



The Be-
atitud-

es An Ora-
torio by
César Franck



PART I

1st to 4th Beatitude

net, \$1.00

PART II

5th to 8th Beatitude

net, \$1.00

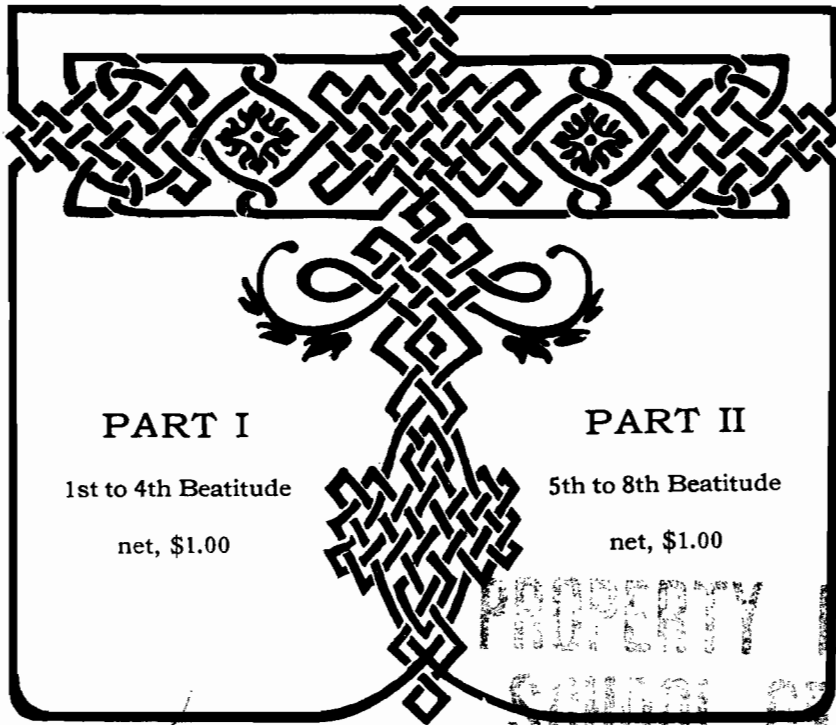
Complete, net \$2.00

(Prices apply to U. S. A.)

New York G.S. Schirmer.

PROPERTY EASTMAN
SCHOOL OF MUSIC,

The Be-
atitudes An Ora-
torio by
César Franck



PART I

1st to 4th Beatitude

net, \$1.00

PART II

5th to 8th Beatitude

net, \$1.00

Complete, net \$2.00

(Prices apply to U. S. A.)

New York G. Schirmer.



HE



BEATITUDES



AN ORATORIO

WORDS (After the Gospel)

BY

LADY COLOMB



TRANSLATED BY

CATHERINE M. BRADLEY



MUSIC BY

CÉSAR FRANCK



Complete, \$2.00 net

PART I (1st to 4th Beatitude) \$1.00 net

PART II (5th to 8th Beatitude) 1.00 net

Book of Words, \$4.40 a hundred

NEW YORK, G. SCHIRMER

Copyright, 1899, by C. Joubert & Cie.

The Beatitudes.

Prologue.

Translated into English by
CATHERINE M. BRADLEY.

Tenor Solo and Chorus.

CÉSAR FRANCK.

Lento, ma non troppo.

Tenor Solo.

Piano.

p espress. f

poco cresc.

Largo e semplice.

mf

Dark brood-ed fear o'er the land; Op-

dim. *p* *poco sf* *sf*

pres-sion's pit-i-less hand Crush'd and de-grad-ed the weak.

pp

p espress. e sosten.

cresc.

cresc.

Full of hor - ror and woe the old world was ex - pir - ing,

sf *sf* *cresc.* *sf* *p* *cresc.*

f *p* *rall.* *a tempo*

Jus - tice and mer - cy de - sir - ing, Hope had fled from the meek.

f *sf* *dim.* *pp* *rall.* *p molto espress.*

A *dolce*

When far a - bove the cries of

dolciss. e cresc. *cresc.*

hate and desper - a - tion Rose a voice full of pow'r;

dim. *pp* *marcato assai.*

A²

strong, clear, and sil-ver sweet; And there the Saviour stands 'mid the

pp *molto espress.*

lurgissimo cresc.

earth's des-o-la-tion, His words draw all men to His

cresc.

B

feet.

mf *molto cresc.*

Hov'ring a-round the Mas-ter

ff *dim.* *PPP* *PPP* *mf*
molto

In Heav'n's blue vault are

espress.

soar-ing The an-gels,

C

chanting loud and clear Their sweet song. "O bless-ed be He! O

SOPRANO. *pp*

ALTO. *pp*

TENOR. *pp*

BASS. *pp*

"O bless-ed be He! O

"O bless-ed be He! O

"O bless-ed be He! O

pp sost. assai

mf

marc.

molto cresc. *ff*
 bless - ed be He who now is pour - ing Sweet Hope in - to
molto cresc. *ff*
 bless - ed be He who now is pour - ing Sweet Hope in - to
molto cresc. *ff*
 bless - ed be He who now is pour - ing Sweet Hope in - to
molto cresc. *ff*
 bless - ed be He who now is pour - ing Sweet Hope in - to

8
molto cresc. *ff*

Largamente. D
 hearts dark with fear."
 hearts dark with fear."
 hearts dark with fear."
 hearts dark with fear."
 hearts dark with fear."

8 Largamente. D *ppp*
dim. *molto cantabile* *dim.* *smorz.*

espress

First Beatitude. Chorus and Baritone Solo.

Blessed are the poor in spirit:
for theirs is the kingdom of heaven.
(St. Matthew, V.)

Allegro molto.

Sopranos. *1st Chorus. (celestial)*

Altos.

Tenors.

Basses.

Tenors. *2nd Chorus. (terrestrial)*

Basses.

Piano. *Allegro molto.*
mf *cresc.*

ff

ff

ff

2nd Chorus.

All the wealth of the earth

All the wealth of the earth

Is our de - sire;

Is our de - sire;

All the wealth of the earth Is our de -

All the wealth of the earth Is our de -

sire; All the wealth

sire; All the wealth

of the earth Is our de - sire,

of the earth Is our de - sire,

All the wealth of the earth

All the wealth of the earth

Is our de - sire, is our de -
 Is our de - sire, is our de -

This system contains the first two vocal staves and the first system of piano accompaniment. The vocal parts are in a soprano and bass clef. The piano accompaniment is in a grand staff with treble and bass clefs. The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature.

sire. All the wealth of the
 sire, All the wealth of the

This system continues the vocal and piano parts. The piano accompaniment features a steady eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

earth Is our de - sire, is our de - sire, is our de -
 earth Is our de - sire, is our de - sire, is our de -

This system continues the vocal and piano parts. The piano accompaniment maintains its rhythmic accompaniment for the vocal lines.

sire, is our de - sire!
 sire, is our de - sire!

This system shows the vocal parts concluding with a final phrase. The piano accompaniment provides harmonic support with sustained chords.

fff *ff* *dim.*

This system is primarily for the piano accompaniment. It features a dynamic range from fortissimo (fff) to fortissimo (ff) and ends with a decrescendo (dim.). The piano part includes complex chordal textures and rhythmic patterns.

dolce
 We wor - ship plea - - sure, of joy and
dolce
 We wor - ship plea - - sure, of joy and
pp

mirth We nev - er tire; We wor - ship plea - - sure,
 mirth We nev - er tire; We wor - ship plea - - sure,
pp

of joy and mirth We nev - - er tire;
 of joy and mirth We nev - - er tire;
sempre p

We wor - ship plea - sure, of joy and mirth, of joy and
 We wor - ship plea - sure, of joy and mirth, of joy and
molto cresc.
mf molto cresc.

mirth We nev- -er tire. *A² ff* *dim.* *dolce* We wor - ship
 mirth We nev- -er tire. *ff* *dim.* *dolce* We wor - ship

The first system of the score features two vocal staves (Soprano and Bass) and a piano accompaniment. The vocal lines are in a major key with a common time signature. The piano accompaniment consists of a right-hand melody and a left-hand bass line. Dynamics include *ff* (fortissimo) and *dim.* (diminuendo). The tempo/style marking is *A²* and *dolce* (dolce).

plea - -sure, of joy and mirth We nev- -er
 plea - -sure, of joy and mirth We nev- -er

