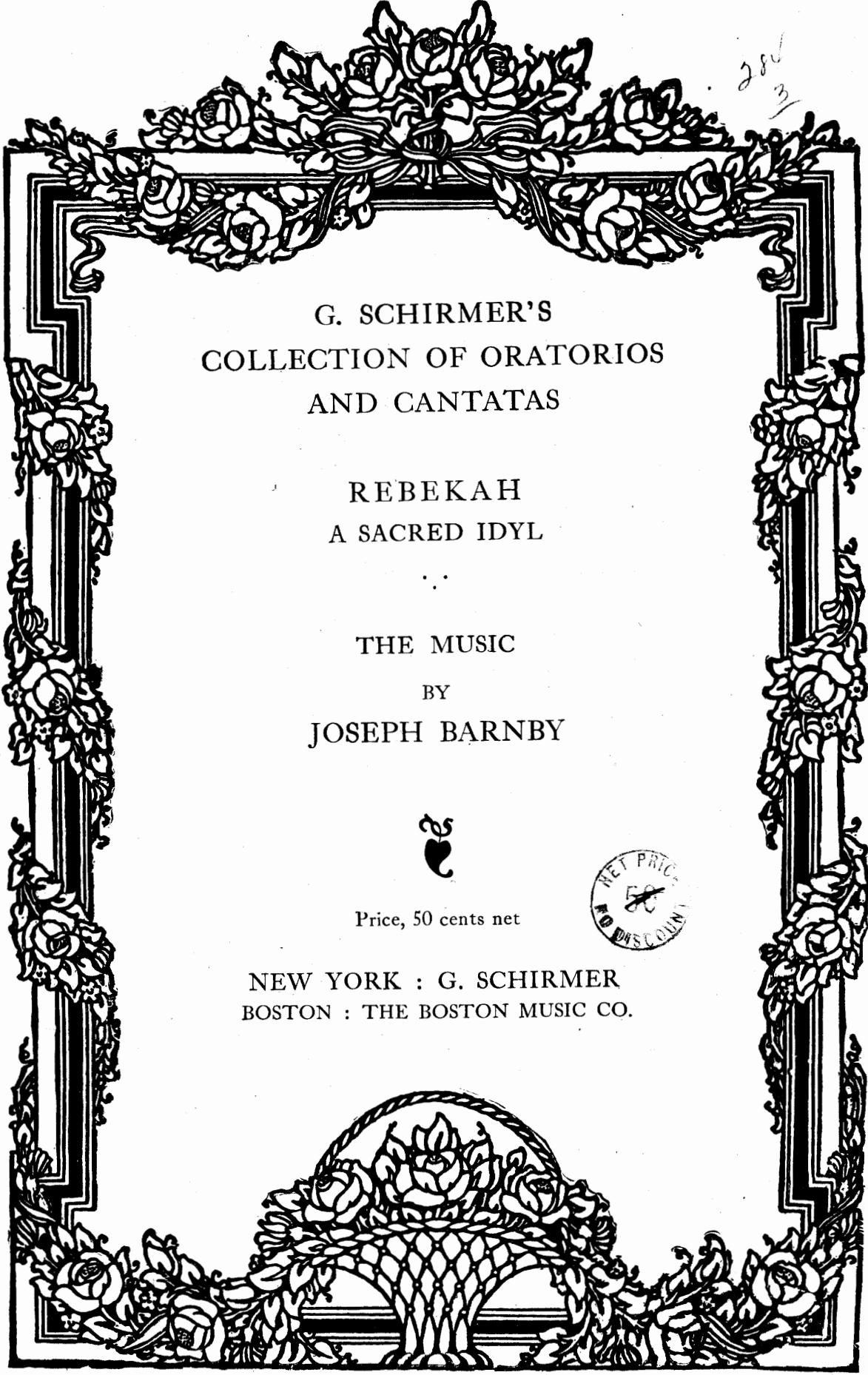


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G. SCHIRMER'S
COLLECTION OF ORATORIOS
AND CANTATAS

REBEKAH
A SACRED IDYL

THE MUSIC
BY
JOSEPH BARNBY



Price, 50 cents net



NEW YORK : G. SCHIRMER
BOSTON : THE BOSTON MUSIC CO.

82330

REBEKAH
A SACRED IDYL

∴

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BY
JOSEPH BARNBY



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REBEKAH.

SCENE I.

No. 1.

"Lo! days' golden glory?"

EVENSONG AND CHORUS.

Adagio. (♩ = 50.)

PIANO.

pp *pp* *sf*

sta lower.....

dim. *pp* *sf*

dim. *pp*

ALTO. *p* *pp*

1st TENOR. *p* *pp*

2nd TENOR. *p* *pp*

BASS. *p* *pp*

Lo! days' gold-en glo-ry de - clin - eth, Eve's

p *pp*

8630 *) From here to letter B (2nd beat) the voices sing without accompaniment.

cresc. *ff*
 shadows climb soft-ly the sky, Low bending, we praise and a - dore Thee, From Thy
cresc. *ff*
 shadows climb soft-ly the sky, Low bending, we praise and a - dore Thee, From Thy
cresc. *ff*

cresc. *ff*

dim. *A* *ff* *mf*
 mer - cy - seat, hear us, most High! Om - nip - o - tent, Om - in - p - o - tent,
dim. *ff* *mf*
 mer - cy - seat, hear us, most High! Om - nip - o - tent, Om - in - p - o - tent,
dim. *ff* *mf*

A *dim.* *ff* *mf*

ff *mf* *pp* *accel. cresc.*
 guard and pro - tect us, In night-time, in day, In day be our
ff *mf* *pp* *cresc.*
 In day be our
 guard and pro - tect us, In night - time, in day, In day be our
ff *mf* *pp* *cresc.*

accel. *ff* *mf* *pp* *cresc.*

rit. *cresc. e rall.* *ff* *a tempo.* *p*

guide. Hold our hearts in Thy keep-ing, Al - might - y. With Thy children, O Fa - ther, a -

cresc. *ff* *p*

cresc. *ff* *p*

guide. Hold our hearts in Thy keep-ing, Al - might - y. With Thy children, O Fa - ther, a -

cresc. *ff* *p*

guide. Hold our hearts in Thy keep-ing, Al - might - y. With Thy chil - dren a -

rit. *rall.* *a tempo.*

SOPRANO. *rit.* **B** *Allegro maestoso.* (♩ = 88.) *ff*

O praise the Lord of

rit. *ff*

bide, with Thy chil - dren, O Fa - ther, a - bide. O praise the Lord of

ff

bide, — with Thy chil - dren, O Fa - ther, a - bide. O praise the Lord of

ff **B** *Allegro maestoso.* (♩ = 88.)

