



# ANTHOLOGY OF SACRED SONG



CELEBRATED  
ARIAS SELECTED  
FROM  
ORATORIOS  
BY OLD AND  
MODERN  
COMPOSERS  
EDITED BY  
MAX SPICKER

- VOL. 1. SOPRANO  
2. ALTO  
3. TENOR  
4. BASS

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# Anthology of Sacred Song

## Bass

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# Christmas Oratorio.

Aria.

J. S. BACH.

Tempo moderato. (♩ = 69)

Piano.

*f*

*pomposo*  
*f*

Might - y Lord, and King all - glo - rious, Sav - iour

*p*

true, for man vic - to - rious, Earth - ly state Thou dost dis - dain, Thou

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

*fp*

Sav - iour true, for man vic - to - rious Earth - ly state Thou

This system contains the first line of the musical score. It features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature is two sharps (D major). The lyrics are: "Sav - iour true, for man vic - to - rious Earth - ly state Thou".

dost dis - dain, Might - y Lord, Might - y Lord, and

*cresc.*

This system contains the second line of the musical score. The lyrics are: "dost dis - dain, Might - y Lord, Might - y Lord, and". A piano dynamic marking *cresc.* is present in the piano part.

King all - glo - rious, Earthly state Thou dost dis - dain, Thou dost dis - dain,

This system contains the third line of the musical score. The lyrics are: "King all - glo - rious, Earthly state Thou dost dis - dain, Thou dost dis - dain,".

*f* Might - y Lord, and King all - glo - rious, Sav - iour true, for

This system contains the fourth line of the musical score. A forte dynamic marking *f* is present at the beginning. The lyrics are: "Might - y Lord, and King all - glo - rious, Sav - iour true, for".

man vic - to - rious, Earth - ly state Thou dost dis - dain,

This system contains the fifth and final line of the musical score. The lyrics are: "man vic - to - rious, Earth - ly state Thou dost dis - dain,".

*poco largamente*  
Thou dost dis-dain.

*pp* *col canto* *a tempo* *f*

*p* *cresc.*  
He who all things doth sus-tain, who all things, who

*p*

*mf* *cresc.*  
all things doth sus-tain, Who all state and pomp sup-



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

*cresc.*

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

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

who all things doth sus-tain, Who all state

*mf* *cresc.* *p*

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

*dim. e poco rall.* *tr* *col canto*

Da Capo al Fine

# Christmas Oratorio.

Aria.

J. S. BACH.

Andante. (♩ = 66)

The first system of the piano accompaniment features a treble and bass clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The music begins with a forte (f) dynamic. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

The second system continues the piano accompaniment, maintaining the melodic and accompanimental patterns established in the first system. It includes trills in the right hand and continues the eighth-note accompaniment in the left hand.

The third system of the piano accompaniment shows further development of the melodic and accompanimental lines, with trills and various rhythmic figures in both hands.

The fourth system of the piano accompaniment continues the piece, featuring intricate melodic passages and a consistent accompaniment.

The fifth system contains the vocal line and the final system of the piano accompaniment. The vocal line is in the bass clef and includes the lyrics: "O Lord, my dark-end heart en-light-en, O". The piano accompaniment continues with a piano (p) dynamic. The system concludes with a trill in the right hand.

Lord,— my dark - end heart - en - light - en, And shew to Thy

ser - vant the bright - - - ness of Thy face; O Lord,—

my darkend' heart en-light-en, And shew

to Thy ser-vant the bright - - - ness of Thy

face; O Lord, — my darkend' heart en - light - en, And

*poco rall.*  
shew to Thy ser - vant the bright - - ness of Thy face.

*col canto* *a tempo*

*p* *cresc.*  
Thy word doth shed up - on the path - way of

*p*

life, the guid - ing

light — of grace, And

suf-fers not there-from my foot-steps to wan-der; O Lord, — my

dark - end heart en - lighten, and shew — to Thy ser - vant the

bright - ness of — Thy face, en - light -

en my heart, O Lord, my — dark - end - heart en - -

*mf*  
light-en, and shew \_\_\_\_\_ to Thy ser - vant the bright - -

*allargando*  
- - - - - ness of Thy face, shew the bright - ness of - Thy face.

*col canto* *a tempo*

# Rebekah.

Recitative and Aria.

J. BARNBY.

Andante. (♩ = 66) Recit. *mf*

Lord, God of my master, A-braham, I pray Thee send me good speed this day, For I have sworn un-to A-bra-ham, in Thy sight to do his will, and seek the wife ap-point-ed for his son, Thy ser-vant I-saac.

Aria.   
 Andante. (♩ = 56)

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

*cresc.*  
draw the well's pure stream, O Lord, I do be - seech some sign, If

good to Thee it seem. Yes,

let it come to pass, O Lord, That she, the chosen one, Do

give me when I ask it, drink, do give me drink,

So shall Thy will be done.



*dolce*

And let the dam-sel, gra-cious Lord, To make my du - ty clear, Give

*pp*

al - so to my ca-mels drink. Lord, let these signs ap-pear, Lord,

*mf*

*cresc.*

*Rad.* \*

— let these sings ap - pear; Then shall I know Thy guid - ing hand, Mine

*f con espress.*

*Rad.* \*

oath I shall ful - fil; O - bey'd be A - bra-ham's com-mand, O bey'd, O

*p*

Lord, — Thy will.

*pp*

*pp morendo*

*Rad.* \* *Rad.* \* *Rad.* \*

## St. Peter.

## Aria.

Sir J. BENEDICT.

Andante..(♩ = 88)

*mf* *>*

How great, O

*p* *pp*

*cresc.* *>* *dim.*

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

*cresc.* *>*

*p* *cresc.*

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

*riten.* *a tempo:* *p* *cresc.*

laid up for me. Thou hast shewn me the

*colla voce* *l.h.* *cresc.*

path of life, Thou hast shewn me the

path of life, and in - clin - - ed my

heart to Thee, to walk in Thy way, to

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

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

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

*dolce*

walk in Thy way. Thy way is the way of pleasantness,



*p espress.*

and all Thy paths are peace; Thy way is the



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



*p* *cresc.*

Thy way is the way of — pleas - ant - ness, and — all Thy paths.



*dim.* *pp*

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



*mf* *cresc.* *ritard. assai* *f a tempo*

and in - clin - ed my heart, my heart to Thee; How great, O

*cresc.* *ritard. assai* *f a tempo*

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

*dim.*

*dim.*

*p* *cresc.*

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

*p. dolce* *cresc.*

*dim.* *p*

Thou hast laid up, ——— laid up for me, O Lord

*dim.* *p espress.*

*rall.*

how great, O Lord, is Thy goodness, Thy good - ness.

*pp*

## The Fall of Jerusalem.

English version by  
Dr. Th. Baker.

Recitative and Aria.

M. BLUMNER.

*Allegro con fuoco.*

*mf* Betray'd! betray'd! *f* With blood \_\_\_\_\_ is stain'd the

*p* ho ly place! *mf* Pale ter - ror now hath

palsied arms once faithful; *a tempo* in wild con - fu - sion

mingled, pours the throng in - to the town, and

*Recit.* God's own tem - ple falls in - to the pow'r of th'ungod - ly plun - der - ers!

Aria.  
Sostenuto.

*f* *p.*  
De - spoil - - - ed

is thy crown of hon - - or, Je - - ru - sa -

lem, thou town of God!

*cresc.*

*f* *p.*  
De - - - spoil - - - ed

*mf* *fp*

is thy crown of hon - - or, Je - ru - sa -

lem, ——— thou town of

God! A wid - - ow art thou now be -

come, ——— in fell affray, by hos - tile

sword, a wid - - ow art thou now be -

come, ——— by thine own chil - dren's blood - - y



deed, by thine own chil - dren's, thine own

*f*

*p*

Detailed description: This system contains the first two lines of music. The vocal line (bass clef) has lyrics 'deed, by thine own chil - dren's, thine own'. The piano accompaniment (treble and bass clefs) features a complex texture with many sixteenth notes. Dynamics include a forte (*f*) section followed by a piano (*p*) section.

chil - - - dren's blood - y deed!

*dim.*

*p*

Detailed description: This system contains the third and fourth lines of music. The vocal line (bass clef) has lyrics 'chil - - - dren's blood - y deed!'. The piano accompaniment continues with similar rhythmic patterns. A *dim.* (diminuendo) marking is present at the start of the system, and a piano (*p*) marking is present later.

De - - - spoil - - - ed

*f*

*cresc.*

*fp*

Detailed description: This system contains the fifth and sixth lines of music. The vocal line (bass clef) has lyrics 'De - - - spoil - - - ed'. The piano accompaniment features a crescendo (*cresc.*) leading to a fortissimo (*fp*) section. The vocal line has a forte (*f*) dynamic.

is thy crown of hon - - - or,

Detailed description: This system contains the seventh and eighth lines of music. The vocal line (bass clef) has lyrics 'is thy crown of hon - - - or,'. The piano accompaniment continues with its characteristic rhythmic texture.

Je - - - ru - - - sa-lem, thou town of

*p*

*mp*

Detailed description: This system contains the ninth and tenth lines of music. The vocal line (bass clef) has lyrics 'Je - - - ru - - - sa-lem, thou town of'. The piano accompaniment features a piano (*p*) section followed by a mezzo-piano (*mp*) section.

Molto agitato.

God!

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

Detailed description: This system contains the first vocal phrase. The vocal line begins with a half note 'God!' followed by a melodic line. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include piano (*p*), sforzando (*sfz*), piano (*p*), and crescendo (*cresc.*).

How hath the Lord the daughter of  
*non legato*

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

Detailed description: This system continues the vocal phrase. The vocal line has a melodic line with a fermata over the word 'daughter'. The piano accompaniment continues with a similar rhythmic pattern. Dynamics include piano (*p*), forte (*f*), diminuendo (*dim.*), and piano (*p*). The instruction *non legato* is written below the vocal line.

Zi - - - on with in-dig-na - - tion o-ver-whelm -

Detailed description: This system continues the vocal phrase. The vocal line has a melodic line with a fermata over the word 'Zi'. The piano accompaniment continues with a similar rhythmic pattern.

ed! How hath the Lord the daughter of Zi - - - on with

*sfz*

Detailed description: This system continues the vocal phrase. The vocal line has a melodic line with a fermata over the word 'Zi'. The piano accompaniment continues with a similar rhythmic pattern. Dynamics include sforzando (*sfz*).

in-dig-na - - tion o-ver-whelm - - ed! He

*cresc.* *f*

Detailed description: This system concludes the vocal phrase. The vocal line has a melodic line with a fermata over the word 'He'. The piano accompaniment continues with a similar rhythmic pattern. Dynamics include crescendo (*cresc.*) and forte (*f*).

spar - eth not His low - ly foot - stool, He spar - eth

not His low - ly foot - stool that day, when He doth show His

an - - - ger! Pol - lut - ed is Je - ho - vah's al - - -

tar, pol - lut - ed is Je - ho - vah's al - tar, and His dwell - ing -

place con - found - ed, and His dwell - ing - place con - found - -

*ff*

ed! Who, O Je - ru - sa - lem, can heal thee?

*fp*

*cresc.* *f*

Great is thy sor - row, as a sea!

*cresc.*

*f*

*Adagio, molto affettuoso.*

*p*

O pray — Him, O pray — Him, that His coun - te - nance The

*pp*

*p*

Lord may show thee, may show — when thou im - plor - est! O

pray Him, O pray Him, that He may spare thee in judg -

*cresc.* *p* *dim.*

*cresc.*

ment, And save thee when thy need, when thy need is

*p*

sorest, and save thee, save thee when thy need, when thy need is sor -

*p*

est!

*mf* *pp*

## The Seven Last Words.

Aria.

Andante maestoso. (♩ = 60)  
*cantando e sost.*

TH. DUBOIS.

*mf*

*Maestoso.*

*p*

God, my Fa - ther, God, my Fa - ther, oh why hast Thou for - sak - en me?

*p*

*legato*

*Red. \**

*Red. \**

God, my Fa - ther, God, my Fa - ther, oh

*Red. \**

why hast Thou for - sak - en me? All those who were my friends, all have

*poco*

now for - sak - en me, All those who were my friends, all have

*piu f* *p* *poco piu f* *f* *p*

now for - sak - en me; and they that hate me do now prevail a -

*Red. \** *f* *Red. \** *marc.* *f* *f marc.*

gainst me, and they that hate me do now prevail a - gainst me, and

*Red. \** *p* *sf* *Red. \**

*p* *cresc.*

he whom I have cher - ish - ed, he hath be - tray'd me.

*p doloroso* *cresc.*

*f*

God, my Fa - ther, God, my

*mf*

Fa - ther, oh why hast Thou for - sak - en me?

*mf*

*f poco più f* (♩ = 66)

E - - - ven the vine that I have chos - - - en, have

*poco più f*



chos - - en, and that I have plant - ed:

This system contains the first two lines of music. The vocal line is in the bass clef with lyrics "chos - - en, and that I have plant - ed:". The piano accompaniment is in the grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

where - - fore art thou now so strangely turn'd in - to

*espress.*

*mf*

This system contains the third and fourth lines of music. The vocal line continues with lyrics "where - - fore art thou now so strangely turn'd in - to". The piano accompaniment continues with the same rhythmic pattern. Performance markings include *espress.* (espressivo) and *mf* (mezzo-forte). There are also dynamic markings *Reo.* and *p.* with asterisks.

bit - - terness, that I by thee am cru - ci-fied?

*mf*

*p*

*l'accento*

This system contains the fifth and sixth lines of music. The vocal line has lyrics "bit - - terness, that I by thee am cru - ci-fied?". The piano accompaniment features a *sf p* (sforzando piano) dynamic marking. The vocal line ends with a *mf* marking and the piano part with a *p* marking and *l'accento* (accent) instruction.

that I by thee am

This system contains the seventh and eighth lines of music. The vocal line continues with lyrics "that I by thee am". The piano accompaniment continues with the established accompaniment. There are *rit.* (ritardando) markings in the piano part.

cru - ci-fied, that I by thee am cru - ci-fied?

*cresc.*

*allarg.*

*molto*

This system contains the ninth and tenth lines of music. The vocal line has lyrics "cru - ci-fied, that I by thee am cru - ci-fied?". The piano accompaniment features a *cresc.* (crescendo) marking and an *allarg.* (allargando) marking. The system concludes with a *molto* marking and a key signature change to two sharps (F# and C#).

Tempo I.  
*mf largam. ed a piena voce*

God, my Fa - - - ther,

*mf*

*ped.* \* *ped.* \* *ped.* \* *ped.* \*

God, my Fa - - - ther, oh

*simile*

why hast Thou for - - sak - - en me?

