



# ANTHOLOGY OF SACRED SONG



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

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

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# Anthology of Sacred Song

## Tenor

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# Christmas Oratorio.

Recitative and Aria.

J. S. BACH.

Voice. *Recit. f* De-part! e-nough, my treasure I re-tain, *p* With

Piano. *f* *p*

*Recit. p Adagio* me He doth re-main, And while I live will not forsake me, He to His kind em-  
*Adagio*

*Allegro* *f* *p*

brace With soft and gen-tle grace And sweet-est ten-der-ness will

*Recit.* take me. *Allegro* Now as my bride-groom I re-ceive Him, And all my

*f* *p col canto*

heart's de-vo-tion give Him; Full well I know, He lov-eth

*Recit.*

*Allegro*

*f* *p*

me, And I, too, love Him hear-ti-ly, And for His hon-or

*cresc.* *Recit.*

*Allegro*

*f* *p*

live. What foe from me this joy can rend, That He vouch-safes to

*cresc.* *lento*

*Allegro*

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

give? Thou, Je-sus, art my con-stant friend, And in dis-

*p* *Recit.* *cresc.*

*Allegro*

*p*

tress I cry to Thee, Lord, help, Lord, help, my shield and succor be.

*Adagio. a tempo*

*Adagio. a tempo*

Aria.  
Andante con moto. (♩ = 63)

First system of piano introduction. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. Dynamics include *f* and *p*.

Second system of piano introduction. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. Dynamics include *f*.

Vocal entry and piano accompaniment. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. Dynamics include *mf energico* and *p*. Lyrics: "Ye foes of man, your might is"

Second system of vocal entry and piano accompaniment. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. Dynamics include *cresc.*. Lyrics: "sha - ken, Dis - may no more in me ye wa - ken, My strength, my"

Third system of vocal entry and piano accompaniment. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. Dynamics include *cresc.*. Lyrics: "shield is ev - er near, my strength, my shield is"

near, is near. *mf* Ye foes of man, your might is

sha - ken, Dis - may no more in me ye wa -

- ken; My strength, my shield is near, my strength, my

*poco largamente* shield is ev - er near. *energico*

*col canto* *f* *a tempo*

*p un poco agitato* *cresc.*

What though with fear— ye strive to fill me, And threat-en—

*p* *cresc.*

*sempre cresc.* ^

in— your rage to— kill— me? Be— hold, my Sav— iour dwell— eth

*sempre cresc.*

*f*

here, be— hold, my Sav— iour dwell— eth here.

*f* *f*

*mf poco agitato* *cresc.*

What though with fear\_ ye strive to fill me, And threat - en

*p* *cresc.*

*p*

in\_ your rage to\_ kill\_ me? Be - hold, my Saviour dwell - eth

*p*

*f* *Adagio*

here, be - hold, my Sav - iour dwell-eth here. Tempo I.

*f* *col canto* *f*

*mf energico*

Ye foes of man, your might is

*p*

sha - ken, Dis - may no more in me ye wa - ken, My strength, my

*cresc.*

shield is ev - er - near, - my strength, my shield is

*cresc.*

*f con spirito*

near, is near. Ye foes of man, your might is sha - ken, Dis -

may no - more in me ye wa - ken, My strength, my shield is



*cresc.* *con*

near, — is near, my strength, my shield — is ev - er near, — my

*cresc.*

*forza* *p rallent.* *Adagio*

strength, my — shield is — ev - er — near, my strength, my shield is

*col canto* *f col*

ev - er near. *Tempo I.*

*canto* *marcato*

## Rebekah.

## Recitative and Aria.

J. BARNBY.

**Recit.**  
*p tranquillo*

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

good-ness. *p* The crown Thou soon wilt set up-on my youthful brow; *cresc.* The

spouse Thou soon shalt dow'r me with, *mf cresc.* Will make my cup of human bliss run

o'er. The chos-en of the Lord to me shall be per-pet-ual bless-

*mf*

ing; Un-to Thy throne her many-voiced anthem Nature lifts; my

grateful soul shall swell the song of praise.

*pp*

Aria.  
Allegretto. (♩ = 92)

*dolce*

The soft south - ern

breeze plays a - round me, The birds trill their

e - ven - tide song; The leaves of the

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

*slentando* mur-mring a - long. *più mosso* Cre - a - tion a - dores Thee, O *cresc.*

*colla voce*

Fa - ther, Its myr - iad soft voic - es out - pour,

*rit.*

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

*a tempo*

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

*poco rit.*

*pp*

*a tempo*

- ber doth soar.

*m. s.*

*dolce*

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

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

praise, And thank Thee, O Lord, for thy

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

*con anima* *cresc.* *f*

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

*pp*

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

*cresc.*

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

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

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

*poco rit.* *a tempo*

*m. s. dim.* *morendo* *pp*

## Engedi.\*)

Recitative and Aria.

L. v. BEETHOVEN.

Recit.

Je-ho-vah, hear! oh hear me! Thou art my hope; oh Lord, de-liv-er

me! Stretch forth Thy hand to help me in my

trouble. I bless Thy ho-ly

name, Thou art my ref-uge and my shield; In Thee a-lone I trust.

Allegro. (♩ = 138.)

*mf*

*pp*

*f*

*fp*

*f*

\* The music to "Engedi" has been adapted from Beethoven's "Christ on the Mount of Olives!"  
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Maestoso. (♩=88.)

Recit.

15

How awful is Thy

Allegro.

wrath, oh God of Israel! Arise, oh Lord! and let thine enemies be

cresc.

Maestoso. (♩=88.)

scatterd and flee be - fore Thee.

*p* *espress.*

Oh Father! hear and grant Thy servant's pray'r, who bends before Thy

cresc.

Allegro.

Adagio, a tempo. tranquillo

Throne in sorrow, for my foes have sought my life. Re -

agitato poco a

mem - ber our re - proach, where - with Thine



*poco*

en - emies have reproach'd Thy ser - vants;

*sf*

*cresc.*

a - rise, oh God of Hosts, forsake me

*cresc.*

Adagio agitato. (♩ = 88.)

not! Be -

*p*

hold! how fear - ful - ly the pains of death op -

*cresc.*

Adagio molto. (♩ = 80.)

press and wound my soul. My heart is faint, my -

*cresc.*

*sf*

*sf*

*molto cresc.*

Fa - ther! Be - hold! my heart is faint, have mer - cy, Lord!

*sf* *cresc.* *ff* *col canto* *p*

**Aria.**  
Allegro. (♩ = 120.)

*cresc.*

*poco*  
Oh! my

*f* *ff* *p*

*agitato*

heart is sore with - in me, and my

spir - it, and my spir - it faints a - way; Terrors

*con*

*rabbia* *cresc.*

seize me, and in dark - ness I am dwell - ing night and

*cresc.*

day. Like the shad - - - ow -

*p*

that de - clin - eth Are my days, my

*f*

*dim.* *p*

days with con - - stant

*sempre agitato* *p*

fears; I am wea - ry with my groaning,

*dim.*

And my eyes are dim with tears,

*cresc.* *p dim.*

and my eyes are dim, dim with tears.

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

*con molto sentimento* *p*

*molto cantabile* Fa - ther! Lord! in pain and -

*cresc.* *f* *poco più*

sor - row, Lo! Thy ser - vant prays to Thee to Thee! For Thy

*cresc.* *cresc.* *f* *poco più*

*lento* *cresc.*

pow - er is un - bounded: Lord! Lord, a - rise, de - liv - er me!

*p* *lento* *f* *sf*

*p*

Lord, a - rise, de - liv - er me!

*p* *cresc.* *f accel.* *decresc.*

*p* *Tempo I.*

Oh, my heart is

sore with - in me, And my spir - it faints a -

*cresc.* way, and my spir - it faints a - way, *f* *dim.*

*p* I am wea - ry with my

groaning, I am wea - ry with my groaning,

And my eyes, and my eyes are dim with *cresc.*

*p* tears, and my eyes are dim, dim with tears. *dim.*

*p tranquillo e con calore*

Fa - ther, Lord! in

*dolce*

*p*

pain and sor - row, Lo! Thy ser - vant prays to Thee,

*cresc.* *p* *cresc.*

*poco riten.* *mf a tempo* *cresc.* *f*

now prays to Thee, For Thy pow'r, for Thy pow'r, for Thy pow'r is un -

*col canto* *p* *p* *f*

*f* *mf*

bounded: Lord, a - rise, de - liv - er - me,

*ff* *p* *sf*

*mf*  
Lord, a - rise, de - liv - er me. Oh

Father! Lord! Lord! Lord! a - rise, de -

liv - er me, Lord, a - rise, de - liv -

*a piacere*  
er me.



# St. Cecilia.

Aria.

Sir J. BENEDICT

Andante con moto. (♩ = 108.)

Andantino. (♩ = 66.)

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a common time signature. The piano accompaniment is in grand staff (treble and bass clefs) with a common time signature. The tempo is marked 'Andante con moto. (♩ = 108.)'. The key signature has one flat (B-flat). The system concludes with a section marked 'Andantino. (♩ = 66.)' in 6/8 time, with a piano dynamic marking 'p' and a section label 'A'.

won - drous change my spir - it doth sur - prise,

The second system continues the vocal line and piano accompaniment. The vocal line is in treble clef. The piano accompaniment is in grand staff. The tempo is 'Andantino. (♩ = 66.)'. The key signature has one flat. The piano part features a prominent arpeggiated texture in the right hand.

Where are the clouds that late - ly sealed mine eyes?

The third system continues the vocal line and piano accompaniment. The vocal line is in treble clef. The piano accompaniment is in grand staff. The tempo is 'Andantino. (♩ = 66.)'. The key signature has one flat. The piano part continues with the arpeggiated texture.

What care I now for all those pleasures vain That

The fourth system continues the vocal line and piano accompaniment. The vocal line is in treble clef. The piano accompaniment is in grand staff. The tempo is 'Andantino. (♩ = 66.)'. The key signature has one flat. The piano part continues with the arpeggiated texture. A 'cresc.' marking is present above the vocal line.

late - ly bound my soul in gold - en chain? What

The fifth system continues the vocal line and piano accompaniment. The vocal line is in treble clef. The piano accompaniment is in grand staff. The tempo is 'Andantino. (♩ = 66.)'. The key signature has one flat. The piano part continues with the arpeggiated texture. 'cresc.' and 'assai' markings are present above the vocal line.

*f* *dim.* *dolce*

care I now for all those pleasures vain That bound my soul

*f con passione*

in gold-en chain? Vi - sions of Heav'n un-

*cresc.* *f*

*dim.*

fold as dawn - eth day, Ce - les - tial voic - es

teach me I should pray, I should pray To One, to One who

*rall. assai* *Poco meno.* *con abban-*

giv - eth life and heal - eth grief. If I have

*colla voce* *p*

*do no*

sin - ned, Al - might - y One, for - give! Al - might - y One,

Tempo I.

for - give! A won - drous change my

*dolce*

spir - it doth sur - prise, — Where are the clouds — that

*cresc.*

late - ly sealed mine eyes? What care I now — for those

*cresc.* — — — *assai*

plea - sures vain That late - ly bound — my soul in gold - en chain? — What

*cresc.* *assai*

care now for pleasures vain That late - ly bound, that

bound my soul in gold - en chain? If I have

sin - ned, if I have sin - ned, Al - might - y One, for -

L'istesso tempo. give! Teach me Thy will, let me begin to live; - Lord, I be - lieve, Lord, I be - lieve, -

*p espress.* - help Thou mine un - be - lief!

