

115-4
Robert Glo.

The Music to

RACINE'S ATHALIE

with an English adaptation of

the LYRICS, by

M. Bartholomew, Esq.

composed by

F. MENDELSSOHN BARTHOLDY.

Ent. Sta. Hall. ——— **OP. 74.** ——— *Price 4/.*

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MUS-ETR

MENDELSSOHN'S ATHALIE.

Ouverture.

Maestoso con moto.

Pianoforte.

The musical score is written for piano and consists of five systems of music. The first system begins with a treble and bass staff joined by a brace. The treble staff contains chords and some moving lines, while the bass staff has a steady eighth-note accompaniment. Dynamics include *f* (forte) and *sf* (sforzando). The second system continues this texture with dynamic markings *p* (piano), *sf*, *f*, *p*, and *sf*. The third system features a more active treble staff with a melodic line and a bass staff with a rhythmic accompaniment, marked *sf* and *mf* (mezzo-forte). The fourth system shows a similar texture with a melodic treble part and a rhythmic bass part, marked *sf*. The fifth system concludes the page with a final melodic flourish in the treble and a rhythmic accompaniment in the bass.

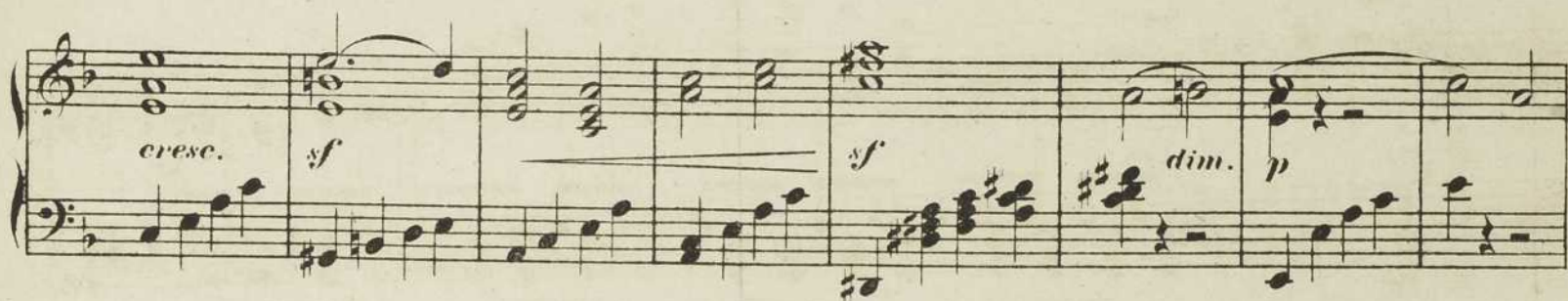


Molto Allegro.



This page of musical notation is for a piano piece, featuring six systems of staves. The notation is written in a key signature of one sharp (F#). The first system includes dynamic markings *sf*, *cresc.*, *f*, and *fp*. The second system includes *sf*. The third system includes *sf*, *p*, and *cresc.*. The fourth system includes *sf*, *cresc.*, *f*, *p*, and *cresc.*. The fifth system includes *sf*, *cresc.*, *sf*, and *ff*. The sixth system includes *sf*, *sf*, *sf*, and a double bar line with a repeat sign. The notation includes various musical symbols such as notes, rests, and dynamic markings like *sf*, *cresc.*, *f*, *fp*, *p*, and *sf*.

[illegible]



First system of musical notation, featuring a treble and bass staff. The bass staff contains a dense, rhythmic pattern of eighth notes, while the treble staff has a more melodic line. A dynamic marking *f* is present in the bass staff.

Second system of musical notation. The bass staff features a dense, rhythmic pattern of eighth notes, and the treble staff has a more melodic line. Dynamic markings include *cresc.* and *ff* in the bass staff, and *ff* in the treble staff.

Third system of musical notation. The bass staff features a dense, rhythmic pattern of eighth notes, and the treble staff has a more melodic line. Dynamic markings include *cresc.* and *ff* in the bass staff, and *ff* in the treble staff.

Fourth system of musical notation. The bass staff features a dense, rhythmic pattern of eighth notes, and the treble staff has a more melodic line. Dynamic markings include *sf* in the bass staff and *f* in the treble staff.

Fifth system of musical notation. The bass staff features a dense, rhythmic pattern of eighth notes, and the treble staff has a more melodic line. Dynamic markings include *sempre ff* in the bass staff and *f* in the treble staff.

Sixth system of musical notation. The bass staff features a dense, rhythmic pattern of eighth notes, and the treble staff has a more melodic line. Dynamic markings include *sf* in the bass staff and *f* in the treble staff.

Handwritten musical score for 'Lied der Nachtigall' by Franz Schubert, measures 1-8. The score is written on two staves, Treble and Bass clef. The key signature is one sharp (F#). The tempo is marked 'Allegretto' and the time signature is 3/4. The score includes dynamic markings: *f* (forte) and *p* (piano). The melody is in the Treble staff, and the accompaniment is in the Bass staff. The notation includes various musical symbols such as notes, rests, and slurs.

A musical score for a piano piece. The title 'The Rose Tree' is written in a decorative, cursive font at the top. The score is written on two staves, treble and bass clef. The key signature has one sharp (F#), and the time signature is 3/4. The melody is in the treble staff, featuring a series of eighth and sixteenth notes, often beamed together. The bass staff provides a simple accompaniment with eighth notes. The piece concludes with a double bar line and repeat dots.

The first system of the musical score for 'The Swan Song' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains a series of chords and single notes, including a half note G4, a quarter note F4, and a half note E4. The lower staff is in bass clef and features a continuous eighth-note arpeggiated pattern. A crescendo hairpin is placed between the staves, followed by the word 'cresc.' in italics. The system concludes with a forte dynamic marking 'sf'.



Three systems of musical notation for piano. The first two systems consist of five measures each, with the right hand playing arpeggiated chords and the left hand playing sustained notes. The third system consists of six measures, with the right hand playing a melodic line and the left hand playing sustained notes. The tempo is marked *Maestoso* and the dynamics are *f* and *ff*.

Maestoso come I.

Three systems of musical notation for piano. The first two systems consist of five measures each, with the right hand playing arpeggiated chords and the left hand playing sustained notes. The third system consists of six measures, with the right hand playing a melodic line and the left hand playing sustained notes. The tempo is marked *Maestoso* and the dynamics are *f* and *ff*.



N^o 1.

CHORUS.

Allegro maestoso vivace.

Soprano.

Alto.

Tenore.

Basso.

Pianoforte.

Heav'n and the earth dis - play His

Heav'n and the earth dis - play His

gran-deur is un - bounded; They de - clare He is God, they re - sound His end - less

gran-deur is un - bounded; They de - clare He is God, they re - sound His end - less

fame: He was Lord o - ver all, — e'er the u - ni - verse was found - ed; O

fame:

praise ye Him in song, His won - drous love pro - claim, O

O praise ye Him in song, O praise ye Him, O

O praise ye Him in song, His wondrous love pro - claim, O

praise — Him, His won - drous love pro - claim. ALTO I. SOLO.

