

# The Birth of Venus.

## Mythological Ode.

(Paul Collin.)

English version by  
Dr Th. Baker.

GABRIEL FAURÉ. Op. 29.

Andante. (♩ = 72.)

*m.d.*

Piano.

*pp legato*

*dolce*

①

*mf*

*cresc.*

*m. d.*

*cresc.*

*cresc.*

*sempre dolce*

②

*legato*

*cresc.*

Musical notation system 1, featuring a grand staff with treble and bass clefs. The music is in a key with two sharps (D major or F# minor). The first measure is marked with a dynamic of *p subito*. The notation includes eighth and sixteenth notes with slurs and ties.

Musical notation system 2, featuring a grand staff. The first measure is marked with *cresc.*. The second measure is marked with *f* and *espr.*. The notation includes eighth and sixteenth notes with slurs and ties.

Musical notation system 3, featuring a grand staff. The first measure is marked with *mf*. The notation includes eighth and sixteenth notes with slurs and ties. There are asterisks (\*) and the word *Red.* below the staff.

Musical notation system 4, featuring a grand staff. The first measure is marked with a circled 3 and a dynamic of *p*. The notation includes eighth and sixteenth notes with slurs and ties.

Musical notation system 5, featuring a grand staff. The notation includes eighth and sixteenth notes with slurs and ties. A dynamic of *p* is indicated in the second measure.

Musical notation system 6, featuring a grand staff. The notation includes eighth and sixteenth notes with slurs and ties. A dynamic of *p* is indicated in the second measure.

④

*cresc.* *f*

*ff*

*mf* *dim.*

*p* *espress.*

*cresc.*

⑤ **Recitative.**  
Mezzo Soprano.

Sist-ers all! Neptune's gleaming daughters! Why thro' our abode 'neath the



*poco a poco cresc.*

trem - bling - ly re - spond \_\_\_\_\_ to a sigh all un -

*poco a poco cresc.*

⑥

known?

SOPRANO. *p dolce*  
Au - ro - ra's

ALTO. *p dolce*  
Au - ro - ra's

*f* *p* *m. d.*

splen - - - - - dor

splen - - - - - dor

TENOR. *divisi pp*  
Au - ro - ra's

BASS. *divisi pp*  
Au - ro - ra's

Ne'er yet in ra - diant glow - so

Ne'er yet in ra - diant glow - so

splen -

splen -

*dolciss.*

This system contains the first two systems of music. It features two vocal staves with lyrics, a piano accompaniment with a melodic line and a bass line, and a grand piano section with a complex rhythmic accompaniment. The lyrics are 'Ne'er yet in ra - diant glow - so' and 'splen -'. A dynamic marking of *dolciss.* is present above the piano accompaniment.

ten - - - der Up - on the

ten - - - der Up - on the

dor On

dor On

This system contains the second two systems of music. It features two vocal staves with lyrics, a piano accompaniment, and a grand piano section. The lyrics are 'ten - - - der Up - on the' and 'dor On'. The piano accompaniment includes a melodic line and a bass line. The grand piano section has a complex rhythmic accompaniment.

8 *mf*  
 a - zure wave - did shine,  
 a - zure wave - did shine,  
 wave did shine,  
*mf*  
 On wave did shine,  
*f*

*p*  
 up - on the a - zure wave did  
 up - on the a - zure wave did  
 up - on the a - zure wave did  
 up - on the a - zure wave did  
 up - on the a - zure wave did

7  
 shine; And on-ward  
 shine; And on-ward  
 shine;  
 shine;  
*sempre dolce*



thrill - ing 'Neath arch - ing skies The ech - o  
 thrill - ing 'Neath arch - ing skies The ech - o

will - ing Bears on sweet sighs, The air o'er -  
 will - ing Bears on sweet sighs, The air o'er -  
 The ech - o will - ing  
 The ech - o will - ing

*B p*

*B p subito*

fill - ing With words of love, of love di -  
 fill - ing With words of love, of love di -  
 The air o'er - fill - ing With words of love, of love di -  
 The air o'er - fill - ing With words of love, of love di -

*mf p*

*f p*

8

vine! Yon *pp* skies, the

vine! *pp* Yon skies, the

vine! Yon *pp* skies, the

vine! Yon skies,

*mf*

earth and o-cean, Lo! how they all u-

earth and o-cean, Lo! how they all u-

earth and o-cean, Lo! how they all u-

earth and o-cean, Lo! how they all u-

nite In won-der-ing e-

nite In won-der-ing e-

nite In won-der-ing e-

nite In won-der-ing e-

*p*

mo - tion, in won - der - ing e -

mo - tion, I. in won - der - ing e -

mo - tion, in won - der - ing e -

mo - tion,

mo - tion, In joy and rare de -

mo - in e - mo - tion joy and and rare de -

In joy and rare de -

In joy and rare de -

*f* *ff*

light!

light!

light!

light!

*molto dimin.*

**C** *pp*

For a mar - vel is near - ing,

*pp*

For a mar - vel is near - ing, -

*pp*

For a mar - vel is near - ing,

*pp*

For a mar - vel is near - ing,

**C**

⑩

*p*

That all dim - ly the world en - rap - tur'd doth fore - know,

*p*

That all dim - ly the world en - rap - tur'd doth fore - know,

*p*

That all dim - ly the world en - rap - tur'd doth fore - know,

*p*

That all dim - ly the world en - rap - tur'd doth fore - know,

(♩ = 76)

*pp*

To her - ald whose ap - pear - ing

To her - ald whose ap - pear - ing

To her - ald whose ap - pear - ing

To her - ald whose ap - pear - ing

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands, with a dynamic marking of *sf* (sforzando) in the right hand. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are "To her - ald whose ap - pear - ing".

Cre - a - tion is a - glow!

