

PART II.

No 10. HOW SHOULD I PRAISE THEE.

(TRIO. Tenor and two Basses and Men's Chorus.)

Allegro fervente.

f

SOLI.
Tenor. *f*
How should I praise Thee, Lord,—

Bass I. *f*
How should I praise Thee, Lord,

Bass II. *f*
How should I praise Thee, Lord,—

p *mp*

how should my rhymes Glad - ly en-grave Thy love _____ in steel—

how should my rhymes Glad - ly en-grave Thy love _____ in steel—

how should my rhymes— Glad - ly en-grave Thy love _____ in steel—

If what my soul doth feel some - times My

If, if what my soul doth feel some - times

If, if what my soul doth feel some - times

cresc. soul might e - - - ver feel!

cresc. My soul might e - ver feel!

cresc. My soul might e - - - ver feel!

CORO.
Tenor. *f* How should I praise Thee,

Bass I. *f* How should I praise Thee,

Bass II. *f* How should I praise Thee,

cresc.

f

Lord,— how should my rhymes Glad - ly en-grave Thy love

Lord, how should my rhymes Glad - ly en-grave Thy love

Lord,— how should my rhymes Glad - ly en-grave Thy love

mf cresc. feel some -

in steel If what my soul doth feel some.

mf cresc. in steel If what my soul doth feel, doth

mf cresc. in steel If what my soul doth

- times,
- times, My soul might e - ver, e - - ver

feel some - times, My soul might e - ver

feel some - times, My soul might e - - - ver

48 SOLI. *f*

feel! Al - though there were some for - ty

feel! Al - though there were some for - ty

feel! Al - though there were some for - ty

48 *mp*

mf

CORO. *f* SOLI.

heavens, or more, some for - - ty heavens or more, Some-times I peer a -

heavens, or more, some for - - ty heavens or more, - Some-times I peer a -

heavens, or more, some for - - ty heavens or more, Some-times I peer a -

mp

CORO.

mf SOLI.

- bove them all, A - bove them all: *p* *mf* Some-times I

- bove them all, A - bove them all: *p* *mf* Some-times I

- bove them all, A - bove them all: *p* *mf* Some-times I

49

hard - ly reach a score, — *p* Some-times

hard - ly reach a score, — *p* Some-times

hard - ly reach a score, — *p* Some-times

CORO.

pp *pp*

Some - times, — some-

49

p

rit.
p
 to hell I fall.

to hell I fall.

to hell I fall.

rit. *pp*
 Yet

pp
 - times to hell I fall.

pp
 Yet

rit.
pp

pp *pp* *pp*

Meno mosso. *p* *cresc.*
 Yet take Thy way; Thy way is best:

mp
 for sure Thy way is best:

p *mf*
 Yet take Thy way: Stretch or con-

Meno mosso.

Meno mosso.

pp

Meno mosso.

pp

mf Stretch or con - tract me, Thy poor debtor;

mf Stretch or con - tract me, Thy poor debtor;

- tract me, Thy poor debtor; This is but tu - ning of my

P This is but tu - ning of my

P This is but tu - ning of my

mf *cresc.* This is but tu - ning of my breast, To make the

mf *cresc.* This is but tu - ning of my breast, To make the

breast, but tu - ning of my breast, To

mp *cresc.* This is but tu - ning of my breast, To make the

mp *cresc.* breast, is but tu - ning of my breast, To make the

mp *cresc.* breast, is but tu - ning of my breast, To make the

cresc.

allargando

ff **Maestoso.**

mu - sic bet - ter. Whe - ther I fly with
 mu - sic bet - ter. Whe - ther with
 make the mu - sic bet - - ter. Whe - ther I fly with

allargando

ff **Maestoso.**

mu - - sic bet - ter. Whe - ther I fly with
 mu - sic bet - ter. Whe - ther I fly with
 mu - - - sic bet - - ter. Whe - ther I fly with

ff **Maestoso.**

molto cresc. ed allargando
 an - gels, fall with dust, Thy hands made both, and
 an - gels, fall with dust, Thy hands made both, and
 an - gels, fall with dust, Thy hands made both, and
 an - gels, fall with dust, Thy hands made both, and
 an - gels, fall with dust, Thy hands made both, and
 an - gels, fall with dust, Thy hands made both, and
 an - gels, fall with dust, Thy hands made both, and

dim. e poco rit.

p cresc.

