

The
Legend of Saint Cecilia:

Oratorio.

WORDS BY

HENRY F. CHORLEY.

MUSIC BY

JULES BENEDET.



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INTRODUCTORY.



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

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

"raised a mortal to the skies"*

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

HENRY F. CHORLEY.

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

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

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

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THE
LEGEND OF SAINT CECILIA:
A CANTATA.

CHARACTERS.

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

CHORUS OF ROMAN CITIZENS.

CHORUS OF CHRISTIANS.

CHORUS OF ANGELS.

PART FIRST.

PRELUDE.

No. I. WEDDING CHORUS.

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

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

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

No. II. AIR.

VALERIANUS.

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

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

No. III.—SCENA AND DUET.

CECILIA.

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

VALERIANUS.

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

CECILIA.

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

VALERIANUS.

How shall I thy tale believe?
 False one!

CECILIA.

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

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

VALERIANUS.

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

VALERIANUS.

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

(*Soft Music*) CECILIA.

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

No. IV. AIR AND CHORUS OF UNSEEN
ANGELS.

I.

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

WITH CHORUS.

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

II.

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

WITH CHORUS.

Praise the Lord, O my soul, &c.

No. V. RECIT AND AIR.

VALEBIANUS.

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

CHORUS.

What means your kindling eye, my lord?

VALEBIANUS.

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

CECILIA AND CHORUS.

Another soul is won!

AIR.

VALEBIANUS.

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

ANGEL.

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

VI. CHORUS.

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

PART SECOND.

No. VII. AIR.

THE PREFECT.

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

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

No. VIII. AIR.

A CHRISTIAN WOMAN.

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

ANTHEM.

No. IX. QUARTETTE AND CHORUS.

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

No. X. SCENA, DUET AND CHORUS.

THE PREFECT.

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

VALERIANUS.

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

THE PREFECT.

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

No. XI. FUNERAL MARCH.

No. XII. TERZETT.

CECILIA, VALERIANUS, PREFECT.

CECILIA AND VALERIANUS.

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

PREFECT.

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

No. XIII. DIALOGUE.

PREFECT.

Bear him away and bind her fast.

CHORUS OF MEN.

Hark! it is done; his chance hath passed.

CECILIA.

He leads me on my upward way.

PREFECT.

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

CECILIA (with Chorus of Christians.)

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

PREFECT.

Then in thine obstinacy die.

No. XIV.

CECILIA, WITH CHORUS.

CANTICLE.

I.

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

II.

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

Alleluia. Amen.

The Legend of St. Cecilia.

Words by HENRY F. CHORLEY.

Music by JULES BENEIDIOT.

PRELUDE

(♩ = 80) Maestoso.

PIANC. *p*

The first system of the prelude 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 (B-flat and E-flat), and the time signature is 3/2. The tempo is marked '(♩ = 80) Maestoso.' and the dynamics are 'PIANC.' and 'p'. The music begins with a piano introduction in the bass staff, followed by a melodic line in the treble staff.

The second system continues the prelude with two staves. The dynamics are 'poco piu forte.' The music features a more active melodic line in the treble staff and a supporting bass line in the bass staff.

The third system continues the prelude with two staves. The music features a more active melodic line in the treble staff and a supporting bass line in the bass staff.

The fourth system continues the prelude with two staves. The music features a more active melodic line in the treble staff and a supporting bass line in the bass staff.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with a dynamic marking 'v' and a fermata. The bass clef contains a rhythmic accompaniment.

Second system of musical notation, continuing the piece with similar melodic and accompanimental lines.

Third system of musical notation, including the instruction *poco a poco cres - - cen - do.* written across the middle of the system.

Fourth system of musical notation, showing further development of the musical themes.

Fifth system of musical notation, concluding the page with a final melodic phrase and accompaniment.

Pesante.

cres: assai. *ff*

fff

riten *dim* *dolce.*

p

tempo.

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

ppp *

The Legend of St. Gerilia.

Words by HENRY F. OHORLEY.

Music by JULES BENEDICT.



No. 1. Wedding Chorus.—LET THE LUTES.

(♩ = 160.) *Allegro con brio.*

PIANO. *p*



4

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

Second system of musical notation. The upper staff continues the melodic line with a slur. The lower staff features a series of chords, some marked with an 'x' to indicate muted or struck notes.

Third system of musical notation. The upper staff is marked *string.* and *ed accl.* (and accelerando), showing a melodic line with a slur. The lower staff has chords, some with an 'x', and a dynamic marking of *cres.* (crescendo).

Fourth system of musical notation. The upper staff is marked *assai.* (assai), showing a melodic line with a slur. The lower staff has chords and a dynamic marking of *f* (forte).

Fifth system of musical notation. The upper staff is marked *piu mosso.* (piu mosso), showing a melodic line with a slur. The lower staff has chords, some with an 'x', and a dynamic marking of *f* (forte). A *cres.* (crescendo) marking is also present.

Soprano.

ff ($\text{♩} = 112.$)

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

Alto.

Tenor.

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

Bass.

ff

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

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

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

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

cres - cen - - - do.

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

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

cres - cen - - - do.

cres - cen - - - do.

p

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

p

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

leggiero. p

cres - cen - -

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

cres - cen - -

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

cres - cen - -

do. *f*

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

do.

lest and proud - est, the nob - lest Take

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

do. *f*

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

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

cantabile.

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

p

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

p cantabile.

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

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

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

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

pp

. thee!

