

NOVELLO'S ORIGINAL OCTAVO EDITION.

THE
LEGEND OF ST. CHRISTOPHER

A DRAMATIC ORATORIO

FOR SOLO VOICES, CHORUS, ORCHESTRA, AND ORGAN

THE VERSE BY

ISABELLA PARKER

THE MUSIC BY

HORATIO PARKER.

(Op. 43.)

LONDON & NEW YORK
NOVELLO, EWER AND CO.

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THE LEGEND OF ST. CHRISTOPHER.

CHARACTERS,

OFFERUS. *Bass.*

THE KING. } *Tenor.*
THE HERMIT. }

THE QUEEN. *Soprano.*

SATAN. *High Baritone or Robust Tenor*
(*Tenore robusto*).

THE ANGEL. *Soprano.*
(*May be sung by the QUEEN.*)

THE CHILD. *Soprano.*
(*Preferably a boy's voice.*)

A CHORUS.

PROLOGUE.

59*
1
In the grey dawn of early time,
The Church on earth arose ;
Upbuilt with battlements sublime,
Against her mighty foes.

And many a noble saint of old,
The fair foundation laid ;
And living stones, of price untold,
The stately fabric made.

In glory of un fading light
Their faithful record lives ;
The touch of Time the vision bright
Unchanging lustre gives.

ACT I.

SCENE I.

(*An open space before the palace of KING ORIENS. A dense wood is on the left, and a road in the distance, upon which the KING is seen approaching in a chariot, with soldiers and trumpeters.*)

CHORUS OF MEN.

The King! the King returns in triumph!
Come forth and bid him joyful welcome.
Haste, come forth!

CHORUS OF MAIDENS.

(*With laurel wreaths and garlands of flowers.*)

He comes, our King, in regal pride and glory ;
Our faithful legions follow in his train ;
Their noble deeds, renowned in song and story ;
We count, and welcome them with glad refrain.

Hail to our King, our heroes hail !
Our loyal welcome shall not fail ;
Your praises rise on honour's wing,
While in high chorus here we sing.

(*The KING arrives.*)

SOLDIERS' CHORUS.

Sing victory, sing victory, our glorious King
returns,
Triumphantly, triumphantly, his chariot
homeward sped ;
In loyal hearts, in loyal hearts, the flame of
triumph burns ;
The conqueror, the conqueror, we crown his
honoured head.

(*They place the wreath upon his head.*)

DOUBLE CHORUS.

Women.

Hail to our King and heroes brave !
Right royal welcome do we give ;
While banners high above you wave,
Long, long in gladness may ye live.

Men.

Hail to our King and maidens fair !
Right royal welcome do ye give ;
Garlands of flowers ye maidens bear,
Long, long in gladness may ye live.

(OFFERUS, the giant, emerges from the wood and kneels before the KING.)

Offerus.

Mighty King, to thee I bend,
Humble homage offer thee ;
Kindly my request attend,
And grant to me,
Thy slave to be.
I entreat, my offer thou'lt receive ;
Brave and faithful service will I give.

King.

Thy name, bold wanderer !

Offerus.

Offerus my name. Immortal gods have given me strength and stature to excel. And long in poverty have I sought the mightiest earthly monarch, that my service might be his.

King.

Thy service I receive, thou Offerus, and bind thee to obey my commands.

Offerus.

Henceforth thy slave am I, for thou the mightiest art.

King.

Give thy service unto me,
Rich rewards I offer thee.

Offerus.

Burden-bearer is my name,
Service is my only claim.

King.

Thou art mine, and mine alone,
Till life be done.

Offerus.

I am thine, and thine alone,
Till there come a mightier one.

SCENE II.

(A hall in the Palace. The QUEEN and her attendants wait while the KING enters with his retinue, followed by OFFERUS.)

Queen.

The dear delights of home and peace
Once more, my love, are thine.
Could strife and war forever cease,
What joy, what bliss were mine !
Then no more my heart in sorrow
Should be sad for the coming morrow.
Yet proud am I thy noble deeds to hear,
And willing tribute to thy courage bear.

CHORUS.

Yes, proud are we thy noble deeds to hear,
And willing tribute to thy courage bear.

King.

Thy welcome voice, beloved,
Is music to my heart.
Now gladly will I linger,
Nor willingly depart.
The memory of battle's fierce affray
Is banished and forgotten, far away.

Queen.

From cruel voice of clanging arms
Thou comest to thy rest ;
Free from the fear of dread alarms,
This refuge is thy best.
Rest thee here, love shall enfold thee ;
Peace within her arms shall hold thee.

King.

Come, Offerus, present thee to our Queen.
(OFFERUS advances and kneels.)

Offerus.

Most royal lady, here I kneel
To offer thee thy rightful due ;
Command me, and with earnest zeal
I gladly give my service true,
Thee and my royal master to obey,
With proud submission, from this happy day.

Queen.

Rise, Offerus, I take thy service, brave and worthy man.

Offerus.

I will serve thee, I obey thee, most gracious Queen.

(Exit all but KING and QUEEN.)

King.

There is a king, albeit a slave;
How gentle is he, and yet how brave!
May heaven delay the fateful hour
When he shall find a mightier power.

Queen.

How can he find on earth a mightier?
Art thou not lord of all the kingdoms now?

King.

I am, but powers there be I cannot dare
To brave. I must before them bow.

[*Exeunt.*]

SCENE III.

(*An open glade in the forest. The KING and his followers are resting after the hunt. A deer starts from the wood and OFFERUS draws his bow. The KING trembles and crosses himself.*)

King.

Hold, Offerus, send not the shaft! Knowest
thou not this dreadful wood is haunted?

Offerus.

Haunted, by whom?

King.

By the presence of the Fiend.

Offerus.

Who's the Fiend that thou should'st fear him?
Fear I know not, though a slave.
Thou, O King, hast found thy master,
Him I seek and thee I leave.

(*He sends the arrow and moves towards the wood.
Fires flash in the distance.*)

King, Queen, and Chorus.

Stay, good Offerus, O stay,
Terrors are before thee.
Darkest clouds close o'er thee,
Wings of demons hover
Round thy path and over;
Dost thou not discover
Horrid phantoms in the way?

Leave us not, good Offerus;
See the lurid gleaming
Of the fires upstreaming
In the forest glowing,
Where thy steps are going,
Thy great gifts bestowing
On the Fiend, to leave us thus.

(*OFFERUS, moving slowly, turns.*)

Offerus.

I see the darkening path,
And yet I cannot stay.
A stronger king than thou,
I must before him bow.
I would not feel thy wrath,
But him I must obey.

King and Chorus.

Farewell, our hero, gallant Offerus. Thy
vow leads thee forth to mightier power devoted.
Farewell!

(*They watch him as he disappears in the wood.*)

ACT II.

SCENE I.

(*A desert plain. OFFERUS meets SATAN at the head of an armed legion.*)

Satan.

See where comes bold Offerus,
He hath learned no evil.
Fears nor man nor devil,
He shall come and dwell with us.
Man, who art thou, and whom dost thou seek?

Offerus.

I seek that Fiend, who maketh kings to
tremble. I would have him for my master.

Satan.

Prince of all this world am I.
Come, thou noble creature,
Yield thee, body, mind, and soul
Unto my supreme control.
Fit reward shalt thou enjoy,
For thy kingly nature.

Thus my followers I lead
Through this barren region,
Storms and whirlwinds do not flee;
Naught on earth can conquer me.
My commands they ever heed,
Faithful demon-legion.

DEMONS.

Satan, our king, thy reign we own,
Thy might alone,
In all our ranks it holdeth sovereign sway.
Thee we obey.

Offerus.

I also thee obey.
Yield me unto thy will.
Thou shalt have utmost sway
O'er my strength and my skill,
Thy every behest to fulfil.

DEMONS.

Thus we march, a mighty legion,
Through the world's wide fields afar,
All its woes and ills unheeding,
Discord dire and ruin spreading,
And throughout the fairest region
Bring confusion, rage, and war.

Shrines and altars fall before us,
Naught is sacred in our eyes ;
Drink we deep in fullest measure
Of the cup of earthly pleasure ;
Mirth and music merrily share we,
Pleasure's flowing goblet bear we,
And there is naught we fear in earth or skies.

Thus we march, &c.

(Exeunt singing.)

SCENE II.

(They arrive at a cross. SATAN trembles and turns away. The sound of women's voices is heard singing :—)

Asperges me, Domine,
Hyssopo et mundabor.
Lavabis me, lavabis me,
Et super nivem de albabor.

Offerus.

Ha, my master, tremblest thou ?
This high cross thou fearest,
Nor, in terror, darest
Even to look upon it now.
Why showest thou these signs of fear ?
The mystery to me declare.

CHORUS.

On the cross the Lord of Heaven
Died, to ransom man, His creature ;
There His blessed life was given
To upraise the fallen nature ;
Therefore are the signs of fear :
None but saints the sight can bear.

Offerus.

Thou art my master no longer ;
I seek the Lord who died,
For He is greater and stronger.
I follow far and wide
Till I His face may behold,
And learn His love manifold.

Satan.

Offerus, beware, beware !
How canst thou endure
Fast and vigil, watch and prayer,
Heaven to secure ?
Earth's delights I give to thee,
Heaven is far above ;
Lose not present liberty
Future hope to prove.

Offerus, beware my wrath,
Heavy shall it fall on thee ;
Ruin shall attend thy path—
Thus now do I warn thee.
All the kingdoms of the world,
All their glory great,
These I own, and alone
I can bestow them.
All this glory and power I give thee ;
Come, faithful servant, I bid thee ;
Call not vengeance upon thee.
Stay, Offerus, stay.

Offerus.

Ask me not my vow to break.
Him, the Highest, will I seek ;
Unto Him, the Lord of Heaven,
Shall my life henceforth be given ;
There, at length, my restless mind
True content and peace shall find.

CHORUS.

Farewell, our hero, gallant Offerus !
Thy vow leads thee forth to mightiest power
devoted.
Love guide thee in thy quest of Him who
only can give thee peace and joy, and meet
reward for noble strife. Farewell !

ACT III.

SCENE I.

(A hermit's cottage in a dense forest. The HERMIT opens his door to OFFERUS, who is clad in worn garments.)

Offerus.

Tell me, good father, where to find the Lord of Heaven.

Hermit.

Enter, son, rest thee, and let me bathe thy feet, for they are sore and travel-stained.

Offerus.

Glad am I to rest. I am weary,

Hermit.

Rest thee here, my son; refreshment will I offer thee.

(The HERMIT brings food and a long flowing garment.)

Hermit.

The story thou shalt hear
Of Him, the Saviour blest,
Who came our life to share,
And lead us to His rest.

Wise man had foretold His coming,
From the Orient land they came,
Star-led, through the desert roaming,
To the town of Bethlehem.

Through many blessed years
His dwelling was with men
Bearing their griefs and cares
And soothing every pain,

When His work on earth was ended,
Willingly He gave His life,
And to heaven once more ascended,
Conqueror in the deadly strife,

Offerus.

Most wonderful thy story! How thankfully I hear it from thy lips. Thy voice, good father, brings a memory strange to me.

Hermit.

It is not strange, for I was Oriens, the monarch proud, who now for many years have served the King of kings.

Come, and I will show thee
All the Church's beauty,
Where her worship holy
Daily doth arise.
With her blessing o'er thee
Thou shalt learn thy duty,
And in service lowly
Train thee for the skies,

SCENE II.

(The interior of a Cathedral. Priests are seen robed in beautiful vestments. The HERMIT and OFFERUS enter and kneel.)

CHOIR.

Asperges me, Domine,
Hyssopo et mundabor.
Lavabis me, lavabis me,
Et super nivem de albor.

(OFFERUS, greatly moved, draws the HERMIT aside.)

Offerus.

Tell me, good father, what can I do for the Christ, my Master.

Hermit.

Come, and I will show thee
All the Church's beauty,
Where her worship holy
Riseth day by day.
In that worship lowly,
Learn thy constant duty,
And with light before thee,
Tread the blessed way.

CHOIR.

Gloria in excelsis Deo,
Et in terra pax hominibus bonæ voluntatis.
Laudamus te,
Benedicimus te,
Glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, Rex Cœlestis, Deus, Pater Omnipotens.
Domine Fili Unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris,
Qui tollis peccata mundi, miserere nobis.
Qui tollis peccata mundi, suscipe deprecationem nostram,
Qui sedes ad dexteram Patris, miserere nobis.
Quoniam tu solus sanctus,
Tu solus Dominus,
Tu solus altissimus, Jesu Christe,
Cum Sancto Spiritu, in gloria Dei Patris.
Amen.

Offerus.

(With great firmness.)

In gloria Dei Patris, Amen!
Now let me go, my father, where I may serve the Lord.

TRIO.

The Hermit, Offerus, and an Angel.

Learn the blessedness of giving,
Give thy strength, thy soul, thy spirit
For the Master ever-living
Claiming no reward, no merit.
So in boundless liberty shalt thou walk for
evermore.

Thy best labour freely given
In the largest, fullest measure,
Dear to man, beloved of heaven,
Thou shalt taste immortal pleasure,
And unending rest remains, when thy noble
life is o'er.

HYMN.

Jam sol recedit igneus,
Tu lux perennis unitas,
Nostris beata trinitas
Infunde lumen cordibus.

Te mane laudum carmine,
Te deprecamur vespere,
Digneris, ut te supplices,
Laudamus inter cœlites.

Patri simulque Filio,
Tibique, Sancte Spiritus,
Sicut fuit, sit jugiter
Sæclum per omne gloria.

SCENE III.

(The HERMIT'S cottage.)

Offerus.

Tell me now, father, what can I do for the
Christ, my Master?

Hermit.

Yonder is the river, deep and rapid, where
many cross in danger. Build thee a hut upon
its banks and carry them through the flood.

(Light fills the cottage. An Angel sings:—)

Blessings of heaven
Richly are given,
Service most worthy
Waiteth before thee.

SCENE IV.

*(A small hut on river bank. There is night
and storm. A child's voice sings:—)*

Offerus, wilt thou not bear me across?

*(OFFERUS appears, but, seeing nothing, re-enters
the hut. The child's voice repeats:—)*

Offerus, carry me over to-night!

*(Again he goes forth but finds nothing. The third
time the voice is heard nearer:—)*

Offerus! Offerus! carry me over to-night!

*(And a little child is seen. OFFERUS lifts the child
and enters the stream. There is great violence
of the elements, but a quiet light upon the
child's head.)*

Offerus.

Bearing thus my precious burden
Through the wild and angry flood,
Every moment heavier growing,
As the weight of all the world.
In the tumult of the surges
Power Divine my spirit urges,
Till I win the blessed guerdon
Of my Lord's approving word.

*(The storm subsides. OFFERUS reaches the shore.
The dawn appears faintly.)*

CHORUS.

Know, O mortal, thou hast borne
In thine arms the Holy One,
Christ, and the sin of the world.
Peace be with thee! Lo, the morn
On thy head its light hath thrown.

Hermit.

Christopher be now thy name,
Thine henceforth by rightful claim.
This, through the ages yet to be,
Shall bring high honour unto thee.

CHORUS.

Labour nobly, bravely on
Though the stormy waves arise.
On the far eternal shore
He is watching evermore,
Who, at length, thy work shall own,
And with joy divine shall crown
With the saints in Paradise.

THE LEGEND OF ST. CHRISTOPHER.

PROLOGUE.

HORATIO PARKER, Op. 43.