No

praise — Him, His won - drous love pro - claim.

hos - tile force In - jus - tice rai - ses, Can si - lence His e -

lect who bow and sing His prai - ses: For e - - ver -

last - ing is His name. From day to day His pow'r and

glo - ry are re - sound - ed, From day to day His

cresc.

pow'r and glo - ry are re - sound - ed. Heav'n and the earth dis -

f

SOPR. I. SOLO

cresc.

p

play His gran-deur is un - bound - ed; O praise Him in

p *cresc.*

TUTTI.

song, His wondrous love pro-claim. Heav'n and the earth dis - play His

f *f* *f*

Heav'n and the earth dis - play His

f

f

gran-deur is un - bound - ed; O praise Him in song, His

O — praise ye — Him in song,

gran-deur is un - bound - ed; O praise Him, O

O praise ye Him in song,

f

won-drous love pro - claim, O praise Him, His wondrous love pro -

His won-drous love pro-claim,

praise Him, praise ye Him, O praise Him, His wondrous love pro -

His wondrous love pro-claim, O

SOPR. II. SOLO.

claim. Each fruit He forms and stores with ho - nied trea - sures;

claim.

He gives the love - ly flow'rs their va - ried hues.

SOPR. I. SOLO.

Each night and day, with con-stant care He mea - sures;

Tem-pers the parch-ed earth, cools it with ev'-ning dews; And

earth re - dun - dant crown'd, sus - tains each liv - ing, crea - ture.

SOPR. I.

And earth re - dun - dant crown'd, sustains each crea - ture.

SOPR. II.

And earth re - dun - dant crown'd, sustains each crea - ture.

ALTO I.

SOLO.

He or - dain - ed the

sun to an - i - mate all na - - ture;

Light is the gift of His cre - a - ting hands:

But past ex - pres - - sing, Man's greatest

bles-sing, We now in - he - rit in His pure and just com-mands, in - he - rit

in His pure and just com - mands.

Andante con moto.
SOPR. & ALTO unis.

CHORUS.
TEN. & BASSO unis.

O Si - - na-i, thou theme of
nev - - er-end - ing sto - ry, Theme of that
day, when God in aw-ful splendour came;
When on thy sum - mit clad in flame, He veild His

crese.

ra - - - - - dant

form, In the clouds of the

storm, Which daz - led mor - tal

eyes with the bright - ness of His glo -

eyes with the bright - ness of His glo -

eyes with the bright - ness of His glo -

dim.

ry. *f* O say, why then did viv - id

p *crese.*

f lightnings flash a - round, And smoke in torrents roll? Why did the

p *crese.*

f air re - sound With His trum - pets and His thun - der?

p

Why did the rocks and moun - tains shake at His des -

cre - *seen -* *do* *f*

cent? Say, why was earth thus rent From her foun-

da - tions, rent a - sun - der? Why was

earth thus rent a - sun -

der?

45

ALTO I. SOLO.
Andante sostenuto.

23

He came to re-veal to the chil-dren of our race,

SOPR. I. SOLO.

Precepts of ho-li-ness for glo-ry that in-creas-eth. He came un-to the peo-ple

cho-sen by His grace, Com-manding them to love Him, with love that ne-ver ceas-

TUTTI.
Allegro molto.

eth. Ho-ly, ho-ly, e-ver bles-sed law!— O sov'reign jus-tice,

Ho-ly, ho-ly, e-ver bles-sed law!— O sov'reign jus-tice,

goodness past ex - pres - sing! Grate - ful to God, in re - turn for this

goodness past ex - pres - sing!

sf

p

SOLO.

bles - sing, O let us ren - der love, with our faith and our awe. He

Let us ren - der Him love, with our faith and our awe.

cresc.

sempre stacc.

p

freed our sires from Egypt's cruel sway, In de - - serts

poco ritard.
dolce

led and fed them night and day; Our just and sa-cred laws, a

pp

poco ritard.

God of kindness prove Him; And for our good, they com-mand us to love Him.

TUTTI.
a tempo

p

Ho - ly, ho - ly, e - ver bles-sed law!— He fought for

p

Ho - ly, ho - ly, e - ver bles-sed law!—

p

a tempo

cresc. *sf* *p*

them; He made the deep di - vide; And from a - rid rocks re -

f

dolce

freshing streamlets glide: Our just and sacred laws, a God of kindness prove Him:

f *pp*

And for our good, and 'for our good, they com-mand us to love —

f *pp*

TUTTI.

Him.
Ho - ly, ho - ly, e - ver bles-sed law! Sov' - reign jus - tice,

Ho - ly, ho - ly, e - ver bles-sed law! — Sov' - reign jus - tice,

goodness past ex - pres - sing!

goodness past ex - pres - sing! Grate - ful to God, in re - turn for this

f *stacc.*

Grate - ful to God, in re - turn for this bles - sing, O

bles - sing,

O let us

cresc.

let us ren - der love, with our faith and awe; love

faith and awe; O ren - der love,

O let us ren - der love, with faith and awe; O let us ren - der

ren - der Him love, with faith and awe; O let us

SOLO SOPR. I.

with our faith and awe! Ye, who through servile fear un -

love with faith and awe! Ye, who through servile fear un -

love, with our faith and our awe!

ren - der love, with our awe!

SOLO ALTO I.

SOLO ALTO II.

p *sempre stacc.*

wil - ling - ly are mo - ved, A God so good to you, should fill your hearts with

wil - ling - ly are mo - ved, A God so good to you, should fill your hearts with

zeal; And is it then so hard to own He should be lov - ed? To

zeal; And is it then so hard to own He should be lov - ed? To

feel as grate - ful hearts should feel?

feel as grate - ful hearts should feel?