. thee!

cres. *f* *fa* *Sua...*

Tenor. *f*

Bass. *f*

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

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

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

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

. more glo - rious Was song nev - - er

tial more glo - rious Was song nev - er

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

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

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

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

dim.

ble and young. He is brave and vic -

crea.

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

dim. *p*

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

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

Imo. SOPRANI.

thee! She is fair, she is

thee!

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

2do. SOP. E CONTRALTI.

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

rise. She is pure as Di -

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

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

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

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

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

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

Let the

Let the lutes play their

mf

mf *cres.*

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

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

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

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

cres.

ff

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

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

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

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

ff

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

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

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

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

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

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

p

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

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

cres - cen - - - do.

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

cres - cen - - - do.

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

cres - cen - - - do.

p

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

p

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

leggiero. p

cres - *cen* - -

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

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

cres - *cen* - -

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

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

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

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

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

ff Animando il tempo.

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

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

ff

loud - - est on this bright

loud - - est on this bright sum - -

loud - - est on this bright

loud - - est on this bright sum - -

sum - mer day; Let the nob - lest and

mer day; Let the nob - lest and

sum - mer day; Let the nob - lest and

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

This system contains the first vocal entry and piano accompaniment. The vocal lines are in treble and bass clefs, with lyrics "proud- - - est, the nob- - - lest and". The piano accompaniment is in grand staff (treble and bass clefs).

proud- - - - - est, the
 proud- - - - - est, the

This system continues the vocal lines and piano accompaniment. The vocal lines are in treble and bass clefs, with lyrics "proud- - - - - est, the". The piano accompaniment is in grand staff. Dynamics include *p* (piano) and *cres.* (crescendo).

nob- - - - - lest, and
 nob- - - - - lest, and

This system concludes the vocal lines and piano accompaniment. The vocal lines are in treble and bass clefs, with lyrics "nob- - - - - lest, and". The piano accompaniment is in grand staff. Dynamics include *f* (forte) and *cres.* (crescendo).

proud - est, the proud- - - est Take

proud - est, the proud- - - est Take

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics 'proud - est, the proud- - - est Take'. The bottom two staves are piano accompaniment in bass clef, featuring a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

part in the lay.— For a nup - tial

part in the lay.— For a nup - tial

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics 'part in the lay.— For a nup - tial'. The bottom two staves are piano accompaniment in bass clef. A dynamic marking 'f' (forte) is present above the vocal lines and below the piano accompaniment.

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

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

The third system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics 'more glo - rious Was song . . . nev - er'. The bottom two staves are piano accompaniment in bass clef. A dynamic marking 'f' (forte) is present above the vocal lines and below the piano accompaniment.

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

dim.
rall.

This musical score is for page 21 and consists of two systems of vocal and piano parts. The first system contains two vocal staves and two piano staves. The vocal lines are in a soprano and alto register, with lyrics: "sung, For a nup - tial more glo - rious Was". The piano accompaniment features a steady bass line and chords in the right hand. The second system also has two vocal staves and two piano staves. The vocal lines continue with the lyrics: "song nev - er sung.". The piano accompaniment includes dynamic markings such as *dim.* and *rall.* (rallentando). The score concludes with a double bar line.

No. 2. Air.—THE LOVE TOO DEEP.

(♩ = 104.) *Andante con moto.*

VALERIANUS.

Musical score for VALERIANUS and PIANO, first system. VALERIANUS part is a single staff with a whole rest. PIANO part consists of two staves (treble and bass clef) with a piano (*p*) dynamic marking. The key signature has one sharp (F#) and the time signature is common time (C).

Musical score for PIANO, second system. The piano part continues with two staves. A *cres.* (crescendo) marking is present in the bass clef staff.

Musical score for VALERIANUS and PIANO, third system. VALERIANUS part has the lyrics "The love too deep for words to". PIANO part has dynamics *f*, *dim.*, and *pp*.

Musical score for VALERIANUS and PIANO, fourth system. VALERIANUS part has the lyrics "speak, With life a - lone that wanes and dies; The love too". PIANO part continues with two staves.

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

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note 'deep', followed by eighth notes for 'for words to speak,'. A quarter rest is placed before the vocal line resumes with 'Is kindled by that blush - ing'. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand.

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

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

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

col canto.

The third system begins with a *rall.* (rallentando) marking over the vocal line. The lyrics are 'brow, those star - ry eyes. Mine own! at last, Mine own! at'. The piano accompaniment has a *col canto.* (colla voce) marking. The system ends with a *tempo.* (tempo) marking.

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

crea.

The fourth system continues with 'last, what - e'er be - tide! Mine own, mine own! at last what'. The piano accompaniment features a *crea.* (crescendo) marking. The system concludes with several chords marked with an 'x'.

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

f *dim.*

f *dim.*

The fifth system begins with 'e'er be - tide! The gods have blessed me oft, have'. The piano accompaniment features a *f* (forte) dynamic marking and a *dim.* (diminuendo) marking. The system ends with another *f* and *dim.* marking.

(♩ = 120.)
con anima e piu mosso.

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

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

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

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

tempo 1mo.
 stow.
tranquillo.

No. 3. Scena & Duet.—O MY LORD.

Lento. RECIT.

CECILIA. 

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

VALERIANUS. 

PIANO. 

pp

RECIT.

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

tempo. 

pp *pp cres.*

RECIT. *tempo. piu lento.*

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

tempo.



pp

VALERIANUS. RECIT.

