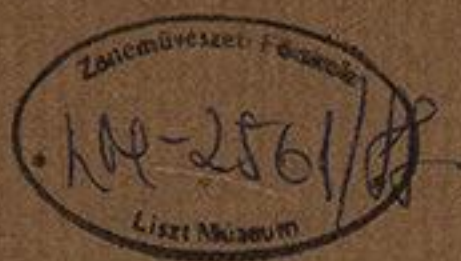




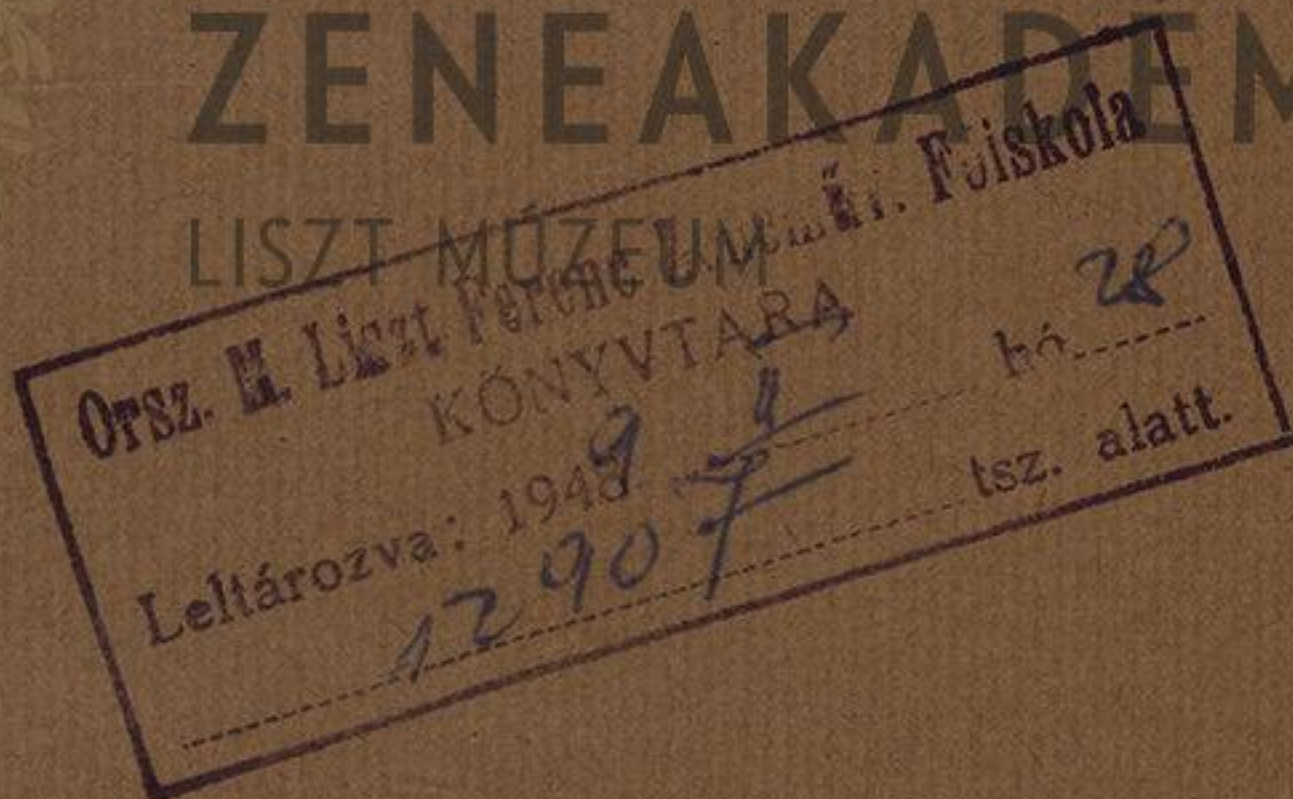


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HANDEL'S

ODE,

ALEXANDER'S FEAST,

(COMPOSED IN THE YEAR 1736,)

IN VOCAL SCORE, WITH A SEPARATE ACCOMPANIMENT FOR THE ORGAN OR PIANOFORTE,



ZENEAKADÉMIA

ARRANGED BY
LISZT MÚZEUM

VINCENT NOVELLO.

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Ripieno Do. Do. ...	2 9	Ripieno Do. Do. ...	3 0	Tympani ...	...	...	0 8
Principal Violino Secondo ...	5 0	Flauti ...	...	Soprano ...	...	...	1 3
Ripieno Do. Do. ...	2 9	Oboi ...	...	Alto ...	...	...	1 3
Principal Viola ...	4 9	Clarinetti ...	...	Tenor ...	...	...	1 3
Ripieno Do. ...	2 9	Fagotti ...	...	Bass ...	...	...	1 3
		Corni ...	...				

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ALEXANDER'S FEAST.

Part the First.

No. 1.—OVERTURE.

No. 2.—RECITATIVE.

'Twas at the royal feast for Persia won,
By Philip's warlike son;
Aloft, in awful state,
The godlike hero sat
On his imperial throne:
His valiant peers were plac'd around;
Their brows with roses and with myrtles bound;
So should desert in arms be crown'd.
The lovely Thais by his side,
Sat like a blooming eastern bride,
In flow'r of youth and beauty's pride.

No. 3.—AIR AND CHORUS.

Happy, happy, happy pair!
None but the brave deserve the fair.

No. 4.—RECITATIVE.

Timotheus plac'd on high,
Amid the tuneful choir,
With flying fingers touch'd the lyre;
The trembling notes ascend the sky,
And heav'nly joys inspire.

No. 5.—RECITATIVE. *Accompanied.*

The song began from Jove,
Who left his blissful seats above;
(Such is the power of mighty love)
A dragon's fiery form belied the god;
Sublime on radiant spheres he rode,
When he to fair Olympia press'd,
And while he sought her snowy breast;
Then round her slender waist he curl'd,
And stamp'd an image of himself, a sov'reign
of the world.

No. 6.—CHORUS.

The list'ning crowd admire the lofty sound:
A present Deity! they shout around,
A present Deity! the vaulted roofs rebound.

No. 7.—AIR.

With ravish'd ears
The monarch hears;
Assumes the god,
Affects to nod:
And seems to shake the spheres.

No. 8.—RECITATIVE.

The praise of Bacchus then the sweet musician
sung,
Of Bacchus ever fair and ever young:

The jolly god in triumph comes,
 Sound the trumpets, beat the drums;
 Flush'd with a purple grace,
 He shows his honest face:
 Now give the hautboy's breath; he comes, he
 comes.

No. 9.—AIR AND CHORUS.

Bacchus, ever fair and young,
 Drinking joys did first ordain;
 Bacchus' blessings are a treasure,
 Drinking is the soldier's pleasure;
 Rich the treasure,
 Sweet the pleasure;
 Sweet is pleasure after pain.

No. 10.—RECITATIVE.

Sooth'd with the sound, the king grew vain,
 Fought all his battles o'er again;
 And thrice he routed all his foes, and thrice
 he slew the slain;
 The Master saw the madness rise,
 His glowing cheeks, his ardent eyes;
 And while he heav'n and earth defied,
 Chang'd his hand, and check'd his pride.

No. 11.—RECITATIVE. *Accompanied.*

He chose a mournful muse,
 Soft pity to infuse.

No. 12.—AIR.

He sung Darius, great and good,
 By too severe a fate,
 Fall'n from his high estate,
 And welt'ring in his blood;
 Deserted at his utmost need,
 By those his former bounty fed,
 On the bare earth exposed lies,
 Without a friend to close his eyes.

No. 13.—RECITATIVE. *Accompanied.*

With downcast looks the joyous victor sat,
 Revolving in his altered soul
 The various turns of chance below,
 And now and then a sigh he stole,
 And tears began to flow.

No. 14.—CHORUS.

Behold Darius, great and good,
 By too severe a fate,
 Fall'n from his high estate,
 And welt'ring in his blood;
 On the bare earth expos'd he lies,
 Without a friend to close his eyes.

No. 15.—RECITATIVE.

The mighty Master smil'd to see
 That love was in the next degree;
 'Twas but a kindred sound to move,
 For pity melts the mind to love.

No. 16.—AIR.

Softly sweet, in Lydian measure,
 Soon he sooth'd the soul to pleasure.

No. 17.—AIR.

War, he sung, is toil and trouble;
 Honour, but an empty bubble;
 Never ending, still beginning,
 Fighting still, and still destroying;
 If the world be worth thy winning,
 Think, O think it worth enjoying.
 Lovely Thais sits beside thee,
 Take the good the gods provide thee.

No. 18.—CHORUS.

The many rend the skies with loud applause;
 So Love was crown'd, but Music won the cause.

No. 19.—AIR.

The Prince, unable to conceal his pain,
 'Gaz'd on the fair
 Who caus'd his care,
 And sigh'd, and look'd, and sigh'd again.
 At length with wine and love at once oppress'd,
 The vanquish'd victor sunk upon her breast.

CHORUS.

The many rend the skies with loud applause;
 So Love was crown'd, but Music won the cause.

Part the Second.

No. 20.—RECITATIVE. *Accompanied.*

Now strike the golden lyre again;
 A louder yet, and yet a louder strain;
 Break his bands of sleep asunder,
 And rouse him like a rattling peal of thunder.

CHORUS.

Break his bands of sleep asunder,
 Rouse him like a peal of thunder.

No. 21.—RECITATIVE.

Hark! hark! the horrid sound
 Has rais'd up his head;
 As awak'd from the dead,
 And amaz'd he stares around.

No. 22.—AIR.

Revenge, revenge, Timotheus cries;
 See the furies arise,
 See the snakes that they rear,
 How they hiss in the air,
 And the sparkles that flash in their eyes!

Behold a ghastly band,
 Each a torch in his hand;
 These are Grecian ghosts, that in battle were
 And unburied remain, [slain,
 Inglorious on the plain.

No. 23.—RECITATIVE. *Accompanied.*

Give the vengeance due
 To the valiant crew:
 Behold how they toss their torches on high,
 How they point to the Persian abodes,
 And glitt'ring temples of their hostile gods!

No. 24.—AIR.

The princes applaud with a furious joy;
 And the King seized a flambeau, with zeal to
 destroy.

No. 25.—AIR AND CHORUS.

Thais led the way,
 To light him to his prey;
 And like another Helen, she fir'd another Troy.
 The princes applaud with a furious joy;
 And the King seized a flambeau, with zeal to
 destroy.

No. 26.—RECITATIVE. *Accompanied.*

Thus long ago
 Ere heaving bellows learn'd to blow,
 While organs yet were mute,
 Timotheus, to his breathing flute,
 And sounding lyre,
 Could swell the soul to rage, or kindle soft desire.

CHORUS.

At last divine Cecilia came,
 Inventress of the vocal frame;
 The sweet enthusiast, from her sacred store
 Enlarg'd the former narrow bounds,
 And added length to solemn sounds,
 With nature's mother-wit, and arts unknown
 before.

Nos. 27 and 28.—RECITATIVE AND
CHORUS.

Let old Timotheus yield the prize,
Or both divide the crown ;
He raised a mortal to the skies,
She drew an angel down.

No. 29.—RECITATIVE.

Your voices tune, and raise them high,
Till they echo, from the vaulted sky,
The blest Cecilia's name :
Music to heav'n and her we owe,
The greatest blessing that's below ;
Sound loudly, then, her fame.



ZENEAKADÉMIA
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No. 30.—DUET.

Let's imitate her notes above ;
And may this evening ever prove
Sacred to harmony and love.

No. 31.—CHORUS.

Your voices tune, and raise them high,
Till they echo, from the vaulted sky,
The blest Cecilia's name :
Music to heav'n and her we owe,
The greatest blessing that's below ;
Sound loudly, then, her fame.
Let's imitate her notes above ;
And may this evening ever prove
Sacred to harmony and love.