dim. e poco rit. *p cresc.*
 an - gels, fall with dust, Thy hands made both, and
 an - gels, fall with dust, Thy hands made both, and
 an - gels, fall with dust, Thy hands made both, and
 an - gels, fall with dust, Thy hands made both, and
 an - gels, fall with dust, Thy hands made both, and
 an - gels, fall with dust, Thy hands made both, and
 an - gels, fall with dust, Thy hands made both, and
 an - gels, fall with dust, Thy hands made both, and

molto rit. *ff a tempo*

trust Make one place ev - - ery-
 love and trust Make one place ev - - ery-
 love and trust Make one place, make one place ev - - ery-

molto rit. *ff a tempo*

trust Make one place ev - - ery-
 love and trust Make one place, one place ev - - ery-
 love and trust Make one place, one place ev - - ery-

molto rit. *a tempo*

rit.

- where!
 - where!
 - where!

rit.

- where!
 - where!
 - where!

rit.

- where!
 - where!
 - where!

ff

Nº 11. THE BELLMAN.

(Solo Bass.)

Lento sospiroso.

The first system of the musical score consists of three staves. The top staff is a vocal line for the solo bass, starting with a whole note rest. The middle staff is the right-hand piano accompaniment, featuring a melody with triplets and slurs. The bottom staff is the left-hand piano accompaniment, providing harmonic support with chords and triplets. The key signature is one sharp (F#) and the time signature is common time (C).

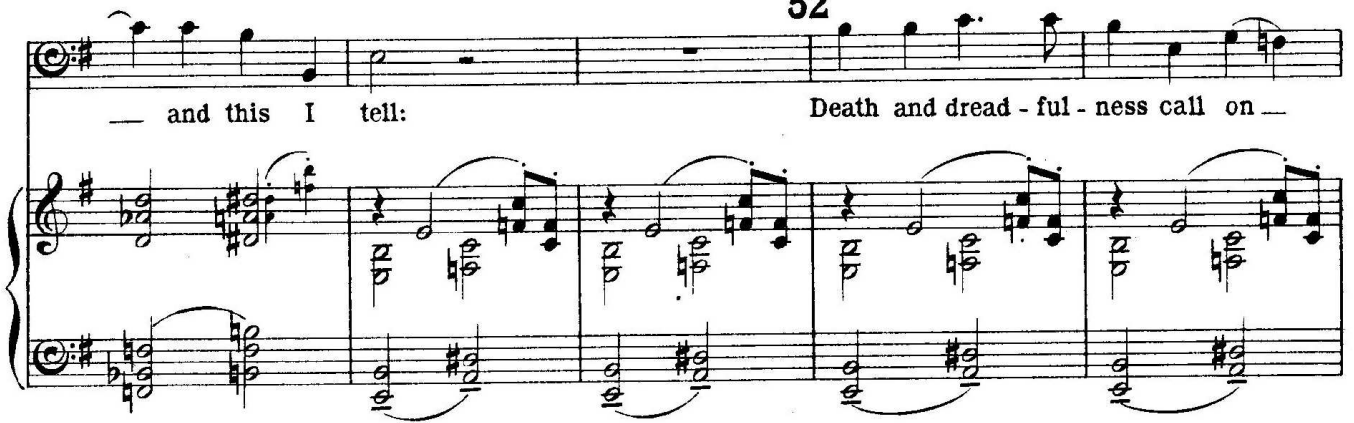
The second system continues the musical score with three staves. The vocal line remains silent. The piano accompaniment continues with intricate melodic and harmonic patterns, including triplets and slurs. The dynamics are marked as *pp* (pianissimo).

The third system introduces the vocal line with the lyrics: "Along the dark and si-lent night, With my lan-tern". The piano accompaniment features a steady, rhythmic accompaniment with chords. The dynamics are marked as *ppp* (pianississimo).

The fourth system continues the vocal line with the lyrics: "and my light, And the tink-ling of my bell, Thus I walk". The piano accompaniment maintains its accompanimental role with chords and slurs. The dynamics are marked as *ppp* (pianississimo).

52

— and this I tell: Death and dread - ful - ness call on —



To the gen - 'ral ses - - sion; To whose dis - mal bar we there —



All ac - counts — must come to clear:



f. Scores of sins we've made here man - y, *p* Wiped out few (God knows) if an - y.



f Rise, ye debt - ors then, and fall To make pay - ment while I

dim.

f *dim.*

call, while I call.

pp

molto dim.

ppp (come da lontano) Pon - der this when I am gone; By the clock

ppp

'tis al - most one.

a niente

Nº 12. LITANY: TO THE HOLY SPIRIT.

