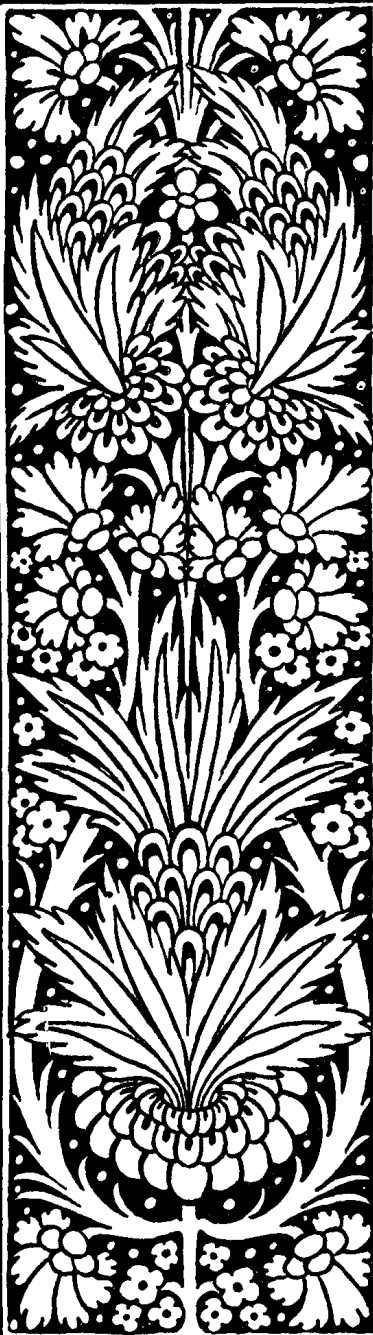




# ANTHOLOGY OF SACRED SONG



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

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

NEW YORK · G.SCHIRMER

# Anthology of Sacred Song

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# Christmas Oratorio.

1

Aria.

J. S. BACH.

Allegretto grazioso. (♩ = 100)

Pre - pare thy - self, Zi - on, with ten - der af - fec - tion, The

pur - est, the fair - est, this day to - re - ceive, the pur - est, the

fair - est, pre - pare thy - self, Zi - on, with ten - der af -

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fec-tion, *mf* Pre - pare thy-self, Zi - on, with ten-der-af-

The first system of music features a vocal line starting with a rest, followed by the lyrics 'Pre - pare thy-self, Zi - on, with ten-der-af-'. The piano accompaniment begins with a forte (*f*) dynamic and includes a trill (*tr*) in the right hand.

fec-tion the pur-est, the fair-est, this day to-re-ceive, *cresc.* pre-prepare thy-self,

The second system continues the vocal line with 'fec-tion the pur-est, the fair-est, this day to-re-ceive, pre-prepare thy-self,'. The piano accompaniment features a crescendo (*cresc.*) in both hands.

Zi-on, with ten-der af - fec-tion the pur-est, the fair-est, this day to - re -

The third system continues the vocal line with 'Zi-on, with ten-der af - fec-tion the pur-est, the fair-est, this day to - re -'. The piano accompaniment includes trills (*tr*) in the right hand.

ceive, the fairest, *p* the pur-est, *mf* pre - pare thy-self, Zi-on,

The fourth system continues the vocal line with 'ceive, the fairest, the pur-est, pre - pare thy-self, Zi-on,'. The piano accompaniment includes a piano (*p*) dynamic and a 'cantabile' marking.

*p* with ten-der af - fec-tion, *mf* pre - pare thy-self,

The fifth system continues the vocal line with 'with ten-der af - fec-tion, pre - pare thy-self,'. The piano accompaniment includes a piano (*p*) dynamic and a forte (*f*) dynamic.

*cresc.*

Zi - on, with ten - der af - fec - tion, the pur - est, the fair - est, this day to re - ceive.

*cresc.*

*f*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Dynamics include a crescendo and a fortissimo (f) marking.

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line with trills (tr) and slurs. The bottom staff is a piano accompaniment with a similar rhythmic pattern to the first system. Dynamics include a fortissimo (f) marking.

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line with trills (tr) and slurs. The bottom staff is a piano accompaniment. Dynamics include a fortissimo (f) marking.

*p espress.*

*Fine.* Thou must meet Him with a heart with love o'er - flow - ing,

*p*

Detailed description: This system contains the seventh and eighth staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The piano part features a steady eighth-note accompaniment. Dynamics include piano (p) and piano espressivo (p espress.) markings.

*cresc.*

with a heart with love o'er - flow - ing, haste then, with ardor the Bride-groom to

Detailed description: This system contains the ninth and tenth staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The piano part features a steady eighth-note accompaniment. Dynamics include a crescendo (cresc.) marking.



*mf poco agitato*

wel-come, haste then, haste — then, with ar - dor the Bride -

*poco agitato*

— groom to — wel-come, haste — then, with ar - dor the Bridegroom to welcome.

*f*

*p espress.*

Thou must

*p più tranquillo*

*cresc.*

meet Him with a heart with love — o'er - flow -

*allarg.*

- ing, haste then, with ardor the Bridegroom to welcome.

*tr*

*col canto*

# Christmas Oratorio.

Andante. (♩ = 52)

Aria.

J. S. BACH.

*p cantabile*

*pp con tenerezza*

Slum - ber, be -

*pp tranquillo ed espress.*

lov - ed, and take

thy re - pose, slum-ber, be - lov - ed, and take thy re - pose,

*p* Soon - wilt thou wak-en, our joy - and sal - va - tion, Slum - ber, be - lov - ed, and

take - thy re - pose, *mf* Soon wilt - thou wak-en, our joy and salva-tion.

*dolce*

Slum - ber, be - lov - ed, and take — thy re - pose, slum - ber, be -

*pp*

lov - ed, and take — thy re - pose, Soon wilt thou waken, our joy — and sal -

*cresc.* *tr.* *p*

va - tion, — soon wilt thou wak - en, our joy and sal - va - tion, wak - en,

*cresc.*

wak - en, soon — wilt thou wak - en, soon wak - en, our

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

joy — and salva - tion.

*cresc.*

First system of piano introduction. Treble clef, key signature of one sharp (F#). The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. A piano (*p*) dynamic marking is present at the end of the system.

Second system of piano introduction. The right hand continues with a more complex texture, including some chords. The left hand has a few rests. A *rall.* (rallentando) marking is placed above the right hand, and a *f* (forte) dynamic marking is placed below the left hand. The system concludes with a *Fine.* marking.

Vocal entry, first system. The vocal line begins with a piano (*p*) dynamic and an *espress.* (espressivo) marking. The lyrics are: "O! may thy breast find glad-ness and rest In our heart-felt ex-ul-". The piano accompaniment continues with a steady eighth-note pattern.

Vocal entry, second system. The vocal line continues with the lyrics: "ta - tion, in our heart-felt ex-ul - ta -". The piano accompaniment features a more active texture with some chords and moving lines in both hands.

Vocal entry, third system. The vocal line concludes with the lyrics: "tion. O! may thy breast find glad - ness and". The piano accompaniment features a more active texture with some chords and moving lines in both hands. An *espr.* (espressivo) marking is placed above the vocal line.

rest In our heart-felt ex-ul - ta - - tion, O! ——— may thy-

breast find glad - ness and rest In our heart-felt ex-ul - ta - -

- - tion, O! ——— may thy breast find glad-ness and rest

In our heart-felt ex - ul - ta - -

- - - - - tion.

## St. Cecilia.

Arioso.

Sir J. BENEDICT.

Andante non troppo. (♩ = 84)

*p*

Fa - ther, whose bless - ing - we en - treat, Look

*sempre legato e dolciss.*

down - ward from Thy mer - cy - seat Up - on Thy - ser - vants'

pray'r and - praise. - O Fa - ther, whose blessing we en - treat, Look

*cresc.* *p*

down - ward from Thy mer - cy - seat - Up - on Thy - ser - vants'

*pp* *cresc.* *p*

*smorz. rall.*  
 pray'r and praise, up - on Thy ser - vants' pray'r and - praise.

*dim. pp colla voce*

*a tempo*

*p con espress.*  
 O, let us Thy pro - tec - tion share, — O

*cresc. p un poco meno mosso*  
 let us Thy pro - tec - tion share, — And give us grace the

*pp*

*poco cresc.*  
 worst to bear, and give us grace the worst to bear, If



*più cresc.* *poco string.*

cru - el men cut short our days, if cru - el men cut

*mf* *p calando*

short our days, if cru - el men cut short our days. O

*poco a poco rit.*

give us grace the worst to bear, O give us grace the worst, the

*poco a poco rit.* *pp*

*Tempo I.*

worst - to bear. Fa - ther, whose bless - ing we en -

*pp*

treat, Look down-ward from Thy mer - cy - seat Up - on Thy -

*cresc. - - - assai*

ser - vants' pray'r and - praise, - Look down - ward from Thy mer - cy -

*cresc. - - - assai*

*sf* seat Up - on - Thy - ser - vants' pray'r, - *dim.* Thy ser -

*ff* *dim.*

*pp*

vants' pray'r and praise, O Fa - ther, look

*pp*

*rit. cresc. dim.*

down - ward up - on - Thy ser - vants' pray'r. -

*rit.*

*perdendosi*

# St. Peter.

## Aria.

Sir J. BENEDICT.

Andante con moto. (♩ = 76)

*p*

O Thou af - flict - ed, and

*p tranquillo*

*p*

toss - ed with tem - pest, O Thou af - flict - ed and toss - ed with

*cresc.*

tem - pest, and toss - ed with tem - pest, af - flict - ed and not

*cresc.* *dim.*

*p* *cresc.*

com - fort - ed; Be - hold, be - hold — in right - eous -

*p* *cresc.*

*poco rit.* *p a tempo*

ness shalt Thou, shalt Thou be es - tab - lish - ed; O Thou af -

*a tempo*

*poco rit.*

flict-ed, and toss-ed with tempest, O Thou af - flict-ed, and toss-ed with

tempest, af flict-ed and not com - fort - ed: Thou shalt be

*mf*

*p*

far from op - pression, for Thou shalt not fear,

*p*

*mf* *pp*

*p* *cresc.* *f*

Thou shalt be far from op - pres - sion, for Thou shalt not fear,

*cresc.* *p* *f*

and from terror, for it shall not come

*dim.* *p*

near Thee. No weapon a - gainst Thee shall pros - per, and ev - e - ry tongue

*mf* *p* *mf*

— in judg - ment Thou shalt con - demm.

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

*sentimento*  
Thou af - flict - ed, and toss - ed with tem - pest, O Thou af -

flict - ed, and toss - ed with tem - pest, and toss - ed with tempest, af -

*cresc.* *cresc.*

flict-ed and not com - fort - ed: Be -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half note 'flict-ed' followed by a quarter note 'and', a half note 'not', a quarter rest, a half note 'com -', a quarter note 'fort -', a half note 'ed:', and a quarter rest. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

hold, in right - eous - ness shalt Thou be es -

The second system continues the vocal line with a half note 'hold,', a quarter note 'in', a half note 'right -', a quarter note 'eous -', a half note 'ness', a quarter note 'shalt', a half note 'Thou', and a quarter note 'be'. The piano accompaniment continues with similar rhythmic patterns, including some chords in the right hand.

tab - lish - ed, Thou shalt be

The third system features a vocal line with a half note 'tab -', a quarter note 'lish -', a half note 'ed,', a quarter rest, a half note 'Thou', and a quarter note 'shalt'. The piano accompaniment includes a 'dim.' (diminuendo) marking and a 'cresc.' (crescendo) marking. The piano part has a steady eighth-note accompaniment.

far from op - pres - sion, for Thou

The fourth system has a vocal line with a half note 'far', a quarter note 'from', a half note 'op -', a quarter note 'pres -', a half note 'sion,', a quarter rest, a half note 'for', and a quarter note 'Thou'. The piano accompaniment includes a 'f' (forte) dynamic and a 'rall. molto' (rallentando molto) marking. The piano part features a steady eighth-note accompaniment.

shalt not fear, Thou shalt not fear.

The fifth system features a vocal line with a half note 'shalt', a quarter note 'not', a half note 'fear,', a quarter rest, a half note 'Thou', a quarter note 'shalt', a half note 'not', and a quarter note 'fear.'. The piano accompaniment includes a 'p tranquillo' (piano tranquillo) marking. The piano part has a steady eighth-note accompaniment.

# The Woman of Samaria.

## Aria.

S. BENNETT.

Larghetto espressivo.