Cre - a - tion is a - glow!

Cre - a - tion is a - glow!

Cre - a - tion is a - glow!

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands, with a dynamic marking of *sf* (sforzando) in the right hand. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are "Cre - a - tion is a - glow!".

*pp*

The third system of the musical score consists of piano accompaniment in the right and left hands. The right hand has a dynamic marking of *pp* (pianissimo). The key signature is one sharp (F#) and the time signature is 4/4. The system concludes with a double bar line.

⑪ *con grazia*

pp  
7

*poco a poco cresc.*

*pp subito*

pp *espressivo*

First system of musical notation, featuring piano (pp) and *espressivo* markings. The system includes a treble clef staff with a key signature of two flats and a bass clef staff. The music consists of chords and melodic lines with various accidentals.

Second system of musical notation, starting with a circled measure number 12. The system includes a treble clef staff and a bass clef staff. The music continues with complex chordal textures and melodic fragments.

Third system of musical notation, featuring a *sf* (sforzando) marking. The system includes a treble clef staff and a bass clef staff. The music shows a dynamic shift with a strong accent on a chord.

Fourth system of musical notation, continuing the complex harmonic and melodic development. The system includes a treble clef staff and a bass clef staff.

Fifth system of musical notation, starting with a circled measure number 13. The system includes a treble clef staff and a bass clef staff. The music features a series of chords and melodic lines with various accidentals.

Sixth system of musical notation, concluding the page with complex chordal textures and melodic lines. The system includes a treble clef staff and a bass clef staff.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The music features a melodic line in the treble with some grace notes and a more rhythmic accompaniment in the bass. A *cresc.* marking is present in the middle of the system.

Second system of musical notation. It begins with a circled number 14 and the tempo marking *Più mosso*. Below this, the tempo is specified as  $(\text{♩} = 108.)$ . The system includes dynamic markings of *f* and *pp subito*. The music continues with similar melodic and accompaniment patterns.

Third system of musical notation. It features dynamic markings of *sf* and *p* in the treble, and *pp* in the bass. The music shows a variety of rhythmic textures and articulation.

Fourth system of musical notation. It includes the instruction *animando sempre* and a *cresc.* marking. The music continues to develop with increasing intensity and speed.

Fifth system of musical notation. It starts with the tempo marking *molto*. The system includes dynamic markings of *sf* and *p*. The music features a mix of melodic and harmonic elements.

Sixth system of musical notation. It begins with the tempo marking  $(\text{♩} = 126.)$ . The system includes dynamic markings of *sf* and *p*. The music continues with a consistent rhythmic pattern.



First system of piano accompaniment. The right hand features a melodic line with many accidentals (flats and naturals). The left hand provides a harmonic accompaniment with chords and moving lines.

Second system of piano accompaniment. The right hand continues the melodic line. A *cresc.* (crescendo) marking is placed above the right hand staff. The left hand accompaniment remains.

Third system of piano accompaniment. The right hand has a more active melodic line. The left hand features a complex bass line with triplets and various accidentals. Dynamics include *f* and *pp*.

Fourth system of piano accompaniment. The tempo is marked *Moderato* with a quarter note equal to 72 (♩ = 72). A circled number 15 is placed above the right hand staff. The left hand has a very active bass line. Dynamics include *ff*.

Fifth system, featuring vocal parts and piano accompaniment. The vocal parts are for Soprano and Alto. The piano accompaniment continues from the previous system.

**SOPRANO.** *p* It is here! \_\_\_\_\_

**ALTO.** *p* It is here! \_\_\_\_\_

The piano accompaniment in this system includes a *pp* (pianissimo) marking.

How the mar - - - vel un-veils to our

How the mar - - - vel un-veils to our

*p* It is here! \_\_\_\_\_

*p* It is here! \_\_\_\_\_

*dol.*

gaz - - - es! Our Fa - ther, Nep - tune,

gaz - - - es! Our Fa - ther, Nep - tune,

*p* How the mar - vel un-veils to our gaz - - - es!

*p* How the mar - vel un-veils to our gaz - - - es!

16

rais - es From the sea - foam, —

rais - es From the sea - foam,

The first system of music features two vocal staves and piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "rais - es From the sea - foam, —" for the first staff and "rais - es From the sea - foam," for the second. A circled number "16" is positioned above the first vocal staff. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic pattern of eighth notes.

where — gen - tly the tide — he hath

where — gen - tly the tide — he hath

The second system of music features two vocal staves and piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "where — gen - tly the tide — he hath" for both the first and second staves. The piano accompaniment continues with a right-hand part featuring chords and a left-hand part with a rhythmic pattern of eighth notes.

riv'n,  
 riv'n,  
*mf*  
 Yon - der beau - ty su  
 Yon - der beau - ty su

*cresc.*  
*f*

*Dp*  
 Yon - der beau - ty su - per -  
 Yon - der beau ty su - per -  
 per - nal, yon - der beau - ty su -  
 per - nal, yon - der beau - ty su -

*p*  
 \*

nal, And like a ray, its  
 nal, And like a ray, its  
 per - nal, And like a  
 per - nal,

*f*

charm a - maz - es Earth and

charm a - maz - es Earth and

ray, its charm a - maz - es Earth and

a - maz - es Earth and

*p*

Heav'n! Charm e - ter - - nal!

Heav'n! Charm e - ter - - nal!

Heav'n! Charm e - ter - - nal!

Heav'n! Charm e - ter - - nal!

Heav'n! Charm e - ter - - nal!

*f* (17)

*cresc.*

*f* Charm e - ter - - -

*f* Charm e - ter - - -

*f* Charm e - ter - - -

*f* Charm e - ter - - -

*ff*

*f*

nal!

nal!

nal!

nal!

