

# CHRISTOFORUS.

LEGEND.

WORDS BY

F. VON HOFFNAASS.

ENGLISH TRANSLATION BY

S. EGERTON.

MUSIC BY

JOSEF RHEINBERGER.

---

BOSTON:

OLIVER DITSON COMPANY.

NEW YORK: C. H. DITSON & CO. PHILADELPHIA: J. E. DITSON & CO.

CHICAGO: LYON & HEALY.

# CHRISTOPHORUS.

## A LEGEND BY JOSEF RHEINBERGER.

### PERSONÆ.

THE GIANT.....	BARYTONE.	A SEDUCTIVE VOICE..... SOPRANO.
THE HERMIT .....	TENOR.	A CHILD (CHRIST) VOICE..... SOPRANO.
A WARNING VOICE.....	ALTO.	CHORUS.....

### PART I.—Overture.

#### CHORUS.

'Twas in the far bright, Morn-land  
 A warrior dwelt of old;  
 Lived none for arms so eager,  
 Lived none in fight so bold.  
 His sword and mighty hammer  
 Clove sheer through casque and shield :  
 Who dared his lance encounter  
 Ne'er steel again might wield.  
 And few could choose but tremble  
 This Giant's deeds to hear,  
 Whose fame in ceaseless story  
 Resounds in ev'ry ear.  
 Yet lightly reck'd the Warrior  
 Of aimless battle-play—  
 He longed to serve a Soldier,  
 A Master of the fray.  
 Sure such a one, of mortals  
 Should wear the chiefest crown :  
 And he would serve him truly,  
 For him his life lay down.  
 E'en now there come glad tidings  
 Of high, resistless might,  
 And of a Prince of princes—  
 His dream by day and night.  
 A fort—whose rocky base  
 Throws back the waves with scorn.  
 The hour is nigh ! Hark ! how he windeth  
 Before the gates his horn.

#### THE GIANT.

Compelled by thy great name  
 And thy heroic fame  
 From distant lands I came.  
 See here the desert's child ,  
 The lion-king behold,  
 Laid prostrate at thy feet  
 Before thy throne of gold.  
 As he has never felt a yoke  
 Save mine, and ne'er a bridle :  
 So I, like him, to serve unbroke  
 Give thee my life ne'er idle.  
 Thy glories I admire,  
 Thy valiant deeds, that fire  
 And lofty thoughts inspire.

Yet, should there ere arise  
 One, nobler still than thou,  
 Thy banner I'd despise  
 And offer him my vow.

#### CHORUS.

A second Sampson starts to life,  
 His brow adorned with curling hair.  
 Art thou of earthly origin ?  
 The gods have sent this hero so fair,  
 An off'ring from Jove, our king to delight :  
 A token that the heavenly might  
 To him, the highest of mortals must bow.

#### THE GIANT.

Ye flatt'ring tongues, no more. Hold, hold !  
 The gods have laid no charge on me :  
 Where'er I list, I wander free.  
 I come to serve for fame and Chivalrie !

#### WARNING VOICE.

Trust not this loud-voiced stranger, O king !  
 Vows of his troth ne'er believe.  
 False is his troth and false, false his spear.  
 Thy ruin he's sworn to achieve.  
 Name, nor country, nor kith boasts he,  
 Brags of far distant regions ;  
 Sure, such a knight, though brave he may be,  
 May ne'er hold rank in thy legions.  
 Fly, traitor—begone ! Perchance there comes  
 In thy footsteps the fiend's array.  
 Ne'er lived a mortal yet like to thee ;  
 Envoy of Satan, away !

#### CHORUS.

Envoy of Satan, away !

#### THE GIANT.

O wonder ! How moved is the King !  
 Doth Satan's name call forth such fear ?  
 Farewell ; hence let me depart.  
 For Satan's glory the sword let me bear ;  
 For he alone must be lord of all,  
 Whose name doth so valiant a monarch appal.

## CHORUS.

Now silent strides he onward,  
 'Mid thoughts confused and weird  
 Where far beyond the valley  
 Dark rocks their crests upreared.  
 All black the crags and storm-rent,  
 All sullen red the sky,  
 Whilst rocks and caves re-echo  
 The condor's fierce, wild cry.  
 In solitudes so gruesome  
 Might child of man ne'er dwell.  
 But whence the might, that rendeth  
 And scorcheth rock and fell?  
 Is this the might of Evil?  
 Is Satan's kingdom found?  
 O'erhead the ghost-like snow-peaks,  
 The dismal gorge all round.  
 uplifts his voice, the Giant,  
 Loud, loud as thunder-shock!  
 And hark! the cry of "Satan!"  
 Resounds from rock to rock.  
 Then came an awful stillness,  
 Dread silence, mute dismay—  
 As though the whole creation  
 Enchanted, spell-bound lay.  
 The magic spell encircleth  
 So fast the giant's brain—  
 So fast, he scarce has power  
 To quit these scenes again.  
 He'd fain remain for ever,  
 Released from care and strife,  
 Where, all around so grand,  
 He'd lead a peaceful life.  
 But now—his strength returns,  
 And filled with hope he's gone.  
 Now halts beside a stream,  
 And rests awhile alone.

## CHORUS.

Over us stars shine  
 Brightly reflected,  
 Dance o'er the sea.  
 Summery breezes  
 Are wafted along,  
 Balmily the fragrance  
 From blossom and tree.  
 Zephyrs enchanting  
 Lull to repose  
 Impregnate with odors  
 Of violet and rose.  
 Far in the distance,  
 Clearer and clearer  
 Gleams through the palm-leaves  
 Magical sheen!  
 Peeping through leaflets  
 Sparkling with dewdrops  
 Flow'rets appear  
 So lovely and gay.  
 Gently has sunk  
 The wanderer down  
 Peaceful in slumber lay.

## SEDUCTIVE VOICE.

Who is the sovereign lord of the heart,  
 Leads captive all with his golden chain?  
 Who oft times pierces with sharp, stinging dart,  
 Though the wounded may ne'er complain?  
 Without whom soon were life's blossoms dead,  
 Who o'er all sweet life-giving balm doth shed?  
 Love, but love!

What says the bird in loveliest trill  
 As chants he blithely his spring-tide lay?  
 What lends such charm to the vale and hill  
 'Mid summer's glory so sweet and so gay?  
 What murmurs the brook when the cold winter  
 yields?  
 What carols the lark to her brood in the fields?  
 "Love, but love!"

And one was the lord of a kingdom fair,—  
 No prouder ruler on earth could there be,—  
 But pale his cheek, and he smiled ne'er:  
 None sadder at heart than he:  
 "Away," he cries, "with dominion and throne  
 And leave me but Love alone!  
 Love endureth—love, but love."

## RAILING SPIRITS.

Brave knight! Hath Cupid bound thee fast?  
 And conquered the Giant at last?  
 Lov'st thou to the nightingales harken,  
 With drowsy draughts thy senses bedarken?  
 Say, where is the sword so bright  
 Before which the world should bow?  
 Say, where is the mighty hammer?  
 Now captive art thou.

## THE GIANT.

How rages my heart in passionate ire  
 Consumed by secret, devouring fire!  
 Away, away! Straight I'll quit these regions:  
 No rank I'll hold in Iniquity's legions!  
 'Twas Satan's slave I would be,  
 If these his realms—accursed be he!

## RAILING SPIRITS.

Hold thou! Thou'rt wedded to Satan's cause:  
 Thou'rt doomed to obey his dread laws.  
 Doth Love with its magic affright thee?  
 May Hatred's power then serve to delight thee  
 Brave deeds and achievements high ~~hat~~  
 wrought

The power of Hate ere now.  
 'Twas Satana's slave thou wouldest be;  
 Now captive art thou!

## CHORUS.

Satan a hunting is gone.  
 Racing through the wheat-fields;  
 Blights the best of the corn.  
 The poorer the harvest,  
 The louder will mortals complain!  
 Away! Sound the horn!

Hark! to yon roystering crew  
Dancing round the oak-tree!—  
Wine o'erfloweth the bowls.  
Aside, there, ye idlers!  
A health to the golden-haired maid!  
Fill high, merry souls!

Revelling varlets, away!  
No one bade ye hither!  
Cease your clamor and brawl!  
Full well we know your dealings.  
In borrowed plumage ye strut!  
Come on! Seize them all!

Shrieking, and glittering steel,  
Cries and shouts and cursing;  
Ruddy with blood is the mead.  
The wounded cry, "Mercy!  
Woe, woe! I am stricken to death!  
Ah, fly!"—Hateful deed!

Stormily falleth the night;  
Frightened maidens fleeing,  
Demon hordes all around.  
"A cross, see, upraised!"  
"Fly, Master! Too far have we come:  
Hallowed is the ground!"

## PART II.

### THE GIANT.

Satan, cowardly fiend!  
Is this, then, thy might,  
Wherewith thou dost lie—  
Wherewith thou deceiv'st;  
As though all the earth  
Owned thee Master and Lord?  
But naught art thou!  
By a shadow scared—  
A piteous sham  
Of greatness and might—  
Without sword or shield!  
O fool that I was!  
Who, with longing keen,  
Desired to obtain  
What I ne'er could have gained—  
The creation of  
My fancies wild.

Did I myself to power supreme aspire?  
O wretch! How hath vanished all my life's  
desire!  
Yet no! All is not night!  
I feel, hope brings me light!  
In this domain mysterious  
I'll bide till dawn of day.  
Then to mine eyes shall be revealed  
What Satan's sorceries doth lay.

### CHORUS.

All now is lone and silent.  
The night—how long and drear!  
Oh, would but darkness vanish,  
The blessed morn appear!  
No gleam of starlight shineth  
Upon the blood-stained plain,  
Where late, amid the darkness,  
Men strove with might and main.  
As softly rises heav'nward  
The first sweet blush of dawn,  
So gently Faith awaketh  
Within his soul forlorn.  
And lo, as lifts the darkness,  
Behold a Cross on high—  
Whereon "the Man of Sorrows"  
In death's last agony.  
With love the Cross embracing,  
A hermit suppliant lies;  
Unto the Sacred Form  
Upturned his earnest eyes.

### THE HERMIT.

Lord, Lord of Heaven and all Creation,  
Hear Thou a sinner deeply wailing!  
Thou art the Fountain never failing.  
The way that leadeth to Salvation.  
I wandered through the desert far,  
Hopeless in anguish; none to save—  
Then, Lord, wast Thou my guiding star,  
And hast redeemed me from the grave.

### THE GIANT.

Know'st thou him that yonder hangeth,  
At whose sight proud Satan fled away?  
Methought thou speak'st as tho' he lived—  
Who is the dead man—say?

### THE HERMIT.

He is the King of all the universe;  
Jesus Christ, God's Son.

### THE GIANT.

Where is his realm?  
Have I at last the mightiest one discovered?  
For whom to battle bravely or to perish?

### THE HERMIT.

Go down to yonder river's strand  
Where wearied pilgrims oft-times stand,  
And many a backward league must toil  
Ere they may reach the longed-for land;  
For neither boat nor bridge is near,  
And swiftly glides the river clear.  
Go down! Be thou the pilgrim's help,  
And bear them through the stream,  
For love of Him, that died for thee.

Do thou this work in faith and love :  
Though all thy life thou needs must labor,  
He shall Himself as guerdon give thee!  
Farewell—have thou faith!

CHORUS.

As flows the river seawards  
So onward glide the years ;  
And still the faithful toiler  
His burden bravely bears.  
  
