

S A I N T

CECILIA'S DAY:

*Cecilia*

A

CANTATA,

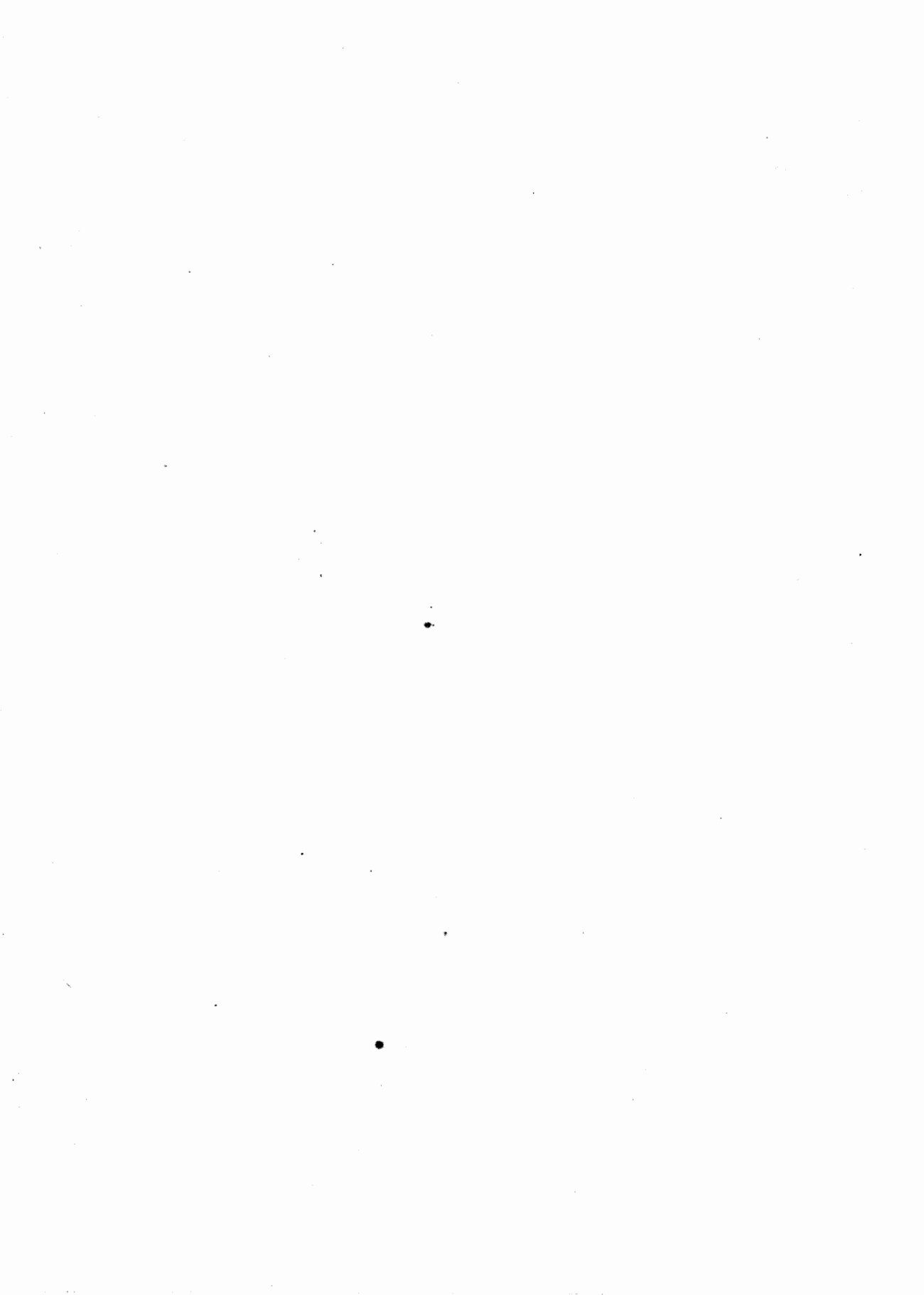
TRANSLATED FROM THE DUTCH.

THE MUSIC BY

J. B. VON BREE.

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# ST. CECILIA'S DAY.

## No. 1. INTRODUCTION AND CHORUS.

ALLEGRETTO.

The musical score is written for piano and voice. The piano introduction consists of four systems of grand staff notation (treble and bass clefs). The tempo is marked 'ALLEGRETTO'. The key signature has one sharp (F#) and the time signature is 6/8. The piano part features a variety of textures, including arpeggiated chords and moving bass lines. The chorus begins with a piano (*p*) dynamic and includes a crescendo (*Cres.*) and a fortissimo (*f*) section. The vocal parts are arranged in four parts: Soprano, Alto, Tenor, and Bass. The lyrics are: 'Breathe in - to this qui - et vale Sweetest odours, all ye'. The piano accompaniment for the chorus is also shown, with dynamics *p*, *Cres.*, and *f* indicated.

SOPRANO. CHORUS. *p*

ALTO. Breathe in - to this qui - et vale Sweetest odours, all ye

TENOR. *p*

BASS. Breathe in - to this qui - et vale Sweetest odours, all ye

flowers, Breathe in - to this qui - et vale Sweetest odours all ye flow

flowers, Breathe in - to this qui - et vale Sweetest odours all ye flow

- ers! Let them float from yonder bow - ers, Thy sweet notes O

- ers! Let them float from yonder bow - ers, Thy sweet notes O

night - - in - gale!..... Let them float from yonder bow - ers, Thy sweet notes O

night - - in - gale! Let them float from yonder bow - ers, Thy sweet notes O

night-in-gale, O night - - - in - gale! Let them float from yon - der bow - ers, Thy sweet

night-in-gale, O night - - - in - gale! Let them float from yon - der bow - ers, Thy sweet

notes, O night - in - gale, Thy sweet notes, O night - in - gale, Thy sweet notes, O night - in -

notes, O night - in - gale, Thy sweet notes, O night - in - gale, Thy sweet notes, O night - in -

- gale.....