*sf dim.*

*f*

BASSI.

(18)

*mf*

Wait ye in

*p*

*m.d.*

*m.d.*

si - lence, Earth and skies,

The first system consists of a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line begins with a half note G2, followed by a quarter note A2, a dotted quarter note Bb2, and a quarter note C3. The piano accompaniment features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

Hark in awe, while the king of gods doth raise his voice.

*f p.*

*f sempre*

The second system continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *f p.* at the end. The piano accompaniment has a dynamic marking of *f sempre* in the right hand.

*dim.*

The third system shows the vocal line and piano accompaniment. The piano accompaniment has a dynamic marking of *dim.* in the right hand.

①9

*p*

The fourth system begins with a circled number 19. The vocal line is mostly silent, and the piano accompaniment is marked *p* (piano).

Andante. (♩ = 80.)

Jupiter. *mf*

A - rise! a - rise! 'Tis Jove him - self, O Ve - nus, who doth

*mf*

call thee! To a throne on O - lym - pus he bids thee as -

*p*

chend; Thy sta - tion is be - side the gods, like them im -

*f*

mor - tal, And be thy name a - dor'd like mine, till time shall

*pp*



Moderato. (♩ = 66.) *p dolce*

end! Thou ra-diant child of O - cean, Of

The first system of the musical score features a vocal line in bass clef and a piano accompaniment in grand staff (treble and bass clefs). The tempo is marked 'Moderato' with a quarter note equal to 66 beats per minute. The dynamics are 'p dolce'. The lyrics are 'end! Thou ra-diant child of O - cean, Of'. The piano accompaniment includes dynamic markings 'p' and 'f'.

thee shall Love be born! — En - ter th'a-bode of plea-sure, Heav'n t'adorn!

The second system continues the vocal line and piano accompaniment. The lyrics are 'thee shall Love be born! — En - ter th'a-bode of plea-sure, Heav'n t'adorn!'. The piano accompaniment includes dynamic markings 'p' and 'cresc.'.

(21) *p* (♩ = 72.)  
To thee I give as earth-ly

The third system begins with a circled number '21' above the vocal line. The tempo changes to 72 beats per minute. The dynamics are 'p'. The lyrics are 'To thee I give as earth-ly'. The piano accompaniment includes dynamic markings 'sf' and 'p'.

dow - er, On thee bestow with - in the skies, A nev - er -

The fourth system continues the vocal line and piano accompaniment. The lyrics are 'dow - er, On thee bestow with - in the skies, A nev - er -'. The piano accompaniment includes dynamic markings 'sf' and 'p'.

fail - ing, heal - ing — pow - er: To rav - ish

*dolce.*

ev - 'ry heart, — by rav - ish - ing all

22  
eyes!

*dolce*

*p sempre*

For in ev - 'ry soul — shall thy kiss - es Wake un - end - ing,

*p*

*sempre dolce*

rap - tur - ous joy, And they whose hearts thy flame ca -

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a half note 'rap' followed by a quarter note 'tur - ous' and a half note 'joy,'. The piano accompaniment consists of a steady eighth-note pattern in the left hand and a more melodic line in the right hand. Dynamic markings include *mp* and *mf*. There are also some handwritten-style markings like 'ra.' and '\*' below the piano part.

ress - es Shall re - joice in its burn - ing pow'r un - til they

The second system continues the vocal line with 'ress - es' and 'un - til they'. The piano accompaniment maintains its rhythmic pattern. The vocal line has a long note for 'un - til' and a shorter note for 'they'. The piano part includes dynamic markings like *mf* and *p*.

die.

The third system shows the vocal line ending with 'die.' on a long note. The piano accompaniment features a more complex texture with chords and moving lines. Dynamic markings include *mf* and *p*. A circled number '29' is visible at the beginning of the system.

Thou shalt be - stow on youth - ful

The fourth system begins with the vocal line 'Thou shalt be - stow on youth - ful'. The piano accompaniment continues with a similar rhythmic pattern. Dynamic markings include *p* and *mf*.

bo - soms — The fair - est dreams of new de - light, Thou shalt

bear of Spring-tide the blos - soms E'en to

*dolce*

hearts grow - ing old, whence joy is tak - ing

flight. May thy

*p e legato* *cresc.* *mf* *p*

reign be vic - to - rious, Ev - er glo - rious!

*mf* *ba* *ba* *dim.*

By thy pow'r may the shad - ow of pain be de -

(25) *dolce*

fied, E'en tears thy

*pp*

*cresc. p*

charm be - guil - ing In - to smil - ing! Ap - pear!

*f*

where thou shalt come, sor - row ne'er can a - bide!

*cresc. molto*

*mf*

Take from mor - tals their

*p*

sad - ness, On thy way o'er the lands,

Be - stow on them thy glad - ness,

*p dolce*

*b. sempre p* *dolce sempre e legatissimo*

be - stow on them thy

glad - ness, be - stow on them thy

*cresc.*

glad - ness With boun - teous hands!

*f* *p* **27** *Allegro moderato* (♩ = 126)

Chorus.

Hail, then, all hail, god - dess as -  
 Hail, then, all hail, god - dess as -  
 Hail, then, all hail, god - dess as -  
 Hail, then, all hail, god - dess as -

end - ing!  
 end - ing!  
 end - ing!  
 end - ing!

Queen of cre - a - tion, we hail thy  
 Queen of cre - a - tion, we hail thy  
 Queen of cre - a - tion, we hail thy  
 Queen of cre - a - tion, we hail thy

28 *sempre f*

name! Queen of cre - a - tion,  
*sempre f*

name! Queen of cre - a - tion,  
*sempre f*

name! Queen of cre - a - tion,  
*sempre f*

name! Queen of cre - a - tion,

god - - dess bright! All

god - - dess bright! All

god - - dess bright! All

god - - dess bright! All



29  
E

hail, all hail to thee!

hail, all hail to thee!

hail, all hail to thee!

hail, all hail to thee!

