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THE

# DELUGE

MUSIC BY

CAMILLE SAINT SAËNS.

WORDS TRANSLATED FROM THE FRENCH OF

LOUIS GALLET,

BY

THEODORE T. BARKER,

**BOSTON:**

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# DITSON & CO'S, ORATORIO CHORUSES.

## FIRST SERIES.

Octavo.

### ATHALIE.—Mendelssohn.

No.		Cents.
1.	Depart, ye sons of Aaron.....	.08
2.	Ever-blessed child, rejoice.....	.10
3.	Heaven and the earth clapping.....	.20
4.	Hearts feel that love Thee. (Trio and Chorus.).....	.10
5.	{ Promised joys. (Chorus.).....	.25
6.	{ Hearts feel that love Thee. (Trio and Chorus.).....	
7.	Love, let us hear Thy voice.....	.20

### CREATION.—Haydn.

7.	Achieved is the glorious work.....	.08
8.	Achieved is the glorious work. (2d. Chorus.).....	.08
9.	And the Spirit of God.....	.08
10.	Awakes the harp.....	.08
11.	By Thee with bliss. (Duet and Chorus.).....	.16
12.	Despairing, cursing rage.....	.08
13.	Heavens are telling.....	.08
14.	Lord is great.....	.08
15.	Miraculous work.....	.08
16.	Sing the Lord.....	.08

### ELI.—Costa.

17.	Let the people praise Thee. (Bass and Chorus.).....	.08
18.	No evil shall befall thee. (Angels' Cho. Fem. Voices.).....	.08
19.	Lord is good.....	.10

### ELIJAH.—Mendelssohn.

20.	And then shall your light.....	.15
21.	Angel Trio. (Lift thine eyes.).....	.08
22.	Baal, we cry to thee.....	.15
23.	Behold, God the Lord.....	.15
24.	Be not afraid.....	.15
25.	Blessed are the men.....	.15
26.	Cast thy burden.....	.08
27.	He that shall endure.....	.08
28.	He watching over Israel.....	.08
29.	Holy! Holy! is God the Lord.....	.15
30.	Thanks be to God.....	.08
31.	Yet doth the Lord.....	.15

### ISRAEL IN EGYPT.—Handel.

32.	{ And Israel saw.....	.08
33.	{ And believed the Lord.....	
34.	And the Children of Israel.....	.08
35.	And with the blast.....	.08
36.	But as for His people.....	.08
37.	But the waters overwhelmed their enemies.....	.08
38.	Egypt was glad.....	.08
39.	He gave them hailstones for rain. (Double Chorus.).....	.08
40.	{ He is my God.....	.08
41.	{ And I will exalt Him.....	
42.	{ Dupthas have covered.....	.08
43.	{ He rebuked the Red Sea.....	
44.	{ He led them thro' the deep.....	.08
45.	{ He sent a thick darkness.....	
46.	{ He smote all the first-born.....	.08

### ISRAEL IN EGYPT.—Concluded.

No.		Cents.
47.	He speaks the word.....	.08
48.	Horse and his rider.....	.10
49.	Lord is a man of war.....	.08
50.	{ Moses and the children.....	.20
51.	{ I will sing unto the Lord.....	
52.	People shall hear.....	.10
53.	Sing ye to the Lord. (Double Chorus.).....	.08
54.	They loathed to drink.....	.08
55.	Thou smitest forth thy wrath.....	.08
56.	{ Thy right hand, O Lord.....	.20
57.	{ And in the greatness. (Double Chorus.).....	
58.	{ Who is like unto thee!.....	.20
59.	{ Earth swallowed them.....	

### JOSHUA.—Handel.

51.	Almighty ruler of the skies.....	.08
52.	Father of mercy.....	.08
53.	For all these mercies.....	.08
54.	Glory to God.....	.08
55.	Great Jehovah.....	.08
56.	Hail! mighty Joshua.....	.08
57.	How soon our low'ring hopes.....	.08
58.	Lord commands.....	.08
59.	May all the host.....	.08
60.	O thou bright orb.....	.08
61.	See, the conquering hero comes.....	.08
62.	Too long posterity.....	.08
63.	We, with redoubled rage.....	.08
64.	Ye sons of Israel.....	.08

### JUDAS MACCABÆUS.—Handel.

65.	Ah! wretched Israel.....	.08
66.	Indisful of danger.....	.08
67.	Fallen is the foe.....	.08
68.	For Sion lamentation make.....	.08
69.	Hail! Judas, happy lane.....	.08
70.	Hallelujah, Amen.....	.08
71.	Hear us, O Lord.....	.08
72.	Lead on, lead on.....	.08
73.	Mourn, ye afflicted children.....	.08
74.	O Father, whose almighty power.....	.08
75.	See, the conquering hero.....	.08
76.	Sing unto God.....	.08
77.	To our Great God.....	.08
78.	Tune your harps.....	.08
79.	We come, in bright array.....	.08
80.	We hear.....	.08
81.	We never will bow down.....	.08

### LAUDA SION.—Mendelssohn. (PRAISE JEHOVAH.)

82.	By His care.....	.08
83.	Praise Jehovah.....	.10
84.	Save the people.....	.08
85.	Sing of judgment.....	.08
86.	They that in much tribulation.....	.08
87.	Ye who from His ways.....	.10

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# "THE DELUGE."

## PART FIRST.

AND in those days the sons of men were multiplied.  
 In the lands of the sun, spreading on every side,  
 Their tents sheltered a people robust and increasing.  
 The angels, with desire, beheld their daughters  
 pleasing;  
 These sons of God came in their midst, and with  
 them dwelt; [dor,  
 Hence did they all, disdainful of their former splen-  
 Ever yearn for the love of earthly maidens tender,  
 And from their union sprang a race of giant frame.  
 But in succeeding ages, corrupt men became;  
 Ere long did evil grow, like leprosy, unhated,  
 Till men, by wicked deeds, Heaven's face to out-  
 rage dared.  
 And God repented him that He man had created;  
 Here behold, what Jehovah's voice said and de-  
 clared:  
 "Now I will exterminate this race!  
 For these men, accursed, in their greeds,  
 Have turned them away from my face,  
 And have outraged me with misdeeds.  
 All justice is despised and banished;

All holy ties sundered, have vanished,  
 Crime, triumphant, only remains.  
 E'en as the flesh, soiled is the spirit,  
 Vices they commit or inherit,  
 On their children's brows leave their stains."  
 But Noah found grace and compassion  
 Before the wroth face of the Lord;  
 An upright man was he,  
 And just in deed and word.  
 Thus spake God: "I'll no more be gracious,  
 And the time is at hand when justice shall be  
 heard. [cious,  
 Make an ark of wood, lofty, broad, too, and spa-  
 Take thy wife and thy sons, and sons' wives in with  
 thee; And choose two of each kind  
 From among all beings terrestrial—  
 In the ark let them be confined.  
 With thee and thine I make  
 A covenant and alliance.  
 Hasten thee, now; for my work  
 Waits thy ready compliance;  
 Destroyed all the wicked shall be."

## PART SECOND.

And Noah did as God in all things had commanded.  
 Then the rains of the flood fell in torrents o'er-  
 whelming; [skies,  
 And in the depths profound of the earth and the  
 With shocks terrific, dire, 'mid the darkness en-  
 thralling, [uprise;  
 Dashed the waves in their might, as the winds did  
 And the sun hid his face 'neath a black veil ap-  
 palling,  
 As if the shades intense would last the same always.  
 The rains from Heaven did fall unstayed for forty  
 days,  
 And the waves overflowed all the ruined creation.  
 Driven forth by the scourge, leaving cities behind,

The men, lost in a maze, towards rocks and hills  
 were fleeing, [tation.  
 And the eagles looked down on the wide devas-  
 Slowly rose then the flood, of all its victims certain,  
 Still deaf to their cries of dismay; [tain,  
 Covering the mountain tops, as with a watery cur-  
 Amid roarings and howls of beasts furious for prey,  
 Clamors and wails of men, thro' all living creation,  
 Then all sounds died away like a calm exhalation,  
 For every breathing earthly thing was destroyed.  
 Floated safely the ark upon that sea unsounded,  
 Drifting slow toward the dark horizon, broad, un-  
 bounded,  
 'Mid the horror of night eternal—waste and void!

