

GETHSEMANE

Symbolic Rhapsody for Chorus of
MIXED VOICES
and Orchestra

BY
GUSTAV STRUBE

To words by
HELEN ARCHIBALD CLARKE



Vocal Score n 169

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To Dr. Arthur Mees

Gethsemane

Symbolic Rhapsody

For Chorus of Mixed Voices and Orchestra

HELEN ARCHIBALD CLARKE

GUSTAV STRUBE

Adagio (♩ = 56)

Piano

ppp R.H. *pp*

p *mf*

un poco agitato

stringendo *cresc.*

The musical score is written for piano and consists of four systems of music. The first system is marked 'Adagio (♩ = 56)' and 'Piano'. The right hand (R.H.) begins with a melody in the treble clef, while the left hand provides harmonic support in the bass clef. Dynamics range from *ppp* to *pp*. The second system continues the piece, featuring a *p* dynamic in the right hand and *mf* in the left hand, with fingerings 6 and 7 indicated. The third system is marked 'un poco agitato' and features a *f* dynamic with a ten-measure passage in the left hand. The fourth system is marked 'stringendo' and 'cresc.', showing a more active texture with sixteenth-note patterns in both hands and fingerings 6 and 8.

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For all countries

① Un poco andante

Musical score for the first section, "Un poco andante". It consists of three systems of piano accompaniment. The first system shows the beginning with a treble clef and a bass clef. The second system includes the instruction "dim." (diminuendo) above the right-hand staff. The third system includes the instruction "slentando" above the right-hand staff. The music features flowing sixteenth-note patterns in the bass and arpeggiated chords in the treble.

② Tempo I
dolce

Musical score for the second section, "Tempo I dolce". It consists of two systems of piano accompaniment. The first system includes the instruction "pp" (pianissimo) in the left margin. The music is characterized by triplet patterns in both the treble and bass staves, with a gentle, flowing quality.

First system of musical notation. The right hand features a melodic line with a circled '3' above it, indicating a triplet. The left hand plays a steady eighth-note accompaniment. Dynamics include *pp* (pianissimo) and *s* (sforzando).

Second system of musical notation. The right hand continues the melodic line with slurs and accents. The left hand maintains the eighth-note accompaniment. Dynamics include *s* (sforzando).

Third system of musical notation. The right hand has a circled '4' above it, indicating a triplet. The tempo marking *Un poco animando* is placed above the staff. The left hand has a circled '3' above it, indicating a triplet. Dynamics include *p* (piano) and *espressivo*.

Fourth system of musical notation. The right hand features a melodic line with slurs and accents. The left hand has a circled '3' above it, indicating a triplet. Dynamics include *p* (piano) and *pp* (pianissimo).

Fifth system of musical notation. The right hand features a melodic line with slurs and accents. The left hand has a circled '3' above it, indicating a triplet. Dynamics include *p* (piano) and *espress.* (espressivo).

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with several slurs and accents. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. The key signature has two flats.

The second system continues the piece and includes the instruction *agitato* above the staff. It features more complex rhythmic patterns and dynamic markings such as *p* and *s*. The lower staff shows some chromatic movement.

The third system begins with the tempo and mood marking **Grandioso (Tempo I)** and a dynamic marking of *mf*. It includes the instruction *slentando* and a circled number 5. The music becomes more grand and features a *cresc.* (crescendo) marking.

The fourth system features a forte dynamic marking of *ff* and a *dim.* (diminuendo) instruction. The music is characterized by dense chordal textures and rhythmic patterns.

The fifth system starts with a piano dynamic marking of *p*. It features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff, with some chromatic passages.

Piano accompaniment for the first system, featuring a treble and bass clef with various chords and melodic lines.

Piano accompaniment for the second system, starting with a circled '6'. It includes dynamic markings like *pp* and *s*.

Piano accompaniment for the third system, continuing the musical piece with various chordal textures.

Piano accompaniment for the fourth system, featuring more complex harmonic structures and dynamic markings.

7 Andante
SOPRANI *pp* They sleep! They sleep! Lost in be- numb- ing

ALTI *pp* They sleep! They sleep! Lost in be- numb- ing

TENORI *pp* They sleep! They sleep! Lost in be- numb- ing

BASSI *pp* They sleep! They sleep! Lost in be- numb- ing

They sleep! They sleep! Lost in

7 Andante (♩=66)

Piano accompaniment for the fifth system, starting with a circled '7'. It includes dynamic markings like *pp*.

sempre pp

dreams While an - gels weep.

sempre pp

dreams While an - gels weep.

sempre pp

num - ing dreams While an - gels weep.

sempre pp

dreams While an - gels weep.

dolce

p *pp*

p *cresc.*

⑧

mf

No beams of light

mf

No beams of light

mf

No beams of light

mf

No beams of light

⑧

mf

from an - guish'd stars That

from an - guish'd stars That

from an - guish'd stars

from an - guish'd stars

animato yearn and trem-ble through the night Can

animato yearn and trem-ble through the night Can

animato That yearn and trem-ble through the night

animato That yearn and trem-ble through the

stringendo poco a poco pierce the heed - less, heav - y bars Im -

stringendo poco a poco pierce the heed - less, heav - y bars Im -

stringendo poco a poco Can pierce the heed-less, heavy bars

stringendo poco a poco night Can pierce the heed - less, heav - y

9 Allegro molto

pris - on - ing their spir - it's sight.

pris - on - ing their spir - it's sight.

Im - pris - on - ing their spir - it's sight.

bars Im - pris - on - ing their spir - it's sight.

9 Allegro molto (♩=132)

First system of musical notation. The right hand features a series of eighth-note chords with a triplet of eighth notes in the first measure. The left hand provides a harmonic accompaniment with chords and single notes. Dynamics include piano (*f*) and forte (*sfz*).

Second system of musical notation, continuing the eighth-note chordal texture in the right hand and accompaniment in the left hand. Dynamics include piano (*f*) and forte (*sfz*).

Third system of musical notation. The key signature changes to two flats (B-flat major or D-flat minor). The right hand continues with eighth-note chords and triplets. Dynamics include piano (*f*).

Fourth system of musical notation. The right hand features a decrescendo (*dim.*) over a triplet of eighth notes. The left hand has sustained chords. Dynamics include piano (*f*).

Fifth system of musical notation. The tempo is marked **11 Adagio**. The right hand begins with a *rit.* (ritardando) and then a *p* (piano) dynamic. The left hand has chords and single notes. Dynamics include piano (*p*) and mezzo-piano (*mp*).

Sixth system of musical notation. The right hand features chords with a triplet of eighth notes. The left hand has chords and single notes. Dynamics include piano (*p*) and pianissimo (*pp*).

12 Un poco andante
SOPRANI

pp

No sound of sigh-ing, sobbing wind,

ALTI *pp*

No sound of sigh-ing, sobbing wind,

TENORI *pp*

No sound of sigh-ing, sobbing wind,

BASSI *pp*

No sound of sigh-ing, sobbing wind,

12 Un poco andante (♩ = 80)

pp

Quiv-er-ing in the Gar-den's gloom

Quiv-er-ing in the Gar-den's gloom

Quiv-er-ing in the Gar-den's gloom

Quiv-er-ing in the Gar-den's gloom

Can break the reck-less cords that

Can break the reck-less cords that

Can break the reck-less cords that

Can break the reck-less cords that

cresc.
bind Their sense from know - ing des - tin'd

cresc.
bind Their sense from know - ing des - tin'd

cresc.
bind Their sense from know - ing des - tin'd

cresc.
bind Their sense from know - ing des - tin'd

cresc.
bind Their sense from know - ing des - tin'd

13 *pp*
doom.

pp
doom.

pp
doom.

