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G. SCHIRMER'S
COLLECTION OF ORATORIOS
AND CANTATAS
CHRISTOFORUS

A LEGEND

POEM BY E. VON HOFFNAASS
ENGLISH VERSION BY FREDERICK H. MARTENS

COMPOSED FOR

SOLI, CHORUS OF MIXED VOICES, AND ORCHESTRA

BY

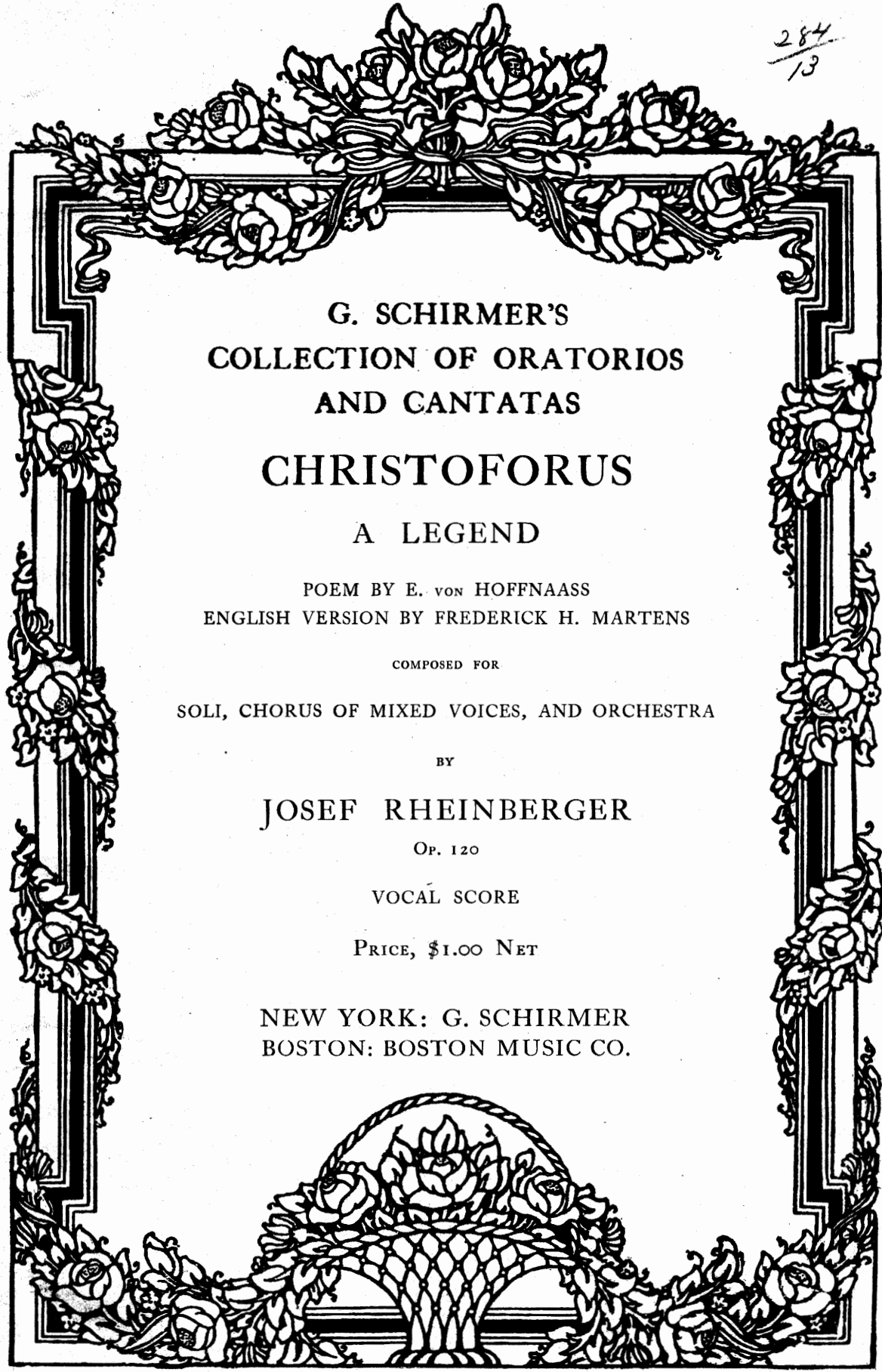
JOSEF RHEINBERGER

Op. 120

VOCAL SCORE

PRICE, \$1.00 NET

NEW YORK: G. SCHIRMER
BOSTON: BOSTON MUSIC CO.





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CHRISTOFORUS

PART THE FIRST

CHORUS

In Eastern lands a warrior
There lived in bygone days,
Whose joy lay in affronting
The fiercest of mellays.
His sword and mighty hammer
Clove sheer thro' casque and shield;
Who dared his lance encounter,
Ne'er steel again might wield.
By reason of his prowess,
His giant height and brawn,
The fame of his achievements
Throughout the land was borne.
Yet fight for sake of fighting
Was never to his mind,
To be his lord and master
A hero he would find;
One who would be 'mid princes
The greatest in renown:
To him he'd pay his homage,
For him his life lay down.

At last there came glad tidings
Of royal strength and might,
And of a Prince of princes,
His dream by day and night.
On foam-begirded isle
A towering castle lies;
'Tis there longing impels him,
In haste he onward hies.

SOLO (*Baritone*)

Compelled by thy great name,
And thy heroic might,
From distant land I came.
Behold the desert's pride,
The tawny lion bold,
He crouches at thy feet,
Before thy throne of gold.
His native fierceness I have tamed,
He yields obedience to me,

Thus I would be thy vassal named,
And give my life to thee.
Thy glories I admire,
To valiant deeds that fire,
And high renown do gain:
But should I tidings hear
Of yet a mightier lord,
Your service I'd forswear,
And offer him my sword!

CHORUS

A second Samson lives in thee,
Whose curling locks his brow entwine!
Art thou of earthly parentage?
This Titan is of lineage divine:
A gift of the gods to our mighty king,
A token that the high heavens bring,
That they to mortal greatness must bow.

SOLO (*Baritone*)

Ye flatt'ring tongues, no more! hold! hold!
The gods have laid no charge on me:
Where'er I list, I wander free!
I come to serve of my free will alone!

SOLO (*Alto*)

Trust not this loud-voiced stranger, O
King!
Vows of his troth never believe!
False is his vow and false is his spear:
Thy ruin he's sworn to achieve.
Name, nor country, nor kin boasts he,
Tells of far distant regions.
Surely, this knight, tho' brave he may be,
Should ne'er hold rank in thy legions!
Fly, traitor, begone! Perchance
There follows thy footsteps the foe's
array!
Thou art no mortal, we trust thee not!
Envoy of Satan, away!

CHORUS

Envoy of Satan, away!

(iii)

SOLO (*Baritone*)

How strange a sight! The King's turning
pale!

Doth Satan's name call forth such fear?
Farewell! hence let me depart!

For Satan's glory the sword let me bear,
For he alone must be lord of all,
Whose name doth so valiant a monarch
appal!

CHORUS

Now forth he goes, and onward,
His thoughts a woeful maze,
Where high above the valley
Dark rocks their crest upraise;
All black the crags and storm-rent,
All sullen red the sky:
While cliff and cave re-echo
The soaring eagle's cry.
In solitude so awful
Might ever man remain?
And who on earth hath power
To rend the rock in twain?
Is this the might of evil?
Is Satan's kingdom found?
O'erhead the ghostlike snow-peaks,
The dismal gorge around!
The giant's voice uplifted
The thunder seems to mock,
And hark! the name of Satan
Resounds from rock to rock!
Then came an awful stillness,
Dread silence, mute dismay,
As though the whole creation
Spellbound before him lay.
The magic charm weaves round him
Its subtle, mystic power,
He can scarce resist it
In that dread place and hour.
He feels bound down for ever
To that vast solitude,
So solemn and so great,
So stern and unsubdued.
But now, his weakness over,
Hope his whole heart fills,
He seeks the verdant vale
Along the leaping rills.

TRIO (*Women's Voices*)

Over us stars shine.
Far down below an ocean of light
Glows where the streets of the town show
bright,
Balmy the fragrance from blossom and
tree.
Zephyrs enchanting lull to repose,
Impregnate with odors of violet and rose.
Far in the distance, clearer and clearer,
Gleams thro' the palm-leaves magical
sheen.
Peeping thro' leaflets sparkling with dew-
drops
Flowerets appear, so lovely and bright.
Gently the wanderer sinks to repose,
Resting in slumber light.

SOLO (*Soprano*)

What is the sovereign power of the uni-
verse,
That all hearts doth enchain?
That is both a blessing and curse,
Tho' the victims thereof never dare
complain?
Without which life would know no Spring,
That the breath of joy breathes o'er every-
thing.

CHORUS

Love alone!

SOLO (*Soprano*)

What sing the birds with quivering trills,
As each chants blithely his Springtide
lay?
What clothes with green all the vales and
hills
And glorious wealth of blossoms gay?
What murmurs the brook when the cold
Winter yields?
What carols the lark to her brood in the
fields?

CHORUS

Love alone!

SOLO (*Soprano*)

And many a lord of a kingdom fair,
No prouder ruler on earth tho' there be,

(iv)

Would go pale-cheeked and smiling ne'er,
None sadder at heart than he.
"Away," he'd cry, "with dominion and
throne,
And leave me love alone!"

CHORUS

Love alone! ah, love alone!

CHORUS (*Men's Voices*)

Brave knight! hath Cupid bound thee fast,
And conquered the giant at last?
Didst list when the nightingale chanted,
While potent draughts thy senses en-
chanted?

Say, where is the stalwart arm,
The strength to keep thy vow?
That fear which thy name inspired?
His captive art thou!