The second system continues the vocal and piano parts. The piano accompaniment features a steady eighth-note pattern in the right hand and a more rhythmic bass line. Dynamics include *ff* and *dim.*

tire; We wor - ship plea - -sure, of joy and
 tire; We wor - ship plea - -sure, of joy and

The third system continues the vocal and piano parts. The piano accompaniment maintains the eighth-note pattern in the right hand. Dynamics include *ff* and *dim.*

mirth We nev- -er tire, of joy and
 mirth We nev- -er tire, of

The fourth system concludes the page. The piano accompaniment features a *molto legato* marking. The vocal lines end with a final note. Dynamics include *ff* and *dim.*

sempre dim.

mirth, of joy and mirth, of

sempre dim.

joy and mirth, of joy and

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "mirth, of joy and mirth, of" on the first line and "joy and mirth, of joy and" on the second line. The piano accompaniment is written in a grand staff (treble and bass clefs). The first line of the piano part has a dynamic marking of *sempre dim.* and includes fingerings (2 1 1 2) above the notes. The piano part consists of a flowing eighth-note melody in the right hand and a supporting bass line in the left hand.

pp

joy and mirth,

pp

mirth, of joy

The second system continues the musical score. The vocal line has a dynamic marking of *pp* and the lyrics are "joy and mirth," on the first line and "mirth, of joy" on the second line. The piano accompaniment also has a *pp* dynamic marking and features a similar eighth-note melody in the right hand.

pp

of joy and mirth,

pp

and mirth, of joy and mirth,

The third system shows the vocal line with a dynamic marking of *pp* and lyrics "of joy and mirth," on the first line and "and mirth, of joy and mirth," on the second line. The piano accompaniment includes a dynamic marking of *pp* and features a triplet of eighth notes (A3) in the right hand.

cresc.

of joy and mirth, of joy and

cresc.

of joy and mirth, of joy and

The fourth system features the vocal line with a dynamic marking of *cresc.* and lyrics "of joy and mirth, of joy and" on the first line and "of joy and mirth, of joy and" on the second line. The piano accompaniment also has a *cresc.* dynamic marking and consists of a steady eighth-note accompaniment in the right hand.

ff

mirth We nev-er tire, of joy and mirth We nev-er

mirth We nev-er tire, of joy and mirth We nev-er

ff

This system contains the first two lines of the musical score. It features a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are 'mirth We nev-er tire, of joy and mirth We nev-er'. The piano part includes a dynamic marking of *ff* and a 'Piu presto.' instruction.

B

tire. For us no dark to - mor-row Shall a - rise; For

tire. For us no dark to - mor-row Shall a - rise; For

B

Piu presto.

This system contains the second two lines of the musical score. It features a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are 'tire. For us no dark to - mor-row Shall a - rise; For'. The piano part includes a dynamic marking of *B* and a 'Piu presto.' instruction.

us no dark to - mor-row Shall a - rise; With - draw all

us no dark to - mor-row Shall a - rise; With - draw all

This system contains the third two lines of the musical score. It features a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are 'us no dark to - mor-row Shall a - rise; With - draw all'. The piano part continues with the accompaniment.

pain and sor-row From our eyes; And from our glad - ness A-

pain and sor-row From our eyes; And from our glad - ness A-

This system contains the final two lines of the musical score. It features a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are 'pain and sor-row From our eyes; And from our glad - ness A-'. The piano part concludes the piece.

way with sad - ness! All tears and sighs, all tears and
 way with sad - ness! All tears and sighs, all tears and

sighs, all tears and
 sighs, all tears and

C *sempre ff*
 sighs! And from our glad-ness A-way with sad - ness, away with
sempre ff
 sighs! And from our glad-ness A-way with sad - ness, away with

sad - ness, All tears and sighs, all tears and sighs, all tears and sighs.
 sad - ness, All tears and , sighs, all tears and sighs, all tears and sighs.

all tears and sighs, all tears and sighs!

all tears and sighs, all tears and sighs!

This system contains two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register. The piano accompaniment features a complex texture with many sixteenth notes and chords. The lyrics are repeated on both vocal staves.

This system continues the piano accompaniment from the first system, showing intricate rhythmic patterns and chordal structures in both the treble and bass clefs.

rit. poco a poco

sf sempre ff f p

This system shows the piano accompaniment with dynamic markings: *sf*, *sempre*, *ff*, *f*, and *p*. The tempo marking *rit. poco a poco* is also present. The piano part continues with complex textures.

Quasi Andante. SOPRANO, dolce

1st Chorus. When our hearts are op-pressed in the midst of our

p

molto sosten.

And.

This system begins a new section for the soprano voice. The tempo is *Quasi Andante* and the mood is *dolce*. The lyrics are "1st Chorus. When our hearts are op-pressed in the midst of our". The piano accompaniment starts with a *p* dynamic and *molto sosten.* marking, followed by a *And.* marking.

plea - sure, And de - spair with - out mea - sure Has fill'd us with

espress. *poco cresc.* *dim*

dread; Say, where, Say, where, has glad-ness fled?

molto cresc. *dim* *f* *dim*

D SOPRANO. *p* Say, where, Say, where has glad-ness fled? *mf*

ALTO. Say, where has gladness fled? *p* *mf*

TENOR. Say, where has gladness

BASS. Say, where has gladness

When our hearts

D *cresc.*

fled? Say, where? *p* Say, where?

- are op - prest in the midst of our plea - sure, And de - spair

SOPRANO.

Say, where
 Say, where has glad-ness fled? Say,
 Say, where has glad-ness fled? Say,
 -with-out mea - sure Has fill'd us with dread;

p *cresc.* *p*
p *cresc.* *p*
cresc. *l.h.* *dim.*

- Say, where has glad-ness fled?
 where? Say, where has glad-ness fled? When our hearts are op-
 where? Say, where has glad-ness fled?
 Say, where?

D² *p*

pp *sempre pp*

prest in the midst of our plea- -sure,

When our hearts are op - prest _____ in the midst of our

plea - sure, And de - spair without mea - sure

cresc. Has fill'd us with dread; _____ Say, where? _____ Say,

dim. where _____ has glad - ness fled? **TENORS. pp**
 Say, **BASSES. pp**
 Say,

dim. **pp**

SOP. *p*
 When our hearts are op - prest _____ in the midst of our

TEN. _____ where?
 ALTOS. When our hearts are op - prest

BASS. _____ where?

mp

plea - sure, When our hearts are op - prest _____

_____ in the midst of our plea - sure, When our hearts are op -

_____ in the midst of our plea - sure, And despair without

prest _____ in the midst of our plea - sure,

TENORS. *p*
 Say, where? Say,

cresc.

mea - sure Has fill'd us with dread; Say,
 And de - spair without mea - sure Has fill'd us with
 where? Say, where?

cresc.

where? say, where has glad - ness
 dread; Say, where? say, where has glad - ness
 Say, where? say, where has glad - ness

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

E Allegro molto.

fled? fled? fled?

TEN. *p*
 BASS. *p* All the wealth of the earth Is our de -
 All the wealth of the earth Is our de -

E Allegro molto.

Quasi Andante.

p When our hearts are opprest in themidstof our plea -
p When our hearts are op-prestinmidstof
p Are op - prestinmidstof
p When our hearts are op-prest inmidst of plea -
 sire!

molto cresc.
molto cresc.
molto cresc.
molto cresc.

Quasi Andante.

p *7* *1 2* *2 4 2 1* *2 4 2 1* *molto cresc.*
marc. sost.

Allegro molto.

sure,
 pleasure,
 pleasure,
 sure,
 All the wealth of the earth Is our de -
 All the wealth of the earth Is our de -

f
f
f
mf
mf

Allegro molto.

f *mf*

Quasi Andante.

mf *molto cresc.*
 And de-spair — without mea - sure Has fill'd us with dread, with
molto cresc.
 When our hearts are op-press in midst of
mf *molto cresc.*
 Are op - press in midst of
mf *molto cresc.*
 And de-spair with - out mea - sure Has fill'd us with
 sire!

Quasi Andante.

mf *molto cresc.*
 sire!
marcato

Allegro molto.

ff
 dread,
 pleasure,
 pleasure,
 dread,

ff
 All the wealth — of the earth — Is our de -
 All the wealth — of the earth — Is our de -

Allegro molto.

ff

Quasi Andante.

F *dolciss.*

When our hearts
dolciss.

