



SIX  
SACRED SONGS

for

BASS

EDITED, WITH MARKS OF EXPRESSION AND PHRASING, BY

Alberto Randegger.

SET I.

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# DOST THOU DESPISE

from the Cantata:

HERR, DEINE AUGEN SEHEN NACH DEM GLAUBEN.

J. S. Bach.

*Vivace.* ♩ = 144.

The first system of the musical score is written for piano. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two flats (B-flat and E-flat), and the time signature is 3/8. The tempo is marked 'Vivace' with a quarter note equal to 144 beats per minute. A forte dynamic marking 'f' is placed below the first measure of the treble staff.

The second system of the musical score continues the piece. It consists of two staves: a treble clef staff and a bass clef staff. The notation includes various rhythmic patterns and articulations.

The third system of the musical score continues the piece. It consists of two staves: a treble clef staff and a bass clef staff. A trill marking 'tr' is placed above the first measure of the treble staff.

The fourth system of the musical score includes a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of two flats. The lyrics 'Dost thou des - pise the wealth of' are written below the vocal line. The piano accompaniment consists of two staves: a treble clef staff and a bass clef staff. A piano dynamic marking 'p' is placed below the first measure of the bass staff.

God's great mer - cy shewn with-out fa-vour to thee?

Dost thou des - pise, dost thou des - pise, dost thou des - pise His

mer - cy, dost thou des - pise the wealth of God's great mer - cy

mer - cy, dost thou des - pise the wealth of God's great mer - cy

*p*

shewn with-out fa-vour to thee? Know-est thou not, know-est thou

not that the Lord's for - bear-ance doth give thee par-don?

Know-est thou not, know-est thou not that the Lord's for -

-bear-ance doth give thee par - don, doth give thee

par - don?

*p*

*tr*

Yet thou for thy - self in the hard-ness of thine im - pen - i - tent

*p*

*cresc.*

heart, dost trea - sure up wrath a - gainst the dread day of wrath,

Yet thou for thy - self in the hard-ness of thine im - pen - i - tent

*p*

*cresc.*

heart, dost trea-sure up wrath a - gainst the dread day of wrath,

and the re - vel - a - tion of the judg-ment of

God, of the right - eous judg -

- ment, right - eous judg-ment of God, thy

God.

Dost thou des - pise the wealth of God's great mer - cy,

shewn with - out fa - vour to thee?

*poco rit.* tr



# O GOD, HAVE MERCY

FROM "ST PAUL."

*Adagio.* ♩ = 88.

F. Mendelssohn-Bartholdy.

*p* *sf* *p* *dim.*

O God, have mer - cy, have mer-cy up -

- on me, and blot out my trans - gres-sions ac-cord-ing

to Thy lov - ing-kind - - ness, yea, e - ven for Thy mer - cy's

*p* *staccato* *sf* *staccato*

sake. De-ny me not, O cast me not a - way from Thy

pre - sence, and take not Thy spi - rit from me, O Lord, and

take not Thy spirit from me, O Lord, O take not

Thy spi - rit from me, O Lord. Lord, a

*rall.* - - - *a tempo*

*p colla voce* *pp* *a tempo* *sf* *sf* *p*

bro-ken heart, and a con-trite heart is of-fer'd be-fore Thee;

*ten.*

*p*

Lord, a bro-ken heart and a con-trite heart is of-fer'd be-

*cresc.*

*ten.*

*p*

-fore Thee. O God, have mer-cy, have mer-cy up-on me ac-cord-ing

*cresc.*

*f*

*dim.*

*p*

to Thy lov-ing-kind-ness, yea, e-ven for Thy mer-cy's

*cresc.*

*sf*

*p*

sake.

