, In deep - est

grief, in deep - est grief, — the Shep - herd true!

poco a poco. — — — *mf* *accelerando.*

Once more has Heav - en

cresc. *poco a poco* — — *accelerando.*

f

ob - tained — a tri - - umph! Thus will it

f

all, — Thus will it all, — all — its foes — sub - due; —

f *rit.*

ff *rit.*

Tempo I.

Yet o'er the scene — he still la - ments! The Shep - herd

true — is still — la - ment - ing, With deep - -

est grief; with deep - - est grief;

The Shep - - - herd true!

“The Passion. (St John.)”

Bach.

AIR.

I follow Thee also.

20

f

tr

p

I fol - low Thee al - so, my Sav - ior, with

dim. *p*

Detailed description: This is a page of a musical score for a vocal and piano piece. The title is "The Passion. (St John.)" by J.S. Bach, labeled as an "AIR." The lyrics are "I follow Thee also." The score is in G minor (two flats) and 3/8 time. It consists of three systems of music. The first system shows the beginning of the piano accompaniment, starting with a forte (*f*) dynamic. The second system continues the piano accompaniment. The third system introduces the vocal line, which begins with a piano (*p*) dynamic. The piano accompaniment in the third system includes a *dim.* (diminuendo) marking and another *p* marking. The score is numbered "20" on the left side.

glad-ness, I fol-low Thee al-so, my

f *dim.* *p*

Sav-ior, with gladness, And will not for-sake Thee, my Life and my Light, And

will not for-sake Thee, my Life and my Light, And will not for-sake Thee, my

Life and my Light.

f *tr*

0 let me not stray, my

God, from Thy way, 0 let me not stray, my God, from Thy way, Should

ev-er my life be en-compass'd with sad-ness, en-compass'd with sad-

-ness, with sad-ness.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is mostly silent, with a few notes appearing later in the page. The piano accompaniment features a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand, both in a key with two flats.

The second system includes the vocal line with the lyrics "O let me not stray, my". The piano accompaniment continues with intricate patterns. Dynamic markings include *dim.* and *p* (piano).

The third system continues the vocal line with the lyrics "God, from Thy way, O let me not stray, my God, from Thy way, nev-er". The piano accompaniment maintains its complex texture.

The fourth system concludes the vocal line with the lyrics "stray, nev-er stray, from Thy way, Should ev - er my". The piano accompaniment provides a rich harmonic and rhythmic foundation.

life be en - compass'd with sad - ness, en - com - pass'd with sad -

- - ness, en - com - pass'd with sad - - ness; nev - er stray

from Thy way, Should ev - er my life be en - com - pass'd with sad - ness,

with sad - ness. I

fol - low Thee al - so, my Sav - ior, with gladness.

p *f*

I fol - low Thee al - so, my Sav - ior, with glad - ness, And

p

will not for - sake Thee, my Life and my Light. I

fol - - - - low Thee al - so, my Sav - ior, with

glad-ness, And will not for - sake Thee, my Life and my Light,

— my Life and my Light, And will not for - sake Thee, my Life and my

Light,— my Life ——— and my Light.

rall. *a tempo.*

rall. *f*

"The Passion. (St. Matthew.)"

Bach.

AIR.

Only bleed, tender heart.

Moderato.

21

p

On - ly bleed, ten - der heart,

p

lov - ing, gen-tle as Thou art, lov - ing, gen-tle as Thou

The first system of the musical score consists of a vocal line and piano accompaniment. The key signature is D major (two sharps). The vocal line begins with a rest, followed by the lyrics "lov - ing, gen-tle as Thou art, lov - ing, gen-tle as Thou". 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.

art, lov - ing, gen-tle as Thou art, lov - ing, gen-tle as Thou art, —

The second system continues the musical score. The vocal line has a rest followed by the lyrics "art, lov - ing, gen-tle as Thou art, lov - ing, gen-tle as Thou art, —". The piano accompaniment continues with similar rhythmic patterns, including some chords and melodic lines in both hands.

