

Come and sing on 10th and 11th May
in Lerwick, Shetland



Shetland Scratch Choir 2024

Concert Saturday 11th May 2024 7.30pm Bowls
Hall, Clickimin Centre, Lerwick



SINGERS' BOOKLET

MUSIC AND GUIDANCE NOTES

SHETLAND SCRATCH CHOIR 2024

General Guidance

You will find rehearsal links below each piece. It is not a requirement of singing with our scratch choir that you use them, but if you can spare some time to look at them, it will increase your confidence at the event.

If using a tablet or phone, you are advised to download the YouTube app to play the rehearsal links, but they will also work directly from the links below. If individual parts split, please sing the line most easy for you to follow. When following the rehearsal links, don't worry too much about words to begin with. We recommend you follow them with your music to hand, singing to 'La' (or whatever you prefer).

Once you are comfortable with the part you are singing, start singing the words. There may occasionally be slight differences between the notation of the links we have given you and the notated parts on the rehearsal links. Please do not be concerned about this. These will be minimal and will harmonise!

Above all, enjoy your singing, and we look forward to the amazing sound that you will all make when you are singing together with our orchestra. For the concert, please wear a black or white shirt/top, and black trousers/skirt.

1. Brahms Song of Destiny (pages 4–24)

Please note there is a long orchestral introduction and printed words on the video are in German, but we will be singing in English, as in your music. Rehearsal links:

Soprano	Alto	Tenor	Bass
https://m.youtube.com/watch?v=cU_vDj0A9w0	https://m.youtube.com/watch?v=PEhXogqzjio	https://m.youtube.com/watch?v=y5eOnvxdk2o	https://m.youtube.com/watch?v=JEZg3nglfi0
https://m.youtube.com/watch?v=5EmIDgYen94	https://m.youtube.com/watch?v=vRG4CzEfFvA	https://m.youtube.com/watch?v=2ZMRsh7qGCU	https://m.youtube.com/watch?v=4tF2fyj7gq0

2. Puccini Humming Chorus (pages 25–28)

This is a unison chorus, so sing at whichever choice of pitch suits your voice best.

Rehearsal Link: <https://m.youtube.com/watch?v=8-rKxGZSRKk>

3. Verdi Triumphal Chorus from Aida (pages 29–46)

Please note there is a long orchestral introduction. Altos are singing the upper part, which is marked S2 on the link. We will be singing this in Italian. Where parts split in the upper chorus, please feel free to choose the note which suits you the best! In the lower parts section from Bar 77 the bass and tenor line splits. If Tenors, particularly, could assimilate the entry at Bar 80 into their line, that would be very useful. **Rehearsal links:**

Soprano	Alto	Tenor	Bass
https://m.youtube.com/watch?v=15FEEBWA4lo	https://m.youtube.com/watch?v=83NN58gsEzo	https://m.youtube.com/watch?v=H_mxL8J3k7s	https://m.youtube.com/watch?v=v6Jpda2dLdE

Pronunciation guide (for guidance only; notes will be our main concern!):

<https://m.youtube.com/watch?v=RNAEqEj038g>

4. Verdi Brindisi from La Traviata (pages 47–59)

We will be singing in English. Please note that where there are tenor solos, these will be sung by basses and tenors, and where there are soprano solos, these will be sung by sopranos and altos. Please sing chorus parts too! Where there is a chorus part as well as a solo part, please sing the solo line, unless you prefer to sing the chorus part. Why should the soloists get all the best tunes?! The links are a little tinny in sound but they have the voice and chorus parts. **Rehearsal links:**

Soprano	Alto	Tenor	Bass
https://m.youtube.com/watch?v=tqll31y2U_U	https://m.youtube.com/watch?v=tqll31y2U_U Do sing an octave lower when the range is too high. Alto Chorus part: https://m.youtube.com/watch?v=KGKxGCZUv88	https://m.youtube.com/watch?v=gwsWw4kTyX4	https://m.youtube.com/watch?v=gwsWw4kTyX4 Do sing an octave lower when the range is too high. Bass chorus part: https://m.youtube.com/watch?v=yaS7-nTbG78

5. Verdi Chorus of the Hebrew Slaves, Nabucco (pages 60–63)

We will be singing this in Italian. **Rehearsal links:**

Soprano	Alto	Tenor	Bass
https://m.youtube.com/watch?v=AvnGvLf0qvo	https://m.youtube.com/watch?v=WorNIRxkXdk	https://m.youtube.com/watch?v=q6e4sKK2i7A	https://m.youtube.com/watch?v=2g-OwN7oox4