Oft falters he and reeleth,  
When winds and wayes are high,  
But faith sublime sustains him ;  
He feels the prize is nigh.

Another day is over,  
And he may rest and dream  
While nightingales are singing  
Beneath the moon's pale beam.

A VOICE.

Bear over! Bear over!

THE GIANT.

Who calls? Is this a dream ?  
Methinks the old familiar call  
Pursues me e'en in sleep !

THE VOICE.

Bear over! Bear over !

THE GIANT.

'Tis repeated . . . Ha . . . an Infant,  
Scarcely clothed, standeth waiting yonder.

Pretty stranger, I will bear thee !

— — — — —  
— — — — —  
... I can no more . . . the floods arise . . .  
Through ev'ry vein bursts forth the blood!  
Infant, Infant, what meaneth this?—  
I feel as though the whole world I bore.

THE CHILD. (CHRIST.)

Thou bear'st the World, and bearest its Creator:  
For I am Jesus, God's own Son.  
Soldier of Christ!  
Thine arms were Charity and Mercy,  
The arms of Love.  
Now mayest rejoice;  
The prize of thy faith is won.

CHORUS OF CELESTIAL SPIRITS.

Blessed of rivers, the Child embrace,  
Tenderly laving His hands and His face !  
Leap ye, and sparkle, wavelets so fair—  
Henceforth in Jordan's blessings ye share.  
Ah, to enfold Him—  
Ah, to be near Him—  
What blessedness !  
Christophorus !  
Christ-upholding ! Oh, what joy  
The glory of Heaven to behold ;  
Joy of the blessed ones  
Rapture untold !  
O welcome !  
Christ hath giv'n thee life.  
O welcome, the glory of Heaven to behold !  
O welcome !

English version by Seymour Egerton.

\* NOTE:—In correcting this new edition for Messrs. OLIVER DITSON & Co., I have taken the liberty of translating the *Dramatis Personæ* as it appears in the original; and the line “Denn Ich bin Christus, Gottes Sohn,” I have given as above, as it seemed unpardonable in the English version of Mr. Seymour Egerton to do such violence to the text and the plain intention of both poet and composer.

HERMANN STRACHAUER.

## OVERTURE.

*Adagio. M.M. ♩ = 60.*

Josef Rheinberger. Op. 120.

*Adagio. M.M. ♩ = 60.*

*Josef Rheinberger. Op. 120.*

*p < f*

*Ped. \** *Ped. \** *Ped. \**

*p* *f*

*pp dolce.*

*dolce. cres. p cres.*

*f Ped. \** *pp cres.*

## OVERTURE.

Josef Rheinberger. Op. 120.

*Adagio. M.M. ♩ = 60.*

The musical score for the Overture, Op. 120, features five systems of music for two staves (treble and bass). The key signature is one flat, and the time signature is common time (indicated by 'M.M.' and a '♩' symbol). The tempo is 'Adagio' at 60 beats per minute. The score includes dynamic markings such as 'p-f', 'p', 'f', 'p dolce.', '1 p', 'cres.', 'ff', 'pp', and 'cres.'. Measure numbers are present in some measures.

Musical score for two staves. The top staff uses bass clef and has a key signature of one flat. The bottom staff uses bass clef and has a key signature of one flat. Measure 1: Treble clef, key signature of one flat. Measure 2: Bass clef, key signature of one flat. Measure 3: Treble clef, key signature of one flat. Dynamics: f, ff, Ped., \*.

Allegro.  $\text{d} = 112.$ 

Musical score for two staves. The top staff uses bass clef and has a key signature of one flat. The bottom staff uses bass clef and has a key signature of one flat. Measure 4: Bass clef, key signature of one flat. Measure 5: Bass clef, key signature of one flat. Dynamics: f.

Musical score for two staves. The top staff uses bass clef and has a key signature of one flat. The bottom staff uses bass clef and has a key signature of one flat. Measure 6: Bass clef, key signature of one flat. Measure 7: Bass clef, key signature of one flat.

Musical score for two staves. The top staff uses bass clef and has a key signature of one flat. The bottom staff uses bass clef and has a key signature of one flat. Measure 8: Bass clef, key signature of one flat. Measure 9: Bass clef, key signature of one flat.

Musical score for two staves. The top staff uses bass clef and has a key signature of one flat. The bottom staff uses bass clef and has a key signature of one flat. Measure 10: Bass clef, key signature of one flat. Measure 11: Bass clef, key signature of one flat.

A musical score page showing four measures of music. The top staff is for the orchestra, featuring two violins, one cello, and one double bass. The bottom staff is for the piano. Measure 11 starts with a forte dynamic (f) and includes a fermata over the first violin's note. Measure 12 begins with a pianississimo dynamic (sff). Measure 13 features a melodic line in the piano. Measure 14 concludes with a forte dynamic. The score is in common time and includes a key signature of one flat.

*Allegro.*  $\text{♩} = 112.$

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of one flat. It begins with a quarter note followed by a fermata. The bottom staff uses a bass clef and has a key signature of one flat. It begins with a dotted half note followed by a fermata. Measure number 6 is written above the top staff, and measure number 7 is written above the bottom staff. The dynamic *f* is placed above the first measure of each staff. Above the second measure of each staff, there are two short horizontal strokes pointing to the right, indicating a tempo or performance instruction. The score continues with a measure of eighth-note chords.

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of three flats. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 11 begins with a rest in the treble staff, followed by a whole note in the bass staff. Measures 12 and 13 begin with half notes in the bass staff, each followed by a sixteenth-note pattern consisting of a dotted eighth note followed by three sixteenth notes. Measures 14 and 15 begin with half notes in the bass staff, each followed by a sixteenth-note pattern consisting of a dotted eighth note followed by three sixteenth notes.

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of one flat. It contains measures 11 and 12, which include dynamic markings 'f' and 'p', and various note heads and stems. The bottom staff uses a bass clef and is mostly blank, with a few short horizontal dashes indicating sustained notes.

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of one sharp (F#). It contains measures 11 and 12, which begin with a half note followed by a fermata, a whole note, a half note, and a whole note. The bottom staff uses a bass clef and has a key signature of one flat (B-flat). It contains measures 11 and 12, which begin with a half note, a half note, a half note, and a half note.

## SECOND O.

A musical score for orchestra and piano, page 1. The score consists of five systems of music. System 1 (measures 1-4) shows two staves: the top staff has eighth-note patterns, and the bottom staff has sustained notes and sixteenth-note patterns. System 2 (measures 5-8) shows the top staff with eighth-note pairs and sixteenth-note patterns, and the bottom staff with sustained notes and sixteenth-note patterns. Measure 5 includes a dynamic 'f'. System 3 (measures 9-12) shows the top staff with eighth-note pairs and sixteenth-note patterns, and the bottom staff with sustained notes and sixteenth-note patterns. System 4 (measures 13-16) shows the top staff with eighth-note pairs and sixteenth-note patterns, and the bottom staff with sustained notes and sixteenth-note patterns. System 5 (measures 17-20) shows the top staff with eighth-note pairs and sixteenth-note patterns, and the bottom staff with sustained notes and sixteenth-note patterns. Measure 20 ends with a measure repeat sign.

A musical score for piano, consisting of four staves. The top staff shows a treble clef, a key signature of one flat, and a dynamic marking 'f' at the beginning of the first measure. The second staff shows a bass clef and a dynamic marking 'tr' at the beginning of the third measure. The third staff shows a treble clef and a dynamic marking 'f' at the beginning of the fifth measure. The fourth staff shows a bass clef and a dynamic marking 'sf' at the beginning of the sixth measure.

Musical score for piano, Secondo section, page 12, featuring five staves of music:

- Staff 1 (Treble Clef):** Measures 1-5. Key signature: B-flat major (two flats). Measure 1: B-flat, D-flat, F-sharp, A-flat. Measure 2: Rest, B-flat, D-flat, F-sharp. Measure 3: B-flat, D-flat, F-sharp, A-flat. Measure 4: B-flat, D-flat, F-sharp, A-flat. Measure 5: B-flat, D-flat, F-sharp, A-flat.
- Staff 2 (Bass Clef):** Measures 1-5. Key signature: B-flat major (two flats). Measure 1: B-flat, D-flat, F-sharp, A-flat. Measure 2: Rest, B-flat, D-flat, F-sharp. Measure 3: B-flat, D-flat, F-sharp, A-flat. Measure 4: B-flat, D-flat, F-sharp, A-flat. Measure 5: B-flat, D-flat, F-sharp, A-flat.
- Staff 3 (Treble Clef):** Measures 1-5. Key signature: B-flat major (two flats). Measure 1: B-flat, D-flat, F-sharp, A-flat. Measure 2: Rest, B-flat, D-flat, F-sharp. Measure 3: B-flat, D-flat, F-sharp, A-flat. Measure 4: B-flat, D-flat, F-sharp, A-flat. Measure 5: B-flat, D-flat, F-sharp, A-flat.
- Staff 4 (Bass Clef):** Measures 1-5. Key signature: B-flat major (two flats). Measure 1: B-flat, D-flat, F-sharp, A-flat. Measure 2: Rest, B-flat, D-flat, F-sharp. Measure 3: B-flat, D-flat, F-sharp, A-flat. Measure 4: B-flat, D-flat, F-sharp, A-flat. Measure 5: B-flat, D-flat, F-sharp, A-flat.
- Staff 5 (Treble Clef):** Measures 1-5. Key signature: B-flat major (two flats). Measure 1: B-flat, D-flat, F-sharp, A-flat. Measure 2: Rest, B-flat, D-flat, F-sharp. Measure 3: B-flat, D-flat, F-sharp, A-flat. Measure 4: B-flat, D-flat, F-sharp, A-flat. Measure 5: B-flat, D-flat, F-sharp, A-flat.

Measure numbers 1 through 5 are indicated above the staves. Measure 5 ends with a fermata over the treble clef staff.

Musical score for two staves, Primo part, page 13. The score consists of five systems of music, each with two staves (treble and bass). The key signature is B-flat major (two flats), and the time signature varies between common time and 3/4 time.

- System 1:** Treble staff starts with a sixteenth-note pattern. Bass staff has eighth-note patterns.
- System 2:** Treble staff has eighth-note patterns. Bass staff has eighth-note patterns.
- System 3:** Treble staff has eighth-note patterns. Bass staff has eighth-note patterns.
- System 4:** Treble staff has eighth-note patterns. Bass staff has eighth-note patterns.
- System 5:** Treble staff has eighth-note patterns. Bass staff has eighth-note patterns.
- System 6:** Treble staff has eighth-note patterns. Bass staff has eighth-note patterns.
- System 7:** Treble staff has eighth-note patterns. Bass staff has eighth-note patterns.
- System 8:** Treble staff has eighth-note patterns. Bass staff has eighth-note patterns.
- System 9:** Treble staff has eighth-note patterns. Bass staff has eighth-note patterns.
- System 10:** Treble staff has eighth-note patterns. Bass staff has eighth-note patterns.

Performance instructions include *sf* (sforzando) and dynamic markings *ff* (fortissimo) and *f marcato.*

**SECOND,**

A musical score for piano, page 14, featuring five staves of music. The score consists of two systems of measures. The first system starts with a treble clef, a key signature of one flat, and a common time signature. It includes dynamic markings such as *p*, *mf*, and *f*. The second system begins with a bass clef, a key signature of one sharp, and a common time signature. It includes dynamic markings such as *cres.* and *f*. The music is divided into measures by vertical bar lines, and each measure contains multiple notes and rests. The piano keys are indicated by black and white squares under the notes.