*cresc.*

God, my Fa - - - ther,

*cresc.*

God, my Fa - - - ther, oh

*cresc.*

*ff* *dim.* *f* *ff*

why hast Thou for - sak - en me? Oh

*sf* *p*

*rit.* \* *rit.* \* *rit.* \*

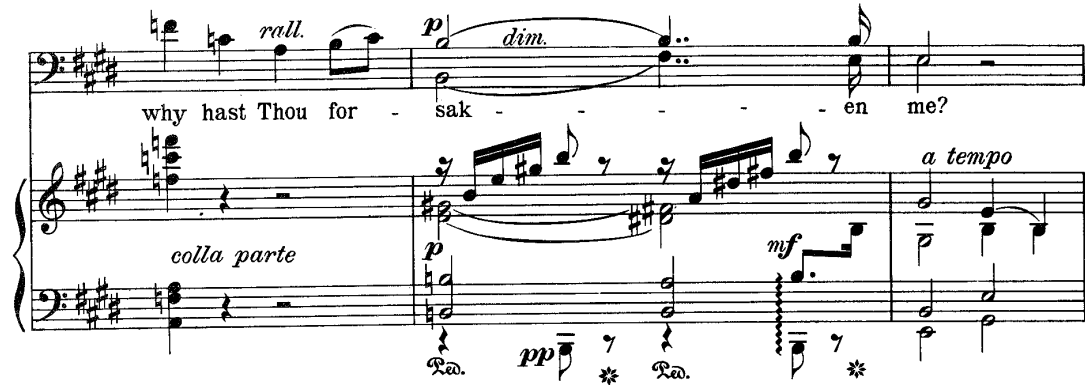


*rall.* *p* *dim.*

why hast Thou for - sak - en me?

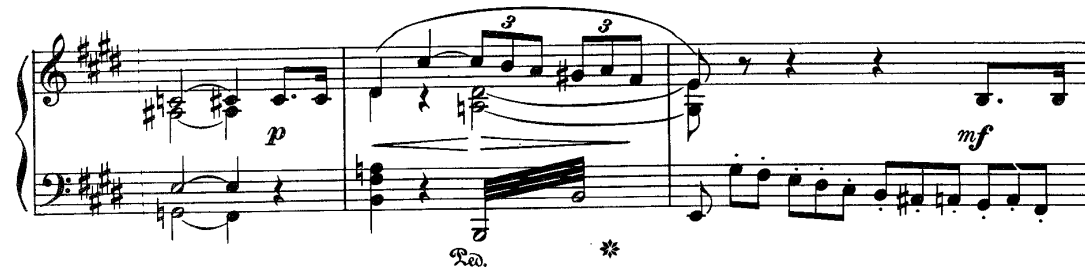
*colla parte* *p* *mf* *a tempo*

*rit.* *pp* \* *rit.* \*



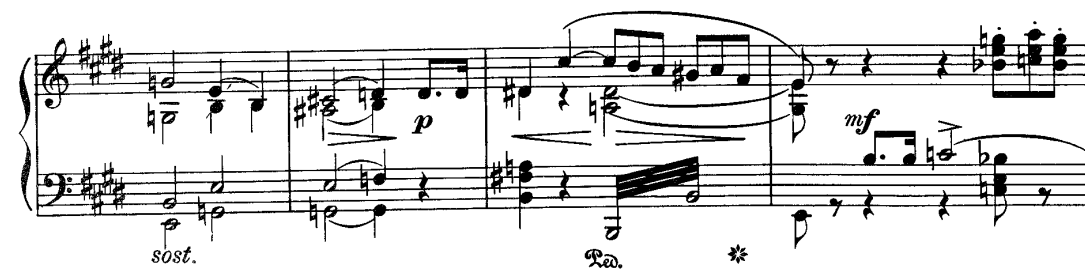
*p* *mf*

*rit.* \*



*p* *mf*

*sost.* *rit.* \*



*pp* *pp*

*rit.* \*



# St. Ludmilla.

## Aria.

Poco adagio. (♩ = 60)

A. DVORAK.

*ff* *mezza voce* *f*  
Give ear, ye peo - ple! One is our God;

*f* *mezza voce*  
And one the teach - ing, heav'n - ly and

true. Give ear, ye peo - ple!

*mezza voce* *ff*  
One is our God; And one the teaching,

*p* heav'n - ly and true: And from the Cross a -

*ff pomposo*

lone is light, and from the Cross a - lone is

*f* *ff*

light, from the Cross.

*f* *ff*

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

*ppp*

Un poco animato. (♩ = 72)

*messa voce* From sin and

*pp*

dark - - ness shall ye be a -

The first system of music features a vocal line in the bass clef and a piano accompaniment in the grand staff. The vocal line has a dynamic marking of *f* and a breath mark. The piano accompaniment consists of a flowing eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

wak - - en'd, and ye shall

The second system continues the vocal line with a dynamic marking of *p*. The piano accompaniment maintains its rhythmic pattern, with a *f* dynamic marking in the left hand.

then live un - to God for

The third system shows the vocal line with a *pp* dynamic marking. The piano accompaniment features a more complex texture with sixteenth-note runs in the right hand.

ev - - er. Now has the

The fourth system includes a *pp* dynamic marking and a *Res.* (ritardando) marking. The piano accompaniment has a *p* dynamic marking and a *\** symbol at the end of the system.

true, the on - ly Light been re - -

The fifth system features a *f* dynamic marking and a *pp* dynamic marking. It includes *Res.* markings and *\** symbols at the end of the system.

veal - ed. Here is the Cross, be - fore it

fall and worship. Now has the

on - ly Light been re - veal - ed.

Here is the Cross, be - fore it fall and wor - ship,

here is the Cross, the Cross of

*p* *p* *f*

*dim.* *pp* *f*

*f* *dim.* *pp*

*p* *f* *pp*

*p* *f* *f*

*p* Christ, before it fall *rit.* and wor - ship.

*Tempo I.* Give ear, ye people! *p* One is our God; *p espress.* One is the

teaching, di - vine and true: *f* And from the

Cross a - lone is light,

from the Cross.



## Ruth.

Aria.

A. R. GAUL.

Moderato. (♩ = 66)

*f pomposo*

Glo - ry be to Thee, O Lord, And prais - es nev - er ceas - ing; O

may Thy glo - ry day by day For ev - er be in - creasing;

On Thy ser - vant Thou hast look'd, From

Thy great throne in heav'n, And to his most un - wor - thy hand A

help - mate sweet hast giv'n.

*espress.* *f*

*rall.* *mf a tempo* *cresc.*

Grant, that from Thy ho - ly ways My feet may wander

*a tempo* *rall.* *mf* *f* *p*

*cresc.*

never, But that to Thee my soul may cleave For ev - er and for

*f* *p* *cresc.*

ev - er; On Thy servant Thou hast look'd From Thy great throne in

*f* *p* *f*

*p rallent.*

heav'n, And to his most un - wor - thy hand A help - matesweet hast giv -

*f* *p* *col canto*

*a tempo* *mf*

en; On Thy servant Thou hast look'd, From Thy great throne in

*a tempo* *f* *f*

*cresc.* *p allarg.*

heav'n, And to his most un - wor - thy hand A help - matesweet hast giv -

*f* *p* *col canto*

*a tempo*

en. *a tempo*

*p* *b2*

*Re. \** *Re. \**

## Deborah.

Aria.

G. F. HÄNDEL.

Largo. (♩ = 76)

*p dolce ed espress.*

Tears,

*pp* *ten.*

*p*

tears, such as tender fa-thers shed, Warm from my a-ged eyes de -

scend, warm from my a - - - - ged eyes\_ de -

scend, For joy to\_ think, when I am

*p*

dead, My son shall have man - kind his

*pp*

friend, For joy, for joy to think, when I am

*cresc.*

dead, My son shall have man - kind his

*f allarg.* *dim.*

*mf col canto* *dim.*

friend.

*p* *ten.*

# Judas Maccabaeus.

## Recitative and Aria.

G. F. HÄNDEL.

Andante maestoso. (♩ = 76)

Recit.

I feel,

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

Cher-u-bim be-tween His ra-diant glo-ry erst dis-play'd; To

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

*cresc.* *f - con spirito*

ear, And points out Macca - bæ - us to their aid: Ju - das shall set the cap - tive

*stentato*

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

**Aria.**  
Allegro. (♩ = 96)

*f con spirito e marcato*

*f marc.*

*f con spirito*  $\text{>}$  *marcato*

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

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

*mf* *cresc.*

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

*p* *cresc.*

*più cresc.* *f*

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

*mf* *cresc.*



zeal demands. *f* Arm, arm, ye brave!

*f* arm, arm, ye brave! a no - ble cause,

*mf*

*f* arm, arm, arm, arm, ye brave! *ff* arm, arm,

*f* *ten.* *f*

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

*mp*

*cresc.*

zeal — demands, a no - ble cause. Arm, arm, ye brave! a

*f*

*cresc.*

*più cresc.*

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

*mf*

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

*f*

*mf con spirito*

In de - fence of your na - tion, re - li - gion, and laws, Th'Al -

*p*

*poco allarg. cresc.* *mf a tempo*

might - y Je - ho - vah will strength - en your hands, In de -

fence of your na - tion, re - li - gion, and laws, Th'Almight - y Je -

ho - vah will strength -

*f largamente*

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

*a tempo* *f* *mf*

hands. Arm, arm, arm, arm, ye brave! a

*f a tempo* *ten.* *mf*

*cresc.*

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

*mf*

*f con fuoco* *largamente*

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

*col canto*

mands.

**Allegro.**

*f* *cresc.* *ff*

# The Messiah.

## Recitative and Aria.

Haggai ii, 6, 7. — Malachi iii, 1, 2.

Allegro maestoso. (♩ = 72)

Recit.

G. F. HÄNDEL.

Thus saith the Lord, the Lord of Hosts:

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

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

and I will shake, and I will shake

all na-tions; I'll shake the heav'ns, the

*con forza*  
*a tempo*

*a tempo* *p*

*f*

*f*

*f*

*p*

earth, the sea, the dry land, all na-tions I'll shake, and the de -

*mf*

*f* *p*

Detailed description: This system contains the first line of music. The vocal line is in bass clef with lyrics: "earth, the sea, the dry land, all na-tions I'll shake, and the de -". The piano accompaniment consists of a right hand with dense chords and a left hand with a rhythmic pattern. Dynamics include *mf*, *f*, and *p*.

sire of all

*cresc.*

*cresc.*

Detailed description: This system contains the second line of music. The vocal line continues with "sire of all". The piano accompaniment features a prominent *cresc.* marking in both hands. Dynamics include *cresc.*.

na - tions shall come. The Lord whom ye seek shall sudden-ly come to His

*f*

**Recit.**

Detailed description: This system contains the third line of music. The vocal line has lyrics: "na - tions shall come. The Lord whom ye seek shall sudden-ly come to His". The piano accompaniment is sparse, with a *f* dynamic. A **Recit.** (recitative) marking is present above the vocal line.

temple, evn the messenger of the co-venant, whom ye de-light in,

*cresc.*

*f* *f* *f* *f*

Detailed description: This system contains the fourth line of music. The vocal line has lyrics: "temple, evn the messenger of the co-venant, whom ye de-light in,". The piano accompaniment features a *cresc.* marking and four *f* dynamics. Dynamics include *cresc.* and *f*.

be - hold, he shall come, saith the Lord of Hosts.

*f largamente*

Detailed description: This system contains the fifth line of music. The vocal line has lyrics: "be - hold, he shall come, saith the Lord of Hosts." The piano accompaniment is slow and features a *f largamente* marking. Dynamics include *f largamente*.

Aria.  
Larghetto. (♩ = 84)

The first system shows the piano introduction. The right hand features a melodic line with grace notes and slurs, while the left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include *f* (forte) and *f* (forte).

The second system begins with the vocal line in the bass clef, marked *p cantabile*. The lyrics are "But who may a - bide the day of His com-ing,". The piano accompaniment continues with chords and moving lines. Dynamics include *p* (piano) and *f* (forte).

The third system continues the vocal line with the lyrics "and who shall stand when He - ap - pear - eth? who shall - stand". The piano accompaniment features chords and moving lines. Dynamics include *p* (piano) and *f* (forte).

The fourth system continues the vocal line with the lyrics "when He - ap - pear - eth? But who may a - bide, but". The piano accompaniment features chords and moving lines. Dynamics include *f* (forte), *p* (piano), and *cresc.* (crescendo).

The fifth system continues the vocal line with the lyrics "who may a - bide the day of His coming, and who shall stand when". The piano accompaniment features chords and moving lines. Dynamics include *f* (forte), *dim.* (diminuendo), and *p* (piano).

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

pear - eth? when He ap - pear -

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

*cresc.* *mf*

*cresc.* *colla voce*

Prestissimo. (♩ = 144) (Allegro con moto.) *mf agitato*

eth? For He is

like a re - fin - er's fire, for He is

like a re - fin - er's

*p* *f* *p*

*cresc.* *mf*

*cresc.* *f* *p*

*cresc.* *f* *cresc.*



*stentato*  
fire; Who shall stand when He ap - peareth? For He is like a re -

*f*  
*cresc.*

*tr*  
fin -

*f p f p f p f p*

*cresc.* *mf*  
- er's fire, for

*f p f p f p f p*

He is like a re - fin - - er's fire;

*mf p f p f*

*f molto marcato*  
and who shall stand when He ap - peareth? But who may a -

*Larghetto. p espress.*  
*colla voce*  
*p*

bide the day of His coming? and who shall

*mf* *p* *l.h.*

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

*mf* *f* *p*

He ap - peareth? For He is

*Prestissimo. (Allegro con moto.)*  
*mf agitato* *p*

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

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

fin - er's fire; and who shall

*marcato* *p* *fp* *fp*

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

*f* *fp* *fp* *fp*

who shall stand when He ap -

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

pear - eth? For He is like a re -

*f* *p* *cresc.*

fin - er's fire, and who shall

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

stand when He ap - pear - eth, when

*cresc.* *cresc.*

He ap - pear - eth? For He is

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

like a re - fin -

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

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

*Adagio. ad lib.*

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

fire.

*a tempo*

*f*

*f*

# The Messiah.

## Recitative and Aria.

Isaiah lx: 2, 3; ix: 2.

G. F. HÄNDEL.

Andante larghetto. ( $\text{♩} = 69$ )

*p* tranquillo

*mf* Recit. *p*

For, be - hold, dark - ness shall

cov - er the earth, and gross dark - ness the

The musical score is written in G major and common time. It begins with a piano introduction in the right hand, marked 'Andante larghetto' with a tempo of 69 beats per minute. The left hand provides a simple harmonic accompaniment. The vocal line enters with a recitative section, marked 'mf Recit.', and then continues with an aria section marked 'p'. The lyrics are: 'For, behold, darkness shall cover the earth, and gross darkness the'. The piano accompaniment continues throughout, with various textures and dynamics.

peo-ple; and gross dark-ness the peo-ple;

but the Lord shall a-rise up -

on thee, and His glo-ry shall be seen up -

on thee, and His glo-ry shall be seen up - on thee;

and the Gentiles shall come to thy light, and kings to the brightness of thy rising.