- gale.....

V.S.

ANDANTE MA NON TROPPO.

*p*

*dolce.*

Gai - - ly deck'd to sing thy praise,

*dolce.*

Gai - - ly deck'd to sing thy praise,

Saint Ce - - - ci - - - lia we as - sem - - - ble,

Saint Ce - - - ci - - - lia we as - sem - - - ble,

give thine ear un - to our lays, Give thine ear un - to our lays,.....

give thine ear un - to our lays, Give thine ear un - to our lays,.....

*fz* Float - - ing on the air they trem - ble Voic - es

*fz* Float - - ing on the air they trem - ble Voic - es

*pp* blend - - ing, Organs lend - ing, Voic - es blend - - ing, Organs lend - ing Pow'r to

*pp* blend - - ing, Organs lend - ing, Voic - es blend - - ing, Organs lend - ing Pow'r to

*pp*

swell,..... to swell.... the chords as - cend - - ing. Voic - es blend - - ing, Or - gans

swell,..... to swell.... the chords as - cend - - ing. Voic - es blend - - ing, Or - gans

lend - ing, Voic - es blend - - ing, Or - gans lend - ing Pow'r to swell,..... to

lend - ing, Voic - es blend - - ing, Or - gans lend - ing Pow'r to swell,..... to

*pp*

*pp*

*pp*

swell the chords as - cend - - ing, lending Pow'r to swell,..... to swell the chords as -

swell the chords as - cend - - ing, lending Pow'r to swell,..... to swell the chords as -

- cend - - ing, lend - ing pow'r to swell the

- cend - - ing, lend - ing pow'r to swell the

chords, the chords..... as - - - cend - - -

chords, the chords..... as - - - cend - - -

This system contains the first two systems of music. The top two staves are vocal lines in a soprano and alto clef, with lyrics: "chords, the chords..... as - - - cend - - -". The bottom two staves are piano accompaniment, featuring a complex, rhythmic texture with many chords and moving lines.

ing.

ing.

This system contains the third and fourth systems of music. The top two staves are vocal lines with lyrics: "ing." and "ing.". The bottom two staves are piano accompaniment, continuing the complex texture from the previous system.

This system contains the fifth system of music, which is entirely piano accompaniment. It continues the complex, rhythmic texture with many chords and moving lines.

*p* *Cres.* *f*

This system contains the sixth system of music, which is entirely piano accompaniment. It continues the complex, rhythmic texture with many chords and moving lines. Dynamic markings include *p*, *Cres.*, and *f*.



*p*

Therefore breathe in - to this vale Sweetest odours, all ye

Therefore breathe in - to this vale Sweetest odours, all ye

flowers; Therefore breathe in - to this vale Sweetest odours, all ye flow

flowers; Therefore breathe in - to this vale Sweetest odours, all ye flow

- ers! Let them float from yonder bow - ers, Thy sweet notes, O

- ers! Let them float from yonder bow - ers, Thy sweet notes, O

night -- in - gale!..... Let them float from yonder bow - ers, Thy sweet notes, O

night -- in - gale! Let them float from yonder bow - ers, Thy sweet notes, O

night-in-gale, O night - - - in - gale! Let them float from yon - der bow - ers, Thy sweet

night-in-gale, O night - - - in - gale! Let them float from yon - der bow - ers, Thy sweet

The first system consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal lines are in a major key with a key signature of one sharp (F#). The lyrics are: "night-in-gale, O night - - - in - gale! Let them float from yon - der bow - ers, Thy sweet". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and block chords in the left hand.

notes, O night - in - gale, Thy sweet notes, O night - in - gale, Thy sweet notes, O night - in -

notes, O night - in - gale, Thy sweet notes, O night - in - gale, Thy sweet notes, O night - in -

The second system continues the vocal and piano parts. The lyrics are: "notes, O night - in - gale, Thy sweet notes, O night - in - gale, Thy sweet notes, O night - in -". The piano accompaniment includes a trill (tr) in the right hand during the second measure of the system.

- gale.....

- gale.....

The third system shows the continuation of the vocal lines and piano accompaniment. The lyrics are: "- gale.....". The piano accompaniment features a complex rhythmic pattern with many sixteenth notes in the right hand and block chords in the left hand.

## No. 2.

## SOLO.

Sing praise to her, who by the magic sound of melody the heart in dreams of bliss en-

**MODERATO.**

-trancing, Up-lifts the soul when hymns of praise re-sound, Inspires mankind to glo-

*Tempo 1mo.*

rious deeds advancing.

**ANDANTE.**

All nature wake, and loud her praises sing, The voices well attun'd, then gently

rais-ing, Burst forth in accents of re-joicing, And thus to her.... our heartfelt praises

No. 3.

CHORUS.

VIVACE.

bring.

CHORUS.

SOPRANO.

Brooks shall mur - mur, rocks shall sing, For - ests wav - ing high their proudest, There ye birds your

ALTO.

Brooks shall mur - mur, rocks shall sing, For - ests wav - ing high their proudest, There ye birds your

TENOR.

Brooks shall mur - mur, rocks shall sing, For - ests wav - ing high their proudest, There ye birds your

BASS.

songs shall ring, Where the ech - o an - - swers loud - - - - - est.

songs shall ring, Where the ech - o an - - swers loud - - - - - est.

songs shall ring, Where the ech - o an - - swers loud - - - - - est.

