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*Philipps*  
*Hegeleit*

# Oratorio Songs

From all the Standard Works  
New and Old



THE JOHN CHURCH COMPANY  
THEODORE PRESSER CO., DISTRIBUTORS  
1712 CHESTNUT STREET  
• PHILADELPHIA •

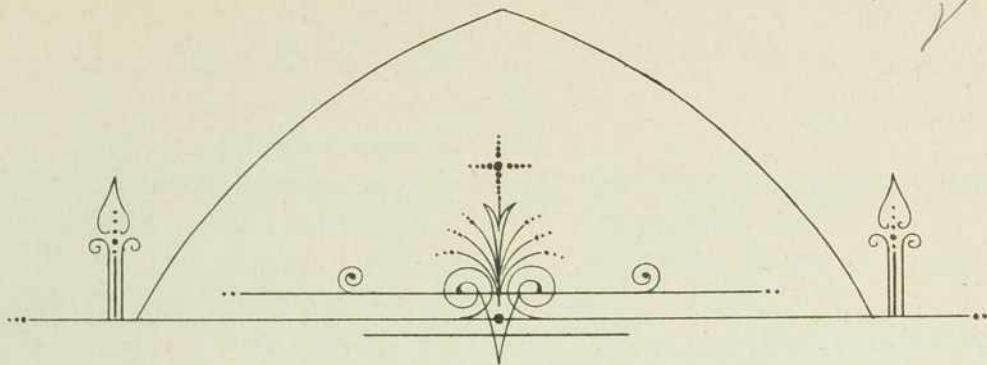


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*Alfred Hegait*



# 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** . . . . .

**THE JOHN CHURCH COMPANY**  
THEODORE PRESSER CO. DISTRIBUTORS  
1712 CHESTNUT STREET

• PHILADELPHIA •  
**A. J. BOUCHER** (ENRG)  
Maison établie en 1861  
MONTREAL, — — P. O.

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Also published separately as sheet music.

"Abraham."

AIR.

Molique.

Pour out thy heart before the Lord.

Allegro moderato. (♩ = 88.)

1

*p*

Pour

out thy heart be-fore the Lord, and lift thy hands un-to

*p*

Him, for He will not de-spise the af-flict-ed and them that

are of a bro-ken heart. Pour out thy heart be-fore the

*p*

Lord, lift up thy hands un-to Him. for He will not de-

spise the af-flict-ed and them that are of a bro-ken

heart. *mf* But though He cause

grief, but though He cause grief, yet will He have com-

*f* *dolce* *pp*

pas-sion, yet will He have com-pas-sion, ac-cord-ing to the

mul-ti-tude of His mer-cies, ac-cord-ing to the

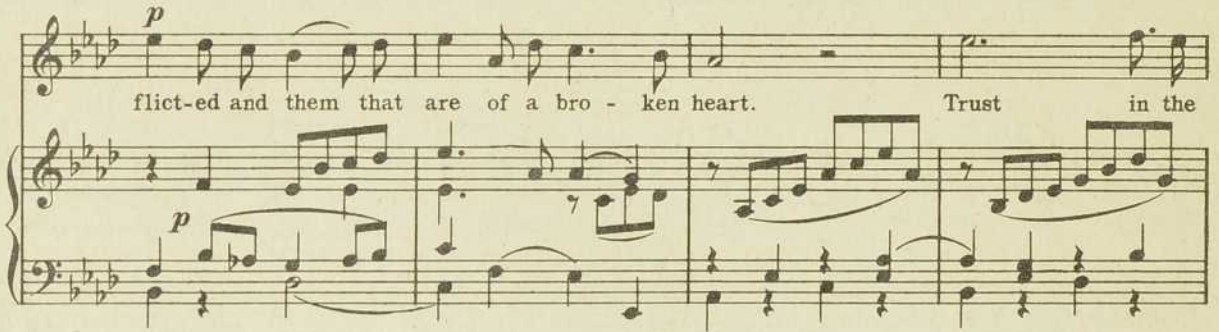
mul-ti-tude of His mer-cies, but though He cause

grief, yet will He have com-pas-sion! Pour out thy heart be-fore the

Lord, and lift thy hands un - to Him, for He will not de - spise — the af -



*p* flict-ed and them that are of a bro - ken heart. Trust in the



Lord, and He — will strength - en thee, trust in the



Lord, in the Lord, He will strength - en



thee.



“The Creation.”

Haydn.

RECITATIVE.

And God created Man.

Recit.

And God cre - a - ted Man in his own im-age, In the im-age of

God cre - a - ted he him; Male and fe-male cre-a - ted he them. He breathed

in - to his nos-trils the breath of life, and man be - came a liv-ing soul.

AIR.  
In native worth.

Andante. (♩ = 88)

*p*

*f*

*p*

In na - tive worth and hon - or clad, With

beau - ty, cour - age, strength, adorn'd, E - rect, with front se - rene, He

stands, A Man, the Lord and King of na - ture

*cresc.* *f* *p*

all. His large and arched

*f* *p*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with the lyrics "His large and arched". The bottom two staves are piano accompaniment. The piano part begins with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The tempo is marked "all." (allegretto).

brow sublime, Of wis - dom deep de -

*f* *p*

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with "brow sublime, Of wis - dom deep de -". The piano accompaniment continues with a forte (*f*) dynamic and ends with a piano (*p*) dynamic.

clares the seat; and in his eyes with

*f* *p*

Detailed description: This system contains the fifth and sixth staves of music. The vocal line continues with "clares the seat; and in his eyes with". The piano accompaniment features a forte (*f*) dynamic and ends with a piano (*p*) dynamic.

bright - ness shines The soul, the breath and

*f* *p* *sva*

Detailed description: This system contains the seventh and eighth staves of music. The vocal line continues with "bright - ness shines The soul, the breath and". The piano accompaniment features a forte (*f*) dynamic and ends with a piano (*p*) dynamic and a *sva* (sforzando) marking.

im - age of his God.

*f*

Detailed description: This system contains the ninth and tenth staves of music. The vocal line concludes with "im - age of his God.". The piano accompaniment features a forte (*f*) dynamic.

And in his eyes with

bright - ness shines The soul, the breath and

im - age of his God.

With fond-ness leans up - on his breast The part-ner for him

form'd, A wo - man, fair and grace - ful spouse, A wo-man, fair and

grace - ful spouse. Her soft - ly smiling vir - gin looks,

*pp*

Of flow' - ry spring - ing mir - ror, Be -

speak him love, — love, — and

joy — and bliss. Her soft - ly smiling vir - gin looks,

Of flow' - ry spring — the mir - ror, Be -



speak him love, love — and



joy, — and bliss, Be speak him love and



joy — and bliss.



“Mount of Olives.”

Beethoven.

RECITATIVE.  
Christ on the Mount of Olives.

3

Je-ho-vah, Thou, My Fa-ther, oh send me sol-ace, pow'r and for-ti-

tude, now is the hour ap-proaching of my suff'rings,

*pp* *pp*

Allegro.

which chosen were by me, before the world, at Thy command, from cha-os was re-

leas'd.

*fp* *f*

Maestoso. (♩ = 88.)

I lis-ten to the

*ff*

*Allegro.*

thunder of Thy Seraphs, they loud-ly ask, Who will in place of man, now stand be-

fore Thy judg-ment seat?

*ff maestoso. (♩ = 88.) fz fz*

O Father to this call I here re-pond; Redeemed, I will be a-con-ing, I a-

*fp*

*Allegro.* *Moderato.*

lone, for sins of man. How could this fee-ble

*fz*

race, from dust cre-a-ted, en-dure a

*fz*

judg - ment which I Thine only Son \_\_\_\_\_ can scarce en-

dure? Be -

Andante agitato.

hold! what dead-ly fear what ag-o-ny, with pain invades my

Adagio molto. (♩ = 80.)

heart! I suf-fer much, My fa-ther! Be-hold, I suf-fer

Allegro. (♩ = 120.)

much, Have mer-cy, Lord.

First system of musical notation. The vocal line is a whole rest. The piano accompaniment consists of a right-hand part with a rhythmic pattern of eighth notes and a left-hand part with a similar pattern. A *cresc.* marking is present above the piano part.

Second system of musical notation. The vocal line is a whole rest. The piano accompaniment continues with the same rhythmic patterns. A *f* marking is present above the piano part.

Third system of musical notation. The vocal line contains the lyrics: "In my soul dread thoughts a -". The piano accompaniment features a *ff* marking in the right hand and a *p* marking in the left hand.

Fourth system of musical notation. The vocal line contains the lyrics: "wa - ken, of the tor - ments of the tor - ments draw - ing". The piano accompaniment continues with the same rhythmic patterns.

Fifth system of musical notation. The vocal line contains the lyrics: "near, and my mem - bers all are shak - en by a". The piano accompaniment continues with the same rhythmic patterns.

crush - ing sense of fear. Death, with

*f* *p*

ter - - - rors most ap - pall - ing o - ver -

whelms, o'er - whelms me like a

*f* *p dim.* *pp*

flood. From my brow, no sweat is fall - ing, there are

*p*

fall - ing drops of blood, there are fall - ing

*cresc.*

drops drops, of blood.

Fa - ther, thus be - fore Thee - bend - ing,

hum - bly prays Thy Son to Thee, to Thee! Thou hast pow'r all pow'r tran -

*un poco più lento.*

*cresc. fp p*

scending; take, takethis bit - - ter cup from me, take this

*tempo*

*f fz p*

*primo.*

bit - ter cup from me!

*f dim. p*

In my soul dread thoughts a -

The first system of music features a vocal line in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "In my soul dread thoughts a -". The piano accompaniment consists of a right hand with a melodic line and a left hand with a rhythmic accompaniment of eighth notes.

wak - en, of the tor - ments drawing near, of the

The second system continues the vocal line with the lyrics "wak - en, of the tor - ments drawing near, of the". The piano accompaniment maintains the same rhythmic pattern in the left hand and adds more melodic detail in the right hand.

tor - ments draw - ing near; from my

The third system has the lyrics "tor - ments draw - ing near; from my". The piano accompaniment includes dynamic markings: *f* (forte) and *p* (piano). The right hand features a more active melodic line.

brow no sweat is fall - ing, from my brow no

The fourth system has the lyrics "brow no sweat is fall - ing, from my brow no". The piano accompaniment continues with dynamic markings *f* and *p*. The right hand has a complex, flowing melodic line.

sweat is fall - ing, there are fall - ing, there are

The fifth system has the lyrics "sweat is fall - ing, there are fall - ing, there are". The piano accompaniment concludes with dynamic markings *f* and *p*. The right hand continues its melodic development.

fall - ing drops of blood, there are fall - ing

*cresc.* *p*

drops, drops of blood.

