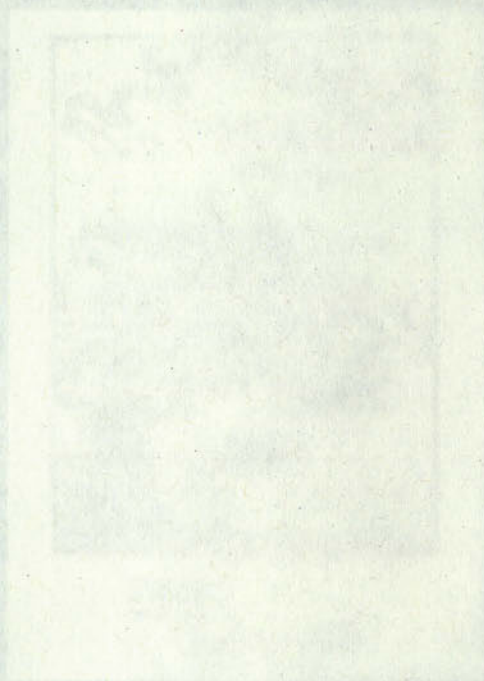


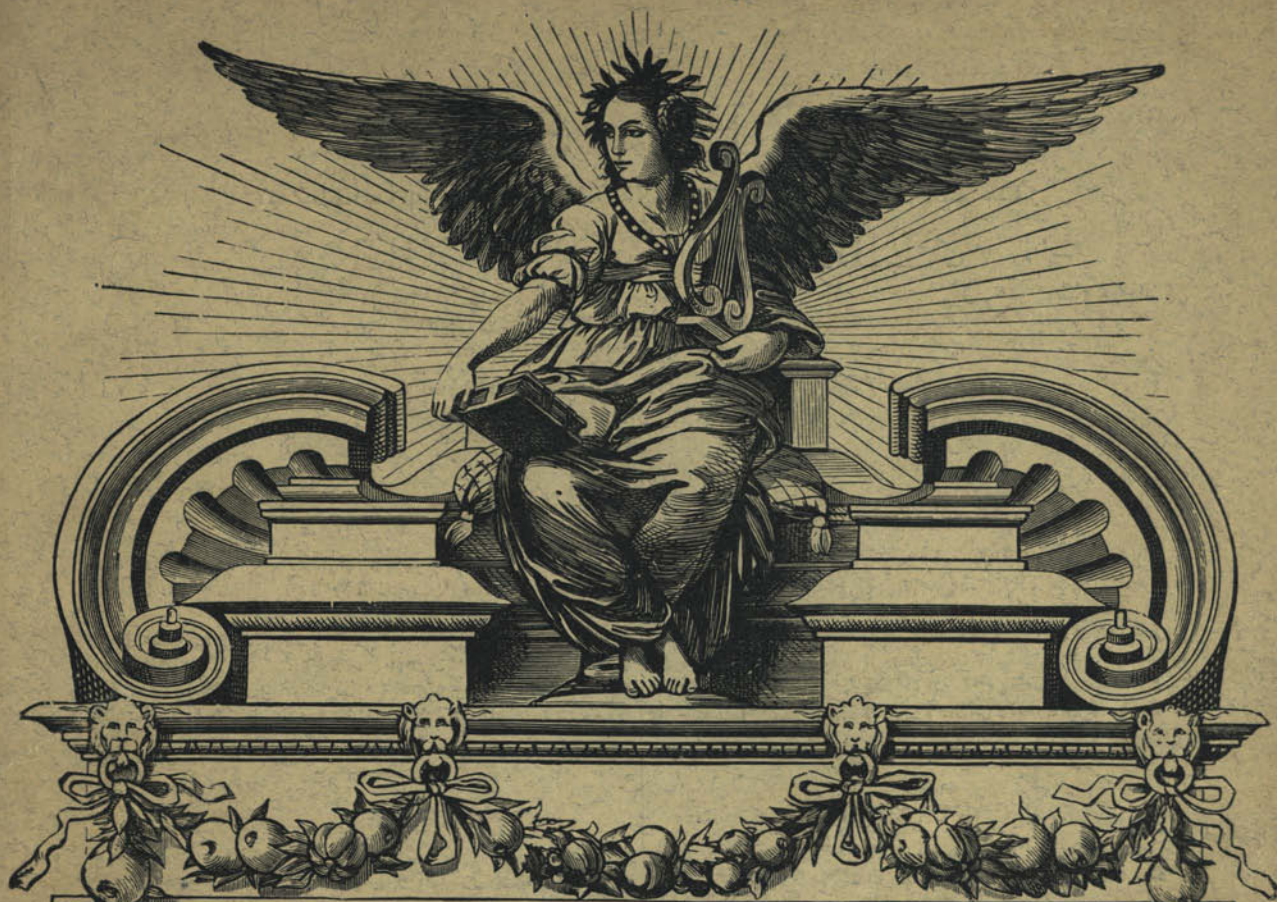
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MUS-ETR





TWENTY
SACRED SONGS

BY
JOHANN SEBASTIAN BACH

LONDON

Novello & Co., Ltd.

MADE IN ENGLAND

7.20

SACRED SONGS

EDITED, WITH MARKS OF EXPRESSION AND PHRASING, BY

ALBERTO RANDEGGER.

PRICE THREE SHILLINGS EACH BOOK.

The two sets of Songs for each voice are also published in four volumes.
CLOTH, NINE SHILLINGS EACH.

FIRST SET.

SOPRANO.

1. My heart ever faithful J. S. Bach
2. I will sing of Thy great mercies ("St. Paul")
F. Mendelssohn-Bartholdy
3. Jerusalem ("Gallia") Ch. Gounod
4. With verdure clad ("Creation") J. Haydn
5. I will extol Thee, O Lord ("Eli") M. Costa
6. I mourn as a dove ("St. Peter") J. Benedict

CONTRALTO.

1. Slumber Song ("Christmas Oratorio") J. S. Bach
2. But the Lord is mindful ("St. Paul")
F. Mendelssohn-Bartholdy
3. What tho' I trace ("Solomon") Handel
4. Evening Prayer ("Eli") M. Costa
5. There is a green hill Ch. Gounod
6. O Thou afflicted ("St. Peter") J. Benedict

TENOR.

1. O God, have mercy (Pietà, Signore) A. Stradella
2. In native worth ("Creation") J. Haydn
3. Be thou faithful unto death ("St. Paul")
F. Mendelssohn-Bartholdy
4. Cujus animam ("Stabat Mater") G. Rossini
5. The Lord is very pitiful ("St. Peter") J. Benedict
6. The soft southern breeze ("Rebekah") J. Barnby

BASS.

1. Dost thou despise J. S. Bach
2. O God, have mercy ("St. Paul")
F. Mendelssohn-Bartholdy
3. Now heaven in fullest glory shone ("Creation") J. Haydn
4. Pro peccatis ("Stabat Mater") G. Rossini
5. How great, O Lord ("St. Peter") J. Benedict
6. If Thou should'st mark iniquities ("Eli") M. Costa

SECOND SET.

SOPRANO.

1. Thou, O Lord, art my Protector (Psalm xix.)
C. Saint-Saëns
2. Lo! the heaven-descended Prophet
("The Passion") C. H. Graun
3. Jerusalem ("St. Paul") F. Mendelssohn-Bartholdy
4. Great is Jehovah F. Schubert
5. Turn Thee unto me ("Eli") M. Costa
6. Let the bright Seraphim ("Samson") Handel

CONTRALTO.

