

The
Legend of Saint Cecilia:

Oratorio.

WORDS BY

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MUSIC BY

JULES BENEDET.



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INTRODUCTORY.



IT has been long a favorite fancy of mine to treat the Legend of Saint Cecilia for music with a view to the possible revival of such celebrations as were held in gone-by years, when English sympathy for the Art was more limited in every respect than at the time present.

It is true that the names of Dryden and Addison, among the poets, and of Handel, among the musicians, who have made "divine Cecilia's" praise immortal, might be thought to deter any one from dealing with the subject. But theirs were merely votive odes indirectly bearing on the power of the Art of which Cecilia is patron saint. This Cantata of mine sets forth her story, which, so far as I am aware, has not been done before in any of the words produced for the Cecilian Festivals in England. Those desirous of following out further a subject full of interest cannot do better than consult the ingenious volume of Mr. Husk,—his account of "The Musical Celebrations on St. Cecilia's Day" (1857),—in which many particulars concerning the Saint's praise are collected. All who are familiar with the accepted legend, as told in the "Legenda Aurea" of Jacobus Januensis, Archbishop of Genoa, will perceive that I have treated it with a certain liberty. Some of the minor incidents—such as the conversion and martyrdom of Tiburtius, the brother of Valerianus—have been omitted with a view of avoiding the introduction of secondary persons, and of concentrating the main interest in the martyr heroine. Further, the catastrophe which (to cite Dryden's well-known line in defiance of its original import)

"raised a mortal to the skies"*

has been simplified. The legend narrates that after the agony of slow fire, which failed to kill the Christian bride, the sword ended her days. A literal adherence to this tradition might have weakened the closing scene by presenting two situations of the same character. Others must judge how far I have been indiscreet, or the reverse, in its omission.

HENRY F. CHORLEY.

* "It is true," says Sir Walter Scott, in his "Life of Dryden," "that the praise of St. Cecilia is rather abruptly introduced as a conclusion to the account of the Feast of Alexander; and it is also true that the comparison

'He raised a mortal to the sky:
She drew an angel down,'

is inaccurate, since the fate of Timotheus was metaphorical, and that of Cecilia literal."

CONTENTS.



NO.		PAGE
	PRELUDE	1
	WEDDING CHORUS. "Let the lutes play"	4
2	AIR. Tenor. "The love too deep" -	22
3	SCENA. Recitative. Soprano. "O, my lord, if I must grieve you" -	25
	DUET. Soprano and Tenor. "Thou canst as yet not half divine" -	28
4	AIR. Soprano with Chorus. "Praise the Lord! When the blessing is given" -	33
5	RECIT. Tenor. "Cease not, I pray you" -	42
	ARIA. Tenor. "A wond'rous change" -	43
6	CHORUS. "From our home we have come down" -	49
7	AIR. Bass. "What mean these zealots?" -	57
8	AIR. Contralto. "Father, whose blessing" -	64
9	ANTHEM. Quartette and Chorus. "God is our hope and strength" -	69
10	SCENA. Recit. Bass. "Is this the Bride?" -	94
	DUET. Tenor and Bass. "Only too blest to die with her" -	101
	CHORUS. "Your doom shall be" -	103
11	FUNERAL MARCH -	110
12	TERZETT. Soprano, Tenor, and Bass. "Farewell but for a while" -	112
13	DIALOGUE with Chorus. Bass. "Bear him away" -	123
14	CANTICLE. Soprano. "Those whom the Highest One befriends" -	127
	CHORUS. Alleluia. Amen. -	129

THE
LEGEND OF SAINT CECILIA:
A CANTATA.

CHARACTERS.

CECILIA SOPRANO.
 VALERIANUS (*her husband*) TENOR.
 THE PREFECT OF ROME BASS.
 A CHRISTIAN WOMAN CONTRALTO.

CHORUS OF ROMAN CITIZENS.

CHORUS OF CHRISTIANS.

CHORUS OF ANGELS.

PART FIRST.

PRELUDE.

No. I. WEDDING CHORUS.

Let the lutes play their loudest
 On this bright summer day:
 Let the noblest and proudest
 Take part in the lay.
 Gracious Hymen, we implore thee
 Smile on those who kneel before thee!

For a nuptial more glorious
 Was song never sung.
 He is brave and victorious,
 And noble and young.
 Gracious Hymen, &c.

She is fair as the goddess
 From the deep who did rise;
 She is pure as Diana,
 Who brightens the skies.
 Gracious Hymen, &c.

No. II. AIR.

VALERIANUS.

The love too deep for words to speak,
 With Life alone that wanes and dies,
 Is kindled by that blushing cheek;
 That lofty brow; those starry eyes.

Mine own at last whate'er betide!
 The Gods have blessed me oft, I know;
 But, having given me my bride,
 They can no further bliss bestow.

No. III.—SCENA AND DUET.

CECILIA.

O, my lord, if I must grieve you,
 Let my treason be forgiven;
 But I hear my Master call me,
 Love of man must ne'er enthrall me,
 Bound by solemn vow to Heaven.

VALERIANUS.

Can it be that Jove has dared
 With some new deceit to woo thee?
 Faithless, tarnished, and ensnared—

CECILIA.

Nay, my lord, forbear to shame me!
 One than Jove more mighty far,
 Who controlleth sun and star;
 He, the Highest, deigns to claim me.

VALERIANUS.

How shall I thy tale believe?
 False one!

CECILIA.

Kill me, if thou wilt.
 Naught of falsehood, naught of guilt,
 Shall my earthly lord deceive.—

{ Thou canst as yet not half divine
 What keeps me from thine arms apart,
 Till the Most High shall touch thy heart—
 Have mercy, Father, make him thine!

VALERIANUS.

{ She awes me with a power divine;
 What is the strange and thrilling art
 That holds me from her arms apart,
 Though rite and vow have made her mine?

VALERIANUS.

I do not think thou wouldst deceive—
 Give me some proof, for eye and ear,
 Of this strange faith.

(*Soft Music*) CECILIA.

Hark! they draw near,
 But only those redeemed that be;
 May their celestial glory see.—
 Now listen, and the truth believe.

No. IV. AIR AND CHORUS OF UNSEEN
ANGELS.

I.

Praise the Lord!—
When the blessing is given,
And a joy, as of heaven,
Makes the lover's lips falter:
When the roses have died
In the path of the bride
As she came from the altar.
When the banquet is spread,
And the wine ruby red
From the urn streams around us,
With a joyous accord
Let our song praise the Lord,
Who with blessings hath crowned us.

WITH CHORUS.

Praise the Lord, O my soul,
For his mercy endureth forever!
For his bounty endureth forever!
For his glory endureth forever!

II.

In the wilderness bare,
When the sky's cruel glare
Doth with drought overpower us,
And, like ghosts in their shrouds,
The ghastly sand clouds
Hover round to devour us,
In the grasp of the wave
When the winter-winds rave
O'er the dark, rapid river,
While my lip has a word,
Let its breath praise the Lord,
Who alone can deliver.

WITH CHORUS.

Praise the Lord, O my soul, &c.

No. V. RECIT AND AIR.

VALEBIANUS.

Cease not, I pray you!—What delight is this?

CHORUS.

What means your kindling eye, my lord?

VALEBIANUS.

Sing on;
No earthly voices swelled that glorious strain
Foreshadowing rapture passing earthly bliss
I thrill with awe, and keen, ecstatic pain.
Pity me, Heaven!

CECILIA AND CHORUS.

Another soul is won!

AIR.

VALEBIANUS.

A wondrous change my spirit doth surprise,
Where are the clouds that lately sealed mine eyes?
What care I now for all those pleasures vain
That lately bound my soul in golden chain?—
Visions of Heaven unfold as dawneth day,
Celestial voices teach me I should pray
To One who giveth life and healeth grief.
If I have sinned, Almighty one, forgive.
Teach me thy will, let me begin to live!—
Lord, I believe. Help thou my unbelief!

ANGEL.

It is granted; lo, the sign
That the Grace of Heaven is thine!
(*The Angels appear.*)

VI. CHORUS.

From our home we have come down,
Bridegroom and Bride of Heaven
Chosen, redeemed, forgiven,
To bring you each a crown
Of roses that are brightest,
Of lilies that are whitest,
In Paradise that bloom.
Life is but an idle dream,
Earth a gayly garnished tomb,
Mortal suffering most extrem
Only is a passing wonder.
Deck yourselves for sacrifice,
Make you ready to arise
To eternal glory yonder.

PART SECOND.

No. VII. AIR.

THE PREFECT.

What mean these zealots vile, who dream
Our ancient altars to o'erthrow,
And dare the awful Gods blaspheme
And through the city boldly go,
Proclaiming loud their impious creed,
Doubt and rebellion wild to breed?

So sure as on Olympus' height
Sits mighty Jove with thunder crowned,
Or, as when morns unbars the gate,
Apollo in his car, elate,
Travels on high our orb around,
So sure as in the caves of Hell
Among the shades doth Pluto dwell,
My wrath shall on the Christians fall;
And let them call upon their Lord
To spare them rack, and fire, and sword.
The race shall perish, one and all!

No. VIII. AIR.

A CHRISTIAN WOMAN.

Father, whose blessings we entreat,
 Look downward from Thy mercy seat
 Upon Thy servant's prayer and praise.
 Oh, let us Thy protection share,
 And give us grace the worst to bear,
 If cruel men cut short our days.

ANTHEM.

No. IX. QUARTETTE AND CHORUS.