SOLO (*Baritone*)

How rages my heart in passionate ire,
Consumed by secret, devouring fire!
Away, away! straight I'll quit these
regions:

No rank I'll hold in Iniquity's legions!
'Twas Satan I longed to serve, his vassal
I would be:
If these his realms, accursèd be he!

CHORUS (*Men's Voices*)

Stay thou! thou'rt wedded to Satan's cause,
Thou'rt doomed to obey his dread laws.
Doth Love with its magic affright thee,
May Hatred's power then serve to delight
thee!
Brave deeds and achievements high hath
wrought
The power of Hate ere now.

Thy heart's longing was for Satan:
His captive art thou!

CHORUS

Satan a-hunting is gone!
Racing thro' the wheatfields, blights the
ripest corn.
The poorer the harvest, the louder will
mortals complain!
Away! wind the horn!

Hark to yon revelling crew
Dancing round the oaktree;
Wine o'erfloweth the bowls.
Aside there, ye idlers!
Come hither, thou golden-haired maid!
Fill high, merry souls, fill high!
Roystering huntsmen, away!
No one bade ye hither:

Cease your clamor and brawl!
Full well we know your dealings,
In borrowed plumage you strut!
Come on, come on, seize them all!

Shrieking, and glitter of steel,
(Ha, ha, ha, ha, ha, ha, ha!)
Cries and shouts and cursing,
Ruddy with blood is the mead,
The wounded cry: "Mercy!"
Ah me! Ah, fly! I am stricken to
death!

Hateful deed!

Stormily falleth the night,
Frightened maids are fleeing,
After them demon hordes!—
A cross sudden gleameth!
Fly, Master! too fast have we come!
Fly, fly! on this ground lies a spell!

PART THE SECOND

SOLO (*Baritone*)

Satan! cowardly fiend! is this then thy
power?
Wherewith thou dost lie, wherewith thou
deceiv'st

As tho' all the earth owned thee Master
and Lord!
From your own shadow you shrink in fear,
A piteous sham of greatness and might,
Without sword or shield.

(v)

O, fool that I was!
Who with longing keen desired to obtain
What I ne'er could have gained:
The creation of my fancies wild!
Am I myself the mightiest power on earth?
Myself? O, poor fool!
How has vanished all my life's desire!

Yet no: all is not night.
I feel, hope brings me light!
In this domain mysterious
I'll bide the dawn of day,
Then to my eyes shall be revealed
What Satan's sorceries doth lay.

CHORUS

All now is lone and silent,
The night how long and drear!
O, would but darkness vanish,
The blessed morn appear!
No gleam of starlight shineth
Upon the blood-stained plain,
Where late amid the darkness
Men strove with might and main.
As softly rises heavenward
The first sweet blush of dawn,
So gently Faith awaketh
Within his soul forlorn.
And lo, as lifts the darkness,
Behold, a Cross is nigh,
Whereon the Man of Sorrows
In death yet hangs on high.
With love the Cross embracing
A hermit suppliant lies,
Unto the Sacred Form upraised
His earnest eyes.

SOLO (*Tenor*)

Lord, Lord of heaven and all creation,
Hear Thou a sinner lowly wailing:
Thou art the fountain never failing,
The way that leadeth to salvation.
I wandered thro' the desert far,
There found I anguish, none to save;
Then, Lord, wert Thou my guiding-star,
Thou dost redeem me from the grave.

SOLO (*Baritone*)

Know'st thou him upon the cross,
At whose sight proud Satan fled away?
Why dost thou speak as tho' he lived?
Who is the dead man, say?

SOLO (*Tenor*)

He is the King of all the universe,
Jesus, God's own Son!

SOLO (*Baritone*)

Where is his realm? Have I at last
The mightiest one discovered?
For whom to battle bravely, or to perish!

SOLO (*Tenor*)

Go down to yonder river's strand,
Where wearied pilgrims oft-times stand
And many a backward league must toil,
Ere they may reach the longed-for land;
For neither boat nor bridge is near,
And swiftly runs the river clear.
Go down, be thou the pilgrims' help,
And bear them thro' the stream, for love
Of Him that died for thee.
Do thou this work in faith and love,
Tho' all thy life thou needs must labor.
He shall Himself as guerdon give thee.
Farewell! Trust in Him!

CHORUS

As flows the river seaward,
So onward glide the years,
And still the faithful toiler
His burden bravely bears.
Oft falters he, and reeleth,
When winds and waves are high,
But yearning for the master
Temptation doth defy.
Another day is over,
And he may rest and dream,
While the nightingales are singing
Beneath the moon's pale beam.

SOLO (*Soprano*)

Come over! Come over!

SOLO (*Baritone*)

Who calls? Is this a dream?
Methinks, the old familiar call
Pursues me e'en in sleep.

SOLO (*Soprano*)

Come over! Come over!

SOLO (*Baritone*)

'Tis repeated?
Lo, a child, in scanty raiment,
On the shore is waiting.
Little stranger, I will bear thee!
I will bear thee!

My strength is gone! The waters rise,
My rushing blood swells every vein!
Tell me, child, tell me, what power is
thine?
I feel as tho' I bore the world on me!

SOLO (*Soprano*)

Thou bearest the world, and bearest its
Creator:

For I am Jesus, God's own Son!
Me hast thou sought, in love to me
Wast ever faithful, tho' long thy toil.

Brave heart, rejoice!

The prize of thy faith is won!

CHORUS

The prize of thy faith is won!—

Thrice-blessèd river, the Child embrace,
Tenderly kissing His hands and His face,
Rolling and roaring in joy uncontrolled,
Sharing in Jordan's blessing of old.

Ah, to enfold Him, ah, to be near Him,

What bliss untold!

Christoforus, Christupholder!

O what joy, the glory of heaven to behold!

Joy of the blessèd ones, rapture untold!

Christ hath given thee life!

O welcome, the glory of heaven to behold!

O welcome! O welcome!



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Christoforus

A Legend

OVERTURE

Poem by

F. von HOFFNAASS

English version by

Frederick H. Martens

Secondo

Josef Rheinberger. Op. 120

Adagio (♩ = 60)

Piano

p < *f*

p

pp *dolce*

p *dolce* *cresc.* *p*

cresc. *pp*

f *ff*

Christoforus

A Legend

Poem by
F. von HOFFNAASS
*English version by
Frederick H. Martens*

OVERTURE

Primo

Josef Rheinberger. Op.120

Adagio (♩ = 60)

Piano

p < *f*

p

f

p dolce

p

cresc.

ff *pp* *cresc.*

f *ff*

Secondo

Allegro (♩ = 112)

First system of musical notation. It consists of two staves. The upper staff is in bass clef and contains a melodic line with a forte (*f*) dynamic marking. The lower staff is in bass clef and contains a bass line with various rhythmic patterns and dynamics. The key signature has two flats (B-flat and E-flat).

Second system of musical notation. It consists of two staves. The upper staff continues the melodic line with some rests. The lower staff continues the bass line. The key signature remains two flats.

Third system of musical notation. It consists of two staves. The upper staff features a melodic line with a crescendo hairpin. The lower staff continues the bass line. The key signature remains two flats.

Fourth system of musical notation. It consists of two staves. The upper staff has a melodic line with a change in key signature to one flat (B-flat). The lower staff continues the bass line. The key signature remains one flat.

Fifth system of musical notation. It consists of two staves. The upper staff has a melodic line with a forte (*f*) dynamic marking. The lower staff continues the bass line. The key signature remains one flat.

Sixth system of musical notation. It consists of two staves. The upper staff has a melodic line with a change in key signature to two flats (B-flat and E-flat). The lower staff continues the bass line. The key signature returns to two flats.

Allegro (♩ = 112)

6 *f*

f

f

f

f

f *sf*

First system of musical notation, featuring treble and bass clefs, a key signature of two flats, and dynamic markings such as *ff*.

Second system of musical notation, including first endings marked with the number '1'.

Third system of musical notation, showing complex chordal textures and melodic lines.

Fourth system of musical notation, featuring a five-finger exercise in the bass clef and dynamic markings like *sf* and *ff*.

Fifth system of musical notation, characterized by repeated rhythmic patterns and dynamic markings such as *p* and *sf*.

Sixth system of musical notation, continuing the rhythmic and melodic development.

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

First system of musical notation. The right hand features a series of chords with accents and dynamic markings *ff* and *sf*. The left hand plays a steady eighth-note accompaniment.

Second system of musical notation. The right hand continues with chords and melodic lines, including a trill. The left hand maintains the eighth-note accompaniment.

Third system of musical notation. The right hand features triplet chords and melodic phrases. The left hand continues with the eighth-note accompaniment.

Fourth system of musical notation. The right hand has melodic lines with accents and dynamic markings *sf* and *ff*. The left hand plays chords and rests.

Fifth system of musical notation. The right hand features a rapid sixteenth-note passage with slurs. The left hand plays chords and rests.

Sixth system of musical notation. The right hand has melodic lines with accents and dynamic markings *f marcato*. The left hand plays chords and rests.

Seventh system of musical notation. The right hand features chords and melodic lines with dynamic markings *sf* and *p*. The left hand plays chords and rests.

First system of musical notation. Treble clef, bass clef. Dynamics: *p*, *mf*. Includes slurs and accents.

Second system of musical notation. Treble clef, bass clef. Dynamics: *f*. Includes slurs and accents.

Third system of musical notation. Treble clef, bass clef. Dynamics: *p*. Includes slurs and accents.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *cresc.*, *f*. Includes slurs and accents.

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *f*. Includes slurs and accents.

Sixth system of musical notation. Treble clef, bass clef. Includes slurs and accents.

Seventh system of musical notation. Treble clef, bass clef. Dynamics: *ff*. Includes slurs and accents.

First system of musical notation. Treble and bass staves. Treble staff has a half note G4, a quarter note A4, and a half note B4. Bass staff has a half note G3, a quarter note A3, and a half note B3. Dynamics include *mf*.