*f* *P* *dim.*

*Allegro maestoso.* ♩ = 100. *meno mosso quasi Recit.*

I will speak of Thy sal - va - tion, I will teach trans -

*f* *colla voce* *sf*

*a tempo (Allegro)*

-gres-sors, and sin-ners shall be con-vert-ed un-to Thee, shall be con-vert-ed, con-

*f a tempo* *sf*

*meno mosso quasi Recit.*

-vert - ed un - to Thee. I will speak of Thy sal - va - tion, I will teach trans -

*f* *sf* *colla voce*

*a tempo (Allegro)*

-gres - sors, and all the sin - ners shall be con-vert - ed, shall be con-

*f a tempo (Allegro)*

*f* *poco rit.* *cresc.*

- vert - ed, con-vert - ed un - to Thee. Then o - pen Thou my lips, O

*poco rit.* *a tempo staccato*

*f* *P*

Lord, then o - pen

*allargando*

Thou my lips, O Lord, and my mouth shall shew forth Thy

*f* *allargando* *P*

*sempre rit.* - *f* *Largo* *Adagio come Ia*  $\text{♩} = 88$ .

glo - rious praise, and my mouth shall shew forth Thy glo - rious praise.

*colla voce* *Largo.*

The first system features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The tempo is marked 'Largo' and 'Adagio come Ia' with a quarter note equal to 88 beats per minute. The vocal line begins with a half note 'g' and continues with 'lo - rious praise, and my mouth shall shew forth Thy glo - rious praise.' The piano accompaniment provides harmonic support with chords and moving lines.

O blot out my trans - gres-sions, ac-cord-ing to Thy lov-ing-kind -

*P* *sf* *P*

The second system continues the vocal line with 'O blot out my trans - gres-sions, ac-cord-ing to Thy lov-ing-kind -'. The piano accompaniment features a prominent texture of chords in the left hand. Dynamics include piano (*P*) and sforzando (*sf*).

- ness, accord-ing to Thy lov-ing-kind - - ness, Lord, and for Thy mer-cy's

*dim.*

The third system continues with '- ness, accord-ing to Thy lov-ing-kind - - ness, Lord, and for Thy mer-cy's'. The piano accompaniment includes a 'dim.' (diminuendo) marking. The vocal line has a melodic contour that rises and then falls.

sake, Lord, for Thymer - cy's sake.

*dim.* *P* *pp*

The fourth system concludes with 'sake, Lord, for Thymer - cy's sake.' The piano accompaniment features a 'pp' (pianissimo) marking. The system ends with a double bar line and repeat signs.

## NOW HEAVEN IN FULLEST GLORY SHONE.

RECIT. and AIR from "THE CREATION."

J. Haydn.

*Moderato.*

RECIT.

And God said: "Let the earth bring forth

the liv - ing crea - ture af - ter his kind, cat - tle and

creep - ing thing, and beast of the earth af - ter his kind."

*poco sostenuto*

*Presto.* ♩ = 152. *f* **RECIT.**

Straight o - pen - ing her fer - tile womb

*Presto.*

The earth o - bey'd the word of God, and brought forth ev - 'ry

crea - ture In per - fect form, and ful - ly grown.

*Presto.*

**RECIT.** *f* *Presto.*

Cheer - ful, roar - ing, stands the taw - ny li - on, *Presto.*



Piano introduction for the first section, featuring a treble and bass clef. The music consists of several measures of chords and moving lines, ending with a triplet of eighth notes in the treble clef.

RECIT.  
*f animato*

With sud - den leap, the flex - i - ble ti - ger ap - pears.

Vocal recitative line with lyrics: "With sud - den leap, the flex - i - ble ti - ger ap - pears." The piano accompaniment is in the bass clef, providing harmonic support. The tempo is marked *f animato*.

*Presto.* ♩. = 112.

*Presto.*

*cresc.*

Piano introduction for the second section, marked *Presto.* with a tempo of ♩. = 112. The music is in 6/8 time and features a *cresc.* (crescendo) marking. It consists of a treble and bass clef with rhythmic accompaniment.

RECIT.