## The Woman of Samaria.

## Aria.

S. BENNETT.

*Larghetto.* (♩ = 80.)

*p*

His sal - vation is nigh them that fear Him, that glo - ry may dwell in our

*p*

land; His sal - vation is nigh them that fear Him, that glo - ry may dwell in our

*mf*

*sf* *p* *sf*

land, may dwell in our land. Yea, the

*tranquillo* *con*

*sf* *sostenuto p*

*calore* *mf* *cresc.*

Lord shall shew loving - kindness, the Lord, the

*cresc.*

*sf* Lord shall shew lov - ing - kindness, shall shew *p* lov - ing - kindness, and our

*cresc. molto* land shall give her increase, shall give her increase, shall give her

*cresc.*

increase. *p* His sal - va - tion is nigh them that

*sf* *cresc.* *p colla parte sempre calando* *rall.*

*pp a tempo* fear Him, His sal - va - tion - is nigh them that fear Him, that glo - ry may dwell in our

*pp* *assai tranquillo*

land; His sal - va - tion is nigh, is\_ nigh to them, is

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

nigh to them that fear Him, is nigh\_ to them, to

*sf.* *sf.* *sf.* *sf.*

them that fear\_ Him, is nigh\_ to them that

*sf.* *sf.*

fear\_ Him.

*sempre calando*

# Ruth.

## Aria.

F. H. COWEN.

Con moto. (♩. = 100.)

*p*

*cresc.*

*f*

*p*

*pp*

*m.s.*

*pp*

★

⊕ ★

★) From sign ⊕ to ⊕ may be omitted.  
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32 Poco più lento.

*mf quasi recit.* How ex - cel - lent is Thy lov - ing - kind - ness, O God! *dim.*

Tempo I. (♩ = 100.) *p* Thou vis - it - est the earth, and mak - est it soft with show'rs.

*p* Thou crown - est the

*cresc.* year with Thy good - ness, Thou crown - est the year with Thy good - ness, Thou

*dim.* crownest the year with Thy good - ness, and Thy paths drop *dim.*

fat - - ness. They

Poco più animato. (♩ = 120.)

drop up - on the pas - tures of the wil - der - ness, and the

*p dolce* *cresc.*

lit - tle hills are gird - ed with joy. — The val - leys

*p*

al - so are covered o - ver with corn, they shout — for

*cresc.*

joy, they shout — for joy, and

*f largamente* *colla voce*

sing. *a tempo* *dim.* *p* God hath

giv - en me of the dew of heaven, and the fat - ness of the

*poco cresc.* *dim.* earth, and the fat - ness of the earth, and plen - ty of corn and

*rit.* *a tempo, animato* wine. How ex - cel - lent is Thy lov - ing -

*a tempo, animato* *rit.* *p cantabile*

*cresc.* kind - ness; Thou vis - it - est the earth, Thou vis - it - est the earth and

*più cresc.* *f.*  
 makest it soft, and mak-est it soft with show'rs.

*mf*  
 The hills are gird-ed with joy, the valleys are

*cresc.* *f.* *sempre a-*  
 covered, are cov-ered o-ver with corn, they shout for

*nimato*  
 joy, they shout for joy, they shout for joy, and

*f.* *dim. e rall.*  
 sing, they shout for joy, for joy,

and sing.

*p a tempo* *dim.*

*p a piacere* *poco rit.* *Red.*

How ex - cel - lent is Thy lov - ing - kind - ness, O God!

*a tempo* *f* *ba:* *poco rit. e dim.*

is Thy lov - - ing - kindness, Thy lov - ing - kind - - ness, —

*a tempo* *sf* *dim.* *p*

*p* *p* *espress.*

O God!

*dim.* *pp* *rit.*

## Seed-time and Harvest.

## Recitative and Aria.

M. B. FOSTER.

Recit. *mf* *dolciss.* *rit. ad lib.*

Your heav'nly Fa - ther knoweth that ye have need of all these

things, your heav'nly Fa - ther knoweth; I

*dim.* *mp*

*fp* *p* *dolce*

Aria.  
Andante grazioso. (♩.= 66.)

*mf*

therefore say un-to you:— Seek ye first— the kingdom of God,—

and— His righteousness,— seek ye first— the kingdom of God,—

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

and all these things shall be add-ed, shall be

*cresc.* *cresc.*

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a half note 'and', followed by a quarter note 'all', a quarter note 'these', a quarter note 'things', a half note 'shall', a quarter note 'be', a quarter note 'add-ed', a quarter note 'shall', and a half note 'be'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include 'cresc.' in both staves.

added un - to you. Take no thought for your

*poco accel.* *mf* *poco accel.*

Detailed description: This system contains measures 3 and 4. The vocal line continues with a half note 'added', a quarter note 'un -', a quarter note 'to', a quarter note 'you.', a quarter note 'Take', a quarter note 'no', a quarter note 'thought', a quarter note 'for', and a half note 'your'. The piano accompaniment continues with the eighth-note bass line. Dynamics include 'poco accel.' and 'mf'.

life, — take no thought for your life, — what ye shall

*cresc.* *mf* *a tempo tranquillo*

Detailed description: This system contains measures 5 and 6. The vocal line has a half note 'life,', a quarter rest, a quarter note 'take', a quarter note 'no', a quarter note 'thought', a quarter note 'for', a quarter note 'your', a half note 'life,', a quarter rest, and a half note 'what ye shall'. The piano accompaniment features a steady eighth-note bass line and chords. Dynamics include 'cresc.', 'mf', and 'a tempo tranquillo'.

eat, — or what ye shall drink; poco agitato

*poco agitato*

Detailed description: This system contains measures 7 and 8. The vocal line has a half note 'eat,', a quarter rest, a quarter note 'or', a quarter note 'what', a quarter note 'ye', a quarter note 'shall', and a half note 'drink;'. The piano accompaniment continues with the eighth-note bass line. Dynamics include 'poco agitato'.

Take no thought for your life, — what ye shall

*mf*

Detailed description: This system contains measures 9 and 10. The vocal line has a half note 'Take', a quarter note 'no', a quarter note 'thought', a quarter note 'for', a quarter note 'your', a half note 'life,', a quarter rest, and a half note 'what ye shall'. The piano accompaniment continues with the eighth-note bass line. Dynamics include 'mf'.

*rit. molto* eat, or what ye shall drink, but seek ye first the *a tempo*  
*rit. molto* kingdom of God, and His right-ousness, seek ye first the *a tempo*  
 kingdom of God, and all these things shall be added un - to *cresc.*  
*cresc.* you. Seek ye first the kingdom, *rit. colla voce*  
*a tempo* *mf* *dim.*  
*mf a tempo* *p*  
*allarg.* the king - dom of God. *mp a tempo*



## The Holy City.

Aria.

A. R. GAUL.

Andantino religioso. (♩ = 76.)

*p cantabile*

*p espress.*

My soul is a-thirst for God, yea, e'en for the liv - ing

God; When shall I come, come - to appear be - fore the presence of

*rall.*

*rall.*

God? My tears have been my meat day and

*p lugubre*

*a tempo*

Red \*

*cresc.* *Più mosso.*

night, my tears have been my meat day and night, while they  
 have been my meat day and night,

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

dai - ly say un - to me, Where is now thy God?

where is now thy God? where thy God? My soul is a-thirst for

*rit.* *Tempo I.*

God, my soul is athirst for God; O bring me

*mf*

out, out of my troub-le: O bring Thou

me out of my troub-le, my troub-le.

My soul is a-thirst for God, yea, e'en for the liv-ing

God; When shall I come, come to ap-pear be-fore the

pres-ence, the pres-ence of God?

## The Holy City.

Aria.

A. R. GAUL.

Andante religioso.

*mf* To the Lord our

*mf* God, to our God belong mercies and forgive-nesses, and for-

*mf* give-nesses, to our God belong mercies and for-

*mf* give - ness - es, to our God belong mer - cies;

*mf* *dim. rall.* *a tempo*

*p* *espress.* *cresc.*

*mf espress.* *p*

For like as a fa-ther pit - i - eth his

*dim.* *mf* *p*

*mf* *p*

children, e-ven so is the Lord mer-ci-ful to them that fear Him.

*mf* *p*

*mf* *p*

For like as a fa-ther pit - i - eth his

*mf* *p*

*mf* *cresc.* *p*

children, e-ven so is the Lord mer-ci-ful to them that fear Him,

*f* *p*

*mf* *p*

mer-ci-ful to them that fear Him, to them \_\_\_\_\_ that fear \_\_\_\_\_  
that fear,

*mf* *p*

*mf* Him, to them, to them that fear Him.  
is mer-ci-ful

*rit. dim.* *a tempo*

To the Lord our God, to our

*f*

God belong mercies and for-give-nesses, and for-give-nesses,

to our God be-long mer-cies and for-

*espress.*

give-ness-es, and for-give-ness-es. *a tempo*

*rall.* *dim.*

# The Ten Virgins.

Arioso.

A. R. GAUL.

Andante con moto. (♩=88)

A-cribe un-to the Lord, O ye kin-dreds of the peo-ple, a-  
 scribe un-to the Lord wor-ship and power,  
 a- scribe un-to the  
 Lord, ye kin-dreds of the peo-ple, a- scribe un-to the Lord wor-  
 -ship and power.

mf  
 mf  
 f  
 mf  
 p  
 p  
 mf  
 m.s.  
 m.d.  
 p  
 p  
 mf  
 m.s.

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

*con spirito* *f* *cresc.*

A - scribe un - to the Lord the hon - or - due, the

*md.* \*

hon - or - due un - to His name; bring

*f* *mf*

pre - sents, bring pre - sents and come, and come in -  
and - come, bring pre - sents

*f* *p*

to His courts, bring pre - sents, bring  
and

*f* *mf*

pre - sents and come, and come in - to His courts.  
come, bring pre - sents,

*p* *rall.* *a tempo*



## Tobias.

Aria.

CH. GOUNOD.

Andantino. (♩ = 56) *p con calore*

Fa - ther, thine arms a - bout me

*pp legatiss.*

throw! Mother, thou wilt not let me go! Fair will dawn now life's

*sempre pp*

morrow, fair will dawn now life's morrow; What though your eyes brim

*cresc. dim. p*

o'er, 'tis joy, not sorrow! Then let the glad tears gently flow, then let the glad tears

*cresc. dim. cresc.*

gen - tly flow: Fair will dawn now life's mor - row, Your brimming eyes are tell - ing - Of

*cresc. dim.*

*dolce* *rit.*

gladness, not of sor - row! Then let the glad tears flow, They tell of joy, not sorrow, let them

*dim.* *colla voce* *ten.*

flow! *a tempo* *cresc.* *p* *dim.* *And Fa - -ther!*

*dolce*

lo! ano - ther son, Tho' to thee yet a stranger! Faith - ful and true

*p* *m. d.* *m. d.*

to me in dan - ger! Still he guided my steps, — And the ref - uge was

*dim.* *p* *m. d.* *m. d.*

*lugubre*

won! When lost in des - ert wild, of my home I was dreaming, From

*cresc.* care, from care all my sad soul *dim.* re-deem-ing.