Join us all, join us all,  
 Join us all, join us all,  
 Join us all,..... join us all,  
 Join us all, join us all,

The first system consists of four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics "Join us all, join us all,". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

Join us all, and sing the lay, join us all, and sing the lay, join us  
 Join us all,..... and sing the lay, join us all, and sing the lay, join us  
 Join us all, and sing the lay, join us all, and sing the lay, join us

The second system continues the vocal parts with the lyrics "Join us all, and sing the lay, join us all, and sing the lay, join us". The piano accompaniment continues with a similar rhythmic pattern.

all, join us all, join us all, join us all,  
 all, join us all, join us all, join us all,  
 all, join us all, join us all, join us all,

The third system concludes the vocal parts with the lyrics "all, join us all, join us all, join us all,". The piano accompaniment features a more complex rhythmic pattern with triplets and sixteenth notes.

SOPRANO.  
ALTO.  
TENOR.

*p* Let the song thro' woods resound - ing, And from rock to rock re - bounding, Praise Ceci - lia's day, *ff*

Let the song thro' woods resound - ing, And from rock to rock re - bounding, Praise Ceci - lia's day, *ff*

Praise Ce - ci - lia's day. Let the song thro' woods resounding, And from rock to rock rebounding,

Praise Ce - ci - lia's day..... Let the song thro' woods resounding, And from rock to rock rebounding,

*ff* Praise Ce - ci - lia's day, Praise Ce - ci - lia's day, Praise..... Ce - ci - lia's

Praise Ce - ci - lia's day, Praise Ce - ci - lia's day,.... Praise..... Ce - ci - lia's

day, Praise..... Ce - ci - - - lia's day, Praise Ce -  
day, Praise..... Ce - ci - - - lia's day, Praise Ce -

This system contains the first two systems of a musical score. The top system features a vocal line with lyrics and a piano accompaniment. The bottom system continues the piano accompaniment with a key signature change to one flat.

- ci - - lia's day, Praise Ce - ci - - lia's day!.....  
- ci - - lia's day, Praise Ce - ci - - lia's day!.....

This system contains the second and third systems of the musical score. The vocal line continues with the lyrics and includes a fermata. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

.....  
.....

This system contains the fourth and fifth systems of the musical score. The vocal line is mostly empty with dotted lines indicating rests. The piano accompaniment continues with a steady harmonic accompaniment.

*dim.* *pp*

This system contains the sixth and seventh systems of the musical score. The piano accompaniment concludes with a *dim.* (diminuendo) and *pp* (pianissimo) marking.

No. 4.

SOLO.

Fras - ca - ti, fair - est vale of It - a - ly, Where almond groves in all their

splen - - - - dor blow - ing, Thro' dark bright ver - dure gold - en fruit is

glowing, And zephyrs cooling pin - ions ply.

*ANDANTE.*

*dolce.*

Thence will we



hie to thy E-lysian bow-ers, Where spi-cy o-dours float throughout the air, Thence will we

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with a half note 'hie' followed by eighth notes for 'to thy E-lysian bow-ers, Where spi-cy o-dours float throughout the air, Thence will we'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

hie to thy E-ly-sian bowers, Where spi-cy o-dours float throughout the air, Where spi-cy

The second system continues the vocal line and piano accompaniment. The vocal line has a half note 'hie' followed by eighth notes for 'to thy E-ly-sian bowers, Where spi-cy o-dours float throughout the air, Where spi-cy'. The piano accompaniment maintains the same rhythmic structure as the first system.

o-dours float throughout the air, And na-ture shines in all her best attire, And

The third system continues the vocal line and piano accompaniment. The vocal line has a half note 'o-dours float throughout the air, And na-ture shines in all her best attire, And'. The piano accompaniment features a more active right hand with sixteenth-note patterns.

na-ture shines in all her best attire, We'll strew..... in Love..... to

The fourth system continues the vocal line and piano accompaniment. The vocal line has a half note 'na-ture shines in all her best attire, We'll strew..... in Love..... to'. The piano accompaniment continues with its active right hand.

thee..... the fair - - est flow - -

The fifth system concludes the vocal line and piano accompaniment. The vocal line has a half note 'thee..... the fair - - est flow - -'. The piano accompaniment features a more active right hand with sixteenth-note patterns.

- ers, We'll strew..... in Love..... to thee.....

..... the fair - - est flow - - ers.

Thence will we hie to thy E - ly - sian

bow - ers, Where spi - cy o - dours float throughout the air. Thence will we hie to thy E - lysian

bow - ers, Where spi - cy o - dours float throughout the air, Where spi - cy odours float throughout the

air, And na - ture shines in all her best attire, And na - ture shines in all her

best attire, We'll strew..... in Love..... to thee.....

..... the fairest flow - - ers, to thee.....

the fair - est flow - - -

- ers, And strew to thee, and strew in love to thee, the fair - est flow - ers to thee, the fair - est

flow - - - - - ers to thee,..... the

fair - - - - - est flow - ers.

No. 5.

CHORUS.

ALLEGRETTO.

CHORUS.

SOPRANO. (Words in *Italics* are sometimes preferred for Female Institutions.)  
*dolce.*

Maidens sing-ing na-ture's praise, Shepherds join-ing in their lays, Earth thy charms are all im -  
 Songs of ev-er grateful praise, Cheerful, mer-ry blithesome lays, Peace and joy each heart sur -  
 Maidens singing na-ture's praise, Shepherds joining in their lays, Earth thy charms are all im -

- pos - - ing, Earth thy charms are all im - pos - - ing. Youth and beauty hand in hand,  
 - round - ing, Peace and joy each heart sur-round - ing. Youth and beauty hand in hand,  
 - pos - - ing, Earth thy charms are all im - pos - - ing, Youth and beauty hand in hand,

Youth and beauty hand in hand, Ros-es in the tress-es twin-ing, now re-clin - - - ing  
 Youth and beauty hand in hand, Ros-es in the tress-es twin-ing, all com-bin - - - ing,  
 Youth and beauty hand in hand, Ros-es in the tress-es twin-ing, now re-clin - - - ing