Musical score for two staves. Measure 1: Treble clef, 2 sharps, 2 flats. Bass clef, 2 sharps, 2 flats. Measures 2-4: Treble clef, 2 sharps, 2 flats. Bass clef, 2 sharps, 2 flats. Measure 5: Treble clef, 2 sharps, 2 flats. Bass clef, 2 sharps, 2 flats. Dynamics: *sf*, *p*.

Musical score for two staves. Measures 6-10: Treble clef, 2 sharps, 2 flats. Bass clef, 2 sharps, 2 flats. Dynamics: *mf*.

Musical score for two staves. Measures 11-15: Treble clef, 2 sharps, 2 flats. Bass clef, 2 sharps, 2 flats. Dynamics: *f*.

Musical score for two staves. Measures 16-20: Treble clef, 2 sharps, 2 flats. Bass clef, 2 sharps, 2 flats. Dynamics: *p*, *p*, *cres.*, *cres.*

Musical score for two staves. Measures 21-25: Treble clef, 2 sharps, 2 flats. Bass clef, 2 sharps, 2 flats. Dynamics: *f*.

A musical score for piano, consisting of five systems of music. Each system has two staves: treble (top) and bass (bottom). The music is in common time and includes various dynamics such as *f* (forte) and *ff* (double forte). The notation includes eighth and sixteenth notes, as well as rests. The score is divided into systems by vertical bar lines, and each system begins with a repeat sign and a new measure. The music is written in a style typical of early 20th-century piano pieces.

Musical score for the Primo part, measures 1-5. The score consists of two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef and has a key signature of one flat. Measure 1: Treble staff has a dynamic 'f' and a sixteenth-note pattern. Bass staff is silent. Measure 2: Treble staff has a sixteenth-note pattern. Bass staff has a eighth-note pattern. Measure 3: Treble staff has a sixteenth-note pattern. Bass staff has a eighth-note pattern. Measure 4: Both staves are silent. Measure 5: Treble staff has a sixteenth-note pattern. Bass staff is silent.

Musical score for the Primo part, measures 6-10. The score consists of two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef and has a key signature of one flat. Measure 6: Treble staff has a sixteenth-note pattern. Bass staff has a eighth-note pattern. Measure 7: Treble staff has a sixteenth-note pattern. Bass staff has a eighth-note pattern. Measure 8: Both staves are silent. Measure 9: Treble staff has a sixteenth-note pattern. Bass staff has a eighth-note pattern. Measure 10: Treble staff has a sixteenth-note pattern. Bass staff is silent.

Musical score for the Primo part, measures 11-15. The score consists of two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef and has a key signature of one flat. Measure 11: Treble staff has a sixteenth-note pattern. Bass staff has a eighth-note pattern. Measure 12: Treble staff has a sixteenth-note pattern. Bass staff has a eighth-note pattern. Measure 13: Treble staff has a sixteenth-note pattern. Bass staff has a eighth-note pattern. Measure 14: Treble staff has a sixteenth-note pattern. Bass staff has a eighth-note pattern. Measure 15: Both staves are silent.

Musical score for the Primo part, measures 16-20. The score consists of two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef and has a key signature of one flat. Measure 16: Treble staff has a sixteenth-note pattern. Bass staff has a eighth-note pattern. Measure 17: Treble staff has a sixteenth-note pattern. Bass staff has a eighth-note pattern. Measure 18: Treble staff has a sixteenth-note pattern. Bass staff has a eighth-note pattern. Measure 19: Treble staff has a sixteenth-note pattern. Bass staff has a eighth-note pattern. Measure 20: Both staves are silent.

Musical score for the Primo part, measures 21-25. The score consists of two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef and has a key signature of one flat. Measure 21: Treble staff has a sixteenth-note pattern. Bass staff has a eighth-note pattern. Measure 22: Treble staff has a sixteenth-note pattern. Bass staff has a eighth-note pattern. Measure 23: Treble staff has a sixteenth-note pattern. Bass staff has a eighth-note pattern. Measure 24: Treble staff has a sixteenth-note pattern. Bass staff has a eighth-note pattern. Measure 25: Both staves are silent.

## SECOND O.

18

SECOND O.

*Ped.*

*\* Ped.*

*p*

*cres.*

*f*

*dim.*

*p*

*cres.*

*Ped. \**

*f*



## SECOND O.

Musical score for "SECOND O." (page 20). The score consists of five systems of music for two voices (Soprano and Bass) and piano. The piano part is in the bass clef, and the vocal parts are in the bass clef. The key signature changes throughout the piece, indicated by various sharps and flats. The dynamics include *f*, *p*, *mf*, *f*, *cres.*, and *v*. The vocal parts feature eighth-note patterns, sixteenth-note patterns, and sustained notes. The piano part includes eighth-note chords and sixteenth-note patterns. The score is divided into systems by vertical bar lines, and each system begins with a measure number (1, 2, 3, 4, 5).

Musical score for the *Primo* part, page 21, featuring two staves of music. The top staff uses a treble clef and the bottom staff uses an alto clef. Both staves are in common time and key signature of one flat. The music consists of five measures per system, with each measure containing six eighth notes. Measure 1 starts with a sixteenth-note pattern followed by a whole rest. Measure 2 begins with a dynamic *f*. Measure 3 features a sixteenth-note pattern. Measure 4 contains a whole note. Measure 5 ends with a sixteenth-note pattern. Measures 6 through 10 are identical, starting with a sixteenth-note pattern, followed by a whole rest, then a sixteenth-note pattern, and finally a whole note. Measures 11 through 15 are identical, starting with a sixteenth-note pattern, followed by a whole rest, then a sixteenth-note pattern, and finally a whole note. Measures 16 through 20 are identical, starting with a sixteenth-note pattern, followed by a whole rest, then a sixteenth-note pattern, and finally a whole note. Measures 21 through 25 are identical, starting with a sixteenth-note pattern, followed by a whole rest, then a sixteenth-note pattern, and finally a whole note. Measures 26 through 30 are identical, starting with a sixteenth-note pattern, followed by a whole rest, then a sixteenth-note pattern, and finally a whole note. Measures 31 through 35 are identical, starting with a sixteenth-note pattern, followed by a whole rest, then a sixteenth-note pattern, and finally a whole note. Measures 36 through 40 are identical, starting with a sixteenth-note pattern, followed by a whole rest, then a sixteenth-note pattern, and finally a whole note. Measures 41 through 45 are identical, starting with a sixteenth-note pattern, followed by a whole rest, then a sixteenth-note pattern, and finally a whole note. Measures 46 through 50 are identical, starting with a sixteenth-note pattern, followed by a whole rest, then a sixteenth-note pattern, and finally a whole note. Measures 51 through 55 are identical, starting with a sixteenth-note pattern, followed by a whole rest, then a sixteenth-note pattern, and finally a whole note. Measures 56 through 60 are identical, starting with a sixteenth-note pattern, followed by a whole rest, then a sixteenth-note pattern, and finally a whole note. Measures 61 through 65 are identical, starting with a sixteenth-note pattern, followed by a whole rest, then a sixteenth-note pattern, and finally a whole note. Measures 66 through 70 are identical, starting with a sixteenth-note pattern, followed by a whole rest, then a sixteenth-note pattern, and finally a whole note. Measures 71 through 75 are identical, starting with a sixteenth-note pattern, followed by a whole rest, then a sixteenth-note pattern, and finally a whole note. Measures 76 through 80 are identical, starting with a sixteenth-note pattern, followed by a whole rest, then a sixteenth-note pattern, and finally a whole note. Measures 81 through 85 are identical, starting with a sixteenth-note pattern, followed by a whole rest, then a sixteenth-note pattern, and finally a whole note. Measures 86 through 90 are identical, starting with a sixteenth-note pattern, followed by a whole rest, then a sixteenth-note pattern, and finally a whole note. Measures 91 through 95 are identical, starting with a sixteenth-note pattern, followed by a whole rest, then a sixteenth-note pattern, and finally a whole note. Measures 96 through 100 are identical, starting with a sixteenth-note pattern, followed by a whole rest, then a sixteenth-note pattern, and finally a whole note.

## SECOND O.

Musical score for the Second Oboe part, page 22. The score consists of five systems of music, each with two staves. The top staff is in bass clef and the bottom staff is in bass clef. The key signature is one flat. The time signature is common time. The score includes dynamic markings such as *p*, *cres.*, *ff*, *sf*, *mf*, and *f*. The music features various note heads, stems, and rests, with some notes having horizontal dashes or dots indicating specific attack or release techniques. Measures 1 through 5 are shown in the first system, measures 6 through 10 in the second, measures 11 through 15 in the third, measures 16 through 20 in the fourth, and measures 21 through 25 in the fifth.

PRIMO.

23

p

cres.

*ff macato.*

*8va*

*mf*

*f*

*f*

*f*

*sf*   *sf*   *sf*   *sf*   *p*   *sf*   *sf*

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

*cres.*

*Ped.*

*\* Ped.*

*dim.*   *p*

Musical score for Primo, page 25, featuring six staves of music for two voices and piano. The score consists of six systems of music, each with two staves: Treble and Bass. The vocal parts are written in a soprano-like style, with eighth-note patterns and grace notes. The piano part provides harmonic support with sustained notes and rhythmic patterns. Dynamics and performance instructions are included throughout the score, such as *p*, *cres.*, *mf*, *ff*, *sf*, *dim.*, and *8va*.

1st System:

- Staff 1: Treble clef, 2/4 time, B-flat key signature. Dynamics: *p*, *cres.*
- Staff 2: Bass clef, 2/4 time, B-flat key signature.

2nd System:

- Staff 1: Treble clef, 2/4 time, B-flat key signature. Dynamics: *mf*
- Staff 2: Bass clef, 2/4 time, B-flat key signature.

3rd System:

- Staff 1: Treble clef, 2/4 time, B-flat key signature. Dynamics: *cres.*
- Staff 2: Bass clef, 2/4 time, B-flat key signature. Dynamics: *ff*

4th System:

- Staff 1: Treble clef, 2/4 time, B-flat key signature.
- Staff 2: Bass clef, 2/4 time, B-flat key signature.

5th System:

- Staff 1: Treble clef, 2/4 time, B-flat key signature. Dynamics: *sf*
- Staff 2: Bass clef, 2/4 time, B-flat key signature.

6th System:

- Staff 1: Treble clef, 2/4 time, B-flat key signature. Dynamics: *ff*
- Staff 2: Bass clef, 2/4 time, B-flat key signature.

7th System:

- Staff 1: Treble clef, 2/4 time, B-flat key signature.
- Staff 2: Bass clef, 2/4 time, B-flat key signature.

