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# Oratorio Songs

FROM THE

Standard Oratorios

NEW AND OLD.

Published in **FOUR BOOKS**

viz:

**BOOK 1** for **SOPRANO.**

**BOOK 2** for **ALTO.....**

**BOOK 3** for **TENOR....**

**BOOK 4** for **BASS.....**

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Lead me, O Lord.

Andante. (♩ = 52.)

1

*p* *mf*

Detailed description: This block contains the piano introduction for the piece. It is marked 'Andante' with a tempo of 52 quarter notes per minute. The music is in G major (one sharp) and 3/4 time. It begins with a treble clef staff containing a whole rest, followed by a bass clef staff with a rhythmic pattern of eighth and sixteenth notes. The piano part then moves to a grand staff (treble and bass clefs). The right hand starts with a whole rest, followed by a series of chords and moving lines. The left hand plays a steady eighth-note accompaniment. Dynamics include piano (*p*) and mezzo-forte (*mf*).

*p*

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

*p*

Detailed description: This block shows the first line of the vocal melody and its piano accompaniment. The vocal line is in a bass clef, starting with a whole rest and then moving in a descending scale. The piano accompaniment is in a grand staff. The right hand has a melodic line with some grace notes, and the left hand provides harmonic support with chords and moving lines. The dynamics are marked as piano (*p*).

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

Detailed description: This block shows the second line of the vocal melody and its piano accompaniment. The vocal line continues the descending scale from the previous line. The piano accompaniment continues with similar harmonic support. The lyrics are: 'straight be-fore my face,— lead me, O Lord, lead me in Thy'.

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

*p*  
straight be - fore my face. I will fear no

e - vil, I will fear no

*cresc.*

e - vil, for Thou art with

*mf*



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

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

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

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

lead me and guide me, there-fore for Thy

*p*

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

*f* *p*

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

*mf*

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

*p*

*cresc.*

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

*cresc.**f*

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

*p**p*

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

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

## Tears of sorrow, shame and anguish.

Larghetto con moto. (♩ = 58)

*p* *mf*

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

*p* *mf*

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

*cresc.* *f* *dim.*

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

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

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

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

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

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

*f* *dim.*

grief, O how vain to tell my grief!

*f* *dim.* *p*

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

*cresc.*

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

*cresc.*

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

*p*

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

*cresc.* *f*  
 earth be-fore Thy bar are summon'd, Thou wilt dis - own Thy treach'rous, false dis -

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

*pp*

Tears of sor - row, shame, and

*mf*

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

*mf*

*cresc.* *f* *p*

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

*f* *p*

*dim.*

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

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

*cresc.* *f*

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

*p* *f*



*p*  
 false dis-ci - ple. Tears of sor-row, shame, and anguish, O how

*cresc.*  
 vain to tell my grief, Tears of sor-row, shame, and

*p* *cresc.* *f*  
 an-guish, O how vain\_ to tell\_ my grief, O how

*dim.*  
 vain to tell my grief!

And God said, Let the waters under the Heaven.

3

And God said: Let the wa-ters un-der the heav-en be

gath-er-ed to-geth-er un-to one place, and let the dry land ap-pear;

and it was so. And God call-ed the dry land, earth, and the

gath-er-ing of wa-ters call-ed He seas; and God saw that it was good.

## AIR.

## Rolling in foaming billows.

Allegro assai. (♩ = 132.)

The musical score is written for piano and consists of four systems. Each system contains a grand staff with a treble and bass clef. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The tempo is marked 'Allegro assai' with a quarter note equal to 132 beats per minute. The first system begins with a treble clef staff containing a melody starting on a quarter rest, followed by a series of eighth notes. The bass clef staff provides accompaniment with chords and moving lines. Dynamics include *f* (forte) and *p* (piano). The second system continues the melodic and accompanimental patterns, with dynamic markings of *f*, *p*, and *f*. The third system features a *p* dynamic marking in the treble staff. The fourth system concludes the piece with a final cadence in the treble staff and sustained chords in the bass staff.

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

*p*

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

*f* *p*

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

*f* *p*

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

roars the boist'rous sea.

*f* *p*

Mountains and rocks now e - merge, Their tops in - to the clouds as -

*p*

cend, Their tops in - to the clouds as -

cend, Moun-tains and rocks now e - merge, Their

*f*

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

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

Thro'

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

flow. Thro' th'o-pen plains out -

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

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

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

flow.

The first system shows a vocal line in the bass clef with a long note on the word "flow." The piano accompaniment consists of a treble clef with a continuous eighth-note pattern and a bass clef with a simple harmonic accompaniment.

*p*

Soft - - ly purl - - ing, glides

The second system includes the lyrics "Soft - - ly purl - - ing, glides". The piano accompaniment features a treble clef with a melodic line containing triplets and a bass clef with a steady accompaniment. A piano dynamic marking (*p*) is present.

on Thro' si - lent vales the lim - pid

The third system includes the lyrics "on Thro' si - lent vales the lim - pid". The piano accompaniment continues with a treble clef melodic line and a bass clef accompaniment.

brook, Soft - - ly purl - ing,

The fourth system includes the lyrics "brook, Soft - - ly purl - ing,". The piano accompaniment features a treble clef melodic line with triplets and a bass clef accompaniment. A piano dynamic marking (*p*) is present.



glides on Thro' si - lent

vales the lim - pid brook. Soft - ly

purl - ing, glides on Thro' si - lent

vales the lim - pid brook.

Soft - ly purl - ing, glides \_\_\_\_\_ on

Thro' si - - lent vales the lim - pid

*pp*

brook, Thro' si - - lent

*p*

12 3 4.

vales the lim - pid brook.

*p*

## Mighty Lord, and King all glorious.

Tempo moderato. (♩ = 69)

4

Might - y Lord, and

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

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

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

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

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

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

earth - ly state Thou dost dis - dain, Thou dost — dis - dain, Might - y

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

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

dain, ————— Thou dost — dis - dain.

*pp*

System 1: Treble and bass staves with piano accompaniment. The key signature is two sharps (F# and C#). The music features a steady piano accompaniment in the bass and a more active melody in the treble.

System 2: Treble and bass staves with piano accompaniment. The piano accompaniment continues with a consistent rhythmic pattern.

System 3: Treble and bass staves with piano accompaniment. The system concludes with a fermata on the bass line. The word "He" is written above the treble staff, and "Fine." is written below the bass staff.

System 4: Treble and bass staves with piano accompaniment. The lyrics "all things doth sus-tain, who all things, who" are written below the staves.

System 5: Treble and bass staves with piano accompaniment. The lyrics "all things doth sus-tain, who all state and pomp sup-" are written below the staves.

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

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

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

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

## RECITATIVE.

## My sons, my sons!

Andante.

5 *pp*

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

Detailed description: This system shows the beginning of the recitative. The vocal line is in a bass clef with a common time signature. The piano accompaniment is in a grand staff (treble and bass clefs). The tempo is marked 'Andante' and the dynamics are 'pp' (pianissimo). The key signature has two sharps (F# and C#). The vocal line begins with a rest, followed by the lyrics 'My sons! my sons! I can-not hold my'. The piano accompaniment consists of sustained chords and moving lines in both hands.