God is our hope and strength,
 A very present help in trouble.
 Therefore we will not fear,
 Though the earth tremble,
 Though the mountains shake,
 And the water rage and swell;
 For God is in the midst of us,
 Therefore shall we not be moved—
 God is our hope and refuge.

No. X. SCENA, DUET AND CHORUS.

THE PREFECT.

Is this the bride—Is this the spouse
 Who, wedded by our ancient rite,
 Do our eternal Gods requite,
 By their insulting blasphemies?
 She is distraught. Let her stand by.
 But, you my lord, to join with her!
 In some strange passing fantasy—
 If, for your father's sake I hide
 This freak insane and turn aside:
 Fly! to some other region, fly!
 The scaffold and the pile are nigh.

VALERIANUS.

Not so. Engaged by holy vows,
 I must your Pagan faith deny,
 Only to bless, to die with her,—
 My spirit's angel messenger.
 But if you think to show me grace
 Belonging to my ancient race,
 Let pain and torture wait on me,
 And the quick anguish set her free.

THE PREFECT.

That which you do the most desire,
 Therefore I shall the most deny;
 Your doom shall be the sudden sword,
 And her's the agony of fire,—
 A fire whose torture worketh slow,
 And shall give time with all its glow
 To her whom its embrace shall know,
 To pant, and faint, and testify
 Against our Gods, by her abhorred,
 And call upon your vaunted Lord!
 (With Chorus.)

No. XI. FUNERAL MARCH.

No. XII. TERZETT.

CECILIA, VALERIANUS, PREFECT.

CECILIA AND VALERIANUS.

Farewell but for a while,—whatsoever pangs await us,
 Through the dreary Vale of Death will the journey
 soon be o'er.
 (To Prefect) We will pray for pardon for you, who do
 persecute and hate us,
 In the home where mortal pain shall torment us
 never more.

PREFECT.

Go, perish in your pride, all repentance boldly
 spurning;
 Let us see if he will save you, this God whom you
 adore.
 The sword is gleaming bright, and the fire already
 burning,
 With your blasphemy and guilt you shall vex our
 land no more.

No. XIII. DIALOGUE.

PREFECT.

Bear him away and bind her fast.

CHORUS OF MEN.

Hark! it is done; his chance hath passed.

CECILIA.

He leads me on my upward way.

PREFECT.

If thou wilt yet for mercy pray,
 And wilt abjure thine idle faith,
 Thou shalt escape this hideous death.

CECILIA (with Chorus of Christians.)

The Lord is my strength and my song;
 He is also become my salvation.

PREFECT.

Then in thine obstinacy die.

No. XIV.

CECILIA, WITH CHORUS.

CANTICLE.

I.

Those whom the Highest One befriends
 Are shielded by a charm,
 For Evil with the body ends,
 The soul it cannot harm.
 No torment can my trust betray,
 However fierce it be,
 That leads me on my upward way,
 Eternal Lord to Thee.
 Alleluia! Amen. (With Chorus.)

II.

Before mine eyes, already dim,
 Doth Heaven unclothe the gate;
 I hear the quiring Seraphim
 Around the throne that wait
 To join the song of that bright choir.
 Thy mercy sets me free,
 And so I triumph o'er the fire,
 And rise, O Lord, to thee.

Alleluia. Amen.

The Legend of St. Cecilia.

Words by HENRY F. CHORLEY.

Music by JULES BENEIDIOT.

PRELUDE

(♩ = 80) Maestoso.

PIANC. *p*



poco piu forte.



p

First system of musical notation. The treble clef staff begins with a key signature of one flat (B-flat) and a common time signature. It contains a melodic line with a dynamic marking 'v' (forte) above the first measure. The bass clef staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The treble clef staff continues the melodic line with a slur over several notes. The bass clef staff continues the accompaniment with a steady rhythmic pattern.

Third system of musical notation. The treble clef staff features a melodic line with a slur and a dynamic marking 'poco a poco cres - - cen - do.' written below the staff. The bass clef staff continues the accompaniment.

Fourth system of musical notation. The treble clef staff has a melodic line with a slur and a dynamic marking 'v' (forte) above the final measure. The bass clef staff continues the accompaniment.

Fifth system of musical notation. The treble clef staff has a melodic line with a slur and a dynamic marking 'v' (forte) above the final measure. The bass clef staff continues the accompaniment.

Pesante.

cres: assai. *ff*

The first system of music consists of two staves. The upper staff is in a treble clef and contains a series of chords and single notes, some with accents. The lower staff is in a bass clef and features a rhythmic accompaniment of chords and eighth notes. The tempo is marked 'Pesante.' and the dynamics include 'cres: assai.' and 'ff'.

fff

The second system continues the musical piece. The upper staff has chords and notes, while the lower staff has a steady accompaniment. The dynamic marking 'fff' is present in the lower staff.

riten *dim* *dolce.*

p

The third system features a more melodic line in the upper staff. Performance instructions include 'riten' (ritardando), 'dim' (diminuendo), and 'dolce.' (dolce). The dynamic 'p' (piano) is marked in the lower staff.

tempo.

rall. molto. *Ped.* *arpa.*

The fourth system shows a return to a more active tempo. Markings include 'tempo.', 'rall. molto.' (rallentando molto), 'Ped.' (pedal), and 'arpa.' (arpeggio).

ppp

*

The fifth system concludes the piece with a final melodic flourish in the upper staff and a sustained chord in the lower staff. The dynamic 'ppp' (pianissimo) and an asterisk are present.

The Legend of St. Gerilia.

Words by HENRY F. OHORLEY.

Music by JULES BENEDICT.



No. 1. Wedding Chorus.—LET THE LUTES.

(♩ = 160.) *Allegro con brio.*

PIANO. *p*



4

First system of musical notation. The upper staff (treble clef) features a melodic line with a dynamic marking of *fp* (fortissimo piano) and a slur. The lower staff (bass clef) provides harmonic accompaniment with chords and some melodic fragments.

Second system of musical notation. The upper staff continues the melodic line with a slur. The lower staff continues the harmonic accompaniment.

Third system of musical notation. The upper staff is marked *string.* and *ed accl.* (and accelerando). The lower staff has a *cres.* (crescendo) marking and contains chords with 'x' marks, possibly indicating muted strings.

Fourth system of musical notation. The upper staff is marked *assai.* (assai). The lower staff continues the accompaniment.

Fifth system of musical notation. The upper staff is marked *piu mosso.* (piu mosso). The lower staff is marked *f* (forte) and *cres.* (crescendo).

Soprano.

ff ($\text{♩} = 112.$)

Let the lutes play their loud - est On this bright sum - mer

Alto.

Tenor.

Let the lutes play their loud - est On this bright sum - mer

Bass.

ff

day Let the nob - lest and proud - est Take part in the lay.—

day; Let the nob - lest and proud - est Take part in the lay.—

p

Gra - cious Hy - men, we im - plore thee, Smile on those who

Gra - cious Hy - men, we im - plore thee, Smile on those who

p
pp

cres - cen - - - do.

kneel be - fore thee. Hy - men, we im - plore. . . .

kneel be - fore thee. Hy - men, we im - plore. . .

cres - cen - - - do.

cres - cen - - - do.

p

thee! Let the lutes play their loud-est On this

p

thee! Let the lutes play their loud-est On this

leggiero. p

cres - cen - -

bright, this bright sum - mer day; Let the nob - lest and

cres - cen - -

bright, this bright sum - mer day; the nob - -

cres - cen - -

do. *f*

proudest Take part in the lay, Let the nob - lest and proud - est Take

do.

lest and proud - est, the nob - lest Take

lest and proud - est, the nob - lest and proud - est Take

part in the lay, Let the nob - lest and proud - est Take

part in the lay, the nob - lest and proud - est Take

cantabile.

part . . . in the lay.— Gra - cious Hy - men,

p

part . . . in the lay.— Gra - cious Hy - men,

p cantabile.

we im - plore thee, Smile on those who kneel be - fore thee.

we im - plore thee, Smile on those who kneel be - fore thee.

Smile on those that kneel be - fore thee, we im - plore

Smile on those that kneel be - fore thee, we im - plore

pp

. thee!

. thee!

cres.

fz

Sua...

Tenor. *f*

Bass. *f*

For a nup - - tial more glo - - rious, For a
For a nup - - tial more glo - - rious, For a

nup - tial more glo - rious, For a nup - tial

nup - tial more glo - rious, For a nup - -

. more glo - rious Was song nev - - er

tial more glo - rious Was song nev - er

sung. He is brave and vic - to - rious . . .

sung. He is brave and vic - to - rious . . .

He is brave and vic - to - rious, He is

brave and vic - to - rious, And no - - -

dim.

ble and young. He is brave and vic -

crea.

to - rious, And no - ble and young. Gra - cious

dim. *p*

Hy - - men, we im - plore thee, Smile on those who kneel be - fore

Hy - - men, we im - plore thee, Smile on those who kneel be - - fore

dim.

dim.

Imo. SOPRANI.

thee! She is fair, she is

thee!

p

fair as the god - - dess From the deep who did

2do. SOP. E CONTRALTI.

p She is fair, she is fair as the god - - dess From the

rise. She is pure as Di -

deep who did rise, She is pure as Di - an - - -

an - a Who bright - ens, Who bright - ens the skies, She is
 a, as Di - an - a Who bright - ens, Who bright - ens the skies, She is

cres.
 pure as Di-an - a Who brightens the skies. Gracious Hy-men, we im-plore thee,
 pure as Di-an - a Who brightens the skies. Gracious Hy-men, we im-plore thee,

p
 Smile on those who kneel be - fore thee! Gracious Hy - men, we im-
 Smile on those who kneel be - fore thee! Gracious

plore thee, Hy - men, we im - plore thee, Gra - cious
 Hy - men, we im - plore thee, Gracious Hy - men, we im - plore thee

Hy - men, we im - plore . . . thee . . .

