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SAINT LUDMILA

AN ORATORIO

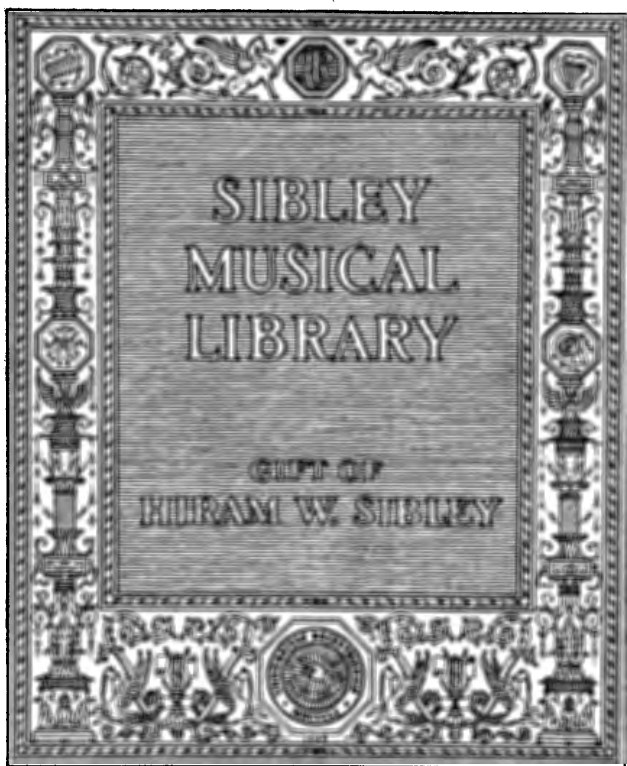
WRITTEN BY

A

Vocal Score,
"
"
Vocal Parts
Book of words

" St. Ludm
the audience an
siastic applause
left it the hero

... he g
desire in a disp



| | s. | d. |
|------|----|----|
| | 5 | 0 |
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, as between
icited enthu-
g his place,

achieves his

DAILY NEWS.

The applause at the end was as great as that showered down when the first part concluded; and after acknowledging the plaudits Dvorák had again to return, led on this time by Sir Arthur Sullivan. Clearly, then, no work could have had a more flattering verdict passed upon it at a first hearing.

LEEDS MERCURY.

During the course of the work, Mr. Dvorák was several times fain to acknowledge the applause of the audience, but at the close he was congratulated with extraordinary vehemence, and called back to be cheered again. The people liked "Ludmila."

LONDON & NEW YORK: NOVELLO, EWER AND CO.

PRODUCED AT THE LEEDS FESTIVAL, 1886.

THE GOLDEN LEGEND

ADAPTED FROM THE POEM OF

LONGFELLOW

BY

JOSEPH BENNETT

AND SET TO MUSIC BY

ARTHUR SULLIVAN.

| | | | | | | | s. | d. |
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THE TIMES.

"The Golden Legend" roused genuine enthusiasm. It is pleasant for the critic to be for once in full accord with the *vox populi*.

DAILY TELEGRAPH.

A greater, more legitimate, and more undoubted triumph than that of the new Cantata has not been achieved within my experience.

STANDARD.

In speaking of the music which Sir Arthur Sullivan has added to Mr. Bennett's admirable libretto, I have nothing but praise—and praise the most emphatic—to offer. From first to last the hand of the master is apparent; and the united musical forces, instrumental and vocal, have been turned to a proper account.

ATHENÆUM.

Not one of his earlier Cantatas can compare with "The Golden Legend" in abstract beauty or even in finish of workmanship. This is high praise, but we bestow it without the slightest hesitation.

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THE PRAISE OF MUSIC

CANTATA

FOR

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Full Score, 17s. ; Orchestral Parts, 19s.

CHORUS.—“HAIL! MUSIC, HAIL!”

SOPRANO.
Allegro, ma non troppo.

ALTO. *f* Hail! Mu - sic, hail! . . . hail! Mu - sic,
 TENOR. *f* Hail! Mu - sic, hail! . . . hail! Mu - sic,
 BASS. *f* Hail! Mu - sic, hail! . . . hail! Mu - sic,
 Hail! Mu - sic, hail! . . . hail! Mu - sic,
Allegro, ma non troppo.

hail! Heaven-born God - dess, to greet . . thee, to
 hail! Heaven-born God - dess, to greet . . thee, to
 hail! Heaven-born God - dess, to greet . . thee, to
 hail! Heaven-born God - dess, to greet . . thee, to

greet, . . to greet thee the song we raise: By thy soft power u -
 greet, . . to greet thee the song we raise: By thy soft power u -
 greet, . . to . . greet thee the song we raise: By thy soft power u -
 greet, . . to greet thee the song we raise: By thy soft power u -

ni - ted, by thy soft power u - ni - ted, in con - cert com - bi - ning, we

ni - ted, by thy soft power u - ni - ted, in con - cert com - bi - ning, we

ni - ted, by thy soft power u - ni - ted, in con - cert com - bi - ning, we

ni - ted, by thy soft power u - ni - ted, in con - cert com - bi - ning, we

sing to thy praise, sing to thy praise, by thy soft power u - ni - ted,

sing to thy praise, sing to thy praise, by thy soft power u - ni - ted,

sing to thy praise, sing to thy praise, by thy soft power u - ni - ted,

sing to thy praise, sing to thy praise, by thy soft power u - ni - ted,

by thy soft power u - ni - ted, in concert com - bi - ning, we sing, we sing to thy

by thy soft power u - ni - ted, in concert com - bi - ning, we sing, we sing to thy

by thy soft power u - ni - ted, in concert com - bi - ning, we sing, we sing to thy

by thy soft power u - ni - ted, in concert com - bi - ning, we sing, we sing to thy

praise, . . . to thy praise.

praise, . . . to thy praise.

praise, . . . to thy praise.

praise, . . . to thy praise.

ff *sf* *fp*

A

sfp *sfp*

Hail! pre-cious gift of Heaven, hail! pre-cious gift of Heaven, to

A

fp *fp*

sfp

Hail! pre-cious

sfp *sfp*

Hail! pre-cious gift of Heaven, hail! pre-cious gift of Heaven, to

soothe the toils of life, to soothe the toils of life be-stow-ed: hail!