The bondman

pp

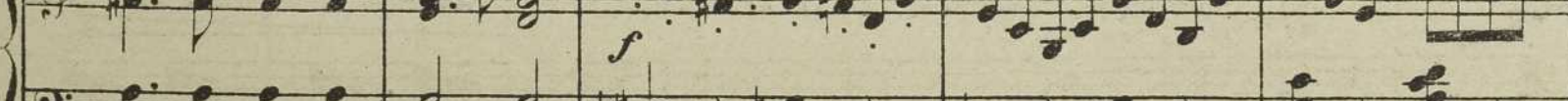
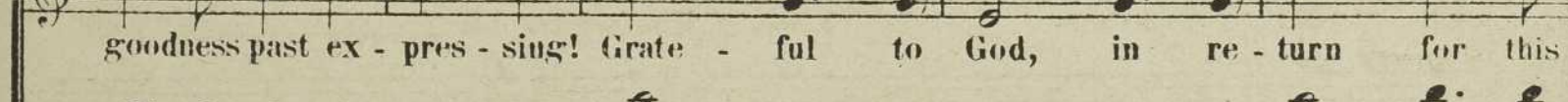
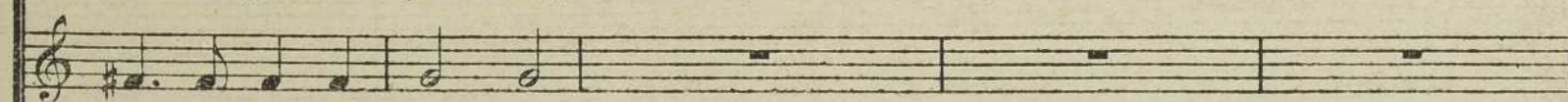
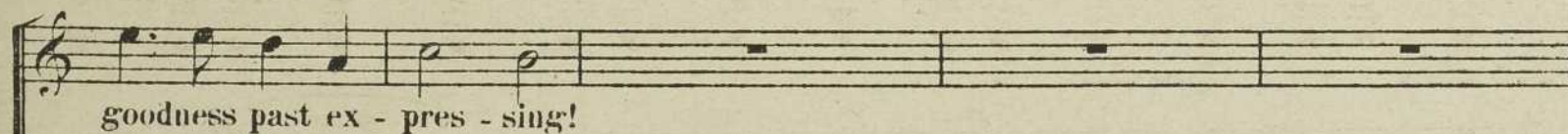
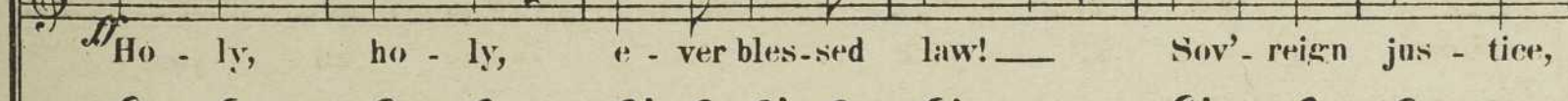
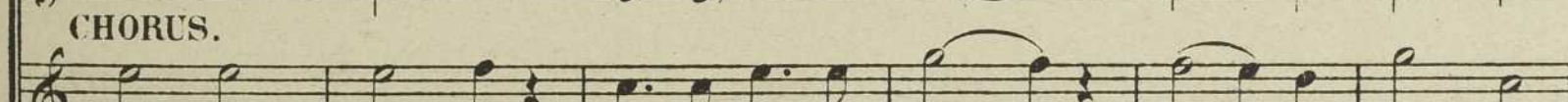
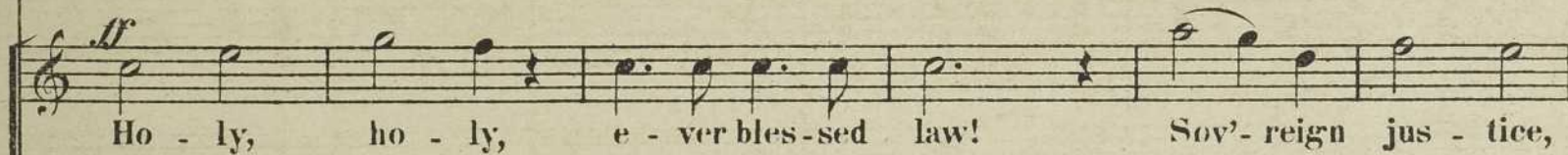
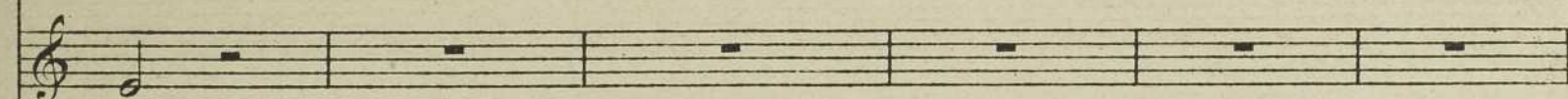
A fa - ther's love his

trembles when his ty - - rant frown - eth;

lov - ing chil - dren crown - eth. If God in love to you, His

If God in love to you, His

cresc.



Grate - ful to God, in re - turn for this bles - sing, O

bles - sing,

O let us

let us render love, with our faith and awe; love

with faith and awe; O let us ren -

O let us ren - der love, with our awe; O let us ren - der

ren - der Him love, with our faith and our awe; O let us

with our faith and awe; ren - der love,

der love, with our awe;

love, with our faith and our awe; ren - der love,

ren - der love, with our awe;

p *cresc.*

ren - der love, ren - der love, with

cresc. *ff*

faith and awe; let us ren - der Him

p

love, with our faith

cresc. *ff*

ren - der love,

love, ren - der love, with our faith

cresc. *ff*

and awe, let us ren - der Him love, with our faith and

and awe, let us ren - der Him love, with our faith and

awe, ren - der Him love, with our faith and awe,

awe, let us ren - der Him love,

awe, let us ren - der Him love, with our faith and awe,

love, with faith and awe!

love, with faith and awe!

45

Andante maestoso.

Heav'n and the earth dis - play, His grandeur is un -

Heav'n and the earth dis - play, His grandeur is un -

Andante maestoso.

bound-ed; They de - clare He is God, they re - sound His end - less fame;

bound-ed; They de - clare He is God, they re - sound His end - less fame; They de -

They de - clare He is God.

clare He is God, is God.

Nº 2.

RECITATIVO.

Andante quasi Recit.

Soprani
Tutti.

Pianoforte.

What star in its glo-ry up - ri-seth? How beau-ti-ful and bright is this

child's dawn-ing ray! From va - ni - ty he turn - eth a - way, And all that

world - ly pride de - vi - seth, He scorn - eth as a vain dis -

play. *ALTI TUTTI.*

While A - tha-lie for Baal pre-par - eth Her in - cense and her strains of

The score is written for Soprani (Soprano) and Pianoforte (Piano). It features a recitativo section with lyrics in English. The music is in 2/4 time and G major. The Soprani part is marked 'Soprani Tutti.' and the Pianoforte part is marked 'Pianoforte.' The tempo is 'Andante quasi Recit.' The score includes dynamic markings such as *p* (piano) and *cresc.* (crescendo). The lyrics are: 'What star in its glo-ry up - ri-seth? How beau-ti-ful and bright is this child's dawn-ing ray! From va - ni - ty he turn - eth a - way, And all that world - ly pride de - vi - seth, He scorn - eth as a vain dis - play. ALTI TUTTI. While A - tha-lie for Baal pre-par - eth Her in - cense and her strains of'.

cresc.

praise; This child in her presence de - cla - reth, That God a - lone hath end-less days.

cresc. *f*

p

He, like E - li - jah, bold - ly stands forth Un - dis - may'd by this Je - ze - bel's

p

wrath.

TENORI TUTTI.

cresc.

Say, in thy hid-den birth what is by heav'n in - tend-ed? Art thou, bles-sed

cresc.

child, from a prophetsire de - scend-ed?

BASSI TUTTI. *f*

Dai - ly our fa - thers witness'd Sa - mu - el Be - fore the

f *dim.*

ta - ber - na - cle kneel - ing, While hea - ven's de - crees they heard him re -

cresc.

cresc.

SOPR. & ALTI unis.

TENORI.

As he came, may you come to com-fort Is - ra - el!

As he came, may you come to com-fort Is - ra - el!

veal - ing.

ritard.

ritard.

ritard.

ritard.

p

Allegretto non troppo.

SOPR. I. SOLO.

Ev - er bles - sed child, re -

pp

cresc.

pp

joice, ev - er bles - sed, - ev - er bles - sed child, By heav'nly love pro -

tect - ed. Fearing the Lord, heeding His voice, Shielded by Him and dai - ly di -
cresc. *dim.*

rect ed. Far from the world, and gift - ed by heaven still
 SOPR. II. SOLO.
 Ev - er bles - sed child, re - joice, ev - er bles - sed, ev - er
pp

go — Gra - cing thy ho - ly birth; Un - taint - ed by sin while en -
 bles - sed child, By heaven - ly love pro - tect - ed; Fear - ing the

du - ring its woe, — In - crease in wis - dom, and — in -
 Lord, heed - ing His voice, Shielded by Him and dai - ly di -
cresc. *dim.*

crease in worth.

rect - ed.