*cresc.* *f*

*f* *p* *cresc.*

*p*

*f*

*p* *f* *Adagio.*

*f* *p* *p colla voce*

Aria.  
Larghetto. (♩ = 76)

*p* *cresc.*

*p* *tranquillo*

The peo - ple that walk-ed in dark - - ness, that

*f* *p*

walk-ed in dark - - ness, the

*tr* *f* *p*

*cresc.* *cresc.* *f*

peo - ple that walk-ed, that walk-ed in darkness, have seen a great light, have

*cresc.* *cresc.*

*p*

seen a great light, the peo-ple that walk-ed, that

*f* *dim.* *p*

*cresc.*  
walk-ed in dark-ness, have seen a great light,

*cresc.* *f*

*p*  
the peo-ple that walk-ed, that walk-ed in dark-ness, that

*p*

*mf* *cresc.*  
walk-ed in dark-ness, the peo-ple that walk-ed in

*p*  
dark-ness, have seen a great light, have

*p*

*f poco largamente*  
seen a great light, a great light, have seen a great light;



*p* And *p*

they\_ that dwell,— that dwell in the land\_ of the shad - *cresc.*

*dim.* - ow of death, and *p*

they\_ that\_ dwell, that\_ dwell in the land,— that dwell in the land of the *cresc.*

*dim.* shad-ow of death, up - *mf*

on— them hath the light shin - ed, and

they— that dwell, that dwell in the land— of the shad -

ow of death, up - on— them hath the

light— shin - ed, up - on— them hath the light shin - ed.

tempo

# The Messiah.

Psalms ii: 1, 2.

Aria.

G. F. HANDEL.

Allegro. (♩ = 126)

The musical score consists of several systems. The first system shows the piano introduction in C major, 3/4 time, with a tempo marking of Allegro (♩ = 126). The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. The vocal line begins in the second system, marked *Ad.* (Adagio). The lyrics are: "Why do the nations so furiously rage together? why". The piano accompaniment continues with a rhythmic pattern of eighth notes, with some passages marked with asterisks (\*). The tempo and dynamics change to *f energico* (forte, energetic) for the vocal entry. The piano part provides a rhythmic accompaniment for the vocal line, which includes the lyrics: "Why do the nations so furiously rage together? why".

do the peo - ple im - a - gine a vain thing? Why

do the na - tions rage

so fu - rious-ly\_ to -

geth - er? why do the people im -

a - gine\_ a\_ vain

thing? im - a - gine a vain

thing? Why do the

na - tions so fu - rious - ly rage to - geth - er, and

why do the peo - ple, and why do the

people im - a - gine a - vain thing? why

do the na - tions rage

The first system of music features a vocal line in the bass clef and a piano accompaniment in the grand staff. The vocal line begins with a dotted quarter note 'do', followed by eighth notes for 'the na - tions', and a triplet of eighth notes for 'rage'. The piano accompaniment consists of a steady eighth-note pattern in the left hand and block chords in the right hand.

so fu-rious-ly to -

*stentato*

The second system continues the vocal line with a triplet of eighth notes for 'so fu-rious-ly to -'. The piano accompaniment maintains its rhythmic pattern. The instruction *stentato* is placed above the vocal line.

geth-er, so furious-ly to-ge-th - er, and why do the

*mf*

The third system features the vocal line with the lyrics 'geth-er, so furious-ly to-ge-th - er, and why do the'. The piano accompaniment continues. The instruction *mf* is placed above the vocal line.

people im - a - gine a vain thing? im -

*f*

*cresc.*

The fourth system features the vocal line with the lyrics 'people im - a - gine a vain thing? im -'. The piano accompaniment includes a *cresc.* marking. The instruction *f* is placed above the vocal line.

a - - - - - gine a vain

*f*

The fifth system features the vocal line with the lyrics 'a - - - - - gine a vain'. The piano accompaniment continues with a *f* instruction.

*mf* *poco largamente*

thing? and why do the people im - a-gine a

*p* *p col canto*

vain thing?

*f a tempo*

*Ad.* *Fine. mf*\*

The

*Fine. p*

*cresc.* *mf*

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

*cresc.* *p*

*mf* *3*

geth - er, take coun -

*cresc.* *f*  
- sel, take coun - sel to -



*f*  
geth - er against the Lord, and a - gainst His a -

*cresc.*



noint -

(9)



*f* *mf*  
- ed, against the Lord and His a -



*dim.*  
noint - ed.

*dim.* *p* *colla voce*



*D. C. al Fine.*



# The Messiah.

1 Cor. xv: 51, 52.

Recitativo and Aria.

G. F. HÄNDEL.

*Recit. p declamando*

Behold, I tell you a mys-te-ry: We shall not all sleep, but we shall all be chang'd, in a moment, in the twink-ling of an eye, at the last trumpet.

*cresc.*

*largamente*

1 Cor. xv: Aria.  
52, 53. Pomposo, ma non allegro. (♩ = 100)

*f*

*tr*

*p*

Piano accompaniment for the first system of music, featuring treble and bass staves with various chords and melodic lines.

Piano accompaniment for the second system of music, featuring treble and bass staves with various chords and melodic lines.

Piano accompaniment for the third system of music, featuring treble and bass staves with various chords and melodic lines.

First system of the vocal score. The vocal line (bass clef) begins with the instruction *f pomposo* and contains the lyrics "The trumpet shall sound, \_\_\_\_\_ and the dead shall be\_". The piano accompaniment (treble and bass clefs) includes dynamic markings *f* and *p*.

Second system of the vocal score. The vocal line (bass clef) contains the lyrics "rais'd, \_\_\_\_\_ and the dead shall be rais'd, \_\_\_\_\_". The piano accompaniment (treble and bass clefs) includes dynamic markings *mf* and *p*.

Third system of the vocal score. The vocal line (bass clef) contains the lyrics "in - cor - rup - ti - ble." The piano accompaniment (treble and bass clefs) includes dynamic markings *f* and *tr*.

The trum- pet\_ shall sound, \_\_\_\_\_ and\_ the\_

*f* *p*

This system contains the first two staves of music. The top staff is a vocal line in bass clef with lyrics. The bottom staff is a piano accompaniment in bass clef. Dynamics include *f* and *p*.

dead shall be\_ rais'd, be rais'd in-cor - rup-ti-ble,

This system contains the next two staves of music. The top staff is a vocal line in bass clef with lyrics. The bottom staff is a piano accompaniment in bass clef.

be rais'd in-cor - rup-ti-ble, and we shall be

This system contains the next two staves of music. The top staff is a vocal line in bass clef with lyrics. The bottom staff is a piano accompaniment in bass clef.

chang'd, \_\_\_\_\_

This system contains the next two staves of music. The top staff is a vocal line in bass clef with lyrics. The bottom staff is a piano accompaniment in bass clef.

and we shall be chang'd.

*col canto* *f*

This system contains the final two staves of music on the page. The top staff is a vocal line in bass clef with lyrics. The bottom staff is a piano accompaniment in bass clef. Dynamics include *col canto* and *f*.

The trum-pet shall sound, — the

trum-pet shall sound, — and the dead shall be rais'd, —

be rais'd in-cor-rup-ti-ble, be

rais'd in-cor-rup-ti-ble, and we shall be

*cresc.* *dim.*

chang'd, be chang'd,

*col canto*

*f* *mf*

and we shall be chang'd, and we shall be

*f* *p*

*cresc.*

chang'd, we shall be chang'd,

*cresc.* *tr.* *tr.* *tr.* *tr.*

*mf*

and we shall be chang'd, and we shall be

chang'd,

*stentato* *mf*

and we shall be chang'd, we shall be chang'd,

*cresc.* *f*

and we shall be chang'd,

*Adagio.*

we shall be chang'd.

*Tempo I.*

*p cantabile*

For this cor - rup - ti - ble must put — on in - cor - rup - tion,

*cresc.*

for this cor - rup - ti - ble must put on,

must put on,

*cresc.*

— must put on, must put on in - cor - rup - tion,

*mf*

and this mor - tal must put — on immor -

tal

(9)

This system shows the vocal line and piano accompaniment. The vocal line begins with a long note on 'tal' followed by a melodic phrase. The piano accompaniment features a steady eighth-note pattern in the bass and chords in the treble.

*cresc.* *f*

- i - ty, and this mortal must put

This system continues the vocal line with 'i - ty, and this mortal must put'. The piano accompaniment includes a *cresc.* marking and a dynamic shift to *f*.

*p* *poco a poco cresc.*

on im - mor - tal -

*p* *poco a poco cresc.*

This system features the vocal line with 'on im - mor - tal -'. The piano accompaniment has a *p* dynamic and a *poco a poco cresc.* instruction.

(9)

This system shows the continuation of the piano accompaniment with a melodic line in the treble and a steady bass line.

Adagio.

- i - ty, immor - tal - i - ty.

*p* *col canto*

*D.S.*

This system concludes the page with the vocal line 'i - ty, immor - tal - i - ty.' and piano accompaniment. It includes a tempo change to *Adagio.*, a *p* dynamic, and the instruction *col canto*. The system ends with a *D.S.* marking.



## Occasional Oratorio.

## Recitative and Aria.

G. F. HÄNDEL.

Recit.  
Lento.

*p*

Humbled with fear and awful rev-er-ence, Be-fore the foot-stool of His

*p*

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

*p*

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

lest, if He chance to look on thee, Thou turn to naught, and quite con-founded be.

*p*

Aria.  
Allegro moderato. (♩ = 104)

*f marcato*

*f*

*f* *mf*

*mf marcato*

*cresc.* *mf*

*f* *mf*

His sceptre is the

rod of right-eous-ness, His sceptre is the rod of right-eous-ness, With

which He bruis-eth all His foes to dust, all His foes,

all His foes, with which He bruise-th all His foes to dust.

His sceptre is the rod of righteous-ness, With which He bruise-th all His

foes to dust, all His foes, all His foes, His sceptre is the

rod of righteousness, With which He bruise-th all His foes, with which He bruise-th all His

foes to dust. And the great

drag -

*p*

on strongly, strong-ly,

*cresc.*

*cresc.*

strong-ly doth re - press, *f*

Un - der the rig - or of His judgment

*p*

just, And the great dragon strongly doth re - - press,

*cresc.*

*cresc.*

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

*mf*

*cresc.*

*cresc.*

*f*

just,

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is two sharps (F# and C#). The vocal line begins with the word "just," followed by a melodic phrase. The piano accompaniment consists of chords and moving lines in both hands.

And the great drag-on strong -

*mf* *p* *marcato*

The second system continues the vocal line with the lyrics "And the great drag-on strong -". The piano accompaniment includes dynamic markings: *mf* in the vocal line, *p* in the piano part, and *marcato* below the piano part.

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

*cresc.* *f*

The third system contains the lyrics "-ly, strong - ly doth re - press, Under the rigor of His judgment". The piano accompaniment features a *cresc.* marking and a *f* dynamic.

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

*f* *mf* *p*

The fourth system has the lyrics "just, un-der the rig-or of His judgment just, And". The piano accompaniment includes dynamics *f*, *mf*, and *p*.

the great\_ drag\_

*p*

The fifth system begins with the lyrics "the great\_ drag\_". The piano accompaniment starts with a *p* dynamic.

- on, and the great

*cresc.* drag-on strongly, strongly doth re - press, *largamente* Under the rig-or of His *col canto*

judg-ment just. *a tempo* *f*

*cresc.*

*espress.* *p* His seat is *p*

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

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

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

light; His seat is Truth, to which the faith-ful

trust, From whence pro-ceed her

beams so pure, so pure and

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

light. His scep-tre is the

rod of righteous-ness, His scep-tre is the rod of right-eous-ness, With

which He bruise-th all His foes to dust, all His foes,



*marcato*

all His foes, with which He bruise-th all His foes to dust, with

which He bruise - eth all His

foes to dust. His scep - tre is the

*cresc.* rod of right-eous-ness, With which He bruise-th all His foes to dust,

with which He bruise-eth all

*f*

*p*

*mf*

*f*

*p*

*cresc.*

*cresc.*

The first system of the musical score consists of two staves. The upper staff is a bass line in G major, featuring a melodic line with eighth and sixteenth notes, often beamed together. The lower staff is the piano accompaniment, providing harmonic support with chords and moving bass lines.

The second system includes vocal lines and piano accompaniment. The vocal line is written in a soprano clef and contains the lyrics: "His foes to dust, with which He bruiseeth all His foes to dust." The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Performance markings include *stentato* above the vocal line, *Adagio* above the piano part, and *col canto* below the piano part.

The third system shows the piano accompaniment continuing. The tempo marking *a tempo* is placed above the first staff of this system. The music features a steady rhythmic pattern in the right hand and a more active bass line in the left hand.

The fourth system continues the piano accompaniment. The marking *cresc.* (crescendo) is placed above the first staff, indicating a gradual increase in volume. The texture remains consistent with the previous systems.

The fifth system continues the piano accompaniment with the *cresc.* marking still present. The melodic lines in both hands show some variation in rhythm and articulation.

The sixth system concludes the piano accompaniment on this page. The tempo marking *largamente* (ad libitum) is placed above the first staff, indicating a significant slowing down of the music. The final chords are clearly defined.

# The Passion.

## Aria.

G. F. HÄNDEL

Adagio. (♩=58)

*espress.*

*p*

My Fa - ther, my Fa - ther, look up - on my—

*mf*

an - guish, Be mer - ci - ful, be mer - ci - ful in

this my need, be mer - ci - ful in this— my need.

*p*

*p*

My heart will break. Be - hold, my spirit is sor-rowful,

The first system of the musical score consists of a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The vocal line begins with a piano (*p*) dynamic marking and contains the lyrics "My heart will break. Be - hold, my spirit is sor-rowful,". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

to death — de - creed! My heart will break. Be - hold, my

*mf*

The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "to death — de - creed! My heart will break. Be - hold, my" and is marked with a mezzo-forte (*mf*) dynamic. The piano accompaniment maintains its rhythmic pattern.

spirit is sor - row - ful, to death de - creed, is sor - row -

*p*

The third system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "spirit is sor - row - ful, to death de - creed, is sor - row -" and ends with a triplet of notes. The piano accompaniment features a piano (*p*) dynamic marking.

ful, to death — decreed!

The fourth system concludes the vocal line and piano accompaniment. The vocal line includes the lyrics "ful, to death — decreed!". The piano accompaniment continues with its characteristic rhythmic accompaniment.

Recit.  
Lento.

*p*

The weight of sin up - on me falls; they num - ber me

*mf* *con dolore*

a-mong transgressors; although I seek and save the lost, men hide their fac-es

*poco agitato* *f* *dim.*

fromme; I am re - ject-ed and de-spis'd by those whose sins I came to

*espress.*

bear. And if, be - yond all other tri - als, I must Thy wrath, O Fa - ther,

*rall.*

suffer, of all my pains the worst to bear, then can no sor-row e-qual mine.

*col canto*



Adagio. (♩=58)

*f*



*p espress.*

My Fa - ther, my Fa - ther, if in - deed it—

*p*



*mf*

may be, my Fa - ther, my Fa - ther, if in -



*cresc.*

deed it may be, Then let this cup now pass — a - way!

*cresc.*

*p* *cresc.*

Yet not my will, but Thine, be done, yea, Thine be done!

*cresc.*

yet not — my will, but Thine, my Fa - ther, Thine be

*cresc.*

done, yet not my will, but Thine, be — done, yet not my —

*cresc.* *pp*

*rall.*

will, but Thine — be done. *a tempo*

*rall.*

# Samson. Aria.

G. F. HÄNDEL.

Allegro. (♩ = 92)

*con spirito*  
*f*

*f con spirito*  
Hon- or and arms scorn such a foe, scorn

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

*cresc.* *p* *cresc.*



*cresc.*

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

*p*

*f*

Poor vic - to - ry, to con - quer thee, Or

*con*

*forza*

glo - ry in thy

o - ver-throw!