PIANO. *Molto moderato.* *ff* *dim.* *poco rit.*

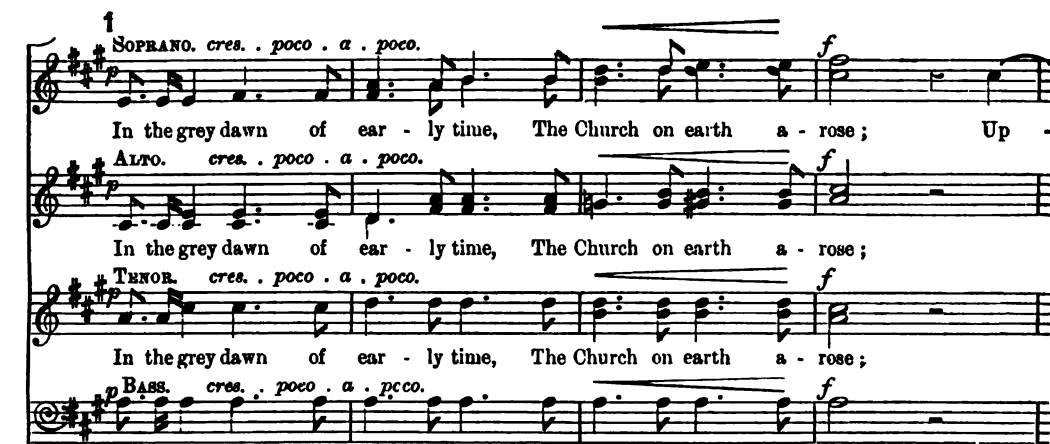
The first system of the piano introduction features a treble and bass clef. The treble clef part begins with a series of eighth notes, while the bass clef part provides a harmonic accompaniment. Dynamics range from fortissimo (ff) to diminuendo (dim.) and poco ritardando (poco rit.).The second system continues the piano introduction. The treble clef part has a melodic line with some grace notes, and the bass clef part has a steady accompaniment. Dynamics include piano (p) and crescendo (cres.).The third system of the piano introduction shows more complex rhythmic patterns in both hands. The treble clef part has a more active melodic line, and the bass clef part has a dense accompaniment. Dynamics include fortissimo (fff).

1 **SOPRANO.** *cres. . poco . a . poco.*
In the grey dawn of ear - ly time, The Church on earth a - rose ; Up -

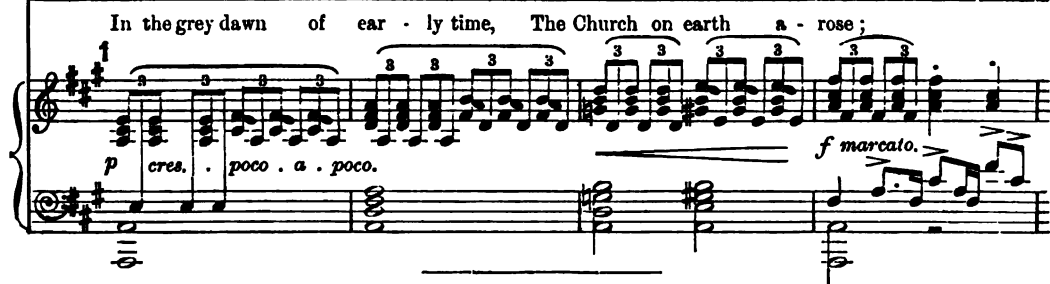
ALTO. *cres. . poco . a . poco.*
In the grey dawn of ear - ly time, The Church on earth a - rose ;

TENOR. *cres. . poco . a . poco.*
In the grey dawn of ear - ly time, The Church on earth a - rose ;

BASS. *cres. . poco . a . poco.*
In the grey dawn of ear - ly time, The Church on earth a - rose ;

The vocal introduction consists of four staves for Soprano, Alto, Tenor, and Bass. Each staff begins with a piano (p) dynamic and a crescendo (cres.) leading to a fortissimo (f) dynamic. The lyrics are: "In the grey dawn of ear - ly time, The Church on earth a - rose ; Up -".

1 *p* *cres. . poco . a . poco.* *f marcato.*

The fourth system of the piano introduction features a treble and bass clef. The treble clef part has a melodic line with triplets, and the bass clef part has a steady accompaniment. Dynamics include piano (p), crescendo (cres.), and fortissimo marcato (f marcato.).

built with bat - tle - ments sub - lime, A - gainst her might - y . .

Up - built with bat - tle - ments sub - lime, A - gainst her might - y . .

Up - built with bat - tle - ments sub - lime, A - gainst her might - y

Up - built with bat - tle - ments sub - lime, A - gainst her might - y

foes. And ma - ny a no - ble

foes. Ma - ny a

foes. And ma - ny a

foes. Ma - ny a

saint of old, Her fair founda - tion laid; . . And liv - ing stones, of

saint of old, Her fair founda - tion laid; . . . And liv - ing

saint of old, Her fair founda - tion laid; And liv - ing

saint of old, Her fair founda - tion laid; . . .

glo - ry of un - fad - ing light Their faith - ful re - cord

glo - ry of un - fad - ing light Their faith - ful re - cord

glo - ry of un - fad - ing light Their faith - ful re - cord

glo - ry of un - fad - ing light Their faith - ful re - cord

p sub. no.

lives, . . . it lives, . . . The touch of.. Time, . . . the vi - sion

lives, . . . it lives, . . . The touch of.. Time, . . . the

lives, . . . it lives, . . . The touch of.. Time,

lives, . . . it lives, . . . The touch of Time,

legato.

bright, . . . Un-chang-ing lus - tre gives, The touch of Time un - chang-ing lus -
 vi - sion bright, Un-chang-ing lus - tre gives, . . . The touch of.. Time, the
 . . . the vi - sion bright, Un - chang - ing lus - tre gives, un - - -
 . . the vi - sion bright, . . Un - chang - - - - ing lus - tre gives,

- - - tre gives, . . . un - chang - ing lus - tre gives for ev - er - more.
 vi - sion, un - chang - - ing lus - tre gives for ev - er - more.
 - chang - ing, . . un - chang - ing lus - tre gives for ev - er - more.
 un - - - chang - ing lus - tre gives for ev - er - more.

ACT I.

SCENE I.—An open space before the palace of KING ORIENS. A dense wood is on the left, and a road in the distance upon which the KING is seen approaching in a chariot, with soldiers and trumpeters.

Allegro moderato.

PIANO. *p*

cres. mf p

cres. . . poco . . . a . . . poco. ff

4

5

3

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. It contains various rhythmic patterns, including eighth and sixteenth notes, and rests.

Second system of musical notation. It includes a triplet of eighth notes in the treble clef, marked with a '3' above it. A dynamic marking of *sfz* (sforzando) is present. A dotted line labeled '8va' indicates an octave transposition for a specific passage.

Third system of musical notation, continuing the piece with complex chordal textures and melodic lines in both hands.

Fourth system of musical notation, featuring a sixteenth-note triplet in the treble clef, marked with a '6' above it. A dynamic marking of *f* (forte) is present.

Fifth system of musical notation, characterized by a *molto legato* instruction, indicating a very smooth and connected performance style.

Sixth system of musical notation, concluding the page with sustained chords and melodic fragments.

First system of musical notation. The right hand (RH) plays a melodic line with a trill marked 'x' on the first measure. The left hand (LH) provides a harmonic accompaniment. The dynamic marking *più p* is present.

Second system of musical notation. The right hand features a sequence of chords and a trill marked '7'. The left hand has a trill marked '3' and a section labeled 'L.H.' with a dynamic marking *p*.

Third system of musical notation. The right hand continues with a melodic line. The left hand has a section labeled 'L.H.' with a dynamic marking *p* and a trill marked '3'.

Fourth system of musical notation. The right hand plays a melodic line. The left hand has a trill marked '3'.

Fifth system of musical notation. The right hand plays a melodic line. The left hand has a trill marked '3'.

Sixth system of musical notation. The right hand plays a melodic line. The left hand has a trill marked '3'. The dynamic marking *poco a poco cres.* is present.

Musical notation for the first system, measures 8 and 9. The music is in a key with two sharps (F# and C#) and a 2/4 time signature. Measure 8 features a complex piano accompaniment with triplets and sixteenth notes. Measure 9 continues this accompaniment.

Musical notation for the second system, measures 8 and 9. This system includes vocal lines with triplets and an 8va (octave) marking. The piano accompaniment features a forte (ff) dynamic and includes triplets and sixteenth notes.

BARITONES (A FEW MEN).

Musical notation for the third system, including lyrics. The vocal line begins with a forte (ff) dynamic. The lyrics are: "The King, the King, the King re-turs in tri-umph." The piano accompaniment provides harmonic support.

Musical notation for the fourth system, including lyrics. The vocal line starts with a measure number 9. The lyrics are: "Come forth and bid him joy-ful wel-come, joy-ful wel-come." The piano accompaniment features a triplet in the final measure.

Musical notation for the fifth system, including lyrics. The vocal line has a fermata over the final note. The lyrics are: "Haste, come forth! haste, come forth! haste, come forth!" The piano accompaniment is highly rhythmic and complex.

10 CHORUS OF MAIDENS (*With laurel wreaths and garlands of flowers*). *Poco più moderato.* 1st SOPRANO.

He comes, our King, in
 He comes, our King, in
 He comes, our King, in
 He comes, our King, in

10 *Poco più moderato.*

re - gal pride and glo - ry, Our faith - ful le - gions fol - low in his train ; Their
 re - gal pride and glo - ry, Our faith - ful le - gions fol - low in his train ; Their
 re - gal pride and glo - ry, Our faith - ful le - gions fol - low in his train ; Their
 re - gal pride and glo - ry, Our faith - ful le - gions fol - low in his train ;

no - ble deeds, renouned in song and sto - ry, We count . . and welcome them with
 no - ble deeds, renouned in song and sto - ry, We count . . and welcome them with
 no - ble deeds . . renouned in song and sto - ry, We count . . and welcome them with
 Their no-ble deeds renouned in song and sto - ry, We count . . and welcome them with

11 *poco cres.*
 glad re-frain. Hail to our King, our he - roes hail! Right roy - al wel-come *poco.cres.*
 glad re-frain. Hail to our King, our he - roes hail! Right roy - al wel-come *poco.cres.*
 glad re-frain. Hail to our King, our he - roes hail! Right roy - al wel-come *poco.cres.*
 glad re-frain. Hail to our King, our he - roes hail! Right roy - al wel-come

cres.
 shall not fail, Your prais-es rise on hon - our's wing, While in cho - - rus
 shall not fail, Your prais-es rise on hon - our's wing, While in cho - - rus
 shall not fail, Your prais-es rise on hon - our's wing, While in cho - - rus
 shall not fail, Your prais-es rise on hon - our's wing, While in cho - - rus

high we sing. . . Hail to our King, Hail!

high we sing. . . Hail to our King, Hail!

high we sing. Hail to our King, Hail!

high we sing. Hail to our King, Hail!

Hail to our King! Hail! Right roy

Hail to our King! Hail! Right roy - - - al,

Hail to our King! Hail! Right roy

Hail to our King! Hail! Right roy

Sez.

al wel - - - come shall . . . not fail.

roy - - - al wel - - - come shall . . . not fail.

- - - al wel - come, wel - - - come shall . . . not fail

- - - al wel - come, wel - - - come shall . . . not fail.

er

f

CHORUS OF MEN (SOLDIERS).
1st & 2nd TENORS. 13

Sing vic - to - ry, sing vic - to - ry,

1st & 2nd BASSES.

Sing vic - to - ry, sing vic - to - ry,

ben marcato. f

sing vic - to - ry, . . our glo - rious King re - turns, Tri -

sing vic - to - ry, . . our glo - rious King re - turns, Tri -

umphant-ly, tri-umphant ly, his cha - riot homeward sped; In loy - al hearts, in

umphant-ly, tri-umphant-ly, his cha - riot homeward sped; In loy - al hearts, in

sostenuto.
p
sostenuto.
p
legato.

1st TENOR. *f*

loy - al hearts, the flame of tri - umph burns, The

2nd TENOR. *f*

loy - al hearts, the flame of tri - umph burns, The con - queror, the

1st BASS. *f*

loy - al hearts, the flame of tri - umph burns, The con - queror, the

2nd BASS. *f*

loy - al hearts, the flame of tri - umph burns, The

con - queror, we crown his hon - our'd head.

con - queror, we crown his hon - our'd head.

con - queror, we crown his hon - our'd head.

con - queror, we crown his hon - our'd head.

(They place the wreath upon his head.)

14

1st & 2nd SOPRANOS.

cres. molto.

Hail to our King, and he - roes brave,

Right roy - al wel - come

1st & 2nd ALTOS.

cres. molto.

Hail to our King, and he - roes brave,

Right roy - al wel - come

1st & 2nd TENORS.

ff

1st & 2nd BASSES.

Hail.. to our King, . . .

Hail.. to our King, . . .

14

ye shall have; While ban - ners high a - bove you wave, Our
 ye shall have; While ban - ners high a - bove you wave, Our

Hail . . to our King, and maid - ens fair, With gar - lands bright, Your
 Hail . . to our King, and maid - ens fair, With gar - lands bright, Your

loy - al wel - come now re - ceive, . . Hail to our King,
 Hail to our King,
 Hail,
 Hail,
 Hail,
 Hail,

Poco più mosso.

1st SOPRANO.
 hail, hail to our King, hail! Right

2nd SOPRANO.
 hail, hail . . to our King! Right

1st & 2nd ALTOS.
 hail, hail to our King! Right

1st TENOR.
Poco più mosso.
 hail to our King, hail to our King! Right

2nd TENOR.
 hail to our King, hail to our King! Right

1st BASS.
 hail to our King, hail to our King! Right

2nd BASS.
 hail to our King, hail, hail! Right

Poco più mosso.

roy - al wel - come ye shall have; While
 roy - al, roy - al wel - come, While
 roy - al wel - come, our he - roes, our
 loy - al wel - come we shall have; With
 loy - al, loy - al wel - come, With
 loy - al wel - come, maid - ens
 loy - al wel - come,
 ban - ners high a - bove you wave, Our loy - al wel - come
 ban - ners high a - bove you wave, Our loy - al wel - come
 he - roes shall have loy - al
 gar - lands bright, Your loy - al
 gar - lands bright, Your loy - al
 fair, With gar - lands rare, Your
 loy - al wel - come

poco rit. 15

now re - - ceive.

now re - - ceive.

wel - - come now re - - ceive.

wel - - come now re - - ceive.

wel come we re - - ceive.

wel come we re - - ceive.

wel - - come we re - - ceive.

wel re - - ceive.

Sva. *Tempo lmo.* 15

poco rit. *ff*

Poco più mosso.

8va. *tr*

Musical score for the first system, featuring a piano accompaniment with triplets and a trill in the right hand.

16 *L'istesso tempo.*

Musical score for the second system, continuing the piano accompaniment with a change in key signature.

(OFFERUS, the giant,
Meno mosso.

poco rit.

Musical score for the third system, including vocal lines and piano accompaniment.

emerges from the wood, and kneels before the KING.)

Musical score for the fourth system, featuring piano accompaniment.

17 *f* OFFERUS (BASS). *Molto maestoso ma non lento.*

Might-y King, to thee I bend, Humble hom - age of - fer thee,

Musical score for the fifth system, including vocal lines and piano accompaniment.

Kind - ly my re - quest . at - tend, And grant to me, Thy slave to

legato. *sfz*

18

be, I en - treat, my of - fer thou'lt receive, Brave and faith - ful

p

Poco più mosso.
KING (TENOR).

service will I give. Thy name, bold wanderer !

Poco più mosso.
f

OFFERUS.

Of - fer - us . . my name, Immortal gods have giv'n me strength and

a tempo.

stature to ex-cel. *p* 19 And long.. in po-ver-ty have I

sought . . the mightiest earthly monarch, that my ser - vice might be

KING. un poco animato.
Thy ser - vice I re - ceive, thou Of - fer-us, and
his . . . Hence - forth . . thy slave am I, for

mf un poco animato.

bind thee to o - bey . . my commands. Give thy ser-vice
thou, thou the mightiest art. *20 Poco più largo.*

fz *p* *f*

un - to me, Rich re-ward I of - fer thee.

Burden-bear - er

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a soprano or alto register, with lyrics: "un - to me, Rich re-ward I of - fer thee." The piano accompaniment features a complex texture with triplets and various chordal structures.

is my name, Ser-vice is my on - ly claim. I am

poco a poco

The second system continues the musical score. The vocal line has lyrics: "is my name, Ser-vice is my on - ly claim. I am". The piano accompaniment includes the instruction *poco a poco* and a dynamic marking *f* (forte).

Thou art mine, thou art mine, . . .

più mosso.

thine, I am thine, I am

The third system concludes the musical score. The vocal line has lyrics: "Thou art mine, thou art mine, . . ." and "thine, I am thine, I am". The piano accompaniment includes the instruction *più mosso.* and a dynamic marking *f*. The system number 21 is indicated at the end of the system.

Allegro.

thou art mine, . . mine a - lone, . .

thine, . . thine a - lone, . . Till I

ff.