Let the

Let the lutes play their

mf

mf *cres.*

Let the lutes, play their loud - est, Let the

Let the lutes play their loud - est, Let the lutes play their

lutes play their loud - est, Let the lutes, let the lutes play their

loud - est, Let the lutes play their loud - est, their loud - est, The

cres.

ff

lutes play their loud - - - est, Let the lutes play their loud - est, their

loud - est, their loud - - - est, Let the lutes play their loud - est, their

loud - est, their loud - - - est, Let the lutes play their loud - est, their

lutes play their loud - - - est, Let the lutes play their loud - est, their

ff

loud - est On this bright sum - mer day . . .

loud - est On this bright sum - mer day . . .

ff Let the lutes play their loud - est On this bright sum - mer

ff Let the lutes play their loud - est On this bright sum - mer

day; Let the nob - lest and proud-est Take part in the lay.—

day; Let the nob - lest and proud-est Take part in the lay.—

p

Gra - cious Hy - men, we im - plore thee, Smile on those who

Gra - cious Hy - men, we im - plore thee, Smile on those who

cres - cen - - - do.

kneel be - fore thee. Hy - men, we im - plore. . . .

cres - cen - - - do.

kneel be - fore thee. Hy - men, we im - plore. . .

cres - cen - - - do.

p

thee! Let the lutes play their loud-est On this

p

thee! Let the lutes play their loud-est On this

leggiero. p

cres - *cen* - -

bright, this bright sum - mer day; Let the nob - lest and

bright, this bright sum - mer day; the nob - -

cres - *cen* - -

do. *f* proudest Take part in the lay, Let the nob - lest and proud - est Take

do. *f* lest and proud - est, the nob - lest Take

lest and proud - est, the nob - lest and proud - est Take

do. *f* part in the lay, Let the nob - lest and proud - est Take

part in the lay, the nob - lest and proud - est Take

ff Animando il tempo.

part . . . in the lay. Let the lutes . . . play their

part . . . in the lay.— Let the lutes play

ff

loud - - est on this bright

loud - - est on this bright sum - -

loud - - est on this bright

loud - - est on this bright sum - -

sum - mer day; Let the nob - lest and

mer day; Let the nob - lest and

sum - mer day; Let the nob - lest and

proud- - - est, the nob- - - lest and

proud- - - est, the nob- - - lest and

First system of musical notation, including vocal lines and piano accompaniment. The lyrics are "proud- - - est, the nob- - - lest and".

p proud- - - - - est, *cres.* the

p proud- - - - - est, *cres.* the

p proud- - - - - est, *cres.* the

Second system of musical notation, including vocal lines and piano accompaniment. Dynamics include *p* and *cres.*. The lyrics are "proud- - - - - est, the".

nob- - - - - lest, and

f nob- - - - - lest, and

Third system of musical notation, including vocal lines and piano accompaniment. Dynamics include *f*. The lyrics are "nob- - - - - lest, and".

proud - est, the proud- - - est Take

proud - est, the proud- - - est Take

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "proud - est, the proud- - - est Take".

part in the lay.— For a nup - tial

part in the lay.— For a nup - tial

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "part in the lay.— For a nup - tial". There are dynamic markings of *f* (forte) above the vocal lines and below the piano accompaniment.

more glo - rious Was song . . . nev - er

more glo - rious Was song . . . nev - er

The third system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "more glo - rious Was song . . . nev - er". There are dynamic markings of *f* (forte) above the vocal lines and below the piano accompaniment.

sung, For a nup - tial more glo - rious Was
 sung, For a nup - tial more glo - rious Was
 song nev - er sung.
 song nev - er sung.

dim.
rall.

No. 2. Air.—THE LOVE TOO DEEP.

(♩ = 104.) *Andante con moto.*

VALERIANUS.

Musical score for VALERIANUS and PIANO, first system. VALERIANUS part is a single staff with a whole rest. PIANO part consists of two staves (treble and bass clef) with a piano (*p*) dynamic marking. The music is in common time (C) and features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

Musical score for PIANO, second system. The piano part continues with a *cres.* (crescendo) marking. The right hand has a more active melodic line, while the left hand maintains a steady accompaniment.

Musical score for VALERIANUS and PIANO, third system. VALERIANUS part begins with the lyrics "The love too deep for words to". The PIANO part includes a *dim.* (diminuendo) marking and a *pp* (pianissimo) dynamic marking. The right hand has a melodic line with some grace notes, and the left hand has a rhythmic accompaniment.

Musical score for VALERIANUS and PIANO, fourth system. VALERIANUS part continues with the lyrics "speak, With life a - lone that wanes and dies; The love too". The PIANO part continues with a rhythmic accompaniment. The right hand has a melodic line with some grace notes, and the left hand has a rhythmic accompaniment.

deep for words to speak, Is kindled by that blush - ing

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 half note 'deep', followed by quarter notes 'for words to speak,' and a half note 'Is kindled by that blush - ing'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

cheek, That lof - ty brow, those star - ry eyes. That lof - ty

The second system continues the vocal line with 'cheek,' followed by 'That lof - ty brow,' and 'those star - ry eyes.' The piano accompaniment continues with similar rhythmic patterns, including some chords marked with an 'x'.

rall. brow, those star - ry eyes. *tempo.* Mine own! at last, Mine own! at

col canto.

The third system introduces tempo changes: 'rall.' (rallentando) over 'brow, those star - ry eyes.' and 'tempo.' (tempo) over 'Mine own! at last, Mine own! at'. The piano accompaniment includes a section marked 'col canto.' (collo cantabile).

last, what - e'er be - tide! Mine own, mine own! at last what

crea.

The fourth system continues with 'last, what - e'er be - tide!' and 'Mine own, mine own! at last what'. The piano accompaniment features a section marked 'crea.' (crescendo).

e'er be - tide! The gods have blessed me oft, have

f *dim.*

f *dim.*

The fifth system concludes with 'e'er be - tide! The gods have blessed me oft, have'. The piano accompaniment features dynamic markings of 'f' (forte) and 'dim.' (diminuendo).

(♩ = 120.)
con anima e piu mosso.

blessed me oft, I know, But, hav - - - ing

giv - en me my bride, They can no fur - ther bliss, no fur - - - ther

bliss be - stow; They can no fur - ther bliss be -

stow; They can no fur - ther bliss, no fur - ther bliss be -

tempo 1mo.
 stow.
tranquillo.

No. 3. Scena & Duet.—O MY LORD.

Lento. RECIT.

CECILIA. 

O my Lord, if I must grieve you, Let my

VALERIANUS. 

PIANO. 

pp

RECIT.

trea-son be for-given; But I hear my Mas-ter call me,

tempo. 

pp *pp cres.*

RECIT. *tempo. piu lento.*

Love of man must ne'er en-thral me,— Bound by solemn vows to

tempo. 

pp

VALERIANUS. RECIT.

RECIT. *Allegro.* RECIT.

Heaven. Can it be that Jove has dared With some new de-ceipt to

Allegro. f 

woo thee? Faithless, tarnished, and ensnared.

CECILIA.
tempo.

Nay, my Lord, for - bear to shame me!

p piu lento.

(J. 116)
Mucstoso.

One than

f *p*

Jove more migh - ty far,

cres. *f*

Who con - troll - eth sun and star,

p *cres.* *f*

He, the High - est, deigns to claim

Allegro. (♩ = 132.)

me!
Allegro.

VALERIANUS.

How shall I thy

p *crec.*

CECILIA.

Kill me, if thou wilt: Naught of

tale be - lieve? False one!

ff *p*

rall.

false - hood, naught of guilt, Shall my earth - ly lord de - ceive.

rall.

(J. 104) *Andante non troppo.*

Thou canst as yet not half di-vine What keeps me from thine
 She awes me with a power di-vine, She

pp

arms a-part, Thou canst as yet not half di-vine, Thou
 awes me with a pow-er di-vine. She

canst as yet not half di-vine, not half di-
 awes me with a power di-vine, What is this

vine What keeps me from thine arms a-part What keeps me from thine
 strange and thrill-ing art, this thrill-ing art That holds me from her

arms from thine arms a - part, Till the Most
arms from her arms a - part,

High shall touch, Till He shall touch thy
What holds me from her . . . arms, What holds me

heart. Have mer - cy, ave mer - cy, Fa - ther, have
from her . . . arms a - part, Though rite and

mer - cy, Fa ther, Fa - ther, make him
vow . . . have made her mine? . . .

thine, Fa - ther, Fa - ther, make him
 Though rite and vow have made her

thine! Have mer - cy, Fa - ther, make him thine!
 mine? Though rite and vow have made her mine?

make him thine! make him thine!

Allegro. VALERIANUS. RECT. I did not

think thou couldst de - ceive, Give me some proof, some

proof for eye and ear, Of this strange faith.

rall.

Allegro. (♩. - 69.)

p

CECILIA.

Hark!

Hark!

8va.....; they draw

near 8va.....: But on - ly

This system contains the first line of music. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are "near 8va.....: But on - ly".

those re - deemed that be May their ce - les - tial

This system contains the second line of music. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are "those re - deemed that be May their ce - les - tial".

glo - ry see.— Now 8va.....