— lov - ing, gen-tle as Thou art, lov - ing, gen-tle as Thou

The third system concludes the musical score. The vocal line has a rest followed by the lyrics "— lov - ing, gen-tle as Thou art, lov - ing, gen-tle as Thou". The piano accompaniment continues with similar rhythmic patterns, ending with a final chord in the right hand and a sustained note in the left hand.

art.

f

p

Ah, the child whom Thou hast cher-ish'd, Who with-out Thee

p

Fine.

would have per-ish'd, To a ser-pent chang'd, would slay Thee, As a

trai-tor would, be - tray - Thee, Ah, the child whom Thou hast

cher-ish'd, Who with-out Thee would have per-ish'd,

To a ser-pent chang'd, would slay Thee, As

a trai-tor would be - tray - Thee. *tr*

D.C.

“The Rose of Sharon?”

AIR.

Mackenzie.

Lover and friend.

Andante. (♩ = 60.)

22

pp

p

mf *3*

p

pp

pp

p

pp

pp

p

pp

pp

p

Red. *

Red. *

Lov- er and friend are put far, far from

me, And mine ac- quaintance in- to dark - - - ness.

Andantino. (♩ = 76.)

molto rit.

pp

Yet the Lord is my Shepherd, I shall not want, the Lord is my

molto rit. *pp*

Red. * Red. * Red.

Shep-herd, I shall not want. He will make me to lie down in green

* Red. *

past-ures, He will lead me be-side the still wa-ters, He will

p *pp* *p*

Red. * Red.

make me to lie down in green pastures, He will lead me be-side the still

* Red.

wa - ters, He will lead me be - side the still wa - ters. The Lord is my

calando. Shepherd, I shall not want. *Poco più animato.*

dim. *calando* *p* *mf*

mf Yea, yea, though I walk, *p* yea, though I walk through the val - ley of the

shad - ow of death, yea, though I walk,

pp *p* *mf* *mf*

yea, though I walk thro' the val-ley of the shad-ow of death, I,

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

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

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

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

Red. * Red. *

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

pp *cresc.*

ad lib. *pp*

me, they com - fort me, they com - fort me. The

ad lib. *p* *p* *pp*

Tempo I. *Tempo I.*

Red. * *Red.* *

Lord is my Shepherd, I shall not want. He will make me to lie

Red. * *Red.* *

down in green past - ures, He will lead me be - side the still wa - ters,

He will make me to lie down in green pastures, He will lead me be-

side the still wa - - ters. The Lord is my Shepherd,

pp

p

pp

Red. *

I shall not want, the Lord, the Lord is my Shep - herd, I shall not

want, I shall not, shall not want.

mf

p

rit.

a tempo.

rit.

a tempo.

"Ruth."

Cowen.

AIR.

Be of good comfort.

Lento con moto (♩ = 52)

23

p

Be of good com- fort, a - rise, He

dim. *rit.* *p a tempo.*

call- eth thee.

p

L.H.

Red. *

mf

Be of good com - fort, He call-eth thee, ——— and will bring thee

p

dim.

by a way, a way thou know - est not. He will

p

lead thee in paths thou hast not knowu, and dark-ness shall be light be-

fore thee, ——— and dark - ness shall be light,

p

ad. *

p dark - ness shall be light be - fore thee, He will lead thee in paths thou *cresc.*

hast not known, — and dark-ness shall be light — be - fore *dim.*

— thee. *f* The Lord re-deemeth the soul of His servants, and none of them that *dim.*

trust in Him shall be des - o - late. — *p* Be of good com-fort, a-

trust in Him shall be des - o - late. — *p* Be of good com-fort, a-

rise, He call-eth thee, He call-eth thee, He call-eth thee, He will

cresc. *mf*

cresc.

lead thee in paths thou hast not known, — and dark-ness shall be light,

mf *dim.*

dark-ness shall be light be - fore — thee.

dim. *p* *p*

Be of good comfort, a - rise, He call-eth thee, He call - eth thee.

f *ff*

"Samson."

AIR.

Handel.

Let the bright Seraphim.

(With trumpet obligato.)

Andante. (♩ = 92.)

24

Trumpet

p

Let the bright Ser-aphim in burn - ing row,

p *f*

Their loud, up-lift - ed an-gel-trum - pets blow,

(Tr.)

Let the bright Ser - a - phim

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

(Tr.)

p

loud, up - lift - ed an-gel - trum - pets blow, Their

p

tr

loud, up - lift - ed an - gel - trum - pets blow,

p

Tr.

mf

Their loud, their

Tr.

p

p

loud, up - lift - ed an - gel - trum - pets blow.

p

f

f

Let the bright Ser - a-phim in

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

cresc. (Tr.) *p*

- ing row, Their loud, up - lift - ed an - gel trumpets blow, Their

(Tr.) (Tr.)

loud, up - lift - ed an - gel - trum - pets blow,

p *v*

ad lib. *a tempo.*

Their loud, — up-lift-ed an-gel - trum - pets blow.

col canto. *f*

Fine.