This is a singalong guide with clear pronunciation:

https://m.youtube.com/watch?v=CErP9JeE_Ww

6. Sibelius Finlandia Chorus (page 64)

Now a traditional hymn. So many arrangements! Here is a link to the nearest version. This will be our warmup learning at rehearsal! **Rehearsal link:**

<https://m.youtube.com/watch?v=snGEoVfUGuQ>

7. Handel Zadok the Priest (pages 65–79)

Please choose whichever part suits you best! **Rehearsal links:**

Soprano	Alto	Tenor	Bass
Soprano 1 https://m.youtube.com/watch?v=PkyLJxT_GQk	Alto 1 https://m.youtube.com/watch?v=3pb11Bonc1A	Tenor https://m.youtube.com/watch?v=nF99YrUYTe0	Bass 1 https://m.youtube.com/watch?v=ge2RhyysRG8
Soprano 2 https://m.youtube.com/watch?v=L-VBdU5pnTk	Alto 2 https://m.youtube.com/watch?v=kct-cqESJn0		Bass 2 https://m.youtube.com/watch?v=IFeyq58jWqQ

Further Event Details

For details of the rehearsal times and venues, and to contact the organisers please visit:

<https://shetlandorchestra.com/shetland-scratch-choir>

We look forward to welcoming you to our first Shetland Scratch Choir on 10th and 11th May 2024!

Schicksalslied Song of Fate

(Friedrich Hölderlin)

Johannes Brahms, Op. 54
(Veröffentlicht 1871)

Klavierauszug mit Text vom Komponisten

Langsam und sehnsuchtsvoll
Slow and yearning
Viol. con sord.

Piano

p espressivo legato

5

9

13

16

pp dolce

dim.

p

Viol. con sord.

p espressivo legato

Langsam und sehnsuchtsvoll
Slow and yearning

21 *espress.*

25 *dim.*

Sopr. **B**

Alt *p sempre dolce*

Tenor *p sempre dolce*

Baß *p dolce*

Fl.

Bl.

Hr.

Klar.

Vcl.

29

Ihr wan - delt
Ye move up
p sempre dolce

wei - chem Bo - den,
ai - ry ground, O

se - li - ge Ge - ni - en.
bles - sed - spir - its.

Ihr wan - delt
Ye move up
p sempre dolce

Viol.

Str.

32

dro - ben im Licht auf wei - chem Bo - den, se - li - ge Ge - ni -
yon - der in light on ai - ry ground, O bles - sed - spir -

35

C *molto p*

en. its: Glän - zen - de Göt - ter - lüf - te rüh - ren euch
Ra - diant winds e - ther - ial o'er - you play

molto p

39

C *pp* *p dolce* Fl. Bl. Pos. Str. (pizz.)

leicht, light, rüh - ren euch leicht, light, glän - zen - de Göt - ter - lüf - te
o'er you play light, ra - diant winds e - ther - ial

Göt - ter - lüf - te
winds e - ther - ial

44

Fl. Pos. Str. (pizz.)

rüh - ren,
 o'er you

lüf - te
 ther - ial

rüh - ren euch leicht,
 o'er you play light,

wie die
 as the

D *p*

rüh - ren,
 o'er you,

49 *p* Bl. Str. *p dolce* Viol. (arco)

hei - li - ge
 hea - ven - ly

Fin - ger der Künst - le - rin
 fin - gers in - spired that wake

hei - li - ge Sai - ten, wie die
 hea - ven - ly lyre - chords, as the

cresc.

53

Fin - ger, wie die Fin - ger der Künst - le - rin
 fin - gers, as the fin - gers in - spired that wake

hei - li - ge, hei - li - ge
 hea - ven - ly, hea - ven - ly

Fin - ger, die Fin - ger der Künst - le - rin
 fin - gers, the fin - gers in - spired that wake

hei - li - ge
 hea - ven - ly

hei - li - ge
 hea - ven - ly

hei - li - ge
 hea - ven - ly

57 *poco a poco cresc.* *f dim.* Str. *p* Viol. (pizz.)

p Sai - lyre. ten. chords.

62 *p* Fl. 3 Ob. 3 Klar. Bl. *p dolce* Hr. *p* Pos.

p dolce

Schicksallos, wie der schlafende Säug - ling, at - men die Himmli - schen.
 Free from Fate, like the slumbering suck - ling, breathe the im - mor - tals.

p dolce

68 Viol.(arco) Str. Bässe (pizz.)

E *p*

Keusch be - wahrt in be - schei - de - ner Knos - pe
 Pure, un - sul - lied, in bud that en - folds - it

p

73 *pp* **E** Ob. Fl. Pos. *p* Bl.