This system contains the third line of music. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are "glo - ry see.— Now 8va.....".

8va.....: loco. lis - ten, and the truth be- 8va.....

This system contains the fourth line of music. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are "8va.....: loco. lis - ten, and the truth be- 8va.....".

lieve 8va.....

This system contains the fifth and final line of music. It features a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are "lieve 8va.....".

No. 4. Solo & Chorus.—PRAISE THE LORD.

Andante. (♩ = 88.)

CECILIA. *f*

Praise the Lord Praise the

1mo. & 2do. SOPRANO.

CHORUS OF ANGELS.

1mo. & 2do. CONTRALTO.

PIANO. *p* *f*

Andantino. (♩ = 120.)

Lord, . . .

p Praise the Lord, Praise the Lord,

p Praise the Lord, Praise the

cres. Praise the Lord, O my soul, For his mer - cy en - dur - eth for -

cres. Lord, O my soul, . . . For his mer - cy en - dur - eth for -

cres.

When the
 ev - - - er, His mercy en - dur - eth for - ev - - - er.
 ev - - - er, His mercy en - dur - eth for - ev - - - er.

bless - - - ing is given, And a joy, as of Heaven,

Makes the lov - er's lip fal - - - ter, When the

ros - - - es have died In the path of the bride, . . .

As she came from the altar; When the

poco cres.
banquet is spread, And the wine ruby red.

From the urn streams around

cres.
us, With a joyous accord, Let our song praise the

Lord; With a joyous accord, Let our song praise the

Lord, The Lord;
f *dim.* *p*
 1mo. CON. *f* Praise the Lord, *dim.* Praise the Lord; For his *p*
 2do. CON. *f* Praise the Lord, *dim.* Praise the Lord; For his *p*
 Praise the Lord. Praise the Lord; For his

Who with bless-ings hath crowned us! For His boun-ty en -
 boun-ty en - dur-eth for - ev - - - er,
 1mo.
 2do.

cres. *p*
 dur-eth for ev - - er, for - ev - - - er.
p
 for - ev - - - er.
cres. *p*

Let our song . . . praise the Lord; . . . For his

pp Praise the Lord; . . . For his

pp Praise the Lord; . . . For his

Detailed description: This system contains the first three vocal staves and the piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: 'Let our song . . . praise the Lord; . . . For his' on the first staff, 'Praise the Lord; . . . For his' on the second staff, and 'Praise the Lord; . . . For his' on the third staff. Dynamics include *pp* (pianissimo) and a fermata over the final note of each line. There are also some 'x' marks above notes in the vocal staves.

cres. boun - ty en - dur - eth for ev - - - er!

cres. boun - ty en - dur - eth for ev - - - er!

cres. boun - ty en - dur - eth for ev - - - er!

cres. boun - ty en - dur - eth for ev - - - er!

f *dim.*

f *dim.*

f *dim.*

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

Detailed description: This system contains the next three vocal staves and the piano accompaniment. The lyrics are: 'boun - ty en - dur - eth for ev - - - er!' on each of the three vocal staves. Dynamics include *cres.* (crescendo), *f* (forte), *dim.* (diminuendo), and *p* (piano). There are fermatas over the final notes of the vocal lines. The piano accompaniment features a similar dynamic structure.

In the

Detailed description: This system contains the final three vocal staves and the piano accompaniment. The lyrics are: 'In the' on the first vocal staff. Dynamics include *f* (forte) and *dim.* (diminuendo). There are fermatas over the final notes of the vocal lines. The piano accompaniment continues with a similar dynamic structure.

poco agitato. (♩ = 132.)

wil - derness bare, Where the sun's cru-el glare Doth with drought o-ver-

power us, And like ghosts in their shrouds, The ghastly - ly sand clouds Ho-ver

cres.

round to de - vour us, In the grasp . . . of the

cres - cen

wave; . . . When the win - ter . . . winds rave O'er the

do. *f*

dark, . . . the dark ra - pid riv - er, While my

f *f* *p*

(♩ = 120.) *tempo lmo.*

lip has a word, Let its breath praise the Lord; While my lip has a

word, Let its breath praise the Lord, Praise the Lord,
 Praise the Lord, *dim.*
 1mo. CONTRALTO. *f* Praise the Lord, *dim.*
 2do. CONTRALTO. Praise the Lord, *dim.*
 Praise the Lord, Praise the
f *dim.*

. Who a - lone can de - liv - er, Praise the
p *3*
 Praise the Lord, For his glo - ry en - dur - eth for - ev - er.
p *3*
 Praise the Lord, For his glo - ry en - dur - eth for - ev - er.
 Lord, For his glo - ry en - dur - eth for - ev - er.

cres. breath praise the Lord, Who a - lone . . . *pp* can de - liv

pp For ev -

pp For ev -

1mo.
2do. For ev -

cres. *pp*

cres. er. Let my song . . . *pp* praise the Lord, . . . Let my

er! Praise the Lord,

er! Praise the Lord,

p

song . . . praise the Lord, For his glo - ry en - dur - eth for -

Praise the Lord, Praise the

Praise the Lord, Praise the

rall.

ev - er! For his glo - ry, his glo - ry en - du - reth for - ev - er!

Lord, . . . Praise the Lord . . . O . . . my soul.

colla voce.

Praise the Lord. Praise the

Praise the Lord, Praise the Lord, . . . Praise the

Lord

Lord

Lord

Lord

No. 5. Recit & Air.—CEASE NOT, I PRAY YOU.

Andante con moto. (♩=108.)

CECILIA.

VALERIANUS.

PIANO.

REC.

Cease not, I pray you, What delight is

trem.

REC.

tempo.

What means your kindling eye, my Lord?

this, Sing on, sing

cres.

on; No earth - ly voic - - es swelled that glorious strain, Fore-

pp

shadowing rap - ture pass - ing mor - tal bliss;

(♩=108.) *Allegro.*

RECIT.

I thrill with awe,

And keen ecs - ta - tic pain. Pi - ty me,

(♩=108.) *Andante con moto.*

(♩=66.) *Andantino.*

An-oth - er soul is won! An-oth - er soul is won!

CECILIA, AND CHORUS OF ANGELS. *dim.*

An-oth - er soul is won! An-oth - er soul is won!

Heaven,

Andantino. A

VALERIANUS.

wond' - . . rous change. . . , . my spir - it doth sur-

prise, . . . Where are the clouds, that late - ly sealed mine

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a long note on 'prise,' followed by a melodic phrase for 'Where are the clouds, that late - ly sealed mine'. The piano accompaniment features a complex, arpeggiated texture in the right hand and a more rhythmic bass line.

eyes? . . . What care I now . . . for

The second system continues the vocal line with 'eyes? . . . What care I now . . . for'. The piano accompaniment continues with similar arpeggiated patterns, providing harmonic support for the vocal melody.

all those pleasures vain . . . That late - - - ly

The third system features the vocal line singing 'all those pleasures vain . . . That late - - - ly'. The piano accompaniment maintains its arpeggiated texture, with some dynamic markings like *cres.* and *cen.* visible in the lower part of the system.

bound . . . my soul in gold - en chain? . . . What

cres - cen - do - assai.

The fourth system shows the vocal line singing 'bound . . . my soul in gold - en chain? . . . What'. Below the piano part, the instruction *cres - cen - do - assai.* is written, indicating a crescendo. The piano accompaniment continues with its characteristic arpeggiated style.

f dim.

care I now for all those plea - sures vain, That bound my

f dim. pp

The fifth system concludes the page with the vocal line singing 'care I now for all those plea - sures vain, That bound my'. The piano accompaniment features dynamic markings *f*, *dim.*, and *pp* (pianissimo). The system ends with a double bar line and repeat signs.

soul, in gold - en chain?

cres.

Vis - ions of Hea - ven un - fold as dawn - eth day,

dim.

Ce - les - tial voi - ces teach me I should pray, I should

pray, To One, To One who giv - eth

rall. assai.
colla voce.

life and heal - eth grief. If I have

poco meno.

sin - ned, Al - migh - ty One, for - give! Al - migh - ty

One, for - give!

tempo 1mo.

A wond' - rous change my spir - it doth sur -

prise, Where are the clouds that late - ly sealed mine

eyes? What care I now for those

cres - - - cen - - - do -

pleas - ures vain, That late - ly bound my

assai. *f*

soul in gold - en chain? . . . What care . . . I . . .

assai. *f*

dim.

now . . . for . . . pleas - ures vain, That late - ly

dim.

f *dim.*

bound, . . . That bound my soul in gold - - en

f *dim.* *p*

rall.

chain? If I have sin - ned, If I have

pp

same movement.

sin - ned, Al - migh - ty One, for - give! Teach me thy

will, let me be - gin to live. Lord, I be - lieve, Lord, I be -

lieve: . . . Help thou mine un - - be lief. . . .

(♩=112.)
Andante mosso. ANGEL. (CONTRALTO.)

It is grant - ed;

lo, the sign That the Grace of Heav'n is thine!

No. 6. Chorus.—FROM OUR HOME.

Allegretto animato. ($\text{♩} = 116.$)

1ma. e 2da. SOPRANO.

1ma. e 2da. CONTRALTO.

CHORUS

OF

ANGELS.

PIANO.

p

dim.

The first system of the musical score consists of four staves. The top two staves are for the vocalists (Soprano and Contralto), both in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The bottom two staves are for the piano accompaniment, also in treble and bass clefs with the same key signature and time signature. The piano part begins with a piano (*p*) dynamic and includes a *dim.* (diminuendo) marking. The vocal staves are mostly empty, indicating that the vocalists have not yet entered.