mf

goodness, The Lord of mer - cy praise, Our hope of joy e - ter - nal, Our

mf

1st & 2nd TENORS. *mf*

goodness, The Lord of mer - cy praise, Our hope of joy e - ter - nal, Our

mf

ff
 Sun in life's dark ways, Our hope of joy e - ter - nal, Our Sun in - life's dark

ff
 Sun in life's dark ways, Our hope of joy e - ter - nal, Our Sun in - life's dark

ff
 Sun in life's dark ways, Our hope of joy e - ter - nal, Our Sun in - life's dark

mf
 ways. O praise the Lord of - good - ness, The Lord of mer - cy -

ways.

cresc. - *f*
 praise, O praise the Lord of - good - ness, The Lord of mer - cy

cresc. - *f*

mf *cresc.* -
 praise, Our hope of joy e - ter - nal, our hope of joy e -

dim. *mf* *cresc.* -

f ter - nal, Our Sun in life's dark ways, our Sun in life's dark *dim.*

ff C ways. O praise the Lord of goodness, The Lord of mercies praise, Our *ff*

O praise the Lord of goodness, The Lord of mercies praise, Our *ff*

cresc. e molto. ff C

Allegro vivace, doppio movimento

hope of joy e - ter-nal, Our Sun in life's dark ways!

hope of joy e - ter-nal, Our Sun in life's dark ways!

hope of joy e - ter-nal, in life's dark ways! O praise the Lord, O

hope of joy e - ter-nal, Our Sun in life's dark ways!

Allegro vivace, doppio movimento.

O praise the Lord, O praise the
 praise the Lord, the Lord of good-ness, The Lord of mer-cy

O praise the Lord, O praise the Lord, the Lord of
 Lord, the Lord of good-ness, The Lord of mer-cy praise, the
 praise, O praise the Lord, O praise the

good-ness, of good-ness, The Lord of mer-cy praise, the
 Lord of mer-cy praise, of mer-cy, the Lord of
 Lord of good-ness,
 O praise the Lord, O praise the Lord, the Lord of

D

Lord of mer - cy, the Lord of mer - cy praise.
 mer - cy praise. O praise the
 O praise the Lord, O praise the Lord, the Lord of
 mer - cy praise, praise the Lord,

Lord, O praise the Lord, the Lord of mer - cy, praise the Lord of
 goodness, the Lord of goodness, praise the Lord of mer - cy, praise the
 praise the Lord, praise the

O praise the Lord, O praise the Lord, the Lord of
 mer - cy, O praise the Lord, O praise the Lord, O
 Lord of mer - cy praise, O praise the Lord of good -
 Lord of good - ness,

good - ness, the Lord of mer - cy praise, O praise the
 praise the Lord of good - ness, the Lord of mer - cy
 ness, O praise
 O praise the Lord, O praise the Lord, the Lord of good -

Lord, O praise the Lord, O praise the Lord,
 E
 praise, the Lord of good - ness,
 the Lord, O praise the Lord, O praise the Lord of
 ness, the Lord of mer - cy praise, O praise the Lord of
 E

O praise the Lord, O praise the
 the Lord of good - ness, praise the Lord, O praise the
 good - ness, O praise the Lord, the Lord, O praise the
 good - ness, O praise the Lord,

Lord, the Lord of good - ness, — O praise — the Lord of mer - cy,
 Lord, the Lord of mer - cy praise,
 Lord, O praise the Lord of — good - ness, — the
 O praise the Lord, O praise the

praise, — O praise — the Lord —
 O praise the Lord, O praise the
 Lord, the Lord — of — good - ness, O praise the Lord of
 Lord of mer - cy — praise, the Lord — of
 of mer - cy praise. Our hope of joy, of

of mer - cy praise. Our hope of joy, of
 Lord, the Lord of mer - cy praise.
 mer - cy, of mer - cy praise.
 mer - - cy praise.
 of mer - cy praise. Our hope of joy, of

joy — e - ter - nal, — Our Sun in life's dark ways, in
 Our hope of joy, of joy — e -
 Our

life's dark ways, Our — hope — of joy e - -
 ter - - - - - nal, Our Sun in life's dark ways,
 hope of joy, of joy — e - ter - - - - - nal, Our Sun in
 Our hope of joy, of

ter - - - - - nal, joy e - ter - nal,
 joy e - ter - nal, —
 life's dark ways, joy e - ter - - - - - nal,
 joy — e - ter - - - - - nal, joy — e

H

hope of joy, of joy— e - ter - - -
 Our Sun in life's dark ways, Our hope of
 joy e - ter - - - nal.
 ter - - - nal, Our hope, our hope of

J

nal, Our Sun in life's dark ways, Our Sun in life's dark—
 joy, of joy— e - ter - nal, e - ter - - - nal, e -
 Our hope of joy, of
 joy, of joy e - ter - - - nal,

ways, O praise the Lord, the Lord,
 ter - - - nal, our hope of joy e - ter - nal, our
 joy— e - ter - nal, O praise the Lord of good -
 our hope of joy, e - ter - -

K^{ff}

— the Lord of good-ness praise, the Lord of good-ness —
 Sun in life's dark ways, our hope
 ness, the Lord of good-ness praise, the Lord of good-ness,
 nal, praise the Lord, —

our Sun in life's dark
 of joy e - ter - - nal,
 Our Sun, our Sun in life's dark ways, — our
 O praise the Lord of good-ness,
 ways, O praise the Lord, O praise the Lord of goodness,
 O praise, the Lord, the Lord of good-ness praise, Our
 hope of joy, of joy — e - ter - - nal.

L

praise O praise the

the Lord, the Lord of mer - cy - praise,
 hope of joy e - ter -

O praise the Lord,
 Lord, O praise the Lord,

M Allegro maestoso.