13 *Molto tranquillo*

Piano accompaniment for the first system, featuring a complex rhythmic pattern with triplets in both the treble and bass staves.

Piano accompaniment for the second system, marked with a piano (*p*) dynamic. It continues the rhythmic pattern with triplets.

Piano accompaniment for the third system, featuring a *dim.* (diminuendo) marking. The bass line continues with triplets.

14 Adagio
SOPRANI

Vocal staves for Soprano, Alto, Tenor, and Bass. The Soprano part has lyrics: "A fit-ful start, a mur-mur'd word!". The other parts are currently silent.

14 Adagio

Piano accompaniment for the vocal section, marked with a piano (*pp*) dynamic. It features sustained chords in the bass and moving lines in the treble.

So prone, — so prone, — so

So prone, — so prone, — so

mp "Our eyes are heav-y, we can-not gird Our loins to-night,

pp "Our eyes are heav-y, we can-not gird Our loins to-night,

weak, Do ye not hear the Mas-ter

weak, *pp* Do ye not hear the Mas-ter

pp Our eyes are heav-y, we can-not

Our eyes are heav-y, we can-not

speak? Hear - ing they

speak? Hear - ing they

gird Our loins to - night,

gird Our loins to - night,

hear not, nei-ther see; Be - ing, they
 hear not, nei-ther see; Be - ing, they
 Our eyes are heav - y, we can - not
 Our eyes are heav - y, we can - not

are not, so it must be.
 are not, so it must be.
 gird Our loins to - night."
 gird Our loins to - night."

espressivo

15 Moderato

Sleep on, poor weak- lings, the sod- den ground A fit- ter
 Sleep on, poor weak- lings, the sod- den ground A fit- ter

Sleep on, sleep on,
 Sleep on, sleep on,

Moderato (♩ = 84)

burden could not bear, The night- mists wrap- ping ye a- round,
 burden could not bear, The night- mists wrap- ping ye a- round,

sleep on, sleep
 sleep on, sleep

16 Più mosso

With ye their dead- 'ning cold shall share.
 With ye their dead- 'ning cold shall share.

on, sleep on.
 on, sleep on.

16 Più mosso (♩ = 96)

Musical score for piano introduction. The score consists of four staves. The top three staves are treble clefs, and the bottom staff is a bass clef. The music is in a key with two sharps (D major) and a 3/4 time signature. The first staff has a whole rest. The second and third staves have whole rests. The fourth staff has a whole rest. The piano part begins with a *mf* dynamic, followed by a *p* dynamic, and then a *mf* dynamic. The piano part features a complex rhythmic pattern with many accidentals.

Vocal and piano accompaniment for the lyrics. The score consists of four staves. The top three staves are treble clefs, and the bottom staff is a bass clef. The lyrics are: "The wast-ing hours shall live and die, Shud-der-ing in un-con-sum-éd". The piano part begins with a *p* dynamic, followed by a *sp* dynamic, and then a *sp* dynamic. The piano part features a complex rhythmic pattern with many accidentals.

The wast-ing hours shall live and die, Shud-der-ing in un-con-sum-éd

The wast-ing hours shall live and die, Shud-der-ing in un-con-sum-éd

The wast-ing hours shall live and die, Shud-der-ing in un-con-sum-éd

The wast-ing hours shall live and die, Shud-der-ing in un-con-sum-éd

woe, The wast-ing hours shall live and die

woe, The wast-ing hours shall live and die

woe, The wast-ing hours shall live and die

woe, The wast-ing hours shall live and die

f *p* *sf*

Shud - der-ing in un - con - sum - èd woe,

Shud - der-ing in un - con - sum - èd woe,

Shud - der-ing in un - con - sum - èd woe,

Shud - der-ing in un - con - sum - èd woe,

sf *f*

Allegro

And Grief and Sor-row, And Grief and Sor-row, And Grief and

Allegro (♩=116)

And Grief and And Grief and

And Grief and Sor-row, And Grief and

Sor-row, And Grief and Sor-row,

cresc. Sor-row, And Grief and

Sor-row, and Sor-row, And Grief and

Sor-row, And Grief and Sor-row,

And Grief and Sor-row, And Grief and

cresc. **(18)** Molto agitato

Sor row pass them by
 Sor row pass them by
 And Grief and Sor row pass them
 Sor row pass them by While

While still so low they lie, so low, so
 While still so low they lie, so
 by While still so low they lie, so
 still so low they lie, so low, so

mf *poco a poco smorzando* *p*
mf *poco a poco smorzando* *p*
mf *poco a poco smorzando* *p*
mf *poco a poco smorzando* *p*

low they lie, so low.
 low they lie, so low.
 low they lie, so low.
 low they lie, so

19 Adagio
19 low. Adagio

20 Andante
SOPRANI

In un-born æ - ons of end - less life No Time-child burst-ing the

Andante (♩ = 76)

pp

womb of fate Shall come so cloth'd in mys-tic strife,

cresc.
Fraught with vast mean - ing for man's es - tate.

cresc.

21 Allegro agitato TENORI *p*

BASSI *p*

Un -

21 Allegro agitato (♩ = 112)

f *dim.* *p*

done, no wak - ing

done, no wak - ing

p *pp* *cresc.*

vis - ion's pow'r

vis - ion's pow'r

ff *dim.*

p
Leads them

p
Leads them

The first system of the score consists of four staves. The top two staves are vocal lines in treble and bass clefs, both with the lyrics "Leads them" and a dynamic marking of *p*. The bottom two staves are piano accompaniment. The right hand features a melodic line with a triplet of eighth notes and a slur. The left hand plays a rhythmic accompaniment of eighth notes, marked *pp* and *6*.

to grasp the mys - ter - y,

to grasp the mys - ter - y,

The second system continues the vocal and piano parts. The vocal lines have the lyrics "to grasp the mys - ter - y," with a dynamic marking of *p*. The piano accompaniment features a more complex melodic line in the right hand with slurs and a *cresc.* marking, and a bass line with chords and a *f* dynamic marking.

22

22

f

L.H. *f*

The third system shows the piano accompaniment starting at measure 22. The right hand has a complex, rhythmic melody with many beamed notes and slurs, marked *f*. The left hand has a bass line with chords and a *f* dynamic marking, with a "L.H." label. The system ends with a final chord in the right hand.

Meno mosso

TENORI

E - ter - ni - ty's

long cho - sen hour

BASSI

E - ter - ni - ty's

long cho - sen hour

Meno mosso

Shows but their spir - it's pov - er - ty.

Shows but their spir - it's pov - er - ty.

23

poco a poco smorzando

p

dim.

dim.

24 Adagio
SOPRANI

ALTI

TENORI

BASSI

pp

So let them sleep, while an-gels weep;

pp

So let them sleep, while an-gels weep;

pp

So let them sleep, while an-gels weep;

pp

So let them sleep, while an-gels weep;

24 Adagio

pp

pp

pp

pp

pp

p Hear - ing, they hear not, nei-ther see, Be - ing, they are not,
p Hear - ing, they hear not, nei-ther see, Be - ing, they are not,
p Hear - ing, they hear not, nei-ther see, Be - ing, they are not,
p Hear - ing, they hear not, nei-ther see, Be - ing, they are not,

pp so it must be.
pp so it must be.
pp so it must be.
pp so it must be.

p *morendo*

25 Andante (♩=69)
pp

(26)

pp

calando

This system contains measures 26 and 27. Measure 26 begins with a circled number '26'. The music features a treble clef with a melodic line and a bass clef with a harmonic accompaniment. A dynamic marking of *pp* is present. A hairpin indicating a decrescendo is labeled *calando*.