*a tempo.* (♩ = 72.)

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

*p*

Detailed description: This system continues the recitative. The tempo is marked 'a tempo.' with a metronome marking of 72 quarter notes per minute. The vocal line continues with the lyrics 'peace: they make the Lord's peo-ple to trans-gress.'. The piano accompaniment features a more active bass line and sustained chords in the right hand. The dynamics are marked 'p' (piano).

If one man sin against ano-th-er, the judge shall judge— him;

Detailed description: This system concludes the recitative. The vocal line continues with the lyrics 'If one man sin against ano-th-er, the judge shall judge— him;'. The piano accompaniment maintains its rhythmic pattern. The dynamics are not explicitly marked in this system but remain consistent with the previous sections.



but if a man trans-gress against the Lord, who shall entreat for him?

Connect with "Air."  
If

## AIR.

## If Thou should'st mark iniquities.

Cantabile.  $\text{♩} = 66$ .

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

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

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

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

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

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

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

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

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

ed.

*pp*

*And.*

Although my house be not with God.

Andante agitato. (♩ = 96)

6

*p*

Al - though my house be not with

God; Yet He hath made, with

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

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

*dim.*  
all things or - - - der - ed sure.

*dim*

All my sal - va - - - tion,

all my de-sire is this; All my sal -

*dim.*

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

*dim.*

though He make it not to

grow, Al-though He make it

not to grow, Al - though my house be

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

*cresc.*  
ev - er - last - ing cov - e - nant in all things

*cresc.*  
or - der - ed, or - - - der - ed sure,

or - - - der-ed sure.

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

this, All my sal - va - tion,

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

*dim.*

*dim.*

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

*A*



*^ cresc.*

though He make it not to

grow, all my de-sire is this, al -

*cresc.*

*cresc.*

though, al - though He

*cresc.*

*rall.*

make it not to grow.

*p rall.*

## Draw near, all ye people.

Adagio.

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

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

## AIR.

Adagio.

*dim.* *p*

Lord God of A - bra-ham,

*cresc.*

I - saac, and Is - ra-el; this day let it be known that Thou art God, — and

I am Thy ser - vant! Lord God of A - bra-ham! O shew to all this

peo - ple that I have done these things — ac - cord - ing to Thy

word! O hear me, — Lord, and an - swer me, O hear me,

Lord, and an - swer me! Lord God of A - bra-ham,

*p* *cresc.* *sf.*

I - saac and Is - ra-el: O hear me, O hear me and an - swer me; and

shew this peo - ple that Thou art Lord God; and let their hearts a-gain be

*p* *cresc.* *p*

turn - ed; O shew this peo - ple that Thou art Lord God, and

*cresc.* *dim.* *p*

let their hearts a-gain be turu - ed, Lord;

*mf* *mf*

and let their hearts, and let their hearts again be turn - ed!

*p* *pp* *pp*

“Elijah.”

AIR.

Mendelssohn.

It is enough.

Adagio. (♩ = 66.)

8

It is e - nough, O Lord, now take a-way my life, — for

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

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

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

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

thers! I de -

*f cresc.* *dim.*

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

*pp*

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

*cresc.* *cresc.*

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

*f* *cresc. - - - al -*

Molto allegro vivace. (♩ = 92.)

I have been very jeal - ous for the

*ff* *p*

Lord, for the Lord God of Hosts,

for the chil-dren of Is - ra - el have bro - ken Thy covenant,

bro - ken Thy cov - e - nant, have bro - ken Thy cov - e - nant, and

thrown down thine al - tars, and slain all Thy proph - ets,

slain them with the sword, and slain Thy — proph - ets,



slain them with the sword.

I have been ver-y

jeal - ous for the Lord,

for the

Lord God of Hosts, ver-y jeal-ous for the Lord, the Lord God of

Hosts, and I, e - ven I on - ly am left; —

and they seek my life,

and they seek my life to take

it to take it a - way.

*do - - al - - ff*

*Adagio. (♩ = 66.)*  
*con forza.* *dim.*

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

*sf Adagio.* *ff* *p*

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

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

*p* *cresc.*

*cresc.* *dim.* *pp*

Lord, — take a - way my life!

*pp*

## Almighty God of Israel.

Andante. (♩ = 66.) *a tempo.*

9

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

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

Thee is noth - ing! Thy arm was here!

*Poco ritard.*

*f* *dim.*

## AIR.

## O what is Man.

Allegro moderato assai. (♩ = 80.)

First system of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The tempo is marked 'Allegro moderato assai' with a quarter note equal to 80 beats per minute. The piano part begins with a piano (*p*) dynamic and includes a forte (*f*) section. The vocal line starts with the lyrics 'O what is'.

Second system of the musical score. The vocal line continues with the lyrics 'Man, by all his pomp at - tend - ed? O what is Man, by all his pomp at -'. The piano accompaniment includes a *dim.* (diminuendo) marking. The vocal line ends with a *dim.* marking.

Third system of the musical score. The vocal line continues with the lyrics 'tend-ed? The pride of birth, the boast of regal'. The piano accompaniment includes a piano (*p*) dynamic marking.

Fourth system of the musical score. The vocal line continues with the lyrics 'might, The vic-tor's lau-rel, and the mon-arch's height? Thy mandate giv'n, at'. The piano accompaniment includes *cresc.* (crescendo) markings and a mezzo-forte (*mf*) dynamic marking.

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

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

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

will to Thine. O what is

*poco ritard.* *dim.*

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

*dim.*

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

*a tempo.* *p*

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

*cresc.* *f*

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

ed!

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

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

vine, O bend my will to Thine, bend my

will, O bend my will to Thine!

*dim.* *pp*

Arm, arm, ye brave.

Andante maestoso. (♩ = 76.)

10

I feel,

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

Cher-u-bim between, His radiant glo-ry erst dis-play'd; To

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



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

*p* *mf*

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

*sf*

Allegro. (♩ = 96.)

*sf* R.H.

Arm, arm, ye brave!

Arm, arm, ye brave, a

no - ble cause, a no - ble cause,

The cause of Heav'n your

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

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

zeal de-mans. Arm, arm, ye brave!

*f*

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

*mf*

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

*f* *ten.* *f*

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

*mp*

zeal de-mands, a no - ble cause, Arm, arm, ye brave! a.

*cresc.*

no - ble cause, The cause of Heav'n your zeal demands, your

*mf*

zeal, the - cause of Heav'n your zeal de - mands.

*R.H.*

*p*

In de - fence of your na - tion, re - lig - ion, and laws, Th' Al-

*p*

might - y Je - ho - vah will strengthen your hands, in de -

fence of your na - tion, re - lig - ion, and laws, Th'Almight-y Je -

ho - vah will strength -

- en, Th'Al - might - y Je - ho - vah will strength - en your

*ad lib.*

*mf ad lib.*

*a tempo.*

hands.

Arm,

arm,

arm, arm, ye brave! a

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *f* and *ten.*

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

Musical score for the second system, featuring a vocal line and piano accompaniment. The piano part includes a dynamic marking *mf*.