fp *fp* *fp*

Hail! hail! pre-cious
 gift of Heaven, hail! pre-cious gift of Heaven, Hail! pre-cious gift, hail!
 soothe the toils of life be-stow-ed, Hail!
 Hail! pre-cious gift, pre-cious gift of Heaven, to

gift of Heaven, hail! pre-cious gift of Heaven, to soothe the toils of
 pre-cious gift of Heaven, to soothe the toils of life, to soothe the toils of
 pre-cious gift of Heaven, to soothe the toils of life, to soothe the toils of
 soothe the toils of life, to soothe the toils, the toils of life be-

life be-stow-ed; Like to the Rain-bow's love-ly form, that shines a-mid the
 life be-stow-ed; Like to the Rain-bow's love-ly form, that shines a-mid the
 life be-stow-ed; Like to the Rain-bow's love-ly form, that shines a-mid the
 -stow-ed; Like to the Rain-bow's love-ly form, that shines a-mid the

storm, an em-blem bright . . of love and friend-ship, an em-blem bright . .

storm, an em-blem bright . . of love and friend-ship, an em-blem bright . .

storm, an em-blem bright . . of love and friend-ship, an em-blem bright . .

storm, an em-blem bright . . of love and friend-ship, an em-blem bright . .

p *dolce.*

. . of love and friend-ship.

. . of love and friend-ship. Hail! hail! Har-mo-ny, all

. . of love and friend-ship. Hail! hail! Har-mo-ny, all

. . of love and friend-ship. Hail! hail! Har-mo-ny, all

hail! hail! Har-bin-ger, har-bin-ger . . . of

hail! hail! hail! Har-bin-ger, har-bin-ger . . . of

hail! hail! hail! Har-bin-ger, har-bin-ger . . . of

hail! hail! hail! Har-bin-ger, har-bin-ger . . . of

sf sf sf sf p

peace.
peace.
peace.
peace.
B
p dolce. *cres.*

f
Na - tions en - rap - tured
Na - tions en rap-tured own thy sway, Hearts and voi-ces join - ing, In

own thy.. sway, Hearts and voi-ces join - ing, In cho - rus com - bi - ning,
cho - rus com - bi - ning, All to thee glad ho - mage pay,
Na - tions en - rap - tured own thy.. sway,

All to thee glad ho - mage pay : hearts and voi - ces join - ing, in
 All to thee glad ho - mage pay : hearts and voi - ces join - ing, in
 Na - tions en - rap - tured own thy sway ; hearts and voi - ces join - ing, in
 Hearts and voi - ces join - ing, In cho - rus com bi - ning, hearts and voi - ces join - ing, in

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The bottom two staves are piano accompaniment. The music is in 2/4 time with a key signature of three sharps (F#, C#, G#). The first vocal line starts with a forte (*f*) dynamic and includes the lyrics "All to thee glad ho - mage pay : hearts and voi - ces join - ing, in". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

cho - rus com - bi - ning, all to thee glad ho - mage pay.
 cho - rus com - bi - ning, all to thee glad ho - mage pay.
 cho - rus com - bi - ning, all to thee glad ho - mage pay.
 cho - rus com - bi - ning, all to thee glad ho - mage pay.

The second system of the musical score consists of five staves. The top four staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The lyrics for the vocal parts are "cho - rus com - bi - ning, all to thee glad ho - mage pay." The music continues with a forte (*sf*) dynamic. The piano accompaniment maintains the rhythmic pattern from the first system.

Praise and thanks, praise, thanks, praise and thanks, thanks, thanks, thanks,
 Praise and thanks, praise, thanks, praise and thanks, thanks, thanks, thanks,
 Praise and thanks, praise, thanks, praise and thanks, praise and
 Praise and thanks, praise, thanks, praise and thanks, thanks, thanks, thanks,

The third system of the musical score consists of five staves. The top four staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The lyrics for the vocal parts are "Praise and thanks, praise, thanks, praise and thanks, thanks, thanks, thanks,". The music concludes with a forte (*f*) dynamic. The piano accompaniment features a series of chords and rhythmic patterns.

thanks! Deign to hear our joy-ful greet-ing, Be thou

thanks! Deign to hear our joy-ful greet-ing, Be thou

thanks! Deign to hear our joy-ful greet-ing, Be thou

thanks! Deign to hear our joy-ful greet-ing, Be thou

p dolce.

wel-come to our meet-ing, be wel-come to our meet-ing, Glo-ry,

wel-come to our meet-ing, be wel-come to our meet-ing, Glo-ry,

wel-come to our meet-ing, be wel-come to our meet-ing, Glo-ry,

wel-come to our meet-ing, be wel-come to our meet-ing, Glo-ry,

cres. *f*

cres. *f*

cres. *f*

cres. *f*

cres. *f*

hon-our, praise, and thanks for aye at-tend thee, aye at-tend thee, praise and

hon-our, praise, and thanks for aye at-tend thee, aye at-tend thee, praise and

hon-our, praise, and thanks for aye at-tend thee, aye at-tend thee, praise and

hon-our, praise, and thanks for aye at-tend thee, aye at-tend thee,

sf *sf* *p*

sf *sf* *p*

sf *sf* *p*

sf *sf*

thanks,
 thanks, praise and thanks!
 thanks, praise and thanks!
 Na - tions en - rap - tured
 Na - tions en - rap - tured own thy sway, hearts and
 Na - tions en - rap - tured own thy sway, hearts and voi - ces join - ing, in
 Na - tions en - rap - tured own thy sway, hearts and voi - ces join - ing, in
 own thy sway, hearts and voi - ces join - ing, in cho - - rus com -
 voi - ces join - ing, in cho - rus com - bi - ning, in cho - - rus com -
 cho - - rus, in cho - rus com - bi - ning, in cho - - rus com -
 cho - rus com - bi - ning, all to thee glad ho - mage pay,
 bi - - ning, all, all to thee glad ho - mage pay,
 bi - - ning, all, all to thee glad ho - mage pay, Praise . .
 bi - - ning, all, all to thee glad ho - mage pay, Praise . .