The second system of the musical score continues with four staves. The piano accompaniment is more active, featuring eighth and sixteenth notes. The vocal staves begin to have notes. The lyrics are written below the vocal staves: "From our home we have come down, Bride - groom and" on the first line, and "Bridegroom and" on the second line. The piano part includes a *p* dynamic marking at the start of the system and a *pp* (pianissimo) marking towards the end.

Bride, and Bride of heav - en, Cho - sen, cho - sen, re -
 Bride, and Bride of heav - en,
 deem'd, for - giv - - - en; Cho - sen, cho - sen, re -
 for - giv - - - en, Cho - sen, cho - sen, re -
 deem'd, for - giv - - - en; To bring you each a
 crown of ro - ses that are bright - est, Of lil - ies that are

cres.
cres.
dim.
dim.
cres.
pp
pp
cres.
pp
f

whit - est, are whit - - est, Of lil - ies, In Pa - - ra -

whit - est, are whit - - est, In Pa - - ra -

dise that bloom. Of lil - ies, in Pa - ra - dise that

dise that bloom. In Pa - ra - - dise that

bloom, In Pa - ra - - dise . . . that bloom. *marcato.* *2do. CON.*

bloom, In Pa - ra - - dise . . . that bloom. Life is

1mo. SOP. marcato. Earth a tomb . . .

2do. SOP. marcato. Earth a gay - ly gar - nished tomb,

1mo. CON. marcato. Life is but an i - dle dream.

but an i - dle dream.

Imo. E 216.

Mor - tal suffer - ing most ex - treme, On - ly

is a pass - - ing won - der. Deck your - selves for

sac - ri - fice, Make you rea - dy to a - rise,

Make you rea - dy to a - rise, To . . . o

ter - nal glo - ry you - der! To e - ter - - nal

dim. *p* *cres.*

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

dim. *p* *cres.*

glo - - - ry, e - ter - - - - - nal

f *f*

glo - ry you - - - der!

p

From our home

we have come,

p

From our home we have come down,

Bride-groom and Bride, and Bride of Heav - en, Cho - sen,

Bride - groom and Bride, and Bride of Heav - en

Cho - sen, re - deem'd, for - giv - - - en, re -

for - giv - - - en, re -

Chos - en, re - deem - ed, for - giv - - - en, From our home, our

deem - - - ed, for - giv - - - en,

deem - - - ed, for - giv - - - en, our

home, our home we have come

From our home, our home we have come

home, From our home, our

p

down, From our home our home we have come

down, From our home we have come

home, From our

down, Bride - groom and Bride, Bride of Heaven,

down, Bride - groom and Bride, Bride of Heaven,

1st SOPRANO. *f* *dim.* *p*

Deck your - selves for sac - ri - fice, Make you rea - dy

2d SOPRANO. *f* *dim.* *f*

Deck your - selves for sac - ri - fice, Make rea - dy

Deck your - selves for sac - ri - fice, Make rea - dy

f *dim.* *f* *p*

ppp

to a - rise To e - ter - nal glo - ry

ppp

to a - rise To e - ter - nal glo - ry

ppp

to a - rise To e - ter - nal glo - ry

ppp

yon - - - - - der!

yon - - - - - der!

8va.....

No. 7. Air.—WHAT MEAN THESE ZEALOTS VILE.

Allegro Risoluto. (♩ = 160.)

PREFECT.

PIANO.

The first system of music features a Prefect part on a single staff and a Piano part on a grand staff. The Prefect part begins with a whole note chord in the key of D major. The Piano part starts with a rhythmic accompaniment of eighth notes in the right hand and a bass line in the left hand. Dynamics include piano (*p*) and crescendo (*cres.*).

The second system continues the Prefect and Piano parts. The Prefect part includes a trill (*tr*) and a forte (*f*) dynamic. The Piano part maintains its accompaniment with some harmonic changes. Dynamics include crescendo (*cres.*), forte (*f*), and trill (*tr*).

The third system shows the Prefect part with a decrescendo (*dim.*) and the Piano part with a forte (*f*) dynamic. The Prefect part features a melodic line with a decrescendo hairpin. The Piano part continues with its accompaniment.

The fourth system concludes the Prefect and Piano parts. The Prefect part has a decrescendo (*dim.*) and the Piano part has a fortissimo (*ff*) dynamic. The Prefect part features a melodic line with a decrescendo hairpin. The Piano part continues with its accompaniment.

Musical score for the first system, featuring piano accompaniment. The music is in a key with two sharps (D major or F# minor) and 3/4 time. The piano part includes dynamics: *cres.*, *ff*, and *dim.*

Musical score for the second system, featuring piano accompaniment. The music continues with dynamics: *cres.*, *ff*, *dim.*, and *cres.*

Musical score for the third system, featuring vocal line and piano accompaniment. The lyrics are: "What mean these zealots vile, What mean these zealots vile, who dream Our ancient". Dynamics include *f*.

Musical score for the fourth system, featuring vocal line and piano accompaniment. The lyrics are: "al - tars to o'er-throw? And dare the aw - ful Gods blaspheme And thro' the". Dynamics include *p*.

Musical score for the fifth system, featuring vocal line and piano accompaniment. The lyrics are: "ci - ty bold - ly go, Pro - claim - ing loud their im - pious creed, Doubt and re". Dynamics include *ben marcato* and *ff*.

bel - lion wild to breed, Pro - claim - ing loud

their im-pious creed, Doubt and re - bel - lion wild to

breed? So sure as on O-lym - pus'

f *dim* *p*

height, Sits might - ty Jove with thun - der

dim. p

crowned, Or as, when morn un - bars the gate, A - pol - lo in his

cres *cen - do.*

car e - late. Tra - vels on high our orb a -

round, So sure as in the caves of

ff *p*

Hell Among the shades does Plu - to

dwell, My wrath, My wrath . . . shall . . .

on the Chris - tians fall, . . . My wrath shall on . . . the Chris - tians

colla voce.

fall; And let them call up - on their

Lord To spare them rack, and fire, and

sword. What mean these zea - lots vile, who dream Our

an - cient al - tars to o'er - throw, to o'er - throw? . . .

My wrath, my wrath shall on the Chris - tians

cres.

fall, And let them call up-on their Lord. To spare them rack, and fire, and

cres.

sword, To spare them rack, and fire, and sword. The race shall

f *ff*

per-ish, one and all! The race shall per-ish,

one ... and all! My wrath shall on the Chris - tians

fall, The race shall per-ish, one and all! My

Wrath shall on the Chris - - tians fall, The race shall

per - ish one and all! The race shall per - ish

one and all! one and

all!

No. 8. Song. (Contralto.)—FATHER, WHOSE BLESSING.

Andante non troppo. (♩ = 84.)

A CHRISTIAN
WOMAN.

PIANO.

The first system of music features a vocal line for a contralto and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 2/4. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a piano (p) dynamic, featuring a bass line with eighth notes and a treble line with chords.

The second system continues the vocal line with the lyrics "Fa - ther, whose bless - ing we en -". The piano accompaniment includes the instruction *sempre legato e dolcissimo.* The vocal line consists of a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with a steady eighth-note bass line and chordal accompaniment in the treble.

The third system continues the vocal line with the lyrics "treat, Look down - ward from thy mer - cy - seat Up -". The piano accompaniment maintains the same rhythmic and harmonic structure. The vocal line includes a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note D5.

The fourth system concludes the vocal line with the lyrics "on thy ser - vants' prayer and praise. O Fa - ther, whose". The piano accompaniment continues with the same accompaniment. The vocal line includes a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note D5.

pp *cres.*

bless - ing we en - treat, Look down - ward from thy

p

mer - cy seat, Up - on thy ser - vants' prayer and

smorz. *rall.*

praise, Up - on thy ser - vants' prayer and praise.

dim. *pp* *colla voce.*

O, let us thy pro -

tec - tion share, Oh, let us thy pro - tec - tion

share, And give us grace the worst to bear. And

give us grace the worst to bear, If cru - el

men cut short our days. If cru - el men cut

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

days. Oh, give us grace the worst to bear, Oh,

pp

give us grace the worst, the worst to bear.

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

pp

from thy mer - - cy - seat, Up - on thy ser - vants'

prayer and praise, Look down - ward from thy mer - cy -

cres. *assai.*

cres. *assai.*

ff seat, Up - on thy ser - vants' pray - er, thy *dim.*

ser - vants' prayer, - - - and praise; O *mp*

Fa - ther, look down - ward Up - on thy *riten.*

ser - vants' prayer, *perpendosi.*

No. 9. Quartette & Chorus.—GOD IS OUR HOPE.

Andante con moto. (♩ - 100.)

CECILIA.

A CHRISTIAN WOMAN.

VALERIANUS.

A CHRISTIAN.

ORGAN.

PIANO.

f God is our hope, our hope and strength, *p* A ve-ry pres-ent help in *cres.*

f God is our hope, our hope and strength, *p* A ve-ry pres-ent help in *cres.*

f God is our hope, our hope and strength, *p* A ve-ry pres-ent help in *cres.*

f God is our hope, our hope and strength, *p* A ve-ry pres-ent help in *cres.*

CHORUS.

f trou - ble. God is our hope, our hope and strength, *A*
 CHORUS. *ff* *p*

f trou - ble. God is our hope, our hope and strength, *A*
 CHORUS. *ff* *p*

ff

SOLL.
 ve - ry pres - ent help in trou - ble. God is our hope,
SOLL.