*f*

*f*

Hon-or and arms ———— scorn such a foe, scorn

*p*

such a foe; *mf* Though I could end thee at a blow, though I could *cresc.*

end thee at a blow, Poor vic - to - ry to con - quer thee, poor vic-to-ry

to con - quer thee, Or glo - - - - ry, or glo - -

ry in thy o - ver - throw, or

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

ry in thy o - ver - throw!

*rall.* *a tempo*

*rall.* *f a tempo*

*Fine*

*mf* Vanquish a slave that is half slain! So mean a tri - umph I dis - dain, so *f*

*p* *f*

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

*mf*  
Vanquish a slave that is half slain! So mean a tri - - - umph

*p* *mf*

*f*  
I dis-dain, I dis-dain, I dis-dain,

*mf*

*cresc.* *mf*  
so mean a tri - umph, so mean a tri - umph

*mf* *p*

*f largamente*  
I dis-dain, so mean a tri - umph I dis-dain!

*largamente* *f a tempo*

Dal Segno al Fine.

## The Creation.

Recitative and Aria.

JOS. HAYDN.

**Recit.**

*p* *mf*

And God said, Let the waters under the heavens be gathered together to  
 one place, and let the dry land appear; And it was so. And God called the dry land  
 earth, and the gathering of waters called He seas, and God saw that it was good.

**Aria.**

Allegro assai. (♩ = 132)

*f* *p* *f*

*p* *f*

*fz.*

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

*p* *fz.*

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

*fz.* *p*

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

*fz.* *p*

lift - ed roars the boist'rous

The first system of music features a vocal line in the bass clef with lyrics "lift - ed roars the boist'rous". The piano accompaniment consists of a right-hand treble clef with a continuous eighth-note pattern and a left-hand bass clef with block chords. The key signature has one flat (B-flat) and the time signature is 2/4.

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

The second system continues the vocal line with lyrics "sea, up - lift - ed roars the boist'rous sea.". The piano accompaniment features a more complex eighth-note pattern in the right hand and block chords in the left hand. A dynamic marking of *f* (forte) is present in the right hand.

Mountains and rocks now e - merge, Their tops a -

The third system has lyrics "Mountains and rocks now e - merge, Their tops a -". The vocal line includes dynamic markings of *f*, *mf*, and *cresc.*. The piano accompaniment has a dynamic marking of *p* (piano) in the left hand.

mong the clouds as - cend, their tops a -

The fourth system has lyrics "mong the clouds as - cend, their tops a -". The vocal line has a dynamic marking of *f*. The piano accompaniment includes a *cresc.* (crescendo) marking in the right hand.

mong the clouds as - cend. Mountains and rocks now e -

The fifth system has lyrics "mong the clouds as - cend. Mountains and rocks now e -". The vocal line has a dynamic marking of *f*. The piano accompaniment has dynamic markings of *f* and *p* in the left hand.

*cresc.* *be.*

merge, Their tops a-mong the clouds as - cend, their tops a -

*cresc.*

mong the clouds as - cend, a - mong the clouds their tops as -

*f* *mf*

cend.

*f*

*p cantabile*

Thro' th'o - pen plains out - stretch - ing wide, In ser - pent

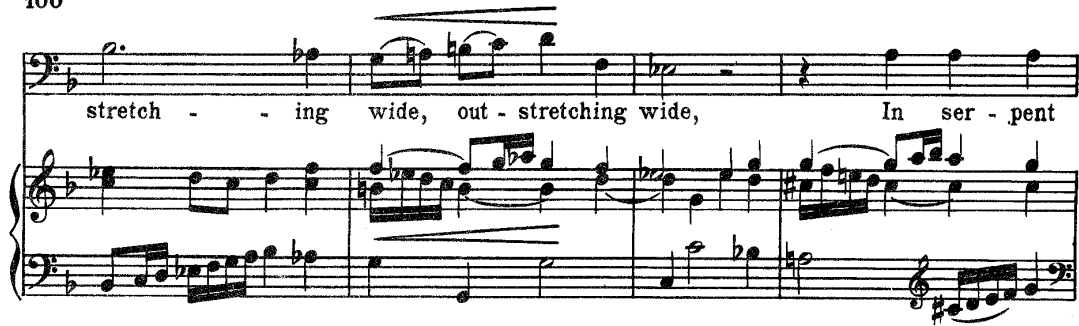
*p*

er - ror riv - ers flow. Thro' th'o - pen plains out -

*mf*



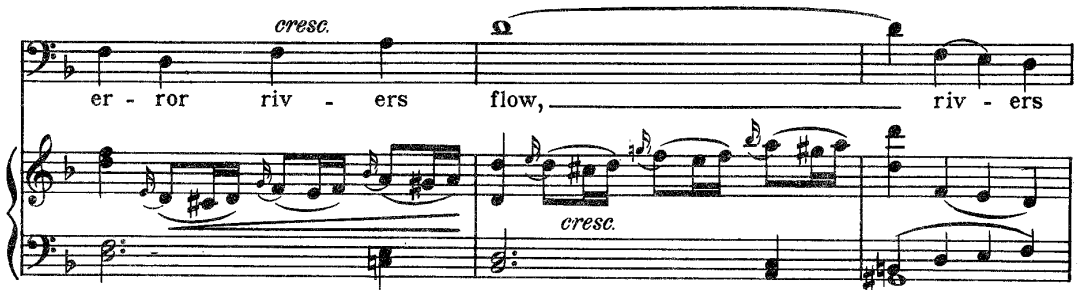
stretch - - ing wide, out - stretching wide, In ser - pent



er - ror, in ser - pent



*cresc.* er - ror riv - ers flow, riv - ers



flow.



Meno mosso. (♩ = 80)

*p dolce* Soft - - ly purrl - - ing, glides

*p* *leggiero, ma tranquillo*



*p*  
on Thro' si - lent vales the lim - pid

brook, Soft - ly purl - ing

*dolce*

glides on Thro' si - lent vales the

*tranquillo e dim.*

*pp*

*8va*

lim - pid brook, Soft - ly

*dolce*

purl - ing glides on Thro' si - lent

*p*

vales the lim - pid brook,

*dolce*

*p.*  
Soft - - ly purl - ing glides on

*calando*  
Thro' si - lent vales the lim - pid

*pp*  
*sva*

brook, Thro' si - lent

*p espress.*

vales the lim - pid brook.

*pp*

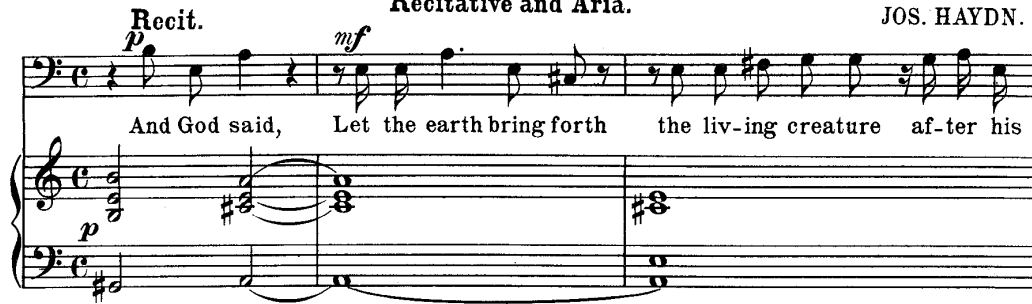
# The Creation.

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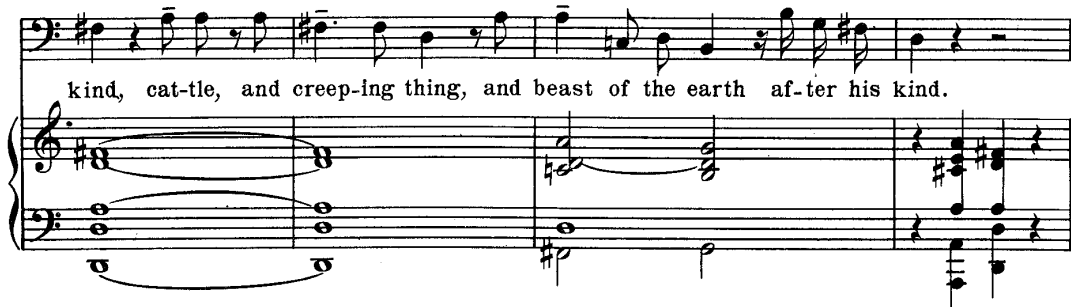
Recitative and Aria.

JOS. HAYDN.

*Recit.*  
*p* And God said, *mf* Let the earth bring forth the liv-ing creature af-ter his



kind, cat-tle, and creep-ing thing, and beast of the earth af-ter his kind.



*Recit. (Moderato.)*  
*Presto. (♩ = 152)* Straight o-pen-ing her fer-tile womb,  
The earth obey'd the word, and teem'd creatures number-less, In perfect forms and ful-ly



grown. *mf* Cheerful, roaring,

*Presto.*



*f* stands the tawny li - on. **Presto.**

**Con moto.** With sudden leap the flexible tiger appears. **Presto.** (♩ = 112)

*cresc.*

The nimble stag bears up his branching head.

*cresc.*

*f quasi a tempo* With fly-ing mane, and fiery look, im-patient neighs the noble steed.

Andante. (♩ = 120)

*p cantabile*

Recit. *p poco a tempo*

The cattle in herds al-ready seek their food On fields and meadows green.

*p*

Recit.

And o'er the ground, as

*p a tempo*

*p*

*a tempo*

plants, are spread The fleecy, meek, and bleating flocks. Unnumber'd as the

*p*

*cresc.*

sands in swarms a - rose The host of insects. Adagio. (♩ = 88)

*cresc.*

*a tempo*

In long di-mension creeps, with si - nous trace, the worm.

*f*

*p a tempo*

Aria.  
Maestoso. (♩ = 84)

The first system of music features a piano accompaniment in the lower staves and a vocal line in the upper staff. The piano part begins with a forte (*f*) dynamic and includes several fortissimo (*fz*) passages. The vocal line is mostly silent in this system.

The second system continues the piano accompaniment and vocal line. The piano part maintains a rhythmic pattern with some fortissimo (*fz*) dynamics. The vocal line begins to emerge with a few notes.

The third system includes the vocal line with the lyrics "Now heav'n in full - est glo - ry shone;". The piano accompaniment features a *pomposo* marking and a piano (*p*) dynamic. The vocal line is marked with a forte (*f*) dynamic.

The fourth system includes the vocal line with the lyrics "Earth smild in all her rich at -". The piano accompaniment is marked *p espress.* and *p*. The vocal line is marked with a piano (*p*) dynamic.

The fifth system includes the vocal line with the lyrics "tire,". The piano accompaniment features several fortissimo (*fz*) passages. The vocal line is marked with a forte (*f*) dynamic.

*mf*  
The room of air with

The first system of music features a vocal line in the bass clef and a piano accompaniment in the grand staff. The vocal line begins with a rest followed by the lyrics 'The room of air with'. The piano accompaniment consists of a treble and bass clef with various chords and melodic lines. A dynamic marking of *mf* is placed above the vocal line.

fowl — is fill'd, — The wa - - ter

The second system continues the vocal line with the lyrics 'fowl — is fill'd, — The wa - - ter'. The piano accompaniment continues with similar textures. A dynamic marking of *p* is placed below the piano part.

swell'd by shoals — of fish; By

The third system features the vocal line with lyrics 'swell'd by shoals — of fish; By'. The piano accompaniment continues. A dynamic marking of *mf* is placed above the vocal line.

heav - y beasts the ground is trod,

The fourth system has the vocal line with lyrics 'heav - y beasts the ground is trod,'. The piano accompaniment features a *cresc.* marking and a *fz* dynamic marking.

by heav - y beasts the ground is

The fifth system continues the vocal line with lyrics 'by heav - y beasts the ground is'. The piano accompaniment features a *f* dynamic marking and a *fz* dynamic marking at the end.



trod:  
*f* *fz* *fz*

But all the work was not com -

*fz* *p* *b.*

*cresc.* *p* *2*  
 plete, but all the work was not com-plete; There want - ed

*p a tempo* *molto cresc.*

yet that wondrous be - ing, That grate-ful should God's pow'r ad -

*p* *cresc.*

*p con calore*  
 mire, With heart and

*f* *p*

voice His - good - ness praise.

*mf*  
But all the work was not com-plete; There wanted yet that wond'rous

*p espress.* *cresc.* *p*  
be - ing, That grate - ful should God's pow'r ad - mire, With

heart and voice His - good - ness praise.

That grate - ful should God's pow'r ad -

mire, With heart and voice, with heart, \_\_\_\_\_

with heart and voice \_\_\_\_\_ His good - ness praise,

with heart and voice, with heart and voice His \_\_\_\_\_

good - ness praise.

# The Seasons.

Recit.  
Lento.

Recitative and Aria.

JOS. HAYDN.

At last the boun-teous sun From A-ries in - to Tau - rus  
rolls, Wide spreading life and heat; The fleec - y clouds up-rise sublime,  
And stretch their thin and sil-ver wings O'er all-sur-round-ing heav'n.

Aria.  
Allegretto. (♩ = 88)

With joy thim-pa-tient hus - bandmân Drives

forth his lus-ty team To where the well-us'd plough remains, Now loosend from the

frost, With joy th'impatient

*mf* *ten.* *ten.* *p*

hus - bandman Drives forth his lus-ty team To

*ten.* *pp* *ten.*

where the well-us'd plough remains, Now loosend from the frost, To where the well-us'd

*dolce*

plough remains, Now loosend from the frost, To

where the well-us'd plough remains, Now loosen'd from the frost, To where the well-us'd

*p*

plough remains, Now loosen'd from the frost, now loosen'd from the

*cresc.*

frost. from the frost. With

*f* *p*  
*oves*

measur'd step he throws the grain, with measur'd step he throws the grain with- in the bounteous

*cresc.*

earth. *dolce e cantabile* *p* O sun, soft show'rs and dews! O

*f* *p*

*cresc.*

sun, soft show'rs and dews! The gold - en ears in plen - ty

*ten. ten.*

bring, the gold -

*sempre p*

*p*

*ves*

*cresc.*

*(9)*

*cresc.*

- en ears in

*cresc.*

*p*

plen - - ty, in plen - ty bring!