RECIT. *Allegro.* RECIT.

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



Allegro. f

woo thee? Faithless, tarnished, and ensnared.

CECILIA.
tempo.

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

p piu lento.

(J. 116)
Mucstoso.

One than

f *p*

Jove more migh - ty far,

cres. *f*

Who con - troll - eth sun and star,

p *cres.* *f*

He, the High - est, deigns to claim

Allegro. (♩ = 132.)

me!
Allegro.

VALERIANUS.

How shall I thy

p *crca.*

CECILIA.

Kill me, if thou wilt: Naught of

tale be - lieve? False one!

ff *p*

rall.

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

rall.

(J. 104) *Andante non troppo.*

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

pp

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

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

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

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

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

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

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

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

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

make him thine! make him thine!

VALERIANUS. RECIT.

Allegro. I did not

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

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a quarter note 'think', followed by a dotted quarter note 'thou', an eighth note 'couldst', a quarter note 'de -', an eighth note 'ceive,'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

proof for eye and ear, Of this strange faith.

The second system continues the vocal line with 'proof for eye and ear,' and 'Of this strange faith.' The piano accompaniment includes a 'rall.' (rallentando) marking over the final chords, which are held for a longer duration.

Allegro. (♩. - 69.)

The third system is marked 'Allegro.' with a tempo of 69 quarter notes per minute. It features a piano introduction with a melodic line in the right hand and a bass line in the left hand, both moving in a similar rhythmic pattern.

CECILIA.
Hark!

The fourth system is for the character 'CECILIA.' and begins with the instruction 'Hark!'. The musical notation shows a vocal line and piano accompaniment with a melodic line in the right hand.

Hark! 8va..... they draw

The fifth system continues with 'Hark!' and '8va..... they draw'. The piano accompaniment features a melodic line in the right hand that rises to an octave (8va) before descending.

near Sva.....: But on - ly

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

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

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

glo - ry see.— Now Sva.....

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

Sva..... loco. lis - ten, and the truth be- Sva.....

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

lieve Sva.....

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

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

Andante. (♩ = 88.)

CECILIA. *f*

Praise the Lord Praise the

1mo. & 2do. SOPRANO.

CHORUS OF ANGELS.

1mo. & 2do. CONTRALTO.

PIANO. *p* *f*

Andantino. (♩ = 120.)

Lord, . . .

p Praise the Lord, Praise the Lord,

p Praise the Lord, Praise the

cres.

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

cres.

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

cres.

When the

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

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

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

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

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

As she came from the al - - - tar; When the

poco cres.
ban - quet is spread, And the wine ru - by red

From the urn streams a - round

cres.
us, With a joy - ous ac - cord, Let our song praise the

Lord; With a joy - ous ac - cord, Let our song praise the

Lord, The Lord; *dim.* *p*

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

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

Praise the Lord. Praise the Lord; For his

Who with bless-ings hath crowned us! For His boun-ty en-

boun-ty en-dur-eth for-ev-er,

1mo.

2do.

cres. *p*

dur-eth for ev-er, for-ev-er.

p

for-ev-er.

cres. *p*

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

pp Praise the Lord; . . . For his

pp Praise the Lord; . . . For his

Detailed description: This system contains the first three vocal staves and the piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass and treble clefs. The lyrics are: "Let our song . . . praise the Lord; . . . For his" on the first staff, "Praise the Lord; . . . For his" on the second, and "Praise the Lord; . . . For his" on the third. Dynamics include *pp* (pianissimo) and accents.

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

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

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

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

f *dim.*

f *dim.*

f *dim.*

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

Detailed description: This system contains the next three vocal staves and the piano accompaniment. The lyrics are: "boun - ty en - dur - eth for ev - - - er!" on the first, second, and third staves. Dynamics include *cres.* (crescendo), *f* (forte), *dim.* (diminuendo), and *p* (piano). The piano accompaniment features chords and melodic lines in both hands.

In the

Detailed description: This system contains the final vocal staves and piano accompaniment. The lyrics are: "In the" on the first staff. The piano accompaniment continues with chords and melodic lines. The system ends with a double bar line.

poco agitato. (♩ = 132.)

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

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

cres.

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

cres - cen

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

do. *f*

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

f *f* *p*

(♩ = 120.) *tempo lmo.*

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

word, Let its breath praise the Lord, Praise the Lord,

f Praise the Lord, *dim.*

1^{mo.} CONTEALTO. *f* Praise the Lord, *dim.*

2^{do.} CONTEALTO. Praise the Lord, *dim.*

f Praise the Lord, Praise the

f *dim.*

. Who a - lone can de - liv - er, Praise the

p *3* Praise the Lord, For his glo - ry en - dur - eth for - ev - er.

p *3* Praise the Lord, For his glo - ry en - dur - eth for - ev - er.

Lord, For his glo - ry en - dur - eth for - ev - er.

cres. breath praise the Lord, Who a - lone . . . *pp* can de - liv
pp For ev -
pp For ev -
1mo.
2do. For ev -
cres. *pp*

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

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

rall.

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

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

colla voce.

cres. *f* Praise the Lord. *pp* Praise the

cres. *f* Praise the Lord, Praise the Lord, *pp* Praise the

cres. *f* Praise the Lord, Praise the Lord, *pp* Praise the

cres. *f* *pp*

Lord

Lord

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

Andante con moto. (♩=108.)

CECILIA.

VALERIANUS.

PIANO.