## PART THIRD.

Now God remembered Noah, his promise recalling.  
 A breeze passed o'er the waves, gently rising and  
 falling, [soon be o'er;  
 And foretold that the earth's deep gloom would  
 Then did Noah in haste, the ark's window unclosing,  
 Send a raven abroad that flew without reposing,  
 But returned nevermore! [dominions,  
 Then sent he forth a dove; thro' all the waste  
 The dove no shelter found, nor rest for her tired  
 pinions,  
 And from this first long flight did she return at night.  
 Seven days passed by, and then once more forth  
 she departed,  
 Now less timidly up thro' the sky she took flight;  
 From o'er the rippling waves came a light breath  
 sweet-scented, [Spring,  
 And the sky lightened up with bright rays as of  
 All declared that the earth revived, freshly awaking,  
 Warmly throbbled in its joy, of a new life partaking,  
 And that these trying days were the last God would  
 bring. [light-hearted,  
 Then, for the second time, the dove came back  
 And brought a verdant leaflet from an olive tree,

As a proof that the earth from flood once more was  
 free; [started  
 After seven other days, the white-winged wanderer  
 And renewed her brave flight toward the mountains  
 and shore, [more!  
 But from this third exploit she came back never-  
 Then, Noah, looking forth again, saw land appearing,  
 Freshly verdant and bathed in the sun's radiance  
 cheering,  
 He, from the ark descending, built an altar thereby.  
 Many victims unnumbered offered he at even—  
 A bow, splendid and bright, appeared high up in  
 heaven;  
 And behold, what said the Eternal from above:  
 "I'll no more curse the earth forever—  
 On my covenant thou shalt rely;  
 And this bond, henceforth, none shall sever.  
 Now increase, grow, and multiply. [shining  
 And when they shall behold this bow in heaven  
 All men shall call to mind that it stands evermore,  
 A pledge of promise fair, of our covenant the signing,  
 Of the peace that I now restore!"

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# THE DELUGE.

Words by LOUIS GALLET.

Music by C. SAINT-SAENS. Op. 45.

## PRELUDE.

*Adagio.* (69 = ♩)

The first system of the prelude consists of two staves, treble and bass clef, with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked *Adagio.* with a metronome marking of 69 quarter notes per minute. The music begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

The second system continues the musical development. It includes dynamic markings of *sf* (sforzando), *dim.* (diminuendo), and *p* (piano). The right hand has a more active melodic line with slurs and ties, while the left hand maintains a steady accompaniment. The system concludes with a *dim.* marking and a *p* dynamic.

*Andante sostenuto.* (66 = ♩)

The third system is marked *Andante sostenuto.* with a metronome marking of 66 quarter notes per minute. The tempo is noticeably slower than the previous section. The right hand features a broad, sustained melodic line with long intervals, while the left hand provides a simple, steady accompaniment.

The fourth system continues the *Andante sostenuto* section. The right hand's melodic line is characterized by wide intervals and a sense of spaciousness. The left hand's accompaniment consists of chords and moving lines that support the overall mood of the section.

The fifth system concludes the prelude. It features a final melodic flourish in the right hand and a sustained accompaniment in the left hand, ending with a final chord in the right hand.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a triplet of eighth notes in the treble clef and various chordal textures.

Second system of musical notation, continuing the piece with complex rhythmic patterns and chordal structures in both hands.

Third system of musical notation, showing further development of the musical themes with intricate fingerings and articulation.

Fourth system of musical notation, characterized by dense chordal textures and rapid sixteenth-note passages in the bass clef.

Fifth system of musical notation, concluding the page with dynamic markings *poco cres.* and *poco a*, and a *Ped.* instruction in the bass clef. It features a triplet of eighth notes in the bass clef.

First system of musical notation. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has one sharp (F#). The treble staff begins with the word "poco" and contains a melodic line with slurs. The bass staff contains a more rhythmic accompaniment. The word "dim." is written above the treble staff in the second measure.

Second system of musical notation, continuing from the first system. It features two staves with treble and bass clefs. The treble staff has a melodic line with slurs, and the bass staff has a rhythmic accompaniment. The key signature remains one sharp.

Third system of musical notation. It consists of two staves with treble and bass clefs. The treble staff has a melodic line with slurs, and the bass staff has a rhythmic accompaniment. The key signature remains one sharp. The word "ppp" is written in the final measure of the treble staff.

Fourth system of musical notation. It consists of two staves with treble and bass clefs. The treble staff has a melodic line with slurs, and the bass staff has a rhythmic accompaniment. The key signature remains one sharp. The word "perdendosi." is written in the final measure of the treble staff.

*Andantino. (88 = ♩)  
dolce assai.*

Fifth system of musical notation. It consists of two staves with treble and bass clefs. The treble staff has a melodic line with slurs, and the bass staff has a rhythmic accompaniment. The key signature has two sharps (F# and C#).

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is three sharps (F#, C#, G#). The music consists of a melodic line in the treble clef and a rhythmic accompaniment in the bass clef. The treble clef line has a series of eighth notes and quarter notes, while the bass clef line features a steady eighth-note accompaniment.

Second system of musical notation, continuing the piece. The treble clef line shows a melodic phrase with a slur over the first two measures. The bass clef line continues with a consistent eighth-note accompaniment.

Third system of musical notation. The treble clef line has a more complex melodic line with slurs and ties. The bass clef line continues with the eighth-note accompaniment.

Fourth system of musical notation. The treble clef line features a melodic line with slurs and ties. The bass clef line continues with the eighth-note accompaniment.

Fifth system of musical notation, the final system on the page. The treble clef line has a melodic line with slurs and ties. The bass clef line continues with the eighth-note accompaniment.



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 3/4 time signature. The right hand plays a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment of chords and eighth notes.

Second system of musical notation. The right hand continues with a melodic line, and the left hand features a steady eighth-note accompaniment. A *Ped.* (pedal) marking is present below the bass staff. A *cres.* (crescendo) marking is placed above the bass staff in the final measure.

Third system of musical notation. The right hand has a more active melodic line with slurs. The left hand continues with a rhythmic accompaniment. A *p* (piano) dynamic marking is visible at the beginning of the system.

Fourth system of musical notation. The right hand features a melodic line with slurs and ties. The left hand provides a consistent eighth-note accompaniment.

Fifth system of musical notation. The right hand has a melodic line with slurs. The left hand features a rhythmic accompaniment. A *cres.* (crescendo) marking is placed above the bass staff in the first measure.

Musical notation system 1. Treble clef staff contains chords and melodic fragments. Bass clef staff contains a rhythmic accompaniment of eighth notes. Dynamics include *pp* and *dim.*

Musical notation system 2. Treble clef staff features flowing lines with slurs. Bass clef staff contains chords and rhythmic patterns. Dynamics include *pp*.

Musical notation system 3. Treble clef staff has sparse accompaniment with slurs. Bass clef staff contains rhythmic patterns. Dynamics include *pp*.

Musical notation system 4. Treble clef staff contains melodic lines with slurs. Bass clef staff contains chords and rhythmic patterns. Dynamics include *pp*.

Musical notation system 5. Treble clef staff features complex textures with slurs and a *Sva* marking. Bass clef staff contains chords and a *Ped.* marking. Dynamics include *ppp* and *ppp*.

FIRST PART.

TENOR SOLO. RECIT.

*ad lib. f*

And in those days, the sons of men were mul - ti-

-plied ! In the lands of the sun, spreading on ev'ry side, Their tents sheltered a

*Andantino.*

peo- ple robust and in - creasing.

*dol.*

The angels, with desire, found their fair daughters pleasing ;

*dim. molto.*

*cres.*

The sons of God came in their midst, and with them

*cres.* *dim.* *pp*

*dwelt.*

*dolcissimo.*

*mf*

*ad lib.*

*a tempo.*

Hence, did they, all disdain - ful of their former splen - dor,

*pp*

*ad lib.*

*a tempo.*

Ev - er yearn for the love of earth - ly maidens , ten - der !

(138 = ♩)

*Moderato maestoso.*

*cres.*

*f*

And from their union came a race of gi - ant framé.

*pp*

*cres. molto.*

*f*

*sempre stacc.*

TEN. SOLO. *ad lib. p*

But, in succeeding a - ges, corrupt men became.

*Allegro. (76 = ♩.)*

*pp* *sempre non legato.*

Two systems of piano accompaniment. The first system consists of two staves (treble and bass) with complex rhythmic patterns, including sixteenth and thirty-second notes. The second system continues the accompaniment, featuring a trill (tr) in the treble staff and a dynamic marking of *piu pp* in the bass staff.

*Moderato.*

Two staves of piano accompaniment. The first staff has a dynamic marking of *p cres.* and the second staff has *dim. p cres.*. The music features a steady, moderate tempo with a mix of eighth and sixteenth notes.

CONTRALTO SOLO.

Vocal line for Contralto Solo. The lyrics are: "Ere long, did e - vil grow, like lep - ro - sy, un-". The music is in a key with one sharp (F#) and a common time signature. The first staff has a dynamic marking of *p*. The piano accompaniment below features dynamic markings of *p cres.*, *f dim.*, and *p*.