Praise and thanks, praise and thanks, thanks,
 Praise and thanks, praise and thanks, praise and
 and thanks, . . . praise and thanks, thanks, praise and thanks,
 . . . and thanks, . . . praise and thanks, thanks, praise and thanks,
 thanks, praise and thanks, thanks, praise.
 thanks, praise and thanks, thanks, praise.
 praise and thanks, praise and thanks, thanks.
 praise and thanks, thanks, thanks.
 Deign to hear our joy - ful greet - ing, Be thou wel - come to our
 Deign to hear our joy - ful greet - ing, Be thou wel - come to our

cres.
Deign to hear our joy - ful greet - ing, Be thou wel - come to our
cres.
Deign to hear our joy - ful greet - ing, Be thou wel - come to our
cres.
meet - ing, deign to hear our joy - ful greet - ing, Be thou wel - come to our
meet

f meet - ing, be wel - come to our meet - ing, *sf* Glo - ry, praise, and thanks at -
f meet - ing, be wel - come to our meet - ing, *sf* Glo - ry, praise, and thanks at -
f meet - ing, be wel - come to our meet - ing, *sf* Glo - ry, praise, and thanks at -
f - - ing, be thou wel - come to our meet - ing, *sf* Glo - ry, praise, and thanks at -

sf - tend thee, glo - ry, praise, and thanks at - tend thee, glo - ry,
sf - tend thee, glo - ry, praise, and thanks at - tend thee, glo - ry,
sf - tend thee, glo - ry, praise, and thanks at - tend thee, glo - ry,
sf - tend thee, glo - ry, praise, and thanks at - tend thee, glo - ry,

praise, and thanks at - tend thee, praise and thanks, thanks, thanks, glo - ry,

praise, and thanks at - tend thee, praise and thanks, thanks, thanks, glo - ry,

praise, and thanks at - tend thee, praise and thanks, thanks, thanks, glo - ry,

praise, and thanks at - tend thee, praise and thanks, thanks, thanks, glo - ry,

praise, and thanks at - tend thee, glo - ry, praise, and thanks at - tend thee.

praise, and thanks at - tend thee, glo - ry, praise, and thanks at - tend thee.

praise, and thanks at - tend thee, glo - ry, praise, and thanks at - tend thee.

praise, and thanks at - tend thee, glo - ry, praise, and thanks at - tend thee.

Andante.

Andante.
Cello Solo.
p dolce.

BASS SOLO.

O deign to guide my trembling hand,

cres.

that with un - skil - ful rudeness sweeps the

Recit.
fp
rall.
fp

A tempo maestoso, ma un poco mosso.

lyre : per - vade my wea - ry

A tempo maestoso, ma un poco mosso. *Maestoso, ma meno mosso.*

cres.

soul, that in this jar - ring, in - har - mon - ious world hath need of

peace. O soothe her with thy sweet - est

mea - sures, and while in heaven - ly me - lo - dy en - wra - pt, may she her won - ted calm re -

- cov - er, O waft me gent - ly down thy stream, to the wide

o - cean of har - monious rap - ture. *Allegro vivace.*

No. 3. AIR.—“SWEET MUSIC, GENTLY THRO’ MY SENSES STEAL.”

Andante sostenuto. TENOR SOLO.

Andante sostenuto. Sweet Mu - sic, gent - ly through my sen - ses

steal, O'er my sad heart the balm of com - fort shed, the

balm . . of com - fort shed, the balm of com - fort shed:— A

Più mosso. heart too long un - used, a heart too long un-used thy power to

Più mosso. feel, A heart, a heart a - like to joy and sor - row

SOPRANO.

Allegro.

ALTO.

TENOR.

BASS.

dead. A - wake thee, A - wake thee,

Allegro.

f sf sf sf sf

sf sf sf sf sf

A - wake thee, a - wake . . . thee ! Mirth and sweet plea - sure, joys with-out

- wake thee, a - wake thee, a - wake . . . thee ! Mirth and sweet plea - sure, joys with-out

a - wake thee, a - wake . . . thee ! Mirth and sweet plea - sure, joys with-out

a - wake thee, a - wake . . . thee ! Mirth and sweet plea - sure, joys with-out

sf sf sf sf sf

mea - sure flow from the fount-ain of Har - mo - ny, sweet plea - sure, sweet

mea - sure flow from the fount-ain of Har - mo - ny, mirth and sweet plea - sure, Joys without

mea - sure flow from the fount-ain of Har - mo - ny, sweet plea - sure, sweet

mea - sure flow from the fount-ain of Har - mo - ny, mirth and sweet plea - sure, Joys without

Ped. *

plea - sure, Flow from the fount-ain of Har - mo - ny! When the soul pines with
 mea - sure, Flow from the fount-ain of Har - mo - ny! When the soul pines with
 plea - sure, Flow from the fount-ain of Har - mo - ny! When the soul pines with
 mea - sure, Flow from the fount-ain of Har - mo - ny! When the soul pines with

Ped. *

grief or bit - ter de - spair, O what so well can give re - lief, or ban - ish
 grief or bit - ter de - spair, O what so well can give re - lief, or ban - ish
 grief or bit - ter de - spair, O what so well can give re - lief, or ban - ish
 grief or bit - ter de - spair, O what so well can give re - lief, or ban - ish

care, what so well as me - lo - - dy, O what so well,
 care, what so well as me - lo - - dy, O what so well,
 care, what so well as me - lo - - dy, O what so well,
 care, what so well as me - lo - - dy, O what so well,
Sva

what so well as me - lo - - dy, as me - lo - dy, me - - - lo - -

what so well as me - lo - - dy, as me - lo - dy, me - - - lo - -

what so well as me - lo - - dy, as me - lo - dy, me - - - lo - -

what so well as me - lo - - dy, as me - lo - dy, me - - - lo - -

p *ff*

- dy? Awake thee, a - wake . . . thee!

- dy? A - wake thee, a - wake thee, a - wake . . . thee!

- dy? Awake thee, a - wake thee, a - wake . . . thee!

- dy? Awake thee, a - wake thee, a - wake . . . thee!

sf *ff*

Sva.....

sf *sf* *sf* *sf* *sf* *sf* *ff*

Ped. *

Sva.....

sf

Allegro. *tr*

PIANO.

pp

The piano introduction consists of two staves. The right hand features a melodic line with trills and a long note, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Allegro' and the dynamics are 'pp'.

1st SOPRANO. SOLO.