REC.

Cease not, I pray you, What delight is

trem.

REC.

tempo.

What means your kindling eye, my Lord?

this, Sing on, sing

cres.

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

pp

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

(♩=108.) *Allegro.*

RECIT.

I thrill with awe,

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

(♩=108.) *Andante con moto.*

(♩=66.) *Andantino.*

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

CECILIA, AND CHORUS OF ANGELS. *dim.*

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

Heaven,

Andantino. A

VALERIANUS.

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

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

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

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

cres - cen - do - assai.
bound . . . my soul in gold - en chain? . . . What

cres - cen - do - assai.

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

f dim. pp

soul, in gold - en chain?

cres.

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

dim.

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

pray, To One, To One who giv - eth

rall. assai.
colla voce.

life and heal - eth grief. If I have

poco meno.

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

One, for - give!

tempo mo.

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

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

eyes? What care I now for those

cres - - - cen - - - do -

pleas - ures vain, That late - ly bound my

assai. *f*

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

assai. *f*

dim.

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

dim.

f *dim.*

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

f *dim.* *p*

rall.

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

pp

same movement.

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

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

rall. assai. *sostenuto.* *ff*

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

p *dim.*

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

It is grant - ed;

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

No. 6. Chorus.—FROM OUR HOME.

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

1ma. e 2da. SOPRANO.

1ma. e 2da. CONTRALTO.

CHORUS
OF
ANGELS.

PIANO.

The first system of the musical score consists of four staves. The top two staves are for the vocalists, labeled '1ma. e 2da. SOPRANO.' and '1ma. e 2da. CONTRALTO.'. Both are in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The bottom two staves are for the piano accompaniment, also in treble and bass clefs with the same key signature and time signature. The piano part begins with a dynamic marking of *p* (piano) and includes a *dim.* (diminuendo) marking. The music features chords and melodic lines with some phrasing slurs.

The second system continues the musical score with four staves. The vocal staves remain empty, while the piano accompaniment continues with its melodic and harmonic development. The piano part includes a *pp* (pianissimo) dynamic marking towards the end of the system.

The third system of the musical score features vocal entries. The top staff has the lyrics: "From our home we have come down, Bride - groom and". The second staff has the lyrics: "Bridegroom and". The piano accompaniment continues to support the vocal lines. The system concludes with a *pp* dynamic marking.

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

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

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

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

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

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

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

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

cres. *f* *p*

1mo. SOP. marcato. *2do. CON.* *1mo. CON. marcato.* *p* Earth a tomb . . .

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

Life is but an i - dle dream.

but an i - dle dream.

Imo. E 216.

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

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

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

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

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

dim. *p* *cres.*

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

dim. *p* *cres.*

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

f *f*

glo - ry you - - - der!

p

From our home

we have come,

p

From our home we have come down,

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

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

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

for - giv - - - en, re -

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

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

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

home, our home we have come

From our home, our home we have come

home, From our home, our

p

down, From our home our home we have come

down, From our home we have come

home, From our

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

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

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

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

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

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

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

f *dim.* *f* *p*

ppp

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

ppp

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

ppp

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

ppp

yon - - - - - der!

yon - - - - - der!

8va.....

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

Allegro Risoluto. (♩ = 160.)

PREFECT.

PIANO.

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

The second system continues the Prefect and Piano parts. The Prefect part features a melodic line with trills (*tr*) and a dynamic of forte (*f*). The Piano part continues its accompaniment with some chordal textures. Dynamics include crescendo (*cres.*), forte (*f*), and trill (*tr*).

The third system shows the Prefect part with a melodic line that includes a decelerando (*dim.*) and a dynamic of forte (*f*). The Piano part continues with its accompaniment. Dynamics include decelerando (*dim.*) and forte (*f*).

The fourth system concludes the Prefect and Piano parts. The Prefect part has a melodic line with a dynamic of fortissimo (*ff*). The Piano part continues with its accompaniment. Dynamics include fortissimo (*ff*).

Musical score for the first system, featuring piano accompaniment. The dynamics are *cres.*, *ff*, and *dim.*

Musical score for the second system, featuring piano accompaniment. The dynamics are *cres.*, *ff*, and *dim.*

Musical score for the third system, featuring vocal line and piano accompaniment. The dynamics are *f* and *p*.

What mean these zealots vile, What mean these zealots vile, who dream Our ancient

Musical score for the fourth system, featuring vocal line and piano accompaniment. The dynamics are *p*.

al - tars to o'er-throw? And dare the aw - ful Gods blaspheme And thro' the

Musical score for the fifth system, featuring vocal line and piano accompaniment. The dynamics are *ben marcato* and *ff*.

ci - ty bold - ly go, Pro - claim - ing loud their im - pious creed, Doubt and re

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

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

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

height, Sits might - ty Jove with thun - der

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

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

round, So sure as in the caves of

ff *p*

Hell Among the shades does Plu - to

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

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

colla voce.

fall; And let them call up - on their

Lord To spare them rack, and fire, and

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

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

My wrath, my wrath shall on the Chris - tians

cres.

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

cres.

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

f *ff*

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

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

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

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

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

one and all! one and

all!

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

Andante non troppo. (♩ = 84.)

A CHRISTIAN
WOMAN.

PIANO.

The first system of music features a vocal line for a contralto and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 2/4. The tempo is marked 'Andante non troppo' with a quarter note equal to 84 beats per minute. The piano part begins with a piano (p) dynamic and includes a fermata over the first measure.