Vocal line and piano accompaniment. The lyrics are: "ha - ted. Till men, by wicked ways, Heaven's face to". The piano accompaniment features dynamic markings of *p cres.*, *f dim. p*, and *cres.*. The music continues with a similar moderate tempo and rhythmic structure.

out - rage dared!

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

*f* *dim.* *rit.*

And God repent - ed Him that man he had cre - a - ted.

*f* *rit.*

*Andante sostenuto.*

*f* *pp*

CHORUS. 2d BASSES.

*p*

And God repent - ed

*p*



Him, that man he had cre-a - ted.

*mf*

TENOR SOLO. RECIT.  
*ad lib. f*

Here behold, what Je-hovah's voice spake and declared:

*f*

*Allegro. (84 = ♩.)*

This race I'll ex-ter-minate, sure-ly! For these men, accurs'd in their

*f* *p*

greeds, Have turn'd them a-way from my face; And have out - - raged me with mis-

## CONTRALTO SOLO.

SOP.

This race I'll destroy without mer - - cy! For these

CONT.

This race I'll ex-

TEN.

BASS.

*f* This race I'll ex - ter - minate, sure - -

*f* men accursed, in their greeds,

-termin-ate, sure - - - - ly!

This people ac-

For these men accurs'd, in their greeds, Have turn'd from my face now, un-

-ly!

For these men with un - ho - ly greeds, Have

Have turn'd them a - way from my face; And have  
 -cursed by me, turn from my face. This people have  
 - pure - - ly, Have turned from my face.... now im-  
 turn'd from my face now im - pure - - ly.

out - - - raged me with misdeeds.  
 out - raged me by their sin - ful misdeeds.  
 -pure - ly; and have outraged me with misdeeds.

CONT. SOLO.  
*marcato.*

All jus - tice is des - plæd and ban - - - ished!

TENOR SOLO.

*marcato.*

All ho - ly ties sun - dered, have van - - - ished!

Crime, tri - um - phant, on - ly re - mains.

CHORUS.

E'en as the flesh, soil'd is the spi - - rit! Vices they commit, or in-

E'en as the flesh, soil'd is the spi - - rit! Vices they commit, or in-

E'en as the flesh, soil'd is the spi - - rit! Vices they commit, or in-

E'en as the flesh, soil'd is the spi - - rit! Vices they commit, or in-

*f* *sf*

-her - - it, On their children's brows leave their stains,

-her - - it, On their children's brows leave their stains, This race I'll ex

-her - - it, On their children's brows leave their stains,

-her - - it, On their children's brows leave their stains,

*sf*

This race I'll ex - terminate, sure - - ly! For these

ter-min-ate, sure - ly! For this peo - - ple, these

This race I'll ex - ter - min - ate sure - ly!

This

*sf* *sf*

men ac - - cursed, in their greeds, For this peo - ple,

men ac - - cursed, in their greeds, For this peo - ple,

For these men accursed, in their greeds, For this peo - ple,

race I'll ex - ter - min - ate, sure - - - - ly! For this peo - ple,

*sf*  
by me accursed, Have turn'd from my face now im-pure - -

*sf*  
by me accursed, Have turn'd from my face now im-pure - -

*sf*  
by me accursed, Have turn'd from my face now im-pure - -

The first system of the musical score consists of four staves. The top three staves are vocal lines, each with the lyrics "by me accursed, Have turn'd from my face now im-pure - -". The bottom staff is a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The music is marked with a forte dynamic (*sf*).

*sf*  
-ly, Me they've out - raged by their mis - deeds.

*sf*  
-ly, Me they've out - raged by their mis - deeds.

*sf*  
-ly, Me they've out - raged by their mis - deeds.

The second system of the musical score consists of four staves. The top three staves are vocal lines, each with the lyrics "-ly, Me they've out - raged by their mis - deeds.". The bottom staff is a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The music is marked with a forte dynamic (*sf*).



Moderato. (104 = ♩)

TENOR SOLO. *p*

But No-ab found grace and com-pas-sion before the wroth face of the

CONT. SOLO.

Lord. An up-right man was he, And just in deed and word.

SOP.

An up-right man was he, And just in deed and word.

CONT.

An up-right man was he, And just in deed and word.

TEN.

An up-right man was he, And just in deed and word.

BASS.

And just in deed and word.

TENOR SOLO.

BARITONE SOLO.

*ad lib.*

Thus spake God : I'll no more be gra - cious ; And the time is at

*f* *trem.* *long.*

Detailed description: This system contains the first three measures of the piece. It features a vocal line with Tenor and Baritone parts and a piano accompaniment. The piano part includes dynamic markings of *f* and *pp*, and performance instructions for *trem.* and *long.* The key signature has one flat and the time signature is 4/4.

hand when justice shall be heard !

*Moderato.* *f*

Detailed description: This system contains measures 4 through 7. The vocal line continues with the lyrics. The piano accompaniment features a *Moderato* tempo marking and a dynamic marking of *f*. The piano part consists of chords and moving lines in both hands.

Make an ark now of

*dim.* *p*

Detailed description: This system contains measures 8 through 11. The vocal line continues with the lyrics. The piano accompaniment includes dynamic markings of *dim.* and *p*. The piano part continues with harmonic support for the vocal line.

wood, lof - - ty, broad, too, and spa - cious.

*marcato.*

Detailed description: This system contains measures 12 through 15. The vocal line concludes with the lyrics. The piano accompaniment features a *marcato* tempo marking. The piano part includes chords and moving lines, ending with a final cadence.

Take thy wife and thy

*dim.*

Detailed description: This system contains the first two measures of the vocal line. The vocal line is in bass clef with a key signature of two flats. The piano accompaniment consists of two staves: the upper staff is in bass clef and the lower staff is in bass clef. A dynamic marking of *dim.* is placed above the piano accompaniment in the second measure.

sons, and sons' wives in with thee; And choose two of each

Detailed description: This system contains the next two measures of the vocal line. The piano accompaniment continues with similar rhythmic patterns. The vocal line is in bass clef.

kind From a - mong all be - ings ter - res - trial. In the

*cres.*

Detailed description: This system contains the next two measures of the vocal line. The piano accompaniment features a dynamic marking of *cres.* in the second measure. The vocal line is in bass clef.

ark let them be confined.

*mf* *dim.* *marcato.*

Detailed description: This system contains the final two measures of the vocal line. The piano accompaniment includes dynamic markings of *mf*, *dim.*, and *marcato.* in the first, second, and third measures respectively. The vocal line is in bass clef.

With thee and thine I'll

*dim.*

*pp*

Detailed description: This system contains a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat). The vocal line begins with a rest, followed by the lyrics 'With thee and thine I'll'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A 'dim.' (diminuendo) marking is placed over the piano accompaniment. A 'pp' (pianissimo) marking is placed at the end of the system.

make a covenant and al - li - ance. Taste thee, now— for my work Waits thy

Detailed description: This system continues the vocal line and piano accompaniment. The vocal line has the lyrics 'make a covenant and al - li - ance. Taste thee, now— for my work Waits thy'. The piano accompaniment continues with similar melodic and bass lines.

*poco rit.*

read - y com - pli - ance. Destroyed all the wick - ed shall be!

Detailed description: This system includes a 'poco rit.' (poco ritardando) marking above the vocal line. The vocal line has the lyrics 'read - y com - pli - ance. Destroyed all the wick - ed shall be!'. The piano accompaniment continues with the same melodic and bass lines.

*Allegro.*

*f*

Detailed description: This system is a piano accompaniment section. It begins with the tempo marking 'Allegro.' and a dynamic marking 'f' (forte). The music is written in the piano part with a melodic line in the right hand and a bass line in the left hand. The key signature remains two flats.

CONT. SOLO.  
*f marcato.*

All justice is despis'd and ban - - ished! All holy ties sunder'd have

TEN. SOLO.  
*f marcato.*

All justice is despis'd and ban - - ished! All holy ties sunder'd have

BARITONE SOLO.

*f marcato.*

All justice is despis'd and ban - - ished! All holy ties sunder'd have

van - - ished! Crime, triumphant, only re - mains!

van - - ished! Crime, triumphant, only re - mains!

van - - ished! Crime, triumphant, only re - mains!

SOP.

E'en as the flesh, soil'd is the spir - - it, Vi - ces they com-

CONT.

E'en as the flesh, soil'd is the spir - - it, Vi - ces they com-

TEN.

E'en as the flesh, soil'd is the spir - - it, Vi - ces they com-

BASS.

CHORUS.

-mit or in - her - - it, On their children's brows leave their

-mit or in - her - - it, On their children's brows leave their

-mit or in - her - - it, On their children's brows leave their

stain.

