

slow, While the sol- emn trum - pets

slow, While the sol- emn trum - pets

slow, While the sol- emn trum - pets

slow, While the sol- emn trum - pets

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

blow, And the tears of thou - sands

blow, And the tears, . . the

blow, And the tears of thou-sands

blow, And the tears, the

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

flow, and the tears, the tears of . . thou - - sands, of thou - - sands

tears . . of thou - sands flow, the tears of thou - sands

flow, and the tears, . . the tears . . of thou - - sands

tears, . . the tears of thou - - sands, thou - sands

flow. To his grave . . . We bear the brave, to his grave we

flow. To his grave we bear, We bear the brave, to his grave we

flow. To his grave . . . We bear the brave, to his grave we

flow. To his grave we bear, We bear the brave, to his grave we

p

stac.

pp bear, we bear the brave! . . . *pp* to his grave we

pp bear, we bear the brave! . . . *pp* to his grave we

pp bear, we bear the brave! . . . *pp* to his grave we

pp bear, we bear the brave! . . . *pp* to his grave we

mf *fz*

3 3 3

bear, . . . we bear the brave! . . .

bear, . . . we bear the brave! . . .

bear, . . . we bear the brave! . . .

bear, . . . we bear the brave! . . .

dim. *p*

3 3

First system of musical notation. The right hand features a melodic line with a trill (*tr*) and a piano (*p*) dynamic marking. The left hand provides a steady accompaniment.

Second system of musical notation. The right hand includes a trill (*tr*) and a mezzo-forte (*mf*) dynamic marking. The left hand continues with a consistent accompaniment pattern.

Third system of musical notation. This system shows a continuation of the musical themes established in the previous systems, with no specific dynamic or performance markings.

Fourth system of musical notation. The right hand features a trill (*tr*) and a forte (*f*) dynamic marking. The left hand includes a crescendo (*cres.*) marking.

Fifth system of musical notation. The right hand includes a trill (*tr*) and a piano (*p*) dynamic marking. The left hand features a decrescendo (*dim.*) marking and triplet markings (*3*).

Sixth system of musical notation. The right hand includes a *sonore.* marking. The left hand continues with a consistent accompaniment pattern.



CHORUS. *mf*

Weep for the glo - ri-ous

mf

Weep for the glo - ri-ous

mf

Ped.

*

dead! . . . weep, . . . weep for the glo - ri-ous dead! . . .

mf

Weep, . . . weep for the glo - ri-ous dead! . . .

dead! . . . weep, . . . weep for the glo - ri-ous dead! . . .

mf

Weep, . . . weep for the glo - ri-ous dead! . . .

weep! . . . weep! . . .

weep! . . . weep! . . .

weep! . . . weep! . . .

weep! . . . weep! . . .

Hark the can-non's shud - dering boom! . . .

Hark the can-non's shud - dering boom! . . .

Hark the can-non's shud - dering boom! . . .

Hark the can-non's shud - dering boom! . . .

Wails the mu - sic through the gloom! . . .

Wails the mu - sic through the gloom! . . .

Wails the mu - sic through the gloom! . . .

Wails the mu - sic through the gloom! . . .

mf Dark the day like day of doom, dark . . the day like day of

mf Dark the day . . like day of doom, . . like

mf Dark the day . . like . . day . . of doom, . . like . .

mf Dark the day like day . . of doom, . . like

doom, like day of doom! To his grave

day, . . like day . . of doom! To his grave We

day, . . like day of doom! To his grave

day, . . like day of doom! To his grave We

mf *stac.*

p We bear the brave, to his grave we bear, . . we bear . . the

p bear, we bear the brave, to his grave we bear, . . we bear . . the

p . . We bear the brave, to his grave we bear, . . we bear . . the

p bear, We bear the brave, to his grave we bear, . . we bear . . the

The image shows a musical score for the song "The Rose Tree." It consists of five staves. The first four staves are for vocal parts (Soprano, Alto, Tenor, and Bass), each with a treble clef and a key signature of one sharp (F#). The lyrics for the vocal parts are: "brave! . . . to his grave we bear, . . . we". The fifth staff is for the piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of one sharp. It includes musical notations such as *mf* (mezzo-forte), *p* (piano), and dynamic markings like *mf* and *p*. The piano part features a melody in the right hand and a bass line in the left hand, with some triplets indicated by a '3' and a bracket.