The second system continues the vocal line and piano accompaniment. The lyrics 'Fa - ther, whose bless - ing we en -' are written under the vocal line. The piano part includes the instruction 'sempre legato e dolcissimo.' below the staff.

The third system continues the vocal line and piano accompaniment. The lyrics 'treat, Look down - ward from thy mer - cy - seat Up -' are written under the vocal line.

The fourth system continues the vocal line and piano accompaniment. The lyrics 'on thy ser - vants' prayer and praise. O Fa - ther, whose' are written under the vocal line.

pp *cres.*

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

p

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

smorz. *rall.*

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

dim. *pp* *colla voce.*

O, let us thy pro -

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

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

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

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

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

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

pp

give us grace the worst, the worst to bear.

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

pp

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

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

cres. *assai.*

cres. *assai.*

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

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

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

ser - vants' prayer, *perpendosi.*

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

Andante con moto. (♩ = 100.)

CECILIA.

A CHRISTIAN WOMAN.

VALERIANUS.

A CHRISTIAN.

ORGAN.

PIANO.

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

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

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

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

CHORUS.

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

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

ff

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

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

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

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

ff CHORUS.

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

ff

ff CHORUS.

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

ff

SOLL.

CHORUS.

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

SOLL. CHORUS.

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

SOLL. CHORUS.

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

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

Allegro. (♩=100.)

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

hope . . . and strength,

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

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

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

God is our hope . . . and

hope, our hope and strength, God is our

our hope and strength, God is our

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

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

hope, God is our hope and strength,

hope, God is our hope . . . and

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

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

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

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

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

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

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

God is our hope . . . and strength,

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

A ve - ry pre - - - - - sent

trou - - - - - ble, God is our

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

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

pesante.

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

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

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

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

pesante.

hope . . . and strength, There - fore, There - fore

hope and strength, There - fore, There - fore

p

The first system of music features a vocal line with lyrics and a piano accompaniment. The vocal line starts with a melodic phrase in G major, marked with a piano (*p*) dynamic. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

we will not fear, We will not fear, we . . . will not

we will not fear, We will not fear, we . . . will not

v

crca.

The second system continues the vocal melody with the lyrics "we will not fear, We will not fear, we . . . will not". The piano accompaniment features a prominent bass line with a crescendo leading to a fortissimo (*ff*) dynamic. The word "crca." is written above the piano part.

fear; We will not, we will not fear.

fear; We will not, we will not fear.

ff *p* *piu mosso.* *ff*

The third system concludes the vocal phrase with "fear; We will not, we will not fear." The piano accompaniment is marked with fortissimo (*ff*) and includes a section marked "piu mosso." (more motion) with a hairpin crescendo.

We will not, we will not fear. Though the
 We will not, we will not fear.
 We will not, we will not fear.
 We will not, we will not fear.

earth trem - ble, the earth trem - ble; Though the
 Though the earth, the earth trem - ble;
 Though the earth, Though the earth trem - ble;
 Though the earth, Though the earth trem - ble;

moun - tains shake, the moun - tains shake, Though the
 Though the moun - tains, the moun - tains shake;
 Though the moun - tains, the moun - tains shake;
 Though the moun - tains, the moun - tains shake;

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

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

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

rage and swell, Though the wa - ters

rage and swell, Though the wa - ters

wa - ters, rage and swell the wa - ters

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

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

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

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

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

the wa - ters rage and swell; Though the

the wa - - ters rage and swell; Though the

The first system of the musical score consists of five staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The third staff is a vocal line in bass clef. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. The music features a mix of quarter and eighth notes, with some rests and dynamic markings like accents.

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

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

The second system of the musical score consists of five staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The third staff is a vocal line in bass clef. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. The music continues with similar rhythmic patterns and includes dynamic markings.

rage and swell.

rage and swell.

The third system of the musical score consists of five staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The third staff is a vocal line in bass clef. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. The music concludes with a final cadence, marked with a double bar line and repeat signs.

SOLO. *Andantino.* (♩=112.) *dolce.*

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

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

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

God is in the midst of us, For God is
 moved, God is in the midst of us, For God is
 us God is in the midst of us, God is

cres. *ff* *pp*

in the midst . . . of us, For God . . .
 in the midst, . . . the midst . . . of us . . .

is in the midst of

is in the midst of

is in the midst of

is in the midst of

is in the midst of

pp us, For God is in . . . the midst

pp us, For God is in . . . the midst

pp us, For God is in . . . the midst

pp us, For God is in . . . the midst

pp us, For God is in . . . the midst

of us . . .

of us . . .

pp

of us . . .

of us . . .


of us . . .

CHORUS. *Allegro.* ($\text{♩} = 104$)

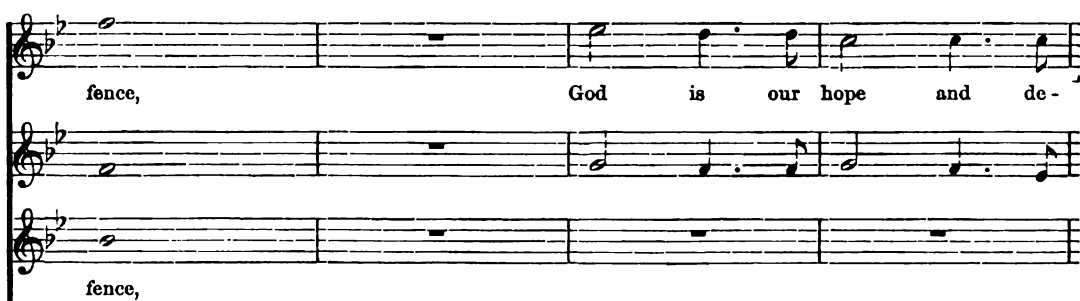
ff
God is our hope and de - fence, God is our
CHORUS.
ff
God is our hope and de - fence, God is our



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



fence, God is our hope and de -
fence,



fence, God is our hope and de -



fence.

fence.