O, what last - ing joy at - tend - eth Childhood when taught by heav'n,

O, what last - ing joy at - tend - eth Childhood when taught by heav'n,

p *cresc.* *cresc.*

SOPR. I. SOLO.

Childhood the Lord de - fend - - eth! Thus, in a se - clu - ded vale, — On the

SOPR. II. SOLO.

Childhood the Lord de - fend - - eth!

sf

marge of a streamlet un - mov-ed, Shel - ter'd from win - ter's gale, A li - ly ex -

pands, cherish'd by Na - ture and lov - ed.
A li - ly ex - pands,

p How blest are they,

CHORUS. *p* How blest are

cresc.

Ev - er bles-sed child, re - joice, ev - er bles - sed, ev - er
 Far from the world, and gift - ed, gift - ed by Heav'n still go, still go, Un -

pp
 O, how blest are they, blest are
 they, O, how blest are
 How blest are they, how blest are
 blest are

f *p*

bles - sed child, By heav'n - ly love pro - tect - ed, Fearing the Lord, and heeding His
 tainted by sin, un - tainted by sin while en - du - ring its woe,
 they, Who fear the Lord in youth, and all His
 and all,
 they, Who fear the Lord in youth, and all His

pp *pp* *pp* *pp*

cresc.

voice, Shield - ed and di - rect - ed.
 Increase in wis - dom and in - crease in worth.
 laws o - bey, o - - - bey. O, how blest, blest are
 and all His laws o - bey.
 laws, His laws o - bey. Blest are

cresc.

O, how blest are they,
 O, how blest are they,
 they; O, how blest, blest are
 they; O, how blest,

pp *cresc.*

O, how blest are they, O, how blest, O, how blest are
 they, O, how blest, blest are
 blest are they, O, how blest are
 they.

pp
pp
pp
pp
p

they.
 they.
 they.
 they.

ALTO I. SOLO.
 A -

pp
 Ped.

Allegro moderato.

las, that all by vir-tue saint-ed, Find life a doubt-ful maze, Its

paths, be-wild-er'd ways! That souls who seek the Lord, who would re-main un-

taint-ed, Meet on-ly foes on ev'-ry side! That they must

war against op-pres-sors! Where can the righteous safely hide? The earth is

fil-led, the earth is fil-led with vile transgres-sors!

SOPR. I. SOLO.

O, Da-vid's re-gal home! thou Ci - ty lov'd so well, Re-nowned Mount, where

sf

God him-self once deign'd to dwell; Why is it that on thee the heav'ns in wrath have

sf

ALTO I. SOLO.

frowned? Be - hold, Zi - on, be - hold, canst thou refrain thy tears? See a stern stranger

mf

TUTTI. *ff* Be - hold, Zi - on, be -

TUTTI. *ff* crowned, Up-on thine au - cient throne ap - pears!

TUTTI. *ff* Be - hold, Zi - on, be -

TUTTI. *ff*

cresc. *ff*

col 8va ad lib.

hold; canst thou re-frain thy tears? See a stern stranger crowned, Up - on thy

hold; canst thou re-frain thy tears? See a stern stranger crowned, Up - on thy

throne, thine an-cient throne ap - pears!

SOLO.

And now in thy tem - ple that

throne, thine an-cient throne ap - pears!

rang With can-ti-cles of praise our ho - ly Da - vid sang To glo-ri-fy the

TUTTI.

Be - hold, Zi - on, be -

Lord, his God and heav'n-ly Fa - ther: TUTTI.

Be - hold, Zi - on, be -

cresc. *ff*

hold, be-hold with grief and shame, Im-pious strangers pro-

Im-pious strangers pro-claim their God is su-

hold, be-hold with grief and shame, Im-pious stran-gers proclaim their

Im-pious

claim their God is su - preme, And thus blaspheme the Lord, whose name thy

preme, im-pious strangers blaspheme the Lord,

God is su-preme, blas - pheme the Lord. whose name thy

strangers proclaim their God; blas - pheme the Lord,

45

ALTO SOLO.

Be - hold, Zi - on, be - hold, canst thou refrain thy
kings ador'd! Be - hold, Zi - on, be - hold;
kings ador'd! Be - hold, Zi - on, be - hold;

tears? See a stran - ger up - on thy
canst thou refrain thy tears? See a stran - ger, a
canst thou refrain thy tears?

molto cresc.
f
p
cresc.

throne, see a stran-ger up-on thy throne ap - pears. *ff*
 stran - ger, a stran-ger up-on thy throne ap - pears. *cresc. ff*
 see a stran-ger, a stran-ger up-on thy throne ap - pears. *p cresc. ff*

Più Allegro.

SOPR. I. SOLO. *f*
 How long, how long, O Lord, shall we who bow be-fore Thee, Be-

Più Allegro.

* *p* *fp* *fp* *fp*

hold the hos - tile god - less a - gainst Thee a - rise?

With - in Thy ho - ly tem - ple

they scorn Thy sa - cri - fice,

sempre f e con fuoco
with - in Thy ho - ly tem - ple they

scorn Thy sa - cri - fice, And treat us as in - sane, Thy

peo - ple who a - dore ————— Thee!

f How long, how long, O Lord, shall

f How long, how long, O Lord, shall

f

sf

we who bow be - fore Thee, See — the — god - less a -

we who bow be - fore Thee, See the god - less a -

See the god - less a -

SOPR. I. SOLO.

Tell us why, they say —
 gainst Thee a - rise?
 gainst Thee a - rise?
 stern vir - tue should be re -
 gard - ed? Should all the de - lights we
 prize, Be dread - ed and dis - card - ed? What has

sp
p
f
f
f

ALTO I. SOLO.

God done for you? O be wise! Re - joice! ex - claims — the frantic

through: Cher - ish mirth, and ban - ish

sad - ness! Bring gar - lands, o - dours; let the

lyre The dance in - spire, A - wake the

song, And fill our hearts with glad - ness! None can

tell what a day may bring. Waft Care a -

pp *sf*

way on Plea - sure's wing! En - joy the pre - sent

f *pp*

hours. — And cull their fleet-ing flowr's! — Who this day Can say, To-

pp *f* *dim.* *pp*

TUTTI. *f* How long, — how

mor - row will be our's?

TUTTI. *f* How long, — how

TUTTI. *f*

f *fz*

long, O Lord, long, O Lord,

How long shall How long shall

we see the god-less a-rise, See the we see the god-less a-rise, See the

fz *piu f* *fz* *ff*

god - less a-against Thee a - rise? They, Lord, who

god - less a-against Thee a - rise? They, Lord, who

SOPR. & ALTO unis.

scoff at Thee, Who scorn, while

TENORE & BASSO unis.

we a - dore Thee, These

heirs of wrath shall nev - er see

sempre ff

Thy ho - ly Zi - on's

fz

glo - ry, Re -

fz

flect - ing heav'n's e - ter - nal rays!

fz

The just a - lone shall bow With - in Thy heav'nly por - tal; The just in

The just a - lone shall bow With - in Thy heav'nly por - tal; The just in

Andante.

lays im - mor - tal Shall mag - ni - fy Thy name in strains of praise.

lays im - mor - tal Shall mag - ni - fy Thy name in strains of praise.

Andante.

lays im - mor - tal Shall mag - ni - fy Thy name in strains of praise.

SOPR. I. SOLO.