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

*p* Moth-er! *f* Moth-er! *p* It was he calm'd thy child! From his care, from his

*dim.* *poco a poco string.*

*Reo.* \*

longing, 'Twas he re-deemed thy child! Ah! *poco rall.* Fa-ther, thine

*string.* *poco rall. e cresc.* *f a tempo*

*Reo.* \*

arms a-bout me throw, Moth-er! thou wilt not let me go.

*dim.*

*Reo.* \*

Fair will dawn now life's morrow, fair will dawn now life's morrow, What though your

*p*

*Reo.* \*

*cresc.* *p*

eyes\_ brim o'er, 'tis joy, not sor-row! Then let the glad tears gen-ly flow, then

*cresc.* *dim.* *p*

let the glad tears gen - tly flow, Your brimming eyes are tell - ing Of joy, not

*cresc.* *dim.* *p*

*poco rit.* *a tempo* *dolce*

sor-row, let the glad tears flow. Fa-ther! thine arms a-bout me throw! —

*pp* *colla voce* *pp*

Moth-er! thou wilt not let me go! O fa-ther mine! O fa-ther mine! — A -

*pp* *sempre pp*

*rit.*

bout me still thine old arms throw!

*colla voce* *cresc.* *dim. e rit.* *pp*

## Athalia.

Recitative and Aria.

(With Violoncello obbligato.)

G. F. HÄNDEL

Recit.

*mf*

Great Queen! be calm, these fears I deem The birth of a de-lu-sive dream; Let

Harmo-ny breathe soft a-round, For sadness ceases at the sound.

*mf*

Aria.

Largo. (♩ = 72)

Violoncello Solo

*mp* *cantabile*

*cresc.*

*dolce ed espress.*

Gen-tle airs, me-lo - dious strains, Call for rap - tures out of

*m.d.* *p* *m.s.*

Cello



flow. Gen-tle airs, me-lo-dious strains, Call for rap-tures out of

woe; Gen-tle airs, me-lo-dious

strains, Call for rap-tures out of woe, — call for rap-tures out of

woe.

*a tempo* *f* \*) [ *Cadenza a piacere* ] *p* Cello *cresc.*

*m.d.* *mf* *cresc.* *p*

*ppp* *rit.* *a tempo* *f*

\*) Cadenza in brackets [ ] may be omitted.

# Hercules.

55

Aria.

G. F. HÄNDEL.

Larghetto alla Siciliana. (♩ = 56)

*mf*

*mf con spirito*

From ce - les-tial seats de-scending, Joys di - vine a - while sus-pending,

*p*

*mp*

*cresc.*

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

*cresc.*

*espress.*

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

*mf*

love. From ce - les-tial seats de-scend-ing, Joys di - vine a - while sus-pend-ing,

*mf* *dim.* *mf*



*mf*

Godshave left their Heav'n a-bove, To taste the sweeter heav'n of love, to taste -

*p*

- the heav'n of love, Godshave left their Heav'n a-bove, To taste the sweeter heav'n of love, to taste, -

*cresc.* *p*

*espress.*

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

*p* *f*

*mf poco appassionato* *p*

Cease my passion then to blame, Cease to scorn a god-like

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

*cresc.* *f*

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

*cresc.*

*poco allargando* *p* *a tempo*

pas-sion then to blame, Cease to scorn a god-like flame. From ce-

*col canto* *dim.* *p*

*cresc.* *mf*

lestial seats descending, Joys di-vine a-while sus-pending, Gods have left their Heav'n a-

*p* *mp*

*cresc.*

bove, Gods have left their Heav'n a-bove, To taste the sweeter heav'n of love, to taste the sweeter heav'n of

*espress.* *mf*

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

*mf* *dim.*

lestial seats descending, Joys di-vine awhile suspending, Gods have

*mf*

left their Heav'n a-bove To taste the sweeter heav'n of love, to taste — the heav'n of love, Gods have

*p*

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

*cresc.* *p* *espress. e poco rall.* *espress.* *col canto*

- er heav'n of love. *a tempo*

*p* *f*

## Jephtha.

## Recitative and Aria.

G. F. HÄNDEL.

Largo. (♩ = 72.) **Recit.**

Deep-er, and deep-er still, thy good-ness, child, Pierceth a  
 father's bleeding heart, and checks the cru-el sentence on my faltring  
 tongue. Oh! let me whisper it to the rag - ing  
 winds, Or howl - ing des-ert; for the ears of men

*Viol.*

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

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

*f* It is too shocking. Yet, have I not vow'd? And can I

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

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

*p*

Ah! no! Heav'n heard my

*mf* *cresc.* *f*

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

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

*agitato e cresc.*  
this that racks my brain, And pours in-to my breast a thousand

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

pangs, That lash me in-to madness. *Largo* Hor - rid

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

*p con calore*

*p dim.* *pp*

stretto *f deciso*

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

*pp* *p*

past, And Gil - e - ad hath triumph'd o'er his foes. There-fore,

*f* *f*

*dim.* *p* *pp morendo*

to-morrow's dawn\_ to-morrow's dawn\_ I can no more!

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

Aria.

Andante larghetto. (♩ = 84.)

Viol.

*mp dolce*

*p*

*p sosten. con tenerezza*

Waft her, angels, thro' the skies,

*cresc.* *p* *p dolce*

*p*

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

*p tranquillo*

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

*p*

*p sempre tranquillo*

An - gels, waft her thro' the skies, waft her thro' the

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

*cresc.*

*poco più lento*

bove yon a - - zure plain;

*a tempo*

*col canto* *mf*

*cresc.*

*mf con spirito*

Glo - rious there, like you, to rise, There, like you, for ev - er

*mp*



*p*

reign, Glo-rious there, like you, to rise,

*p m.s.*

*cresc.*

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

*p*

*cresc.* *poco rall.*

there, like you, for ev - er reign.

*cresc.* *col canto* *p* *pp*

*p a tempo, dolce ed espress.*

Waft her, an-gels, thro' the skies,

*p a tempo* *p dolce*

*p*

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

*p tranquillo*

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

*p*

*tranquillo*

An - gels, waft her thro' the skies, waft her thro' the

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

*cresc.* *f*

*cresc.*

*allarg.*

bove yon a - - zure plain.

*a tempo*

*allarg.* *mf*

*cresc.*

*cresc.*

# Judas Maccabaeus.

Recitative and Aria.

G. F. HÄNDEL.

Recit.

*f deciso*

My arms! A-against this Gorgias will I go. The I-du-me-an gov-er-nor shall

know How vain, how in-ef-fective his design, While rage his leader, and Je-ho-vah mine.

Aria.

Allegro con spirito.

Sound an a-larm! sound an a-larm, your sil-ver trum-pets sound, And

call the brave, and on-ly brave, and on-ly brave a-

round, call the brave, call the brave, and on-ly brave a-

round. Sound an a-larm!

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 one sharp (F#) and the time signature is 2/4. The vocal line begins with a rest, followed by the lyrics "round." and "Sound an a-larm!". The piano accompaniment starts with a forte (*f*) dynamic and includes trills in the right hand.

Your sil-ver trumpets sound, your trumpets sound, your trumpets

The second system continues the vocal line with the lyrics "Your sil-ver trumpets sound, your trumpets sound, your trumpets". The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. Dynamics include *f*, *mf*, and *cresc.* with trills in the vocal line.

sound, And call the brave, and on-ly brave, and call he brave and

The third system continues with the lyrics "sound, And call the brave, and on-ly brave, and call he brave and". The piano accompaniment has a more active eighth-note pattern in the left hand. Dynamics include *mf*, *p*, and *sempre cresc.*

on-ly brave, and on-ly brave a-round, call the brave, call the

The fourth system continues with the lyrics "on-ly brave, and on-ly brave a-round, call the brave, call the". The piano accompaniment features a strong eighth-note pattern in the left hand. Dynamics include *f*.

brave,

The fifth system concludes with the lyric "brave,". The piano accompaniment continues with a consistent eighth-note pattern in the left hand and chords in the right hand.

*stentato*  
and on - ly brave, a - round. *a tempo*  
*col canto* *f*

*mf*  
Who list-eth, fol-low;  
*p*

*marcato* *cresc.*  
to the field a - gain. Justice with courage, is a thou-sand  
*mf* *cresc.*

*f*  
men, is a thousand men, Jus-tice with courage, Justice with courage is a

*largamente*  
thou-sand men, is a thou-sand men, is a thou - sand men.  
*col canto*

Aria.  
Tempo I.

Sound an a-larm!

Sound an a-larm, your

*energico*

sil-ver trumpets sound!

*f marcato*

And call the brave, and on-ly brave, and

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

on-ly brave, a-round. Sound an a-larm!

*f*  
Your sil - ver trum-pets

*f* *mf*

Detailed description: This system contains the first two lines of music. The vocal line (top staff) begins with a rest, followed by the lyrics "Your sil - ver trum-pets". The piano accompaniment (middle and bottom staves) features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand. Dynamics include *f* (forte) and *mf* (mezzo-forte).

sound, *mf* *cresc.*  
And call the brave, and

*f* *p* *cresc.*

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with "sound," and "And call the brave, and". The piano accompaniment includes trills in the right hand. Dynamics include *f* (forte), *mf* (mezzo-forte), *p* (piano), and *cresc.* (crescendo).

*f largamente*  
on - ly brave, and on - ly brave, a - round!

*col canto* *f a tempo*

Detailed description: This system contains the fifth and sixth lines of music. The vocal line features the lyrics "on - ly brave, and on - ly brave, a - round!". The piano accompaniment includes a section marked *col canto* (with the voice) and another section marked *f a tempo* (forte, at tempo).

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has a long note with a fermata. The piano accompaniment continues with a rhythmic pattern of eighth notes.

# The Messiah.

Isaiah XI, 1, 2, 3.

Recitative and Aria.

G. F. HÄNDEL.

Larghetto. (♩ = 80)

The musical score is arranged in five systems, each with a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The first system is a piano introduction in a *Larghetto* tempo, marked with a quarter note equal to 80 beats per minute. The second system begins with a *Recitativo* section, marked *p*, with the lyrics "Com-fort ye, com-fort ye, my people,". The piano accompaniment features a steady eighth-note pattern. The third system is an *aria* section, starting with *ad lib.* and *p*, then returning to *a tempo*. The lyrics are "com-fort ye, com-fort ye my people,". The piano accompaniment consists of chords and moving lines. The fourth system continues the aria with lyrics "saith your God, saith your God, speak ye". The piano accompaniment includes dynamic markings like *mf* and *p*. The fifth system concludes the aria with lyrics "com-fort-a-bly to Je-ru-sa-lem, speak ye com-fort-a-bly to Je-". The piano accompaniment features a *cresc.* (crescendo) marking.