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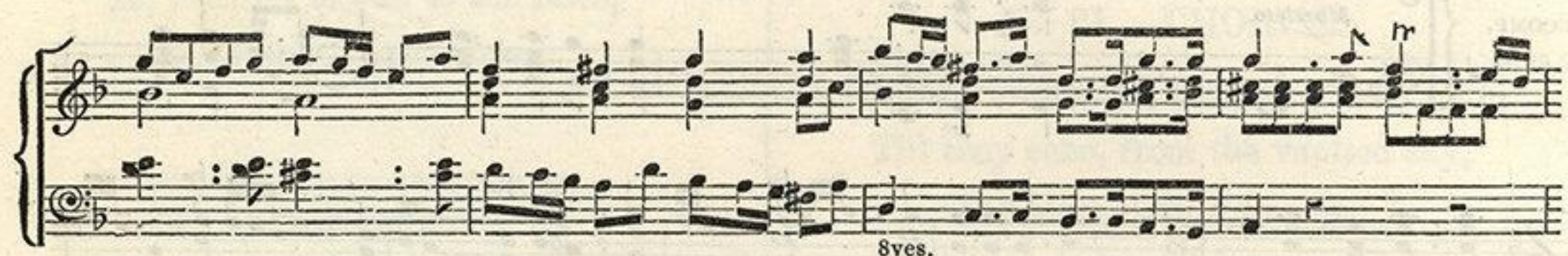
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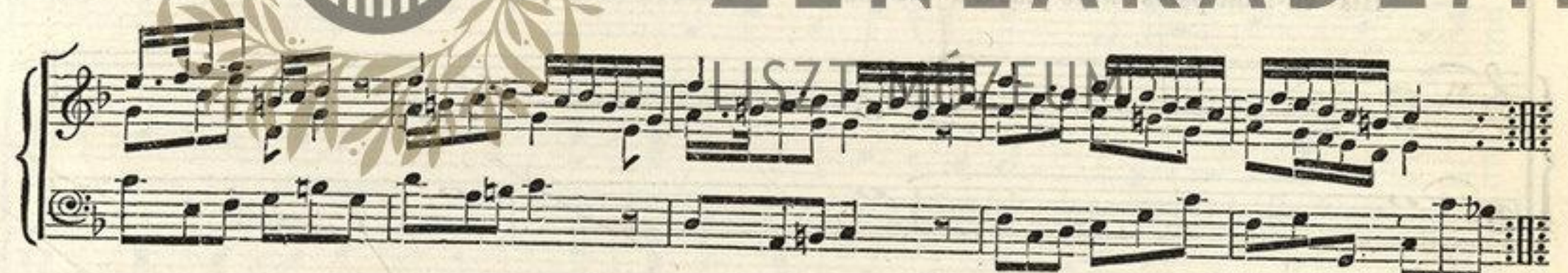
ACCOMP.
Met. 66 = ♩



ACCOMP.
Met. 96 = ♩







No. 2.

RECIT—'T WAS AT THE ROYAL FEAST.

VOICE. *RECIT.*
 'Twas at the roy - al feast, for Persia won, By Philip's warlike son; A -
 - - loft in aw - ful state, The God-like he - ro sat, On his im - pe - rial throne :
 His va - liant peers were plac'd a - round ; Their brows with ro - ses and with myrtles
 bound : So should de - sert in arms be crown'd, The love-ly Tha - is by his
 side, Sat like a blooming eastern bride, In flow'r of youth, and beauty's pride,

ACCOMP.
 Accompanying piano part for the above vocal melody.

Slow.

No. 3.

SOLO AND CHORUS.—HAPPY, HAPPY, HAPPY PAIR.

Allegro ma non troppo.

ACCOMP.

Met. 116=

The musical score is written for piano and soprano voice. It begins with a piano introduction in D major, marked 'Allegro ma non troppo'. The piano part features a lively melody in the right hand and a supporting bass line in the left hand. The tempo is indicated as 'Allegro ma non troppo'. The key signature has two sharps (F# and C#). The time signature is common time (C). The piano part includes dynamic markings such as *f* (forte), *pp* (pianissimo), and *p* (piano). The soprano voice enters with the lyrics 'Hap - py, hap - py, hap - py pair, None but the brave,'. The piano part provides harmonic support for the voice, with some passages marked *f* and *p*. The score includes triplets and sixteenth notes in both parts. A large watermark 'ZENAKADÉMIA LISZT MŰZEUM' is visible across the middle of the page.

none but the brave de - serve the fair, none but the brave de -

- serve the fair, none but the brave de - serve the fair.

CHORUS.

TREBLE. Hap-py, hap-py, hap-py pair!

ALTO. Hap-py, hap-py, hap-py pair!

TENOR. (Sve lower.) Hap-py, hap-py, hap-py pair!

BASS. Hap-py, hap-py, hap-py pair!

ACCOMP. *f* *p*

SOLI. TUTTI. SOLI.

Hap-py, hap - - - hap - py, hap-py, hap -

Hap-py, hap-py, hap-py, hap-py, hap-py, hap -

Hap-py, hap - - - hap - py, hap-py, hap -

Hap-py, hap-py, hap-py, hap-py, hap-py, hap -

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

none but the brave, none but the brave, none but the brave, none but the brave,
none but the brave de - serve the fair; none but the brave, none but the brave,
none but the brave de - serve the fair;

none but the brave de - serve the fair;
none but the brave de - serve the fair; none but the brave, none but the brave
none but the brave de - serve the fair; none but the brave, none but the brave,
none but the brave de - serve the fair; none but the brave, none but the brave,
8ves. 8ves.

none but the brave de - serve the fair; none but the brave, none but the brave,
none but the brave de - serve the fair; none but the brave, none but the brave,
none but the brave de - serve the fair; none but the brave, none but the brave,
none but the brave de - serve the fair; none but the brave, none but the brave,
8ves. *mp*

none but the brave de - serve the fair! Hap - py, hap - py, hap - py pair! none but the brave,
 none but the brave de - serve the fair! Hap - py, hap - py, hap - py pair! none but the brave,
 none but the brave de - serve the fair! Hap - py, happy, hap - py pair!
 none but the brave de - serve the fair! Hap - py, hap - py, hap - py pair! none but the brave,

8ves. 8ves.

none but the brave, none but the brave de - serve the fair!
 none but the brave, none but the brave de - serve the fair! none but the brave . .
 none but the brave de - serve the fair! none but the brave . .
 none but the brave, none but the brave de - serve the fair!

8ves. 8ves.

no, none but the brave de - serve the fair!
 none but the brave de - serve the fair! none but the brave, . .
 none but the brave de - serve the fair! none but the brave, . .
 no, none but the brave de - serve the fair!

8ves. *p*

no, none but the brave de - serve the fair! Hap - py, hap - py, hap - py, hap - py,

none but the brave de - serve the fair! Hap - py, hap - py, hap - py, hap - py,

no, none but the brave de - serve the fair! Hap - py

8ves.

SOLO. TUTTI. hap - py, hap - py, hap - py, hap - py, hap - py pair! none but the brave,

SOLO. TUTTI. hap - py, hap - py, hap - py, hap - py pair!

hap - py, hap - py, hap - py, hap - py pair!

hap - py, hap - py, hap - py, hap - py pair!

8ves.

none but the brave, none but the brave deserve the fair! none but the brave deserve the fair!

none but the brave, none but the brave, none but the brave deserve the fair! the

none but the brave deserve the fair!

none but the brave deserve the fair!

8ves.

None but the brave, none but the brave, none but the brave de-serve the fair!

fair! . . . none but the brave de-serve the fair!

None but the brave, none but the brave, none but the brave de-serve the fair!

None but the brave, none but the brave, none but the brave de-serve the fair!

8ves. 8ves.

Hap - py, hap - py, hap - py pair! None but the brave de - serve the fair!

Hap - py, hap - py, hap - py pair! None but the brave de - serve the fair!

Hap - py, hap - py, hap - py pair! None but the brave de - serve the fair!

Hap - py, hap - py, hap - py pair! None but the brave de - serve the fair!

8ves. 8ves.

None but the brave de - serve the fair!

None but the brave de - serve the fair!

None but the brave de - serve the fair!

None but the brave de - serve the fair!

8ves.

No. 4.

RECIT.—TIMOTHEUS PLAC'D ON HIGH.

VOICE. *RECIT.*

Ti - motheus plac'd on high, A - mid the tune-ful quire, With fly-ing

finger's touch'd the lyre; The trembling notes as-cend the sky, And heav'nly joys in - spire.

ACCOMP.

No. 5.

RECIT. (ACCOMP.)—THE SONG BEGAN FROM JOVE.

VOICE. *RECIT.*

The song began from Jove, Who left his bliss - ful seats a -

bove; (Such is the pow'r of mighty love) A dragon's fie - ry form be-ried the

god; sub-lime on ra-diant spheres he rode, When he to fair O - lym-pia press'd,

And while he sought her snowy breast; Then, round her slen-der waist he curl'd,

ACCOMP.

And stamp'd an i - mage of him - self, a sov'reign of the world.

No. 6. CHORUS.—THE LIST'NING CROWD ADMIRE THE LOFTY SOUND.

ACCOMP.
Met. $\text{♩} = 96$.

Andante. pp

f

Sves. sempre.

1st TREBLE.

2nd TREBLE.

ALTO.

1st TENOR. (Sve. lower.)

2nd TENOR. (Sve. lower.)

1st BASS.

2nd BASS.

p

The list'ning crowd . . .

The list'ning crowd . . .

p



ad-mire the lof - ty sound,

ad-mire the lof - ty sound,

A pre-sent

A pre-sent

f 8ves.

De - i-ty! they shout a - round; A pre-sent De - i-ty! the vault-ed roofs re -

De - i-ty! they shout a - round; A pre-sent De - i-ty! the vault-ed roofs re -

hr

The list'ning crowd ad -

The list'ning crowd ad -

The list'ning crowd ad -

The list'ning crowd

The list'ning crowd

- - bound.

- - bound.

The list'ning crowd

The list'ning crowd

ad - mire the lof - ty sound, A pre-sent De - i-ty! they shout a -

ad - mire the lof - ty sound, A pre-sent De - i-ty! they shout a -

ad - mire the lof - ty sound, A pre-sent De - i-ty! they shout a -

ad - mire the lof - ty sound, A pre-sent De - i-ty! they shout a -

ad - mire the lof - ty sound, A pre-sent De - i-ty! they shout a -

ad - mire the lof - ty sound, A pre-sent De - i-ty! they shout a -

ad - mire the lof - ty sound, A pre-sent De - i-ty! they shout a -

ad - mire the lof - ty sound, A pre-sent De - i-ty! they shout a -

round, A pre-sent de-i-ty! the vault-ed roofs re-bound,

round, A pre-sent de-i-ty! the vault-ed roofs re-bound,

round, A pre-sent de-i-ty! the vault-ed roofs re-bound,

round, A pre-sent de-i-ty! the vault-ed roofs re-bound,

round, A pre-sent de-i-ty! the vault-ed roofs re-bound,

round, A pre-sent de-i-ty! the vault-ed roofs re-bound,

round, A pre-sent de-i-ty! the vault-ed roofs re-bound,

round, A pre-sent de-i-ty! the vault-ed roofs re-bound,

ZENÉAKADÉMIA

LISZT MŰZÉUM

A pre-sent

A pre-sent

A pre-sent

A pre-sent

A pre-sent

A pre-sent

A pre-sent

A pre-sent

[illegible]

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are marked with a key signature of one sharp (F#) and a time signature of 12/8. The music is written in a cursive, handwritten style. The melody is primarily composed of eighth and sixteenth notes, with some rests. The bass line provides a steady accompaniment with eighth notes. The score is enclosed in a simple rectangular border.

A musical score for a piano piece. The score is written on two staves. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The music features a melody in the right hand and a harmonic accompaniment in the left hand. The melody consists of eighth and sixteenth notes, often beamed together. The accompaniment uses chords and single notes. A dynamic marking of *pp* (pianissimo) is present in the middle of the score. The piece concludes with a final chord in the right hand.

No. 7.

AIR.—WITH RAVISH'D EARS.

TENOR VOICE.

AIR.

Allegro ma non Presto.

ACCOMP.

Met. 126 = ♩

Solo.

Tutti.

Solo.

Tutti.

Solo.

With ra - vish'd ears the mo - narch hears;

With ra - vish'd ears the mo - narch hears; Assumes the

god, Af-fects to nod:

Soli. hr

And seems to shake the spheres, to shake

3

the spheres.

hr

p Solo.

With ravish'd ears the monarch hears, the mon-arch

p

hears; With ra - vish'd ears the monarch hears; Assumes the god,

Af - fects to nod, And seems to

shake . . . the spheres; And seems to shake

pp

the spheres; And seems to shake,

and seems to shake,

and seems to shake, . .

to shake the spheres.

The musical score is written for a single melodic line (soprano or alto) and a keyboard accompaniment (piano and organ). The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into six systems, each with a vocal line and a keyboard line. The lyrics are: "the spheres; And seems to shake," "and seems to shake," "and seems to shake, . .", and "to shake the spheres." The score includes various musical notations such as notes, rests, and ornaments.

No. 8.

RECIT.—THE PRAISE OF BACCHUS.

VOICE. *RECIT.*

The praise of Bacchus, then, the sweet mu-si-cian sung, Of Bacchus, e-ver fair, and e-ver

ACCOMP.

young: The jol-ly god in triumph comes; sound the trumpets, beat the drums: Flush'd

with a purple grace, He shews his honest face; Now give the hautboys breath, he comes! he comes.

No. 9.

SOLO AND CHORUS.—BACCHUS EVER FAIR AND YOUNG.