This system contains measures 28 and 29. The musical notation continues with a treble clef and a bass clef. The dynamics remain *pp*.

(27) *animando*

pp

This system contains measures 30 and 31. Measure 30 is marked with a circled number '27' and the instruction *animando*. The dynamic marking *pp* is present. The music shows a slight increase in tempo and intensity.

This system contains measures 32 and 33. The musical notation continues with a treble clef and a bass clef. The dynamics remain *pp*.

This system contains measures 34 and 35. The musical notation continues with a treble clef and a bass clef. The dynamics remain *pp*.

pp *mf* *stringendo*

This system contains measures 36 and 37. The dynamic marking *pp* is present in measure 36, and *mf* is present in measure 37. The instruction *stringendo* is written above the staff in measure 37. The music shows a further increase in tempo and intensity.

First system of musical notation, measures 28-29. The right hand features a complex melodic line with many accidentals and slurs. The left hand provides a rhythmic accompaniment with chords and moving lines.

Second system of musical notation, measures 28-29. The right hand continues with a melodic line, showing some trills and slurs. The left hand accompaniment includes chords and eighth-note patterns.

Third system of musical notation, measures 28-29. The right hand has a melodic line with a long slur. The left hand accompaniment features chords and a moving bass line.

Fourth system of musical notation, measures 28-29. The right hand has a melodic line with many slurs. The left hand accompaniment consists of chords and a steady bass line.

Fifth system of musical notation, measures 28-29. The right hand has a melodic line with many slurs. The left hand accompaniment consists of chords and a steady bass line.

Sixth system of musical notation, measures 28-29. The right hand has a melodic line with many slurs. The left hand accompaniment consists of chords and a steady bass line. A circled '29' is placed above the first measure of this system.

dim.

poco a poco rit.

dim.

30 Andante

p

SOPRANI

pp

ALTI

pp

TENORI

pp

BASSI

pp

Be -

hold, be - hold the steeps of Heav'n il - lum'd, il -
 hold, be - hold the steeps of Heav'n il - lum'd
 hold, be - hold the steeps of Heav'n il - lum'd with
 hold, be - hold the steeps of Heav'n il - lum'd with

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

lum'd with light! Be -
 with light! Be - hold the
 light, with light! Be - hold
 light, with light! Be - hold

31

hold! Be - hold!
 steeps of Heav'n, il - lum'd with light!
 the steeps of Heav'n il - lum'd with light!
 the steeps of Heav'n il - lum'd with light!

pp

32 **32** Andante

Throb-bing from sphere to sphere in calm, strange pow'r, Throb-bing from

Throb - - - - - bing from sphere to sphere in

Throb - - - - - bing from sphere to sphere in

32 Andante (♩ = 69)

sphere to sphere in calm, strange pow'r. Far stars, the out-posts of the

calm, strange pow'r. Far stars, the out-posts of the

calm, strange pow'r. Far stars, the out-posts of the

calm, strange pow'r. Far stars, the out-posts of the

U - ni - verse The glow of mount-ing as-pi - ra - tion

U - ni - verse The glow of mount-ing as-pi - ra - tion

U - - - ni - verse The glow of mount-ing as-pi - ra - tion

U - - - ni - verse The glow of mount - - - ing

feel, Through in-ter-stel-lar spac - es
 feel, Through in-ter-stel-lar spac - es
 feel, Through in-ter-stel-lar
 as-pi - ra - tion feel, Through in-ter-stel-lar

cresc. *animato*
cresc. *animato*
animato *cresc.*
animato *cresc.*

sweep - ing on To touch the
 sweep - ing on To touch the
 spac - es sweep - ing on To touch the
 spac - es sweep - ing on To touch the

animato
cresc.

33

burn - ing throne of Most
 burn - ing throne of Most
 burn - ing throne of Most
 burn - ing throne of

Be ing, *trattenuto dim.*
 High Be - ing, The cen - tre, *dim. trattenuto*
 High Be - ing, The cen - tre, *dim. trattenuto*
 High Be - ing, The cen - tre, *dim. trattenuto*
 Most High Be - ing, The cen - tre, *trattenuto*

white, in - tense, The One, *rit. p*
 white, in - tense, The One. *rit. p*
 white, in - tense, The One. *rit. p*
 white, in - tense, The One. *rit. p*

ppa tempo
 Self - mov'd. *ppa tempo*
 Self - mov'd. *ppa tempo*
 Self - mov'd. *ppa tempo*
 Self - mov'd. *a tempo*

Allegro moderato

(34)

(35) 4 TENORI

4 BASSI

Whence comes this glo - ry
 Whence comes this glo - ry

(35)

far a-bove the Earth, Which now seems lost to
 far a-bove the Earth, Which now seems lost to

Ser - aph's eyes in shad - ows, Cov-er-ing its
 Ser - aph's eyes in shad - ows, Cov-er-ing its

The first system consists of three staves. The top two staves are vocal lines (Soprano and Bass) with lyrics. The bottom staff is a piano accompaniment with chords and a melodic line in the bass clef.

plan-et - beau - ty up?
 plan-et - beau - ty up?

The second system continues the vocal and piano parts. The piano accompaniment features a prominent triplet in the bass line.

36 Andante SOPRANI
p dolcissimo
 Its bos - om'd hills, its moun - tain peaks, its
 Andante

The third system begins with a circled number 36. The tempo is marked 'Andante' and the dynamics are '*p dolcissimo*'. The piano accompaniment has a steady eighth-note pattern in the bass.

sea, Whose heav - ing waves en -

The fourth system continues the vocal and piano parts. The piano accompaniment maintains the eighth-note pattern in the bass.

com - pass all are dimm'd, *p* E - clips'd

by neth - er forc - es, mur - ky forms

p That stealth - y *mf* stretch a - cross the Way of

p Light! *mf* Yet to the vi - sion

di - vine - ly pure, An an - -

This system contains the first two staves of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The lyrics are "di - vine - ly pure, An an - -".

- guish - ed and strong - - - - - sould

This system contains the second two staves of music. The vocal line continues with the lyrics "- guish - ed and strong - - - - - sould".

p pray'r. *pp* is born. (37)

This system contains the third two staves of music. The vocal line has the lyrics "pray'r. is born." with a circled measure number "37". Dynamic markings *p* and *pp* are present. The piano accompaniment features a *pp* marking in the final measure.

poco a poco agitato

This system contains the final two staves of music. The piano accompaniment is marked *poco a poco agitato* and *pp*. The vocal line is mostly empty.

pp He, the Far - see - ing One, *pp* a - lone, a -

38 part, *p* Kneels in the sleep - ing si - - lence,

p Knows the ter - ror a - bout to hurl its scorch - ing ven - om forth

mf Up - on the lit - tle rea - son - ing heart of man.

39

Allegro molto

Four empty musical staves, likely for vocal or instrumental parts, arranged in a system.

39

Allegro molto (♩=132)

Piano accompaniment for the second system, featuring a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The music is in a minor key and consists of chords and moving lines in both hands.