This race I'll ex - terminate, sure - -

stain.

This race I'll ex - terminate, sure - ly! For this

stain.

This race I'll ex -

-ly.

For these men ac - - cursed, in their

peo - - ple,

these men ac - - cursed, in their

- ter - min - ate, sure - ly, For these men accursed, in their

This race I'll ex-ter-min-ate sure - - -

greeds, out - rage me by their misdeeds! This race I'll ex-

greeds, out - rage me by their misdeeds!

greeds, out - rage me by their misdeeds!

- ly!

*sf* *sf* *sf* *sf* *sf* *sf* *sempre f*

-terminate, sure - ly! For these men accurs'd, in their greeds, Have

This race I'll ex-

*p*



turned them a-way from my face,..... And have out - raged  
 -ter - min - ate, sure - - ly! For these men accursed, in their

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics written below them. The bottom two staves are piano accompaniment in bass clef. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

me with misdeeds, This race, I'll des - troy..... with - out  
 greeds,..... Have turn'd them a - way from my face, And have  
 This race I'll des - troy with - out mer - - cy! For these

The second system of the musical score also consists of four staves. It continues the vocal and piano parts from the first system. The lyrics are written below the vocal staves. The piano accompaniment includes a dynamic marking of *f* (forte) in the first measure of the bottom staff. The musical notation includes various note values and rests, maintaining the 4/4 time signature and three-flat key signature.

mer - - - cy, This race I'll ex - ter - minate, sure - -  
 out - raged me with misdeeds. This race I'll des -  
 men,..... with un - ho - ly greeds, Have turn'd them a - way from my  
 This race I'll ex - ter - minate, sure - -

- - - ly, All jus - tice  
 - troy with - out mer - - - cy!  
 face, They have outraged me thro' mis-deeds.  
 - ly! All accurs'd for un - ho - ly greeds, The race I'll des -

is despised and ban - ished!

*sf* This race I'll des - troy with - out mer - -

All ho - ly ties sun - - dered have

-troy, without mer - - cy!

This race I'll destroy without mer - - cy!

-cy! *sf* All ho - ly ties sun - dered, have

vanished! This race I'll destroy without mer - -

All jus - tice is despised and ban - ished!

*sf*  
 All ho - ly ties, sun - dered, have  
 van - ished! This race I'll des - troy without mer -  
*cy!*  
*sf*  
 All jus - tice is despised and ban - ished!  
 van - ished! This race I'll ex -  
*cy!*  
*sf*  
 All jus - tice is despised and ban - ished! This  
 This race I'll ex - ter - min - ate sure - ly! turned im-

*sf*  
-ter - min - ate sure - - ly! For this peo - ple have  
*sf*  
-ter - min - ate sure - - ly! For this peo - ple have  
*sf*  
race I'll ex - ter - mi - ate surely! For this peo - ple have  
*sf*  
-pure - - - - ly!

Detailed description: This system contains the first four staves of music. The top three staves are vocal lines for different parts, each with lyrics. The bottom staff is the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: '-ter - min - ate sure - - ly! For this peo - ple have', '-ter - min - ate sure - - ly! For this peo - ple have', 'race I'll ex - ter - mi - ate surely! For this peo - ple have', and '-pure - - - - ly!'. Dynamic markings 'sf' (sforzando) are placed above the first and second vocal lines and above the piano accompaniment.

*sf*  
turned them a - way from my pres - ence.  
*sf*  
turned them a - way from my pres - ence.  
*sf*  
turned them a - way from my pres - ence.  
*sf*

Detailed description: This system contains the next four staves of music. The top three staves are vocal lines for different parts, each with lyrics. The bottom staff is the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: 'turned them a - way from my pres - ence.', 'turned them a - way from my pres - ence.', 'turned them a - way from my pres - ence.', and 'turned them a - way from my pres - ence.'. Dynamic markings 'sf' (sforzando) are placed above the first and second vocal lines and above the piano accompaniment.

*sf*  
Me they've out - raged by

*sf*  
Me they've out - raged by

*sf*  
Div.  
Me they've out - raged by

their..... mis - deeds!.....

their..... mis - deeds!.....

their..... mis - deeds!.....

## SECOND PART,

TENOR SOLO.  
ad lib.

And No - ah did as God had eve - ry thing command - ed.

*Moderato quasi andante con moto.* (76 = ♩)

*ppp tres egalement.*

*Sya*

*Sya*

First system of musical notation. The upper staff (treble clef) contains a complex melodic line with many beamed notes and accidentals. The lower staff (bass clef) contains a simpler accompaniment with block chords and a few moving notes. A wavy line labeled "8va" is positioned below the bass staff.

Second system of musical notation. The upper staff continues the complex melodic line. The lower staff features a more active accompaniment with slanted eighth-note patterns. A wavy line labeled "8va" is positioned below the bass staff.

Third system of musical notation. The upper staff shows a highly chromatic and dense melodic passage. The lower staff has a steady accompaniment of block chords. A wavy line labeled "8va" is positioned below the bass staff.

Fourth system of musical notation. The upper staff continues the dense, chromatic melodic line. The lower staff maintains the steady accompaniment of block chords. A wavy line labeled "8va" is positioned below the bass staff.

Fifth system of musical notation. The upper staff features a series of sustained chords, some with a fermata over the final chord. The lower staff has a rhythmic accompaniment of eighth notes. A wavy line labeled "8va" is positioned below the bass staff.



8va

39

*sempre. m*

*p*

*dim.*

*3 marcato.  
pesante.*

*p*

8va

8va

This page of musical notation consists of three systems of staves. The first system includes a treble and bass clef staff with a dynamic marking of *sempre. m* and a *p* marking. The second system features a *dim.* marking and a *3 marcato. pesante.* instruction with a *p* dynamic. The third system shows a *6* fingering in the bass clef. The notation includes various rhythmic patterns, slurs, and articulation marks. A dashed line with '8va' above it indicates an octave shift. The page number '39' is in the top right corner.

*8va*

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords and single notes, some with a flat (b) and some with a sharp (#). The lower staff is in bass clef and contains a complex rhythmic pattern of eighth and sixteenth notes. A dashed line above the treble staff is labeled *8va*.

*8va*

*cres.*

The second system continues the musical piece. It features similar notation to the first system. A *cres.* (crescendo) marking is placed above the bass staff. A dashed line above the treble staff is labeled *8va*.

*8va*

The third system continues the musical piece. A dashed line above the treble staff is labeled *8va*.

*f*

*8va*

The fourth system begins with a *f* (forte) dynamic marking. It features more complex chordal textures in the treble staff. A dashed line above the treble staff is labeled *8va*.

*8va*

The fifth system continues the musical piece. A dashed line above the treble staff is labeled *8va*.

CHORUS.

Sop.

*f*

Then the rains of the flood fell in tor - - rents o'er.

CONT.

*f*

Then the rains of the flood fell in tor - - rents o'er.

TENOR.

*f*

Then the rains of the flood fell in tor - - rents o'er.

BASS.

*f*

The first system of the musical score consists of four vocal staves (Soprano, Contralto, Tenor, and Bass) and a piano accompaniment. The vocal parts are in a soprano clef and feature a melody with eighth and quarter notes, including some slurs and accents. The piano accompaniment is in a bass clef and features a rhythmic pattern of eighth notes with a steady bass line. The key signature has one sharp (F#) and the time signature is 4/4.

The second system of the musical score continues the vocal and piano parts. The vocal staves have the lyrics: "- whelm . . . ing, And in the depths pro -". The piano accompaniment features a more complex texture with sixteenth-note runs in the right hand and a steady bass line in the left hand. The dynamic marking *f sans presser.* is present. The key signature and time signature remain the same as in the first system.

- found, of the earth and the skies.....

- found, of the earth and the skies.....

- found, of the earth and the skies.....

Bass line accompaniment.

Piano accompaniment for the first system, featuring arpeggiated chords in the right hand and a bass line in the left hand.

... With shocks ter - ri - fic, ***f***

... With shocks ter - ri - fic, ***f***

... With shocks ter - ri - fic, ***f***

Bass line accompaniment.

Piano accompaniment for the second system, starting with a measure number '6'. It features dense chordal textures in both hands.

dire, 'mid a dark - - ness en - thrall - . . . - ing.  
 dire, 'mid a dark - - ness en - thrall - . . . - ing.  
 dire, 'mid a dark - - ness en - thrall - . . . - ing.

The first system consists of three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The vocal parts are in a homophonic setting, with each voice part having the same lyrics. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. The key signature has one flat (B-flat), and the time signature is 4/4.