8th System:

- Staff 1: Treble clef, 2/4 time, B-flat key signature. Dynamics: *dim.*
- Staff 2: Bass clef, 2/4 time, B-flat key signature. Dynamics: *p*

## SECOND O.

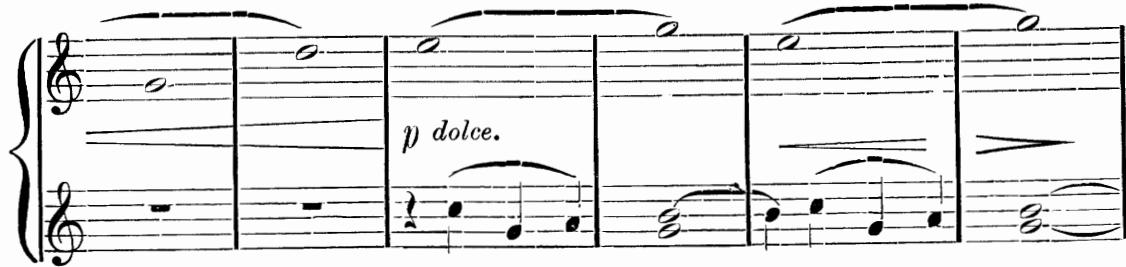
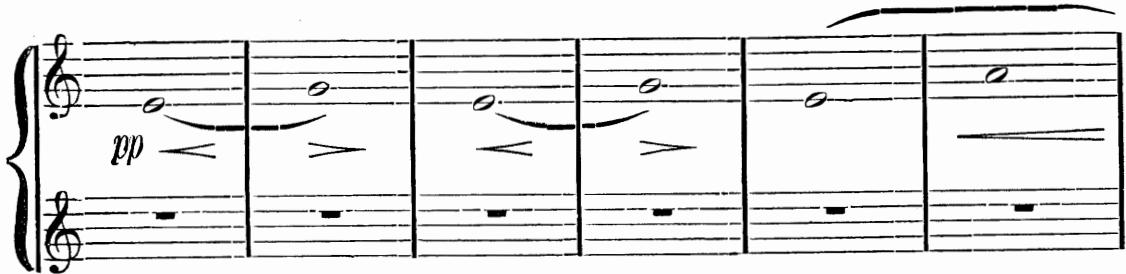
Measures 1-5: Treble and bass staves. Dynamics: *pp*, *cres.*

Measures 6-10: Treble and bass staves. Measures 6-7: Bassoon part. Measures 8-9: Trombone part. Measure 10: Bassoon part.

Measures 11-15: Treble and bass staves. Dynamics: *cres.*, *f poco piu Allegro.*

Measures 16-20: Treble and bass staves. Dynamics: *dim.*, *con fuoco.* Measure 19: Measure number 5.

Measures 21-25: Treble and bass staves. Dynamics: *cres.*, *cres.*



Poco piu Allegro.

Musical score for two staves. The top staff has a treble clef and the bottom staff has a bass clef. Measures 1-3 show eighth-note pairs with slurs. Measures 4-6 show sixteenth-note patterns with dynamics *cres.*, *f*, and *sf*.

Musical score for two staves. The top staff has a treble clef and the bottom staff has a bass clef. Measures 1-3 show eighth-note pairs with slurs. Measures 4-6 show sixteenth-note patterns with dynamics *sf*, *dim.*, *p con fuoco,* and *cres.*

Musical score for two staves. The top staff has a treble clef and the bottom staff has a bass clef. Measures 1-3 show eighth-note pairs with slurs. Measures 4-6 show sixteenth-note patterns with a dynamic *cres.*

ff

f

5

3

p

scre.

cres.

f

5

5

A musical score for piano, featuring five staves of music. The top staff consists of two treble clef staves, separated by a brace. The second staff contains a dynamic marking *f*. The third staff contains a dynamic marking *v*. The fourth staff contains a dynamic marking *p*. The fifth staff contains a dynamic marking *cres.*. The music includes various note heads, stems, and rests, with some notes having horizontal dashes through them. Measures are separated by vertical bar lines. The score is divided into sections by horizontal double bar lines with repeat dots.

## SECOND O.

A musical score for piano, featuring five staves of music. The top staff uses bass clef and has a dynamic instruction 'ff' at the end of the first measure. The second staff uses bass clef and includes a dynamic instruction 'cres.' in the third measure. The third staff uses treble clef and includes dynamics 'p' in the fourth measure and 'cres.' in the fifth measure. The fourth staff uses bass clef and includes a dynamic instruction 'ff' in the eighth measure. The bottom staff uses bass clef and includes a dynamic instruction 'Ped.' in the eighth measure. Measures are separated by vertical bar lines, and measures 1-4 are grouped by a brace, as are measures 5-8.

8va.....

p

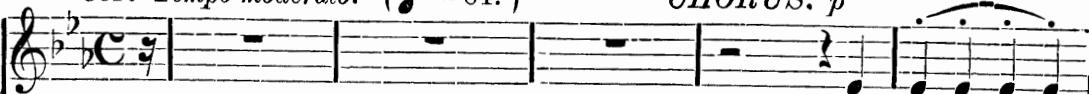
cres.

cres.

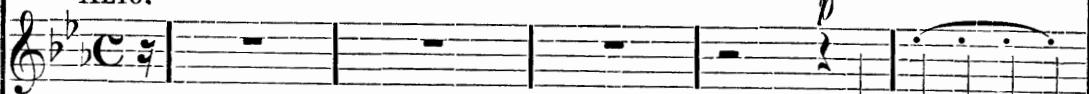
8va.....

ff

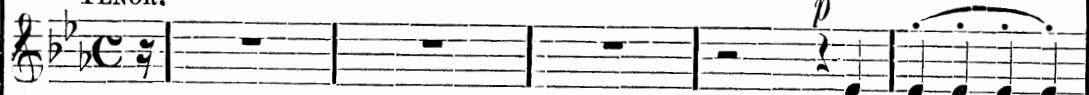
## PART I.

Sop. *Tempo moderato.* ( $\text{♩} = 84.$ )CHORUS. *p*

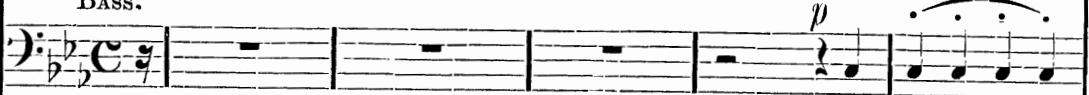
ALTO.



TENOR.



BASS.

*Tempo moderato.* ( $\text{♩} = 84.$ )

PIANO.

Morn - land A warrior dwelt of old ; Liv'd none for arms so ea - ger, Liv'd

Morn - land A warrior dwelt of old ; Liv'd none for arms so ea - ger, Liv'd

none in fight so bold. His  
 none in fight so bold. His  
 Ped. \*  
 sword and migh - ty hammer Clove sheer thro' casque and shield, Who  
 sword and migh - ty hammer Clove sheer thro' casque and shied, Who  
 ff Ped. \*

dared his lance en- counter, Ne'er steel a - gain might wield.  
 dared his lance en- counter, Ne'er steel a - gain might wield.

*dim.* *Ped.*

And few could choose but trem - ble This Gi- ant's deeds to

And few could choose but trem - ble This Gi- ant's deeds to

*f* *sf*

*dim* *Ped.* \*

*mf*

hear, whose fame in ceaseless sto - ry resounds in ev' -

hear, whose fame in ceaseless sto - ry resounds in ev' -

*mf*

hear, whose fame in ceaseless sto - ry resounds in ev' -

*mf*

*Ped.*

ry ear.....

ry ear..... Yet light - ly

*f*

of aim- less battle play; He longed to  
 f 
  
 reck'd the war - rior of aim-less bat-tle- play; He longed to  
 f 
  
 serve a sol - dier, a mas - ter of the fray. Sure such an  
 sf  
 serve a sol - dier,  
 a mas - ter of the fray. Sure such an  
 sf  
 Ped. \*

sf

one of mor - tals should wear the chief - est crown ;

sf

one of mor - tals should wear the chief - est crown ;

sf

one of mor - tals should wear the chief - est crown ;

sf

Ped. \* Ped. \* Ped. \* Ped.

*marcato.*

And he would serve him tru - ly, For him.....

And he would serve him tru - ly, For

And he would serve him tru - ly, For

And he would serve him tru - ly, For

his life lay down. E'en now there come glad ti -

him his life lay down. E'en now there come glad ti -

him his life lay down. E'en now there come glad ti -

- dings of high... resist - less might, And of a Prince of  
sf

- dings, of high... resist - less might,

- dings of high... resist - less might, And of a

3

sf

prin - ces, His dream by day..... and night, His  
 prin - ces, His dream by day and night..... His dream by  
 And of a Prince of prin - ces, His dream by day and night,  
 Prince of prin - ces, His dream by day and night, His  
 dream by day.... and night.  
 day, by day.... and night.  
 His dream by day and night.  
 dream by day and night.

Ped. P\*



*Con moto. (♩ = 96.) sempre marcato.*

- hold, Laid prostrate at thy feet, Be - fore thy throne of gold.

*Ped.* \* *Ped.* \*

*marcato.*

As he has ne - ver felt a yoke, Save

mine, and ne'er a bri - dle, So I, like him, to

serve ua- broke, Give thee my life, ne'er i - dle. Thy

glo - ries I ad - mire, To valiant deeds that fire, And loft - y tho'ts  
 Ped. \* Ped. \*

.... in - spire. Yet should there ere a - rise One

Ped. \*

no - bler still than thou, Thy ban - - ner I'd de -  
 p f

- spise, And of - - fer, and of - fer Him my  
 cresc. sff sff rii.  
 Ped. \*

vow.

*f* CHORUS.

A second Sam - - son starts to life, His brow adorn'd ...

A second Sam - - son starts to life, His brow adorn'd

A second Sam - - son starts to life, His brow adorn'd

*f*

*Ped.*

\*

*f*

*Ped.*

*p*

.... with curling hair. Art thou of

*p*

.... with curling hair. Art thou of

*p*

.... with curling hair. Art thou of

*p*

*Ped.*

\*

earth - - - ly or - i - gin?..... The gods have  
 earth - - - ly or - i - gin?..... The gods have  
 earth - - - ly or - i - gin?..... The gods have

sent this he - - ro so fair, An off'r - - ing from  
 sent this he - - ro so fair, An off'r - - ing from  
 sent this he - - ro so fair, An off'r - - ing from

Jove, our king to de - light ; A to-ken, that the heav - en - ly  
 Jove, our king to de - light ; A to ken, that the heav - en - ly  
 Jove, our king to de - light ; A  
 to-ken, that the heav - en - ly

might,..... To him, the high - est of mor - - -  
 might,..... To him, the high - est of mor - - -  
 to-ken, that the heav - en - ly might,..... To him,.... the  
 might, To him,.... the high - est, must bow, To him,.... the

## THE GIANT.



Ye flatt'ring tongues, no more ! hold !

- tals must bow.....

- tals must bow.....

high - est must bow.....

high - est must bow.....

A musical score for a treble part. The first measure shows a bass note followed by a rest. The second measure has a bass note followed by a rest. The third measure begins with a bass note, followed by a grace note (eighth note) with a slur, another grace note (eighth note), and then a bass note. The fourth measure has a bass note followed by a rest. The fifth measure has a bass note followed by a rest. The sixth measure has a bass note followed by a rest.

A bass part is shown below, featuring sustained notes and dynamic markings: *sf*, *sf*, and *sf*.

hold !..... The gods have laid no charge on me : Where'er I

*fff*

*p*

*cres.*

hold !..... The gods have laid no charge on me : Where'er I

*pp*

*cres.*

*pp*

*cres.*

list, I wan - der free!

I come to serve for

fame and chi - - - val - rie!

A VOICE. ALTO.

Trust not this loud-voiced stran - - - ger, O king! Vows of his

*p*

troth ne'er be - lieve!

*f*

False is his troth, and false,      false      his spear :      Thy ru-  
 - - - in he's sworn to a - chieve.      Name,      nor coun - try, nor  
 kith      boasts he,      Brags      of far      distant re - - -  
 - gions.      Sure, such a knight, though      brave he may be,      May

ne'er hold rank in thy le - - gions!