SOPRANI

Musical staff for Soprano voice part with lyrics: *p* Not one is there to watch, *p* not

ALTI

Musical staff for Alto voice part with lyrics: *p* Not one is there to watch, *p* not

TENORI

Musical staff for Tenor voice part with lyrics: *p* Not one is there to watch,

BASSI

Musical staff for Bass voice part with lyrics: *p* Not one is there to watch,

Piano accompaniment for the third system, featuring a pianissimo (*pp*) dynamic. The music continues with chords and moving lines in both hands.

one to pray, Not one to
 one to pray, Not one to
 not one to pray, Not
 not one to pray, Not

cresc.
cresc.
p
cresc.

tend the sud - den, won - drous birth of ra - -
 tend the sud - den, won - drous birth of ra - -
 one to tend the sud - den, won - drous birth of
 one to tend the sud - den, won - drous birth of

f
f
f
f

- - diant blos - - soms on the grow - - ing
 - - diant blos - - soms on the grow - - ing
 ra - - diant blos - - soms on the grow -
 ra - - diant blos - - soms on the grow -

f
f
f
f

Tree of Life.

Tree of Life.

- ing Tree of Life.

- ing Tree of Life.

40

Oh, why

Oh, why

Oh, why

Oh, why

thus let Love's perfect mo-ment

thus let Love's perfect mo-ment

thus let Love's perfect mo-ment

thus let Love's perfect mo-ment

41

die?
die?
die?
die?

dim.

Why see they not that Hate is

p

watch - ing fierce, that Hate, that
Why see they not that Hate is watch - ing

pp

Hate, that Hate is watching fierce, that
 fierce, that Hate *mf* is watch - ing
 Why see they not that

The first system of the musical score 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 sharp (F#) and the time signature is 4/4. The lyrics are: "Hate, that Hate is watching fierce, that fierce, that Hate *mf* is watch - ing Why see they not that".

Hate is watch - ing fierce,
 fierce, that Hate is watch - ing fierce,
 Hate is watch - ing fierce, that Hate
 Why see they not that Hate is

The second system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "Hate is watch - ing fierce, fierce, that Hate is watch - ing fierce, Hate is watch - ing fierce, that Hate Why see they not that Hate is".

that *cresc.* Hate is watch - ing fierce, that *mf*
 is watch - ing fierce, that *mf*
 watch - ing fierce, that Hate is watch ing

The third system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "that *cresc.* Hate is watch - ing fierce, that *mf* is watch - ing fierce, that *mf* watch - ing fierce, that Hate is watch ing".

42

Why see they not that Hate is
 Hate is watch - ing fierce, that Hate is
 Hate is watch - ing fierce, that Hate is

42

fierce, that Hate is

watch - ing fierce up - on The bor - ders of the
 watch - ing fierce up - on The bor - ders of the
 watch - ing fierce up - on The bor - ders of the
 watch - ing fierce up - on The bor - ders of the

night, ea - ger to
 night, ea - ger to
 night, ea - ger to
 night, ea - ger to

plunge In end - - less
 cresc.
 cresc.
 cresc.
 cresc.

woe man's up - - ward striv - - ing
 woe man's up - - ward striv - - ing
 woe man's up - - ward striv - - ing
 woe man's up - - ward striv - - ing

soul?
 soul?
 soul?
 soul?

43

cresc. molto

ff

First system of musical notation, measures 1-4. The treble clef staff contains a melodic line with eighth and sixteenth notes, and the bass clef staff contains a bass line with eighth notes and chords. A fermata is placed over the first measure of the treble staff.

Second system of musical notation, measures 5-8. The treble clef staff continues the melodic line with slurs and ties. The bass clef staff features chords and a bass line with eighth notes.

Third system of musical notation, measures 9-12. Measure 9 is circled and labeled '44'. The treble clef staff has a dense texture of chords with slurs. The bass clef staff has a steady bass line with chords.

Fourth system of musical notation, measures 13-16. The treble clef staff continues with complex chordal textures. The bass clef staff has a bass line with chords and some rests.

Fifth system of musical notation, measures 17-20. The treble clef staff features a melodic line with slurs and ties. The bass clef staff has a bass line with chords and slurs.

Sixth system of musical notation, measures 21-24. The treble clef staff has a melodic line with slurs and ties. The bass clef staff has a bass line with chords and slurs.

45

Moderato

pp

p

dim.

poco a poco rit.

pp

46

Adagietto

SOPRANI

In Par - a - dise

poco
ye pluck'd the Life-tree's fruit

ALTI I

In Par - a - dise

poco
ye pluck'd the Life-tree's fruit

ALTI II

In Par - a - dise

poco
ye pluck'd the Life-tree's fruit

Adagietto (♩ = 66)

46

pp

And so fore-went the strength Love's guer-don gave,

And so fore-went the strength Love's guer-don gave,

And so fore-went the strength Love's guer-don gave,

And let forth toil and want and wom-an's pain.

And let forth toil and want and wom-an's pain.

And let forth toil and want and wom-an's pain.

Be-hold! The way is shown to sa-cred joy,

Be-hold! The way is shown to sa-cred joy,

Be-hold! The way is shown to sa-cred joy,

- To throw a - side self - love and hate and sloth, To will all

- To throw a - side self - love and hate and sloth, To will all

- To throw a - side self - love and hate and sloth, To will all

pp e - vil un - to death, *p* to let The heart as - pire

pp e - vil un - to death, *p* to let The heart as - pire

pp e - vil un - to death, *p* to let The heart as - pire

- to what - so - ev - er things Are love - ly and of beau -

- to what - so - ev - er things Are love - ly and of beau - ti -

- to what - so - ev - er things Are love - ly and of beau - ti -

47 *pp*
 - ti-ful re - port.
pp
 ful re - port.
pp
 ful re - port.

48 SOPRANI I *pp*
 They sleep!
 SOPRANI II *pp*
 They sleep!
 ALTI I *pp*
 They sleep!
 ALTI II *pp*
 They sleep!

48

pp
 Love's guer-don is a - gain put by.
pp
 Love's guer-don is a - gain put by.
pp
 Love's guer-don is a - gain put by.
pp
 Love's guer-don is a - gain put by.

49) Molto agitato (quasi allegro)
 SOPRANI

ALTI
 A - bove this hor - ror in the
 TENORI
 A - bove this
 BASSI

49) Molto agitato (quasi allegro)

mf
 A - bove this hor - ror, A - bove the woe
 sick-en-ing dark, A - bove the woe
 hor - ror in the sick-en-ing dark, A - bove the
 A - bove this hor - ror, A - bove the woe

cresc.
 the passionate grief that rends His heart,
cresc.
 the passionate grief that rends His heart,
 woe the passionate grief that rends His

the passionate grief that rends His
cresc.
 Grave e poco a poco sminuendo

Love tri - umphs, Love *dim.*
 Love tri - umphs, *dim.* Love
 heart, Love tri -
 heart, Love

Grave e poco a poco sminuendo
 tri - umphs in - fi - nite and calm.
cresc. *dim.*

tri - umphs in - fi - nite and calm.
 tri - umphs in - fi - nite and calm.
 umphs, Love tri - umphs in - fi - nite and calm.
 tri - umphs in - fi - nite and calm.

tri - umphs in - fi - nite and calm.

52 Allegro assai (♩=160)

System 1 of exercise 52. The right hand plays a series of chords and arpeggios, while the left hand plays a rhythmic accompaniment of eighth notes. The key signature has one flat (B-flat), and the time signature is 3/4. The tempo is marked 'Allegro assai' with a quarter note equal to 160 beats per minute. The system contains three measures.

System 2 of exercise 52. The right hand continues with chords and arpeggios, and the left hand continues with eighth notes. The system contains three measures.

System 3 of exercise 52. The right hand continues with chords and arpeggios, and the left hand continues with eighth notes. The system contains three measures.

System 4 of exercise 52. The right hand continues with chords and arpeggios, and the left hand continues with eighth notes. The system contains three measures.