*p*

*molto tranquillo*

O Lord, Thou hast search - ed me

*pp*

out, and known me, Thou

*tranquillo*

know - est my down - sit - ting, Thou

know - est my down - sit - ting and

mine up - ris - ing, Thou un - der -

*p*  
*p* *p tranquillo*

Detailed description: This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of one flat and a common time signature. The lyrics are "mine up - ris - ing, Thou un - der -". The piano accompaniment is on a grand staff (treble and bass clefs). The piano part begins with a *p* dynamic and includes a *p tranquillo* marking. There are slurs over the piano accompaniment.

stand - est my thoughts long be - fore,

*f*

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with the lyrics "stand - est my thoughts long be - fore,". The piano accompaniment features a *f* dynamic marking. There are slurs over the piano accompaniment.

long be - fore, my thoughts,

*f* *p*  
*pp*

Detailed description: This system contains the fifth and sixth staves of music. The vocal line has the lyrics "long be - fore, my thoughts,". The piano accompaniment starts with a *f* dynamic, then transitions to a *p* dynamic, and includes a *pp* marking. There are slurs over the piano accompaniment.

long be - fore. O Lord, Thou hast

*p*  
*pp* *triquillo* *colla parte* *pp*

Detailed description: This system contains the seventh and eighth staves of music. The vocal line has the lyrics "long be - fore. O Lord, Thou hast". The piano accompaniment includes *pp* dynamics, a *triquillo* marking, and a *colla parte* instruction. There are slurs over the piano accompaniment.

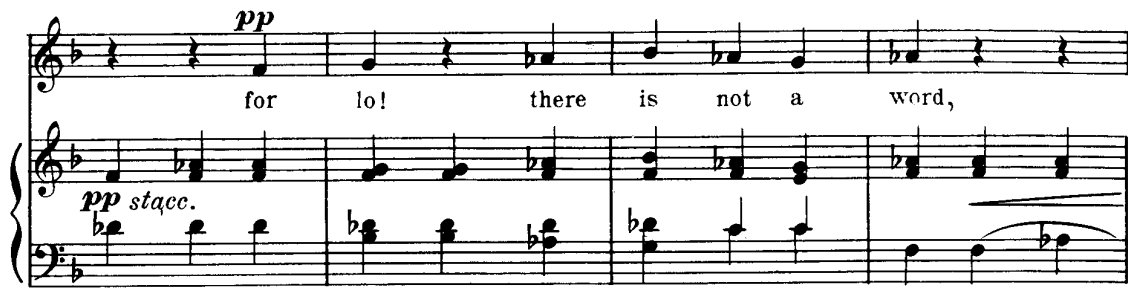
search - ed me out, and known me;

*pp*

Detailed description: This system contains the ninth and tenth staves of music. The vocal line has the lyrics "search - ed me out, and known me;". The piano accompaniment features a *pp* dynamic marking. There are slurs over the piano accompaniment.



*pp*  
for lo! there is not a word,  
*pp stacc.*



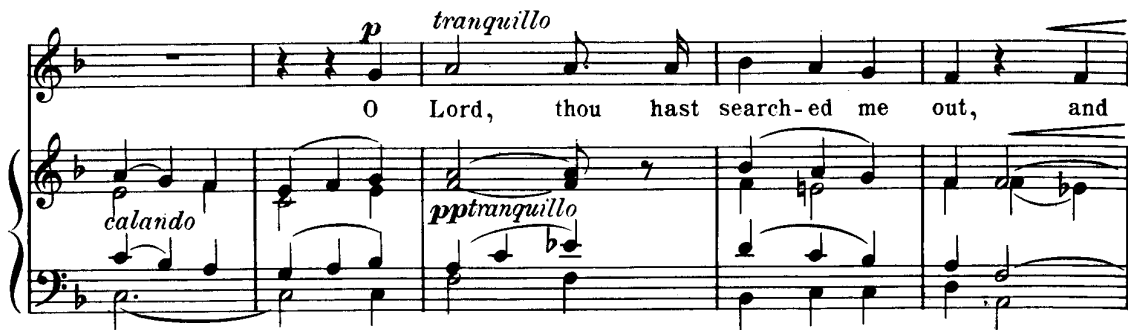
*f* not a word in my tongue, *p* but Thou  
*f*




know - est it al - to - geth - er.  
*espress.*



*p tranquillo*  
O Lord, thou hast search-ed me out, and  
*calando pp tranquillo*



known me. Thou know - est my down -



*cresc.*  
 sit - ting, Thou know - est my down - sit - ting

*sf* *poco cresc.*

*f* and mine up - ris - *p* - ing, and mine up -

*p*

ris - *p* - ing; Thou know - est it

*sempre pp*

al - to - geth - er, *p* Thou know - est it *rall.*

*rall.*

*pp* al - to - geth - er.

*pp* *colla parte*

# The Fall of Jerusalem.

English version by  
Dr. Th. Baker.

Recitative and Aria.

M. BLUMNER.

Allegro.

*f* Recit.

My warning heed, all

ye who love our Lord! *a tempo* My

fa-ther, E - le - a - zar, is con-tend-ing with fran-tic hordes, ris'n in wild re -

bel-lion. Dis-loy-al zeal-ots, head-ed by Jo - han-nes, son of Le - vi of

Gis-kala, have sur-round-ed the tem-ple's court-yard that my fa-ther guards. And

Si - me - on, son of Jo - rash, lead - ing hosts of plun - der - ing I - du -

manains on to save the cit - y, rag - es there un - hinder'd. Three - fold fratricide dis -

*ff agitato*

hon - ors Zion, while e'er the land resounds with tread of marching Romans,

*mf* *cresc.*

*Andante.*

who, as fain 'a - venge their fail - ure, are pressing hard on us from ev'ry side. Now

*f* *p*

fear in - spires the heart of all the na - tion to seek for hid - den trai - tors.

*f*

*mf*

Tempo I. On a sud-den, thro' ev-'ry by-way flies the fa-tal

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a rest, followed by the lyrics "On a sud-den, thro' ev-'ry by-way flies the fa-tal". The piano accompaniment starts with a forte (*f*) dynamic and includes a piano (*p*) section towards the end of the system.

word: The low-ly band of Na-za-renes, they are the pois'nous serpent on the breast of

The second system continues the vocal line with the lyrics "word: The low-ly band of Na-za-renes, they are the pois'nous serpent on the breast of". The piano accompaniment remains in the grand staff, providing harmonic support for the vocal melody.

Zi-on. *a tempo* Then flee with node-

The third system begins with the vocal line and piano accompaniment. The lyrics are "Zi-on. Then flee with node-". The tempo marking *a tempo* is present. The piano accompaniment features a forte (*f*) dynamic.

lay from out the town! *a tempo* *p più tran-*  
The Lord a -

The fourth system continues the vocal line with the lyrics "lay from out the town! The Lord a -". The tempo marking *a tempo* is present. The piano accompaniment features a forte (*f*) dynamic. The vocal line ends with a *p più tran-* marking.

*quillo e con calore*  
bide with you! Be ev-'ry heart up - lift-ed by the pow-er of His

The fifth system continues the vocal line with the lyrics "bide with you! Be ev-'ry heart up - lift-ed by the pow-er of His". The tempo marking *quillo e con calore* is present. The piano accompaniment features a pianissimo (*pp*) dynamic.

Spir - it! On Him, our Guide and Helper, I re-ly, whoe'er in need or sorrow shall for-

Andante tranquillo.

sake me!

*dolce*

Aria.  
Andante tranquillo, ma non lento.

*p*

Thine, — O Sav - iour, Thine is love un - end - ing, Thou art e'er my

*pp*

*cresc.*

Guard - ian and my Guide, Thou art e'er my Guard - ian and my

*dim.*

Guide, Thou - sus - tain - est them that faint - ing lan - guish, bread of life

*poco cresc.*

to all the hun - gry giv - est, Thou sus - tain - est them that

*calando*

faint - ing lan - guish, bread of life to all, bread of life

*rit.* *a tempo*

to all the hun - gry giv - est.

*p con calore*

Thine, O Sav - iour, Thine is love un - end - ing,

*cresc.* *p*

Thou art e'er my Guard - ian and my Guide, Thou in

*dim.*

me and I in Thee, O Lord, — Then grace is my por-tion ev -

*pp*

- er - more, Thou in me and I in

*cresc.* *p*

Thee, O Lord, — then grace is my por - tion, then grace is my por-tion, my

*p calando*

por - tion ev - er - more, then grace is my por - tion,

*ritard.*

then grace is my por - tion ev - er - more!



# Eli.

The Morning Prayer.

M. COSTA.

Andante. (♩ = 120)

*pp*

*pp*

*p*

*p*

*dolce e tranquillo*

Lord, from my bed a - gain I rise, To

*sempre sotto voce*

of - fer up the sac - ri - fice Of praise and

pray'r to Thee, the sac - ri - fice Of praise and

pray'r to Thee. I laid me down to

*p*

sleep at night, I trust - ed in Thine arm of might; Thine

*mf* *cresc.* *f*

*con anima* *mf* *cresc.*

arm pro- tect - ed me, Thine arm pro- tect - ed me, pro - tect -

*dim.*

- ed me. *p* Up -

*mf*

hold Thy ser - vant through the day, Di - rect my steps in *de -*

*p*

*cresc.* *p* *A*

wis - dom's way, Let me not turn a - side, let me not turn a -

*poco riten.* *p a tempo*

side, not turn a - side. Let me not walk where

*col canto* *p*

scorn-ers walk, And sin - ful men pro - fane - ly talk;

*cresc.*

*cresc.*

Still be my God, still be my God, my God — and

*f* *dim.* *p*

guide, my God and guide, still

*p*

be my God and guide!

*rall.* *a tempo*

*rall.* *p a tempo*

*pp*

# Eli.

## Recitative and Evening Prayer.

M. COSTA.

Andantino tranquillo. (♩=96)

*p*

*pp un poco riten.*

*a tempo*

*fp*

*rall.*

**Recit.** *p molto tranquillo.*

It is a good thing to give thanks un-to the Lord, and to sing praises un-to Thy

**Lento.** **Recit.**

name, O most High! To show forth Thy loving-kindness in the morn-ing, and Thy

**Andante.** **espress.**

faith-fulness ev-ry night. Bless-ed are

*p*

they that dwell in Thy house; for a day in Thy courts is bet-ter than a

thousand. I had ra-ther be a door-keep-er in the house of my

*a tempo*  
*cresc.* - - *decresc.*  
God than to dwell in the tents of wick - ed - ness.

### The Evening Prayer.

Andantino. (♩ = 96)

*ten.* *pp* *cresc.*  
This night I lift my heart to Thee, Whosedwell-ing is in heaven a -

*p*  
bove; O, deign to hear and an - swer me, My Fa - ther - God of love! Art

*poco cresc.*

Thou not, Lord, in ev - ry place? Is there a thing be - neath Thy

*cresc.*

care? Though An - gels on - ly see Thy face, Yet Thou, O Lord, art

*cresc.* *p*

ev - ry - where, yet Thou, O Lord, art ev - ry - where. *O*

*cresc.* *p*

give Thine An - gels charge to keep Their wings spread o - ver me this

*con calore*

night; Let them de - fend me, let them de - fend me - let me sleep, -

*cresc.*

let me sleep Till dark - ness, till dark - - ness melts in light!

*cresc.* *p* *pp po-*

*dolce*

Bless the Lord, my soul; O, bless the Lord;

*co a poco con sordino e più tranquillo*

*dolce e cantabile* And all that is with - in me,

*p* *pp*

bless His ho - ly name! Bless the Lord, — O

*pp*

*perdendosi*

bless His ho - ly name! —



## Ruth.

Aria.

F. H. COWEN.

Andante non troppo. (♩ = 56)

*p*

Like as a fa - ther pi - ti - eth his

*poco rit.* *p*

chil - dren, so the Lord pi - ti - eth them that

*poco cresc.*

fear Him; — For He knoweth our frame, — for He knoweth our

*poco cresc.*

frame; He re - membereth, He re - mem - ber-eth that we are

*dim.*

dust. My soul long - eth, yea, e - ven faint eth for the

*mf* *Poco agitato*

*p*

courts of the Lord, my soul long - eth, yea, e - ven

*mf*

*p*

faint - eth for the courts of the Lord; My heart

*cresc.* *mf*

*mf*

and my flesh, my heart and my flesh cry out, cry out

*p*  
for the liv - ing God, my heart and my flesh cry

*p* *marcato*

*cresc.*  
out for the liv - ing God.

*dim.* *pp*

*dim. e rit.* *a tempo* *p espress.*  
Like as a fa - ther

*rit.* *p a tempo cantabile*

Rev. \*

pi - ti-eth his chil - dren, so the Lord pi - ti-eth

*cresc.*  
them that fear Him, like as a fa - ther

*cresc.*

pi - ti-eth his chil - dren, so the Lord

— pi - ti - eth them that fear Him, — so the

*dim.*

*p*

*dim.*

*p*

Lord, the Lord, — the Lord pi - ti-eth

*p*

*molto rall.*

*pp*

*p molto rall.*

*rit.*

\*

them, pi - ti-eth them — that fear

*p*

*rall.*

*colla voce*

Him.