*f* *p* *p* *dolce.*

Fa - ther, thus be - fore Thee -

*p*

bend - ing, hum - bly prays Thy Son to Thee, Thy Son to

*cresc.* *p* *cresc.*

Thee; Thou hast pow'r, Thou hast pow'r, Thou hast pow'r, all pow'r tran-scending,

*p* *p* *f* *ff*

take this bit - ter cup from - me, take this

bit - ter cup from me, oh Father! take, take,

take — this — bit - - - ter — cup —

— from me. take — this bit - ter cup —

*a piacere.*  
— from me.

## AIR.

## Haste, ye shepherds.

Allegretto. (♩ = 92.)

4 *pp*

Haste, ye — shep - herds, haste — to

meet Him; Why should ye de - lay — to greet Him? Haste this

gra - cious - Child to - see, Haste to meet Him, haste this

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in G major and contains the lyrics: "gra - cious - Child to - see, Haste to meet Him, haste this". The piano accompaniment features a steady eighth-note bass line and a more active treble line with sixteenth-note patterns.

gra - cious Child to see *tr* Haste, ye

The second system continues the vocal line with the lyrics: "gra - cious Child to see *tr* Haste, ye". The piano accompaniment continues with similar rhythmic patterns, including a trill marked with a 'tr' symbol.

shap - herds, haste to - meet Him, Why should ye de - lay - to -

The third system features the vocal line with lyrics: "shap - herds, haste to - meet Him, Why should ye de - lay - to -". The piano accompaniment maintains its rhythmic accompaniment.

greet Him? Haste this gra - cious *tr* Child to - see, haste

The fourth system concludes the vocal line with lyrics: "greet Him? Haste this gra - cious *tr* Child to - see, haste". The piano accompaniment continues with its characteristic rhythmic accompaniment, ending with a trill marked with a 'tr' symbol.

haste ———— this gra - cious

Child — to — see.

Empty vocal line.

Glad and joy -

- ful yeshould be, glad — and joy -

- ful yeshould be, Of His won - drous, His

won - drous love par - tak - ing, Him your hope,

Him your

hope and com - fort

mak - ing your hope

and comfort mak -

ing.

Glad — and joy — — — — — - ful ye should

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line begins with a melodic phrase for the words 'Glad — and joy — — — — — - ful ye should'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

be, glad — — — — — and joy — — — — — - ful ye should

The second system continues the vocal line with the words 'be, glad — — — — — and joy — — — — — - ful ye should'. The piano accompaniment maintains the same rhythmic pattern as the first system.

be, Of — his won — — — — — - drous love par —

The third system features the vocal line with the words 'be, Of — his won — — — — — - drous love par —'. The piano accompaniment continues with the established eighth-note accompaniment.

tak — — — — — ing Him your hope — — — — —

The fourth system concludes the page with the vocal line words 'tak — — — — — ing Him your hope — — — — —'. The piano accompaniment continues with the eighth-note accompaniment.

and com - fort mak - ing

The first system consists of a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line has lyrics "and com - fort mak - ing" under a long slur. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

hope

The second system continues the vocal line with the lyric "hope" and the piano accompaniment. The piano part includes a trill (tr.) in the right hand.

and com - fort mak - ing.

The third system continues the vocal line with the lyric "and com - fort mak - ing." and the piano accompaniment.

The fourth system shows the vocal line with a whole rest, indicating the end of the vocal phrase, and the piano accompaniment concluding the piece.

## "Christmas Oratorio"

Bach.

AIR.

'Tis Thee I would be praising.

Allegro moderato. (♩ = 69.)

5

'Tis Thee I would be praising ev-

- er, My

Sav-ior give me pow'r and skill, And

all my heart with ar - dor with ar - dor fill.

'Tis Thee — I —

*f* *p*

would be prais - ing ev -

- er!

*f*

'Tis Thee — I would be prais - ing ev -

- er! My Sav - ior, — give me pow'r —

and skill, And all my heart with

ar - dour, with ar - dour fill.

The first system consists of a vocal line on a single treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The piano part features a rhythmic pattern of eighth and sixteenth notes.

Strength - en me, that Thy mer -  
*tr Fine.*  
*p*

The second system includes the vocal line with lyrics and piano accompaniment. Performance markings include *tr Fine.* and *p* (piano).

- cy wor - thi - ly to praise I may en - deav -

The third system continues the vocal line with lyrics and piano accompaniment.

- or, to praise I may en - deav - or.

The fourth system continues the vocal line with lyrics and piano accompaniment.

The fifth system features piano accompaniment on grand staff, with no vocal line present.

Strength - en me,

*p*

that Thy mer - cy worthi -

ly to praise I may en - deav - or, to praise I may en -

deav - or, to praise I may en -

Adagio.

deav-or, to praise I may en - deav - or, may endeav-or.

Da Capo.

## "The Crucifixion."

Stainer.

AIR.

## The Majesty of the Divine Humiliation.

Moderato. ( $\text{♩} = 100.$ )

King ev - er glo - rious! King ev - er glo - rious! The dews of

6

death are gath - 'ring round Thee, Up - on the Cross Thy foes have bound Thee, Thy

strength is gone, Thy strength is gone. Not in Thy

Ma - jes - ty, Robed in Heaven's suprem - est splen - dor; But in weak - ness and sur -

*mf*

*f*

*cresc.*

*dim.* *p* *rall.* *p a tempo.*

*dim.* *p* *rall.* *p a tempo.*

Largamente  
*cresc. molto.*

*cresc. molto.*

ren - der, Thou hang - est here.

Who can be like Thee? Pi-late high in Zi-on

dwell-ing? Romewith armstheworld com - pell - ing? Proud tho' they be!

Thou art sub - lime, Thou art sub - lime. Far more

aw-ful in Thy weak - ness, More than king - ly in Thy meek - ness, Thou

*dim. rall.* *p a tempo.*

Son of God, Thou Son of God. Glo - ry, and

*dim. rall.* *p a tempo.*

*cresc.*

hon - or: Let the world di - vide and take them; Crown its mon - archs and un -

*f*

make them, But Thou, Thou wilt reign.

*rall.* *pp a tempo.*

Here in a - base - ment; crown - less,

*p rall.* *pp a tempo.*

*rall.* *a tempo. cresc.*

poor dis - robed, and bleed - ing There, in

*rall.* *a tempo. cresc.*

glo - ry in - ter - ced - ing, *f* Thou art the King! *ff* Thou art the King!

*cresc. molto.* *f*

There in glory in - ter - ced - ing, *ff* There in glory in - ter - ced - ing, Thou art the

*f*

King! *ff* Thou art the King! Thou art the King!

*ff* *ff*

"The Daughter of Jairus."

Stainer.

SONG.

My hope is in the Everlasting.

Andante. (♩ = 60.)

7 *p* *red.* *L.H. cresc.*

*p* My hope is in the

*dim.* *p* *pp*

*p* *cresc.* Ever-last-ing, that He will save you; and joy is come unto me from the

*cresc.* *f* Ho-ly One, be-cause of the mer - cy which shall soon come un - to

*cresc.* *f*

*ff* *dim.* *p* *pp*

you from the Ev-er-last-ing our Sav-ior, our Sav - ior. My

*p* *cresc.* *L.H.*

hope is in the Everlast-ing, that He will save you;

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

and joy is come unto me

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

from the Ho - ly One, be-cause of the mer - cy which shall

soon come un-to you from the Ev-er-last-ing, our Sav-ior, our Sav -

ior.

I sent you out with mourn-ing and - weep-ing, I

sent you out with mourn-ing and - weep-ing

But God will give you to me again with joy — and —

glad-ness, with joy — and glad-ness,

for ev - er, for ev - er.

I sent you out with mourn - ing.

*p* *cresc.* *p*

But God, but God will give you to me a - gain, with

*p* *cresc.* *p*

*accel. e cresc.*

joy and glad-ness, with joy — with

*cresc.* *accel.*

*f* *p* *rall.*

joy for ev - er, for ev - er, for ev -

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

*Allegro.* (♩ = 112.) *p rall.*

er, with joy, with joy, with joy, with joy — My

*ff* *ff* *rall. molto.* *pp* *ten.*

Tempo I.

hope is in the Ev-er-last-ing, that He will save you, and joy is come unto me

*pp* *cresc.*

from the Ho-ly One, be-cause of the mer-cy which shall soon come to—

*p* *cresc.* *f* *colla voce.*

you from the Ev-er-last-ing, our Sav-ior, joy is come to

*p* *cresc.* *ad lib.* *colla voce.*

me, joy is come to me, be-cause of the mer-cy which shall soon come to

*a tempo.* *ad lib.* *a tempo.* *cresc.*

*p cresc.* *colla voce.* *p* *pp.* *pp.* *cresc.*

you from our Sav-ior.

*pp* *pp* *rall.*

“Elijah.”

Mendelssohn.

RECITATIVE.

Ye people, rend your hearts.

Ye peo - ple, rend your hearts, Rend your hearts, and not your

gar - ments for your transgressions; e - ven as E - li - jah hath seal - ed the heavens through the

word of God. I there - fore say to ye, Forsake your idols, return to God; for He is slow to an - ger, and

mer - ci - ful, and kind, and gra - cious, and re - pent - eth Him of all e - vil.

8

*fp*

*cresc.*

*f*

*f*

*p*

*f*

## AIR.

## If with all your hearts.

Andante con moto. (♩ = 72.)