Let the Che-ru-bic host, in tune - ful choirs, Touch their im-mor-tal harps — with

p *p*

gold - en wires, Let the Che - ru - bic host, in tune - ful choirs, Touch

their im - mor - tal harps, touch their im - mor - tal harps

cresc.

— with gold - en wires,

dim

— touch their immortal harps with gold - en wires.

p

f

D.C.

"Samson and Delilah."

C. Saint-Saëns.

English Version by
GEO. COOPER.

AIR. "My heart to hear thy voice."

(Mon coeur s'ouvre à ta voix.)

Andantino.

p

My heart to
Mon cœur s'ouvre

hear thy voice
à ta voix

Like a flow'r is un - fold - ing,
com - me sou - vrent les fleurs

As when day — wakes in splen - dor!
Aux bai - sers — de l'au - ro - re!

espress.

25

Ah, me! thy love can hush
 Mais, ô mon bien-ai-mé

These tears thou art be - hold - ing! Let thine ac - cents
 pour mieux sé - cher mes pleurs, — Que ta voix —

dim.

pp

fall so ten - der! To
 parle en - co - re! Dis -

rit.

fond De - li - lah tell Thou'lt no more speak Fare -
 moi, qu'à Da - li - la tu re - viens pour ja -

rinf.
 well. A - gain thy vows be spok - en, Breathe thy
 mais, Re - dis à ma ten - dres - se Les ser -

string. *cresc.*
 love o'er and o'er Say thou'rt mine ev - er -
 ments d'au - tre - fois, ces ser - ments que j'ai -

string.

Un poco piu lento.
dolce.

mf rit.

-more! _____ Ah! _____ love,
mais! _____ Ah! _____ ré -

mf rit. *pp*

list _____ to my _____ ap - peal - ing, Looks _____ of
ponds _____ à ma _____ ten - dres - se, Ver - - se -

cresc.

mine, _____ now my soul _____ re - veal - ing! Love, list to my ap -
moi, _____ ver - se - moi _____ l'i - vres - se! Ré - ponds à ma ten -

peal - - ing, Love, list to my ap - peal - - ing!
dres - - se, Ré - ponds à ma ten - dres - - se!

f Ah! _____ looks of mine _____ now my heart _____ re - veal - - ing!
dim.
Ah! _____ ver - se - moi, _____ ver - se - moi _____ l'i - vres - - se!

cresc. *p* *pp*

p molto espress. *dim.*

pp

dolce.

Like winds that o'er the vale,
 Ain - si qu'on voit des blés

Soft - ly sweet, oft are sigh - ing,
 les é - pis on - du - ler

All the har - vest, light - ly wav - ing,
 Sous la bri - se lé - gè - re,

Thus, love, my heart is swayed,
 Ain - si fré - mit mon cœur,

To thee, to thee re - ply - - ing,
 prêt à se con - so - ler,

At thy voice thy pres - ence crav - - ing!
 A tu voix qui m'est chère!

rinf.
 No
 La

poco animato.

ar - row wings its flight, Bring - ing
flè *che est moins* *ra - pide* *à por -*

poco animato.
sf

Death in the fray, Swift - er,
ter le *tré - pas,* *Que ne*

rinf.

love, than my heart Un - to
lest ton a - man - te à vo -

sf

string.

thee wings its way!
ler dans tes bras,

string.

cresc. *mf rit.*

Un - to thee wings its way!
A vo - ler dans tes bras!

Un poco piu lento.
dolce.

Ah! love, list to
Ah! ré - ponds à

my ap - peal - ing, Looks of mine now my
ma ten - dres - se, Ver - se - moi, ver - se -

soul re - veal - ing! Love, list to my ap -
moi li - vres - se! Ré - ponds à ma ten -

peal - - ing, Love, list — to my ap - peal - - ing!
 dres - - se, Ré - ponds à ma ten - dres - - se!

cresc.

f Ah! — looks of rapt - - ure my heart — re -
 Ah! — ver - se - moi, — ver - se - moi — l'i -

f *dim.*

veal - - - ing! My love! My own!
 vres - - - se! Sam-son! Sam-son!

pp *p* *molto espress.*

A - dored — one!
 je t'ai - - - me!

pp

Oh god-like youth!