*mf poco riten. p a tempo*

ru - sa - lem, and cry un - to her that her war - - fare, her

*cresc. stentato*

war - fare is ac - complished, that her in - i - qui - ty is pardon'd, that her in -

*cresc. dim. p*

*(tr)*

i - qui - ty is par - don'd.

*f*

*f a piacere con forza e ben marcato -*

The voice of him that crieth in the wil - der - ness, "Pre - pare ye the way of the

*f*

Lord, make straight in the de - sert a high - way for our God?"

*f*

Aria.  
Andante. (♩ = 88)

First system of piano introduction. Treble and bass staves. Treble staff has trills (tr) above notes. Dynamics include *f*.

Second system of piano introduction. Treble staff has trills (tr) above notes. Dynamics include *p*, *cresc.*, *f*, and *p*.

Vocal entry system. Treble staff has lyrics: "Ev-'ry val - ley, ev-'ry val - ley". Piano accompaniment below. Dynamics include *con spirito*, *f*, and *p*.

Second system of vocal entry. Treble staff has lyrics: "— shall be ex - alt-ed, shall be ex - alt -". Piano accompaniment below. Dynamics include *f* and *p*.

Third system of piano introduction. Treble staff has trills (tr) above notes. Dynamics include *cresc.*. Treble staff has a circled *b* above a measure. Bass staff has *cresc.* below.

ed, shall be ex - alt - ed, shall be ex - alt -

- ed, and ev - ry

moun - tain and hill - made low; the crooked straight,

and the rough plac - es plain,

the crook - ed straight, the crook - ed straight, and the rough places plain,

(5) *poco largamente*  
and the rough places

*cot-canto*  
*mf* *tr*

plain. *mf marcato* Ev-'ry val-ley,

*a tempo* *p* *cresc.* *f* *p* *f*

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

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

ed, ev-'ry val-ley

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

*mf* ev-'ry val-ley shall be ex-alt -

*mf* *p* *p* *p*

ed, and ev-'ry mountain and hill made low, the

*p*

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

*p*

rough places plain, and the rough plac-es plain, and the rough places

*p* *cresc.*

plain, the crooked straight, and the rough

*f a piacere* *Adagio.*  
*p* *m.s.* *p* *cresc.* *f* *p colla voce*

Tempo I.  
plac - es plain.

*tr* *tr* *tr* *tr*

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

# The Messiah.

## Recitativo and Aria.

Psalm II, 4.

G. F. HÄNDEL.

Recit.

*p*  
He that dwell-eth in heav-en shall laugh them to

*f*  
scorn; the Lord shall have them in de-ri-sion.

Aria.

Andante. (♩ = 92)

Psalm II, 9.

*f*

*f marcato*  
Thou shalt break them, Thou shalt

*mf*

*sempre con*

break them with a rod of i - ron, Thou shalt

*forza*

dash them in piec - es like a pot - - ter's ves - sel, Thou shalt

dash them in piec - es, in piec - es, like a pot -

ter's ves - sel,

*fenergico*

Thou shalt

break them, Thou shalt break them with a

*mf*

rod of i - ron,

*p* *mf*

Thou shalt dash them in piec-es like a pot -

*p* *cresc.*

- ters ves - sel, Thou shalt dash them in

*cresc.* *A* *cresc.*

piec-es like a pot - ters ves-sel, like a

*mf* *molto cresc.* *f*



pot - - - ter's ves - sel, Thou shalt

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 treble clef and a key signature of one sharp (F#). The lyrics "pot - - - ter's ves - sel, Thou shalt" are written below the notes. The piano accompaniment starts with a grand staff (treble and bass clefs) and a key signature of one sharp. Dynamics include a forte (*f*) marking with an accent (>) over the first measure of the vocal line.

dash them in piec - es like a pot - -

*f* *allarg.*

*p* *colla voce*

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over the word "dash". The piano accompaniment features a *colla voce* section in the right hand, marked with a piano (*p*) dynamic. The tempo is marked *allarg.* (ritardando). Dynamics include *f* and *p*.

- ter's ves - sel.

*mf* *ms.*

The third system shows the vocal line and piano accompaniment. The piano accompaniment has a *mf* (mezzo-forte) dynamic and a *ms.* (more sostenuto) marking. The piano part features a complex rhythmic pattern with many sixteenth notes.

The fourth system consists of piano accompaniment for the right and left hands. It continues the complex rhythmic pattern of sixteenth notes.

The fifth system consists of piano accompaniment for the right and left hands, concluding the piece with a final cadence.

## Occasional Oratorio.

Aria

(with Violoncello obbligato).

G. F. HÄNDEL.

Larghetto (♩ = 80)

*mp* Cello Solo Solo

Solo Solo

*p*

*tr* *mf*

*p espress.* (C) Je - ho - vahl Je -

*dim.* *p* Solo

ho - vah! to my words\_ give\_ ear,

*Solo*

*poco cresc.*

to my words\_ give\_ ear, My med - i -

*Solo* *mf*

ta - tions weigh, Je - ho - vah! Je -

*p* *mp* *mf*

*con anima*

ho - vah! my med - i - ta - tions weigh!

*Solo* *p*

*mf*

The

*cresc.* *m.d. m.s. m.d.* *mp.*

*cresc.* voice of my com - plain - ing hear, To Thee a - *p*

*Solo*  
*cresc.* *p*

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 *cresc.* marking and ends with a *p* marking. The piano accompaniment also includes a *cresc.* marking and a *p* marking. The key signature has one sharp (F#) and the time signature is 4/4.

*cresc.* lone, my God and King, to Thee I pray, to

*cresc.*

The second system continues the vocal line and piano accompaniment. The vocal line has a *cresc.* marking. The piano accompaniment also has a *cresc.* marking. The key signature and time signature remain the same.

*dim.* Thee a-lone, my God and King, I pray.

*dim.* *p*

The third system shows the vocal line and piano accompaniment. The vocal line has a *dim.* marking. The piano accompaniment has a *dim.* marking and a *p* marking. The key signature and time signature remain the same.

*p espress.* The voice of my com -

*f* *p* *Solo*

The fourth system features the vocal line and piano accompaniment. The vocal line has a *p espress.* marking. The piano accompaniment has a *f* marking, a *p* marking, and a *Solo* marking. The key signature and time signature remain the same.

plain - ing hear, — To Thee a - lone, my

*p*

*mf* *p* *Solo* *cresc.*

*cresc.*  
God and King, to Thee I pray, to Thee a-lone, my God and

King, I pray, — to Thee a - lone, —

*p*

*più lento*  
my God and King, I pray.

*dim.* *col canto* *mf* *Solo* *Solo*

*Tempo I.*

First system of musical notation. The right hand plays a series of chords and arpeggios, while the left hand provides a bass line. Dynamics include *p* and *Solo p*.

Second system of musical notation. The right hand features a series of chords with a *cresc.* marking. The left hand continues with a bass line.

Third system of musical notation. The right hand has a *Solo p* section followed by a *cresc.* section. The left hand has a bass line.

Fourth system of musical notation. The right hand has a *Cadenza a piacere* section with a *+p* marking and a *cresc.* marking. The left hand has a bass line.

Fifth system of musical notation. The right hand has a *p Solo* section followed by *f* dynamics and a *a tempo* marking. The left hand has a bass line.

Sixth system of musical notation. The right hand has a *mf* section followed by a *m.d.* section. The left hand has a bass line.

+) The Cadenza from [ to ] may be omitted.

# Samson.

Recitative and Aria.

G. F. HÄNDEL.

Recit. *p*

Oh, loss of sight! of thee I most com-plain! Oh, worse than

beggary, old age, or chains! my very soul in re-aldarkness dwells.

## Aria.

Larghetto. (♩ = 96)

*p sost.* *rall. a piacere* *a tempo*

Total e-clipse! no sun, no moon, All dark, all dark a-midst the

*mf con*

blaze of noon! O,

*anima* *cresc.*

glo - ri - ous light! no cheer - ing ray To glad my eyes with wel - come day!

*mf* *cresc.*

*sostenuto* *p a piacere a tempo cresc.*

Total e - clip - sel no sun, no moon, All dark amidst the

*f* *p* *a tempo cresc.*

*un poco agitato*

blaze of noon! Why thus depriv'd Thy prime decree? Sun, moon and stars are dark to me,

*cresc.* *p più tranquillo*

sun, moon and stars, sun, moon and stars are dark to me, sun, moon and

*cresc.* *pp*

*allarg.*

stars, sun, moon and stars are dark to me!

*col canto* *f*



## Samson.

Recitative and Aria.

G. F. HÄNDEL.

*Recit.* *p*

My grief for this for-bids mine eyes to close, or thoughts to rest:

*f energico* *agitato*

But now the strife shall end; me o-ver-thrown, Dagon pre-

sumes to en-ter lists with God; Who thus pro-vok'd will not con-

nive, but rouse His fu-ry soon, and His great Name as-

*f largamente*

sert. Da-gon shall stoop, ere long be quite de-

*f marcato* *agitato* *lento*

spoild Of all those boasted trophies won on me.

Aria.  
Allegro. (♩ = 84)

The first system of the piano accompaniment features a treble and bass clef. The treble clef part begins with a forte (*f*) dynamic and contains a series of eighth-note chords and melodic lines. The bass clef part provides a steady accompaniment with eighth notes.

The second system continues the piano accompaniment. The treble clef part features a piano (*p*) dynamic and consists of a continuous eighth-note pattern. The bass clef part continues with a steady eighth-note accompaniment.

The third system of the piano accompaniment includes trills (*tr*) in the treble clef part. The dynamic is piano (*p*), and there is a *cresc.* (crescendo) marking in the bass clef part.

The fourth system of the piano accompaniment features a forte (*f*) dynamic. Both the treble and bass clef parts contain active eighth-note patterns.

The fifth system includes the vocal line in the treble clef, marked *mf* (mezzo-forte). The lyrics are "Why does the God of Israel sleep?". The piano accompaniment in the bass clef is marked *p* (piano).

The sixth system includes the vocal line in the treble clef, marked *f con spirito* (forte with spirit). The lyrics are "A - rise with dread - ful sound, a -". The piano accompaniment in the bass clef is marked *cresc.* (crescendo).

rise, a - rise, a - rise with dreadful sound, a -

*p*

*cresc.* rise with dread-ful sound, with dread-ful

*cresc.*

sound, a - rise, a - rise with dreadful sound, with

*f* *p* *cresc.*

dread - ful sound, a - rise, a - rise, a -

*f* *mf* *p*

*molto cresc.* rise with areadful sound, with dreadful sound, With

*cresc.* *p*

*agitato*  
 clouds en-com-pass'd round, with clouds en-com-pass'd

round;

*cresc.* *agitato*

*sempre agitato*  
 Then shall the hea-then hear Thy

*tr* *cresc.*

*f*  
 thun - der, then shall the hea-then hear. Thy

*f*

*marcato*  
 thun - der, Thy thun - der deep.