System 5 of exercise 52. The right hand continues with chords and arpeggios, and the left hand continues with eighth notes. The system contains three measures.

53

System 1 of exercise 53. The right hand plays a series of chords and arpeggios, while the left hand plays a rhythmic accompaniment of eighth notes. The key signature has one flat (B-flat), and the time signature is 3/4. The system contains three measures.

First system of musical notation. The upper staff features a melodic line with slurs and accents, and the lower staff features a bass line with triplets. Dynamic markings include *sfz* and *sfz*.

Second system of musical notation. The upper staff features a melodic line with slurs and accents, and the lower staff features a bass line with triplets. Dynamic markings include *sfz* and *sfz*.

Third system of musical notation. The upper staff features a melodic line with slurs and accents, and the lower staff features a bass line with triplets. Dynamic markings include *sfz* and *sfz*.

Fourth system of musical notation. The upper staff features a melodic line with slurs and accents, and the lower staff features a bass line with triplets. Dynamic markings include *f*, *dim.*, and *mf*.

Fifth system of musical notation. The upper staff features a melodic line with slurs and accents, and the lower staff features a bass line with triplets. Dynamic markings include *dim.*, *p*, and *rit.*

Andante come prima

54

dim. *pp* *pp*

pp

pp

TENORI *pp* 55

What sud den fear is this,

BASSI *pp*

What sud den fear is this,

55

mf *pp* *p*

p Trem-bling through the vasts of space? *mf*

p Trem-bling through the vasts of space? *mf*

p *sf*

(56) Allegro assai (♩=152)

p *pp*

cresc.

SOPRANI

See! Torch - es flare and hiss!

ALTI

See! Torch - es flare and hiss!

TENORI

See! Torch - es flare and

BASSI

See!

f *p* *f* *s*

See! Torch - es flare and
 hiss, Torch - es flare,
 Torch - es flare and hiss, Torch - es flare,
 light each ghastly face,
 See! See!

The first system consists of five vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'See! Torch - es flare and hiss, Torch - es flare, Torch - es flare and hiss, Torch - es flare, light each ghastly face, See! See!'. The piano accompaniment features a prominent triplet pattern in the bass line.

hiss, Torch - es flare, See!
 (Alti) Torch - es flare,
 (Tenori) Writh - ing, light each ghastly face.
 (Bassi) Torch - es flare, Torch - es flare and

The second system continues the musical piece with three vocal parts: Alto, Tenor, and Bass. The lyrics are 'hiss, Torch - es flare, See!', '(Alti) Torch - es flare,', '(Tenori) Writh - ing, light each ghastly face.', and '(Bassi) Torch - es flare, Torch - es flare and'. The piano accompaniment continues with the triplet bass line and provides harmonic support for the vocalists.

(57)

See!
See!
hiss.

This section contains the vocal staves for measures 57 and 58. The first two staves are vocal parts with lyrics "See!" and "See!". The third staff is a bass line with the instruction "hiss." written below it. The music is in a key with two flats and a common time signature.

(57)

This section contains the piano accompaniment for measures 57 and 58. It features a complex texture with multiple voices in both the right and left hands, including chords, arpeggios, and melodic lines. The music is in a key with two flats and a common time signature.

(58)

Torch - es flare and hiss,
See, Torch - es flare and hiss,
A whelm - ing mul - ti - tude,
A whelm - ing mul - ti - tude,

This section contains the vocal staves for measures 58 and 59. The lyrics are: "Torch - es flare and hiss," "See, Torch - es flare and hiss," "A whelm - ing mul - ti - tude," and "A whelm - ing mul - ti - tude,". The music includes dynamic markings such as *mf* and *f pronunziato*.

(58)

This section contains the piano accompaniment for measures 58 and 59. It features a complex texture with multiple voices in both the right and left hands, including chords, arpeggios, and melodic lines. The music is in a key with two flats and a common time signature.

Torch - es flare and hiss, See!
 Torch - es flare and hiss!
 Mur - mur - ing hoarse in rage un - pent!
 Mur - mur - ing hoarse in rage un - pent!

Writh - ing, light each ghast - ly face!
 See! Writh - ing, light each ghast - ly
 A shock of wea - pons rude,
 A shock of wea - pons rude,

See! Torch - es flare and hiss.
 face! Torch - es flare and hiss!
 Clos - ing in with swift in - tent. With -
 Clos - ing in with swift in - tent. With -

59

SOPRANI I

Torches flare and hiss,

Torches flare and hiss,

SOPRANI II

Torches flare and hiss,

Torches

ALTI I

Torches flare and hiss, Torches flare,

ALTI II

Torches flare and hiss,

Torches flare and hiss,

TENORI

in their treacher-ous clasp

Swarming in the night-black way, What

BASSI

in their treacher-ous clasp

Swarming in the night-black way, What

59

L'istesso tempo

60

Torches flare, Torches flare and hiss.

flare, Torches flare, Torches flare and hiss.

Torches flare and hiss, Torches flare and hiss.

Torches flare and hiss, Torches flare and hiss.

vic - - tim would they grasp, Com-ing poi-son-fang'd to slay?

vic - - tim would they grasp, Com-ing poi-son-fang'd to slay?

60

A-bout the throne on high, The glow - ing light is

A-bout the throne on high, The glow - ing light is

A-bout the throne on high, The glow - ing light is

A-bout the throne on high, The glow - ing light is

p

sud - den - ly trans - fus'd With wave on wave of

sud - den - ly trans - fus'd. With wave on wave of

sud - den - ly trans - fus'd With wave on wave of

sud - den - ly trans - fus'd With wave on wave of

cresc.

cresc.

cresc.

cresc.

cresc.

blood - red splen - - dor!

blood - red splen - - dor!

blood - red splen - - dor!

blood - red splen - - dor!

This section contains four vocal staves, each with the lyrics "blood - red splen - - dor!". The music is in a minor key with a 3/4 time signature. Each staff begins with a dynamic marking of *f* (forte). The notes are: Treble 1 (G4, A4, B4, G4), Treble 2 (G4, A4, B4, G4), Treble 3 (G4, A4, B4, G4), and Bass (G3, A3, B3, G3).

This piano accompaniment features a flowing eighth-note melody in the right hand and a steady eighth-note bass line in the left hand. The music is in a minor key with a 3/4 time signature. Dynamic markings include *f* and *mf* (mezzo-forte).

(62)

Wings like un-to those of an - gels seem to spread In droop-ing

Wings like un-to those of an - gels seem to spread In droop-ing

Wings like un-to those of an - gels seem to spread In droop-ing

Wings like un-to those of an - gels seem to spread In droop-ing

This section contains four vocal staves with the lyrics "Wings like un-to those of an - gels seem to spread In droop-ing". The music is in a minor key with a 3/4 time signature. Each staff begins with a dynamic marking of *p* (piano).

(62)

This piano accompaniment features a melody in the right hand and a bass line in the left hand. The music is in a minor key with a 3/4 time signature. Dynamic markings include *p* and *mf*.

ten - der-ness to-ward the Earth, Flash - ing a -

ten - der-ness to-ward the Earth, Flash - ing a -

ten - der-ness to-ward the Earth,

ten - der-ness to-ward the Earth,

The piano accompaniment consists of a right-hand part with flowing sixteenth-note patterns and a left-hand part with a steady eighth-note accompaniment. Dynamics include *p* and *s* (sforzando).

far their crimson ma - jes - ty.

far their crimson ma - jes -

Flash - ing a - far their crimson ma - jes -

Flash - ing a - far their crimson ma - jes -

The piano accompaniment continues with similar rhythmic patterns, including a prominent sixteenth-note figure in the right hand and a steady accompaniment in the left hand. Dynamics include *p* and *s*.