"If with all your hearts ye tru-ly seek me,  
 yeshall ev-ersure-ly find me?" Thus saith our God, "If with  
 all your hearts ye tru-ly seek me, Yeshall ev-ersure-ly find me?"  
 Thus saith our God, Thus — saith our God. Oh! that I  
 knew where I might find Him, that I might ev-en come be-fore His pres-ence!

*p*  
*cresc.*  
*p*

*cresc.*

Oh! that I knew where I might find Him, that I might even come before His presence!

*p* *cresc.*

*sf.* *p* *dim.*

come be-fore His pres-ence! Oh, that I knew— where I might

*f* *p* *dim.*

*pp* *sf*

find Him! "If with all your hearts ye tru-ly

*pp* *f* *p*

seek me; Yeshall ev-er sure-ly find me?" Thus saith our God.

*cresc.*

"Yeshall ev-er sure-ly find me?" Thus saith our God.

*p* *f* *p*

## "Elijah."

Mendelssohn.

AIR.

Then shall the righteous shine forth.

Sostenuto. (♩ = 80.)

9

*p*

Then, then shall the righteous shine forth as the

sun in their heavenly Fa - ther's realm, shine forth as the

*mf*

sun in their heavenly Fa - ther's realm, Then shall the right - eous

*p*

shine forth in their heav'n - ly Fa - ther's realm, as the sun, as the

sun ——— in their heav'nly Fa - ther's realm. Joy on their

head shall be for ev - er - last - ing, Joy on their head shall be for ev - er - last - ing, and all

*cresc.* sor - row and mournings shall flee a - way, shall flee — *dim.* a - way for - ev - er.

Then, then shall the righteous shine forth as the sun in their heav'nly

*cresc.*

Fa - ther's realm, shine forth, shine in their heav'n - ly Fa - ther's

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

*cresc.* *f* *p*

realm, shine forth as the sun in their

*cresc.* *f* *p*

heav'n - ly Fa - ther's realm, then shall the right - eous

*dim.*

shine in their heav'n - ly Fa - ther's realm.

*p*

## "Fall of Babylon."

Spohr.

## RECITATIVE.

Oh! How familiar to mine ear.

Adagio. (♩ = 88.)

Oh! how fa - miliar to mine ear are these deep sounds of

10

*p*

sor - row. Je - ru - sa - lem, the stranger hath de -

*stringendo.*

*fp*

spoild thee: Ju - dah, thy glo - ry is de - part - ed, thy pow'r for

*fp*

hard cap - tiv - i - ty ex - chang'd! From heav'n to earth the Lord hath cast thee

*f* *f* *p* *fp*

down; A - broad the sword be - reav - eth, and with - in is death! O

*p*

A tempo Adagio. (♩ = 88.) *Recit.*

Thou, Almigh - ty God, to whom a - lone we look for suc - cor, Stretch forth thine

arm of pow - er, and save, O save thy chos - en na - tion.

*f* *f*

## AIR.

## Remember, Lord!

Larghetto con moto. (♩ = 50.)

Re - mem - ber, Lord! re - mem - ber,

*p* *mf*

Lord! what thou hast laid up - on - us; Our in - her - it - ance, our in -

*p* *mf*

her - it - ance thou hast giv'n, hast giv'n to strangers.

*cresc.* *pp*

O where - fore, Lord, dost thou for-sake thy peo - ple?

*mf* *pp*

*f*  
O where-fore, Lord, dost thou for-sake thy

*mf*

peo - ple? And why dost thou — for - get — us for

ev - - - er? Re-turn, re - turn — un - to — thy

*cresc.*  
ser - vants, and their strength — do thou re - new, — and their

*f*

*cresc.*

strength do thou re - new, — re - new, — as in time of

*fz* *p* *cresc.*

old. — Re-

*p*

*mf*

mem - ber, Lord! Re - mem - ber, Lord! what thou hast laid up -

*cresc.* *mf* *p*

*f* *cresc.*

on - us; Our in - her - itance, our in - her - itance thou hast giv'n, hast giv'n to

*mf*

strang-ers. O where-fore,

*f* *pp* *mf*

Lord, dost thou for-sake thy peo - ple?

*pp*

O where-fore, Lord, dost thou for-sake thy peo - ple? O

*mf* *p*

why dost thou for - get us for ev -

er? Return, re - turn — un - to — thy ser - vants, re - turn, re -

*cresc.*

turn — un - to — thy ser - vants, and their strength do thou re -

*f*

new, — and their strength do thou — re - new — as it

*dim.* *p*

was in time — of old in time of old. — *a tempo.*

*ritard.* *col canto.* *pp*

*poco ritard.*

## From celestial seats descending.

Larghetto alla Siciliana. (♩. = 56.)

11 *mf*

*p*

From ce - les - tial seats descend - ing, Joys di -

vine a - while sus - pend - ing, Gods have left - their Heav'n a -

*mp*

bove, Gods have left - their Heav'n a - bove, To taste the sweet - er heav'n of

love, to taste the sweet - er heav'n of love, to taste the

sweet - - er heav'n \_\_\_\_\_ of love, From ce -

*mf* *dim.*

les - tial seats de - scend - ing, Joys di - vine a - while sus - pend - ing,

*mf*

Gods have left their Heav'n a - bove To taste the

*p*

sweet - er heav'n of love, to taste ——— the heav'n of love, ——— Gods have

left their Heav'n above, To taste the sweet - er heav'n of love, to taste, ———

*espress.*

— to taste the sweet - - - er heav'n of love.

*p* *f*

*mf*

Cease my pas - sion then to blame,

*p* *mf* *dim.*

*p* *cresc.*

Cease to scorn a god - like flame, cease to scorn a god - like

*p* *cresc.*

flame, a god - like flame, cease to scorn a god - like flame. Cease my

*ad lib.*

pas - sion then to blame, Cease \_\_\_\_\_ to scorn \_\_\_\_\_ a

*p* *dim.*

*p a tempo.*

god - like — flame. From ce - les - tial seats de - scend - ing, Joys di -

vine a - while sus - pend - ing, Gods have left — their Heav'n a -

bove, Gods have left — their Heav'n a - bove, To taste the sweet - er heav'n of

love, to taste the sweet - er heav'n of love, to taste the

sweet- - er heav'n of love, From ce -

*mf* *dim.*

les - tial seats de - scend - ing, Joys di - vine a - while sus - pend - ing,

*mf*

Gods have left their Heav'n a - bove To taste the

*p*

sweet - er heav'n of love, to taste the heav'n of love - Gods have

left their Heav'n a - bove, To taste the sweet - er heav'n of love, to taste, —

*espress.*

to taste the sweet - er heav'n of love.

*p* *f*

"The Holy City?"

Gaul.

AIR.

My soul is athirst for God.

Andantino Religioso. (♩ = 76.)

12

The piano introduction consists of two systems of music. The first system shows a treble clef staff with a whole rest, followed by a grand staff (treble and bass clefs) with a piano (*p*) dynamic marking. The second system continues the grand staff with a piano (*p*) dynamic marking. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C).

The first system of the vocal line features a treble clef staff with the lyrics: "My soul is a-thirst for God, yea, e'en for the liv - ing". The piano accompaniment is in a grand staff with a piano (*p*) dynamic marking. The key signature is three sharps and the time signature is common time.

The second system of the vocal line features a treble clef staff with the lyrics: "God; When shall I come, come — to appear be - fore the presence of". The piano accompaniment is in a grand staff with a piano (*p*) dynamic marking. The tempo marking *rall.* (rallentando) is placed above the vocal line. The key signature is three sharps and the time signature is common time.

The third system of the vocal line features a treble clef staff with the lyrics: "God? My tears have been my meat day and". The piano accompaniment is in a grand staff with a piano (*p*) dynamic marking and the tempo marking *atempo.* (ad libitum). The key signature is three sharps and the time signature is common time. The system concludes with a double bar line and a fermata over the final chord.

Ed. \*

*f più mosso.*

night, have been my meat both day — and night, While they dai - ly say un-to

*p più mosso.*

*f*

me, where, where is now thy God? while they dai - ly say un-to

me, where is now thy God, where is now thy

*f*

*rit.* *p tempo primo.*

God, where thy God? My soul is a-thirst for God, my

*rit.* *tempo primo.*

soul is a-thirst for God, *mf* O bring me out,

out of my trouble. O bring thou me out of my trou-ble, my

*dim.* trou-ble, *rit.* *a tempo.* My soul is a-thirst for

*rit.* *a tempo.*

*Red. \**

God, yea, e'en for the liv - ing God; When - shall I come, come

*rit.* to ap-pear be-fore the presence, the pres-ence of God? *rit.* *rall.*

## "Israel in Egypt."

AIR.

Handel.

The enemy said.

Andante. (♩ = 144.)

13

*f*

The en-e - my said,

*p*

I will pur - sue I will o-ver - take, I will o-ver - take,

I will pur - sue, I'll over - take, I will di-

vide, I'll di -

vide, I will pur - sue, I will over - take, I will di -

vide the spoil:

the en-e-my said, I will pur - sue,

*p*

I will o-ver - take, I will pur - sue, I'll o-ver -

take I will di - vide

the spoil: my lust shall be sat-is - fied,

up - on them: I will draw my sword: my hand shall de -

stroy them, I will draw my sword: my

hand shall de - stroy them, my

hand shall de - stroy them, I will pur - sue, I'll o-ver -

take I will di-vide, I'll draw my sword; my hand shall de - stroy

them, my hand, my hand shall de -

stroy - them.

## "Jephtha."

## AIR.

Handel.

## Waft her, Angels, through the skies.

With two Recitatives.

№ 1. "Deeper, and deeper still:" This Recitative, though usually sung, was not intended by Handel to precede the Air, but is placed in an earlier part of the Oratorio, immediately before the chorus, "How dark, O Lord, are Thy decrees.

Largo.

14

Deep-er, and deep-er still, thy goodness, child, Pierceth a

fa-ther's bleed-ing heart, and checks the cru-el sen-tence on my fal-tring

tongue. Oh! let me whis-per it to the rag-ing

winds, Or howl-ing des-erts; for the ears of men

It is too shock-ing. Yet have I not vow'd? And can I

*f* *p* *f* *f* *ten.*

think the great Je-ho-vah sleeps, Like Chemosh, and such fa-bled de-i-ties?

