



SIX  
SACRED SONGS

for  
TENOR

EDITED, WITH MARKS OF EXPRESSION AND PHRASING, BY

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# ONLY BE STILL, WAIT THOU HIS LEISURE.

From the Church Cantata:

"IF THOU BUT SUFFEREST GOD TO GUIDE THEE?"

English version by  
E. G. Troutbeck.

J. S. Bach.

*Andante.* ♩=96.

*mf*

*p* *cresc.*

*p*

On-ly be still, wait thou His leis-ure,

*f* *p*

Take up the cross His wis - dom sends, Trust thou in God, and—

*p*

His good plea - sure, As with a shield — His love de - fends.

*p*, *mf*

*f*

On - ly be still, wait thou His leis - ure,

*p*

Take up the cross: His wis - dom sends, Trust thou in God, and —

The first system of the musical score features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a half note 'Take', followed by quarter notes 'up', 'the', 'cross:', 'His', 'wis - dom', 'sends,', 'Trust', 'thou', 'in', 'God,', and ends with a half note 'and' followed by a dash. Dynamics include piano (*p*) and accents (>). The piano accompaniment consists of chords and moving lines in both hands, with a piano (*p*) dynamic marking.

His good plea - sure, As with a shield — His love de - fends.

The second system continues the vocal line and piano accompaniment. The vocal line has quarter notes 'His', 'good', 'plea -', 'sure,', 'As', 'with', 'a', 'shield' followed by a dash, then quarter notes 'His', 'love', 'de -', 'fends.'. Dynamics include piano (*p*) and mezzo-forte (*mf*). The piano accompaniment continues with chords and moving lines, ending with a repeat sign.

The third system shows the piano accompaniment for the third system of the score. It consists of chords and moving lines in both hands, with a forte (*f*) dynamic marking.

God, Who His cho - sen chil - dren

The fourth system features the vocal line and piano accompaniment. The vocal line has quarter notes 'God,', 'Who', 'His', 'cho -', 'sen', 'chil -', 'dren'. Dynamics include piano (*p*). The piano accompaniment continues with chords and moving lines, with a piano (*p*) dynamic marking.

knows, God, from Whose life — our be - ing flows,

He will at last — our sor - row light - en, Will with glad

hope our dark - ness bright - en, dark - ness bright -  
(or) with glad hope

our dark - - - ness , bright - - -



en, will  
en,

cre - scen - do

*rall. e cresc.*

with glad hope our dark - ness bright - en.

*f rall. colla voce* *a tempo* *f*

*p*

*cresc.* *f rit.*

## DAUGHTERS OF JERUSALEM.

RECIT. and AIR from "ST PETER."

J. Benedict.

*Lento.* RECIT. *Andante con moto.* ♩=104.

And Je - sus turn - ing un - to them, said: - Daugh - ters of Je -

- ru - sa-lem, weep not for Me, weep not for

Me, — but weep for your - selves, — Daugh - ters of Je -

*cresc.*

*poco stringendo* 7

- ru - sa-lem, weep not for Me, but for your -

*poco stringendo*

- selves, and for your chil - dren, weep for your -

- selves, and for your chil - dren. For be -

- hold, the days are com - ing, For be -

- hold, the days are com - - ing in which they shall

*p*

*tremolo*

say to the moun - tains, Fall on us, — fall on

*poco a poco stringendo e cresc.*

*poco a poco stringendo e cresc.*

us, fall on us; and to the hills, Co - ver us,

*f*

co - ver us. The days are com - ing, — O

*rall. assai*

*ff dim. p rall. assai*

*a tempo*

daugh - ters of Je - ru - sa - lem, Weep not for Me,

*p a tempo*

*p* weep not for Me, — but weep for your - selves, —

Weep, weep not for Me, —

*cresc.*

*riten.* weep for your - selves, and for your chil - dren, weep not for

*p colla voce* *pp* *dolce*

Me, weep for your - selves and for your chil - dren,

*cresc.* *dim.*

weep, weep for your - selves and for your

*p* *calando* *cresc.*

chil - dren, weep, weep, - but not for Me.

*rall.* *dim.* *-meno mosso* *P* *PP* *Lento.*

# THUS WHEN THE SUN.

RECIT and AIR from "SAMSON."

Handel.

RECIT.

Let but that Spi-rit, which first rush'd on me In the camp of Dan, in-spire me at my

need: Then shall I make Je - ho-vah's glo-ry known:

*a tempo, Andante.*

*f* *colla voce* *f a tempo*

Their i - dol gods shall from His pre-sence fly,

RECIT. *a tempo*

*colla voce* *f a tempo*

RECIT.

RECIT.

Scat-ter'd like sheep *a tempo* be-fore the God of

The first system consists of a vocal line and piano accompaniment. The vocal line begins with a recitative section marked 'RECIT.' and 'f', followed by the lyrics 'Scat-ter'd like sheep' and 'a tempo', and then 'be-fore the God of'. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand.