1st Chorus. When our hearts
dolciss.

sire!

When our
dolciss.

Quasi Andante. When our
F

ff *pp*

are op - prest in the midst of our plea - sure,
molto f

are op - prest in the midst of our plea - sure,
molto f

hearts are op - prest in the midst of our plea -
molto f

hearts are op - prest in the midst of our plea -
molto f

pp

dolciss.

And de - spair with - out mea - - sure Has fill'd us with
dolciss.

And de - spair with - out mea - - sure Has fill'd us with
dolciss.

sure, And de - spair with - out mea - - sure Has
dolciss.

sure, And de - spair with - out mea - - sure Has

dread, Say, where? say, where
poco u poco cresc.
 dread, Say, where? say, where
 fill'd us with dread, Say, where? say,

poco u poco cresc.

has glad - ness fled? Say, where?
 has glad - ness fled? Say, where?
 where has glad - ness fled? Say,
 where has glad - ness fled? Say,

G Allegro molto.
 say, where has glad - ness fled?
 say, where has glad - ness fled?
 where? say, where has glad - ness fled?
 where has glad - ness fled?
G Allegro molto.
sempre ff

Piano accompaniment for the first system, featuring a treble and bass staff with chords and a triplet bass line.

Piano accompaniment for the second system, featuring a treble and bass staff with chords and a steady bass line.

Piano accompaniment for the third system, featuring a treble and bass staff with chords and a steady bass line.

TENORS.
2nd Chorus. All the wealth
BASSES. All the wealth

Piano accompaniment for the fourth system, featuring a treble and bass staff with chords and a steady bass line.

of the earth Is our de - sire!
of the earth Is our de - sire!

Piano accompaniment for the fifth system, featuring a treble and bass staff with chords and a steady bass line.

All the wealth of the earth

All the wealth of the earth

This system contains the first two systems of the musical score. The top system shows the vocal line with the lyrics "All the wealth of the earth" and the piano accompaniment. The second system continues the piano accompaniment.

Is our de - sire!

Is our de - sire!

This system contains the third and fourth systems of the musical score. The vocal line continues with the lyrics "Is our de - sire!". The piano accompaniment features a more active melodic line.

All the wealth of the earth Is our de -

All the wealth of the earth Is our de -

This system contains the fifth and sixth systems of the musical score. The vocal line continues with the lyrics "All the wealth of the earth Is our de -". The piano accompaniment continues with its active melodic line.

sire! All the wealth

sire! All the wealth

This system contains the seventh and eighth systems of the musical score. The vocal line concludes with "sire! All the wealth". The piano accompaniment concludes with a final chord.

of the earth ——— Is our de - sire!

of the earth ——— Is our de - sire!

is our de - sire! All the

is our de - sire! All the

wealth of the earth Is our de - sire, is our de -

wealth of the earth Is our de - sire, is our de -

sire, is our de - sire, is our de - sire!

sire, is our de - sire, is our de - sire!

H

dolce
We wor - ship plea - - sure;

H⁸
dim.
ff
dolce

Of joy and mirth We nev - er tire; We wor - ship

Of joy and mirth We nev - er tire; We wor - ship

plea - sure; Of joy and mirth We nev - er

plea - sure; Of joy and mirth We nev - er

tire; *cresc.* We wor - - ship plea - sure;

tire; *cresc.* We wor - - ship plea - sure;

cresc.

ff *Più presto.* *sempre ff*

Of joy and mirth We nev - er tire! For

Of joy and mirth We nev - er tire! For

ff *Più presto.* *sempre ff*

us no dark to - mor-row Shall a - rise; For us no

us no dark to - mor-row Shall a - rise; For us no

dark to - mor-row Shall a - rise; With - draw all pain and

dark to - mor-row Shall a - rise; With - draw all pain and

sor-row From our eyes; And from our glad - ness A-way with

sor-row From our eyes; And from our glad - ness A-way with

sad - ness! All tears and sighs, all tears and sighs,
sad - ness! All tears and sighs, all tears and sighs,

all _____ tears _____ and sighs!
all _____ tears _____ and sighs!

ff And from our glad - ness Away with sad - ness, away with
ff And from our glad - ness Away with sad - ness, away with

sad - ness! All tears and sighs, all tears and sighs, all tears and sighs,
sad - ness! All tears and sighs, all tears and sighs, all tears and sighs,

all tears and sighs, all tears and sighs! _____

all tears and sighs, all tears and sighs! _____

The first system consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics: "all tears and sighs, all tears and sighs!". The piano accompaniment features a complex texture with many beamed notes in the right hand and a more rhythmic bass line.

The second system continues the piano accompaniment from the first system. The vocal staves are empty, indicating a rest for the voice. The piano part continues with intricate melodic and harmonic patterns.

Lento, ma non troppo.

p *molto espress.*

The third system begins with the tempo marking "Lento, ma non troppo." and dynamic marking "*p*". It features a melodic line in the right hand and a supporting bass line. The dynamic marking "*molto espress.*" is placed over a section of the music.

cresc. *dim.* *pp*

The fourth system continues the piano accompaniment. It includes performance directions: "*cresc.*" (crescendo), "*dim.*" (diminuendo), and "*pp*" (pianissimo). The music concludes with a final cadence.

H³ Maestoso ma non troppo lento. The Voice of Christ.

dolce

Bless - ed

pp *simile*

he, who, from earth's dreams a - wak - ing, Turns his heart from

world - ly pride; Who ev-'ry oth-er joy for - saking, Of wealth the golden

cresc *pp*

fet - ters breaking, Trea - sures of heav'n spreads a - round on...

ev - 'ry side. Then when the aw - ful trumpet soundeth, Let him re - joice!

molto cresc.

H^a vibrato

Let him re-joice! Bless - ed is he, in whom God's grace and love a -

mf *molto sostenuto*

bound - eth, Angels for him heav'n's gates fling o - pen_ wide.

marcato e sostenuto
largissimo

molto cresc.

I *f* **Celestial Chorus.**

Bless - ed he, in whom God's grace and love a -

Bless - ed he, in whom God's grace and love a -

Bless - ed he, in whom God's grace and love a -

Bless - ed he, in whom God's grace and love a -

f

bound - - eth;
 bound - - eth;
 bound - - eth;
 bound - - eth; Bless - - ed he, in

dim. *p legato*

Bless - ed he, in whom God's grace and love a -
 Bless - ed
 whom God's grace and love a - bound - eth; — An - gels for

Bless - ed! *mf* Bless - - ed, *mf* Bless - ed *molto cresc.*
 bound - eth; Heav'n's gates fling o - - - pen
 he, in whom *mf* God's grace *molto cresc.* and love a -
 him heav'n's gates o - pen *ff* wide.

he in whom God's grace a - -
 wide, Heav'n's
 bound - eth, Heav'n's
 Bless - - - ed he, in

bound - - - eth, Heav'n's
 gates fling o - - - pen
 gates fling o - - - pen
 whom God's grace a - bound - - - eth,

gates fling o - - - pen
 wide, heav'n's
 wide, heav'n's
 An - - - gels for him heav'n's

sempre ff

wide! Bless - ed he!

sempre ff

gates o - pen wide, heavn's gates o - pen

sempre ff

gates o - pen wide, heavn's gates o - pen

sempre ff

gates fling o - pen wide, heav - en's gates

sempre ff

Bless - ed he! Bless -

fff

wide, heavn's gates o - pen wide,

fff

wide, heavn's gates o - pen wide, heav - en's

fff

o - pen wide, o - pen wide,

fff molto dim.

mf *dim.* *p*

ed! Bless - - ed is he, in

mf *dim.* *p*

heav'n's gates o - pen wide!

mf *dim.* *p*

gates o - pen wide!

dim.

o - pen wide!

mf *dim.* *cantabile*

whom God's grace a - bound - eth, Heav'n's gates fling
An - gels for
Bless - ed he, in whom God's grace a -

cantabile

o - pen wide, An - gels for him heav'n's -
him heav'n's gates fling o - pen wide, heav'n's
bound - eth, heav'n's gates o - pen wide, heav'n's
Heav'n's gates fling o - pen wide, An - gels for

pp poco rall. \leftarrow *mf* \rightarrow *pp*
gates, heav'n's gates o - pen wide!
pp poco rall. \leftarrow *mf* \rightarrow *pp*
gates, heav'n's gates o - pen wide!
pp poco rall. \leftarrow *mf* \rightarrow *pp*
gates, heav'n's gates o - pen wide!
him heav'n's gates o - pen wide!

pp *poco sf* *pp*

Second Beatitude.