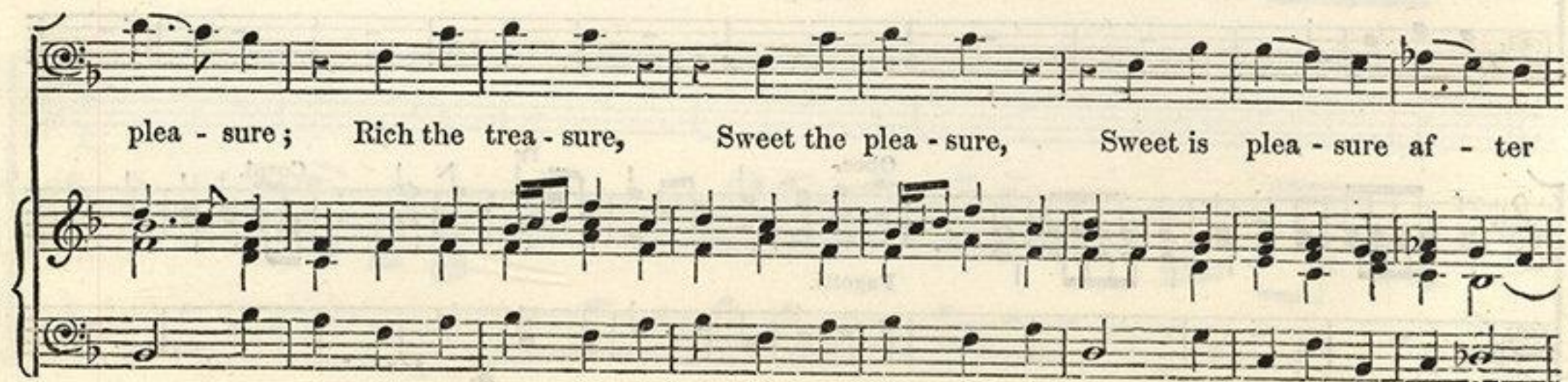
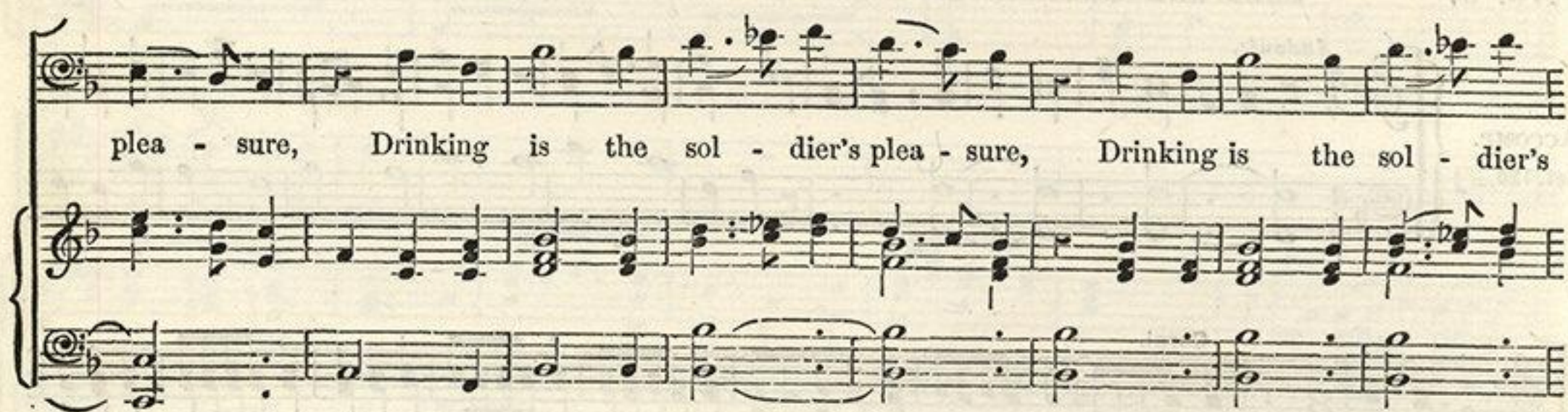
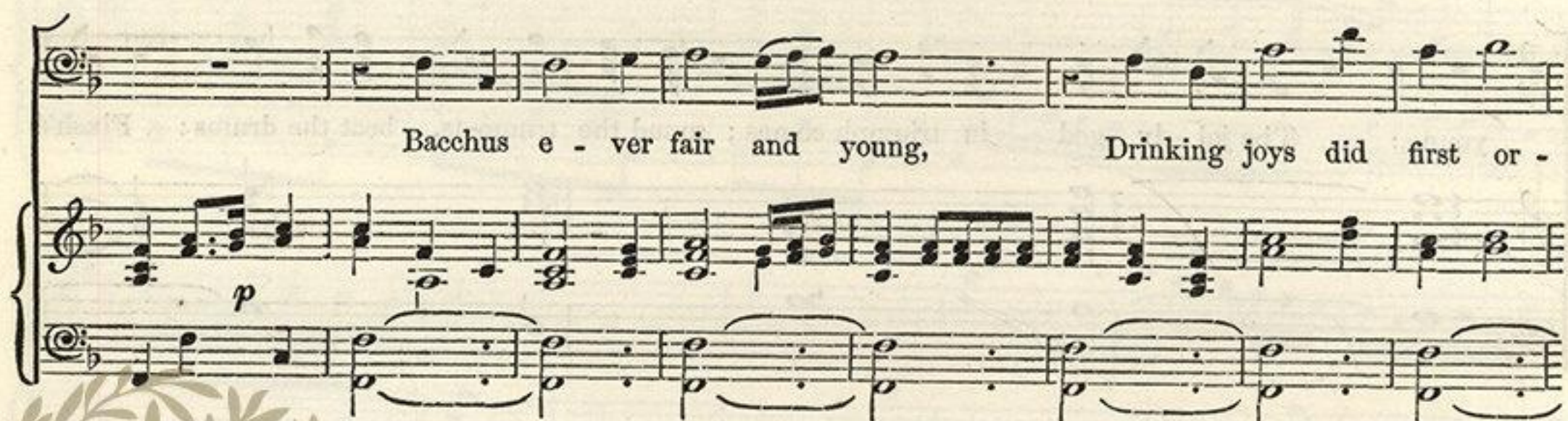
ACCOMP. *Andante.*

Met. 120. = ♩

Corni.

Oboe. *hr* Corni.

Fagotti.



pain, . . af - ter pain. Bacchus' bless - ings

are a . . trea - sure, Drinking is . . the sol - dier's plea - sure, drinking is . . the sol - dier's

plea - sure; Rich the trea - sure, Sweet the plea - sure, Sweet is plea - sure af - ter pain, . .

af - ter pain, af - ter pain, af - ter pain. Rich the trea - sure, Sweet the

plea - sure, Rich the trea - sure Sweet the plea - sure, Sweet is pleasure af - - - ter

pain, sweet is plea - sure af - ter pain. Corni.

ALTO. CHORUS.
Bacchus' bless - ings are a trea - sure,

TENOR. CHORUS.
Svo. lower. Bacchus' bless-ings are a trea - sure, are a trea - sure, are a trea - sure,

BASS. CHORUS.
Bacchus' bless - ings are a trea - sure,

ACCOMP.

Drinking is the sol - dier's plea - sure, Drinking is the sol - dier's plea - sure; Rich the

Drinking is the sol - dier's plea - sure, Drinking is . . the sol - dier's plea - sure; Rich the

Drinking is the sol - dier's plea - sure, Drinking is the sol - dier's plea - sure; Rich the

trea - sure, Drinking is the sol - dier's plea-sure, Rich the trea-sure, Sweet the plea-sure,

trea - sure, Drinking is the sol - dier's plea-sure, Rich the trea-sure, Sweet the plea-sure,

trea - sure, Drinking is the sol - dier's plea-sure, Rich the trea-sure, Sweet the plea-sure,

Sweet is pleasure af - ter pain, . af - ter pain, af - ter pain, . . Sweet is plea - -

Sweet is plea - sure af - ter pain, . af - ter pain, af - ter pain, . . Sweet is plea - -

Sweet is plea - sure af - ter pain, af - ter pain, af - ter pain, . . Sweet is plea - -

- - sure af - ter pain. Bacchus' bless - ings are a . . trea - sure,

- - sure af - ter pain. Bacchus' bless - ings are a trea - sure,

- - sure af - ter pain. Bacchus' bless - ings are a . . trea - sure,

Drinking is the sol - dier's plea - sure, Drinking is the sol - dier's plea - sure ;

Drinking is the sol - dier's plea - sure, Drinking is the sol - dier's plea - sure ; Rich the

Drinking is the sol - dier's plea - sure, Drinking is the sol - dier's plea - sure ; Rich the

Rich the trea - sure, Sweet the plea - sure, Sweet is plea - sure
 trea - sure, Sweet the plea - sure, Rich the trea - sure, Sweet the plea - sure, Sweet is plea - sure
 trea - sure, Sweet the plea - sure, Rich the trea - sure, Sweet the plea - sure, Sweet is plea - sure

af - ter pain, Sweet is plea - sure af - - ter pain, Sweet is pleasure af - ter pain.
 af - ter pain, Sweet is plea - sure af - ter pain, Sweet is pleasure af - ter pain
 af - ter pain, Sweet is plea - sure af - ter pain, Sweet is pleasure af - ter pain.

Corn

f Tutti.

No. 10.

RECIT.—SOOTH'D WITH THE SOUND.

RECIT.

Voice. Sooth'd with the sound, the king grew vain; Fought all his battles o'er a-gain, And thrice he routed all his

Accomp.

foes, and thrice he slew the slain; The master saw the madness rise, His glowing

cheeks, his ardent eyes; And while he heav'n and earth defy'd Chang'd his hand, and check'd his pride.

No. 11,

RECIT. ACCOMP.—HE CHOSE A MOURNFUL MUSE.

RECIT. ACCOMP.

Voice. He chose a mournful muse, He chose a mournful muse, Soft pi - ty to infuse, Soft pi-ty

Accomp. *p*

to infuse; He chose a mournful muse, Soft pity to infuse, Soft pi-ty to in-fuse.

pp

No. 12.

AIR.—HE SANG DARIUS GREAT AND GOOD.

AIR.—Largo Piano e staccato.

SOPRANO VOICE.

ACCOMP.

Met. 10¹ =

He sung Da-ri - us, great and good,

p

By too se - vere a fate, . By too se - vere a fate,

Fall'n, Fall'n, . Fall'n, Fall'n, .



Adagio.

Fall'n from his high es - tate, And welt' - ring in his blood.

Adagio.

Largo e piano.

De - sert - ed at his ut - most need, By those his for - mer boun - ty

Largo e piano. (76 = ♩)

fed, by those his former boun - ty fed, On the bare earth ex - pos - ed lies, Without a

friend, with - out a friend, with - out a friend to close his eyes;

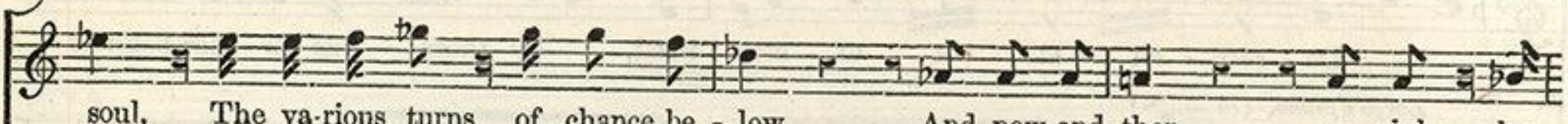
Without a friend, with - out a friend, without a friend to close his eyes.

No. 13.

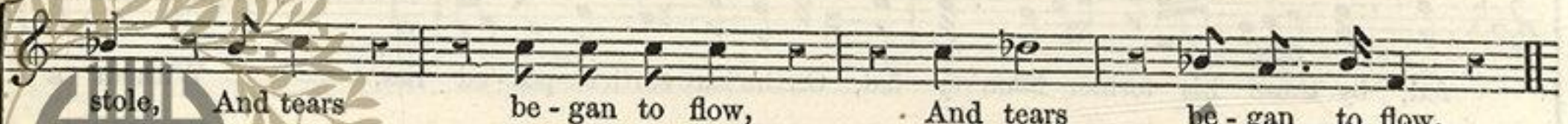
RECIT. (ACCOMP.)—WITH DOWN-CAST LOOKS.

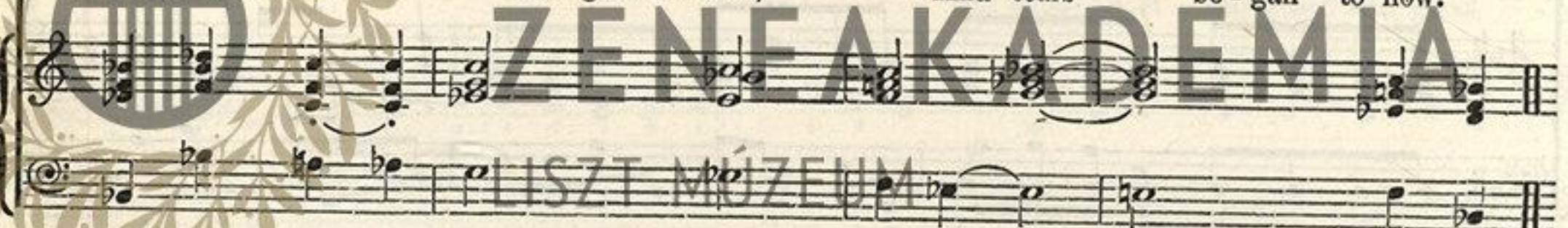
VOICE.  With down-cast looks the joy-ous vic-tor sat; Re-volv-ing in his al-ter'd

ACCOMP. 

 soul, The va-rious turns of chance be-low And now and then a sigh he



 stole, And tears be-gan to flow, And tears be-gan to flow.