O praise the Lord of goodness, The Lord of mer - cy praise, Our
 nal. O

O praise the Lord of goodness, The Lord of mer - cy praise, Our

M Allegro maestoso.

hope of joy e - ter - nal, Our Sun in life's dark ways.

hope of joy e - ter - nal, Our Sun in life's dark ways.

"O Lord God."

No. 2.

RECITATIVE.

Andante. (♩ = 66.)

ELIEZER.

VOICE.

PIANO.

Andante. (♩ = 66.)

p

Lord God of my master A - braham, I pray Thee send me good speed this

day, For I have sworn un - to A - bra - ham in Thy sight to do his

will, and seek the wife ap - point - ed for his son, Thy ser - vant I - saac.

dim.

Detailed description: This is a musical score for a recitative piece. It consists of five systems of music. Each system has a vocal line (bass clef) and a piano accompaniment (grand staff). The tempo is marked 'Andante' with a quarter note equal to 66 beats per minute. The key signature has one flat (B-flat). The lyrics are: 'Lord God of my master A - braham, I pray Thee send me good speed this day, For I have sworn un - to A - bra - ham in Thy sight to do his will, and seek the wife ap - point - ed for his son, Thy ser - vant I - saac.' The piano part begins with a piano (*p*) dynamic and ends with a *dim.* (diminuendo) marking. The vocal line starts with a whole rest followed by a half note 'O'.

No. 3.

"The daughters of the city."

AIR.

ELIEZER.

Andante. (♩ = 58.)

VOICE.

PIANO.

Andante. (♩ = 58.)

pp

The daugh - ters of the cit - y come, To

Detailed description: This is a musical score for an air. It consists of two systems of music. Each system has a vocal line (bass clef) and a piano accompaniment (grand staff). The tempo is marked 'Andante' with a quarter note equal to 58 beats per minute. The key signature has one flat (B-flat) and the time signature is 3/4. The lyrics are: 'The daugh - ters of the cit - y come, To'. The piano part begins with a pianissimo (*pp*) dynamic. The vocal line starts with a whole rest followed by a half note.

draw the well's pure stream, O Lord, I do be - seech some sign If

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a half note 'draw', followed by quarter notes 'the well's pure stream', a half note 'O Lord', and a quarter note 'I do be - seech some sign'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

good to Thee it seem. Yes,

The second system continues the vocal line with 'good to Thee it seem.' followed by a full rest and then 'Yes,'. The piano accompaniment features a melodic line in the right hand with a *mf* dynamic marking and a more active bass line. The system concludes with a *dim.* (diminuendo) marking.

let it come to pass, O Lord, That she the chosen one, Do

The third system has a vocal line starting with 'let it come to pass, O Lord, That she the chosen one, Do'. The piano accompaniment is characterized by a dense, rhythmic texture of eighth notes in the right hand and a supporting bass line.

give me when I ask it, drink, do give me drink,

The fourth system's vocal line reads 'give me when I ask it, drink, do give me drink,'. The piano accompaniment features a melodic line in the right hand with a *f* (forte) dynamic marking and a bass line with some grace notes.

So shall Thy will be done.

The fifth system concludes with the vocal line 'So shall Thy will be done.' The piano accompaniment features a melodic line in the right hand with a *f* dynamic marking and a bass line, ending with a *dim.* marking.

And let the dam-sel, gra-cious Lord, To make my du-ty clear, Give

pp

al-so to my ca-mels drink. Lord, let these signs ap-pear, Lord,

let these signs ap-pear; Then shall I know Thy guid-ing hand, Mine

Red. *f con espress.* *

oath I shall ful-fil; O-bey'd be A-bra-ham's command, O-bey'd, O

p

Lord, Thy will.

pp *pp morendo.*

Red. * *Red.* * *Red.* *

Who shall be fleetest.

N^o. 4.

CHORUS AND SOLO.

Allegretto vivace. (♩ = 80)

PIANO.

mf cresc.

1st TREBLE. *Ped.* * *Ped.* * *Ped.* *

mf

Who shall be fleet - est, be fleet - est and first, O'er the

2nd TREBLE.

mf

Who shall be fleet - est, be fleet - est and first, O'er the

ALTO.

p

Ped. * *Ped.* * *Ped.* * *Ped.* *

flow'r - smiling mead - ows to chase? Who shall be fleet - est, be

p

flow'r - smiling mead - ows to chase? Who shall be fleet - est, be

p

Ped. * *Ped.* * *Ped.* * *Ped.* *

fleet - est and first, O'er the flow'r - smiling mead - ows to

fleet - est and first, O'er the flow'r - smiling mead - ows to

Ped. * *Ped.* *

A
mf chase? Who shall be first, shall be first at the well, Which *cresc.*
 chase? Who shall be first at the well, Which *cresc.*
 chase? Who shall be first at the well, Which *cresc.*

dim. *Bp*
 dam - sel the last in the race? Who shall be fleet - est, be
 dam - sel the last in the race? Who shall be fleet - est, be
dim. *p*

mf *Ped.* * *Ped.* *
 fleet - est and first, Which dam - sel the last in the race?
 fleet - est and first, Which dam - sel the last in the race?
mf

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped. rit.* * *Ped.* *
 fleet - est and first, Which dam - sel the last in the race?
 fleet - est and first, Which dam - sel the last in the race?

REBEKAH.
Andante. (♩. = 54.)
SOLO

Flow— its wa - ters clear and— bright - ly, Flow - ing
Andante. (♩. = 54.)

ev - er, dai - ly, night - ly, Flow— its wa - ters
rit. a tempo.

clear— and bright - ly, Flow - ing, flowing ev - er dai - ly,
rit. a tempo.

night - ly, Gift from Heav'n, gift and bless - ing,
mf

Lord, our thanks to Thee ad - dress - ing, Now— we
cresc. dim. pp

8680

accel. e cresc.

grate - ful bend the knee, Let our praise,

accel.

cresc.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

let our praise, let our praise ascend, as -

dim. *rall.*

f *dim.* *rall.*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

cend to Thee.

Tempo I.

Tempo I.

colla voce. *mf cresc.* *f*

Ped. * *Ped.* * *Ped.* *

CHORUS.