Fly, trai - tor, be gone!

*f*

Perchance there comes in thy foot - steps, the fiend's ar - ray!

\*

Ne'er liv'd a mor - tal yet like to

*f*      *fff*

thee.      En - voy of Sa - - - - tan, a - way !

**ff CHORUS.**

CHORUS.

Envoy of Sa - - - tan, a - way!.....

Envoy of Sa - - - tan, a - way!.....

Envoy of Sa - - - tan, a - way!.....

Envoy of Sa - - - tan, a - way!.....

cres.  
3  
4  
5  
6  
7

\*

## THE GIANT. RECIT.

THE GIANT. RECIT.

*Con moto. ♩ = 126.*

O won - der ! how moved is the

king ! Doth Satan's name call forth such

fear ? Farewell ! hence let me de - part.

For Satan's glo - ry the sword let me bear, For Satan's glo - ry the sword let me

poco meno mosso.

bear, For he a - lone must be lord of all,  
Whose name doth so

va - - liant a Mon - - arch ap - - pal.

**CHORUS.*p***

Now silent strides he on - ward, 'Mid tho'ts confus'd and weird, Where  
Now silent strides he on - ward, 'Mid tho'ts confus'd and weird, Where  
Now silent strides he on - ward, 'Mid tho'ts confus'd and weird, Where

*f*

*cres.*

*Ped.*

far beyond the val - ley dark Rocks their crests up - rear'd.  
 far beyond the val - ley dark Rocks their crests up - rear'd.  
 far beyond the val - ley dark Rocks their crests up - rear'd.

ff

*Ped.*

*f*

All black the crags and storm-rent, All  
 All black the crags and storm-rent, All  
 All black the crags and storm-rent, All

*f*

*sf Ped.*

sul - len red the sky; Whilst rocks and cave re - e - cho The  
 sul - len red the sky; Whilst rocks and cave re - e - cho The  
 sul - len red the sky; Whilst rocks and cave re - e - cho The

**Ped.**

Condor's fierce, wild cry. In so - litudes so grue - some, Might  
 Condor's fierce, wild cry. In so - litudes so grue - some, Might  
 Condor's fierce, wild cry. In so - litudes so grue - some, Might

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

**Ped.** \*

*L'istesso tempo.*

child of man ne'er dwell ; But whence the might that rend - eth And

child of man ne'er dwell ; But whence the might that rend - eth And

sf  
sf  
sf  
*Ped.*

*L'istesso tempo.* *f*

scorcheth rock.... and fell ? Is this the might of

scorcheth rock and fell ?

scorcheth rock and fell ? Is this the might of

scorcheth rock and fell ?

*L'istesso tempo.*

E - vil, is Sa - tan's king - dom found ? O'er -

E - vil, is Sa - tan's king - dom found ? O'er -

*mf*

*mf*

*mf*

*Ped.* \* *Ped.* \*

head the ghostlike snowpeaks, The dismal gorge all round ! Uplifts his voice—the

head the ghostlike snowpeaks, The dismal gorge all round ! Uplifts his voice—the

*marc.*

*sf*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

Giant, Loud, loud as thunder - shock.... ...

Giant, Loud, loud as thun - der - shock.....

Giant, Loud, loud as thun - der - shock.....

*Ped.* \* *Ped.* \*

*L'istesso tempo. f*

And hark! the cry of "Satan!" resounds from rock to rock !

f marc.

And hark! the cry of "Satan!" the cry of "Satan!"

*f* marc.

And hark ! the cry of "Satan!" resounds from

*f* marc.

And hark ! the cry of "Satan!" re -

*L'istesso tempo.*

*8va*

*ff*

*dim.*

*poco piu lento. p dolce.*

Then came an aw - ful stillness,

resounds from rock to rock! Then came an aw - ful stillness,

*dim.* *pp*

rock to rock the cry of Sa - tan!

Then came an

*dim.* sounds from rock to rock!

*poco piu lento.*

dolce.

*Ped.*

Dread si - lence, mute dis - may,

aw ful still- ness,

Dread

*Ped.*

*Ped.*

As though the whole crea - a - tion

si - lence, mute dis - may, As though the

*Ped.* \**Ped.* \*

*Ped.* \* *cres.*

En - chant - ed, spell-bound lay.

*cres.* *mf*

whole crea - a - tion En -

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*



f

quit these scenes a - gain. Would fain remain for ev - er re -

f

quit these scenes a - gain. Would fain remain for - ev - er re -

dim.

*cres.*

Ped. \* Ped. \* Ped. \*

*sfp*

leas'd from care and strife ; Where all around so grand, He'd

*sfp*

leas'd from care and strife ; Where all around so grand, He'd

*sfp*

pp

lead a peace - ful life. But now his strength returns, And  
 lead a peace - ful life. But now his strength returns, And  
 lead a peace - ful life. But now his strength returns, And  
 sfp mf cres.  
 lead a peace - ful life. But now his strength returns, And  
 sfp mf cres.  
 lead a peace - ful life. But now his strength returns, And  
 sfp mf cres.  
 fill'd with hope he's gone ; a stream,  
 fill'd with hope he's gone, Now halts beside a stream,  
 fill'd with hope he's gone ; Now halts beside a stream, and rests awhile a lone.  
 Ped. \* Ped. \* Ped. \*

Piano part (two staves):

- Top staff: G major, 4/4 time. Dynamics: *pp*, *Ped.*
- Bottom staff: G major, 4/4 time. Dynamics: \*, *Ped.*

Piano part (two staves):

- Top staff: G major, 4/4 time. Dynamics: *p*
- Bottom staff: G major, 4/4 time. Dynamics: \*

*Andantino. (♩ = 56.)*

Sop. I SOLO,

*p dolce.*

Soprano I Solo:

Over us stars shine,.... Brightly reflected, dance o'er the sea, Summery

Sop. II. SOLO.

Over us stars shine,... Brightly reflected, dance o'er the sea, Summery

*p* ALTO SOLO.

Over us stars shine,... Brightly reflected, dance o'er the sea, Summery

*Andantino. (♩ = 56 )*

Piano part (two staves):

- Top staff: G major, 4/4 time. Dynamics: *pp*
- Bottom staff: G major, 4/4 time. Dynamics: *Ped.*, \*

breez-es are wafted a - long,      Balmy the fragrance from blossom and tree.      Zephyrs en-  
*dim.*      *f*

breez-es are wafted a - long,      Balmy the fragrance from blossom and tree.      Zephyrs en-  
*dim.*      *f*

*f*

-chanting lull to re - pose,      Impregnate with o - dors.of violet and rose.      Far in the  
*dolce.*

-chanting lull to re - pose,      Impregnate with o - dors.of violet and rose.      Far in the  
*dolce.*

*dim.*      *p*

*Ped. \**

distance, clearer and clear - er, Gleams thro' the palm leaves' magi-cal sheen.....

distance, clearer and clear - er, Gleams thro' the palm leaves' magi-cal sheen.....

*f*

*f dim.*

Ped. \*

Ped. \*

Ped. \*

*pp*

*p dolce.*

Peeping thro' leaf - lets sparkling with dewdrops, flow'rets ap-

*p*

Peeping thro' leaf - lets sparkling with dewdrops, flow'rets ap-

*pp*

*p*

Ped \*

pear so lovely and gay, Gently has sunk the wan - derer down, Peaceful in  
 pear so lovely and gay. Gently has sunk.... the wanderer down, Peaceful in  
*dim.*  
*f*  
 Ped. \* Ped. \*

slum - ber lay, Peaceful in slumber, in slum - ber lay.  
 slum - ber lay, Peaceful in slumber, in slum - ber lay.  
*pp* *smorz*  
*pp* *pp*  
*pp* *pp* *mf*  
 Ped. \* Ped. \*

*pp* *cres.*  
*pp*

A page from a musical score for piano, featuring six staves of music. The top staff uses a treble clef, the second and third staves use bass clefs, and the bottom three staves use both treble and bass clefs. The key signature is A major (three sharps). Measure 1 starts with a forte dynamic (f) in the treble and bass staves. Measures 2-3 show a transition with dynamics p and f. Measure 4 ends with a melodic line in the treble staff followed by a dynamic dolce. Measures 5-6 show a continuation with crescendo (cres.) and forte (f) dynamics. Measures 7-8 show a melodic line in the treble staff followed by a dynamic f. Measures 9-10 show a melodic line in the treble staff followed by a dynamic mf. Measures 11-12 show a melodic line in the treble staff followed by a dynamic f. Measures 13-14 show a melodic line in the treble staff followed by a dynamic f. Measures 15-16 show a melodic line in the treble staff followed by a dynamic f. Measures 17-18 show a melodic line in the treble staff followed by a dynamic f. Measures 19-20 show a melodic line in the treble staff followed by a dynamic f. Measures 21-22 show a melodic line in the treble staff followed by a dynamic f. Measures 23-24 show a melodic line in the treble staff followed by a dynamic f. Measures 25-26 show a melodic line in the treble staff followed by a dynamic f. Measures 27-28 show a melodic line in the treble staff followed by a dynamic f. Measures 29-30 show a melodic line in the treble staff followed by a dynamic f. Measures 31-32 show a melodic line in the treble staff followed by a dynamic f. Measures 33-34 show a melodic line in the treble staff followed by a dynamic f. Measures 35-36 show a melodic line in the treble staff followed by a dynamic f. Measures 37-38 show a melodic line in the treble staff followed by a dynamic f. Measures 39-40 show a melodic line in the treble staff followed by a dynamic f. Measures 41-42 show a melodic line in the treble staff followed by a dynamic f. Measures 43-44 show a melodic line in the treble staff followed by a dynamic f. Measures 45-46 show a melodic line in the treble staff followed by a dynamic f. Measures 47-48 show a melodic line in the treble staff followed by a dynamic f. Measures 49-50 show a melodic line in the treble staff followed by a dynamic f. Measures 51-52 show a melodic line in the treble staff followed by a dynamic f. Measures 53-54 show a melodic line in the treble staff followed by a dynamic f. Measures 55-56 show a melodic line in the treble staff followed by a dynamic f. Measures 57-58 show a melodic line in the treble staff followed by a dynamic f. Measures 59-60 show a melodic line in the treble staff followed by a dynamic f. Measures 61-62 show a melodic line in the treble staff followed by a dynamic f. Measures 63-64 show a melodic line in the treble staff followed by a dynamic f. Measures 65-66 show a melodic line in the treble staff followed by a dynamic f. Measures 67-68 show a melodic line in the treble staff followed by a dynamic f.

Moderato. ( $\text{♩} = 58.$ )  
A Voice. (SOPRANO.)

69

Who is the sov'reign lord of the heart, Leads captive all with his golden  
*dolce.*

*p dolce.*

chain? ..... Who oft-times pierc - es with

sharp stinging dart: Tho' the wounded may ne'er com plain, Without whom

soon were life's blossoms dead; Who o'er all sweet life-giving balm, o'er life-giving balm doth

*mf*

*cres.*

*dim.*

*dolce.*

shed?....

What says the bird in love - li-est

*ppp* CHORUS.

Lo - ve, but love!

Lo - ve, but love!

*ppp*

Lo - ve, but love!

*dolce.**p dolce.*

trill, As chants he blithe - ly his spring-tide lay?.....



*mf*

What lends such charm to the vale and hill, 'Mid summer's glo-ry, so sweet and so  
 gay ? What murmurs the brook When the cold winter yields ? What car - ols the  
 lark To her brood in the fields ? And one was the

*marc*

*ppp* CHORUS.