Recit. *Larghetto e piano* (♩ = 100.)

He comes, he comes!

26

f *p*

tr *tr*

p

pp *tr* *tr*

Oh— god - like youth! by all— con - fess'd of hu - man

race ——— the pride! Oh god-like youth! by all— con -

fess'd of hu-man race the pride! Oh vir-gin

a - mong wo-men blest, Whom Heav'n or - dains thy

bride! Oh vir-gin a - mong wo-men blest, Whom Heav'n or -

dains thy bride!

tr

tr

Fine.

p

But ah! how strong a bar I see Be-twixt my hap - pi -

p

ness and me! But ah! how strong a bar—I see Be-twixt my

mf

dim.

ad lib.

hap - pi-ness and me! Be-twixt my hap - pi - ness and— me!

p

D.S.

RECITATIVE.

“The Seasons.”

Haydn.

O welcome now.

Poco Adagio. (♩ = 56.)

27

mez.

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

p *pp* *p*

Ye loft-y pines, ye

a-ged oaks! Whose foliage lends a cool-ing shade; And

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics "a-ged oaks! Whose foliage lends a cool-ing shade;" are written below the notes. The piano accompaniment features a bass line with a treble clef and a right-hand line with a treble clef. The music is in a 3/4 time signature and includes various rhythmic values and articulation marks.

sweet - ly to the list'ning ear,

ten.

pp

The second system of music continues the vocal line and piano accompaniment. The lyrics "sweet - ly to the list'ning ear," are written below the notes. The piano accompaniment includes a section marked "ten." (ritardando) and "pp" (pianissimo). The music features a variety of rhythmic patterns and dynamic markings.

In mur - murs, whis-p'ring speaks,

pp

The third system of music continues the vocal line and piano accompaniment. The lyrics "In mur - murs, whis-p'ring speaks," are written below the notes. The piano accompaniment includes a section marked "pp" (pianissimo) and features triplet markings in the right-hand line. The music is characterized by its delicate and flowing nature.

O'er

p

The fourth system of music continues the vocal line and piano accompaniment. The lyrics "O'er" are written at the end of the system. The piano accompaniment includes a section marked "p" (piano) and features triplet markings in the right-hand line. The music concludes with a final cadence.

in-sects play. The balm - y scent of

f *p* *tr*

fragrant herbs On zeph-yr's wing is borne,

p *pp*

And cheery from the ev'ning

bow'r The shep-herd tunes his lay.

p *ral - len - tan - do.* *f*

AIR.

O how pleasing to the senses.

Adagio. (♩ = 56.)

dol. *fz* *fz*

O how pleas-ing to the sen-ses Comes the

fz *p*

sweet and cool-ing breeze! Beams the eye — with joy ex-

pand - ed, As the stream of life per - vades, the

pp

stream of life per - vades Th'in - vig - or - a - ted frame; As the

stream of life per - vades, per - vades Th'in -

vig - or - a - ted frame.

O how pleas - - - ing to the

sen - ses, Comes the sweet and cool - ing

The first system of music features a vocal line in a treble clef with a key signature of two flats and a 4/4 time signature. The lyrics are "sen - ses, Comes the sweet and cool - ing". The piano accompaniment consists of a right hand with a rhythmic pattern of eighth and sixteenth notes, and a left hand with a simple bass line.

breeze! Beams the

sempre legato.

The second system continues the vocal line with the lyrics "breeze! Beams the". The piano accompaniment includes several triplet markings in both hands. The instruction "sempre legato." is written in the bass staff. The right hand features a more complex melodic line with slurs and accents.

eye with joy ex - pand - ed, As the

The third system continues the vocal line with the lyrics "eye with joy ex - pand - ed, As the". The piano accompaniment continues with a steady eighth-note pattern in the right hand and a bass line in the left hand.

stream of life, the stream of life per -

The fourth system concludes the vocal line with the lyrics "stream of life, the stream of life per -". The piano accompaniment features a dense texture with many triplets in both hands, creating a rich harmonic and rhythmic background.

vades Th'in - vig - or - a - ted, th'in - vig - or - a - ted

Allegro assai. (♩ = 144.)

frame. De -

p

light up - lifts the heart, And fan - cy's mag - ic pow'r, and

p *cresc.* *f f³ p*

fan - - - - - cy's mag - ic pow'r,

p

O'er

nat - ure bears the soul On sweet en - chant - ed

wing; O'er nat - ure bears the

soul On sweet, on sweet, on sweet en - chant - ed wing; O'er

nat

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

wing. De - light up - lifts the

heart, And fan - cy's mag - ic pow'r O'er

nat - ure bears the soul On sweet en - chant - ed

wing, On sweet en - chant - ed

wing, en chant -

- ed, en - chant - ed

wing.