Ah! no, Heav'n heard my

*cresc.* *f*

thoughts, and wrote them down. It must be so. 'Tis

this that racks my brain, And pours in to my breast a thousand

*agitato.*

*p cresc.* *p* *p*

pangs, That lash me in-to mad-ness. Hor-rid

*Largo.*

*mf* *f* *f* *p*

thought! hor-rid thought! My on-ly daughter! So

*p* *p dim.* *pp*

dear a child, Doom'd by a fa-ther! Yes, the vow is

*pp* *p*

past, And Gil - e - ad hath tri-umph'd o'er his foes. Therefore,

to mor-row's dawn, to mor-row's dawn, I can no more!

*f* *f* *f*

*p* *ten.* *p* *pp* *pp*

## RECITATIVE NO. II.

(As in the original.)

Hide thou thy hated beams.

Andante.

Hide thou thy

ha - ted beams, O sun, in clouds, in clouds and dark - ness; Hide

*p* *p* *p* *p*

thou thy ha - ted beams, thy ha - ted beams, O sun in —

clouds, Deep as is a fa-ther's woe, Hide thou thy ha - ted beams, O sun,

in clouds and dark - ness Deep as — is a fa - ther's

woe, deep as is a fa - ther's woe.

A fa-ther of-fring

up his on-ly child, In vow'd re-turn for vic-to-ry and peace.

AIR.

## Waft her Angels, through the skies.

Andante Larghetto. (♩ = 84.)

*mp dolce.*

*p*

*p*

*p*

*p*

Waft her, angels, through the skies,

*cresc.*

*p*

*p dolce.*

Waft her, an - gels, through the skies, Far a - bove yon a - zure

plain, far a - bove yon a - zure plain.

An - gels, waft her through the skies, waft her through the

skies, Far a - bove yon a - zure plain, far a -

*ad lib.* *a tempo.*

bove yon a - zure plain;

Glorious there, like you, to rise, There, like you, for ev - er

*cresc.* *mp*

reign, Glo - rious there like you to rise,

*p* *L.H.*

There, like you , for ev - er reign, for ev - er reign,

*p*

*ad lib.*

There, like you, for ev - - er reign

*a tempo.*

Waft her an - gels thro' the skies,

*p dolce.*

Waft her an - gels thro' the skies, Far a - bove yon a - zure

*p*

plain, far a - bove yon a - zure plain.

*p*

An - gels, waft her through the skies, waft her through the

The first system of music consists of a vocal line and piano accompaniment. The vocal line begins with a half rest, followed by the lyrics 'An - gels, waft her through the skies, waft her through the'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a steady bass line in the left hand.

skies, Far a - bove yon a - zure plain, far a -

The second system continues the vocal line with the lyrics 'skies, Far a - bove yon a - zure plain, far a -'. The piano accompaniment continues with similar rhythmic patterns, maintaining the harmonic structure.

*ad lib.* bove yon a - zure plain. *a tempo.*

The third system features a vocal line with the lyrics 'bove yon a - zure plain.' The first part of the system is marked 'ad lib.' and the second part is marked 'a tempo.'. The piano accompaniment includes a dynamic marking of 'mf' (mezzo-forte) and continues with a steady bass line and rhythmic accompaniment.

*cresc.*

The fourth system shows the piano accompaniment with a 'cresc.' (crescendo) marking. The music concludes with a repeat sign and a double bar line. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a steady bass line in the left hand.

“The Light of the World.”

Sullivan.

AIR.

Refrain thy voice from weeping.

Andante Moderato.

15

*con molta tenerezza.*

Re - frain thy voice from weep - ing and thine

eyes from tears, for thy work shall be re - ward - ed

saith the Lord. Re - frain thy voice from weep - ing and thine

*p* eyes from tears for thy work shall be re - ward - ed, *cresc.*

saith — the Lord.

*p* And there is hope in thine end that thy chil - dren shall *cresc.* *f*

*dim.* come a-gain to their own bor - - der. *cresc.* And there is

hope in thine end that thy chil - dren shall come a-gain to their own

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in G major and contains the lyrics: "hope in thine end that thy chil - dren shall come a-gain to their own". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

bor - der. Re - frain thy voice from weep - ing and thy eyes from

*p*

The second system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics: "bor - der. Re - frain thy voice from weep - ing and thy eyes from". The piano accompaniment includes a dynamic marking of *p* (piano) and continues with similar rhythmic patterns.

tears. thy work shall be re - ward - ed, saith the

The third system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics: "tears. thy work shall be re - ward - ed, saith the". The piano accompaniment continues with chords and moving lines in both hands.

*p*

Lord. There is hope in thine end that thy chil - dren shall

*p*

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line contains the lyrics: "Lord. There is hope in thine end that thy chil - dren shall". The piano accompaniment includes dynamic markings of *p* (piano) and ends with a final chord.

*cresc. molto.* *ff con passione.*

come a - gain Re - frain thy voice from weep - ing and thine

*cresc. molto* *ff*

Red.

eyes from tears, for thy work shall be - re - ward - ed,

*dim.*

*cresc.* *ff*

saith the Lord. Re - frain thy voice from weep - ing and thine

*cresc.* *ff*

*dim.* *p*

eyes from tears, thy voice from weep - ing and thine eyes, thine

*dim.* *p* *dim.*

eyes from tears.

*cresc.* *p*

RECITATIVE.  
Comfort ye.

Larghetto e piano. (♩ = 80.)

16

The piano introduction consists of three measures. The right hand plays a series of chords and moving lines, while the left hand provides a steady accompaniment of chords. The tempo is marked 'Larghetto e piano' with a quarter note equal to 80 beats per minute.

The first vocal line begins with the lyrics "Com-fort ye, com- - fort ye my". The piano accompaniment continues with chords and moving lines, marked with a piano (*p*) dynamic.

The second vocal line includes the lyrics "peo-ple, com - fort ye, com - fort ye my". Above the vocal line, the tempo changes to *ad lib.* and then *a tempo.* The piano accompaniment is marked with a piano (*p*) dynamic.

The third vocal line includes the lyrics "peo - ple, saith your God, saith your God;". The piano accompaniment features a mezzo-forte (*mf*) dynamic and includes accents and piano (*p*) markings.

speak ye com-fort-a-bly to Je-

*mf* *dim.* *p*

ru - sa-lem, speak ye com-fort-a-bly to Je - ru - sa-lem, and

*cresc.* *mf*

cry un-to her that her war- -fare, her war- -fare is ac-

*p*

com-lish-ed, that her in - iq - ui - ty is par-don'd, that her in -

>

iq-ui-ty is par - dond.

The voice of him that cri-eth in the

wil-der-ness: "Pre-pare ye the way of the Lord, make

straight in the des-ert a high-way for our God?"

AIR.  
Ev'ry valley.

Andante. (♩ = 88.)

Ev-ry val - ley,

ev - 'ry val - ley — shall be ex - alt - ed, shall be

ex-alt -

- ed, shall be ex-alt - ed,

shall be ex-alt -

- ed, and ev-ry moun-tain and hill — made low;

the crook - ed - straight, and the rough places

*p* *cresc.*

plain,

*p*

the crook - ed straight, the crook - ed straight, and the rough pla - ces

*cresc.* *dim.*

plain,

*p* *L.H.*

and the rough pla-ces plain.

Ev - 'ry val - ley,

ev - 'ry val - ley, — shall be ex - alt -

- ed,

Ev - 'ry val - ley, ev - 'ry val - ley—

— shall be ex - alt - ed,

and ev - 'ry moun - tain and hill made low, the

crook - ed straight, the crook - ed straight, the crook - ed straight and the

rough pla-ces plain, and the rough pla-ces

L. R.

plain, and the rough pla-ces plain, The

*p* *cresc* *f*

*Adagio.* *a tempo.*

crook-ed straight, and the rough pla - ces plain.

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

*tr* *tr* *tr* *tr* *tr* *tr* *p*

*f* *p* *f* *tr*

## Embrace me not.

17

Embrace me not! I must be strange to thee: The Gods of Syria's foes have stricken

me! The ills I feel, some aid must heal: Or soon the curse will grow from bad to

## AIR.

Agitato. M. (♩ = 138.)

worse!

*f*

In-vok-ing death to end my

*p*

woes up-on the bat - tle plain;

*p*

*f*  $\text{3}$  *p*

I ploughed fur - rows thro' my foes, Like one that reap - eth

grain. My gal - lant sol - diers fol - low'd me, All strik - ing dead - ly

$\text{3}$

blows; My gal - lant sol - diers fol - low'd me, all strik - ing dead - ly

*f* *p*

blows; And cry - ing, cry - - - ing, Death, or

*f* *p* *f*

vic - to - ry, to us, or, to our foes! death, or vic - to - ry, to

*p* *f* *p*

us, or, to our foes! With me they sought the thick - est

*pp*

mass of stand - ing en - e - mies; With me they sought the thick - est

mass of stand - ing en - e - mies; Down, down they

fell, like swathes of grass; Down, down they fell, like swathes of

grass; Down, down they fell, like swathes of

grass, mowed, mowed, — never more to rise.

Down they fell, nev - er more to rise!

A tempo. (M. ♩ = 126.)  
un poco meno.

Yet though suc - cess hath crown'd the

*rit.*

*p*

strife; in bit - ter-ness, in bit - ter-ness I

cry, My soul, my soul is

wea - ry now of life; Oh! that I here might

die! It made me sad, It

*rit.* *a tempo.*

gave me pain, to see brave men laid low: And

worse, dear friends a - mong the slain; It fill'd my heart with

woe; It fill'd my heart with woe; It fill'd my

heart, — My heart with woe; It fill'd my heart with

*a tempo seguendo la voce.*  
 woe, — with woe! — It made me sad, It

*con la voce.*

gave me pain, It fill'd my heart,

My heart with woe, with woe!

## "Occasional Oratorio."

Handel.

AIR.

When warlike ensigns wave on high.

Allegro. (♩ = 104.)

18

*f*

*p*

*mf*

*f*

*p*

*mf*

System 1: Treble clef with a whole rest. Piano accompaniment in G major, 2/4 time. The right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand plays a bass line with chords. Dynamics include *f*.