(Quartet and Chorus)

Andante tranquillo.

Contralto Solo. *mf*

CORO. *ppp*

Soprano. *ppp*

Alto. *ppp*

Tenor. *ppp*

Bass. *ppp*

In the hour of my dis-tress When tempt-a-tions

In the hour of my dis-tress When tempt-a-tions

In the hour of my dis-tress When tempt-a-tions

In the hour of my dis-tress When tempt-a-tions

In the hour of my dis-tress When tempt-a-tions

Andante tranquillo.

SOLI.
Soprano.

pp Sweet Spir-it, com-fort me, *(pp)*

me op-press, And when I my sins con-fess, Sweet Spir-it, com-fort me, *pp*

Tenor. *pp* Sweet Spir- - it, com-fort, *(pp)*

Bass. *pp* Sweet Spir-it, com-fort me, *(pp)*

CORO.

ppp Sweet Spir-it, com-fort me, *ppp*

me op-press, And when I my sins con-fess, Sweet Spir- - it, *ppp*

me op-press, And when I my sins con-fess, Sweet Spir- - it, *ppp*

me op-press, And when I my sins con-fess, Sweet Spir- - it, *ppp*

me op-press, And when I my sins con-fess, Sweet Spir- - it, *ppp*

me op-press, And when I my sins con-fess, Sweet Spir- - it, *ppp*

com-fort me! _____

com-fort me! _____ *mf* When the house doth sigh and weep,

com-fort me! _____

com-fort me! _____

com - - fort me! *ppp* When the house doth sigh and weep,

com - - fort me! *ppp* When the house doth sigh and weep,

com - - fort me! *ppp* When the house doth sigh and weep,

com - - fort me! *ppp* When the house doth sigh and weep,

pp *dolcissimo*

pp
Sweet Spir - it,

pp
And the world is drowned in sleep, Yet mine eyes their watch do keep, — Sweet Spir - it,

pp
Sweet Spir - - - it,

pp
Sweet Spir - it,

ppp
And the world is drowned in sleep, Yet mine eyes their watch do keep, — Sweet

ppp
And the world is drowned in sleep, Yet mine eyes their watch do keep, — Sweet

ppp
And the world is drowned in sleep, Yet mine eyes their watch do keep, — Sweet

ppp
And the world is drowned in sleep, Yet mine eyes their watch do keep, — Sweet

(*pp*) 55

com-fort me, com-fort me! _____

com-fort me, com-fort me! _____

com - fort, com-fort me! _____ *mf* When (God knows) I'm

(*pp*) *mf* When (God knows) I'm

com-fort me, com-fort me! _____

mp 55

Spir - it, com - - fort me! When (God knows) I'm

Spir - it, com - - fort me! *mp* When (God knows) I'm

Spir - it, com - - fort me! *mp* When (God knows) I'm

Spir - it, com - - fort me! *mp* When (God knows) I'm

pp 55

mp

cresc. tossed a - bout Ei - ther with des - pair or doubt; Yet be - fore the glass be out, Sweet *p*

cresc. tossed a - bout Ei - ther with des - pair or doubt; Yet be - fore the glass be out, Sweet *p*

cresc. tossed — a - bout Ei - ther with des - pair or doubt; Yet be - fore the glass be out, —

cresc. tossed — a - bout Ei - ther with des - pair or doubt; Yet be - fore the glass be out, —

cresc. tossed — a - bout Ei - ther with des - pair or doubt; Yet be - fore the glass be out, —

cresc. tossed a - bout Ei - ther with des - pair or doubt; Yet be - fore the glass be out, —

cresc. *p dim.*

Più lento.

pp Sweet Spir-it, com-fort me, com-fort me! — *pp* When the Judgment

pp Sweet Spir-it, com-fort me, com-fort me! — *pp* When the Judgment

pp Spir - - it, com - fort me! — *pp* When the Judgment

pp Spir - it, com-fort me, com-fort me! — *pp* When the Judgment

Più lento.

ppp — Sweet Spir - it, com - fort me! *pp* When the Judgment

ppp — Sweet Spir - it, com - fort me! *pp* When the Judgment

ppp — Sweet Spir - it, com - fort me! *pp* When the Judgment

ppp — Sweet Spir - it, com - fort me! *pp* When ———

Più lento.

pp

cresc.
 is re - vealed, And that op - ened which was sealed, When to Thee I have ap -

cresc.
 is re - vealed, And that op - ened which was sealed, When to Thee I

cresc.
 is re - vealed, And that op - ened which was sealed, When to Thee, to Thee I

cresc.
 is re - vealed, And that op - ened which was sealed, When to Thee I —

cresc.
 is re - vealed, And that op - ened which was sealed, When to Thee, to

cresc.
 is re - vealed, And that op - ened which was — sealed, When to

cresc.
 is re - vealed, And that op - ened which was sealed, When to Thee, to Thee I

cresc.
 — the Judg - - ment is re - vealed, When to Thee I —

cresc.