The Heav'ns are tell-ing

ty. The Heav'ns are tell-ing

ty. The Heav'ns are tell-ing

ty. The Heav'ns are tell-ing

p *cresc.* *f*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass clef, all in a key with three flats. The piano accompaniment is in a grand staff. The lyrics 'The Heav'ns are tell-ing' are repeated under each vocal line. The piano part includes dynamic markings *p*, *cresc.*, and *f*.

Love's great sac - ri - fice In strange and aw - ful

Love's great sac - ri - fice In strange and aw - ful

Love's great sac - ri - fice In strange and aw - ful

Love's great sac - ri - fice In strange and aw - ful

mf

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass clef, all in a key with three flats. The piano accompaniment is in a grand staff. The lyrics 'Love's great sac - ri - fice In strange and aw - ful' are repeated under each vocal line. The piano part includes a dynamic marking *mf*.

Beau - ty, an ec - sta - sy of Pain!

Beau - ty, an ec - sta - sy of Pain!

Beau - ty, an ec - sta - sy of Pain!

Beau - ty, an ec - sta - sy of Pain!

63

(♩. = ♩)

64 Allegro (♩ = 144)

dim.

sfz

p

p

sfz

p

First system of a piano piece. The right hand features a melodic line with grace notes and slurs, marked with a forte (*f*) dynamic. The left hand plays a rhythmic accompaniment of eighth notes, marked with a piano (*p*) dynamic.

Second system of the piano piece. The right hand continues the melodic line with slurs and grace notes. The left hand maintains the eighth-note accompaniment.

Third system of the piano piece. The right hand has a melodic line with slurs. The left hand accompaniment is marked with a crescendo (*cresc.*) dynamic.

Fourth system of the piano piece. The right hand has a melodic line with slurs. The left hand accompaniment is marked with a forte (*f*) dynamic.

65 L'istesso tempo (♩ = ♩)
BASSI

Fifth system, starting with the vocal line. The vocal line is in bass clef and contains the lyrics "At last the". The piano accompaniment is in bass clef and features triplets and slurs. Dynamics include piano (*p*) and pianissimo (*pp*).

dull - eyed sleep - ers wake

The first system of the musical score consists of three staves. The top staff is a vocal line in bass clef with the lyrics "dull - eyed sleep - ers wake". The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features a rhythmic pattern of eighth notes with slurs and accents.

pp
At last they see

The second system of the musical score consists of three staves. The top staff is a vocal line in bass clef with the lyrics "At last they see" and a *pp* dynamic marking above it. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part continues with the same rhythmic pattern as the first system.

a pas - sion - calm - ed face,

The third system of the musical score consists of three staves. The top staff is a vocal line in bass clef with the lyrics "a pas - sion - calm - ed face,". The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part continues with the same rhythmic pattern.

pp
A brow through

The fourth system of the musical score consists of three staves. The top staff is a vocal line in bass clef with the lyrics "A brow through" and a *pp* dynamic marking above it. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part continues with the same rhythmic pattern.

which the heart's blood bursts,

pp
the seal of woe,

a - bout to brim the cup of

66 *Sempre allegro*

Life.

Sempre allegro ($\text{♩} = 112$)

66 *p marcato cresc.*

SOPRANI

ALTI At last they see in - car - nate

TENORI At last they see in - car - nate

BASSI At last they see

At last they see

Hate a - lert, A - las, Too late!

Hate a - lert, A - las, Too late!

in - car - nate Hate a - lert, A - las, Too

in - car - nate Hate a - lert, A - las, Too

Animato

They draw a use - less sword, With cow - ard hearts,

They draw a use - less sword, With cow - ard hearts,

late! They draw a use - less

late! They draw a use - less

Animato (♩ = 120)

They flee by hid-den paths. In
 They flee by hid-den paths. In
 sword, With cow-ard hearts, They flee by hid - den paths.
 sword, With cow-ard hearts, They flee by hid - den paths.

fear, up - on the high - ways, they de-
 fear, up - on the high - ways, they de-
 In fear, up - on the high - ways, they de-
 In fear, up - on the high - ways, they de-

rit. cresc. *ff*

67 **Meno mosso**

ny.
 ny.
 ny.

67 **Meno mosso** (♩ = 88)

a tempo (♩ = 100)

Piano accompaniment for the first system, featuring complex chordal textures and melodic lines in both hands.

Piano accompaniment for the second system, continuing the complex textures with various dynamics like *sfz* and *ff*.

68

Piano accompaniment for the third system, marked with *sfz* and *ff*, showing intricate harmonic structures.

Piano accompaniment for the fourth system, featuring a prominent bass line with repeated notes and a *dim.* marking.

69 Andante
SOPRANI

Le - gions of an - gels watch and guard Him

ALTI I

Le - gions of an - gels watch and guard Him

ALTI II

Le - gions of an - gels watch and guard Him

Andante (♩ = 92)

Vocal staves for Soprano, Alto I, and Alto II, with lyrics: "Le - gions of an - gels watch and guard Him". Includes dynamic marking *pp* and tempo marking *Andante*.

Piano accompaniment for the fifth system, marked *pp*, accompanying the vocal lines.

well, Him, whom with rage the heathen compass round.

well, Him, whom with rage the heathen compass round.

well, Him, whom with rage the heathen compass round.

dim. *pp* 70
This is their hour! The pow'r of dark-ness lives.

dim. *pp*
This is their hour! The pow'r of dark-ness lives.

dim. *pp*
This is their hour! The pow'r of dark-ness lives.

Meno Andante

From cas - eras dim of fat - u-ous mind Rolls

From cas - eras dim of fat - u-ous mind Rolls

From cas - eras dim of fat - u-ous mind Rolls

Meno Andante (10-13)

cresc.
up the smoke of smouldering thought. Grim shapes take form to seize and choke all

cresc.
up the smoke of smouldering thought. Grim shapes take form to seize and choke all

cresc.
up the smoke of smouldering thought. Grim shapes take form to seize and choke all

cresc.

SOPRANI I

hope, The gleam up-on the heights, per-ceiv-ed not,

They

SOPRANI II

hope, The gleam up-on the heights, per-ceiv-ed not,

They

ALTI I

hope, The gleam up-on the heights, per-ceiv-ed not,

They

ALTI II

hope, The gleam up-on the heights, per-ceiv-ed not,

They

agitato
cresc.

care not, they care not, they

agitato
cresc.

care not, they care not, they

agitato
cresc.

care not, they care not, they

agitato
cresc.

care not, they care not, they

agitato

72 *pp* *poco cresc.*

73 *più cresc.*

molto cresc. *stringendo*

74 Più mosso

SOPRANI

ALTI

TENORI

Torch-es flare

BASSI

Torch-es

74 Più mosso (♩=100)

Torch-es flare and hiss, Torch-es flare, Torch-es flare and
Torch-es flare and hiss,
Torch-es hiss, Torch-es flare,
flare, Torch-es hiss, Torch-es flare,

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "Torch-es flare and hiss, Torch-es flare, Torch-es flare and Torch-es flare and hiss, Torch-es hiss, Torch-es flare, flare, Torch-es hiss, Torch-es flare,". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more complex bass line in the left hand.

hiss, Torch-es flare, Torch-es flare,
Torch-es flare and hiss, Torch-es flare and
Torch-es hiss, Torch-es flare, Torch-es hiss,
Torch-es hiss, Torch-es flare, Torch-es

The second system continues the vocal and piano parts. The lyrics are: "hiss, Torch-es flare, Torch-es flare, Torch-es flare and hiss, Torch-es flare and Torch-es hiss, Torch-es flare, Torch-es hiss, Torch-es hiss, Torch-es flare, Torch-es". The piano accompaniment continues with the same rhythmic pattern, now including some dynamic markings like accents and slurs.