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

fence. God is our hope and de -

God is our hope and de -

fence is our hope and de -

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

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

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

fence, God is our hope and de -

fence, is our hope and de - fence,

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

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

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

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

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

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

crea. assai.

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

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

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

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

hope, God is our strength, God . . .

hope, . . . God is our strength, God

God . . .

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

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

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

hope, is our hope and de-fence,

hope, is our hope and de-fence God

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

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

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

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

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

. . . and strength, God is our

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

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

This system contains four vocal staves (Soprano, Alto, Tenor, Bass) and two piano accompaniment staves. The lyrics are: "and . . . strength, God is our . . .", ". . . and strength, God is our", ". . . and strength, God . . . is our", and ". . . and strength, God . . . is our . . .". The piano accompaniment features chords and moving lines in both hands.

hope . . . and strength.

hope . . . and strength.

hope . . . and strength.

hope . . . and strength.

This system contains four vocal staves and two piano accompaniment staves. The lyrics are: "hope . . . and strength.", "hope . . . and strength.", "hope . . . and strength.", and "hope . . . and strength.". The piano accompaniment continues with harmonic support for the vocal lines.

This system contains four vocal staves and two piano accompaniment staves. The vocal parts have rests, and the piano accompaniment concludes the piece with a final cadence and a double bar line.

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

Allegro. (♩ = 160.)

VALERIANUS.

PREFECT.

PIANO.


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

The second system continues the piano accompaniment. It features a forte (*f*) dynamic marking, a *cres.* (crescendo) marking, and a fortissimo (*ff*) dynamic marking. The piano part is written in a grand staff format.

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

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

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



tempo.



f RECIT. *p* *lento.*

She is distraught, Let her stand by—



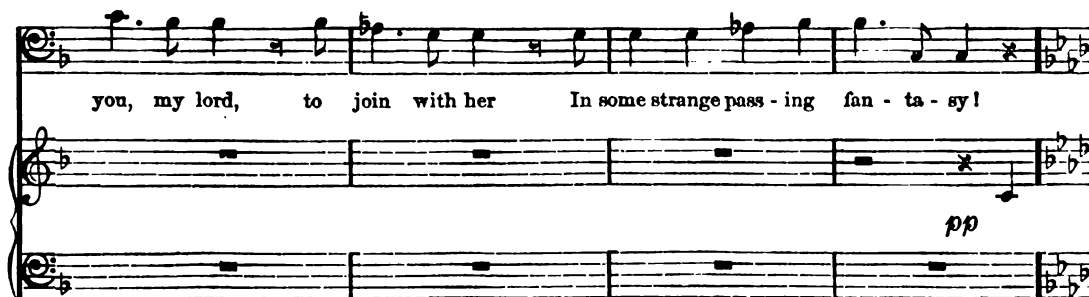
moderato. (♩ = 126.)

But you, my lord, But



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

pp



tempo allegro. (♩ = 160.)

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

Allegro.

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

cres.

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

f

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

piu lento. REC. VALERIANUS. Moderato. (♩ = 120.)

p pp pp

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

Andante animato. (♩ = 104.)

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

pp

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

cres.

cres.

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

dim.

dim.

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

p *stringendo.* *cres.*

p *cres.*

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

rall.

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

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

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

cres. *f*

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

dim. *dim.*

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

cres. *cres.*

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

piu mosso. ($\text{♩} = 132$)
 an - guish, the quick an - guish set her free.

colla voce. *p*

PREFECT. *f*

That which you do the most de -

sire; There - fore

p *cres.* *f*

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

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

sire, I shall de - ny; Your doom

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

sword, And hers, And hers the

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

tempo 1mo. (♩ = 104.)

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

pp

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

cres.

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

f *dim.*

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

p *cres. stringendo.*

ger Too blest to die, . . .

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

rall. dim.

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

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

accel.

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

ag - o - - ny of fire.

tempo 1mo.

ff

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

Hers the ag - o - ny of fire.

trem. cres.

Allegro assai. (♩=104.)

Your doom shall be the sud - den sword, And

TENOR. *ff*

CHORUS.

Your doom shall be the sud - den sword,

BASS. *ff*

Your doom shall be the sud - den sword,

Allegro.

f *ff*

hers the ag - o - ny of fire.

p *cres.*

And hers the ag - o - ny of

p *cres.*

And hers the ag - o - ny of

p *cres.*

A fire whose tor - ture work - eth slow,

fire. A

fire. A

cres. assai.

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

The first system of music consists of four staves. The top staff is a vocal line with lyrics 'And shall give'. The second and third staves are vocal lines with lyrics 'fire whose tor - ture work - eth slow,' and 'fire whose tor - ture work - eth slow.' respectively. The bottom staff is a piano accompaniment with a complex rhythmic pattern.