1st TREBLE. *mf*

Who shall be fleet - est, be fleet - est and first, O'er the

2nd TREBLE. *mf*

Who shall be fleet - est, be fleet - est and first, O'er the

CONTRALTO. *mf*

Who shall be fleet - est, be fleet - est and first, O'er the

mf

Ped. * *Ped.* * *Ped.* * *Ped.* *

p

flow'r - smil-ing mead - ows to chase? Who shall be fleet - est, be

flow'r - smil-ing mead - ows to chase? Who shall be fleet - est, be

flow'r - smil-ing mead - ows to chase? Who shall be fleet - est, be

p

Red. * *Red.* *

fleet - est and first, O'er the flow'r - smiling mead - ows to

fleet - est and first, O'er the flow'r - smiling mead - ows to

fleet - est and first, O'er the flow'r - smiling mead - ows to

Red. * *Red.* * *D poco accel.*

chase? Who shall be first, who shall be first,

chase? Who shall be first, who shall be

chase? Who shall be first, who shall be

D poco accel.

rit.

E SOLO.

dim.

Flow — its

who shall be first, shall be first at the well?

O'er the

first, who shall be first at the well?

O'er the

E

rit.

dim.

pp

wa - ters clear — and bright - ly, Flow - - ing ev - er,

smil - ing, smil - ing mead - ows, O'er the mead - -

smil - ing, smil - ing mead - ows, O'er the mead - -

Ped. * *Ped.* * *Ped.* * *rit.* *Ped.* **F** *a tempo.* * *Ped.* *

dai - ly, night - - ly Let our praise as -

ows to chase? Who shall be fleet - est, be

ows to chase? Who shall be fleet - est, be

cresc.

F

mp *a tempo.*

cend _____ to Thee, _____ to Thee, Our praise _____
 fleet - est and first, Which dam - sel the last in the race? To the
 fleet - est and first, Which dam - sel the last in the race? To the
 _____ as - cend *rit.* to Thee, to
 well, to the well, to the well, to the well, to the well, the
 well, to the well, to the well, to the well, to the well, the

a tempo.
 Thee.
 well.
 well.
a tempo.
f

Give me to drink.

N^o.5.

RECITATIVE.

Andante. (♩ = 50.)

ELIEZER.

VOICE.

Andante. (♩ = 50.)

Giveme to drink, I praythee, O my daughter,

PIANO.

REBEKAH.

Adagio. (♩ = 50.)

For I am sore a - thirst.

Adagio. (♩ = 50.)

Drink, O my

Ped.

* *Ped.* *

Lord, and forthy camels al-so will I drawthee wa - - - ter.

ELIEZER. *più mosso.*

* *Ped.*

* *Ped.*

* *Ped.*

* *Ped.*

* *Ped.*

Lol the signs I did but now be-seech,

Blessed be GodforHis abund-ant

più mosso.

REBEKAH.

mer - cies. Whose daughter art thou gentle damsel? I am the daughter of Bethuel, son of

dim.

p

cresc. *accel.* *rit.*

Milcah, But who art thou, my Lord? For strangely stirs my heart within me at thy

cresc. *accel.* *f* *rit.*

ELIEZER.

Tempo di marcia. (♩ = 104.)

words. I am sent by the Lord, O daughter, To lead thee hence, And

Tempo di marcia. (♩ = 104.)

p

bring thee to thy kinsman I - - - saac. It is the Lord's de - -

cresc. *f* *p*

con espress.

cree That thou es-pouse the son of Abraham, And God shall bless thee,

He shall bless thee with ex - ceed - ing, ——— ex-ceed-ing bless - -

REBEKAH.

Allegretto vivace. (♩. = 100.) *più agitato.*

ing. My soul this day hath been in joy-ous

The first system features a vocal line in treble clef and piano accompaniment in grand staff. The tempo is marked 'Allegretto vivace' with a quarter note equal to 100 beats per minute. The key signature has one sharp (F#). The piano part consists of rhythmic chords and eighth-note patterns.

cresc. *ten.*
tu - mult, And my heart fore-told me Ere the night should come,

The second system continues the vocal line and piano accompaniment. The vocal line includes dynamic markings 'cresc.' and 'ten.'. The piano accompaniment features a 'cresc.' marking and continues with rhythmic accompaniment.

Glad ti - dings should be brought un - to me.

The third system shows the vocal line and piano accompaniment. The piano part includes a 'cresc. - molto' marking and a change in tempo to 'meno mosso'.

f *ff sf p* *dim.*
meno mosso.

The fourth system is primarily piano accompaniment. It features a 'meno mosso' tempo change and dynamic markings 'f', 'ff sf p', and 'dim.'. The piano part has a complex rhythmic texture with sixteenth notes.

più lento. *cresc. -* *poco* *ped.* *a*
Oft-times in sleep have vis - ions of thine im - age

The fifth system includes the vocal line and piano accompaniment. The tempo is marked 'più lento'. The piano part includes 'cresc. - poco' and 'ped.' markings. The vocal line ends with 'a'.

poco *f*

bless'd me. O be - lov - ed,

The first system features a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line begins with a half note 'bless'd', followed by a quarter note 'me.', then a half note 'O', and finally a quarter note 'be - lov - ed,'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include *poco* and *f*.

dim. *Ped.* *mf*

O be - lov - ed! Oft-times hath fan - cy

The second system continues the vocal line with 'O be - lov - ed!' and 'Oft-times hath fan - cy'. The piano accompaniment features a dense texture of eighth notes. Dynamics include *dim.*, *Ped.*, and *mf*.

Ped. *poco agitato.* *acceler.*

pic-tur'd to my soul Thy hand en-clasp'd in mine, Thy lov-ing kiss up-on my

The third system continues the vocal line with 'pic-tur'd to my soul Thy hand en-clasp'd in mine, Thy lov-ing kiss up-on my'. The piano accompaniment is more rhythmic and includes a *cresc.* marking. Dynamics include *Ped.*, *poco agitato.*, and *acceler.*

f

brow; And free - ly,

The fourth system continues the vocal line with 'brow; And free - ly,'. The piano accompaniment features a strong, rhythmic accompaniment with *ff* dynamics.

f *p*

glad - ly to Thy love I come.