*a tempo*

*pp*

*rall.*

## St. Ludmilla.

Recitative and Aria.

A. DVOŘÁK.

Andante moderato, un poco mosso. **Recit.** *sotto voce*

With - in what gloomy depths of forest

are we en - closed, O mis - tress dear! O'er -

hanging crags our pathway menace, A - round us all things tell of fear.

*mf* **Allegro.** *cresc.*

The ver - y wild beasts fly the place: In

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

vain one seeks a human face. My heart with deadly fright is throb - bing, No, no far - ther

Meno mosso, quasi Tempo I.

will I go with thee,

no, no, no farther will I go with thee, no,

Aria.  
Lento.

sotto voce

no, no! Thy leading would I

had not followed, nor come to this dread-ful spot, thy lead-ing

would I had not followed, nor come to this dread-ful spot!

Piano introduction in B-flat major, 3/4 time. The right hand plays a series of chords, while the left hand plays a rhythmic accompaniment of eighth notes. Dynamics range from *ff* to *p*.

*mf*

Think, from the time yon a-ged man With-in thy

The vocal line begins with a melody in the right hand, accompanied by a piano accompaniment in the left hand. The piano accompaniment features a steady eighth-note pattern with triplets. Dynamics include *p* and *mf*.

dwell - - ing first ap - peared,

The vocal line continues with a melody in the right hand. The piano accompaniment maintains the eighth-note triplet pattern. Dynamics include *fz*.

*f*

Tor - - - ment and pain thy soul has

The vocal line continues with a melody in the right hand. The piano accompaniment features a steady eighth-note triplet pattern. Dynamics include *f* and *p*.

*f*

known, Nor hast thou e'er had peace and

The vocal line concludes with a melody in the right hand. The piano accompaniment features a steady eighth-note triplet pattern. Dynamics include *mf*, *dim.*, and *p*.

*dolce*  
 com - fort. The might - y power which his

teach - ing wields. Which from his words like rushing rain is pouring. Has bowed thy

*cresc.*  
 will, and o - ver - mas - tered thee, And driv - en thee forth from thy

home! How great has he made thy en - durance!

*f*  
 How changed thy - ways, de - sires, and thoughts! How



*dolce*

firm thy frame, so weak a-fore-time!

*pp* *dolce*

Yea, I feel that all thy life till now has been

trif-ling, and whol-ly vain, I feel that all thy

life till now has been trifling, and whol-ly vain.

*dim.* *pp*

## Christmas Eve.

Aria.

NIELS W. GADE.

Andantino.

*p* O! — with

pure — de - vo - tion May each heart — be fill'd; — Haste to

yon - der cra - dle, haste to yon - der cra - dle, Wor - - ship

ye — the Child, — wor - ship ye — the Child.

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

*dim.*

*dolce*  
Long - - - de - sir'd sal - va - tion

*fz* *dolce*  
Comes to bless man - kind; Our God's lov - ing -

kind - ness, Yours it is to find.

*f* *p*  
Lo, the night of

*dim.*  
e - vil Soon will pass a -

*p* way, soon will pass a - way; *dim.*

*pp*

*con anima* Full and free re - demp - - - tion *f* *Rad.*

*pp*

*p* Brings a bright - er day, free re - demp - - - *f*

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

- - - tion, Full and free re - demp - - - *f*

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

tion Brings a bright - er day. *p* *dim.* *riten.*

*p* *dim.* *riten.*

# Christmas Eve.

Aria.

NIELS W. GADE.

Moderato.

*p*

*Rit.*

*sf*

*Rit.*

*sf*

*Rit.*

*pp*

*luguere*

When onward I am gaz

*p*

*Rit.*

ing, I read dis - tress and

*f* *dim.*  
*pp*  
Re. \*

wrath; I hear the tramp of na -

*p* *sf*  
Re. \* Re. \* Re. \* Re. \*

tions, I hear the tramp of na - tions,

*p* *sf* *p*  
Re. \* Re. \* Re. \* Re. \*

De - struc -

*f* *sf*  
Re. \*

- tion round their path.

*p dim.* *rit.*  
*pp*

Andante con moto.

*p*  
Re. \*

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

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

*con anima*  
But now a cheer - ful morn - ing O'er -  
*pp*  
Re. \* Re. \* Re. \* Re. \*

spreads the wea - ry earth, Once more is Hope up -  
Re. \* Re. \* Re. \* Re. \*

spring - - - ing, To greet the

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a long note on 'spring' followed by a melodic phrase. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

Sav - - iour's birth; But now a cheer - ful

The second system continues the vocal line and piano accompaniment. The piano part features a dense texture of chords in the right hand, while the left hand maintains a rhythmic accompaniment. A dynamic marking of *pp* is present in the piano part.

morn - - ing O'er spreads the wea - ry earth, Once

The third system shows the vocal line and piano accompaniment. The piano part has a more complex texture with many chords in the right hand. A dynamic marking of *f* is visible in the piano part.

more is Hope up - spring - ing, To greet the

The fourth system continues the vocal line and piano accompaniment. The piano part is very dense with many chords in the right hand. Dynamic markings include *p* and *cresc.*

Sav - - iour's birth.

The fifth system concludes the vocal line and piano accompaniment. The piano part features a *rall. col canto* section followed by a *f* section. The system ends with a double bar line and repeat signs.



## The Holy City.

Aria.

A. R. GAUL.

*Largo religioso.* (♩ = 40) *Andantino religioso.* (♩ = 60) *dolce*

Eye hath not  
seen, ear hath not heard, neither have en - ter'd in - to the heart of  
man the things which God, which God hath pre - par'd for them that  
love Him, for them that love Him; the things which God hath pre -

*rall.* *cresc.* *cresc.* *espress.*

*cresc.* *Più mosso. (♩=88)*

pard, pre - pard for them that love Him.

The first system features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Più mosso' with a quarter note equal to 88 beats per minute. The piano accompaniment is in the same key and time, starting with a piano (*p.*) dynamic and a *cresc.* marking. The lyrics are 'pard, pre - pard for them that love Him.'.

*mf con*

For

The second system continues the piano accompaniment from the first system. It features a *mf con* dynamic marking. The lyrics 'For' are written below the vocal line.

*anima*

He hath pre - pard for them a cit - y, whose

The third system includes a vocal line with the *anima* marking. The piano accompaniment continues with a *f* dynamic marking. The lyrics are 'He hath pre - pard for them a cit - y, whose'.

build - er and Mak - er is God, He hath pre -

The fourth system continues the vocal line and piano accompaniment. The lyrics are 'build - er and Mak - er is God, He hath pre -'.

pard, pre - pard for them a cit - y, whose

The fifth system concludes the vocal line and piano accompaniment. The lyrics are 'pard, pre - pard for them a cit - y, whose'.

*rall.* Tempo I.

build-er and Mak-er is God. Eye hath not seen,

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has one sharp (F#). The tempo is marked 'rall.' and 'Tempo I.'. The lyrics are 'build-er and Mak-er is God. Eye hath not seen,'.

hath not seen the things pre-pard for them that love Him.

The second system continues the vocal line and piano accompaniment. The lyrics are 'hath not seen the things pre-pard for them that love Him.'.

*Piu mosso.*

There re-main-eth, there-fore, a rest for the

The third system begins with the tempo marking 'Piu mosso.' and a dynamic marking of 'mf'. The lyrics are 'There re-main-eth, there-fore, a rest for the'.

*cresc.* *p*

peo-ple, the peo-ple of God; there-fore, fear, there-fore,

The fourth system features a 'cresc.' marking and a dynamic marking of 'p'. The lyrics are 'peo-ple, the peo-ple of God; there-fore, fear, there-fore,'.

*cresc.*

fear, lest an-y come short of it, there-fore,

The fifth system continues with a 'cresc.' marking. The lyrics are 'fear, lest an-y come short of it, there-fore,'.

fear, there-fore, fear, lest an-y come short of

it, lest an-y come short, come short of it. Eye hath not

*dim.* *rit.* *p* Tempo I.

seen, ear hath not heard, nei-ther have en-ter'd

in to the heart of man the things which God hath pre-

*espress.*

par'd, pre-par'd for them that love Him.

*cresc.* *rall.* *pp*

# Ruth.

## Recitative and Aria.

A. R. GAUL.

### Recit.

Now go your ways, my daughters well - be - lov'd; Re - turn ye

each un - to your mother's house; the Lord deal kind-ly with ye,

as ye both have dealt with those de - part-ed, and with me!

### Aria.

Andantino affettuoso. (♩ = 50)

*p*

*con sentimento*

0 gra - cious Lord, cast down Thine

*rall.* *a tempo*

eyes Up - on Thy ser - - vant here,

And grant me strength thro' life's brief length My woes, my

*cresc.*

earth - ly woes to bear. *a tempo* It hath seem'd

*rall.* *p*

*rall.* *dolce*

*Red. \* Red. \**

well, Al - might - y God, That I should chas - ten'd

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

be, But O, I would not stay the rod,

*cresc.*

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

*cresc.* *mf con anima*

For all is known, is known to Thee! 0

The first system of the musical score. The vocal line (treble clef) begins with a rest, followed by the lyrics "For all is known, is known to Thee!". The piano accompaniment (grand staff) features a flowing eighth-note melody in the right hand and a steady bass line in the left hand. Dynamic markings include *cresc.* and *mf con anima*.

gra - cious Lord, cast down Thine eyes Up - on Thy ser - -

The second system of the musical score. The vocal line continues with "gra - cious Lord, cast down Thine eyes Up - on Thy ser - -". The piano accompaniment continues with similar rhythmic patterns. The dynamic marking *mf* is present.

*cresc.*

vant here, And grant me strength thro' life's brief

The third system of the musical score. The vocal line has a rest followed by "vant here, And grant me strength thro' life's brief". The piano accompaniment features a more active right hand. The dynamic marking *cresc.* is present.

*p* *rall.* *a tempo*

length My woes, my earth - ly woes to bear.

*p* *rall.* *espress.*

The fourth system of the musical score. The vocal line begins with a rest, then "length My woes, my earth - ly woes to bear.". The piano accompaniment has a more complex texture. Dynamic markings include *p*, *rall.*, and *a tempo*.

*And. \** *And. \** *And. \** *And. \** *And. \** *And. \** *And. \**

The fifth system of the musical score, consisting of piano accompaniment. It features a series of arpeggiated chords in both hands, marked with *And. \** (Andante) and an asterisk.

*p*  
If by the way I faint and fall,

*rall.* *a tempo*

*Rev. \**

Of bur-dens- sore com - - plain, *p* De -

sert me not, but strength al - lot, That I may rise, may

*rall.* rise a - gain! *a tempo* And when my life on earth is

*rall.* *dolce*

*Rev. \** *Rev. \** *Rev. \** *Rev. \**

o'er, Have mer-cy, Lord, on me,

*Rev. \** *Rev. \** *Rev. \** *Rev. \**



And let me dwell for ev - er - more With Thee, in

*Rit.* \* *Rit.* \*

Par - a - dise with Thee! If by the

*mf* *mf*

way I faint and fall, Of burdens sore com - -

*dim.* *p* *dim.*

plain, De - sert me not, but strength al - lot,

*cresc.*

That I may rise, may rise a - gain.

*mf* *rall.* *mf* *rall.* *p*

## The Ten Virgins.

Aria.

Larghetto. (♩ = 52)

A. R. GAUL.

mf

The piano introduction consists of two staves. The right hand features a series of chords and moving lines, while the left hand provides a steady accompaniment with eighth notes.

*p con espressione*

Thou art the guide of our youth; Lead, lead Thou us

rall. a tempo p

The vocal line begins with a rest, followed by the lyrics. The piano accompaniment is marked *p* and includes a *rall.* section before returning to *a tempo*.

on day and night, Make our path clear as Thy truth, Yea,

The vocal line continues with the lyrics. The piano accompaniment provides harmonic support with chords and moving lines.

clear as Thy truth and Thy light. Thou art the guide of our youth;

mf

The vocal line concludes with the lyrics. The piano accompaniment is marked *mf* and features a melodic line in the right hand.

*cresc.*

Be Thou so, be so un-to the end, Lead us, lead thou us in-to all

*cresc.*

*l.h.*

*rall.*

truth, our Mak-er, our Mak-er, our Sav-iour, our Friend!