1. To living waters ("The Lord is my Shepherd")
J. S. Bach
2. O God, have mercy (Pietà, Signore) A. Stradella
3. All my heart inflamed and burning
("Stabat Mater") A. Dvorák
4. The glory of God in Nature (Creation's Hymn)
Beethoven
5. Fac ut portem ("Stabat Mater") G. Rossini
6. Morning Prayer ("Eli") M. Costa

TENOR.

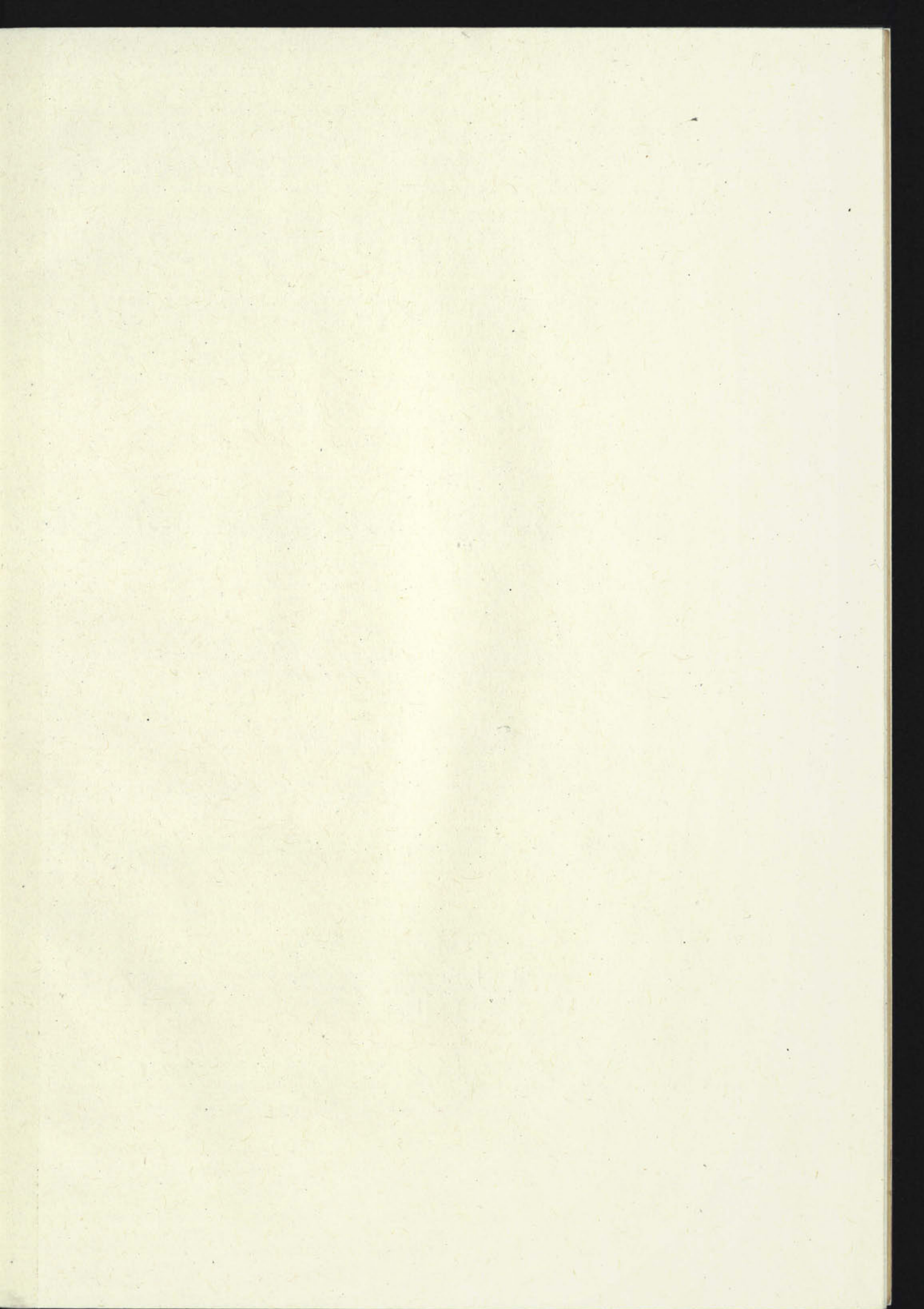
1. Only be still, wait thou His leisure
("If thou but sufferest") J. S. Bach
2. Daughters of Jerusalem ("St. Peter") J. Benedict
3. Thus when the sun ("Samson") Handel
4. O come, let us worship (Psalm xcvi.)
F. Mendelssohn-Bartholdy
5. Twilight is gently falling ("Ave Maria")... .. J. Raff
6. Song of Penitence ("Busslied") Beethoven

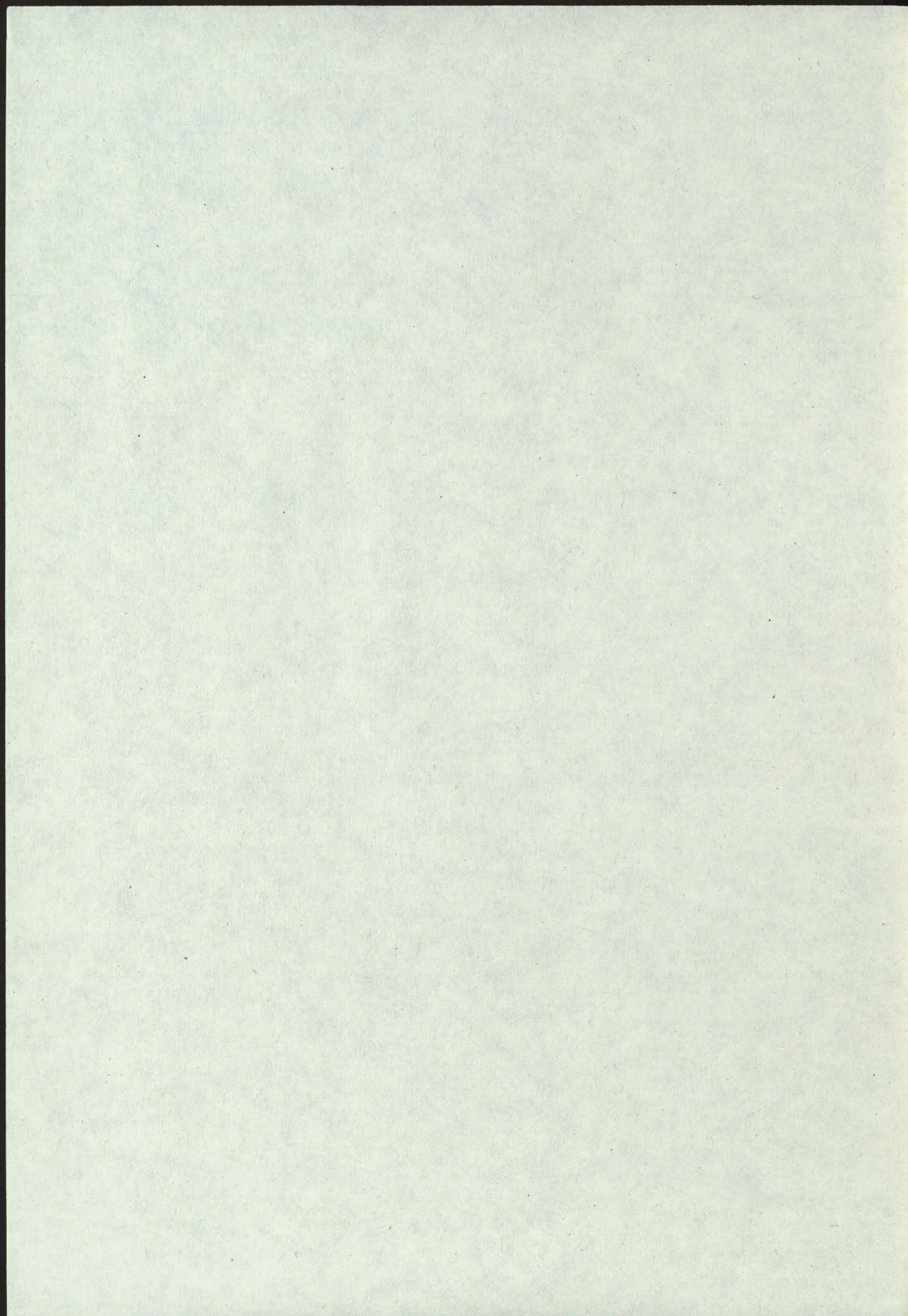
BASS.