Arm, arm, ye brave!

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

Musical score for the third system, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *ad lib.* and *ad lib.*

Allegro.

mands.

Musical score for the fourth system, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *f* and *ff*.

## "Judas Maccabaeus."

AIR.

Handel.

With pious hearts.

Larghetto. (♩ = 69.)

11

*mp*

The first system of the musical score is in bass clef with a 3/4 time signature. It features a piano accompaniment in the left hand and a vocal line in the right hand. The tempo is marked 'Larghetto' with a quarter note equal to 69 beats per minute. The key signature has two flats. The vocal line begins with a mezzo-piano (*mp*) dynamic and includes a fermata over the first measure.

*p*

With pi - ous

*cresc.**dim.**p*

The second system continues the musical score. The piano accompaniment features a 'crescendo' (*cresc.*) in the first measure and a 'diminuendo' (*dim.*) in the second measure. The vocal line ends with a piano (*p*) dynamic and a fermata.

hearts,

and brave as pi - ous,

Oh, Si - on!

The third system contains the vocal line with lyrics. The piano accompaniment provides harmonic support. The lyrics are: 'hearts, and brave as pi - ous, Oh, Si - on!'.

we thy — call at - - tend,

*tr.*

The fourth system continues the vocal line with lyrics. The piano accompaniment includes a trill (*tr.*) in the final measure. The lyrics are: 'we thy — call at - - tend,'.

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

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

tend, we thy call— at - tend, Nor

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

*mp* *p*



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

*cresc.* *f*

God our Friend.

*dim.* *mf* *cresc.* *f*

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

*mf* *dim.*

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

*p* *cresc.*

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

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

er, God our Friend.

*ad lib.*

*a tempo.*

When the Son of Man.

Andante moderato. (♩ = 88.)

12

When the Son of Man shall come in His

glo - ry and all the ho - ly an - gels with Him, then shall He sit up - on the

*quasi recit.*

throne of His glo - ry; And be - fore Him shall be gath - ered all na - tions

and He shall sep - a - rate them one from an - oth - er, as a shep - herd di -

vi - deth his sheep from the goats, And heshall set the sheep on his right hand

but the goats on the left; Then shall the King say un-to them on His right

hand; Come ye bless-ed of my Fa-ther, in-her - it the

king - dom pre - par - ed for you from the foun - da - tion of the world.

*p* *cresc.*

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

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

*dim.*

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

*dim.*

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

*pp*

an - swer Him say - ing, Lord, when saw we Thee an

hun - g'ered and fed Thee? or thirst - y and gave Thee

drink? — Or when saw we Thee sick, or in pris - on, and

came un-to Thee? And the King shall an-swer and

*a tempo.*

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

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

*recit.*

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

*f* *Animato.* (♩ = 104.) *rall.*

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

*p.* *stringendo il tempo.*

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

*cresc.*

I was thirst-y and ye gave me no drink, sick and in

*cresc.*

pris-on, and ye vis-it-ed me not, Then shall they al-so an-swer Him

*p*

*f* Tempo 1. (♩ = 80.)

say-ing, Lord when saw we Thee an hun-gred or a-

thirst or sick or in pris-on and did not min-is-ter un-to

*f*

*f* a tempo più vivo.

Thee? Then shall He an-swer them say-ing, Ver-i-ly I

*p* *ff*



(♩ = 104.)

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

*più lento.*

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

*più lento.*

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

*tranquillo*

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

*p*

*pp*

## Judas.

Andante sostenuto. (♩ = 27.)

13

*ff ad lib.* *p*

*sf sf* *R.H. dim.*

*p recit.**a tempo.*

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

*pp* *ppp*

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

*mf* *pp* *mf* *ppp*

vain. Shed not a tear: thy

*dolce.* *f*

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

love, — to thy heart once a - gain.

**Allegro con spirito.** (♩ = 112.) *sotto voce.*

The days are all sun-shine a -

*dolce.* *p*

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

life\_ that is bright as thine, that is bright as thine? Gold - en

*dolce.*

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

*f*

*mf e sostenuto.*

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

*pp*

*dim.*

*pp*

*f*

twine, They thy fate will en - twine ev - er - more. They thy

*f* *espress.*

fate will en - twine. Shed no tear, for

*f*

sad - ness is mad ness; And let - me not - ad - vise thee in

*pp*

vain, Then wel - come de - light to thy heart once a - gain. Let

*p* *pp*

mirth and glad - ness ban - ish thy pain. Sigh no

*pp* *br.* *dolce.*

more, sigh no more not a tear, I im -

*rit.*

*colla voce.*

*p* Tempo I.

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

*pp*

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

*p*

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

*f*

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

*pp*

*dim. tr.*

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

*f* *pespress.*

\* *Ad.* \*

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

*ff*

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

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

not one tear, — I im - plore. —

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

Thus saith the Lord.

(♩ = 144.)

14

*f*

Thus saith the Lord, the Lord of Hosts:

*8ves*

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

8

the heav'ns and the earth, the sea and the dry land,



and I will shake, \_\_\_\_\_ and I will shake \_\_\_\_\_

The first system consists of a vocal line in bass clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line begins with a melodic phrase: G2-A2-B2-C3, followed by a sixteenth-note triplet: D3-E3-F3-G3, and then a sixteenth-note triplet: A3-B3-C4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

all na-tions; I'll shake the

The second system continues the vocal line with a melodic phrase: D3-E3-F3-G3, followed by a sixteenth-note triplet: A3-B3-C4, and then a sixteenth-note triplet: D4-E4-F4. The piano accompaniment includes a dynamic marking *p* (piano) and features a more active right hand with sixteenth-note chords.

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

The third system continues the vocal line with a melodic phrase: G3-A3-B3-C4, followed by a sixteenth-note triplet: D4-E4-F4, and then a sixteenth-note triplet: G4-A4-B4. The piano accompaniment maintains a consistent eighth-note bass line and active right hand.

shake, and the de - sire \_\_\_\_\_

The fourth system concludes the vocal line with a melodic phrase: D4-E4-F4, followed by a sixteenth-note triplet: G4-A4-B4, and then a sixteenth-note triplet: C5-D5-E5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

of all na - tions shall come.

*f*

*recit.*

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

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

come, saith the Lord of Hosts.

## AIR.

But who may abide the day of His coming.

Larghetto. (♩ = 100.)

The first system shows the piano introduction. It consists of three staves: a bass staff, a treble staff, and a lower bass staff. The music is in 3/8 time and B-flat major. The tempo is marked 'Larghetto' with a quarter note equal to 100 beats per minute. The introduction features a steady bass line in the lower bass staff and a more active treble staff with chords and moving lines.

The second system contains the first line of the vocal melody and piano accompaniment. The vocal line is on a bass staff, and the piano accompaniment is on a grand staff (treble and bass). The lyrics are: "But who may a - bid e the day of His". The piano part includes a dynamic marking of *p* (piano).

The third system contains the second line of the vocal melody and piano accompaniment. The vocal line is on a bass staff, and the piano accompaniment is on a grand staff. The lyrics are: "coming, and who shall stand when He\_\_ ap - pear-eth? who shall\_\_". The piano part includes dynamic markings of *mf* (mezzo-forte) and *p* (piano).