Torch - es hiss, And with a Kiss, a Kiss of
 hiss, And with a Kiss, a Kiss of
 And with a Kiss, a Kiss of
 hiss, And with a Kiss, a Kiss of

The first system of the score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The music is in a minor key and features a steady rhythmic accompaniment. The lyrics are: "Torch - es hiss, And with a Kiss, a Kiss of hiss, And with a Kiss, a Kiss of And with a Kiss, a Kiss of hiss, And with a Kiss, a Kiss of".

hate He is be - trayed!
 hate He is be - trayed!
 hate He is be - trayed!
 hate He is be - trayed!

The second system of the score continues with four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The music is in a minor key and features a steady rhythmic accompaniment. The lyrics are: "hate He is be - trayed! hate He is be - trayed! hate He is be - trayed! hate He is be - trayed!". The system includes dynamic markings such as *cresc.* and *ff*, and a circled measure number 75.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music features complex chordal textures with many beamed notes and slurs. There are several dynamic markings, including 'V' (fortissimo) and 's' (piano), and some articulation marks like 'acc' (accents).

The second system of musical notation continues the piece. It features similar complex textures with beamed notes and slurs. The upper staff has a prominent melodic line with many beamed notes, while the lower staff provides a rhythmic accompaniment. Dynamic markings 'V' and 's' are present.

The third system of musical notation shows a continuation of the complex textures. The upper staff has a melodic line with many beamed notes, and the lower staff has a rhythmic accompaniment. Dynamic markings 'V' and 's' are present.

The fourth system of musical notation continues the piece. It features similar complex textures with beamed notes and slurs. The upper staff has a melodic line with many beamed notes, and the lower staff has a rhythmic accompaniment. Dynamic markings 'V' and 's' are present.

The fifth system of musical notation concludes the piece. It features similar complex textures with beamed notes and slurs. The upper staff has a melodic line with many beamed notes, and the lower staff has a rhythmic accompaniment. Dynamic markings 'V' and 's' are present.

76 *molto agitato*
ff
 Oh, thou, — most wretch - ed, mis - er - a - ble
molto agitato
ff
 Oh, thou, — most wretch - ed, mis - er - a - ble
molto agitato
ff
 Oh, thou, — most wretch - ed, mis - er - a - ble
molto agitato
ff
 Oh, thou, — most wretch - ed, mis - er - a - ble

76
ff
 one, The high - - est in the
 one, The high - - est in the
 one, The high - - est in the
 one, The high - - est in the

hier - arch - y of shame, Thou hast the

hier - arch - y of shame, Thou hast the

hier - arch - y of shame, Thou hast the

hier - arch - y of shame, Thou hast the

The piano accompaniment consists of a right-hand part with a triplet of eighth notes and a left-hand part with chords and single notes.

glo - ry of the world un - done,

glo - ry of the world un - done,

glo - ry of the world un - done,

glo - ry of the world un - done,

The piano accompaniment continues with a right-hand part featuring triplet eighth notes and a left-hand part with chords.

E - ven in Hell thou shalt not win ac -

E - ven in Hell thou shalt not win ac -

E - ven in Hell thou shalt not win ac -

E - ven in Hell thou shalt not win ac -

claim A - mong the damn'd the low - est shalt thou

claim A - mong the damn'd the low - est shalt thou

claim A - mong the damn'd the low - est shalt thou

claim A - mong the damn'd the low - est shalt thou

be And all shall ev - er

be And all shall ev - er

be And all shall ev - er

be And all shall ev - er

The piano accompaniment consists of a right-hand part with a triplet of eighth notes and a left-hand part with a steady bass line.

mock and jibe at thee,

mock and jibe at thee,

mock and jibe at thee,

mock and jibe at thee,

The piano accompaniment continues with the same triplet pattern in the right hand and bass line in the left hand.

In - car - nate Love,

In - car - nate Love,

In - car - nate Love,

In - car - nate Love,

The piano accompaniment consists of a right-hand part with dense sixteenth-note chords and a left-hand part with a steady eighth-note bass line.

mis - er - a - ble one,

O mis - er - a - ble one,

O mis - er - a - ble one,

O mis - er - a - ble one,

The piano accompaniment continues with a right-hand part of chords and a left-hand part of chords and eighth notes.

For this world's gain be -

For this world's gain be -

For this world's gain be -

For this world's gain be -

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment features a flowing melody in the right hand and a supporting bass line in the left hand. The lyrics are 'For this world's gain be -'.

tray'd! This hast thou

tray'd! This hast thou

tray'd! This hast thou

tray'd! This hast thou

The second system continues the musical score with four vocal staves and a piano accompaniment. The vocal parts have the lyrics 'tray'd! This hast thou'. The piano accompaniment continues with a similar texture, featuring a melodic line in the right hand and a bass line in the left hand. The lyrics are 'tray'd! This hast thou'.

78 Allegro moderato

done.
done.
done.
done.

Four vocal staves (Soprano, Alto, Tenor, Bass) showing the vocal line for measures 78-81. Each staff begins with a whole rest and the word "done." below it. The key signature is B-flat major.

78 Allegro moderato (♩ = 120)

ff

Piano accompaniment for measures 78-81. The right hand features chords and triplets, while the left hand has a rhythmic accompaniment. The tempo is marked "Allegro moderato" with a quarter note equal to 120 beats per minute. The dynamic is *ff*.

stringendo poco a poco
mf

Piano accompaniment for measures 82-84. The tempo is increasing, marked "stringendo poco a poco". The dynamic is *mf*. The right hand has chords and the left hand has a rhythmic accompaniment with triplets.

cresc.

Piano accompaniment for measures 85-87. The dynamic is *cresc.* (crescendo). The right hand has chords and the left hand has a rhythmic accompaniment with triplets.

79 Allegro molto

f sempre cresc.
ff

Piano accompaniment for measures 88-91. The tempo is "Allegro molto". The dynamic is *f sempre cresc.* (fortissimo, always increasing). The right hand has chords and the left hand has a rhythmic accompaniment with triplets. The dynamic becomes *ff* in the final measures.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with triplets and slurs. The bass clef contains a rhythmic accompaniment with triplets and slurs.

Second system of musical notation, continuing the piece. It features a treble clef with chords and a bass clef with a rhythmic accompaniment. The key signature changes to two flats.

Third system of musical notation, featuring a treble clef with chords and a bass clef with a rhythmic accompaniment. The word *dim* is written above the treble clef.

Fourth system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with slurs and dynamic markings *p*, *dim*, and *pp*. The bass clef contains a rhythmic accompaniment. The instruction *smorzando poco a poco* is written above the treble clef.

Fifth system of musical notation, starting with the circled number 80. It features a treble and bass clef. The treble clef contains a melodic line with slurs and a dynamic marking *p*. The bass clef contains a rhythmic accompaniment.

The first system of music features a piano accompaniment. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and moving lines. The music is in a minor key, indicated by the one flat in the key signature.

The second system of music continues the piano accompaniment. It includes dynamic markings such as *pp* (pianissimo) and *3* (triplets). The right hand has a more active melodic role, and the left hand continues with harmonic support.

TENORI I *pp*
Heark - en!