Whence art thou, Power of Mu-sic? Say, in what

tr *tr* *f*

The first vocal line begins with the lyrics 'Whence art thou, Power of Mu-sic? Say, in what'. The piano accompaniment continues with the same eighth-note pattern, now marked 'f'. Trills are indicated above the vocal line.

numbers shall I praise thee?

tr *tr* *pp*

The second vocal line continues with the lyrics 'numbers shall I praise thee?'. The piano accompaniment remains consistent, marked 'pp'. Trills are indicated above the vocal line.

Art thou a li-quad drop of that ætherial sea in which the

tr *tr* *fp*

The third vocal line begins with the lyrics 'Art thou a li-quad drop of that ætherial sea in which the'. The piano accompaniment continues, marked 'fp'. Trills are indicated above the vocal line.

u - ni - verse doth circ - ling roll? Art thou a drop

tr *pp*

The fourth vocal line continues with the lyrics 'u - ni - verse doth circ - ling roll? Art thou a drop'. The piano accompaniment continues, marked 'pp'. Trills are indicated above the vocal line.

from out the fount-ain of love di-vine, and power e - -

Allegro ma non troppo. *A Maestoso, alla marcia.*

- ter-nal, of power e - ter-nal!

See how the stream in - creas - ing swells, it swells in - to a

flood, it swells in - to a flood, And to the way - worn

trav' - ler yields a soul - re - vi - ving draught, to cheer him on his wear - y pil - grim -

colla voce. *cres. a tempo.*

Allegro molto.

age.

Allegro molto.

f *ff*

sf

B *Maestoso, alla marcia.*

Maestoso, alla marcia.

sf sf sf sf ff

He quaffs the spark-ling tide, and feels, . . . throughout his frame he

sf p p

Allegro molto.

feels fresh strength, fresh strength, and new - born vig - our.

Allegro molto.

f ff

First system of musical notation, including a vocal line and piano accompaniment.

Second system of musical notation, including a vocal line and piano accompaniment.

RECIT. *a tempo.* *Allegro molto.*

Be grateful, O thou mortal man; accept the boon with thankful heart.

fp *cres.* *ff* *Allegro molto.*

Third system of musical notation, including a vocal line and piano accompaniment.

RECIT.

On Mu - sic's

fp

Fourth system of musical notation, including a vocal line and piano accompaniment.

a tempo, poco maestoso. *Adagio.*

stream thy soul, upborne a - bove the a - zure sky, shall bathe in floods of

cres. *f* *p* *colla voce.*

Fifth system of musical notation, including a vocal line and piano accompaniment.

Allegro molto.

heaven-ly rap - ture.

Allegro molto.

ff

Recit.

Now swells my bo - som,—

sf sf sf

poco Adagio.

throbs my beat-ing pulse;— I feel new in - spi - ra - tion;— let me raise . . . the song in

poco Adagio.

f p

Allegro molto.

praise of Mus-ic.

Allegro molto.

ff sf

Allegro ma non troppo.

Violin Solo. *Allegro ma non troppo.*

C

1st SOPRANO. SOLO.

Join with

me in praise of Mu - sic ;

To her

CHORUS. SOPRANO.

Praise to Mu - sic, praise and thanks,

ALTO.

Praise to Mu - sic, praise and thanks,

TENOR.

Praise to Mu - sic, praise and thanks,

BASS.

Praise to Mu - sic, praise and thanks,

glo - ry raise we the song ;

To her glo - ry raise we the song, raise we the

To her glo - ry raise we the song, raise we the

To her glo - ry raise we the song, raise we the

To her glo - ry raise we the song, raise we the

Join with me in praise of Mu - sic ;

song, raise we the song. Praise to

song, raise we the song. Praise to

song, raise we the song. Praise to

song, raise we the song. Praise to

song, raise we the song. Praise to

sf *fp* *cres.* *p.*

To her glo - ry raise we the song.

Mu - sic, praise and thanks, To her

Mu - sic, praise and thanks, To her

Mu - sic, praise and thanks, To her

Mu - sic, praise and thanks, To her

cres. *f*

glo - ry raise we the song, raise we the song, raise we the song.

glo - ry raise we the song, raise we the song, raise we the song.

glo - ry raise we the song, raise we the song, raise we the song.

glo - ry raise we the song, raise we the song, raise we the song.

D

sf sf sf sf sf sf sf p

SOLO. 1st SOPRANO.

She com -

cres.

- mands, and all . . . o - bey her; Migh-ty Kings glad hom-age

pay her; In sweetest con - cord all u - nit - ing, firm - ly bound, firm - ly

bound . . by friend-ship's tie. Love with

mu - tual love . . re - quit - ing, Sing we in praise of har - mo -

- ny, . . . love with mu - tual love . . re -

qui - ting, sing we in praise of har -

mo - ny, Glo - ry and

praise to her be - long, to .. her be - long, to her be -

long.

CHORUS.

Praise and glo - ry to her be - long, praise and glo - ry to her be - long.

Praise and glo - ry to her be - long, praise and glo - ry to her be - long.

Praise and glo - ry to her be - long, praise and glo - ry to her be - long.

Praise and glo - ry to her be - long, praise and glo - ry to her be - long.

O, what

The first system shows a vocal line with a whole rest followed by a half note G4 and a quarter note A4. The piano accompaniment features a series of triplets in the right hand, starting with a piano (*p*) dynamic. The bass line consists of block chords.

joy be - yond be - liev - ing, plea - sure giv - ing and re - ceiv - ing, joy . .

The second system continues the vocal line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The piano accompaniment has dynamic markings of *mf*, *f*, *p*, and *f*. The right hand has a melodic line with some grace notes, while the left hand has a steady bass line.

. . . be - yond be - liev - ing, plea - sure giv - ing, plea - sure giv - ing and re -

The third system continues the vocal line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The piano accompaniment has a piano (*p*) dynamic. The right hand features a melodic line with grace notes, and the left hand has a bass line with some chordal textures.

- ceiv - ing, All the

The fourth system continues the vocal line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The piano accompaniment has dynamic markings of *f* and *p*. The right hand has a melodic line with triplets, and the left hand has a bass line with some chordal textures.

charms in life that be, all the

The fifth system continues the vocal line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The piano accompaniment has dynamic markings of *fp* and *p*. The right hand has a melodic line with grace notes, and the left hand has a bass line with some chordal textures.

charms in life . . . that be, heavenly Mu - sic, flow from thee, flow from thee.