The fourth system contains the third line of the vocal melody and piano accompaniment. The vocal line is on a bass staff, and the piano accompaniment is on a grand staff. The lyrics are: "stand when He\_\_ ap - pear-eth? But who may a -". The piano part includes dynamic markings of *mf* (mezzo-forte) and *p* (piano).

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

*mf*

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

*mp* *p*

shall stand when He ap - pear -

- eth? when He ap - pear -

Prestissimo. (♩ = 138.)

eth?

The first system of the score consists of three staves. The top staff is a vocal line in bass clef with a common time signature. It begins with a whole note 'eth?' followed by a rest. The middle staff is the piano's right hand, and the bottom staff is the piano's left hand. The piano accompaniment features a rhythmic pattern of eighth notes and chords.

For He is like — a re -

The second system continues the vocal line with the lyrics 'For He is like — a re -'. The piano accompaniment continues with the same rhythmic pattern, showing some harmonic changes in the right hand.

fin - - er's fire — For He is

The third system continues the vocal line with the lyrics 'fin - - er's fire — For He is'. The piano accompaniment continues, with a key signature change to one flat (B-flat major) in the right hand.

like — a re - fin -

The fourth system concludes the vocal line with the lyrics 'like — a re - fin -'. The piano accompaniment continues, ending with a double bar line and a repeat sign.

- er's fire; — Who shall

This system contains the first two measures of the piece. The vocal line begins with a half note G2, followed by quarter notes A2, B2, and C3. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

stand when He ap - pear - eth? For He is like a re -

This system contains the next two measures. The vocal line continues with a half note D3, followed by quarter notes E3, F3, and G3. The piano accompaniment maintains its rhythmic pattern.

fin -

This system contains the final measure of the first phrase. The vocal line ends with a half note G3. The piano accompaniment includes trills (tr) in the right hand and dynamic markings of *p* and *f* in the left hand.

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

This system contains the first two measures of the second phrase. The vocal line begins with a half note G2, followed by quarter notes A2, B2, and C3. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

fin - - - - - er's fire;

and whoshallstand when He ap - pear-eth?

## Larghetto.

But who may a - bide the day of His coming?

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

## Prestissimo.

when He ap - peareth?

For. He is

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

fin - er's fire; — and who shall

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



who shall stand when He ap -

pear - eth? For He is like — a re -

fin - - - er's — fire, — and who shall

stand when He — ap - - pear - eth, when

He ap - - pear - eth? For He is

like a re - fin -

- er's fire.

*adagio ad lib.* Tempo I.

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

## "The Messiah."

Handel.

AIR.

Why do the Nations so furiously rage together.

Allegro. (♩ = 112.)

15

The first system of the musical score consists of three staves. The top staff is a bass clef staff with a whole rest. The middle staff is a treble clef staff with a forte (*f*) dynamic marking, containing a melodic line with eighth and sixteenth notes, some beamed together. The bottom staff is a bass clef staff with a steady eighth-note accompaniment.

The second system of the musical score consists of three staves. The top staff is a treble clef staff with a melodic line that includes a key signature change to one flat (B-flat) in the second measure. The middle staff is a bass clef staff with a steady eighth-note accompaniment.

The third system of the musical score consists of three staves. The top staff is a treble clef staff with a melodic line that includes a key signature change to one sharp (F-sharp) in the second measure. The middle staff is a bass clef staff with a steady eighth-note accompaniment.

The first system of the musical score shows a piano accompaniment. The treble staff contains a complex rhythmic pattern with many sixteenth notes and rests. The bass staff has a simpler, more melodic line with eighth and quarter notes.

The second system introduces a vocal line in the upper bass staff. The lyrics "Why do the" are written above the notes. The piano accompaniment continues in the treble and bass staves. A dynamic marking of *p* (piano) is placed below the treble staff.

The third system continues the vocal line with the lyrics "na - tions so fu - rious - ly rage to - geth - er? why". The piano accompaniment remains in the treble and bass staves.

The fourth system concludes the vocal line with the lyrics "do the peo - ple im - ag - ine a vain thing? Why". The piano accompaniment continues in the treble and bass staves.

do the na - tions rage

so fu - rious - ly to -

geth - er? why do the people im -

ag - - - - - ine a\_\_ vain

thing? im - ag - ine a vain

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a bass clef and features a melodic line with a long note on 'thing?' followed by a series of eighth notes for 'im - ag - ine a vain'. The piano accompaniment is in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

thing? Why do the

The second system continues the musical score. The vocal line has a rest for 'thing?' followed by the lyrics 'Why do the'. The piano accompaniment continues with a consistent rhythmic pattern. A dynamic marking of *p* (piano) is present in the piano part.

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

The third system features the vocal line with the lyrics 'na - tions so fu - riously rage to - geth - er, and'. The piano accompaniment continues with the same rhythmic pattern, with some melodic movement in the right hand.

why do the people, and why do the

The fourth system features the vocal line with the lyrics 'why do the people, and why do the'. The piano accompaniment continues with the same rhythmic pattern, with some melodic movement in the right hand.

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

The first system of the musical score consists of a vocal line in bass clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line begins with a quarter rest, followed by the lyrics 'people', 'im - ag - ine a — vain thing?', and 'why'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady eighth-note bass line in the left hand.

do the na - tions rage.

The second system continues the vocal line with the lyrics 'do the na - tions rage.'. The piano accompaniment includes triplet markings over the eighth notes in the right hand.

so fu-riously to -

The third system continues the vocal line with the lyrics 'so fu-riously to -'. The piano accompaniment maintains the rhythmic pattern from the previous systems.

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

The fourth system concludes the vocal line with the lyrics 'geth - er, so fu-riously to - geth - er, and why do the'. The piano accompaniment continues with the same rhythmic structure.

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

*cresc.*

ag - - - ine a vain thing? and

*p*

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

thing?

*f*



*Fine.*

The

*Fine. p*

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

geth - er, take coun -

- sel, take coun - sel to -

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

The first system consists of a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line has a dotted quarter note followed by an eighth note, then a quarter note, and a half note. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

noint -

The second system continues the vocal line and piano accompaniment. The vocal line has a dotted quarter note followed by an eighth note, then a quarter note, and a half note. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

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

The third system continues the vocal line and piano accompaniment. The vocal line has a dotted quarter note followed by an eighth note, then a quarter note, and a half note. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

noint - ed.

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a dotted quarter note followed by an eighth note, then a quarter note, and a half note. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

Arise, O Lord.

Moderato. (M $\text{♩}$  = 84)

16

Arise, O Lord; a -

rise, O God; lift up thine hand; Lift up thine

*p* *stacc. sempre*

hand, for-get not the hum - ble; Help and de - liv - er them, A -

*cresc.*

rise, O Lord, a - rise, O God and save them from the

*f* *p*

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

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

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

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

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

Help and de-liv - er them, and save them from the wick - ed he -

cause they trust in Thee! for - get not the hum - ble;

help— and de-liv - er them, and save them from the wick - ed be-

cause they trust in Thee; be - cause they trust in Thee!