The image shows a musical score for a song titled "The Bear". The score is written for four vocal parts (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The key signature is G major (one sharp) and the time signature is 2/4. The lyrics are "bear the brave!". The vocal parts are arranged in four staves, and the piano accompaniment is on a separate staff at the bottom. The score includes dynamic markings such as *dim.* (diminuendo) and *pp* (pianissimo). The lyrics are written below the vocal staves, and the piano accompaniment is written on a grand staff (treble and bass clef).

dim. p dolce.

8030.

Then the benignant Angel, as to
naught The pageant dissolved :
"O Man, my task Is nearly
ended. On the scenes to come
Thou'lt

looked thy last, but yet there still remains For thee to know thy

Andante. ♩ = 92.
p dolce.

art the minister Of that great passion intimate and dear, Which over all the world doth human life

Ennoble and preserve.

My power from out The far remoteness of the

centuries That yet must pass along the stream of time Shall call a song of Love."

calando. *mf* *a tempo. con espress.*

pp

Then Jubal heard, As in the air around him, this sweet strain :

p *calando.*

Segue.

No. 7. DUET.—“MINE! AND THE SHADOWS HAVE VANISHED FROM LIFE.”

Andante.

SOPRANO.

Mine! and the shad - ows have van - ished from life;

TENOR.

Mine! and the shad - ows have van - ished from life;

Andante. ♩ = 69.*pp*

3

Mine! . . and the bur - den of care has de - part - ed;

Mine! . . and the bur - den of care has de - part - ed;

*p**pp*

3

What is thy mag - ic, O Love, that all strife, all

What is thy mag - ic, O Love, that all strife, all

*mf**p**pp*

strife Hath ceased in my bos - om, and I, . . joy - ous heart - ed,

strife Hath ceased in my bos - om. and I, joy - ous heart - ed,

*cres.**f*

p **A**
Lift up to the heaven a

pp trem.

song in thy praise!

p *calando.*
Lift up to the heaven a song in thy praise! Let me

calando. ppp

Piu mosso. (Allegretto.)

sing to thee, Love, of the bliss that is mine, A rapturous song with a

Piu mosso. (Allegretto.) ♩ = 96.

f O Soul, by Love bless-ed, pour

fz fer-vour divine! O Soul, by Love bless-ed, pour

accel. molto. *calando.*

forth, . . . pour forth thy glad lays, . . . pour . . . forth thy glad

accel. molto. *calando.*

forth thy glad lays, pour forth thy lays, . . . pour forth thy glad

accel. molto. *cres.* *f colla voci.*

B Allegro.

lays, thy glad lays. . . .

lays, thy glad lays. . . .

B

f *Allegro. f* *mf*

dim. *p poco calando.* *mf rit.*

Tempo 1mo.

p Thine! and my trust-ing heart rest - eth se - cure ;

p Thine! and my trust-ing heart rest - eth se - cure ;

Tempo 1mo.

p

Thine! and the skies are with ro - sy light glow - ing!

Thine! and the skies are with ro - sy light glow - ing!

p

f

How doth thy mag - ic, Love, ho - ly and pure, To the

How doth thy mag - ic, Love, ho - ly and pure, To the

mf *f* *p*

pp

bo - som give peace like a full riv - er flow - ing!

bo - som give peace like a full riv - er flow - ing!

cres. *f*

I, to the heaven, lift a song in thy

p

fz *pp*

praise, *f* Let me

I, to the heaven lift a song in thy praise, *f* Let me

mf trem.