8 blü - het e - wig,
blooms for aye, for

blü.het e - wig, e - wig
blooms for aye, for aye the ih - nen der Geist.
blü.het e - wig flower of their spir - it
blooms for aye, the

blü.het e - wig, e - wig
blooms for aye, for aye the

79 Fl.Hr.
p Br.Vcl.(arco)

Und die se - li - gen
And the eyes of the

Und die se - li - gen
And the eyes of the

Die se - li - gen
The eyes of the

83

Au - gen bli - cken in stil - ler,
bles - sed gaze in tran - quil dim.

se - li - gen
eyes of the

Au - gen bli - cken in
bles - sed gaze in

Au - gen bli - cken in stil - ler, e - wi - ger
bles - sed gaze in tran - quil bright - ness e -

Au - gen bli - cken in stil - ler, dim.
bles - sed gaze in tran - quil

86 Klar.

Klar - heit,
 ter - nal,

bli - cken in stil - ler,
 gaze in tran - quil,

bli - cken, bli - cken in e - wi - ger
 gaze, gaze in brightness e -

89 Viol.
 pp Str. dim.

Klar - heit.
 ter - nal.

94 Viol.
 Str. p Pos. dim.
 Pk. 3

99 Fl.
 pp Vcl. Br. pp Bl. Pos.

Allegro

104

f St.

Bbl.

Bbl.

Doch uns ist ge - ge - - ben, auf
But to us is it gi - - - ven, in

f

110

Bbl.

kei - ner Stät - - - te zu ruh; es
no - a bid - - - ding place to dwell we

16

schwin - den, es fal - len die lei - den den,
van - ish, we stum - ble, we suf - fer - ing,

122 *non legato*

lei - den den Men - schen blind - lings,
sor - row - ing mor - tals blind - ly,

128 *ff* *Tutti*

blind - lings von ei - ner Stun - de zur an - dern,
blind - ly from one brief hour to an - oth - er,

134

blind - lings von ei - ner Stun - de zur an - dern, wie
 blind - ly from one brief hour to an - o - ther, like

140

F

Was - ser von Klip - pe zu Klip - pe ge -
 wa - ter from boul - der to boul - der flung

146

F 2.Viol.

wor - fen, jahr - - - lang ins Un -
 down - ward, year by year to the dark

152

Bl. Str. Bl. Str. Vcl.

159

ge - wis - se hin ab,
Un - known be low,

Str. *pp* *cresc.* *ff* Tutti

164

ins Un - ge - wis - se
the dark Un - known

p *pp* *Str.* *Vel.*

170

hin - ab.
be - low.

wis - se hin ab.
known be low.

p

176 *dim.* *pp* Br. 2.Viol.

184 *sempre pp* 1.Viol. Br. 2.Viol. Vcl.

H *pespr.* *no.* auf in *p* auf in kei - no a - bid - ing,

Doch uns To us ist is ge - ge - ben, auf kei - ner, kei - ner, kei - no a - bid - ing,

193 *p* Fl. Bl. Vcl.

kei - no - ner a - bid - ing, Stät - te zu

kei - no - ner a - bid - ing place to

202 Viol. *pp* *pp* *pp*

210

ruhn,
dwell,

zu
to

ruhn.
dwell.

pp

ppp

1.Viol.

2.Viol.

Br.

I

219

Doch uns
To us

ist ge - ge -
is it gi -

ben auf kei - ner
ven in no a -

ist ge -
is it gi -

espr.

p

p

Fl.

Ob.

Hbl.

227

Stät.te zu ruhn,
bid - ing place,

ben, doch uns,
ven, to us

Doch uns
To us

ist ge - ge -
is it gi -

ben,
ven,

Doch uns,
To us,

doch uns
us

ist ge - ge -
is it gi -

ben,
ven,

cresc.

Viol.

cresc.

mf Str.

uns — ist ge — ge — ben
 to us — is it gi — ven

uns — ist ge — ge — ben auf kei — ner Stät — te
 to us — is it gi — ven in no — a — bid — ing place

zu ruh, zu ruh.
 to dwell, dwell.