Dash'd the waves in their  
 Dash'd the waves in their  
 Dash'd the waves in their

The second system continues with three vocal staves and a piano accompaniment. The vocal parts have the lyrics 'Dash'd the waves in their'. The piano accompaniment is more complex, featuring a prominent triplet figure in the right hand and a bass line with eighth notes. The key signature remains one flat (B-flat), and the time signature is 4/4.

might, as the winds did up - rise!

might, as the winds did up - rise!

might, as the winds did up - rise!

*trem.*  
**fff**

Detailed description: This block contains the vocal and piano parts for the first system. It features three vocal staves (Soprano, Alto, and Tenor) and a grand staff for the piano. The vocal parts are in a homophonic setting, with the lyrics "might, as the winds did up - rise!" repeated on each line. The piano accompaniment consists of a treble staff with arpeggiated chords and a bass staff with a rhythmic accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part ends with a tremolo marking and a fortissimo (fff) dynamic.

Detailed description: This block shows the piano accompaniment for the second system. It features a grand staff with treble and bass clefs. The music is characterized by dense, arpeggiated chords in the right hand and a more rhythmic bass line. The key signature remains two flats. There are several dynamic markings, including accents (^) and a fortissimo (f) marking.

*sempre.* **f**

Detailed description: This block shows the piano accompaniment for the third system. It features a grand staff with treble and bass clefs. The music continues with arpeggiated chords and a rhythmic bass line. The key signature remains two flats. There is a marking "sempre." followed by a fortissimo (f) dynamic, indicating that the previous texture should be maintained.

*Div.*

And the sun.... hid his face ..... 'neath a black veil ap-

And the sun.... hid his face ..... 'neath a black veil ap-

And the sun.... hid his face ..... 'neath a black veil ap-

*Div.*

- pall . . . . . ing,

- pall . . . . . ing,

- pall . . . . . ing,

As if the shades in - - tense would last the same al-

As if the shades in - - tense would last the same al-

As if the shades in - - tense would last the same al-

The first system of the score consists of three vocal staves and a piano accompaniment. The vocal staves are arranged vertically, with the lyrics 'As if the shades in - - tense would last the same al-' repeated on each. The piano accompaniment is written in a grand staff (treble and bass clefs) and features a complex, rhythmic pattern with many beamed notes and slurs.

- ways!

- ways!

- ways!

The second system of the score continues with three vocal staves and a piano accompaniment. The vocal staves have the lyrics '- ways!' repeated on each. The piano accompaniment continues with the same complex, rhythmic pattern as in the first system, ending with a double bar line and repeat dots.



***f***

The rains from heav'n did fall un-

The rains from heav'n did fall un-

The rains from heav'n did fall un-

The first system of music features three vocal staves (Soprano, Alto, and Tenor) and a Bass staff. Each staff contains a vocal line with lyrics. The lyrics are: "The rains from heav'n did fall un-". The music is in a key with one sharp (F#) and a 2/4 time signature. The first measure of each staff has a dynamic marking of ***f***. The vocal lines are simple, consisting of quarter and half notes.

The piano accompaniment for the first system consists of two staves (Treble and Bass). The music is characterized by a steady, rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand, often with a bass line that moves in parallel motion. The key signature has one sharp (F#) and the time signature is 2/4. The music is marked with a dynamic of ***f***.

- stayed through for - - - - - ty

- stayed through for - - - - - ty

- stayed through for - - - - - ty

The second system of music features three vocal staves (Soprano, Alto, and Tenor) and a Bass staff. Each staff contains a vocal line with lyrics. The lyrics are: "- stayed through for - - - - - ty". The music is in the same key and time signature as the first system. The vocal lines are simple, consisting of quarter and half notes.

The piano accompaniment for the second system consists of two staves (Treble and Bass). The music continues the rhythmic pattern from the first system, with eighth notes in the right hand and a similar pattern in the left hand. The key signature has one sharp (F#) and the time signature is 2/4. The music is marked with a dynamic of ***f***.

days! .....  
days! .....  
days! .....  
And the waves o - ver-  
And the waves o - ver-

This system contains four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair has lyrics 'days! .....'. The second pair has lyrics 'days! ..... And the waves o - ver-'. The piano accompaniment consists of two staves (treble and bass clef) with complex rhythmic patterns and slurs.

And the waves o - ver-flow'd all the ru - ined cre-  
- flow'd all the ru - ined cre - a - tion;  
- flow'd all the ru - ined cre - a - tion; And the waves o - ver-flow'd all the ru - ined cre-

This system continues the vocal and piano parts. It features four vocal staves and a piano accompaniment. The lyrics are: 'And the waves o - ver-flow'd all the ru - ined cre- - flow'd all the ru - ined cre - a - tion; - flow'd all the ru - ined cre - a - tion; And the waves o - ver-flow'd all the ru - ined cre-'. The piano accompaniment continues with similar complex rhythmic patterns and slurs.

**f**

- a-tion; Driven forth by the scourge, leaving ci - ties be

- a-tion; Driven forth by the scourge, leaving ci - ties be

- a-tion; Driven forth by the scourge, leaving ci - ties be

- hind, The men,..... lost in a maze, toward rocks .... and hills were fleeing;

- hind, The men,..... lost in a maze, toward rocks .... and hills were fleeing;

- hind, The men,..... lost in a maze, toward rocks .... and hills were fleeing;

And the ea - - - gles looked down... on the wide .... de - vas

And the ea - - - gles looked down..... on the wide .... de - vas

And the ea - - - gles looked down..... on the wide .... de - vas

- ta - - - - - tion.....

- ta - - - - - tion....

- ta - - - - - tion.....

First system of piano accompaniment. The treble clef staff contains a complex melodic line with many beamed notes and accidentals. The bass clef staff contains chords and some bass notes.

Second system of piano accompaniment. The treble clef staff has a 'Sya' marking above it, indicating a specific performance instruction. The melodic line continues with complex figures. The bass clef staff continues with chords.

Third system of music, featuring vocal lines and piano accompaniment. The lyrics are: "Slow - ly rose, then, the". The system includes a 'Div.' marking above the piano part. The piano accompaniment consists of a treble staff with chords and a bass staff with a rhythmic accompaniment.

flood, of all its vic-tims cer - - - tain.

flood, of all its vic-tims cer - - - tain.

flood, of all its vic-tims cer - - - tain.

The piano accompaniment consists of a right-hand part with a melodic line and a left-hand part with a rhythmic accompaniment of eighth notes.

Still deaf to their cries of dis -

Still deaf to their cries of dis -

Still deaf to their cries of dis -

*Div.*

The piano accompaniment continues with a right-hand part featuring a melodic line and a left-hand part with a rhythmic accompaniment of eighth notes.

- may.

- may.

- may.

This system contains three vocal staves and piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). Each staff begins with the lyric '- may.' and contains a whole note. The piano accompaniment consists of a right-hand part with eighth-note chords and a left-hand part with a steady eighth-note bass line.

Cov' - - ing the moun - tain

Cov' - - ing the moun - tain

Cov' - - ing the moun - tain

This system contains three vocal staves and piano accompaniment. The vocal staves are in treble clef with a key signature of one flat. Each staff begins with the lyric 'Cov' - - ing the moun - tain' and contains a whole note. The piano accompaniment continues with the same eighth-note patterns as in the first system.





Clamors and wails of men, thro' all liv - ing cre - a - tion! Then all sounds died a -

Clamors and wails of men, thro' all liv - ing cre - a - tion! Then all sounds died a -

Clamors and wails of men, thro' all liv - ing cre - a - tion! Then all sounds died a -

The piano accompaniment consists of a treble and bass clef staff. The treble staff features a melodic line with triplets and slurs. The bass staff provides a harmonic accompaniment with chords and moving lines.

- way, like a soft ex - ha - la - - - - tion.

- way, like a soft ex - ha - la - - - - tion.

- way, like a soft ex - ha - la - - - - tion.

The piano accompaniment continues with a treble and bass clef staff. It includes dynamic markings such as *pp* and *una corda*. The bass staff ends with the instruction *8va* and a wavy line indicating an octave shift.

*p*

For eve-ry liv-ing earth - ly be - - ing was destroyed!

For eve-ry liv-ing earth - ly be - - ing was destroyed!

For eve-ry liv-ing earth - ly be - - ing was destroyed!

*Bra*

*Bra*

Float - ed safe - ly, the ark, up-on that sea un - sound - ed,

Float - ed safe - ly, the ark, up-on that sea un - sound - ed,

Float - ed safe - ly, the ark, up-on that sea un - sound - ed,

*dim.*

Drifting slow toward the dark hori-zon, broad, un - bound - ed,

Drifting slow toward the dark hori-zon, broad, un - bound - ed,

*dim.*

Drifting slow toward the dark hori-zon, broad, un - bound - ed,

Drifting slow toward the dark hori-zon, broad, un - bound - ed,

*sempre. pp*

*mp*

'Mid the hor - ror of night e - ter - nal, waste and void. ....