Più mosso. (Allegretto.)

sing to thee, Love, of the bliss that is mine, A rap-tur-ous song with a

sing to thee, Love, of the bliss that is mine, A rap-tur-ous song with a

Più mosso. (Allegretto.)

fer - vour di-vine ! *f* O Soul, by Love bless-ed, *p* pour

fer - vour di-vine ! *f* O Soul, by Love bless-ed, *p* pour

f allargando.

forth, *accel.* *p* O Soul, by Love bless - ed, *mf* pour forth thy

forth thy glad lays, *accel.* *p* pour forth, *mf* pour forth thy

pp accel. cres. p

allargando molto.

f glad lays, pour forth thy glad lays, *f* 0

f glad lays, pour forth thy glad lays, *f* 0

allargando molto.

f *colla voci.* *accel.* *f*

accel. *rit.*

Soul, by Love bless - ed, pour forth thy glad . . . lays, . . . thy glad

accel. *rit.*

Soul, by Love bless - ed, pour forth thy glad . . . lays, . . . thy glad

f *rit.*

Allegro.

lays ! . . .

lays ! . . .

Allegro.

tr *accel.* *molto*

sempre.

Fired with the song, our father stretched his hand
Towards his once despised shell,

when, lo!
Allegro.

The sudden movement
roused him,



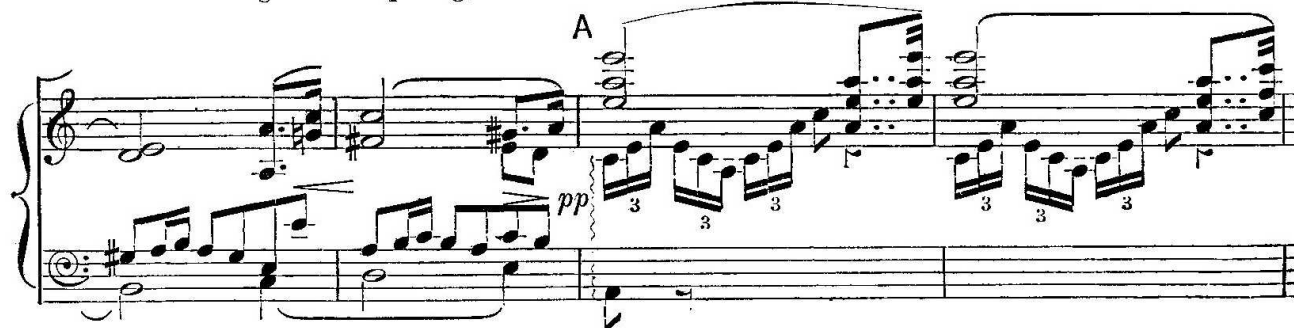
and he knew That he had dreamed.

Andante.

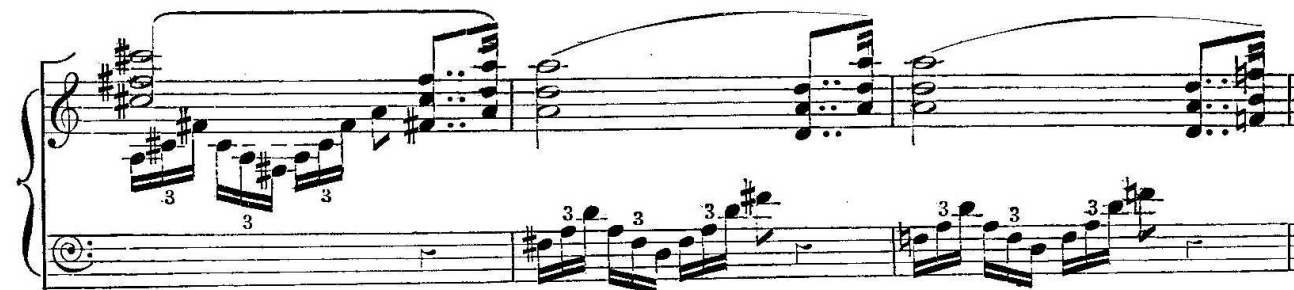
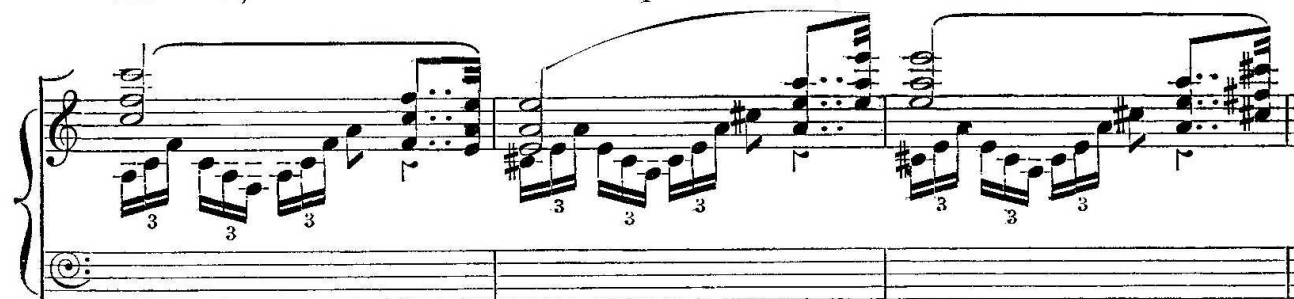
Then slowly