The fifth system concludes the vocal line with 'glad - ly to Thy love I come.'. The piano accompaniment features a *p* dynamic. The system ends with an *Attacca.* marking.

Fear or doubting.

SOLO AND CHORUS.

N^o. 6.

REBEKAH.
Maestoso. (♩. = 69.)

VOICE. *mf*

Fear or doubt- ing dwell not with me, Joy a - lone my

PIANO. *p*

Maestoso. (♩. = 69.)

cresc.

heart — doth know, — Lord, Thou call'st me, Thou — command - est,

Hap - py, joy - ful, blest — I go, —

SOPRANO. CHORUS. *mf*

Fear — or doubt - ing

ALTO. CHORUS. *mf*

Fear — or doubt - ing

TENOR. CHORUS. *mf*

Fear — or doubt - ing

BASS. CHORUS. *mf*

Fear — or doubt - ing

dwelt not with her, Joy a - lone her heart — now knows,

dwelt not with her, Joy a - lone her heart now knows,

Lord, — Thou call - est, Thou — command - est, Hap - py, joy - ful,

Lord, — Thou call - est, Thou com - mand - est, Hap - py, joy - ful,

REBEKAH. *più lento.*

blest — she goes. — Home — I leave thee,

blest she goes. —

blest — she goes. —

blest she goes. — *più lento.*

Home and kin - dred, *p* Fades my past life

like a dream, — fades my past life like a dream, *cresc.*

f Lo! — now dawn - - ing — Beams — my

f fu - - ture, — Tint - ed — bright — with love's first gleam, — *mf* *Agitato poco a poco accel.*

Ped. * *Ped.* *

A Tempo I.

accel. Tint - ed — bright — with love's first gleam. Heav'n - - ly

dim. *p* Bless — her

pp Bless — her

pp Bless — her

pp Bless — her

A Tempo I.

accel. *dim.* *pp*

Red. *

Fa - - ther, — Gra - - cious, lov - - ing, —

home, — Her kin - dred cher - - ish, —

home, — Her kin - dred cher - - ish, —

home, — Her kin - dred cher - - ish, —

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

82330

accel. *cresc.*

In that fu - ture still be near,

Hear her praise, hear her praise,

Hear her praise, hear her praise,

Hear her praise, hear her praise,

accel. *cresc.*

poco a poco. *f* *cresc.*

In that fu - ture still be near, Hear my praise, my

poco a poco. *f* *cresc.*

Her prayer, O hear, Hear her prayer, her

poco a poco. *f* *cresc.*

Her prayer, O hear, Hear her prayer, her

poco a poco. *f* *cresc.*

Her prayer, O hear, Hear her prayer, her

Hear her prayer, her

poco a poco. *f* *cresc.*

ff *C con fuoco.*

prayer, O hear, ————— my prayer, O hear,

prayer, O hear, ————— her prayer, O hear, Hear — her

prayer, O hear, ————— her prayer, O hear, Hear — her

prayer, O hear, ————— her prayer, O hear, Hear — her

ff

ff *C* *con fuoco.*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *sempre Ped.*

Hear — my praise, ————— my prayer, O

praise, ————— Her prayer, O hear, O

praise, ————— Her prayer, O hear, O

praise, ————— Her prayer, O hear, O

Hear — her praise, Her prayer, O hear, O

ff

hear, Hear — my

hear, Hear — her praise,

hear, Hear — her praise,

hear, Hear — her praise,

hear, Hear — her praise,

hear, Hear — her praise,

The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

praise, — my prayer, — O

Hear her prayer, — her prayer, — O

Hear her prayer, — her prayer, — O

Hear her prayer, — her prayer, — O

Her prayer, — O

The piano accompaniment continues with the same eighth-note pattern, marked with a forte (*f*) dynamic.

rit.

D

hear, A - men, A - - -

hear, Hear her praise, her prayer, O hear. A - -

hear, Hear her praise, her prayer, O hear. A - -

hear, Hear her praise, her prayer, O hear. A - -

hear, Hear her praise, her prayer, O hear. — A - -

D

a tempo.

men. —

men. —

men. —

men. —

men. —

a tempo.

End of Scene first.

SCENE II.

INTRODUCTION.

Adagio placidamente (♩=44.)

PIANO.

The musical score consists of six systems of two staves each (treble and bass clef). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo is Adagio placidamente with a quarter note equal to 44 beats per minute. The score includes various dynamic markings: *p* (piano), *dim.* (diminuendo), *pp* (pianissimo), *cresc.* (crescendo), and *f* (forte). The piece concludes with a double bar line and a fermata over the final chord.



Musical score for piano introduction. The first system includes a treble and bass clef with a key signature of three flats. It features a recitativo section marked with 'Ped.' and 'p'. The second system continues the piano accompaniment with various chordal textures and melodic lines.

No. 8. With overflowing heart.

ISAAC. (TENOR.) RECITATIVE.

VOICE. With o - ver - flow - ing heart, O Lord, I med - i - tate up - on Thy
 PIANO.

goodness. The crown Thou soon wilt set up - on my youthful brow. The

spouse Thou soon shalt dow'r me with Will make my cup of hu - man bliss run

o'er. The chos - en of the Lord to me Shall be per - pet - ual bless -

ing; Un-to Thy throne her many-voiced anthem nature lifts, My
 grateful soul shall swell the song of praise.

The first system of music consists of a vocal line and piano accompaniment. The vocal line begins with a rest followed by the lyrics 'ing; Un-to Thy throne her many-voiced anthem nature lifts, My'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The second system continues the vocal line with the lyrics 'grateful soul shall swell the song of praise.' The piano accompaniment includes dynamic markings of *sf* and *pp*.

The soft southern breeze.

N^o.9.

Allegretto. (♩ = 92.)

AIR.

ISAAC.

VOICE. *Allegretto. (♩ = 92.)* The soft south-ern
 PIANO. *pp*

The second system of music features a vocal line and piano accompaniment. The vocal line starts with a rest and then sings 'The soft south-ern'. The piano accompaniment is marked *pp* and features a rhythmic pattern of eighth and sixteenth notes with triplet markings. The key signature remains three flats and the time signature is 3/4.

breeze plays a - round me, The birds trill their

The third system continues the vocal line with the lyrics 'breeze plays a - round me, The birds trill their'. The piano accompaniment continues with the same rhythmic pattern and triplet markings.

e - ven-tide song; The leaves of the

The fourth system concludes the vocal line with the lyrics 'e - ven-tide song; The leaves of the'. The piano accompaniment continues with the same rhythmic pattern and triplet markings.

wild trees make mu - sic, The wa - ters flow

slentando. mur - mring a - long. *più mosso.* Cre - a - tion a - dores Thee, O
più mosso.

colla voce.