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

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

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

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

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

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

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

The first system of the musical score features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a half note 'save', followed by eighth notes 'them from the wick - ed'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and block chords in the left hand. A dynamic marking of *p* (piano) is present at the start of the piano part.

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

The second system continues the vocal line with 'cause they trust in Thee, O Lord, O God;'. The piano accompaniment features a *cresc.* (crescendo) marking and a *v* (accents) marking. The piano part includes a melodic line in the right hand and block chords in the left hand.

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

The third system continues with '— be - cause they trust in Thee! O Lord, O'. The piano accompaniment includes a *f* (forte) dynamic marking and a *p* (piano) dynamic marking. The piano part features a melodic line in the right hand and block chords in the left hand.

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

The fourth system continues with 'God; they trust in Thee! A - rise. a - rise, O'. The piano accompaniment includes a *cresc.* (crescendo) marking and a *v* (accents) marking. The piano part features a melodic line in the right hand and block chords in the left hand.

Lord; A - rise, O God!

The fifth system concludes with 'Lord; A - rise, O God!'. The piano accompaniment includes a *f* (forte) dynamic marking and an *8va* (octave up) marking. The piano part features a melodic line in the right hand and block chords in the left hand.

His sceptre is the rod of righteousness.

17

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

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

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

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

*attacca.*



Allegro moderato (♩ = 104)

First system of the musical score. It features a grand staff with a bass clef on the left and a treble clef on the right. The key signature has two sharps (F# and C#), and the time signature is common time (C). The music begins with a series of chords in the right hand and a simple bass line in the left hand. A dynamic marking of *f* (forte) is present in the right hand.

Second system of the musical score. The right hand continues with a more active melodic line, featuring eighth and sixteenth notes. The left hand provides harmonic support with chords and moving bass lines. Dynamic markings include *f* and *tr* (trills).

Third system of the musical score. The right hand has a complex, rhythmic texture with many beamed notes. The left hand continues with a steady bass line. Dynamic markings include *f* and *mf* (mezzo-forte).

Fourth system of the musical score. The right hand features a melodic line with some rests. The left hand has a rhythmic accompaniment. Dynamic markings include *f* and *p* (piano). The word "His" is written above the right-hand staff.

Fifth system of the musical score. This system includes vocal lyrics. The right hand has a melodic line with lyrics underneath. The left hand provides a rhythmic accompaniment. Dynamic markings include *p* and *mf*. The lyrics are: "scep-tre is the rod of righteousness, His scep-tre is the rod of right-eousness, With".

which He bruise-eth all — His foes to dust, all His\_ foes,

all His\_ foes, with which He bruiseseth all — His foes to dust.

His scep-tre is the rod of righteousness, With which He bruiseseth all — His

foes to dust, all His foes, all His foes, His scep-tre is the

rod of righteousness, with which He bruiseeth all \_\_\_\_\_ His foes, with which He bruiseeth all His

foes to dust.

And the great

drag -

- on strong - ly, strong - ly,

*cresc.*

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

*f* *p R. H.* *L. H.*

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

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

*cresc.* *f*

just.

*f*

And the great drag - on strong -

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

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

the great drag -

on, and the great

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

*cresc.*

judg - ment just.

*a tempo.*

*cresc.*

His seat is

*p*

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

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

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

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

whence pro-ceed her beams so pure, so

pure and bright, That all a - bout Him sheddeth glo - rious

light. His scap-tre is the

rod of right - eous-ness, His scap-tre is the rod of right - eousness, With

which He bruiseeth all His foes to dust, all His foes,



all His\_ foes, with which He bruis-eth all His foes to dust, with

which He bruis - eth all \_\_\_\_\_ His foes to dust.

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

foes to dust,

with which He bruiseth all \_\_\_\_\_

First system of musical notation, featuring a vocal line in bass clef and piano accompaniment in grand staff (treble and bass clefs). The key signature is two sharps (F# and C#).

Second system of musical notation, including a vocal line with lyrics and piano accompaniment. The tempo marking *Adagio.* is present above the vocal line.

— His foes to dust, with which He bruiseeth all His foes to dust.

Third system of musical notation, primarily piano accompaniment. The tempo marking *a tempo.* is present above the treble clef staff.

Fourth system of musical notation, primarily piano accompaniment with a dynamic marking *f* (forte).

Fifth system of musical notation, primarily piano accompaniment with a dynamic marking *cresc.* (crescendo).

Sixth system of musical notation, primarily piano accompaniment with a dynamic marking *f* (forte).

## From my soul's depths.

Recitative.

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

18

The first system of the score consists of a vocal line in bass clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line begins with a recitative section marked *f*. The piano accompaniment features a steady bass line with chords in the right hand. The key signature has two sharps (F# and C#), and the time signature is common time (C).

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

The second system continues the recitative. The vocal line has a melodic contour with some slurs. The piano accompaniment provides harmonic support with chords and a consistent bass line. The dynamics include *f* and *sf*.

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

The third system continues the recitative. The vocal line concludes with a final note. The piano accompaniment ends with a final chord. The dynamics include *f* and *sf*.

Allegro. M.M. (♩ = 144.)

The fourth system is an instrumental piece in grand staff, marked *Allegro. M.M. (♩ = 144.)*. It features a melody in the right hand and a rhythmic accompaniment in the left hand. The dynamics include *mf* and *f*.

The fifth system continues the instrumental piece. It features a complex texture with many chords in both hands, creating a rich harmonic background. The dynamics include *f*.

*f*

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

*mf*

your brave breasts! \_\_\_\_\_ We still have free-dom;

let us pre - serve it! O - ver us, in the fir - ma - ment

bra - zen, Let no new - made ru - ler be set!

Let no new - made ru - - - ler be set!

Up! for re-bel - lion,

up! \_\_\_\_\_ Up! to bat - tle, up! \_\_\_\_\_

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

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

him! \_\_\_\_\_ Let us de - stroy\_\_\_\_\_ it, \_\_\_\_\_ This new

haugh - ty, ty - ran - ni-cal throne! This new

haugh-ty, ty - ran - ni-cal throne! Bet - ter ru -

- in, bet-ter de - struc - tion, Than be

ev - er pit - i - ful slaves!

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

flame in your brave breasts. \_\_\_\_\_ We still have

free-dom; let us pre - serve it! O - ver us in the

fir - ma - ment bra - zen, Let no new - made ru - ler be

set! Let no new - made ru - ler be set!

No! \_\_\_\_\_ Up! for re - bel - lion, up! \_\_\_\_\_

Up! to bat - tle, Rise!

ye spir - its,

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

up! Up! to bat - tle, up!



Consider, O my soul.

Adagio.

19

Con - sid - er, O — my

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

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

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

*pp*

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

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

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

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

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

heav'n - ly flowers spring, thou canst the sweetest fruit from

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

His wormwood gath - er, then look - for ev - er - more to Him,

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

to Him, then look for ev - er - more to Him, for ev - er - more to Him, for

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

ev - er - more - to Him.

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

## Before the Father our Redeemer falling.

Largo assai.

20

*dolce.*

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

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

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

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

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

AIR.