SOLL.
 ve - ry pres - ent help in trou - ble. God is our hope,
SOLL.

God is our strength, . . A ve - ry pres - ent help in trou - ble.

God is our strength, . . A ve - ry pres - ent help in trou - ble,

ff CHORUS.

God is our hope, our hope and strength, God is our hope, our

ff

ff CHORUS.

God is our hope, our hope and strength, God is our hope, our

ff

SOLL.

CHORUS.

hope and strength, A pre - sent help, A pre - sent help, A

SOLL. CHORUS.

hope and strength, A pre - sent help, A pre - sent help, A

SOLL. CHORUS.

ve - ry pre - sent help in trou - ble, God is our hope and

ve - ry pre - sent help in trou - ble, God is our hope and

hope . . . and strength,

hope . . . and strength God is our hope . . . and strength, our

hope . . . and strength, our hope and strength,

God is our hope . . . and strength, our . . .

God is our hope . . . and

hope, our hope and strength, God is our

our hope and strength, God is our

hope, our . . . hope and strength, . . .

strength, God . . . is . . . our . . . hope

hope, God is our hope and strength,

hope, God is our hope . . . and

. . . God is our hope . . . and strength, our hope and

hope . . . and strength, our hope, our hope
 is our hope, God is our hope . . . and strength, our hope
 is our hope, our hope . . . and strength, our hope
 hope . . . and strength, our hope and strength, our hope

. . . and strength.
 . . . and strength. A ve - ry
 . . . and strength, A ve - ry pre - sent help in trou - ble,
 . . . and strength. A ve - ry

A ve - ry pre - - - sent help, A
 pre - sent help in trou - ble, A ve - ry
 A ve - ry pre - sent help in trou - ble,
 pre - sent help in trou - ble. A very

ve - - ry pre - sent help in trou - ble.

pre - sent help in trou - ble, A pre - sent help in

God is our hope . . . and strength,

pre - sent help in trou - ble, God is our

A ve - ry pre - - - - - sent

trou - - - - - ble, God is our

A ve - ry pre - sent help in trou - ble, A

hope . . . and strength, A ve - - - - - ry pre - - - - -

pesante.

help, A help in trou - ble, A pre - sent help, God is our

hope . . . and strength A pre - sent help, God is our

help in trou - ble, A pre - sent help, God is our

- - - - - sent help, God is our hope . . . and strength, God is our

pesante.

wa - ters rage, rage and swell; Though the
 Though the wa - ters, the wa - ters rage; Though the
 Though the wa - ters, the wa - ters rage; Though the

moun tains shake; Though the wa - ters rage,
 moun - tains shake; the

rage and swell; Though the wa - ters
 wa - ters rage and swell Though the
 wa - ters rage and swell, Though the

rage and swell, Though the wa - ters

rage and swell, Though the wa - ters

wa - ters, rage and swell the wa - ters

wa - - - ters rage and swell, the wa - ters

rage . . . the wa - ters rage and swell, Though

rage, . . . the wa - ters rage and swell Though

. . . the wa - - - ters rage and swell, Though

. . . the wa - - - ters rage and swell, Though

the wa - ters rage and swell; Though the

the wa - - ters rage and swell; Though the

The first system of the musical score consists of five staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The third staff is a vocal line in bass clef. The bottom two staves are piano accompaniment, with a treble clef staff containing a melodic line and a bass clef staff containing a harmonic line. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.

moun - - - tains shake; Though the wa - ters

moun - - - tains shake; Though the wa - - ters

The second system of the musical score consists of five staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The third staff is a vocal line in bass clef. The bottom two staves are piano accompaniment, with a treble clef staff containing a melodic line and a bass clef staff containing a harmonic line. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.

rage and swell.

rage and swell.

The third system of the musical score consists of five staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The third staff is a vocal line in bass clef. The bottom two staves are piano accompaniment, with a treble clef staff containing a melodic line and a bass clef staff containing a harmonic line. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.

SOLO. *Andantino.* (♩=112.) *dolce.*

For God is in the midst of us; There-

For God is in the midst of us; There-

For God is in the midst of us; There-

For God is in the midst of us; There-

fore we shall not be mov - - ed,

fore we shall not be mov - - ed, we shall

we shall not be mov - ed;

not be mov - - ed. For God is

not be mov - - ed. For God is in the midst of

not be mov - - ed.

not be mov - - ed.

not be mov - - ed.

not be mov - - ed.

not be mov - - ed.

not be mov - - ed.

not be mov - - ed.

For God is in the midst of us, For God is
in the midst, in the midst of us, For God
us, God is in the midst of us, For God
For God is in the midst of us, For God
in the midst of us, For God is in the
is in the midst of
is in the midst of
is in the midst of
midst of us; There - fore shall we not be mov - ed,
us; . . . There - - - fore shall we not be mov - ed,
us; . . . There - - - fore shall we not be mov - ed, shall
us; There - - - fore shall we not be mov - ed,

There - fore shall we not be mov - ed; For
 we shall not be mov - ed; For
 not be mov - ed, shall not be mov - ed, shall not be
 For God is in the midst of
 God is in the midst of us, For God is
 moved, God is in the midst of us, For God is
 us God is in the midst of us, God is
 in the midst . . . of us, For God . . .
 in the midst, . . . the midst . . . of us . . .

cres. *ff* *pp*
cres. *ff* *pp*
cres. *ff* *pp*
cres. *ff* *pp*

fence.

fence.

God is our hope and de - fence, our hope and de -

fence. God is our hope and de -

God is our hope and de -

fence is our hope and de -

fence, our hope and de - fence, is our hope and de -

fence, our hope and de - fence, is our hope, is our

God is our hope and de - fence, God is our

fence, God is our hope and de -

fence, is our hope and de - fence,

and de - fence, God is our
 hope and de - fence, God is our
 and de - fence, God is, God
 God is our hope and de - fence, God

crce *cen* *do.* *pp*
 hope, God
 hope, our . . . hope, *pp* God
 is our hope, *pp* God
 is our hope.
crce - *cen -* *do.* *pp*

is our hope . . . and de - fence, our
 is our hope, . . . our hope
 is our hope . . . and de - fence, our
 God . . . is our hope

crea. assai.

hope, . . . our . . . hope and

God is our hope and de-

hope, our hope, . . . our hope, our

our hope and de - fence, . . . our

de - - fence, God is our hope and strength.

fence, . . . God is our hope and strength.

hope . . . For God is our hope and strength.

hope and de - fence, God is our hope and de-

God is our hope, and strength, God is our

God is our hope and strength, God is our

fence, God is our hope and de - fence, . . .

hope . . . God is our strength, God is our

hope, God is our strength, God . . .

hope, . . . God is our strength, God

God . . .

cres.

hope . . . God is our strength, God . . . is our

cres.

is our hope, is our strength, God is our

cres.

hope and de-fence, our hope and de-fence, God is our

hope, is our hope and de-fence,

hope, is our hope and de-fence God

hope, hope and de-fence, hope and de-fence,

hope and de - fence, our hope and de - fence, God
 God is our hope, . . . God . .
 is our hope, our de - fence, God is our hope, God
 God is

is our hope, God is our
 is our hope, God is our

fff

hope, God is our hope,
 hope, God is our hope,

No. 10. Scena, Duet & Chorus.—IS THIS THE BRIDE.

Allegro. (♩ = 160.)

VALERIANUS.

PREFECT.

PIANO.

The first system of the score consists of three staves. The top staff is for Valerianus, the middle for the Prefect, and the bottom for the Piano. The key signature is one flat (B-flat) and the time signature is common time (C). The piano part begins with a piano (*p*) dynamic and includes a *cres.* (crescendo) marking.

The second system continues the piano accompaniment. It features a forte (*f*) dynamic marking, a *cres.* (crescendo) marking, and a fortissimo (*ff*) dynamic marking. The piano part is highly rhythmic and melodic.

PREFECT. RECT.

Is this the


The third system shows the Prefect's vocal line and the piano accompaniment. The Prefect's part begins with the lyrics "Is this the". The piano accompaniment continues with a steady rhythmic pattern.

tempo

bride— is this the spouse Who, wed-ded by our ancient rite, Do our e-

The fourth system continues the Prefect's vocal line and the piano accompaniment. The Prefect's part includes the lyrics "bride— is this the spouse Who, wed-ded by our ancient rite, Do our e-". The piano accompaniment features a *tempo* marking.

ter - nal Gods re - quite By their in - sult - ing blas - phemies.



tempo.



f RECIT. *p* *lento.*

She is distraught, Let her stand by—



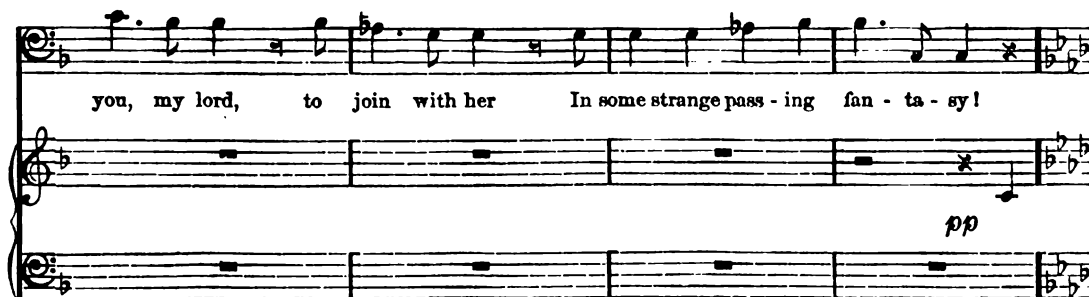
moderato. (♩ = 126.)