*sempre f*

Hail then, all hail,

Hail then, all hail,

Hail then, all hail,

Hail then, all hail,

all hail to thee!

all hail to thee!

all hail to thee!

hail to thee!

All hail, all hail to

All hail, to thee,

All hail to

All hail to

All hail to thee, all

thee! Queen of cre - a - tion,

all hail to thee, all hail!

thee, all hail, Queen of cre - a - tion,

hail to thee, all hail!

*Fpp*  
 Loft - y thy sta - tion, Queen of cre -  
 Loft - y thy sta - tion, Queen of cre -  
 Loft - y thy sta - tion, Queen of cre -  
 Loft - y thy sta - tion, Queen of cre -

*pp subito*

a - tion, We hail thy name,  
 a - tion, We hail thy name,  
 a - tion, We hail thy name,  
 a - tion, We hail thy name,

*cresc.*

We hail thy name!  
 We hail thy name!  
 We hail thy name!  
 We hail thy name!

Allegro moderato.

SOPR. dolce

All hail, hail— to

ALTO. dolce

All hail, to

TENOR. dolce

All hail, hail to

BASS. dolce

All hail, to

Allegro moderato. (♩ = 132)

*p*

thee! Hail, hail, O queen of cre - a - tion!

thee! Hail, queen of all cre - a - tion!

thee! Hail, hail, O queen of cre - a - tion!

thee! Hail, queen of all cre - a - tion!

31

Teach ev'-ry heart the spell of thy su -

Teach ev' - ry heart the spell of thy su -

Teach ev' - ry heart the spell of thy - su -

Teach ev' - ry heart the spell of thy su -

preme de - light! Bless - ings fol - low thy

preme de - light! Bless - ings fol - low thy

preme de - light! Bless - ings fol - low thy

preme de - light! Bless - ings fol - low thy



32

hail to thee! Queen of cre-a-tion,

hail to thee! Queen of cre-a-tion,

hail to thee! Queen of cre-a-tion,

hail to thee! Queen of cre-a-tion,

queen of cre-a-tion, all hail to thee, to

tion, all hail to thee, to

queen of cre-a-tion, all hail to thee, to

tion, all hail to thee, to

**Soli.**

39 **G** *sempre p*

thee! Ve - nus, hear! Smile up - on us in

*sempre p*

thee! Ve - nus, hear! Smile up - on us in

*sempre p*

thee! Ve - nus, hear! Smile up - on us in

*sempre p*

thee! Ve - nus, hear! Smile up - on us in

**Chorus.**

39 **Gpp**

Ve - nus, hear! Smile up - on us in thy

*pp*

Ve - nus, hear! Smile up - on us in thy

*pp*

Ve - nus, hear! Smile up - on us in thy

*pp*

Ve - nus, hear! Smile up - on us in thy

**G** *pp*



*sempre dolce*  
 ra - diant splen - - dor, Than ho - ney sweet - er

*sempre dolce*  
 ra - diant splen - - dor, Than ho - ney sweet - er

*sempre dolce*  
 ra - diant splen - - dor, Than

*sempre dolce*  
 ra - diant splen - - dor, Than

ra - diant splen - - dor, Than ho - ney sweet - er far,

ra - diant splen - - dor, Than ho - ney sweet - er far,

ra - diant splen - - dor, Than ho - ney sweet - er far,

ra - diant splen - - dor, Than ho - ney sweet - er far,

far; Or the balm, the balm-la-den Spring.

far, Or the balm, the balm-la-den Spring.

ho - ney sweet - er far, Or the balm, the balm-la-den

ho - ney sweet - er far, Or the balm, the balm-la-den

Or the balm - - la - den Spring. For thine en -

Or the balm - - la - den Spring. For thine en -

Or the balm - - la - den Spring. For thine en -

Or the balm - - la - den Spring. For thine en -

34

For thine en - chant - ing smile, with a thrill pure and

For thine en - chant - ing smile, with a thrill pure and

Spring. For thine en - chant - ing smile, with a thrill pure and

Spring. For thine en - chant - ing smile, with a thrill pure and

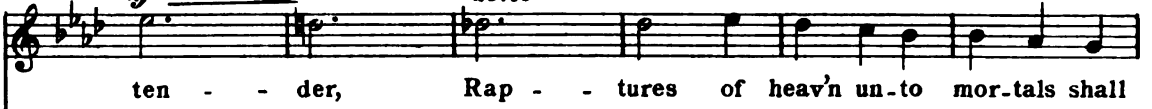
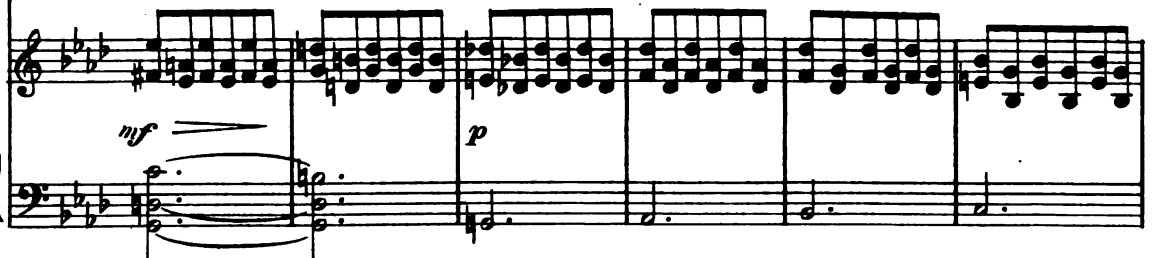
34

chant - - ing smile, with a thrill pure and

chant - - ing smile, with a thrill pure and

chant - - ing smile, with a thrill pure and

chant - - ing smile, with a thrill pure and

**H dolce***mf**mf**mf**mf**mf**mf**mf**mf**mf**p*

bring, ——— shall bring!

shall ——— bring!