Fa - ther, Its myr - iad soft voic - es out - pour, —

rit.

— To Thy throne a sweet song of thanks - giv - ing, In me -

a tempo.

lo - dious num - bers doth soar, in me - lo - dious num -

poco rit.

pp

a tempo.

- bers doth soar.

a tempo

L.H.

I bow me, Al - might - y be -

fore Thee, I al - so would wor - ship and

praise, And thank Thee, O Lord, for Thy

good - ness, That blesteth my man-hood's first days,

Guidemyfoot - steps, pro-tect me, O Fa - - ther, My

strong help and buck - ler still be, And when the death -

pp

dim.

pp

cresc.

an - gels shall call me, Let me live blest for ev - er with

poco rit. *cresc.* *a tempo.*

Thee, let me live blest for ev - - er with Thee.

poco rit. *a tempo.*

cresc. *p* *pp*

dim. *L.H.* *morendo.* *pp*

The Bride's March.

N^o.10.

Tempo di Marcia. (♩ = 63.)

PIANO. *p*

pp *cresc.* *dim.*

cresc. *pp*

cresc. *mf*

cresc. *f*

dim. *mf* *cresc.*

f *dim.*

First system of musical notation. The right hand (treble clef) features a melodic line with a five-fingered scale-like passage marked with a '5' above it. The left hand (bass clef) provides a harmonic accompaniment. Dynamics include *p cresc.*, *pp*, and *cresc.*.

Second system of musical notation. The right hand continues with chords and melodic fragments. Dynamics include *dim.* and *cresc.*.

Third system of musical notation. The right hand features a more active melodic line. Dynamics include *f*.

Fourth system of musical notation. The right hand has a melodic line with a *mf* dynamic. The left hand has a steady accompaniment. The instruction *marcata la melodia.* is written above the staff. Below the system, the instruction *8va sempre stacc.* is written.

Fifth system of musical notation. The right hand features a triplet of eighth notes marked with a '3' above it. The left hand continues with a steady accompaniment.

Sixth system of musical notation. The right hand features a triplet of eighth notes marked with a '3' above it. The left hand continues with a steady accompaniment.

Seventh system of musical notation. The right hand features a triplet of eighth notes marked with a '3' above it. The left hand continues with a steady accompaniment.

First system of musical notation, featuring a treble and bass clef with a key signature of two flats. The treble staff contains a complex melodic line with many beamed eighth and sixteenth notes, while the bass staff provides a steady accompaniment of quarter notes.

Second system of musical notation, continuing the piece. The treble staff features a series of chords and melodic fragments, with a slur over the first two measures. The bass staff continues with a simple rhythmic accompaniment.

Third system of musical notation. The treble staff has a melodic line with some slurs and ties. The bass staff maintains the accompaniment pattern.

Fourth system of musical notation. The treble staff shows a melodic line with a slur over the first two measures. The bass staff continues with quarter notes.

Fifth system of musical notation. The treble staff features a melodic line with a triplet of eighth notes in the fourth measure. The bass staff continues with the accompaniment.

Sixth system of musical notation. The treble staff begins with a forte (*f*) dynamic and ends with a piano (*p*) dynamic, with a *dim.* (diminuendo) marking in between. The bass staff continues with the accompaniment.

senza 8^{ta}

Seventh system of musical notation. The treble staff begins with a pianissimo (*pp*) dynamic and ends with a crescendo (*cresc.*) marking. A slur with the number 5 is placed over the first two measures of the treble staff. The bass staff continues with the accompaniment.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a minor key. The right hand plays chords and moving lines, while the left hand provides a steady accompaniment. Dynamics include *mf* and *cresc.*

Second system of musical notation. The right hand continues with complex chordal textures and melodic fragments. Dynamics include *f* and *dim.*

Third system of musical notation. The right hand features sustained chords and moving lines. Dynamics include *cresc.*

Fourth system of musical notation. The right hand has a more active melodic line. Dynamics include *f* and *cresc.*. The system concludes with the marking *con 8va.*

Fifth system of musical notation. The right hand features a series of chords with accents. Dynamics include *ff*.

Sixth system of musical notation. The right hand continues with chords and moving lines. Dynamics include *f*.

Seventh system of musical notation. The right hand features chords and moving lines. Dynamics include *f*.

Two systems of piano accompaniment. The first system features a treble clef with chords and a bass clef with a melodic line. The second system continues the accompaniment with similar textures.

Behold, my lord! *Rec.* * *Rec.* *

No. 11.

RECITATIVE.

Moderato. ELIEZER.

VOICE.

Vocal line for Eliezer in a recitative style, marked 'Moderato'. The piano accompaniment is also marked 'Moderato' and begins with a mezzo-forte (*mf*) dynamic. The lyrics are: 'Behold, my lord! thy gracious bride Rebekah, whom the'.

ISAAC.

Lord this day doth give thee.

Uplift, I pray thee, th'enwreathing

Vocal line for Isaac in a recitative style. The piano accompaniment includes dynamics such as *dim.* and *pp*. The lyrics are: 'Lord this day doth give thee. Uplift, I pray thee, th'enwreathing'.

veil that hides thy face from my expectant gaze, and let no more its envious folds con

Piano accompaniment for the final line of Isaac's recitative, continuing the melodic and harmonic themes from the previous system.

ceal thine eyes' fair lustre. Evn as thou dost will, my lord.

pp *Andante.*
Be- hold Thy handmaid's face,

cresc. molto. *f f* *dim.* *p* *Andante. (♩=66.)*

Ped. *

Let me find fa - vor in thy sight.

cresc.

Be gra - cious to me, be gra - cious to me, O my lord, for

Affettuoso.
all — my kin - dred have I left for thee, have I left for thee.

Affettuoso.

“Oh flow'r of the verdant lea.”