Allegro.

Un - til life be end - ed, Thou art mine . . a -

find a might - ier, I am thine, thine a -

- lone, Till life . . . be . .

- lone, Till com - - eth . . . a might - ier

poco rit.

ff.

ff poco rit.

SCENE II.—A hall in the palace. *The Andante.*

QUEEN and her attendants wait while the KING enters with his retinue, followed by OFFERUS.

25
QUEEN (SOPRANO).
Stesso tempo. Andante.

The dear . . de-lights of home and peace Once more, my

love, are thine. Could strife . . and war for ev - er cease, . .

26
What joy, . . what bliss were mine! Then no more my heart in sor - row

Should be sad for the com - ing mor - row. Proud . . am I thy no - ble

deeds . . to hear, And will - ing tri - bute to thy cour - age bear.

27

27

pp SOPRANO. *cres.* 2 2 *dim.*
 Proud .. are we thy no-ble deeds .. to hear, And will - ing tri-bute to thy

pp ALTO. *cres.* 2 2 *dim.*
 Proud .. are we thy no ble deeds .. to hear, And will - ing tri-bute to thy

pp TENOR. *cres.* 2 2 *dim.*
 Proud .. are we thy no-ble deeds to hear, And will - ing tri-bute to thy

pp BASS. *cres.* 2 2 *dim.*
 Proud .. are we thy no-ble deeds .. to hear, . . . And will-ing tri - bute

27

pp *cres.* *dim.*

Poco più mosso.

cour - age bear.

cour - age bear.

cour - age bear.

cour - age bear.

Poco agitato.

marcato.

Allegro. 28 KING.

Allegro. Thy welcome voice, be - lov - ed, Is

mu - sic to my heart. . . Now gladly will I lin - ger,

Nor will - ing - ly de - part. The me - mo - ry of bat - tle's fierce af - fray Is

ban - ished, for - got - ten now far a - way, . . . a - way.

mf *p*

QUEEN. 29 *Andante.*

From cru - el voice of clang - ing arms Thou com - est

to thy rest, Free from fear of dread - a - larns, This re - fuge is thy best. Rest thee

30
here, love shall en - fold thee, Peace with - in her arms shall

hold thee. On - ly faith - ful love,

poco rit.

a tempo

love . . shall en - fold thee here, A - -

CHORUS.

pp

Love . . .

Rest thee here, where love shall en -

Rest thee here, where love shall en -

Rest thee here, where love shall en -

31

poco rit.

pp a tempo.

dolce.

lone, . . . love a - lone . . .

dolce.

lone, . . . lone love a - lone en -

dolce.

fold . . thee, thy love with - in her arms en -

dolce.

fold . . thee, . . love shall hold thee, . .

dolce.

fold thee, in her arms, love . .

dolce.

en - fold - eth thee.

fold eth thee.

fold eth thee.

love en - - fold - - eth thee.

en - - fold thee.

32

p

8va

L.H. *cres. poco a poco.*

8va

f *fff* *dim. poco a poco.*

p

33 $\text{♩} = \text{♩}$ KING.

Come, Of - fer - us, pre - sent thee to our

pp *sf p*

(OFFERUS advances and kneels.)

Queen.

mf *Poco più mosso.* *tr*

34

OFFERUS. *Maestoso non lento.* *mf*

Most roy - al la - dy, here I kneel To of - fer thee thy

right - ful due; Com - - mand me, and with ear - nest zeal

I . . . glad - ly give . . . my ser - vice true, Thee . . .

. . . and my roy - al mas - ter to o - bey, . . . In proud sub - mis - sion, this

hap - py day. Rise, Of - fer - us,

35 **QUEEN.**
ff Con moto.

I . . . take . . . thy ser - vice, Rise, . . . I

OFFERUS. *f*

I . . . give . . . my ser - - - vice

8va

poco a poco crescendo e più mosso.

bid thee, I re- ceive thee, I re- ceive thee. Hence- forth I com -
poco a poco crescendo e più mosso.
 glad - ly, I will serve thee, I o - bey thee,

Sua

poco a poco crescendo e più mosso.

Allegro.

- mand thee, thou shalt serve me, We re- ceive thee most glad - ly, and take thy true
 I will serve thee, I o - bey thee most glad - ly, and give my true

Sua

Allegro.

ff *fff*

poco rit. *rit.*

ser - vice with joy. Brave . . . and wor - thy
poco rit. *rit.*
 ser - vice with joy. Gra - cious Queen, . . . most gra - cious

Sua

poco rit. *ff rit.* *fff* *f*

36 *Allegro.*
a tempo.

85

(*Exeunt all but the KING and QUEEN.*)

man. . .

Queen.
Allegro.

36 *ff* *a tempo.*

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line starts with the word 'man.' followed by a dotted line. The piano accompaniment begins with a forte (*ff*) dynamic and a tempo marking of *a tempo.* The music is in a key with two flats and a 4/4 time signature.

dim.

Detailed description: This system continues the piano accompaniment from the first system. It features a *dim.* (diminuendo) dynamic marking. The piano part consists of chords and moving lines in both hands.

37 *mf* *p*

Detailed description: This system continues the piano accompaniment. It starts with a mezzo-forte (*mf*) dynamic and ends with a piano (*p*) dynamic. The music is marked with the number 37.

KING.
tranquillo ma non lento.

p

There . . . is a king, . . .

pp

Detailed description: This system introduces the King's vocal line. The tempo is *tranquillo ma non lento.* and the dynamic is piano (*p*). The lyrics are 'There . . . is a king, . . .'. The piano accompaniment is very soft (*pp*).

al - beit a slave, . . .

Detailed description: This system continues the King's vocal line. The lyrics are 'al - beit a slave, . . .'. The piano accompaniment continues with a steady accompaniment.

How gen - tle is he,

legato.

and yet how brave! . . .

38 *Lento.* QUEEN.

espress. How

May heaven de - lay the fateful hour When he . . shall find a might - i - er power.

38 *Lento.* *p*

un poco animato.

can he find on earth a might-i-er? Art thou not ru - ler of all the kingdoms now?

un poco animato.

KING.

I am, but powers there be I can - not dare To brave.

a tempo.

p sostenuto.

f.

sfz

espress. ad lib.

39

(Recant.)

I must be - fore them bow.

pp

pp

sfz p

ppp

f

f

SCENE III.—An open glade in the forest. The KING and his followers are resting after the hunt. A deer starts from the wood and OFFERUS draws his bow. The KING trembles and crosses himself.

40 *Allegro molto vivace.*

p

41
sf

crescendo.

First system of musical notation. The right hand features a melodic line with a trill (tr) at the end. The left hand has a rhythmic accompaniment. A piano (*p*) dynamic marking is present.

Second system of musical notation. The right hand continues the melodic line with a trill (tr). The left hand accompaniment is consistent with the previous system.

Third system of musical notation. The right hand has a trill (tr) and a measure number of 42. The left hand accompaniment continues.

Fourth system of musical notation. This system shows a complex harmonic texture with many accidentals in both hands.

Fifth system of musical notation. The right hand has a melodic line with dynamics *cres.*, *legato.*, and *p*. The left hand accompaniment is dense with many accidentals.

Sixth system of musical notation. The right hand has a melodic line with dynamics *ff* and *f*, and a measure number of 43. The left hand has a bass line with a *trill* marking.

First system of musical notation. The upper staff contains a melodic line with various ornaments and a dynamic marking of *crec.* (crescendo). The lower staff provides a harmonic accompaniment with a steady eighth-note pattern.

Second system of musical notation. The upper staff continues the melodic line with a dynamic marking of *ff* (fortissimo). The lower staff continues the accompaniment.

Third system of musical notation. The upper staff features a more complex melodic texture with many beamed notes. The lower staff continues the accompaniment.

Fourth system of musical notation. The upper staff has a dynamic marking of *ff*. The lower staff features a prominent chordal texture with sustained notes.

Fifth system of musical notation. The upper staff has a dynamic marking of *ff*. The lower staff continues with a complex chordal accompaniment.

Sixth system of musical notation. The upper staff continues the melodic line with dynamic markings. The lower staff continues the accompaniment.

Musical score for measures 41-45, piano accompaniment. The score is in G minor (two flats) and 3/4 time. It features a complex, rhythmic piano part with many sixteenth and thirty-second notes. The right hand has a melodic line with some grace notes and slurs. The left hand provides a steady accompaniment with some syncopation.

Vocal line for measures 41-45. The melody is in G minor and 3/4 time, matching the piano accompaniment. It consists of a series of eighth and sixteenth notes, with some rests and slurs. The lyrics are not yet visible.

46

Presto.

Musical score for measures 46-50, piano accompaniment. The tempo is marked *Presto*. The piano part is very active, with rapid sixteenth-note passages in both hands. The right hand has a more melodic line with some grace notes.

King.

Hold, . . . Of - fer - us, . . . send . . . not the

Musical score for measures 51-55, vocal and piano accompaniment. The vocal line is in G minor and 3/4 time, with lyrics: "Hold, . . . Of - fer - us, . . . send . . . not the". The piano accompaniment is in the same key and time, featuring a steady accompaniment with some syncopation and dynamic markings like *sfz*.

shaft! . . . Know'st thou not . . . this dread - ful wood is

Musical score for measures 56-60, vocal and piano accompaniment. The vocal line is in G minor and 3/4 time, with lyrics: "shaft! . . . Know'st thou not . . . this dread - ful wood is". The piano accompaniment is in the same key and time, featuring a steady accompaniment with some syncopation and dynamic markings like *sfz* and *p*.

47

OFFERUS.

haunt - ed? Haunt - ed, by

KING.

whom? By . . . the pre - sence

of . . . the Fiend

48

OFFERUS. *f*

Who's the

Fiend . . . that thou should'st fear him ?

leggero.

Fear I know not, though . .

a slave. Thou, O

49

king, hast found thy mas-

-ter, Him . . . I seek . . . and

ff

(OFFERUS sends the arrow and moves

50 *p.*

thee I leave.

Allegro, non troppo ma con fuoco.
8va.....

towards the wood. Fires flash in the distance threateningly.)

8va.....

8va.....

8va.....

8oa

Allegro moderato.

51

ff

Allegro moderato.

Stay, good Of - fer - us, stay, . . . good Of - fer - us,

Stay, good Of - fer - us, stay, good Of - fer - us,

Stay, good Of - fer - us, stay, . . . good Of - fer - us,

Stay, good Of - fer - us, stay, good Of - fer - us,

stay, good Of - fer - us, stay, . . .

stay, good Of - fer - us,

stay, good Of - fer - us, stay, . . .

stay, good Of - fer - us,

QUEEN.

ff

Stay, good

KING. *ff*

Stay, good Of-fer-us,

good Of-fer-us,

stay, good Of-fer-us,

good Of-fer-us,

stay, good Of-fer-us,

Of-fer-us,

stay, good Offerus.

stay, good Offerus.

stay, good Of-fer-us,

stay, good Of-fer-us,

stay, good Of-fer-us,

stay, good Of-fer-us,

stay, good Of-fer-us,

stay, good Of-fer-us,

stay, good Of-fer-us,

stay, good Of-fer-us,

stay, good Of-fer-us,

stay, good Of-fer-us,

stay, good Of-fer-us,

stay, good Of-fer-us,

stay, good Of-fer-us, Ter-rors are be-fore thee. Dark-est clouds close
 stay, good Of-fer-us, Ter-rors are be-fore thee. Dark-est clouds close
 stay, good Of-fer-us, Ter-rors are be-fore thee. Dark-est clouds close
 stay, good Of-fer-us, Ter-rors are be-fore thee. Dark-est clouds close

52
sfz
simile.

o'er . . . thee, stay,
 o'er . . . thee, stay,
 o'er . . . thee, stay,
 o'er . . . thee, stay,

fff *fff*

ff
 Wings of de-mons hov-er Round thy path and o-ver;
 Wings of de-mons hov-er Round thy path and o-ver;
 Wings of de-mons hov-er Round thy path and o-ver;
 Wings of de-mons hov-er Round thy path and o-ver;

fff *fff* *fff*

simile.

Dost thou not dis-cov - er Hor - rid phan - toms in the way?

Dost thou not dis-cov - er Hor - rid phan - toms in the way?

Dost thou not dis-cov - er Hor - rid phan - toms in the way?

Dost thou not dis-cov - er Hor - rid phan - toms in the way? . .

molto marcato.

fff *dim.* *poco rit.*

53 *Moderato.*

Leave . . us not, . . good Of - fer - us, leave . . . us not, . . good Of - fer - us;

Leave . . us not, . . good Of - fer - us, leave . . . us not, . . good Of - fer - us;

Leave us not, leave us not;

Leave us not, leave us not, good Of - fer - us;

53 *Moderato.*

pp accel. e cres. poco a poco. *mf*

See the lu - rid gleam - ing Of the fires . . up - streaming In the fo - - rest

pp accel. e.cres. *mf*

See the lu - rid gleam - - ing . . Of fires up - streaming In the fo - rest

pp accel. e.cres. *mf*

See the lu - rid gleam - ing Of the fires . . up - streaming In the fo - - rest

pp accel. e.cres. *mf*

See the lu - rid gleam - - ing . . Of fires up - streaming In the fo - rest

f

glow - ing, Where thy steps . . are go - ing, Thy great gifts . . be - stow - ing On the

cres.

glow - ing, Where thy steps are go - ing, Thy great gifts be - stow - ing On the

f *cres.*

glow - ing, Where thy steps are . . go - ing, Thy great gifts . . be - stow - ing On the

f *cres.*

glow - ing, Where thy steps are go - ing, Thy great gifts be - stow - ing On the

fff *af rit.* **54** *Tempo lmo.*

Fiend, . . . on the Fiend, to leave us. Stay, good Of - fer - us,

fff *af rit.*

Fiend, . . . on the Fiend, to leave us. Stay, good Of - fer - us,

fff *af rit.*

Fiend, . . . on the Fiend, to leave us. Stay, good Of - fer - us,

fff *af rit.*

Fiend, . . . on the Fiend, to leave us thus. **54** *Tempo lmo.*

leave us not, stay, good Of-fer-us, leave us not, stay with

leave us not, stay, good Of-fer-us, leave us not, stay,

leave us not, stay, good Of-fer-us, leave us not, stay,

stay, good Of-fer-us, leave us not, stay, good Of-fer-us, stay,

us, good Of - fer - us, O leave us

good Of - - fer - us, leave us

good Of - - fer - us, leave us,

good Of - - fer - us, stay with

not, . . . but stay, good Of-fer-us, stay, good Of-fer-us,

not, stay, good Of-fer-us, stay, good Of-fer-us,

leave us not, but stay, good Of fer-us, stay, good Of-fer-us,

us, . . . stay, good Of-fer-us, stay, good Of-fer-us,

stay.

stay.

stay.

stay.

ff

Detailed description: This block contains the first system of a musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. Each vocal line begins with a fermata and the word "stay." followed by a dotted line. The piano accompaniment consists of two staves with intricate, flowing melodic lines. A dynamic marking of *ff* is present at the end of the piano part.

(OFFERUS, moving slowly, turns.) *un poco rit.*

Detailed description: This block shows the piano accompaniment for the second system. It consists of two staves. The upper staff has a treble clef and contains sustained chords with some melodic movement. The lower staff has a bass clef and contains a rhythmic accompaniment of eighth notes. The tempo marking is *un poco rit.*

55 OFFERUS.
dolente.

I see the dark - 'ning path, And yet I can - not stay.

più tranquillo.

p molto legato.

Detailed description: This block contains the third system of the musical score. It starts with a measure number "55" and the name "OFFERUS." followed by the instruction *dolente.* Below the vocal line, the lyrics "I see the dark - 'ning path, And yet I can - not stay." are written. The piano accompaniment is marked *più tranquillo.* and *p molto legato.* The piano part features a series of chords and moving lines in both hands.

A strong-er king than thou, . . . I must be-fore him bow. . .

Un poco animato.
I would not feel thy wrath, But him, him . . . I must o -

Un poco animato.

p *mfz*

ad lib.
bey, . . . I must o - bey.

f *mf* *pp*

56

p

57 *Moderato.*

pp Fare - well, our he - ro, . . . gal-lant Of - fer - us. Thy

pp Fare - well, our he - ro, . . . gal-lant Of - fer - us. Thy vow, thy

pp Fare - well, our he - ro, . . . gal-lant Of - fer - us. Thy

57

Moderato.

