

G.F. Haendel

No. 8.

CHORUS.—“LUCKY OMENS.”

A tempo ordinario.

TREBLE. C

ALTO. C

TENOR (one lower). C

BASS. C

PIANO. C f = 84

Lucky o - mens, lucky o - mens bless our rites,  
Lucky o - mens, lucky o - mens bless our rites,  
Lucky o - mens, lucky o - mens bless our rites,  
Lucky o - mens, lucky o - mens bless our rites

bless our rites, bless our rites,  
bless our rites, bless our rites,  
bless our rites, bless our rites, And sure suc -  
bless our rites, bless our rites, And  
bless our rites, bless our rites,

And sure suc-cess, and sure success shall crown your loves, and sure success shall crown  
And sure success shall crown your loves, . and sure suc-cess, and sure success shall crown  
- cess shall crown your loves, and sure success shall crown your loves, and sure success shall crown  
sure success shall crown, and sure success shall crown, shall crown your loves, and sure success shall crown

your loves; Luck-y  
your loves; Luck-y  
your loves; Luck-y o - mens,  
your loves; Luck-y o - mens,



The image shows three staves of musical notation for a three-part setting. The top two staves are for voices (soprano and alto/tenor/bass) and the bottom staff is for the basso continuo. The music consists of four systems of measures. The lyrics are as follows:

System 1: bless our rites, and sure suc-cess shall crown your loves, and sure suc-  
cess shall crown your loves, and sure suc-cess shall crown your loves, and sure suc-  
cess shall crown your loves, and sure suc-cess shall crown your loves, and sure suc-  
cess shall crown your loves,

System 2: cess shall crown your loves, and sure suc-cess shall crown your loves, shall crown . . . your  
cess shall crown your loves, and sure suc-cess shall crown your loves, shall crown, shall crown your  
cess shall crown your loves, and sure suc-cess shall crown your loves, shall crown, shall crown your  
crown, shall crown your loves, and sure suc-cess shall crown your loves, and sure suc-cess shall crown your

System 3: loves ; luck-y o - mens, luck-y o - mens,  
loves ; luck-y o - mens, luck-y o - mens,  
loves ; luck-y o - mens, luck-y o - mens,  
loves ; luck-y o - mens, luck-y o - mens,

System 4: (continuation of System 3)



*p*

peace - ful days, *p* peace - ful days, and joy - ful nights,  
*p* peace - ful days, *p* peace - ful days, and joy - ful nights,  
*p* peace - ful days, *p* peace - ful days, and joy - ful nights,  
*p* peace - ful days, *p* peace - ful days, and joy - ful nights,  
*p* peace - ful days, *f* *p* peace - ful days, and joy - ful nights,

This section continues the vocal line with the same lyrics, featuring dynamic markings *p* and *f*.

*p* peace - ful days, and joy - ful nights  
*p* peace - ful days, and joy - ful nights  
*p* peace - ful days, and joy - ful nights  
*p* peace - ful days, and joy - ful nights  
*p* peace - ful days, and joy - ful nights

This section concludes the vocal line with the same lyrics, maintaining the *p* dynamic throughout.

Allabreve moderato.

At-tend the pair, at -tend the  
At-tend the pair, at -tend the pair that she ap - proves, at - tend, at-tend the  
Allabreve moderato.  $D = 66$ .

At-tend the pair, at -tend the pair that she ap - proves, that she ap -  
pair that she ap - proves, at-tend the pair that she ap - proves, at-tend the pair that she . ap -  
pair, at -tend, . . at-tend the pair that she ap - proves, at-tend the pair that she ap -

At-tend the pair that she ap - proves, that she ap - proves, at-tend the pair, at-tend the  
- proves, that she ap - proves, at-tend the pair, at-tend the  
- proves, that she ap - proves, at - tend, . . at-tend the pair, at-tend the  
- proves, that she ap - proves,

Handel's "Semela." — Novello Ewer and Co.'s Octavo Edition.