Hosts.

*a tempo ff*

The second system is for the 'Hosts' and consists of piano accompaniment. It is marked 'a tempo ff' and features a complex, rhythmic pattern with many sixteenth notes in both hands.

*Andante.* ♩ = 58.

The third system is marked 'Andante. ♩ = 58.' and features piano accompaniment. It includes dynamics such as 'mf', 'p', and 'cresc.', as well as a trill ('tr') and 'staccato' markings.

The fourth system continues the piano accompaniment from the previous system, featuring trills ('tr') and dynamics like 'f' and 'p'.



tr tr tr *f*

*p* Thus when the sun in's wa - t'ry bed, All

*p* *mp*

cur - tain'd with a cloud - y red, Pil - lows his chin up -

*p*

*p* - on an o - rient wave,

Pillows his chin up-on an

*poco cresc.*

o-rient wave, up-on an o-rient wave;

*cresc.*

The wan-d'ring sha-dows,

*f* *p* *tr*

*cresc.*

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

*tr* *f*

fet - ter'd ghost slips to his sev' - ral grave,

*dim.* *p*

slips to his sev' - ral grave,

*f*

Each fet-ter'd ghost slips to his sev' - ral

*tr* *cresc.*

grave, The wan-d'ring sha - dows gha-st-ly pale, All

*p*

troop to their in - fer - nal jail, Each fet - - - ter'd ghost slips

to his sev' - ral grave, Each fet - ter'd ghost

slips to his sev' - ral grave.

*Adagio.* *Tempo I<sup>o</sup>*

# O COME, LET US WORSHIP.

From "PSALM XCV."

F. Mendelssohn-Bartholdy.

*Moderato.* ♩ = 96.

*mf* *f* *sf* *sf* *sf*

*Ped.* \*

*cresc.* *sf*

*cresc.* *sf* *Ped.* \*

*p* *cresc.* *sf* *Ped.* \*

*p*

*P*

O come, let us wor - ship and kneel be-fore the

*pp*

Lord, and bow down to Him, the Lord our Ma - ker, and

*P* *cresc.* *P*

bow down to Him, and kneel be-fore the Lord. O

*dim.* *P*

come, let us wor - ship and kneel be-fore the Lord, Come,

*cresc.* *cresc.* *mf*

bow the knee to the Lord, come bow the knee to the Lord, to the

*dim.* *dim.* *P* *p* *pp*

Lord, the Lord our Ma - ker, to the Lord, to the

*cresc.*

Lord, the Lord our Ma - - ker, to our

*f* *p*

Ma - ker, For He is our God, and

*dim.* *f* *p*

*cresc.* *dim.*

we are the flock of His pas - ture, and the peo - ple of His

*cresc.*

hand, and the peo - ple of His hand. O come, let us

*cresc.* *f* *P*

wor - ship and kneel be - fore the Lord, Come,

*P* *f* *cresc.*

bow the knee to the Lord, the Lord our Ma - ker, Come,

*f* *P* *cresc.*

bow the knee to the Lord, Come, let us bow the knee be - fore the Lord.

*rall.* *lunga* *P* *lento* *rall.* *P*

*f* *rall.* *lunga* *lento* *rall.* *pp*



# TWILIGHT IS GENTLY FALLING.

## AVE MARIA.

The English Version by  
W. G. Rothery.

J. Raff.

*Andante sostenuto.* ♩ = 54. *p tranquillo*

Twi - light is gent - ly

*pp sempre legato*

Ped. \* Ped. \*

fall - - ing, O'er mea - dow, wood and

Ped. \* Ped. \*

dell, The sil - v'ry chim - ing

Ped. \* Ped. \* Ped. \*

bell \_\_\_\_\_ To ev'-ning rest \_\_\_\_\_ is \_\_\_\_\_

*P*

Ped. \* Ped. \* Ped. \* Ped. \*

call - - - ing: A - - -

*P* *P*

Ped. \* Ped. \* Ped. \* Ped. \*

- ve, Ma - ri - a! O

*poco rit.* *a tempo*

*P poco rit.* *a tempo*

Ped. \* Ped. \* Ped. \*

Vir - - gin pure, to

Ped. \* Ped. \* Ped. \*

thee we plead, Thy

*pp*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

guid - - - ing love we

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

sore - - - ly need, At

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*cresc.* Heav'n's white throne *cresc.* O in - ter -

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

- cede, A - ve Ma -

*f*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

- ri - a! A -

*f largamente a tempo*

*f largamente a tempo*

*f colla voce*

*P*

*P*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

- ve Ma - ri - - a!