Second system of musical notation. Treble staff has a half note G4, a quarter note A4, and a half note B4. Bass staff has a half note G3, a quarter note A3, and a half note B3. Dynamics include *f* and a first ending bracket labeled '1'.

Third system of musical notation. Treble staff has a half note G4, a quarter note A4, and a half note B4. Bass staff has a half note G3, a quarter note A3, and a half note B3. Dynamics include *p* and *cresc.*

Fourth system of musical notation. Treble staff has a half note G4, a quarter note A4, and a half note B4. Bass staff has a half note G3, a quarter note A3, and a half note B3. Dynamics include *cresc.* and *f*.

Fifth system of musical notation. Treble staff has a half note G4, a quarter note A4, and a half note B4. Bass staff has a half note G3, a quarter note A3, and a half note B3. Dynamics include *f*.

Sixth system of musical notation. Treble staff has a half note G4, a quarter note A4, and a half note B4. Bass staff has a half note G3, a quarter note A3, and a half note B3. Dynamics include *f*.

Seventh system of musical notation. Treble staff has a half note G4, a quarter note A4, and a half note B4. Bass staff has a half note G3, a quarter note A3, and a half note B3. Dynamics include *ff*.

The first system of music consists of two staves. The treble staff begins with a series of eighth notes, followed by a half note. The bass staff starts with a half note, then a quarter note, and continues with a series of eighth notes.

The second system continues the piece. The treble staff features a melodic line with eighth and quarter notes. The bass staff provides accompaniment with a steady eighth-note pattern.

The third system includes dynamic markings. The treble staff starts with a fortissimo (*ff*) dynamic, followed by a first ending marked with a '1'. The bass staff has a piano (*p*) dynamic. There are also asterisks and 'Ped.' markings under the bass staff.

The fourth system features dynamic markings: *cresc.* (crescendo), *f* (forte), and *dim.* (diminuendo). The bass staff has a steady eighth-note accompaniment.

The fifth system includes a piano (*p*) dynamic and a *cresc.* marking. It also features first endings marked with '1' and asterisks, with 'Ped.' markings under the bass staff.

The sixth system shows the treble staff with several measures of rests. The bass staff continues with accompaniment, including a fortissimo (*f*) dynamic.

The seventh system features a treble staff with a melodic line and a bass staff with accompaniment. It includes a fortissimo (*ff*) dynamic and a first ending marked with a '1'.

First system of musical notation. Treble staff: *pv*, *p*, *pv*. Bass staff: *v*, *v*.

Second system of musical notation. Treble staff: *v*, *v*, *v*, *v*, *v*, *v*. Bass staff: *v*, *v*, *v*, *v*, *v*, *v*.

Third system of musical notation. Treble staff: *ff*, *dimin.*. Bass staff: *v*, *v*, *v*, *v*.

Fourth system of musical notation. Treble staff: *p*, *cresc.*, *f*, *dim.*, *p dolce*. Bass staff: *v*, *v*, *v*, *v*, *v*, *v*.

Fifth system of musical notation. Treble staff: *cresc.*. Bass staff: *v*, *v*, *v*, *v*, *v*, *v*.

Sixth system of musical notation. Treble staff: *f*. Bass staff: *f*, triplets, *v*, *v*.

Seventh system of musical notation. Treble staff: *ff*. Bass staff: *ff*, *v*, *v*.

First system of the musical score. The treble clef staff begins with a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) section, and then a forte (*f*) section. The bass clef staff provides a rhythmic accompaniment with chords and moving lines.

Second system of the musical score. The treble clef staff starts with a piano (*p*) dynamic. The bass clef staff continues with a steady accompaniment.

Third system of the musical score. The treble clef staff begins with a forte (*f*) dynamic. The bass clef staff features a more active accompaniment.

Fourth system of the musical score. The treble clef staff continues with a forte (*f*) dynamic. The bass clef staff has a piano (*p*) section.

Fifth system of the musical score. The bass clef staff starts with a *cresc.* (crescendo) marking, leading to a fortissimo (*ff*) section. The treble clef staff has a piano (*p*) section.

Sixth system of the musical score. The bass clef staff features a fortissimo (*ff*) section. The treble clef staff has a piano (*p*) section.

Seventh system of the musical score. The treble clef staff begins with a mezzo-forte (*mf*) dynamic. The bass clef staff has a piano (*p*) section.

First system of musical notation. The right hand plays a continuous eighth-note pattern, while the left hand provides harmonic support with chords and single notes. Dynamics include *p* and *f*.

Second system of musical notation. The right hand continues with eighth-note patterns, and the left hand features more complex chordal textures. Dynamics include *p* and *f*.

Third system of musical notation. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes. Dynamics include *p* and *f*.

Fourth system of musical notation. The right hand features a melodic line with eighth notes and some rests, while the left hand has a steady eighth-note accompaniment. Dynamics include *p* and *f*.

Fifth system of musical notation. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes. A *cresc.* marking is present. Dynamics include *p* and *f*.

Sixth system of musical notation. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes. A *ff marc.* marking is present. Dynamics include *p* and *ff*.

Seventh system of musical notation. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes. A *ff* marking is present. Dynamics include *p* and *ff*.

This musical score is for the 'Secondo' part of a piece. It consists of seven systems of music, each with a grand staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat). The score includes various dynamic markings such as *sf* (sforzando), *p* (piano), *cresc.* (crescendo), *ff* (fortissimo), and *dimin.* (diminuendo). There are also performance instructions like *rit.* (ritardando) and *tr.* (trill). The notation features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The piece concludes with a *dimin.* marking and a *p* dynamic.

First system of musical notation, measures 1-2. The music is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The upper staff features a melodic line with a slur and an accent (>) over the first measure. The lower staff provides harmonic accompaniment. The dynamic marking *mf* is present.

Second system of musical notation, measures 3-4. The music continues with a more active texture. The upper staff has a melodic line with a slur and a triplet of eighth notes. The lower staff has a rhythmic accompaniment. Dynamic markings *f* and *ff* are used.

Third system of musical notation, measures 5-6. The music features a melodic line with a slur and a triplet of eighth notes. The lower staff has a rhythmic accompaniment. Dynamic markings *p*, *cresc.*, and *mf* are used.

Fourth system of musical notation, measures 7-8. The music features a melodic line with a slur and a triplet of eighth notes. The lower staff has a rhythmic accompaniment. Dynamic markings *f* and *cresc.* are used.

Fifth system of musical notation, measures 9-10. The music features a melodic line with a slur and a triplet of eighth notes. The lower staff has a rhythmic accompaniment. Dynamic markings *ff* and *sf* are used.

Sixth system of musical notation, measures 11-12. The music features a melodic line with a slur and a triplet of eighth notes. The lower staff has a rhythmic accompaniment. Dynamic markings *sf* and *ff* are used.

Seventh system of musical notation, measures 13-14. The music features a melodic line with a slur and a triplet of eighth notes. The lower staff has a rhythmic accompaniment. Dynamic markings *dim.* and *p* are used.

pp cresc.

cresc.

poco più Allegro f

dimin. p con fuoco cresc.

cresc. ff

5

5

pp *p dolce*

p dolce *cresc.* *tr*

poco più Allegro

sf *f*

dim. *p con fuoco* *cresc.*

cresc.

cresc.

cresc.

First system of musical notation. The treble clef staff contains a melodic line starting with a piano (*p*) dynamic and a *cresc.* (crescendo) marking. The bass clef staff provides harmonic accompaniment with chords and some eighth-note patterns.

Second system of musical notation. The treble clef staff features a melodic line with a *cresc.* marking, followed by a fortissimo (*ff*) dynamic. The bass clef staff has a rhythmic accompaniment of eighth notes.

Third system of musical notation. The bass clef staff is the primary focus, showing a continuous eighth-note melodic line. The treble clef staff has a few notes and rests.

Fourth system of musical notation. The treble clef staff has a melodic line with a piano (*p*) dynamic. The bass clef staff has a simple harmonic accompaniment.

Fifth system of musical notation. The bass clef staff features a melodic line with a *cresc.* marking. The treble clef staff has a few notes and rests.

Sixth system of musical notation. The treble clef staff has a melodic line with a fortissimo (*ff*) dynamic. The bass clef staff has a rhythmic accompaniment of eighth notes. A *Red.* (Reduction) marking is present in the bass clef staff, and an asterisk (*) is at the end of the system.

First system of musical notation. The right hand plays chords and moving lines, while the left hand is mostly silent. Dynamics include *p* and *cresc.*

Second system of musical notation. The right hand features a dense, rapid sixteenth-note passage. The left hand has a few notes. Dynamics include *ff*.

Third system of musical notation. Both hands play complex, multi-measure passages with many notes.

Fourth system of musical notation. The right hand has a melodic line with some rests, and the left hand has chords. Dynamics include *p* and *cresc.*

Fifth system of musical notation. Both hands play continuous sixteenth-note passages. Dynamics include *cresc.*

Sixth system of musical notation. The right hand has a melodic line with some rests, and the left hand has chords. Dynamics include *ff*.

Part the First

Tempo moderato (♩ = 84)

SOPRANO *p*
In

ALTO *p*
Chorus In

TENOR *p*
In

BASS *p*
In

PIANO
Tempo moderato (♩ = 84)
ff *mf* *pp*

f

Eastern lands a war - rior There lived in by-gone days, Whose joy lay in af-

f

Eastern lands a war - rior There lived in by-gone days, Whose joy lay in af-

f

Eastern lands a war - rior There lived in by-gone days, Whose joy lay in af-

f

Eastern lands a war - rior There lived in by-gone days, Whose joy lay in af-

cresc. *f*

red. *

front-ing The fierc-est of mel-lays. His
 front-ing The fiercest of mel - lays. His
 front-ing The fiercest of mel - lays. His
 front-ing The fierc-est of mel-lays. His

sword and might - y ham-mer Clove sheer thro' casque and shield; Who
 sword and might - y ham-mer Clove sheer thro' casque and shield; Who
 sword and might - y ham-mer Clove sheer thro' casque and shield; Who
 sword and might - y ham-mer Clove sheer thro' casque and shield; Who

dared his lance en-coun-ter, Ne'er steel a-gain might wield.
 dared his lance en-coun-ter, Ne'er steel a-gain might wield.
 dared his lance en-coun-ter, Ne'er steel a-gain might wield.
 dared his lance en-coun-ter, Ne'er steel a-gain might wield.