Sva...

f p 3 cresc. f > f p

thee.

CHORUS.

Praise and thanks to her be - long, Let e cho loud the joy - ful

Praise and thanks to her be - long, Let e cho loud the joy - ful

f

- long, let e - cho loud the joy - ful note prolong, praise and

note prolong, praise and thanks to her be - long, praise and thanks

Praise and

Praise and thanks to . . her be - long, Let e - cho

sf sfz

thanks to her be-long, praise and
 praise and thanks to her be-
 thanks to her be-long, let e-cho loud the joy-ful
 loud the joy-ful note pro-long, the joy-ful note pro-long, praise..

thanks to... her be-long, let e-cho
 long, let e-cho loud the
 note pro-long, let e-cho loud, let e-cho loud, let e-cho loud the
 to... mu-sic, praise and thanks, and

loud the joy-ful note pro-long,
 note pro-long, praise and...
 note pro-long, let e-cho loud the joy-ful note pro-long,
 thanks, let e-cho loud the joy-ful note pro-long, let e-cho

let e-cho loud the note pro-long, praise and
 thanks to . . her be - long, praise . . . and thanks to
 the joy - ful note pro-long, loud the note pro - long, praise and thanks to her be -

long, let e-cho loud the joy - ful note prolong, the joy - ful
 thanks to . . her be - long, praise and her be - long, let e-cho
 praise and thanks to . . her be - long, praise and
 - long, let e-cho loud the joy - ful note prolong, the joy - ful

thanks to . . her be - long, let e-cho loud the note pro -
 loud the note pro-long, praise and thanks to her be -
 thanks, let e-cho loud, e-cho loud, e-cho loud the note pro -
 note pro-long, let e-cho loud, let e-cho loud the note pro -

- long, let e - cho loud the note pro-long, let e - cho loud the
 - long, let e - cho loud the note pro-long, let e - cho loud the
 - long, let e - cho loud, e - cho loud the
 - long, let e - cho loud the note pro-long, let e - cho loud the

ff

note pro - long, praise and thanks to her be - long,
 note pro - long, praise and thanks to her be - long,
 note pro - long, praise and thanks to her be - long,
 note pro - long, praise and thanks to her be - long,

let e - cho loud the note pro - long, let e - - cho, let
 let e - cho loud the note pro - long, let e - - cho, let
 let e - cho loud the note pro - long, let e - - cho, let
 let e - cho loud the note pro - long, let e - - cho, let

sf

e - - cho the note pro-long.
 e - - cho the note pro-long.
 e - - cho the note pro-long.
 e - - cho the note pro-long.

Vl. Solo.

H *SOPRANO SOLO.*
O what

joy be-yond be-liev-ing, Plea-sure giv-ing and re-
 joy be-yond be-liev-ing, Plea-sure giv-ing and re-

- ceiv - ing, All the charms in life that be, Heaven - ly

Mu - sic, flow from thee, flow from thee,

all the charms in life that be, Heavenly Mu - sic,

flow

from thee, all flow from thee, flow from thee, Heaven-ly . .

mu - sic, flow from thee. *J* Let e - cho loud the

CHORUS.

Praise and thanks to thee be - long,

Praise and thanks to thee be - long,

Praise and thanks to thee be - long,

Praise and thanks to thee be - long,

fp sf

note prolong, let e - cho, let e - cho, let

cres. let e - cho loud . . the note pro-long, let e - cho, let

cres. let e - cho loud . . the note pro long, let e - cho, let

cres. let e - cho loud . . the note pro-long, let e - cho

cres. let e - cho loud . . the note pro-long, let e - cho, let

cres.

e - cho, let e - - - cho loud, e - cho
 e - cho the note pro-long, praise to Mu - sic, praise and
 e - cho the note pro-long, praise to Mu - sic, praise and
 loud the note pro-long, praise . . to Mu - sic, praise and
 e - cho the note pro-long, praise . . to Mu - sic, praise and

loud the note pro - long, let e - - - cho the
 thanks, praise and thanks, praise . . and thanks, praise and
 thanks, praise and thanks, praise . . and thanks, praise and
 thanks, praise and thanks, praise . . and thanks, praise and
 thanks, praise and thanks, praise . . and thanks, praise and

joy - - - - - ful note pro - long.

thanks, praise and thanks, thanks, thanks !

thanks, praise and thanks, thanks, thanks !

thanks, praise and thanks, thanks, thanks !

thanks, praise and thanks, thanks, thanks !

Vln. Solo.

ff

Detailed description: This system contains the first five staves of music. The top staff is a vocal line with a long note on 'joy' and a melodic line for 'ful note pro - long.'. The next four staves are vocal parts for different voices, each with the lyrics 'thanks, praise and thanks, thanks, thanks !'. The bottom two staves are piano accompaniment. The right hand features a 'Vln. Solo.' section with a five-fingered scale-like passage. The left hand has a rhythmic accompaniment marked *ff*.

dim.

p

Detailed description: This system contains the next five staves of music. The top four staves are vocal parts, all of which are empty (indicated by a horizontal line), suggesting the vocalists are silent during this section. The bottom two staves are piano accompaniment. The right hand continues the melodic line from the previous system, marked *dim.* and featuring a five-fingered passage. The left hand provides harmonic support, marked *p*.

K

praise and thanks to her be - long.

praise and thanks to her be - long.

praise and thanks to her be - long.

praise and thanks to her be - long.

f *rit*

To her glo - ry raise we the

To her glo - ry raise we the

To her glo - ry raise we the

To her glo - ry raise we the

To her glo - ry raise we the

p *cres.*

p *cres.*

p *cres.*

p *cres.*

p *cres.*

cadenza *tr tr* *tr*

ar - dan - do.

cres.

song, raise we the song, raise we the song.

song, raise we the song, raise we the song.

song, raise we the song, raise we the song.

song, raise we the song, raise we the song.

song, raise we the song, raise we the song.

ff *sf*

ff *sf*

ff *sf*

ff *sf*

ff *sf*

2nd SOPRANO.

O come to me, thou balm of ev-'ry woe, when dark mis-for - tune

Andante. RECIT.

clouds . . the sun-shine bright of my once hap - py, hap - py days : when grief sits

Andante.

fp Recit.

a tempo.

hea-vy on my soul, and all in vain I seek re - pose. O come to me, great

a tempo. fp cres.