No. 12.

DUET.

Andante con moto. (♩ = 63.)

ISAAC.

VOICE. *p*

PIANO *p*

na-tive beauty wild and fair, Like some bright dream thou com'st to me, And fill'st with

light the very air, — and fill'st with light the very air Oh cedar of the des-ert

REBEKAH.

cresc. *f* *dim.*

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

plain, In state.ly verdure soaring high, To rest beneath thy shelter fain I there would

nestle live and die, would nestle live and die.

ISAAC.

I raise mine eyes to heav'n a -

pp

I droop mine eyes from heav'n a - bove, Reliant
 bove, to heav'n a - bove, In thanks for this new fa - vor shown, this

più mosso.

on its will a - lone. Yes, as my lord, as my
 fa - vor shown. Not as thy lord, no, not as thy
più mosso.

rit.

lord, Yes, as my lord, and full of love,
 lord, Not as thy lord, but full of love, *rit.*

pp *a tempo.*

full of love, I droop mine eyes from heav'n a -
pp full of love, I raise my eyes to heav'n a - bove, to heav'n a -
a tempo.

bove, *f* Re-li-ant on its will a-lone,
 bove, *cresc.* In thanks for this new fa-vor shown, this fa-vor shown,

più mosso.
 Yes, as my lord, yes, yes, as my lord, and full of
 Not as thy lord, not as thy lord, thy lord, and full of
più mosso.

rit. love, full of love, full of love, Oh take me, guard me, as thine own. *a tempo.*
 love, full of love, full of love, I dare to claim thee as mine own. *a tempo.*

Yes, as my lord, yes, yes, as my lord, and full of
 Not as thy lord, not as thy lord, thy lord, and full of

rit. *a tempo.*

love, full of love, full of love, of love; O take me, guard me as thine

love, full of love, full of love, — of — love, I dare to

rall. dim. *pp*

own, Oh take me, guard me as thine own. — Oh

claim thee as mine own, as mine own, mine own. Oh flow'r of the ver-dant

dim. *pp*

rall. *dim.* *pp legato.*

ce-dar of the desert plain, In stately verdure soar - ing high, soar - ing

lea, In na-tive beauty wild and fair, Like some bright dream thou com'st to

cresc. *poco accel.*

high, O ce-dar of the des-ert plain, I droop mine eyes from heav'n a -

cresc.

me, thou com'st — to me; I raise mine eyes to heav'n a -

poco accel.

cresc.

bove, Re - li - ant on its will a - lone, Oh ce - dar of the des - ert
 bove, In thanks for this new fa - vor shown, Oh flow'r, _____

plain, the des - ert plain, *cresc. f* O take me as thine
 Oh flow'r of the ver - dant lea, *cresc. f* I dare to claim, _____

own, *rit.* O take me, guard me as thine own, *dim. slentando.*
 thee as mine own, I dare to claim thee as mine
rit. slentando.

pp slentando.
 O take me, guard me as thine own.
 own, mine own.

Protect them, Almighty.

CHORUS.

No. 13.

Adagio. (♩ = 50.)

PIANO. *pp*

SOPRANO.

ALTO.

Pro - tect them, Al - might - y, for ev - er, Fold them close 'neath Thy wide - spreading

1st TENOR.2nd TENOR.

BASS. Pro - tect them, Al - might - y, for ev - er, Fold them close 'neath Thy wide - spreading

p *)

wing, Let Thine an - gels from yon shin - ing heav'n, — To bless them all happi - ness

wing, Let Thine an - gels from yon shin - ing heav'n, — To bless them all happi - ness

Allegro maestoso. (♩ = 88.)

A

cresc. *ff* The Lord is good and gra-cious, His
bring, To bless them all hap-pi - ness bring. The Lord is gra-cious, His
cresc. *ff*
cresc. *ff*
bring, To bless them all hap-pi - ness bring. The Lord is gra-cious, His
cresc. *ff*

A

Allegro maestoso. (♩ = 88.)

ff

mf
mercies ev - er bless, Our songs to Him as - cending, Our thanks and praise ex -
mf
1st & 2nd TENORS.
mf
mercies ev - er bless, Our songs to Him as - cending, Our thanks and praise ex -
mf

ff

B Allegro conbrío. (♩ = 89.)

ff press, Our songs to Him as - cending, Our thanks and praise ex - press.
ff
ff press, Our songs to Him as - cend - ing, Our thanks and praise ex - press.
ff
press, Our songs to Him, to Him — as - cend - ing. The Lord is

B Allegro conbrío. (♩ = 88.)

The
 good, is good— and gra-cious, His mer - cies ev - er, — ev -

Lord is good, is good— and gra-cious, His mer - cies ev - er,
 - er— bless, His mercies ev - er bless, His mer - cies

The Lord is good, is good and
 ev - - - er bless, ev - er bless, ev - - - er
 ev - - - er, — ev - - - er bless, ev -

C

The Lord is
 gra-cious, His mer - cies ev - er, ev - er, ev -
 bless, ev - er bless, His mercies ev - er
 - er bless,

C

good, is good and gra-cious, His mer - cies ev - er, ev -
 - er bless, His mer - cies ev -
 bless, The Lord is good, is good and gra -

- er bless, His mer-cies ev - er, ev - er bless, His mercies
 - er, ev - er - bless, ev - er, ev - er bless, His
 - cious, His mer-cies ev - er, ev - er
 The Lord is good, is

D

ev - er bless, His mer - cies ev - - - er
 mer - cies ev - er bless, The
 bless, His mer - cies - ev - er bless, His mer - cies ev - -
 good - and gracious, His mer - cies ev - - - - er

bless, The
 Lord is good, is good - and gracious, His mer - cies ev - -
 - er bless, His mercies ev - er bless, His mer - -
 bless, His mer - cies ev - er bless, His mer - cies

Lord is good, is good - and gracious, His mer - cies ev - er bless,
 - er bless, His mercies ev - - er, ev - er bless, His
 - - - er, His mercies ev - er bless, ev - - -

His mer - cies ev - er bless, ev - er bless, The
 mer - cies ev - er bless, His
 bless, His mer - cies ev - er, ev - er
 er bless, ev - er bless, His mer - cies ev -