By reason of his prowess, His giant height and...

By reason of his prowess, His giant height and

By reason of his prowess, His giant height and...

By reason of his prowess, His giant height and

p *f* *sf* *dim.*

brawn, The fame of his achievements Throughout the land —

brawn, The fame of his achievements Throughout the land —

brawn, The fame of his achievements Throughout the land —

brawn, The fame of his achievements Throughout the land —

mf *mf* *mf* *mf* *p*

was borne. _____

was borne. _____

was borne. _____ Yet fight for

was borne. _____ Yet fight for

f

p

3 3 3 3

was nev - er to his

was nev - er to his

sake of fight - ing Was nev - er to his mind,

sake of fight - ing Was nev - er to his mind,

f

mind, To be his lord and mas - ter A he - ro he would
 mind, To be his lord and mas - ter A he - ro he would
 To be his lord and mas - ter
 To be his lord and mas - ter

p *f* *p* *f* *p* *f*

Red. *

find; One who would be 'mid princ -
 find; One who would be 'mid princ -
 A he - ro he would find; One who would be 'mid princ -
 A he - ro he would find; One who would be 'mid princ -

f *f* *f* *f* *f* *f*

Red. * Red. * Red. *

es The great - est in re - nown:
 es The great - est in re - nown:
 es The great - est in re - nown:
 es The great - est in re - nown:

f *f* *f* *f*

Red. * Red.

marcato

To him he'd pay his hom - age, For him

To him he'd pay his hom - age, For

To him he'd pay his hom - age, For

To him he'd pay his hom - age, For

his life lay down. At last there came glad ti -

him his life lay down. At last there came glad ti -

him his life lay down. At last there came glad ti -

him his life lay down. At last there came glad ti -

dings Of roy - al strength and might, And of a Prince of

dings Of roy - al strength and might, And of a Prince of

dings Of roy - al strength and might, And of a

dings Of roy - al strength and might, And of a

princ - es, His dream by day
 princ - es, His dream by day and night,
 And of a Prince of princ - es, His dream by
 Prince of princ - es, His dream by

This system contains the first four staves of music. The vocal lines are in the upper staves, and the piano accompaniment is in the lower staves. The lyrics are: "princ - es, His dream by day", "princ - es, His dream by day and night,", "And of a Prince of princ - es, His dream by", and "Prince of princ - es, His dream by". The piano part features a triplet of eighth notes in the right hand and a steady eighth-note accompaniment in the left hand.

and night, his dream by day and night.
 his dream by day, by day and night.
 day and night, his dream by day and night.
 day and night, his dream by day and night.

This system contains the next four staves of music. The vocal lines continue with the lyrics: "and night, his dream by day and night.", "his dream by day, by day and night.", "day and night, his dream by day and night.", and "day and night, his dream by day and night.". The piano accompaniment continues with the same rhythmic pattern, ending with a *p* dynamic marking and a fermata over the final chord.

On foam-be-gird-ed isle A tow'r-ing cas-tle

This system contains the final four staves of music. The vocal lines begin with the lyrics: "On foam-be-gird-ed isle A tow'r-ing cas-tle". The piano accompaniment features a *mf* dynamic marking and a *cresc.* (crescendo) marking. The piano part includes a triplet of eighth notes in the right hand and a steady eighth-note accompaniment in the left hand.

'Tis there, 'tis there long-ing im-pels him,
 lies; 'Tis there, 'tis there long-ing im-pels him,
 'Tis there, 'tis there long-ing im-pels him,
 lies; 'Tis there, 'tis there long-ing im-pels him,

In haste he on-ward
 In haste he on-ward
 In haste he on-ward
 In haste he on-ward

hies.
 hies.
 hies.
 hies.

The Giant
 Com -

Con moto (♩ = 96) *sempre marcato*

pell'd by thy great name And thy he-ro-ic might, From dis-tant land

The first system of the musical score. The vocal line (bass clef) contains the lyrics: "pell'd by thy great name And thy he-ro-ic might, From dis-tant land". The piano accompaniment (treble and bass clefs) features a 2/4 time signature, a key signature of one flat, and dynamic markings of *f* and *p*. There are also markings for "Red." and an asterisk "*" in the bass line.

I came. Be-hold the desert's pride, The taw-ny li-on

The second system of the musical score. The vocal line (bass clef) contains the lyrics: "I came. Be-hold the desert's pride, The taw-ny li-on". The piano accompaniment (treble and bass clefs) continues with dynamic markings of *p* and *f*. There are also markings for "Red." and an asterisk "*" in the bass line.

bold, He crouch-es at thy feet, Be-fore thy throne of gold.

The third system of the musical score. The vocal line (bass clef) contains the lyrics: "bold, He crouch-es at thy feet, Be-fore thy throne of gold." The piano accompaniment (treble and bass clefs) features dynamic markings of *p*, *f*, and *f*. There are also markings for "Red." and an asterisk "*" in the bass line.

marc.
His na-tive fierce-ness I have tamed, He

The fourth system of the musical score. The vocal line (bass clef) contains the lyrics: "His na-tive fierce-ness I have tamed, He". The piano accompaniment (treble and bass clefs) features a *marc.* (marcato) tempo marking and dynamic markings of *f*. There are also markings for "Red." and an asterisk "*" in the bass line.

yields o-be-dience to me; — Thus I would

The fifth system of the musical score. The vocal line (bass clef) contains the lyrics: "yields o-be-dience to me; — Thus I would". The piano accompaniment (treble and bass clefs) features dynamic markings of *f* and *f*. There are also markings for "Red." and an asterisk "*" in the bass line.

be thy vas - sal named, And give my life to

thee. Thy glo - ries I ad - mire, To val - iant deeds that

fire And high re - nown do gain: But should I ti - dings

hear Of yet a mightier lord, Your ser - vice

I'd for - swear And of - fer, and of - fer him my

sword! **Chorus**

A second Sam - son lives in thee, Whose curl-ing locks

A second Sam - son lives in thee, Whose curl-ing locks

A second Sam - son lives in thee, Whose curl-ing locks

A second Sam - son lives in thee, Whose curl-ing locks

a tempo *f* *ff*

Red. *

his brow-en-twine! Art thou of

his brow-en-twine! Art thou of

his brow-en-twine! Art thou of

his brow-en-twine! Art thou of

p

earth - ly pa - rent-age? This Ti - tan

earth - ly pa - rent-age? This Ti - tan

earth - ly pa - rent-age? This Ti - tan

earth - ly pa - rent-age? This Ti - tan

f

is of lin - eage di - vine: A gift of the Gods to

is of lin - eage di - vine: A gift of the Gods to

is of lin - eage di - vine: A gift of the Gods to

is of lin - eage di - vine: A gift of the Gods to

our might-y king, A token that the high heav-ens bring,

our might-y king, A token that the high heav-ens bring,

our might-y king, A token that the

our might-y king, A token that the high heav-ens bring, That

The Giant

Ye

That they to mor-tal great - ness must bow.

That they to mor-tal great - ness must bow.

high heav-ens bring, That they to a mortal must bow.

they to a mor-tal must bow, that they to a mortal must bow.

flat-tring tongues, no more! hold, hold! — The godshave laid no

charge on me: Wher-e'er I list, I wan-der free! I come to

serve of my free will a - lone!

A Voice (ALTO)

Trust not this loud-voiced stran - ger, O King!

Vows of his troth ne'er be-lieve!

False is his vow and false

is his spear: Thy ru - - in he's sworn to a-

chieve. Name, nor coun - try, nor kin boasts he,

Tells of far distant re - - gions. Sure-ly, this

knight, though brave he may be, Should ne'er hold rank in thy

le - gions!

Fly, trai - tor, be - gone! Perchance

There follows thy foot-steps — the foe's ar - ray!

Thou art no mor-tal — we trust thee

not! En-voy of Sa - - tan, a - way!

Chorus

ff
 Envoy of Sa - - - tan, a - - way!
ff
 Envoy of Sa - - - tan, a - - way!
ff
 Envoy of Sa - - - tan, a - - way!
ff
 Envoy of Sa - - - tan, a - - way!

cresc.
ff

The Giant

Recit.