Lo - ve, but love !

Lo - ve, but love !

Lo - ve, but love !

*dim.*

*pp*

*pp doice.*

lord of a kingdom fair, No prouder rul-er on earth could there be ;

But pale his cheek, and he smiled ne'er, None sadder at heart than he.

"Away!" he cries, "with dominion and throne, And leave me but Love a-lone."

## CHORUS.

*ppp dolce.* rit. *Vivo. (d=108.)*

Love enchanting, love, but love! ....  
Love enchanting, love, but love! ....  
Love enchanting, love, but love! ....

*dim.* *p* rit. *Vivo. (d=108.)*

## TENORS.

*p sempre p*

Brave knight! Hath Cu-pid bound thee

## BASSES.

*sempre p*

Brave knight! Hath Cupid

*sff pp*

fast, And conquer'd the Gi - ant at last?  
 bound thee fast, And conquer'd the gi - ant at

*mf*  
 Lov'st thou to the night-in gales hark - en,  
 last? Lov'st thou to the night in-gales

With drow - sy draughts..... thy senses be - dark - en?  
 hark - en, With drow - sy draughts..... thy senses be-

*p*

Say, where, say where is the sword so

- dark - en ? Say, where, say, where is the

bright, Be - fore which the world should bow ?

sword so bright, Be - fore which the world should

Say, where is the mighty hammer ?

mf

bow ? Say, where is the mighty

*mf*

Now captive art thou, . . . . . now cap - tive !  
ham - mer? Now captive art thou, now cap - tive !

*Molto moderato.* ( $\text{♩} = 116.$ )

(THE GIANT.)

*sf*

*cres.*

How ra - - ges my heart in pas - sionate ire, Consum'd by  
*sf*

*mf* *p* *tr* *p*

*Ped.* \*

*poco meno mosso.*

se-cret devouring fire! A - way! a - way! Straight I'll quit these

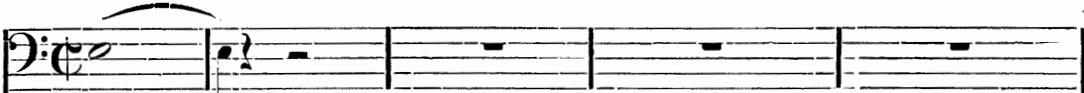
*f* *p*

regions, No rank I'll hold in In - i - quity's le - - -

- gions. 'Twas Sa-tan's slave I would be, 'Twas Satan's slave I would

be; If these,his realms, If these,his realms, Ac - cur-sed be!

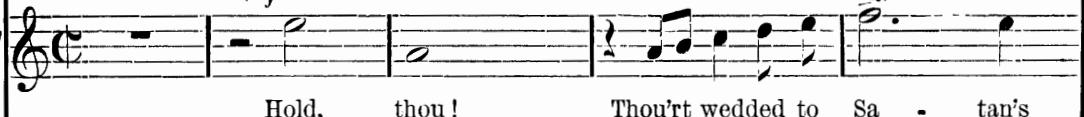
*Tempo I. (♩ = 108.)*



he!.....

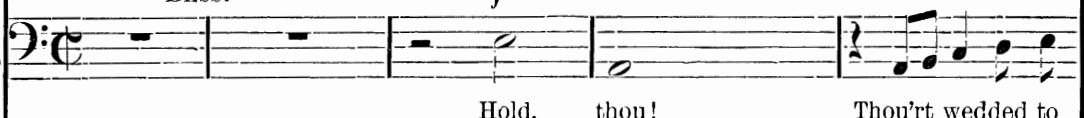
CHORUS.

TENOR, *f*



BASS.

*f*



*Tempo I. (♩ = 108.)*



cause, Thou'rt doomed to o - bey his dread laws.

Sa - tan's cause, Thou'rt doomed to o - bey his dread



Doth love..... with its mag - ic af - frigh - thee?  
 laws. Doth love..... with its mag - ic af -  
  
 May ha - tred's pow'r then serve to de - light thee.  
 - frigh - thee? May ha - tred's pow'r then serve to de -  
  
 Brave deeds..... and a-chievements high Have  
 - light thee. Brave deeds ..... and achievements

wrought the pow - er of hate ere now.

high Have wrought the pow - er of hate ere

'Twas Sa - ta - na's slave thou wouldst be;

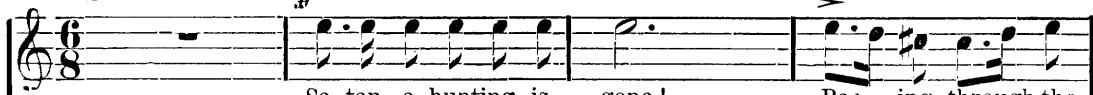
now. 'Twas Sa - ta - na's slave thou

Now captive art thou, ..... now cap - tive !

wouldst be; Now captive art thou, now cap - tive !

*Allegro.* ♩. = 112.

SOPRANO.

**f**

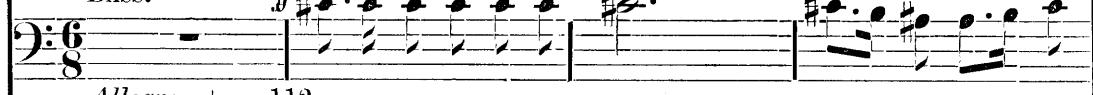
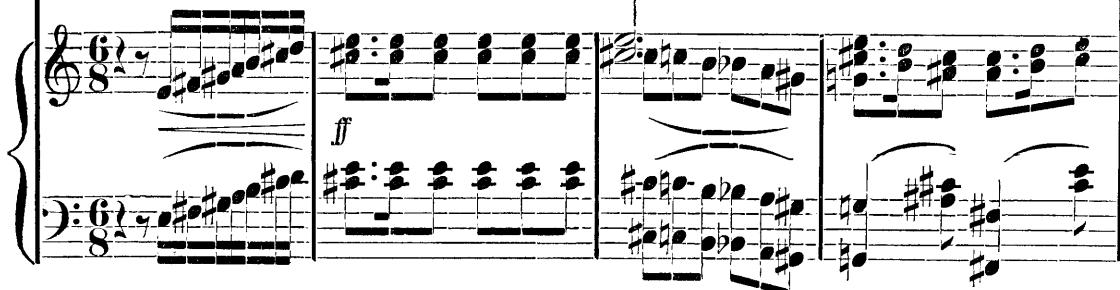
ALTO.

**f**

TENOR.

**f**

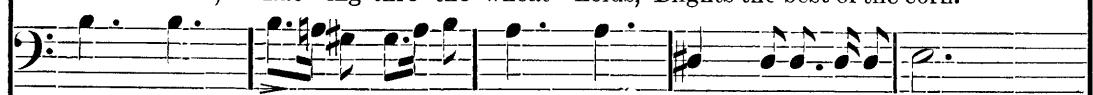
BASS.

**f***Allegro.* ♩. = 112.

wheat-fields, Rac-ing thro' the wheat-fields, Blights the best of the corn.

wheat-fields, Rac-ing thro' the wheat-fields, Blights the best of the corn.

wheat-fields, Rac-ing thro' the wheat-fields, Blights the best of the corn.



*ff*

The poor - er the har - vest, The loud - er will mor - tals com -

The poor - er the har - vest, The loud - er will mor - tals com -

The poor - er the har - vest, The loud - er will mor - tals com -

*ff*

Ped. \* Ped. \* Ped. \*

- plain. A - way ! sound the horn ! A - way !

- plain. A - way ! sound the horn ! A - way !

- plain. A - way ! sound the horn ! A - way !

*f* *sf* *sf* *f* *Ped.* \* *Ped.* \* *Ped.* \*

*f*

sound the horn, Rac-ing through the wheat-fields, sound the horn!

sound the horn, sound the horn!

sound the horn, Rac-ing through the wheat-fields, sound the horn!

*Ped.* \* *Ped.* \* *p*

*cres.*

*ff*

3/8

*sempre. f*

*Ped. \* Ped. \**

SOPRANO.

**f**

Hark to yon roystering crew,

Danc - ing round the

ALTO.

**f**

Hark to yon roystering crew,

Danc - ing round the

TENOR.

**f**

Hark to yon roystering crew,

Danc - ing round the

BASS.

**f**

Hark to yon roystering crew,

Danc - ing round the

oak - tree, Dancing round the oak - tree, Wine o'er-floweth the bowls.

oak - tree, Dancing round the oak - tree, Wine o'er floweth the bowls.

oak - tree, Dancing round the oak - tree, Wine o'er-floweth the bowls.

4

4

*sf**Ped.*

\*

4

*ff*

A - side, there, ye id - lers! A health to the gold - en - hair'd  
 A - side, there, ye id - lers! A health to the gold - en - hair'd  
 A - side, there, ye id - lers! A health to the gold - en - hair'd

*f*

Ped. \* Ped. \* Ped. \* Ped. \*

*ff*

maid ! Fill high, merry souls ! Fill high,  
 maid ! Fill high, merry souls ! Fill high,  
 maid ! Fill high, merry souls ! Fill high,

*sf* *sf* *ff*

Ped. \* Ped. \* Ped. \*

mer - ry souls! Dane - ing round the oak - tree, mer - ry souls!

mer - ry souls!

mer - ry souls! Dane - ing round the oak - tree, mer - ry souls!

Ped. \* Ped. \* Ped. \* Ped.

ff

3/8

3/8

6/8

sempre. ff

6/8

Ped. \* Ped. \*

Revelling varlets, a - way !      No one bade ye hith - er ;

Revelling varlets, a - way !      No one bade ye hith - er ;

*Ped. \* Ped. \* Ped. \**

Cease your clamor and brawl!.... Full well we know your deal - ings, In

Cease your clamor and brawl!.... Full well we know your deal - ings, In

*Ped. \* Ped. \* Ped. \**



*sf*

steel, Cries and shouts and curs - ing ; Ruddy with blood is the mead,... The  
 steel, Cries and shouts and curs - ing ; Ruddy with blood is the mead,... The  
*f*  
 Ha,ha,ha,ha,ha,ha, ha ! The wound - ed  
 Ha,ha,ha,ha,ha,ha, ha ! The wound - ed  
*f*  
*Ped. \* Ped. \* Ped. \* Ped.*  
 wound - ed cry: "mer - cy!" Ah, fly!.....  
 wound - ed cry: "mer - cy!" Ah, fly!.....  
 cry: ..... "mer - cy!" Woe ! woe ! I am stricken to  
 cry: ..... "mer - cy!" Woe ! woe ! I am stricken to  
*Ped. \* Ped. \* Ped. \**

Ah, fly ! ah, fly !.... Hate - ful deed!....  
 Ah, fly ! ah, fly !.... Hate - ful deed !....  
 death ! Woe, Woe !....  
 death ! I am strick - en to death !

*Ped.* \**Ped.* \**Ped.* \**Ped.* \**Ped.* \**Ped.* \**Ped.* \**Ped.*

Storm - i - ly fall - eth the night,....  
 Storm - i - ly fall - eth the night,....  
 Storm - i - ly fall - eth the  
 Storm - i - ly fall - eth the

*p*

storm - i - ly fall - eth the night,  
 storm - i - ly fall - eth the night,  
 night,..... Storm - i - ly fall - eth the

Fright'- ned maid - ens flee - ing.  
 Fright'- ned maid - ens flee - ing.  
 night, Fright'- ned maid - ens flee - ing.