*cresc.*

*p*

*cresc.*

With measurd step he throws the grain, with measurd step he throws the grain with-

*p*

*cresc.*

in the bounteous earth. O sun, soft

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with the lyrics 'in the bounteous earth.' followed by 'O sun, soft'. The piano accompaniment consists of a flowing sixteenth-note pattern in the right hand and a more rhythmic bass line in the left hand. Dynamics include a forte (f) section followed by a piano (p) section. The tempo/mood is marked 'dolce'.

show'rs and dews! The gold - en ears in plen - ty, in plen - ty

The second system continues the vocal line with 'show'rs and dews!' and 'The gold - en ears in plen - ty, in plen - ty'. The piano accompaniment maintains its rhythmic pattern. Dynamics include a piano (p) section followed by a crescendo (cresc.) section. The tempo/mood is marked 'dolce'.

bring! With

The third system begins with the vocal line 'bring!' followed by 'With'. The piano accompaniment features a more active bass line. Dynamics include a forte (f) section followed by a mezzo-forte (mf) section. The tempo/mood is marked 'dolce'.

joy th'impatient husbandman Drives forth his lus-ty team To where the well - us'd

The fourth system continues the vocal line with 'joy th'impatient husbandman Drives forth his lus-ty team To where the well - us'd'. The piano accompaniment features a more active bass line. Dynamics include a piano (p) section followed by a forte (f) section. The tempo/mood is marked 'dolce'.

plough remains, Now loosen'd from the frost, And

The fifth system continues the vocal line with 'plough remains, Now loosen'd from the frost, And'. The piano accompaniment features a more active bass line. Dynamics include a piano (p) section followed by a tenuto (ten.) section. The tempo/mood is marked 'dolce'.



they their wonted toil begin, Made cheer-ful by a song, And they their wonted

*dolce*

This system features a vocal line in the upper staff and a piano accompaniment in the lower staff. The piano part includes a *dolce* marking.

toil begin, Made cheerful by a song, And they their wonted

*mf* *p* *pp*

This system continues the vocal and piano parts. Dynamic markings include *mf*, *p*, and *pp*.

toil begin, Made cheerful by a song, And they their wonted toil begin, Made

*cresc.*

This system includes a *cresc.* (crescendo) marking above the vocal line.

cheerful by a song, made cheerful by a song, by a song,

*f* *mf* *p*

This system features dynamic markings of *f*, *mf*, and *p*.

by a song, by a song.

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

This system includes dynamic markings of *p*, *pp*, and *p*.

# The Seasons.

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Recit.

Recitative and Aria.

JOS. HAYDN.

*(♩ = 88) tranquillo*

Lo! where the plen-teous har-vest wav'd, A dreary waste the plains ap-pear! And where the

*mf*

*p*

*piu lento*

cheerful song was heard, The si-lent fields for-saken lie. Now thro' the stubble limps the

*mf*

*pp*

hare, With tim-id eye and doubt-ful step; Or fear-ful, with at-tentive ear, Lies close with-

*p*

in her form. A-non the sports-man's voice A-long the sound-ing

*f*

vale is heard, And keen to share the health-ful sport, The lus-ty swain as-sists his lord.

Aria.  
Allegro. (♩ = 96)

*f*

*p*  
Be-

*leggiere*

hold, a - long the dew - y grass, be-hold, a - long the

*p*

dew - y grass, In search of scent the spaniel

*mf*

roves, in search of scent the spaniel roves! And still o -

bedient to command, *cresc.* At - ten-tive seeks the la - tent prey, at - ten - tive seeks the

The first system features a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line begins with the lyrics 'bedient to command,' followed by 'At - ten-tive seeks the la - tent prey, at - ten - tive seeks the'. A *cresc.* marking is placed above the vocal line. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in both hands.

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

The second system continues the vocal line with 'la - tent prey.' followed by 'In search of scent the spaniel roves, A -'. A *p* (piano) marking is placed above the vocal line. The piano accompaniment continues with a similar rhythmic pattern. A *dim.* (diminuendo) marking is placed below the piano accompaniment.

long, *cresc.* a-long the dew-y grass; And still o-be-dient to command, At-ten-tive seeks the

The third system continues the vocal line with 'long, a-long the dew-y grass; And still o-be-dient to command, At-ten-tive seeks the'. A *cresc.* marking is placed above the vocal line. The piano accompaniment continues with a similar rhythmic pattern.

la

The fourth system features a vocal line with the word 'la' and a piano accompaniment. The piano accompaniment includes a *cresc.* marking and a fermata over the final measure. A circled '6)' is written above the piano accompaniment.

*Più mosso.* (♩ = 132) tent, seeks the la - tent prey.

The fifth system features a vocal line with the lyrics 'tent, seeks the la - tent prey.' and a piano accompaniment. The tempo marking *Più mosso.* (♩ = 132) is placed above the vocal line. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes.

*poco agitato*

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

Nor heeds the call and chid - ing voice, nor

*agitato*

heeds the call and chid - ing voice, Then

*Più mosso. (♩ = 160)*

scent - ing, then scent - ing the game, he

*f*

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

*p più tranquillo*

*p*  
Th' impending peril to a -

*Agitato.*  
*f*

void, The startled fowl flies in-stant up; But wings in vain his

*cresc.*  
*p*  
*cresc.*

rap - id flight: The gun darts forth,

*marcato*  
*p*  
*pp*  
*ff*

darts forth its fa-tal charge, And strikes him

*mf*  
*f*  
*p*  
*molto cresc.*

dead from the tow'r - ing height.

*f*  
*p*

*p*

Thimpending peril to a - void, The startled fowl flies in-stant up; But

*cresc.* *dim.*

wings in vain his rap - - id flight: The

*cresc.* *dim.* *p*

*p dim.*

gun darts forth its fa - - tal charge, And strikes him

*pp* *sempre pp*

*f* *f*

dead from the tow'r - ingheight, and strikes him

*cresc.*

*stentato*

dead from the tow'r - ing height.

*col canto* *a tempo*

## The Destruction of Jerusalem.

Jeremiah's Lament.

F. HILLER.

Adagio. (♩ = 58)

*p*

Recit.  
*espressivo con dolore*

The cit - y is de - sert - ed,  
once so full of life! She hath - be - come a wid - ow, who was a  
prin - cess a - mong the hea - then, and she who was a queen a - mong the  
na - tions, is now cap - tive, is now cap - tive.

*cresc.*

*dim.* *pp*



Aria.  
Andante. (♩ = 72)

*p con espress.*

For thus I

*dolce*

*p*

tell you all, who be - fore me pass: Be - hold ye and

*cresc.*

*cresc.*

see, is there an - y grief like to the

grief, which hath be - fall - en me? Be - hold ye and

*p.*

see, is there an - y grief like to the

grief which hath be - fall - en me, like to the



grief which hath be - fall - en me?

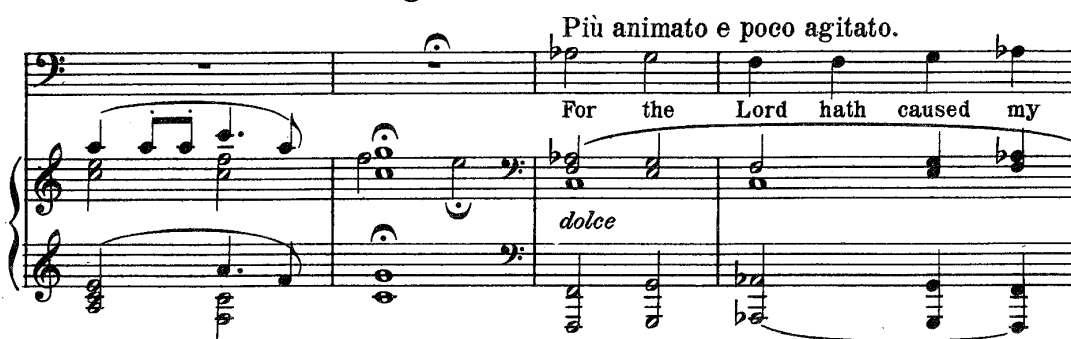
*decresc.*



Più animato e poco agitato.

For the Lord hath caused my

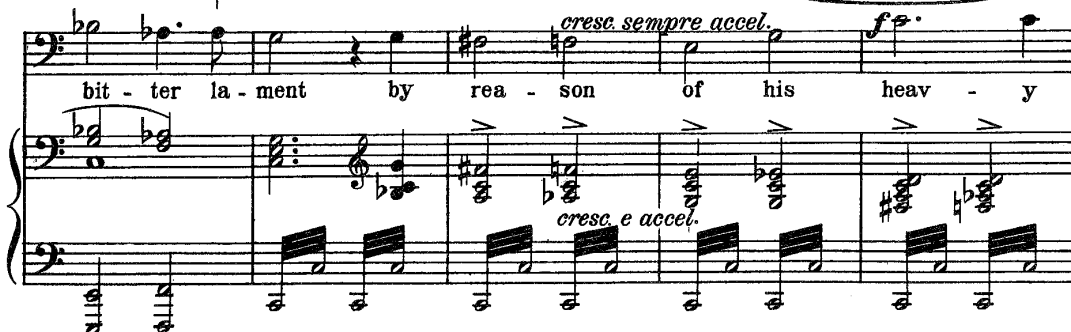
*dolce*



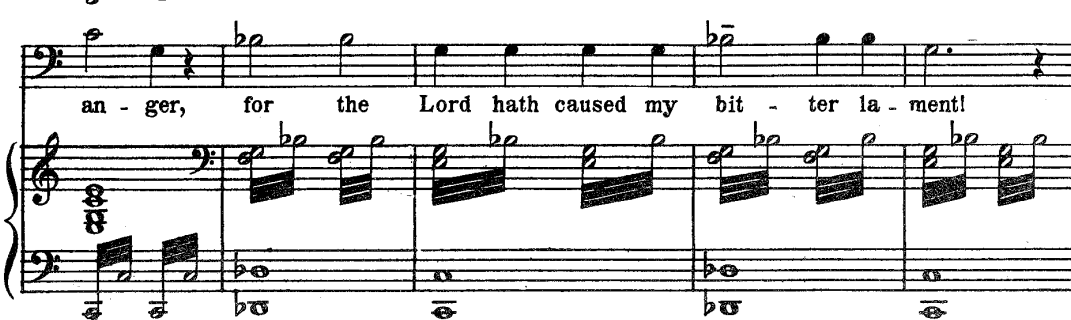
bit - ter la - ment by rea - son of his heav - y

*cresc. sempre accel. f p.*

*cresc. e accel.*



an - ger, for the Lord hath caused my bit - ter la - ment!



Animato. (♩ = 144)  
movimento doppio del primo

*mf* *sempre cresc.*

Lo! He hath wast - ed Is - ra - el, He hath set a -

side all her feast - days, and He hath her al - tar re -

ject - - ed and her sanc - tua -

*f* *stentato* *cresc.*

ry ex - iled.

*ff* *Tempo I.* *dolce e tranquillo*

*dolce con espress.*

For thus I tell you

all who be-fore me pass; Be-hold ye and see, is

The first system of music consists of a vocal line in the bass clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line begins with a half note 'all' followed by quarter notes 'who', 'be-fore', 'me', and a half note 'pass;'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

there an - y grief like to the grief which hath be-

The second system continues the vocal line with a half note 'there', quarter notes 'an - y', and a half note 'grief'. The piano accompaniment maintains its rhythmic pattern, with some chordal textures in the right hand.

fall - en me, like to the grief which hath

*cresc.*

The third system features a vocal line with a half note 'fall - en', quarter notes 'me,', and a half note 'like'. The piano accompaniment includes a *cresc.* marking above the vocal line and below the piano part. The right hand of the piano part shows a shift in texture, moving towards a more melodic line.

— be - fall - en; be - fall - en me?

The fourth system contains a vocal line with a half note '— be - fall - en;', quarter notes 'be - fall - en', and a half note 'me?'. The piano accompaniment features a more complex, flowing eighth-note pattern in the right hand.

*p con abbandono*

And thus I tell you all, who be-fore me pass.

The fifth system begins with the instruction *p con abbandono*. The vocal line starts with a half note 'And', quarter notes 'thus', 'I', 'tell', 'you', and a half note 'all, who be-fore me pass.'. The piano accompaniment features a soft, flowing eighth-note pattern in the right hand, with a *p* marking at the beginning.

# Saul.

English version by  
Dr. Th. Baker.

Recitative and Aria.

F. HILLER.

Allegro energico. (♩ = 104)

The musical score is written in G major (one sharp) and 2/4 time. It begins with a piano introduction marked *ff* and *Allegro energico*. The tempo is indicated as quarter note = 104. The score is divided into several systems, each with a vocal line and piano accompaniment.

**System 1:** The piano accompaniment starts with a series of chords and eighth-note patterns. The vocal line begins with a recitative section marked *Recit.* and *f*. The lyrics are: "King of Is-ra-el,"

**System 2:** The vocal line continues with the lyrics: "hear thou the word of God! Thus saith the Lord, the Lord". The piano accompaniment provides harmonic support with chords and moving lines.

**System 3:** The vocal line begins with the lyrics: "Sa - ba - oth: Re - ject - ed have I Saul, the King,". This section is marked *deciso*. The piano accompaniment features a more active bass line.

**System 4:** The vocal line concludes with the lyrics: "for he hath re - ject - ed God's com - mand - ments." The piano accompaniment continues with rhythmic patterns.

For I have sent him forth, that he

*ff*

should de-stroy the sin - ners, the A - ma - le - kites, but he hath

not de-stroy'd them, nor hath he fought a - gainst them till they were con-sum-ed.

But to o - bey the Lord is

*ff*

bet-ter than sa-cri-fice, and to heark-en is bet-ter than the fat of rams

Aria.  
Allegro con fuoco. (♩ = 144)

ff

*f* O - be - dience, o - be - dience, o - be -

*ff*

- dience 'tis, the Lord of Hosts de - mand - eth,

The kings o - bey His high com - mand,

*f*

the kings o - bey His high com -

mand. Who-èr with

haugh-ty heart be-fore Him stand-eth, O'er-

thrown shall be, o'er-thrown shall be by His right hand.

Like— as a

drop the well-curb light-ly bear-eth, So is this world be-fore His

*molto cresc.*



might; Then woe— to him, who to with-stand Him

dar - eth! He dis - ap - pears like dews of

night, like dews of night. He threat - ens,

and the sun doth pale in shin - ing, Then quakes the

earth, the sea doth sway;

He nods, and lo, one hun - dred realms con -

join - ing In dust are borne on winds a - way,

He nods, He

nods, He nods, and lo, one hun - dred realms con -

join - ing, one hun - dred realms con - join - ing

*dim.*  
In dust, in dust are borne on winds a -

The first system of music features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The vocal line begins with a long note on 'In' followed by a series of eighth notes. The piano accompaniment consists of chords and moving lines in both hands. A dynamic marking of *dim.* is placed above the vocal line and below the piano accompaniment.

way. *f* Oer-whelm -

The second system continues the vocal line and piano accompaniment. The vocal line has a rest for 'way.' followed by a strong *f* dynamic marking for 'Oer-whelm -'. The piano accompaniment features a series of chords in the right hand and a rhythmic pattern of eighth notes in the left hand. A dynamic marking of *pp* is visible in the piano part.

- ing are Je - ho - vahs ire and ven - geance,

The third system shows the vocal line continuing with 'ing are Je - ho - vahs ire and ven - geance,'. The piano accompaniment includes a *p* dynamic marking and a *f* dynamic marking. The piano part features a complex rhythmic pattern with triplets and a 7-measure rest.

The crown shall melt be-fore His breath,

The fourth system contains the vocal line 'The crown shall melt be-fore His breath,'. The piano accompaniment features a *f* dynamic marking and a *p* dynamic marking. The piano part includes a 7-measure rest and a complex rhythmic pattern.

*f* *marcato*  
Oer whelm - ing are Je - ho - vahs ire and ven - geance,

The fifth system features the vocal line 'Oer whelm - ing are Je - ho - vahs ire and ven - geance,'. The piano accompaniment is marked *f* and *marcato*. The piano part consists of a series of chords in the right hand and a rhythmic pattern in the left hand.