## Bring me Cross and Cup.

Andantino.

*mf*

*p*  
Bring me cross and\_ cup, I'll bear them,

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

meet!  
Bring me cross and cup, I'll

bear them, bring me, bring me, bring me cross and

- cup, I'll bear them, glad - ly with my Lord I'll share them, - aft -

- er Him to drink is meet, aft - er Him to drink is meet, bring

me cross and cup, I'll bear them, glad - ly with my Lord I'll

share them, aft - er Him to drink is meet.

For His mouth, with

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

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

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

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

D.C.

Give me Jesus, I implore ye.

Moderato.

21

*mf**tr*

Give me Je - sus

*p* *f* *p*

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

The first system of the musical score consists of a vocal line in bass clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line begins with a quarter rest, followed by the lyrics 'I im-plore ye, give, oh, give me'. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and melodic fragments.

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

The second system continues the vocal line with 'Je-sus, I implore ye; out of e - vil comes not'. The piano accompaniment continues with similar rhythmic patterns, including a prominent eighth-note bass line and chordal textures in the treble.

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

The third system features the lyrics 'good. — See, — the price of guilt - less blood — Ju -'. The piano accompaniment maintains its rhythmic drive, with the bass line providing a consistent eighth-note accompaniment.

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

The fourth system concludes the phrase with '- das casts be - fore ye, see, the price of guilt-less'. The piano accompaniment continues to support the vocal line with its characteristic eighth-note bass line and harmonic accompaniment.



blood, see — the price of guilt - less

This system contains the first two measures of the piece. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

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

This system contains the next two measures. The vocal line continues with a half note C5, a quarter note D5, and a quarter note E5. The piano accompaniment maintains its rhythmic accompaniment.

casts before — ye.

This system contains the next two measures. The vocal line has a whole rest, followed by a half note F5, a quarter note G5, and a quarter note A5. The piano accompaniment includes a trill (tr) in the right hand and a dynamic marking of *f* (forte).

This system contains the final two measures of the piece. The piano accompaniment features a trill (tr) in the right hand and concludes with a final chord.

Out — of e - vil comes not

*p*

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

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

blood, see, — the price of guilt-less blood, Ju - das casts be - fore — ye.

Give me back my Je -

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

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

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

plore ye, give me back my Je - sus,



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

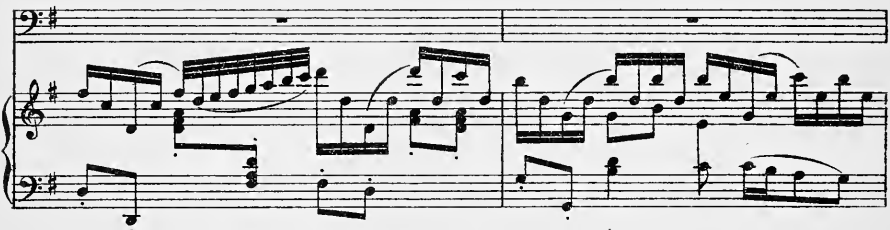
*tr*

*tr*

This system contains the vocal line and the first two staves of the piano accompaniment. The vocal line begins with the lyrics "give me Je - sus, I im - plore ye." and features a trill (*tr*) on the final note. The piano accompaniment consists of a treble and bass staff with a complex rhythmic pattern.



This system continues the piano accompaniment from the first system. It features a treble and bass staff with intricate rhythmic patterns and a trill (*tr*) in the treble staff.



This system continues the piano accompaniment, showing a treble and bass staff with complex rhythmic patterns and a trill (*tr*) in the treble staff.



This system continues the piano accompaniment, showing a treble and bass staff with complex rhythmic patterns and a trill (*tr*) in the treble staff.



*p* *f*

This system concludes the piano accompaniment. It features a treble and bass staff with complex rhythmic patterns. The system includes dynamic markings for piano (*p*) and forte (*f*).

## "Rebekah."

## RECITATIVE.

Barnby.

## O Lord God.

Andante. (♩ = 66)

22

Lord God of my master A - bra - ham,

I pray Thee send me goodspeed this

day,

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

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

## AIR.

## The Daughters of the City.

Andante. (♩ = 58)

*p*

The daugh - ters of the cit - y come. To

*pp*

draw the well's pure stream, O Lord, I do be - sech some sign, If

good to Thee it seem. Yea,

*mf* *dim.*

let it come to pass, O Lord, That she the

chosen one, Do give me when I ask it, drink, do give me

The first system of the musical score consists of three staves. The top staff is a vocal line in bass clef with a key signature of one flat (B-flat). The lyrics are "chosen one, Do give me when I ask it, drink, do give me". The middle staff is the piano accompaniment in treble clef, and the bottom staff is in bass clef. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. There are dynamic markings of *dim.* and *pp* in the piano part.

drink, So shall Thy will be done.

The second system of the musical score consists of three staves. The top staff is a vocal line in bass clef with a key signature of one flat. The lyrics are "drink, So shall Thy will be done.". The middle staff is the piano accompaniment in treble clef, and the bottom staff is in bass clef. The piano part continues with a melodic line in the right hand and a harmonic accompaniment in the left hand.

And let the dam-sel, gra - cious Lord, To

The third system of the musical score consists of three staves. The top staff is a vocal line in bass clef with a key signature of one flat. The lyrics are "And let the dam-sel, gra - cious Lord, To". The middle staff is the piano accompaniment in treble clef, and the bottom staff is in bass clef. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. There are dynamic markings of *dim.* and *pp* in the piano part.

make my du - ty clear, Give al - so to my ca - mels,

The fourth system of the musical score consists of three staves. The top staff is a vocal line in bass clef with a key signature of one flat. The lyrics are "make my du - ty clear, Give al - so to my ca - mels,". The middle staff is the piano accompaniment in treble clef, and the bottom staff is in bass clef. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

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

*f* *ff*

Red. \* Red.

pear; Then shall I know Thy guid-ing hand, Mine oath I shall ful-

*f* *con espress.*

\*

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

*p* *pp*

\*

— Thy will.

*pp* *morendo.*

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



## "The Rose of Sharon."

AIR.

Mackenzie.

## Unto my charger.

Allegro. (♩ = 76.)

23

*mf* > > >

Un - to my

*p* *p*

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

*mf* *p*

O my friend,

*mf* *p*

un - to my char - ger in

*mf* *p*

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

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

pare thee, O my friend. \_\_\_\_\_ Fair are thy

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

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

thy neck, thy neck with strings of — cor — al. —

Lo! gold — en

rings will we make for thee, will we make for thee, —

lo! gold - en rings, lo! gold-en rings will we

*red.*    \**red.*    \**red.*    \**red.*    \*

make for thee, will we make for thee, Stud - ded with

*p*    *f*    *pp*

ma - nya sil - ver bell, with ma-nya sil - ver bell, lo! — gold-en

*tr*    *pp*

rings will — we make for thee, stud - ded with ma - nya sil - ver

*calando.*    *a tempo.*

*colla parte.*    *pp a tempo.*

*mf*

bell, Fair are thy cheeks with gold - en

*pp*

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

*f* *mf*

*ad lib* *mf*

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

*a tempo.*

*colla parte.* *fp*

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

*Red. \* Red. \**

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

*p*

*Red. \**

pare thee, O my friend. O my

*pp*

friend, un-to my char-ger in

*mf* *p* *pp*

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

*rit.*

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

"Requiem."