*f*

Piano introduction with treble and bass staves. The music is in a minor key and features a steady eighth-note accompaniment in the bass and a more active melody in the treble.

Vocal line and piano accompaniment for the first system. The vocal line begins with a rest followed by the word "The". The piano accompaniment includes the instruction *molto cresc.* and a dynamic marking *f*.

Vocal line and piano accompaniment for the second system. The vocal line contains the lyrics "tem - pest of Thy wrath now raise, In". The piano accompaniment features dynamic markings *f*, *mp*, and *f*.

Vocal line and piano accompaniment for the third system. The vocal line contains the lyrics "whirl-winds them pur - sue, Full fraught with ven - geance due, In". The piano accompaniment includes a dynamic marking *p*.

Vocal line and piano accompaniment for the fourth system. The vocal line contains the lyrics "whirl-winds them pur - sue, in". The piano accompaniment includes dynamic markings *f* and *p*, and a final dynamic marking *mf*.

*marcato, ma non troppo*

whirl-winds them pur - sue, them pur - sue, them pur - sue, Full

fraught with vengeance due, full fraught with ven -

*cresc.* geance due,

*f*

*p* Till shame and trou-ble

*f* *p*

*cresc.* all Thy foes shall seize,

*f* *f*

till shame, till shame and

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line has two measures with lyrics "till shame," and "till shame and". The piano accompaniment consists of a complex, rhythmic pattern with frequent trills (tr) in the right hand and a simpler bass line in the left hand.

*cresc.*  
trou - ble, till shame and trou - ble all Thy foes shall

The second system continues the vocal line with lyrics "trou - ble," "till shame and trou - ble" and "all Thy foes shall". A *cresc.* (crescendo) marking is placed above the vocal line. The piano accompaniment continues with trills in the right hand.

seize, till shame and trou - ble all Thy foes shall

The third system features the vocal line with lyrics "seize," "till shame and trou - ble" and "all Thy foes shall". The piano accompaniment includes trills in the right hand and a *p* (piano) dynamic marking in the left hand.

seize, till

The fourth system shows the vocal line with lyrics "seize," and "till". The piano accompaniment continues with trills in the right hand and a *p* dynamic marking in the left hand.

shame and trou - ble all

The fifth system features the vocal line with lyrics "shame and trou - ble" and "all". The piano accompaniment includes trills in the right hand and a *cresc.* marking in the left hand.

*f* *allarg.* *a tempo*

thy foes shall seize.

*allarg.* *f a tempo*

*mf*

Why

*a piacere* *f*

does the God of Israel sleep?

*p a tempo* *cresc.*

*con spirito*

rise with dreadful sound, a-rise, a-rise, a-rise with dreadful sound, With

*f* *p*

*cresc.*

clouds en-com-pass'd round, en-com-pass'd

*cresc.*



*f agitato* *mf*

round, Then shall the hea-then hear Thy thun - der deep. The

*cresc.*

tem - pest of Thy wrath now raise, In whirl - winds them pur -

*mf cresc.*

sue, them pur-sue, Full fraught with ven -

*mf* *p*

geance due, Till

*f* *p*

shame and trouble, till shame and

*tr* *tr*

trouble all Thy foes shall seize,

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 rest, followed by the lyrics "trouble all Thy foes shall seize,". The piano accompaniment consists of a complex, flowing pattern of sixteenth and thirty-second notes, with trills (tr) and a piano (p) dynamic marking.

till shame and trouble all Thy

*f* *mf* *cresc.* Adagio.

The second system continues the vocal line with the lyrics "till shame and trouble all Thy". The piano accompaniment features trills (tr) and a crescendo (cresc.) dynamic marking. The tempo is marked "Adagio".

foes\_ shall seizesl

Tempo I.

The third system shows the vocal line with the lyrics "foes\_ shall seizesl". The piano accompaniment is marked "Tempo I." and includes a forte (f) dynamic and a crescendo (cresc.) marking.

The fourth system is a piano accompaniment system featuring a complex, rhythmic pattern of sixteenth and thirty-second notes. It includes a piano (p) dynamic marking.

The fifth system is a piano accompaniment system featuring a complex, rhythmic pattern of sixteenth and thirty-second notes, with trills (tr) and a piano (p) dynamic marking, transitioning into a crescendo (cresc.).

The sixth system is a piano accompaniment system featuring a complex, rhythmic pattern of sixteenth and thirty-second notes, with a forte (f) dynamic marking.

## Susanna.

Recitative and Aria.

G. F. HÄNDEL.

**Recit.** *f poco agitato.*

Ty-ran-nic Lovel I feel thy cru-el dart,  
 Nor age pro-TECTS me from the burn-ing smart. What!  
 seat-ed with the El-ders of the land To guide stern Jus-tice' un-re-lent-ing  
 hand, Shall I sub-mit, shall I sub-mit to feel the ra-ging  
 fires? Youth pleads a war-rant for his hot de-

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

feel the pur-ple torrents fiercely glow: Love conquers all, a -

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

las! I find it so. Bear me re -

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

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

*espress.* *mf* *f*

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

*a tempo* *mf a tempo*

plies! But pitch-y clouds in - volve the darkend

skies! The tem-pest howls! the foam-ing surg - es

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

Aria.  
Larghetto. (♩ = 80)

Ye ver-dant hills, ye

balm-y vales, Bear wit-ness of my pains! How oft have Shi-nar's

flow'r-y dales Been taught my am-'rous strains! The wound-ed oaks in yon-der

grove Re-tain the name of her I love; The wound-ed oaks in yon - der

grove Re-tain the name of her I love.

In vain would age his

ice be-spread To numb each gay de - sire, Though seven-ty win-ters

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

*p tranquillo*

*p*

rove, And gen-tly mur-mur songs of love; By moss-y fount and grot I

*pp* *cresc.*

*pp* *cresc.*

rove, And gen-tly mur-mur songs of love.

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

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

*con calore e dolce*

*p m.d.*

*mf con passione*

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

*p*

die with - in those arms. My cease - less pangs thy bo - som move, To

*cresc.*

grant the just re - turns of love, My cease - less pangs thy bo - som

*rallent. e dim.*

move, To grant the just re - turns of love.



# The Creation.

Recitative and Aria.

JOS. HAYDN.

Recit.

And God cre-a-ted Man in his own im-age, In the im-age of  
 God cre-a-ted he him; Male and fe-male cre-a-ted he them. He breath-ed  
 in-to his nos-trils the breath of life, and Man be-came a liv-ing soul.

Aria.

Andante. (♩ = 88)

In

na - tive worth and hon - our clad, With beau - ty, cour - age, strength a - dorn'd, E -

rect with front se - rene he stands, A Man, the Lord and

*cresc.*

*cresc.*

King of na - ture all. His

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

large and arched brow sublime Of wis - dom deep de -

*f.* *p.*

clares the seat; And in his eyes with bright - ness

*f.* *p.*

*cresc. sempre*

shines The soul, the breath and im - age of his

*f* *p* *sva*

*tr*

God, And

*f* *p*

in his eyes with bright - ness shines The soul, the

*cresc.* *p*

*f*

breath and im - age of his God.

*cresc.* *pp* *cresc.* *f* *ff*

*f*

*p cantabile*

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

*espress.*

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

*dolce*

spouse. Her soft - ly - smil - ing vir - gin looks,

*pp dolce e tranquillo*

*poco cresc.*

Of flow'r - y spring — the mir - ror,

*p*

Be - speak him love, -

love and joy, and bliss. Her soft-ly smil-ing

*dolce*

vir-gin looks, Of flow'r-y spring—the mir-ror,

*poco cresc.*

be-speak him love,

love, and joy, and bliss, be-speak him

love, and joy, and bliss.

*tr tr*

*pp*

# The Seasons.

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Recitative and Aria.

JOS. HAYDN.

Recit. *p tranquillo*

A crys-tal pave-ment lies the lake; Ar-rest-ed stands the ra-pid  
stream; And o'er the lof-ty cliff the tor-rent hangs With i-dle threat and seeming roar.  
*p*  
The leaf-less woods no more re-sound, The fields are hid, the val-leys chok'd, With  
*pp*  
heaps im-mense of drift-ed snow; The drea-ry earth ap-pears a  
*p lento*  
grave, Where Nature's splendour lies conceal'd; A death-like hue o'er all prevails,  
And o'er the wild and bleak expanse Pale Desolation spreads her wings.

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Aria.  
Presto. (♩ = 166)

*mf*  
The

*f*

*poco agitato*  
trav'ler stands per-plex'd, For - lorn, un - cer - tain he, Which

*p*

*cresc.*  
way his wan - dring, wan - dring steps to turn, to turn A -

cross the trackless waste. No

*sempre p* *sempre stacc.*

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

*cresc.*  
foot is found, no mark of hu - man foot is found;

*sempre stacc.*

*agitato e più cresc.*

No humandwelling cheers his sight, No mark, no mark of foot — is

*cresc.*

found, no mark — of human foot is found;

*f* *p*

And onward as he bravely toils, In deeper er-ror plung-es still, in deeper er-ror

*p cresc.* *sempre*

*cresc.*

plunges still, in deep - er er - ror plung - es still.

*stacc. e cresc.* *f*

*p più tranquillo*

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

*p* *pp*



heart, As night its sa - ble horrors sheds, And wea - ri-ness and

cold Have stiff - en'd all his limbs. De-

*calando*

press'd his cour - age sinks, And an - guish wrings his heart! Be-

fore his glad-dend'sight appears A sud - dengl eam of neighbring light;

*dolce*

And now re - viv'd hesprings,

*p con anima*

Allegro. (♩ = 144)

With joyful panting breast, with joyful panting breast,

*cantabile*  
To gain the door, to gain the welcome, welcome door,

*p poco riten.*  
Where all his pains may find re-lief! *a tempo*

*mf a tempo* And now, re-viv'd, he springs *cresc.* With joy - -

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

*cantabile*

To gain the door, to gain the welcome, wel-come door,

to gain

*cresc.*

*dolce* *p*

the wel-come door, Where all his pains may

*pp* *p*

*cresc.*

find re-lief, may find re-lief, may find

re-lief.

*f* *p* *f* *fz* *fz*

# The Destruction of Jerusalem.

Recit.

Recitative and Aria:

F. HILLER.

*dolce*

All my strength hath fled a - way, and all I hoped for from the

Lord. Re - mem - ber, Lord, that we are wretch - ed and for - sa - ken, re -

*Andante.*

mem - ber, Lord, that we are wretched and for - sa - ken, re - mem - ber, - Lord!

*a tempo*

*p dolce*

*Aria.*

*Andante con moto.*

Yes, Thou - wilt yet re -

*dolce*

mem - ber, e'en thus my soul doth an - swer me; — yes,

Thou — wilt yet re - mem - ber, e'en thus my soul doth an - swer

*dolce*  
me; so shall — my heart find com - fort, and

*dolce*

*cresc.*  
still shall trust in Thee, — so shall — my heart find

*p*

*dolce*  
com - fort, and still shall trust in Thee. Yes,

*cresc.* *dim.*

*mf cresc.*  
Thou — wilt yet re - mem - ber, thus my soul doth an - swer

*cresc.*

*espress.*

me, — thus my soul doth answer me; so shall my heart find

*p* *pp*

com - fort, and shall trust, — shall trust in Thee, yes,

*dolce*

Thou — wilt yet re - mem - ber, thus my — soul doth —

*p*

an - swer me, and shall trust — in Thee, —

*p*

*cresc.*

and shall trust — in Thee. —

*pp*

# Elijah.

Recitative and Aria.