56

- pealed, _____ Sweet Spir-it, com- fort me, com- fort me! _____

have ap- pealed, Sweet Spir-it, com- fort me, com- fort me! _____

have ap- pealed, Sweet Spir - it, com - fort, com- fort me! _____

have ap- pealed, Sweet Spir-it, com- fort me, com- fort me! _____

56

Thee I have ap - pealed, _____ Sweet Spir - it, com - fort me! _____

Thee I have ap - pealed, _____ Sweet Spir - it, com - fort me! _____

have _____ ap - pealed, _____ Sweet Spir - it, com - fort me! _____

have _____ ap - pealed, _____ Sweet Spir - it, com - fort me! _____

56

pp

ppp

Nº 13. THE REVOLT.

(Solo Tenor.)

Presto. $\text{♩} = 100.$ *ff*

I struck the board, and cried, No

more. I will a - broad.

mf What? shall I e - ver sigh

p and pine?

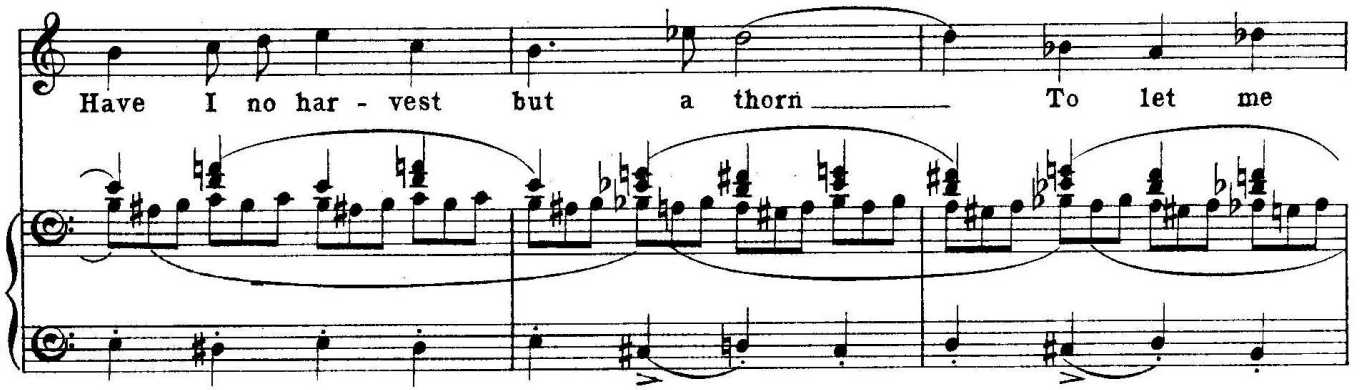
f
My lines of life are free;

57
free as the road, Loose as the

wind, as large a store.

mf
Shall I be still in suit?

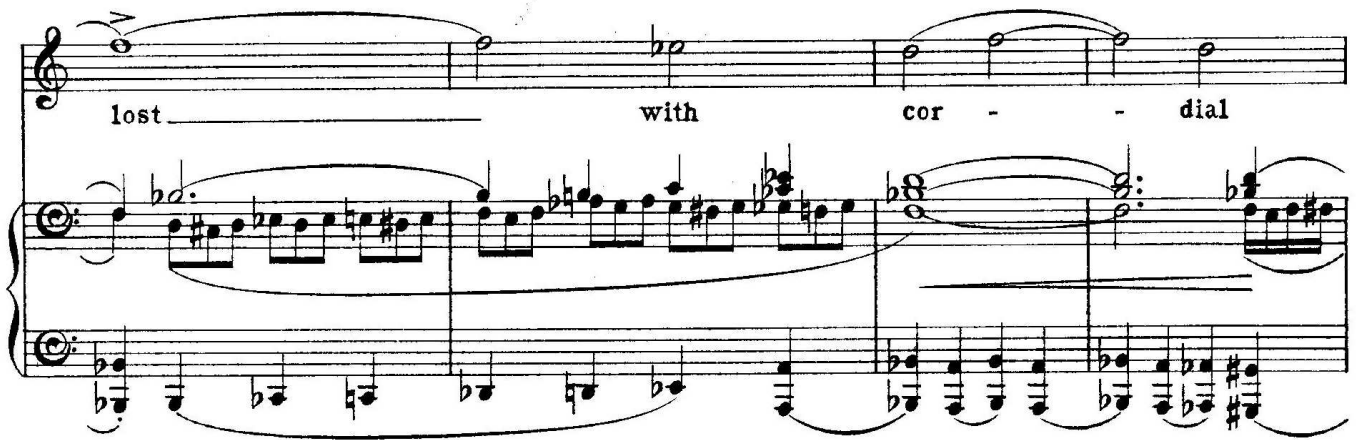
Have I no har - vest but a thorn _____ To let me