System 2: Treble clef with a whole rest. Piano accompaniment continues with a more active right hand. Dynamics include *cresc.*

System 3: Vocal line with lyrics: "When war-like en-signs wave on high,". Piano accompaniment. Dynamics include *mf*.

System 4: Vocal line with lyrics: "when war-like en-signs wave". Piano accompaniment. Dynamics include *cresc.*, *f*, and *p*.

on high, And

*f*

trumpets pierce the vault-ed sky, and trum - pets pierce the vault-ed

*f* *f* *p*

sky the vault - - ed sky. When war-like en-signs

wave on

high, And trum-pets pierce the vault - - -

*f* *p*

- ed sky, and trumpets pierce the vault - ed vault - ed

sky,

*f*

The

*cresc.*

fright - ed peas-ant sees his field, for corn, an i - ron

*p*

har - vestyield, the fright - ed peas-ant sees his field, for

*p*

corn, an i - ron — har - vestyield.

*f* *f*

No pas - ture now the

plain af - fords, no pas - ture now the plain af - fords, no

pas - - - - - ture now the plain

af-fords, And scythes are straight - end in - to sword, and

scythes are straight -

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "scythes are straight -". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes.

- end in-to swords, and scythes are straight - end in-to swords.

*mf* *f*

The second system continues the vocal line with the lyrics "- end in-to swords, and scythes are straight - end in-to swords." The piano accompaniment includes dynamic markings of *mf* (mezzo-forte) and *f* (forte).

The third system of the musical score shows the piano accompaniment continuing. The vocal line is silent, indicated by a whole rest on the staff. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes.

Be calm,

*p* *p* *sempre.*

The fourth system begins with the vocal line containing the lyrics "Be calm,". The piano accompaniment includes dynamic markings of *p* (piano) and *sempre.* (sempre).

be calm and Heav'n will soon dis- pose, To fu - turegood our

pres - entwoes, our pres - ent woes, and Heav'n will soon dis- pose to good our

pres - ent woes. Be calm,

— And Heav'n will soon, will soon dispose, To fu - turegood our

pres - ent woes, and Heav'n will soon, will soon — dis - pose to —

fu - ture good, to fu - ture good our pres - - ent woes, and

*p* *mf*

Heav'n will soon dis - pose to fu - ture good our pres - ent woes.

*adagio.* *a tempo.* *p* *f*

System 1: Treble clef (melody), Bass clef (left hand), Bass clef (right hand). Dynamics: *p*, *mf*.

System 2: Treble clef (melody), Bass clef (left hand), Bass clef (right hand). Dynamics: *f*, *p*.

System 3: Treble clef (melody), Bass clef (left hand), Bass clef (right hand). Dynamics: *mf*, *f*.

System 4: Treble clef (melody), Bass clef (left hand), Bass clef (right hand).

System 5: Treble clef (melody), Bass clef (left hand), Bass clef (right hand). Dynamics: *cresc.*

## "Passion" (St. John.)

Bach.

AIR.

Ah! my soul.

19

Grave.

Ah! my soul, Ah! my soul,

*dim.* *p*

ah! whither wilt thou fly? whereshall I seek for com - - fort? Ah! — where

*p*

shall I seek for com - fort? Ah! — my

*f* *p*

soul, ah! whith - er wilt thou fly? ah! — my soul, ah! whith - er wilt thou

fly? ah! my— soul, ah! whith-er wilt thou fly? ah! whith-er wilt thou

fly? ah!— my— soul, ah! whith - er wilt thou fly? where shall I seek for

com - fort? Where shall I seek for rest? O where?

where shall I seek for com - fort? where, where shall I

seek for com - fort? Shall I — stay?

*f* *p* *tr*

or de-part and leave the hills, and moun-tains far be - hind me?

*p*

Shall I — stay, shall I stay, de - part and leave the hills,

and moun-tains far be - hind me?

*f*

In — the world is no re - lief, On my

heart re - mains the bur - den of my e - vil deed, of

— my e - vil deed, of — my e - vil deed, of my e - vil

deed; in — the — world is no — re - lief, on —

— my heart re-mains the bur - den of my e - vil deed, since the ser -

- vant hath de - nied his

Lord, since the ser - vant hath de - nied

his Lord.

“Passion.” (St. Mathew.)

AIR.

Bach.

Endure! Endure!

Moderato.

20 *mf*

Endure! en-dure!

en - dure, en -

*p*

dure! what, tho' ly - ing lips as - sail thee, ly - ing lips as -

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a half rest followed by a quarter note G4, then a quarter note F4, and continues with a melodic line. The piano accompaniment features a steady eighth-note pattern in the bass and chords in the treble.

sail thee, en - dure! en - dure!

The second system continues the musical piece. The vocal line has a long note on 'sail' followed by a melodic phrase. The piano accompaniment maintains its rhythmic accompaniment with some harmonic changes.

what, tho' ly - ing lips as - sail

The third system shows the vocal line starting with a melodic phrase. The piano accompaniment continues with its characteristic eighth-note accompaniment.

- thee, ly - ing lips as - sail thee,

The fourth system concludes the page. The vocal line ends with a half note G4. The piano accompaniment features a dynamic marking 'f' (forte) in the bass line.

whilst thy heart from guilt — is

*p*

pure, thy heart from guilt is pure, all en - dure, slan - der,

cal - - um - ny en - dure, God dis - cerns the truth, be -

sure, that A - ven - ger will not fail

thee, God dis-cerns the truth, be

sure, that A - ven-ger will not fail thee.

Whilst thy heart from guilt is pure, from guilt is

pure, all en - dure, all en - dure, God dis-cerns the truth, be

sure, that A - ven - ger will not fail — thee!

En - dure, — en -

dure, — what, tho' ly - ing lips as - sail thee, en -

dure, en - dure, — en - dure!

## "Rebekah."

## RECITATIVE.

Barnby.

With overflowing heart.

21

With o-ver-flow-ing heart, O Lord, I med-i-tate up-on Thy

good-ness. The crown Thou soon will set up-on my youth-ful brow. The

spouse Thou soon shall dow'r me with Will make my cup of hu-man bliss run

o'er, The chosen of the Lord to me shall be per-pet-ual bless-

ing; Un-to Thy throne her many voi-ced an-them na-ture lifts,

My grate-ful soul shall swell the song of praise.

*sf sf pp*

## AIR.

## The soft southern breeze.

Allegretto. ( $\text{♩} = 92$ )

The soft south-ern

*pp*

breeze plays a-round me, The birds trill their

e - ven - tide song; ————— The leaves of the

wild trees make mu - - - sic, The wa - ters flow

*ritendendo.* mur - muring a - long. *più mosso.* Cre - a - tion a - dores Thee, O

*col voce.*

Fa - - - ther, Its my - riad soft voi - ces out - pour, —————

*rit.*

*a tempo.*

To Thy throne a sweet song of thanks - giv - - ing, In me -

*a tempo.*

*poco rit.*

lo - dious num - bers doth soar, in me - lo - dious num -

*pp poco rit.*

*a tempo.*

- bers doth soar.

*a tempo.*

L.H.

I bow me, Al - mighty - y, be -

fore ——— Thee, I al - so would wor - ship and

The first system of music features a vocal line in a treble clef with a key signature of three flats and a common time signature. The lyrics are "fore ——— Thee, I al - so would wor - ship and". The piano accompaniment consists of two staves: the right hand plays a complex, rhythmic pattern of chords and eighth notes, while the left hand provides a steady bass line with quarter and eighth notes.

praise, ——— And thank Thee, O Lord, for Thy

The second system continues the vocal line with the lyrics "praise, ——— And thank Thee, O Lord, for Thy". The piano accompaniment maintains its intricate texture, with the right hand featuring many beamed eighth notes and the left hand providing harmonic support.

good - - ness, That bless-eth my man-hood's first days,

The third system has the vocal line with lyrics "good - - ness, That bless-eth my man-hood's first days,". The piano accompaniment continues with similar rhythmic patterns, showing a mix of chords and moving lines in both hands.

Guide my foot-steps, pro-tect me, O Fa - - - ther, My

The fourth system concludes the page with the vocal line lyrics "Guide my foot-steps, pro-tect me, O Fa - - - ther, My". The piano accompaniment features a more active right hand with many beamed notes, while the left hand remains more rhythmic.

*pp*

strong help and buck - ler still be, And when the death -

*dim.* *pp*

*cresc.*

an - gel shall call me, Let me live blest for ev - er with

*poco rit.* *cresc.* *a tempo.*

Thee, let me live blest for ev - er with Thee.

*cresc.* *p* *pp a tempo.*

*dim.* *L.H.* *morendo.* *pp*

## "Requiem Mass."

Verdi.

AIR.

## Sadly groaning.

22

Sad-ly groan-ing guilt-y feel - ing; O'er my vis-age blush-es  
In-ge - mi - sco tam-quam re - us: Cul-pa ru-bet-vul-tus

*p*  
*pp*

steal - ing: Lord, oh! spare me, Lord, oh! spare me, low - ly kneel - ing.  
me - us: Sup - pli - can - ti, Sup - pli - can - ti par - ce De - us.

*ppp*  
*ppp*  
*ppp*

Poco meno mosso.  
*dolce con calma.*

Thou — who Ma - ry's sin for - gav - est,  
Qui — Ma - ri - am ab - sol - vi - sti,

*dolciss. morendo.*  
*dolce.*

*dolciss.*

Who to hear the thief vouch sa - - fedst, Un - to  
 Et la - tro - nem e - xau - di - - sti, Mi - hi

me bright hope thou gav - est, Un - - to me  
 quo - que spem de - di - sti, Mi - - hi quo - - -

*pp* *cresc.*

*m.s.*

*pp*

— bright hope thou gav - - est.  
 - que spem de - di - - sti.