Fare - well, our he - ro, gal - lant Of - fer - us. Thy

pp

dolce.

vow leads thee forth to might-ier power de - vot

dolce. vow leads thee forth to might-ier power de - vot

dolce. vow leads thee forth to might-ier power de - vot

dolce. vow leads thee forth to might-ier power de - vot

eads thee forth to might-ier power de - vot

p dolce.

p dolce.

ed.

Fare - well, fare - well, gal-lant Of - fer - us, fare - well, . . . fare -

p Fare well! fare

p Fare well! fare

p Fare - well, fare - well, gal-lant Of - fer - us, fare -

King. Fare - well, . . .

58 Fare - well, . . .

- well, gal-lant Of-fer-us, now, fare - well, . . . fare-well, fare -

- well, . . . thou brave and gal-lant Of - fer - us, we . . bid thee now fare -

- well, . . . thou brave and gal-lant Of - fer - us, we bid thee now fare -

- well . . . thou gal-lant one, . . . fare . . . well, . . .

58 *pp*

poco rit.

- well, . . . thou gal-lant Of - fer - us, we bid thee now a *poco rit.*

. . . fare - well, . . . thou gal-lant Of - fer - us, we bid thee now a *poco rit.*

- well, fare-well, fare - well, . . .

- well, a long fare - well, fare - well, . . . *poco rit.*

- well, a long fare - well, fare - well, . . . *poco rit.*

- well, a long fare - well, fare - well, . . . *poco rit.*

. . . a long fare - well, fare . . . well, . . .

poco rit.

a tempo.

long fare - well, fare - well.

a tempo.

long fare - well, a long . . . fare - well, fare - well.

a tempo.

fare - well, . . . fare - well, fare

a tempo.

now fare - well, . . . fare - well, fare

a tempo.

fare - well, fare - well, fare - well.

a tempo.

fare - well, a long fare - well.

a tempo.

ppp

(They watch him as he disappears in the wood.)

well.

well.

ppp

ACT II.

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SCENE I.—A desert plain. OFFERUS meets SATAN at the head of an armed legion.

Moderato.

PIANO. *pp*

f

tr

pp

tr

pp *crec.*

8va

ff *tr* *pp* *pp*

f *pp* *8va*

8va.....

f *ff* *ff*

This system contains the first two staves of music. The upper staff is marked with an 8va (octave) sign. The music begins with a forte (*f*) dynamic, followed by fortissimo (*ff*) dynamics. The lower staff provides a harmonic accompaniment with chords and moving lines.

59 8va.....

mf poco più mosso. *p*

This system contains the third and fourth staves of music. The upper staff is marked with an 8va sign. The tempo and dynamics change to *mf poco più mosso.* (moderato-forte, a little more slowly) and *p* (piano). The music features a more melodic line in the upper staff and a steady accompaniment in the lower staff.

8va.....

fz p

This system contains the fifth and sixth staves of music. The upper staff is marked with an 8va sign. The dynamics are marked *fz p* (forzando piano). The music is characterized by dense, complex textures in both staves, with many chords and rapid passages.

dim. *p*

This system contains the seventh and eighth staves of music. The upper staff begins with a *dim.* (diminuendo) marking. The dynamics are marked *p* (piano). The music shows a clear reduction in volume and intensity, with more spacious phrasing.

crec. *fz*

This system contains the ninth and tenth staves of music. The upper staff features a *crec.* (crescendo) marking. The dynamics reach *fz* (forzando). The music becomes more intense and louder, with more active textures in both staves.

60 *pp* *mf*

This system contains the eleventh and twelfth staves of music. The upper staff begins with a *pp* (pianissimo) marking. The dynamics then rise to *mf* (mezzo-forte). The music concludes with a final flourish in the upper staff and a sustained accompaniment in the lower staff.

tr

V

V

Sua.....

f

ff

61 SATAN (BARITONE, HIGH).

See where comes bold

f

Of-fer-us, He hath learned no e - vil. Fears nor man nor

f

dev-il, He shall come and dwell with us.

f

Man, who art thou, and whom dost thou seek?

mf *rit.*

Maestoso.
OFFERUS.

ff

I seek that Fiend, . . . who maketh kings to trem - ble; I would have him for my

Più lento.

Allegretto.

mas - ter. *Sua* *Allegretto.*

rit. molto. *p*

62
SATAN. *ff* . . .

Prince of all this world am I. Come, . . . thou no - ble

3 *3* *3*

crea - ture, . . . Yield thee, bo - - dy, mind . . . and soul

Un - - to my su - preme con - trol, Fit re - ward shalt

cres.

thou en - joy, For thy king - - - ly na - ture.

ff

8va

fz *sfz* *ff*

63

Thus my fol - - low - ers I lead Through

f ma legg.

... this bar - ren re - - gion,

ff

64 ... Storms and whirl - - winds do not

mf

flee, Naught on earth can con - quer me. . .

My commands they ev - - er heed, Faith-ful

ff

de . . . mon - le - gion.

8va

CHORUS TENORS. 65 *ff*

Sat-an, our king, thy reign we

CHORUS BASSES. *ff*

Sat-an, our king, thy reign we

65

own, Thy might a-lone, . . . In all.. our ranks it

own, Thy might a-lone, . . . In all.. our ranks it

holdeth sovereign sway. Thee we o-bey.

holdeth sovereign sway. Thee we o-bey.

OFFERTUS.

66

68

mf

I . . . al - so . . . thee o - bey.

p legato.

Yield me un - to thy will Thou . .

. shalt have ut - - most sway O'er . . my

poco a poco crea.

strength . . and my skill Thy ev - 'ry be - hest to ful -

crea.

sfz

dim.

67

fil.

dim.

pp

poco a poco crescendo ed accelerando.

L.H.

sempre crescendo. **ff**

ritenuto sin al

68 CHORUS. TENORS.
Tempo 1mo, quasi maestoso.

Thus we march, a might - y le - gion, Thro' the world's wide

CHORUS. BASSES.

Thus we march, a might - y le - gion, Thro' the world's wide

68 *Tempo 1mo, quasi maestoso.*

fz **fz**

fields a - far, All its woes and ills un - heed - ing,

fields a - far, All its woes and ills un - heed - ing,

fz **p** **p** **p**

cres. *f.* *Animato.*

Dis - cord dire and ru - in spread - ing, dis - cord spread - ing,

cres. *f.* *Animato.*

Dis - cord dire and ru - in spread - ing, dis - cord spread - ing,

f. *legato.*

And through - out the fair - est re - gion Bring con -

f. *legato.*

And through - out the fair - est re - gion Bring con -

dim.

- fu - sion, rage, and war, grim

dim.

- fu - sion, rage, and war, grim

p. *f.*

war. Shrines and al - tars

p. *f.*

war. Shrines and al - tars

fall be-fore us, Naught is sacred in our eyes, Shrines and al-tars

fall be-fore us, Naught is sacred in our eyes, Shrines and al-tars

The first system of music features a vocal line with lyrics and a piano accompaniment. The vocal line has a treble clef and a key signature of two flats. The piano accompaniment has a bass clef and a key signature of two flats. The lyrics are: "fall be-fore us, Naught is sacred in our eyes, Shrines and al-tars". There are triplets in the vocal line and piano accompaniment. The piano accompaniment includes a trill in the right hand.

fall be-fore us, Naught is sacred to us . . . Fiends, . . .

fall be-fore us, Naught is sacred to us . . . Fiends, . . .

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "fall be-fore us, Naught is sacred to us . . . Fiends, . . .". The piano accompaniment includes a trill in the right hand and a dynamic marking of *ffz*.

69 *Tempo lmo, quasi maestoso.*

Thus we march, a might-y le-gion, thus we march, thus we

Thus we march, a might-y le-gion, thus we march, thus we

69 *Tempo lmo, quasi maestoso.*

The third system of music begins with a new section marked "69 *Tempo lmo, quasi maestoso.*". The lyrics are: "Thus we march, a might-y le-gion, thus we march, thus we". The piano accompaniment includes a dynamic marking of *ff* and a key signature of two flats.

march, thus we march, . . . with con - fu - sion, with con -
 march, thus we march, . . . with con - fu - sion, with con -

fu - sion, rage and war, . . . and war. . .
 fu - sion, rage and war, . . . and war. . .

poco ritenuto.

70 *Allegro. d = d.*
 Drink we deep in
 Drink we deep in

full - est mea - sure Of . . the cup of earth - ly plea - sure ;

full - est mea - sure Of the cup of earth - ly plea - sure ;

Drink we deep, drink we deep, Plea - sure's flow - ing

Drink we deep, drink we deep, Plea - sure's flow - ing

cup we drain, . . . Mirth and mu - sic mer - ri - ly share we,

cup we drain, . . . Mirth and mu - sic, mu - sic mer - ri - ly share we,

71

Plea - sure's flow - ing gob - let bear we, Drink we deep,

Plea - sure's flow - ing cup, . . . Drink we deep,

drink we deep, Plea - sure's flow - ing cup we drain.

drink we deep, Plea - sure's flow - ing cup we drain, And

f

there is naught we fear in earth . . or skies.

72 Tempo lmo.

72 Tempo lmo. d. = d

f

Quasi maestoso.

ff

Thus we march, a might - y le - gion,

Thus we march, a might - y le - gion, Shrines and

Dis - cord dire and ru - in spread - ing, . .

al - tars fall be - fore us . . . fiends,

tr

Naught is sa-cred to us
shrines and al-tars fall be-fore us, Naught is sa-cred to us

fiends, . . . But con-fu-sion, but con-fu-sion, rage, and war,
fiends, . . . But con-fu-sion, but con-fu-sion, rage, and war,

SOLO VOICES IN THE CHORUS.
1st & 2nd SOPRANOS.

ppp *Andante.* $\text{♩} = \text{♩}$ **73** *Tempo lmo.*
As - per-ges me, Do - mi - ne.
1st & 2nd ALROS.
ppp
As - per-ges me, Do - mi - ne.
and war.
and war.
Tempo lmo.
Andante. **73**
ff *ff*

First system of piano accompaniment. The right hand features a melodic line with grace notes and slurs, while the left hand provides a rhythmic accompaniment with chords and eighth notes. Dynamics include *p* and *sf*.

Second system of piano accompaniment. The right hand continues the melodic line with slurs and accents. The left hand features a steady eighth-note accompaniment with chords. Dynamics include *p*.

Third system of piano accompaniment. The right hand has a melodic line with slurs and accents. The left hand features a steady eighth-note accompaniment with triplets. Dynamics include *f* and *p*.

Maestoso. Tempo lmo. Poco più largo.

TENORS.

74

Thus we march, . . . a night . . . y

BASSES.

Thus we march, a night . . . y

Maestoso. Tempo lmo. Poco più largo.

74

poco rit.

Fourth system of piano accompaniment. The right hand features a melodic line with slurs and triplets. The left hand provides a steady eighth-note accompaniment with chords. Dynamics include *poco rit.*

le - gion, Thus we march,

le - gion, Thus we march, *Sua*

The first system of the musical score. It features a vocal line with lyrics "le - gion, Thus we march," and a piano accompaniment. The piano part includes triplets and slurs. A dynamic marking *Sua* is present at the end of the system.

through the world, . . . thus . . .

through the world, . . . thus *Sua*

The second system of the musical score. It features a vocal line with lyrics "through the world, . . . thus . . ." and a piano accompaniment. A dynamic marking *Sua* is present at the end of the system.

we . . . march, . . . With con -

we . . . march, . . . With con -

Sua . . . *Sua*

The third system of the musical score. It features a vocal line with lyrics "we . . . march, . . . With con -" and a piano accompaniment. Dynamic markings *Sua* are present in the piano part.

75 78

fu - sion, with con - fu - sion, with con - fu - sion, rage, and

fu - sion, with con - fu - sion, with con - fu - sion, rage, and

SCENE II.—They arrive at a cross. SATAN trembles and turns away.

ALL SOPRANOS. *pp* *Andante.* *Tempo lmo.*

ALL ALTOS. *pp* As - - - per - ges me, Do - mi - ne, . . .

As - - - per - ges me, Do - mi - ne, . . .

war, with con - fu - sion,

war, with con - fu - sion,

Andante. *Tempo lmo.*

Andante. *Tempo lmo.*

Hys - so - po et mun - da - bor,

Hys - so - po et mun - da - bor, . . .

with con - fu - sion, rage, and

with con - fu - sion, rage, and

Andante. *Tempo lmo.*

Andante.

As - per - ges me, Do - mi - ne,

As - per - ges me, Do - mi - ne,

war, with con -

war, with con -

Andante.

ff

Tempo lmo. sempre pp

Andante.

Tempo lmo.

Hys - so - po et mun - da - bor,

Hys - so - po et mun - da - bor,

- fu - sion.

- fu - sion, with con - fu - sion, rage, and war.

Tempo lmo. Andante. Tempo lmo.

f

1st SOPRANO. *Andante ma più mosso.*

p

As - per - ges me, as - per - ges me, Do - mi - ne, . . .

2nd SOPRANO.

As - per - ges me, Do - mi - ne, Hys - so - po et mun - da - bor,

1st ALTO.

2nd ALTO. As - per - ges me, Do - mi - ne, hys - so - po, as -

As - per - ges,

Andante ma più mosso. d = ♩

76

p

Do mi - ne, Hys - so - po, hys -
 As - per - ges me, Hys - so - po, hys - so - po, hys -
 per - ges me, Do - mi - ne, as - per - ges me, Hys - so - po
 as - per - ges me, Do - mi - ne, Hys - so - po et mun -
 so - po et mun - da - bor, As - per - ges me, hys - so - po, as -
 so - po et mun - da - bor, As - per - ges me, hys - so - po, as -
 et mun - da - bor, As - per - ges me, hys - so - po, as -
 da - bor, mun - da - bor, As - per - ges me, hys - so - po, as -
 per - ges et mun - da - bor, La - va - - bis, la - va - bis, la -
 per - ges et mun - da - bor, La - va - - bis, la - va - bis, la -
 per - ges et mun - da - bor, La - va - - bis, la - va - bis, la -
 per - ges et mun - da - bor, La - va - - bis, la - va - bis, la -

cres.
cres.
cres.
cres.
cres.
p
p
p
p
cres.
pp
cres.
pp
cres.
pp
cres.
pp

va - bis me, Et su - per ni - vem, su - per ni - vem de . . . al -

va - bis me, Et su - per ni - vem de . . . al -

va - bis me, Et su - per ni - vem de al -

va - bis me, Et su - per ni - vem de al -

molto legato.

ba - bor, la - va - bis, et su - per ni - vem de al -

ba - bor, la - va - bis, et al - ba - bor, al -

ba - bor, la - va - bis, et . . . al - ba - bor, al -

ba - bor, la - va - bis, et al - ba - bor, al -

poco rit.

poco rit.

molto legato. *poco rit.*

ba . . . bor.

pp a tempo.

ba . . . bor.

pp a tempo.

ba . . . bor.

pp a tempo.

ba . . . bor.

pp a tempo.

ben marcato.

Overture.

Ha, . . my mas - ter, tremblest thou ?

mf *p*

Piu mosso.

Piu mosso. This high

Sua *fp*

cross thou fear - est. Nor, in ter - ror, dar - est Even to

fp

78

look up - on it now. Why . . . show - est thou these

Sua *dolce.* *fp*

signs of fear? The mys - te - ry to me de -

fp

clare.

fp

fp *fp*

8va

79

fp *cres.* *fff*

p *ff*

p *cres.*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in 4/4 time and includes dynamic markings *fff* and *dim.*, along with a triplet of eighth notes in the bass line.

Second system of musical notation, continuing the piece. It includes dynamic markings *p* and *cres.* (crescendo).

Third system of musical notation, featuring dynamic markings *p* and *dim. e rit.* (diminuendo e ritardando).

Fourth system of musical notation, starting at measure 80. It is marked *Moderato.* and *pp* (pianissimo). The system shows a dense texture with many sixteenth notes in the right hand.

Fifth system of musical notation, continuing the dense texture with sixteenth-note passages in the right hand.

Sixth system of musical notation, concluding the page with dynamic markings *dim. e rit.*

On the cross the Lord of hea - ven

On the cross the Lord of hea - ven Died, . . .

pp

On the cross the Lord of hea - ven Died, to ran - som man, . . His crea - ture; . .