On the bosom of a friend, Lambkins on the meads re - pos - ing, Maid - ens sing - ing na - ture's  
 Makes each heart with joy re - bound, While with hap - py songs re - sound - ing, Songs of ev - er grate - ful

On the bosom of a friend, Lambkins on the meads re - pos - ing, Maid - ens sing - ing na - ture's

praise, Shepherds join - ing in their lays, Earth, thy charms are all im - pos - ing, Earth, thy  
 praise, Cheerful, mer - ry blithesome lays, Peace and joy each heart sur - round - ing, Peace and

praise, Shepherds joining in their lays, Earth, thy charms are all im - pos - ing, Earth, thy

charms, thy charms..... are all im - pos - ing. Maidens sing - ing nature's  
 joy, Peace and joy each heart sur - round - ing. Songs of ev - er grateful

charms, thy charms..... are all im - pos - ing.  
 joy, Peace and joy each heart sur - round - ing.

charms, thy charms..... are all im - pos - ing.

praise,..... Shepherds joining in their lays,..... Earth, thy  
 praise,..... Cheerful, mer - ry blithesome lays,..... Peace and

Maidens sing - ing nature's praise, Shepherds join - ing in their lays, Earth, thy  
 Songs of ev - er grate - ful praise, Cheerful, mer - ry blithesome lays, Peace and

Maidens sing - ing nature's praise, Shepherds join - ing in their lays, Earth thy

charms are all im - pos - - - ing. Maidens singing nature's praise,.....  
 joy each heart surround - - - ing. Songs of ev - er grateful praise,.....

charms are all im - pos - - - ing. Maidens sing - ing nature's  
 joy each heart surround - - - ing. Songs of ev - er grateful

charms are all im - pos - - - ing. Maidens sing - ing nature's



Shepherds joining in their lays,..... Earth thy charms are all im - pos - - -  
 Cheerful, mer - ry blithesome lays,..... Peace and joy each heart sur - round - - -

praise, Shepherds joining in their lays, Earth thy charms are all im - pos - - -  
 praise, Cheerful, mer - ry blithesome lays, Peace and joy each heart sur - round - - -

praise, Shepherds joining in their lays, Earth thy charms are all im - pos - - -

- ing, Earth thy charms are all im - pos - - - ing.  
 - ing, Peace and joy each heart sur - round - - - ing.

- ing, Earth thy charms are all im - pos - - - ing.  
 - ing, Peace and joy each heart sur - round - - - ing.

- ing, Earth thy charms are all im - pos - - - ing.

## No. 6.

## RECITATIVE.

Sweet sounds the song of love with - in these val - leys, Fair It - a - ly! thou land of

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "Sweet sounds the song of love with - in these val - leys, Fair It - a - ly! thou land of". The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The piano part features a simple harmonic accompaniment with chords and moving lines in both hands.

song, And one of nature's fa - vor'd daughters, To thee, all grace and harmony be - long.

*MODERATO.*

The second system continues the vocal line and piano accompaniment. The tempo marking *MODERATO.* is placed above the vocal line. The lyrics are: "song, And one of nature's fa - vor'd daughters, To thee, all grace and harmony be - long.". The piano accompaniment continues with a similar harmonic texture.

Not love alone the heart should warm When foes our

*RECIT.*

The third system begins with a recitative section. The tempo marking *RECIT.* is placed above the vocal line. The lyrics are: "Not love alone the heart should warm When foes our". The vocal line is mostly whole notes with some eighth notes. The piano accompaniment is more active, featuring sixteenth and thirty-second notes in the bass line.

Country's weal en - danger, but in de - fence to scare the stranger, Unite brave sons both heart and

The fourth system continues the recitative section. The lyrics are: "Country's weal en - danger, but in de - fence to scare the stranger, Unite brave sons both heart and". The vocal line and piano accompaniment maintain the recitative style.

## No. 7.

## CHORUS OF MEN.

ALLEGRO RISOLUTO.

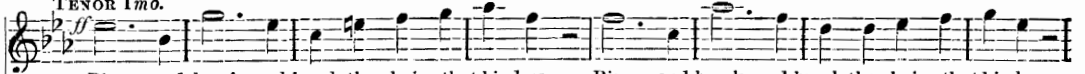
*Solo.*

arm.



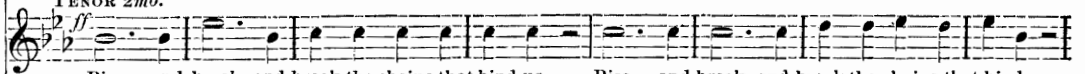


TENOR 1mo.



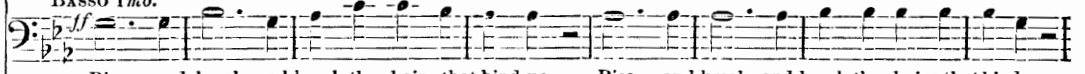
Rise and break, and break the chains that bind us, Rise and break, and break the chains that bind us,

TENOR 2mo.



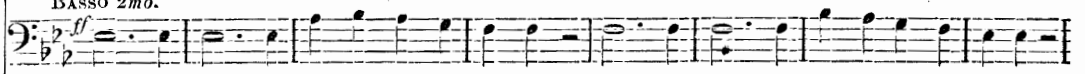
Rise and break, and break the chains that bind us, Rise and break, and break the chains that bind us,

BASSO 1mo.



Rise and break, and break the chains that bind us, Rise and break, and break the chains that bind us,

BASSO 2mo.




Which the hand of love en - twin'd, Which the hand of love en -  
 Which the hand of love en - twin'd, Which the hand of love en -  
 Which the hand of love en - twin'd, Which the hand of love en -  
 Which the hand of love, of love en - twin'd, Which the hand of love, of love en -

TEN. 1mo.

TEN. 2mo.

BASSO 1mo.

BASSO 2mo.