F. MENDELSSOHN.

*Recit. mf deciso*

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

*fp*

*cresc.* *f largamente*

garments for your transgressions: e-ven-as E-li-jah hath sealed the heavens through the

*cresc.* *f* *f*

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

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

*f* *p*

*f pesante*

slow to anger, and mer-ciful, and kind, and gracious, and re-penteth Him of the e-vil.

*sf*

Aria.  
Andante con moto. (♩ = 72.)  
*p con calore*

"If with all your hearts ye tru-ly seek me,

ye shall ev-er surely find me." Thus saith our God, "If with

all your hearts ye tru-ly seek me, Ye shall ev-er sure-ly find me."

Thus saith our God, thus — saith our God. Oh! that I

knew where I might find Him, that I might e-ven come before His presence!



*p* *cresc.* *cresc.*

Oh! that I knew where I might find Him, that I might e-ven come before His

*f* *p* *dimin.*

presence! come before His presence! Oh! that I knew

*dim.* *pp* *smorz.* *p* *f*

where I might find Him! "If with all your hearts ye truly

*cresc.*

seek me, Ye shall ev-er sure-ly find me." Thus saith our God.

*f* *stirato* *p* *f* *p*

"Ye shall ever surely find me." Thus saith our God.

# Elijah.

Aria.

F. MENDELSSOHN.

*Sostenuto.* (♩ = 80.) *mf*

Then, then shall the righteous shine forth as the

*p*

sun in their heav'nly Fa - ther's realm,

*mf* *dim.*

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

*cresc.*

then shall the right-eous shine forth in their heav'n-ly Fa - ther's

*dim.*

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

*p*

*mf* *And.*

realm. Joy on their head shall be for ev - er -

*cresc.*

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

*cresc.*

*cresc.*

sor - row and mourn - ing shall flee a - way, shall flee — a - way for

*cresc.* *f* *dim.*

*p*

ev - er. Then, then shall the right - eous shine forth as the

*p*

*cresc.*

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

*sf* *cresc.*

*f p.* shine in their heav'n - ly Fa - ther's realm, *dim.*

*sf* *p* *cresc. -*

*cresc.* shine forth as the sun in their

*f* *p*

*dim.* heav'n - ly Fa - ther's realm, then shall the right - eous *p*

*dim.*

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

*p*

*Red.*

# Hymn of Praise.

F. MENDELSSOHN.

Recit.

Recitative and Aria.

*mf* *cresc.*

Sing ye praise, all ye redeem-ed of the Lord, redeem-ed from the

*sf* *espress.*

hand of the foe, from your dis-tress-es, from deep af-flic-tion,

*cresc.* *dim.*

who sat in the shadow of death and darkness. All ye that cry in trouble un-to the Lord,

*con spirito* *mf* *largamente*

Sing ye praise! give ye thanks, pro-claim a-loud his good-ness.

Aria.

Allegro moderato. (♩ = 80.)

*tranquillo*

*p*

*espress.*

He counteth all your sor-rows in the time of need. He

*pp*

com-forts the be - reav - ed with His re - gard, He

*p*

com-forts the be - reav - ed, He com-forts the be - reav - ed, He

*cresc.*

*cresc.*

com - forts the be - reav - ed with His re - gard, with

*f.*

*p*

His re - gard. He counteth all your

*mf*

*f*

*p*

sor - rows in the time of need, He com-forts the be -

reav - ed, He com-forts the be - reav - ed with His re -

gard, with His re - gard. He

counteth all your sor - rows in the time of need, He

com-forts the be - reav - ed, He com-forts the be - reav - ed with

*stentato*

127

His re - gard, with His re - gard, He

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a half note 'His', followed by a quarter note 're', a quarter note 'gard', a quarter rest, a quarter note 'with', a quarter note 'His', a quarter note 're', a quarter note 'gard', a quarter rest, and a half note 'He'. The piano accompaniment consists of a right hand with a continuous eighth-note pattern and a left hand with a steady quarter-note bass line. Dynamics include *sf* and *p*.

com - - - forts them with His re - gard, He

The second system continues the vocal line with a half note 'com', a quarter rest, a quarter rest, a quarter rest, a quarter note 'forts', a quarter note 'them', a quarter note 'with', a quarter note 'His', a quarter note 're', a quarter note 'gard', a quarter rest, and a half note 'He'. The piano accompaniment features a right hand with a melodic line and a left hand with a bass line. Dynamics include *cresc.* and *f*.

com - forts the be - reav - - ed, He com - -

The third system continues the vocal line with a half note 'com', a quarter note 'forts', a quarter note 'the', a quarter note 'be', a quarter note 'reav', a quarter rest, a quarter rest, a quarter note 'ed', a quarter note 'He', a quarter note 'com', and a quarter rest. The piano accompaniment includes a right hand with a melodic line and a left hand with a bass line. Dynamics include *sf*, *dim.*, and *p*.

- forts them with His re - gard. Sing ye praise!

The fourth system continues the vocal line with a quarter rest, a quarter note 'forts', a quarter note 'them', a quarter note 'with', a quarter note 'His', a quarter rest, a quarter note 're', a quarter note 'gard', a quarter rest, a quarter note 'Sing', a quarter note 'ye', a quarter note 'praise', and a quarter rest. The piano accompaniment features a right hand with a melodic line and a left hand with a bass line. Dynamics include *p*.

Give ye thanks, pro - claim a - loud His good - - ness!

The fifth system continues the vocal line with a half note 'Give', a quarter note 'ye', a quarter note 'thanks', a quarter note 'pro', a quarter note 'claim', a quarter note 'a', a quarter note 'loud', a quarter note 'His', a quarter note 'good', a quarter rest, a quarter rest, and a half note 'ness'. The piano accompaniment includes a right hand with a melodic line and a left hand with a bass line. Dynamics include *un poco rall.*



# St. Paul.

## Cavatina.

Rev. ii, 10; Jer. i, 8.

F. MENDELSSOHN.

Adagio. (♩ = 88.)

*p*

*p dolce ed espress.*

Be — thou faith-ful un-to

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

faith-ful un-to death, — and I will give to thee a crown, a crown of

*p*

*cresc.*  
 life, and I will give to thee, to thee a crown of life.

*p* *mf*  
 Be not a-fraid, be not a-fraid, My help is

*cresc.*  
 nigh, be not a-fraid, be not a-fraid, My help is nigh, be not afraid, My help is

*f con solennità*  
 nigh, be not a-fraid. Be thou faith-ful un-to

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

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

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

*a piacere*  
Be thou faith - ful un-to death.

*dim.* *p* *cresc.*

*p* *cresc.*

*p* *cresc.*

*sf* *p* *sf* *p*

*pp* *dim.* *col canto* *pp*

## The seven last words.

Aria.

Andante mosso.

S. MERCADANTE.

*pp delicatissimo*

*pp dolceissimo*

When to the lil - y fair, Pur - est of

*smorz.* *pp*

flow - ers, Heav'n, at de - cline of day, Fresh dew de -

nies, Sad - ly its droop - ing leaves Pine for the

show - ers: Ah! in the sun's hotray, Ah!

*p* *rf*

*pp*  
 it with - ers, it with - ers and dies!

*pp*

*p espress.*  
 With un - told mis - e - ry, Tor - ment and an - guish,

*p un poco*  
 Thirst - ed up - on the cross Our Sav - iour dear! Where is the

*agitato* *poco*  
 heart so cold, Where is the heart so cold, Can see him

*pp* *poco*

*a poco - cresc.*

lan - guish, can see him lan - guish And for his

*a poco - cresc.*

*dim.*

a - - go-ny De-ny a tear? Where is the

*dim.*

*cresc.*

heart so cold, where is the heart so cold? and for his

*cresc.*

*cresc.*

a - - go-ny de-ny a tear, \_\_\_\_\_ and for his

*cresc.*

*ff*

*pp Lento a piacere*

a - - go-ny, and for his a - go-ny— de-ny a tear?

*ff*

*colla parte*

*p*

*a tempo dolce*

With untold mis - e - ry, Tor - ment and an - guish, Thirst - ed up -

*a tempo*

*pp*

on the cross Our Sav - iour dear; *rit.* with untold mis - e - ry, *declamando*

*pp*

Tor - ment and an - guish, Thirst - ed up - on the cross Our

*pp rall.*

*secondando il canto*

*espressivo a piacere* *Lento*

Sav - iour, our Sav - iour, on the cross, our Sav - iour dear!

*pp*

*smorz.*

# Abraham.

135

Aria.

B. MOLIQUÉ.

Allegro moderato. (♩ = 80.)

*p*  
Pour out thy heart before the

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

*espress.*  
flicted and them that are of a broken heart. Pour out thy heart before the

Lord, lift up thy hands unto Him, for He will not de - spise — the af -

*mf*  
flicted and them that are of a broken heart. But



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

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

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

mul - ti - tude of His mer - cies. But though He cause

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

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

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

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

Lord, in the Lord, He will strength - en

thee.

# Judith. Aria.

"The Repentance of Manasseh"

Lento espressivo. (♩ = 72.)

C. H. H. PARRY.

*p*

*cresc.*

*tranquillo*

*f* *dim.*

*f* *dim.*

*p espress.*

I will bear, will bear the in-dig-

*cresc.* *f* *dim. e rit.*

na-tion of God, be-cause I have sin-ned, have

*a tempo*

sin-ned a- gainst Him, be-cause I have sin-ned,

*dim.* *a tempo p*

*mf*

sin-ned a- gainst Him, have sin-ned a-

*p*

*poco rit.* *p a tempo* *mf*

gainst Him. The Lord hath sore corrected me, But He hath not given me o-

*poco rit.* *p a tempo* *mf cresc.*

*rit.* *a tempo*

- ver un-to death, He hath not giv-en me o-ver un-to death.

*rit.* *a tempo* *dim.*

*8va basso*

*mf* *poco più mosso*

I will wait, will wait for the sal-

*dim.*

*rit. e dim.* *a tempo*

va-tion of God, For He will hear, — will hear and deliv-er-me.

*rit. e dim.* *a tempo*

*mf*

He shall bring me forth, shall bring me forth in-to the light, And

*cresc.*

I shall be - hold, — shall be - hold — His right- eous-ness, —

*cresc.*

I shall be - hold His right - eous-ness.

*p*

Then will I praise Him all the days of my life,

*p cresc.*

Ev'n as the heav'ns do praise Him, Whose glo - ry shall

*cresc.* *f allarg.*

be - for ev - er-more.

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

*allarg.* *rit.*

# The Resurrection of Lazarus.

"The Resurrection?"

English version by  
Dr. Th. Baker.

Moderato.