1. Mighty Lord and King all glorious
("Christmas Oratorio") J. S. Bach
2. Rolling in foaming billows ("Creation") J. Haydn
3. Litany for All Souls' Day F. Schubert
4. The glory of God in nature (Creation's Hymn)
Beethoven
5. Consume them all ("St. Paul")
F. Mendelssohn-Bartholdy
6. Nazareth Ch. Gounod

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CONTENTS

Introduction 1

Chapter I 10

Chapter II 25

Chapter III 45

Chapter IV 65

Chapter V 85

Chapter VI 105

Chapter VII 125

Chapter VIII 145

Chapter IX 165

Chapter X 185

Chapter XI 205

Chapter XII 225

Chapter XIII 245

Chapter XIV 265

Chapter XV 285

Chapter XVI 305

Chapter XVII 325

Chapter XVIII 345

Chapter XIX 365

Chapter XX 385

Chapter XXI 405

Chapter XXII 425

Chapter XXIII 445

Chapter XXIV 465

Chapter XXV 485

Chapter XXVI 505

Chapter XXVII 525

Chapter XXVIII 545

Chapter XXIX 565

Chapter XXX 585

Chapter XXXI 605

Chapter XXXII 625

Chapter XXXIII 645

Chapter XXXIV 665

Chapter XXXV 685

Chapter XXXVI 705

Chapter XXXVII 725

Chapter XXXVIII 745

Chapter XXXIX 765

Chapter XL 785

Chapter XLI 805

Chapter XLII 825

Chapter XLIII 845

Chapter XLIV 865

Chapter XLV 885

Chapter XLVI 905

Chapter XLVII 925

Chapter XLVIII 945

Chapter XLIX 965

Chapter L 985

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CONTENTS.

No.		PAGE
1.	Wherefore, O Saviour, so long in returning	2
2.	Come, let us all this day... ..	6
3.	Jesus, fount of consolation	8
4.	O Saviour mine, what agony	10
5.	Passion-tide	12
6.	Be not troubled, be not sad	15
7.	Up, up, my heart, with gladness	16
8.	O Saviour sweet, O Saviour kind	17
9.	Blest is he who thinks on Him	18
10.	Had I now what most I wish for	19
11.	Come, kindly death	20
12.	It is fulfilled	21
13.	Thou goest now, my Saviour, forth	22
14.	Forget me not	23
15.	The third day He rose again	24
16.	Be thou contented	26
17.	O spotless Lamb	28
18.	Where is the lamb that willed to leave me?	30
19.	I fain would know	34
20.	O gloomy night	36

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1. WHEREFORE, O SAVIOUR, SO LONG IN RETURNING.

M. Metr. ♩ = 72.

p *CRESC.*

1. Where - fore, O Sa - viour, so long in re - -

- turn - ing? Come Thou, for here up - on earth is but

p *CRESC.*

mourn - ing; Yea, if it please Thee Thy ser - - vant to

CRESC.

The musical score is written in 3/4 time with a key signature of one flat (Bb). It consists of three systems, each with a vocal line and a piano accompaniment. The piano part features a steady bass line with chords in the right hand. Dynamics include piano (p) and crescendo (CRESC.).

mf
 bless, Take me a - way from this world of dis -

- tress. Where - fore, O Sa - viour, so long in re - -

p *crusc.*

- turn - ing, so long in re - turn - ing? Come Thou, for

pp *p*

here up - on earth is but mourn - ing, but - - mourn - - ing.

Lento. *pp*

P *cresc.*

2. Here there is found no con - tin - u - ing
 3. Watch thou, be - liev - er, what - ev - er be -

treasure; Glad - ness en - dures not, un - sta - ble is
 - tide thee; See that with lamp and with oil thou pro -

cresc.

plea - sure; Glo - ry and rap - ture and rich - es and
 - vide thee; Thus, if at mid - night the bride - groom shall

cresc.

mf

art come, Like un - to shad - ows and va - pours de -
Thou shalt - with him to the mar-riage go

p *Cresc.*

- part. Where-fore, O Sa-viour, so long in re -
home. Where-fore, O Sa-viour, so long in re -

pp *p*

- turn - ing, so long in re - turn - ing? Come Thou, for
- turn - ing, so long in re - turn - ing? Come Thou, for

Lento. *pp*

here up - on earth is but mourn - ing, but - mourn - - - ing.
here up - on earth is but mourn - ing, but - mourn - - - ing.

2. COME, LET US ALL THIS DAY.

M. Metr. ♩ = 92.

mf

Come let us all this day with ho - ly songs be

mf

prais - ing; Tell out the works of God, once more our voi - ces

CRSC.

rais - ing. This day the Ho - ly Ghost He - ro - ic hearts has

CRSC.

fired, So let us pray that ours by Him may be in - spired.

The musical score is written for voice and piano. It consists of four systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature is one flat (B-flat major or D minor), and the time signature is 6/8. The tempo is marked 'M. Metr. ♩ = 92'. The first system begins with a mezzo-forte (*mf*) dynamic. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The vocal line is simple and melodic. The second system continues the vocal line with the lyrics 'prais - ing; Tell out the works of God, once more our voi - ces'. The piano accompaniment remains consistent. The third system includes a crescendo marking (*CRSC.*) above the vocal line and another below the piano accompaniment. The lyrics are 'rais - ing. This day the Ho - ly Ghost He - ro - ic hearts has'. The fourth system concludes the piece with the lyrics 'fired, So let us pray that ours by Him may be in - spired.' The piano accompaniment ends with a final chord.

Let him whom God in - spires — by Ho - ly word and Spi - rit, To

whom is given to share — the Sa - viour's grace and mer - it, U -

- nite with us, — and praise — our God for ev - er true, — Whose

mer - cies are this day, — and ev' - ry morn - ing, new. —

3. JESUS, FOUNT OF CONSOLATION.

M. Metr. ♩ = 76.

mf

1. Je - - sus, Fount of con - - so -
 2. He for Man has brave - - - ly

- la - - tion, Who through Death has wrought sal -
 striv - - en, Power from Death and Hell has

- va - - tion, Who through heaven - - ly love and
 riv - - en, Foes that can - - not harm us

mf

might, Death - - less life has brought to
more, Fierce - - ly though they rage and

light, He is held of Death no
roar. Zi - - on right - ly then re - -

long - er, He than Death it - - self is
joi - ces: Sing we all, with hearts and

strong - er. Hal - le - lu - jah! Hal - le - lu - jah!
voi - ces, Hal - le - lu - jah! Hal - le - lu - jah!