- twin'd, Free - dom calls, who'd stay be - hind? Free - dom calls, who'd stay be - hind? Freedom on the  
 - twin'd, Free - dom calls, who'd stay be - hind? Free - dom calls, who'd stay be - hind? Freedom on the

field shall find us, Freedom calls, who'd stay be - hind? Freedom calls, who'd stay be - hind? Freedom  
 field shall find us, Freedom calls, who'd stay be - hind? Freedom calls, who'd stay be - hind? Freedom

on the field shall find us, Freedom on the field shall find..... us.  
 on the field shall find us, Freedom on the field shall find..... us.

*p*

Rise, for - get this sha - dy vale, And the songs of

*p*

Rise, for - get this sha - dy vale, And the songs of

love re - - sound - ing, Rise, for - get this sha - dy vale, And the

love re - - sound - ing, Rise, for - get this sha - dy vale, And the

songs of love re - - sound - ing, Rise, for - get this sha - dy vale,

songs of love re - - sound - ing, Rise, for - get this sha - dy vale,

And the songs of love re - sound - ing, Rise, for - - get this sha - dy

And the songs of love re - sound - ing, Rise, for - - get this sha - dy

vale, And the songs of love. re - sound - ing, Rise, for - get this

vale, and the songs of love re - sound - ing, Rise, for - get this

And..... songs.....

sha - dy vale, And the songs re - - sound - - ing, songs of

sha - dy vale, And the songs re - - sound - - ing, songs of

*ff*

love re - - sound - - ing. Rise, and break the chains that bind us, Which the hand of love en -

love re - - sound - - ing. Rise, and break the chains that bind us, Which the hand of love en -

*ff*

- twin'd, Rise, and break the chains that bind us, Which the hand of love entwined, Free - dom, free - dom

- twin'd, Rise, and break the chains that bind us, Which the hand of love entwined, Free - dom, free - dom

calls, who'd stay be - hind?

calls, who'd stay be - hind?

Rise, and break, and break the chains that bind us, Rise, and break, and break the chains that bind us,

Rise, and break, and break the chains that bind us, Rise, and break, and break the chains that bind us,

Which the hand of love en - twin'd, Which the hand of

Which the hand of love en - twin'd, Which the hand of

Which the hand of love, of love en - twin'd, Which the hand of love, of

love en - twin'd, Freedom calls,..... and there shall find us, Freedom calls,.....

love en - twin'd, Freedom calls,..... and there shall find us, Freedom

..... and there shall find us, Free - dom calls us, Free - dom calls, and there shall find.....

calls, Freedom calls, Free - dom calls us, Free - dom calls, and there shall find

us, Freedom calls..... and there shall find us, Freedom calls.....

us, Freedom calls..... and there shall find us, Free - dom

..... and there shall find us, Free - dom calls us, Free - dom calls, and there shall find

calls, Freedom calls, Free - dom calls us, Free - dom calls, and there shall find

The musical score is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. It consists of vocal lines and piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The lyrics are repeated across several systems, with some lines containing ellipses to indicate continuation.



us, Freedom calls, who'd stay be - hind?..... Free - dom

us, Freedom calls, who'd stay be - hind?..... Free - dom

This system contains the first two systems of a musical score. The top system features a vocal line in treble clef and a piano accompaniment in bass clef. The lyrics are "us, Freedom calls, who'd stay be - hind?..... Free - dom". The second system is identical to the first. The piano accompaniment consists of chords and moving lines in both hands.

calls, who'd stay be - hind?..... Free - - - - - dom

calls, who'd stay be - hind?..... Free - - - - - dom

This system contains the third and fourth systems of the musical score. The vocal line continues with the lyrics "calls, who'd stay be - hind?..... Free - - - - - dom". The piano accompaniment continues with similar harmonic support.

calls, who'd stay be - - - hind?.....

calls, who'd stay be - - - hind?.....

This system contains the fifth and sixth systems of the musical score. The vocal line continues with the lyrics "calls, who'd stay be - - - hind?.....". The piano accompaniment features more complex rhythmic patterns and chordal textures.

.....

.....

This system contains the seventh and eighth systems of the musical score. The vocal line is mostly silent, indicated by dotted lines. The piano accompaniment continues with its melodic and harmonic development.

No. 8.

CHORUS.

MODERATO.

First system of piano introduction. Treble and bass clefs. Key signature: three flats (B-flat, E-flat, A-flat). Time signature: common time (C). Dynamics: *ff*.

Second system of piano introduction. Dynamics: *pp* and *ff*.

Third system of piano introduction. Dynamics: *p* and *ff*.

SOPRANO.

ALTO.

TENOR.

BASS.

Soprano vocal line. Lyrics: Sha - dy groves for love and beau - - ty, Free - dom seeks the heights a - round, Sha - dy

Alto vocal line. Lyrics: Sha - dy groves for love and beau - - ty, Free - dom seeks the heights a - round, Sha - dy

Tenor vocal line. Lyrics: Sha - dy groves for love and beau - - ty, Free - dom seeks the heights a - round, Sha - dy

Bass vocal line. Lyrics: Sha - dy groves for love and beau - - ty, Free - dom seeks the heights a - round, Sha - dy

Fourth system of piano accompaniment. Dynamics: *p*, *ff*, and *p*.

Fifth system of piano accompaniment. Dynamics: *p*, *ff*, and *p*.

Sixth system of piano accompaniment. Dynamics: *p*, *ff*, and *p*.

Seventh system of piano accompaniment. Dynamics: *p*, *ff*, and *p*.

Eighth system of piano accompaniment. Dynamics: *p*, *ff*, and *p*.

Ninth system of piano accompaniment. Dynamics: *p*, *ff*, and *p*.

Tenth system of piano accompaniment. Dynamics: *p*, *ff*, and *p*.

Eleventh system of piano accompaniment. Dynamics: *p*, *ff*, and *p*.