Chorus, Soli, and Baritone Solo.

Blessed are the meek:
for they shall inherit the earth.
(St. Matthew. V.)

Moderato.

Soprano I. Solo.

Soprano II. Solo.

Tenor I. Solo.

Tenor II. Solo.

Basses. Solo.

Sopranos.

Altos.

Tenors.

Basses.

Moderato.

Piano.

p espr.

pp

pp

p espr. ed agitato

cresc.

f

f

f

f

f

f

f

f

f

f

f

f

espr. ed agitato *pesante e sosten.*

mf espr. *dim.* *pp*

cresc. *f* *cresc.*

ff *dim.*

mf *dim.* *pp molto cresc.*

ALTOS. Terrestrial Choir.

p mesto, ma senza agitazione

The earth is dark, Heav'n's light has faded, Shedding no bright ray;

f *sempre pp*

dim.

Ev - 'ry hope with sor-row is shad - ed, And — pass-eth a -

ALTOS *pp* *p*

TENRS. *p mesto, ma senza agitazione* The earth is

The earth is dark, Heav'n's light has fad - ed, Shedding no bright

sempre, pp

poco rinf.

dark, Heav'n's light has fad - ed, Shedding

ray; Ev - 'ry hope with sor-row is shad - ed, And —

cresc.

dim. *pp* *dol. e doloroso*

no bright ray; Ev - 'ry hope, — ev - 'ry

— passeth a - way. The

BASSES. *p mesto, ma senza agitazione*

The earth is dark, Heav'n's light has fad - ed,

dim.

A. hope with sor - row shad - ed, Ev - 'ry hope,
 T. earth is dark, Heav'n's light has
 B. Shed - ding no bright ray; Ev - 'ry hope

S. *mesto, ma sempre senza*
B SOPR.
 The earth is dark,
 A. *cresc.* sor-row shad - ed, *dim.* And pass - eth a - way. *p* Heav'n's
 T. *cresc.* fad - ed, *dim.* Shed - ding no bright ray; *p* Ev - 'ry
 B. *cresc.* with sor-row is shad - ed, *dim.* And passeth a - way. *p*

agitazione. *poco*
 Heav'n's light has fad - ed, Shed - ding no bright ray; *poco*
 light has fad - ed, Shed - ding no bright ray; *poco*
 hope, ev - 'ry hope with sor - row shad - ed, *poco*
 The earth is dark, Heav'n's

a poco cresc.

Ev - 'ry hope, with sor - row is shad - ed, And

a poco cresc. Ev - 'ry hope, with sor - row is shad - ed,

a poco cresc. Ev - 'ry hope, sor - row shad - ed, And

light has fad - - ed, Shed - ding

dim. pass - eth a - way. The earth *molto cresc.* is

dim. And pass - eth a - way. The earth *molto cresc.* is

dim. pass - eth a - way. The earth *molto cresc.* is

no bright ray; The earth is dark, Heav'n's light has fad - ed,

dim. *molto cresc.*

dark, Heav'n's light has fad - - - ed, *ff.*

dark, Heav'n's light has fad - - - ed, *ff.*

dark, Heav'n's light has fad - - - ed, *ff.*

The earth is dark, Heav'n's light has fad - ed, The earth is dark, *ff.*

sempre ff

No bright ray; Shed - ding no bright ray,
 No bright ray; Shed - ding no bright
 No bright ray; Shed - ding no bright

Heav'n's light has fad - ed, Shed - ding

dim. Shed - ding no bright ray;
 ray; Shedding no bright ray;
 ray; Shedding no bright ray;
 no bright ray; Shed - - - ding no bright

Lento. ppp
 Swift by life's tempest we're driv-en, Trem-bling our hearts shrink with
 Swift by life's tempest we're driv-en, Trem-bling our hearts shrink with
 Swift by life's tempest we're driv-en,

Lento. ray; pp
 Swift by life's tempest we're driv-en,

espr. poco più f

fear; Storm-toss'd ves - sels far from

espr. poco più f

fear; Storm-toss'd ves - sels far from

espr. poco più f

Trem - bling our hearts shrink with fear; Storm - toss'd ves - sels

espr. poco più f

Trem - bling our hearts shrink with fear; Storm - toss'd ves - sels

l.h.

ppp

ha - ven, Way - side dust whirl'd far and near.

ppp

ha - ven, *ppp* Way - side dust whirl'd far and near.

far from ha - ven, Way - side dust whirl'd far and

ppp

far from ha - ven, Way - side dust whirl'd far and near.

ppp

Tempo I. ma un poco più animato ed agitato.

near.

espr.

poco a

p agitato

p espr.

poco cresc.

D *Agitato ed animando poco a poco.*

The soul in - dig - nant
 A - gainst its ills The soul in -
 The soul in -
 A - gainst its ills

D *Agitato ed animando poco a poco.*

Vain - ly seeks a shield;
 dig - - - nant Vain - - - ly seeks a shield;
 dig - - nant Vain - ly seeks a shield;
 Vain - - - ly seeks a shield;

The soul in - dig - nant
 A - gainst its ills The soul in -
 The soul in -

The soul in - dig - nant

Vain - ly seeks a shield;
 dig - nant Vain - ly seeks a shield;
 dig - nant Vain - ly seeks a shield;
 Vain - ly seeks a shield;

sempre cresc. The soul in - dig - nant
sempre cresc. A - gainst its ills *sempre cresc.* The soul in -
 The soul in -
 The soul in - dig - nant
sempre cresc.

Quasi Allegro.

Vain-ly seeks a shield; Cru - el
 dig - nant Vain - ly seeks a shield; Cru-el fate,
 dig - nant Vain-ly seeks a shield; Cru - el
 Vain - ly seeks a shield; Cru-el fate,

Quasi Allegro.

fate, with glance malig - nant, Stern -
 with glance ma - lig - nant, Stern - ly bids it yield,
 fate, with glance malig - nant, Stern - ly bids it
 with glance ma - lig - nant, Stern - ly bids it

dim. Stern -
 dim. Stern - ly bids it
 dim. Stern - ly bids it
 poco rall.

- ly bids it yield.
 Stern - ly bids it yield.
 yield, Stern - ly bids it yield.
 yield, Stern - ly bids it yield.

pp molto sosten.

CELESTIAL VOICES.

Sopr. I. Solo. *Andante. pp cresc. Moderato. mf Andante. p dim. pp*

Sopr II. Solo. *pp cresc. mf p dim. pp*

Tenor I. Solo. *pp cresc. mf p dim. pp*

Tenor II. Solo. *pp cresc. mf p dim. pp*

Bass Solo. *pp cresc. mf p dim. pp*

Poor hu-man souls! Poor hu-man souls!

Poor hu-man souls! Poor hu-man souls!

Poor hu-man souls! Poor hu-man souls!

Poor hu-man souls! Poor hu-man souls!

Poor hu-man souls! Poor hu-man souls!

Andante. Moderato. Andante.

poco f pp

Poor hu-man souls! Thus striv-ing For the

Poor hu-man souls! Thus striv-ing

Poor hu-man souls! Thus striv-ing For the

Poor hu-man souls! Thus striv-ing For the

Poor hu-man souls! Thus striv-ing For the

fit - ful joys of earth; Whom dead - ly sin is driv - - ing! Give
 For_ the joys_ of earth; Whom dead - ly sin is driv - ing! Give
 fit - ful joys of earth; Whom dead - ly sin is driv - ing! Give
 fit - ful joys of earth; Whom dead - ly sin is driv - ing! Give
 fit - ful joys of earth; Whom dead - ly sin is driv - ing! Give

espr.

ho - ly Meekness birth. Her sa - cred lamp burns ev - er
 ho - ly Meekness birth. Her sa - cred lamp burns ev - er
 ho - ly Meekness birth. Her sa - cred lamp burns
 ho - ly Meekness birth. Her sa - - cred lamp burns ev -
 ho - ly Meekness birth. Her sa - cred lamp burns ev - er

poco cresc. *dim.*
 bright - ly, She, on - ly, can al - lay your
poco cresc. *dim.*
 bright - ly, She, on - ly, can al - lay your
poco cresc. *dim.*
 ev - er bright-ly, She, on - ly, can al - lay your
poco cresc. *dim.*
 - er bright-ly, She, on - ly, can al - lay your
poco cresc. *dim.*
 bright - ly, She, on - ly, can al - lay your