The musical score consists of three staves. The top staff is for the soprano voice, the middle for the alto, and the bottom for the basso continuo. The basso continuo staff includes a bassoon part with slurs and grace notes, and a harpsichord or organ part with sustained notes and bassoon entries. The vocal parts sing in three-part harmony, with lyrics in italics placed below the notes. The lyrics are:

pair that she ap - proves, at - tend . . . the pair that she ap -  
 pair, at - tend the pair that she ap - proves, that she ap - proves, at - tend the pair that she ap -  
 pair, at - tend the pair that she ap - proves, that she ap - proves, at - tend the pair ... that she ap -  
 at - tend the pair that she ap - proves, that she ap - proves, at - tend the pair ... that she ap -  
 - proves, at - tend the pair, at - tend the pair, the  
 - proves, at - tend the pair, at - tend the pair, the  
 - proves, at - tend the pair, at - tend the pair, the  
 - proves, at - tend the pair, at - tend the pair, the  
 - proves, at - tend the pair, at - tend the pair, at - tend the pair, at - tend the  
 pair that she ap - proves, at - tend the pair, at - tend the  
 pair that she ap - proves, at - tend the pair, at - tend the  
 pair that she ap - proves, at - tend the pair, at - tend the pair,  
 pair that she ap - proves, at - tend the pair, at - tend the pair,  
 pair that she ap - proves, at - tend the pair, at - tend the pair,

pair, the pair . . . that she ap - proves, . . . at - tend, . . . at - tend, . . .  
 pair . . . that she ap - proves, . . . at - tend, at -  
 at - tend the pair that she ap - proves, . . . at - tend, at -  
 at - tend the pair that she ap - proves, at - tend, at - tend, at -

at - tend, . . . at - tend, at - tend the pair, at - tend the  
 tend, at - tend, at - tend, at - tend the pair, at - tend the  
 tend, at - tend, at - tend, at - tend the pair, at - tend the  
 tend, at - tend, at - tend, at - tend the pair, at - tend the

pair that she ap - proves, that she ap - proves, at - tend the pair that she ap -  
 pair that she ap - proves, that she ap - proves, at - tend the pair that she ap -  
 pair that she ap - proves, that she ap - proves, at - tend the pair that she ap -  
 pair that she ap - proves, that she ap - proves, at - tend the pair that she ap -

at-tend, at - tend, . . . . . at-tend the  
at-tend, at - tend, . . . . . at-tend, at-tend the  
at-tend, at - tend, . . . . . at-tend, at-tend the  
at-tend, at - tend, . . . . . at-tend the  
at-tend, at - tend, . . . . . at-tend the  
pair that she ap - proves, at-tend the pair, at - tend the  
pair that she ap - proves, at-tend, at - tend, . . . .  
pair that she ap - proves, at-tend the pair, at - tend the  
pair that she ap - proves, at-tend, at - tend, . . . .  
pair, at - tend the pair, the pair that she . . . ap - proves.  
at - tend the pair, the pair that she . . . ap - proves.  
pair, at - tend the pair, the pair that she . . . ap - proves.  
at - tend the pair, the pair that she . . . ap - proves.

*Adagio.*

*W. S. Bach*

*Wesel en Sol*  
BWV 236  
31

Nr. 4 (Duett)

Sopran

Handwritten musical score for BWV 236, No. 4 (Duet) for Soprano (Sopran) and Alto (Alt). The score consists of six staves of music. The first two staves begin with a soprano vocal line, followed by an alto harmonic line. The third staff begins with an alto vocal line. The fourth staff begins with a soprano vocal line, followed by an alto harmonic line. The fifth staff begins with an alto vocal line. The sixth staff concludes with a soprano vocal line. The vocal parts are written in soprano clef, and the harmonic parts are written in alto clef. The music is in common time. Various dynamics and performance instructions are included, such as *p* (piano), *f* (forte), *V. I u. II* (Viola I and II), and *Do - mi-ne*, *De - us, a - - gnu-s De - i,*, *Fi - li-us Pa - - tris,* and *Fi - - li-us Pa -*.

[22]

Filius Patris, Filius Patris, Filius Patris, Filius Patris,

tris, tris, tris, tris,

qui tol-lis pec-ca-ta

mundi, pec-ca-ta mundi, mi-se-re-

mundi, pec-ca-ta mundi, mi-se-re-

40

re no - - bis,

45

qui tol - lis pec - ca - ta mun-di, mi - se - re -

50

- re no - bis.