Twelfth system of piano accompaniment. Dynamics: *p*, *ff*, and *p*.

Thirteenth system of piano accompaniment. Dynamics: *p*, *ff*, and *p*.

Fourteenth system of piano accompaniment. Dynamics: *p*, *ff*, and *p*.

*p*      *ff*      *p*  
 - round,      There is Free - dom's ho - ly ground.      Sha - dy groves for love and  
*p*      *ff*      *p*  
 - round,      There is Free - dom's ho - ly ground.      Sha - dy groves for love and  
*p*      *ff*      *p*  
 - round,      There is Free - dom's ho - ly ground.      Sha - dy groves for love and  
 ..... the heights around, There is Free - dom's ho - ly ground.      Sha - dy groves for love and  
*p*      *ff*      *ff*  
*ff*      *p*      *ff*  
 beau - ty, Free - dom seeks the heights a - round,      There is Freedom's ho - ly ground,  
*ff*      *p*      *ff*  
 beau - ty, Free dom seeks the heights a - round,      There is Freedom's ho - ly ground,  
*ff*      *p*      *ff*  
 beau - ty, Free - dom seeks the heights a - round,      There is Freedom's ho - ly ground,  
*ff*      *p*      *ff*  
 beau - ty, Free - dom seeks the heights a - round,      There is Freedom's ho - ly ground,  
*ff*      *p*      *ff*  
 There is Freedom's ho - ly ground. Sons of Freedom know their du -  
*ff*      *p*      *ff*  
 There is Freedom's ho - ly ground.      Sons of Freedom know their  
*ff*      *p*      *ff*  
 There is Freedom's ho - ly ground.      Sons of Freedom know their  
*ff*  
 There is Freedom's ho - ly ground. Sons of Freedom know their du -  
*p*      *ff*

ty, Sons of Freedom know their du - - - - - ty, Free - dom  
 du - - - - - ty, Sons of Freedom know their du - ty, Free - dom  
 du - - - - - ty, Sons of Freedom know their du - ty, Free - dom  
 - ty, Sons of Freedom know their du - - - - - ty, Free - dom seeks.....

seeks heights a - round, Sons of Freedom know their du - - ty, Sons of Freedom know their  
 seeks heights a - round, Sons of Freedom know their du - - ty,  
 seeks heights a - round, Sons of Freedom know their du - - ty,  
 ..... heights a - round..... Sons of Freedom know their du - - ty, Sons of Freedom know their

du - - - - - ty, Sons of Freedom know their du - - - - -  
 Sons of Freedom know their du - - - - - ty, Sons of Freedom know their  
 Sons of Freedom know their du - - - - - ty, Sons of Freedom know their  
 du - - - - - ty, Sons of Freedom know their du - - - - -

- ty, Freedom seeks heights a - round, Sons of Free - dom know their du - -  
 du - ty, Freedom seeks heights a - round, Sons of Free - dom know their du - -  
 du - ty, Freedom seeks heights a - round, Sons of Free - dom know their du - -  
 - ty, Freedom seeks..... heights a - round,..... Sons of Free - dom know their du - -

- ty, Sons of Freedom know their du - - - - ty,  
 - ty, they know their du - - - ty,  
 - ty, they know their du - - - ty,  
 - ty, they know their du - - - ty, Sons of Freedom know their

they know their du - ty, Sons of Free - - dom know their du - ty.  
 they know their du - ty, Sons of Free - - dom know their du - ty.  
 they know their du - ty, Sons of Free - - dom know their du - ty.  
 du - - - ty, Sons of Free - - dom know their du - ty.

## No. 9.

## RECITATIVE.

You sil - ver moon, see how her soft'ning rays    On rippling wa - ters sporting, glitt'ring

Bell in C.

play, And thro' the fo - liage gent - ly force their way,    List to the bell, from yon - der church its

*a Tempo.*

sound makes way a - long the qui - et dell.    Its sooth - ing tones now to the Ves - per sound, Like

*a Tempo.*

an - gel voic - es to us call - ing,    Or dew - drops on the troub - led bo - som fall - ing; Faint

heart - ed be - - ings, thith - er bound,    To heav'nly joy and bliss - ful peace re - call.....

No. 10.  
RELIGIOSO.

CHORALE.

*Sostenuto.*

Incense o - dours hov' - - ring o'er..... us,  
*Sostenuto.*

Incense o - dours hov' - - ring o'er..... us, Bear our  
*Tutti. Sostenuto.*

- - ing. Incense o - dours hov' - - ring o'er..... us, Bear our  
*Sostenuto.*

Bear our songs of praise on high, Harping an - - gels join in cho - - rus, Joyous, joy - ous,  
songs of praise, songs of praise on high, Harping an - - gels join in cho - - rus, Joyous, joy - ous,  
songs of praise, songs of praise on high, Harping an - - gels join in cho - - rus, Joyous, joy - ous,

heav'nly har - mo - ny, Joyous, joy - ous, heav'n - ly har - mo - ny, And resound through out cre -  
heav'nly har - mo - ny, Joyous, joy - ous, heav'n - ly har - mo - ny, And resound through-out cre -  
heav'nly har - mo - ny, Joyous, joy - ous, heav'n - ly har - mo - ny, And resound through-out cre -

- a - - - tion, Praises to His ho - ly name, And resound through-out cre - a - -

- a - - - tion, Praises to His ho - ly, ho - ly name, And resound through-out cre - a - -

- a - - - tion, Praises to His ho - ly, ho - ly name, And resound through-out cre - a - -

- tion, Prais - es to..... His ho - - - ly name. *p* Ev' - ry

- tion, Prais - es to..... His ho - - - ly name. *p* Ev' - ry

- tion, Prais - es to..... His ho - - - ly name. *p* Ev' - ry

creature feels the same, *pp* Ev' - ry na - tion, A - - men, A - - - men.

creature feels the same, *pp* Ev' - ry na - tion, A - - men, A - - - men.

creature feels the same, *pp* Ev' - ry na - tion, A - - men, A - - - men.