*cantabile e molto sostenuto*

R. PUGNO.

The piano introduction consists of three systems of music. The first system begins with a piano (*p*) dynamic and features a melody in the right hand with a descending line and a bass line with sustained chords. The second system continues the melodic and harmonic development. The third system concludes the introduction with a final chord and a fermata.

**Recit.**

I live, my heart is beat-ing! 'Tis no vain de-lu-sion!

*pp*

The recitativo section features a vocal line with a simple, rhythmic melody and a piano accompaniment of chords. The dynamic is marked *pp*.

*molto cresc. poco a poco a tempo*

In the balm-y air I wan-der, I am breath-ing, I

*molto cresc.*

The second vocal section begins with a *molto cresc.* instruction. The piano accompaniment features a more active, rhythmic pattern.

*largamente*

see the sky so fair!

*p rit.*

The final section is marked *largamente* and *p rit.* The piano accompaniment features a slow, sustained chordal texture.

*a tempo molto legato* *sostenuto*

Thy name I praise, O God of mer - cy un - end - ing!

*p a tempo*

*f con calore* *p*

Thy name I praise, Thou Spir - it of light! O Fount tran -

*mf* *p*

*sf cantabile*

scending Of life, of love, and of joy, Thy name I

*f*

*p*

praise! Thy name I praise!

*p*

*rit.*

O God, God of mer - cy un - end -

*rit.*



Un poco animato. *mf sostenuto*

ing! May my hymn of re -

*cresc.* *mf*

joic - ing, Grate - ful to Thee a -

*cresc.*

*f con gran' espressione*

ris - ing, May my hymn of re -

*f*

*poco dim.*

joic - ing, Grate - ful to Thee a -

*allarg.*

ris - ing,

*allarg.*

*con forza*

0 - - ver - soar the bounds of cre -

*ff*

a - tion Toward Thine a - bode, O-ver -

*riten.* *largamente*

soar the bounds of cre - a - tion Toward Thy di -

*col canto* *largamente*

*molto cresc.* *ff*

vine a - bode on \_\_\_\_\_ high!

*molto cresc.* *ff*

English version by  
Dr. Th. Baker.

# Jephtha.

Recitative and Aria.

C. RHEINTHALER.

*Allegro.* *Recit. **f** agitato*

What! Miriam shall per-ish on

sacri-fi-cial al-tar? She shall go down to the tomb, a vic-tim of vows hast-i-ly

*a tempo*

spo-ken? May the Lord-stretch

forth His arm, and consume the hand with fire, that dares the deed!

*poco rit.* *p* *dolce* *pp*

Aria.  
Andante con moto.

*dolce e cantabile*

*dolce*  
Love-ly and sweet as the rose in the vale, Her eye so clear as beam-ing skies,

*pp*

*p* *cresc.*  
So came she down from the mountain-height, With joy-ful dancing her fa-ther to

*p* *cresc.*

*mf*  
welcome, from the moun-tain-height, With joy-ful danc-ing her

*mf* *p* *p*

*poco rall.*  
fa-ther to welcome, with joy-ful danc-ing her fa-ther to wel-come.

*poco rall.*

*a tempo*  
*p*

*p*  
And as the birds' gay car-ols de-light, Sound-ed her song,  
*pp*

*cresc.*  
sound-ed her song; And as the birds' gay car-ols de-light, Sound  
*cresc.*  
*mf*

ed her song, sound - ed her song.  
*p*

*mf*  
*pp*

Allegro moderato.  
*un poco agitato*

And she now shall per-ish, in youth - - ful beau - ty?

*più agitato e cresc.*

She now shall fall like the grass of Spring - tide?\_\_\_\_\_

Andante maestoso.  
*con spirito*

Ye moun - tains of Gil - bo - a, and ye

hills round a - bout, ye moun - tains of Gil-bo-a, and ye hills round a -

Tempo I.

bout, No dew should ev - er wet ye, nor rain fall a -

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a rest followed by the lyrics "bout, No dew should ev - er wet ye, nor rain fall a -". The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand. Dynamics include *fp* (fortissimo piano) and *f* (forte).

gain, no dew should ev - er wet ye, nor rain fall a -

The second system continues the vocal line with the lyrics "gain, no dew should ev - er wet ye, nor rain fall a -". The piano accompaniment maintains the rhythmic pattern. Dynamics include *fp* and *f*.

gain, If such \_\_\_\_\_ a deed, if such a deed may

The third system features a vocal line with the lyrics "gain, If such \_\_\_\_\_ a deed, if such a deed may". A long horizontal line under "such" indicates a breath mark. The piano accompaniment includes a *fp cresc.* (fortissimo piano crescendo) marking. Dynamics include *f* and *sf* (sforzando).

bel Ye moun - tains of Gil - bo - a, ye

The fourth system features a vocal line with the lyrics "bel Ye moun - tains of Gil - bo - a, ye". The piano accompaniment includes a *p* (piano) marking and a *f* (forte) marking. The tempo marking *f molto agitato* is placed above the vocal line.

*mf*  
hills — round a - bout, No dew shall ev - er wet ye, Nor

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

rain fall a - gain, If such a deed, if

*p* *mf* *cresc.*

*cresc.*  
such a deed may be, if such a deed, if such

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

*rit.*  
— a deed, if such a deed — may be!

*col canto* *f* *f* *f* **Allegro agitato.**

*f* *cresc.* *ff*



# The Fall of Babylon.

## Recitative and Aria.

L. SPOHR.

Adagio. (♩ = 88.) Recit. *p tranquillo*

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

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

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

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

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

Adagio. (♩ = 88.)

*a tempo* Recit. *cresc.*

Thou, Al-might-y God, to whom a-lone we look for succour, Stretch forth Thine

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

*f col canto*

Aria.  
Larghetto con moto. (♩ = 50.) *p espr.*

Re-mem-ber, Lord! re-

mem-ber, Lord! what Thou hast laid up-on-us; Our in-

*mf*

her-itage, our in-her-it-ance Thou hast giv'n, hast giv'n to

*mf* *cresc.*

strangers. *mf* O where - fore,

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 rest, followed by the lyrics 'strangers.' and 'O where - fore,'. The piano accompaniment starts with a *pp* dynamic and includes a *mf* dynamic marking.

Lord, dost Thou for-sake Thy peo - ple?

The second system continues the vocal line with the lyrics 'Lord, dost Thou for-sake Thy peo - ple?'. The piano accompaniment features a *pp* dynamic marking.

*f* O where-fore, Lord, dost Thou for-sake Thy peo - ple? And

The third system begins with a vocal line marked *f* and the lyrics 'O where-fore, Lord, dost Thou for-sake Thy peo - ple? And'. The piano accompaniment has a *mf* dynamic marking.

why dost Thou for - get us for ev -

The fourth system continues the vocal line with the lyrics 'why dost Thou for - get us for ev -'. The piano accompaniment continues with various chordal textures.

*mf con calore* er? Re-turn, re - turn un - to Thy ser - vants, and their *cresc.*

The fifth system concludes the vocal line with the lyrics 'er? Re-turn, re - turn un - to Thy ser - vants, and their'. The piano accompaniment features a *cresc.* dynamic marking.

strength do Thou re - new; and their strength do Thou re -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. A dynamic marking of *f* (forte) is placed above the vocal line.

new, re-new, as in time of old.

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with the eighth-note pattern. Dynamic markings include *fz* (forzando), *p* (piano), and *cresc.* (crescendo) in the piano part.

Re -

The third system shows the vocal line with a half rest followed by a half note G4. The piano accompaniment continues. A dynamic marking of *p espr.* (piano espr.) is placed above the vocal line.

mem - ber, Lord! Re - mem - ber, Lord! what

The fourth system features a vocal line with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues. Dynamic markings include *mf* (mezzo-forte) and *cresc.* in the piano part.

Thou hast laid up - on us; Our in - her - it - ance, our in -

The fifth system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues. Dynamic markings include *p* (piano) and *mf* (mezzo-forte) in the piano part.

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

O where - fore, Lord, dost Thou for - sake Thy

peo - ple? O where - fore,

Lord, dost Thou for - sake Thy peo - ple? O why dost Thou for -

get - us for ev - er? Re - turn, re -

turn un-to Thy ser-vants, re-turn, re-turn un-to Thy

*cresc.*

*cresc.*

ser-vants, and their strength do Thou re-new, and their

*f*

*f*

strength do Thou re-new as it was in time of

*p calando*

*dim.*

*p*

old, in time of old.

*p*

*pp*

*poco rit.*

## The Crucifixion.

Aria.

J. STAINER.

Moderato. (♩ = 100) *mf lugubre*

King ev - er glo - rious! King ev - er glo - rious! The dew's of

*f* *mf* *tranquillo*

*cresc.*

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

*cresc.*

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

strength is gone, Thy strength is gone! Not in Thy

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

Maj - es - ty, Robed in Heaven's su - prem - est splen - dor; But in

*largamente* *cresc. molto*

weak - ness and sur - ren - der, Thou hang - est here.

*mf*

Who can be like Thee?

*p* *mf*

*p* *poco string.*

Pi-late, high in Zi - on dwelling? Rome, with arms the world com-pell-ing?

*p* *poco string.*

*rall.* *f a tempo* *ff*

Proud tho' they be, Thou art sub - lime, Thou art sub - lime!

*a tempo* *f* *ff col canto*

*cresc. rall.*

*p* *cresc.*

Far more aw-ful in Thy weak-ness, More than king - ly in Thy

*p* *cresc.*



*f* meek-ness, Thou Son of God, Thou Son of God. *dim. rall.*

*a tempo p espress.* Gio-ry, and hon-or: Let the world di-vide and *cresc.*

*più cresc.* take them; Crown its mon-archs and un-*f* make them; But

Thou, — Thou wilt reign. *rall.*

*a tempo pp mestamente* Here in a-base-ment, crownless, poor, dis-robbed, and

*rall.* bleed - ing; *a tempo cresc. con anima* There in glo - ry in - ter -

ced - ing; *f* Thou art the King! *ff pomposo* Thou art the King!

*f* There in glo - ry in - ter - ced - ing, *cresc.* there in glo - ry in - ter - ced - ing;

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

King!

# The Daughter of Jairus.

## Aria.

J. STAINER.

Andante.

*p* *m. s.* *cresc.*

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

*p* *cresc.*

*cresc.* *f*

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

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

hope is in the Ev-er-last-ing, that He will save you;

*p* *cresc.* *m. s.*

and joy is come un-to me

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

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

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

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

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

iour.

*cresc.* *dim.* *p*

*p* *sostenuto* *dim.*

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

*p* *sostenuto*

*dim.*

sent you out with mourning and weep-ing,

*cresc.* *f*

But God will give you to me a-gain with joy and

*cresc.* *f*

*mf* *cresc.*

glad-ness, with joy and glad-ness,

*mf* *cresc.*

*f*

for ev-er, for ev-er.