The nim - ble stag bears

Vocal recitative line with lyrics: "The nim - ble stag bears". The piano accompaniment is in the bass clef, featuring a descending chromatic line in the right hand and chords in the left hand. The tempo is marked *RECIT.*

up his branch-ing head.

*f a tempo*

RECIT.  
*f animato*

With fly-ing mane, and fie-ry

*colla voce*

*f*

look, im - pa-tient neighs the no-ble steed.

*rit.*

*Andante.* ♩ = 120.

RECIT. *p*

The

*p dolce*

*tranquillo*

cat-tle in herds al - rea - dy seek their food On fields and mea-dows green.

*p*

RECIT.

And

*p a tempo*

*sostenuto*

*rit.,*

*p*

o'er the fields, as if with blos-soms, spread the flee - cy, peace - ful

*p*

*Moderato.*

flocks. Un - num-ber'd as the sands in clouds a -

*pp*



*marcato*

Now heav'n in full - est glo - - ry shone;

*p*

Earth smiled in all her rich at -

- tire;

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

*p*

The room of

*fz* *p* *p*

air with fowl is fill'd; The

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a half note 'air', followed by a quarter note 'with', a quarter note 'fowl', a quarter note 'is', a quarter note 'fill'd;', and a half note 'The'. The piano accompaniment consists of a treble and bass clef with various chords and melodic lines. A dynamic marking of *p* is present at the end of the system.

wa - - ter swell'd by shoals of fish;

The second system continues the musical score. The vocal line has a half note 'wa - - ter', a quarter note 'swell'd', a quarter note 'by', a quarter note 'shoals', and a half note 'of fish;'. The piano accompaniment continues with similar textures. A dynamic marking of *p* is present at the end of the system.

By hea - vy beasts the ground is

The third system shows the vocal line with a half note 'By', a quarter note 'hea - vy', a quarter note 'beasts', a quarter note 'the', and a half note 'ground is'. The piano accompaniment features a *dim.* marking and a *pp* marking. There are also some accents (^) over the notes.

trod, By hea - vy beasts the ground is

The fourth system continues with the vocal line having a half note 'trod,', a quarter note 'By', a quarter note 'hea - vy', a quarter note 'beasts', a quarter note 'the', and a half note 'ground is'. The piano accompaniment includes a *fz* marking and a *p* marking. There are also some accents (^) over the notes.

trod:

*f* *fz* *fz*

But all the work was not com -

*fz* *p*

-plete, But all the work was not com-plete; There

*f*

want - ed yet that won-d'rous be - ing, That grate - ful should God's

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

*p* *a tempo* *mf*

pow'r, ad - mire, With

*mf*

*f*

heart and voice His good - ness praise.

*p*

*f*

But all the work was not com-plete; There want-ed

*mf*

*p*

yet that wondrous be - ing, That grate - ful should God's pow'r ad -

*p*

*sostenuto*

*p*

*colla voce*



*a tempo*

-mire, With heart and voice His good - ness praise

*pp* *f*

That grate - ful should

*p*

God's pow'r ad - mire, With heart and voice, With

heart, With heart and

*f*

voice His good - ness praise,

*p* *f*

With heart and voice, With heart and voice His good - ness

*f* *mf poco rit. cresc.* *f* *3*

*p* *pp poco rit.*

*a tempo*

praise.

*f* *fz*

*fz* *cresc.* *ff*

# PRO PECCATIS. FROM "STABAT MATER."

G. Rossini.

*Allegretto maestoso.* ♩ = 69.

*pp* *sf* *pp*

*sf* *pp*

*sf* *ff* *marcato* *tr*

*P*

Pro — pec - ca - tis

*sotto voce*

su - æ gen - tis vi - dit Je - sum

in tor - men - tis et fla - gel - lis

*dim.*

*ff* *sf* *sf* *sf*

sub - di - tum.