“St. Elizabeth.”

AIR.

Liszt.

Elizabeth.

“Now Peace to Earth.”

28 *Andante.*

p *pp* *lunga.*

dolce. *quieto.*

una corda. *Ped.* *

Ped. *

poco a poco rit. *dolce.* *smorz.*

dolce. Lento.

Now peace to earth is giv - en, The storm of grief is o'er, And

Lento.

p

poco rall. *a tempo.*

bring - ing hope from heav - en, Shine forth the stars once more.

poco rall. *legato. una corda. un poco marcato.*

Red. * Red. *

dolce.

I call to mind the hours, When thou and I, my

Red. * Red. * Red. *

love, Plucked life's divinest flow - ers, Sent down from heaven a - bove.

sempre dolcissimo.

Red. * Red. *

If o'er yon stars thou dwell - est,

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

With the re - deemed in light, 'Tis thou

8

un poco cresc.

Red.

Red.

who hope re - veal - - - est, To com - fort me in__ night,

8

dim.

p

sempre molto

to__ com-fort me in dark night.

tranquillo.

But Thee, my God, with grateful heart I

p

thank For joy and grief to me — and to my

espress.

loved ones! For joy and grief, for joy and

Un poco accelerando.

grief to me and to my loved ones!

espressivo.

Ah, soon I feel, e'en now the hour is near,

To my be - lov - - ed Thou

dolciss.

pp *Red.* * *Red.* * *Red.* *

wilt u - nite me,

cresc.

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

yea soon, to

f

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

my be - lov - ed Thou wilt u -

p

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

nite me.

sf *dim.*

Led. * Led. * Led. * Led. * Led. * Led. *

Un poco più lento.

Lay Thou Thy hand up -

poco rall.

molto tranquillo.

on my children's head, Be-lov - ed chil - dren, whom they took from

sf

me, whom they took from me!

sf *sf* *sf* *dim.*

Is't for their good I glad - ly them re - sign,

dolciss.

O make them wor - thy of their no - ble sire!

poco r fz.

dim.
O make them wor - thy of their no - ble sire!

p *p sempre una corda.*

poco rall.

Quasi l'istesso tempo.

p

O child-hood's dream! Re-mem-brance

trem.

pp trem.

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

brings before me times long since for-got-ten.

sempre pp

grazioso.

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

sempre p

Through gold-en twi-light

I be-hold my

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

fa-ther-land with

fra-grant

mead-

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

ows. O Hun - - ga - - ry, my

sempre p
un poco marcato.

mfz

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

fa - ther - land! Light clouds trans - port me,

dolce.

dim.

* *Red.* * *Red.*

Like sil - ver swans, up - - on the breeze of

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

Spring, And show to me my

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

Un poco animato.

par - - - ents weep - - - ing,

Red. 6 6 6 6 *

3

weep - ing o'er their

Red. * Red. * Red. *

A

dis - - - tant child.

tre corde.

agitato e cresc.

Red. * Red. *

0

Un poco riten. ad lib.

Fa - - - ther, let Thy bless - ing

f *p*

Red. *

light - - - en On my be -

f *p*

Red. *

lov - - - ed home _____ of

f *p*

Red. *

*Andante moderato.**atempo.*

child - - - hood! O

a tempo. *leggermente.*

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

let Thy bless - - - ing

Red.

* *Red.*

* *Red.*

*

light - - - en On my he - -

lov - - - ed home _____ of

child - hood, on my be - lov - ed home _____ of child -

Red.

*

hood, O let Thy bless - ing

Ped. * *Ped.* * *Ped.* * *Ped.* *

light - en On my be - lov - ed home

Ped. * *Ped.* * *Ped.* * *Ped.* *

of child -

* *Ped.* 6 6 * *Ped.* *

hood!

cresc. * *Ped.* * *Ped.* * *f* *dim. al ppp. lunga.* * *Ped.* *

"St. Ludmila."