The first system of the musical score consists of six staves. The top five staves are vocal parts, and the bottom two are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "bright - ly, She, on - ly, can al - lay your". The first vocal line is marked with *poco cresc.* and *dim.*. The piano accompaniment features chords and moving lines in both hands.

poco rf
 care, She, on - ly, mak - eth hang more
 care, She, on - ly, mak - eth hang more
 care, She, on - ly, mak-eth hang more light -
 care, She, on - ly, mak-eth hang
espress.
 care, She, on - ly, mak - eth hang more
poco rf

The second system of the musical score consists of six staves. The top five staves are vocal parts, and the bottom two are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "care, She, on - ly, mak - eth hang more". The first vocal line is marked with *poco rf*. The piano accompaniment features chords and moving lines in both hands.

poco f *p molto cresc.* **F** *dim.*

light - ly Those chains which goad you to de -

p molto cresc. *dim.*

light - ly Those chains which goad you to de -

p molto cresc. *dim.*

ly Those chains which goad you to de -

p molto cresc. *dim.*

more light - ly Those chains which goad you to de -

p molto cresc. *dim.*

light - ly Those chains which goad you to de -

F

Celestial Chorus.

p

Poor.

f **F** *f* *dim.*

p molto cresc.

The image shows a musical score for a vocal solo and a celestial chorus. The solo part consists of five staves of music, each with lyrics underneath. The music is in a key with two sharps (F# and C#) and a common time signature. The dynamics range from *poco f* to *dim.*, with a fortissimo (**F**) section. The celestial chorus part consists of four staves of music, with the word 'Poor.' written below. The piano accompaniment is shown at the bottom, with dynamics *f*, *p molto cresc.*, and *dim.*

spair.

spair.

spair.

spair.

spair.

f *dim.*
Joys _____ of _____

p *cresc.* *f*
Poor _____ hu-man souls! thus striving For the joys of earth;

cresc. *f*
Poor _____ hu-man souls!

cresc. *f*
_____ hu-man souls! thus striving For the joys _____ of _____ earth;

cresc.
p. *p.* *p.* *f*

pp Poor hu-man souls! *cresc.* Poor hu-man souls!
pp Poor hu-man souls! *cresc.* Poor hu-man souls!
pp Poor hu-man souls! *cresc.* Poor hu-man souls! Poor
pp Poor hu-man souls! *cresc.* Poor hu-man souls!
pp Poor hu-man souls! *cresc.* Poor hu-man souls!

earth;
 Poor

pp *sf* *cresc.* *mf*

— hu-man souls!

joys —

mf Poor — *cresc.* hu-man souls! thus striv-ing *ff* For the joys of

f Poor — hu - man

cresc. — hu - man souls! thus striv - ing For the joys — of —

ff

cresc.

p.

mf *molto dim.*
Whom dead - ly sin is driv - ing! Give ho - ly Meek - ness

mf *molto dim.*
Poor — hu - man souls! Poor —

mf *molto dim.*
Whom dead - ly sin is driv - ing! Give ho - ly Meek - ness

mf *molto dim.*
Whom dead - ly sin is driv - ing! Give ho - ly Meek - ness

mf *molto dim.*
Whom dead - ly sin is driv - ing! Give ho - ly Meek - ness

dim.
— of — earth;

earth;

souls!

earth;

mf *molto dim.*

ppp

birth. Give — ho - ly Meek - ness

— hu - man souls! Whom — dead - ly sin is driv - - ing!

ppp

birth. Whom —

birth.

birth.

ppp

Her —

ppp

Her — sa - cred lamp,

ppp

Her — sa - cred

ppp

birth.

— dead - ly sin is driv - ing!

Give — ho - ly Meek - ness birth.

— sa - cred lamp burns ev - er bright - ly,

her sa - cred lamp burns ev - er bright - ly,

lamp burns — ev - er bright - ly,

poco sf burns — ev - er

poco sf

G *sempre ppp*
 burns ev - er bright - ly,

sempre ppp
 burns ev - er bright - ly,

sempre ppp
 burns ev - er bright - ly,

sempre ppp
 burns ev - er bright - ly,

sempre ppp
 burns ev - er bright - ly,

G *sempre ppp*
 her sa - cred lamp, —

sempre ppp
 her sa - cred lamp,

sempre ppp
 her sa - cred lamp,

sempre ppp
 bright-ly, her sa-cred lamp, her —

G *ppp* *sempre ppp*

poco a poco cresc.

Her — sa - cred lamp burns — ev - er

poco a poco cresc.

Her — sa - cred lamp burns ev - er

poco a poco cresc.

Her — sa - cred lamp burns — ev - er

poco a poco cresc.

Her — sa - cred lamp burns — ev - er

poco a poco cresc.

Her — sa - cred lamp burns — ev - er

poco a poco cresc.

her sa - cred lamp burns ev - er bright - ly,

poco a poco cresc.

her sa - cred lamp burns ev - er bright - ly,

poco a poco cresc.

her sa - cred lamp burns ev - er bright - ly,

poco a poco cresc.

— sa - cred lamp burns — ev - er bright - ly, She, —

poco a poco cresc.

bright-ly, On - ly, can al - lay your care; *dim.* *p*
 bright-ly, On-ly, can al - lay your care; *dim.* *p*
 bright-ly, On - ly, can al -
 bright-ly, She, on - ly, can al - lay *dim.* *p*
 bright-ly, On - ly, can al -
 She, on - ly, can al - lay your care; She, *dim.* *p*
 She, on - ly, can al - lay your care; She, *dim.* *p*
 She, on - ly, can al - lay your care; She, *dim.* *p*
 on - ly, can al - lay your care; *dim.*
dim. *sempre sost.*

molto cresc.

She, on - ly, mak - eth

molto cresc.

She, on - ly, mak - eth

molto cresc.

lay - your care; She, on - ly, mak - eth

molto cresc.

She, on - ly, mak - eth

molto cresc.

lay — your care; She, on - ly, mak - eth

molto cresc.

— on - ly, mak - eth — hang more

molto cresc.

— on - ly, mak - eth — hang more

molto cresc.

— on - ly, mak - eth — hang more

molto cresc.

She, on - ly, mak - eth hang — more

molto cresc.

hang more light - - ly Those chains which goad you to de - spair. *ff* *molto rit.* **H** *a tempo*

hang more light - - ly Those chains which goad you to de - spair. *ff* *molto rit.* *a tempo*

hang more light - - ly Those chains which goad you to de - spair. *ff* *molto rit.* *a tempo*

hang more light - ly Those chains which goad you to de - spair. *ff* *molto rit.* *a tempo*

hang more light - ly Those chains which goad you, goad you to despair. *ff* *molto rit.* *a tempo*

light - ly Those _____ chains which goad _____ you to de - spair. *ff* *molto rit.* **H** *a tempo*

light - ly Those _____ chains which goad _____ you to de - spair. *ff* *molto rit.* *a tempo*

light - ly Those _____ chains which goad _____ you to de - spair. *ff* *molto rit.* *a tempo*

light - ly Those _____ chains _____ which goad _____ you to despair. *ff* *molto rit.* *a tempo*

ff *molto rit.* **H** *a tempo*

(Count the 8th-notes carefully)

sempre ff *molto dim.* *p* *l.h.*

The Voice of Christ. *I dolciss.*

O! bless - ed are the

dim. *l.h.* *pp*

The 8th-notes in same Tempo.

meek! For them earth's treasures all are

fz *cresc.* *f* *l.h.*

dim. *pp*

gath - ered.

dim. *pp* *ppp* *rall.*

Third Beatitude.
Chorus, Soli, and Baritone Solo.

Blessed are they that mourn,
for they shall be comforted.
(St. Matthew, V.)

Non troppo lento, ma maestoso.

Sopranos.

Altos.

Tenors.

Basses.

Terrestrial Chorus.

p Grief o'er all crea - tures

p Grief o'er all crea - tures

Non troppo lento, ma maestoso.

Piano.

p

p *cresc.*
Her ter - ri - ble fea - tures

p *cresc.*
Her ter - ri - ble fea - tures

p *cresc.*
Reigns — su - preme; Her ter - ri - ble fea - tures

p *cresc.*
Reigns — su - preme; Her ter - ri - ble fea - tures

cresc.