4. O SAVIOUR MINE, WHAT AGONY.

M. Metr. ♩ = 72.

mf

1. O Sa- viour mine, what a - go - ny Be - -
 2. Thy sa - cri - fice, Im - ma - nu - el, De - -

- fell Thee in Geth - se - ma - ne, Ere yet Thy life was -
 - liv - ers me from dread of hell, And hope e - ter - nal -

end - - ed: The fear of death, the pains of hell The
 gives me: The woe be - neath which Thou didst bend, Where -

sense of hu - man sin as well, Up - on Thy soul de -
- in Thou didst with - Death con - tend, From all my fear re -

- scend - ed. Thy fears, Thy tears La - men -
- lieves me. And so I now, Up - ward

- ta - tions, Sup - pli - ca - tions, Up - ward float - ed,
spring - ing, Glad - ly sing - ing, Thee am - prais - ing,

And in heaven on high were no - - - ted.
Thou my soul so high art rais - - - ing.

5. PASSION - TIDE.

M. Metr. ♩ = 72.

1. Once more the time of the pas-sion comes round a-gain,
 2. Help us, O Je - su, Thy sor-rows to pon - der on,

When we are called to re - mem - ber the grief and pain,
 And to a - dore Thee for all Thou hast un - der-gone,

Yea, all that Je - sus did so free - ly en - dure for us.
 Lest by the world we be pre-vailed on to for-sake Thee.

p *CRSC.*

O sor - row! plen - teous grace, ho - ly and heaven - ly love,
Grant to us that for Thy life laid in meek - ness down,

p *CRSC.*

mf

These did the heart of the mer - ci - ful Sa - viour move,
An - guish, and scourg - ing, and mock - ing, and thor - ny crown,

mf

CRSC.

When, through His dy - ing un - to life He did re - store
Yea, for Thy cross, we to our in - most hearts may take

CRSC.

p *CRSC.*

us. Rain down, ye tear-drops, and cease not to flow,
Thee. Teach us, O Sa - viour, to think up - on Thee,

p *CRSC.*

mf Mourn - ing and weep - ing one can - not fore - go, Be - hold, — the
Grant that we tru - ly re - pent - ant may be, And now — and

p

right - eous Lord — hangs cru - ci - fied — be -
ev - - er - - more — our chief de - light — may

- fore us, hangs cru - ci - fied be - fore — us.
make Thee, our chief de - light may make — Thee.

6. BE NOT TROUBLED, BE NOT SAD.

M. Metr. $\text{♩} = 66.$

1. Be not trou- bled, be not sad, O my soul, if—
 2. Spend thy day from morn till night As if— al - way

God shall add Less of world - ly good to Thee
 in His sight: All that comes re - ceive as given

than He wills that o - thers see. Be con - tent, if—
 By the watch - ful care of Heaven. Should mis - for - tune

God thou hast, Hav - ing Him, thy need is past.
 be thy lot, Trust in God, and mur - mur not.

7. UP, UP, MY HEART, WITH GLADNESS.

M. Metr. $\text{♩} = 84.$

1. Up, up, my heart, with glad - - ness, This day, be -
 2. When in the grave men laid Him, The foe looked

- hold, how bright! Chas - ing a - way our sad - ness, There comes how
 on with glee: There they would fain have stayed Him, Yet Christ full

great a light. Once did the Sa - viour rest Lapped in the earth's dark
 soon was free. Rent was the bind - ing tomb, Death and its powers o'er -

breast, Where we our - selves shall be When - e'er we come to die.
 - come, E - ter - nal tri - umph won By Da - vid's he - ro son.

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

The musical score is written for voice and piano. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one flat (B-flat), and the time signature is 3/4. The tempo is marked 'M. Metr. ♩ = 84.' The score is divided into four systems, each with two staves. The lyrics are written below the vocal line. The piano accompaniment includes dynamic markings such as 'f' and 'cresc.' (crescendo). The piece concludes with a double bar line.

8. O SAVIOUR SWEET, O SAVIOUR KIND.

M. Metr. ♩ = 72.

mf

1. O Sa - viour sweet, O Sa - viour kind, Thy
 2. O Sa - viour sweet, O Sa - viour kind, The

Fa - - ther's will has all Thy mind, From Heaven Thou
 way to please Thee we would find. What - e'er we

hast vouch - safed to come, With men, as Man, to
 have, it comes of Thee, O let us ev - - er

make Thy home, O Sa - viour sweet, O Sa - viour kind.
 near Thee be, O Sa - viour sweet, O Sa - viour kind.

The musical score is written in 3/4 time with a key signature of one flat (Bb). It features a vocal line and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The score is divided into four systems, each with a vocal line and a piano accompaniment. The first system includes two vocal parts (1. and 2.). The piano accompaniment is marked *mf*. The lyrics are: '1. O Sa - viour sweet, O Sa - viour kind, Thy / 2. O Sa - viour sweet, O Sa - viour kind, The'. The second system continues the lyrics: 'Fa - - ther's will has all Thy mind, From Heaven Thou / way to please Thee we would find. What - e'er we'. The third system continues: 'hast vouch - safed to come, With men, as Man, to / have, it comes of Thee, O let us ev - - er'. The fourth system concludes with: 'make Thy home, O Sa - viour sweet, O Sa - viour kind. / near Thee be, O Sa - viour sweet, O Sa - viour kind.' The piano accompaniment features a steady bass line and a more active right-hand melody with some grace notes and slurs.

9. BLEST IS HE WHO THINKS ON HIM.

M. Metr. ♩ = 66.

1. Blest is he who thinks on Him Who for us the
 2. While on earth I live and move, While I wait Thy

cross en-dur-ed, Dy-ing that He might re-deem,
 full re-veal-ing, Shall Thy match-less dy-ing love

Who for us has grace pro-cur-ed. Ah, ye men, on
 Still my in-most heart be fill-ing. There-fore I on

Him take thought, Yea, be-think you What for you your God has wrought.
 Him take thought, I be-think me What for me my God has wrought.

The musical score is written in a key with two flats (B-flat and E-flat) and a common time signature (C). It consists of four systems, each with a vocal line and a piano accompaniment. The piano part features a steady eighth-note bass line and chords in the right hand. Dynamics include piano (p), mezzo-forte (mf), and piano (p) again. The tempo is marked as M. Metr. ♩ = 66. The lyrics are arranged in two columns under the vocal line, with the first column corresponding to the first two lines of the first system and the second column to the next two lines. The second system continues the lyrics, and the third system begins with a new line. The fourth system concludes the piece with two lines of lyrics.

10. HAD I NOW WHAT MOST I WISH FOR.

M. Metr. ♩ = 69.

p

1. Had I now what most I wish for, Life's last hour should strike to-day:
 2. Peace and safe-ty, rest un-brok-en, I had had through-out my life,

For with all my heart I'm long-ing Far from earth to pass a-way.
 If through sin there had not en-tered Rest-less-ness and fear and strife.

Death I fear not to en-count-er, His I count a friend-ly hand:
 All this trou-ble, this de-file-ment, Well I know will ne-ver cease,

CRSC. He will from this de-sert lead me, Lead me to the promised land.
 Till from earth kind Death shall lead me, Till I am with God at peace.

p

CRSC.

The musical score is written for voice and piano. It features a treble clef for the voice and a grand staff (treble and bass clefs) for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The score is divided into four systems. The first system contains the title and two verses of lyrics. The second system continues the lyrics. The third system continues the lyrics. The fourth system begins with a 'CRSC.' (Crescendo) marking and ends with a 'p' (piano) marking. The piano accompaniment includes various chordal textures and melodic lines, with some passages marked 'CRSC.' and 'p'.