The sin - ner's joys de - cay, As the night in morn - ing

waneth, Like dreams, they fade a - way, And re - gret un - ceas - ing re -

SOPR. & ALTO unis. *pp*

They, Lord, who

ff pp

p

main - eth! Wak - ing, they mourn — For de - lights that ne'er re -

scoff, who scoff at Thee,

ff pp

turn. While the just at Thy ta - ble are fast - ing Ho - ly peace and the

pp

Who scorn while we a - dore

ff pp

com-forts of life e - ver - last - ing; Thy de -

TENORE & BASSO unis. *pp*

Thee. These heirs of wrath shall

pp

ri - ders, tor - men-ted, shall drink — the bit-ter woes, Which
 ne - ver see Thy ho - ly

ff pp
pp

Thou, Lord in Thy wrath, on the day — of re-tri - bu - tion, Hast
 Zi - on's glo - ry.

cresc.
ff
cresc.
f
ff
dim.

SOPR. TUTTI. *p*
 just-ly pre-par-ed for all Thy foes. O hor-ror, thus to
 O hor-ror, thus to wake!
 O hor-ror, thus to
 O hor-ror, thus to wake!

pp
p

45

Wake! O vain and fleet-ing vi-sion!

O vain and fleet-ing vi-sion! O hor-ror, thus to

Wake! O vain and fleet-ing vi-sion! O hor-ror, thus to

cresc.

O vain and fleet-ing vi-sion! O woe-ful, dire mis-take!

Wake! O vain and fleet-ing vi-sion! O woe-ful, dire mis-take!

Wake! O vain and fleet-ing vi-sion! O woe-ful, dire mis-take!

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

f *dim.* *p*

Nº 3.

CHORUS.

Soprano. *Con moto.* *mf*
 Lord, let us hear Thy

Alto. *mf*

CORO I.

Tenore. *mf*
 Lord, let us hear Thy

Basso. *mf*

Soprano. *Con moto.* *mf*
 Lord, let us hear Thy

Alto. *mf*

CORO II.

Tenore. *mf*
 Lord, let us hear Thy

Basso. *mf*

Pianoforte. *Con moto.* *mf*
 *
 20.

voice, while hum - - bly bend -

voice, while hum - - bly bend -

voice, while hum - - bly bend -

ing! Then shall we feel its

ing! Then shall we feel its

ing! Then shall we feel its

ho - - ly sooth - - ing pow'r;

ho - - ly sooth - - ing pow'r;

ho - - ly sooth - - ing pow'r;

ho - - ly sooth - - ing pow'r;

ho - - ly sooth - - ing pow'r;

ho - - ly sooth - - ing pow'r;

ho - - ly sooth - - ing pow'r;

ho - - ly sooth - - ing pow'r;

p As when the dews of *cresc.*

p As when the dews of *cresc.*

p As when the dews of *cresc.*

p As when the dews of *cresc.*

p As when the dews of *cresc.*

p As when the dews of *cresc.*

p As when the dews of *cresc.*

p As when the dews of *cresc.*

Spring des - cend - ing, Re - dim.

Spring des - cend - ing, Re - dim.

Spring des - cend - ing, Re - dim.

Spring des - cend - ing, Re - dim.

vive each ten - der herb and

vive each ten - der herb and

vive each ten - der herb and

vive each ten - der herb and

flow'r. —————

flow'r, Re - vive each ten - - - der

flow'r, Re - vive each ten - - - der

flow'r, ————— herb —————

flow'r. —————

flow'r, Re - vive each ten - - - der

flow'r, Re - vive each ten - - - der

flow'r, ————— each herb —————

(Piano accompaniment with flowing eighth-note patterns in both hands)

herb ————— and flow'r. —————

herb ————— and flow'r. —————

herb ————— and flow'r. —————

herb ————— and flow'r. —————

herb ————— and flow'r. —————

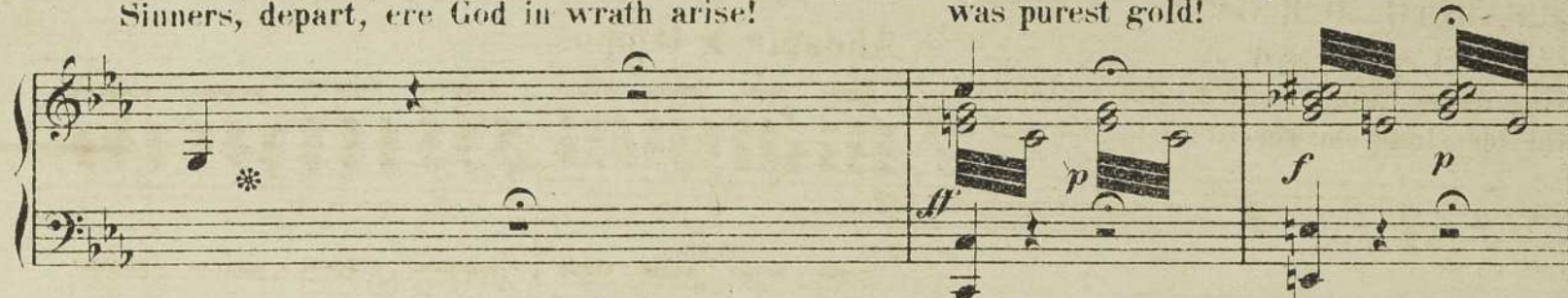
(Piano accompaniment continues with flowing eighth-note patterns)

And.

JOAD.

Earth, lend an ear! O heaven, regard my cries!
Say not, O Jacob, sleep seals great Jehovah's eyes;
Sinners, depart, ere God in wrath arise!

How is that sordid Who is the slaughter'd
lead, which once pontiff I behold?
was purest gold!



Perfidious city, mourn!
Jerusalem,

'Behold thy prophets slain,
O weep for them!

Thy God no longer
looks on thee with
favour!

Andante a tempo.



Thine incense burns no more with holy savour! Where do those women and their children go? The Lord hath laid the Queen of cities low!

Allegro molto.



Her priests are captives! Her monarchs are rejected! Her godly rites forsaken, unprotected! Down temple! Cedars, burn!

Je -
Andante.



rusalem! for thee, What hand hath made - And changed mine eyes Which flows for griefs
for thee I mourn! thy loveliness a dream? to sources of that stream, like thine?



AZARIAS.

O holy temple!

JOSABETH. O David!

CHORUS SPEAKER.

Remember Zion, Lord; do not withhold
the blessings she received from Thee of old!

Andante a tempo.

mp Tromba.

JOAD. A new Jerusalem appears

In yonder desert, darting brilliant rays;

Her stately brow a stamp immortal bears!

All nations chant her praise!

mp Ped.

The old Jerusalem thus brightly never shone!

Are all that gather round her throne

Her children?— She hath made them all her own.

Jerusalem, lift up thy head and see,

Awed by thy grandeur, monarchs bow to thee!

Kings of all nations, dazzled by thy glory,

Kissing thy dust, do homage and adore thee.

Ped.

Blessed are they, who thus for Zion feel
Their souls inflamed with holy fervid zeal!
Bedew the earth, O heav'n, with saving grace:
And send redemption for the human race!

Ped.



JOSABETH. ♪ Alas! from whence will come this signal favour?
If all the kings whose line should bring this Saviour?—

Allegro maestoso.



JOAD (to JOSABETH.)

(to the LEVITES.)

♪ The gorgeous diadem, prepare it now;—
That David wore on his anointed brow.