blood, and not re - store What I have



lost _____ with cor - - dial



58
fruit? _____ Sure there was wine Be -



-fore my sighs did dry it:

f
Ped.

Detailed description: This system contains the first two measures of the piece. The vocal line begins with the lyrics '-fore my sighs did dry it:'. The piano accompaniment features a complex texture with many accidentals and slurs. A piano dynamic marking 'f' and a 'Ped.' (pedal) marking are present.

there was corn Be - fore my

f

Detailed description: This system contains the next two measures. The vocal line continues with 'there was corn Be - fore my'. The piano accompaniment includes triplets in the right hand. A piano dynamic marking 'f' is present.

tears did drown it.

f

Detailed description: This system contains the final two measures of the first section. The vocal line ends with 'tears did drown it.'. The piano accompaniment features a five-measure rest in the right hand and an eighth-note pattern in the left hand. A piano dynamic marking 'f' is present.

f 59

Is the year on-ly lost to me?

mp *f*

Detailed description: This system begins a new section marked '59'. The vocal line starts with 'Is the year on-ly lost to me?'. The piano accompaniment starts with a mezzo-piano 'mp' dynamic and later returns to 'f'. The key signature changes to three sharps (F#, C#, G#).

Have I no bays to crown it? No flowers, no gar - lands

gay? all blast - ed? All wast - ed?

Not so, my

heart: but there is fruit, And thou hast

60 *ff* hands. *mf* Re - cov - er

f dim. *mp*

all thy sigh - - - - - blown

age On dou - ble pleas - ures, on

dou - - - ble pleas - - - - ures:

leave thy cold dis - pute Of what is fit _____ and not: _____

The first system of the musical score features a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a rest, followed by the lyrics "leave thy cold dis - pute Of what is fit _____ and not: _____". The piano accompaniment consists of a flowing sixteenth-note melody in the right hand and a steady bass line in the left hand.

for - sake thy cage, _____ Thy rope of

The second system continues the musical score. The vocal line has the lyrics "for - sake thy cage, _____ Thy rope of". The piano accompaniment features a prominent triplet of eighth notes in the right hand, marked with a dynamic of *mp* (mezzo-piano). The bass line continues with a steady accompaniment.

sands, Which pet - ty thoughts have made, _____ and made to

The third system of the score has the lyrics "sands, Which pet - ty thoughts have made, _____ and made to". The piano accompaniment continues with a consistent rhythmic pattern, featuring a steady bass line and a melodic line in the right hand.

thee. Good ca - ble to en - - force and

The fourth and final system on this page has the lyrics "thee. Good ca - ble to en - - force and". The piano accompaniment concludes with a final cadence, featuring a sustained bass line and a melodic line in the right hand.

draw _____ And be _____ thy

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is on a treble clef staff with a key signature of one flat (B-flat). The lyrics are "draw _____ And be _____ thy". The piano accompaniment is on a grand staff (treble and bass clefs) with a key signature of one flat. It features a complex texture with many sixteenth and thirty-second notes, and some triplets. There are dynamic markings like *mf* and *f* throughout.

law, _____ While thou didst wink, didst wink and

The second system continues the musical score. The vocal line has the lyrics "law, _____ While thou didst wink, didst wink and". The piano accompaniment continues with similar complexity, including triplets and various dynamics. A "stop" marking is visible in the piano part.

wouldst not see. _____ A - way, _____ a-way; take

61 *ff*

The third system begins with a measure number "61" and a dynamic marking "*ff*". The vocal line has the lyrics "wouldst not see. _____ A - way, _____ a-way; take". The piano accompaniment features a prominent triplet in the right hand and a dynamic marking "*ff*".

heed: a-way, a - way: _____ I will a - -

The fourth system continues the musical score. The vocal line has the lyrics "heed: a-way, a - way: _____ I will a - -". The piano accompaniment features triplets in the right hand and various dynamics.