Haunt ev-ry dream. Grief o'er all crea - tures

Haunt ev-ry dream. Grief o'er all crea - tures

Haunt ev-ry dream. Grief o'er all crea - tures

Haunt ev-ry dream. Grief o'er all crea - tures

Reigns su - preme; Grief o'er all

Reigns su - preme; Grief o'er all

Reigns su - preme; Grief o'er all

Reigns su - preme; Grief o'er all

crea - tures Reigns su - preme; Her

crea - tures Reigns su - preme; Her

crea - tures Reigns su - preme; Her

crea - tures Reigns su - preme; Her

dim. *mf* *largamente*
 ter - - ri - ble fea - - tures Haunt ev - 'ry
dim. *mf*
 ter - - ri - ble fea - - tures Haunt ev - 'ry
dim. *mf*
 ter - - ri - ble fea - - tures Haunt ev - 'ry
dim. *mf*
 ter - - ri - ble fea - - tures Haunt ev - 'ry

dream.
 dream.
 dream.
 dream.

espress.
dim. *l.h.*

TENORS.
 Our sad cries un - a - vail - - ing, Each she claims as her

dim. *pp*

slave; BASS. *p*

Each with rig - or un - fail - ing Drives to the

pp

sf *sf*

pp *poco a*

Our sad cries un - a - vail *poco a*

Our sad cries un - a - vail *poco a*

Our sad cries un - a - vail - - ing

grave. *pp* *poco a*

marcato

poco cresc.

Each she claims as her slave; Each with rig - or un -

poco cresc.

Each she claims as her slave; Each with rig - or un -

poco cresc.

Each she claims as her slave; Each with rig - or un -

poco cresc.

Each she claims as her slave;

poco cresc.

fail - - ing Drives to the grave. Grief o'er all

fail - - ing Drives to the grave. Grief o'er all

fail - - ing Drives to the grave. Grief o'er all

Each with rigor Drives to the grave. Grief o'er all

ff *p* *dim.* *p*

crea - - tures Reigns su - preme. Her ter - ri-ble

crea - - tures Reigns su - preme. Her ter - ri-ble

crea - - tures Reigns su - preme. Her ter - ri-ble

crea - - tures Reigns su - preme. Her ter - ri-ble

cresc. *cresc.* *cresc.* *cresc.*

fea - - tures Haunt ev-ry dream. Grief o'er all

fea - - tures Haunt ev-ry dream. Grief o'er all

fea - - tures Haunt ev-ry dream. Grief o'er all

fea - - tures Haunt ev-ry dream. Grief o'er all

ff *ff* *ff* *ff*

largo e stacc.

crea - tures Reigns - su - preme, Her ter - ri - ble
 crea - tures Reigns - su - preme, Her ter - ri - ble
 crea - tures Reigns - su - preme, Her ter - ri - ble
 crea - tures Reigns - su - preme, Her ter - ri - ble

molto rinf.

fea - tures Haunt - ev - ry dream.
 fea - tures Haunt - ev - ry dream.
 fea - tures Haunt - ev - ry dream.
 fea - tures Haunt - ev - ry dream. Our sad cries un - a -

p *p subito*

B

p Our sad cries, *mf* Each she claims as her slave;
p Our sad cries, *mf* Each she claims as her slave;
poco a poco Our sad cries, *cresc.* Each she claims as her slave;
 vail - ing *cresc.* Each she claims as her slave; Each with

poco sf *poco sf*

f cresc. *ff*
 Each with rigor drives to the grave,
f cresc. *ff*
 Each with rigor drives to the grave,
f cresc. *f*
 Each with rigor drives to the grave,
f cresc. *ff* 3
 rig - or un - fail - - ing drives to the grave,

f dim. *p* *sempre cresc.*
 each with rig - or drives to the grave.
f dim. *p* *sempre cresc.*
 each with rig - or drives to the grave.
f dim. *p* *sempre cresc.*
 each with rig - or drives to the grave.
f dim. *p* *sempre cresc.*
 each with rig - or drives to the grave,
f dim. *p* *sempre cresc.* *dim.*

BASS.
 drives to the grave.
p *pp* *ppp*

Andantino, non troppo lento.

The Wife.
(Soprano.)

An Orphan.
(Mezzo-Soprano.)

A Mother.
(Alto.)

The Husband.
(Tenor.)

Piano.

dolce

Death! cru-el tyrant! thou hast be-reft me! Hear me now!

Andantino, non troppo lento.

p *espress.* *sf*

hear me now! since all joy hath left me, On-ly let me

sf *sf*

An Orphan. *dolce*

Fa - - ther and moth-er now bewail - ing,

weep - and die!

pp

With fear and dread my spir-it quail - ing, Ah! for me

An Orphan.

ev - 'ry breath's a sigh.

A Mother.

Death! cru - el ty - rant! death! cru - el

sf

dolce

Fa - ther and moth - er now bewail - ing, With fear and dread my

ty - rant!

bd

spirit quail - ing, Ah! for me ev - 'ry breath's a

molto espress.

poco cresc.

sigh, ev - 'ry breath's a sigh.

A Mother. *cresc.*

Hear me now! hear me now!

cresc.

poco rull. **D**

since all joy hath left me, On - ly let me weep — and

poco rull.

a tempo **The Wife.**

Loved com - pan-ion of the hap - py morn-ing, O!

die!

The Husband.

Com - pan-ion of the hap - py morn-ing, O!

a tempo

espress.

r. h. l. h.

cresc.

thou whom I a - dore! Com - pan-ion of the hap - py

cresc.

thou whom I a - dore! — Com - pan-ion of the hap - py

poco cresc.

animando poco u poco

morn-ing, O! thou whom I a - dore!

morn - ing, O! thou — whom I a - dore! Be - fore to -

sosten. espress. mf

Be - fore to - mor-row's light is dawn - ing,
mor-rows light is dawn - ing, Thou'lt have
Thou'lt have fled for ev - er - more,
fled for ev - er - more, thou'lt have
thou'lt have fled, *p più tranquillo*
fled, Thou whom I a -
p più tranquillo Thou whom I a - dore, —
dore, — Be-fore to -

cresc.
f
mf
ff
p con tenerezza
E
pp
p
p più tranquillo
p

Be-fore to - morrow's light is dawn ing, Thou't have
mor-row's light is dawn - ing,

cresc. *mf*

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom line is a piano accompaniment in bass clef, featuring triplet patterns and dynamic markings 'cresc.' and 'mf'.

sempre cresc.
fled for ev - er - more, thou't have fled for ev - er -
sempre cresc.
Thou't have fled for ev - er - more; thou't have fled

sempre cresc.

Detailed description: This system contains the next two lines of music. The vocal line continues with lyrics and includes a 'sempre cresc.' marking. The piano accompaniment features triplet patterns and another 'sempre cresc.' marking.

more, thou't have fled
for ev - er - more, thou't have fled

ff

Detailed description: This system contains the third line of music. The vocal line has lyrics and a 'ff' dynamic marking. The piano accompaniment features triplet patterns and a 'ff' dynamic marking.

ev - er - more, thou't have fled ev - er -
ev - er - more, thou't have fled ev - er -

Detailed description: This system contains the final line of music. The vocal line has lyrics. The piano accompaniment features triplet patterns and a 'b' (flat) marking.

more!
more!

dim. *espress.* *espress.*

molto sf *meno sf* *p*

The Mother.

Sweet child, whom I a - dore, Fare - well for ev - er - more!

pp

The Wife. *f* *f con passione*

Thou whom I a -

An Orphan. *p con tenerezza cresc.*

Thou whom I a - dore, Fare - well for ev - er - more! Fare -

The Mother. *f*

Sweet child, I a - dore, Farewell for ev - er - more! Fare -

The Husband. *f con passione*

Thou whom I a -

cresc. *ff*

Largo, ma senza rigore.

con disperazione

dore, Farewell ev-er more! Thou whom I a-dore, Farewell ev-er-more!

con passione

well ever-more! Fare-well evermore! Thou whom I a-dore, Farewell ev-er-more!

con passione

well ever-more! Fare-well evermore! Thou whom I a-dore, Farewell ev-er-more!

dore, Farewell ev-er-more! Thou whom I a-dore, Farewell ev-er-more!

Largo, ma senza rigore.