AIR.

Verdi.

From the accursed.

Andante. (♩ = 96.)  
*con forza*

24

From th'ac - curs - ed and re - ject - ed, Doom'd to fie - ry flames con -  
ten - fu - ta - tis ma - le - di - ctis, Flam - mis a - cri - bus ad

The first system of the musical score features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked 'Andante' with a quarter note equal to 96 beats per minute, and the dynamics are 'con forza' and 'ff'.

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

The second system continues the vocal line and piano accompaniment. The vocal line includes a dynamic marking of 'p' (piano) and a fermata. The piano accompaniment features 'ff' (fortissimo) and 'pp' (pianissimo) markings.

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

The third system shows the vocal line and piano accompaniment. The vocal line has a dynamic marking of 'p' and a fermata. The piano accompaniment is marked 'pp' and features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

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

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

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

hour of my dy - ing.  
 ram me - i fi - nis.

From thac - curs - ed and re -  
 Con - fu - ta - tisma - le -



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

*f* *mf*

vict - ed, Call me  
di ctis, Vo - ca

*f* *p* *dolce cantabile.* *espress.*

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

*cresc.* *p*

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

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

lect - ed.  
di - ctis.

Lo! - I  
O - ro

*f* *pp*

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

*f* *pp*

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

*dim.*

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

*dim.* *p*

*cres.*

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

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

*pp*

*pp poco rall.*

ing, Lo! I pray, a sup - pliant  
 nis, O - ro supplex et ac -

*poco rall.*

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

*ten.*

## Honor and Arms.

25

*Allegro. (♩ = 100.)*

*f*

*cresc.*

*mp marcato.*

Hon - or and Arms ————— scorn

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

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

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

thee, Or glo -

- ry in — thy o - ver.throw!



ry, or glo -

ry in thy o - ver - throw! or

glo - ry, or glo - ry, or glo -

ry in thy o - ver - throw!

*cresc.*

*f* *Fine.*

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

*p* *mf*

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

*p*

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

*mf*



umph Idis-dain, Idis-

dain, Idis-dain, so mean a tri-umph, so

mean a tri-umph Idis-dain, so mean a tri-umph Idis-dain.

*f a tempo.*

D.S.

I was not deceived.

Moderato.

26

*ff* *p dim.* *pp*

Poco Adagio.

was not de-ceived: I greet thee, my daugh - ter!

*p* *p* *pp* *pp*

*cresc.* *dim.* *pp*

\* Red.

*mezza voce.*

I mark thou didst not fear the gloom - y

*dim.* *mf* *espressivo.*

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

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

*pp* *p* *cresc.*

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

road, the wild - beast's howls, the

*mf* *pp* *fp*

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

thorn - y brakes. I sure - ly thought

*solto voce.* *cresc.* *pp* *pp* *pp*

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

that thou wouldst come! In - tent thou art, be al - so

*p*

*p*

*And.*

con - stant, New truth I will to thee dis - cov - er, in -

*mp*

*cresc.*

*mf*

*dim.*

*And.*

tent thou art, be al - so con - stant, new truth I will to thee dis -

*And.*

cov - er, new truth I will to thee dis - cov -

*mf*

*dim.*

*p*

*dim.*

*p* er, *p* The teach-ing, the teach-ing by the

*pp* *pp* *pp*

*p* Cross im - part-ed, the teaching, the teach-ing by the *cresc.*

*f* *p* *cresc.*

Cross im - part - - ed, new

*fz* *fz* *fz*

*ced.* \* *ced.* \*

truth I will to thee dis-cov-er, the teach-ing, the teach-ing by the Cross im -

*f* *fz* *f* *ff*

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

*dim.*

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

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

*Red.*

grant - ed.

*pp*

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

*pp*

At last the bounteous sun.

27

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

The first system of music consists of a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The vocal line begins with a rest followed by a series of eighth and quarter notes. The piano accompaniment features a series of sustained chords in the right hand and a more active bass line in the left hand. A dynamic marking of *f* is present at the start of the piano part.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a more melodic and sustained quality. The piano accompaniment provides harmonic support with sustained chords and a steady bass line.

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

The third system concludes the vocal line and piano accompaniment. The vocal line ends with a long note. The piano accompaniment features a dynamic marking of *p* and concludes with sustained chords.

## With joy the impatient husbandman.

Allegretto. (♩ = 88.)

The first system of music consists of a bass line and a grand staff. The bass line is in 2/4 time and begins with a quarter rest. The grand staff has a treble clef and a bass clef. The treble staff contains the vocal melody, starting with a quarter note G4, followed by eighth notes A4, B4, and C5. The bass staff contains the piano accompaniment, starting with a quarter note G2, followed by eighth notes A2, B2, and C3.

With joy th'im-pa-tient

The second system continues the musical piece. The bass line has a quarter rest followed by eighth notes G2, A2, and B2. The grand staff continues the vocal melody and piano accompaniment. A dynamic marking of *p* (piano) is placed below the grand staff.

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

The third system continues the musical piece. The bass line has eighth notes G2, A2, and B2, followed by a quarter rest. The grand staff continues the vocal melody and piano accompaniment.

plough remains, Now loos-ened from the frost,

The fourth system continues the musical piece. The bass line has eighth notes G2, A2, and B2, followed by a quarter rest. The grand staff continues the vocal melody and piano accompaniment. A dynamic marking of *f* (forte) is placed below the grand staff.



With joy th'im - pa - tient

*ten.* *ten.* *p*

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

*ten.* *pp* *ten.*

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

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

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

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

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

*f*  
*8ves*

With meas-ur'd step he throws the grain, with meas-ur'd step he

*p*

throws the grain in - to the bounteous earth. 0

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

*p*

*ten.*

ears in plen - ty bring; The gold - -

*ten.*

*sempre. p*

en ears in plen - - ty, plen ty

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

measur'd step he throws the grain In - to the boun-teous earth.

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

ears in plen - - ty, in plen - ty bring!

With joy th'im-pa-tient

*fz* *p*

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

plough remains, Now loosened from the frost; There

*ten.*

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

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

*pp*

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

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

lay, by the lay, ————— by the

*p* *pp*

lay, by the lay. —————

## "The Seasons."

AIR.

Haydn.

Behold, along the dewy grass.

Allegro. (♩=96)

28

Be-

*p**p*

hold, a - long the dew - y grass,

Behold, a - long the

dew - y grass,

In search of scent the spaniel

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

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

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

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



la -

*Più moto.* (♩ = 132)

- tent, seeks the la - tent prey.

*Più moto.*

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

Nor heeds the call no. chid - ing voice, Nor

*Più moto* (♩=160)

heeds the call nor chiding voice, Then

*Più moto.*

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

*f*

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

*f* *p*

*p*

*f* *p*

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

wings in vain his rap - - id flight;

The gun darts forth, darts forth its mor-tal

charge, And strikes him - dead

From the tow'r - - ing height.