*dolce*  
Rap - - tures of heav'n un - to mor-tals shall bring!

shall bring!

35 *p*  
All hail!

*p*  
All hail!

*p*  
All hail!

*p*  
All hail!

*sempre p*

C H O R U S.

all hail to thee, all hail, O goddess ascend - ing!

all hail, all hail, O goddess ascend - ing!

all hail, all hail, O goddess ascend - ing!

all hail, all hail O goddess ascend - ing!

36

Teach ev'-ry heart the spell of thy su-preme de -

Teach ev' - ry heart the spell of thy su-preme de -

Teach ev' - ry heart the spell of thy su-preme de - *dolciss.*

Teach ev' - ry heart the spell of thy su-preme de -

*I sempre p*

light! Bless - ings fol - low thy  
*sempre p*

light! Bless - ings fol - low thy  
*sempre p*

light! Bless - ings fol - low thy  
*sempre p*

light! Bless - ings fol - low thy

might, Fame - be thine nev - er -  
 might, Fame be thine nev - er -  
 might, Fame - be thine nev - er -  
 might, Fame be thine nev - er -

*mf* <sup>37</sup>

end - - - ing! Queen of cre -  
*mf*

end - - - ing! Queen of cre -  
*mf*

end - - - ing! Queen of cre -  
*mf*

end - - - ing! Queen of cre -  
*mf*

*p*  
 a - - tion, queen of cre - a - tion, we hail thy  
*p*  
 a - - - - - tion, queen of cre - a - tion, we hail thy  
*p*  
 a - - - - - tion, queen of cre - a - tion, we hail thy  
*p*  
 a - - - - - tion, queen of cre - a - tion, we hail thy

*mf*  
 might, queen of cre - a - - - - tion,  
*mf*  
 might, queen of cre - a - - - - tion,  
*mf*  
 might, queen of cre - a - - - - tion,  
*mf*  
 might, queen of cre - a - - - - tion,



**K**

Soli.

queen of cre - a - tion, we hail thy might!

queen of cre - a - tion, we hail thy might!

queen of cre - a - tion, we hail thy might!

queen of cre - a - tion, we hail thy might!

*p*

*legato*

38

Chorus.

Queen of cre - a - tion, god - -

Queen of cre - a - tion, god - -

Queen of cre - a - tion, god - -

Queen of cre - a - tion, god - -

*mf*

*f*

- dess bright, Queen of cre -

- dess bright, Queen of cre -

- dess bright, Queen of cre -

- dess bright, Queen of cre -

*mf*

*f*

a - tion, we hail thy

a - tion, we hail thy

a - tion, we hail thy

a - tion, we hail thy

39

might! we hail thy

might! we hail thy

might! we hail thy

might! we hail thy

might, god - - - dess

might, god - - - dess

might, god - - - dess

might, god - - - dess

This section contains four vocal staves. Each staff begins with the word 'might,' followed by a long note, and then 'god - - - dess' with a long note. A dynamic marking of *ff* is placed above the first note of the 'god' phrase on each staff.

*ff*

This section shows the piano accompaniment for the first system, consisting of a grand staff with treble and bass clefs. The music features a complex harmonic texture with many accidentals and a dynamic marking of *ff* in the middle of the system.

bright, \_\_\_\_\_ we hail \_\_\_\_\_ thy

bright, \_\_\_\_\_ we hail \_\_\_\_\_ thy

bright, \_\_\_\_\_ we hail \_\_\_\_\_ thy

bright, \_\_\_\_\_ we hail \_\_\_\_\_ thy

This section contains four vocal staves. Each staff begins with the word 'bright,' followed by a long note, then 'we hail' with a long note, and finally 'thy' with a long note. The staves are connected by a brace on the left.

This section shows the piano accompaniment for the second system, consisting of a grand staff with treble and bass clefs. The music continues with a complex harmonic texture and various rhythmic patterns.

Moderato.

might!

might!

might!

might!

Moderato. (♩ = 72)

dim. mf

Solo.

*mf*

In thy train are Gra - ces at - tend - ing,

Solo.

*mf*

In thy train are Gra - ces at - tend - ing,

Solo.

*mf*

In thy train are Gra - ces at - tend - ing,

Solo.

*mf*

In thy train are Gra - ces at - tend - ing,

40

Here at thy feet thy fa-vor

Here at thy feet thy fa-vor

Here at thy feet thy fa-vor

Here at thy feet thy fa-vor

40

Chorus.

In thy train are Gra - ces at - tend - ing,

In thy train are Gra - ces at - tend - ing,

In thy train are Gra - ces at - tend - ing,

In thy train are Gra - ces at - tend - ing,

we im-plore, — *f* See,

we im-plore, — *f* See,

we im-plore, — *f* See,

we im-plore, — *f* See,

*f* Here at thy feet thy fa-vor we im-plore, —

*f* Here at thy feet thy fa-vor we im-plore, —

*f* Here at thy feet thy fa-vor we im-plore, —

*f* Here at thy feet thy fa-vor we im-plore, —

*f*

41

all man-kind in thy wor-ship are bend-ing,

all man-kind in thy wor-ship are bend-ing,

all man-kind in thy wor-ship are bend-ing,

all man-kind in thy wor-ship are bend-ing,

41

We pros-trate fall, and

We pros-trate fall, and

We pros-trate fall, and

We pros-trate fall, and

Soprano Solo.