AIR.

O grant me in the dust to fall.

29

Largo. (♩ = 80.)

pp *pp*

O grant me, O grant me in the dust to fall, and near thee

stay, In gush-ing tears, in gush-ing tears then let my be - ing

f

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

melt a - way, O grant me, O

mf *pp* *dim.* *pp*

Red. * Red. *

grant me in the dust to fall, and near thee stay, In

p

gush - ing tears then let my be -

cresc.

- - ing melt, my ver - - y be - ing,

f *dim.* *mf* *dim.* *p*

p *f* *p*

In gushing tears then let my be-ing melt a - way.

p *f* *f* *f*

Red. * *Red.* *

Red.

f *p* *dim.*

pp

Tell me, who

pp *ppp* *pp*

Red.

art thou, tell me, who art thou, tell me, who art thou? I am

ff *dim.*

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

urged by a se - cret awe to — kneel to thee,

p *dim.* *pp* *pp*

Red. *

tell me, who art thou tell me, who art thou,

pp

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

tell me, who art thou? I am urged by a se - cret

fp

Red. *

awe to kneel to thee: Mine eye dis-cerns in

dim. *pp*

* *Red.* * *Red.* *

thee the fa - ther who oft speaks of pure and

mf

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

heav'n - ly love. *mf* *con appassionato.* Re - veal, re -

f *molto espressivo.*

Red. * *Red.* *

veal, O whith - er will my soul be trans-

dim. *mf*

port - ed, if I fol - low thee, O whith - er, if I

cresc. *f* *dim.*

fol - low thee? Re-splen-dent heav'n, of light the fountain, shall I then

p *f* *p*

p *p* *mf*

see, shall I then see?

f *p* *dim.* *pp*

O grant me, O grant me in the dust to fall, and

pp *f* *p* *pp*

near thee stay, In gushing tears, in gushing tears, in

pp

gush - - ing tears then let my be - ing melt a -

f *fpp* *pp*

Red. * Red. *

way.

ff

Red. * Red. * Red. *

f *dim.*

Red. * Red. *

fp *dim.* *pp* *pp* *ppp*

Red. * Red. *

AIR.

Jerusalem, thou that killest the Prophets.

Adagio. (♩ = 54.)

30

pp

Ped.

mf

*

p

Je - ru - sa - lem, Je - ru - sa -

pp

Ped.

*

lem, thou that kill - est the Proph - ets, thou that

p

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

p

Ped.

*

ston - est - them - which - are sent, are

sent un - to thee;

mf *cresc.* *f*

how oft - en - would I have gath - er'd un-to Me thy

f *p*

chil - dren, and ye would - not, and ye would -

dim.

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

p *cresc.*

lem, thou that kill - est the Proph - ets, thou that

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half rest, followed by a quarter note 'lem', a quarter rest, a quarter note 'thou', a quarter note 'that', a quarter rest, a quarter note 'kill', a quarter note 'est', a quarter note 'the', a quarter note 'Proph', a quarter note 'ets', a quarter rest, a quarter note 'thou', a quarter note 'that'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a simpler bass line in the left hand.

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

The second system continues the vocal line and piano accompaniment. The vocal line starts with a half rest, followed by a quarter note 'ston', a quarter note 'est', a quarter note 'them', a quarter note 'which', a quarter note 'are', a quarter note 'sent', a quarter note 'un -', a quarter note 'to', a quarter note 'thee!', a quarter rest, a quarter note 'Je -'. The piano accompaniment includes dynamic markings: *sf* at the beginning, *p* in the middle, and *pp* towards the end. A *Red.* marking and an asterisk are at the bottom.

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

The third system features a vocal line with a half note 'ru', a quarter note 'sa', a quarter note 'lem!', a quarter rest, a quarter note 'Je', a quarter note 'ru', a quarter note 'sa', a quarter note 'lem.'. The piano accompaniment has a more complex texture with many chords. A *Red.* marking and an asterisk are at the bottom.

The fourth system shows the vocal line with a half rest, a quarter rest, a quarter rest, a quarter rest, and a half note. The piano accompaniment includes dynamic markings: *cresc.*, *dim.*, and *pp*. A *Red.* marking and an asterisk are at the bottom.

St. Paul.

Mendelssohn.

RECITATIVE AND AIR.

I will sing of Thy great mercies.

