

*cres.* FINE

*Minore*  
*p*

*f*

*Da Capo al Fine*  
*p* *f*

No. 32. AIR AND CHORUS.—“ON THESE MEADOWS ARE ALL HAPPY-HEARTED.”

*Grave.*

PIANO  
*p* *cres.*

EURIDICE (OR A BLESSED SPIRIT).

On these  
E quae

*pp*

mea - dows are all hap - py heart - ed; On - ly peace and rest are known;  
 a - si - lo a - me - no e gra - to del ri - po - so il ter - ren, . . .

Here, for the spi - rits from earth de - part - ed, Is bliss a - lone; . . . Here are  
 è il sog - gior - no ri - den - te be - a - to del som - mo ben; . . . non in -

dried the tears of the sad for ev - er, Eas - i - ly de - sires tor - ment us nev - er;  
 gom - bra l'al - ma si - cu - ra pu - ra, l'au - ra tran - quil - la gi - ra, spi - ri -

With in the breast what rap - tures reign! . . . From our  
 la - cal - ma pia - re - re nel sen; . . . e dell

lives . . . our for - mer griefs we sev - er, Plea - sure and trans - port re -  
 a - ni - ma il do - lo - re muo - re fug - gen - do il ra - do ter -

*And.*  
 - main. . . On these meadows are all hap-py - heart - ed, On - ly peace and rest are known ;  
 - ren / . . . *E quest' a - si - lo a - me - no e gra - to del ri - po - so il ter - ren.*  
**CHORUS. SOPRANO.**

**ALTO.**  
 On these meadows are all hap-py - heart - ed, On - ly peace and rest are known ;  
*E quest' a - si - lo a - me - no e gra - to del ri - po - so il ter - ren,*

**TENOR.**  
 On these mea . . . dows On - ly peace and rest are known ;  
*E quest' a . . . si - lo ri - po - so il ter - ren,*

**BASS.**  
 On these meadows are all hap-py - heart - ed, On - ly peace and rest are known ;  
*E quest' a - si - lo a - me - no e gra - to del ri - po - so il ter - ren,*

*And.*  
 On these meadows are all hap-py - heart - ed, On - ly peace and rest are known ;  
*E quest' a - si - lo a - me - no e gra - to del ri - po - so il ter - ren,*

*pp*

*p*  
 Here, for the spi - rits from earth de - part - ed, is bliss a - lone,  
*è il sog - gior - no ri - den - te be - a - to del som - mo ben;*

*pp*

**CHORUS.**  
 Here, for the spi - rits from earth de - part - ed, is bliss a - lone.  
*è il sog - gior - no ri - den - te be - a - to del som - mo ben.*

Here, for the spi - rits from earth de - part - ed, is bliss a - lone.  
*è il sog - gior - no ri - den - te be - a - to del som - mo ben.*

Here, for the spi - rits, the spi . . . rits . . . is bliss a - lone.  
*è il sog - gior - no ri - den . . . te . . . del som - mo ben.*

Here, for the spi - rits from earth de - part - ed, is bliss a - lone.  
*è il sog - gior - no ri - den - te be - a - to del som - mo ben.*

*pp*

Here are dried the tears of the sad for ev - er; Earth - ly de - sires .. tor -  
*Non in - gota - bra l'al - ma si - cu - ru pu - ra, l'av - ra tram - qui - la*

- ment us nev - er; With - in the breast what rap - tures  
*gi - ra, spi - ra la cal - ma pia . . ce - re nel*

reign! . From our lives our form - er griefs we sev - er, Plea - sure and trans - port re -  
*sen; . . e dell a - ni - ma il do - lo - re muo - re fug - gen - do il ca - sto ter -*

main... On these meadows are all hap - py - heart - ed; On - ly peace and rest are known;  
*ren! . . E quest' a - si - lo a - me - no e gra - to del ri - po - so il . . ter - ren, . .*

**1st SOPRANO.**

On these meadows are all hap - py - heart - ed; On - ly peace and rest are known;  
*E quest' a - si - lo a - me - no e gra - to del ri - po - so il . . ter - ren, . .*

**ALTO.**

On these meadows are all hap - py - heart - ed; On - ly peace and rest are known;  
*E quest' a - si - lo a - me - no e gra - to del ri - po - so il . . ter - ren, . .*

**TENOR.**

On these mea . . . . . dows On - ly peace and rest are known;  
*E quest' a . . . . . si - lo ri - po - so il . . ter - ren,*

**BASS.**

On these meadows are all hap - py - heart - ed; On - ly peace and rest are known;  
*E quest' a - si - lo a - me - no e gra - to del ri - po - so il . . ter - ren,*

Here, for the spi - rits from earth de - part - ed, is bliss a - lone. . . .  
 è il soj - gior - no ri - den - te be - a - to del som - mo ben, . . .

Here, for the spi - rits from earth de - part - ed, is bliss a - lone. . .  
 è il soj - gior - no ri - den - te be - a - to del som - mo ben. . .

Here, for the spi - rits from earth de - part - ed, is bliss a - lone. . .  
 è il soj - gior - no ri - den - te be - a - to del som - mo ben. . .

Here, for the spi - rits, the spi - rits is bliss a - lone. . .  
 è il soj - gior - no ri - den - te del som - mo ben. . .

Here, for the spi - rits, from earth de - part - ed, is bliss a - lone. . .  
 è il soj - gior - no ri - den - te be - a - to del som - mo ben. . .

First system of a piano piece. The right hand features a complex, rhythmic melody with many beamed eighth and sixteenth notes. The left hand provides a steady accompaniment with dotted rhythms.

Second system of the piano piece. The right hand continues its intricate melodic line. The left hand has dynamic markings: *crec.* (crescendo) and *f* (forte) in the middle, and *p dolc.* (piano dolce) at the end.

Third system of the piano piece. The right hand's melody remains active with frequent sixteenth-note patterns. The left hand accompaniment is consistent with the previous systems.

Fourth system of the piano piece. The right hand melody concludes with a few longer notes. The left hand has dynamic markings: *crec.* (crescendo) and *f* (forte) in the middle.

No. 88.

QUASI RECIT.—"HOW PURE A LIGHT."

First system of the second piece, No. 88. The tempo is marked *Andante*. The right hand has a simple, recitative-style melody. The left hand features a dense, flowing texture of sixteenth-note chords. The word *PIANO* is written to the left of the system. Dynamic markings include *p* (piano) and *o.* (organo).

Second system of the second piece, No. 88. The right hand continues its recitative melody. The left hand maintains the dense sixteenth-note accompaniment.