RECIT.

God - dess ! Not with loud and mirth-ful strain, but

fp Recit. cres.

a tempo.

with a soft and dy - ing fall, to suit the ear of mel - an -

a tempo.

ff

Presto.

cho-ly.

Presto.

f *ff*

Adagio.

Adagio.

pp

She ap-proach-eth, God- dess,

speak, Al - rea - dy through my soul I feel, I feel soft peace descending.

f

pp

CAVATINA.—“NEVER MORE SHALL SORROW GRIEVE ME.”

2nd SOPRANO.

The musical score is written for a 2nd Soprano and piano accompaniment. It consists of five systems of music. Each system includes a vocal line and a piano accompaniment line. The key signature is one sharp (F#) and the time signature is common time (C). The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, often with a 'cres.' (crescendo) or 'p' (piano) dynamic marking. The vocal line is in a simple, lyrical style with lyrics in English. The score includes various musical notations such as slurs, accents, and dynamic markings like 'pp', 'mf', 'p dolce', and 'sempre legato'. A 'Ped.' (pedal) marking is present in the fourth system, and an asterisk (*) is placed above a note in the same system.

Nev - er more shall sor - row grieve me, In the so - li -
 - ta - ry hour, Mu - sic will from care re-lieve me
 With a gen - tle, sooth - ing power, will re-lieve, Mu - sic will re -
 - lieve me with a gen - tle, sooth - ing power,
 with a gen - tle, with a gen - tle, sooth - - ing power. Sing,

sing in sweet - est mea - sure, sing, O sing, and soothe, and soothe my

cres. *f* *p* *colla voce.*

soul . . in plea - sure.

cres. *f*

A CHORUS.
SOPRANO.

f Nev - er-more let sor - row grieve thee, In thy so - li -

ALTO.
Nev - er-more let sor - row grieve thee, In thy so - li -

TENOR.
Nev - er-more let sor - row grieve thee, In thy so - li -

BASS.
Nev - er-more let sor - row grieve thee, In thy so - li -

f *sf* *sf* *sf* *sf* *sf*

- ta - ry hour, Mu - sic will from care re - lieve thee

- ta - ry hour, Mu - sic will from care re - lieve thee

- ta - ry hour, Mu - sic will from care re - lieve thee

- ta - ry hour, Mu - sic will from care re - lieve thee

With a gen - tle, with a gen - tle, sooth - ing power, Mu - sic will re -

With a gen - tle, with a gen - tle, sooth - ing power, will re -

With a gen - tle, with a gen - tle, sooth - ing power, Mu - sic will re -

With a gen - tle, with a gen - tle, sooth - ing power, Mu - sic will re -

- lieve thee with a gen - tle, sooth - - ing power,

- lieve thee with a gen - tle, sooth - - ing power,

- lieve thee with a gen - tle, sooth - - ing power,

- lieve thee with a gen - tle, sooth - - ing power,

with a gen - tle, sooth - - ing, sooth - - ing power, Sing,

with a gen - tle, sooth - ing, sooth - ing power, Sing,

with a gen - tle, sooth - - - ing, sooth - - ing power, Sing,

with a gen - tle, sooth - - ing, sooth - ing power, Sing,

sing in sweet-est mea-sure, sing, sing, and soothe the soul to
 sing in sweet-est mea-sure, sing, sing, and soothe the soul to
 sing in sweet-est mea-sure, sing, sing, and soothe the soul to
 sing in sweet-est mea-sure, sing, sing, and soothe the soul to

plea-sure, sing, and soothe the soul to plea-sure.
 plea-sure, sing, and soothe the soul to plea-sure.
 plea-sure, sing, and soothe the soul to plea-sure.
 plea-sure, sing, and soothe the soul to plea-sure.

plea-sure, sing, and soothe the soul to plea-sure.

Allegro. 2nd SOPRANO.

Ye

tune - ful breth - ren of th' har - mon - ious choir,

O let not Mu - sic be your on - ly theme ; But in your song u - ni - ted be the

praise of love and friend - ship.

Vivace. *Vivace.*

colla voce. *fp*

1st SOPRANO.

Migh - ty love, thou ru - ler of the world, be with us ; Come with thy sweet

pp colla voce. *sfp*

sis - - ter Friend-ship; hand in hand be ev - er join - ed.

2nd SOPRANO. Bass.

Hail to love, to love and friendship, hail to love, to love and friend-ship,

cres.

TENOR.

hail to love, to love and friend-ship, Once a - gain, sweet Mu-sic, aid us.

f *ff*

Allegretto.

p *p dolce.* *cres.*

1st SOPRANO.

For ev - ermore u - ni - ted be

p

love and friend - ship true, .. Life's dear - est trea - sure, Foun - tain of

plea - sure ev - er - last - ing, of pleasure ev - er - last - ing, ev - er

new. A TENOR. Let

him that is not mov - ed, Sweet Love, to own thy sway, ..

Or hath not friend - ship prov - ed, or hath not friendship prov - ed, Be

deaf, be deaf un-to my lay.

p

1st SOPRANO.
No part hath he in the tune - ful throng, in the tune - ful

TENOR.
No part hath he in the tune - ful throng, in the tune - ful

cres. *f*

throng, the tune - ful throng; Com-rade un - wor-thy to

throng, the tune - ful throng; Com-rade un - wor-thy to join in the

f *p* *cres.* *p*

join, un- wor - thy to join in the song, to join . . in the song.

song, . . to join in the song, to join in the song.

f *p* *cres.* *f*

C Bass.

Who - so with them com -

bi - ning soft har - mo - ny doth blend, Fair

la - dy, I tell to thee, that man will ev - er be a tru - er

lov - er, and more faith - ful friend.

D

2nd SOPRANO.

Then ev - er be u -

p dolce. *cres.* *f* *p*

- ni - ted, sweet love and friendship true, sweet love and friendship true ;

f

Be love with love re - qui - ted, be friend - ship ev - er new ;

be love with love re - qui - ted, be friend - - - ship ev - er

p *cres.*

new, friend - ship ev - er new, be love with love re -

f *p*

qui - ted, re - qui - - - ted ; friendship ev - er new.