How strange a sight! The King's turning

p

Con moto (♩ = 126)

pale! Doth Sa-tan's

f. *p*

name call forth such fear? Farewell! hence let me de-

ff *f* *p*

part! *marc.* For Sa - tan's

glo - ry the sword let me bear, *cresc.* for Sa - tan's

glo - ry the sword let me bear, *ff* For he a - -

cresc.

lone must be lord of all, Whose

ff *p*

poco meno mosso *sf dim.*

name doth so val - iant a mon - - arch ap -

Tempo I (♩ = 84)

pal!

p

Now forth he goes, and on - ward, His thoughts a woe-ful

p

Chorus Now forth he goes, and on - ward, His thoughts a woe-ful

p

Now forth he goes, and on - ward, His thoughts a woe-ful

p

Now forth he goes, and on - ward, His thoughts a woe-ful

Tempo I (♩ = 84)

pp

cresc.

f

maze, Where high above the val - ley Dark rocks their crest up - raise;

f

maze, Where high above the val - ley Dark rocks their crest up - raise;

f

maze, Where high above the val - ley Dark rocks their crest up - raise;

f

maze, Where high above the val - ley Dark rocks their crest up - raise;

f

ff

Red. *

Red. *

f

All black the crags and stormrent, All

f

All black the crags and stormrent, All

f

All black the crags and stormrent, All

f

All black the crags and stormrent, All

f

tr. *

sul-len red the sky: While cliff and cave re-ech-o The

sul-len red the sky: While cliff and cave re-ech-o The

sul-len red the sky: While cliff and cave re-ech-o The

sul-len red the sky: While cliff and cave re-ech-o The

ff

tr.

soaring eagle's cry. In sol - i-tude so aw - ful Might ev - er man re -

soaring eagle's cry. In sol - i-tude so aw - ful Might ev - er man re -

soaring eagle's cry. In sol - i-tude so aw - ful Might ev - er man re -

soaring eagle's cry. In sol - i-tude so aw - ful Might ev - er man re -

dim. *pp* *f* *sf*

Ed. *

main? And who on earth hath pow - er To rend the rock ____ in -

main? And who on earth hath pow - er To rend the rock in twain?

main? And who on earth hath pow - er To rend the rock ____ in -

main? And who on earth hath pow - er To rend the rock in twain?

f *sf*

Ed. *

Listesso tempo

f

twain? Is this — the might of E - vil? Is

Is this — the might of E - vil? Is

twain? Is this — the might of E - vil? Is

Is this — the might of E - vil? Is

Listesso tempo

f

mf

Sa - - tan's king - dom found? O'er -

Sa - - tan's king - dom found? O'er -

Sa - - tan's king - dom found? O'er -

Sa - - tan's king - dom found? O'er -

head the ghost-like snow - peaks, The dis - mal gorge a - round! —

head the ghost-like snow - peaks, The dis - mal gorge a - round! —

head the ghost-like snow - peaks, The dis - mal gorge a - round! —

head the ghost-like snow - peaks, The dis - mal gorge a - round!

marc.

The gi - ant's voice up - lift - ed The

The gi - ant's voice up - lift - ed The

The gi - ant's voice up - lift - ed The

The gi - ant's voice up - lift - ed The

f *red.* *

thun - der seems to mock,

thun-der seems to mock,

thun-der seems to mock,

thun-der seems to mock,

ff *red.* *

L'istesso tempo *f* *marc.*

And hark! — the name of Sa - tan Resounds from

f *marc.*

And hark! — the name of Sa - tan, the

f

And hark! — the name of Sa - tan

f

And hark! — the name of Sa - tan

L'istesso tempo

ff

21122

poco più lento *p dolce*

rock to rock! *p* Then came an *p dolce*

name of Sa - tan *dim.* Resounds from rock to rock! Then came an

Resounds from rock to rock, *pp* the name of Sa - tan!

dim.

Re-sounds from rock to rock! *poco più lento*

dim. *p* *pp* *dolce*

aw - - ful still - ness,

aw - - ful still - ness,

Then came an aw - - ful

Then came an aw - - ful

pp *pp* *pp*

Dread si - lence, mute dis - may,

Dread si - lence, mute dis - may, *pp*

still - ness, Dread

still - ness, *pp* Dread

pp *pp* *pp*

Dread si - lence, mute dis - may,

Dread si - lence, mute dis - may, *pp*

still - ness, Dread

still - ness, *pp* Dread

As though the whole cre -

As though the whole cre -

si - lence, mute dis - may,

si - lence, mute dis - may,

Red. * Red. * Red. *

a - tion Spell - -

a - tion Spell - -

As though the whole cre - a - tion

As though the whole cre - a - tion

Red. * Red. * Red. *

bound be-fore him lay.

bound be-fore him lay. *mf* *cresc.*

Spell - - bound be-fore him *cresc.*

Spell - - bound be-fore him

cresc.

Red. * Red. * Red. * Red. *

p

The ma - gic charm weaves round him Its

The ma - gic charm *p* weaves round him Its

lay. The ma - gic charm weaves round him

lay. The ma - gic charm weaves round him

dim. *pp*

Ed. * *Ed.* * *Ed.* *

sub - tle, mys - tic pow - er, He can scarce re -

sub - tle, mys - tic pow - er, He can scarce re -

sub - tle, mys - tic pow - er, He can scarce re -

sub - tle, mys - tic pow - er, He can scarce re -

p *p* *p* *p*

pp *#p*

Ed. *

sist it In that dread place and hour. He

sist it In that dread place and hour. He

sist it In that dread place and hour. He

sist it In that dread place and hour. He

f *f* *f* *f*

cresc.

Ed. * *Ed.* * *Ed.* *

feels bound down for ev - er To that vast sol - i -

feels bound down for ev - er To that vast sol - i -

feels bound down for ev - er To that vast sol - i -

feels bound down for ev - er To that vast sol - i -

f *dim.* *p*

Red. * *Red.* *

tude So sol - emn and so great, So

tude So sol - emn and so great, So

tude So sol - emn and so great, So

tude So sol - emn and so great, So

tude So sol - emn and so great, So

sf *pp*

stern and un - - sub - dued. But

stern and un - - sub - dued. But

stern and un - - sub - dued. But

stern and un - - sub - dued. But

sf *mf*

cresc. *f*

now, his weakness o - - ver, Hope his whole heart

cresc. *f*

now, his weakness o - - ver, Hope his whole heart

cresc. *f*

now, his weakness o - - ver, Hope his whole heart

cresc. *f*

now, his weakness o - - ver, Hope his whole heart

cresc. *pp*

pp *pp* *pp*

Ped. * *Ped.* * *Ped.* *

fills, the vale.

fills, He seeks the verdant vale. *pp*

fills, He seeks the verdant vale A - long the leaping rills. *pp*

fills, He seeks the verdant vale A - long the leaping rills.

mf *dim.* *pp*

Ped. * *Ped.* * *Ped.* *

pp

Ped. * *Ped.* * *Ped.* *

p

* *Ped.* * *Ped.* *

Andantino (♩. = 56)

SOPR. I SOLO

p dolce

Over us stars shine. — Far down be-low an ocean of

SOPR. II SOLO

p dolce

Over us stars shine. — Far down be-low an ocean of

ALTO SOLO

p dolce

Over us stars shine. — Far down be-low an ocean of

Andantino (♩. = 56)

pp

light — Glows where the streets of the town show bright, Balmy the

light — Glows where the streets of the town show bright, Balmy the

light — Glows where the streets of the town show bright, Balmy the

mf

fra-grance from blossom and tree. Zephyrs en - chant - ing lull to re-

fra-grance from blossom and tree. Zephyrs en - chant - ing lull to re-

fra-grance from blossom and tree. Zephyrs en - chant - ing lull to re-

dim. *f* *dim.*

pose, — Impregnate with o - dors of violet and rose. — Far in the *dolce*

pose, — Impregnate with o - dors of violet and rose. — Far in the *dolce*

pose, — Impregnate with o - dors, violet and rose. — Far in the *dolce*

Red. *

dis - tance, clearer and clear - er, Gleams thro' the palmleaves magical

dis - tance, clearer and clear - er, Gleams thro' the palmleaves magical

dis - tance, clearer and clear - er, Gleams thro' the palmleaves magical

Red. * Red. *

sheen. — Peeping through leaflets *p dolce*

sheen. — Peeping through leaflets *p dolce*

sheen. — Peeping through leaflets *p dolce*

f *pp* *pp* *p*

f *dim.* *pp* *p*

Red. * Red. *

sparkling with dewdrops Flow'rets ap-pear, so love-ly and bright. Gently the

sparkling with dewdrops Flow'rets ap-pear, so love-ly and bright. Gently the

sparkling with dewdrops Flow'rets ap-pear, so love-ly and bright. Gently the

Ad. *

f wand'rers sinks — to re-pose, *dim.* Resting in slum - ber light, resting in *pp*

f wan - d'rers sink store-pose, *dim.* Resting in slum - ber light, resting in *pp*

f wan - d'rers sink store-pose, *dim.* Resting in slum - ber light, resting in *pp*

f wan - d'rers sink store-pose, Resting in slum - ber light, resting in

p *pp* *pp*

Ad. *

smorz.
slum-ber, in slum - ber light.

slum-ber, in slum - ber light.

slum-ber, in slum - ber light.

mf *pp*

Ad. *

First system of musical notation. The piano part (left) features a series of chords and moving lines, with a *cresc.* marking. The bass part (right) has a more rhythmic accompaniment. The system concludes with a *ff* dynamic marking.

Red. * Red. * Red. *

Second system of musical notation. The piano part continues with a *p* dynamic marking. The bass part features a *dolce* marking. The system concludes with a *Red.* marking.

Red. * Red. *

Red.

*

Third system of musical notation. The piano part features a *cresc.* marking. The bass part has a *f* dynamic marking. The system concludes with a *ff* dynamic marking.

Red.

*

Red. * Red. * Red. *

Fourth system of musical notation. The piano part features a *mf* dynamic marking. The bass part has a *f* dynamic marking and includes triplet markings (3). The system concludes with a *Red.* marking.

Red.

*

Red.

Fifth system of musical notation. The piano part features a *cresc.* marking. The bass part has a *ff* dynamic marking. The system concludes with a *Red.* marking.

*

Red.

*

Sixth system of musical notation. The piano part features a *p* dynamic marking. The bass part has a *pp* dynamic marking and a *morendo* marking. The system concludes with a *Red.* marking.

Red.