*ppp*

Though my pray - ers      breath be wast - ing,      Kind - ly  
*Pre - ces me - æ non sunt di - gnæ, Sed tu*

glanc - es      on me cast - ing,      Save me from flames ev - er -  
*bo - mus fac be - ni - gne, Ne pe - ren - ni cre - mer*

*m.s.*

last -      -      - ing.  
*i -      -      - gne.*

*espress.*

*dolce.*

With thy sheep, Lord, deign to mate me, From the he-goats sep-a-  
*In-ter o-ves lo-cum præ-sta, Et ab hæ-dis me se-*

rate me, With thy sheep, Lord, deign to mate me, From the  
*que-stra, In-ter o-ves lo-cum præ-sta, Et ab*

*animando.*

he-goats sep-a-rate me, At thy right,  
*hæ-dis me se-que-stra, Sta-tu-ens,*

*pp cresc. animando.*

*f a tempo.*

At thy right do thou in -  
Sta - tu - ens in par - te

*cresc.*

*f a tempo.*

*cresc.*

state me; From the he-goats  
dex - tra, Et ab hæ - dis

*ppp con espress.*

sep - a - rate me, At thy right do thou in - state me.  
me se - ques - tra, Sta - tu - ens in par - te dex - tra.

*f*

"Samson."

AIR.

Handel.

Thus when the sun.

Andante. (♩ = 88.)

23

*mf*

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with various note values and rests. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. The key signature has two flats, and the time signature is common time.

The second system continues the musical piece. It features a melodic line in the upper staff with trills and slurs, and a bass line in the lower staff with rhythmic patterns. The tempo and dynamics remain consistent with the first system.

The third system shows further development of the melody and accompaniment. The upper staff has more complex rhythmic figures, and the lower staff continues with its accompaniment. A *cresc.* marking is present in the upper staff.

The fourth system introduces a vocal line in the upper staff. The lyrics are: "Thus when the Sun from his wa - try - bed, All". The piano accompaniment is in the lower staves, starting with a *p* dynamic marking.

The fifth system continues the vocal line and piano accompaniment. The lyrics are: "cur - tain'd with a cloud - y red, Pil - lows his chin up -". The piano accompaniment features a steady rhythmic pattern.

on an o-rient wave;

pil - lows his chin up-on an o - rient wave, up-on an

o - rient wave; The

wan - dring shad - ows ghast - ly pale, All troop to their in -

fer - nal jail, Each fet - ter'd ghost slips to his sev - 'ral

grave, slips to his

sev - 'ral grave. Each fet - ter'd ghost slips

to his sev - 'ral grave. The wan - d'ring shad - ows

ghast-ly pale, All troop to their in - fer-nal jail, Each fet-

*p*

- - ter'dghost slips to his sev-'ral grave, each fet - ter'dghost

*p*

## Adagio.

slips to his sev - 'ral grave.

*a tempo.* *tr*  
*f*

*cresc.* *f*

"Saint Ludmila."

AIR.

Dvorak.

O guide me in the way.

Andante con moto.

24

*ppp*

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

O guide me in the way, that

*mf* *espressione.*

*Red.*

I may win her, O guide me in the way, that I may win her,

*dim.*

*p*

*ppp*

*espressivo.*

Thy teach- - ing will I fol- - low,

*cresc.*

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

*mezza voce.*

kneel- - ing here, thy teach- - ing will I

*mf* *dim.* *p* *pp* *cresc.*

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

fol- - low, kneel- - ing here; My soul I will a - dorn with

*f* *f*

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

*mf* *p*

flow'rs of vir - tue, my soul I will a - dorn with flow'rs of vir - tue,

*p* *dim.* *p* *3*

*p*

No test of true re - pent - - ance

*f* will I fear, *mf* no test of true re -

*mf* *dim.* *p*

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

pent - ance will I fear, O guide me in the

*f* *dim.* *p*

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

way, that I may win her, O guide me in the

*f* *dim.* *p*

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

way, that I may win her.

*p* *f*

*sotto voce.*

My heart is fill'd with nev-er end-ing rap- - ture; O

*pp*

speak, then, fa - ther, thou too, dearest maid, Be - lief O let me from thy lips be

*pp* *p*

drink - - ing, my in - most heart is now be - fore thee laid,

*f*

be - lief O let me from thy lips be drink-ing, be-

lief O let — me from thy lips be drink-ing, My in - most

*p* *f*

*dim.* *dim.* *p*

heart — is now — be - fore thee laid, my in - - - most

*accelerando.* *p*

*f* *ff* *fp* *pp* *sembre*

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

heart is now — be - fore thee laid.

*f*

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

*sotto voce*

My throne and scep - tre,

*8va bassa*

these to thee I prof - fer, And Christ — I wor - ship, these, kneeling, I

8va bassa

*poco stringendo.*  
*mf*

of - fer, and Christ I wor - ship, these, kneeling, I

*cresc. molto e stringendo.* *ff*

8va bassa

*p* **Tempo I** *f* *Un poco più*

of - fer, and Christ I wor - ship, and Christ I wor - ship, and Christ —

*p* *Un poco più*

*trem.* *Red.* \*

*mosso.* *f* **Tempo.**

I wor - ship. These I kneel - ing of - fer.

*mosso.* *cresc.* *ff meno.*

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

## "The Seasons."

## AIR.

Haydn.

## The Trav'ler stands perplex'd.

Presto. (♩ = 166.)

25

The

trav' - ler stands per - plex'd, Un - cer - - - tain and for-lorn,

Which way his - wan - dring, wan - dringsteps to turn, to

turn A - cross the track-less waste.

*sempre p*

No hu - - - man dwell - ing cheers his

*sempre staccato.*

sight, No mark of hu - man foot is found,

No mark of hu - man foot — is found;

*sempre stacc.*

No hu - man dwell - ing cheers his sight, No mark, no mark of

foot — is found. No mark — of

*f* *p*

hu - man foot is found; And

on - ward as he ea - ger toils, In deep - er er - ror plun - ges still, In

deep - er er - ror plun - ges still, In deep - er er - ror

*sempre staccato.*

plun- - ges still. De-

*f* *p*

press'd his cour - age sinks, And an - guish

*pp*

wrings his heart, As night its sa - ble hor - rorsheds,

And wea - ri - ness and cold Have stiff -

*ppp*

en'd all his limbs. De - press'd his cour - age

sinks, And an - guish wrings his heart! But to his

glad - dendsight appears A sud - den gleam of neighbring light;

Allegro. (♩ = 144.)

Allegro.

And now re - viv'd he springs, With

joy-ful pant-ing breast, with joy-ful pant-ing breast,

To gain the cot, To gain the wel-come, wel-come cot,

Where all his pains may find re-lief!

And now, re - vivd, he springs With

*fz* *p* *p*

joy - - - - - ful, with joy-ful panting breast, with

*f* *pp*

joy-ful panting breast, To gain the

cot, to gain the wel-come, wel - come cot, To gain

The first system consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It begins with a melodic phrase that spans across the system. The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a simpler bass line in the left hand.

The second system includes vocal lyrics and piano accompaniment. The vocal line continues with the lyrics: "the wel-come cot, Where all his pains may find re-". The piano accompaniment features a more active right hand with some grace notes and a steady bass line. Dynamic markings *pp* (pianissimo) are placed above the piano accompaniment.

The third system includes vocal lyrics and piano accompaniment. The vocal line continues with the lyrics: "lief, may find re-lief, may find re-lief." The piano accompaniment features a more active right hand with some grace notes and a steady bass line. Dynamic markings *f* (forte) and *p* (piano) are placed above the piano accompaniment.

The fourth system features piano accompaniment. The vocal line is silent, indicated by a whole rest. The piano accompaniment features a more active right hand with some grace notes and a steady bass line. Dynamic markings *fz* (forzando) are placed above the piano accompaniment.

"Solomon."

## RECITATIVE AND AIR.

Handel.

Sacred raptures cheer my breast.

26

*mf*

Im-pe-rial Sol - o-mon, thy pray'rs are heard. See! from the ope-ning

skies De-scend-ing flames in-volve the sac - ri-fice; And

lo! with - in the sa - cred dome That gleam-y light, Pro-fuse - ly

bright, de-clar-es the Lord of Hosts is come.

*mp* *p*

Maestoso. (♩=100.)

*ten.* *tr*

*f* *f*

*cresc.*

Sacred rap - tures cheer my breast,

*tr* *f* *p* *f*

Rush - ing tides of hal - low'd zeal,

*f* *mp*

Joys ————— too fierce to be express'd, too fierce to be ex-pressd,

*p* *mf*

In this swell - ing heart I feel, In this swell -

*p*

- ing

heart I feel.

Sa-cred rap - tures cheer — my breast, Rush - ing tides of



hal - low'd zeal, Joys — too



fierce to be express'd, too fierce to be express'd, In this swell-



- ing heart,



in this swell — ing heart I feel.

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with the lyrics "in this swell — ing heart I feel." The piano accompaniment consists of a flowing sixteenth-note melody in the right hand and a more rhythmic bass line in the left hand. A dynamic marking of *mf* is placed in the right hand.

Joys

The second system continues the musical piece. The vocal line has a long rest followed by the word "Joys". The piano accompaniment continues with its characteristic sixteenth-note texture. A dynamic marking of *p* is present in the right hand.

in this swell -

The third system shows the vocal line with the lyrics "in this swell -" and a long rest. The piano accompaniment maintains the same rhythmic pattern.

Adagio.

- ing heart, in this swell - ing heart I feel.

The fourth system is marked "Adagio." and contains the lyrics "- ing heart, in this swell - ing heart I feel." The tempo change is reflected in the slower, more spacious piano accompaniment. A dynamic marking of *mp* is shown in the right hand.

*a tempo.*

*ten.* *tr*

*f* *f*

Warm en-

*p* *p*

thu-si-as-tic fires In my pant-ing bo - som roll, in my pant-ing

*mp* *cresc.*

bo - som roll, Hope of bliss, that ne'er ex - pires, Dawns up-on my

*p*

rav - ish'd soul, Hope of bliss, that ne'er ex - pires,

*p*

Adagio.

that ne'er ex - pires, Dawns up - on my rav - ish'd soul,

*p*

*a tempo.*

Sa - cred rap - tures cheer my breast,

*mf* *f* *f*

Rush - ing tides of hal - low'd zeal, Joys

*p*

to fierce to be express'd, too fierce to be express'd,

*p* *mf*

Joys in this swell -

*p*

-ing heart,

In this swell -

*p*

ing heart, Joys too fierce, too

*mp* *cresc.*

This system contains the first two staves of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The piano part features a complex rhythmic pattern with many sixteenth notes. Dynamics include *mp* and *cresc.*

*Red.*

fierce to be ex-press'd, In this swell - ing

*f* *mf*

*Adagio.*

This system contains the next two staves of music. The tempo is marked *Adagio.* The piano part has a more relaxed feel with longer note values. Dynamics include *f* and *mf*. There is an asterisk (\*) under a note in the piano part.

heart I feel.