No. 11

RECITATIVE.

RISOLUTO.

With grat-i - tude our hearts are fill'd, and now let music  
How swiftly pass the ev - er joy - ful hours, Mid scenes of

sound, and joy pervade each breast, And for the dance let all be gai - ly drest, With blooming  
na - ture and of beau - ty rare, When fragrance fills the soft and balm - y air, Breathed from the

flow - ers crown - ing ev' - ry brow, With pi - ous hearts, with love and cour - age  
bright - est and. the fair - est flowers.

swell - ing, There joy re - sound with - in..... its ho - ly dwelling.

No. 12.

AIR WITH CHORUS.

TEMPO DI GALOPPO.

First system of piano introduction. Treble clef, 2/4 time signature, key signature of two sharps (F# and C#). The music begins with a piano (*p*) dynamic. The right hand features a rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment. The system concludes with a crescendo (*p Cres.*) leading into the next system.

Second system of piano introduction. The right hand continues with a complex rhythmic pattern, reaching a fortissimo (*ff*) dynamic. The left hand maintains its accompaniment. The system ends with a piano (*p*) dynamic marking.

Third system of piano introduction. The right hand continues with a complex rhythmic pattern, reaching a fortissimo (*ff*) dynamic. The left hand maintains its accompaniment. The system ends with a piano (*p*) dynamic marking.

TENOR SOLO.

Come forward with pleas - ure, with gar - lands of flow'rs, And join in the scenes of these

First system of the Tenor Solo and piano accompaniment. The tenor line begins with the lyrics "Come forward with pleas - ure, with gar - lands of flow'rs, And join in the scenes of these". The piano accompaniment starts with a piano (*p*) dynamic. The system concludes with a piano (*p*) dynamic marking.

swift passing hours.

SOPRANO. CHORUS.

ALTO.

Come forward with pleasure, with gar - lands of flowers, And join in the scenes of these

TENOR.

BASS.

Come forward with pleasure, with gar - lands of flowers, And join in the scenes of these

Second system of the Chorus and piano accompaniment. The piano accompaniment begins with a fortissimo (*f*) dynamic. The system concludes with a fortissimo (*f*) dynamic marking.

Let ros - es the fair - est, the pur - est, the best, Be types of the pleas - ures that

swift passing hours.

swift passing hours,

*p*

glow in each breast,..... Come forward with pleasure, with gar - lands of flowers, And

*p*

join in the scenes of these swift passing hours,

Come forward with pleasure, with gar - lands of flowers, And

Come forward with pleasure, with gar - lands of flowers, And

*f*

O gath - er the flow - ers the while they're in bloom, O

join in the scenes of these swift passing hours,

join in the scenes of these swift passing hours,

*p*

gath - er the flow - ers the while they're in bloom,

O gath - er the flow - ers the while they're in bloom, O

O gath - er the flow - ers the while they're in bloom, O

*f*

Like pleasures they wither too soon, Like

gath - er the flowers the while they're in bloom, too soon,

gath - er the flowers the while they're in bloom,

*p* *f* *p*

pleasures they with-er too soon, Like pleas-ures they with-er,  
 too soon, Like pleasures they with-er too  
 too soon, Like pleasures they with-er too

*f* *p* *f*

too soon,  
 soon, too soon,  
 soon, too soon,

*p* *f* *ff* *p*

*dim.*

Come forward with pleas - ure, with gar - lands of flow'rs, And join in the scenes of these

*p*

swift passing hours.

Come forward with pleasure, with gar - lands of flowers, And join in the scenes of these

Come forward with pleasure, with gar - lands of flowers, And join in the scenes of these

*f*

Let ros - es the fair - est, the pur - est, the best, Be types of the pleas - ures that

swift passing hours.

swift passing hours,

*p*

glow in each breast,..... Come forward with pleasure, with gar - lands of flowers, And

*p*

join in the scenes of these swift passing hours,

Come forward with pleasure, with gar - lands of flowers, And

Come forward with pleasure, with gar - lands of flowers, And

*f*

Come for - ward with pleas - - - - - ure, with

*pp*

join in the scenes of these swift passing hours, Come for - - - ward with pleasure,

*pp*

join in the scenes of these swift passing hours, Come for - - - ward with pleasure,

*p*

garlands of flowers,..... with

with gar - - lands of flow'rs, Come, come, come, come, Come for - ward with pleasure,

with gar - - lands of flow'rs, Come, come, come, come, Come for - ward with pleasure,

garlands of flow'rs,.....

Come, come, come, come, come, come, come, come, come, come, Come, come, come,

Come, come, come, come, come, come, come, come, come, come, Come, come, come,

come, come, come, forward with pleasure, with garlands of flow'rs, Come, come, come,

come, come, come, forward with pleasure, with garlands of flow'rs, Come, come, come,



..... Come forward with pleas - ure,

come, come, join in the meas - - ure, Come *ff*

come, come, join in the meas - - ure, Come

with garlands of flow'rs, And join in the scenes of these

for - ward with pleasure, with garlands of flow'rs.....

for - ward with pleasure, with garlands of flow'rs.....

*ff* *p* *ff*

swift passing hours.

*ff*

No. 13  
MODERATO.