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

The second system of music consists of four staves. The top staff is a vocal line with lyrics 'time,' and 'with all its glow,'. The second and third staves are vocal lines with lyrics 'And shall give time,' and 'And shall give time,'. The bottom staff is a piano accompaniment with a complex rhythmic pattern.

To her whom its embrace shall know,
 glow,
 glow,
 To her whom its embrace shall
 To her whom its embrace shall

The third system of music consists of four staves. The top staff is a vocal line with lyrics 'To her whom its embrace shall know,'. The second and third staves are vocal lines with lyrics 'glow,' and 'glow,'. The bottom staff is a piano accompaniment with a complex rhythmic pattern.

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

p

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

cres.
 A - gainst our Gods,
 gainst our Gods, A - gainst our Gods,
 gainst our Gods, A - gainst our Gods,
cres.

her abhorred, And call up - on your vaunt - ed
by her abhorred,

f

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

f *ff*

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

f *ff*

VALERIANUS.

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

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line begins with the lyrics "On - ly too blest to" and continues with "vaunt - ed Lord!". The piano accompaniment consists of chords and melodic lines in both hands, with a *pp* dynamic marking.

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

The second system continues the musical score. The vocal line has the lyrics "die with her— My Spirit's an - gel mes - sen -" and "ger.". The piano accompaniment continues with chords and melodic lines, maintaining the *pp* dynamic.

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

The third system concludes the musical score. The vocal line has the lyrics "On - ly too blest to die with her." and "Your doom" repeated. The piano accompaniment features a *ff* dynamic marking and includes a fermata over the final chord.

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

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

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

ny of fire. Your doom shall be the

ny of fire. Your doom shall be the

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

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

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

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

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

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

This system contains the first two systems of music. The top system has two vocal staves with lyrics. The bottom system has two piano accompaniment staves. The music is in a minor key and 4/4 time.

the ag - o - ny of fire.

the ag - o - ny of fire.

This system contains the third and fourth systems of music. The top system has two vocal staves with lyrics. The bottom system has two piano accompaniment staves. The piano part features a rhythmic pattern of eighth notes in the right hand.

This system contains the fifth and sixth systems of music. Both systems consist of two piano accompaniment staves. The piano part continues with the rhythmic pattern of eighth notes in the right hand, leading to a final cadence.

No. 11. FUNERAL MARCH.

Tempo di Marcia. ($\text{♩} = 112$).

PIANO.

p solenne.

cres.

dim. *p* *pp*

f *dim.*

sostenuto e legato. *dim.* *pp*

1mo. 2do.

f dim. pp

dim.

perdendosi. pp

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

Andantino. (♩ = 80.)

CECILIA.

VALERIANUS.

PREFECT.

PIANO.

dolce.

Fare - well . . . for but a

pp eguale e leggiero.

while,— What - so - ev - er pangs a-

wait us, Through the dreary Vale . . . of

The first system of music consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). The lyrics 'wait us, Through the dreary Vale . . . of' are written below the notes. The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes.

Death, Will the jour - ney soon . . . be

The second system continues the musical piece. The vocal line has the lyrics 'Death, Will the jour - ney soon . . . be'. The piano accompaniment continues with similar rhythmic patterns, including some dynamic markings like *mf* and *f*.

o'er. Fare - well . . . for but a-

The third system continues the musical piece. The vocal line has the lyrics 'o'er. Fare - well . . . for but a-'. The piano accompaniment continues with similar rhythmic patterns, including some dynamic markings like *mf* and *f*.

while,— What - so - ev - er pangs . . . a-

The fourth system continues the musical piece. The vocal line has the lyrics 'while,— What - so - ev - er pangs . . . a-'. The piano accompaniment continues with similar rhythmic patterns, including some dynamic markings like *mf* and *f*.

cres.

wait us, Through the dreary Vale of

cres.

f. *dim.*

Death will the journey soon be

f. *dim.*

o'er. VALEBIANUS.

Fare - well . . . for but a

pp

while, — What - so - ev - er pangs a

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

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

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

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

Death of
wait us, Through the dreary Vale of

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

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

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

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

This system contains the fifth, sixth, seventh, and eighth systems of music. The fifth system has two vocal staves and a piano accompaniment. The sixth system continues the vocal lines and piano accompaniment. The seventh system has a vocal staff and a piano accompaniment. The eighth system continues the vocal lines and piano accompaniment. The piano part features a rhythmic accompaniment with eighth notes and chords.

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

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

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

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

cres. *f*

CEC.
p dolce.
 We will pray for

VALER.
p dolce.

God . . whom you a - dore. *p* The sword . . is gleam - ing

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

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

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

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

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

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

f *dim.* *tempo 1 mo.*

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

tempo 1 mo.

while,— What - so - ev - er pangs a-
 while,— What - so - ev - er pangs a-

Go, per - ish in your pride,

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

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

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

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

wait us, Through the dreary Vale of
 wait us, Through the dreary Vale of
 spurn - ings; Let us see if he will

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

o'er, Through the
 o'er, Will the journey soon be o'er, Through the
 dore. With your blas-phem-y . . . and guilt . . . You shall

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

vale of death will the jour - - ney soon be

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

piu mosso. o'er, will the jour - ney soon be *f* o'er, soon be *lento.*

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

more, you shall vex our land no more, no

piu mosso. *f* *lento.*

tempo 1mo. o'er.

o'er.

more.

tempo 1mo. *pp*

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

Allegro agitato. (♩ = 96.)

CECILIA.

PREFECT.

RECIT.

Bear him a-

CHORUS.