*a tempo.* *f*

This system contains the next two staves of music. The tempo is marked *a tempo.* The piano part features a strong, rhythmic accompaniment. Dynamics include *f*.

*cresc.*

This system contains the next two staves of music. The piano part continues with a complex rhythmic pattern. Dynamics include *cresc.*

*f*

This system contains the final two staves of music on the page. The piano part features a strong, rhythmic accompaniment. Dynamics include *f*.

Be thou faithful unto death.

Adagio. ( $\text{♩} = 88.$ )

27 *p*

Be thou faith - ful un - to death, And

*p*

I will give to thee a crown of life, be thou

*p*

faith - ful un - to death, and I will give to

The first system of the musical score. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The music is in a 4/4 time signature. The lyrics are "faith - ful un - to death, and I will give to".

thee a crown, a crown of life, and I will give to

The second system of the musical score. The vocal line continues with the lyrics "thee a crown, a crown of life, and I will give to". The piano accompaniment continues with similar rhythmic patterns.

thee, to thee a crown of life.

The third system of the musical score. The vocal line begins with a fermata over the word "thee," followed by "to thee a crown of life." The piano accompaniment features a dynamic marking of *mf* (mezzo-forte). A section marker "A" is placed above the vocal line.

Be not a-fraid, be not a -

The fourth system of the musical score. The vocal line begins with the lyrics "Be not a-fraid, be not a -". The piano accompaniment features a dynamic marking of *p* (piano).

fraid, My help is nigh, be not a - afraid, be not a -

*cresc.* *p*

fraid, My help is nigh, be not a-fraid, My help is

*cresc.*

nigh, be not a-fraid, Be — thou faith - ful un - to

*f*

death, and I will give to thee, give — to —

*dim.* *p*

thee a crown of life. Be not a - fraid, My help is nigh, My

*p* *cresc.*

help is nigh, Be not a - fraid, My

*p* *sf*

help is nigh, Be thou

*p* *pp* *dim.*

faith - ful un - to death.

*pp*

## "St. Peter."

AIR.

Benedict.

## O House of Jacob.

28

Andante con moto. ( $\text{♩} = 96.$ )

*dolce.*

O house of

*dolce.*

*dim.*

*pp*

Ja - cob, house of Ja - cob, come ye, O house of

*poco crescendo.*

Ja - cob, come ye, come ye, And let us

*cresc.*

walk in the light of the Lord, And let us

*cresc.*

walk in the light of the Lord. O house of—

*dim.*

Ja - cob, house of Ja - cob, come ye, And let us walk in the

*cresc.*

*cresc.*

light of the Lord, Let us walk in the light of the

*f*

*fp*

Lord, He will teach us of— His ways.

*dim.*

*risoluto.*

*dim.*

*f*

For out of Zi-on

*sempre f*

shall go forth the law, And the word of the

Lord from Je - ru - sa - lem, Heshall judge among the

na - tions, And re - buke ma - ny peo - ple,

*Sostenuto il Basso.*

*ritenuto.* Tempo I.

and re - buke ma - ny peo - ple. O

*dim.* *pp* *cresc.*

*ritenuto.*

house of Ja - cob, house of Ja - cob, come ye, O house of

*pp*

Ja - - cob, come ye, come ye, O house of Ja - cob,

*cresc.*

*cresc.*

come ye, come ye, And let us walk in the light of the Lord.

*f*

And let us walk in the light of the Lord. He will

*pp*

*ppp*

teach us, He will teach us, He will teach us of His

*cresc.*

ways. He will teach us of His ways.

*p*

*ppp*

"St Peter."

AIR.

Benedict.

The Lord is very pitiful.

29

Con moto. (♩. = 66.)

The

Lord — is ver - y pit - i - ful, and of

ten - der mer - cy, the Lord — — — — — is ver - y

pit - i - ful, and of ten - der mer -

cy, of ten - - der mer - - cy, of

ten - - der mer - cy. He is

nigh - un-to them, He is nigh - un-to

*cresc.*

them that are of a bro-ken heart, that are of a bro-ken heart, ———

*cresc.*

*p*

— and will not — turn a - way His — face if

*p*

*pp*

they re - turn to — Him. He is nigh to them,

*pp*

*cresc.*

He is nigh to them that are of a bro - ken heart, of a

*cresc.*

bro - ken heart, And will not turn a - way His face if they re -

*pp*

*dim.* *ppp*

turn, re - turn to Him, and will not turn a - way if they re -

*trem.*  
*cres - cen - do. poco - a -*

turn — to — Him, if they re - turn, — if they re - turn,

*poco.*

— re - turn — to Him. The Lord — is

*p*

*p*

ver - y pit - i - ful, and of ten - der

*crescendo e accelerando.*

mer - cy, He is nigh to them, to

*cresc. e accel.*

*f* *dim. e rall.* *pp* **Tempo primo.**

them that are of a bro - ken heart. He's nigh to them that

*f* *dim. e rall.* **Tempo primo.**

are of bro - ken heart.

*rallentando assai.*

*smorz.*

## "Stabat Mater."

AIR.

Rossini.

Savior, breathe forgiveness o'er me.

(Cujus Animam.)

Allegro maestoso. (♩=100)

30

*ff* *ff* *pp*

*dolce*

*ff* *pp*

Sav - ior, breathe for - give - ness  
Cu - - jus a - - ni - mam ge -

o'er me, In my need with suc - cor  
men - tem, Con - tris - tan - - - tem, et do -

cheer me. God of mer - cy, God of  
len - tem, Per - tran - si - vit gla - di -

*f* *f*

love, *f* us, *ff* Sav- - ior, breathe for - give - - ness  
 us, Cu - - jus a - - ni - mam ge -

o'er me, In my need with suc - cor  
 men - - tem, Con - - tris - tan - - tem et do -

cheer me. God of mer - cy, God of  
 len - tem, Per - tran - si - vit gla - di -

love, Je - - su, guide me, guard me,  
 us. O quam tris - - tis et af -

keep me, 'mid the dark - ness hang - ing  
*f*lic - ta, Fu - it il - la be - ne -

o'er me, 'mid the dark - ness hang - ing  
*f*dic - ta, Fu - it il - la be - ne -

o'er me, Lead me, Lead me  
*f*dic - ta, Ma - ter, Ma - ter

on to realms a - bove. Je - su,  
*f*U - ni - ge - ni - ti, O quam

guide me, guard me, — keep me,  
 tris- - tis et af - flic - - ta,

mid the dark - ness hang - ing  
 Fu - it il - la be - ne -

o'er me, Lead me, Lead me  
 dic - ta, Ma - - ter, Ma - - ter

on to realms a - bove Heav'n - ly Fa - ther,  
 U - ni - ge - ni - ti — Quæ moe - re - bat,

*a piacere. a tempo.*

*col canto. dolce.*

help, I pray Thee, While I hum - bly  
*et do - le - bat, - Et tre - me - bat*

bend be - fore Thee, Save and help me,  
*dum vi - de - bat Na - ti - pœ - nas -*

*f* bless - ed Lord. *ff* While I hum - bly  
*in - cly - ti. Et tre - me - bat*

bow be - fore Thee, Save and help me,  
*dum vi - de - bat Na - ti - pœ - nas -*

bless - ed - Lord. Heav'n-ly Fa-ther, help I pray Thee, While I  
 in - cly - ti. Quæ mœ-re - bat, et do - le - bat, Et tre-

hum-bly bow be-fore Thee, While I hum - bly bow be - fore Thee, Save and  
 me - bat dum vi - de - bat, Et tre - me - bat, dum vi - de - bat Na - ti

help - me, bless - ed - Lord. Heav'n-ly  
 pœ - nas in - cly - ti. Quæ mœ-

Fa-ther, help, I pray Thee, While I hum-bly bow be-fore Thee, While I  
 re - bat et do - le - bat, Et tre - me - bat dum vi - de - bat, Et tre-

hum - bly bow be - fore Thee, Save and help me,  
me - bat dum vi - de - bat Na - ti poe - nas

bless - ed Lord. Save me,  
in - cly - te. Na - ti,

help me, bless-ed Lord.  
poe - nas in - cly - ti.

"Susanna."

## RECITATIVE AND AIR.

Handel.

## Tyrannic Love!- Ye verdant hills.

31

Ty-ran-nic Love! I feel thy cru-el dart,

Nor age pro-TECTS me from the burning smart. What!

seat-ed with the El-ders of the land To guide stern Jus-tice un-re-LENT-ing

hand, Shall I sub-mit, shall I submit to feel the ra-ging

fires! Youth pleads a war-rant for his hot de-

sires, But when the blood should scarce at-tempt to flow, I

feel the pur-ple tor-rents fiercely glow: Love con-quers all, a -

las! I find it so. Bear me re -

sist-less down the rap-id tide; No faith-ful

pi-lot shall my vessel guide, No friend-ly star her gen-tle light sup-

plies, But pitch-y clouds in-volve the dark-end

skies; The tem-pest howls! the foam-ing sur-ges

roar! While I, un-hap-py, quit the saf-er shore.

## Ye verdant hills.

Larghetto. (♩ = 80.)

The piano introduction consists of two staves. The right hand plays a series of chords and arpeggiated figures, including a trill in the second measure. The left hand plays a steady eighth-note accompaniment. The key signature is one sharp (F#) and the time signature is 3/4.

The first vocal entry begins with the lyrics "Ye verdant hills, ye". The piano accompaniment continues with the same eighth-note pattern in the left hand and chordal accompaniment in the right hand. A *dim.* marking is present in the piano part, and a *p R.H.* marking is at the end of the system.