*p* *tr* *pp* *ff marcato*

*p cantabile*

Pro pec - ca - tis su - æ gen - tis

*pp*

vi - - dit Je - - sum in tor -

- men - tis et fla - gel - lis, et fla -

*cresc.*

- gel - lis, et fla - gel - lis sub - di -

*dim.*

*P*

- tum.

*pp*

*pp*

*sf*

*pp*

pp sf pp

sf ff marcato tr

p Vi - dit su - um

*scito voce*

dul - cem na - tum mo - ri - en - tem de - - so -

- la - tum dùm e - mi - sit spi - - - ri -

- tum. Vi - - dit

su - - um dul - - cem na - - tum mo - - ri -

- en - - tem de - - so - la - - tum dùm e - -

- mi - sit dùm e - mi - sit, dùm e -

*dim.*

- mi - - sit spi - - ri - tum Vi - dit

*P dolce*

su - um dul - - cem na - tum mo - ri -

*P mf*

- en - tem de - so - la - tum dùm e - mi - sit,

*P tr sf sf sf*



*P* *poco rit.* *f*

dum e - - - mi - - - sit spi - - - ri - -

*pp* *poco rit.* *f*

*a tempo* *P* *P*

- tum Vi - - dit su - um dul - - cem

*a tempo* *p dolce*

*mf* *P*

na - tum mo - ri - en - tem de - so -

*mf* *P*

*P*

- la - tum dum e - mi - sit, dum e - -

*tr* *ff* *pp*

*5f* *5f* *5f*

*poco rit.*

*a tempo*

- mi - sit spi - ri - tum, e - mi - sit,

*poco rit.* *a tempo* *f*

This system features a vocal line with lyrics and a piano accompaniment. The piano part includes triplets and a dynamic marking of *f*. The tempo changes from *poco rit.* to *a tempo*.

e - mi - sit spi - ri - tum, e -

*tr*

This system continues the vocal line and piano accompaniment. It includes a trill (*tr*) in the piano part.

- mi - sit, e - mi - sit spi - ri -

*ff* *rall.* *tr*

This system continues the vocal line and piano accompaniment. It includes a dynamic marking of *ff* and a *rall.* marking in the piano part.

- tum.

*a tempo* *marcato*

This system concludes the vocal line and piano accompaniment. It includes a dynamic marking of *marcato* and a *V* marking in the piano part.

# HOW GREAT, O LORD

FROM "ST PETER."

J. Benedict.

*Andante.* ♩ = 116.

*mf*

How great, O

The musical score is written in 4/4 time with a tempo of *Andante* (♩ = 116). The key signature is one sharp (F#), indicating G major. The score is divided into four systems, each with a vocal line and a piano accompaniment.

- System 1:** The vocal line begins with a half note G4, followed by a quarter note A4, and a dotted quarter note B4. The piano accompaniment starts with a *pp* dynamic and features a melodic line in the right hand and a harmonic accompaniment in the left hand.
- System 2:** The vocal line continues with the lyrics "Lord, how great is Thy good-ness, which Thou hast laid up, hast". Dynamics include *cresc.* and *dim.*
- System 3:** The vocal line continues with "laid up for me. O Lord, how great is Thy good-ness,". Dynamics include *pp* and *cresc.*
- System 4:** The vocal line concludes with "which Thou hast laid up for me. Thou hast". Dynamics include *riten.*, *a tempo*, *colla voce*, and *P*.

shewn me the path of life, Thou hast

- scen - do

shewn me the path of life, and in -

*p*

-clin - ed my heart to Thee, to walk in Thy

*cresc.*

*cresc.*

way, to walk in Thy way; in - clin - ed my

*dim.*

*dim.*

heart to Thee, to walk in Thy way, to walk in Thy

*cresc.*

way, in - clin - - ed my heart to — Thee,

*f*

*f*

*dim.*

to walk, to walk in Thy way. Thy way is the

*p*

*p dolce*

*p*

*dolce*

way of pleasantness, and all Thy paths are peace; Thy

*p*

*p*

way is the way of pleasantness, and all Thy paths, Thy paths are

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a melodic phrase in G major, marked with a *cresc.* (crescendo) and a *P* (piano) dynamic. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

peace, Thy way is the way of plea-sant-ness, and

The second system continues the vocal line and piano accompaniment. The vocal line has a *P* dynamic and a *cresc.* marking. The piano accompaniment features a *cresc.* marking in the lower right section.