*rall.*

*a tempo*

*p*

Then, tho' we walk through the val-ley of the sha - dow of death, we will

*p*

fear\_ no e-vil, for Thou art with us; Thy rod and Thy staff, they

*pp* com - fort us, they com-fort us, *p* they com-fort us, *mf* they

The first system features a vocal line with lyrics and a piano accompaniment. The piano part includes dynamic markings *pp*, *p*, and *mf* corresponding to the vocal line. The key signature has one sharp (F#).

*rall.* com - fort us. *a tempo p espress.* Thou art the guide of our youth;

*rall.* *p cantabile*

The second system continues the vocal line and piano accompaniment. It includes tempo markings *rall.* and *a tempo p espress.*, and a dynamic marking *p cantabile*. The piano part features a *bd.* (basso continuo) line.

*mf* Lead, lead thou us on day and night, Make our path clear,

The third system shows the vocal line and piano accompaniment. The piano part includes a *bd.* line and dynamic markings *mf*.

*cresc.* - - *sostenuto* clear as Thy truth, clear as Thy truth and Thy light.

*cresc.* - - *sostenuto* *col canto*

The fourth system concludes the vocal line and piano accompaniment. It includes tempo markings *cresc.* and *sostenuto*, and a dynamic marking *col canto*. The piano part features a *bd.* line and a *Red. \** marking at the end.

# Athalia.

Recitativo and Aria.

G. F. HÄNDEL.

Recit.

O Ju-dah, Ju-dah! cho-sen seed! to what dis-tress art thou de-  
 creed! How are thy sa-cred feasts pro-fan'd, Thy rites with vile pol-lu-tion  
 stain'd! Proud A-tha-li-a's im-pious hand Sheds de-so-la-tion through the land,  
 Bids strange, un-hal-low'd al-tars flame, And proud-ly braves Je-ho-vah's

Aria.  
 Largo. (♩ = 76)

name.

*p*  
O Lord,

*pp* *pp*

oh Lord, whom we a - dore, whom we a -

*mf* *p*  
dore, whom we a - dore! Shall Ju - dah rise no more, shall

*mf*

Ju - dah rise no more? Can this be Thy de - cree, - can this be Thy de - cree?

Oh Lord, - can this be Thy de - cree?

*mf*  
Oh

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a whole note G4, followed by a half rest, and then a quarter note G4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The dynamic marking *mf* is placed above the vocal line, and the word "Oh" is written below it.

*con anima*  
Lord, whom we a - dore! Shall Ju-dah rise no more, no—

*mf*

The second system continues the vocal line with the lyrics "Lord, whom we a - dore! Shall Ju-dah rise no more, no—". The piano accompaniment continues with a similar rhythmic pattern. The dynamic marking *mf* is placed below the piano part, and the instruction *con anima* is placed above the vocal line.

more, no — more, no — more? shall\_ Ju-dah rise no

The third system continues the vocal line with the lyrics "more, no — more, no — more? shall\_ Ju-dah rise no". The piano accompaniment continues with a similar rhythmic pattern.

more? — no more? Oh — Lord, can this be Thy\_ de -

The fourth system concludes the vocal line with the lyrics "more? — no more? Oh — Lord, can this be Thy\_ de -". The piano accompaniment continues with a similar rhythmic pattern.

cree? Oh Lord, shall Ju - dah rise no

more? Can this be Thy de - cree, — can this be Thy de -

cree? Oh Lord, — can this be Thy de -

Adagio.

cree, can\_ this be thy — de - cree?

*col canto* **Tempo I.**



# Deborah.

Recitative and Aria.

G. F. HÄNDEL.

Recit. *mf*

Great Proph-e-tess! my soul's on fire, To ex-e-cute the ar-dours you in -

spire. O that the fight were now be - gun! My fa-ther should not blush to call me son.

Andante. (♩ = 126)  
Aria.

*f* *tr* *mf* *f*

The musical score is written for voice and piano. The recitative section is in common time and marked *mf*. The aria section is in 3/8 time and marked *Andante* with a tempo of 126 beats per minute. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The score includes various musical notations such as slurs, trills, and dynamic markings.

*mf con spirito ben marcato*

In the bat-tle, fame pur - su - ing,

*p* *mf*

in the bat-tle, fame pur - su - ing,

*mf* *p* *f*

We'll with slaughter float the plains, we'll with slaugh -

- ter

*cresc.*

float

*mp ben marcato*

— the plains, well with slaugh -

ter float — the plains.

*p*

*mf energico*

In — the bat - tle,

*f* *p*

fame pur - su - ing, We'll — with slaughter float — the plains,

*tr*

we'll with slaugh -

*p* *sempre col canto*

- ter,

*p*

we'll with slaugh-ter float the

*mf*

*tr*

plains, float the plains. In the bat - tle,

*mf*

fame pur - su - ing, We'll with slaugh - - ter float the -

*molto cresc.*

plains, we'll with slaugh -

*molto cresc.*

*Adagio.*

- - - - - ter, we'll with slough-ter float the

*f*

plains.

*Tempo I.*

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

*mf*

*cresc.* *f allargando* *Fine.*

*p*

And our ty - rants, low in ru - in,

*p*

*p* *cresc.*

Soon shall wear, soon shall wear their cap - tives' chains.

*p* *cresc.*

*f agitato*

And our ty - rants, low in ru - in, low in ru - in, Soon shall

*mf* *p*

*cresc.*

wear their cap - tives' chains, soon shall wear, soon shall

*mf* *p*

*poco allarg.*

wear their cap - tives' chains. *Tempo I.*

*col canto* *f* *D.S. al Fine.*

## Hercules.

Aria.

Allegro ma non troppo. (♩ = 84)

G. F. HÄNDEL.

*f*

*p con grazia*

The smil - ing — hours, a joy - ful —

*p*

*p*

train, the smil - ing — hours, a joy - ful —

*leggiero*

train, On silk - en pin - ions waft — a - gain — The mo - ments of de -

*leggiero*

light, the mo - ments of de - light, — waft —

— the mo-ments of de-light, waft — the moments of de - light,

— the mo-ments — of — de - light.

The smil - ing hours, a

joy - ful train, On silk - en pin - ions waft — a - gain, on

*leggiero* *poco cresc.*  
silk - en pin - ions waft — a - gain — The moments of de -



*mf*

light, the moments of de - light, the mo -

*p*

ments of de - light, waft, waft a - gain, waft, waft a - gain the moments of de -

*f* *Adagio.*

light, the mo - ments of de - light. *Tempo I.*

*mf* *f* *giocoso*

*p*

Re - turn - ing

*Fine.* *p*

pleasures ban-ish woe,

As ebb-ing streams re-cruit-ed flow, And day succeeds to

night. Re- turn- ing plea- sures ban- ish woe, As ebb- ing-

streams re- -cruit - ed flow, And day suc-ceeds to night,

and day suc-ceeds to-night, and day suc-ceeds to night.

*più lento*

*f*

*Da Capo al Fine.*

# Israel in Egypt.

Aria.

Largo. (♩ = 76)

G. F. HÄNDEL.

*mp cantabile*

*p*

*cresc.*

*p espressivo*

Thou shalt bring them in, Thou shalt

bring them in, and plant them in the moun -

- tain of Thine in - her - it - ance, in the place, — oh

*p dolce*

Lord, which Thou hast made, — which Thou hast made

*p* *r.h.*

for Thee to dwell in, for Thee to dwell in, to dwell —

*p* *cresc.*

*cresc.* in,

*p tranquillo*

in the sanc - tu - a - - ry, oh

*dim.* *p*

Lord,

which Thy handshave e - stab -

*mp* *p*

(s) *cresc.*

- lish - ed,

*cresc.* *mf*

*p tranquillo sempre*

in the sanc - - tu -

*p*

a - - - - - ry which Thy

*p dolce* *mp* *p*

Detailed description: This system contains the first two staves of music. The vocal line (top staff) begins with a long note on 'a' followed by a melodic phrase on '- ry' and then a short phrase on 'which Thy'. The piano accompaniment (bottom staff) starts with a *p dolce* marking, followed by a *mp* section, and ends with a *p* marking.

handshave e - stab - - - - - lish - ed, which Thyhandshave

*p più lento* *p più lento*

Detailed description: This system contains the next two staves. The vocal line continues with 'handshave e - stab -' and then '- lish - ed, which Thyhandshave'. The piano accompaniment features a *p più lento* marking throughout the system.

- e - stab - lish - ed.

*a tempo* *mp*

Detailed description: This system contains the next two staves. The vocal line concludes with '- e - stab - lish - ed.'. The piano accompaniment begins with an *a tempo* marking and a *mp* dynamic.

*mf* *dim.*

Detailed description: This system contains the final two staves, which are piano accompaniment. The first staff has a *mf* marking, and the second staff has a *dim.* marking.

# Joshua.

Recitative and Aria.

G. F. HÄNDEL.

Recit.

*mf poco agitato*

But who is this? Tre - men - dous to be - hold! A form di - vine, in

pan - o - ply of gold! With dig - ni - ty of mien and state - ly

*cresc.*  
grace He moves in sol - emn, slow, ma - jes - tic pace;

His au - burn locks his come - ly shoul - ders spread,

*mf*  
A sword his hand, a hel - met fits his head, His war - like vis - age

*cresc.* *dolce*

and his sparkling eye Bespeak a he-ro, or an an-gel nigh!

Aria.  
Largo. (♩ = 72)

*un poco p* *f marcato*

*dolce ed*  
Aw-ful,

*ten.* *p*

*espress.*

pleas-ing be-ing, say, If from heav'n thou wing'st thy

*dolce*

way? if from heav'n thou wing'st thy way? Deign to let thy ser-vant know,



*dolce* *f*

If a friend? or pow'r-ful foe? or pow'rful

*p* *f marcato* *p*

*cresc.*

foe, or pow'r-ful foe,

*cresc.*

*f* *p*

— or pow'r - ful foe? Aw - ful,

*f marcato*

pleasing be-ing, say, Deign to let thy ser- vant know,

*p* *mf*

If from heav'n thou wing'st thy way? if from heav'n thou wing'st thy

*p*

way? Deign to let thy ser- vant know, If a friend,

*p* *p* *dolce*

or pow'r-ful foe? or pow'r-ful foe,

*f* *marcato* *f marcato* *mf*

or pow'r-ful

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

foe? Deign to let thy ser- vant know, If a

*tr* *tr* *espress.* *p*

friend, if a friend, or pow'r-ful foe?

*rall* *cresc.* *col canto* *f*

# Joshua.

Recitative and Aria.

G. F. HÄNDEL.

Recit.  
*mf*

Now give the ar-my breath, let war a-while Smooth his rough

front, and wear a cheer-ful smile. The in-ter-val, if Ach-sah but ap-rove,

I'll con-se-crate to vir-tue and to love...

Aria.  
Tempo di Gavotta.

*mf* *tr* *ben marc.* *f*

*mf ben marcato*

He-roes, when with glo-ry burn-ing, All their

toil with plea-sure bear,

*f* *tr*

*mf*

And be-lieve, to love re-turn-ing, Lau-rel-wreaths be-neath their care.

*mf*

He-roes, when with glo-ry

*p*

burn-ing, All their toil with plea-sure bear, And be-lieve, to love re-turn-ing,

*tr*

*cresc.*

to love re - turn - ing, Lau - rel - wreaths be - neath their care.

*p espress.*

He - roes,

when with glo - ry burn - ing, All their toil with plea - sure bear, And be -

lieve, to love re - turn - ing, Lau - rel - wreaths be - neath their

care, And be - lieve, to love re -

turn - ing, Lau - rel - wreaths be - neath their care, be - neath their

care, And be - lieve, to love re - turn - ing, Lau - rel -

wreaths, lau - rel - wreaths be - neath their care.

*Fine.*

*mf con spirito* *mf*

War to har - dy deeds in - vites, war to har - dy deeds in -

*cresc.*

vites, Love the dan - ger well re - quites, love the danger well re - quites, —

love the danger well re - quites,

*p* *cresc.* *f ben marc.*

love the dan - ger well re - quites. War to

*p dolce*

har - dy deeds in - vites, Love the dan - ger well re -

*f*

quites, War to har - dy deeds in - vites,

*Adagio.*  
*con espress.* *Tempo I.*

Love the dan - ger well - re - quites.

*p* *f*

*mf con*

He - roes,

*spirito*

when with glo - ry burn - ing, All their toil with pleasure bear, And be - lieve, to love re -

*p*

*cresc.*

turn - ing, Laurel - wreaths beneath their care, lau - rel - wreaths be - neath their care.

*cresc.* *f*

*Dal Segno al Fine.* ✱



## Judas Maccabaeus.

Aria.