*f* *molto cresc.*

The crown shall melt be-fore His breath, the crown shall

*ff*

melt be - fore His breath!

*f* *molto cresc.* *ff*

*ff*

# The Burial of Christ.

Recit.  
English version by Dr.Th.Baker. **Maestoso.** (♩ = 76)

Recitative and Aria.

A. KLUGHARDT.

The musical score is written in a 4/4 time signature with a key signature of two flats (B-flat and E-flat). It consists of five systems, each with a vocal line and a piano accompaniment. The lyrics are as follows:

Tru - ly, this man was the son of  
 God! Je - ru - sa -  
 lem! Je - ru - sa -  
 lem! thou that kill - est the  
 prophets, and ston - est them which are sent un - to thee, re -

Dynamic markings include *f*, *ff*, *mf*, *p*, and *cresc.*. Performance instructions include *Rec.* (Recitative) and *mf* (mezzo-forte). The piano accompaniment features complex chordal textures and rhythmic patterns.

pent, re-turn to the Lord, — that He may for -

The first system of music features a vocal line in the bass clef and a piano accompaniment in the grand staff. The vocal line begins with a half note 'p' (piano) and a fermata over a whole note. The piano accompaniment consists of chords in the left hand and a melodic line in the right hand. Dynamics include 'p' and 'f'.

give thy sore trans-gres - sion, and of thy sins re-move the

The second system continues the vocal line and piano accompaniment. The vocal line has a 'cresc.' (crescendo) marking. The piano accompaniment features a 'p' (piano) dynamic. The system ends with a fermata over a whole note.

bur - den, that He may for - give thy sore trans - gres -

The third system continues the vocal line and piano accompaniment. The vocal line has an 'espress.' (espressivo) marking. The piano accompaniment features a 'p' (piano) dynamic. The system ends with a fermata over a whole note.

sion, and of thy sins re - move the bur -

The fourth system continues the vocal line and piano accompaniment. The vocal line has a 'f' (forte) dynamic. The piano accompaniment features a 'f' (forte) dynamic. The system ends with a fermata over a whole note.

den.

The fifth system continues the vocal line and piano accompaniment. The vocal line has a 'p' (piano) dynamic. The piano accompaniment features a 'ff' (fortissimo) dynamic. The system ends with a fermata over a whole note.

Aria.  
Larghetto. (♩ = 72)

*p con solennità*

Ho - ly one,

The first system of music features a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a whole note 'Ho - ly one,'. The piano accompaniment consists of chords and moving lines in both hands, with a dynamic marking of *p*.

dy - ing for mor - tals, Pure and true, from

The second system continues the vocal line with 'dy - ing for mor - tals, Pure and true, from'. The piano accompaniment provides harmonic support with various chordal textures and melodic fragments. Dynamic markings include *p*.

e - vil free, From with - in Thy heav'n - ly

The third system features the vocal line with 'e - vil free, From with - in Thy heav'n - ly'. The piano accompaniment includes some chromatic movement in the bass line. Dynamic markings include *p*.

por - tals, Je - su, Je - su, think on me,

The fourth system has the vocal line with 'por - tals, Je - su, Je - su, think on me,'. The piano accompaniment features more complex chordal structures. Dynamic markings include *p*.

Je - su, Je - su, think on me. *Ob.*  
*dolce*

The fifth system concludes the vocal line with 'Je - su, Je - su, think on me.' and includes the instruction *Ob.* (Obbligato). The piano accompaniment features a *dolce* marking and a more lyrical texture. Dynamic markings include *p*.

*mf*

Thou in whom all lov - ing -

*cresc.* *espress.*

kind - ness Doth the sin - ful soul re - store, Heal me,

too, from earth - ly blind - ness, O - pen Thou for me the

*cresc.*

door, Heal me, too, from earth - ly blind - ness, O - pen

*dim.*

Thou for me the door, o - pen Thou for me, for



me the door.

*p espress.*

Ho - ly one, dy - ing for mor - tals, Pure and

*pp*

Detailed description: This system contains the first two systems of music. The vocal line begins with the lyrics 'me the door.' followed by a long rest. The piano accompaniment features a flowing eighth-note pattern in the right hand and a more rhythmic bass line in the left hand. The first system ends with a piano dynamic marking and the instruction 'espress.'. The second system begins with the lyrics 'Ho - ly one, dy - ing for mor - tals, Pure and' and starts with a piano dynamic marking 'pp'.

true, from e - vil free, From with -

*poco cresc.*

*p*

Detailed description: This system contains the third system of music. The vocal line continues with the lyrics 'true, from e - vil free, From with -'. The piano accompaniment features a more active right hand with chords and moving lines. The system begins with the instruction 'poco cresc.' and ends with a piano dynamic marking 'p'.

in Thy heav'n - ly por - tals, Je - su,

*p espress.*

Detailed description: This system contains the fourth system of music. The vocal line continues with the lyrics 'in Thy heav'n - ly por - tals, Je - su,'. The piano accompaniment features a more active right hand with chords and moving lines. The system begins with a piano dynamic marking 'p' and the instruction 'espress.'.

Je - su, think - on me, Je - su,

Detailed description: This system contains the fifth system of music. The vocal line concludes with the lyrics 'Je - su, think - on me, Je - su,'. The piano accompaniment features a more active right hand with chords and moving lines. The system begins with a piano dynamic marking 'p'.

Je - su, think on me,

*espress.*

*con calore*

Je - su, Je - su, think on

*Ossia:*

Je - su,

me, Je - su,

Je - su, think on me.

Je - su, think on me.

*p*

*rit.* \*

# Moses.

English version by **Recit.**

**Recitative and Aria.**

Dr.Th.Baker.

**Moderato.**

**Moses' Death.**

S. de LANGE.

*f* Fare ye on! *p* and the bless - ing of God, *cresc.* Je - ho - vah, *f* be with

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

*p* you, for *mf* no one, no one *f* is like God, *p* O Is - ra - el,

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

*cresc.* who cometh down from heav'n *f* to be your aid!

*cresc.* *f* *p*

**Aria.**  
Andante. (♩ = 80)

*p espress.*

God is e - ter - nal and al -

*p* *p*

might - y, He — shall sup - port thee e'er with His right arm.

*cresc.*

Hap - py art thou, O Is - ra - el, Hap - py art thou, O Jacob!

*cresc.*

Who, who — is like un - to thee?

*p*

*mf pomposo*

Thou art a peo - ple saved\_ by Je - ho - vah,

*p*

*f*

thou art a peo - ple saved\_ by Je - ho - vah, the

*piu f*

shield of — thy help, and the

*p.*

sword of thy do - min - ion, the sword of thy do -

min - ion.

Andante tranquillo. (♩ = 84) (Moses gazing on the land from Mt. Nebo.)

*pp* *poco cresc.* *p espr.*

*p*

Listesso tempo. (♩ = 80)

*p* *p tranquillo*

From the

height of the moun - tain the land I behold, from the

*cresc.*

height\_ of the rock I sur - vey it all.

*cresc.* *dim.*

Adagio. (♩ = 58)  
*p molto espress.*

How fair thy tab - er - na - cles, O

*p*

*3* *3*

Ja - cob, how fair thy

*p*

dwell - ing - plac - es, O Is - ra - el!

*3* *3*

How fair the gar - dens

yon - der spread a - round; by the

wa - - ters rise loft - y ce - dars. -

How fair thy tab - er - nacles, O Ja - cob,

how fair thy dwell - ing-plac - es, O Is - ra-el!

*poco cresc.*

Poco animato. (♩ = 76) *f pomposo*

There shall a - rise a star from Ja - cob, and a

*mf* *f* *p*

scep - tre from Is - ra - el is - sue, who shall o'er - pow - er ev - 'ry

*f* *mf*

foe; and He shall reign, He shall reign from the sea to the

*cresc.* *cresc.*

ends of the earth!

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



Tempo 1.

*mf espress.*

How fair thy tab - er - nacles, O Ja - cob,

The first system of music features a vocal line in the bass clef and a piano accompaniment in the grand staff. The vocal line begins with a rest, followed by the lyrics 'How fair thy tab - er - nacles, O Ja - cob,'. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a simple harmonic accompaniment in the left hand. There are two triplet markings (3) over the vocal line.

how fair thy dwell - ing-plac-es, O Is - ra-el!

The second system continues the vocal line with the lyrics 'how fair thy dwell - ing-plac-es, O Is - ra-el!'. The piano accompaniment remains consistent with the first system. A triplet marking (3) is present over the vocal line.

How fair the gar - dens yon - der spread a -

The third system continues the vocal line with the lyrics 'How fair the gar - dens yon - der spread a -'. The piano accompaniment continues with the same rhythmic pattern. A triplet marking (3) is present over the vocal line.

round; by the wa - ters

The fourth system continues the vocal line with the lyrics 'round; by the wa - ters'. The piano accompaniment continues. A *cresc.* marking is placed above the vocal line, and a *poco cresc.* marking is placed below the piano accompaniment.

rise loft - y ce - - dars.

The fifth system concludes the vocal line with the lyrics 'rise loft - y ce - - dars.'. The piano accompaniment continues. A triplet marking (3) is present over the vocal line.

*p*

How fair thy ta - ber-nacles, O Ja - cob,

*cresc.*

how fair thy dwell - ing-plac-es, O Is - ra-el!

*pp* *mf* *pp* *mf* *cresc.* *pp*

*p declamando*

In all His splendor shin-eth God — on me, Je - ho - vah,

*pp* *cresc. molto* *f*

*p*

King of Is - ra - el.

Molto tranquillo. (♩ = 72)  
*p espress.*

E - ter - nal bless - edness, sal - va - tion

The first system of music features a vocal line in the bass clef and a piano accompaniment in the grand staff. The vocal line begins with a rest, followed by the lyrics "E - ter - nal bless - edness, sal - va - tion". The piano accompaniment starts with a piano (*p*) dynamic and includes triplets and trills.

in Thy light, a - waits me, a - waits me O

The second system continues the vocal line with the lyrics "in Thy light, a - waits me, a - waits me O". The piano accompaniment features flowing sixteenth-note passages in the right hand and block chords in the left hand.

Lord, my Rock, on whom I am found - ed.

The third system has the vocal line with lyrics "Lord, my Rock, on whom I am found - ed." The piano accompaniment includes a *marc.* (marcato) marking and features a dotted eighth note in the right hand.

On Thy sal - va - tion I wait!

The fourth system shows the vocal line with lyrics "On Thy sal - va - tion I wait!". The piano accompaniment continues with a steady accompaniment pattern.

E - ter - nal bless - edness, Lord, I a - wait!

The fifth system concludes the page with the vocal line lyrics "E - ter - nal bless - edness, Lord, I a - wait!". The piano accompaniment features a piano (*p*) dynamic and ends with a repeat sign.

*p* E - ter - nal bless - ed - ness, sal - va - tion in Thy light,

*p* *cresc.*

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a piano (*p*) dynamic and a crescendo hairpin. The piano accompaniment starts with a piano (*p*) dynamic and includes a *cresc.* marking. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.

Lord, I a - wait,

*p* *mp*

Detailed description: This system contains the next two measures. The vocal line has a piano (*p*) dynamic. The piano accompaniment features a piano (*p*) dynamic followed by a mezzo-piano (*mp*) dynamic. The piano part includes a melodic line in the right hand and a rhythmic accompaniment in the left hand.

*morendo*  
Lord, I a - wait!

*poco cresc.*

Detailed description: This system contains the next two measures. The vocal line is marked *morendo* and has a piano (*p*) dynamic. The piano accompaniment is marked *poco cresc.* and features a complex, flowing melodic line in the right hand and a rhythmic accompaniment in the left hand.

*dim.*

Detailed description: This system contains the next two measures of piano accompaniment. The right hand features a melodic line with a *dim.* (diminuendo) marking. The left hand provides a rhythmic accompaniment.

*pp* *morendo*

Detailed description: This system contains the final two measures of piano accompaniment. The right hand features a melodic line with a *pp* (pianissimo) dynamic and a *morendo* marking. The left hand provides a rhythmic accompaniment.

## The Rose of Sharon.

Recitative and Aria.

A. C. MACKENZIE.

Moderato. (♩=92) Recit. Thus saith the

Aria. Ho - ly One of Is - ra - el: *p* Allegretto pastorale. (♩=88) The

wil - der - ness shall be a fruit - ful, fruit - ful field, *ad lib.* *col canto* *p*

And the fruit - ful field as a for - est, and the

fruit - ful field as a for - est, the fruit - ful

field as a for- - est. The

*p*

*mf* *p*

Detailed description: This system contains the first two staves of music. The vocal line is in the bass clef with lyrics 'field as a for- - est. The'. The piano accompaniment is in the grand staff (treble and bass clefs). Dynamics include *p* (piano) at the end of the vocal line, *mf* (mezzo-forte) in the piano accompaniment, and *p* (piano) in the piano accompaniment.

*dolce*

wil - der - ness shall be a fruit - ful, fruit - ful

*dolce*

Detailed description: This system contains the third and fourth staves of music. The vocal line is in the bass clef with lyrics 'wil - der - ness shall be a fruit - ful, fruit - ful'. The piano accompaniment is in the grand staff. Dynamics include *dolce* (dolce) in both the vocal and piano parts.

field. The work of right - eous -

*p*

*cantabile*

*p* *p* *p*

*Reo.* \* *Reo.* \* *Reo.* \*

Detailed description: This system contains the fifth and sixth staves of music. The vocal line is in the bass clef with lyrics 'field. The work of right - eous -'. The piano accompaniment is in the grand staff. Dynamics include *p* (piano) in the vocal line and *p* (piano) in the piano accompaniment. The tempo/mood is marked *cantabile*. There are three *Reo.* (ritardando) markings with asterisks in the piano accompaniment.

ness shall be peace, shall be peace,

*p*

*Reo.* \*

Detailed description: This system contains the seventh and eighth staves of music. The vocal line is in the bass clef with lyrics 'ness shall be peace, shall be peace,'. The piano accompaniment is in the grand staff. Dynamics include *p* (piano) in the vocal line and *p* (piano) in the piano accompaniment. There is one *Reo.* (ritardando) marking with an asterisk in the piano accompaniment.

And the end of peace, qui - et - ness for

*mf*

*mf*

*Reo.* \* *Reo.* \*

Detailed description: This system contains the ninth and tenth staves of music. The vocal line is in the bass clef with lyrics 'And the end of peace, qui - et - ness for'. The piano accompaniment is in the grand staff. Dynamics include *mf* (mezzo-forte) in both the vocal and piano parts. There are two *Reo.* (ritardando) markings with asterisks in the piano accompaniment.

ev- -er, — and the end of peace, — qui - et -

ness\_ for ev- -er. Lo, — my peo- -ple, my

peo- -ple shall dwell — in a sure — ha - bi - ta - tion

and in qui- -et rest - ing - plac - es, and in

qui - et rest - ing - plac - es, in qui- -et -

rest - - - ing - plac - - es.

*mf* *p* *rit.*

*Moderato.* *f* *p*

Thus - saith the Ho-ly One of Is - ra - el: The wil - der-

*f* *pp dolce*

*senza rit.*

ness shall be - a fruit - ful, fruit - ful field.