from the ground Uprising, Jubal lifted with a reverent touch



The shell, and to his bosom clasped it close;



So homeward 'long the valley took his way,

nor halted



save to twine with flowers the strings, 'Till 'fore the

altar of his daily sacrifice He stood. There, kneeling, Jubal

mf *dim.*

raised on high The instrument adorned by his hand, and cried :—

p dolce. *f*

"O Thou, the source. of all that blesseth man, To Thee I dedicate a wondrous

pp *pp Meno mosso.*

gift, { And charge my children } To invoke, with sounding
in all following years,

pp

praise, this holy art, { Through time, 'till time } more,
shall be no

p *accel.* *p*

Let an unceas - ing chorus roll - a song Of laud to music

pp *sempre più cres.*

and to music's God.

f

largamente.

f *L.H.*

mf *dim.*

ritard. *p*

The musical score consists of six systems of music. The first system shows the vocal line and piano accompaniment with lyrics 'Let an unceasing chorus roll - a song Of laud to music'. The piano part has a triplet in the right hand and a steady bass line. The second system continues the vocal line with lyrics 'and to music's God.' and features a triplet in the piano right hand. The third system is marked 'largamente.' and features a triplet in the piano right hand. The fourth system has a triplet in the piano right hand and is marked 'f'. The fifth system has a triplet in the piano right hand and is marked 'mf' and 'dim.'. The sixth system has a triplet in the piano right hand and is marked 'ritard.' and 'p'.

No. 8.

INVOCATION (SOLO AND CHORUS).

VOICE. *Moderato maestoso.* **CHORUS. TENOR.**

O Mu - - sic,

voice in - spired of all our joy! When on us

streams the gold - - en light Of sun - - ny days, no cloud in

sight, . . . And heaven . . . and

earth are ra - - diance . . . bright, . . . Thy

f *p* *con Ped.* *Ped.* ** Ped.* *cres.* ** Ped.* ** Ped.* ***

PIANO.
♩ = 84.

The musical score is for a piece titled 'Invocation (Solo and Chorus)'. It is in 4/4 time, key of D major (indicated by two sharps), and marked 'Moderato maestoso'. The tempo is indicated as 84 beats per minute. The score is for a voice part (Tenor) and a piano accompaniment. The piano part features a continuous, flowing melody in the right hand and a supporting bass line in the left hand, often using a pedal point. The voice part enters with the lyrics 'O Music, voice inspired of all our joy! When on us streams the golden light Of sunny days, no cloud in sight, . . . And heaven . . . and earth are radiance . . . bright, . . . Thy'. The score includes dynamic markings such as *f* (forte), *p* (piano), and *cres.* (crescendo). Pedal markings (*Ped.*) are used throughout the piano accompaniment to sustain the bass line. The score ends with a double bar line and a repeat sign.

no - - - blest pow - - - ers, thy no - - - blest

mf *ma* *sempre* *dolce.*

pow - - - ers our grate - - - ful hearts, our

poco animato.

O Mu - - - sic,

O Mu - - - sic,

grate - - - ful hearts em - - - ploy.