G. F. HÄNDEL.

Andante larghetto. (♩=66)

*mp*

*tr*

*a piacere*

*a tempo*

Fa - ther of Heav'n! Fa - ther of Heav'n! from

*a tempo*

*p*

Thy e - ter - nal throne, from Thy e - ter - nal throne, Look with an eye of

*cresc.*

bless - ing down; While we pre - pare, with ho - lyrites, To so - lem -

*cresc.*

*cresc.*

nize the Feast of Lights. Fa -

*p* *mf* *p*

-ther of Heav'n! from Thy e - ter - nal throne Look with an -

*con calore* *p*

eye of blessing down; While we pre - pare,

- with ho - ly rites, To so - lemnize the Feast of Lights, the Feast of -

*p* *cresc.* *cresc.*

Lights, to so - lem - nize the Feast of Lights,

*mf*

*un poco allargando*

While we prepare, with ho - ly rites, To so - lem - nize — the Feast of Lights *tempo*

*p* *col canto* *mf*

*mf*

And thus our

*mf con spirito*

grate - ful hearts employ; And in Thy praise This altar raise,

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

*molto cresc.* *mf*

With ca - rols of tri - um - phant joy, This al - tar raise, With ca - rols of tri - um - phant

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

*p a piacere*

joy, with carols of tri - um - phant joy. Fa - ther of Heav'n,

*mf*

*p a tempo*  
 from Thy e - ter - nal throne, from Thy e - ter - nal throne

*a tempo*  
*p*

Look with an eye of blessing down; While we pre - pare,

*cresc.*

with holy rites, To so - lem - nize the Feast of Lights, the Feast of

*p* *cresc.*

Lights, to so - lem - nize the Feast of Lights. *a tempo*

*cresc.* *allargando.* *col canto* *mf*

# The Messiah.

Isaiah vii., v. 14.—Matt. i., 23.

Recitative and Aria.

G. F. HÄNDEL.

**Recit.** *p*

Be-hold! a vir-gin shall conceive, and bear a son,

and shall call his name Em - man - u - el: God with us.

Isaiah: xl, 9.—lx, 1.

**Aria.**  
Andante. (♩.-54)

*f* *p* *f*

*p*

*p* O thou that tell-est good ti-dings to Zi-on,

*mf* get thee up in - to the high moun- -tain!

*p* O thou that tell-est good

ti - dings to Zi - on, *mf* get thee

up in - to the high moun -

This system contains the first two staves of music. The vocal line (top staff) begins with the lyrics "up in - to the high moun -". The piano accompaniment (bottom staff) features a steady eighth-note bass line and a more active treble line with various chords and melodic fragments.

- tain! get thee up in - to the high

This system contains the next two staves. The vocal line continues with "- tain!" and "get thee up in - to the high". The piano accompaniment includes dynamic markings *mf* and *f*, and features a more complex, flowing treble line.

moun -

*cresc.* (9)

This system contains the third and fourth staves. The vocal line has the word "moun -". The piano accompaniment is marked *cresc.* and includes a circled number (9) above the treble staff, indicating a specific measure or performance instruction.

- tain!

This system contains the fifth and sixth staves. The vocal line concludes with "- tain!". The piano accompaniment features a strong *f* dynamic and continues with intricate melodic and harmonic patterns.

This system contains the final two staves of music on the page, showing the continuation of the piano accompaniment with detailed melodic and harmonic textures.

*p*  
 O thou that tell - est good ti - dings to Je - ru - sa - lem,

lift up thy voice with

strength! lift it up, be not a - fraid!

*cresc.*

*marcato*  
 Say un - to the cit - ies of Ju - dah, say un - to the

cit - ies of Ju - dah: Be - hold your

*cresc.*

*p*

*cresc.*



God! be - hold your God! Say

*p*

This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of one sharp (F#) and a common time signature. The lyrics are "God! be - hold your God! Say". The piano accompaniment is on a grand staff (treble and bass clefs). The piano part begins with a dynamic marking of *p* (piano).

*cresc.* un - to the cit - ies of Ju - dah: Be - hold your

*cresc.* *f*

This system contains the next two staves of music. The vocal line continues with the lyrics "un - to the cit - ies of Ju - dah: Be - hold your". The piano accompaniment features a *cresc.* (crescendo) marking and a dynamic marking of *f* (forte).

*p* God! be - hold your God!

*p*

This system contains the third and fourth staves of music. The vocal line has the lyrics "God! be - hold your God!". The piano accompaniment starts with a dynamic marking of *p* (piano).

*f* be - hold your God!

*f*

This system contains the fifth and sixth staves of music. The vocal line has the lyrics "be - hold your God!". The piano accompaniment features a dynamic marking of *f* (forte).

*p* *f* *p*

This system contains the seventh and eighth staves of music. The piano accompaniment features dynamic markings of *p* (piano), *f* (forte), and *p* (piano).

thou that tell-est good ti - dings to Zi - on, *mf* A -

The first system features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two sharps (F# and C#). The vocal line begins with a melodic phrase, followed by a rest. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more active bass line in the left hand. Dynamics include *mf* and *p*.

*con spirito*  
rise, shine, for thy light is come;

The second system continues the vocal line and piano accompaniment. The vocal line has a dynamic of *p*. The piano accompaniment features a more complex texture with sixteenth-note runs in the right hand and chords in the left hand. Dynamics include *p* and *f*.

A - rise, - a - rise, - a - *f*

The third system shows the vocal line with a dynamic of *f*. The piano accompaniment continues with similar textures, including sixteenth-note patterns and chords. Dynamics include *p* and *f*.

rise, shine, for thy light is come, And the glo - *p*

The fourth system features the vocal line with a dynamic of *p*. The piano accompaniment includes a melodic line in the right hand and chords in the left hand. Dynamics include *mf*, *f*, and *p*.

*cresc.* - ry of *tr* the Lord, the *f*

The fifth system shows the vocal line with a dynamic of *f*. The piano accompaniment features a crescendo in the right hand and chords in the left hand. Dynamics include *f*.

glo - ry of the Lord is

*con spirito*  
ris - en, is ris - en up - on thee, is ris - en, is

ris - en up - on thee, the glo - ry, the

glo - ry, the glo - ry of the Lord

*allargando*  
is ris - en up - on thee.

*p colla voce*

# The Messiah.

Isaiah: liiii, 8-1. 6.

Aria.

G. F. HÄNDEL.

*Largo.* (♩ = 76)

*f* *p* *espress.*

*p* He

was despised, des-pis-ed, and rejected, re-

ject-ed of men, a man of sor-rows, a man of

sor-rows, and acquainted with grief, — a man of sorrows, and acquainted with

*p* *rall. e cresc.*

*col canto*

The musical score is written in G minor, 3/4 time, and is marked 'Largo' with a tempo of 76 beats per minute. It consists of a piano accompaniment and a vocal line. The piano part begins with a forte (f) dynamic and includes expressive markings. The vocal line enters with a piano (p) dynamic and includes the lyrics: 'He was despised, des-pis-ed, and rejected, re-ject-ed of men, a man of sor-rows, a man of sor-rows, and acquainted with grief, — a man of sorrows, and acquainted with'. The score includes various dynamics such as piano (p), piano-piano (pp), and piano-forte (p), as well as performance instructions like 'espress.', 'rall. e cresc.', and 'col canto'. The piano accompaniment features intricate textures, including arpeggiated figures and sustained chords.

*grief. a tempo* *p* He

was despis-ed, re-ject-ed, He was des - pis-ed, and reject - ed of

men, a man of sorrows, and acquainted with grief, a man of sorrows, and ac-

quainted with grief. He was depis-ed, re-ject-ed, a man of

sorrows, and acquaint-ed with grief, and acquaint-ed with grief, a man of

*più lento*

sorrows, and ac- quaint-ed with grief.

*p col canto* *a tempo* *p*

*p* *f* *p* *Fine.*

*(♩ = 84) energico* *mf*

He gave His back to the smit-ers,

*mp agitato*

*agitato*

He gave His back to the smit-ers, and His cheeks to

them that plucked off His hair, and His cheeks to

them that pluck-ed off His hair, and His cheeks to

*cresc.*  
them that plucked off His hair; He hid not His

face from shame and spit-ting, He hid not His

*cresc.*

*mf* face from shame, — *p* from shame, —

*dim.* *p*

*cresc.* He hid not His face from shame, — *riten.* from shame and spitting.

*cresc.* *dim.*

# Samson.

## Aria. \*)

G. F. HÄNDEL.

Largo. (♩=69)

*mf*

*p* *pp* *mp* *p* *cresc.*

Re-

tur., re-turn, O God of Hosts, O God, re-

turn, O God of Hosts! be - hold, be - hold Thy

servant in dis - tress, be - hold Thy

\*) When sung in its place in the Oratorio this Aria has no Da Capo. The Da Capo would of course be necessary, if sung as a detached Aria. M. S.



serv-ant in dis - tress! Re - turn, O. God! be -

hold Thy serv- - -ant in dis - tress,

*fp* *f*

re - turn, O. God, re - turn, O. God of Hosts!

*p* *poco cresc.*

be - hold, be - hold, be - hold, be - hold Thy serv-ant, Thy

*poco riten.* *f a tempo* *p*

*p col canto* *f a tempo* *p*

servant in dis - tress, be - hold, be - hold Thy

*cresc.*  
servant, Thy servant in dis - tress!

*cresc.* *dim.*

Re - turn, re - turn, O God, re - turn, O God of Hosts! be - hold, be -

*p*

*ten.* *allargando*  
hold Thy serv - ant in dis - tress! *a tempo*

*ten.* *col canto* *f*

*p* *cresc.*

*Fine.*

## Poco più mosso.

*mf* His might - y griefs, his might-y griefs re - dress. *mf* his might-y

griefs, his might-y griefs, his might-y griefs re - dress,

*cresc.*

*poco string. -* Nor by the hea-then be they told, nor by the heathen be they told,

*poco string. -*

His might-y griefs — re - dress, *pù* Nor by the

*cresc.*

*tranquillo* heathen, by the hea-then be they told, *allargando* nor by the hea - then be they told.

*allargando*

# Saul.

## Aria.

G. F. HÄNDEL.

Largo. (♩ = 66)

*p* *cresc.* *mp* *dim.*

*p con espress.*  
Oh Lord, whose mer - cies num - ber - less O'er all Thy

works pre - vail, (O'er all Thy works, O'er all Thy

*rall. a piacere* *a tempo*  
works,) O'er all Thy works pre - vail:  
*col canto* *mp a tempo*

*p* *cresc.*  
 Though dai - ly man — Thy laws trans - gress,  
*mf*

Thy patience cannot fail, no, cannot fail, — Thy patience can - not  
*p*

fail, — (Thy pa - tience, Thy pa - tience,) Thy pa - tience cannot  
*f* *Lento molto*  
*p* *f* *p*

*p* *Tempo I.*  
 fail. If yet his sins be not too  
*mp* *p* *p*

great, — The bu - sy fiend con -

trol; (the bus-y fiend, the bus-y fiend,) the bus - y fiend con -

*rall.*

trol; Yet long - er for re -

*p*

pent - ance wait, And heal his wounded soul, his wounded

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

soul, and heal his wound - ed soul, his wounded soul, his wounded

soul, And heal his wounded soul.

*f molto lento* *p* *mp*  
*f* *molto lento*

## Solomon.

## Aria.

G. F. HÄNDEL.

Larghetto, ed un poco piano. (♩ = 50)

*mp cantabile* *cresc.*

*ten.*

*p con anima*

What though I trace each herb and

*p* *p*

*con sentimento*

flower, That drinks the morning dew, Did I not own Je -

*p*

ho - vah's power, How vain were all I\_ knew! how vain, — how

*mp*

vain were all I\_ knew, how vain, how vain were all I

knew! What though I\_

*ten.*  
*cresc.*  
*p*

trace each herb and\_ flower, That drinks the morn - ing\_

*mp*

dew, Did I not own Je-ho-vah's power, How

*con anima*  
*ten.*  
*mf*  
*p*  
*p*



*mf*

vain were all I knew!\_ how vain were all I\_knew, how vain, how vain, how

vain were all I\_knew, how vain were all I\_knew!

*ten. p* *p* *mp* *cresc.*

*f*

*mf un poco agitato cresc.*

Say, what's the rest but emp - ty boast, The

*Fine* *mp*

*più agitato e cresc.*

pedant's i-dle claim, the pedant's i-dle claim, Who, having all the substance lost, At -

tempts to grasp a name? The ped-ant's i - dle claim,

*p*

the ped - ant's i - dle claim, Who, hav - ing - all the -

*mf*

sub - stance lost, At - tempts to grasp a name, at - tempts to grasp a name?