'Mid the hor - ror of night e - ter - nal, waste and void. ....

*pp*

'Mid the hor - ror of night e - ter - nal, waste and void. ....

'Mid the hor - ror of night e - ter - nal, waste and void. ....

*ppp*

THIRD PART.

*Andante.* (69 = ♩)

pp una corda.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#) and a common time signature. The tempo is marked 'Andante' with a metronome marking of 69 quarter notes per minute. The dynamic is 'pp una corda'. The system contains six measures of music.

Second system of musical notation, continuing the piece. It consists of six measures of music in the same key and time signature as the first system.

*Sra*

sempre pianissimo.

Third system of musical notation, continuing the piece. It features a melodic line in the treble clef with a 'Sra' marking above it. The dynamic is 'sempre pianissimo'. The system contains six measures of music.

Fourth system of musical notation, continuing the piece. It consists of six measures of music in the same key and time signature.

Fifth system of musical notation, continuing the piece. It consists of six measures of music in the same key and time signature.

Ped.

Ped.

Sop. Solo.

Now, God remembered No - ah, his promise re-

-call - ing. A breeze pass'd o'er the wares, Gent - ly ris - ing and fall - ing,

And foretold that the earth's deep gloom would soon be o'er.

The first system of the score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a 7/8 time signature. The lyrics "And foretold that the earth's deep gloom would soon be o'er." are written below the vocal staff. The piano accompaniment features a complex rhythmic pattern with many beamed notes.

*poco a poco.* *piu animato.*

The second system continues the piano accompaniment. It is divided into three measures. The first measure is marked *poco a poco.* and the second measure is marked *piu animato.* The piano part consists of dense, rhythmic patterns in both the treble and bass staves.

The third system continues the piano accompaniment with dense, rhythmic patterns in both the treble and bass staves. The key signature changes to two sharps (D major) in the second measure.

*poco a poco.* *cres.*

The fourth system continues the piano accompaniment. It is divided into three measures. The first measure is marked *poco a poco.* and the second measure is marked *cres.* The piano part consists of dense, rhythmic patterns in both the treble and bass staves.

The fifth system continues the piano accompaniment with dense, rhythmic patterns in both the treble and bass staves. The key signature changes to three sharps (F# major) in the second measure.

Piano introduction for the first system, featuring a treble and bass clef with complex rhythmic patterns and chords.

*Allegretto.* (108 = ♩)  
Sop. SOLO.

Vocal and piano accompaniment for the second system. The vocal line is in soprano clef with lyrics: "Then did No - ah, in haste, the ark win - dow un -". The piano accompaniment is in treble and bass clef.

Vocal and piano accompaniment for the third system. The vocal line continues with the lyrics: "- clos - ing,". The piano accompaniment features triplets in the bass line.

Vocal and piano accompaniment for the fourth system. The piano accompaniment includes a section marked "cres." (crescendo) with a sixteenth-note figure in the bass line.

*cres.*

Send a ra - ven a - broad, That flew with - out re -

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. It begins with the lyrics "Send a ra - ven a - broad, That flew with - out re -". The piano accompaniment is written in grand staff notation (treble and bass clefs). The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand plays a steady bass line. The dynamic marking *cres.* (crescendo) is placed above the vocal line at the start of the system.

*dim.*

- pos - ing, But returned nev - er - more.

The second system continues the musical score. The vocal line concludes the previous phrase with the lyrics "- pos - ing, But returned nev - er - more." and then has a full rest for two measures. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The dynamic marking *mf* (mezzo-forte) is placed above the piano part in the second measure of this system.

The third system of the musical score contains only the piano accompaniment. It features a complex melodic line in the right hand with many slurs and ties, and a corresponding bass line in the left hand. The key signature remains one flat and the time signature is 4/4.

*rit.*

Then sent he forth a dove, thro' all the waste do - min - ions ;

The fourth system of the musical score includes the vocal line and piano accompaniment. The vocal line begins with the lyrics "Then sent he forth a dove, thro' all the waste do - min - ions ;". The piano accompaniment is written in grand staff notation. The dynamic marking *rit.* (ritardando) is placed above the vocal line at the start of the system. The piano part features a sustained chord in the right hand and a bass line in the left hand.



*Andantino.* (76 = ♩)

*mp*

6

RECT.

The dove no shelter found, nor rest for her tired pinions,

*mp*

*Allo. moderato.* (84 = ♩)

And, from this first long flight did she return at night.....

*mp*

*sempre una corda.*

*leggierissimo.*

Seven days pass'd by, and then once more forth she de - part-ed.

*cres.* *f*

*ad lib.*  $\text{\textcircled{3}}$   $\text{\textcircled{3}}$   $\text{\textcircled{3}}$   $\text{\textcircled{3}}$

Now, less timid-ly, up thro' the sky she took

*dim.* *p*

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line begins with a rest, followed by a melodic phrase with three triplet markings. The piano accompaniment features a descending eighth-note pattern in the right hand and a steady bass line in the left hand. Dynamics include *dim.* and *p*.

*Allegretto.*

flight.

*pp*

Detailed description: This system continues the vocal and piano parts. The tempo is marked *Allegretto.* The vocal line has a rest followed by the word "flight." The piano accompaniment consists of a rhythmic eighth-note pattern in the right hand and a similar pattern in the left hand. The dynamic is *pp*.

From o'er... .. the rippling waves, came a light breath, sweet-

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

Detailed description: This system continues the vocal and piano parts. The vocal line has a rest followed by the lyrics "From o'er... .. the rippling waves, came a light breath, sweet-". The piano accompaniment features a rhythmic eighth-note pattern in the right hand and a similar pattern in the left hand. Dynamics include *p.* in three places.

- scent - ed, And the sky light - en'd up with bright rays, as of

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "- scent - ed, And the sky light - en'd up with bright rays, as of". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

spring, All declared that the

The second system continues the musical score. The vocal line has a treble clef and the lyrics: "spring, All declared that the". The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *pp* (pianissimo) is present in the piano part.

earth,..... re - vived, freshly a - wak - ing,

The third system of the score features the vocal line with lyrics: "earth,..... re - vived, freshly a - wak - ing,". The piano accompaniment includes a dynamic marking of *p* (piano) at the beginning of the system.

warm - ly throbb'd in its joy, Of a new life par -

The fourth and final system on the page shows the vocal line with lyrics: "warm - ly throbb'd in its joy, Of a new life par -". The piano accompaniment features a dynamic marking of *cres.* (crescendo) at the start of the system.

*dim.*

- tak - ing, And... that the tri - al days... were the last God would

*Allegro. (120 = ♩)*

bring..... Then, for the second time, the dove came back, light-

- heart - ed, And brought a verdant leaf-let from an o-live

tree, As a proof..... that the earth from flood once more was

free !

*p*

*cres.*

*cres.*

This musical score is for a piano piece with a vocal line. It is written in G major (one sharp) and 4/4 time. The score is divided into five systems, each with two measures. The vocal line is on a single treble clef staff. The piano accompaniment is on a grand staff (treble and bass clefs). The first system includes the instruction 'free !' above the vocal staff. The second system begins with a piano dynamic marking '*p*' and features sixteenth-note patterns in the right hand. The third and fourth systems include a crescendo marking '*cres.*'. The fifth system continues the piano accompaniment with similar rhythmic patterns.

*p*

*cres.*

*p*

*cres.*

*Molto allo. (144 =)*

*p*

After seven other days, the white-wing'd wand'rer started, And renewed her brave flight toward the mountains, and

*p*

shore, But, from this third exploit, She came back nevermore!

*f*

Piano introduction for the first system, featuring treble and bass staves with complex chordal textures and melodic lines.

Then, No - ah, looking forth again, saw land out-show -

Vocal line and piano accompaniment for the first system of lyrics.

- ing, Fresh - ly, ver - dant, and bath'd in the sun's radiance

Vocal line and piano accompaniment for the second system of lyrics.

glow - ing!

*crec.* *mf*

Vocal line and piano accompaniment for the third system of lyrics, including dynamic markings.



He from the ark de-scend-ing—

CHORUS.

This system contains the first vocal entry and piano accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics "He from the ark de-scend-ing—" in a *p* dynamic. The piano accompaniment features a flowing eighth-note pattern in the bass and a more melodic line in the treble.