*dolce* *senza rit.*

*Rea.* \*

*Rea.* \*

*pp*



# The Nativity.

Recitative and Aria.

H. MARÉCHAL.

English version by  
Dr. Th. Baker.

Andante. (♩=76) *leggiere*

*p* *molto espress.*

Recit.

*a piacere*

I - dlest of dreams! *a tempo*

*cresc.*

*cupo* *3* *cresc.*

vain in-sur-rec-tion! Ah! tell me why,

*mf* *p* \*

— in-sen-sate pride, Hast thou em-bit-ter'd my af-fec-tion, With

*Poco più animato*

pow'rs of ill me thus al-lied?

*pp* *mf* *sf*

*6* *6* *6*

First system of piano introduction. Bass clef, key signature of two flats. Dynamics: *p*, *mf*, *cresc.*

Second system of piano introduction. Dynamics: *cresc.*, *pp subito*, *f*, *pp*. Tempo marking: *Tempo I.*

Aria.  
Adagio molto. (♩=58)

First system of the Aria introduction. Bass clef. Dynamics: *pp*, *p*. Performance marking: *sostenuto*. Lyric: "my".

Second system of the Aria introduction. Bass clef. Performance marking: *con dolore*. Dynamics: *p*. Performance marking: *largamente*. Lyric: "home, lost to me for ev-er, Fair-bloom-ing".

Third system of the Aria introduction. Bass clef. Dynamics: *dim.*, *p*. Performance marking: *largamente*. Lyric: "fields, blu-est of skies, By what re-".

gret, \_\_\_\_\_ spite all en - deav - - or, Am I torn when

*cresc.*

*cresc.*

*Ped.* \*

thou, when thou dost meet mine eyes! O my

*dim.*

*dim.*

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

home, lost to me for ev - - er, Fair blooming

*cresc.*

*cresc.*

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

fields, blu - - est of skies, O my

*f*

*f*

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

home, — lost to me for ev- -er, By what re -

*cresc.*

*rit.* \* *rit.* \* *rit.* \* *rit.* \*

gret, spite all en- -deav-or, by what re -

*poco rall.* *stentato*

*poco accel.* *fp col canto*

*rit.* *cresc.* \* *rit.* \*

gret, by what re - gret, spite all my en - deav-or, I still am -

*animato con forza* *dim.*

*f col canto* *dim.*

torn, — when thou, — when thou — dost meet mine eyes!

*doloroso* *rit.* *a tempo*

*dim.* *p* *mf espress.*

Piano introduction with treble and bass staves. The treble staff features a melodic line with slurs and accents, while the bass staff provides a rhythmic accompaniment with chords and moving lines.

*affanato*

A Re - deem - - - er!

*f cresc.*

Vocal line with lyrics "A Re - deem - - - er!". The piano accompaniment features a driving eighth-note pattern in the bass and chords in the treble. Dynamics include *f* and *cresc.*

a Re - - -

Vocal line with lyrics "a Re - - -". The piano accompaniment continues with the eighth-note pattern. Dynamics include *f*.

**Allegro molto.**

deemer! Ah! all is o'er! a Re-deem - er! Ah! all is

*f marcato* *cresc.*

Vocal line with lyrics "deemer! Ah! all is o'er! a Re-deem - er! Ah! all is". The piano accompaniment is more rhythmic and driving. Dynamics include *f marcato* and *cresc.*

**Allegro feroce.**

*rallent. e cresc.* *ff*

o'er! Ah! all is o'er! our might he'll

*rallent. e cresc.* *ff*

Vocal line with lyrics "o'er! Ah! all is o'er! our might he'll". The piano accompaniment features a 3/2 time signature and a powerful, dramatic texture. Dynamics include *rallent. e cresc.* and *ff*.

ban - ish, The world no more shall fear my pow'r; In - - -

to night a - gain I shall van - ish, Dis - dain'd

and ac - curst ev - er - more!

*rit. molto* Dis - dain'd and ac - curst ev - er - more!  
*a tempo*

*rit. molto* *a tempo* *col canto* *f* *cresc.*

*a piacere* *p* ev - er -

*ff feroce*

Moderato.

*a piacere*

more! Ev - er-more! Ha! what

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

Recit.

say I? If I may not en - throne me In do - min - ion a -

*col canto*

*largamente*

*a tempo*

bove, The earth will not dis - own me, And

*ten.* *mf*

man, - man, - whom from E - - den a - fore - time I

*cresc.* *f*

drove, Man, ay, man, whom to make the slave of sin so long I

*mf* *cresc.*

*a tempo*  
*sotto voce*  
*p*

strove! Ay, man! Then may I not, thro' e - vil, thro'

*ff* *allarg.* *a tempo* *sotto voce*  
*p*

*poco animato* *con fuoco*

e - vil as - sur - ring my pow - er, O - ver - sway the de - signs of

*con fuoco* *f*

God, as I have done, Smite the senses of men,

*amarevole*

blind - ing all as of yore, Till no more by the voice of the Saviour they're

*Vivace.*

won?

*cresc.* *fp* *cresc.*

*Reo. 3* *\** *Reo. \**



Incantation.  
Maestoso. (♩=76)

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a fermata and then enters with the lyrics "A -". The piano accompaniment is marked *ff* and includes dynamic markings *pp* and *f*. The tempo is *Maestoso* with a quarter note equal to 76 beats per minute. The key signature has two flats, and the time signature is 3/4. The system concludes with the marking *cupo*.

Larghetto (♩=72)

The second system continues the vocal and piano parts. The vocal line has the lyrics "rise, fiends of dark-ling a - byss - - es, Ye som - bre". The piano accompaniment is marked *p*. The tempo is *Larghetto* with a quarter note equal to 72 beats per minute. The system concludes with the marking *sost. rall.*

The third system continues the vocal and piano parts. The vocal line has the lyrics "clans — that dwell — be - low! Hear my". The piano accompaniment is marked *p*. The system concludes with the marking *rit.*

The fourth system continues the vocal and piano parts. The vocal line has the lyrics "voice, all whom Heav'n op - press - - es, O - ver the". The piano accompaniment is marked *fp*. The system concludes with the marking *a tempo*.

The fifth system continues the vocal and piano parts. The vocal line has the lyrics "world — fate - - ful - ly go! A -". The piano accompaniment is marked *col canto*. The system concludes with the marking *a tempo* and an asterisk (\*).

*stringendo poco a poco*

rise! a - rise!

*stringendo poco a poco*

let God be - hold, of - fend - - ed, Hate of

Him ev - ryheart in - spire, May the

*cresc.*

world of men now be rend - - ed By

*ff*

*cresc.*

*Maestoso.*

crime and by e - vil de - sire, by crime and by e - vil de -

*dim.* *rit.*

*ff* *p* *col canto*

Allegro. (♩ = 88)

sire!

*p con brio* *cresc.*

*Con brio* *f* Hear my voice, — ye de - monsbe-

*p* *cresc.*

Rev.

low! Go forth, and bear to man de - spair,

Rev.

*f* Spread re-volt a - broad, — crime — and

*p* *cresc.*

\* Rev. \*

woe, — All the world for my reign pre - pare!

*ff. feroce.*

Ye fiends, a - rise! ye

fiends, a - rise! Go forth and bear to man\_ de-

spair! ye fiends, a - rise! ye

fiends, a - rise! All the world now for my reign\_ pre-

pare!

*cresc.*

*staccato*

*with an expression of diabolical joy*

*ff*  
A-rise, ye fiends, a - rise, ye fiends! a - rise! a - rise! All the world for my

*ff e marcato*

Vivace assai.

*stentato*  
reign now pre - -pare!

*col canto* *ff staccato*

*ad.* \*

*marcato*

## Mary Magdalen.

## Recitative and Aria.

J. MASSENET.

Andante sostenuto. (♩ = 72)

*ff ad lib.* *p*

Recit. *p*  
Ah,

*sf sf r. h. dim. pp*

*a tempo*  
Ma-ry, give an ear one mo-ment, To my coun-sel at - tend, For it comes from a

*ppp mf pp*

*dolce*  
friend; Nay, let me not ad - vise thee in vain.

*mf ppp dolce*

*a tempo f*  
Shed not a tear: thy sad - ness is mad - ness. Then welcome back de-

light and love to thy heart once a - gain.

## Aria.

Allegro con spirito. (♩ = 112)

*sotto voce ma espress.*

The days are all sun-shine a -

*dolce* *p*

round thee, — Could fu-ture more tempting be found thee, Or a

*p*

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

*mf* *dolce*

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

*f* *mf e sostenuto*

more, have bound thee ev-er-more, They thy fate will en -

twine, they thy fate will en - twine ev-er-more, they thy

fate will en - twine. Shed no tear, for

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

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



*dolce*

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

*pp*

*dolce*

*a piacere*

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

*colla voce*

*Tempo I.*

pire. Thy days are all sunshine a - round thee, Could fu - ture more

*pp*

*mf*

tempting be found thee, Or a life that is bright as thine, that is

*p*

*dolce*

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

*f*

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

more; They thy fate will en - twine, they thy fate will en - twine ev - er - more,

they thy fate will en - twine. Sigh no more: Not one

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

not a tear, I im - plore.

## Elijah.

## Recitative and Aria.

F. MENDELSSOHN.

Adagio.

Recit.

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

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

Aria.

Adagio.

*cantabile*

*dim.* *p* *cresc.*

*mf* *con solennità*

Lord God of A - braham, I - saac, and Isra - el; this day let it be known that

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

Thou art God, — and I am thy ser - vant! Lord God of A - braham! O shew to all this

*cresc.* *dim.* *p*

people that I have done these things — according to Thy word! O hear me,

*dim.* *p*

Lord, and an - swer me! O hear me, Lord, and answer me! Lord God of Abraham,

I-saac and Is-ra-el; O hear me, O hear me and an - swer me, and shew this people that

Thou art Lord God, and let their hearts again be turn - ed; O shew this peo - ple that

Thou art Lord God, and let their hearts a - gain be turn - ed, Lord,

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

# Elijah.

Aria.

F. MENDELSSOHN.

Allegro con fuoco e marcato. ( $\text{♩} = 92$ )

Is not His

word like a fire? And like a

hammer that break-eth the rock, a hammer that breaketh the rock, that

breaketh the rock in-to piec-es? like a fire, like a fire, and like a

ham-mer that break-eth, that break-eth the

*f*

*fp*

*f*

*fp*

*p*

*p*

*cresc.*

*cresc.*

*f*

*cresc.*

*f* *mf*  
rock? His word is like a fire, and like a

The first system of music features a vocal line in the bass clef and a piano accompaniment in the grand staff. The vocal line begins with a forte (*f*) dynamic and a mezzo-forte (*mf*) dynamic. The piano accompaniment starts with a forte (*f*) dynamic and includes a piano (*p*) section. The key signature has two sharps (F# and C#), and the time signature is 4/4.

ham - mer, a ham - mer that break - eth the

The second system continues the vocal line and piano accompaniment. The vocal line has a forte (*f*) dynamic. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

rock. For God is an - gry,

The third system shows the vocal line and piano accompaniment. The vocal line has a piano (*p*) dynamic. The piano accompaniment has a forte (*ff*) dynamic in the right hand and a mezzo-forte (*fp*) dynamic in the left hand.

an - gry with the wicked ev - ry day, for God is an - gry with the

The fourth system continues the vocal line and piano accompaniment. The vocal line has a forte (*f*) dynamic. The piano accompaniment has a piano (*p*) dynamic.

wicked ev - ry day; and if the wicked turn not, the Lord will whet his

The fifth system concludes the vocal line and piano accompaniment. The vocal line has a piano (*p*) dynamic. The piano accompaniment has a pianissimo (*pp*) dynamic.

sword, will whet his sword; and He hath bent his

bow, and made it read - y, and made it

read - y, read - y! Is not His

word — like a fire? and like a

ham - mer that break - eth the rock, and like a ham - mer that break - eth the

rock? Is not His word \_\_\_\_\_ like a fire, and like a

*pp*

ham - mer, a ham - mer that break - eth the

*cresc.*

rock, that break - eth the rock, that break - eth the

*sf* *mf*

rock, and like a fire, — like a ham - mer, that

*cresc.* *più cresc.*

break - eth the rock? is not His word like a

*p*



ham - mer that break - eth the rock? is not His

The first system of music features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a fermata over the first measure, followed by the lyrics. A dynamic marking of *f* is placed above the vocal line in the second measure. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

word like a ham - mer that break - eth

*cresc.* *molto cresc.* *cresc.*

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over the first measure. The piano accompaniment features a *cresc.* marking in the left hand and a *molto cresc.* marking in the right hand. The right hand accompaniment has a more complex rhythmic pattern with sixteenth notes.

the rock in - to piec - es?

*ff*

The third system shows the vocal line and piano accompaniment. The vocal line has a fermata over the first measure. The piano accompaniment has a dynamic marking of *ff* in the right hand. The right hand accompaniment continues with a complex rhythmic pattern.

*Più lento.*  
*ff stentato*

Is not His word - like a ham - mer that break - eth the

The fourth system features the vocal line and piano accompaniment. The vocal line has a fermata over the first measure. The piano accompaniment is sparse, with a dynamic marking of *f* in the right hand. The right hand accompaniment consists of a few chords.

rock?  
Tempo I.

*ff*

The fifth system shows the piano accompaniment. It begins with a dynamic marking of *ff* and a tempo marking of *Tempo I.* The right hand accompaniment has a complex rhythmic pattern with sixteenth notes, and the left hand has a bass line.

# Elijah.

Aria.

F. MENDELSSOHN.

Adagio. (♩ = 66) *cantabile* *cresc.*

*pp*

*p espress.*

It is e -

nough, O Lord, now take a - way my life, — for I am not

*cresc.* *p*

bet - ter than my fa - thers! It is e - nough, — it - is e -

nough; now take a-way my life,— I am not bet - ter, not bet -

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

bet - ter than my fa - - thers!

I de - sire — to live no lon - ger; now let me

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

*f* *cresc.*  
 days are but van - i - ty! but van - i - ty!

*cresc.* *al -*

Molto allegro vivace. (♩=92) *f*  
 I have been very jeal - ous for the Lord, for the

*ff* *p*

Lord God of Hosts, *f* for the children of Is - ra -

*ff*

*f* *p*  
 el have bro - ken thy covenant, broken thy covenant have bro - ken thy

*ff* *f* *p*

*cresc.* *f*  
 cov - enant, and thrown down thine al - tars, and slain all thy proph - ets,

*cresc.* *f*

slain them with the sword, and slain thy proph - ets, slain them with the

sword. I have been very jeal - ous for the Lord,

for the Lord God of Hosts, very jealous for the

Lord, the Lord God of Hosts, and I, ev-en I on-ly, am left;—

*poco sf più tranquillo*

and they seek my life, and they seek my life to take

*p agitato* *cresc.* *f*

it, to take it a - way.

*ff*

Adagio, (♩ = 66)  
*con forza* *dim.*

— It is e - nough! It is e - nough!