No. 14.

CHORUS.—BEHOLD DARIUS, GREAT AND GOOD.

TREBLE.  Be-hold, . Be-hold, . Da-

ALTO.  Be-hold, . Be-hold Da-

TENOR. (Sve lower.)  Be-hold, . Be-hold, . Da-

BASS.  Be-hold, . Be-hold, . Da-

ACCOMP.  *Larghetto piano ma non troppo.* *p*

Met. ♩=108.

ri - us, great and good, . By too se-vere a fate, .

ri - us, great and good, . By too se-vere a fate, .

ri - us, great and good, . By too se-vere a fate, .

ri - us, great and good, . By too se-vere a fate, .

The first system consists of four vocal staves and a grand piano accompaniment. The vocal parts are in G major (one sharp) and 4/4 time. The lyrics are: "ri - us, great and good, . By too se-vere a fate, .". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

Fall'n, . Fall'n, . Fall'n, .

Fall'n, . Fall'n, . Fall'n, .

Fall'n, . Fall'n, . Fall'n, .

Fall'n, . Fall'n, . Fall'n, .

The second system continues the vocal and piano parts. The lyrics are: "Fall'n, . Fall'n, . Fall'n, .". The piano accompaniment continues with its rhythmic pattern, providing a harmonic foundation for the vocal lines.

Fall'n . from his high es - tate, .

Fall'n . from his high es - tate, .

Fall'n . from his high es - tate, . And

Fall'n . from his high es - tate, . Fall'n, fall'n, fall'n,

The third system concludes the page. The lyrics are: "Fall'n . from his high es - tate, . And Fall'n, fall'n, fall'n,". The piano accompaniment features a crescendo leading into the final phrase.

And wel't'ring in his blood,
 Fall'n, fall'n, fall'n, and wel - t'ring in his
 welt'ring in his blood, Fall'n, fall'n, fall'n,
 fall'n, and wel - t'ring in his blood,

Sves.

Fall'n fall'n, wel - t'ring in his
 blood, in his blood, in his blood, and wel - t'ring in his
 fall'n, and wel - t'ring in his blood, and wel - t'ring in his
 and wel - t'ring in his blood, wel - t'ring in his

Sves.

blood. On the bare earth ex - pos'd he lies,
 blood. On the bare earth ex - pos'd he lies,
 blood. On the bare earth ex - pos'd he lies,
 blood. On the bare earth ex - pos'd he lies,

p

Without a friend to close his eyes;

Without a friend to close his eyes;

Without a friend to close, to close his eyes;

Without a friend to close his eyes;

p

p With - out a friend to close his eyes. *pp* *dim.*

p With - out a friend to close his eyes. *pp* *dim.*

p With - out a friend to close his eyes. *pp* *dim.*

p With - out a friend to close his eyes. *pp* *dim.*

With - out a friend to close his eyes.

pp *dim.*

No. 15.

RECIT.—THE MIGHTY MASTER SMIL'D TO SEE.

RECIT.

VOICE. The migh-ty mas-ter smil'd to see That love was in the next de-gree:

ACCOMP.

'Twas but a kin-dred sound to move, For pi-ty melts the mind to love.

No. 16.

AIR.—SOFTLY SWEET IN LYDIAN MEASURE.

AIR. *Largo.*

TENOR VOICE.

ACCOMP. *Largo.* Violoncello Solo.

♩ = 66.

Soft-ly sweet in Lydian

mea-sure, Soon he sooth'd the soul to pleasure; Soft-ly sweet in Lydian measure, Soon he sooth'd the soul to

pp mez. p mez.

plea-sure; Soft-ly sweet, Soft-ly sweet, . in Lydian measure, Soon he sooth'd the soul to

plea - sure, Soon he sooth'd the soul to plea-sure, Soon he sooth'd the soul to

Solo. *p*

pleasure, Softly sweet in Ly-dian measure, Soon he sooth'd . the soul to plea -

- sure, Soft-ly sweet in Lydian measure, Soon he sooth'd the soul to pleasure, Soon he sooth'd the

soul to plea-sure, Soft-ly sweet in Lydian measure, Soon he sooth'd . the soul to plea -

mez. *p* *Adagio.*

sure.

Solo. *mez.* *Ad lib.*

No. 17.

AIR.—WAR, HE SONG, IS TOIL AND TROUBLE.

ACCOMP. Met. 138=

Andante Allegro.

War, he sung, is toil and trouble, Honour but an empty

p

bubble;

War, he sung, is toil and trouble, Honour but an empty

p

bub - ble : Never ending, still beginning; Fighting still, and still de -

- stroy - ing, Fight - ing still, and still de - stroy

ing; If the world be worth thy winning, If the world be worth thy winning, Think, O

think it worth en-joy-ing. War, he sung, is toil and trouble,

f *p* *f*

Sves.

Honour but an empty bubble: Ne-ver ending, still be-gin-ning; still be-

p *f*

Sves.

-ginning; Fighting still, and still des-troy-ing; Fighting still, and still de-stroy-

ing; If the world be worth thy winning, If the world be worth thy winning, Think, O

think it worth en-joy-ing; Think, O think it worth en-joy-ing; Think, O think it

worth en - joy - ing.

Fine. Love-ly Tha-is sits be -

p

Fine.

- side thee, Take the good the gods pro-vide thee ;

Lovely Tha-is sits be -

p

side thee, Take the good the gods provide thee, the gods provide thee.

Lovely Tha-is sits be - side thee, Take the good the gods pro-vide thee; take the good the

gods pro - vide thee.

Da Capo.

No. 18.

CHORUS.—THE MANY REND THE SKIES.

TREBLE.

ALTO.

TENOR.
(8ve lower.)

BASS.

CHORUS. *Andante.*

ACCOMP.

Met. 132 = ♩

Andante.

8ves.

The ma - ny rend the

The ma - ny rend the

The ma - ny rend the

The ma - ny rend the

skies . . with loud ap - plause, with loud ap - plause,

skies . . with loud ap - plause, with loud ap - plause,

skies . . with loud ap - plause, with loud ap - plause,

skies . . with loud ap - plause, with loud ap - plause,

with loud ap - - -

with loud ap - - -

with loud ap - - -

with loud ap - - -

plause;

plause;

plause;

plause;

The many rend the skies

The many rend the

with loud ap - pause, . with loud ap - pause,

with loud ap - pause,

skies, . . . the skies . . . with loud ap - pause, with

The ma-ny rend the skies with loud ap - pause, with loud .

8ves.



with loud

with loud . . . ap - plause, with

loud, . . . with loud ap - plause, with

with loud ap - plause,

p

ap - - plause, with loud

loud, with loud ap - plause, with loud

loud, with loud ap - plause, with loud

with loud ap - plause, with loud

ff

ap - - plause; The ma - ny rend the

ap - - plause;

ap - - plause;

ap - - plause;

p

skies with loud ap - plause,
 The ma - ny rend the skies with loud applause,
 The ma - ny rend the skies,
 The many rend the skies,

with loud ap - plause ;
 with loud ap - plause ; The ma - ny rend the
 The ma - ny rend the skies,
 The ma - ny rend the skies,

with loud ap - plause, with loud applause ; The ma - ny rend the
 skies with loud applause ; The ma - ny rend the
 skies with loud ap - plause ;
 with loud ap - plause ;

skies . . . with loud ap - plause;

skies with loud, with loud ap - plause;

The ma - ny rend the

The ma - ny rend the

The ma - ny rend the

The ma - ny rend the

skies, . . . with loud ap - plause; The ma - ny rend the

skies . . . with loud ap - plause; The ma - ny rend the

Adagio.

skies . . . with loud ap - plause, with loud . . . ap -

skies . . . with loud ap - plause, with loud ap -

skies . . . with loud ap - plause, with loud ap -

skies . . . with loud ap - plause, with loud . . . ap -

Adagio.

Allegro. Met. ♩ = 104.

plause; So love was crown'd,

plause; but music won the cause,

plause; So love was crown'd, but mu-sic won the

plause;

Allegro. p

but music won the cause; So love was crown'd, but mu-sic won the

but music won the cause; So love was crown'd, but music won the

cause, but mu-sic won the cause; So love was crown'd, but music won the

So love was crown'd, but music won the

cause,

cause; So love was

cause; So love was crown'd, but mu-sic won the cause, but mu-sic won the cause; So love was

cause; but mu - sic won, music won the cause;

8ves. 8ves.

So love was crown'd, but mu-sic won the
crown'd, but mu-sic won the cause; So love was crown'd, but mu-sic won the
crown'd, but mu-sic won the cause; So love was crown'd,
but mu-sic won the cause; So love was crown'd,

cause, but mu-sic won the cause, but music won the cause; So love was crown'd,
cause, but mu-sic won the cause, but music won the cause; So love
crown'd, but mu-sic won the cause, but music won the cause; So love was crown'd,
crown'd, but mu-sic won the cause, but music won the cause; So love
8ves. 8ves.

So love was crown'd, but mu-sic won the cause;
So love was crown'd, so love was
So love was crown'd, was crown'd, but mu-sic won the cause; So love was
So love was crown'd, but mu-sic won the cause; So love was
8ves.

but mu - sic won the cause, but mu - sic won the
 crown'd, but mu - sic won the cause, . . . but mu - sic won the
 crown'd, but mu - sic won the cause, . . . but mu - sic won the
 crown'd, but mu - sic won the cause.

cause. The ma - ny rend the
 cause. The ma - ny rend the skies with loud ap - plause;
 cause. The ma - ny rend the skies with loud ap - plause;
 The

skies with loud ap - plause; The ma - ny rend the skies with loud ap -
 The ma - ny rend the skies with loud ap -
 The ma - ny rend the skies with loud ap -
 ma - ny rend the skies with loud ap - plause, with loud, with loud ap -

plause; So love was crown'd, but mu-sic won the cause;

plause; So love was crown'd, so love was crown'd, but mu-sic won the

plause; So love was crown'd, so love was crown'd,

plause; So love was crown'd, so love was crown'd,

but music won the cause, but mu-sic won the cause, . won the

cause, but music won the cause, but mu-sic won the

crown'd, crown'd, crown'd, but mu-sic won the

crown'd, crown'd, crown'd, but mu-sic won the

cause, but mu-sic won the cause, but mu-sic won the cause. The ma-ny rend the

cause, but mu-sic won the cause, won the cause. The ma-ny rend the

cause, won the cause, won the cause. The ma-ny rend the

cause, won the cause, won the cause. The ma-ny rend the

skies with loud ap - plause ;

skies with loud ap - plause ; So love was

skies with loud ap - plause ;

skies ; with loud ap - plause ; So love was crown'd, but music won the cause ; So love was

8ves. 8ves.

crown'd, but music won the cause, but music won the cause, but

So love was crown'd, but music won the cause, but music won the

crown'd, crown'd, crown'd, crown'd, but

8ves.

So love was crown'd, so love was

mu - sic won the cause. So love was crown'd, but music won the cause, but music won the

cause, . . won the cause. So love was crown'd, so love was crown'd, but music won the

mu - sic won the cause. So love was crown'd, but music won the cause,

ff

crown'd, but mu - sic won the cause, So love was crown'd, so love was
cause; So love was crown'd, so love was
cause; So love was crown'd, but mu - sic won the cause, but mu - sic won the
but mu - sic won the cause, but mu - sic won the cause, but mu - sic won the

crown'd, but mu - sic won the cause, but mu - sic won the cause, but mu - sic won the
crown'd, but mu - sic won the cause, but mu - sic won the cause, but mu - sic won the
cause, but mu - sic won the cause, but mu - sic won the cause, but mu - sic won the
cause, but mu - sic won the cause, but mu - sic won the cause, but mu - sic won the

cause, but mu - sic, mu - sic won the cause, won the cause.
cause, but mu - sic, mu - sic won the cause, won the cause.
cause, but mu - sic, mu - sic won the cause, won the cause.
cause, but mu - sic, mu - sic won the cause, won the cause.

No. 19.

AIR.—THE PRINCE, UNABLE TO CONCEAL HIS PAIN.

SOPRANO
VOICE.