Built an al-tar thereby, Ma-ny vic-tims, un-

Ma-ny vic-tims, un-

*p* *cres.*

*p* *cres.*

This system contains the second vocal entry and piano accompaniment. The vocal parts enter with the lyrics "Built an al-tar thereby, Ma-ny vic-tims, un-" in a *p* dynamic, followed by "Ma-ny vic-tims, un-" in a *cres.* dynamic. The piano accompaniment continues with the same rhythmic and melodic patterns as the first system.

num - bered of - fered he at e . . .

num - bered of - fered he at e . . .

*cres.*

Detailed description: This system contains the first two systems of a musical score. The top two staves are vocal staves 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 piano part features a melodic line in the right hand and a more rhythmic accompaniment in the left hand. A 'cres.' marking is placed above the piano part in the second measure of the system.

ven, A bow, splendid and bright, appeared

ven, A bow, splendid and bright, appeared

*cres.* *f*

*cres.* *f*

*cres.* *f*

Detailed description: This system contains the second two systems of the musical score. The top two staves are vocal staves with lyrics. The bottom two staves are piano accompaniment. The key signature remains three sharps and the time signature is 4/4. The piano part continues with a melodic line in the right hand and accompaniment in the left hand. 'cres.' markings are placed above the piano part in the first and second measures of the system, and a 'f' (forte) marking is placed above the piano part in the fourth measure of the system.

High up in Heav - en;

High up in Heav - en;

SOP. SOLO.

*p* *cres. rit.*

And be - hold, What said the E - ter - nal from a

CONT. SOLO.

*p* *cres. rit.*

TEN. SOLO,

*p* *cres. rit.*

And be - hold, What said the E - ter - nal from a

BAR. SOLO.

*8va* *8va*

(76=)

Two vocal staves in treble clef, 4/4 time, key of B-flat major. The first staff has the lyrics ". bove!". The second staff has the lyrics ". bove!". The music consists of a single note on a whole rest in each measure.

*dolce.*

I'll no more curse the

Piano accompaniment for the first system, consisting of two staves (treble and bass clef) in 4/4 time. The music features a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *p* (piano), *mf* (mezzo-forte), and *p* (piano). The piece concludes with a fermata over the final chord.

Two vocal staves in treble clef, 4/4 time, key of B-flat major. The lyrics are "earth for-ev - er! On my cov'nant thou shalt re - ly; And this". The music consists of a single note on a whole rest in each measure.

Piano accompaniment for the second system, consisting of two staves (treble and bass clef) in 4/4 time. The music features a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *p* (piano) and *mf* (mezzo-forte). The piece concludes with a fermata over the final chord.

*cres.*

bond henceforth, none shall sev - er, Now increase, grow and mul - ti - ply!

*dol.*

I'll no more curse the

This system contains a vocal line and a piano accompaniment. The vocal line begins with a *cres.* (crescendo) marking and includes the lyrics "bond henceforth, none shall sev - er, Now increase, grow and mul - ti - ply!". It then transitions to a *dol.* (dolce) marking with the lyrics "I'll no more curse the". The piano accompaniment features a steady bass line and a more active treble line.

*dolce.*

On my cov'nant thou shalt rely, And this bond, henceforth none shall

earth for - ev - er!

This system continues the musical score with a vocal line and piano accompaniment. The vocal line is marked *dolce.* and contains the lyrics "On my cov'nant thou shalt rely, And this bond, henceforth none shall earth for - ev - er!". The piano accompaniment continues with a similar texture to the first system, providing harmonic support for the vocal melody.

*dol.*

I'll no more curse the earth fore - er ! On my cov'nant thou shalt re -

sev - er, Thou..... on my ...

I'll no more curse the earth fore -er ! On my

- ly, On my cov'nant thou shalt re - ly, *cres.*

cov e - nant..... shalt re - ly, *cres.* This

And this bond, henceforth none shall sev -

cov'nant thou shalt re - ly, On my cov *dolce e legato.* 'nant

*cres.* *f*

And this bond, henceforth none shall sev - er, Now in -

cov - 'nant none hence - forth shall sev - er. Now increase, grow,

er. Now increase, grow.... and mul - ti - ply!

thou..... shalt re - ly..... Now in - crease,

Detailed description: This system contains the first four staves of music. The top staff is a vocal line starting with a *cres.* marking and a *f* dynamic. The second and third staves are vocal lines with lyrics. The fourth staff is the piano accompaniment. The music is in a key with two flats and a 4/4 time signature.

*f*

- crease, grow and mul - ti - ply!

and mul - ti - ply!

and mul - ti - ply!

And, when

And, when

And, when

Detailed description: This system contains the next four staves of music. The vocal lines continue with lyrics and dynamics like *f* and *fz*. The piano accompaniment continues with chords and melodic lines. The lyrics include 'crease, grow and mul - ti - ply!', 'and mul - ti - ply!', and 'And, when'.

*mf* *cres.*

Detailed description: This system contains the final four staves of music. It features piano accompaniment with dynamics like *mf* and *cres.* The music concludes with a final chord and melodic flourish.

*dim.*

they shall be-hold this bow in Heaven shin - ing, All..

*dim.*

they see this bow, All..

*fp* *pp* *mp*

Detailed description: This system contains the first two vocal staves and the first two staves of the piano accompaniment. The vocal parts are in a soprano and alto register. The piano accompaniment features a complex texture with many sixteenth notes and slurs. Dynamic markings include *dim.*, *fp*, *pp*, and *mp*. The lyrics are 'they shall be-hold this bow in Heaven shin - ing, All..' and 'they see this bow, All..'.

.... men, shall call to mind, All..... men then shall re-

.... men, shall call to mind, All....

.... men, shall call to mind,

*mp*

Detailed description: This system contains the second two vocal staves and the second two staves of the piano accompaniment. The vocal parts continue with the lyrics '.... men, shall call to mind, All..... men then shall re-' and '.... men, shall call to mind, All....'. The piano accompaniment continues with similar rhythmic patterns and includes a *mp* dynamic marking. The lyrics '.... men, shall call to mind,' are repeated on the third vocal staff.



call..... that it stands..... ev - er - more,.....

..... men, then shall re - call,..... that it stand ev - er

All..... men, Shall call to mind that it

All..... men, all men then shall re

*crea.*

*dol.*

.... A pledge of promise fair, of our cov'nant the sign - ing.

- more, A pledge of promise fair, of our cov'nant the sign - ing

stands ev - er - more, As a sym - bol, of our cov'nant the sign - ing

- call that it stands ev - er - more, of our cov'nant the sign - ing

*Sf*

*m.*

*dol.* *dim.*

*dol.* Of the peace that I now re-  
*dim.*

Of the peace, of the peace that I now, re-  
*dim.*

*dol.* Of the peace that I now re-store, that I now re-  
*dim.*

Of..... the peace that I.... now re-

*dim.*

- store.

- store.

- store.

*p*

*p*

I'll no more curse the earth forev - er !

*p*

I'll no more curse the earth forev - er !

*cres.*

On my cov' - nant thou shalt re-ly !.... And this bond, henceforth, none shall sev-

*cres.*

On my cov' - nant thou shalt re-ly !.... And this bond, henceforth, none shall sev-

*cres.*

(76 = ♩)  
Allo. *maestoso*.

er, Now, increase, grow and multi - ply !.....

er, Now, increase, grow and multi - ply !.....

er, Now, increase, grow and multi - ply !.....

er. Now, increase, grow and multi - ply !.....

Now, increase, *Allo. maestoso*.

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The piano part features dense chordal textures, including many sixteenth-note chords. A dynamic marking of *f* (forte) is present. The tempo/mood is indicated as *Allo. maestoso*. The lyrics are: "er, Now, increase, grow and multi - ply !.....".

grow, and mul - ti - ply ! And when they shall behold this bow shine in the heav'ns, All men

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The piano part features dense chordal textures, including many sixteenth-note chords. A dynamic marking of *f* (forte) is present. The tempo/mood is indicated as *Allo. maestoso*. The lyrics are: "grow, and mul - ti - ply ! And when they shall behold this bow shine in the heav'ns, All men".