11. COME, KINDLY DEATH.

M. Metr. ♩ = 66.

p *cresc.*

1. Come, kind - ly Death, Come, blest re - - pose. Come, for my
 2. Come, kind - ly Death, Come, blest re - - pose, Heaven is my

life — is drear - y, And I of earth — am wear - y,
 chief - est trea - sure, Pure and se - rene — its plea - sure:

Come, for I wait for — thee. Come soon, and calm — thou
 Where-fore this self - same — day Gladly fare - well — I'd

me, Make thou mine eye - - lids close. Come, blest re - pose.
 say, Glad-ly mine eye - - lids close. Come, blest re - pose.

12. IT IS FULFILLED.

M. Metr. ♩ = 66.

1. "It is ful - filled." For Je - sus' sake Re - tain, my
 2. "It is ful - filled." What God or - dained, What pro - phets

heart, this word He spake While on the Cross He hung a - dy - - ing,
 long be - fore ex - plained, What we could ne - ver have com - ple - - ted,

To save a world in dark - ness ly - ing. The Word of
 But must there - in have been de - fea - ted, Yea, all that

God, by God Him - self revealed, 'Tis He who said "It is ful - filled."
 God's e - ter - nal coun - sel willed Through Je - sus' death is now ful - filled.

p *mf* *cresc.* *p*

The musical score is written in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. Dynamics include piano (p), mezzo-forte (mf), and crescendo (cresc.). The piece concludes with a final cadence.

13. THOU GOEST NOW, MY SAVIOUR, FORTH.

M. Metr. ♩ = 69.

mf *CRSC.*

1. Thou go - est now, my Sa - viour, forth, To con - quer Death by
 2. For so much love what can I give, Lord Je - sus, to de -

mf *CRSC.*

dy - ing; For me, a sin - ner lit - tle worth, The power of Death de -
 - light Thee? To Thee a - lone I can but live, By ser - vice to re -

CRSC.

- fy - ing. But from mine eyes, while Thou dost go, To meet what - e'er be -
 - quite Thee. By Thee sustained, my heart is bent From Thee no more to

CRSC.

- fall Thee, A flood of tears shall burst and flow Yet dare I not re - call Thee.
 se - ver, And af - ter life on earth is spent, Con - ti - nue Thine for ev - er.

CRSC.

14. FORGET ME NOT.

Adagio. M. Metr. ♩ = 66.

CRASC.

1. For-get me not, for-get me not. O Thou who lov - est
 2. For-get me not, for-get me not. When at Thine aw - ful

all, Hear, when in prayer I bend me, O may Thy
 call Death shall of life be - reave me, Thou canst a

grace at - tend me, When I in an - guish call.
 bet - ter give me. O Thou who lov - est all,

mf
 O Thou who lov - est all, For - get me not, for - get me not.
 Hear, when on Thee I call, For - get me not, for - get me not.

15. THE THIRD DAY HE ROSE AGAIN.

M. Metr. ♩ = 72.

Up - on the gloomy grave Thy mind No lon - ger should be
 dwell - - ing. To Zi - on turn, new thoughts to find, Her
 towers and bulwarks tell - ing. For Je - sus, who en - tombèd lay, And
 rose a - gain th'ap-poin - ted day, The realm of Death has con - quered.

The musical score is written in G major (one sharp) and common time (C). It features a vocal line and a piano accompaniment. The piano part consists of a right-hand melody with frequent sixteenth-note runs and a left-hand bass line with steady eighth-note accompaniment. The vocal line is in a soprano or alto range, with lyrics written below the notes. The score is divided into four systems, each with a vocal staff and a grand staff (treble and bass clefs). The first system includes a dynamic marking of *f* (forte) for both the vocal and piano parts. The piece concludes with a double bar line.

f

2. Up, thank we Him with joy - ful face For mer - cy all un -

- bound - ed. Th'e - ter - nal co - ve - nant of grace The

Cru - ci - fied has found - ed. By Him is Death de - prived of might, And

life im - mor - tal brought to light, And glo - ry ev - er - last - ing.

16. BE THOU CONTENTED.

M. Metr. ♩ = 66.

p

1. Be thou con - tent - - ed, and trust ev - -
 2. Dai - ly and night - - ly is He by

p

- er In the God who is thy Fa - -
 thee, And He watch - es when thou'rt sleep - -

CRSC.

CRSC.

p

- ther. Nought from His love can His child sev - -
 - ing. Trust thou that ill can - not come nigh

The musical score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It features a vocal line and a piano accompaniment. The piano part consists of a right-hand treble clef and a left-hand bass clef. The vocal line is in a single treble clef. The score is divided into three systems. The first system contains the first two lines of the vocal melody and the first two lines of the piano accompaniment. The second system contains the next two lines of the vocal melody and the next two lines of the piano accompaniment. The third system contains the final two lines of the vocal melody and the final two lines of the piano accompaniment. Dynamics include piano (*p*) and crescendo (*CRSC.*).

cresc.

-er thee, From His Name thou mayst this ga - -
 While He holds thee in His keep - -

cresc.

- ther. He is thy light and thy sal - va - -
 - ing. Sor - row soon com - fort - ed dis - plays

- tion, He is thy re - - fuge in
 Him, Yea, e - - - ven Death it - self

p

temp - ta - - - tion. Be thou con - tent - - ed.
 o - beys Him. Be thou con - tent - - ed.

17. O SPOTLESS LAMB.

M. Metr. ♩ = 66.

mf *CRASC.*

1. O spot - less Lamb, Who didst for my sal -
 2. E - ter - - nal life Through Thee I shall in -

-va - tion In sun - der break the an - cient bands of death,
 -he - rit, In Thee it stands, Thou Son of God and Man.

mf *CRASC.*

On Zi - on's hill I set my con - tem - pla - tion, Where
 I trust a - lone in Thy e - ter - nal me - rit, For

Thou of old didst draw this mor - tal breath. Now thou art
vain is mine, en - dea - your all I can. I in - ly

CRSC.

gone, O Lamb, on high, What won - der,
feel, wher - e'er I be, That Thou, O

if my heart, my heart is full of joy.
spot - less Lamb, art all in all to me.

18. WHERE IS THE LAMB THAT WILLED TO LEAVE ME?

M. Metr. ♩ = 69.

mf

1. Where is the lamb that willed to

leave Me, That— far from home is— gone a - stray,

That loves his own per - plex - ing way, That doth by

The musical score is written in G major (one sharp) and common time. It consists of three systems, each with a vocal line and a piano accompaniment. The piano part features a steady bass line and a more active treble line with some arpeggiated figures. The lyrics are: '1. Where is the lamb that willed to leave Me, That— far from home is— gone a - stray, That loves his own per - plex - ing way, That doth by'. The first system ends with a fermata over the piano accompaniment. The second system ends with a fermata over the piano accompaniment. The third system ends with a fermata over the piano accompaniment.

sin so sore - ly — grieve — Me? The Shep - herd ne - ver

will for - sake — him, But seek and save him

if He may, He would from self - de - ceit a - -

- wake him, To see and choose the bet - - - ter way.

mf

2. Wilt thou, O er - ring lamb, not
3. Be sure that I no rest will

hear Me, But — ev - er far - ther from Me flee?
give thee, Un - - - til My plea - ding thou dost hear,

With plea - ding voice I call on thee, Re - turn, for
And when to Me thou com - est near, With heart - felt

I would have thee near Me. Re - turn, and seek the
joy I will re - ceive thee. Up - on My heart I

fount of heal - - - ing, From whence the liv - ing
then will bear thee, My love a - bound - ing

wa - ters spring, And they, thy parch - ed spi - rit
thou shalt taste: No hos - tile power from Me shall

fil - ling, A life re - newed to - - - thee shall bring.
tear thee, With - in my fold in - safe - - - ty placed.