♪ And ye, to arm yourselves, will follow me
To the secluded armoury; where we
Have secreted the lances and the swords,



♪ Stain'd with the blood of the Philistine hordes: ♪ Those arms, victorious David there preserved, ♪ And dedicated to the God he served.



♪ Can we employ them in a nobler cause,
Than to uphold Religion and her laws?

Exeunt Joad and the Levites.

Più Allegro.



SALOMITH. What fears, what troubles now, my sisters, rise!
 Are these the primal fruits, O Lord, for thee?
 Are these the sweet and sacred perfumes, we
 This day should on thine altars calmly sacrifice?

(CHOR. I.) What woe! what objects meet our timid glances
 Within this house of peace!
 Who could have prophesied,
 That murderous swords and homicidal lances
 Should gleam on every side?



(CHOR. II.) Why is Jerusalem so lukewarm for the Lord?
 So still, while dangers round her press!

Why is it, Abner does not speak a word
 To succour us, and lighten our distress?



SALOMITH. Alas! within a court, where they alone regard
 The right of might and violence;
 Where places, honours ill bestowed, reward
 A tacit, blind, and base obedience:
 Where, sisters, shall a pleading voice be heard
 For sad and suffering innocence?



(CHOR. I.) Midst peril and disorder so extreme,
 For whom do they prepare the sacred diadem?

SALOMITH. That hath been ordered
 by the Lord;



And only by his Prophet hath been heard.
 We know not what may be intended.

Are we behind his shield to be defended?
 Or, are we doomed to fall beneath the sword?



N^o 4.

CHORUS.

Andante con moto.

Soprano. *p* Promis'd joys! menac'd woes! 0 mystic gloom im - *crese.*

Alto. *p* *crese.*

Andante con moto.

Pianoforte. *p*

pend - ing! Are they bles - sings, or cur - ses, that gath - er now a -

bove? Can frowning storms of wrath des - cend - ing, Be blent with smiling beams of

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

sf *cresc.* *f* *p*

love? Can frowning storms of wrath descend - ing, Be blest with smi - ling beams of

sf *cresc.* *f* *p*

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

p *p*

love? Promis'd joys! menac'd woes! O mystic gloom im - pend -

dim. *p* *pp*

Allegro vivace.

f *sf*

ing! O Zi - on, thou art doom'd! De -

f *sf*

Allegro vivace.

sp *sp*

sf *sf*

your - ing flames will burn all, Des - troy thy re - lies,

sf

TENORI.

Thine, O Lord! Our Zi - on firm - ly

BASSI.

stands on great Je - ho - vah's word! His

pro - mise is e - ter - nal! Thy

SOPRANI.

ALTI.

splen - dours dis - ap - pear, they fade be - fore mine

splen - dours dis - ap - pear, they fade be - fore mine

splen - dours dis - ap - pear, they fade be - fore mine

splen - dours dis - ap - pear, they fade be - fore mine

splen - dours dis - ap - pear, they fade be - fore mine

eyes be-fore mine eyes!

ff I see on ev'-ry side, her

side, her

ff

f See, in a gulf pro-

splen - did rays ex - tend - ing!

p

found Our Zi - on is des - cend - ing

our Zi - on is des -

I see Zi - on's head in the

cend - ing!

skies, I see Zi - on's head in the

skies, in the skies!

How

ff *p* *sf* *p*

And. 45 *

low, a-las, how low! —

How high and o, how

Hear her cries full of woe! —

glo-rious! Hear her

Hear her cries of woe! hear her

songs all vic-tor-ious! Hear her songs vic-

cries of woe! — hear her cries! hear her
to - rious, her songs, — her songs!

cries! hear her cries!
hear her songs! hear her

O Zi - on, thou art doom'd, Thy
songs! Hear her songs!

re - lies flames will burn all!

Hear her songs all vic -

O Zi - on, thou art doom'd, De -

to - rious! hear her songs!

your - ing flames will burn all, Des - troy thy

Hear her songs all vic -

45

re - - lies, Thine, O Lord! Hear her

to - - rious!

cries, hear her cries of woe!

hear her songs all vic - to - rious!

45 *

Andante come sopra.

CHORUS. *p* Promis'd joys! menac'd woes! O my-stic gloom im -

Andante come sopra.

pp

SOPR. I. SOLO.

pend - ing! These eries — of doubt for - bear! Our God — will make all

clear. — Let us re - vere Him, And humbly fear Him.

pp Re - vere Him, And humbly

pp Re - vere Him, And humbly

pp Re - vere Him, And humbly

cresc. *pp*

cresc. *dim.* *pp*

fear Him; His frowns will prove — But hid-den smiles of

cresc. *dim.* *pp*

fear Him; His frowns will prove — But hid-den smiles of

cresc. *dim.* *pp*

fear Him; His frowns will prove — But hid-den smiles of

cresc. *dim.* *pp*

fear Him; His frowns will prove — But hid-den smiles of

Andante tranquillo.

SOPR. I. SOLO.

Hearts feel, that love Thee, No e - vil can dis - turb their rest.

SOPR. II. SOLO.

Hearts feel, that love Thee, No e - vil can dis - turb their rest.

CONTR'ALTO SOLO.

Hearts feel, that love Thee, No e - vil can dis - turb their rest.

love.

love.

love.

love.

Andante tranquillo.

pp

Crav - ing Thy grace, Lord, granted ere they im - plore Thee, plore

Crav - ing Thy grace, grant-ed ere they im - plore

Thus are they ev - er blest, Thus are they ev - er

Thee, Thee, Thus are they ev - er

cresc.
blest. On the earth, in Thy realms of glo - ry, Nought Nought Nought

cresc. can ex-ceed the joy, the calm — and ho - ly rest. *dim.*

cresc. can ex-ceed the joy, the calm — and ho - ly rest. *dim.*

cresc. can ex-ceed the joy, the calm — and ho - ly rest. *dim.*

Hearts feel, that love Thee, that love Thee, Nought

Hearts feel, that love Thee, Nought

pp Hearts feel, that love Thee.

pp Hearts feel, that love Thee.

pp Hearts feel, that love Thee.

pp

can ex - ceed the joy of hearts that love Thee! On the

can ex - ceed the joy of hearts that love Thee! On the

On the

On the

cresc. *dim.* *p*

cresc. *sf* *pp*

earth, in Thy realms of glo - ry, Nought can ex-ceed the joy, the

cresc. *sf* *pp*

earth, in Thy realms of glo - ry, Nought can ex-ceed the joy,

cresc. *sf* *pp*

earth, in Thy realms of glo - ry, Nought can ex-ceed the joy,

cresc. *sf*

earth, in Thy realms of glo - ry, Nought can ex-ceed the joy,

cresc. *f*

calm — and ho - ly rest. *dim.* Hearts feel, that love Thee, that

calm — and ho - ly rest *pp* Hearts feel, that love Thee,

pp Of hearts that love Thee,

pp Of hearts that love Thee,

pp

cresc. love Thee, *f* Nought can ex - ceed the joy of

cresc. Nought can ex - ceed the joy of

cresc. Pure hearts that *cresc.* love Thee, of hearts, *pp* pure hearts that

cresc. of hearts that

cresc. Pure hearts that love Thee, of hearts that

pp of hearts that

cresc. *dim.*

hearts that love Thee, of hearts, — of

Thee, of hearts that love Thee, of hearts,

hearts that love Thee, that love, — Thee,

love — Thee, of hearts that love

love — Thee, of hearts that love —

The piano accompaniment consists of two staves with chords and moving lines in both hands.

hearts — that love — Thee.

of hearts that love — Thee.

that love — Thee.