PIANO

way, and bind her fast.

p *tempo.*

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

p

*lunga
pausa.*

Andante con moto. ($\text{♩} = 96.$)

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

If thou wilt yet for

Andante con moto.

pp *f*

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

(♩=100). *f* tempo.

The Lord is my strength . . .

spared this hi - deous death.

SOPRANO. *f*

CONTRALTO.

CHORUS OF CHRISTIANS.

TENOR.

BASS.

tempo.

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

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

va - - - tion.

RECT.

Then in thine ob - sti - na - cy

va - - - tion.

Allegro.

die!

tempo.

ff Allegro.

This system contains the first two systems of notation. The first system consists of a vocal line in a soprano clef and a piano line in a bass clef. The vocal line has a rest followed by the word "die!". The piano line has a rest. The second system continues with the vocal line and piano line. The piano line begins with a melodic line in the right hand and a bass line in the left hand. The tempo marking "tempo." is above the vocal line, and "ff Allegro." is above the piano line. There are accents (>) over several notes in the piano line.

p

cres.

This system contains the third system of notation, which is entirely piano accompaniment. It consists of a right-hand melodic line and a left-hand bass line. The right hand starts with a piano (*p*) dynamic and features a series of eighth notes. The left hand has a bass line with some chords. A "cres." (crescendo) marking is placed above the right-hand line.

This system contains the fourth system of notation, which is entirely piano accompaniment. It consists of a right-hand melodic line and a left-hand bass line. The right hand has a melodic line with some slurs. The left hand has a bass line with some chords. The dynamics are not explicitly marked in this system.

rall. assai

This system contains the fifth system of notation, which is entirely piano accompaniment. It consists of a right-hand melodic line and a left-hand bass line. The right hand has a melodic line with some slurs. The left hand has a bass line with some chords. A "rall. assai" (rallentando assai) marking is placed above the right-hand line.

Macioso. (♩ = 92.)

Those whom the high - est one be -

arpa.

The first system of the musical score. The vocal line is in a key with one flat (B-flat) and common time (C). The piano accompaniment consists of a right-hand part with a flowing sixteenth-note pattern and a left-hand part with block chords. The word 'arpa.' is written above the piano part.

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

The second system of the musical score. The vocal line continues with the lyrics 'friends . . . Are shield - - - ed by a'. The piano accompaniment continues with the same rhythmic and harmonic patterns.

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

The third system of the musical score. The vocal line continues with the lyrics 'charm, For Ev - - - il with the bo - dy'. The piano accompaniment continues with the same rhythmic and harmonic patterns.

ends: The soul it can - - - not

The fourth system of the musical score. The vocal line concludes with the lyrics 'ends: The soul it can - - - not'. The piano accompaniment concludes with a final chord.

p

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

cres.

tray, How - ev - - er fierce it

be, That leads me on my

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

thee. E - ter - - - - -

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

Sva.....

ter - nal Lord to thee.

CHORUS OF ANGELS. SOP. 1mo.

SOP. 2mo.

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

CON. 1mo.

CON. 2mo.

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

f

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

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

A - - - - - men.

A - - - - - men.

ppp trem.

poco piu lent.

Detailed description: This system contains four staves. The top two staves are vocal lines with lyrics 'A - - - - - men.' The bottom two staves are piano accompaniment. The first staff of the piano part has a tremolo marking 'ppp trem.' and a tempo change 'poco piu lent.' with a hairpin symbol.

pp

Be - fore mine eyes, al - ready dim,

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

Doth Heaven un - close the

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

gate; I hear . . . the quir - ing

pp Al - le - lu - - - ia!

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

string. *il tempo.*

Se - raphim I hear the quir - ing

Al - le - lu - - - - ia!

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

string. *il tempo.*

cres.

Se - raphim A - round the throne that wait.

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

Al - le - lu - ia! Al - le

cres.

rallentando assai.

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

wait.

tempo 1mo.

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

cres. e sempre.

A - - - - - men.

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

poco a poco rall.

A

A

ff poco a poco rall.

This system contains the first system of the musical score. It features four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The vocal staves have long horizontal lines with a fermata, indicating a sustained note. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The tempo marking is *poco a poco rall.* and the dynamic marking is *ff*.

p

To join the song of that bright choir. Thy

men.

men.

tempo 1mo.
trem.

dim. riten. assai. *ppp*

This system contains the second system of the musical score. It features four staves. The vocal staves have lyrics: "To join the song of that bright choir. Thy" and "men." The piano accompaniment includes a tremolo effect in the right hand. The tempo marking is *tempo 1mo.* and the dynamic marking is *ppp*. The tempo changes to *dim. riten. assai.* at the end of the system.

piu forte.

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

piu forte.

Sca.....

This system contains the third system of the musical score. It features four staves. The vocal staves have lyrics: "mer - cy sets me free, And so I triumph o'er the" and "Sca.....". The piano accompaniment includes a tremolo effect in the right hand. The tempo marking is *piu forte.* and the dynamic marking is *ppp*.

res. assai. *ff* ..

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

ff

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

ff

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

ff

Soa.....

con slancio.

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

ppp

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

ppp

pp

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

cres.

rise, O Lord, to thee, and rise, O Lord, to thee, And

pp

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

pp

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

rall. *dim.*

rise, I rise, O

A - - - - men,

rall. *e dim.*

p

Lord, O Lord, to thee.

pp

Lord

pp

pp

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

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

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

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

A - - men.

arpa.

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