19. I FAIN WOULD KNOW, ERE LIFE SHALL CEASE.

M. Metr. ♩ = 66.

mf

1. I fain would know, ere life shall cease, The
 2. My God, be gra - cious un - to - me, When

hap - py hour, when I am dy - - - ing, That
 Death shall cast its sha - dow o'er me. Less

I there - in may taste of peace, The crown - ing peace of
 bit - ter will its an - guish be, Since Christ has tast - ed

The musical score is written in G major (one sharp) and common time (C). It consists of three systems, each with a vocal line and a piano accompaniment. The piano part is marked *mf*. The first system contains the first two lines of the two-part setting. The second system contains the third and fourth lines. The third system contains the fifth and sixth lines. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments.

Heaven de - scry - - ing. Come, gen - tle death, and
death be - fore me. My la - test hope and

lead thou me To yon - der home of rest su - per - -
prayer is this: Lord Je - sus, safe with - in Thy keep - -

- nal, That I may hence forth ev - - er be With
- ing Thy ser - vant hold, that I in bliss May

God with - in His realm e - ter - - - nal.
af - ter life is done he sleep - - - ing.

20. O GLOOMY NIGHT, HOW SOON WILT THOU BE GOING.

M. Metr. ♩ = 63.

p

1. O gloo - my night, how soon wilt thou be -
 2. I re - cog - nise in Thee my Lord and

go - - ing? How soon will light break forth on me? How
 Ma - - ker, I feel Thy Re - sur - rec - tion's power; Thou

CRSC. *p*

CRSC. *p*

soon shall I my sins be o - - ver - -
 mak - est me, through strength of faith, par - -

- throw - - ing, And liv - ing all my life to Thee? How
- ta - - ker Of Thine own pas - sion's dark - est hour. I

cresc.

soon shall I in right - eous-ness For ev - er - more be -
dai - ly through Thy Spi - rit try The Flesh to check and

cresc.

- hold Thy face? How soon shall I, this life for - sak - ing, —
cru - ci - fy: Through Him am I kept back from sin - ning, —

— Made like to Thee, with joy be - wak - - ing?
— Through Him is heaven-ly life be - gin - - ning.

cresc.

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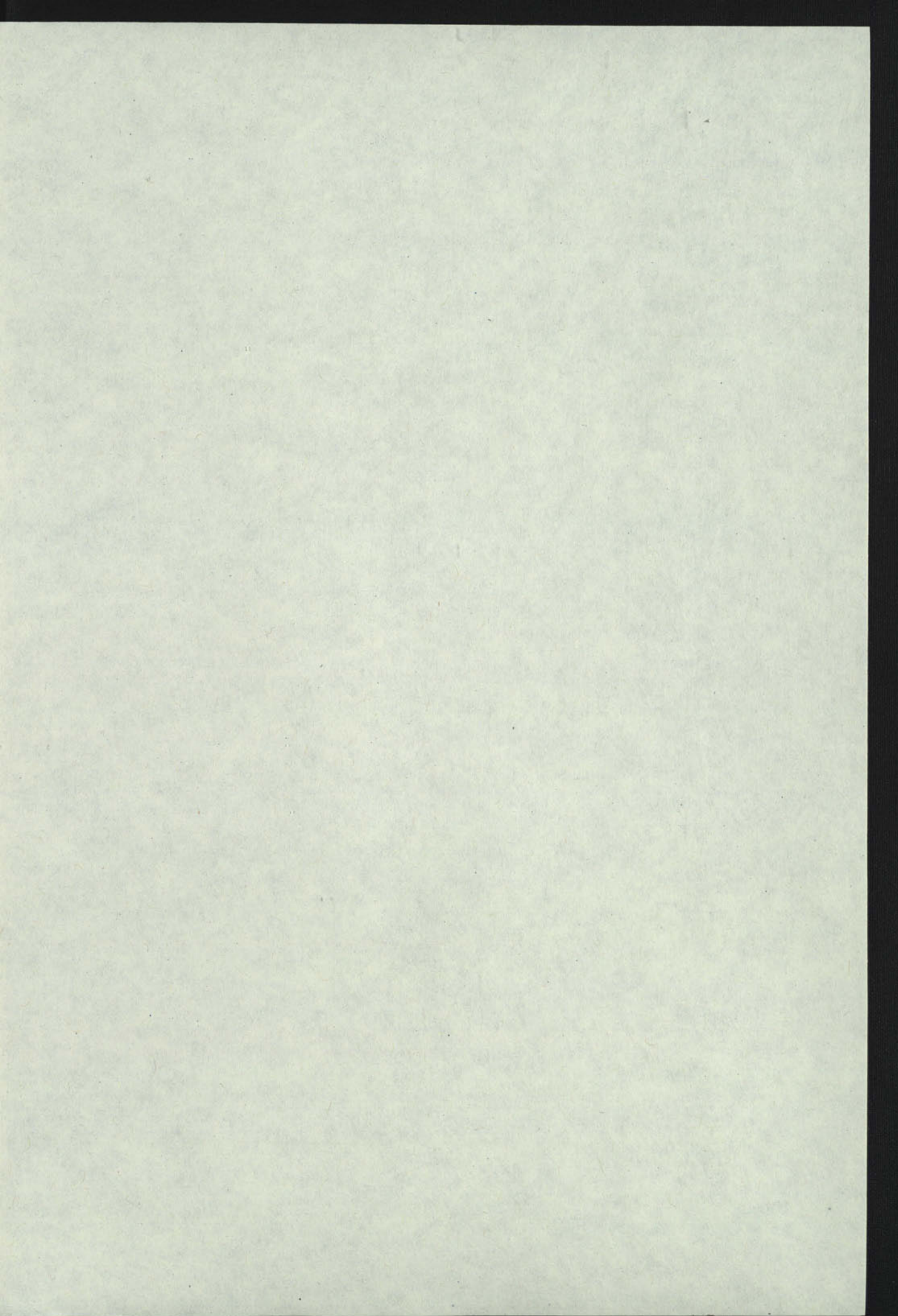
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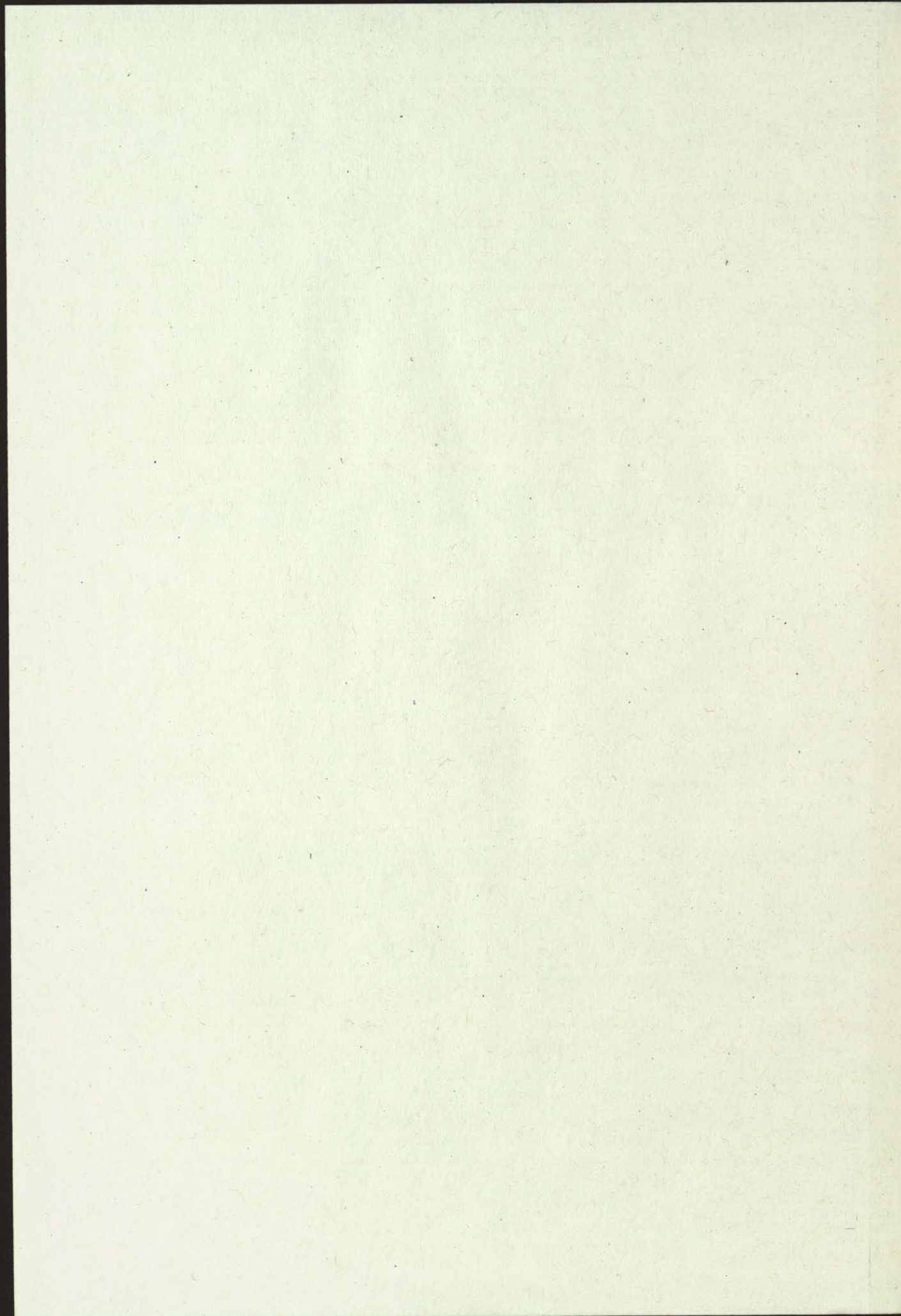
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Solo.—" What have I to do with thee."
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{ Recit. and Chorus.—" *O Lord, Thou hast overthrown*" (Bass).
{ Recit.—" There is nothing."
Aria.—" Hear ye, Israel."
Terzetto.—" Lift thine eyes."
{ Recit.—" *Night falleth round me*" (Bass).
{ Solo.—" Arise now."
{ Recit.—" *Above Him stood the Seraphim*" (Alto).
{ Quartet and Chorus.—" Holy, Holy, Holy."
Recit.—" Behold, God hath sent Elijah."
Quartet.—" O come, every one that thirsteth."