O Mu - - - sic,

p *sempre* *legato.*

voice in - spired of all our joy! When on us

voice in - spired of all our joy! When on us

voice in - spired of all our joy! When on us

voice in - spired of all our joy! When on us

8030.

streams the gold - - - en light Of sun - - - ny

streams the gold - - - en light Of sun - - - ny

streams the gold - - - en light Of sun - - - ny

streams the gold - - - en light Of sun - - - ny

days, no cloud in sight, And

days, no cloud in sight, And

days, no cloud in sight, And

days, no cloud in sight, And

heaven and earth are ra - - - diance

And heaven and earth are

heaven and earth are ra - - - diance

And heaven and earth are

bright, . . . Thy no - - - blest pow - - ers thy
 ra - - - diance . . bright, . . . Thy no - - - blest,
 bright, Thy no - - - blest pow - - ers, thy
 ra - - - diance . . bright, Thy no - - - blest,
 no - - - blest pow - - ers our grate - - ful
 no - - - blest pow - - ers our grate - - ful
 no - - - blest pow - - ers our grate - - ful
 no - - - blest pow - - ers our grate - - ful
 hearts, our grate - - ful hearts em - - -
 hearts, our grate - - ful hearts em - - -
 hearts, our grate - - ful hearts em - - -
 hearts, our grate - - ful . . hearts em - -

Musical score for page 101, featuring vocal and piano parts. The score is written in G major (one sharp) and 4/4 time. The vocal parts are arranged in four staves, and the piano accompaniment is in two staves. The lyrics are: "bright, . . . Thy no - - - blest pow - - ers thy", "ra - - - diance . . bright, . . . Thy no - - - blest,", "bright, Thy no - - - blest pow - - ers, thy", "ra - - - diance . . bright, Thy no - - - blest,", "no - - - blest pow - - ers our grate - - ful", "no - - - blest pow - - ers our grate - - ful", "no - - - blest pow - - ers our grate - - ful", "no - - - blest pow - - ers our grate - - ful", "hearts, our grate - - ful hearts em - - -", "hearts, our grate - - ful hearts em - - -", "hearts, our grate - - ful hearts em - - -", "hearts, our grate - - ful . . hearts em - -". The piano part includes triplets and dynamic markings such as *f*, *mf*, and *dim.*.

C

p 3

O . . . Mu - sic, source of con - so -

TENOR SOLO. 3

O . . . Mu - sic,

play !

play !

play !

play !

p 3 3 3 6 6

Poco animato ancora.

sempre legato.

la - tion sweet, . . . source of con - so-la - tion

source of con - so - la - tion sweet, of con - so-la - tion

6 6 6 6

pp

sweet! . . .

sweet! . . .

dolce.
p 3

O . . Mu - sic, source of con - so -

dolce.
p 3

O . . Mu - sic,

la - - tion sweet, source of con - so-la - tion

p
Source of con - so-la - tion

source of con - so - la - tion sweet, of con - so-la - tion

pp

mf *D* *Poco più animato.*

When round us fall, . . . when round us

sweet.

sweet.

sweet.

D

fall the sha - dows drear, . . .

When round us fall, . . . when round us

p

When shrinks the soul with

fall the sha - dows drear, . . . When

p

E

fear.

tranquillo.
p

fear. 'Tis light . . and peace . .

CHORUS. *tranquillo.*
pp

'Tis light and peace . . if thee

'Tis light and peace . . if thee

E

ppp

'Tis light . . and peace if . .

if . . thee we hear, Of

we hear, . . . 'tis light . . and

we hear, . . . 'tis light . . and

'Tis light, 'tis light . . . and

and

E

ppp

thee we hear; Of heaven - - - ly rest . . .

heaven - - - ly rest, thou . . . speak'st in

peace . . . if thee we hear,

peace . . . if thee we hear,

peace . . . if thee we hear,

peace . . . if thee . . . we hear,

pp

. . . Thou speak'st in ac - - cents meet, . . . thou

ac - - cents meet, . . . Thou speak'st in ac - - cents

pp

'Tis light . . . and

pp

'Tis light . . . and

speak'st in ac - cents meet, in ac - cents meet. . . .
 meet, . . . thou speak'st in ac - cents meet. . . .
 peace . . . if thee we hear, *Poco stringendo.*
 peace . . . if thee . . . we . . . hear, O

pp *sf* *pp*

'Tis 'light . . . and peace . . . if
 'Tis light . . . and peace . . . if
 Mu - sic, O Mu - sic, Mu - sic, O
 Mu - sic, O Mu - sic, Mu - sic, O

mf *pp* *mf* *mf*

thee . . . we hear, . . .
 thee . . . we hear, . . . O
 Mu - sic, when shrinks . . . the soul . . .
 Mu - sic, when shrinks . . . the soul . . .
 Mu - sic, when shrinks . . . the soul . . .
 Mu - sic, when shrinks, *stac.*