Moderato (♩ = 58)

A Voice (SOPRANO)

dolce

What is the sov'reign pow'r of the u - ni-verse, That all hearts doth en-

chain? That is both a blessing and

curse, Tho' the vic - tims there-of never dare com - plain? With-out which

life would know no Spring, That the breath of joy breathes o'er

ev - 'ry-thing, breathes o'er ev - - 'ry - thing.

dolce

What sing the birds with quiv-er-ing

Chorus *ppp*

Love a-lone!

ppp

Love a-lone!

ppp

Love a-lone!

ppp

Love a-lone!

pp

p dolce

trills As each chants blithe-ly his Spring-tide lay?

mf

What clothes with green all the vales and hills, and glorious wealth of blossoms

p

p

gay? What murmurs the brook when the cold winter yields? What ca - rols the

lark to her brood in the fields? *marc.* And many a

Chorus *ppp*

Love — a - lone!

ppp

Love — a - lone!

ppp

Love — a - lone!

ppp

Love — a - lone!

dim. *pp* *pp dolce*

lord of a kingdom fair, No prouder rul - er on earth tho' there be,

Would go pale-cheeked and smiling ne'er, None sad-der at heart than

he. "A-way," he'd cry, "with dominion and

throne, And leave me Love a - lone?"

Chorus
ppp dolce rit. Vivo (♩ = 108)
 Love a - lone, ah, love a - lone!
ppp rit.
 Love a - lone, ah, love a - lone!
ppp rit.
 Love a - lone, ah, love a - lone!
ppp rit.
 Love a - lone, ah, love a - lone!
Vivo (♩ = 108)

Chorus
TENOR

sempre p

Brave knight! *sempre p* Hath Cu-pid

BASS

Brave knight!

ff pp

bound thee fast, And conquer'd the Gi - - ant at

Hath Cu-pid bound thee fast, And conquer'd the

mf

last? Didst list *mf* when the nightingale

Gi - - ant at last? Didst list

chant - - ed, While po - tent draughts thy senses en -

when the nightingale chant - ed, While po - tent draughts

chant - ed? Say, where, say, where is the
thy senses en - chant - ed? Say, where,

p

The first system of the musical score consists of three staves. The top staff is the vocal line, with lyrics 'chant - ed? Say, where, say, where is the'. The middle staff is the bass line, with lyrics 'thy senses en - chant - ed? Say, where,'. The bottom staff is the piano accompaniment, featuring a complex rhythmic pattern with triplets and sixteenth notes. Dynamics include *p* (piano) and accents.

stal - - wart arm, The strength to — keep thy
say, where is the stal - - wart arm, The strength to —

The second system of the musical score consists of three staves. The top staff is the vocal line, with lyrics 'stal - - wart arm, The strength to — keep thy'. The middle staff is the bass line, with lyrics 'say, where is the stal - - wart arm, The strength to —'. The bottom staff is the piano accompaniment, continuing the rhythmic pattern from the first system. Dynamics include *p* (piano).

vow? That fear which thy name in -
keep thy vow? That fear which thy

mf

The third system of the musical score consists of three staves. The top staff is the vocal line, with lyrics 'vow? That fear which thy name in -'. The middle staff is the bass line, with lyrics 'keep thy vow? That fear which thy'. The bottom staff is the piano accompaniment. Dynamics include *mf* (mezzo-forte) and accents.

spir - ed? His captive art thou, his captive!
name in - spir - ed? His captive art thou, his captive!

f

The fourth system of the musical score consists of three staves. The top staff is the vocal line, with lyrics 'spir - ed? His captive art thou, his captive!'. The middle staff is the bass line, with lyrics 'name in - spir - ed? His captive art thou, his captive!'. The bottom staff is the piano accompaniment. Dynamics include *f* (forte) and accents.

The Giant *p*

How ra - - ges my heart in pas - sionate ire, Consum'd by

f *p cresc.*

mf *p* *f* *p*

Red. *

secret, devouring fire! A - way! a - way! Straight I'll quit these

animato *f* *p* *poco meno mosso*

f *p*

regions: No rank I'll hold in In-i - quity's le -

f

Red. *

gions! 'Twas Sa - tan I came to serve, his vas - sal I would be:

ff *ff* *ff*

Red. *

If these his realms, if these his realms, ac - curs - ed be

mf *tr*

Tempo I (♩ = 108)

he!

TENOR *f* Stay thou! *f* thou'rt wedded to

BASS Chorus *f* Stay thou!

Tempo I (♩ = 108)

Sa - - tan's cause, Thou'rt doom'd to o - bey his dread

thou'rt wedded to Sa - - tan's cause, Thou'rt doom'd to o -

laws. Doth Love with its magic af -

bey his dread laws. Doth Love

fright thee, May Ha - tred's pow'r then serveto de -

—with its magic af - fright thee, May Ha - tred's pow'r

ff

light thee! Brave deeds and achievements

thenserveto de - light thee! Brave deeds

high hath wrought The power of Hate ere

and achievements high hath wrought the power of

now. Thy heart's long-ing was for

Hate ere now. Thy heart's long - ing

ff

Sa - tan: His captive art thou, his captive!

was for Sa - tan: His captive art thou, his captive!

SOPRANO *ff*
 Sa-tan a-hunting is gone! Rac-ing thro' the
 ALTO *ff*
 Sa-tan a-hunting is gone! Rac-ing thro' the
 TENOR *ff*
 Sa-tan a-hunting is gone! Rac-ing thro' the
 BASS *ff*
 Sa-tan a-hunting is gone! Rac-ing thro' the

Allegro (♩. = 112) *ff*
 Sa-tan a-hunting is gone! Rac-ing thro' the

wheat - fields, rac - ing through the wheat - fields, blights the rip - est
 wheat - fields, rac - ing through the wheat - fields, blights the rip - est
 wheat - fields, rac - ing through the wheat - fields, blights the rip - est
 wheat - fields, rac - ing through the wheat - fields, blights the rip - est

ff

corn. *ff* The poorer the harvest, the louder will mortals com-
 corn. *ff* The poorer the harvest, the louder will mortals com-
 corn. *ff* The poorer the harvest, the louder will mortals com-
 corn. *ff* The poorer the harvest, the louder will mortals com-

ff

plain! A - way! wind the horn, a - way!

plain! A - way! wind the horn, a - way!

plain! A - way! wind the horn, a - way!

plain! A - way! wind the horn, a - way!

ff

f *f* *f* *ff*

Red. * *Red.* * *Red.* *

wind the horn, rac - ing thro' the wheat-fields, wind the horn!

wind the horn, wind the horn!

wind the horn, rac - ing thro' the wheat-fields, wind the horn!

wind the horn, wind the horn!

ff

ff *p*

Red. * *Red.* *

cresc. *ff*

ff
Hark toyon revelling
ff
Hark toyon revelling
ff
Hark toyon revelling
ff
Hark toyon revelling

sempre ff

ff

*Red. * Red. **

crew, danc-ing round the oak - tree, danc-ing round the
crew, danc-ing round the oak - tree, danc-ing round the
crew, danc-ing round the oak - tree, danc-ing round the
crew, danc-ing round the oak - tree, danc-ing round the

ff
oak - tree, wine o'er-floweth the bowls. A-side there,
ff
oak - tree, wine o'er-floweth the bowls. A-side there,
ff
oak - tree, wine o'er-floweth the bowls. A-side there,
ff
oak - tree, wine o'er-floweth the bowls. A-side there,

ff

*Red. * Red. **

ye i - dlers! Come hith - er, thou golden-hair'd maid!

ye i - dlers! Come hith - er, thou golden-hair'd maid!

ye i - dlers! Come hith - er, thou golden-hair'd maid!

ye i - dlers! Come hith - er, thou golden-hair'd maid!

Fill high, mer-ry souls, fill high,

Fill high, mer-ry souls, fill high,

Fill high, mer-ry souls, fill high,

Fill high, mer-ry souls, fill high,

mer-ry souls! danc - ing round the oak - tree, — mer - ry

mer-ry souls! — mer - ry

mer-ry souls! danc - ing round the oak - tree, — mer - ry

mer-ry souls! — mer - ry

souls!

souls!

souls!

souls!

sempre ff

Ped. * Ped. *

ff

Roys-ter-ing hunts-men, a - way! No__one bade ye hith - er:

Roys-ter-ing hunts-men, a - way! No__one bade ye hith - er:

ff

Ped. * Ped. * Ped. *

cease your clamor and brawl! — Full well we know your deal - ings, in
 cease your clamor and brawl! — Full well we know your deal - ings, in

Red. * *Red.* * *Red.* * *Red.* *

bor - row'd plumage you strut, in bor - row'd plumage you strut! Come
 bor - row'd plumage you strut, in bor - row'd plumage you strut! Come

Red. * *Red.* *

ff
 on, come on, — seize them all!
ff
 on, come on, — seize them all!

ff

ff
 Shrieking, and glitter of steel, Cries and shouts and curs - ing,
 Shrieking, and glitter of steel, Cries and shouts and curs - ing,
 Ha, ha, ha, ha, ha, ha, ha!
 Ha, ha, ha, ha, ha, ha, ha!

Ruddy with blood is the mead, the wound - ed cry: "mer - cy!"
 Ruddy with blood is the mead, the wound - ed cry: "mer - cy!"
 the wound - ed cry: "mer - cy!"
 the wound - ed cry: "mer - cy!"

ah, fly! ah,
 ah, fly! ah,
 Ah me! I am stricken to death!
 Ah me! I am stricken to death!

fly! ah, fly! Hate - ful deed!

fly! ah, fly! Hate - ful deed!

Ah me!