ALTO.

Duet with Chorus.—" Lord, bow Thine ear."
Recit.—" Elijah, get thee hence."
{ Double Quartet.—" For He shall give His angels charge."
{ Recit.—" Now Cherith's brook is dried up."
Quartet.—" Cast thy burden."
Arioso.—" Woe unto them."
Recit. and Chorus.—" { " *The Lord has exalted thee*" (Bass).
" Have ye not heard."
Terzetto.—" Lift thine eyes."
Recit.—" Arise, Elijah."
Aria.—" O rest in the Lord."
{ Recit.—" *Above Him stood the Seraphim*."
{ Quartet and Chorus.—" Holy, Holy, Holy."
Quartet.—" O come, every one that thirsteth."

TENOR.

Recit.—" Ye people, rend your hearts."
Air.—" If with all your hearts."
Double Quartet.—" For He shall give His angels charge."
{ Recit. and Chorus.—" *As God the Lord*" (Bass).
{ Recit.—" Art thou Elijah?"
Quartet.—" Cast thy burden."
Recit.—" O man of God."
Recit.—" Man of God."
Recit.—" See, how he sleepeth."
Air.—" Then shall the righteous shine forth."
Quartet.—" O come, every one that thirsteth."

BASS.

Introduction.—" As God the Lord of Israel liveth."
Double Quartet.—" For He shall give His angels charge."
{ Solo.—" *What have I to do with thee*" (Soprano).
{ Recit.—" Give me thy son."
Recit. and Chorus.—" As God the Lord."
Recit.—" Call him louder."
Recit.—" Call him louder."
Recit. and Aria.—" Draw near, all ye people; Lord God of Abraham."
Quartet.—" Cast thy burden."
Recit.—" O Thou, Who makest Thine angels spirits."
Aria.—" Is not His word like a fire."
{ Recit.—" *O man of God*" (Tenor).
{ Recit. with Chorus.—" O Lord, Thou hast overthrown."
Recit. and Chorus.—" The Lord hath exalted thee."
{ Recit.—" *Man of God*" (Tenor).
{ Recit.—" Though stricken they have not grieved."
Aria.—" It is enough."
{ Recit.—" *Arise, Elijah*" (Alto).
{ Recit.—" O Lord, I have labour'd in vain."
Recit.—" Night falleth round me."
Recit. and Chorus.—" Go, return upon thy way."
Arioso.—" For the mountains shall depart."
Quartet.—" O come, every one that thirsteth."

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3. "Madamina."

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FIRST SET

SOPRANO

- Air WITHIN MY HEART OF HEARTS ("A Stronghold Sure").
Air OUR JESUS HATH FOR AYE ("God goeth up").
Air MY HEART EVER TRUSTING ("God so loved the world").
Air O GRANT US, MIGHTY LORD ("Jesus, now will we praise Thee").
Air SIGHING, WEEPING ("My spirit was in heaviness").

ALTO

- Air THOU, WHOSE PRAISES NEVER END ("Bide with us").
Recit. { THE FATHER HATH APPOINTED HIM ("God goeth up").
Air { MY SPIRIT HIM DESCRIES ("God goeth up").
Air INTO THY HANDS ("God's time is best").
Air REJOICE, YE SOULS, ELECT AND HOLY ("O Light Everlasting").

TENOR

- Air LORD, TO US THYSELF BE SHOWING ("Bide with us").
Recit. { WHY HAST THOU THEN ("My Spirit was in heaviness").
Air { FAST MY BITTER TEARS " " "
Air { REJOICE, O MY SPIRIT " " "
Recit. { THE MIGHTY GUARDIAN ("Thou Guide of Israel").
Air { HIS FACE MY SHEPHERD " " "
Air AND WHY ART THOU, MY SOUL ("When will God recall").

BASS

- Recit. { HE COMES, THE LORD OF LORDS ("God goeth up").
Air { 'TIS HE, WHO ALL ALONE ("God goeth up").
Recit. { IT IS NOT MINE ("God so loved the world").
Air { ON MY BEHALF " " "
Recit. { YEA, THIS THY WORD ("Thou Guide of Israel").
Air { WHOM JESUS DEIGNS " " "
Air YET SILENCE ("When will God recall").