Now, increase, grow and mul - ti - ply! And when they see this  
 shall then recall that it stands evermore, A sign of promise fair, and a sym - bol

bow shine brightly in the heavens, All men shall call to mind that it  
 of the cov' - nant, Of the peace that I now re-

Now, increase, grow and mul - ti - ply! And when they see this  
stands evermore a sign of promise fair, And a sym - bol  
-store. Now, in - crease, in - crease and mul - ti - ply!

bow shine brightly in the sky, All men shall call to mind that it  
of the cov' - nant— of the peace that I now re -  
and mul - ti - ply! Grow, increase and mul - - ti -

Now, increase, grow and mul - ti - ply! And when they see this  
stands evermore the sign of promise fair, And a sym - bol  
-store- Now, in - crease! in - crease and mul - ti - ply!  
-ply! Now, increase! and mul - ti -

bow shine brightly in the sky, All men shall call to mind that it  
of the cov - e - nant of peace that I now re-  
and mul - ti - ply! Grow now, in - crease, mul - - ti -  
-ply! In - crease, grow and mul - - - ti -

stands ev - er - more,..... ev - er - more as a  
 -store. It shall stand ev - er - more as a  
 -ply! It shall stand ev - er - more, as a sym - bol  
 -ply! It shall stand ev - er - more as a

sym - bol and a cov' - nant of the peace that I now re-  
 sym - bol and a cov' - nant of the peace that I now re-  
 And a cov - 'nant of prom - ise Of the peace that I now re-  
 sym - bol and a cov' - nant of the peace that I now re-



-store.

-store. Increase and mul-ti - ply! increase and multi - ply! Now, in-

-store. Now, increase, grow, and mul - ti-

The first system consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines with lyrics. The fourth and fifth staves are piano accompaniment. The key signature is G major (one sharp).

Grow, in - - crease, and mul - ti - ply!

-crease, increase, grow, and mul - ti - ply!

-ply! grow and mul - - ti - ply! and mul - ti-

Flour - ish, grow, and

The second system consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines with lyrics. The fourth and fifth staves are piano accompaniment. The key signature is G major (one sharp).

Flour - - ish, grow, and e'er mul - - ti-  
 and mul-ti - ply! and mul-ti - ply!  
 -ply! Flour - - ish,  
 still mul - ti - ply!

-ply! e'er mul - ti - ply!  
 grow and still mul - - ti-  
 still mul - ti - ply! Flour - - ish,

Now, in - crease,  
 Now, in - crease! now, in - crease!  
 -ply! and mul - - ti - ply! When men shall see this  
 grow, and e'er mul - - ti - - ply!

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The bottom two staves are piano accompaniment in bass clef with the same key signature. The lyrics are distributed across the vocal staves.

They shall re - call that it will ev - er  
 When men behold this bow,  
 bow up - on the dark clouds shin - ing, They shall re -  
 When men behold this bow,

The second system of the musical score consists of four staves, following the same format as the first system. The vocal lines continue with the lyrics, and the piano accompaniment provides harmonic support. The lyrics are distributed across the vocal staves.

stand as a sign of the cov' - - - *dim.*

Shall they re - call that it will stand hence - forth for-  
 1st TENORS SOLO. *dim.*

call, shall call to mind, that it will stand hence - forth for- *dim.*

The first system of the musical score consists of five staves. The top three staves are vocal parts: the first staff is the vocal line with lyrics, the second staff is for the 1st Tenors Solo, and the third staff is the bass line. The bottom two staves are the piano accompaniment, with the right hand playing a rhythmic pattern of eighth notes and the left hand providing harmonic support. The key signature has two sharps (F# and C#), and the time signature is 4/4. The system concludes with a *dim.* (diminuendo) marking.

- - nant, as a sign of the cov' - - nant, and of peace that I

- ev - er as a sign of the cov' - - nant, of the peace that I

- ev - er, As a sym - - bol of cov' - - nant, of the peace

The second system of the musical score continues the vocal and piano parts. It features the same three vocal staves and two piano accompaniment staves. The lyrics continue across the vocal lines. The piano accompaniment features a more complex texture with chords and moving lines in both hands. The system concludes with a *p* (piano) marking.

now re - store!

now re - store!

that I now re - store!

Now, increase, grow, and mul - ti -

*f*

**Tutti.**

Now, increase,

Now, increase, grow and mul - ti - ply! and mul-ti -

-ply! and mul-ti - ply! and mul-ti - ply!

*poco - a - poco - cres.*



grow,..... now grow,..... Now

grow,..... now grow,..... Now

In - crease and mul - ti - ply, In - crease and mul - ti - ply,

In - crease and mul - ti - ply, In - crease and mul - ti - ply,

grow, and mul - ti - ply, All.... men

grow, and mul - ti - ply, All.... men

In - crease, in - crease, all men

In - crease, in - crease, all men

shall then re-call, that it shall stand hence-forth.....

shall then re-call, that it shall stand hence-forth.....

shall then re-call, that it shall ev-er,

shall then re-call, that it shall ev-er,

.... As sym-bol of the peace, that I

that I.....

.... As sym-bol of the peace, that I

stand the sym-bol of the peace, that I

that I.....

stand the sym-bol of the peace, that I



now re - store, All men, grow, in -

..... now re - store.

now re - store, All men, grow, in -

now re - store, All men, grow, in -

..... now re - store,

now re - store, All men, grow, in -

*ff*

- crease, and mul - ti - ply, and mul - ti - ply.

- crease, and mul - ti - ply, and mul - ti - ply.

- crease, and mul - ti - ply, and mul - ti - ply.

- crease, and mul - ti - ply, and mul - ti - ply.

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94	Ye nations, offer to the Lord .....	30

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95	All we like sheep .....	25
96	And He shall purify .....	25
97	And the Glory of the Lord .....	25
98	And with His stripes .....	25
99	Behold the Lamb of God .....	25
100	For unto us a child is born .....	25
101	Glory to God .....	25
102	Hallelujah .....	25
103	He trusted in God .....	25
104	His yoke is easy .....	25
105	Let all the angels of God .....	25
106	Let us break their bonds .....	25
107	Lift up your heads .....	25
108	Lord gave the word .....	25
109	{ O death. (Duet.) But thanks be to God .....	25
110	O Thou that tellest. (Contralto & Chorus.) .....	25
111	Since by man came death .....	25
112	Surely, He hath borne .....	25
113	Their sound is gone out .....	25
114	Worthy is the Lamb .....	25

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118	Curse of the Lord .....	25
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127	{ How lovely are the messengers. Thus saith the Lord .....	25
128	I praise Thee, O Lord .....	25
129	{ Is this he! O Thou, the true and only .....	25
130	Lord, Thou alone art God .....	25
131	Nations are now the Lord's .....	30
132	Not only unto him .....	25
133	Now, this man ceaseth not .....	25

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136	Rise up, arise .....	25
137	See what love hath the Father .....	25
138	Stone him to death .....	25
139	{ This is Jehovah's Temple .....	25
	{ Far be it from thy path .....	25
140	{ To God on high—To Thee, O Lord .....	25
	{ Sleepers, awake .....	25

### ST. PETER.—Paine.

141	Church is built .....	25
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142	Awake the trumpet's lofty sound .....	25
143	Fixed in his everlasting seat .....	25
144	Glorious hero! .....	25
145	Great Dagon has subdued our foe .....	25
146	Hear Jacob's God .....	25
147	Hear us, our God .....	25
148	Let their celestial concerts .....	25
149	O first created beam! .....	25
150	Then, round about the starry throne .....	25
151	Then shall they know .....	25
152	To dust, his glory .....	25
153	To man God's universal law .....	25
154	{ To song and dance .....	25
	{ To fame immortal go .....	25
155	Weep, Israel, weep .....	25
156	With thunder armed .....	25

### SEASONS.—Haydn.

157	A wealthy lord. (S. Solo and Chorus.) .....	25
158	Behold, on high be mounts. (Trio and Chorus.) .....	25
159	Be propitious, bounteous heaven! (Trio and Chorus.) .....	25
160	Come, gentle Spring .....	25
161	God of light, God of life .....	25
162	Hark! the deep, tremendous voice .....	25
163	Hark! the mountains resound .....	25
164	Joyful the liquor flows .....	25
165	Let the wheel move gaily .....	25
166	Now cease the conflicts. (Trio and Chorus.) .....	25
167	Spring, her lovely charms. (Duet and Chorus.) .....	25
168	Then comes the dawn. (Trio and Chorus.) .....	25
169	Thou nature, ever kind. (Trio and Chorus.) .....	25

### WALPURGIS NIGHT.—Mendelssohn.

170	Come with torches .....	25
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### WOMAN OF SAMARIA.—Bennett.

171	Abide with me .....	25
172	And blessed, blessed be the Lord .....	25
173	Come, O Israel .....	25
174	Therefore with joy .....	25

### 42d. Psalm.—Mendelssohn.

(AS THE HART PANTS.)

175	As the hart pants .....	25
176	For I had gone forth .....	25
177	Why, my soul .....	25
178	Why, my soul. (Last Chorus.) .....	25

### 95th PSALM.—Mendelssohn.

(COME, LET US SING.)

179	Come, let us sing .....	25
180	For His is the sea .....	25
181	For His is the sea .....	25
182	Henceforth, when ye hear His voice .....	25
183	O come, let us worship .....	25

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