*cresc.* *f* *rall.*

*cresc.* *rall.* *D.C. al Fine.*

# Susanna.

Recitative and Aria.

G. F. HÄNDEL.

**Recit.** *p*

A love like mine, so faith-ful and so pure,

Shall un-im-pair'd to lat-est time en-dure; For heav'n-born virtue

doth its warmth inspire, And fav'ring angels fan the god-like fire.

**Aria.**  
Grazioso. (♩ = 46)

*mf*

*p* When

*con tenerezza*

first I saw my love-ly maid Be - neath the cit - ron's shade, In

*cresc.* *mf* *p*  
na - tive in - no - cence array'd, My heart be - came her prize, my heart - be - came her

*cresc.* *p*

*cresc.* *mf*  
prize, my heart became her prize;

*col canto* *mf*

*p* *p*  
When first I saw my love-ly maid Be -

*cresc.* *p*  
neath the citron's shade, My heart - be - came, - my heart became her prize. When

first I saw my love-ly maid Be - neath the cit - ron's shade, In

native in-no-cence array'd, My heart be - came, my heart became her prize, my -

heart became her prize, my heart be - came, my heart became her prize, my

*rall.* heart be - came her prize. *a tempo*

*col canto* *f a tempo*

*p* I gaz'd, I lov'd, I gaz'd, I lov'd, I

*Fine*

*mf* gaz'd a - gain, Could mor - tal breast from

*mf* love re - frain? Her thou - sand vir - tues still main - tain The

con - quest of her eyes; I gaz'd, I lov'd, I

*cresc.* *dim.* *p*

*mf* *poco allargando* gaz'd a - gain, Could mor - tal breast from love re - frain?

*col canto* *f*

*D. S. al Fine.*

## Theodora.

## Aria.

G. F. HÄNDEL.

*Largo.* (♩ = 84)

*mf*

*dim.*

*mf con solennità* *cresc.*

Lord, to Thee, each night and day, Strong in hope we

*p*

sing and pray strong in hope we sing— and pray, each night and

*cresc.*

day we sing and pray, \_\_\_\_\_ to Thee we pray, Lord, to

*mf*

Thee, in hope we sing and pray, \_\_\_\_\_ to Thee each night — and

*cresc.* *f* *p*

day, \_\_\_\_\_ to Thee we sing — and pray,

*p* *p* *mp*

*mf*

Lord, to Thee, each night and day, Strong in hope we



*mf* *più lento* *cresc.*

sing — and pray, we sing and pray, strong in hope — we sing — and

*p* *col canto* *cresc.*

pray.

*mf a tempo* *cresc.* *f rall.* *Fine*

**Allegro moderato.** (♩ = 92)

*f*

Though con-vul-sive rocks the ground, And Thy thunders roll a -

*f*

round, and Thy thunders roll a - round,

*f*

*p espress.*

Still to Thee, each night and

*> p*

*cresc.*

day, still to Thee

we sing and pray, though con-vul-sive rocks the

*f*

ground, and Thy thunders roll a - round,

*f* *p*

*cresc.*

*Adagio*

still to Thee we sing and pray.

*sf* *p*

*Dal Segno al Fine.*

## Christus.

Arioso.

F. KIEL.

Larghetto. (♩ = 58) *p* *espressivo*

He was op-press'd and af-

*p dolce*

flict - ed sore, yet He o - pen'd not His - mouth. As a

*poco cresc.*

lamb which is brought to the slaugh -

*poco cresc.*

*p*

ter, He is dumb, and as a sheep be -

*dim.* *p*

fore\_ her shear - ers. But thus saith God, the Lord:

*cresc.*

*cresc.*

I have for a small mo - ment thee \_ for - sa - ken,

*p con solennità*

*p*

but with great glo - ry and wor - - - ship will I

*cresc.*

*cresc.*

crown \_ \_ \_ \_ \_ thee, will I crown \_ \_ \_ \_ \_ thee. I

*f*

*f*

have al - so giv - en thee for a light to the Gen - -

tiles, that thou may'st be my sal - va - -

*cresc.*

tion un - to the ends of the

*poco sost.*

earth, un - to the ends of the

earth.

# The Star of Bethlehem.

Arioso.

Andante con moto. (♩ = 52)

F. KIEL.

*p*

*p espress.*

For my soul is a - thirst for -

*cresc.*

God, for God, yea, ev'n for the

*mf*

liv - ing God. When shall I

come to ap-pear, to ap-pear be - fore the pres-ence of

*poco f* God? Send forth Thy light and Thy truth, that they may *p*

*poco* lead me, may lead me and bring me un - to Thy ho-ly hill and to Thy *a* *poco* *cresc.*

*f* dwell - ing, *mf* and that I may go in *p* *mf*

*p* to the al - tar of God, *p* ev'n to the

*p* *f* *p*

*Red.* \*

*cresc.* God of my joy, *dim.* of my joy and

*cresc.* *dim.*

glad - - - ness, of my glad - - -

*p*

ness.

*pp*



## The Star of Bethlehem.

Arioso.

Andante. (♩ = 44)

F. KIEL.

Turn a - gain to thy rest, O my

soul, for the Lord hath re-

ward - ed thee, the Lord hath

re - ward - ed, hath re - ward - ed thee. For thou

*p*

*p*

*mf*

*dolce*

*cresc.*

*poco cresc.*

*dim.*

*p*

*dim.*

*p*

hast de - liv - er'd, hast de - liv - er'd my -

*pp*

*poco cresc.*

soul from death, and mine eyes from tears, and my

*poco cresc.* *p*

feet from fall -

*fz* *p*

*dolce*

ing. Turn a - gain to thy rest, O my

*cresc.* *p*

soul, *mf* for the Lord hath re-

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line begins with a rest, followed by the lyrics "soul," and then "for the Lord hath re-". The piano accompaniment consists of a flowing eighth-note melody in the right hand and a supporting bass line in the left hand. A dynamic marking of *mf* is placed above the vocal line.

ward - - ed thee, the Lord hath *cresc.*

The second system continues the vocal line with the lyrics "ward - - ed thee, the Lord hath". The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *cresc.* is placed above the vocal line.

- re - ward - ed thee, hath re - - ward - ed

The third system continues the vocal line with the lyrics "- re - ward - ed thee, hath re - - ward - ed". The piano accompaniment continues with similar rhythmic patterns.

thee. *p* *pp*

The fourth system concludes the vocal line with the lyrics "thee.". The piano accompaniment features a more complex texture with chords and moving lines. Dynamic markings of *p* and *pp* are present. The system ends with a double bar line and a fermata over the final notes.

# The Rose of Sharon.

Aria.

A. C. MACKENZIE.

Lento. (♩ = 76)

mf p p p p

The piano introduction consists of two staves. The right hand features a series of chords and melodic fragments, while the left hand provides a steady accompaniment. Dynamics range from mezzo-forte (mf) to piano (p).

*p*

Glad - ness, glad - ness is ta - ken a -

The first system of the vocal and piano accompaniment. The vocal line begins with a piano (p) dynamic. The piano accompaniment features a dense texture of chords in the right hand and a more active bass line.

*p*

way, is ta - ken, is

The second system of the vocal and piano accompaniment. The vocal line continues with a piano (p) dynamic. The piano accompaniment maintains its dense chordal texture.

*mf*

ta - ken a - way, And joy out of the

*cresc.* *mf*

The third system of the vocal and piano accompaniment. The vocal line begins with a mezzo-forte (mf) dynamic. The piano accompaniment includes a crescendo (cresc.) marking and ends with a mezzo-forte (mf) dynamic.

plen - ti - ful field, — — — — — glad - ness is ta - ken a - way, — and

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a half note 'plen' followed by a quarter note 'ti', a half note 'ful', and a quarter rest. The piano accompaniment consists of a steady eighth-note bass line and a more active treble line with chords and single notes.

joy out of the plen - ti - ful field; — — — — — In the vine - yards there is no

The second system continues the vocal and piano parts. The vocal line has a half note 'joy' followed by a quarter note 'out', a half note 'of', a quarter note 'the', a half note 'plen', a quarter note 'ti', a half note 'ful', and a quarter rest. The piano accompaniment includes dynamic markings such as *fz* and *p*. There are also performance instructions like *Res.* and *\* Res.* with asterisks.

sing - ing, in the vine - yards there is no sing - ing, nei -

The third system shows the vocal line with a half note 'sing', a quarter note 'ing', a half note 'in', a quarter note 'the', a half note 'vine', a quarter note 'yards', a half note 'there', a quarter note 'is', a half note 'no', a quarter note 'sing', a half note 'ing', and a quarter rest. The piano accompaniment features a *poco cresc.* marking and a *mf* dynamic.

- ther is there an - y shout - ing, nei - ther is there an - y

The fourth system concludes the vocal line with a half note 'ther', a quarter note 'is', a half note 'there', a quarter note 'an', a half note 'y', a quarter note 'shout', a half note 'ing', a quarter rest, a half note 'nei', a quarter note 'ther', a half note 'is', a quarter note 'there', a half note 'an', and a quarter note 'y'. The piano accompaniment includes a *mf* dynamic and various chordal textures.

shout - ing, nei - ther is there an - y

shout - - ing.

*rit.* *a tempo*

The tread - ers tread out no wine, — no wine, —

*p*

the tread - ers tread out. — no wine, no wine, —

*mf ad lib.*

*mf*

*p*

no wine, — And the noise of the vin - tage hath —

*mf* *f*

ceased, and the noise of the vin - tage hath ceased, hath ceased, —

*p* *p* *mf calando*

hath ceased, and the noise of the vin - tage hath

*a tempo* *p*

ceased. Glad - ness is ta - ken a - way, — is —

Red. \*

*mf*

ta - ken, — is — ta - ken a - way, And joy out of the

*cresc.*

plen - ti - ful field; In the vine - yard there is no

*p*  
*mf* *mf*

sing - ing, nei - ther is there an - y shout - ing,

nei - ther is there an - y shout - ing, nei -

- ther is there an - y shout - ing.

*rit.*  
*rit.*  
*cantabile*

*rit.*



# The Miracle of Nain.

Recitative and Aria.

English version by  
Dr. Th. Baker.

H. MARÉCHAL.

*Lento.*

*pp* *pp* *poco rit.*

The piano introduction is in 12/8 time, marked *Lento.* It begins with a series of chords in the right hand and a steady eighth-note accompaniment in the left hand. The dynamics start at *pp* and end with a *poco rit.* marking.

*Recit.*

He is dead, the child I cher - ish!

*con moto* *p* *cresc.*

The vocal line is recitative, with the lyrics "He is dead, the child I cher - ish!". The piano accompaniment begins with a *con moto* marking and a *p* dynamic, featuring sixteenth-note patterns in the right hand and chords in the left hand. A *cresc.* marking is present.

How hap - py I, O Heav'n! if with him I could

*ff*

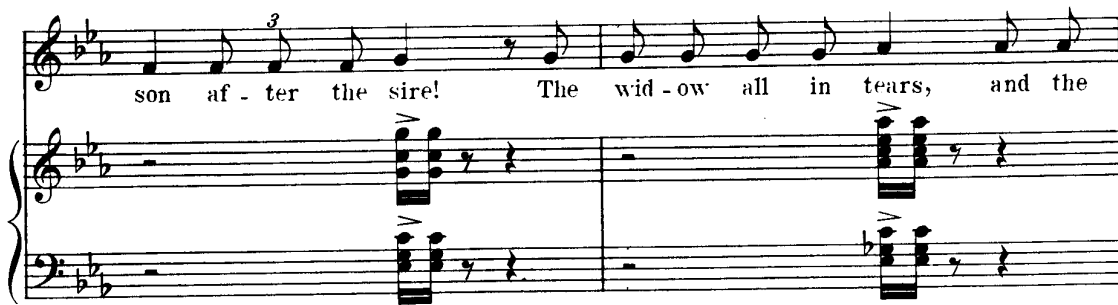
The vocal line continues with the lyrics "How hap - py I, O Heav'n! if with him I could". The piano accompaniment features a *ff* dynamic and includes triplet figures in the right hand.

per - ish! The

*p* *cresc.* *ff*

The vocal line concludes with the lyrics "per - ish! The". The piano accompaniment features a *p* dynamic, a *cresc.* marking, and a *ff* dynamic, with sixteenth-note patterns in the right hand.

son af - ter the sire! The wid - ow all in tears, and the



moth - er de - spair - full Shall my woes nev -

*a tempo p* *f*



*molto rit.*  
- er cease? *a tempo*

*ff*



*dim.* *p*



**Aria.** *con espress.*  
One would



## Andante.

say, — he — re — pos — es, and that a smile yet —

lin — gers, a — ten — der smile — yet faint — ly

*colla voce*

lin — gers in his eyes!