*pp rall. a tempo*

*pp rall. a tempo*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

The

*P*

*dim.*

*Ped.* \* *Ped.* \* *Ped.* \*

light is slow - ly dy - ing, The

*pp*  
Ped. \* Ped. \* Ped. \* Ped. \*

night - winds' mur - murs rise, We

*dim.* *P*  
Ped. \* Ped. \*

hear soft lul - la - bies In peace - ful

*pp*  
Ped. \* Ped. \* Ped. \* Ped. \*

slum - ber - ly - ing.

*P*  
Ped. \* Ped. \* Ped. \* Ped. \*

*poco rit. dim.*

*P*

A - - - ve Ma - ri - -

*Ped.* \* *Ped.* \* *Ped.* \*

*p poco rit.*

*pa tempo*

- a! O Vir - - - gin,

*a tempo*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*dim.* , *P*

Ho - - - ly Vir - - - gin

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*pp*

blest, In mer - - - cy

*pp*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

lead us home to rest, to rest, e - ter - - - - -  
 - - - - - nal rest.  
 A - - - - ve Ma - ri - - -  
*f* *f* *largamente*  
*f colla voce*

*a tempo*

*tranquillo*

*p*

- a! A - - -

*a tempo*

*p*

Ped. \* Ped. \* Ped. \* Ped. \*

*pp*

*rall.*

- ve Ma - ri - - -

*pp* *rall.* *colla voce*

Ped. \* Ped. \* Ped. \*

*a tempo*

- a!

8

*a tempo*

*dim. e poco rall.*

*ppp*

*ppp*

Ped. \* Ped. \*



# SONG OF PENITENCE.

(BUSSLIED.)

The English Version by  
W. G. Rothery.

Beethoven.

*Poco Adagio.* ♩ = 50.

*p dolce*

O Lord, in mer - cy hear, in mer - cy hear me, For

*p*

I have sin - ned in Thy sight; — The an - guish of my soul doth sore op -

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

-press me, The bur - den of my sor - row Thou a - lone — dost

*p* *sf* *p* *poco rit.* *colla voce*

know. *p* *poco più agitato*  
To Thee my

pray - ers, my sighs are up-ward steal - ing, With con - - - trite

heart I cry to Thee; How long, O Lord, in sor-row shall I

lan-guish, How long wilt Thou Thy face con - ceal? O judge me not in

*poco affrettando*

an - ger, Lord of mer - cy, Re - quite me not, — re -

*f sf p*

*colla voce cresc.*

*poco rall. - - - a tempo*

- quite me not ac - cord - - ing to mine of - fence. I seek Thy

*f sf p*

*f poco rall. - - - a tempo*

*decresc.*

face, O turn to me in mer - cy, In mer - cy

*sf*

*Adagio.*

turn to me, O Lord, O Lord, in mer - cy hear!

*dim. rall. dim.*

*decresc. p rall. P PP*

*Allegro ma non troppo.* ♩ = 100.

*p*

*p*

Re - fresh my soul with

*cresc.*

grace from Thine own be - ing, O might - - - y Fa - - - ther

*cresc.*

*p*

throned on high, And send me forth re - joicing in Thy

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

*cresc.* - - - - , *P*

bless-ing, To Thee, in faith, Thy chil - - dren cry.

*mf*

With - in Thy path se - -

*cresc.* *P*

- cure from dan - ger lead me, *cresc.* Re - veal to

*cresc.*

me Thy will di - - vine, *cresc.* That day by

*P*

day, with grate-ful heart, Thy precepts I may

*cresc.*

cher-ish, And all my thoughts be

*p* *f* *sf*

whol-ly Thine. Be

*p* *f marcato* *cresc.*

Thou my guide, my stay in ev'-ry

*f*

pe - - ril, As through the vale a - -

*mf*

*cresc.*

- lone I stray; And when, at

*cresc.*

last, life's pil - grim - age is end - - ed, O

*p*

let me dwell with Thee for

*sf* *f*

aye, And when, and when, at last, life's

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are "aye, And when, and when, at last, life's". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a flowing eighth-note melody in the right hand and a more static accompaniment in the left hand.

pil - - - grim - age doth end, O let me

*f* *allargando sino alla fine -*

The second system continues the musical score. The vocal line has lyrics "pil - - - grim - age doth end, O let me". The piano accompaniment includes a dynamic marking of *f* (forte) and a performance instruction *allargando sino alla fine -* (ritardando until the end). The piano part features a more active eighth-note accompaniment in the right hand.

dwel with Thee for aye.

*dim.* *p*

*decreśc.* *p*

The third system concludes the musical score. The vocal line has lyrics "dwel with Thee for aye." and includes dynamic markings *dim.* (diminuendo) and *p* (piano). The piano accompaniment includes a marking *decreśc.* (decrescendo) and *p*. The piano part features a steady eighth-note accompaniment in the right hand and a simple accompaniment in the left hand.