Thee, that love — Thee.

Thee, that love — Thee.

The piano accompaniment continues with similar harmonic support, ending with a *pp* (pianissimo) marking.

Nº 5.

WAR-MARCH OF THE PRIESTS.

Allegro vivace.

Pianoforte.

The musical score is written for piano and features a variety of dynamic markings and articulations. It begins with a piano (*p*) introduction, followed by a forte (*f*) section with triplets. The score includes crescendos (*cresc.*) and decrescendos (*Dec.*). The piece is marked with numerous triplets and includes a key signature change to one sharp (F#) in the middle section. The score concludes with a final forte (*f*) section and a key signature change back to one flat (Bb).

This page of musical notation, numbered 89, contains seven systems of piano accompaniment. Each system consists of a grand staff with a treble and bass clef. The music is characterized by dense, rhythmic textures, often featuring triplets and sixteenth-note patterns. Dynamic markings such as *mf* (mezzo-forte), *f* (forte), *cresc.* (crescendo), *pp* (pianissimo), and *p* (piano) are used throughout to indicate changes in volume. The notation includes various musical symbols like slurs, ties, and repeat signs. The key signature changes from one system to the next, starting with one sharp (F#) and ending with two flats (Bb and Eb). The overall style is typical of late 19th or early 20th-century piano music.

This page of musical notation consists of six systems of staves, each with a treble and bass clef. The music is written in a key signature of two flats (B-flat and E-flat). The notation includes various musical elements:

- System 1:** Features a treble staff with chords and a bass staff with a triplet of eighth notes. Dynamics include *p* (piano) and *cresc.* (crescendo).
- System 2:** Continues the melodic and harmonic development with a *p* dynamic marking.
- System 3:** Shows a transition with a *p* dynamic marking.
- System 4:** Includes a *cresc.* marking and a *f* (forte) dynamic marking.
- System 5:** Features a *f* dynamic marking and a *ff* (fortissimo) dynamic marking.
- System 6:** Concludes the page with a *f* dynamic marking and a *ff* dynamic marking.

The notation is characterized by frequent use of triplets, particularly in the bass staff, and a variety of articulation marks such as slurs and accents. The overall texture is dense and expressive.

The first system of musical notation on page 91. It consists of a grand staff with a treble and bass clef. The music is in 2/4 time. The right hand features a series of chords and arpeggios, with a trill marked 'tr' above the final measure. The left hand has a bass line with triplets and a 'Ped.' (pedal) marking. Dynamics include 'f' (forte) and 'ff' (fortissimo). A repeat sign with a first ending bracket is present.

The second system of musical notation on page 91. It continues the piece with similar chordal textures. The right hand has a melodic line with some grace notes. The left hand continues with a steady bass line. Dynamics include 'ff' and 'f'. A repeat sign with a first ending bracket is present.

The third system of musical notation on page 91. The right hand features a series of chords, some with grace notes. The left hand has a bass line with triplets. Dynamics include 'f' and 'ff'. A repeat sign with a first ending bracket is present.

The fourth system of musical notation on page 91. The right hand has a series of chords, some with grace notes. The left hand has a bass line with triplets. Dynamics include 'ff' and 'f'. A repeat sign with a first ending bracket is present.

The fifth system of musical notation on page 91. The right hand has a series of chords, some with grace notes. The left hand has a bass line with triplets. Dynamics include 'f' and 'ff'. A repeat sign with a first ending bracket is present.

The sixth system of musical notation on page 91. The right hand has a series of chords, some with grace notes. The left hand has a bass line with triplets. Dynamics include 'f' and 'ff'. A repeat sign with a first ending bracket is present.

N^o 6.

CHORUS.

Allegro maestoso.

Soprano.

Alto.

Pianoforte.

De - part, — de - part, — ye

sons of Aa - ron, go: A no-bler quarrel ne-ver rais - ed The

zeal that in your fa-thers bla - zed. De - part, — de - part, — ye

cresc. *p*

sons of Aa - ron, go: — de - part, de - part, ye

cresc. *f*

sons of Aa - ron, go. It is our king, 'tis God, for whom ye

p *f* *sf* *p*

strike the blow, for whom ye strike the blow. —

TENORE.

BASSO.

We

f *f*

f *sf* *p*

De - part, ye sons of Aa - ron go.

go, — we go, — we sons of Aa - ron go. It is our

p cresc.

'Tis God, for whom we strike the blow:

king, 'tis God, for whom we strike the blow: It is our

'tis God, for whom we strike the blow, for

king, 'tis God, for whom we strike the blow, for

ff

whom we strike the blow.

(going off)
p.

whom we strike the blow. We go, we go we

dim.

p
De - part, de - part, ye

sons of Aa - ron go, we go:

dim. *pp*
sons of Aa - ron, go; de - part, de -

pp
we go,

dim. *pp* *sempre dim.*

45

part!

part!

we go!

Andante sostenuto assai.

CONTR' ALTO SOLO.

Where are the shafts Thou employ - est, O where is the wrath of Thy rod?

pp

SOPR. I. SOLO.

Art not Thou a stern jea-lous God, Who, to wrath pro - vok-ed, des-troy - est?

Allegro agitato.

SOPR. II. SOLO.

Where are Thy blessings, O Lord, grant-ed to us in old-en times?

p

While we are groan-ing un-der op-pres-sions, Wilt Thou on-ly

cresc.

cresc.

heed our un-re-pent-ed crimes? Art Thou no more the God shew-ing

p

sf

mer-cy for trans-gres-sions?

SOPRANI & ALTI unis. TUTTI. *mf*

Where are Thy bles-sings, O Lord, grant-ed to

mf

SOPR. I. SOLO.

us in old-en times? 'Tis at Thee, from the hos-tile quiv-er, The wick-ed hurl their

shafts with shouts of sav-age joy. Let us, they say, des-

troy God's a-do-ra-tion for ev-er: Let us de-liv-er

all mankind from his hard yoke: Let us des-troy all his

pro-phets, let his al-tars be broke, So that his name, and all his

glo - ry, Shall be re - mem - ber'd as a

dim. *p*

sto - ry, Shall be re - mem - ber'd as a

pp

sto - ry: For this God, Son and Lord, Shall be no more a - dor'd, for this

God, Son and Lord, Shall be no more a - dor'd. Where are Thy bles-sings, O

cresc.

Lord, grant-ed to us in old-en times? Where are Thy blessings, O Lord?

cresc. *f*

SOPRANI TUTTI.

Where are the shafts Thou employ - est?

ALTI TUTTI.

Where is the wrath of Thy rod? Art not Thou a stern jea-lous God,

SOPRANO I. SOLO.

O Lord! _____

Who, to wrath pro - vok - ed, des - troy - est? _____

ped. *dim.* *

Allegro agitato.

101

Last of a race of kings a - dor'd, Bloom-ing on Ju - dah's re - gal stem,

p

love - ly and de - li - cate flow - er; A - las! art thou doom'd to

cresc.

pp

fall once more with - in the

pow - er Of ha - tred and re - venge, of a

cresc.

sf

eru - el mo - ther's sword? Say, if down to thy cra-dle an an - gel did

dim.

p

come, Spread-ing his guar-dian wings to be thy de - fen - der? Or,

if in the night of the tomb, The voice of the liv-ing God hath rais'd thee up a won-der?