He is dead, — the child I cher — ish!

Ye gods! how vain are all our mor — tal joys! —

Ye gods! how vain are all our mor-tal joys! —

*cresc.*

and how our ev - ry hope is soon fled,

oh, how our ev - ry hope is soon fled!

*p*

*dolce* In one day a - lone, ah — me! can such a

*dolce e cantabile* *poco cresc.*

ten-der love be de - stroy'd, — and all my hopes, all my

*con ardore* \* *sosten.* *cresc.*

hopes— were nothing more than a dream, a

The first system of music features a vocal line in a treble clef with a key signature of two flats and a common time signature. The lyrics are "hopes— were nothing more than a dream, a". Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs). The piano part includes various chords and melodic lines, with a dynamic marking of *f* (forte) and a right-hand section marked *r.h.*

dream that pass-es o - ver, leav-ing naught save a keen re -

The second system continues the vocal line with the lyrics "dream that pass-es o - ver, leav-ing naught save a keen re -". The piano accompaniment continues with similar harmonic and melodic patterns. A dynamic marking of *mod.* (moderato) is present.

gret! Ah, *stringendo*

The third system begins with the vocal line saying "gret!" followed by "Ah,". The piano accompaniment features a *stringendo* (increasing tempo) marking. A dynamic marking of *cresc.* (crescendo) is also present.

*con dolore* I have lost my son! Ah!

The fourth system features the vocal line with the lyrics "I have lost my son!" and "Ah!". The piano accompaniment is marked *col canto* (with song) and *a tempo* (at the tempo). A dynamic marking of *sf* (sforzando) is present.

*cresc.* I have lost my son!

The fifth system shows the vocal line with the lyrics "I have lost my son!". The piano accompaniment includes a *cresc.* (crescendo) marking in the beginning and a *dim.* (diminuendo) marking towards the end.

Tempo I.

*suffocato* *cresc.*

'Tis the end! all is o'er! Ah!

*p* *dolce* *cresc.*

*a piacere*

'tis the end! all is

*f* *dolce*

*Andante con moto.*

o'er!

*sf molto espressivo*

*dim.* *dim.*

# Elijah.

## Aria.

F. MENDELSSOHN.

Andantino. (♩ = 72)  
*molto espress.*

O rest in the Lord, wait pa-tient-ly for Him, and He shall  
 give thee thy hearts de - sires; O rest in the Lord, wait patient-ly for Him, and He shall  
 give thee thy heart's de - sires, and He shall give thee thy heart's de-sires. Commit thy way un-  
 to Him, and trust in Him; commit thy way un-to Him, and trust in Him; and fret not thy-  
 self — be-cause of e - vil - do - ers. O rest in the Lord, wait pa-tient-ly for

*pp* *sempre pp* *mf* *p* *cresc.* *p*

*p* *poco rall.* *a tempo*

Him, wait pa-tient-ly for Him; O rest in the Lord; wait pa-tient-ly for

*pp* *rall.* *a tempo*

*cresc.* *f*

Him, and He shall give thee thy heart's de - sires, and He shall

*cresc.* *f*

*f* *dim.*

give thee thy heart's de - sires, and He shall give thee thy heart's de-

*p* *f* *p*

*p* *cresc.*

sires. O rest in the Lord, O rest in the Lord, and wait,

*pp* *cresc.*

*p*

wait pa-tient-ly for Him.

*pp*



## St. Paul.

## Recitativo and Arioso.

Acts ix:2.

F. MENDELSSOHN.

**Recit.**

And he jour - ney'd with com - pan - ions to - wards Da -

mas - cus, and had au - tho - ri - ty and com - mand from the High Priest

that he should bring them bound, men and wo - men, in - to Je - ru - sa - lem.

The musical score consists of three systems. Each system has a vocal line and a piano accompaniment. The first system is marked 'Recit.' and features a vocal line with lyrics 'And he jour - ney'd with com - pan - ions to - wards Da -' and a piano accompaniment starting with a piano (*p*) dynamic. The second system continues the vocal line with lyrics 'mas - cus, and had au - tho - ri - ty and com - mand from the High Priest' and includes a *cresc.* marking above the vocal line. The piano accompaniment continues with a piano (*p*) dynamic. The third system concludes the vocal line with lyrics 'that he should bring them bound, men and wo - men, in - to Je - ru - sa - lem.' and features a mezzo-forte (*mf*) dynamic marking above the vocal line.

Psalm cv: 12; 2 Tim. ii: 19; Philipp. iv: 5.

**Arioso.**

Andantino. (♩ = 66)

But the Lord is mind - ful of His own, He - re - members His chil - -

The musical score consists of two systems. Each system has a vocal line and a piano accompaniment. The first system is marked 'Arioso' and 'Andantino. (♩ = 66)'. The vocal line begins with the lyrics 'But the Lord is mind - ful of His own, He - re - members His chil - -'. The piano accompaniment starts with a piano (*p*) dynamic. The second system continues the vocal line and piano accompaniment.

*p* *ritard.* *a tempo*

dren. But the Lord is mind-ful of His own, the

*ritard.* *a tempo*

*cresc.*

Lord re-mem-bers His chil-dren, re-mem-bers His

*cresc.*

chil-dren.

*p* *mf*

*p* *mf* *cresc.*

Bow down be-fore Him, ye might-y, for the Lord is

*p* *cresc.*

*p*

near us, bow down be-fore Him, ye might-y,

*f* *p* *ff*

*mf* *cresc.* *f* *p*  
for the Lord is near us. Yea, the

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

Detailed description: This system contains the first two lines of music. The vocal line starts with a half note 'for', followed by quarter notes 'the', 'Lord', and 'is', a half note 'near', a quarter rest, and a half note 'us.'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Dynamics include *mf*, *cresc.*, *f*, *dim.*, and *p*.

Lord is mind-ful of His own, He re - mem-bers His chil - -

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with quarter notes 'Lord', 'is', 'mind-ful', 'of', 'His', 'own,', a quarter rest, quarter notes 'He', 're -', a quarter rest, quarter notes 'mem-bers', 'His', and a half note 'chil - -'. The piano accompaniment continues with a similar rhythmic pattern. Dynamics include *f* and *dim.*.

dren. Bow down be - fore Him, ye might-y, for the

*cresc.* *cresc.* *f*

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has a quarter rest, quarter notes 'dren.', a quarter rest, quarter notes 'Bow', 'down', a quarter rest, quarter notes 'be -', 'fore', a quarter rest, quarter notes 'Him,', a quarter rest, quarter notes 'ye', 'might-y,', a quarter rest, and a half note 'for the'. The piano accompaniment features a more active right hand with eighth notes. Dynamics include *cresc.* and *f*.

Lord is near us.

*dim.* *pp*

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has a half note 'Lord', a quarter rest, a half note 'is', a quarter rest, a half note 'near', a quarter rest, and a half note 'us.'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Dynamics include *dim.* and *pp*.

# Judith.

151

Aria.  
Lento. (♩ = 66)

Aria.

C. H. H. PARRY.

The Lord is long -  
suf-fer-ing and mer-ci-ful, He keep-eth not His an-ger for  
ev - er. He  
look-ed on our af - flic - tion and pain,  
And hath for - giv - en us, and hath for - giv - en us

Detailed description: This is a musical score for a vocal aria. It consists of five systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Lento' with a quarter note equal to 66 beats per minute. The lyrics are: 'The Lord is long - suffering and mer-ci-ful, He keep-eth not His an-ger for ev - er. He look-ed on our af - flic - tion and pain, And hath for - giv - en us, and hath for - giv - en us'. The piano part features a prominent bass line with chords and moving lines. Dynamics include piano (p) and piano-piano (pp). The score ends with a fermata over the final notes.

all our sins.

*Animando*

Even now, un-to your mourn - ing cit - y

*Animando*

He bring - eth home your King.

*Allegro sostenuto.*

*mf*  
*tranquillo*

No more the voice of the op - press - or shall ye fear,

*mf un poco agitato*

*p*

*mf*

No more a shame - ful tri - bute shall ye pay,

*mf*

*mf*

*f con spirito* *cresc.*

The Lord Himself will fight for you, His arm shall o-ver-throw your

*cresc.*

en-e-mies; And Je-ru - sa - lem — from her stain shall be

*cresc.*

cleans-ed and shine as a bride, and shine as a

*rit.* *a tempo*

bride in the morn - - ing of her bri - dal.

*Allegretto semplice.*

Your streets a-gain shall ech-o with your chil - dren's

voic - es, your folds shall be full a - gain with your bleat - ing flocks, your

fields shall al - so stand so thick with rip - en - ing corn that they shall

laugh, that they shall laugh and

sing.

The Lord is long - suf - fer - ing and mer - ci - ful,

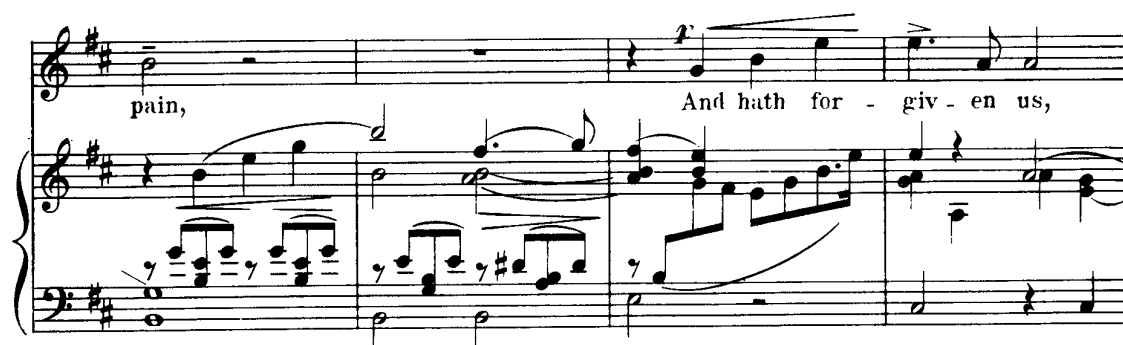
He keep - eth not His an - ger for ev - er.



He look - ed on our af - flic - tion and



pain, And hath for - giv - en us,



and hath for - giv - en us all our



sins.





# The World's End.

J. RAFF.

Recitative and Aria.

Allegro. (♩ = 188)

Recit.

with thy sharp sick-le, and ga-ther the clusters of the

vine, her grapes are full, full and

ripe.

Aria.  
Adagio. (♩ = 96)

Great and won-der-ful are

all Thy works, Lord!

*p* *mf*

And just and true, O Lord, all Thy ways, Thou King of the

*f*

Ho - ly! Thou King of the Ho - ly! Thou King of the -

*mf*

*mf*

Ho - ly! Who shall not fear thee, Lord,

*p*

*cresc.* *f*

and glo-ri-fy Thy ho - ly Name? for Thou - a-lone art

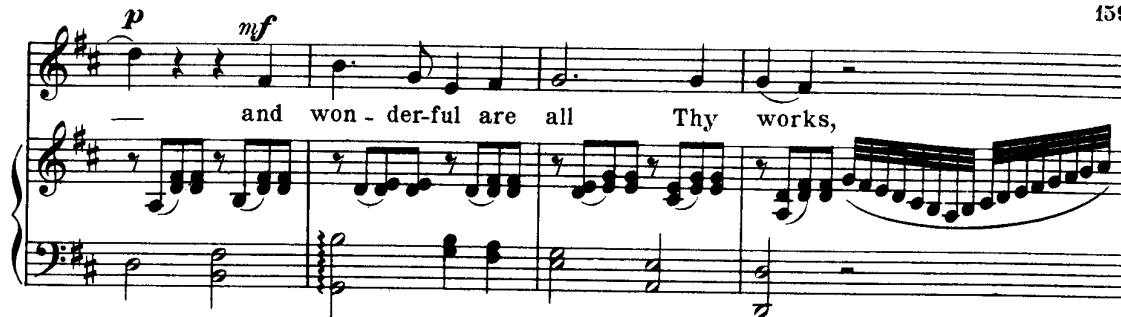
*mf* *f*

*p* *p < f >*

ho - ly, for Thou a - lone art ho - ly! Great -

*p* *f* *p*

*p* *mf*  
and won - der - ful are all Thy works,



*f* *p* *mf*  
Lord! — And just and true are all — Thy ways, Thou



*f* *f*  
King of the Ho - ly! Thou King of the Ho - ly! Thou King of the —



*p* *f* *p* *f pesante*  
Ho - ly! Lord! — Thou a - lone art ho -



ly!

*p* *pp*



# The World's End.

Aria.

J. RAFF.

Andante. *mf*

Be - hold, the House of God is with men.