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

E 2nd SOPRANO.

So shall our hap - py life re - sem - ble,

TENOR.

BASS. That life of

So shall our hap - py life re - sem - ble,

E

p *p*

Where an - gels ev - er bright as - sem - ble,

bliss . . a - bove,

Where an - gels ev - er bright as - sem - ble,

p *cres.* *p* *p*

TENOR.

To sing, to sing of joy and love,

fp

Where an - gels, an - gels ev - er bright, ev - er bright as - sem - ble.

BASS.

Where an - gels, an - gels ev - er bright, ev - er bright as - sem - ble.

dolce.

F 1st SOPRANO.

Where an - gels, an - gels ev - er bright as - sem - - - ble, To sing of joy and

2nd SOPRANO.

Where an - gels, an - gels ev - er bright as - sem - - - ble, To sing of joy and

F sf

love, of joy, where an - - - gels ev - er

love, of joy, where an - - - gels ev - er

TENOR.

To sing and love, .

BASS.

To sing and love, . .

bright, where an-gels ev - er bright as - sem-ble,

bright, where an-gels ev - er bright as - sem-ble,

where an-gels bright, where an-gels ev - er bright as -

where an-gels bright, where an-gels ev - er bright as -

to sing of joy and love, where an-gels ev - er bright as - sem-ble, to

to sing of joy and love, where an-gels ev - er bright as - sem-ble, to

- sem-ble, to sing of joy and love, where an-gels ev - er bright as - sem-ble, to

- sem-ble, to sing of joy and love, where an-gels ev - er bright as - sem-ble, to

sing . . . of joy and love. And ev - er more our

sing . . . of joy and love.

sing . . . of joy and love.

sing of love.

cres. *p*

Ped. *

song shall be, shall be, . . . and ev-er-more our song shall

And ev-er-more our song, our song shall

And ev-er-more our song, our song shall

And ev-er-more our song shall

be, and ev-er-more our song shall be of friend-ship, of

be, . . . our song shall be of friend-ship, of

be, . . . and ev-er-more our song, our song shall be . . . of friend-ship,

be, . . . and ev-er-more our song shall be of

love, and har-mo-ny, . . .

love, and har-mo-ny, . . .

love, and har-mo-ny, . . .

love, and har-mo-ny, . . .

cres. *f* *ff*

and ev-er-more our song, our song shall be, shall be of

and ev-er-more our song, our song shall be, shall be of

and ev-er-more our song, our song . . shall be,

and ev-er-more our song shall be,

friend - - ship, love, and har-mo-ny.

friend - - ship, love, and har-mo-ny.

ev - er-more of friendship, love, and har-mo-ny.

ev - er-more of friendship, love, and har-mo-ny.

p *cres.* *f*

sf *sf* *sf* *sf* *sf*

p *f* *p* *dim.* *pp*

Poco Allegro.

p dolce.

CHORUS OF FEMALE VOICES. 1st & 2nd SOPRANOS.

p dolce.

Then sing we in cho - rus, Our voi - ces u -

- ni - ting, Sweet hope shines be - fore us, Life's path gai - ly light - ing,

All hail to Ce - ci - lia, The theme of our lays, To

her be up - lift - ed The an - them of praise.

CHORUS OF CHILDREN.
A SOPRANO.

When seek - ing re - lief From sor - row and sad - ness, Thou turn - est our

ALTO.

When seek - ing re - lief From sor - row and sad - ness, Thou turn - est our

A

p sempre stac.

grief To plea - sure and glad - ness ; When dis - cords di -

grief To plea - sure and glad - ness ; When dis - cords di -

- vide us Thy soft power can guide us, Thou bid - dest them cease In friend - ship and peace.

- vide us Thy soft power can guide us, Thou bid - dest them cease In friend - ship and peace.

B TENORS. *f*

Thou cheer - est the sol - dier 'mid dan - ger sur -

BASSES. *f*

Thou cheer - est the sol - dier 'mid dan - ger sur -

- round - ing, Thou cheer - est the war - horse im - pa - tient - ly bound - ing,

- round - ing, Thou cheer - est the war - horse im - pa - tient - ly bound - ing,

The trum - pet to them breathes a note of de -

The trum - pet to them breathes a note of de -

- light, See, they pant for the sig - nal to join in the fight, in the

- light, See, they pant for the sig - nal to join in the fight, in the

CHORUS OF FEMALE VOICES.
1st & 2nd SOPRANOS.

p

Then sing we in cho - rus, Our voi - ces u - ni - ting, u - ni - . . .

CHORUS OF CHILDREN.

SOPRANO.
Then sing we in

ALTO.
Then sing we in

p
fight.

p
fight.

p

ting.

cho - rus, Our voi - ces u - ni-ting,

cho - rus, Our voi - ces u - ni-ting,

f Then sing we in cho - rus, Our

Then sing we in cho - rus, Our

ff sf sf

Sweet hope shines be -
 our voi - ces u - ni - ting,
 our voi - ces u - ni - ting,
 voi - ces u - ni - ting,
 voi - ces u - ni - ting,
p stac. *p cres.*

- fore us, Life's path gai - ly light - ing, then sing we in cho - rus, our
 then sing we in cho - rus, our
 then sing we in cho - rus, our
 then sing we in cho - rus, our
 then sing we in cho - rus, our
f

voi - ces u - ni - ting, sweet hope shines be - fore us, life's path gai - ly
 voi - ces u - ni - ting, sweet hope shines be - fore us, life's path gai - ly
 voi - ces u - ni - ting, sweet hope shines be - fore us, life's path gai - ly
 voi - ces u - ni - ting, sweet hope shines be - fore us, life's path gai - ly
 voi - ces u - ni - ting, sweet hope shines be - fore us, life's path gai - ly

light - ing, To thee, great Ce -
 light - ing, To thee, great Ce -
 light - ing, To thee, great Ce -
 light - ing, To thee, great Ce -
 light - ing, To thee, great Ce -

sf

- ci - lia, the theme of our lays, To thee be up - lift - ed the

- ci - lia, the theme of our lays, To thee be up - lift - ed the

- ci - lia, the theme of our lays, To thee be up - lift - ed the

- ci - lia, the theme of our lays, To thee be up - lift - ed the

sf sf sf sf

an - them of praise, to thee, great Ce -

an - them of praise, to thee, great Ce -

an - them of praise, to thee, great Ce -

an - them of praise, to thee, great Ce -

an - them of praise, to thee, great Ce -

sf tr sf

- ci - lia, the theme of our lays, to thee be up - lift - ed the
 - ci - lia, the theme of our lays, to thee be up - lift - ed the
 - ci - lia, the theme of our lays, to thee be up - lift - ed the
 - ci - lia, the theme of our lays, to thee be up - lift - ed the
 - ci - lia, the theme of our lays, to thee be up - lift - ed the

Adagio.

an - them of praise. All hail, all hail!
 an - them of praise. All hail, all hail!
 an - them of praise. All hail, all hail!
 an - them of praise. All hail, all hail!
 an - them of praise. All hail, all hail!