Died, . . . died, . . . to ran - som man,

On the cross the Lord of hea - ven Died, . . to ran - som man, . .

the Lord of hea - ven Died, to ran - som man,

f

dim. 81

. . . from the pain of death. His bless - ed life . . . for . . us was

dim. from . . . death. His bless - ed life

dim. from the pain of death.

dim. from the pain of death.

81

dim.

given, Our fall - en na - ture . . . to re - deem from
 . . . for us was given, *pp* Our fall - en na - ture . . .
 His bless - ed life was
 His life was

sin, There His bless - ed life was given
 . . . to re - deem from sin, There His bless - ed life was given
 *giv - en, There His bless - ed life was given
 given. There His bless - ed life was given

cres. To up - raise our fall - en na - ture, There His life was given for us, Our
cres. To up - raise our fall - en na - ture, There . . . His life was given, Our
cres. To up - raise our fall - en na - ture, There . . . His life was given, Our
cres. To up - raise our fall - en na - ture, There His bless - ed life was given, Our

82

fall - en na - ture to raise; . . .

na - ture to raise; On the cross the

na - ture to raise; . . .

na - ture to raise; On the cross the Lord of hea - ven

pp subito.

On the cross the Lord of hea - ven Died,

Lord of hea - ven Died for us, To . . . up -

On the cross He died,

Died, To up - raise our fall - - en

p

To up - raise our fall - en na - ture; There - - fore are these ..
 raise . . . our na - ture; . . . There - - fore are these ..
 To up - raise us, . . . There - - fore are these ..
 na - - - - - ture; . . . There - - fore are these ..

fff.

signs . . . of fear: . . . None . . . but
 signs of fear: None . . . but
 signs of fear: None . . . but
 signs of fear: None . . . but

mf.

dim.

saints that sight
 saints that sight
 saints that sight
 saints that sight

mf. poco rit.

83

can bear.

can bear.

can bear.

can bear.

83

mf OFFERUS.

Thou art my mas-ter no

fp

long-er; I seek . . . the Lord

cres. *fz.*

p *f*

who died, For He is

dim. *p* *cres.*

great er and stronger. I fol low far and

Sua..... *Sua*.....

p

wide To seek . . . the

Sua..... *tr*

Lord, . . . I . . . fol low far and

Sua.....

fp

wide . . . Till I His bless-ed face may be-

dolce. *sostenuto.*

hold, . . . And learn His . . . love . . . man-i-fold.

tranquillamente.

p *p*

85 *Più mosso.*
Più lento ma molto risoluto.

SATAN.

Of-fer-us, be-ware, be-ware! How canst thou en-
Più lento ma molto risoluto.

dure Fast and vi-gil, watch and prayer, Heaven . .

86 *Più mosso.*

to se-cure? . . . Earth's de-lights I give to
Più mosso.

thee, Heaven is far a - bove, . . . Earth's de

poco a poco più mosso.

lights I give to thee, . . . earth's de -

poco a poco più mosso.

poco rit. *a tempo.*

lights, Heaven . . . is far a - bove; Lose not

poco rit. *f a tempo.*

pre - sent lib - er - ty Fu - ture hope to prove. . .

87 *Più mosso.*

Più mosso.

ff *p*

accelerando.

crescendo.

88

ff Più mosso. (Presto.)

Of - fer - us, be - ware my wrath, Hea - vy shall it fall on

ff Più mosso. (Presto.)

thee; Ru - in shall at - tend thy path— Thus now do I

warn thee. All the king - doms of the world,

All their glo - ry great, These I own, and a -

89 1/2
- lone I . . . can be - stow them. All this

glo - ry and power I give thee, I will

give thee, Come, faith - ful

ser - vant, I bid thee; Call not

ven - geance up - on . . . thee.

The first system of music includes a vocal line with lyrics "ven - geance up - on . . . thee." and piano accompaniment. The piano part features a prominent bass line with sustained notes and some melodic movement in the right hand.

Of - fer - us, stay, Of - fer - us, stay,

The second system continues the vocal and piano parts with the lyrics "Of - fer - us, stay, Of - fer - us, stay,". The piano accompaniment maintains a steady accompaniment pattern.

stay, CHORUS, TENOR. *ff* stay.

Stay, . . . stay.

BASS. *ff* Stay, . . . stay.

The third system introduces a chorus section. It features vocal lines for Tenor and Bass, both marked *ff* (fortissimo). The lyrics are "stay, CHORUS, TENOR. *ff* stay." and "Stay, . . . stay." for the Bass. The piano accompaniment continues with a similar texture.

Lento.

p

The fourth system is a piano solo section marked *Lento.* and *p* (piano). The piano part features a more complex, flowing melodic line in the right hand and a supporting bass line.

pp

The fifth system continues the piano solo section, marked *pp* (pianissimo). The piano part features a delicate, flowing melodic line in the right hand and a supporting bass line.

OFFERTUS.

Molto maestoso.

91 Andante.

Ask me not my vow to break, ask me not my vow to break. Him, the

Andante. *Molto maestoso.*

p *Brass. cres.*

High - est, will I seek ; . .

f *p*

Un - to Him, the Lord . . . of Heaven,

Allegro. *Allegro.*

fp *tr*

92

Shall my life hence - forth be given ; Him . . I . .

fp *dolce.* *fp*

seek, I hope to find, Qui - et then . . . shall

cres. *p*

poco rit. *a tempo.*

fill . . . my mind.

Braas.

poco rit. *ff*

fp

cres. *mf*

Moderato.

93

p *mf*

dim. *p*

On the cross the Lord of heaven

On the cross the Lord of heaven

On the cross the Lord of heaven

Died, the Lord of

Died, to ransom man, His creature; from the pains of

died, to ransom man, from the pains of

Died, to ransom man, from the pains of

heaven Died, to ransom man, from the pains of

94
 death. His bless - ed life for . . us . was
 death. His bless - ed life
 death.
 death.

This system contains the first four staves of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The number '94' is written above the first vocal staff.

94
 given, Our fall - en na - - ture . .
 for . . us . . was given, Our fall - en

This system contains the next four staves of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The number '94' is written above the first vocal staff.

to re - deem from sin.
 na - ture to . . re - deem.

This system contains the final four staves of music on the page. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature changes to two flats (Bb, Eb) at the end of the system.

Poco più mosso.

SATAN.

OFFERUS.

Of-ferus,

Thou art my mas - ter no long - er; I seek . . . the

Poco più mosso.

p

Of-ferus, How can thou en - dure

Lord who died, For He is great - er and strong - - er, I

fp

Fast and vi - - gil, watch and prayer, Heaven . . .

fol - low far and wide.

b

f

. . . to se - cure?

OFFERUS.

95 *Pia mosso.*

Thou art my mas-ter no long-er, thou art my mas-ter no long-er; I

CHORUS.

Go forth, no-ble Of-fer-us;

Go forth, no-ble Of-fer-us;

Go . . . forth, no-ble Of-fer-us;

Go forth, no-ble Of-fer-us;

95 *Pia mosso. d. = d*

seek the Lord of heaven, For . .

once more on thy way.

once more on thy way.

once more on thy way.

once more on thy way.

Piu mosso.

He is great

Thy vow leads thee on

Thy vow leads thee on

Thy vow leads thee on

Thy vow leads thee on

Thy *Piu mosso.* vow leads thee on

mf crea.

er and strong er. I

to power that

to power that

to power that

to power that

to power that

poco accel.

96 *Più mosso quasi presto.*

fol low Him,
 knows no high . . er sway. Fare . .
 knows no high . . er . . . sway. Fare . .
 knows no high . . er . . . sway. Fare . .
 knows no high . . er sway. Fare . .

Più mosso quasi presto.

96

I fol - low Him, I
 - well, Go forth, . . .
 - well, Go forth, . . .
 - well, Go forth, . . .
 - well, Go forth, . . .

fol - low Him.

go forth.

go forth.

go forth.

go forth.

go forth.

The first system of the musical score features five vocal staves and a piano accompaniment. The vocal parts are arranged in a choir setting, with the lyrics "fol - low Him." and "go forth." appearing below the respective staves. The piano accompaniment consists of a grand staff with a treble and bass clef, featuring a complex texture of chords and moving lines.

cres.

The second system of the musical score continues the vocal and piano parts. It features five vocal staves and a piano accompaniment. The piano part includes a dynamic marking of *cres.* (crescendo) and a *f* (forte) marking. The piano accompaniment is highly textured with many notes and chords, particularly in the right hand.

gal-lant Of fer-us! . . . Thy

97 *Moderato.*

pp

Fare-well, our he-ro, . . . gal-lant Of-fer-us! Thy vow, thy

Fare-well, our he-ro, . . . gal-lant Of-fer-us! Thy vow, thy

Fare-well, our he-ro, . . . gal-lant Of-fer-us! . . . Thy

Fare-well, our he-ro, Of-fer-us! . . . Thy

97 *Moderato.*

pp subito.

dolce.

vow leads thee forth . . . to might-iest power de-vot . . .

dolce.

vow, leads thee forth to might-iest power de-vot . . .

dolce.

vow leads thee forth to might-iest power de-vot . . .

dolce.

vow leads thee forth to might-iest power de-vot . . .

dolce.

ed, Fare well, gal-lant Of-fer-us, go forth in
 ed, Fare well, go
 ed, Go forth, now, fare
 ed, Fare-well, fare-well, fare-well, go

p *poco cres.* *p* *poco cres.* *p* *poco cres.* *p* *poco cres.*

98 peace, gal-lant Of-fer-us. Love guide thee to
 forth. Love guide thee
 well. Love
 forth. Love guide thee

pp *pp* *pp* *pp*

98

seek the Lord, that power . . . which on-ly
 in thy quest of power which
 guide thee on in thy quest
 on, on in thy quest which

m *m* *m* *m*

can give thee peace and joy, and meet re-ward for
 can give thee peace and joy, and meet re-ward for
 of peace, and meet re-ward
 can give thee peace, and meet re-ward

poco rit. a tempo. *pp*
 no ble strife. . . .
poco rit. a tempo. *pp*
 no ble strife. a tempo. *pp*
poco rit. a tempo. *pp*
 for strife. . . .
poco rit. a tempo. *pp*
 for strife. . . .

p a tempo. *mf*

poco rit.

p *rit.* *pp*
 Go forth, fare well!
p *rit.* *pp*
 Go forth, fare well!
p *rit.* *pp*
 Go forth, fare well!
p *rit.* *pp*
 Go forth, fare well!

ACT III.

SCENE I.—A hermit's cottage in a dense forest. The HERMIT opens his door to OFFERUS who is clad in worn garments.)

Moderato.

PIANO. *pp* *pp espressivo.*

pp

mf *dim.* *mf* **99** *poco a poco più mosso.*

poco meno mosso.

1/2 *poco rit.* *dolce.*

First system of musical notation, featuring a treble and bass clef. The bass line contains sixteenth-note patterns with fingerings 6 and 9. The treble line has chords and rests.

Second system of musical notation. The bass line features triplet patterns with fingerings 3, 6, and 9. The treble line has chords. A *dim.* (diminuendo) marking is present in the treble line.

Third system of musical notation, starting with the number 100. The bass line has triplet patterns with fingerings 3 and 6. The treble line has chords and rests. Dynamic markings include *p*, *più f*, and *f*.

Fourth system of musical notation. The bass line has triplet patterns with fingerings 6 and 9. The treble line has chords and rests. A *pp* (pianissimo) marking is present in the bass line.

Fifth system of musical notation. The bass line has triplet patterns with fingerings 6 and 9. The treble line has chords and rests. A *tranquillamente.* (tranquilly) marking is present in the bass line.

Sixth system of musical notation, starting with the number 101. The bass line has triplet patterns with fingerings 6 and 9. The treble line has chords and rests. Dynamic markings include *p un poco agitato.* and the lyrics *cre - cen - do.*

First system of musical notation, featuring a treble and bass clef. The music is characterized by complex rhythmic patterns and dynamic markings, including a forte (*f*) dynamic and several accents (*V*).

Second system of musical notation, including the instruction *cres. e più agitato.* and an *8va* marking. The music continues with complex rhythmic patterns and dynamic markings.

Third system of musical notation, including the instruction *ff marcato.* and an *8va* marking. The music continues with complex rhythmic patterns and dynamic markings.

Fourth system of musical notation, featuring a treble and bass clef. The music continues with complex rhythmic patterns and dynamic markings, including a mezzo-forte (*mf*) dynamic.

Fifth system of musical notation, featuring a treble and bass clef. The music continues with complex rhythmic patterns and dynamic markings, including a forte (*f*) dynamic.

Sixth system of musical notation, featuring a treble and bass clef. The music continues with complex rhythmic patterns and dynamic markings, including a mezzo-forte (*mf*) dynamic.

8va

fz

8va

Molto maestoso.

102

fff

8va

dim.

fp

103

pp *ppp*

poco cres.

sfz dim.

OFFERUS.
pp

Tell me, good fa-ther, where to

104 *L'istesso tempo.* **HERMIT.**

En-ter, son,

find the Lord of Heaven.

104 *L'istesso tempo.*

f *tr* *ten.* *p*

rest thee, . . . and let me bathe thy feet, for they are sore . . . and

ten. *dolce.*

trav - el - stained. Rest . .

OFFERUS.

Glad . . am I to rest,

espressivo.

thee here, my son; . . re - fresh - ment will I of

let . . me . . rest, I am wea - ry.

105

(The HERMIT brings food and a long flowing garment.)

fer thee. Thou shalt

Now let me hear,

poco a poco cres.

hear, I will tell . . thee glad - ly

I long to know, Where can I find . . the

where . . . to find Him.

Lord . . . of Hea - ven.

Sva

tr

ff

V

p

pi

tr

Sva

f

af

f

fp

p

ff

meno mosso, maestoso.

106

Sva

ff

The sto - ry thou shalt hear Of Him, the Saviour blest, Who

came . . our life to share, And lead us to His rest.

Wise men had fore - told His com - ing. From the O - ri - ent land they came,

Star - led through the de - sert roam - ing, To the town . . of Beth - le - hem.

Through ma - ny bless - ed years His dwelling was with

men, . . . Bear - ing their griefs and cares, . . . And . . . sooth - ing ev

pain. When His work on earth was end ed, Will - ing - ly He

gave His life, And to heaven once more as - cend - ed, and to

heaven once more, once more as - cend - ed, Con - quer - or,

con - queror, con queror o - ver

108

death . . . and the grave.

ff *ff* *molto risoluto.*

OFFERUS.

mf
Most

dim. *p*

won - der - ful thy sto - ry! Most thank - ful - ly I hear it from thy

p *tenuto.*

109

lipa.

p ma marcato.

fz p

110

Thy voice, good

fa - ther, brings a memo - ry strange . . . to me.

Più mosso. *Allegro moderato.*
HERMIT.

Più mosso. *Allegro moderato.*

It is not strange, for I am

O - ri - ens, the monarch proud, who now for ma - ny years have

served the King of kings.

Sua.....

f *poco rit.*

111 *Allegro.*
ff

Come, and I will show thee All the Church - - 's beau - ty,

Allegro.
Sua.....

ff *mf*

Where her wor - ship ho - ly Dai - ly doth a - rise.

With her bless - ing o'er thee Thou shalt learn thy

du - ty, And in ser - - - vice low - - ly, . . .

Train thee for the skies. Come, and I will

sfz *p*

show thee All the Church's beau - ty,

fp

Where her wor - ship ho - ly Ris - eth dai - ly. Thou shalt

fp

learn thy con - stant du - ty, And with

light, with light be - fore thee, Tread the bless - ed

sfz *V* *V*

way.

The first system consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest followed by a few notes. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes.

SCENE II.—*The interior of a Cathedral. Priests are seen robed in beautiful vestments. The HERMIT and OFFERUS enter and kneel.*

SEMI-CHORUS OF WOMEN.
1st & 2nd SOPRANOS.

L'istesso tempo.

pp

As - per - ges me, Do - mi -

1st & 2nd ALTOS.

As - per - ges me, Do - mi -

L'istesso tempo.

pp

- ne, Hys - so - po et mun - da - bor.

- ne, Hys - so - po et mun - da - bor.

pp dolce.