55

Qui tol - - - lis pec -

Qui tol - - - lis pec-ca - ta mun - -

60

ca - - - ta mun - - di, pec-ca-ta mun-di, pec- ca -  
 - di, qui tol - - lis pec-ca-ta mun-di, pec-

64

ta mun - di, su - - sci-pe de - pre -  
 ca - - - ta mun - - di, su - -

68

ca - ti - o - nem nostram, su - - sci-pe de - pre -  
 - sci-pe de - pre - ca - ti - o - nem nostram, su - -

73

ca - ti - o - nem no - stram, su - -  
 - sci-pe de - pre - ca - ti - o - nem no - stram,

77

- sci-pe de - pre - ca - fi - o - nem no-stram,  
 su - - sci-pe de - pre - ca-ti - o - nem,

81

su - sci-pe de-preca - ti - o - nem no -  
 su - sci-pe de - pre - ca - ti - o - nem no -

86

stram. Qui  
 stram.

91

des ad dex - - tram Pa -  
 se - - - des ad

- tris. ad dex - - - tram, ad dex-tram Pa-tris, ad  
 dex - - - tram Pa - - - tris, qui se -

[99]  
 dex - - - tram Pa - - - tris, mi -  
 - desad dex - - - tram Pa - tris, mi - - se - re - re  
 [103]  
 - se - re - re no - bis, mi - - - se - re - re no - bis,  
 no - bis, mi - - - se - re - re no - bis, mi - - - se - re - re no - bis,  
 mi - - - se - re - re no - bis, mi - - - se - re - re no - bis,  
 - se - re - re no - bis. mi - - - se - re - re no - bis,

111

no - bis, mi - - se - re - re no-bis, mi - -

mi - - se - pe - re no - bis, mi - - se - re - re

115

- se - re - re, mi - - se - re-re, mi - se - re - -

no - bis, mi - - se - re-re, mi - se - re - -

119

- re no - bis.

- re no - bis.

124

p f p f p f

## 5 Aria

Larghetto

Fg.  
VI. Vla.  
Cont. Cemb.

10

Alto

A.

Doch wer wird er - tra-gen den Tag sei-ner An-kunft,  
But who may a - bide the day of His com - ing,

18

A.

und wer be - steht, wenn Er\_ er-schei-net, wer be - steht,  
and who shall stand when He ap - pear - eth, who shall stand

26

A.

wenn Er\_ er-schei-net, doch wer wird er - tra-gen, doch wer wird er -  
when He ap - pear - eth, but who may a - bide, - but who may a -

34

A.

tra-gen den Tag sei-ner An-kunft, und wer be - steht, wenn Er er -  
bide the day of His com - ing, and who shall stand when He ap -

42

A.

schei-net,  
pear-eth,

und wer  
and who

be - steht,  
shall stand

wenn \_\_\_\_\_ Er er -  
when \_\_\_\_\_ He ap -

f [p]

50

A.

schei - net,  
pear - eth,

wenn \_\_\_\_\_ Er er - schei -  
when \_\_\_\_\_ He ap - pear -

59 Prestissimo

A.

net?  
eth?

62

A.

Denn  
For

Er  
He

ent - flammt  
is like

wie des  
a re -

65

A.

Läu - te - rers Feu - er,  
fi - ner's fire,

denn  
for

Er  
He

ent -  
is

A.

flammt like wie des a re Läu fi

70

A.

te- - - - - rers Feu - er: ner's fire,

73

A.

Wer who be shall - - - steht stand, when wenn Er He ap - - - schei - - - net? appear - eth? Denn For

76

A.

Er He ent-flammt is like\_ wie des a re - - - Läu fi

*un poco p*

80

A.

te- - - - - rers Feu - er, denn ner's fire, for

85

A.

Er ent - flammt wie des Läu - te - rers  
He is like — a re - fi - ner's

88

A.

Feu - er, und wer be - steht, wenn Er er -  
fire, and who shall stand when He ap -

93

A.

Larghetto

scheinet? Doch wer wird er - tra - gen den Tag seiner An - kunft,  
pear - eth? But who may a - bide the day of His com - ing,

100

A.

und wer be - steht, und wer be - steht, wenn  
and who shall stand, and who shall stand when

107

A.

Er er - scheinet, wenn Er er - scheinet?  
He ap - pear - eth, when He ap - pear - eth?

115 Prestissimo

A.

Denn Er ent-flammt wie des Läu- - - terers Feu- er, wie des  
For He is like a re-fi - ner's fire, like a re-

119

A.

Läu - - terers Feu-er, und wer be - steht, wenn Er,  
fi - - ner's fire, and who shall stand when He,

123

A.

wenn Er er - schei - net, und wer be -  
when He ap - pear - eth, and who shall

126

A.

steht, wenn Er er - schei - net?  
stand when He ap - pear - eth?

129

A.

Denn Er ent - flammt wie des Läu - - - terers Feu- er, wie des  
For He is like a re-fi - ner's -

132

A.