Adagio.

All hail, all hail!
 All hail, all hail!

FINALE.—“HAIL, CECILIA.”

Presto.
E SOPRANO.

ALTO.

TENOR.

f BASS.
Hail, Ce-ci - lia, hail, Ce-ci - lia, praise and thanks, praise and thanks,
E *Presto.*

ff

Hail! Ce-ci - lia, hail! Ce-ci - lia, praise and thanks, praise and thanks,
sf praise and thanks, Hail! hail! thou Queen of heaven - ly

sf

Hail! Ce-ci - lia, hail! Ce-ci - lia, praise and thanks, praise and thanks,
sf praise and thanks, Hail! hail! thou Queen of heaven - ly
song, thou Queen of heaven - ly song,

sf

f
Hail! Ce-ci - lia, hail! Ce-ci - lia, praise and thanks, praise and thanks,
sf
praise and thanks, Hail! hail! thou Queen of heaven - ly
song, thou Queen of heaven - ly song,

sf
praise and thanks, Hail! hail! thou Queen, thou Queen of
song, thou Queen of heavenly song,
sf
Hail! hail! thou
Hail! Ce-ci - lia, hail! Ce-ci - lia, praise and thanks, praise and thanks,
f

heaven - ly song. Hail! Ce - ci - lia, hail! Ce - ci - lia,
Hail! Ce - ci - lia, hail! Ce - ci - lia, praise and thanks, praise and thanks,
Queen of heaven - ly song,
praise and thanks, praise and thanks, Hail! hail! thou

praise and thanks, praise and thanks, praise and thanks, praise . . and thanks,
praise and thanks, praise and thanks, praise and thanks, praise and
Hail! Ce - ci - lia, hail! Ce - ci - lia, praise and thanks, praise and thanks,
Queen of heaven - ly song, praise . . and thanks,

Hail! . . . hail! . . .
thanks, Hail! . . . hail! . . .
Hail! . . . hail! . . .
Hail! . . . hail! . . .
Hail! . . . hail! . . .

hail! . . . thou Queen . . . of
hail! . . . thou Queen . . . of
hail! . . . thou Queen . . . of
hail! . . . thou Queen . . . of

heaven - ly song. Praise and

heaven - ly song. Praise and thanks to thee be - long, to thee be -

heaven - ly song. Praise and thanks to thee be -

heaven - ly song. Hail! thou Queen of

thanks to thee be - long, praise and

- long, praise and thanks, praise and thanks to thee be -

- long, to thee be - long, Hail! thou Queen, thou

heaven - ly song, praise and thanks to thee be - long, to thee be -

thanks to thee be - long, praise and thanks, praise and thanks to thee be -

- long, praise and thanks, Hail! thou Queen, thou

Queen of heaven - ly song, praise . . . and thanks to thee be - long,

- long, praise and thanks, praise and thanks, praise and thanks to thee be -

The musical score consists of three systems. Each system includes vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The piano part features a prominent bass line with repeated eighth-note patterns and chords. Dynamics such as *sf* (sforzando) are indicated throughout the piano accompaniment. The lyrics are written below the vocal staves, with hyphens indicating syllables that span across multiple notes.

- long, praise and thanks. Hail! . . . hail! . . .
 Queen of heaven-ly song. Hail! . . . hail! . . .
 thanks to thee be - long. Hail! . . . hail! . . .
 - long, praise and thanks. Hail! . . . hail! . . .

all hail! thou Queen . . . of
 all hail! thou Queen . . . of
 all hail! thou Queen . . . of
 all hail! thou Queen . . . of

heaven - - ly song, Hail!
 heaven - - ly song, praise and thanks to thee be - long, praise and
 heaven - - ly song, praise and thanks to thee be - long, praise and
 heaven - - ly song, Hail!

hail ! Hail !
 thanks to thee be - long. Hail !
 thanks to thee be - long. Hail ! hail !
 Hail ! hail ! thou Queen, thou

thou Queen of heaven - ly song,
 thou Queen of heaven - ly song,
 thou Queen of heaven - ly song,
 Queen of heaven - ly song,

Hail ! Ce - ci - lia, praise and thanks, Hail ! Ce -
 praise and thanks, Hail ! Ce -
 Hail ! Ce - ci - lia, praise and thanks, praise and thanks to thee be - long,
 Hail ! Ce - ci - lia, praise and thanks, praise and thanks to thee be - long,

ff *sf* *sf* *f* *p* *f* *p* *p* *p* *f* *fp* *fp*

- ci - lia, praise and thanks, praise and thanks to thee be - long, Hail! . . .
 - ci - lia, praise and thanks, praise and thanks to thee be - long,
 Hail! Ce - ci - lia, praise and thanks, Hail!
 praise and thanks,
sempre p

hail! . . . thou Queen,
 Hail! . . . thou Queen,
 hail! . . . thou Queen, hail!
 Hail! thou Queen, hail!
Sva

thou Queen . . . of heaven - ly
 thou Queen . . . of heaven - ly
 thou Queen . . . of heaven - ly
 thou Queen . . . of heaven - ly
Sva

song, all hail! thou Queen of heaven - ly song, all

song, all hail! thou Queen of heaven - ly song, all

song, all hail! thou Queen of heaven - ly song, all

song, all hail! thou Queen of heaven - ly song, all

sf

sf hail! thou Queen of heaven - ly song.

sf hail! thou Queen of heaven - ly song.

sf hail! thou Queen of heaven - ly song.

sf hail! thou Queen of heaven - ly song.

sf

f

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