I am strick - en to death!

sf *dimin.*

p. *Red.* *

Storm - - i - - ly fall - - eth the night,

Storm - - i - - ly fall - - eth the night,

Storm - - i - - ly

Storm - - i - - ly

storm - - i - - ly fall - - eth the

storm - - i - - ly fall - - eth the

fall - - eth the night,

fall - - eth the night,

fall - - eth the night,

fall - - eth the night,

night, frightened maids are flee - - - ing,
 night, frightened maids are flee - - - ing,
 storm - i - ly fall - eth the night,
 storm - i - ly fall - eth the night,

af - ter them de - mon
 and af - ter them de - mon
 frightened maids are flee - - ing, af - ter them de - mon
 frightened maids are flee - - ing, and af - ter them de - mon

hordes! cross
 hordes! cross
 hordes! cross
 hordes! cross

sud - den gleam - - - eth!

sud - den gleam - - - eth!

sud - den gleam - - - eth!

sud - den gleam - - - eth!

rit. *

p Fly, Mas - ter! too fast have we

p Fly, Mas - ter! too fast have we

p Fly, Mas - ter! too fast have we

p Fly, Mas - ter! too fast have we

come.

come.

come.

come.

f
Fly, fly, fly, fly,

f
Fly, fly, fly, fly,

f
Fly, fly, fly, fly,

f
Fly, fly, fly, fly,

f

f

f

f

f

p>
On this ground lies a spell.

p>
On this ground lies a spell.

p>
On this ground lies a spell.

p>
On this ground lies a spell.

p>

fp

fp

fp

fp

fp

f

p

pp

*

Part the Second

Tempo moderato

The Giant *Recit.* *p*

Satan! cowardly fiend! is this then thy pow'r?

wherewith thou dost lie, wherewith thou de-

marcato

ceiv'st as though all the earth own'd thee Mas - ter and Lord! From

your own shad - ow you shrink in fear, a

cresc.

pit - eousham of greatness and might, without sword, without sword or

cresc.

shield! O fool that I was! O fool that I

f sf sf p

Recit.

was, who with longing keen — de - sir'd to ob - tain what I

pp p

con sentimento

ne'er could have gain'd: the cre - a - tion of my fan - cies wild!

f marcato

Am I my - self the might - iest pow'r on earth?

pp sf

My - self? — O, poor fool! how has van - ish'd all my

fp *p*

life's de - sire! Yet

f *pp dolce* *p*

rit. * *rit.* * *rit.* *

no: all is not night. I feel, hope brings me light! In this domain mys -

f marcato

te - rious I'll bide the dawn of day, Then to mine eyes shall be re -

p

veal'd what Sa - tan's sor - ce - ries doth lay.

f *p*

Tempo I

p

All now is lone and si - lent, the

Chorus

All now is lone and si - lent, the

All now is lone and si - lent, the

Tempo I

All now is lone and si - lent, the

night how long and drear! O would but dark-ness van - ish, the

night how long and drear! O would but dark-ness van - ish, the

night how long and drear! O would but dark-ness van - ish, the

night how long and drear! O would but dark-ness van - ish, the

bless - ed morn ap - pear!

f No

bless - ed morn ap - pear!

f No

bless - ed morn ap - pear!

f No

bless - ed morn ap - pear!

f No

gleam of star - light shineth up - on the bloodstain'd plain, Where

gleam of star - light shineth up - on the bloodstain'd plain, Where

gleam of star - light shineth up - on the bloodstain'd plain, Where

gleam of star - light shineth up - on the bloodstain'd plain, Where

late a-mid the darkness men strove with might and main. As

late a-mid the darkness men strove with might and main. As

late a-mid the darkness men strove with might and main. As

late a-mid the darkness men strove with might and main. As

Poco meno mosso

soft - ly ris - es heav'n - ward the first sweet blush of

soft - ly ris - es heav'n - ward the first sweet blush of

soft - ly ris - es heav'n - ward the first sweet blush of

soft - ly ris - es heav'n - ward the first sweet blush of

Poco meno mosso

dawn, — So gen - tly Faith a - wak - eth with - in his soul for -

dawn, — So gen - tly Faith a - wak - eth with - in his soul for -

dawn, — So gen - tly Faith a - wak - eth with - in his soul for -

dawn, — So gen - tly Faith a - wak - eth with - in his soul for -

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

dimin. *p* *f*
lorn. And lo, as lifts the dark - ness, be - hold, a Cross is

p *f*
lorn. And lo, as lifts the dark - ness, be - hold, a Cross is

dimin. *p* *f*
lorn. And lo, as lifts the dark - ness, be - hold, a Cross is

p *f*
lorn. And lo, as lifts the dark - ness, be - hold, a Cross is

dimin. *p* *f* *dimin.*

dim. * *dim.* * *dim.* *

dimin. pp
 nigh, Where - on the Man of Sor - rows in

dimin. pp
 nigh, Where - on the Man of Sor - rows in

dimin. pp
 nigh, Where - on the Man of Sor - rows in

dimin. pp
 nigh, Where - on the Man of Sor - rows in

pp

Red. *

mf cresc.
 death yet hangs on high. With love the Cross em -

mf cresc.
 death yet hangs on high. With love the Cross em -

mf cresc.
 death yet hangs on high. With love the Cross em - brac - ing a

mf cresc.
 death yet hangs on high. With love the Cross em - brac - ing a

f cresc.

Red. *

brac - ing a her - mit suppliant lies, Un - to the Sa - cred

brac - ing a her - mit suppliant lies, Un - to the Sa - cred

her - mit sup - pliant lies, sup - pliant; Un - to the Sa - cred

her - mit suppliant lies, Un - to the Sa - cred

f *f* *f* *f* *dim.*

f *dim.*

Ped. * Ped. * *

Form up-rai'sd his ear-nest eyes, un - to the Sa - cred

Form up-rai'sd his ear - nest eyes, un - to the Sa - cred

Form uprais'd his ear - nest eyes, un - to the Sa - cred

Form uprais'd his ear - nest eyes, un - to the Sa - cred

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

cresc.

f un - - to the Sa - cred Form *p* up - -

Form, un - to the Sa - cred Form *p* up -

Form, un - to the Sa - cred Form *p* up -

Form, un - to the Sa - cred Form *p* up -

f *dimin.*

Red. *

rais'd his ear - - nest eyes. _____

rais'd his ear - - nest eyes. _____

rais'd his ear - - nest eyes. _____

rais'd his ear - - nest eyes. _____

pp

Red. *

Andante (♩ = 84)

The Hermit (TENOR)

Lord, Lord of

p

Heav'n and all cre - a - tion, Hear Thou a sin - ner low - ly

f

wail - ing: Thou art the foun - tain nev - er fail - ing,

p

Thou art the fountain, The way that leadeth to sal - va - tion.

p

Red. *

I wan - der'd thro' the des - ert far, -

p

poco animato e cresc.

There found I anguish, none to save, there found I anguish,

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

Red. *

an-guish, none to save; —

ff *ff* *p*

Red. *

dolce

Then, Lord, wert Thou my guid - ing - star, — Thou dost re - deem me

dimin.

from the grave; — Then, Lord, wert Thou my guid - ing - star, —

p *mf* *f* *dimin.*

p *mf* *cresc.* *f* *dimin.*

Thou dost re - deem me, — dost re - deem me from the grave, — redeem me

ff *dim.*

f *risoluto* *sf* *dim.*

Red. *

The Giant

from the grave.

p *p* *pp* *ritard.*

Allegro (♩ = 108)

Know'st thou him upon the cross, At whose sight proud Satan fled a-way? Why dost thou

sf *p*

The Hermit

He is the

speak as tho' he liv'd? Who is the dead man, say?

King of all the U - ni-verse: Je - sus, God's own Son!

Where is his

f *p* *ff* *sf* *mf*

Red. *

realm? have I at last the might-iest one dis-cov-ered? for

whom to bat-tle brave-ly or to per-ish! Go

The Hermit

L'istesso tempo

down to yon-der riv-er's strand, Where

wear-ied pil-grims oft-times stand And man-ya

back-ward league must toil, Ere they may reach the long'd-for

land; For nei - ther boat nor bridge is near, And swift - ly

marcato

sempre p

glides the riv - er clear.

cresc.

p

Red. *

Go down, — go down, — be thou the

cresc.

mf

Red. *

pil - grims' help, and bear them thro' the stream, for love of

marcato

p

Him that died for thee, for love, for

smorz.

mf

dimin.

Red. *

love of Him that died for thee. Do_ thou this work in faith and

dim. *f*

ad. *

love, though all thy life thou needs must la-bor. He shall Him-

f *ff marcato* *f* *ff*

ad. *

self as guer-don give thee. Fare-well,

p *pp*

ad. *

Tempo I

trust in Him!

pp

f *f* *p*

Chorus

pp *cresc.*

As flows the riv-er sea - - ward, so on - ward glide the

pp *cresc.*

As flows the riv-er sea - - ward, so on - ward glide the

pp *cresc.*

As flows the riv-er sea - - ward, so on - ward glide the

pp *cresc.*

As flows the riv-er sea - - ward, so on - ward glide the

f

years, And still the faith-ful toil - - er his

f

years, And still the faith-ful toil - - er his

f

years, And still the faith-ful toil - - er his

f

years, And still the faith-ful toil - - er his

ad. *

bur - den brave - ly bears. *f* Oft

bur - den brave - ly bears. *f* Oft

bur - den brave - ly bears. *f* Oft

bur - den brave - ly bears. *f* Oft

fal - - ters he, and reel - eth, when winds and waves are

fal - - ters he, and reel - eth, when winds and waves are

fal - - ters he, and reel - eth, when winds and waves are

fal - - ters he, and reel - eth, when winds and waves are

high, But yearn - ing for the mas - ter temp -

high, But yearn - ing for the mas - ter temp -

high, But yearn - ing for the mas - ter temp -

high, But yearn - ing for the mas - ter temp -

ta-tion doth de - fy. *dimin.* *rit.* *p* An -

ta-tion doth de - fy. *dimin.* *rit.* *p* An -

ta-tion doth de - fy. *dimin.* *rit.* *pp*

ta-tion doth de - fy. *dimin.* *rit.* *pp*

Poco meno mosso

dolce

oth - er day is o - ver, and he may rest and dream.

oth - er day is o - ver, and he may rest and dream. *p dolce*

While the *p*

While the

Poco meno mosso

p

pp

Ped. * *Ped.* * *Ped.* *

night - in - gales are sing - ing be-neath the moon's pale beam.

night - in - gales are sing - ing be-neath the moon's pale beam.

p

pp

Ped. * *Ped.* *

Poco meno mosso

p dolce

cresc.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

The musical score consists of six systems, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f', 'p', 'dimin.', 'dolce', and 'mf'. There are also asterisks and 'Ped.' markings below the staves.