But you, my lord, But



you, my lord, to join with her In some strange pass - ing fan - ta - sy!

pp



tempo allegro. ($\text{♩} = 160$)

If for your fa - ther's sake I hide This freak in - sane, this freak in -

Allegro.

sane, and turn a-side, Fly to some o - ther re - gion!

cres.

fly! fly! The scaffold, The scaffold and the pile are

f

piu lento. REC. VALERIANUS. Moderato. ($\text{♩} = 120$.)

nigh. Not so! Not so! Engaged by ho - ly

p pp

vows, engaged by ho - ly vows, I must your Pa - gan faith, your faith de-

p

Andante animato. (♩ = 104.)

ny, On - ly too blest to die with her, — My Spir - it's

pp

an - gel mes - sen - ger, On - ly too blest to die with

cres.

cres.

her, too blest, too blest to die with her, Too blest to

dim.

dim.

die, — to die with her . . . My Spir - it's an - gel mes - sen -

p *stringendo.* *cres.*

p *cres.*

ger, . . . Too blest to die . . .

rall.

... to die with her, My Spir - it's an - gel mes - sen - ger, But if you

think to show me grace, to show me grace, Be-

long - ing to my an - cient race, Let pain and tor - ture wait on

cres. *f*

me, Let pain and tor - ture wait on me, Let pain and tor - ture wait on

dim. *dim.*

me, And the quick an - guish set her free, And the quick

cres. *cres.*

f an - guish, the quick *ff riten.* an - guish set her free, and the quick *dim.*

piu mosso. (♩ = 132.)
 an - guish, the quick an - guish set her free.

colla voce.

PREFECT.

That which you do the most de -

f

sire; There - fore

p *cres.* *f*

I shall the most de - ny, What you de - sire, the most de -

sire, I, I shall the most de - ny; What you de -

sire, I shall de - ny; Your doom

shall be the sud - den sword, Your doom shall be the sud - den

sword, And hers, And hers the

ag - o - ny of fire, the ag - o - ny of

tempo 1mo. (♩ = 104.)

On - ly too blest to die with her, — My Spir - it's
 fire, Your doom, Your doom,

pp

an - gel mes - sen - ger, On - ly too blest to die with
 shall be the sword, Your doom shall be the sudden sword, Your doom shall be the sudden

cres.

her, too blest, too blest to die with her, Too blest to
 sword, And hers, And

f *dim.*

die, — to die with her . . . My Spir - it's an - gel mes - sen -
 hers the ag - - o - - ny of

p *cres. stringendo.*

ger Too blest to die, . . .

fire, And hers the ag - o - ny of fire. Your doom shall

rall. dim.

. . . to die with her. Too blest, too blest . . . to die . . .

be the sudden sword, And hers . . . the ag - o - ny, the

accel.

. . . to die with her, My Spi - - rit's

ag - o - - ny of fire.

tempo 1mo.

ff

an - gel, My Spi - rit's an - gel mes - sen - ger.

Hers the ag - o - ny of fire.

trem. cres.

Allegro assai. (♩=104.)

Your doom shall be the sud - den sword, And

TENOR. *ff*

CHORUS.

Your doom shall be the sud - den sword,

BASS. *ff*

Your doom shall be the sud - den sword,

Allegro.

f *ff*

hers the ag - o - ny of fire.

p *cres.*

And hers the ag - o - ny of

p *cres.*

And hers the ag - o - ny of

p *cres.*

A fire whose tor - ture work - eth slow,

fire. A

fire. A

cres. assai.

And shall give
 fire whose tor - ture work - eth slow,
 fire whose tor - ture work - eth slow.

time, *cres. assai.* with all its glow,
 And shall give time, with all its
 And shall give time, with all its

To her whom its embrace shall know,
 glow, To her whom its em-brace shall
 glow, To her whom its em-brace shall

To pant, and faint, and
 know, To pant, and faint,
 know, To pant, and faint,

This system contains the first three staves of music. The top staff is a vocal line with lyrics. The second staff is another vocal line. The third and fourth staves are piano accompaniment, with a piano (p) dynamic marking in the third staff.

tes - ti - fy a - gainst our Gods,
 and tes - ti - fy a -
 and tes - ti - fy a -

This system contains the next three staves of music. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment.

A - gainst our Gods,
 gainst our Gods, A - gainst our Gods,
 gainst our Gods, A - gainst our Gods,

This system contains the final three staves of music. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. Crescendo (cres.) markings are present above the vocal lines and below the piano accompaniment.

her abhorred, *f* And call up - on your vaunt - ed

by her abhorred,

f

Lord! *f* *ff* And call up -

And call up - on your vaunt - ed Lord! *ff* And call up -

f *ff*

on your vaunt - ed Lord! And call up - on your

on your vaunt - ed Lord! And call up - on your

V *V* *V*

VALERIANUS.

On - ly too blest to
 vaunt - ed Lord!
 vaunt - ed Lord!

The first system of the musical score features a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line begins with the lyrics "On - ly too blest to vaunt - ed Lord!". The piano accompaniment includes a *pp* (pianissimo) dynamic marking.

die with her— My Spirit's an - gel mes - sen -
 ger.

The second system continues the musical score. The vocal line includes the lyrics "die with her— My Spirit's an - gel mes - sen - ger.". The piano accompaniment continues with various chordal textures.

On - ly too blest to die with her.
 Your doom
 Your doom

The third system concludes the musical score. The vocal line includes the lyrics "On - ly too blest to die with her. Your doom Your doom". The piano accompaniment features a *ff* (fortissimo) dynamic marking.

shall be the sword, And hers, And hers the ag - o -

shall be the sword. And hers, And hers the ag - o -

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The music features a mix of quarter and eighth notes, with some rests marked with an 'x'.

ny of fire. Your doom shall be the

ny of fire. Your doom shall be the

The second system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. Dynamics include *p* (piano) and *cres.* (crescendo). The piano part features a melodic line in the right hand and a more rhythmic accompaniment in the left hand.

sud - den sword, And hers, And hers the ag - o - ny of

sud - den sword, And hers, And hers the ag - o - ny of

The third system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. Dynamics include *ff* (fortissimo). The piano part features a melodic line in the right hand and a more rhythmic accompaniment in the left hand.

fire, And hers the ag - o - ny of fire.

fire, And hers the ag - o - ny of fire,

This system contains the first two systems of music. The top system features a vocal line with lyrics and a piano accompaniment. The second system continues the piano accompaniment with more complex textures.

the ag - o - ny of fire.

the ag - o - ny of fire.

This system contains the third and fourth systems of music. The vocal line continues with the lyrics "the ag - o - ny of fire." The piano accompaniment features a prominent eighth-note pattern in the right hand.

This system contains the fifth and sixth systems of music. It features the piano accompaniment, which concludes with a final cadence in the right hand.

No. 11. FUNERAL MARCH.

Tempo di Marcia. ($\text{♩} = 112$).

PIANO.

p solenne.

The first system of the musical score, measures 1-4. The right hand features a melodic line with a descending eighth-note pattern in the first measure, followed by chords. The left hand provides a steady accompaniment with eighth-note chords.

The second system of the musical score, measures 5-8. The right hand continues with chords and some melodic fragments. The left hand has a more active eighth-note accompaniment. A *cres.* (crescendo) marking is present in the right hand, and a *f* (forte) marking appears in the left hand at the end of the system.

The third system of the musical score, measures 9-12. The right hand has a melodic line with a *dim.* (diminuendo) marking. The left hand has a steady accompaniment with a *p* (piano) marking. The system ends with a *pp* (pianissimo) marking.

The fourth system of the musical score, measures 13-16. The right hand has a melodic line with a *f* (forte) marking and a *dim.* (diminuendo) marking. The left hand has a steady accompaniment.

The fifth system of the musical score, measures 17-20. The right hand has a melodic line with a *dim.* (diminuendo) marking and a *pp* (pianissimo) marking. The left hand has a steady accompaniment. The system concludes with the instruction *sostenuto e legato.*

1mo. 2do.

f dim. pp

dim.

pp perdendosi.

No. 12. Trio.—FAREWELL FOR BUT A WHILE.

Andantino. (♩ = 80.)

CECILIA.

VALERIANUS.

PREFECT.

PIANO.

dolce.

Fare - well . . . for but a

pp eguale e leggiero.

while,— What - so - ev - er pangs a

wait us, Through the drea - ry Vale . . . of

Death, Will the jour - ney soon be

o'er. Fare - well for but a-

while,— What - so - ev - er pangs a-

cres.

wait us, Through the dreary Vale of

cres.

f. *dim.*

Death will the journey soon be

f. *dim.*

o'er. VALEBIANUS.