all Thy paths are peace. Thou hast shewn me the path of

The third system shows the vocal line with a *dim.* (diminuendo) and *P* dynamic, followed by a *pp* (pianissimo) dynamic. The piano accompaniment also includes a *dim.* and *pp* dynamic.

life, and in-clin-ed my heart, my heart to Thee;

The fourth system concludes the piece. The vocal line is marked with *cresc.* and *ritard. assai* (ritardando assai). The piano accompaniment also features *cresc.* and *ritard. assai* markings.

*a tempo*  
*f*  
 How great, O Lord, how great is Thy good-ness, which Thou hast laid

*a tempo*  
*f*

*dim.*  
 up for me. How great, O Lord, is Thy good-ness, which

*dim.* *dolce* *cresc.*

Thou hast laid up, \_\_\_\_\_ laid up for me, O Lord,

*dim.* *p*

*rall.* *ad lib.* *lento*  
 how great, O Lord, is Thy goodness, Thy good - ness.

*rall.* *lento* *pp* *pp*

# IF THOU SHOULD'ST MARK INIQUITIES, O LORD

RECIT. and AIR from "ELI."

M. Costa.

*Andante.*

RECIT.

*cresc.*

My sons, my sons! I can-not hold my peace: they make the Lord's

*pp*

*a tempo* ♩ = 72.

*marcato*

peo-ple to trans-gress. If one man

*p*

*cresc.*

sin against an-o-ther, the judge shall judge him: but if a man trans-



- gress against the Lord, who shall entreat for Him?

*poco ritard.* *p* If

*Cantabile.* ♩ = 68.

Thou should'st mark in - i - qui - ties, O Lord, who, who shall stand?

who, who shall stand? But there is — for - give - ness, for - give - ness with

*pp*

Thee, that Thou may'st be fear - - - -

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

-ed; But there is for-give-ness, for-give-ness with Thee, O Lord. If

*con espressione*

Thou should'st mark in - i - quities, if Thou should'st mark in - i - quities, O Lord,

who, who shall stand? who shall stand? But there is for-give-ness, for -

*cresc.*

-give-ness with Thee, that Thou may'st be fear - - ed; but there is for -

-give-ness, O Lord, with Thee, but there is for - give-ness, for - give-ness with

*dim.*

or: *calando* fear - - ed, be fear - - ed. *a tempo*

Thee, that Thou may'st be fear - - ed, be fear - - ed. *a tempo*

*calando* - - - - - *pp*

*Ped.*

# ENGLISH LYRICS

SET TO MUSIC BY

C. HUBERT H. PARRY.

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## FIRST SET.

- |                                |                          |                               |                           |
|--------------------------------|--------------------------|-------------------------------|---------------------------|
| 1. *My true love hath my heart | <i>Sir Philip Sidney</i> | 3. Where shall the lover rest | ... .. <i>Scott</i>       |
| 2. Good-night ... ..           | ... .. <i>Shelley</i>    | 4. Willow, Willow, Willow ... | ... .. <i>Shakespeare</i> |
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## SECOND SET.

- |                                 |                                  |                                 |                           |
|---------------------------------|----------------------------------|---------------------------------|---------------------------|
| 1. O Mistress Mine ... ..       | <i>Shakespeare</i>               | 3. No longer mourn for me ...   | ... .. <i>Shakespeare</i> |
| 2. Take, O take those lips away | ... ..                           | 4. Blow, blow, thou winter wind | ... ..                    |
|                                 | 5. When icicles hang by the wall | ... ..                          | <i>Shakespeare.</i>       |
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## THIRD SET.