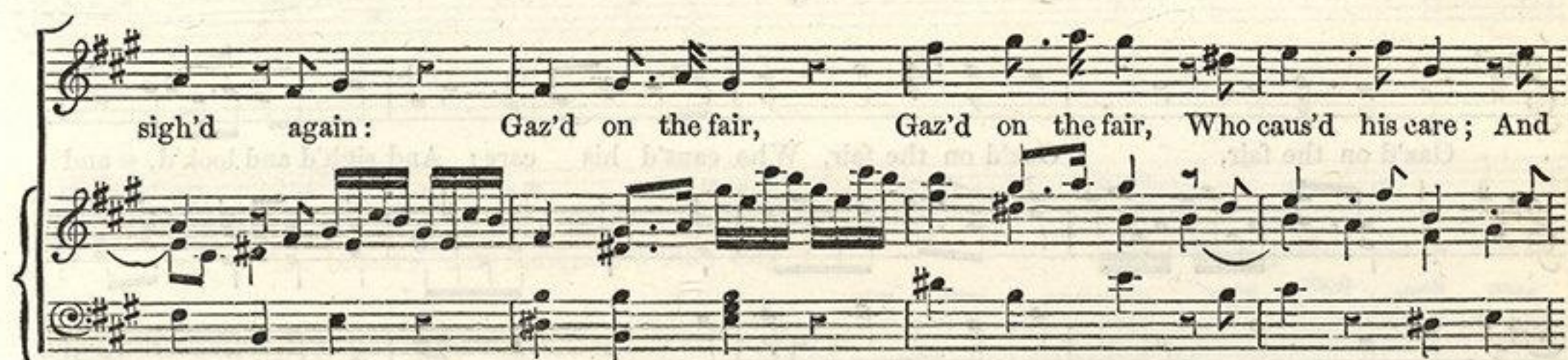
AIR.

ACCOMP.
Met. $\text{♩} = 96$.*A Tempo Giusto.*

The musical score is written for Soprano Voice and Accompaniment. The key signature is A major (three sharps: F#, C#, G#). The time signature is common time (C). The tempo is marked 'A Tempo Giusto'. The metronome marking is 'Met. $\text{♩} = 96$ '. The score is divided into five systems. The first system shows the vocal line and the piano accompaniment. The second system continues the accompaniment. The third system shows the vocal line and the piano accompaniment. The fourth system shows the vocal line and the piano accompaniment. The fifth system shows the vocal line and the piano accompaniment. The lyrics are: 'The prince, un - a - ble to conceal his pain, Gaz'd on the fair Who caus'd his care;'. The score is marked with a watermark for 'ZENEA KADÉMIA LISZT MŰZEUM'.



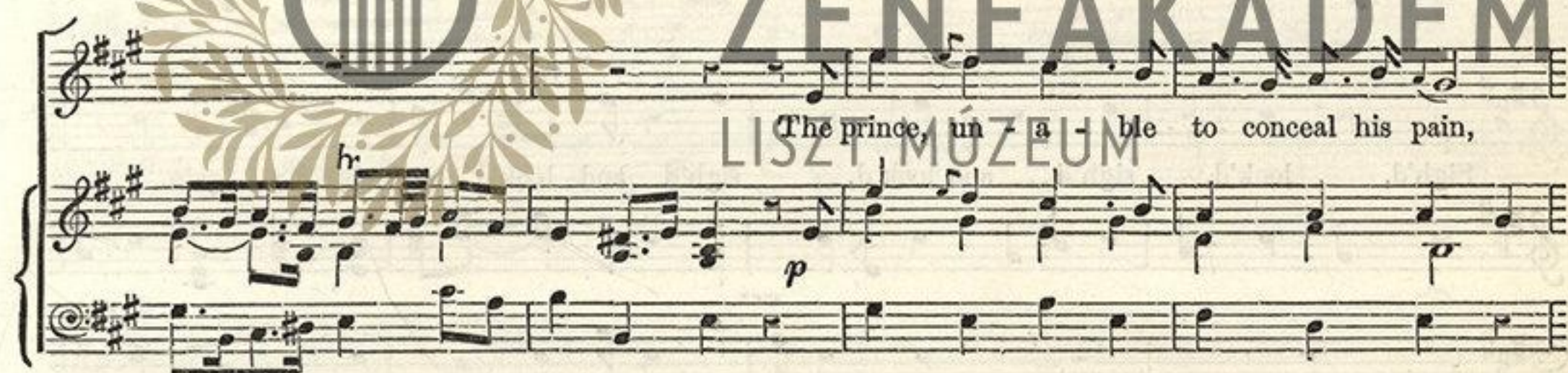
And sigh'd, and look'd, sigh'd and look'd, sigh'd and look'd, and



sigh'd again: Gaz'd on the fair, Gaz'd on the fair, Who caus'd his care; And



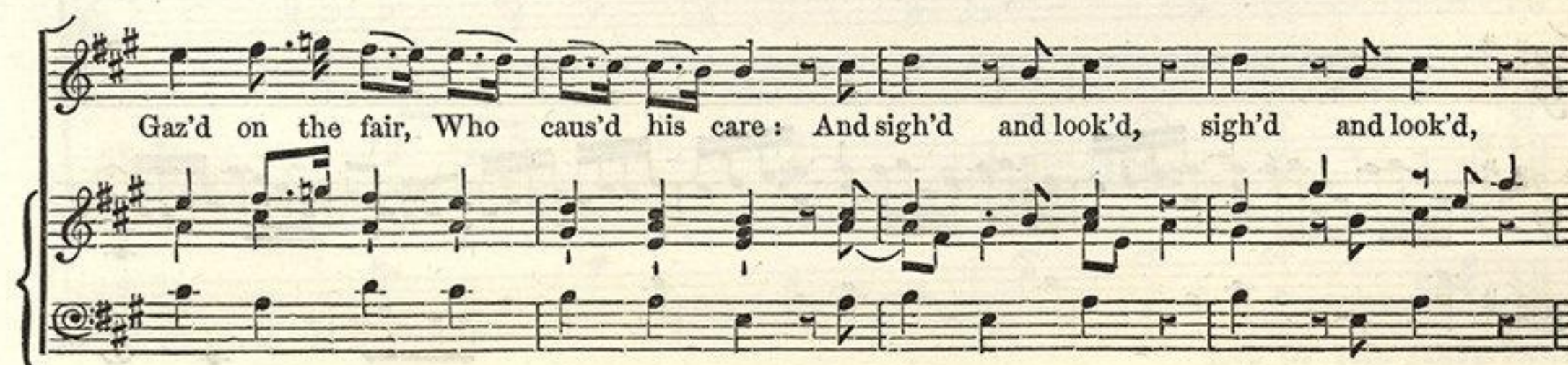
sigh'd and look'd, and sigh'd a-gain.



The prince, un-able to conceal his pain,



Gaz'd on the fair, Gaz'd on the fair, Gaz'd on the fair,



Gaz'd on the fair, Who caus'd his care: And sigh'd and look'd, sigh'd and look'd,

sigh'd and look'd, and sigh'd a - gain: Gaz'd on the fair,

Gaz'd on the fair, Gaz'd on the fair, Who caus'd his care; And sigh'd and look'd, and

sigh'd a - gain: Sigh'd, look'd, sigh'd and look'd, sigh'd and look'd, and sigh'd a - gain:

Sigh'd, look'd, sigh'd and look'd, sigh'd and look'd, and sigh'd a - gain.

At length with love and wine at once oppress'd, The vanquish'd vic - tor sunk up -

- on her breast; The vanquish'd vic - tor, the van - quish'd vic - tor

sunk, sunk up - on her breast; The

van - quish'd vic - tor sunk up - on her breast;

Lento. The van - quish'd vic - tor sunk up - on her breast. The

Lento.

REPEAT CHORUS No. 18.

END OF THE FIRST PART.

PART THE SECOND.

No. 20. RECIT. (ACCOMP.) & CHORUS.—NOW STRIKE THE GOLDEN LYRE.

Andante.

ACCOMP.

Met. 88 = ♩

Now strike the gold-en lyre a - gain;

A louder yet, and yet a loud-er

strain; Break his bands of sleep asunder,

And rouse him like a ratt'ling peal of thunder.

CHORUS.—BREAK HIS BANDS OF SLEEP ASUNDER.

CHORUS. *Piu Allegro.*

TREBLE.

ALTO.

TENOR.
(8ve lower.)

BASS.

ACCOMP.
Met. 96 = ♩

Piu Allegro.

8ves sempre.

This block contains the musical notation for the chorus. It features four vocal staves (Treble, Alto, Tenor, Bass) and an accompaniment section. The tempo is marked 'Piu Allegro'. The accompaniment includes a metronome marking 'Met. 96 = ♩' and the instruction '8ves sempre.'.

Break his bands of sleep a - sun-der, rouse him like a peal of

Break his bands of sleep a - sun-der, rouse him like a peal of

Break his bands of sleep a - sun-der, rouse him like a peal of

Break his bands of sleep a - sun-der, rouse him like a peal of

This block shows the first system of the chorus, with four vocal staves and an accompaniment section. The lyrics are 'Break his bands of sleep a - sun-der, rouse him like a peal of'.

thunder, break his bands of sleep a - sun-der, rouse him like a peal of thunder,

thunder, break his bands of sleep a - sun-der, rouse him like a peal of thunder,

thunder, break his bands of sleep a - sun-der, rouse him like a peal of thunder,

thunder, break his bands of sleep a - sun-der, rouse him like a peal of thunder,

8ves.

8ves.

This block shows the second system of the chorus, with four vocal staves and an accompaniment section. The lyrics are 'thunder, break his bands of sleep a - sun-der, rouse him like a peal of thunder,'. The system ends with '8ves.' on two staves.

[illegible]

him, rouse him, rouse him,
 him, rouse him,
 rouse him, rouse him,
 rouse him, rouse him,

8ves.

rouse him, rouse . him, rouse him, Break his bands of sleep a - sunder, break his bands of sleep a -

rouse him, rouse . him, rouse him, Break his bands of sleep a - sunder, break his bands of sleep a -

rouse him, rouse . him, rouse him, Break his bands of sleep a - sunder, break his bands of sleep a -

rouse him, rouse . him, rouse him, Break his bands of sleep a - sunder, break his bands of sleep a -

8ves.

- - sun - der, rouse him like a peal of thun - der, Break his bands of sleep a - -

- - sun - der, rouse him like a peal of thun - der, Break his bands of sleep a - -

- - sun - der, rouse him like a peal of thun - der, Break his bands of sleep a - -

- - sun - der, rouse him like a peal of thun - der, Break his bands of sleep a - -

8ves.

- - sun - der, rouse him like a peal of thunder.

- - sun - der, rouse him like a peal of thunder.

- - sun - der, rouse him like a peal of thunder.

- - sun - der, rouse him like a peal of thunder.

8ves.

No. 21.

RECIT—HARK, HARK! THE HORRID SOUND.

RECIT.
Hark, hark! the hor-rid sound Has rais'd up his head,
As a-wak'd from the dead:
And a-maz'd he stares a-round.

ff

No. 22.

AIR—REVENGE, TIMOTHEUS CRIES.

Andante Allegro.
ACCOMP.
Met. 88 = ♩

Re-venge, revenge, re-
venge, Ti-mo-theus cries;
Re-venge, Ti-mo-theus cries; re-

f *p* *hr*

- venge, re-venge, re-venge, Ti-motheus cries,

re-venge, Ti-motheus cries;

See the fu-ries a-rise, See the

snakes that they rear, How they hiss in the air, and the spar-kles that flash in their

eyes! And the spar

- kles, the spar-kles that flash in their eyes! Revenge, Ti-motheus cries, Re-

- venge, Ti-motheus cries, Revenge, revenge, re-venge, revenge; See the

fu - ries a-rise, See the snakes that they rear, How they hiss in the air,

And the spar

kles that flash,

and the spar - kles that flash in their eyes.

Segue Largo.

VOICE.

Largo Legato.

ACCOMP.

Met. 72 =

p

staccato.

Behold a ghastly band, a ghastly band, Each a torch in his hand, each a

torch in his hand, These are Grecian ghosts, that in bat-tle were slain, And un-

- - bu - ry'd re - main, In - glorious on the plain, in - glorious

legato.

on . . the plain. These are Gre-cian ghosts, that in bat-tle were slain, And un-

staccato.

- bu-ried re-main, In-glo-rious on the plain,

And un-bu-ried re-main. In-glo-rious

on the plain.