*p* *espress.*

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

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

*p* *cresc.*

*cresc.* *dim.* *pp*

Lord, — take a - way — my life! —

*pp*

# St. Paul.

## Aria.

Allegro molto. (♩ = 108)

F. MENDELSSOHN.

*f staccato*

*f con spirito*

*p*

*sf*

*cresc.*

*p*

*f*

*pp*

*f*

Con - sume them all, Lord Sa - ba -

oth, con - sume all these Thine en - e -

mies. Be - hold, they will not know Thee, be - hold, they will not

know Thee, that Thou, our great Je - ho - vah, art the Lord a -

one, the High - est o - ver all the world

*fp* *f*

This system contains the first line of music. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The lyrics are "one, the High - est o - ver all the world". The piano part includes dynamic markings *fp* and *f*.

the High - est o - ver all the world

*f*

This system contains the second line of music. The lyrics are "the High - est o - ver all the world". The piano part includes a dynamic marking *f*.

Con - sume them all, Lord Sa - ba -

*cresc.*

This system contains the third line of music. The lyrics are "Con - sume them all, Lord Sa - ba -". The piano part includes a dynamic marking *cresc.*.

oth, con - sume all these Thine en - e - mies.

*pù cresc.* *f.* *f*

This system contains the fourth line of music. The lyrics are "oth, con - sume all these Thine en - e - mies.". The piano part includes dynamic markings *pù cresc.*, *f.*, and *f*.

Pour out Thine

*mf* *fp*

This system contains the fifth line of music. The lyrics are "Pour out Thine". The piano part includes dynamic markings *mf* and *fp*.



in - dig - na - - tion, and let them feel Thy

power, pour out Thine in - dig - na - -

tion, and let them feel Thy power. Con - sume them

all, Lord Sa - ba - oth, con - sume them all, con -

sume Thine en - e - mies. Pour out Thine in - dig -

na - tion, and let them feel Thy power, yea,

let them feel Thy power. Con-

sume them all, Lord Sa - ba - oth, con - sume all these Thine

en - e - mies. Be - hold, they will not know Thee, be - hold, they will not

know Thee, that Thou, our great Je - ho - vah, art the Lord a - lone,

*f* the High - est o - ver all the world, — the

*fp* *sf*

Detailed description: This system contains the first two lines of music. The vocal line is in the bass clef with a key signature of two sharps (F# and C#). It begins with a forte (*f*) dynamic. The piano accompaniment consists of a right-hand treble clef and a left-hand bass clef. The right hand features a flowing sixteenth-note melody, while the left hand provides a steady accompaniment. Dynamics include *fp* (fortissimo piano) and *sf* (sforzando).

High - est o - ver all the world. — Pour out Thine

*cresc.* *sf* *cresc.*

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics "High - est o - ver all the world. — Pour out Thine". The piano accompaniment continues with the same texture. Dynamics include *cresc.* (crescendo), *sf* (sforzando), and another *cresc.* marking.

in - dig - na - - tion, and let them feel Thy

*piu cresc.*

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with the lyrics "in - dig - na - - tion, and let them feel Thy". The piano accompaniment continues with the same texture. A *piu cresc.* (piu crescendo) marking is present.

power, — yea, let them feel Thy power!

*f* *ff*

Detailed description: This system contains the seventh and eighth lines of music. The vocal line concludes with the lyrics "power, — yea, let them feel Thy power!". The piano accompaniment continues with the same texture. Dynamics include *f* (forte) and *ff* (fortissimo).

Detailed description: This system contains the final two lines of music on the page, which are piano accompaniment only. The right hand continues with a flowing sixteenth-note melody, and the left hand provides a steady accompaniment. The system concludes with a double bar line.

# St. Paul.

191

Adagio. (♩ = 88)

Aria.

F. MENDELSSOHN.

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

*espress. con calore*

*p*

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

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

to Thy lov - ing kind - ness, yea, e - ven for Thy mer - cy's sake. De - ny me

*cresc.*

not, O cast me not a - way from Thy pre - sence, and take not Thy spir - it from

*pp*

me, O Lord, and take not Thy spir-it from me, O Lord, O take

not Thy spir-it from me, O Lord.

Lord, a bro-ken heart, and a con-trite heart, is

of-fer'd be-fore Thee; Lord, a bro-ken heart, and a con-trite heart,

is of-fer'd be-fore Thee. O God, have mer-cy, have mer-cy up-

on me ac-cord-ing to Thy lov-ing-kind-ness, yea e-ven

*p*

for Thy mer-cy's sake.

*sf* *p*

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

I will speak of Thy sal-

*dim.* *f*

va-tion, I will teach trans-gressors, and sin-ners shall be con-vert-ed

*sf* *f*

un-to Thee, shall be con-vert-ed, con-vert-ed un-to Thee.

I will speak of Thy sal - va - tion, I will teach trans-gress-ors, and all the

sin - ners shall be con-vert - ed, shall be con-vert - ed, con-vert-ed un-to

*p a tempo*  
Thee. Then o - pen Thou my lips, O Lord,

*p* then o - pen Thou my lips, O

*f* Lord, and my mouth shall shew forth Thy glo - rious

*rall.* Adagio, come I<sup>a</sup>  
 praise, and my mouth shall shew forth Thy glo - rious praise.

*p* O blot out my trans - gres - sions, ac - cord - ing

*cresc.*  
 to Thy lov - ing - kind ness, ac - cord - ing to Thy lov - ing - kind -

*p*  
 ness, Lord, and for Thy mer - cy's sake, Lord,

*p perdendosi*  
 for Thy mer - cy's sake.



## St. Paul.

## Recitative and Aria.

F. MENDELSSOHN.

Allegro molto. ( $\text{♩} = 92$ )

Recit.

O wherefore do ye these things?

We al-so are men, of like passions with your - selves,

Adagio. Recit.

who preach unto you, in peace and earnestness, that ye should turn away

from all these van-i-ties un-to the ev-er-liv-ing God, who made the

*Adagio. a tempo*

outstretch'd heavens, the earth, and the sea. As saith the prophet:

*pmpo*

"All your i-dols are but falsehood,

*cresc.*

and there is no breath in them: they are van-ity, and the work of

er - rors: in the time of their trou - ble they shall per - ish!"

*f<sup>(2)</sup> declamando*

God dwelleth not in temples, in temples made with hands.

*col canto p*

## Aria.

Allegro assai moderato. (♩ = 60)

*p*

For know ye not that ye are His

*cresc.*

tem - ple, and that the Spir - - - it of God

*f*

— dwelleth with - in you?

*p*

For know ye not that ye are His tem - ple,

*cresc.*

and who - so-e'er God's tem - ple de - fil - - -

eth, God shall sure de - stroy him?

*mf espress.*  
For the tem - ple of God is

ho - - - ly, which temple ye are, which temple ye

are, for the tem-ple of God is ho - ly, which temple ye are.

## Abraham.

Aria.

B. MOLIQUE.

Andante. (♩ = 52)

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

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

right-ousness, make Thy way straight be-fore my face, make Thy way

straight be-fore my face. I will fear no

*mf*

*p*

*cresc.*

*p*

*cantabile*

*p*

e - vil, I will fear no

*cresc.*

Detailed description: This system contains the first two measures of the piece. The vocal line is in bass clef with a key signature of one sharp (F#). The lyrics are "e - vil, I will fear no". The piano accompaniment features a complex texture with sixteenth-note runs in both hands. A *cresc.* (crescendo) marking is placed under the piano part.

e - vil, for Thou art with

*mf*

Detailed description: This system contains the next two measures. The vocal line continues with "e - vil, for Thou art with". The piano accompaniment continues with similar sixteenth-note patterns. A *mf* (mezzo-forte) dynamic marking is present.

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

*p*

Detailed description: This system contains the next two measures. The vocal line has a long note on "me," followed by "Thy rod and Thy staff, they com - - fort". The piano accompaniment features a more rhythmic pattern with eighth notes. A *p* (piano) dynamic marking is present.

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

*mf*

Detailed description: This system contains the next two measures. The vocal line begins with "me, I will fear no e - vil, for Thou art with". The piano accompaniment continues with sixteenth-note runs. A *mf* dynamic marking is present.

me, Thy rod and Thy staff, they

*p*

Detailed description: This system contains the final two measures. The vocal line ends with "me, Thy rod and Thy staff, they". The piano accompaniment concludes with a final chord. A *p* dynamic marking is present.

com- fort, they com - fort me. *mf* Therefore for Thy

*cresc.* Name's sake, O Lord, lead me and guide\_ me, *p*

*mf* therefore for Thy *cresc.* Name's sake, O Lord, \_ lead me and guide

*p* me, lead me, O Lord!

*mf* Lead me, O Lord, *cresc.* lead me in Thy right - eousness, make Thy way *p*

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

righteousness, lead me in Thy righteousness, make Thy way straight before my

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

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



## The World's End.

Aria.

J. RAFF.

*Larghetto.* (♩ = 92) *p espress.*

Lord, hear my voice when I

call un-to Thee, Lord, hear my voice when I call un-to Thee!

Be Thou gracious! be Thou gracious! Hear and an - swer

me, hear and an - swer me! Hide not Thy

face, O Lord, from me, and cast me not a - way in Thy wrath!

*p*  
 Hide not Thy face, O Lord, from me, and cast me not a-way in Thy wrath! For  
 Thou, Thou art my Help - er! For Thou art my  
 Help, for Thou art my Help, O Lord! Leave me not!  
 leave me not! With - hold not Thy gracious hand from me, with -  
 hold not Thy gracious hand from me, God, my Light! God, my

*Ad. \**

*p*

*fz*

*f*

*p*

*fz*

*fz cresc.*

*fp*

*f*



Light! Lord, hear my voice when I

call un-to Thee, Lord, hear my voice when I call un-to Thee!

Be Thou gracious, be Thou gracious! Hear and an - swer

me, hear and an - swer me! Hear and an -

- swer me!

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

## Paradise Lost.

English version by  
Dr. Th. Baker.

Recitative and Aria.

A. RUBINSTEIN.

*Recit. f agitato*

An-ger is well-ing deep in my soul; Ris-ing in pow-er as

*thunders roll. Shall\_ we still kneel, then, bend - ing for ev - er,*

*molto cresc.* *Aria.*  
We, who are kings as well, nearest Him!

*Allegro. (♩ = 144)*

*f con fuoco*

Wake, ye spir-its, who still of free - dom bear\_ the keen flame in

val - iant breast! Freedom's e - ter - nal, rock-found-ed

The first system of music consists of a vocal line in the bass clef and a piano accompaniment in grand staff. The vocal line begins with a half note 'val' followed by a dotted half note 'i-ant breast!'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

'stronghold, free-dom's e - ter - nal, rock-found-ed strong - hold no new

*cresc.* *mf*

*cresc.* *p*

The second system continues the vocal line with 'stronghold, free-dom's e - ter - nal, rock-found-ed strong - hold no new'. The piano accompaniment includes dynamic markings: 'cresc.' above the vocal line and 'p' below the piano part.

lord shall ev - er con - trol, no new lord shall

*cresc.*

*cresc.*

*p*

The third system continues the vocal line with 'lord shall ev - er con - trol, no new lord shall'. The piano accompaniment features a consistent eighth-note bass line and chords, with dynamic markings 'cresc.' and 'p'.

ev - - - er con - trol!

*f*

The fourth system continues the vocal line with 'ev - - - er con - trol!'. The piano accompaniment features a consistent eighth-note bass line and chords, with a dynamic marking of 'f'.

On, to re - sist - ance, on! on, to

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

The fifth system continues the vocal line with 'On, to re - sist - ance, on! on, to'. The piano accompaniment features a consistent eighth-note bass line and chords, with dynamic markings 'f' and 'p' alternating.

*mf cresc.*

war - fare, on! Com - bat the new, o'er - mas - tering

*più cresc.*

pow'r, com - bat the new, o'er - mas - ter - ing pow'r!

*f*

Let us o'er - throw it, mor - tal de - fi -

*f*

ance bid this haugh - - ty, ty - ran - ni - cal

throne, bid this haughty, ty - ran - ni - cal throne!

*f*

*f*  
Ra - ther per - ish,

*f* ra - ther per - di - - tion, *mf* than an end - less

*cresc.* slav - 'ry's yoke!

*f agitato*  
Wake, ye spir - its, who still of free - dom bear the keen flame in

val - iant breast! *f* Freedom's e - ter - nal,

*f* *cresc.*

rock-found-ed stronghold, free-dom's e-ter-nal, rock-found-ed

*mf*

strong-hold no new lord shall ev-er con-trol,

*cresc.* *f*

no new lord shall ev-er con-trol, no!

*mf con fuoco* *cresc.* *f* *mf* *cresc.*

On, to re-sist-ance, on! On, to war-fare,



*f*  
on!

*mp*  
Red. \* p.

Ye spir - its, on, to war! On, to re -

*f*  
*f* > >

sist - ance. on! On, to war - fare, on!

*f*

*ff* > > >

## Calvary.

Aria.

Larghetto con moto. (♩ = 58)

L. SPOHR.

*p.* Tears of sor-row, shame, and an - guish, *mf.* tears of sor-row, shame, and

an - guish, *cresc.* O how vain to tell my grief, *f.* O how vain to tell mya

grief! *p.* Whith - er shall I flee for comfort, *f.* Or from con - science find re -

lief? *p.* Whereshall I flee for com-fort, *f.* Or from con - science find re -

lief? or from con - science find re - lief? Tears of  
 sorrow, shame, and an - guish, tears of sor-row shame and an - guish, O how

vain to tell my grief, O how vain to tell my grief!  
 Break, faithless heart, O break, and end my woe! When thou, O

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

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

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

*dim.*  
summon'd, Thou wilt dis - own thy treach'rous, false dis - ci - ple: When thou, O



*cresc.* Lord, shalt come in pow'rand glo - ry, When heav'n and earth *più cresc.* before thy bar are



*f* summon'd, Thou wilt dis - own thy treach'rous, false dis - ci - ple. Faithless heart, faithless



heart, break, and end thy— woe. *pp* Tears of



*mf*

sorrow, shame, and an - guish, tears of sorrow, shame, and an - guish, O how

*mf*

*cresc.* *f* *p*

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

*cresc.* *f* *p*

*dim.*

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

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

*cresc.* *f*

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

*p* *f*

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

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

anguish, *p* O how vain to tell — my grief, *cresc.* *f* O how vain to tell my *dim.*

grief!

## The Light of the World.

Aria.

Sir A. SULLIVAN.

Andante. (♩ = 80) *p*

Daugh - ters of Je - ru - - sa -

lem, weep \_\_\_\_\_ not for me, But weep \_\_\_\_\_

\_\_\_\_\_ for your - selves and for your chil - dren, for the

day shall come when there shall be such trib - u - la - tion

*poco cresc.*

*poco cresc.*

*più cresc.*

as has not been since the be - gin - ning — of the world

*p*

un - til now. And when these things be - gin — to

*pp*

*un poco cresc.*

come to pass, Then look up and. lift up your heads,

*un poco cresc.*

*dim.*

for your re - demp - tion draw - eth nigh. In the

*dim.*

*p*



*da qui molto cresc. al fine stringendo un poco*

world ye shall have trib - u - la - - tion, but

*da qui molto cresc. al fine stringendo un poco*

*ff* *pomposo*

be of good cheer, I have o - -

*ff*

- ver come the world.....

*ff* Tempo I.

*riten.*

*rit.*