ENTIRE CHORUS OF WOMEN.

pp

As - - per - ges

As - - per - ges

me, Do - mi - ne, Hys - so - po et mun - da -

me, Do - mi - ne, Hys - so - po et mun - da -

bor.

bor.

pp *dolce.*

cres.

1st SOPRANO. *pp* *Poco più mosso.* *p*

2nd SOPRANO. *pp* As - per - ges me, as - per - ges me, Do -

1st ALTO. As - per - ges me, Do - mi - ne, Hys - so - - po

2nd ALTO. As - per - ges me, Do - mi - ne, Hys - *p* As -

pp *Poco più mosso.*

cres.

mi - ne, . . . Do - mi - ne, Hys - so - po, hys -

cres.

et mun - da - bor, As - per - ges me, hys - so - po, hys - so - po, hys -

cres.

so - po, As - per - ges me, Do - mi - ne, as - per - ges me, Hys - so - po

cres.

per - ges, as - per - ges me, Do - mi - ne, . . . Hys - so - po et mun -

so - po et mun - da - bor, As - per - ges me, hys - so - po, as - per - ges et mun -
 so - po et mun - da - bor, As - per - ges me, hys - so - po, as - per - ges et mun -
 et mun - da - bor, As - per - ges me, hys - so - po, as - per - ges et mun -
 da - bor, mun - da - bor, As - per - ges me, hys - so - po, as - per - ges et mun -

da - bor, La - va - - bis, la - va - - bis, la - va - bis me, Et
 da - bor, La - va - - bis, la - va - - bis, la - va - bis me, Et
 da - bor, La - va - - bis, la - va - - bis, la - va - bis me, Et
 da - bor, La - va - - bis, la - va - - bis, la - va - bis me, Et

cres. *pp* *pp* *pp*

cres. *pp molto legato.*

su - per ni - vem, su - per ni - vem de . . . al - ba - bor, la -
 su - per ni - vem de . . . al - ba - bor,
 su - per ni - vem de al - ba - bor,
 su - per ni - vem de al - ba - bor,

senza rit.

va - bis, Et su - per ni - vem de al - ba

La - va - bis et al - ba - bor, As

La - va - bis et . . al - ba - bor, . . As

La - va - bis et al - ba - bor, . . As

molto legato.

sempre pp

bor, As - per ges . .

sempre pp

per - ges me, as per - ges . .

sempre pp

per - ges me, as - per ges . .

sempre pp

per ges me, as - per ges . .

8va

f me, as - per - ges me, *dim.* as per - ges

me, as - per - ges me, *dim.* as per - ges

me, as - per - ges me, *dim.* as per - ges

me, as - per - ges me, *dim.* as per - ges

me, as - per - ges me, as per - ges

8va

f *f* *dim.*

3 3 3 3 3 3

me, as - per - ges

me, as - per - ges

me, as - per - ges

me, as - per - ges

8va

SEMI-CHORUS OF WOMEN. SOPRANOS.

As - per - ges

ALTOS.

As - per - ges

CHORUS OF WOMEN. SOPRANOS.

pp

me,

ALTOS.

ppp

me,

8va

OFFERUS, greatly moved, draws the HERMIT aside.

OFFERUS.

Andante.

Tell me, good fa - ther,

ges me,

ges me,

ppp

as -

ppp

as -

Andante. *8va.*

ppp

HERMIT.

cres. molto. *Allegro.*

p

Come, . . . and I will

what can I do for the Christ, my Mas - ter.

ppp

Allegro.

me.

ppp

me.

per ges tue. . . *cres. molto.*

per ges me. . . Come.

8va.

Allegro.

sfz p

p

show thee All the Church's beau-ty, Where her wor-ship

ho-ly Ris-eth day by day. In her

wor-ship low-ly, Learn thy

con-stant du-ty, learn *Animato.* thy du-ty, thy

OFFERUS. There will I

Animato.

con-stant du-ty,

learn my con-stant du-ty, there

With light be - fore thee, Tread the
will learn with light be

f *cres.*

bless - ed . . . way, bless - ed . . . way.
fore me, Tread the bless - ed way.

Moderato. *ff*

Maestoso.

ff risoluto.
 Glo - ri - a . . . in ex - cel - sis De - o,
ff risoluto.
 Glo - ri - a . . . in ex - cel - sis De - o,
ff risoluto.
 Glo - ri - a . . . in ex - cel - sis De - o,
ff risoluto.
 Glo - ri - a . . . in ex - cel - sis De - o,

glo - ri - a . . . in ex - cel - sis De - o, *ff* glo
 glo - ri - a . . . in ex - cel - sis De - o, *ff* glo
 glo - ri - a . . . in ex - cel - sis De - o, *ff* glo
 glo - ri - a . . . in ex - cel - sis De - o, *ff* glo

ri - a,
 ri - a,
 ri - a,
 ri - a,

Poco più mosso.

glo - ri - a . . . in ex cel - sis

glo - ri - a . . . in ex - cel - sis

glo - ri - a . . . in ex - cel - sis

glo - ri - a . . . in ex cel - sis

Poco più mosso.

De - - o, glo - ri - a . . . in ex - cel - sis . . . De - - o,

De - o, glo - ri - a in ex - cel - sis, De - - o,

De - - o, glo - ri - a in ex - cel - sis, De - - o,

De - - o, glo - ri - a in ex - cel - sis, De - - o,

Et in ter - ra pax, pax ho - mi - ni - bus bo - nae vo - lun - ta - tis.

Et in ter - ra pax, pax ho - mi - ni - bus bo - nae vo - lun - ta - tis.

Et in ter - ra pax, pax ho - mi - ni - bus bo - nae vo - lun - ta - tis.

Et in ter - ra pax, pax ho - mi - ni - bus bo - nae vo - lun - ta - tis.

p Org.

Lau-da-mus Te, lau-da-mus Te,
 Be-ne-di-ci-mus Te,
 Lau-da-mus Te, lau-da-mus Te,
 Be-ne-di-ci-mus Te,

mfz

Glo-ri-fi-ca-mus Te, glo - ri - fi - ca - mus Te.
 Glo-ri-fi-ca-mus Te, glo - ri - fi - ca - mus Te.
 Glo-ri-fi-ca-mus Te, glo - ri - fi - ca - mus Te.
 Glo-ri-fi-ca-mus Te, glo - ri - fi - ca - mus Te.

mfz

Gra - ti - as a - gi - mus ti - - bi prop - ter mag - nam
 Gra - ti - as a - gi - mus ti - - bi prop - ter mag - nam
 Gra - ti - as a - gi - mus ti - - bi prop - ter mag - nam
 Gra - ti - as a - gi - mus ti - - bi prop - ter mag - nam

p

8269.

glo - ri - am tu - am. Do - mi - ne De - us, Rex coe - les - tis,
 glo - ri - am tu - am. Do - mi - ne De - us, Rex coe - les - tis,
 glo - ri - am tu - am. Do - mi - ne De - us, Rex coe - les - tis,
 glo - ri - am tu - am. Do - mi - ne De - us, Rex coe - les - tis,

cres.

De - us, Pa - ter Om - ni - po - tens. Do - mi - ne Fi - li
 De - us Pa - ter Om - ni - po - tens. Do - mi - ne Fi - li
 De - us, Pa - ter Om - ni - po - tens, Do - mi - ne Fi - li
 De - us, Pa - ter Om - ni - po - tens, Do - mi - ne Fi - li

U - ni - ge - ni - ti, Je - su Chris - te,
 U - ni - ge - ni - ti, Je - su
 U - ni - ge - ni - ti, Je - su
 U - ni - ge - ni - ti, Je - su

Je - su Chris - te, Do - mi - ne De - us, Ag - nus De - i,

Chris - te, . . . Do - mi - ne De - us, Ag - nus De - i,

Chris - te, . . . Do - mi - ne De - us, Ag - nus De - i, . . .

Chris - te, Do - mi - ne De - us,

p molto legato.

Fi - li - us Pa - tris, Ag - nus De - i, Qui

Fi - li - us Pa - tris, Ag - nus De - i, Qui

Fi - li - us Pa - tris, Ag - nus De - i, Qui

Fi - li - us Pa - tris, Ag - nus De - i, Qui

ppp

pp

tol - lis pec - ca - ta mun - di, . . . mi - se - re - re

tol - lis pec - ca - ta mun - di, . . . mi - se - re - re

tol - lis pec - ca - ta mun - di, mi - se - re - re

tol - lis pec - ca - ta mun - di, mi - se - re - re

pp

ppp
no - bis, Ag - nus De - i, Qui

ppp
no - bis, Ag - nus De - i, Qui

ppp
no - bis, Ag - nus De - i, Qui

ppp
no - bis, Ag - nus De - i, Qui

pp

pp

tol - lis pec - ca - ta mun - di, . . . mi - - se - re - re

tol - lis pec - ca - ta mun - di, mi - - se - re - re

tol - lis pec - ca - ta mun - di, . . . mi - - se - re - re

tol - lis pec - ca - ta mun - di, mi - - se - re - re

pp

no - - - - - bia. Qui tol - lis pec -

no - - - - - bia. Qui tol - lis pec -

no - - - - - bia. Qui tol - lis pec -

no - - - - - bia. Qui tol - lis pec -

ca - ta . . . mun - di, sus - ci - pe . . . depreca - ti

ca - ta mun - di, sus - ci - pe . . . depreca - ti

ca - ta . . . mun - di, sus - ci - pe . . . depreca - ti

ca - ta mun - di, sus - ci - pe . . . depreca - ti

mf *dim.*

mf *dim.*

mf *dim.*

mf *dim.*

mf *dim.*

o . . . nem nos - tram. Qui se - des ad dex - ter-am

o . . . nem nos - tram. Qui se - des ad dex - ter-am

o . . . nem nos - tram. Qui se - des ad dex - ter-am

o . . . nem nos - tram. Qui se - des ad dex - ter-am

pp *p*

pp *p*

pp *p*

pp *p*

pp *p*

Pa - - tris, mi - - se - re - - re

Pa - - tris, mi - - se - re - - re

Pa - - tris, mi - - se - re - - re

Pa - - tris, mi - - se - re - - re

[no - - - bis.

no - - - bis.

no - - - bis.

no - - - bis.

Quo - ni - am . . . Tu so - lus sanc - tus, Tu so - lus Do - mi - nus, Tu so - lus

tr

Quo - ni - am, . . . Tu so - lus sanc - tus, Tu so - lus Do - mi - nus, Tu so - lus

Do - mi - nus, Tu so . . . lus, Do - mi - nus, . . .

tr

Quo - ni - am . . . Tu so - lus sanc - tus, Tu so - lus

Do - mi - nus, . . . Tu so

. . . Tu so - lus Do - mi - nus, . . . Tu so

tr

Do - mi - nus, Tu so - lus Do - mi - nus, . . . Tu so -
 lus Do - minus, Tu so - lus Do - mi - nus, Tu . . . so -
 lus Do - minus, Tu so - lus Do - mi - nus, Tu . . . so -
 Quo - ni - am, . . . Tu so - lus

lus Do - mi - nus, Tu so - - lus Do - mi - nus,
 - lus Do - mi - nus, so - - lus Do - - mi - nus,
 lus, Tu so - lus Do - mi - nus, Tu so - lus Do - mi - nus, Tu so - lus
 sanc - tus, Tu so - lus Do - mi - nus, Tu so - lus Do - mi - nus, Tu so - lus

Quo - ni - am . . . Tu so - lus sanc - tus, Tu so - lus Do - mi - nus, Tu so - lus
 Quo - ni - am . . . Tu so - lus sanc - tus, Tu so - lus Do - mi - nus,
 sanc - tus,
 sanc - tus,

Do - mi - nus, so - lus sanc - tus, sanc - tus,
 Tu so - lus Do - mi - nus, sanc - tus, sanc - tus,
 Quo - ni - am . . . Tu so - lus sanc - tus,
 Quo - ni - am . . . Tu so - lus
 sanc - - tus, sanc - - tus, Tu so - lus Do - mi - nus,
 sanc - tus,
 Tu so - lus Do - mi - nus, Tu so - lus Do - mi - nus, Tu so - lus
 sanc - tus, Tu so - lus Do - mi - nus, Tu so - lus Do - mi - nus,
 Quo - ni - am, . . . quo - ni - am, . . . Tu so - lus
 Tu so - lus Do - mi - nus, Quo - ni - am, quo - ni - am, . . . Tu so - lus
 Do - mi - nus, Tu so - lus Do - mi - nus, Quo - ni - am . . .
 Quo - - ni - am

sanc - tus, Tu so-lus Do-mi-nus. Tu so-lus
 sanc - tus, Tu so-lus Do-mi-nus,
 Tu so-lus sanc - tus, sanc - tus, Tu so-lus
 Tu.. so - lus.. sanc - tus, Tu so-lus
 Do-mi-nus, Tu so-lus Do-mi-nus,
 Tu so-lus Do-mi-nus, Quo-ni-am,
 Do - mi - nus, .. Tu . . so - lus,..
 Do - mi - nus, .. Tu . . so - lus,..
 Do-mi-nus, Do-mi-nus, Do-mi-nus, Quo-ni-am . .
 quo-ni-am Tu so-lus, Quo-ni-am . .
 Tu . . so - lus.. Do - mi - nus, .. Quo-ni-am . . Tu so-lus
 Tu . . so - lus.. Do - mi - nus, .. Quo-ni-am . . Tu so-lus

Musical score for "Tu so-lus Do-mi-nus". The score is in G major (one sharp) and 4/4 time. It features four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are Latin, praising the Lord as the only one. The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano).

Tu so-lus sanc-tus, . . . Tu so-lus Do-mi-nus, . . . Tu so-lus al-

Tu so-lus sanc-tus, . . . Tu so-lus Do-mi-nus, . . . Tu so-lus al-

sanc-tus, . . . Tu so-lus Do-mi-nus, . . . Tu so-lus al-

sanc-tus, . . . Tu so-lus Do-mi-nus, . . . Tu so-lus al-

poco a poco cres.

8va

tis-si-mus, Quo-ni-am . . . Tu so-lus sanc-tus, Tu so-lus

tis-si-mus, Quo-ni-am . . . Tu so-lus sanc-tus, Tu so-lus

tis-si-mus, Quo-ni-am . . . Tu so-lus sanc-tus, Tu so-lus

tis-si-mus, Quo-ni-am . . . Tu so-lus sanc-tus, Tu so-lus

8va

Do-mi-nus, Tu so-lus Do-mi-nus, Tu so-lus, Tu so-lus Do-mi-nus,

Do-mi-nus, Tu so-lus Do-mi-nus, Tu so-lus, Tu so-lus Do-mi-nus,

Do-mi-nus, Tu so-lus Do-mi-nus, Tu so-lus, Tu so-lus Do-mi-nus,

Do-mi-nus, Tu so-lus Do-mi-nus, Tu so-lus, Tu so-lus Do-mi-nus,

Tu so-lus Do-mi-nus, Quo-ni-am Tu so-lus al-tis-si-mus, . . .

Tu so-lus Do-mi-nus, Quo-ni-am Tu so-lus al-tis-si-mus, . . .

Tu so-lus Do-mi-nus, Quo-ni-am Tu so-lus al-tis-si-mus, . . .

Tu so-lus Do-mi-nus, Quo-ni-am Tu so-lus al-tis-si-mus, . . .

ff

Tu so-lus al-tis-si-mus. . . In *fff*

Tu so-lus al-tis-si-mus. . . In *fff*

Tu so-lus al-tis-si-mus. . . In *fff*

Tu so-lus al-tis-si-mus. . . In *fff*

Tu so-lus al-tis-si-mus. . . In *fff*

fff

senza rit.

glo-ri-a De-i Pa-tris, A-men, A

glo-ri-a De-i Pa-tris, A-men, A

glo-ri-a De-i Pa-tris, A-men, A-men.

glo-ri-a De-i Pa-tris, A-men, A-men,

senza rit.

fff

OFFERTUS (with great firmness).

In

men, A - - - men. . . .

men, A - - - men. . . .

A - - - men. . . .

A - - - men. . . .

sfz

glo - ri - a De - i Pa - tris, A - - - men!

mf

Allegro moderato.

Now let me go, my fa - ther, let me go where I may serve the

Allegro moderato.