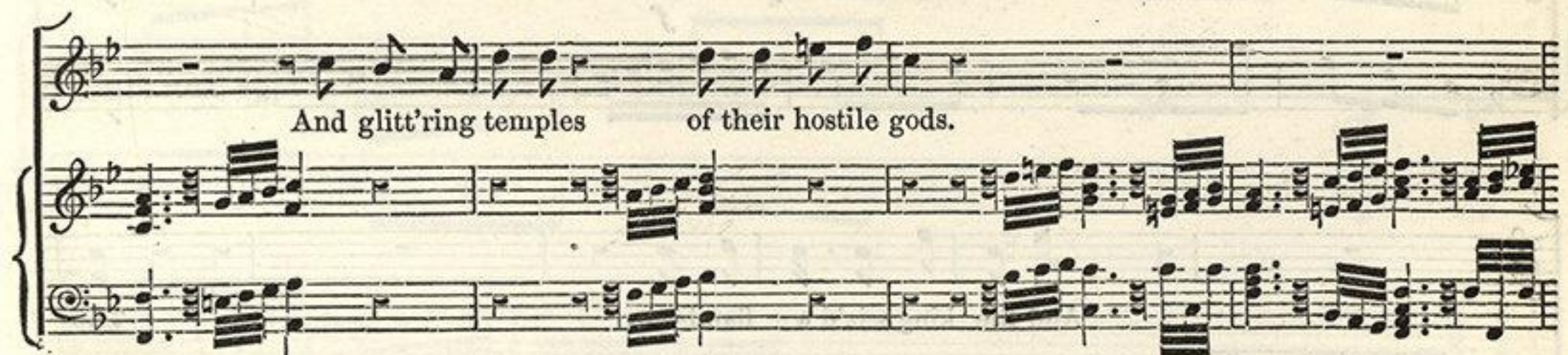
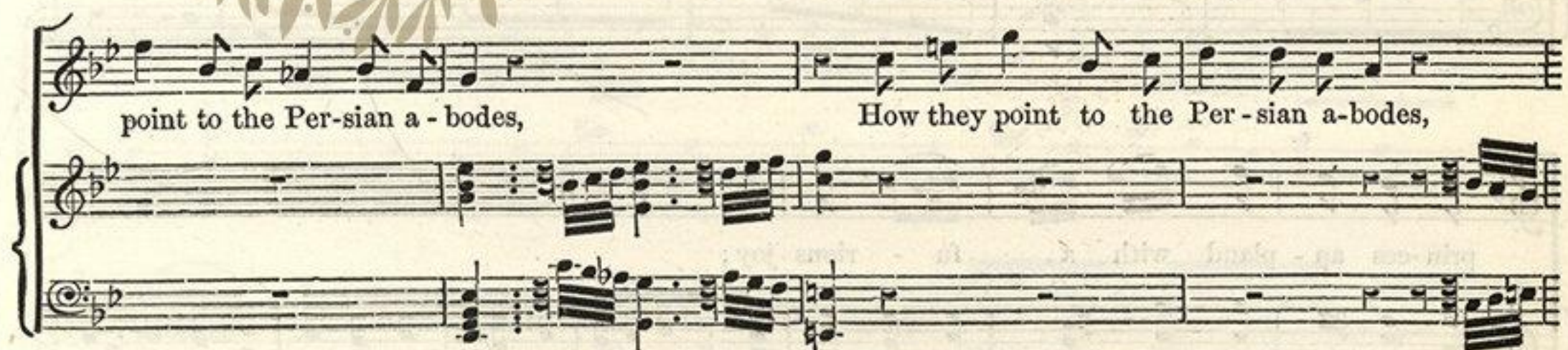
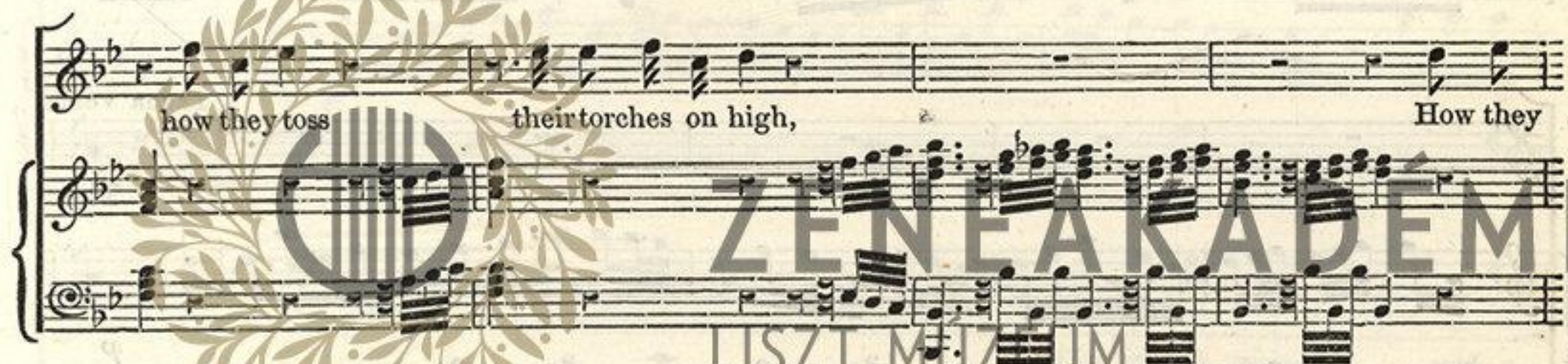
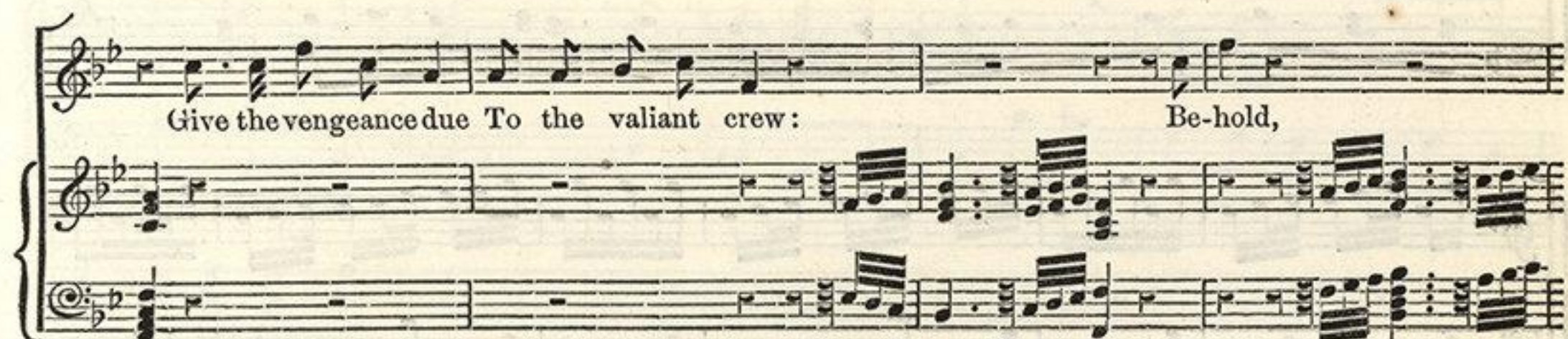
*Da Capo,
Revenge, &c.*

No. 23.

RECIT. (ACCOMP.)—GIVE THE VENGEANCE DUE.

ACCOMP.

Met. 72 = ♩



No. 24.

AIR.—THE PRINCES APPLAUD WITH A FURIOUS JOY.

ACCOMP.
Met. 132 = ♩

TENOR VOICE.
The

prin - ces ap - plaud with a fu - rious joy;

And the king seiz'd a flambeau, The

king seiz'd a flambeau with zeal to de - stroy,

The king seiz'd a flam - beau with

zeal to des - troy;

The princes applaud with a

fu - - rious joy, The prin - ces ap - plaud

with a

fu - rious joy. And the king seiz'd a flambeau, the

p

king seiz'd a flambeau with zeal to de - stroy,

The king seiz'd a flambeau, with zeal to de - stroy, with

zeal to de - stroy, And the king seiz'd a flam - beau, with

p

zeal to de - stroy.

f

hr

No. 25.

AIR & CHORUS.—THAIS LED THE WAY.

Andante.

SOPRANO VOICE.

Tha - is led the way, Tha - is led the way,

ACCOMP.

Andante.

p *mez.* *p* *mez.*

Met. 100=

To light him to his prey; Tha - is led the way,

p *mez.* *p* *mez.*

Tha - is led the way, To light him to his prey,

p

to light him to his prey, to light

him to his prey, to light, to light him, to light, to light him

mez. *p*

to his . . . prey, to light, to light him to his . . . prey, And like a -

- no-ther He - len, she fir'd a - no-ther Troy; and like a - no-ther He - len,

she fir'd a - nother Troy; and like a - nother Helen, she fir'd . . . a - no - ther Troy; a -

- nother Troy; and like a - nother He - len, she fired . . .

. . . a - no - ther Troy, she fir'd . . . a -

- no - ther Troy; and like a - nother He - len, she fir'd a - no - ther

Adagio.

CHORUS.—THE PRINCES APPLAUD.

TREBLE. Troy. The prin - ces ap - plaud with a fu - rious joy, And the

ALTO. The prin - ces ap - plaud with a fu - rious joy, And the

TENOR. (Sve lower.) The prin - ces ap - plaud with a fu - rious joy, And the

BASS. The prin - ces ap - plaud with a fu - rious joy, And the

Accomp. *Tempo 1mo.* *ff*

Met. $\text{♩} = 100$.

8ves.

king seiz'd a flam-beau, with zeal to de - stroy, Tha - is led the

king seiz'd a flam-beau, with zeal to de - stroy. Tha - is led the

king seiz'd a flam-beau, with zeal to de - stroy. Tha - is led the

king seiz'd a flam-beau, with zeal to de - stroy. Tha - is led the

p

way, Tha - is led the way, To light him

way, Tha - is led the way, To light him

way, Tha - is led the way, To light him

way, Tha - is led the way, To light him

f *3*

8ves.

to his prey; Tha - is led the . . way,

to his prey; Tha - is led the way,

to his prey; Tha - is led the way,

to his prey; Tha - is led the . . way

Sves.

Tha - is led the . . way, To light him to his

Tha - is led the way, To light him to his

Tha - is led the way, To light him to his

Tha - is led the . . way, To light him to his

Sves.

prey, . . . to light, to light him, to light, to light . . .

prey, . . . to light, to light him, to light, to light . . .

prey, . . . to light, to light him, to light, to light . . .

prey, . . . to light, to light him, to light, to light . . .

Sves. Sves.

him to his prey, to light, to light him to his prey;

him to his prey, to light him to his prey;

him to his prey, to light him to his prey;

him to his prey, to light him to his prey;

8ves.

And like a - no - ther He - len, She fir'd a - no - ther Troy, she fir'd . . .

And like a - no - ther He - len, She fir'd a - no - ther Troy,

And like a - no - ther He - len, She fir'd a - no - ther Troy, she

And like a - no - ther He - len, She fir'd a - no - ther Troy,

8ves.

a - no - ther Troy, she fir'd, . . . she

she fir'd, . . . she fir'd a - no - ther Troy, she fir'd, . . .

fir'd, . . . she fir'd a - no - ther Troy, she fir'd, she

she fir'd a - no - ther Troy, she fir'd,

fir'd, . . . she fir'd . . . a - no - ther Troy,
 she fir'd, she fir'd . . . a - no - ther Troy,
 fir'd, . . . she fir'd . a - no - ther Troy,
 she fir'd, . . . she fir'd a - no - ther Troy,
 8ves.

And like a - no - ther He - len, she fir'd a - no - ther Troy, she fir'd a -

And like a - no - ther He - len, she fir'd a - no - ther Troy, she fir'd a -

And like a - no - ther He - len, she fir'd a - no - ther Troy, she fir'd a -

And like a - no - ther He - len, she fir'd a - no - ther Troy, she fir'd a -

8ves.

no - ther Troy.

no - ther Troy.

no - ther Troy.

no - ther Troy.

8ves.

No. 26.

RECIT. (ACCOMP.) & CHORUS.—THUS LONG AGO.

Largo.
 *ACCOMP. Flutes. *p*
 Met. 80 = ♩

Thus long a-go, Ere heaving bellows learn'd to blow,

While or-gans yet were mute,

Ti-motheus, to his breathing flute, And sounding lyre,

Could swell the soul to rage, Or kindle soft de-sire.

CHORUS.—AT LAST DIVINE CECILIA CAME.

CHORUS.—*Largo.*

TREBLE. At last di-vine Ce-ci-lia came, In-ven-tress of the

ALTO. At last di-vine Ce-ci-lia came, In-ven-tress of the

TENOR. (8ve lower.) At last di-vine Ce-ci-lia came, In-ven-tress of the

BASS. At last di-vine Ce-ci-lia came, In-ven-tress of the

ACCOMP. *Largo. f*

8ves.

vo-cal frame; The sweet en-thu-siast from her sacred store, Enlarg'd the for-mer nar-row

vo-cal frame; The sweet en-thu-siast from her sacred store, Enlarg'd the for-mer nar-row

vo-cal frame; The sweet en-thu-siast from her sacred store, Enlarg'd the for-mer nar-row

vo-cal frame; The sweet en-thu-siast from her sacred store, Enlarg'd the for-mer nar-row

8ves.

bounds, And added length to so- - - lemn sounds, Enlarg'd the

bounds, And added length to so- - - lemn sounds, Enlarg'd the

bounds, And added length to so- - - lemn sounds, Enlarg'd the

bounds, And added length to so- - - lemn sounds, Enlarg'd the

ten. ten. ten.

8ves.



for - mer nar - row bounds, And added length to so - - - lemn

for - mer nar - row bounds, And added length to so - - - lemn

for - mer nar - row bounds, And added length to so - - - lemn

for - mer nar - row bounds, And added length to so - - - lemn

ten. ten. ten.

pp sounds, And added length to so - - lemn sounds,

pp sounds, And added length to so - lemn sounds,

pp sounds, And added length to so - lemn sounds,

pp sounds, And added length to so lemn sounds, *Faster.*

pp sounds, And added length to so lemn sounds, With na-ture's mo - ther

pp *Faster.* 84 = ♩ 8ves.

With

With nature's mo-ther - wit, and arts unknown be - fore, un - known . . .