Feu - er,  
fire, —  
und  
and  
wer  
who  
be - steht, wenn  
shall stand when  
Er  
He

135

A.

er - schei - net,  
ap - pear - eth,  
wenn  
when  
Er  
He  
er -  
ap -

138

A.

schei - net?  
pear - eth?  
Denn  
For  
Er  
He  
ent-flammt  
is like  
wie  
a  
des  
re -

141

A.

Läu -  
fi -  
[tr] [tr]

146

A.

Adagio

te-ers Feu - er,  
ner's fire,  
denn Er ent-flammt wie des Läu - te - rers  
for He is like a re - fi - ner's

[Prestissimo]

A.

Feu - er.[29]  
fire.

154

## 6 Chorus

[Allegro]

Sopr.

Under wird rei - ni - gen, wird rei - ni - gen und läu - tern das Volk -  
And He shall pu - ri - fy, and He shall pu - ri - fy the sons -

Alto

Ten.

Basso

[Allegro] op.

Ob. Fg. VI. [p] Vla. Cont. Cemb. Org.

5

des Bun - des,  
of Le - vi,

Under wird rei - ni - gen, wird rei - ni - gen und läu -

And He shall pu - ri - fy, and He shall pu - ri - fy

5

③ 21st Jan 1914

# "My dearest, my fairest."

HENRY PURCELL.

from

"Pausanias the Betrayer"

*Pas de deux*

Andante.

Soprano.

Baritone  
or  
Alto.

PIANO.

*con Ped.*

My dear-est, My dear-est, I

My fair-est, My fair-est,

lan - - - guish, I lan - - - guish, I lan - - - guish, I

I lan - - - guish, I lan - - - guish, I

dim.

lan - guish, I lan - guish for  
lan - guish, I lan - guish for

*p*      *cresc.*      *dim.*

*p dolce* plus trill

you; Thy sweet - ness has won me,  
you; Thy charms have un - done me, I

*p dolce*

*cresc.* *vibrato*

I ne'er, no ne'er shall be free;  
ne'er, I ne'er, no ne'er shall be free; And if from thee

*cresc.*      *p* *molto cresc.*  
*cresc.*      *p molto cresc.*

Ah, why are love's  
 parted, I burn — till we meet

*f*

hours so short — and so sweet! Thus lov - ing, thus  
 And kiss - ing, thus

*cresc.*

lov - ing and kiss - ing, fresh joys we'll pur - sue, And ev - er be  
 lov - ing and kiss - ing, fresh joys we'll pur - sue, And ev - er be

*f*

hap - py, and e - ver be true, and e - ver be hap - py, and  
hap - py, and e - ver be true, and e - ver be hap - py, and

e - ver be true. But a - las! should you change  
e - ver be true.

Ah, tell me not

No, ne - ver, my dear - est,  
so!

No, ne - ver, my fair - est,

no, ah no, no, ah no, no, my dearest, ah  
 Ah no, no, ah no, no, ah no, no, my dearest, ah  
*poco a poco cresc.* *f* *colla voce*

nol ah no, ah no, no, ah no, no, my  
 nol ah no, no, ah no, no, ah no, no, my  
*pp* *cresc.* *f*  
*pp* *cresc.* *f*

dear est, ah nol ah no, no, my dearest, ah no!  
 dear est, ah nol ah no, no, my dearest, ah no!  
*pp e poco rit.* *pp e poco rit.*

*p* *pp e poco rit.*

No. 18.

AIR.—“HENCE, IRIS, HENCE AWAY.”

*Allegro.*                    *JUNO.*

*Allegro.*

*PIANO.*                     $\text{J} = 100.$

Hence, hence, Iris, hence a-way,

I - ris, hence a-way, a-way, a-way! Far from the realms of day, far

from the realms of day, far from the realms, . . . .

. . . . . far from the realms of day, . . .

O'er Scythian hills to the Mae - o - tian lake, O'er Scythian hills to the

Mæ - o - tian lake, A spee - dy flight we'll take, we'll take ! Hence,

I - ris, hence a - way, I - ris, hence a - way, a - way, . a - way, a -

way, a spee - dy . . . flight, a spee - dy flight we'll take, a

spee - dy flight we'll take, a spee - dy flight we'll take a spee - dy flight, .

a spee - dy flight we'll take !