ALTO I. SOLO. *f*

A

son sprung from a sire and grand - sire who brake Thy laws; Are

pp *cresc.* *poco* *a* *poco*

SOPRANO I. SOLO.

Say, is Thy mer-cy with -

their at-taints, O Lord, in him - a guil-ty cause?

p *cresc.*

held, is he for - sa - ken for their crimes?_____

SOPR. I. SOLO.

cresc.

Is he for - sa - ken, for - sa - ken?

SOPR. II. SOLO.

cresc.

ALTO SOLO.

cresc.

Is he for - sa - ken, for - sa - ken?

Is he for - sa - ken, for - sa - ken? 0

Is he for - sa - ken, for - sa - ken? 0

Sostenuto come I.

SOPR. I. & II. SOLO.

Lord, a - wa - ken! 0

ALTO SOLO.

SOPRANI.

Where are the shafts Thou em - ploy - est?

ALTI.

Sostenuto come I.

dim. *dim.* Ped. *

Lord, a - wa - ken! Art not Thou still a jea - lous

Where is the wrath of Thy rod? Art not Thou still a jea - lous

dim.

dim.

God,

dim.

dim.

God,

dim.

ped.

dim.

p

Who, to wrath pro - vok - ed, des - troy - est?

p

Who, to wrath pro - vok - ed, des - troy - est?

p

dim.

ped.

dim.

CHORUS SPEAKER. My sisters, do you not hear
The cruel Tyrian trumpets' warlike tone?
SALOMITH. Yea, and the vile barbarians' cries assail mine ear;
I shudder!— let us begone,
Let us fly to the sanctuary's shade,
For shelter and for salutary aid. (*exeunt.*)

p

pp

pp

45

N^o 7.

Allegro maestoso.

(During the two last dialogues.)

Pianoforte.

The first system of music is a piano accompaniment for a vocal piece. It consists of two staves, treble and bass clef, with a common time signature (C). The tempo is marked 'Allegro maestoso.' and the performance instruction is 'Pianoforte.' The music begins with a piano (pp) dynamic. The right hand has a melodic line with some rests, while the left hand plays a steady eighth-note accompaniment. The system concludes with a crescendo (cresc.) marking.

The second system of music features four vocal staves. The lyrics are: 'Heav'n and the earth dis - play His gran-deur is un -'. The music is marked with a forte (ff) dynamic. The first two staves are for a vocal part, and the last two are for a tutti part, indicated by the word 'TUTTI.' written below the third staff. The melody is simple and rhythmic, with some rests.

The third system of music is a piano accompaniment for the vocal piece. It consists of two staves, treble and bass clef, with a common time signature (C). The music begins with a forte (f) dynamic. The right hand has a melodic line with some rests, while the left hand plays a steady eighth-note accompaniment. The system concludes with a forte (f) dynamic marking.

bound-ed, They de - clare He is God, they re - sound His end-less fame: They de -

bound-ed, They de - clare He is God, they re - sound His end-less fame: They de -

clare He is God, they re - sound His end-less fame:

clare He is God, they re - sound His end-less fame: They de - clare He is

They de - clare He is God, — they de - clare He is

God, they de - clare, de - clare He is

God; they de - clare He is God, — they de -

God, they de - clare He is God, they de - clare, de -

clare He is God; de - clare He is

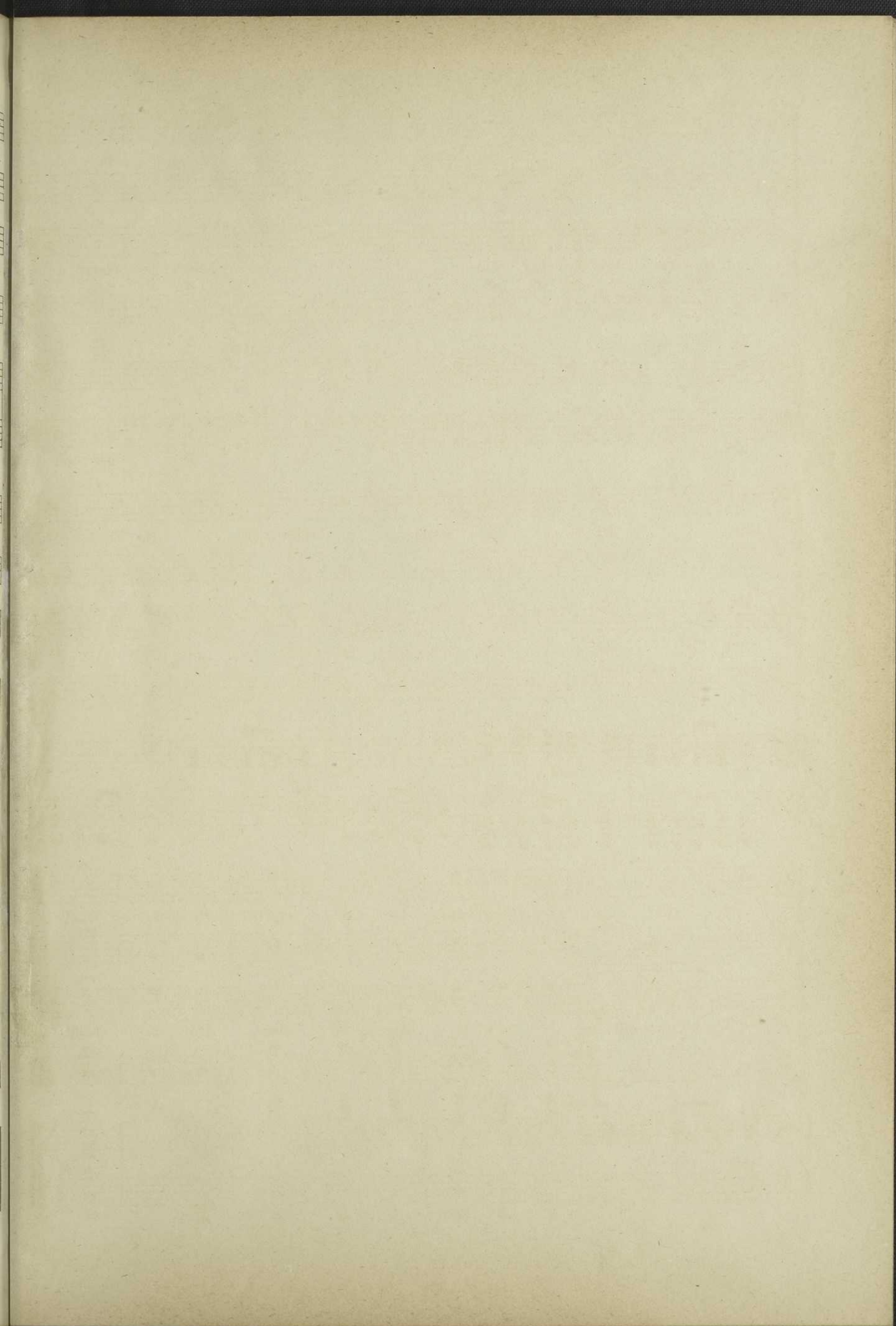
clare He is God; de - clare He is

God, — they de - clare, de - clare He is God!

God, — they de - clare, de - clare He is God!

Ped.

45



[Faint, illegible text visible through the paper, likely bleed-through from the reverse side. The text appears to be organized in a list or table format with multiple columns.]