- - wit, and arts unknown be - fore, un - known . . . be - -

With nature's mother-wit, and arts un-known, . . . unknown be -
 nature's mother-wit, and arts un-known,
 . . . unknown, unknown be - fore, unknown be - fore, unknown before, un -
 - fore, un - - known, . . . unknown be - fore, un-known, unknown before, with

8ves.

fore, with arts un-known, . unknown before, with
 . . . un-known . be - fore, with arts . . . unknown, unknown before,
 - known, . un-known be - fore, with arts un-known be - fore, with nature's
 nature's mother-wit, and arts unknown, with arts unknown be - fore,

nature's mother-wit, and arts unknown be - fore, un-known be - fore, un -
 with nature's mother-wit, and arts unknown be - fore,
 with nature's mother-wit, and arts unknown, and arts unknown be -

8ves.

- known be - fore, with nature's mo-ther-wit, and arts un-known, and arts un -
 wit,
 With nature's mo - ther-wit, with na-ture's mo - ther-wit, and arts un - known .
 - fore, with na-ture's mo - ther-wit, and arts unknown, un -

Sves.

- known . before, with nature's mo - ther-wit, and arts unknown be - -
 with nature's mo-ther-wit, and arts unknown, and arts un-known be - fore, . . .
 be - fore, and arts un-known be - fore, with nature's mo - ther -
 - known be-fore,

LISZT MŰZEUM

- fore, and arts . . un - known, . . and arts unknown be - fore. And ad - - ded
 . . and arts un - known, . . . and arts unknown be - fore. And ad - - - ded
 - wit, and arts unknown, unknown be - fore, and arts unknown be - fore. And ad - ded
 with na-ture's mo - ther-wit, and arts unknown be - fore. And ad - ded

Sves.

length to so - - lemn sounds, with na-ture's mo - ther-wit,

length to so - lemn sounds, with

length to so - lemn sounds, with na-ture's mo - ther - wit,

length to so - lemn sounds, with na-ture's mo-ther -

Sves.

with nature's mo - ther-wit, and arts un -

nature's mo - ther-wit, and arts unknown, unknown be - fore, and arts un - known, un -

and arts un - known be - fore, with nature's mo - ther-wit, and arts un -

- wit, with nature's mo - ther-wit, and arts unknown, and arts un -

Sves.

- - known be - fore, with nature's mo - ther-wit, and arts un - known be - - fore.

- - known before, and arts un - known, . . un - known - be - fore.

- - known before, and arts un - known, and arts un - known be - fore

- - known be-fore, . . and arts unknown, un - known be - - fore.

No. 27.

RECIT.—LET OLD TIMOTHEUS YIELD THE PRIZE.

VOICE. Let old Ti - mo - theus yield the prize, Or both di - vide the

ACCOMP.

crown; He rais'd a mor - tal to the skies, She drew an an - gel down.

No. 28.

SOLO AND CHORUS.—LET OLD TIMOTHEUS YIELD THE PRIZE.

Andante Allegro.

SOPRANO.

ALTO.

TENOR.
8ve. lower.

BASS.

ACCOMP.
Met. 88 = ♩

Solo. Or both divide the crown,

Solo. Let old 'Ti - mo - theus yield the prize,

Andante Allegro.

p *h* *p*

Solo.

He rais'd a mortal to the skies, he rais'd a mor - tal to the

Or both di - vide the crown;

Solo.

She drew an an - gel down, she drew an an - gel down, she drew an an - gel
skies,

CHORUS.

down. Let old Ti - mo - theus yield the prize,

CHORUS. He rais'd a

CHORUS. Or both di-vide the crown, or both di-

CHORUS. Or both divide the crown, He rais'd a

Tutti.

8ves.

He rais'd a mor-tal to the skies,

mortal to the skies, he rais'd a mor-tal to the skies,

- - vide the crown, He rais'd a mor-tal to the skies,

mortal to the skies,

Or both divide the crown, She drew an
 She drew an an -
 She drew an an - gel down.
 She drew an an - gel down, she drew an an - gel down.

Sves.

an - gel down, she drew an
 gel down, an an -
 Let old Ti - mo - theus yield the prize,
 LISZT MŰZEUM

an - gel down, she drew an an - gel
 gel down.
 yield the prize, . . . let old Ti - mo - theus yield the prize, . . .
 let old Ti - mo - theus yield the prize, Or

down, an an - - - - - gel down. Or both divide the crown, . . .

Or both di-vide the crown,

both di-vide the crown, . . . di-vide the crown, . the crown,

or

or both di-vide the crown, .

or both di-vide the crown, or both di -

both di-vide, or both divide the crown, or both di-vide the crown.

or both, or both, or both di-vide the crown. Let old Ti -

- vide the crown, or both, or both, or both di-vide. Let old Ti - mo - theus yield the

Sves.

Let old Ti - mo - theus yield the prize,
 She drew an an - gel down, she drew an an - gel .
 - mo - theus yield the prize, He rais'd a
 prize, She drew an an - gel down.

yield the prize, He rais'd a mor - tal to the skies, . . .
 down, He rais'd a mor - tal to the skies, he rais'd a
 mor - tal to the skies, he rais'd a
 He rais'd a mor - tal to the skies, he rais'd a mor - tal to the skies, . . .
 Sves.

Or both di - vide the
 mor - tal to the skies, . . . to the skies, . . . to the skies,
 mor - tal to the skies, to the skies,
 to the skies, Let old Ti - mo - theus
 Sves.

crown,
Or both di- vide the crown,
to the skies.
yield the prize,

di- vide . . the
Or both di- vide the crown, Let old Ti - -

or both di- vide the crown, She drew an an - - - gel down, she
crown; She drew an an - gel, an an - - - gel down, she drew an an - -
She drew an an - gel
- mo - theus yield the prize.

drew an an - gel down, she drew an an - - gel down;
 - - - - gel, an an - gel down; He raised a mor-tal to the
 down, she drew an an gel, an an - gel down; He raised a mor-tal to the
 She drew an an - gel, an an - gel down; He rais'd a mor-tal to the

He rais'd a mor-tal to the skies,
 skies, He rais'd a mor-tal to the skies,
 skies, Let old Ti - mo - theus yield the prize,
 skies, Let old Ti - mo - theus yield the prize,
 Sves.

let old Ti - mo - theus
 she drew an an - gel down,
 she
 or both di-vide the crown,

yield the prize, yield the prize, Or both di-vide the crown,
 Or both divide the crown, She drew an
 drew an an - gel down, she drew an an - gel down, she drew an
 Let old Ti . . .

He rais'd a mor-tal to the skies, . . . to the
 an gel down; He rais'd a mor-tal to the
 an gel down; He rais'd a mor-tal to the skies, to the
 - mo - theus yield the prize, He rais'd a mor-tal to the
 8ves.

Adagio.
 skies, She drew an an - gel down.
 skies, She drew an an - gel down.
 skies, She drew an an - gel down.
 skies, She drew an an - gel down.
Adagio.

No. 29.

RECIT.—YOUR VOICES TUNE.

SOPRANO VOICE.

RECIT.

Your voi - ces tune, and raise them high, 'till th'e - cho from the vault-ed

ACCOMP.

sky, the blest Ce - cil - ia's name; Mu - sic to heav'n, and her we

owe, the greatest blessing that's be - low; sound loud-ly then her fame.

No. 30.

DUET.—LET'S IMITATE HER NOTES ABOVE.

ACCOMP.

2nd. SOPRANO.

Let's i - mi - tate her

1st SOPRANO.

Let's im - i - tate her notes a - bove, let's im - i - tate, let's im - i -

- notes a - bove, let's im - i - tate, let's im - i - tate, . .

Voice.

tate her notes a - bove; and may this ev'n - ing

let's im - i - tate her notes a - bove; and may this ev'n - ing

e - ver prove, sa - cred to har - mo - ny, sa - cred to love,

e - ver prove, sa - cred to har - mo - ny, sa - cred to love,

sa - cred to har - mo - ny and love.

sa - cred to har - mo - ny and love. Let's im - i - tate her

Sym. *f*

Let's i - mi - tate her notes a - bove, and may this ev'n - ing
 notes a - bove, and may this ev'n - ing

hr

p

e - ver prove sacred to har - mo - ny and love,
 e - ver prove sacred to har - mo - ny and love,

sacred to love, sacred to love ; and may this
 sacred to love, sacred to love ; and may this ev'n - ing

ev'n - ing e - ver prove, sa - cred to har - mo - ny, sa - cred to love ;
 e - ver prove, sa - cred to har - mo - ny, sa - cred to love ;

The image shows a page from a musical score for the song "The Song of the Lark." It features four staves. The top two staves are vocal parts, both with lyrics: "sacred to har - - - mo - ny and love. Let's i - mi -". The bottom two staves are piano accompaniment. The first piano staff has a treble clef and a key signature of one flat (B-flat). The second piano staff has a bass clef and the same key signature. The music is written in a style typical of early 20th-century sheet music, with various note values, rests, and dynamic markings.

- - tate her notes a - bove, her notes a - - bove, and may this ev'ning
 her notes a - bove, let's i - mi - tate her notes a - bove, and may this ev'ning

e - ver prove, sa cred to har - mo - ny, sa
 e - ver prove, sa cred to har - mo - ny, sa

[illegible]

No. 31.

CHORUS.—YOUR VOICES TUNE.

Andante Allegro.

SOPRANO. Your voi - ces tune, and raise them

ALTO. Your voi - ces tune, and raise them

TENOR, (Sve lower.) Your voi - ces tune, and raise them

BASS. Your voi - ces tune, and raise them

ACCOMP. *Andante Allegro.*

Met. 80 = ♩

ten.

high, Till th'e - cho from the vault - ed

high, Till th'e - cho from the vault ed

high, Till th'e - cho from the vault - ed

high, Till th'e - cho from the vault - ed

ten.

sky, The blest Ce - ci - lia's name; Mu - sic to heav'n and

sky, The blest Ce - ci - lia's name; Mu - sic to heav'n and

sky, The blest Ce - ci - lia's name; Mu - sic to heav'n and

sky, The blest Ce - ci - lia's name; Mu - sic to heav'n and

her we owe, The great - est bless - ing that's be-low; Sound

her we owe, The great - est bless - ing that's be-low; Sound

her we owe, The great - est bless - ing that's be-low; Sound

her we owe, The great - est bless - ing that's be-low; Sound

The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line in the left hand.

Allegro.

loud - ly then her fame.

loud - ly then her fame.

loud - ly then her fame.

loud - ly then her fame.

The piano accompaniment continues with a similar rhythmic pattern, marked *Allegro. Met. 144*.

This system contains empty staves for the vocal parts and a piano accompaniment consisting of a right-hand melody and a left-hand bass line.

Let's im - i - tate her

Let's im - i - tate her

Let's im - i - tate her

Let's im - i - tate her

p

8ves

notes a - bove, And may this ev' - ning

notes a - bove, And may this ev' - ning

notes a - bove, And may this ev' - ning

notes a - bove, And may this ev' - ning

ZENEAKADEMIA
LISZT MŰZEUM

e - ver prove, Sa - cred to har - mo - ny and love,

e - ver prove, Sa - cred to har - mo - ny and love,

e - ver prove, Sa - cred to har - mo - ny and love,

e - ver prove, Sa - cred to har - mo - ny and love,

Sacred to love, sacred to har - mo-ny, sa - cred to love,
 Sacred to love, sacred to har - mo-ny, sa - cred to love,
 Sacred to love, sacred to har - mo-ny, sa - cred to love,
 Sacred to love, sacred to har - mo-ny, sa - cred to love,

8ves.

sacred to love, sacred to love, sacred to har - mo-ny,
 sacred to love, sacred to love, sacred to har - mo-ny,
 sacred to love, sacred to love, sacred to har - mo-ny,
 sacred to love, sacred to har - mo-ny,

8ves.

sa - cred to har - - - mo - ny and love,
 sa - cred to har - - - mo - ny and love,
 sa - cred to har - - - mo - ny and love,
 sa - cred to har - - - mo - ny and love,

8ves.

sa - cred to love, sa - cred to love,
 sa - cred to love, sa - cred to love,
 sa - cred to love, sa - cred to love,
 sa - cred to love, sa - cred to love,

Sves.

sacred to har - mo - ny
 sacred to har - mo - ny,
 sacred to har - mo - ny,
 sacred to har - mo - ny,

Sves.

sa - cred to har - mo - ny and love. And may this ev' - ning
 sa - cred to har - mo - ny and love. And may this ev' - ning
 sa - cred to har - mo - ny and love, And may this ev' - ning
 sa - cred to har - mo - ny and love. And may this ev' - ning

Sves.

e - ver prove, Sa - cred to har - mo - ny,

e - ver prove, Sa - cred to har - mo - ny,

e - ver prove, Sa - cred to har - mo - ny,

e - ver prove, Sa - cred to har - mo - ny,

8ves.

sa - cred to love. Let's im - i - tate her notes . a - bove, And

sa - cred to love. Let's im - i - tate her notes . a - bove, And

sa - cred to love. Let's im - i - tate her notes . a - bove, And

sa - cred to love. Let's im - i - tate her notes . a - bove, And

may this ev' - ning e - ver prove, Sa - cred to har - mo - ny

may this ev' - ning e - ver prove, Sa - cred to har - mo - ny

may this ev' - ning e - ver prove, Sa - cred to har - mo - ny

may this ev' - ning e - ver prove, Sa - cred to har - mo - ny

8ves.

sa - cred to love, sa - cred to love, sa - cred to har - mo-ny

sa - cred to love, sa - cred to love, sa - cred to har - mo-ny

sa - cred to love, sa - cred to love, sa - cred to har - mo-ny

sa - cred to love, sa - cred to love, sa - cred to har - mo-ny

sa - cred to love, sa - cred to love, sa - cred to love, sa - cred to har-mo-ny,

sa - cred to love, sa - cred to love, sa - cred to love, sa - cred to har-mo-ny,

sa - cred to love, sa - cred to love, sa - cred to love, sa - cred to har-mo-ny,

sa - cred to love, sa - cred to love, sa - cred to love, sa - cred to har-mo-ny,

sa - cred to love.

sa - cred to love.

sa - cred to love.

sa - cred to love.