31

So they, being fill - ed with the Ho - ly Ghost, de - part - ing thence delay'd not, and

Arioso.
con moto. (♩ = 92.)

preached the word of God with joyfulness. I will sing of Thy great mer - cies, O

Lord, of Thy mer - cies, O Lord, my Sav - ior, I will

cresc.

sing of Thy great mer-cies, O Lord, and of Thy faith - ful-ness ev - er -

cresc. *p* *p*

more. I will sing of Thy great mer-cies, O Lord,, I will

f

sing of Thy great mer - cies, O Lord, and of Thy faith - ful-ness,

f

and of Thy faith - ful-ness, and of Thy faith-ful-ness ev - er-more.

cresc. *f* *p*

I will sing of Thy great mer - cies, O Lord, and of Thy

faith-ful-ness ev - er - more, and of Thy faith-ful-ness ev - er -

more.

ev - er - more,

ev - er - more.

"St. Peter."

Benedict.

AIR.

I mourn as a dove.

Andante con moto. (♩ = 76.) (THE VIRGIN MOTHER.)

32 *p* *dolcissimo e sotto voce.*

mourn as a dove, I mourn as a

poco cresc.

dove, I shall go soft - ly all my years in the

poco cresc.

bit - terness of my soul; I mourn — as a

pp

dove, I mourn — as a dove, I shall go

cresc. *f*

cresc. *dim.*

soft - ly all my years — in the bit - terness of my

cresc. *f*

p *cresc.* *f colla voce*

soul. Mine eye — mourn - eth by

con esp.

p

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

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

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

rall. assai. *p a tempo.*
I will weep bit - ter - ly; I mourn as — a dove, I
rall. assai. *pp a tempo.*

as a dove,
mourn as a dove, — I shall go soft - ly

cresc. *p*

cresc. *leggerissimo.*

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

cresc.

cresc.

all the years
all my years in the

decresc.

decresc.

bit - - ter - - ness of my soul.

pp *dolce.*

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

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

ppp *sempre ppp*

dolce assai.

I mourn as a dove.

ppp

perdendosi.

cresc.

Theodora.

Handel.

RECITATIVE AND AIR.

Angels, ever bright and fair.

33

Oh, worse than death in - deed! Lead me, ye guards, lead me or to the

mp *v*

rack, or to the flames; I'll thank your gra-cious mer-cy.

p

Larghetto. (♩ = 96)

mp *p* *p*

L. *R.* *mp* *p*

p

ten. ten. *R.* *p*

An - gels, ev - er bright and

fair, An-gels, ev - er bright and fair, Take, oh take me,

pp *p* *p*

take, oh take me to your care! _____ take me, take, oh

p *p* *p*

take me, An - gels, ev - er bright and fair, Take, oh

p *p*

take me to your care, take, oh take me to your

p

care! Speed to your own courts my

mf *R.L.* *ten. ten.* *p* *mf*

flight, Clad in robes of vir - gin white; clad in robes of vir - gin

dim. *p*

white, clad in robes of vir - gin white! Take me,

p *p*

An - gels, ev - er bright and fair, Take, oh take me,

p *p*

take, oh take me to your care! _____ take me, take, oh

p *p* *p*

take me, An - - gels, ev - er bright and fair, Take, oh

p *p*

take me to your care, take oh take me to your

ad lib.

R. *col canto.*

care!

a tempo.

mf *L.* *R.* *ten.* *ten.* *p*

"The Woman of Samaria."

Sterndale Bennett.

AIR.

I will love Thee, O Lord.

Andante tranquillo.

34

p

led.

*

I will love Thee, I will love Thee,

pp

love Thee, O Lord, O Lord, my Strength, So shall I, shall I be sav - ed;

for Thou wilt save the af - flict - ed peo - ple.

I will love Thee,

pp

p

led.

*

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I will love Thee, I will love Thee, I will love Thee,

Ped. *

love Thee, O Lord, O Lord, my Strength, So shall I, shall I be sav - ed;

for Thou wilt save the af - flict - ed peo - ple. I will love Thee,

R. *L.*

con anima.

I will love Thee, I will love Thee, I will love Thee, love Thee, O Lord, O

tranquillo.
 Lord, my Strength, so shall I, shall I be sav - ed; for Thou wilt save the af -

flict-ed peo-ple, wilt save the af - flict - ed

peo-ple, wilt save the af - flict - ed

peo-ple.

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