*mf* *p*

*p* *mf*

And He will dwell with them, and they shall be His peo - ple, and

*f* *mf*

He will dwell with them, and they shall be His

peo - ple.

*pp* *pp*

*p con sentimento*

And God shall wipe a - way all

*espress.*

The musical score is written in G major and 3/4 time. It consists of five systems of music. Each system includes a vocal line and a piano accompaniment. The piano part features a variety of textures, including arpeggiated chords, block chords, and flowing sixteenth-note passages. Dynamics range from piano (p) to fortissimo (f), with some sections marked piano-pianissimo (pp) or espressivo (espress.). The tempo is marked 'Andante'.

tears from their eyes, God shall

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 three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include piano (*p*) and forte (*f*).

wipe a-way all tears from their

The second system continues the vocal line with quarter notes D5, E5, F5, and G5, followed by a half note A5. The piano accompaniment continues with similar rhythmic patterns. Dynamics include forte (*f*) and mezzo-forte (*mf*).

eyes. And

The third system shows the vocal line with a half note G5, followed by a whole rest. The piano accompaniment continues. Dynamics include mezzo-forte (*mf*).

death is no more, nor sor-row, nor

The fourth system features a vocal line with a half note G5, followed by quarter notes A5, B5, and C6, then a half note D6. The piano accompaniment continues. Dynamics include piano (*p*).

cry-ing, and pain shall be no more,

The fifth system shows the vocal line with a half note D6, followed by quarter notes E6, F6, and G6, then a half note A6. The piano accompaniment continues. Dynamics include forte (*f*).

and pain shall be — no more, for the

for - mer things — have pass - ed a - way, the for - mer, the

first things — have pass - ed a - way.

Be - hold, the House of God is with

men. And He will dwell with them, and

they shall be His peo - ple, and He will dwell

with them, and they shall be His peo - - ple,

they shall be His peo - - ple,

they shall be His peo -

ple.



## Jephtha.

Cavatina.

C. RHEINTHALER.

Larghetto.

*pp e legato*

*p con espressione*

The Lord will not be ev - er wroth, the Lord will not be ev - er wroth,

*p* *mf*

*p* *cresc.*

but with mer - cy un - ending, with mer - cy un - ending a - gain, —

*pp* *cresc.*

a - gain — will spare us!

*mf*

*mf* *p*

The Lord will not be ev - er wroth. If ye will

*p* *p*

seek Him with all your hearts, if ye will seek Him with all your

*cresc.*

hearts, then shall ye sure-ly find Him, then shall ye sure-ly find Him, then shall ye

*cresc.*

sure-ly find — Him; if ye will seek Him with all your

*p*

hearts, if ye will seek Him with all — your hearts, then shall ye

*cresc.*

surely find Him, then shall ye sure-ly find — Him.

*poco rit.* *a tempo*

*rit.* *a tempo*

## Christmas Oratorio.

Aria.

C. SAINT-SAËNS.

Andante espressivo.

*p*

*pp*

*dolce*

Pa-tient-ly, pa-tient-ly have I

*dolce*

*mf*

wait-ed for—the Lord, pa-tient-ly,

*p*

pa-tient-ly, pa-tient-ly

*p*

*p*  
have I wait - ed for the

Reo. \* Reo. \*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It begins with a rest, followed by the lyrics "have I wait - ed for the". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady bass line and a more active treble line. The system concludes with the markings "Reo." and "\*" on the bass line.

*cresc.*  
Lord, have I wait - ed, have

Reo. \*

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with the lyrics "Lord, have I wait - ed, have". The piano accompaniment continues with a similar texture. The system concludes with the markings "Reo." and "\*" on the bass line.

*dim.*  
I wait - ed for the Lord.

*pp*

Detailed description: This system contains the fifth and sixth staves of music. The vocal line concludes with the lyrics "I wait - ed for the Lord.". The piano accompaniment features a more active treble line. The system concludes with the marking "*pp*" on the bass line.

*espressivo*  
And

*pp* *dolce*

Detailed description: This system contains the seventh and eighth staves of music. The top staff is a vocal line with a rest and the word "And". The piano accompaniment begins with a rest, followed by a series of chords and a melodic line. The system concludes with the markings "*pp*" and "*dolce*" on the bass line.

lo! he heard my cry, and lo! he

*cresc.*

heard my cry, and lo! he heard, and lo! he

*cresc.*

*dim.*

*rit. sempre rit.*

heard, and lo! he heard,

*mf*

*sf*

and lo! he heard my cry.

# "The Heavens declare."

Arioso.

C. SAINT-SAËNS.

Andantino un poco Allegretto. (♩ = 60)

*p*

*mf*

*dolce*

Thou, O Lord,

*pp*

*p*

Thou, O Lord, art my Pro-tect-or, Thou, O Lord,

*cresc.*

art my Re-deem-er, Thou O Lord, art my Pro-tect-or and my Re-

*cresc.*

*più cresc.*

deem-er, Thou— O Lord, art my Pro - tect - or, and my Re -

*più cresc.*

*dolce*

deem - er, and my Re - deem - er, Thou, O Lord,

*dolce*

art\_ my\_ Pro - tect - or, art \_\_\_\_\_ my Pro - tect - or, and

*cresc.*

Thou my Re-deem-er, Thou art my Pro-tect-or,

*mf* *p* *mf*

*cresc.* *dim.*

Thou art \_\_\_\_\_ my Re - deem-er, Thou, O

*p* *dim.*  
Lord, art my Pro - tect - or,

art my Pro - tect - or, and Thou my Re - deemer, Thou O Lord,

*p* *cresc.*

*cresc.*  
Thou, O Lord, art my Pro - tect - or, and my Re - deem -

er.

*mf*

*pp*



# The Light of the World.

Aria.

Andante moderato. (♩ = 88)

Sir A. SULLIVAN.

*f pomposo*

The Lord is ris - - en, He will  
 dwell with men, and they shall be his - peo -  
*p con molto sentimento*  
 ple! and God shall wipe a - way all tears from their  
*dim.*  
 eyes: There shall be no more death, nei - ther sor - row nor  
 cry - ing, nei - ther shall there be an - y more pain.

*p*

God shall wipe a - way all tears from their eyes, There shall be

*poco cresc.*

no more death, nei - ther sor - row nor cry - ing,

*f*

nei - ther shall there be an - y more pain, For the

*poco cresc.*

*meno f*

for - mer things are pass'd a - way. Be - hold, I make

*f*

*meno f*

*p*

*f*

all things new, saith the Lord, For the for - mer things are

*p*

*f*

pass'd a - way. Be - hold, I make all things

*f*  
*meno f*

new, saith the Lord, saith the Lord.

*dim.* *rall.*  
*dim.* *rall.*

*p a tempo*  
God shall wipe a - way all tears from their eyes, There shall be

*pp*

no more death, nei - ther sor - row nor cry - ing,

*cresc.*  
*cresc.*

nei - ther shall there be - an - y more pain, and

*f*  
 God shall wipe a - way all tears, — all

*dim.*  
 tears from their eyes. There shall be

*dim.*

no more death, nei - ther sor - row nor cry - ing,

*p*

*con abbandono* *rall.*  
 nei - - ther — sor - row nor

*cresc.* *rall.* *p colla voce*

cry - ing

*Red \**

# The Prodigal Son.

Aria.

Sir A. SULLIVAN.

Andante tranquillo. (♩ = 76)

Love not the

world, nor the things that are in the world; For the

world pass-eth a - way, And the lust there - of.

Love not the world, nor the things that are in the

*Red. \* Red. \**

*cresc.*  
world, for the world pass-eth a-way, for the world pass-eth a-

*cresc.*

Detailed description: This system contains the first two lines of music. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). It begins with a melodic phrase starting on G4, moving up stepwise to D5. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. It features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The word 'cresc.' is written above the vocal line and below the piano accompaniment.

*f* *dim.*  
way, the world pass-eth a-way, and the lust— there-

*f* *sf* *dim.*

Detailed description: This system contains the third and fourth lines of music. The vocal line continues from the previous system, with a melodic phrase starting on G4, moving up to D5, and then down to G4. The piano accompaniment continues with the same eighth-note accompaniment. The word 'f' is written above the vocal line at the start of the second measure, and 'dim.' is written above it at the end of the second measure. In the piano accompaniment, 'f' is written below the first measure, 'sf' below the second measure, and 'dim.' below the third measure.

*p* *cresc.*  
of. But he that do-eth the will of

*p* *cresc.*

Detailed description: This system contains the fifth and sixth lines of music. The vocal line starts with a rest for the first measure, then begins with a melodic phrase starting on G4, moving up to D5. The piano accompaniment features a more active eighth-note accompaniment. The word 'p' is written above the vocal line at the start of the second measure, and 'cresc.' is written above it at the end of the second measure. In the piano accompaniment, 'p' is written below the first measure, and 'cresc.' is written below the second measure.

*f*  
God, a-bid-eth for ev-er,

*f*

Detailed description: This system contains the seventh and eighth lines of music. The vocal line continues with a melodic phrase starting on G4, moving up to D5, and then down to G4. The piano accompaniment continues with the active eighth-note accompaniment. The word 'f' is written above the vocal line at the start of the second measure.

*dim.*  
a - bid - eth for ev - er.

*dim.* *p*

*red.*

*p*  
He that do - eth the will of

*p* *poco cresc.*

*p.* *p.* *p.*

*dim. e rall.*  
God, — a - bid - eth for ev - - er.

*dim.* *rall.*

*p con sentimento*  
Love not the world, nor the things that are in the world, for the

*p*

*cresc.* world pass-eth a - way, and the lust - there - of. *f* But he - that

do - eth the will - of God, *dim.* a - bid - eth for ev - er, a -

bid - - eth, - a - bid - eth for ev - er,

*p* *tranquillo* a - bid - eth for ev - er.



## Constantin.

English version by  
Dr.Th. Baker.

## Recitative and Aria.

G. VIERLING.

Moderato.  
Recit. *tranquillo*

From swarm - ing high - ways I now have es - caped.

By flick - er - ing torch - es the maid - ens were danc - ing In rev - el - ry

wan - ton: How light - ly they bound! Yon flow - ers and

leaves all en - twin - ing and hid - ing, En - gar - land the pil - lar's glimmering

round. *p* Be si - lent, ye ech - oes of earth - ly de - sire! *p* Here

*sempre più tranquillo*  
still-ness is reign-ing, Here rest-ful-ness on-ly my heart shall in - spire.

*p dolce* *pp*

**Aria.**  
**Andante con moto.**

*p* Lord, Lord, for whom my soul is burn - ing,

Ten - - der Sav - iour,

*mf* *p*

ten - der Sav - iour, all my yearn - ing,

*f* *p* *f*

all my yearn - ing Thine shall be for ev - er - more,

*p*

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

*mf* *p* *pp* *p*

more! See, the world would

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

fain mis-lead me, Who the roy - al band do wear,

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

Still with ar - dent vows of pas - sion Plead - ing, plead - ing, faint - ly my heart would

snare. Lord, Lord, Let my faith be nev - er

sha - ken! Lord, Thou who a - lone art -

light, Lord, drive a - way this sin - ful

yearn - ing; Lord, to whom my soul is turn - ing, Drive a -

way this sin-ful yearn - ing, Strength - en me, for - sake me.

*f poco espress.*

not, strength - en me, for - sake me.

*cresc.* *f* *dim.*

not, strength - en me,

*mf* *p* *pp*

strength - en me, for - sake me not!

*mf* *con abbandono* *mf dolce* *pp*

## Gethsemane.

Aria.

C. LEE WILLIAMS.

Andante. *p con espress.*

As Thou wilt,

Fa-ther, in the hour When flesh and spir-it fail: As Thou wilt,

when Hell's dreadful pow'r Doth o'er my strength pre-vail, doth o'er my strength pre-

vail, And faint-ing, or of death a - fraid, - I help-less

*p rall.*

*pp rall. colla voce*

*a tempo*

cry to Thee for aid.

*pp a tempo* *p*

Un poco più mosso.

As Thou wilt, Fa - ther, though my way Be lone - ly, dark and

drear; As Thou wilt, when no heav'nly ray Comes through the dark to

cheer, - But aw - ful shapes and sounds af - fright, Like

*accel.*

dread - ful vis - ions of the night, like

*cresc.*

dread - ful vis - ions of the night.

*mf*

*pp*

*Adagio.*

## Andante.

*p*  
O gra-cious Fa-ther, wise and kind, Thou know-est what is best,

And oft through storms Thy chil-dren find The ha-ven of Thy rest, the

ha-ven of Thy rest. Lord, grant me, when earth's troubles cease,

## Adagio.

*pp*  
To en-ter Thine e-ter-nal peace.

*pp colla voce*

*mf*  
A - - - men.