*Ped.* \*

f  
 De - mon hordes ..... all a - round ....  
 And de - mon hordes ... all a - round....  
 De - mon hordes ..... all a - round....  
 And De - mon hordes.... all a - round....  

  
 ff A sff cross ..... See ..... up .  
 cross ..... See ..... up .  
 ff A sff cross ..... See ..... up .  

  
 Ped. \*

- rais - - ed !  
 - rais - - ed !  
 - rais - - ed !

*sf*  
*Ped.* \*

Fly, Mas - ter ! too fast have we  
 Fly, Mas - ter ! too fast have we  
 Fly, Mas - ter ! too fast have we

*p*

come.....

come.....

come.....

fly, ..... fly, .....

fly, ..... fly, .....

fly, ..... fly, .....

f

f

f

f



## PART II.

*Tempo moderato.*  
THE GIANT. RECIT.



Sa-tan ! cow-ard-ly fiend ! is this, then, thy might ?

where-with thou dost lie,

where-with thou de - ceiv'st, as though all the earth own'd thee

Mas-ter and Lord! But nought art thou! by a sha - dow scared, a  
*cresc.*

pi - teous sham of great - ness and might, with - out sword, without sword or  
*cres.*

shield ? O fool that I was! O fool that I

*f* *sf* *sf* *p*

*RECI.* *con sentimento.*

was, Who with longing keen de - sir'd to ob-tain what I ne'er could have  
*pp* *p*

gain'd, the cre - ation of my fan - cies wild!  
pp  
Ped.

*f marcato.* Did I my - self to pow'r supreme as - pire? O wretch!

*sf*
*tr...*

.... O wretch! how has van - ish'd all my life's de -  
*sfp*
*p*
*sf*
*p.*

*f*
Yet no: all is not night. I

*pp*  
*dolce.*  
Ped.
*mf*
Ped.

*f marcato.*

feel, hope brings me light! In this do - main mys - te - rious, I'll

bide the dawn of day, then to mine eys shall be re-

veal'd what Sa - tan's sor - ce - ries doth lay.

*Tempo. 1.*CHORUS. *p*

All now is lone and si - lent, the  
 All now is lone and si - lent, the  
 All now is lone and si - lent, the

*Tempo 1.*

night how long and drear! O would but dark - ness van - ish, the  
*f*

night how long and drear! O would but dark - ness van - ish, the  
*f*

*cresc.*

*f*

*f*

*Ped.*

\*

*3*

bless - ed morn ap - pear! No  
 f

bless - ed morn ap - pear! No  
 f

bless - ed morn ap - pear! No  
 f

Ped. \* ff ff

gleam of star - light shin - eth up - on the bloodstain'd plain, where  
 > > > >

gleam of star - light shin - eth up - on the bloodstain'd plain, where

Ped. \*

late a - mid the dark - ness men strove with might and main. As

late a - mid the dark - ness men strove with might and main. As

*dim.*

*ff*

*poco meno mosso.*

soft - ly ri - ses heav'n - ward the first sweet blush of dawn, so

soft - ly ri - ses heav'n - ward the first sweet blush of dawn, so

*poco meno mosso.*

*p*

Ped. \* Ped. \* Ped. \*

dinin.

*p*

gent - ly Faith a - wa - keth with - in his soul for - lorn. And lo, And

*f*

gent - ly Faith a - wa - keth with - in his soul for - lorn. And lo, as

And

*f*

dinin.

*p**Ped.* *p**Ped.* \**f*

dinin.

*pp*

lo, as lifts the dark - ness, be - hold a Cross on high, where -

dinin.

*p**f*

dinin.

lo, as lifts the dark - ness, be - hold a Cross on high, where - -

dinin.

lifts

the

*f**p**f*

dinin.

*pp**Ped.*\* *Ped.* \*\* *Ped.* \*

on the Man of sor - rows in death's last a - go - ny. With

*pp*

on the Man of sor - rows in death's last a - go - ny. With

*pp*

on the Man of sor - rows in death's last a - go - ny. With

*mf*

*mf*

*mf*

*Ped. \**      *Ped. \**      *Ped.*      *Ped. \**

*mf*      *cresc.*      *f*

love      With      love      the Cross em - bra - cing, a      her - mit suppliant

*cresc.*

*f*

*cresc.*      *f*

love      the Cross em - bra - cing, a      her - mit suppliant      lies,      un - - - <sup>sup.</sup>

*cresc.*      *f*

*cresc.*

*Ped. \**      *Ped.*      *Ped. \**

*sf*

lies, un - to the Sa - cred Form upturned . . .

*sf*

li - ant, un - to the Sa - cred Form upturn'd his

to the Sa - cred  
*dimin.*

*dimin.*

*cresc.*

*Ped.*

*cresc.*

his ear - nest eyes, . . . . . to the Sa - cred

*cresc.*

ear - nest eyes, un - to the Sa - cred

*cresc.*

f

Form, un - - to the Sa - cred Form up -

*f* un - to the Sa - cred Form up -

Form, un - to the Sa - cred Form up -

*p*

dimin.

Ped.

turn'd his ear - nest eyes. . . . .

turn'd his ear - nest eyes. . . . .

3

3

3

pp

Ped.

*Andante.* ♩ = 84.

THE HERMIT. (TENOR.)

Lord, Lord of

Heav'n and all cre - a - tion, hear Thou a sin - ner deep - ly

wail - ing : Thou art the foun - tain—nev - er fail - ing,

Thou art the fountain, the way that leadeth to sal - va - tion.

Ped. \*

I wan - der'd thro' the des - er - t far,

*poco animato e cresc.*

hope - less in anguish, none to save, hopeless in anguish,

*p* *cresc.* *cresc.* *f* *Ped.* *\** *Ped.*

hope - less, none to save. . . .

*sf* *p* *Ped.* *\** *Ped.*

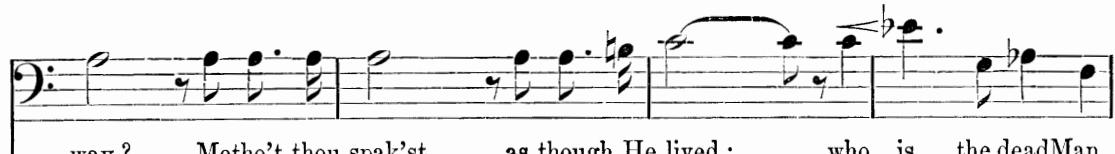
*dolce.*

Then, Lord, wast Thou my guid - ing star, . . . . and hast re-

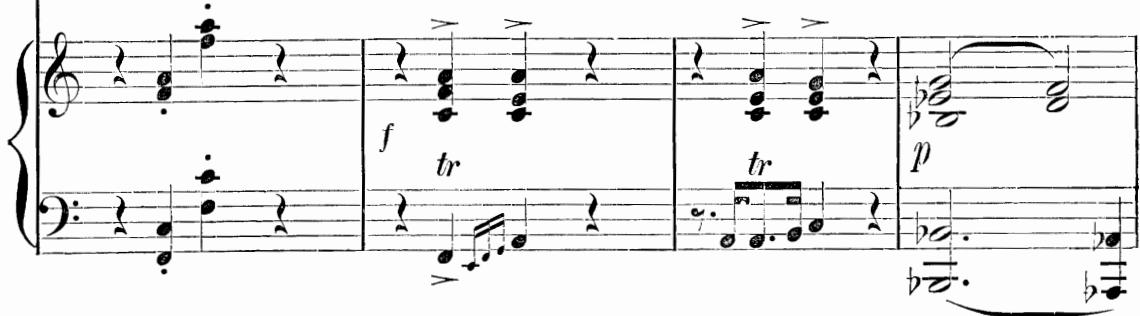
deemed me from the grave, then, Lord, wast Thou my  
*dimin.* *p* *mf* *f*  
 guid - ing star, . . . and hast re - deemed me, hast redeemed me  
*dim.* *ff* *risoluto.* *f* *sf*  
 from the grave, . . . redeem'd me from the grave.  
*dim.* *dim.* *p* *Ped.* *\** *rit.* *— — —* *C*  
*C*

*Allegro.* ♩ = 108.

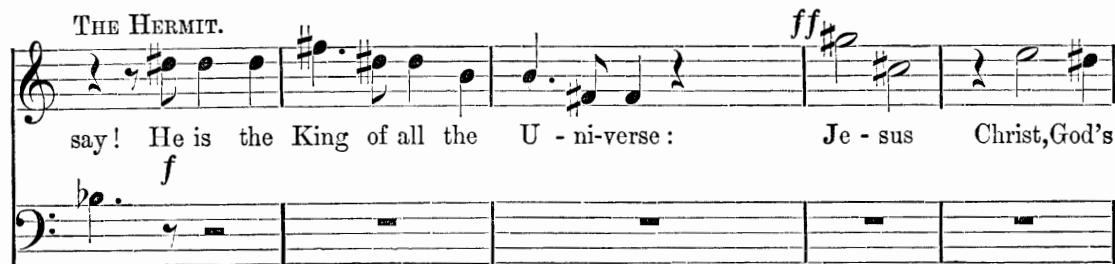
Know'st thou Him that yon - der hang - eth, at whose sight proud Sa - tan fled a -  
THE GIANT.



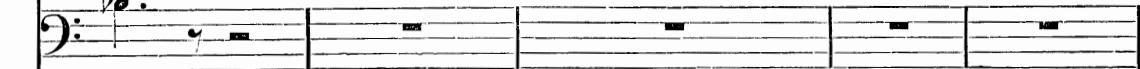
way ? Metho't thou spak'st as though He lived : . . . who is the dead Man,



THE HERMIT.



say ! He is the King of all the U - ni-verse : Je - sus Christ, God's

*f*

\*

Son.

Where is His realm? have I at last the mightiest one dis-cov-ered? for

THE HERMIT.

whom to bat - tle brave-ly or to per - - ish! Go

*marc.*

*dimin.*

*L'istesso tempo.*

down . . . . . to yon - der riv - er's strand, where wea - ried pil - grims

*marcato.*

oft - times stand, and ma - ny a back - ward league must

*p*

toil, ere they may reach the long'd-for land; for nei - ther

*marcato.*

boat nor bridge is near, and swift - ly glides the riv - er

*sempre. p*

clear. Go

*cres.*

*Ped.* \*

*Ped.* \*

down, . . . . . go down, . . . . . be thou the pil - grim's help, and

*cresc.*

*Ped.*

*marcato.*

*p*

*mf*

*Ped.*

*smorz.*

*dimin.*

*dim.*

*Ped.*

*\**

*Ped.*

*\**

*Ped.*

*\**

Him that died for thee.      Do thou this work in faith and love,      though

Ped. \*

all thy life thou need'st must labor.      He shall Himself as guerdon give . . .

*ff marcato.*

thee.      Farewell,      have thou faith.

*Tempo 1.*

## CHORUS.

*pp*

As flows the river sea - - wards, so

*pp*

As flows the river sea - - wards, so

*pp*

As flows the river sea - - wards, so

*p*

on - ward glide the years, and still the faith - ful

*f*

on - ward glide the years, and still the faith - ful

*f*

*cresc.*

*f*

*Ped.*

toil - er his bur - den brave - ly bears.  
 bur - den brave - ly

*f*

Oft fal - - ters he, and  
*f*  
 Oft fal - - ters he, and  
*f*  
*ff*

The musical score consists of four staves of music. The top three staves are in treble clef, G major, and common time. The bottom staff is in bass clef, C major, and common time. The lyrics are as follows:
   
 reel - eth, when winds and waves are high, but
   
 reel - eth, when winds and waves are high, but
   
 The music features various note values (eighth and sixteenth notes), rests, and dynamic markings like accents and slurs. The bass staff provides harmonic support with sustained notes and chords.

f<sup>s</sup>

faith      sublime      sustains      him,      he      feels the      prize is

p s<sup>f</sup>

faith      sublime      sustains      him,      he      feels the      prize is

s<sup>f</sup> ..

ff

Ped

mf

dimin.