- |                                      |                        |                           |                              |
|--------------------------------------|------------------------|---------------------------|------------------------------|
| 1. *To Lucasta, on going to the wars | ... .. <i>Lovelace</i> | 4. *Why so pale and wan   | ... .. <i>Suckling</i>       |
| 2. If thou would'st ease thine heart | ... .. <i>Beddoes</i>  | 5. Through the ivory gate | ... .. <i>Julian Sturgis</i> |
| 3. *To Althea, from prison ... ..    | ... .. <i>Lovelace</i> | 6. Of all the torments    | ... .. <i>William Walsh</i>  |
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## FOURTH SET.

- |                                    |                               |  |                     |
|------------------------------------|-------------------------------|--|---------------------|
| 1. *Thine eyes still shined for me | ... .. <i>Emerson</i>         | 4. Weep you no more                    | ... .. <i>Anon.</i> |
| 2. *When lovers meet again         | <i>Langdon Elwyn Mitchell</i> | 5. There be none of beauty's daughters | ... .. <i>Byron</i> |
| 3. *When we two parted             | ... .. <i>Byron</i>           | 6. Bright star ... ..                  | ... .. <i>Keats</i> |
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## FIFTH SET.

- |                           |                              |                               |                                |
|---------------------------|------------------------------|-------------------------------|--------------------------------|
| 1. *A stray nymph of Dian | ... .. <i>Julian Sturgis</i> | 4. Lay a garland on my hearse | <i>Beaumont &amp; Fletcher</i> |
| 2. *Proud Maisie          | ... .. <i>Scott</i>          | 5. Love and laughter          | ... .. <i>Arthur Butler</i>    |
| 3. *Crabbed age and youth | ... .. <i>Shakespeare</i>    | 6. A girl to her glass        | ... .. <i>Julian Sturgis</i>   |
|                           | 7. A Lullaby                 | ... ..                        | <i>E. O. Jones.</i>            |
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## SIXTH SET.

- |                                   |                           |                                  |                                |
|-----------------------------------|---------------------------|----------------------------------|--------------------------------|
| 1. *When comes my Gwen            | ... .. <i>E. O. Jones</i> | 4. *A lover's garland            | ... .. <i>Alfred P. Graves</i> |
| 2. *And yet I love her till I die | ... .. <i>Anon.</i>       | 5. At the hour the long day ends | <i>Alfred P. Graves</i>        |
| 3. *Love is a bable               | ... .. <i>Anon.</i>       | 6. Under the greenwood tree      | ... .. <i>Shakespeare</i>      |
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## SEVENTH SET.

- |                                      |                          |  |                              |
|--------------------------------------|--------------------------|--|------------------------------|
| 1. On a time the amorous Silvy       | ... .. <i>Anon.</i>      | 4. O never say that I was false of heart | <i>Shakespeare</i>           |
| 2. Follow a shadow                   | ... .. <i>Ben Jonson</i> | 5. Julia                                 | ... .. <i>Herrick</i>        |
| 3. Ye little birds that sit and sing | <i>Thomas Heywood</i>    | 6. Sleep                                 | ... .. <i>Julian Sturgis</i> |
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## EIGHTH SET.

- |                        |                               |                     |                               |
|------------------------|-------------------------------|---------------------|-------------------------------|
| 1. Whence              | ... .. <i>Julian Sturgis</i>  | 4. Dirge in woods   | ... .. <i>George Meredith</i> |
| 2. Nightfall in winter | <i>Langdon Elwyn Mitchell</i> | 5. Looking backward | ... .. <i>Julian Sturgis</i>  |
| 3. Marian              | ... .. <i>George Meredith</i> | 6. Grapes           | ... .. <i>Julian Sturgis</i>  |
- PRICE 2s. 6d.

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