O Mu - sic, O Mu - sic,
 Mu - sic, O Mu - sic,
 in mor - tal fear, . . . 'Tis light and
 in mor - tal fear, . . . 'Tis light and
 in mor - tal fear, . . . 'Tis light and
 the soul, . . . 'Tis

poco a poco cres.

Mu - sic, O Mu -

'Tis light and peace . . . if . . . thee we

peace . . . if thee . . . we hear, Of

peace . . . if thee . . . we hear, Of

peace . . . if thee . . . we hear, Of

peace . . . we hear, Of

8va.

pp

sic!

hear,

heaven - ly rest, of heaven - ly rest . . . thou speak'st in

heaven - ly rest, of heaven - ly rest . . . thou speak'st in

heaven - ly rest, of heaven - ly rest . . . thou speak'st in

heaven - ly rest, of heaven - ly rest . . . thou speak'st in

cres.

Thou speak'st in . . . ac - - -

Thou speak'st in . . . ac - - -

ac - - - cents meet.

ac - - - cents meet.

ac - - - cents meet.

ac - - - cents meet.

sempre cres.

Tempo lmo. Molto maestoso.

- - - - cents meet.

- - - - cents meet.

f O Mu - sic, high - est gift to mor - tals known !

f O Mu - sic, high - est gift to mor - tals known !

f O Mu - sic, high - est gift to mor - tals known !

f O Mu - sic, high - est gift to mor - tals known !

Tempo lmo. Molto maestoso. ♩ = 84.

f

Up - on thy soar - ing wings . . we rise A - bove the earth, a - bove the

Up - on thy soar - ing wings . . we rise A - bove . . the earth a -

Up - on thy soar - ing wings . . we rise A - bove the earth a -

Up - on thy soar - ing wings . . we rise A - bove . . the earth a -

skies, . . . Till o - - pen on our

bove the . . skies, Till o - - pen

bove the skies, Till . . o - - pen on our

bove, Till o - - pen

ra - vished eyes . . . The splen - - dours of the . .

on our ra - vished eyes The splen - dours of the

ra - vished eyes The splen - dours of the . .

on our ra - vished eyes The splen - - dours of the

Sve . . .

Ev - er - last - ing Throne, . . the splen - - dours of the

Ev - er - last - ing Throne, the splen - - dours of the

Ev - er - last - ing Throne, . . the splen - - dours of the

Ev - er - last - ing Throne, . . the splen - dours of the

8va.....

Ev - - - er - last - ing Throne, *stringendo.*

Ev - - - er - last - ing Throne, *stringendo.*

Ev - - - er - last - ing Throne, *stringendo.*

Ev - - - er - last - ing Throne, the splen - dours *stringendo.*

Ev - - - er - last - ing Throne, *stringendo.*

8va.....

stringendo.

the splen - - - dours

the splen - dours of the Ev - - - er,

of the Ev - - - er

the Ev - - - er

8va.....

cres. molto.

8030.

of the Ev - er - last - ing Throne,

Ev - - - er - last - ing Throne,

- last - - - - - ing Throne,

- last - - - - - ing Throne,

8va

SOPRANO SOLO. H

TENOR SOLO.

The

The

. . . The splen - dours of the Ev - er - last - ing Throne, the

. . . The splen - dours of the Ev - er - last - ing Throne, the

. . . The splen - dours of the Ev - er - last - ing Throne, the

. . . The splen - dours of the Ev - er - last - ing Throne, the

H

splen - dours of the Ev - er - last - ing

splen - dours of the Ev - er - last - ing

splen - dours of the Ev - er - last - ing

splen - dours of the Ev - er - last - ing

splen - dours of the Ev - er - last - ing

splen - dours of the Ev - er - last - ing

Throne.

Throne.

Throne.

Throne.

Throne.

Throne.

Throne.