*dimin.**rit.**p*nigh.  
*dimin.*

An

*dimin.*  
nigh.*dimin.**pp rit.**poco meno mosso. dolce.*

oth - er day is o - ver, and he may rest and dream.

*dolce.*

While the

*p**poco meno mosso.**Ped. \***Ped.*

\*

*Ped.*

\*

night - in - gales are sing - ing beneath the moon's pale beam.  
*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*poco meno mosso.*  
*dolce.* *cresc.* *tr.*  
*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*f* *dimin.* *p*  
*Ped.* \* *Ped.* \* *Ped.* \*

Musical score for piano, page 120, featuring four systems of music:

- System 1:** Treble and bass staves. Dynamics: *f*, *dimin.*. Performance instructions: *Ped.*, *\**.
- System 2:** Treble and bass staves. Dynamics: *p*, *dolce.* Performance instructions: *Ped.*, *\**.
- System 3:** Treble and bass staves. Dynamics: *mf*. Performance instructions: *Ped.*, *\**.
- System 4:** Treble and bass staves. Dynamics: *tr*, *f*. Performance instructions: *Ped.*, *\**.
- System 5:** Treble and bass staves. Dynamics: *f*, *dim.*. Performance instructions: *Ped.*, *\**.

Musical score page 121, first system. The score consists of two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef. The music features eighth-note patterns and sixteenth-note chords. Dynamics include *cres.* (crescendo) and *dim.* (diminuendo). Pedal points are marked with asterisks (\*).

Musical score page 121, second system. The score consists of two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef. The music features eighth-note patterns and sixteenth-note chords. Dynamics include *p* (piano), *sf* (sforzando), and *Ped.* (pedal). Pedal points are marked with asterisks (\*).

Musical score page 121, third system. The score consists of two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef. The music features eighth-note patterns and sixteenth-note chords. Dynamics include *f* (forte), *fff* (triple forte), and *Ped.* (pedal). Pedal points are marked with asterisks (\*).

Musical score page 121, fourth system. The score consists of two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef. The music features eighth-note patterns and sixteenth-note chords. Dynamics include *f* (forte), *dim.* (diminuendo), and *p* (piano). Pedal points are marked with asterisks (\*).

A VOICE. (SOPRANO.)



*Ped.*

Bear

THE GIANT.

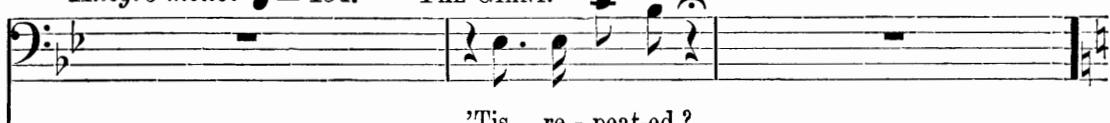
o - ver, bear o - ver! Who calls? Is this a

dream? Methinks the old fa - mil - iar call pursues me e'en in sleep.

*p* A VOICE.

Bear o - ver, bear o - ver!

*Allegro molto.* ♩ = 154. THE GIANT.



'Tis re - peat-ed ?

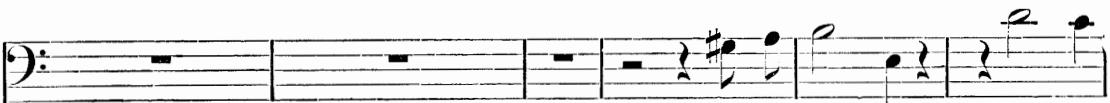
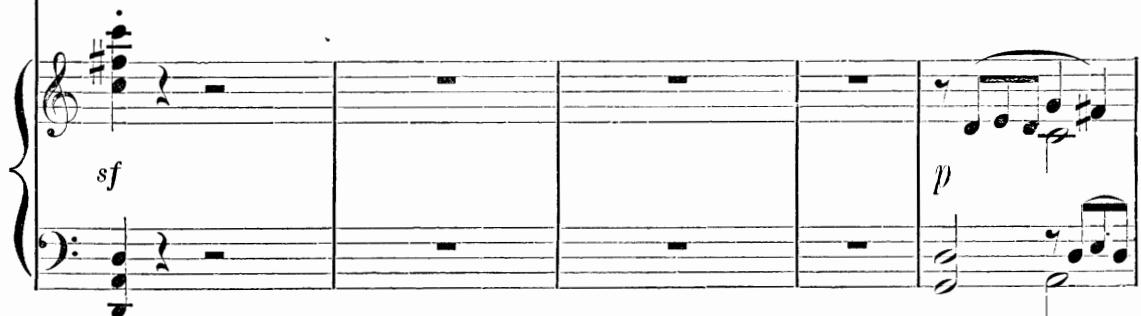


RECIT. *espress.*

*a tempo.*



Ha! an In-fant scarce-ly cloth-ed, standeth wait-ing yon-der.



Pret-ty stran - ger, I will



*sf* *a tempo. (♩ = 84.)*

bear thee! I . . . will bear thee.

*Ped.*

Ped. \* Ped. \*

ff Ped.

\*

ff

**THE GIANT.**

I can no more; The floods a-

p



*ff*  
though the whole world . . . I bore !  
*Ped.* \*

## THE CHILD.

*ff*

Thou bear'st the world,

and bear - est its Cre - a - tor ; for I am Je - sus,

God's own Son. . .

*Ped.*

Sol - dier of Christ, thine arms were Chari - ty and Mer - cy, the

arms of Love. . . Now may'st re-

*Ped.* \* *Ped.* \*

rit.

joice, the prize of thy Faith . . . is won!

The prize of thy faith, . . .

CHORUS.

The prize of thy faith

rit.

of thy faith . . . is

is won, the prize of thy faith . . . is

faith, of thy faith is

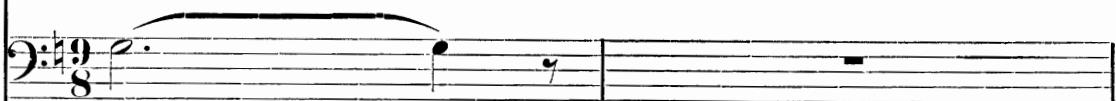
*Andante.* ♩ = 72.



won! . . .



won! . . .



*Andante.* ♩ = 72.

## CHORUS OF HEAVENLY SPIRITS.

*p dolce.*

CHORUS. Bless - - - ed of  
*p dolce.*

*ritten.*

P. Ped.

2

riv - ers, the Child em - brace, . . . .

A musical score for voice and piano. The vocal line continues from the previous page, with lyrics like "riv - ers, the Child em - brace, . . . ." The piano accompaniment features sustained notes and chords. Measure numbers 106 through 110 are indicated above the staff.

[View Details](#) | [Edit](#) | [Delete](#)

A row of six small grayscale images, each showing a different pattern of horizontal bars of varying widths and positions.

A musical score page showing measures 11 through 14. The score includes parts for Flute 1, Flute 2, Clarinet 1, Clarinet 2, Bassoon, Trombone 1, Trombone 2, and Percussion. The music consists of sixteenth-note patterns and rests.

—

...the first time I saw him, he was wearing a tattered jacket and a pair of worn-out jeans. He had a look of exhaustion and despair on his face.

...and the following day, I was back at the beach.

*p*

Bless - ed of riv - ers, the Child . . . em -

*p*

*cres.*

Ped. \*

brace . . . ten - der - ly la - ving His

*p*

ten - der - ly la - ving His

*p*

Ped. \*

p hands and His face, . . . leap ye and

p hands and His face . . . leap ye and

p

Ped. \*

f spar - - kle, wave - lets so fair; dimin.

f spar - - kle, wave - lets so fair; dimin.

f spar - - kle, wave - lets so fair; dimin.

Ped. \*

Ped. \*

*pp*

hence - forth in Jor - dan's bless - - ing ye

*pp**cres.*

hence - forth in Jor - dan's bless - - ing ye

*pp**cres.*

hence - forth, hence - forth in Jordan's bless - ing ye

*f**f**f**f**cresc.**f**Ped.**Ped.**Ped.**\**

share!

Ah! to en - fold

Him,

Ah! to en -  
*mf*

share!

Ah! to be near

Him,

*sf**mf**Ped.**\***Ped.**\**

fold      Him,      Ah! to be near      Him,      what      bless - - ed-ness, . .

*cres.*

.... Ah! to be near      Him,      what      bless - - ed-ness, . .

*mf* *cresc.*

what      bless - - - - ed -

what      bless - - - - ed -

Ped.

ness! . . . . .

ness! . . . . .

*dimin.*

Chris-to - fo - rus, . . . . . Christ up-

Chris-to - fo - rus, . . . . . Christ up-

*p*

*p*

*f*

hold - ing! O what joy, . . . O what joy, . . .

*f*

hold - ing! O what

*cres.*

*f*

Ped. \*

O what joy, . . . the glo-ry of heav'n . . . to be -  
 O what joy, . . . the glo - ry of

*f*

joy, . . . O what joy, the glo - ry of the glo-ry of

*f*

Ped. \* Ped. \* Ped. \*

*ff*

Ped. \*

hold, . . . the glo - ry of the heav - en!  
heav'n . . . to be - hold, the glo - - ry!  
heav'n . . . to be - hold, the glo - - ry!

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*f*

Joy of the bless - ed ones, rap - ture un - -  
Joy of the bless - ed ones,

Joy of the bless - ed ones, Rap - ture ... un -

heav'n!

*mf*

*Ped.* \* *Ped.* \* *Ped.* \*

told! . . . . of the Joy of the bless - ed ones,  
 Joy of the bless - ed ones, rap - ture un -   
*f*

rap - ture . . . un - told! . . . . Joy of the  
 told! . . . . of the

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

rap - ture un - told! . . . . Christ hath giv'n thee  
 told! . . . Je - sus Christ hath giv'n thee

*f*

Joy of the bless - ed ones! Christ hath giv'n thee  
 bless - ed ones, rap - ture un - told! Christ gives thee

*f*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

life! . . . . Christ hath giv'n thee life! . . O

*ff*

life! . . . . Christ hath giv'n thee life! . . O

*ff*

wel - come the glo - ry of Heav'n to be -

*f*

*sff*

*Ped.*

wel - come the glo - ry of Heav'n to be -

*ff*

*sf*

*sf*

*ff*

*Ped.* \*

*Ped.* \*

*Ped.* \*

*Ped.* \*

*dimin.*      *p*      *rit.*      *a tempo.*

hold, the glo - ry of Heav'n to be - hold.

*dimin.*      *p*

hold, the glo - ry of Heav'n to be - hold.

*dimin.*      *p*

hold, the glo - ry of Heav'n to be - hold.

*rit.*      *a tempo.*

*Ped.*      *pp dolce.*

*pp*

O      wel - come,

*pp*

O      wel - come,

*pp*

*Ped.*      \*

*Ped.*      \*

*ff*

O      wel

*ff*

*ff*

O      wel

*ff*

*f*

*ff*

*Ped.*      \*

come! . . .

come! . . .

*Ped.*

8