Non troppo lento ma maestoso.

fff *fff* *meno* *p* *pp* *sf molto dim.* *ppp*

SOPRANOS. *ppp*

Her

ALTOS. *ppp*

Her

TENORS. *ppp*

Grief o'er all crea - tures Reigns su - preme, Her

BASSES. *ppp*

Grief o'er all crea - tures Reigns su - preme, Her

Chorus.

p

ter - ri - ble fea - tures Haunt ev - ry dream. Grief o'er all
 ter - ri - ble fea - tures Haunt ev - ry dream. Grief o'er all
 ter - ri - ble fea - tures Haunt ev - ry dream. Grief o'er all

sf dim.
sf dim.
sf dim.
sf dim.

poco sf dim. subito

crea - - tures Reigns su - preme,
 crea - - tures Reigns su - preme,
 crea - - tures Reigns su - preme,
 crea - - tures Reigns su - preme,

ppp
ppp
ppp
ppp

ppp cresc.

Grief o'er all crea - - tures Reigns su -
 Grief o'er all crea - - tures Reigns su -
 Grief o'er all crea - - tures Reigns su -
 Grief o'er all crea - - tures Reigns su -

sf dim.
sf dim.
sf dim.
ppp
ppp
ppp

poco sf dim. subito

preme, Her ter - ri - ble fea - tures Haunt ev - 'ry

preme, Her ter - ri - ble fea - tures Haunt ev - 'ry

preme, Her ter - ri - ble fea - tures Haunt ev - 'ry

preme, Her ter - ri - ble fea - tures Haunt ev - 'ry

cresc. *più f* *dim.* *p* *pp rall.*

Animato quasi allegro.

dream.

dream.

dream.

dream.

Animato quasi allegro.

pp *sostenuto*

G Slaves. (ALTOS.)

Sore op - press'd, for mer - cy praying, None to heed the slave's ap -

peal! none to heed, none to heed the slave's ap -

peal! Sore op - press'd, -

Slaves. (TENORS.)

Sore op - press'd, for mer - cy praying, None to heed the slave's ap -

ALTOS.

None to heed, none — to heed the slave's ap -

TENORS.

peal! None to heed, none to heed the slave's — ap -

H *p*

A. peal! Sore op - press'd, for mer - cy pray - ing, None to

T. peal! None — to — heed,

BASSES.

B. Sore op - press'd, for mer - cy pray - ing, None to heed the slave's ap -

H *p*

espress.

SOPRANOS.

S. —

A. *molto cresc.* heed the slave's ap - peal, — *molto cresc.* None to heed the

T. none — to heed, none to heed the

B. peal! None to heed, none to heed the

molto cresc.

SOPRANOS. *mf* *sempre cresc.*

None to heed the slave's ap - peal! *sempre cresc.*

slave's ap - peal! None to heed the *sempre cresc.*

slave's ap - peal! None to heed the *sempre cresc.*

slave's ap - peal! None to heed the *sempre cresc.*

None to heed the slave's ap - peal, the

slave's ap - peal, None to heed the

to heed the slave's ap - peal, the

slave's ap - peal! None to heed the

slave's ap - peal! Sore op - press'd,

slave's ap - peal! Sore op - press'd, for

slave's ap - peal! Sore op - press'd, for

slave's ap - peal!

dim.
for mer - cy pray - ing,
dim.
mer - cy pray - ing,
dim.
mer - cy pray - ing, *ff* Sore op - press'd,
ff Sore op - press'd,

ff None to heed the slave's ap -
ff None to heed the slave's ap -
dim. for mercy pray - ing, *ff* None to heed the slave's ap -
dim. for mercy pray - ing, *ff* None to heed the slave's ap -

dim. peal!
ff peal!
dim. peal!
ff peal!

sempre ff None to
sempre ff None to
ff peal! None to heed the slave's ap - peal!
ff None to heed the slave's ap - peal!

sempre ff

heed the slave's ap-peal! Ah!

heed the slave's ap-peal! Ah!

None to heed the slave's ap-peal! Ah!

None to heed the slave's ap-peal! Ah!

rit.

Philosophers. (BASSES.) *con pieno*

To

voce, ma non duro

souls all dark with doubts dis-may-ing, to souls all

dark with doubts dis-may-ing, O bless-ed Truth, thy light re-

l.h.

Philosophers. (TENORS.)

veal; O bless - - ed Truth! The gods, our offerings

gods, our offerings spurn - - ing. Scorn each bit - ter cry; The

gods, our offerings spurn - - ing. Scorn each bit - ter cry. To

souls all dark with doubts dis - may - ing, to souls all

dark with doubts dis - may - ing, light re - veal! O bless -
 may - ing, O bless - ed Truth, light re - veal! O bless -

ff

cresc.

ff

I *pp*

ed Truth! For *pp*
 ed Truth! For *pp*
 ed Truth! For *pp*
 ed Truth! For *pp*

Slaves.

I

home and coun - - try yearn - ing, How we
 home and coun - - try yearn - ing, How we
 home and coun - - try yearn - ing, How we
 home and coun - - try yearn - ing, How we

marc.

vain - - ly weep and sigh; For

vain - - ly weep and sigh; For

vain - - ly weep and sigh; For

vain - - ly weep and sigh; For

sempre animando

home and coun - try yearn - ing, How we

home and coun - try yearn - ing, How we

home and coun - try yearn - ing, How we

home and coun - try yearn - ing, How we

sempre animando

vain - - ly weep and sigh! For

vain - - ly weep and sigh! For

vain - - ly weep and sigh! For

vain - - ly weep and sigh! For

home we sigh; How we
 home we sigh; How we
 home we sigh; How we
 home we sigh; How we

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are 'home we sigh; How we'. The piano part features a complex, rhythmic accompaniment with many accidentals.

vain - - - ly sigh for
 vain - - - ly sigh for
 vain - - - ly sigh for
 vain - - - ly sigh for

The second system of the musical score consists of four vocal staves and a piano accompaniment. The lyrics are 'vain - - - ly sigh for'. The piano part continues with a similar complex accompaniment.

home! for home! for home!
 home! for home! for home!
 home! for home! for home!
 home! for home! for home!

The third system of the musical score consists of four vocal staves and a piano accompaniment. The lyrics are 'home! for home! for home!'. The piano part includes the instruction 'sempre *rf*'.

In this movement one beat (a quarter-note) = a full measure of the preceding.

fff
 Grief o'er all crea - - - tures
 Grief o'er all crea - - - tures
 Grief o'er all crea - - - tures
 Grief o'er all crea - - - tures

fff

Reigns su - - preme; Her
 Reigns su - - preme; Her
 Reigns su - - preme; Her
 Reigns su - - preme; Her

ter - - ri - ble fea - - tures
 ter - - ri - ble fea - - tures
 ter - - ri - ble fea - - tures
 ter - - ri - ble fea - - tures

Haunt ev - 'ry dream.

Haunt ev - 'ry dream.

Haunt ev - 'ry dream.

Haunt ev - 'ry dream.

fff Grief o'er all crea - - - tures

fff Grief o'er all crea - - - tures

fff Grief o'er all crea - - - tures

Grief o'er all crea - - - tures

pp subito Reigns su - - preme; *cresc.*

pp subito Reigns su - - preme; *cresc.*

pp subito Reigns su - - preme; *cresc.*

pp subito Reigns su - - preme; *cresc.*

Reigns su - - preme;

fff

Grief o'er all crea - - - tures

Grief o'er all crea - - - tures

Grief o'er all crea - - - tures

Grief o'er all crea - - - tures

pp subito *cresc.* *sempre fff*

Reigns su - - preme; Her *sempre fff*

pp subito *cresc.* *sempre fff*

Reigns su - - preme; Her

pp subito *cresc.*

Reigns su - - preme; *cresc.*

Reigns su - - preme;

pp subito *molto* *cresc.*

ter - - ri - ble fea - - - tures

ter - - ri - ble fea - - - tures

sempre fff Her ter - - - ri - ble

sempre fff Her ter - - - ri - ble

sempre ff

Haunt ev - - 'ry dream, Her
 Haunt ev - - 'ry dream, Her
 fea - - - tures Haunt ev - - 'ry
 fea - - - tures Haunt ev - - 'ry

ter - - - ri - ble fea - - - tures
 ter - - - ri - ble fea - - - tures
 dream, Her ter - - - ri - ble
 dream, Her ter - - - ri - ble

Haunt ev - - 'ry dream, Her
 Haunt ev - - 'ry dream, Her
 fea - tures Haunt ev - 'ry dream, Her
 fea - tures Haunt ev - 'ry dream, Her

ter - ri - ble fea - tures Haunt ev - 'ry

ter - ri - ble fea - tures Haunt ev - 'ry

ter - ri - ble fea - tures Haunt ev - 'ry

ter - ri - ble fea - tures Haunt ev - 'ry

dim.

dream, Her ter - ri - ble

dream, Her ter - ri - ble

dream, Her ter - ri - ble

dream, Her ter - ri - ble

mf

dim.

p *sost.*

fea - tures Haunt ev - 'ry dream.

fea - tures Haunt ev - 'ry dream.

fea - tures Haunt ev - 'ry dream.

fea - tures Haunt ev - 'ry dream.

pp rall.

pp rall.

pp rall.

pp rall.

pp rall.