Sves. END.

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37	Alla Trinita Beata ...	52	I will arise ... Creighton
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200	Almighty and merciful God ... John Goss	118	I will sing of mercy (for 3 trebles) Novello
175	As pants the Hart (s.s.A.A.T.B.) Arranged by J. Stimpson from Spohr	147	Jubilate and Kyrie eleeson W. Jackson (of Exeter)
27	And He shall purify ... Handel	6	Let all men praise the Lord ... Mendelssohn
190	Ave verum (Saviour, source of ev'ry blessing) Mozart	114	Let us now go even unto Bethlehem (Christmas Anthem) ... E. J. Hopkins
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90	Behold, I bring you good tidings T. L. da Vittoria	29	Lord for thy tender mercies' sake Farrant
133	Behold, I bring you glad tidings Giovanni Croce	65	Lo, my Shepherd's hand divine (for 5 voices). Haydn
74	Behold, now, praise ... Creighton	68	Lord, let me know mine end ... Greene
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50	Blessed is he that considereth ... Dr. Nares	86	Methinks I hear the full Celestial Choir (bass, with chorus) ... Dr. Crotch
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161	Blessed for ever are they that die trusting in God ... Spohr	84	Nunc dimittis, in C ... Ebdon
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2	And with his stripes	...	ditto 1½	71	Let all the angels of God	...	ditto 1½
27	And he shall purify	...	ditto 1½	73	Let us break their bonds asunder	...	ditto 3
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10	Awake the trumpet's	...	Samson 3	81	May no rash intruder	...	Solomon 3
11	Almighty ruler of the skies	...	Joshua 1½	82	Music spread thy voice	...	ditto 3
12	As from the power of Sacred Lays	...	...	83	May all the host of heaven	...	Joshua 1½
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13	At last divine Cecilia	...	Alexander's Feast 3	84	No more to Ammon's God	...	Jephtha 3
14	All your boast will end in woe	...	Deborah 3	85	Now the proud insulting foe	...	Deborah } 3
15	Bacchus' blessings are a treasure	...	Alexander's Feast 1½		Doleful tidings	...	ditto } 3
16	Behold the Lamb of God	...	Messiah 1½	86	O God behold	...	Jephtha 3
17	Behold, Darius	...	Alexander's Feast 1½	87	O first-created beam	...	Samson 3
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22	Cherub and Seraphim	...	Jephtha 4½		O Lord, in thee	...	ditto } 4½
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32	For Zion lamentation make	...	ditto 1½	225	Preserve him for the glory of thy name	Saul } 3	
33	Fixed in his everlasting seat	...	Samson 3		Is there a man?	...	ditto } 3
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	The youth inspired	...	ditto } 4½		To fame immortal go	...	ditto } 3
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HANDEL (Continued).

No.		Pence.
254	The king shall rejoice (1st movement) ...	1½
256	Thou hast prevented him ...	3
259	Upon thy right hand ...	3
224	{ Welcome, mighty King ... Saul } 1½	
	{ David his ten thousand slew ... ditto } 1½	
134	Worthy is the Lamb, and Amen ...	Messiah 4½
135	We come, in bright array ...	Judas 1½
136	We hear ...	ditto 1½
137	We never will bow down ...	ditto 3
138	We praise thee, O God ...	Dettingen Te Deum 4½
139	{ When thou hadst overcome ... ditto } 3	
	{ We therefore pray thee ... ditto } 3	
140	When his loud voice ...	Jephtha 6
141	With thunder arm'd ...	Samson 1½
142	With pious heart ...	Solomon 4½
143	We with redoubled rage ...	Joshua 1½
144	Wretched lovers ...	Acis 3
145	Your harps and cymbals ...	Solomon 6
146	Your voices tune ...	Alexander's Feast 3
147	Ye sons of Israel ...	Joshua 4½
148	Ye house of Gilead ...	Jephtha 3
149	Zadock the Priest ...	4½

HAYDN'S "CREATION."

150	Awake the harp ...	3
151	And the Spirit of God ...	1½
152	Achieved is the glorious work (1st Chorus) ...	1½
153	Achieved is the glorious work (2nd Chorus) ...	3
154	By thee with bliss (Duet and Chorus) ...	9
155	Despairing, cursing rage ...	3
156	Sing the Lord ...	4½
157	The marvellous work ...	3
158	The heavens are telling ...	4½
159	The Lord is great ...	3

HAYDN'S THIRD MASS.

160	Kyrie—Hear our prayer ...	4½
161	Gloria—Glorious is the King ...	3
162	Qui tollis—Lord, why hast thou forsaken? ...	1½
163	Quoniam—Sing with joy ...	3
164	Credo—Lord, thou hast made ...	3
165	Et incarnatus—O Lord, rebuke me not ...	1½
166	Et resurrexit—Thou hast maintained ...	3
167	{ Sanctus—Holy, holy ... } 4½	
	{ Benedictus—He is blessed ... } 4½	
168	{ Agnus Dei—Lord, we pray thee ... } 4½	
	{ Dona nobis—Hallelujah, Amen ... } 4½	

HAYDN'S "SEASONS."

231	Come, gentle Spring ...	3
238	Be propitious, bounteous Heaven (Trio and Chorus) ...	4½
239	Spring, her lovely charms (Duet and Chorus) ...	3
240	God of light, God of life ...	4½
241	Behold, on high he mounts (Trio and Chorus) ...	4½
242	Hark! the deep, tremendous voice ...	4½
243	Now cease the conflicts (Trio and Chorus) ...	3
244	Thus Nature, ever kind (Trio and Chorus) ...	4½
245	Hark! the mountains resound ...	4½
246	Joyful the liquor flows ...	6
247	Let the wheel move gaily ...	3
248	A wealthy lord (Soprano Solo and Chorus) ...	3
249	Then comes the dawn (Trio and Chorus) ...	4½

MENDELSSOHN.

72	{ All men, all things ... Lobgesang } 7½	
	{ Praise thou the Lord ... ditto } 7½	
	{ All ye that cried ... ditto } 6	
169	{ I waited for the Lord (Duet and Chorus) ... ditto } 6	
170	As the Hart pants (1st movement) ...	42nd Psalm 3
171	But our God abideth ...	St. Paul 3
171	Come, let us sing ...	95th Psalm 6
252	For his is the sea ...	ditto 3
211	For I had gone forth ...	42nd Psalm 3
253	Henceforth, when ye hear his voice (T. Solo and Chorus) ...	95th Psalm 3
172	Happy and blest are they ...	St. Paul 3
173	{ How lovely are the messengers ... ditto } 3	
	{ Thus saith the Lord ... ditto } 3	
174	I praise thee, O Lord (B. Solo and Chorus) ...	ditto 3
175	{ Is this he? ... ditto } 3	
	{ O thou, the true and only light ... ditto } 3	
76	Lord, thou alone ...	ditto 4½
177	Let all men praise ...	Lobgesang 1½
178	Now this man ...	St. Paul 3
179	Not only unto him ...	ditto 4½
180	O great is the depth ...	ditto 4½
181	O be gracious ...	ditto 1½
250	O come, let us worship (T. Solo and Chos.) ...	95th Psalm 3
182	Rise up, arise ...	St. Paul 6
44	See what love hath the Father ...	ditto 1½
	{ Sleepers, wake ... ditto } 1½	
70	{ To God on high ... ditto } 1½	
	{ To thee, O Lord ... ditto } 1½	

MENDELSSOHN (Continued).

No.		Pence.
183	Stone him to death ...	St. Paul 3
210	The nations are now the Lord's ...	ditto 6
184	The gods themselves ...	ditto 1½
185	{ This is Jehovah's Temple ... ditto } 3	
	{ Far be it from thy path ... ditto } 3	
186	The night is departing ...	Lobgesang 6
187	Why, my soul ...	42nd Psalm 1½
188	Why, my soul (last Chorus) ...	ditto 6
189	Ye nations, offer to the Lord ...	Lobgesang 6

BEETHOVEN'S "ENGEDI."

[MOUNT OF OLIVES.]

195	O praise him, all ye nations ...	6
196	Hallelujah ...	4½

BEETHOVEN'S MASS IN C.

190	Kyrie—When I call upon thee ...	3
	{ Gloria—Praise the Lord ... } 7½	
191	{ Qui tollis—Give ear to my supplication ... } 7½	
	{ Quoniam—Thou alone art holy ... } 7½	
192	{ Credo—Glory and great worship ... } 7½	
	{ Et incarnatus—O Lord, give ear ... } 7½	
	{ Et resurrexit—Be thou exalted ... } 7½	
	{ Et vitam—O praise ye the Lord ... } 7½	
193	{ Sanctus—Holy, holy ... } 7½	
	{ Benedictus—He is blessed ... } 7½	
194	{ Agnus Dei—Hear my crying ... } 4½	
	{ Dona Nobis—Blessed be the Lord ... } 4½	

MOZART'S TWELFTH MASS.

197	Kyrie—I will call upon the Lord ...	6
198	Gloria—Glorious is thy name ...	3
199	Qui tollis—Remember thy tender mercies ...	1½
200	Quoniam—Praise the Lord ...	4½
201	Cum sancto—Thou, Lord, art God ...	4½
202	Credo—Nations shall do him service ...	1½
203	{ Et incarnatus—Bow down and hear me... } 6	
	{ Et resurrexit—God is gone up ... } 6	
204	Sanctus—Holy, holy ...	1½
205	Benedictus—He is blessed ...	7½
206	Agnus Dei—Lord have mercy ...	3
207	Dona Nobis—Praise the Lord ...	6
208	O God, when thou appearest ...	First Motett 6
209	Splendente Te, Deus ...	ditto 6
212	Glory, honor, praise, and power ...	Third Motett 6

MOZART'S REQUIEM MASS.

213	{ Requiem aeternam—Give unto the meek } 4½	
	{ Christo eleison—Shew thy mercy ... } 4½	
214	Dies Ira—Day of vengeance ...	1½
215	Tuba mirum—Hark, the angel trumpet ...	1½
216	{ Rex, tremendæ—King, tremendous ... } 4½	
	{ Recordare Jesu—Kindly Jesu ... } 4½	
217	{ Confutatis maledictus—When the cursed are con- } 3	
	{ founded ... } 3	
218	Lachrymosa—Day of mourning ...	3
219	Domine Jesu Christe—Lord Jesus Christ ...	3
220	{ Hostias et Preces—Offering of Prayer ... } 3	
	{ Sanctus—Holy, holy, holy ... } 4½	
	{ Benedictus—He is blessed ... } 4½	
221	{ Agnus Dei—Thou that takest away the sins of the world } 3	
	{ Lux Aeterna—Show thy favor ... } 3	
	{ Cum Sanctis—O show thy mercy ... } 3	

ROSSINI'S "STABAT MATER."

[TRIBULATION.]

232	Stabat Mater dolorosa—Lord most holy ...	4½
233	Eia Mater—Thou hast tried our hearts (B. Solo & Chos.) ...	3
234	Sancta Mater—I have longed for thy salvation (Quartett) ...	4½
235	Inflamatus—When thou comest (S. Solo and Chorus) ...	4½
236	Quando corpus—Hear us, O Lord (Quartett) ...	3
237	In sempiterna sæcula. Amen.—To Him be glory ...	4½

SPOHR'S "GOD, THOU ART GREAT."

263	God, thou art great (1st movement) ...	3
264	Thou earth, waft sweet incense ...	1½
265	Walk ye, hundred thousands ...	3
266	God, thou art great (final chorus) ...	3

SPOHR'S "LAST JUDGMENT."

267	Praise the Lord our God ...	3
268	{ Holy, Holy, Holy, is God our Lord (Solo and Chorus) } 1½	
	{ O Lord, thou art God alone (Ditto) ... } 1½	
269	Blessing, Power, Honor, Glory (Tenor Solo and Chorus) ...	3
270	Hail, Lord Almighty ...	1½
271	Seek the Lord ...	1½
272	Destruction is fallen on Babylon ...	4½
273	Blessed for ever are they that die ...	1½
274	Great and wonderful art thou ...	4½

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