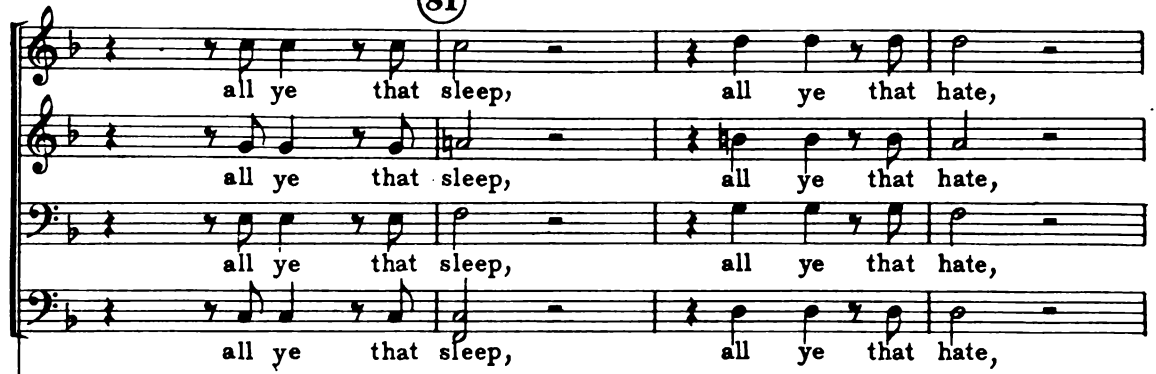
TENORI II *pp*
Heark - en!

BASSI I *pp*
Heark - en!

BASSI II *pp*
Heark - en!

The third system of music shows the piano accompaniment continuing. The right hand features a complex melodic line with many accidentals, and the left hand provides a steady harmonic foundation. The dynamic remains *pp*.

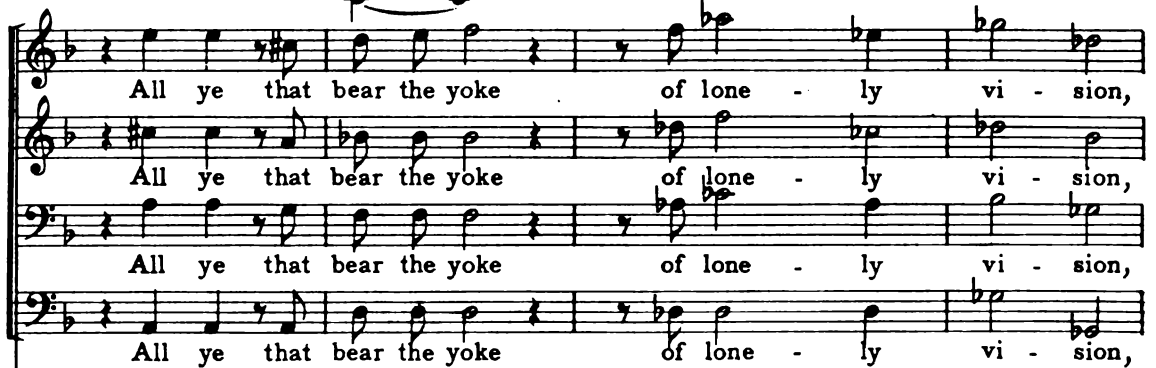
81



all ye that sleep, all ye that hate,
 all ye that sleep, all ye that hate,
 all ye that sleep, all ye that hate,
 all ye that sleep, all ye that hate,



81



All ye that bear the yoke of lone - ly vi - sion,
 All ye that bear the yoke of lone - ly vi - sion,
 All ye that bear the yoke of lone - ly vi - sion,
 All ye that bear the yoke of lone - ly vi - sion,




How all God's star - ry worlds, their
 How all God's star - ry worlds, their
 How all God's star - ry worlds, their
 How all God's star - ry worlds, their



82

an - cient song Re - new; How all God's

an - cient song Re - new; How all God's

an - cient song Re - new; How all God's

an - cient song Re - new; How all God's

cresc.

cresc.

cresc.

cresc.

cresc.

star - ry worlds their an - - - cient song Re -

star - ry worlds their an - - - cient song Re -

star - ry worlds their an - - - cient song Re -

star - ry worlds their an - - - cient song Re -

cresc.

83

new. The strange, glad

new. The strange, glad

new. The strange, glad

new. The strange, glad

83 The strange, glad

The piano accompaniment consists of two staves (treble and bass clef) with various chords and melodic lines. A dynamic marking of *ff* is present.

mf mu - sic pierc - es light And dark with

mf mu - sic pierc - es light And dark with

mf mu - sic pierc - es light And dark with

mf mu - sic pierc - es light And dark with

The piano accompaniment continues with two staves, including a dynamic marking of *ff*.

ten - der sol - vent har - mo - ny. Like

ten - der sol - vent har - mo - ny. Like

ten - der sol - vent har - mo - ny. Like

ten - der sol - vent har - mo - ny. Like

mf. *pp*

mf. *pp*

mf. *pp*

mf. *pp*

dim. *p*

84

shad - ows lost in noon - day, e - vil fades Beneath the

shad - ows lost in noon - day, e - vil fades Beneath the

shad - ows lost in noon - day, e - vil fades Beneath the

shad - ows lost in noon - day, e - vil fades Beneath the

84

pp *p*

cresc. ho - li - ness of bruise - d Love *f* Whose mercy and com -

cresc. ho - li - ness of bruise - d Love *f* Whose mercy and com -

cresc. ho - li - ness of bruise - d Love *f* Whose mercy and com -

cresc. ho - li - ness of bruise - d Love *f* Whose mercy and com -

cresc.

85 Un poco Allegro

mf pas - sion wan - eth not.

mf pas - sion wan - eth not.

mf pas - sion wan - eth not.

mf pas - sion wan - eth not.

85 Un poco Allegro (♩.:80)

f *p* *pp* *poco*

mf *pp* *poco*

mf *pp*

86

SOPRANI

With yearning wings un - fold - ed,

p

hov - er - ing down, We shel - ter'd Him. A - bout Him

cresc.

swift - ly closed The cru - el shames and tor - tur - ing pains of death,

cresc.

Adagio

While Love in sac-ri-fice was given

87 Andante, ma sostenuto

pp

SOPRANI *p*

ALTI The star - ry sym - pho - ny sweeps on *pp*

TENORI The star - ry sym - pho - ny sweeps on *pp*

BASSI The star - ry sym - pho - ny sweeps on *pp*

The star - ry sym - pho - ny sweeps on

88

pp and sings Ex - alt - ed in the hu - man

pp and sings Ex - alt - ed in the hu - man

pp and sings Ex - alt - ed in the hu - man

pp and sings Ex - alt - ed in the hu - man

pp soul. *p* Through Him,

pp soul. *p* Through Him,

pp soul. *p* Through Him,

pp soul. *p* Through Him,

89

through Him, through Him all prom - - is -

through Him, through Him all prom - - is -

through Him, through Him all prom - is - es for -

through Him, through Him all prom - - is -

89

dim. es for-ev - er are ful - filled, All tears are wiped a-way,

dim. es for-ev - er are ful - filled, All tears are wiped a-way,

dim. ev - er are ful - filled, — All tears are wiped a-way,

dim. es for-ev - er are ful - filled, All tears are wiped a-way,

dim.

The musical score consists of four systems. The first system features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "all things — made new." The piano part includes dynamics like *pp* and *ppp*, and features triplets and slurs. The second system continues the piano accompaniment with a *pp* dynamic. The third system also continues the piano accompaniment with a *pp* dynamic. The fourth system concludes with a *cresc.* marking in the piano part, followed by a *ff* dynamic and a *pp* dynamic in the vocal parts.

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