Lord. Sua...

cres. *ff*

AN ANGEL. *Con moto.*

Sua... Learn the bless - ed - ness of *Con moto.*

p

giv - ing, Give thy strength, thy soul, thy spi - rit, Claim - ing no . . re -

p

- ward . . nor mer - it . . So . . . in

bound - less lib - er - ty shalt thou walk for ev - er -

cres.

- more. OFFERUS.

I will learn the bliss of giv - ing, Give my

THE HERMIT. Thy best la - bour
Thy best la - bour free - ly
soul, my spi - rit.

free - ly given In the larg - est, full - est mea - sure,
given In the larg - est, full - est mea - sure, Dear to

Dear to man, loved of heaven, dear to man.
man, loved of heaven, dear to man, loved of

Learn the bless - ed-ness of giv - ing thy soul,

hea - ven. Learn,
OFFERTUS. *f*

I will learn the bliss of giv - ing, Give my

. . . . thy spi - rit, Claim - ing no . . . re - ward

Give thy soul, Claim - ing no re -

soul, give my spi - rit, Claim - ing

. . . nor . . . mer - it, . . .

- ward nor mer - it, claim - ing

no re - ward nor mer -

claim - ing no . . re - ward nor mer - it, . .
 no . . re - ward . . . nor . . mer - it, . .
 - it, claim - ing no re - ward . . . nor

pf

mer - it,

p

Learn the bless - ed -
 Learn the bless - ed -
 I will learn the

f *mf*

ness of giv - ing, Give thy strength, thy soul, thy spi - rit,
 ness of giv - ing, Give thy spi - rit,
 bliss of giv - ing, Give my strength, my spi - rit,

cres.

Thou . . shalt taste.. im - mor - tal joy, Give thy
 Thou . . shalt taste.. im - mor - tal joy, Give thy life, thy
 I . . shall taste.. im - mor - tal joy,

f *p*

life, thy life, . . and strength, - . . give thy life, thy life, . . thy
 strength, give thy life, thy strength,
 I will give my life, I will give . . my

cres.

life . . . and strength, give thy life, give thy strength, . . .
 give thy life, give thy strength, . . .
 life, give my life, give my strength, . . .

The first system consists of four staves. The top two staves are vocal lines in treble clef with lyrics. The bottom two staves are piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

Più mosso. *p*
 Dear to man, . . .
p So in bound - less lib - er - ty,
 Dear to man, . . . dear . . .

The second system consists of four staves. The top two staves are vocal lines in treble clef with lyrics. The bottom two staves are piano accompaniment in bass clef. The tempo marking is *Più mosso.* and the dynamic marking is *p*. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

loved of heaven, . . . dear to man, . . . loved of
 so in bound - less lib - er - ty,
 . . . to man,

The third system consists of four staves. The top two staves are vocal lines in treble clef with lyrics. The bottom two staves are piano accompaniment in bass clef. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The dynamic marking is *pp*.

heaven, . . . *f.* loved . . . of heaven, . . .
f. dear to man, . . . dear to
 loved of heaven, . . . loved of heaven, . . .

The first system consists of three vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass range. The piano accompaniment is in the right and left hands, with a complex texture of chords and moving lines. The lyrics are: "heaven, . . . *f.* loved . . . of heaven, . . .", "dear to man, . . . dear to", and "loved of heaven, . . . loved of heaven, . . .".

Più mosso.
 im - mor - tal joy,
 man, im - mor - tal joy,
 im - mor - tal joy,
Più mosso. *p* *crea. molto.* Sea.....

The second system continues the vocal and piano parts. It begins with the tempo marking "*Più mosso.*". The vocal parts sing: "im - mor - tal joy,", "man, im - mor - tal joy,", and "im - mor - tal joy,". The piano accompaniment includes dynamic markings "*p*" and "*crea. molto.*". The system ends with the word "Sea....." and a dotted line, indicating a section cut-off.

thou . . . shalt know,
 thou . . . shalt know,
 I . . . shall know,
 Sea..... *fff*

The third system continues the vocal and piano parts. The vocal parts sing: "thou . . . shalt know,", "thou . . . shalt know,", and "I . . . shall know,". The piano accompaniment includes the dynamic marking "*fff*". The system ends with the word "Sea....." and a dotted line, indicating a section cut-off.

Con brio.

thou, thou

thou then shall know . . . im - mor - - tal

I then shall know . . . im - mor - - tal

f

shalt know . . . im - mor - - tal

plea - - sure, . . . Thou . . . shalt know

plea - - sure, I . . . shall know . . .

f

joy . . . for aye.

joy . . . for aye.

joy . . . for aye.

sfz *ppp* *cres.* *fff* *sfz*

First system of piano accompaniment. The right hand features a melodic line with a crescendo (*cres.*) and a dynamic marking of *mf*. The left hand provides a harmonic accompaniment. The system concludes with a double bar line and repeat dots.

Second system of piano accompaniment. The right hand continues the melodic line with a decrescendo (*dim.*) and a dynamic marking of *mf*. The left hand accompaniment remains consistent.

Third system of piano accompaniment. The right hand features a more active melodic line with a dynamic marking of *pf*. The left hand accompaniment continues.

Fourth system of piano accompaniment. The right hand has a melodic line with a dynamic marking of *p*. The left hand accompaniment continues.

CHORUS.
SOPRANO. (*A cappella.*)
Moderato.
ppp

Soprano vocal line. The lyrics are "Jam . . . sol . . . re . . . ce . . .". The dynamic marking is *ppp*.

Alto vocal line. The lyrics are "Jam . . . sol . . . re . . . ce . . .". The dynamic marking is *ppp*.

Tenor vocal line. The lyrics are "Jam . . . sol . . . re . . . ce . . .". The dynamic marking is *ppp*.

Bass vocal line. The lyrics are "Jam . . . sol . . . re . . . ce . . .". The dynamic marking is *pp espressivo*.

Moderato.

Jam sol re - ce - dit ig - ne - us . . .

Fifth system of piano accompaniment. The right hand features a melodic line with a dynamic marking of *ppp*. The left hand accompaniment continues. The system concludes with a double bar line and repeat dots.

dit, Tu, tu lux per -
 dit, Tu, tu . . lux per - en - nis
 dit, Tu . . lux per - en - nis . .
 . . jam sol re - ce - dit ig - ne - us, Tu, tu lux . . per -
 en - nis U - ni - tas, Nos - tris, . . be - a - ta Trin - i -
 U - ni - tas, Nos - tris, be - a - ta Trin - i -
 U - ni - tas, Nos - tris, be - a - ta Trin - i -
 en - nis U - ni - tas, Nos - tris, be - a - ta Trin - i -
 tas, In - fun - de lu - men cor - di - bus, . . in - fun - de lu - men cor
 tas, In - fun - de lu - men cor - di - bus, . . in - fun - de lu - men cor
 tas, In - fun - de lu - men cor - di - bus, . . in - fun - de lu - men cor
 tas, In - fun - de lu - men cor - di - bus, . . in - fun - de lu - men cor

pp *piu p*

di - bus. Jam sol re - ce - dit ig - ne - us, jam re - ce -

di - bus. Jam sol re - ce - dit ig - ne - us, jam re -

di - bus. Jam sol re - ce - dit ig - ne - us, jam re - ce -

di - bus. Jam sol re - ce - dit ig - ne - us, jam sol re - ce - dit

pp *espress.*

ppp *cres.* *f*

dit. Te ma - ne lau - dum car - mi - ne, . . . Te

ce dit. Te lau - dum car - mi - ne, . . . Te

dit. Te, te . . . ma - ne . . . car - mi - ne, . . . Te

ig - ne - us. Te, te . . . ma - ne car - mi - ne, . . . Te

ppp *cres.* *f*

de - pre - ca - mur ves - pe - re, de - pre - ca - mur ves - pe - re; Dig - ne - ris, ut te

de - pre - ca - mur ves - pe - re, de - pre - ca - mur; Dig - ne - ris, ut te

de - pre - ca - mur ves - pe - re, de - pre - ca - mur; Dig - ne - ris, ut te

de - pre - ca - mur, de - pre - ca - mur; Dig - ne - ris, ut te

cres.
 sup - pli - cea, . . . ut te sup - pli - ces, . . . Lau - da - mus in - ter
cres.
 sup - pli - ces, dig - ne - ris, sup - pli - ces, . . . Lau - da - mus in - ter
cres.
 sup - pli - ces, ut te . . . sup - pli - ces, . . . Lau - da - mus in - ter
cres.
 sup - pli - ces, ut te sup - pli - ces, . . . Lau - da - mus in - ter

dim.
 coe - li - tes, . . . lau - da - mus in - ter coe - li -
dim.
 coe - li - tes, . . . lau - da - mus in - ter coe - li -
dim.
 coe - li - tes, . . . lau - da - mus in - ter coe - li -
dim.
 coe - li - tes, . . . lau - da - mus in - ter coe - li - tes.

ff *Maestoso.*
 - tes. Pa - tri . . . si - mul - que Fi - li - o, . . . Ti - bi - que
ff
 - tes. Pa - tri . . . si - mul - que Fi - li - o, . . . Ti - bi - que
ff
 - tes. Pa - tri . . . si - mul - que Fi - li - o, . . . Ti - bi - que
ff
 Pa - tri . . . si - mul - que Fi - li - o, . . . Ti - bi - que
Maestoso.

Poco animato.

Sanc - te . . Spi - ri - tus, Si - cut . . . fu - it, . . . sit ju - . .
 Sanc - te Spi - ri - tus, Si - cut . . fu - it, sit
 Sanc - te Spi - ri - tus, Si - cut . . fu - it, sit
 Sanc - te Spi - ri - tus, Si - cut fu - it, sit

Poco animato.

gi - ter, Sae - clum . . per om - ne glo - ri - a, . . glo - ri - a, . .
 ju - gi - ter, Sae - clum . . per om - ne glo - ri - a, . . glo - ri - a, . .
 ju - gi - ter, Sae - clum . . per om - ne glo - ri - a, . . glo - ri - a, . .
 ju - gi - ter, Sae - clum . . per om - ne glo - ri - a, . . glo - ri - a, . .

ff glo - ri - a, . . *pp* sae - clum per om - ne glo - ri
pp glo - ri - a, *pp* sae - clum per om
pp glo - ri - a, *pp* sae - clum per om
pp glo - ri - a, *pp* sae - clum per om

a, sae . . . clum per om - ne, glo - ri - a,
 ne, sae . . . clum per om - ne glo - ri - a,
 ne, sae . . . clum per om - ne glo - ri - a, glo-
 ne, sae . . . clum per om - ne glo - ri - a, glo-

glo . . . ri - a . . . A - men,
 glo . . . ri - a . . . A
 ri - a . . . A
 ri . . . a . . . A

A - men, A - men, A - men.
 men, A - men, A - men.
 men, A - men, A - men.
 men, A - men, A - men.

The first system of the musical score consists of two staves. The upper staff is a vocal line in a key with three flats (B-flat major or D-flat minor) and a 4/4 time signature. It begins with a rest, followed by a melodic phrase, and then a series of sixteenth-note runs. The lower staff is a piano accompaniment, starting with a melodic line in the right hand and a bass line in the left hand. The system concludes with a double bar line and a repeat sign.

The second system continues the piano accompaniment from the first system. It features intricate sixteenth-note patterns in the right hand and a steady bass line in the left hand. The system ends with a measure marked with the number 18.

OFFERTUS.
Un poco animato.

The 'OFFERTUS' section begins with a vocal line and piano accompaniment. The vocal line starts with the lyrics "Tell me now, father,". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The tempo is marked "Un poco animato".

The second system of the 'OFFERTUS' section continues the vocal line with the lyrics "what can I do for the Christ, my". The piano accompaniment maintains its rhythmic pattern, providing a steady accompaniment for the vocal melody.

The third system of the 'OFFERTUS' section continues the vocal line with the lyrics "Mas - ter?". The piano accompaniment continues with its characteristic rhythmic accompaniment. The system concludes with a double bar line.

Piano introduction for 'The Hermit'. The music is in a minor key with a 4/4 time signature. It features a complex, flowing melody in the right hand and a steady accompaniment in the left hand.

THE HERMIT.

mf
Yon - der is the riv - er, deep and

Musical notation for the first line of the song, including the vocal line and piano accompaniment.

ra - pid where ma - ny cross in

Musical notation for the second line of the song, including the vocal line and piano accompaniment.

dan - ger.

Musical notation for the third line of the song, including the vocal line and piano accompaniment. The time signature changes to 4/4.

Build thee a hut up-on its bank and

Musical notation for the fourth line of the song, including the vocal line and piano accompaniment. The time signature changes to 3/4. The piano part ends with a *mf* dynamic marking.

car-ry them through the flood.

p *poco cres. e poco rit.*

(Light fills the cottage. An angel sings.)

Allegretto.
SMALL CHORUS. (Approximately one in ten of the great Chorus.)

Bless - - ings of heaven

Bless - - ings of heaven

Bless - - ings of heaven

Bless - - ings of heaven

p

Allegretto.

p

Rich - ly are given, Ser - vice most
 Rich - ly are given, Ser - vice most
 Rich - ly are given, Ser - vice most
 Rich - ly are given, Ser - vice most

cres.

wor - thy Wait - eth be - fore thee. Thy real Master
 wor - thy Wait - eth be - fore thee. Thy real Master
 wor - thy Wait - eth be - fore thee. Thy real Master
 wor - thy Wait - eth be - fore thee. Thy real Master

f

needs thee, and His work must be - gin.
 needs thee, and His work must be - gin.
 needs thee, and His work must be - gin.
 needs thee, and His work must be - gin.

dim.

pp *p* *espressivo.*

The first system of the musical score features a piano introduction. The right hand begins with a series of eighth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo and dynamics are marked as *pp* (pianissimo) and *p* (piano), with the instruction *espressivo.* (expressive) written above the staff.

a tempo giusto.

The second system continues the piece with a more active texture. The tempo is marked *a tempo giusto.* (at a just tempo). The right hand has a melodic line with some grace notes, and the left hand has a steady accompaniment.

The third system shows a continuation of the melodic and harmonic development. The right hand features a series of eighth-note patterns, and the left hand maintains a consistent accompaniment.

ppv *v* *f* *8va*

The fourth system introduces dynamic contrasts and an octave shift. The right hand starts with *ppv* (pianissimo with accents) and moves to *f* (forte) later in the system. The instruction *8va* (octave) is written above the staff, indicating a change in register.

8va *agitato.*

The fifth system is marked *agitato.* (agitated), indicating a more turbulent and faster section. The right hand has a complex, rapid melodic line, and the left hand has a driving accompaniment. The instruction *8va* is also present.

8va *fff molto marcato.*

The sixth and final system is marked *fff molto marcato.* (fortissimo, very marked), indicating a powerful and slow section. The right hand has a very dense and complex texture with many notes, and the left hand has a strong accompaniment. The instruction *8va* is also present.

Sea.....

First system of piano accompaniment for the 'Sea' section, featuring a treble and bass clef with various musical notations including slurs and dynamic markings.

Second system of piano accompaniment for the 'Sea' section, continuing the musical notation with slurs and dynamic markings.

Third system of piano accompaniment for the 'Sea' section, including the instruction *sempre più agitato.* and *con gran forza.*

Vocal and piano accompaniment for the first vocal entry. The vocal line includes the instruction *Ad lib. A CHILD'S VOICE IN THE DISTANCE.* and the lyrics: *Of - fe - rus, wilt thou not bear me a - cross?* The piano accompaniment features dynamic markings *fff* and *ppp*.

Second system of piano accompaniment for the vocal section, including the instruction *crescendo ed agitato.*

Vocal and piano accompaniment for the second vocal entry. The vocal line includes the instruction *The Child's voice nearer.* and the lyrics: *Of - fer - us, car - ry me o - ver to - night!* The piano accompaniment features dynamic markings *ppp* and *p*.

crescendo ed agitato. *f* *8va*

f (*The Child's voice still nearer.*)
 Of-fer-us! Of-fer-us! car-ry me o-ver to-night!

ppp *pp*

Moderato.
pp *poco a poco, più mosso.*

Allegro. *8va*
cres. *f*

8va *8va* *8va*

8va

First system of musical notation, featuring a treble and bass clef with various notes and rests. The key signature has two sharps (F# and C#). The notation includes a variety of note values and rests, with some notes marked with accents.