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

in-stant up; But wings in vain his rap - - id

flight; The gun darts forth its

mor - tal charge. and strikes him

*pp*

dead From the tow'r - ing

height, And strikes him dead From the tow'r - ing

height.

*f*

## SOLO.

Through the mist of the valleys.

Allegro con brio.

29

*p*  
And. \*

Through the mist of the val - leys re -

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

*Red.*

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

(Echo.)

*rfz* *p*

*Red.* \* *Red.*

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

(Echo.)

*f* *pp*

\* *Red.* \*

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

*rit.* *dim.*



*a tempo.*

sic, and  
*a tempo. mf*  
*p ma ben marcato.*

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

ure, and

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

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

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

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

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

fa - vor the hun - ter that's bold;

This system contains the first two staves of music. The vocal line is in bass clef with a key signature of two flats and a common time signature. The lyrics "fa - vor the hun - ter that's bold;" are written below the notes. The piano accompaniment consists of two staves (treble and bass clefs) with chords and triplets. A *rit.* marking is present at the end of the system.

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

This system contains the third and fourth staves. The vocal line continues with the lyrics "Yes, good fort-une shall fa - vor the hun - ter that's". The piano accompaniment features chords and triplets. A *ff* marking is present at the end of the system.

bold, \_\_\_\_\_ shall fa - vor the hun -

This system contains the fifth and sixth staves. The vocal line has a long horizontal line under "bold," followed by "shall fa - vor the hun -". The piano accompaniment features chords and triplets.

- ter that's bold.

This system contains the seventh and eighth staves. The vocal line concludes with "- ter that's bold.". The piano accompaniment features chords and triplets. A *ff* marking is present at the beginning of the system.

This system contains the ninth and tenth staves, which are purely instrumental piano accompaniment. It features chords and triplets. A *rit.* marking is present at the end of the system.

3

*p*

\*

*p*

*dolce.*      *un poco piu moderato.*

O — ye lands of my

*legato.*

*p*

home, — glad - ly roam — I a - long, —

O'er thy hills and thy val - leys rov - ing, o'er thy

hills and thy val - leys rov - ing,

*sostenuto e espress*

O thou hall of my

sires, with the eve - ning star.

*Red.* \* *Red.* \* *Red.* \* *rit.* \* *Red.* \* *dolce.*

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

lov - ing.

*molto tranquillo.* *P*

## AIR.

## O God, have mercy.

Adagio. (♩ = 88)

30

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

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

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

*p*

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

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

*p* *pp*

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

*sf* *p*

Lord, O take \_\_\_\_\_ not \_\_\_\_\_ Thy spir-it from me, O

*p*

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

*sf* *p* *ten.*

*sf.*

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

*cresc.*

*sf.*

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

*f*

*ten.*

*p*

*cresc.*

*dim.*

*p*

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

*f*

*dim.*

*p*

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

*sf.*

*p*



*f* *p* *dim.*

Allegro maestoso (♩=100) *quasi recit.*

I will speak of Thy sal - va - tion, I will teach trans -

*f* *sf*

gres - sors, and sin - ners shall be con - vert - ed un - to Thee, shall be con -

vert - ed, con - vert - ed un - to Thee. I will speak of Thy sal -

*sf*

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

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

Thou my lips, O Lord,

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

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

Adagio come prima. (♩ = 88)

glo - rious praise. O blot out my trans -

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

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

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

## AIR.

## How great, O Lord.

Andante. (♩ = 116.)

*mf*

How great, O

31

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

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

laid up for me. Thou hast shewn me the

path of life, Thou hast shewn me the

path of life, and in - clin - ed my

heart to Thee, to walk in Thy way. to

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

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

*cresc.*

*f*

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

*p*

*f*

walk in Thy way, Thy way is the way\_ of pleasantness,

*dolce.*

*dolce.*

and all Thy paths are peace; Thy way is the

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

Thy way is the way of pleasantness, and all Thy paths

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

and inclined my heart, my heart to Thee; How great, O

The first system of the musical score consists of a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a series of eighth and quarter notes, followed by a half note and a whole note. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

The second system continues the musical score. The vocal line has a *cresc.* marking above it. The piano accompaniment also has a *cresc.* marking below it. The vocal line includes a dotted half note and a whole note. The piano accompaniment features a mix of chords and moving lines in both hands.

The third system of the musical score. The vocal line has a *dim.* marking above it and a *pp* marking below it. The piano accompaniment has a *dim.* marking below it and a *pp* marking above it. The vocal line includes a dotted half note and a whole note. The piano accompaniment features a mix of chords and moving lines in both hands.

The fourth system of the musical score. The vocal line has a *cresc.* marking above it, a *ritardando assai.* marking above it, and a *f a tempo.* marking above it. The piano accompaniment has a *cresc.* marking below it, a *ritardando assai.* marking below it, and a *f a tempo.* marking below it. The vocal line includes a dotted half note and a whole note. The piano accompaniment features a mix of chords and moving lines in both hands.

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

*dim.*

me. How great, O Lord, is Thy good-ness, which Thou hast laid

*dolce.* *cresc.*

up, \_\_\_\_\_ laid up for me, O Lord, how great, O

*dim.* *p*

Lord, is Thy good-ness, Thy good-ness.

*lento.* *lento. pp*



## "Stabat Mater."

AIR.

Rossini.

Lord, preserve me uncomplaining.

(Pro Peccatis.)

Allegretto maestoso. (♩ = 104)

32 *pp* *sf* *pp*

*sf* *pp* *sf* *ff* *ff*

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

*4r* *sotto voce.*

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

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

*ff* *pp* *ff*  
*sf sf sf ff*

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

*pp*

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

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

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

Thee.  
 tum.

*pp* *sf* *pp* *pp*

*sf* *pp* *ff* *ff*

8 3

Sav - ior,  
 Vi - dit

*tr* *solto voce.*

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

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

be. Sav - ior, —  
 tum. Vi - dit —

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

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

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

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

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

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

*ff* *sf* *sf*

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

*pp*

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

*tr*

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

*tr* *ff* *sf* *sf*

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

*pp*

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

*ff*

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

be.  
 tum.

## "The Woman of Samaria."

Sterndale Bennett.

RECIT. Jesus answered.

AIR. Whosoever drinketh.

Larghetto.

33

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

Larghetto Calmato.

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

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

*tranquillo.*

wa-ter shall thirst a-gain; But

*tranquillo*



*cresc.*

who - so - ev - er, who - so - ev - er drink - eth, drink - eth

*pp*

*cresc.*

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

*cresc.*

*dim.*

give him, shall nev - er thirst;

*dim. p*

*pp*

*pp*

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

*pp*

*pp*

wa-ter spring - ing up, spring - ing up in - to ev - er - last - ing

*pp*

*pp*

life, spring-ing up, — springing up, — springing up —

*p* *tranne* *p*

— in - to ev - er - last - ing life, in - to ev - er -

*pp* *sf* *sf* *f*

last-ing, ev - er - last - ing life.

*rall.* *pp* *pp*

*rall.* *colla parte.*