## FINALE.

*dolce.*

Ho - ly  
*dolce.*

Ho - ly  
*dolce.*

Ho - ly  
*dolce.*

*p*

mu - sic, may'st thou ev - er, Ho - ly mu - sic, may'st thou ev - er Charm us with sweet melo - dies, And the

mu - sic, may'st thou ev - er, Ho - ly mu - sic, may'st thou ev - er Charm us with sweet melo - dies, And the

mu - sic, may'st thou ev - er, Ho - ly mu - sic, may'st thou ev - er Charm us with sweet melo - dies, And the

*f*

full - er harmonies Making bonds that ne'er shall sev - er, ne'er shall sev - - - er, Scaring sorrow from this

full - er harmonies Making bonds that ne'er shall sev - er, ne'er shall sev - - - er, Scaring sorrow from this

full - er harmonies Making bonds that ne'er shall sev - er, ne'er shall sev - - - er, Scaring sorrow from this

*p*

vale, Heart to heart on earth u-niting, Man to no - ble deeds exciting, Meeker souls to heav'n inviting, heav'n invit -

vale, Heart to heart on earth u-niting, Man to no - ble deeds exciting, Meeker souls to heav'n inviting, heav'n invit -

vale, Heart to heart on earth u-niting, Man to no - ble deeds exciting, Meeker souls to heav'n inviting, heav'n invit -

- ing, *ff* May'st thou e'er..... pre - vail. *dolce.* Ho - ly *dolce.*

- ing, *ff* May'st thou e'er..... pre - vail. *dolce.* Ho - ly *dolce.*

- ing, *ff* May'st thou e'er..... pre - vail. *dolce.* Ho - ly *dolce.*

- ing, *ff* May'st thou e'er..... pre - vail. *dolce.* Ho - ly

mu - sic, may'st thou ev - er, Ho - ly mu - sic, may'st thou ev - er Charm us with sweet melo - dies, And the

mu - sic, may'st thou ev - er, Ho - ly mu - sic, may'st thou ev - er Charm us with sweet melo - dies, And the

mu - sic, may'st thou ev - er, Ho - ly mu - sic, may'st thou ev - er Charm us with sweet melo - dies, And the

full - er harmonies Making bonds that ne'er shall sev - er, ne'er shall sev - - - er, Scaring sorrow from this

full - er harmonies Making bonds that ne'er shall sev - er, ne'er shall sev - - - er, Scaring sorrow from this

full - er harmonies Making bonds that ne'er shall sev - er, ne'er shall sev - - - er, Scaring sorrow from this

The first system of music consists of four staves. The top three staves are vocal lines in treble clef, each with the lyrics 'full - er harmonies Making bonds that ne'er shall sev - er, ne'er shall sev - - - er, Scaring sorrow from this'. The bottom staff is a 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. A piano dynamic marking 'p' is present at the beginning of the first vocal line.

vale, Heart to heart on earth u - nit - ing, Man to no - ble deeds ex - cit - ing, Man to no - - -

vale, Heart to heart on earth u - nit - ing, Man to no - ble deeds ex - cit - ing, Man to no - - -

vale, Heart to heart on earth u - nit - ing, Man to no - ble deeds ex - cit - ing, Man to no - - -

The second system of music consists of four staves. The top three staves are vocal lines in treble clef, each with the lyrics 'vale, Heart to heart on earth u - nit - ing, Man to no - ble deeds ex - cit - ing, Man to no - - -'. The bottom staff is a piano accompaniment in bass clef, continuing the eighth-note accompaniment. A piano dynamic marking 'p' is present at the beginning of the first vocal line.

- ble deeds ex - cit - - - ing, Meek - er souls to heav'n in - vit - ing, heav'n in - vit - - -

- ble deeds ex - cit - - - ing, Meek - er souls to heav'n in - vit - ing, heav'n in - vit - - -

- ble deeds ex - cit - - - ing, Meek - er souls to heav'n in - vit - ing, heav'n in - vit - - -

The third system of music consists of four staves. The top three staves are vocal lines in treble clef, each with the lyrics '- ble deeds ex - cit - - - ing, Meek - er souls to heav'n in - vit - ing, heav'n in - vit - - -'. The bottom staff is a piano accompaniment in bass clef, continuing the eighth-note accompaniment.











..... pre - vail..... May'st thou e'er..... pre - vail, May'st .....

ev - er, May'st thou ev - er, May'st thou e'er pre - vail,

ev - er, May'st thou ev - er, May'st thou e'er..... pre - vail, May'st..... thou

..... thou e'er pre - vail, May'st thou e'er pre - -

May'st thou e'er pre - vail, May'st..... thou e'er pre - vail, May'st thou e'er pre -

e'er..... pre - vail, May'st thou e'er pre - vail, May'st thou e'er pre - -

May'st..... thou e'er..... pre - vail, May'st thou e'er pre - -

- vail, May'st thou e'er pre - - vail, May'st thou e'er..... pre - - vail, May'st thou

- vail, May'st thou e'er pre - - vail, May'st..... thou e'er..... pre - - vail, May'st thou

- vail, May'st thou e'er pre - - vail, May'st thou e'er..... pre - - vail, May'st thou

e'er pre - vail, May'st..... thou e'er.... pre - vail,  
 e'er..... pre - vail, May'st thou e'er.... pre - vail, May'st.....  
 e'er..... pre - vail, May'st..... thou e'er..... pre - vail,  
 e'er..... pre - vail, May'st..... thou  
 May'st thou e'er pre - - vail, May'st thou e'er pre - - vail, May'st thou  
 ..... thou e'er pre-vail, May'st thou e'er pre - vail, May'st thou e'er pre - - vail, May'st.... thou  
 May'st thou e'er prevail, May'st thou e'er per - vail, May'st thou e'er pre - - vail, May'st thou  
 e'er..... pre - vail,  
 e'er..... pre - vail, May'st thou e'er pre - vail, May'st thou e'er.....  
 e'er..... pre - vail, May'st thou e'er..... pre - vail, May'st thou e'er.....  
 e'er..... pre - vail, May'st thou e'er..... pre - vail, May'st thou e'er.....  
 e'er..... pre - vail, May'st thou e'er..... pre - vail, May'st thou e'er.....

The musical score is arranged in three systems. Each system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "O may'st thou e'er pre-vail, May'st thou e'er pre-vail." The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