SECOND SET

SOPRANO

- Air OPEN WIDE, MY HEART ("Come, Redeemer").
Air FATHER, WHAT I PROFFER ("Give the hungry man thy bread").
Air COME, VISIT, YE GLOWING ("How brightly shines").
Air I HAVE WAITED FOR THE LORD ("If thou but sufferest").

ALTO

- Air GOD'S ENSAMPLE THUS TO FOLLOW ("Give the hungry man thy bread").
Air JESUS SLEEPS ("Jesus sleeps, what hope remaineth").
Recit. { INCLINE THINE EAR ("Lord, rebuke me not").
Air { THE LORD HATH HEARD ("Lord, rebuke me not").
Air ALL EARTHLY POWERS FROM GOD INHERIT ("Praise thou the Lord").

TENOR

- Recit. { THE SAVIOUR NOW APPEARETH ("Come, Redeemer").
Air { COME, JESU, COME ("Come, Redeemer").
Air WHAT VOICE IS WITH THE TEMPEST ("From depths of woe").
Air TUNEFUL HARPS AND VOICES ("How brightly shines").
Air THOU ART MY GOD ("Lord, rebuke me not").

BASS

- Air THE PASCHAL VICTIM HERE WE SEE ("Christ lay in death's dark prison").
Air DO THINE ALMS ("Give the hungry man thy bread").
Air WITH JESUS WILL I GO ("Wailing, crying").
Recit. { AH, WHEN ON THAT GREAT DAY ("Watch ye, pray ye").
Air { BLESSED RESURRECTION DAY " " "

THIRD SET

SOPRANO

- Recit. { O LORD, HEAR ME WHEN I CALL ("Lord, rebuke me not").
Air { HOW LONG, O LORD " " "
Air { O PRAISE THE LORD ("O Praise the Lord"). " " "
Recit. { O JESU, OUR REDEEMER ("There is nought of soundness").
Air { HEarken WHEN WITH TREMBLING ACCENTS " " "
Air { THOUGH REVILING TONGUES ASSAIL ME ("Watch ye, pray ye").

ALTO

- Air BE WELCOME, THOU GREAT ANGEL ("O teach me, Lord").
Air AH, TARRY YET ("Praise our God").
Air GOD IS EVER SUN AND SHIELD ("The Lord is a sun and shield").
Recit. { BE STEADFAST IN AFFLICTION ("Wailing, crying").
Air { PAIN AND SORROW WORK SALVATION " " "

TENOR

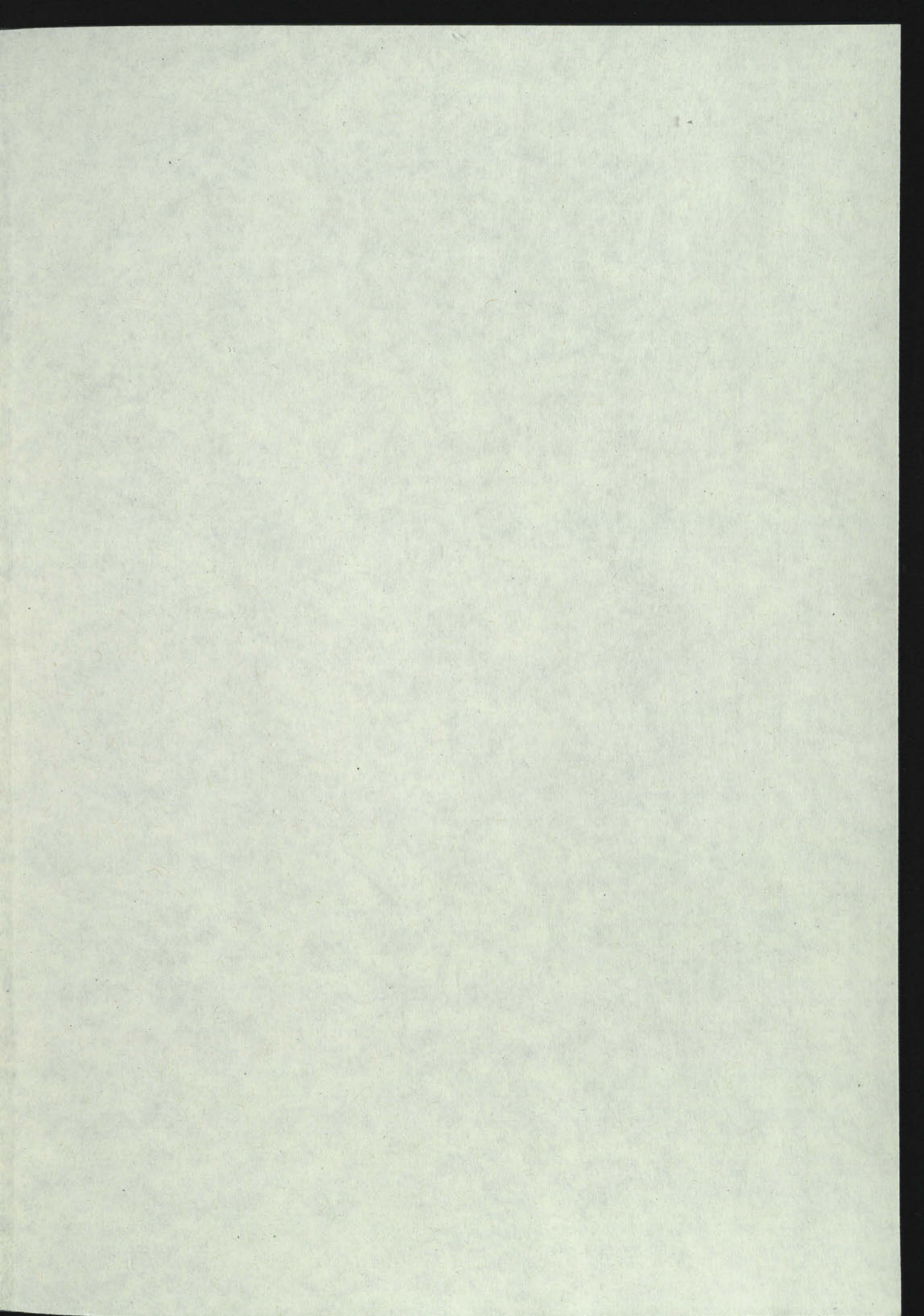
- Recit. { LORD, WHY SO FAR AWAY ("Jesus sleeps").
Air { IN BILLOWS THE RIVERS OF BELIAL ("Jesus sleeps").
Recit. { O HAPPY TOWN, O FAVOURED LAND ("Praise thou the Lord").
Air { O BLEST ARE ALL THAT FEAR HIM " " "
Recit. { REJECT IT NOT ("Sages of Sheba"). " " "
Air { SAVIOUR, TAKE ME FOR THINE OWN ("Sages of Sheba").
Air UPLIFT YOUR HEADS ON HIGH ("Watch ye, pray ye").

BASS

- Air GOD, WHOSE POWER ("Let songs of rejoicing").
Recit. { ALTHOUGH AN HOST ENCAM ("Lord, rebuke me not").
Air { O LORD, THY MERCY " " "
Air { FARE YE WELL ("O teach me, Lord"). " " "
Recit. { THESE THINGS THAT ISAIAH OF OLD ("The Sages of Sheba").
Air { GOLD OF OPHIR IS BUT VAIN " " "
Air AH, WHERE SHALL I SUCCOUR ("There is nought of soundness").

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