**M** *dolce*

For e'en the low

ar - dent - ly a - dore!

ar - dent - ly a - dore!

ar - dent - ly a - dore!

ar - dent - ly a - dore!

*dolce*

liest in hu - man sta - tion

May know of joy the di -

*p*  
E'en the*p*  
E'en the*p*  
E'en the*p*  
E'en the



12

vine in - spi - ra - tion,  
 low - liest in hu - man sta - tion, — If thou be -  
 low - liest in hu - man sta - tion, — If thou be -  
 low - liest in hu - man sta - tion, — If thou be -  
 low - liest in hu - man sta - tion, — If thou be -

stow on him — thy fa - vor  
 stow on him thy fa - vor  
 stow on him — thy fa - vor  
 stow on him thy fa - vor

*p*  
a - - tion, queen of cre - a - tion, we hail - thy

*p*  
a - - - - - tion, queen of cre - a - tion, we hail - thy

*p*  
a - - - - - tion, queen of cre - a - tion, we hail - thy

*p*  
a - - - - - tion, queen of cre - a - tion, we hail thy

*mf*  
might, queen of cre - a - - - - tion,

*mf*  
might, queen of cre - a - - - - tion,

*mf*  
might, queen of cre - a - - - - tion,

*mf*  
might, queen of cre - a - - - - tion,

**K**

**Soli**

queen of cre - a - tion, we hail thy might!

queen of cre - a - tion, we hail thy might!

queen of cre - a - tion, we hail thy might!

queen of cre - a - tion, we hail thy might!

*p*

*legato*

38

**Chorus**

Queen of cre - a - tion, god - -

Queen of cre - a - tion, god - -

Queen of cre - a - tion, god - -

Queen of cre - a - tion, god - -

*mf*

*f*

*mf*

- dess bright, Queen of cre -

- dess bright, Queen of cre -

- dess bright, Queen of cre -

- dess bright, Queen of cre -

*f*

a - tion, we hail thy

a - tion, we hail thy

a - tion, we hail thy

a - tion, we hail thy

39

might! we hail thy

might! we hail thy

might! we hail thy

might! we hail thy

might, god - - - dess

might, god - - - dess

might, god - - - dess

might, god - - - dess

This section contains four vocal staves. Each staff begins with the word 'might,' followed by a long note, and then 'god - - - dess' with a long note. A dynamic marking of *ff* is placed above the first staff.

*ff*

This block shows the piano accompaniment for the first system, consisting of two staves (treble and bass clef). The music features chords and moving lines in both hands, with a dynamic marking of *ff* in the middle.

bright, we hail thy

bright, we hail thy

bright, we hail thy

bright, we hail thy

This section contains four vocal staves. Each staff begins with the word 'bright,' followed by a long note, then 'we hail' with a long note, and finally 'thy' with a long note.

This block shows the piano accompaniment for the second system, consisting of two staves (treble and bass clef). The music continues with chords and moving lines in both hands.

Moderato.

might!

might!

might!

might!

Moderato. (♩ = 72)

L

dim.

mf

Solo.

*mf*

In thy train are Gra - ces at - tend - ing,

*mf*

In thy train are Gra - ces at - tend - ing,

*mf*

In thy train are Gra - ces at - tend - ing,

*mf*

In thy train are Gra - ces at - tend - ing,

40

Here at thy feet thy fa-vor

Here at thy feet thy fa-vor

Here at thy feet thy fa-vor

Here at thy feet thy fa-vor

40

Chorus.

In thy train are Gra - ces at - tend - ing,

In thy train are Gra - ces at - tend - ing,

In thy train are Gra - ces at - tend - ing,

In thy train are Gra - ces at - tend - ing,

we im-plore, — See,

we im-plore, — See,

we im-plore, — See,

we im-plore, — See,

Here at thy feet thy fa-vor we im-plore, —

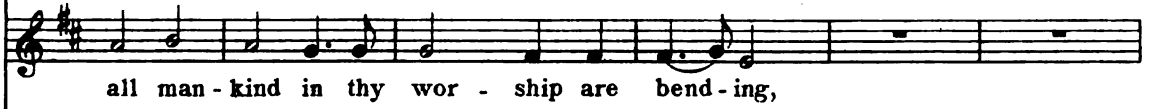
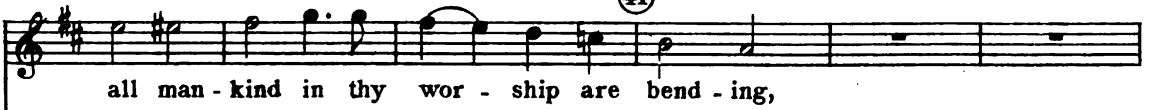
Here at thy feet thy fa-vor we im-plore, —

Here at thy feet thy fa-vor we im-plore, —

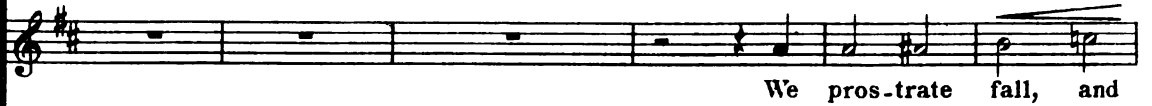
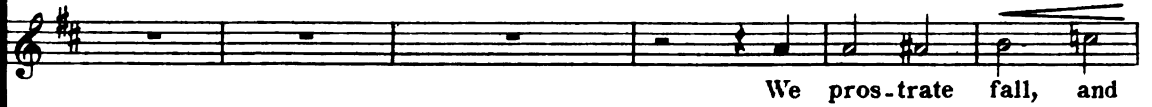
Here at thy feet thy fa-vor we im-plore, —



④1



④1



Chorus.

all hail to thee, all hail, O goddess ascending!

all hail, all hail, O goddess ascending!

all hail, all hail, O goddess ascending!

all hail, all hail O goddess ascending!

The musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

36

Teach ev'ry heart the spell of thy supreme de -

Teach ev'ry heart the spell of thy supreme de -

Teach ev'ry heart the spell of thy supreme de - *dolciss.*

Teach ev'ry heart the spell of thy supreme de -

The musical score continues with four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment continues with the same eighth-note pattern. The word *dolciss.* is written above the final vocal line.

*I sempre p*

light! Bless - ings fol - low thy  
*sempre p*

light! Bless - ings fol - low thy  
*sempre p*

light! Bless - ings fol - low thy  
*sempre p*

light! Bless - ings fol - low thy  
*sempre p*

might, Fame be thine nev - er -  
 might, Fame be thine nev - er -  
 might, Fame be thine nev - er -  
 might, Fame be thine nev - er -

end - - - ing! Queen of cre -  
*mf* <sup>37</sup>

end - - - ing! Queen of cre -  
*mf*

end - - - ing! Queen of cre -  
*mf*

end - - - ing! Queen of cre -  
*mf*

a - - tion, queen of cre - a - tion, we hail - thy  
 a - - - - - tion, queen of cre - a - tion, we hail - thy  
 a - - - - - tion, queen of cre - a - tion, we hail - thy  
 a - - - - - tion, queen of cre - a - tion, we hail thy

*p*

might, queen of cre - a - - - - tion,  
 might, queen of cre - a - - - - tion,  
 might, queen of cre - a - - - - tion,  
 might, queen of cre - a - - - - tion,

*mf*

**K**

Soli.

queen of cre - a - tion, we hail thy might!

queen of cre - a - tion, we hail thy might!

queen of cre - a - tion, we hail thy might!

queen of cre - a - tion, we hail thy might!

*p*

*legato*

**38**

Chorus.

Queen of cre - a - tion, goddess bright, Queen of cre -

Queen of cre - a - tion, goddess bright, Queen of cre -

Queen of cre - a - tion, goddess bright, Queen of cre -

Queen of cre - a - tion, goddess bright, Queen of cre -

*mf*

*f*

a - tion, we hail thy  
 a - tion, we hail thy  
 a - tion, we hail thy  
 a - tion, we hail thy

39

might! we hail thy  
 might! we hail thy  
 might! we hail thy  
 might! we hail thy

might, god - - - dess

might, god - - - dess

might, god - - - dess

might, god - - - dess

*ff*

bright, we hail thy

bright, we hail thy

bright, we hail thy

bright, we hail thy

Moderato.

might!

might!

might!

might!

Moderato. (♩ = 72)

*dim.* *mf*

Solo.

*mf*

In thy train are Gra - ces at - tend - ing,

Solo.

*mf*

In thy train are Gra - ces at - tend - ing,

Solo.

*mf*

In thy train are Gra - ces at - tend - ing,

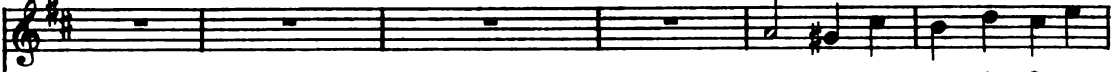
Solo.

*mf*

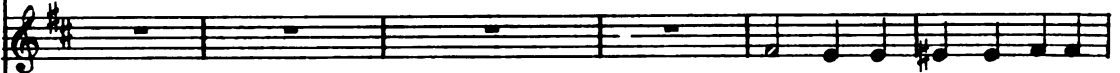
In thy train are Gra - ces at - tend - ing,



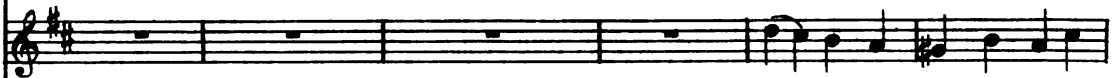
40



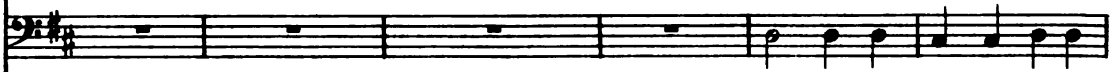
Here at thy feet thy fa-vor



Here at thy feet thy fa-vor

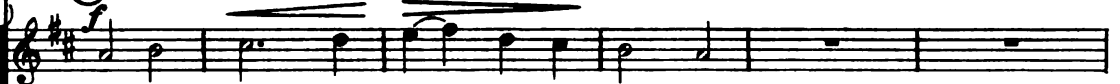


Here at thy feet thy fa-vor

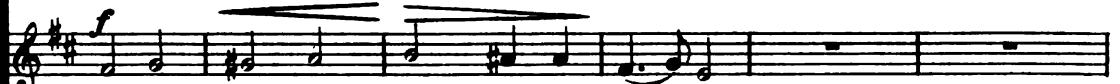


Here at thy feet thy fa-vor

40



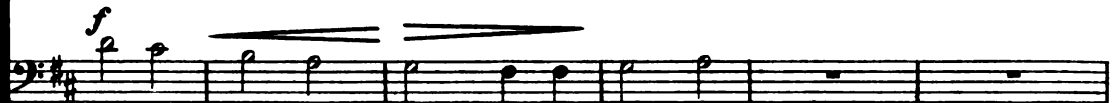
In thy train are Gra - ces at - tend - ing,



In thy train are Gra - ces at - tend - ing,



In thy train are Gra - ces at - tend - ing,



In thy train are Gra - ces at - tend - ing,

Chorus.