The second vocal entry begins with the lyrics "balm-y vales, Bear wit-ness of my pains! How oft have Shi-nar's". The piano accompaniment continues with the same eighth-note pattern in the left hand and chordal accompaniment in the right hand.

The third vocal entry begins with the lyrics "flow'r-y dales Been taught my am'rous strains! The wound-ed oaks in yon-der". The piano accompaniment continues with the same eighth-note pattern in the left hand and chordal accompaniment in the right hand.

grove, Re - tain the name of her I love; the wounded oaks in yon - der

grove, re - tain the name of her I love.

In vain would age his

ice be-spread To numbeachgay de - sire, Though seventy win - ters

hoar my head, My heart is still on fire. By mos-sy fount and grot I

rove, And gent-ly murmur songs of love; by mos-sy fount and grot I

rove, and gent-ly mur-mur songs — of love.

*pp* *f*

Oh, sweet-est of thy love-ly race, Un-

*p* *R.H.*

veil thy match-less charms; Let me a-dore that an-gel face, And die with - in those

arms. My cease-less pangsthy bo-som move, To grant the just re-turns of

love, my cease-less pangsthy bo - som move, to grant the just re-turns of

love.

## "The Woman of Samaria"

Sterndale Bennett.

AIR.

His Salvation is nigh them that fear him.

*Larghetto.*

*p*

His sal - va - tion is nigh them that fear Him, that

32

*p*

glo - ry may dwell in our land, His sal - va - tion is nigh them that

*sf*

*p*

fear Him, that glo - ry may dwell in our land, may

*sf*

*tranquillo.*

dwel in our land. Yea, the

*sostenuto.*

Lord shall shew lov-ing-kind-ness, The Lord, the

*cresc.*

*cresc.*

Lord shall shew lov - ing kind-ness, shall shew lov-ing

*pp* *pp* *pp*

*cresc. molto*

kind-ness, and our land shall give her in-crease, shall give her

*p* *cresc.*

in-crease, shall give her in-crease, *sf*

*cresc.*

*f*

*p* His sal - va - tion is nigh them, that fear Him. His sal -

*rall.* *pp*

*colla parte.* *sempre calando.* *rall.* *assai*

va - tion is nigh them that fear Him, that glo - ry may dwell in our

*pp*

*tranquillo.*

land, His sal - va - tion is nigh, is nigh to them is

*f* *p*

*cresc.*

nigh to them that fear Him, is nigh to

*sf*

them, to them that fear Him, is

*sf*

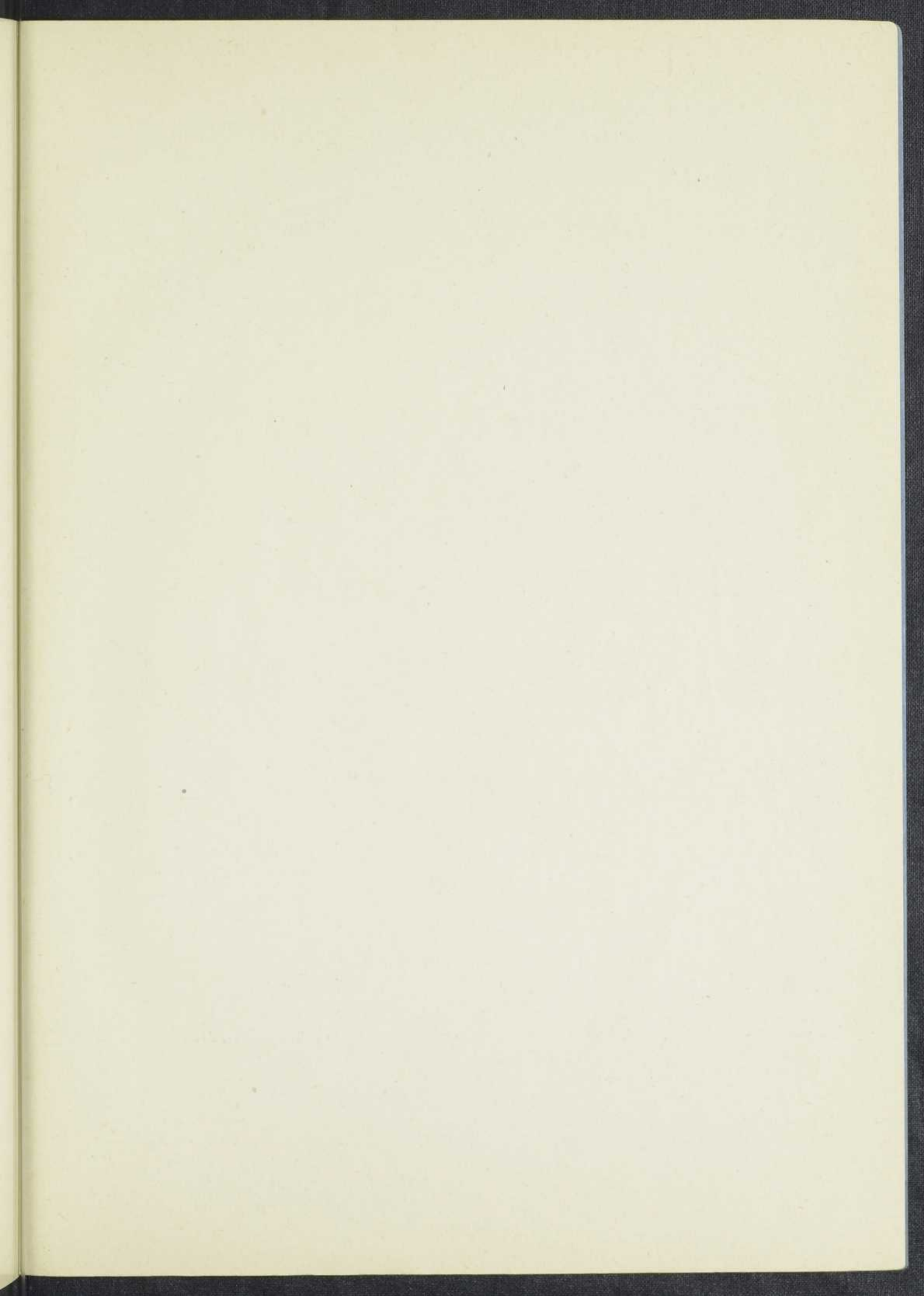
nigh to them that fear

*sf*

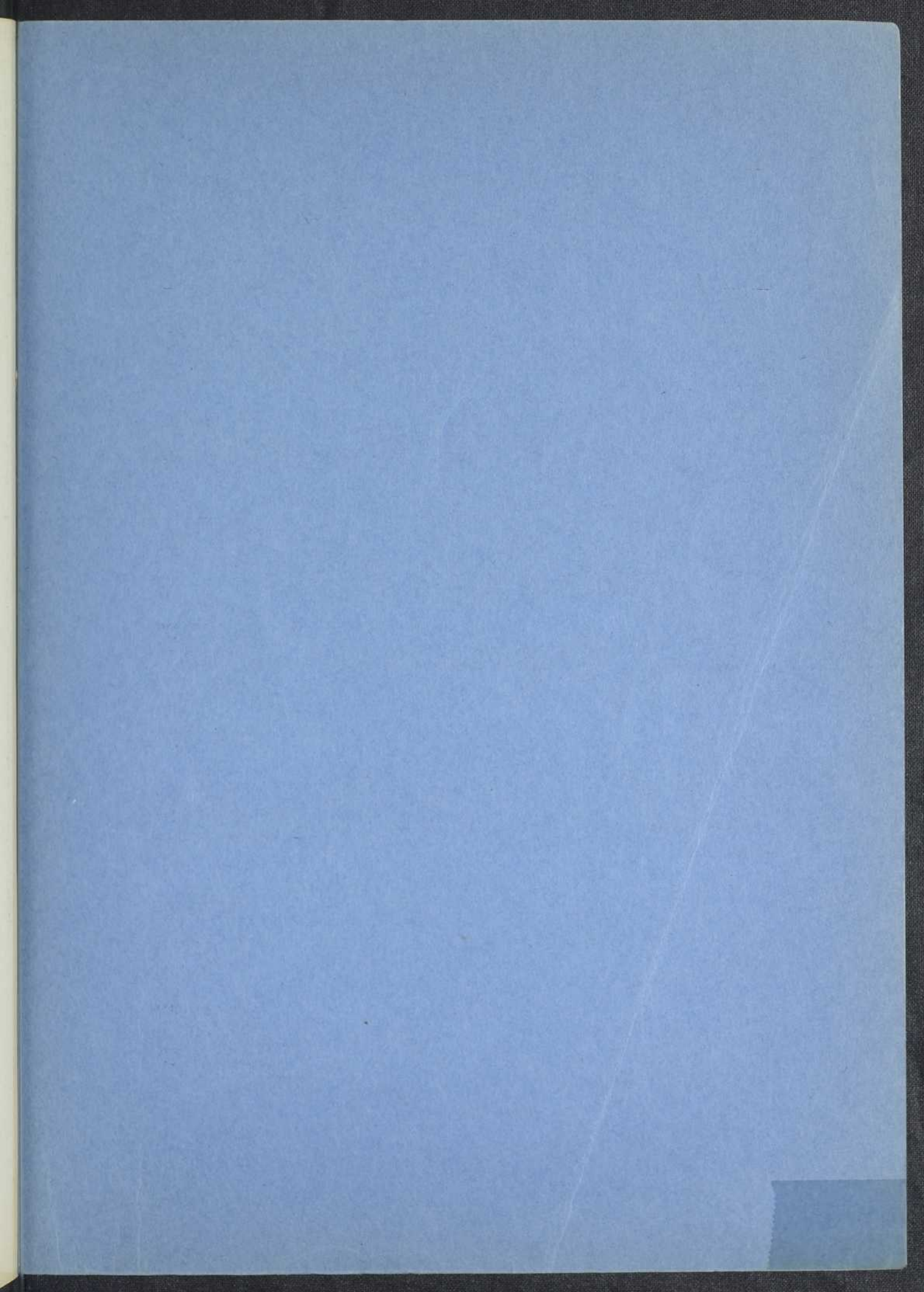
pizz.

Him.

*sempre calando.*



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*of Louis Hagan*

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