The image shows a vocal score for three voices (Soprano, Alto, Bass) and piano. The music is in common time, mostly in E-flat major, with some changes indicated by key signatures. The vocal parts are in soprano, alto, and bass clef. The piano part is in bass clef. The lyrics are written below the notes, corresponding to the vocal parts. The vocal parts sing in unison or in octaves at times. The piano part provides harmonic support with chords and bass lines.

FINE.

There Som - nus I'll com - pel His down - y

FINE.

*p*

bed to leave, and si - lent cell; With noise and light, with noise and light I

will his peace mo - lest, Nor shall he sink a-gain to pleas-ing

rest, Till to my vow'd re - venge . . . . .

he grants sup-plies, And seals with

*Adagio.*

sleep the wake - ful drag ons' eyes. *D.C.*

*Adagio.*

No. 14. AIR.—“O SLEEP, WHY DOST THOU LEAVE ME?”

*Largo.*

*Largo.*

PIANO.

$\text{♩} = 96.$

*SEMELE.*

0 . . . . . Sleep, 0 . . . Sleep, why dost thou

*p sempre.*

leave me? why dost thou leave me? Why thy vi-sion-a-ry joys re-move?

A vocal score for a three-part setting (Soprano, Alto, Tenor/Bass) with piano accompaniment. The music is in common time, with a key signature of four sharps. The vocal parts are written in soprano, alto, and bass clef staves. The piano accompaniment is in basso continuo style, indicated by a bass clef and a bass staff.

The lyrics are as follows:

O . . . Sleep, O . . Sleep, O Sleep, a - gain de-ceive me, O  
 Sleep, a - gain de-ceive me, To my arms re-store my wand'ring love, my wan -  
 d'ring love, re -  
 store my wand'ring love! a - gain de-ceive me, O . . Sleep! to my arms, to my  
 arms re - store . . . my wan - d'ring love!

# Puisqu'ici-bas toute âme

Victor Hugo

Gabriel Fauré

**Allegretto moderato**

Mezzo      Tenor

dolce

Puis - qu'i - ci\_bas tou - teâ - me don-ne à quel-

**Allegretto moderato**

Klavier

*p*      *sempre legato*

6

qu'un Sa mu - si - que, sa flam - me, ou son par - fum. *dolce*

T.

Puis - qu'i - ci tou-te

12

cho - se don - ne tou - jours Son é pine ou sa ro - se à ses a -

T.

18

*p*

Puis - qu'A - vril donne aux chê - nes un bruit char - mant *p*

T.

mours. Que la nuit donne aux

2 24

T. Puis-que lors - qu'elle ar - ri - ve, s'y  
pei - nes l'ou - bli dor - mant, Puis-que lors - qu'elle ar - ri - ve, s'y

T. re - po - ser L'onde a - mè - re à la ri - ve donne un bai - ser

T. re - po - ser L'onde a - mè - re à la ri - ve donne un bai - ser

T. m.g. m.g.

T. f Je te don - - ne à cet - te heu - re, pen-ché sur

T. f Je te don - - ne à cet - te heu - re, pen-ché sur

T. mf

T. 39 toi La cho - se la meil - leu - re que

T. toi La cho - se la meil - leu - re que j'ai en moi

44

T. j'ai en moi

T. Re - çois donc ma pen - sé - e tris - te d'ail - leurs Qui

T. Re - çois mes vœux sans

T. comme u - ne ro - sé - e t'ar - ri - ve en pleurs!

T. nom - bre, ô mes a - mours, Re - çois la flamme ou l'om - bre de

T. tous mes jours!

Mes trans - ports pleins d'i - vres - ses purs de soup-

65 *p*

Et tou - tes les ca - res - ses de mes chan - sons Mon es -  
T. çons Mon es -

70 prit qui sans voi - le vogue au ha - sard Et  
T. prit qui sans voi - le vogue au ha - sard *m.g.* Et

74 qui n'a pour é - toi - le que ton re - gard, Re - çois  
T. qui n'a pour é - toi - le que ton re - gard, *m.g.* Re - çois

79 mon bien cé - les - te ô ma beau - té! Mon cœur dont rien ne  
T. mon bien cé - les - te ô ma beau - té!

84

reste l'amour ô - té  
Mon cœur dont rien ne

T.  
Mon cœur dont rien ne res - te, Mon cœur, mon

88

reste dont rien ne res - te l'a -  
œur dont rien ne res - te l'a -

T.  
rall. p

92 - a Tempo

mour ô - té!

T.

- a Tempo

pp