we im-plore, — See, *f*

we im-plore, — See, *f*

we im-plore, — See, *f*

we im-plore, — See, *f*

Here at thy feet thy fa-vor we im-plore, — *f*

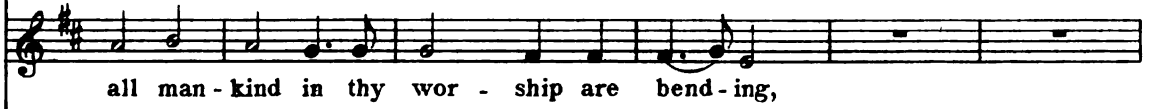
Here at thy feet thy fa-vor we im-plore, — *f*

Here at thy feet thy fa-vor we im-plore, — *f*

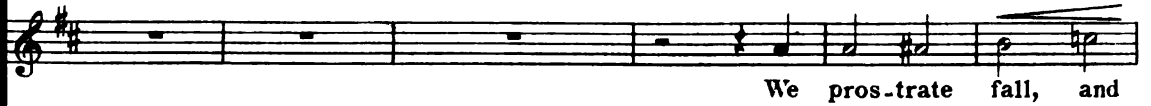
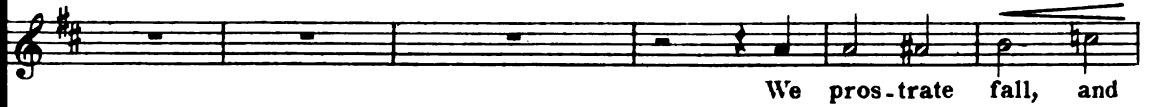
Here at thy feet thy fa-vor we im-plore, — *f*

*f*

④1



④1



Soprano Solo.

M dolce

For e'en the low -

ar - dent - ly a - dore!

ar - dent - ly a - dore!

ar - dent - ly a - dore!

ar - dent - ly a - dore!

*dolce*

liest in hu - man sta - tion      May know of joy the di -

E'en the

E'en the

E'en the

E'en the

42

vine in - spi - ra - tion,

low - liest in hu - man sta - tion, — If thou be -

low - liest in hu - man sta - tion, — If thou be -

low - liest in hu - man sta - tion, — If thou be -

low - liest in hu - man sta - tion, — If thou be -

The piano accompaniment consists of a right-hand melody with eighth and sixteenth notes and a left-hand bass line with a 7/8 time signature.

stow on him — thy fa - vor

stow on him — thy fa - vor

stow on him — thy fa - vor

stow on him — thy fa - vor

The piano accompaniment continues with a right-hand melody and a left-hand bass line, maintaining the 7/8 time signature.

and thy pow'r, \_\_\_\_\_ if

and thy pow'r, \_\_\_\_\_

and thy pow'r, \_\_\_\_\_ if

and thy pow'r, \_\_\_\_\_

*cresc. molto*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The lyrics are "and thy pow'r, \_\_\_\_\_ if". The piano accompaniment consists of a right-hand part with chords and moving lines, and a left-hand part with a steady bass line. A dynamic marking of *cresc. molto* is present in the piano part.

thou be - stow on him thy fa - vor

if thou be -

thou be - stow on him thy fa - vor

if thou be -

*ra* \* *ra* \*

Detailed description: This system continues the musical score with four vocal staves and piano accompaniment. The lyrics are "thou be - stow on him thy fa - vor" and "if thou be -". The piano accompaniment includes dynamic markings such as *f* and *ra*, and asterisks are placed below the piano part.

48

and thy pow'r, — .  
 stow thy pow'r,  
 stow thy pow'r,  
 stow thy pow'r,

*N p*  
 In thy train are Gra - ces at - tend - ing, Be -  
*p*  
 In thy train are Gra - ces at - tend - ing, Be -  
*p*  
 In thy train are Gra - ces at - tend - ing, Be -  
*p*  
 In thy train are Gra - ces at - tend - ing, Be -

fore thee here thy fa - vor we im - plore, See,

fore thee here thy fa - vor we im - plore, See,

fore thee here thy fa - vor we im - plore, See,

fore thee here thy fa - vor we im - plore, See,

*cresc.*  
all man - kind in thy wor - ship are bend -

*cresc.*  
all man - kind in thy wor - ship are bend -

*cresc.*  
all man - kind in thy wor - ship are bend -

*cresc.*  
all man - kind in thy wor - ship are bend -



ing, We pros - trate fall, we

ing, We pros - trate fall, we

ing, We pros - trate fall, we

ing, We pros - trate fall, we

44

pros - trate fall and ar - dent -

, pros - trate fall and ar - dent -

pros - trate fall and ar - dent -

pros - trate fall and ar - dent -

*O sempre f*

ly a - - dore, we

*sempre f*

ly a - - dore, we

*sempre f*

ly a - - dore, we

*sempre f*

ly a - - dore, we

pros - - trate fall be - - fore

pros - - trate fall be - - fore

pros - - trate fall be - - fore

pros - - trate fall be - - fore

45

thee, and ar - dent - ly a - dore, —

thee, and ar - dent - ly a - dore, —

thee, and ar - dent - ly a - dore, —

thee, and ar - dent - ly a - dore,

we — pros - - - trate

we pros - - - trate

we — pros - - - trate

we — pros - - - trate

fall, \_\_\_\_\_ and

fall, \_\_\_\_\_ and

fall, \_\_\_\_\_ and

fall, \_\_\_\_\_ and

the piano accompaniment consists of a treble and bass clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The right hand features a steady eighth-note accompaniment, while the left hand plays chords and moving lines.

thee a - - dore. \_\_\_\_\_

thee a - - dore. \_\_\_\_\_

thee a - - dore. \_\_\_\_\_

thee a - - dore. \_\_\_\_\_

thee a - - dore. \_\_\_\_\_

the piano accompaniment continues with the same eighth-note accompaniment in the right hand and chords in the left hand. The system concludes with a double bar line and a fermata over the final notes.

Red. \*