Fare - well . . . for but a

pp

while, — What - so - ev - er pangs a

Fare - well, Fare - well . . . for but a
wait us, Through the drea - ry Vale . . . of

while . . . Fare-well, Fare - well for but a
Death . . . will the jour - ney soon . . . be

while, What - ev - er pangs a - wait us,
o'er, Fare - well . . . for but a -

Through the drea - ry Vale . . . of
while, - What - so - ev - er pangs . . . a -

Death of
wait us, Through the dreary Vale of

This system contains the first two systems of music. The first system has two vocal staves and a piano accompaniment. The second system continues the vocal lines and piano accompaniment. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

Death Will the journey soon be
Death Will the journey soon be

This system contains the third and fourth systems of music. The vocal lines continue with the lyrics. The piano accompaniment maintains the same rhythmic pattern.

o'er.
o'er.
PREFECT. *f*
Go per-ish in your pride, all re-

This system contains the fifth and sixth systems of music. The vocal lines end with the lyrics. The piano accompaniment features a more complex rhythmic pattern with sixteenth notes and rests.

pent - - ance bold - ly spurn - ing; Go, per - ish in your

pride, all re - pent - ance bold - ly spurn - ing; Let us

see . . . if he will save you, This God . . . whom you a -

dore, Let us see . . . if he will save you, This God, this

cres. *f*

CEC.

p dolce.

We will pray for

VALER.

p dolce.

God . . whom you a - dore.

p The sword . . is gleam - ing

cres. par-don for you, who do per - - se - cute and hate us, *p* In the

cres. par-don for you, who do per - - se - cute and hate us in the *p*

cres. bright . . and the fire . . . al-rea - dy burn - ing, With your *p*

rall.
home where mor - tal pain, shall tor - ment us ne - ver - more.

home where mor - tal pain, shall tor - ment us ne - ver - more.

blas - phe - my and guilt, you shall vex our land no more, our

f *dim.* *tempo 1 mo.*

Fare well . . . for but a
 . . . tor - ment us nev - er more, Fare - well . . . for but a
 land no more,

tempo 1 mo.

while,— What - so - ev - er pangs a-
 while,— What - so - ev - er pangs a-
 Go, per - ish in your pride,

wait us, Through the drea - ry Vale . . . of
 wait, us, Through the drea - ry Vale . . . of
 per - ish in your pride. Now let us

Death, Will the jour - ney soon be
 Death, Will you jour - ney soon be
 see if he will save you, this

o'er. Fare - well for but a-
 o'er. Fare - well for but a-
 God whom you a dore.

while,— What - so - ev - er pangs . . . a-
 while— what - so - ev - er pangs . . . a-
 Per - ish in your pride, all re - pent - ance

wait us, Through the dreary Vale of
 wait us, Through the dreary Vale of
 spurnings; Let us see if he will

Death Will the journey soon be
 Death Will the journey soon be
 save you, This God, whom you a-

o'er, Through the
 o'er, Will the journey soon be o'er, Through the
 dore. With your blasphemy . . . and guilt . . . You shall

drea - - ry vale of death will the jour - - ney soon be

valex our land no more, . . You shall vex our land no

pp

o'er, will the jour - ney soon be o'er, soon be

o'er, will the jour - ney soon be o'er, soon be

more, you shall vex our land no more, no

piu mosso. *f* *lento.*

o'er.

o'er.

more.

tempo 1mo. *pp*

No. 13 & 14. Scena & Finale.—BEAR HIM AWAY.

Allegro agitato. (♩ = 96.)

CECILIA.

PREFECT.

RECIT.

Bear him a-

CHORUS.

PIANO

way, and bind her fast.

p *tempo.*

Hark!— it is done; his chance hath pas-ed!

p

*lunga
pausa.*

Andante con moto. ($\text{♩} = 96.$)

He leads me on my up - ward way. **RECTT.**

If thou wilt yet for

Andante con moto.

pp *f*

mer-cy pray, And wilt ab - jure thine i - dle faith, Thou shalt be

(♩=100). *f* tempo.

The Lord is my strength . . .

spared this hi - deous death.

SOPRANO. *f*

CONTRALTO.

CHORUS OF CHRISTIANS.

TENOR.

BASS.

tempo.

The Lord is my strength . . .

and my song, He is al - so be - come my sal -

and my song; He is al - so be - come my sal -

va - - - tion.

RECTT.

Then in thine ob - sti - na - cy

va - - - tion.

Allegro.

die!

tempo.

ff Allegro.

This system contains the first system of music. It features a vocal line with the word "die!" and a piano accompaniment. The tempo is marked "Allegro" and "tempo." The piano part includes dynamic markings "ff" and "Allegro." and features accents over several notes.

p

cres.

This system shows the piano accompaniment for the second system. It begins with a piano dynamic marking "p" and includes a "cres." (crescendo) marking. The piano part consists of a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

This system continues the piano accompaniment. The right hand features a melodic line with some grace notes, while the left hand provides harmonic support with chords and moving bass lines.

rall. assai.

This system concludes the piano accompaniment. It is marked "rall. assai." (rallentando assai). The tempo slows down significantly, with long notes and sustained chords in both hands.

Macioso. (♩ = 92.)

Those whom the high - est one be -

arpa.

friends . . . Are shield - - - ed by a

charm, For Ev - - il with the bo - dy

ends: The soul it can - - - not

p

harm. No tor - - ment can my trust be -

cres.

tray, How - ev - - er fierce it

be, That leads me on my

up - - ward way, E - - ter nal Lord, to

thee. E - ter - - - - -

- - - - - nal Lord, O my E -

Sva.....

ter - nal Lord to thee.

CHORUS OF ANGELS. SOP. 1mo.

SOP. 2mo.

Al - le - lu - - ia! Al - le - lu -

CON. 1mo.

CON. 2mo.

Al - le lu - - ia! Al - le - lu -

f

ia! Al - le - lu - - ia! A - men.

ia! Al - le - lu - - ia! A - men.

A - - - - - men.

A - - - - - men.

ppp trem.

poco piu lent.

Detailed description: This system contains four staves. The top two staves are vocal lines with lyrics "A - - - - - men." The bottom two staves are piano accompaniment. The first staff of the piano part has a tremolo effect indicated by "ppp trem." and a tempo change to "poco piu lent." marked with a hairpin and a 2/2 time signature.

pp

Be - fore mine eyes, al - ready dim,

Detailed description: This system contains four staves. The top two staves are vocal lines with lyrics "Be - fore mine eyes, al - ready dim,". The bottom two staves are piano accompaniment. The first staff of the piano part has a piano dynamic marking "pp".

Doth Heaven un - close the

Detailed description: This system contains four staves. The top two staves are vocal lines with lyrics "Doth Heaven un - close the". The bottom two staves are piano accompaniment.

gate; I hear . . . the quir - ing

pp Al - le - lu - - - ia!

pp Al - le - lu - ia! A - - - - men!

The first system of music consists of four staves. The top two staves are vocal lines. The first staff has lyrics 'gate; I hear . . . the quir - ing'. The second staff has lyrics 'Al - le - lu - - - ia!'. The third staff has lyrics 'Al - le - lu - ia! A - - - - men!'. The bottom two staves are piano accompaniment, with the right hand playing a rhythmic pattern of eighth notes and the left hand playing a similar pattern.

string. *il tempo.*

Se - raphim I hear the quir - ing

Al - le - lu - - - - - ia!

Al - le - lu - ia! A - - - - - men.

string. *il tempo.*

cres.

The second system of music consists of four staves. The top two staves are vocal lines. The first staff has lyrics 'Se - raphim I hear the quir - ing'. The second staff has lyrics 'Al - le - lu - - - - - ia!'. The third staff has lyrics 'Al - le - lu - ia! A - - - - - men.'. The bottom two staves are piano accompaniment. The right hand has a melodic line with a crescendo marking 'cres.' and a tempo marking 'il tempo.'. The left hand has a rhythmic accompaniment.

Se - raphim A - round the throne that wait.

Al - le - lu - - ia! Al - le - lu -

Al - le - lu - ia! Al - le

cres.

The third system of music consists of four staves. The top two staves are vocal lines. The first staff has lyrics 'Se - raphim A - round the throne that wait.'. The second staff has lyrics 'Al - le - lu - - ia! Al - le - lu -'. The third staff has lyrics 'Al - le - lu - ia! Al - le'. The bottom two staves are piano accompaniment. The right hand has a melodic line with a crescendo marking 'cres.'. The left hand has a rhythmic accompaniment.

rallentando assai.

A-round the throne, A - round the throne that
 ia!
 lu - ia!

wait.

tempo 1mo.

Al - le - lu - - ia!

Al - le - lu - - ia!

tempo 1mo.

Al - le - lu - - ia!

Al - - le - lu - - ia!

cres. e sempre.

A - - - - - men.

Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! A - men.

poco a poco rall.

A

A

ff poco a poco rall.

p

To join the song of that bright choir. Thy

men.

men.

tempo 1mo. trem.

dim. riten. assai.

ppp

piu forte.

mer - cy sets me free, And so I triumph o'er the

piu forte.

Sca.....

res. assai. *ff* ..

fire, And rise, O Lord, to thee, To .

ff

Al - le - lu - - - - ia! Al - le - lu - ia!

ff

Al - le - lu - ia! A - - - - men, Al - le - lu - ia!

ff

Soa

con slancio.

join the song of that bright choir; Thy mer - cy sets me free, And

ppp

Al - le - lu - ia! Al - le - lu - ia!

ppp

pp

so I tri - umph, I tri - umph o'er the fire, And

cres.
 rise, O Lord, to thee, and rise, O Lord, to thee, And
pp
 Al - le - lu - ia! A - - - - men, Al - le - lu - ia!
pp
 Al - le - lu - ia! A - - - - men, Al - le - lu - ia!

rise, I rise, O
 A - - - - men,
rall. *dim.*
rall. *e dim.*

p
 Lord, O Lord, to thee.
pp
 Lord
pp
pp

pp

I rise, O Lord, to thee, I rise, O

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

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

Lord, to thee, I rise, O Lord, to thee.

A - - men.

arpa.

Sra..... *Sra.....*