Allegro ma non troppo.

fff tutta forza.

Second system of musical notation, continuing the piece with a treble and bass clef. The tempo and dynamics are indicated by the text above and below the staff.

Third system of musical notation, featuring a treble and bass clef with various notes and rests. The notation includes a variety of note values and rests, with some notes marked with accents.

Fourth system of musical notation, featuring a treble and bass clef with various notes and rests. The notation includes a variety of note values and rests, with some notes marked with accents.

Fifth system of musical notation, featuring a treble and bass clef with various notes and rests. The notation includes a variety of note values and rests, with some notes marked with accents.

Sixth system of musical notation, featuring a treble and bass clef with various notes and rests. The notation includes a variety of note values and rests, with some notes marked with accents.

First system of musical notation. The upper staff (treble clef) contains a melodic line with slurs and accents. The lower staff (bass clef) contains a complex accompaniment with many beamed notes. A dynamic marking *mf* is present in the lower staff.

Second system of musical notation. The upper staff features a melodic line with slurs and accents. The lower staff has a complex accompaniment. Dynamic markings *fff* and *mf* are present in the lower staff.

Third system of musical notation. The upper staff contains a melodic line with slurs. The lower staff has a complex accompaniment. A dynamic marking *p* is present in the lower staff.

Fourth system of musical notation. The upper staff contains a melodic line with slurs. The lower staff has a complex accompaniment.

Fifth system of musical notation. The upper staff contains a melodic line with slurs. The lower staff has a complex accompaniment. A dynamic marking *pp* is present in the lower staff.

Sixth system of musical notation. The upper staff contains a melodic line with slurs. The lower staff has a complex accompaniment. Dynamic markings *sempre dim.* and *pp* are present in the lower staff.

Molto moderato. $\text{♩} = \text{♩}$

ppp

OFFERUS.

p

Bear . . . ing thus my

Sua

pre - cious bur - den

Sua

Through the dark and

Sua

all - gry wa - ters,

Sua

Power Di - vine my

Sza

This system contains the first two lines of the musical score. The top line is a vocal line with lyrics 'Power Di - vine my'. Below it is a piano accompaniment consisting of two staves. A dynamic marking '*Sza*' is placed below the vocal line. The music is in a key with three sharps (F#, C#, G#) and a common time signature.

spi rit ur ges,

Sza

This system contains the next two lines of the musical score. The top line is a vocal line with lyrics 'spi rit ur ges,'. Below it is a piano accompaniment consisting of two staves. A dynamic marking '*Sza*' is placed below the vocal line. The music continues with the same key signature and time signature.

Through the tu mult wild, Of the

marcato.

This system contains the next two lines of the musical score. The top line is a vocal line with lyrics 'Through the tu mult wild, Of the'. Below it is a piano accompaniment consisting of two staves. A dynamic marking '*marcato.*' is placed below the piano part. The music continues with the same key signature and time signature.

waves surg - ing

This system contains the next two lines of the musical score. The top line is a vocal line with lyrics 'waves surg - ing'. Below it is a piano accompaniment consisting of two staves. The music continues with the same key signature and time signature.

flood,

p

This system contains the final two lines of the musical score. The top line is a vocal line with lyrics 'flood,'. Below it is a piano accompaniment consisting of two staves. A dynamic marking '*p*' is placed below the piano part. The music concludes with the same key signature and time signature.

p
Power Di - vine . . . my

The first system of music features a vocal line with a dynamic marking of *p* and a piano accompaniment with a dynamic marking of *pp*. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand.

spi - rit ur - ges,

The second system continues the vocal line and piano accompaniment. The piano accompaniment features some *accrescendo* markings (marked with 'x') in the right hand.

crea.
Through the an - - - gry

The third system includes a vocal line with a dynamic marking of *crea.* and a piano accompaniment with a dynamic marking of *crea.*. The piano accompaniment has a *Sua* marking above the right hand.

waves, Till I

The fourth system continues the vocal line and piano accompaniment. The piano accompaniment has a *crea.* marking in the right hand.

con gran espressione.
f gain . . the great prize . . Of my Mas - - - ter's ap -

The fifth system features a vocal line with a dynamic marking of *f* and a piano accompaniment with a dynamic marking of *f*. The piano accompaniment includes triplets (marked with '3') in both hands.

prov - al, Power Di

vine

ur - - - - - ges my

spi - - - - - rit to be

strong,

Till I win the rich re - ward,

till I win the blessed guerdon Of the

Lord, and His own ap - prov - ing

word.

(The storm subsides. OFFERUS reaches the shore. The dawn appears faintly.)

Know, mor - - - tal,
ALTO.
Know, mor - - - tal,
TENOR.
Know, mor - - - tal,
BASS.
Know,
Un pochetto più mosso.

thou hast borne
thou hast borne
thou hast borne
thou hast borne

In thine arms the
In thine arms the
In thine arms the
In thine arms the

poco cres.

Ho ly One, Thou hast

poco cres.

Ho ly One, Thou hast

poco cres.

Ho ly One, Thou hast

poco cres.

Ho ly One, Thou hast

poco cres.

borne in thine

borne in thine

borne in thine

borne in thine

arms, Christ,

arms, Christ,

arms, Christ,

arms, Christ,

fz

fz

fz

fz

dim.
and His bless - - - ing hast

dim.
and His bless - - - ing hast

dim.
and His bless - - - ing hast

dim.
and His bless - - - ing hast

won.

won.

won.

who.

Sua

Sua

AN ANGEL.

p

Peace . . . be with . . . thee! Lo, . . . now the morn . .

HERMIT.

p

Peace . . . be with . . . thee! Lo, . . . now the morn . .

CHORUS.

p

Peace be with thee! Lo, the morn . .

Peace . . . be with . . . thee! Lo, . . . now the morn

Peace . . . be with thee! Lo, . . . now the morn

Peace . . . be with thee! Lo, now the morn

L'istesso tempo. d. = d

p dolce

ppp

dolce.
On . . . thy head . . . its . . . light . . . has thrown . . .

dolce.
On . . . thy head . . . its . . . light . . . has thrown . . .

dolce.
On . . . thy head . . . its light has thrown . . .

dolce.
On . . . thy head . . . its light . . . has thrown.

dolce.
On . . . thy head . . . its light . . . has thrown.

dolce.
On thy head . . . its light . . . has thrown.

The first system of music consists of seven staves. The top six staves are vocal lines, each with a *dolce.* marking. The lyrics are: "On . . . thy head . . . its . . . light . . . has thrown . . .". The seventh staff is the piano accompaniment, featuring a melodic line with a *dolce.* marking and a bass line. The piano part includes some fingerings like '2' and '2' and some notes marked with an 'x'.

The second system of music consists of seven staves. The top six staves are vocal lines, each with a *dolce.* marking. The lyrics are: "On thy head . . . its light . . . has thrown." The seventh staff is the piano accompaniment, featuring a melodic line with a *ppp* marking and a bass line. The piano part includes some fingerings like '2' and '2' and some notes marked with an 'x'.

Allegro.
HERMIT.

Chris - to - pher, . . this be thy name, Chris - to - pher, . .

Chris - to - pher be thy name, Chris - to - pher .

Chris - to - pher be thy name, Chris - to - pher .

Chris - to - pher be thy name, Chris - to - pher .

Chris - to - pher be thy name, Chris - to - pher .

Allegro.

p

this be thy name, . . this . . . be thy name, Hence-forth,

. . . be thy name, this . . . be thy name,

. . . be thy name, this . . . be thy name,

. . . be thy name, this . . . be thy name,

. . . be thy name, this be thy name,

p

legato e con anima.

hence . . . forth by right - ful claim. . . This, through the

legato e con anima.

this . . . be thy name, . . . Through all

this . . . be thy name, Through . . .

this be thy name, Through all

this be thy name, Through . . .

legato e con anima.

a - ges yet to be, Shall bring thee hon - our,

a - - ges yet . . . to be, an hon - - our,

all . . . a - - ges, an hon - - our,

a . . . ges, an hon - - our,

. . . all a - - ges, an hon - our,

tr

cres.
This, through the a - ges yet to be, Shall bring high
cres.
through all a - ges yet . . . to be, an
cres.
through all yet to be, . . . an
cres.
through all a - ges, an hon - our.
cres.
through all a - ges, an

tr

AN ANGEL *ff*
Chris - to - pher,
hon - our. Chris - to - pher,
OFFERUS. Chris - to - pher,
Chris - to - pher,
hon - our. Chris - to - pher,
hon - our. Chris - to - pher,
Chris - to - pher,
hon - our. Chris - to - pher,

ff

Chris - to - pher, Chris - to - pher,
Chris - to - pher, Chris - to - pher,
Chris - to - pher, Chris - to - pher,
Chris - to - pher, . . . Chris - to - pher,
Chris - to - pher, . . . Chris - to - pher,
Chris - to - pher, . . . Chris - to - pher,
Chris - to - pher, . . . Chris - to - pher,
Chris - to - pher,
Chris - to - pher,
Chris - to - pher,
Chris - to - pher,
Chris - to - pher,
Chris - to - pher,

fff Chris - to - pher, Chris - to - pher,
fff Chris - to - pher, Chris - to - pher,
fff Chris - to - pher, Chris - to - pher,
fff Chris - to - pher, Chris - to - pher,
fff Chris - to - pher, Chris - to - pher,
fff Chris - to - pher, Chris - to - pher,
fff Chris - to - pher, Chris - to - pher,
fff Chris - to - pher, Chris - to - pher,

2 be now thy name.
 2 be now thy name.
 2 be now my name.
 2 be now thy name.
 2 be now thy name.
 2 be now thy name.
 2 be now thy name.
 2 be now thy name.

Allegro risoluto.

Chris - to - pher, . . . la - bour brave - ly on, la - bour brave - ly

Chris - to - pher, . . . la - bour brave - ly on, Though

ff Chris - to - pher, . . . la - bour brave - ly

ff Chris - to - pher, . . .

Allegro risoluto.

ff > >

on, And though the storm - y . . . waves a - rise, . . . labour brave - ly

storm . . . and storm - - y waves a - rise, la - bour brave - ly

on, Though storm - y . . . waves a - rise, la - bour brave - ly

. . . labour brave - ly . . . on, Though storm - y waves . . . a -

on. La - - bour

on. La - - bour

on. La - - bour

rise. La - - bour

poco a poco cres. no - - bly, brave - - ly on, Though the

poco a poco cres. no - - bly, brave - - ly on, Though the

poco a poco cres. no - - bly, brave - - ly on, Though the

poco a poco cres. no - - bly, brave - - ly on, Though the

poco a poco cres.

storm y . . waves of . . of . .

storm - y . . waves, waves of . . life, of . .

storm - y waves, waves of

storm - y waves of life, of

8va

life are rush - ing o'er thee, are rush - ing
 life are rush - ing o'er thee, are rush - ing
 life are rush - ing o'er thee, are rush - ing
 Sea life are rush - ing o'er thee, are rush - ing

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are: "life are rush - ing o'er thee, are rush - ing". The piano part features a rhythmic accompaniment with eighth and sixteenth notes, and dynamic markings such as *ff* and accents.

o'er thee.
 o'er thee.
 o'er thee.
 Sea o'er thee.

The second system continues the musical score with four vocal staves and piano accompaniment. The lyrics are: "o'er thee.", "o'er thee.", "o'er thee.", and "Sea o'er thee.". The piano accompaniment continues with similar rhythmic patterns and dynamic markings.

Chris - to - pher, . .
 Chris - to - pher, . .
 Chris - to - pher, . .
 Chris - to - pher, . .

The third system of the musical score features four vocal staves and piano accompaniment. The lyrics are: "Chris - to - pher, . .", "Chris - to - pher, . .", "Chris - to - pher, . .", and "Chris - to - pher, . .". The piano accompaniment includes a prominent melodic line in the right hand and harmonic support in the left hand, with dynamic markings like *ff* and accents.

AN ANGEL.

HERMIT.

OFFERTUS.

On . . . the

On the

On . . . the

la - bour brave - - ly on,

la - bour brave - - ly on,

la - bour brave - - ly on,

la - bour brave - - ly on,

pp

far e - ter - nal shore

He . . . is watch - ing ev - er -

far e - ter - nal shore

He is watch - ing ev - er -

far e - ter - nal shore

He . . . is watch - ing ev - er -

pp

On . . . the far e - ter - nal shore,

He . . .

pp

On the far e - ter - nal shore,

He . . .

pp

On the far e - ter - nal shore,

He . . .

pp

On . . . the far e - ter - nal shore,

He . . .

pp

- more.

- more.

- more.

is watch - ing ev - er - more,

is watch - ing ev - er - more,

is watch - ing ev - er - more.

is watch - ing ev - er - more.

pp

f

f

On . . . th'e - ter - nal

f

On . . .

f

On . . . th'e - ter - nal

f

On . . .

f

5

8260.

shore He . . is watch - ing ev - er - more, .
 th' e - ter - nal shore . . He watch - eth ev - er -
 shore He . . is watch - ing ev - er - more, .
 th' e - ter - nal shore . . He watch - eth ev - er -

Chris - to - pher, . . ev - er - more,
 - more, Chris - to - pher, . . la - bour on,
 Chris - to - pher, . . ev - er - more,
 - more, Chris - to - pher, . . la - bour on,

cres. Chris - to - pher, la - bour brave - - ly on, *f*
cres. Chris - to - pher, la - bour brave - - ly on,
cres. Chris - to - pher, la - bour brave - - ly on,
cres. Chris - to - pher, la - bour brave - - ly on,
 Chris - to - pher, la - bour brave - - ly on,

cres.

pp On . . . the far e -

pp On . . . the far e -

pp On . . . the far e -

pp On . . . the far e -

ter - nal . . shore . . He is watch - ing ev - er -

ter - nal . . shore . . He is watch - ing ev - er -

ter - nal . . shore . . He is watch - ing ev - er -

ter - nal . . shore . . He is watch - ing ev - er -

more, Who, thy work shall

more, Who, thy work shall

more, Who, thy work shall

more, Who, thy work shall

8289.

own, With the saints then *cres.*
 own, With the saints then *cres.*
 own, With the saints then *cres.*
 own, With the saints then *cres.*

The first system of the musical score features four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are: "own, With the saints then". The piano accompaniment consists of a right-hand melody with triplets and a left-hand bass line. Dynamics include *f* and *cres.*

in Pa - ra - dise, And with joy di - vine shall crown,
 in Pa - ra - dise, And with joy di - vine shall crown,
 in Pa - ra - dise, And with joy shall crown, Chris - to - pher,
 in Pa - ra - dise, And with joy shall crown,

The second system continues the vocal and piano parts. The lyrics are: "in Pa - ra - dise, And with joy di - vine shall crown,". The piano accompaniment features a more active right-hand part with sixteenth notes and a steady bass line. Dynamics include *ff* and *fff*.

Chris - to - pher, . . la - bour, Chris - to - pher, . .
 Chris - to - pher, la - bour on, Chris - to - pher,
 labour bravely on, la bour, Chris - to - pher, . .
 Chris - to - pher, . . labour bravely on, la - bour on, Chris - to - pher,

The third system concludes the vocal and piano parts. The lyrics are: "Chris - to - pher, . . la - bour, Chris - to - pher, . .". The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes. Dynamics include *fff*.

AN ANGEL.

Joy di
HERMIT.

OFFERUS. Joy
Joy . . . di

la - bour on, Joy
Chris - to - pher, Joy di

la - bour on, Joy di
Chris - to - pher, Joy di

cres. molto.
vine shall crown, joy di - vine

cres. molto.
di - vine, joy di - vine

cres. molto.
vine shall crown, joy di - vine

cres. molto.
di - vine . . shall crown, joy di -

cres. molto.
vine shall crown, joy di -

cres. molto.
vine shall crown, joy di -

cres. molto.
vine shall crown, joy di -

cres. molto.
vine shall crown, joy di -

cres. molto.

ev - er - more, joy

vine, joy di - vine

ev - er - more.

sfz *p* *f*

Detailed description: This is a musical score for a hymn, likely in G major (one sharp). It features four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are "ev - er - more, joy" and "vine, joy di - vine". The piano part includes triplets and dynamic markings such as *sfz*, *p*, and *f*. The score is arranged in systems, with the vocal parts grouped together and the piano accompaniment below them. The piece concludes with the words "THE END."