*pp*

*ff* *ff* *ff* *m.s.*

*p*  
I sent you out with mourning,  
*pp*  
*p*

*p* *cresc.* *p*  
but God, but God will give you to me a gain with  
*p* *p*

*cresc.* *accel. e cresc.*  
joy and gladness, with joy with  
*p* *cresc.* *accel.*

*f* *p* *p rall.*  
joy for ever, for ever, for ev -  
*f* *dim.* *p* *rall.* *p*

*Allegro.* (♩ = 112) *ff* *p rall.*  
er, with joy, with joy, with joy, with joy. My  
*ff* *ff* *rall. molto* *pp* *ten.*

Tempo I.

*pp* hope is in the Ev-er-last-ing, that He will save you, and joy is come un-to me *cresc.*

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

*p* you from the Ev - er - last-ing, our Sav - iour, joy is come to *mf ad lib.*

*a tempo* me, joy is come to me, be-cause of the mer-cy which shall *f ad lib.* *a tempo*

*cresc.* soon come to you *pp* from our Sav - iour. *rall.*

## The Light of the World.

Aria.

Sir A. S. SULLIVAN.

Andante moderato.

mf p

*con molta tenerezza*

Re - frain thy voice from

f dim. p

weep - ing and thine eyes from tears, for thy

work shall be re - ward - ed, saith the Lord. Re -

p

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

p



*cresc.*  
work shall be re - ward - ed, saith the Lord.

*p* *cresc.*  
And there is hope in thine

*f* *dim.*  
end, that thy chil - dren shall come a - gain to their own

*cresc.*  
bor - - der, and there is hope in thine

end, that thy chil - - dren shall come a - gain to their own

*p*

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

*cresc.*

and thine eyes from tears; thy work shall be re - ward - ed,

*cresc.*

*p*

saith the Lord. There is hope in thine

*cresc. molto*

end, that thy chil - dren shall come a -

*cresc. molto*

*ff con passione*

gain. Re - frain thy voice from weep - ing and thine

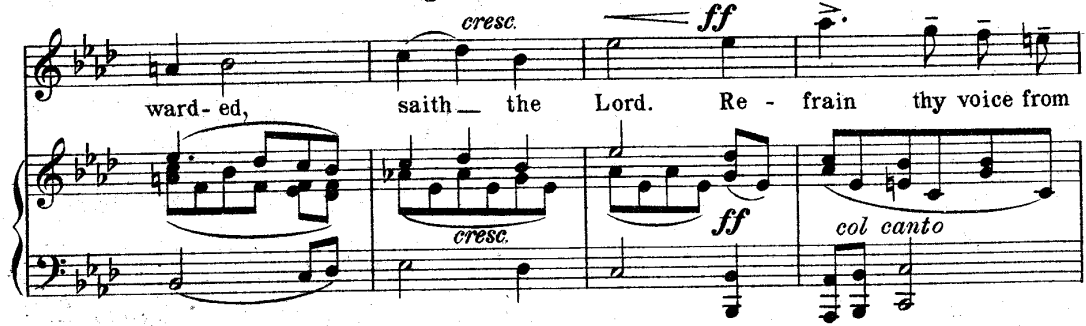
*ff*

*dim.*  
eyes from tears, for thy work shall be re -



ward - ed, saith the Lord. Re - frain thy voice from

*cresc.* *ff* *col canto*



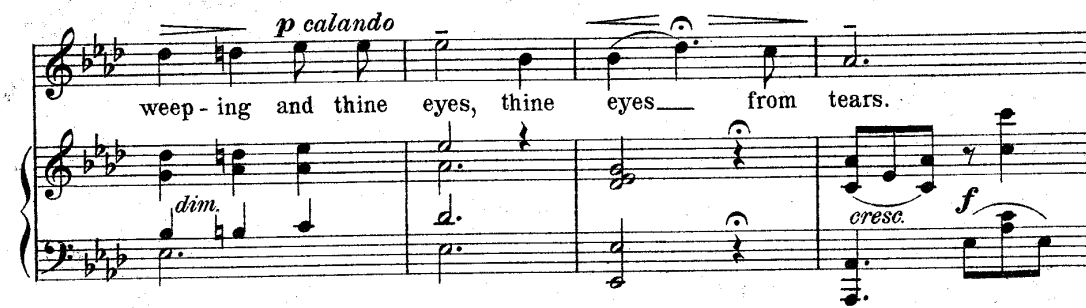
weep - ing and thine eyes from tears, thy voice from

*dim.* *p*



weep - ing and thine eyes, thine eyes from tears.

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



# The Prodigal Son.

171

Andante.

Recitativo and Aria.

Sir A. S. SULLIVAN.

*Recit.*  
No chas-ten-ing for the present seemeth to be joy-ous, but

*Quasi a tempo*  
grievous; Nev-er-the-less, af-terwards it yield-eth the peace-a-ble

*cresc.* fruit of right-eous-ness: *espress.* For whom the Lord lov-eth, He

chas-ten-eth, And scourg-eth ev-ry son whom He re-ceive-eth.

*Aria.*  
*Andante con moto.* (♩ = 76)  
Come, ye chil-dren, and heark-en un-to

me, I will teach you the



fear of the Lord. Come, ye



chil - dren, and hear - en un - to me, I will



*cresc.* teach you the fear of the Lord, I will



*dim.* teach you the fear of the Lord.



*p*  
 Lo! the poor cri - eth,

*mf* and the Lord hear - eth him; *p* Lo, the poor

*f* cri - eth, and the Lord hear - eth him, *p* yea, and

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

sav - eth him out of all his trou - ble.

*dim.*

*p* Lo, the poor cri - eth, and the Lord hear - eth him. *rall.*

*pp* *rall.*

*Red.* \*

*a tempo*  
*p*  
Come, — ye — chil - dren, and — hear - ken un - to me, I will

*cresc.*  
*a tempo*  
*p*

*cresc.*  
*f*  
teach you the fear of the Lord,

*con abbandono*  
*dim.*  
— O come, — O come, — and I — will teach you the

*f*  
*dim.*

*p*  
fear of the Lord. Come, — ye — chil - dren,

*rall.*  
heark - en — un - to me.

*pp*

# Harvest Cantata.

Recitative and Aria.

C. M. v. WEBER.

Allegro moderato. (♩ = 120.)

*mf* *p*

Recit.  
*p espress.*

Look how the fruit-ful land is smil-ing, Wher-e'er we turn our eyes; A ver-y

*cresc.*

garden, tend-ed by the Lord.

*f* *f* *p a tempo*





*p* Andante.

land! Both heav'n and earth com - bine their pow'rs for thee, and make their blessings

Aria.  
Allegro. (♩ = 120.)

thine. Hap -

*cresc.*

- py - na - tion, still re - ceiv - ing Gifts from Na - ture's

*mf*

lov - ing hand! Hap - py na - tion, still o - bey - ing One that

*cresc.*

wise - ly rules the land; Hap - py na - tion, still o -

bey - ing One that wise - ly, that wise - ly rules the land, — One that

*cresc.*

wise - ly\_ rules the land.

Let us praise — our

*mf con anima*

gra - cious Fa - ther, Whose un - err - ing coun - sel\_ gave One that

*p*

just - ly, mild - ly, wise - ly, O - ver us — the rule should

*cresc.*

*mf*  
have, Let us praise our gra-cious- Fa - ther, Whose un - err - ing coun-sel



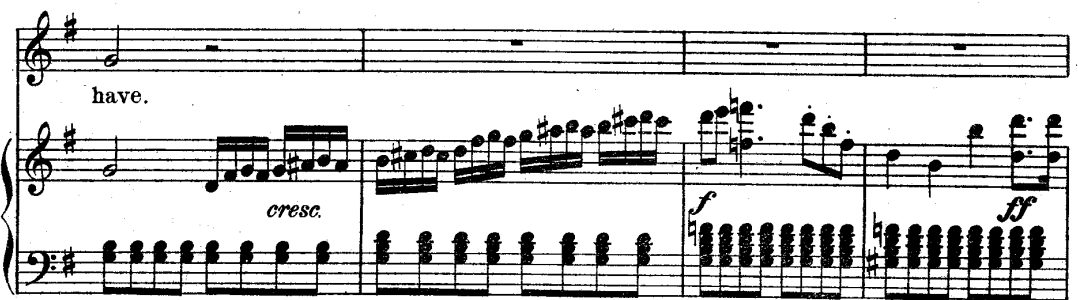
gave One that just - ly, mild - ly, wise - ly, O-ver us the rule should



*cresc.*  
have, o - ver us, o - ver us the rule should



have.



*f*  
That which kind - ly Na - ture

*p*



sends us, Toil to sure per - fec - tion

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a whole note rest, followed by a half note 'sends us,' and a quarter note 'Toil'. The piano accompaniment starts with a forte (*ff*) dynamic, playing a complex rhythmic pattern of eighth and sixteenth notes. A piano (*p*) dynamic marking appears in the second measure of the piano part.

brings; So the joy that most de-lights us From sin -

So the most de-

The second system continues the vocal line with 'brings; So the joy that most de-lights us From sin -'. A piano (*p*) dynamic marking is present in the first measure of the piano accompaniment, followed by a crescendo (*cresc.*) marking. A first ending bracket is placed over the vocal line for the words 'So the most de-'. The piano accompaniment features a steady eighth-note accompaniment.

cere en - deav - or springs, So the joy that most de-lights us From sin -

The third system shows the vocal line with 'cere en - deav - or springs, So the joy that most de-lights us From sin -'. The piano accompaniment continues with a consistent eighth-note accompaniment.

cere en - deav - or springs.

The fourth system features the vocal line with 'cere en - deav - or springs.' The piano accompaniment continues with a consistent eighth-note accompaniment, ending with a piano (*p*) dynamic marking.

Hap - - - py - na - tion, still re -

The fifth system shows the vocal line with 'Hap - - - py - na - tion, still re -'. The piano accompaniment continues with a consistent eighth-note accompaniment.

*cresc.*

ceiv-ing Gifts from Na-ture's lov-ing hand; Hap-py

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#). The vocal line begins with a half note 'ceiv-ing' followed by a quarter note rest, then a half note 'Gifts' with a slur over the next two notes, followed by a quarter note rest, a half note 'Na-ture's', a quarter note rest, a half note 'lov-ing', a quarter note rest, and finally a half note 'Hap-py'. The piano accompaniment consists of chords and moving lines in both hands, with a *cresc.* marking in the bass line.

na-tion, still o-bey-ing One that wise-ly rules the land, One that

The second system continues the vocal line with 'na-tion, still o-bey-ing' (half note), 'One that wise-ly rules the land,' (quarter note), and 'One that' (half note). The piano accompaniment features a more active bass line with a *p* marking.

wise-ly rules the land, that wise-ly, that wise-ly rules the

The third system continues with 'wise-ly rules the land, that wise-ly, that wise-ly rules the'. The piano accompaniment has a busy texture with many sixteenth notes in the bass line.

*molto cresc.*

land, that wise-ly rules the land, that wise-ly rules the land, that wise-ly

The fourth system continues with 'land, that wise-ly rules the land, that wise-ly rules the land, that wise-ly'. The piano accompaniment features a dense texture of chords and moving lines, with a *molto cresc.* marking.

rules the land!

The fifth system concludes with 'rules the land!'. The piano accompaniment features a *ff* (fortissimo) marking and a complex, rhythmic texture.