E

Lord is good, is good and gra-cious, His mer - cies bless, His mercies
 mer - cies ev - er, ev - er bless, The Lord is good, is
 bless, His mer - cies, His mer - cies ev -
 er bless, His mer - cies ev - er -

E

ev - er bless, ev - er bless,
 good and gra-cious, His mer - cies ev - er -
 er bless, The Lord is good, is good and gra - cious, His
 bless,

F

His mer - cies, His mercies ev - er bless, Our
 bless, His mer - cits ev - er - bless, ev - er, ev - er bless, Our
 mer - cies ev - - er bless, His mer - cies bless, Our
 The Lord is good, is good - and gracious, Our

F

songs to Him, to - Him as - cend - ing, Our thanks and praise, our
 songs to Him, - to Him as - cend - ing, Our thanks and praise, our
 songs, our songs to Him, to Him - as - cend - ing, Our thanks and praise, our

G

praise ex - press, our thanks and praise, our praise ex - press.
 praise ex - press, our thanks and praise. The Lord is
 praise ex - press, our thanks and praise, our praise ex - press. The
 praise ex - press, our thanks, our praise - - ex - G press.

The Lord is good, is good and gra-cious, is
 good, is good and gra-cious, His mer-cies ev-er, ev-

Lord is good, is good and gra-cious, His mer-cies ev-er,
 The Lord is good, is good, and gra-cious,

good and gra-cious, Our songs to Him, to Him as-cend-ing, Our
 er bless,

ev-er bless, Our songs to Him, to Him as-cend-ing, Our
 Our songs to Him, to Him as-cend-ing, Our

thanks and praise, our praise ex-press, Our thanks and praise ex-
 thanks and praise, our praise ex-press. Our thanks and praise ex-

5630

press, our thanks and praise *ff* ex - press, our

press, our thanks and praise *ff* ex - press, our

thanks, our thanks — and praise ex - press. The Lord is good, the

thanks, our thanks and praise ex - press. The Lord is good, the

Lord is good, Our songs — to Him — as - cend - - -

Lord is good, Our songs to Him — as - cend - - -

as - cend - - -

as - cend - - -

ing, Our thanks and praise — ex - press.

ing, Our thanks and praise — ex - press.

ff

Ped. *

A - - men, A - -

A - - men, A - -

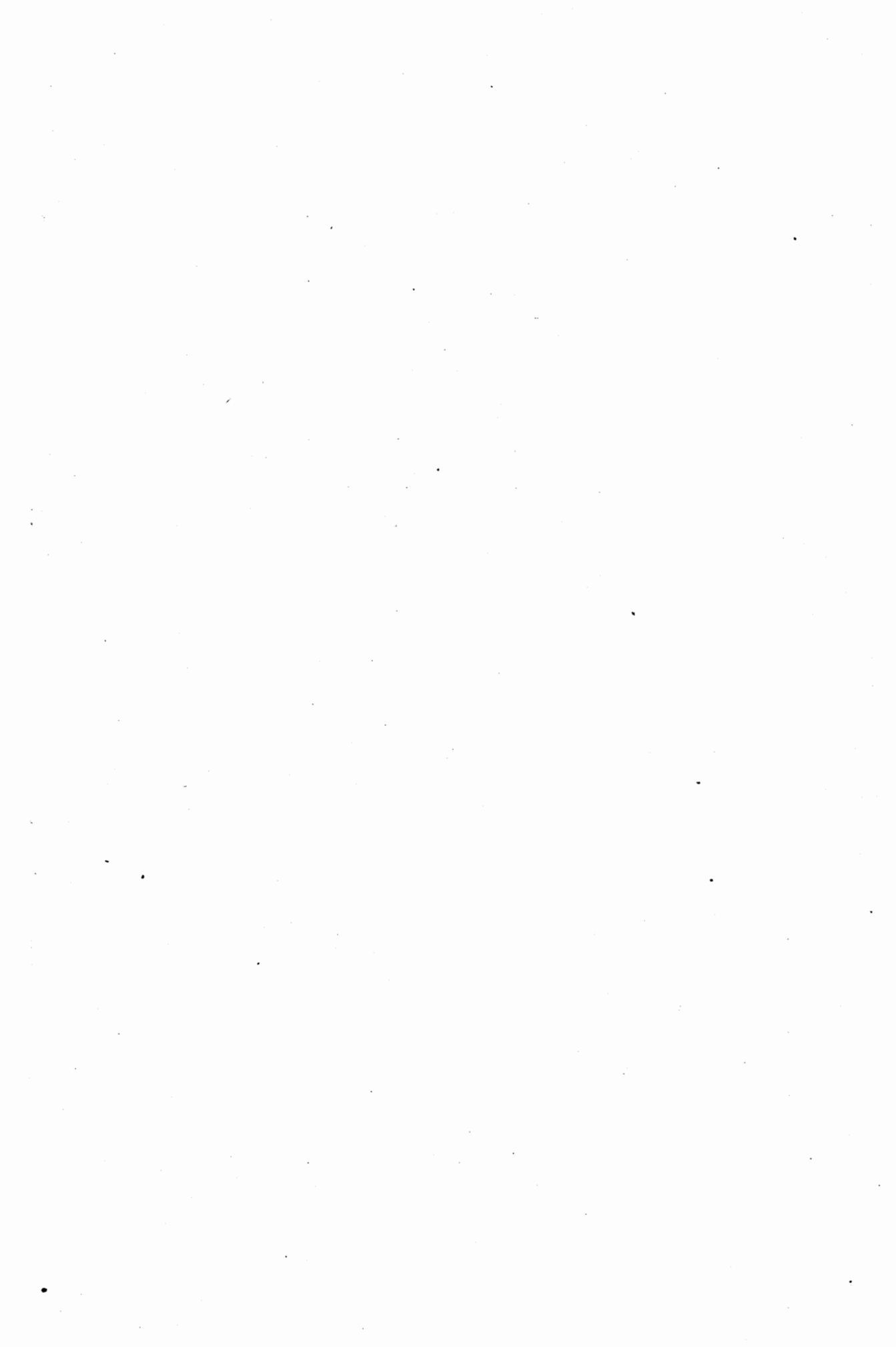
ff

Ped. *

- - - - - men. —

- - - - - men. —

Ped. *



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