- broad.

ff

mp

Call in thy death's head there: tie up thy fears. — He that for-

sf

sempre morendo

(parlando)

-bears, To suit and serve — his need, De - serves his

pp

molto rit.

load.

molto rit.

Andante tranquillo e molto espress.

But as I raved and grew more fierce and

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two sharps (F# and C#). The tempo is 'Andante tranquillo e molto espress.'. The vocal line begins with a rest, followed by the lyrics 'But as I raved and grew more fierce and'. The piano accompaniment starts with a piano (*p*) dynamic and includes a *pp* dynamic marking. The piano part consists of flowing sixteenth-note patterns.

wild At ev' - ry word. Me - thought I heard one

The second system continues the vocal line with the lyrics 'wild At ev' - ry word. Me - thought I heard one'. The piano accompaniment features a *p* dynamic and includes a *pp* dynamic marking. It contains several triplet markings and is accompanied by 'Ped' (pedal) instructions.

call - ing, Child, And I re - plied, My

The third system continues the vocal line with the lyrics 'call - ing, Child, And I re - plied, My'. The piano accompaniment features a *pp* dynamic and includes a *f* dynamic marking. It contains several triplet markings and is accompanied by '*Ped(simile)' instructions.

Lord.

The fourth system concludes the vocal line with the word 'Lord.'. The piano accompaniment features a *f* dynamic and includes a 'molto allargando' marking. It contains several triplet markings and ends with a fermata.

Nº 14. HEAVEN'S ECHO.
(Solo Soprano with an Echo Voice.)

Andante teneramente. ♩ = 69.

The piano introduction consists of three staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The middle and bottom staves are grand staff notation. The music is in a slow, tender tempo, marked 'Andante teneramente' with a quarter note equal to 69 beats per minute. The piano part features flowing arpeggiated figures and sustained chords.

The first system of the vocal score. The vocal line is on a treble clef staff with lyrics: "O who will shew me those de-lights on high? I." The piano accompaniment is on a grand staff. The piano part is marked 'p' (piano) and 'pp' (pianissimo). The vocal line is marked 'ECHO.' and 'p'.

The second system of the vocal score. The vocal line is on a treble clef staff with lyrics: "Thou, e-cho, thou art mor-tal, all men know. No." The piano accompaniment is on a grand staff. The vocal line is marked 'ECHO.' and 'No.'.

The third system of the vocal score. The vocal line is on a treble clef staff with lyrics: "Then tell me, what is that su-". The piano accompaniment is on a grand staff. The vocal line is marked 'f' (forte). The piano part is marked 'f'.

-preme de - light? *ECHO. mf.* *mf* Light. Light to the mind:

what shall the will en - joy? *ECHO. p.* *p* Joy. But are there

cares and bus - i - ness with the pleas - ure? *ECHO. pp* *pp* Lei - sure.

63

p *cresc.*

f *ECHO.* *mp* *mp* *ECHO.* *pp* *p*

Light, Light. Joy, Joy, and Lei-sure;

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Light, Light. Joy, Joy, and Lei-sure;". The piano accompaniment consists of two staves with various chords and melodic lines. Dynamic markings include *f*, *mp*, *pp*, and *p*. The word "ECHO." is written above the vocal line at the beginning of the second and fourth measures.

ECHO. *pp* *p* *mf*

Lei-sure. But shall they per - se - ver? E-ver, E - ver,

The second system continues the musical score. The vocal line has lyrics "Lei-sure. But shall they per - se - ver? E-ver, E - ver,". The piano accompaniment includes a triplet of eighth notes. Dynamic markings include *pp*, *p*, and *mf*. The word "ECHO." is written above the vocal line at the beginning of the first and third measures.

ECHO. *f* *ECHO.* **64**

e - ver, e - ver! e - ver!

The third system features the vocal line with lyrics "e - ver, e - ver! e - ver!". The piano accompaniment includes a forte (*f*) dynamic marking. The word "ECHO." is written above the vocal line at the beginning of the first and third measures. A measure number "64" is placed above the piano staff.

The fourth system shows the piano accompaniment for the final part of the page, consisting of two staves with various chords and melodic lines.