System 1: Treble staff starts with a half note G4, followed by quarter notes A4, B4, and C5. Bass staff starts with a half note G2, followed by quarter notes A2, B2, and C3. Dynamic markings: *f*, *dimin.*, *p*. Pedal markings: Ped. * Ped. * Ped. * Ped. *

System 2: Treble staff starts with a half note G4, followed by quarter notes A4, B4, and C5. Bass staff starts with a half note G2, followed by quarter notes A2, B2, and C3. Dynamic markings: *f*, *dimin.*. Pedal markings: Ped. * Ped. * Ped. *

System 3: Treble staff starts with a half note G4, followed by quarter notes A4, B4, and C5. Bass staff starts with a half note G2, followed by quarter notes A2, B2, and C3. Dynamic markings: *p*. Pedal markings: Ped. *

System 4: Treble staff starts with a half note G4, followed by quarter notes A4, B4, and C5. Bass staff starts with a half note G2, followed by quarter notes A2, B2, and C3. Dynamic markings: *dolce*, *mf*. Pedal markings: Ped. * Ped. * Ped. *

System 5: Treble staff starts with a half note G4, followed by quarter notes A4, B4, and C5. Bass staff starts with a half note G2, followed by quarter notes A2, B2, and C3. Dynamic markings: *f*. Pedal markings: Ped. * Ped. * Ped. *

System 6: Treble staff starts with a half note G4, followed by quarter notes A4, B4, and C5. Bass staff starts with a half note G2, followed by quarter notes A2, B2, and C3. Dynamic markings: *f*, *dim.*. Pedal markings: Ped. * Ped. *

First system of piano accompaniment. The right hand features a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment. Dynamics include *cresc.* and *dimin.*

Second system of piano accompaniment. The right hand continues the melodic line with slurs and ties. The left hand has a steady rhythmic pattern. Dynamics include *p* and *f*. There are also markings for *ped.* and asterisks.

Third system of piano accompaniment. The right hand has a melodic line with slurs and ties. The left hand has a rhythmic accompaniment. Dynamics include *sf*. There are also markings for *ped.* and asterisks.

Fourth system of piano accompaniment. The right hand has a melodic line with slurs and ties. The left hand has a rhythmic accompaniment. Dynamics include *f*, *dimin.*, *p*, and *pp*. There are also markings for *ped.* and asterisks.

A Voice (SOPRANO) **The Giant**

Come o - ver! Come o - ver! Who calls?

Fifth system of music, featuring a vocal line for a soprano and piano accompaniment. The vocal line has lyrics: "Come o - ver! Come o - ver! Who calls?". The piano accompaniment is in the left hand. Dynamics include *p*. There is a marking for *ped.* and asterisks.

Is this a dream? Me-thinks the old fa-mi-liar call pur-sues me e'en in

Sixth system of music, featuring a vocal line and piano accompaniment. The vocal line has lyrics: "Is this a dream? Me-thinks the old fa-mi-liar call pur-sues me e'en in". The piano accompaniment is in the left hand.

A Voice

sleep. *p* Come o - ver! Come o - ver!

Allegro molto (♩ = 154)

The Giant

'Tis re-peat-ed?

Recit.

espress.

Lo! a child, in scan - ty rai - ment, on the shore is

a tempo

wait - ing. Lit - tle

stran-ger, I will bear thee! I

a tempo (♩ = 84)

will bear thee.

pp

cresc.

f

ff

ff

The Giant

My strength is

ff
Ped. *

gone!

The wa - ters

p

rise —

the wa - ters rise —

p sf sf

My rush - ing blood swells ev - 'ry vein!

sf

Tell me, child,

tell —

p

me what pow'r is — thine? I

p *sf* *p*

feel as tho' I bore all the world —

ff *ff*

— on me!

f

The Voice

Thou bear-est the world, — and bear - est its Cre - a - tor:

p

For I am Je - sus, God's own Son!

Me hast thou

sought, in love to me wast ev-er faith-ful, tho' long

thy toil. Brave heart, re-

joice, the prize of thy faith — is won!

The prize of thy faith, _____

Chorus The prize of thy faith — is

The prize of thy faith is

The prize of thy faith is

rit.

f

of thy faith _____ is

won, the prize of thy faith _____ is

won, the prize of thy faith _____ is

won, — the prize of thy faith, of thy faith is

Andante (♩. = 72)

won!

won!

won!

won!

Andante (♩. = 72)

Red.

ff

riten.

Red.

The Angelic Host

Chorus

p dolce

Thrice - bless - ed riv - er, the Child em -

p dolce

Thrice - bless - ed riv - er, the Child em -

a tempo

pp

p
Thrice - bless - ed riv - er, the

p
Thrice - bless - ed riv - er, the

brace, _____

brace, _____

cresc.

Ad. * *Ad.* *

Child _____ em - brace, _____ Ten - der - ly

Child _____ em - brace, _____ Ten - der - ly

p
Ten - der - ly

p
Ten - der - ly

Ten - der - ly

p

Ad. * *Ad.* *

Ad. * *Ad.* *

p
 kiss - ing His hands and His face, _____
p
 kiss - ing His hands and His face, _____
p
 kiss - ing His hands and His face, _____
p
 kiss - ing His hands and His face, _____

p
 * * *
 Ped. * * *

f
 Roll - ing and roar - ing in joy un - con -
f
 Roll - ing and roar - ing in joy un - con -
f
 Roll - ing and roar - ing in joy un - con -
f
 Roll - ing and roar - ing in joy un - con -

mf
 * * *
 Ped. * * *

dimin. *pp*
 trolled, Shar - ing in Jor - dan's
dimin. *pp*
 trolled, Shar - ing in Jor - dan's
dimin. *pp* *cresc.*
 trolled, Shar - ing in Jor - dan's
dimin. *pp* *cresc.*
 trolled, Shar - ing, shar - ing in

pp *cresc.*
 * *ped.* * *ped.* *

f
 bless - ing of old. Ah! to en -
f
 bless - ing of old.
f
 bless - ing of old.
f
 Jor - dan's bless - ing of old. *mf*

f *mf*
 * *ped.* *

fold Him, _____

Ah, to en-fold Him, ah, to be

Ah, to be near Him, _____

Ah, to be

mf *cresc.*

mf *cresc.*

Red. *

Red. * *Red.* *

what bliss— un-told, _____ what

near Him, what bliss— un-told, _____ what

what bliss— un-told, _____ what

near Him, what bliss— un-told, _____ what

ff

ff

ff

ff

Red. *

Red. *

bliss un - told!

bliss un - told!

bliss un - told!

bliss un - told!

f *dimin.*

Ped. *

pp
Chris-to - fo - rus,

pp
Chris-to - fo - rus,

pp
Chris-to - fo - rus,

pp
Chris-to - fo - rus,

pp *p³*

Christ - up - hold - er! O what joy,

Christ - up - hold - er! O what

Christ - up - hold - er!

Christ - up - hold - er!

p *cresc.* *f*

O what joy, — the glo-ry of

joy, — O what joy, — the

O what joy, —

O what joy, the

f

Red. * *Red.* *

heav'n _____ to be - hold, — the glo - ry of heav - en!

glo - ry of heav'n to be - hold, the glo - ry! —

the glory of heav'n _____ to be - hold, — the glo - ry!

glo - ry of heav'n to be - hold, the glo - ry of

ff

ped. * *ped.* * *ped.* * *ped.* * *ped.* *

Joy of the bless - ed ones, rap - ture un -

Joy of the bless - ed ones,

Joy of the bless - ed ones,

heav'n! Rap - ture _____ un -

mf

ped. * *ped.* * *ped.* *

told! Joy of the bless - ed ones,
 joy of the bless - ed ones, rap - ture un -
 rap - ture un - told!
 told! Joy of the
 rap - ture un - told! Christ hath giv'n thee
 told! Je - sus Christ hath giv'n thee
 Joy of the bless - ed ones! Christ hath giv'n thee
 bless - ed ones, rap - ture un - told! Christ gives thee

f
f
f
f
ff

Red. * *Red.* * *Red.* * *Red.* *

Red. * *Red.* * *Red.* *

life! _____ Christ hath giv'n thee life! _____ 0

life! _____ Christ hath giv'n thee life! _____ 0

life! _____ Christ hath giv'n thee life! _____ 0

life! _____ Christ hath giv'n thee life! _____ 0

f *sf*

Red. *

wel - come, the glo - ry of Heav'n to be -

wel - come, the glo - ry of Heav'n to be -

wel - come, the glo - ry of Heav'n to be -

wel - come, the glo - ry of Heav'n to be -

ff *f* *f* *f*

Red. * Red. * Red. *

dimin. *p* *rit.*
 hold, the glo - ry of Heav'n to be -

dimin. *p* *rit.*
 hold, the glo - ry of Heav'n to be -

dimin. *p* *rit.*
 hold, the glo - ry of Heav'n to be -

dimin. *p* *rit.*
 hold, the glo - ry of Heav'n to be -

a tempo *pp*
 hold. 0 wel -

a tempo *pp*
 hold. 0 wel -

a tempo *pp*
 hold. 0 wel -

a tempo *pp*
 hold. 0 wel -

pp dolce

come, — *ff* 0
 come, — *ff* 0
 come, — *ff* 0
 come, — *ff* 0

p *f*
ff
ff

wel - - - - - come!
 wel - - - - - come!
 wel - - - - - come!
 wel - - - - - come!

ff
ff

8.....