Non troppo lento.

pp espress. *p molto cantabile*

The Voice of Christ.

Blessed are the mourn-ers, blessed are the mourn - ers,

pp *p*

For they shall be con - sol'd!

pp

Lento.

SOPRANOS. *ppp*

Celestial Choir.

ALTOS. *ppp*

O! bless - ed for ev - er

O! bless - ed for ev - er

ppp *poco marc.*

they who suf - fer pain;

they who suf - fer pain;

TENORS. *ppp*

BASSES. *ppp* O! bless - ed for

O! bless - ed for

ev - - er they who suf - fer pain;

ev - - er they who suf - fer pain;

Heav'n to the ex - - - ile gives a -

Heav'n to the ex - - - ile gives a -

To the ex - ile gives a -

con molto espress.
poco sf

gain, heav'n to the ex - - - ile
 gain, heav'n to the ex - - - ile
 gain, heav'n to the ex - - - ile

To the

molto cresc. gives a - gain The dear home he
molto cresc. gives a - gain The dear home he
 BASS I. *molto cresc.* gives a - gain The dear home he
 BASS II. - - - ile gives a - gain, The

ex - - - ile gives a - gain, The

cher - ish'd, the dear home he cher - - ish'd;
 cher - - ish'd; The
 cher - ish'd, the dear home he cher - - ish'd;
 dear home, the home he cher - - ish'd;
 dear home he cher - - ish'd;

ALTOS.

or - phan sees once more The moth - er who

dolce e legato

BASSES.

per - - ished. Clear and bright in

poco cresc.

espress.

poco cresc.

SOPRANOS.

il più dolce possibile
ppp

Truth shines

ALTOS.

TENORS.

dolce ma marcato

Truth shines out with

BASSES.

Heav'ns end - less day.

pp
molto armonioso

espress.

out with glit-ter-ing ray, Of earth's dark

glit-tring ray, Of earth's dark woes and

ppp il più dolce possibile
Truth shines out

poco sf

woes and fair hopes blight-ed, God shall

cresc.
molto marc. cresc.
God shall make, for

cresc.
fair hopes blight-ed, God shall

with glit-tring ray.

piu sf
cresc.

make for those he loves, Crowns of gold with glo - ry
 those he loves, Crowns of gold with glo - ry
 make for those he loves, Crowns of gold with glo - ry
 Crowns of gold with glo - ry

dim.
dim.
dim.
cresc.
dim.
f
dim.

light - ed, There the poor slave
 light - ed, There the poor slave
 light - ed, There the poor slave
 light - ed, There the poor slave

p
p
p
p
cantabile
p cantabile

in free - dom roves, O! bless - ed for
 in free - dom roves.
 in free - dom roves. O!
 in free - dom roves.

pp
pp
pp
pp
sostenuto

ev - er, They who suf - fer pain.
 O bless - ed for ev - er,
 bless - ed for ev - er, They who
 O bless - ed for

pp poco marcato

rall. *ppp*
 They who suf - fer pain.
 suf - fer pain.
 ev - er, They who suf - fer pain.

rall. *ppp*

Fourth Beatitude. Tenor and Baritone Soli.

Blessed are they which do hunger and thirst
after righteousness, for they shall be filled.
(St. Matthew, V.)

Non troppo lento.

Piano. *p cresc.* *f dim. p* *pp molto sost.* *simile*

cantabile

cantabile

p cresc. *f dim. p*

pp espress.

ben marcato *A ben marcato* *cantabile* *f* *p*

cresc. *f dim.* *pp molto cantabile*

sempre C_{ad} .

First system of musical notation, featuring a treble and bass clef with various notes and rests.

Second system of musical notation, including a *poco* dynamic marking.

Third system of musical notation, including *a poco* and *cresc.* markings.

Fourth system of musical notation, including a *f* dynamic marking.

Fifth system of musical notation, including a *molto dim.* marking.

Sixth system of musical notation, including a section marker **B**, *pp*, and *espress.* markings.

Seventh system of musical notation, including *p*, *cresc.*, *mf*, and *molto sostenuto* markings.

Musical score system 1. Treble clef: *p*. Bass clef: *pp*. Dynamics include *mf*, *sostenuto*, and *cresc.*. The system features a complex texture with multiple voices and a prominent bass line.

Musical score system 2. Treble clef: *dim.*. Bass clef: *p.*. The system continues the complex texture with various articulations and dynamics.

Musical score system 3. Treble clef: *cresc.*. Bass clef: *f*. Dynamics include *largissimo*. The system features a complex texture with multiple voices and a prominent bass line.

Musical score system 4. Treble clef: *molto cresc.*. Bass clef: *sf*. The system continues the complex texture with various articulations and dynamics.

Musical score system 5. Treble clef: *pp*. Bass clef: *pp*. The system features a complex texture with multiple voices and a prominent bass line.

Musical score system 6. Treble clef: *pp*. Bass clef: *pp*. Dynamics include *cresc.*. The system continues the complex texture with various articulations and dynamics.

Ossia: *ff* *10* *10* *10* *sempre cresc.*

sempre cresc.

ff *dim.* *p*

ff *dim.* *p*

First system of piano introduction. Right hand (r.h.) and left hand (l.h.) play a rhythmic pattern of eighth notes. Dynamics include *pp*.

Second system of piano introduction. Dynamics include *ppp*. A chord symbol **D** is present above the right hand.

Tenor Solo.
dolce

Vocal entry with lyrics: "Wher - e'er we stray". Piano accompaniment features a *sempre pp e legatissimo* texture.

Vocal line with lyrics: "stern Fate en-thrals us, And E - vil reigns;". Piano accompaniment continues with a steady eighth-note pattern.

Vocal line with lyrics: "Dark - -ly brood - ing,". Piano accompaniment includes a *mf marcato* section.

espress. e poco marcato

Des - tin - y ap - pals us, Mock - ing our pains.

Each im - pris - oned

mf marcato

espress. e poco marcato

soul, its wings un - fold - ing, Would soar on high;

Heav - - y chains of sin its flight with - hold - ing,

We sink and die. Yet

marcato

dolce

since a chaste de - sire, a sa - cred flame still burn - ing, Il -

rf *sf*

lu - mines our night, Cheer - ing the soul to

poco a poco cresc.
molto sost. e marcato

poco a poco cresc. *sf*

wis - dom re - turn - ing, Shed - ding its light:

sf

Pur - i - ty! Ho - li - ness!

rf *poco a*

and Jus - - - - - tice!

rf *poco cresc.*

ad lib.
Un - veil thy face!

f *col canto*

estatico ed allarg. la voce
Hear us, we pray! Hear us, we

p subito molto cantabile

pray! Vice for its ser - vice Demands our

f

race. Ah! come! Truth,

f *cresc.*

to our plead - ing now heark - en, Hide not thy

sempre cresc.

ray! With thy

con maestà ed molto armonioso

light dis - pel the clouds which

dark - en True Wis - dom's

day!

Come!

espress. e f

ff

Come!

ff

Ah! come!

fff segue

molto dim.

rall.

poco a poco sempre dim.

pp

poco sf cresc.

lunga pausa

pp espress.

pp sostenuto

pp sostenuto

p l.h.

meno p

p espress.

meno p

The Voice of Christ.

Oh hap - py he, a - thirst for God's sal - va - tion!

p espress. sempre

In heav'n pure streams of

Ped. espress.

liv - ing wa - ters flow;

dim. ppp sostenuto *sempre il più dolce possibile*

And happy he whose life is one o - blation, He shall in heav'n re - ceive all

poco a poco cresc. p cresc. f

which he gave be - low.

f dim. rall. lh. ppp col 110