Doch uns, doch uns,
 To us, us,

zwei Br. zwei 1.Viol. dim. Br. 1.Viol.

pp *sf* *p* *pp* *pp* *sempre pp*

p **K** *molto cresc.*

doch uns ist ge - ge - ben, auf
to us is it gi - ven in

270

Hr. *p* **K** *molto cresc.*
Fag. *ppp* Str.

kei - ner Stät - - - te zu ruh. Es
no a - bid - - - ing place to dwell. We

278

schwin - den, es fal - len die lei - - den - den
van - ish, we stum - ble, we suf - - fer - ing,

284

lei - - - den den Men - - - schen blind - - - lings,
 sor - - - row - ing mor - - - tals, blind - - - ly,
 blind - - - lings, blind - - - ly von ei - - - ner
 blind - - - ly from one brief
 Stun - de zur an - - - dern, wie
 hour to an - - - oth - - - er, like

290
 Tutti

296

301

L

Was - ser von Klip - pe zu Klip - pe
wa - ter from boul - der to boul - der

L *non legato*
306 *molto f*
Bl.

ge - wor - fen, jahr - by - lang
flung down ward, year by year

L *ff*
311 *ff*
Viol. *fp*
Tutti
Bässe

p
ins to the Un - ge - wis - se hin -
to the dark Un - known be -

p
317 *pp*

322

ab,
low,

ins
the

Un -
dark

f *p* *ff* *p*

2.Viol. Br. 2.Viol.

Tutti

327

ge - wis - se hin - ab,
Un known be - low.

pp *Pk.*

Br. 2.Viol. Br.

M M

333

Hr. Br. Fag. Fag. Ob. Ob.

p

339

p

ins the Un - ge - wis - se
the *p* dark Un - known

Fl.

346

hin - ab,
be - low,

Ob.
Fag.
Tr. Br.
2. Viol.

353

ins the Un - ge -
the dark Un -

Fl.
1. Viol.

wis - se hin - ab!
 known be - low!

2.Viol. Br. *pp* *f* *p*
 Viol. Ob. *f* *p*
 Red.

367 *f* *p* *dim.* 1.Viol.

373 1.Viol.(pizz.) Br.

Adagio
 Fl. *molto espress.*
 380 *pp* Str. (arco) Red.

383

N Viol.

387 *poco cresc.* *pp Tutti*

391 *cresc.*

394 *f* *p*

398 *Str.* *p* *Pk.*

404 *Bl.*

Humming Chorus

Madame Butterfly (1904)

Giacomo Puccini (1858-1924)

Transc. : Bernard Dewagtere

Moderamente mosso ♩ = 100

Soprano/Alto

a bocca chiusa

Ténor/Basse

a bocca chiusa

Piano

ppp

p

p

S/A

T/B

Pno

4

S/A

T/B

Pno

8

pp

Humming Chorus

2
12

S/A

T/B

Pno

This system contains measures 12 through 15. The vocal parts (Soprano/Alto and Tenor/Bass) feature long, sustained notes with slurs, indicating a humming effect. The piano accompaniment consists of a rhythmic melody in the right hand and sustained chords in the left hand.

16

S/A

T/B

Pno

This system contains measures 16 through 19. The vocal parts continue with sustained notes. The piano accompaniment features a more active melody in the right hand, with some triplets and eighth notes, while the left hand remains mostly sustained.

20

S/A

T/B

Pno

This system contains measures 20 through 23. The vocal parts have sustained notes. The piano accompaniment continues with a rhythmic melody in the right hand and sustained chords in the left hand.

Humming Chorus

24

S/A

T/B

Pno

mf

mf

3

28

S/A

T/B

Pno

rit.

p

p

dim.

p

32

S/A

T/B

Pno

p

p

pp

Humming Chorus

4
36

S/A

T/B

Pno

rall. *rit.* *a tempo*

41

S/A

T/B

Pno

rall.

46

S/A

T/B

Pno

rall. molto *pp* *ppp*

Triumphal Scene from Aida

Antonio Ghislanzoni
(1824-1893)

Giuseppe Verdi
(1813-1901)

People

Soprano

Alto I

Alto II

F unison

M unison

Tenor I

Tenor II

Bass

Priests

Tenor III

Tenor IV

Bass I

Bass II

Piano

Pno.

Triumphal Scene from Aida

Pno.

Pno.

Pno.

[A] a tempo come prima

ff

S. Glo - ria all' E - git - to, ad I - si - de che il sa - cro suol pro - teg - ge! Al

ff

A.I. Glo - ria all' E - git - to, ad I - si - de che il sa - cro suol pro - teg - ge! Al

ff

T.I. Glo - ria all' E - git - to, ad I - si - de che il sa - cro suol pro - teg - ge! Al

ff

B. Glo - ria all' E - git - to, ad I - si - de che il sa - cro suol pro - teg - ge! Al

Pno.

29

S. *pesante e stent.*
Re che il Del - ta reg - ge, al Re che il Del - ta reg - ge in - ni fe - sto - si al - ziam!

A.I. Re che il Del - ta reg - ge, al Re che il Del - ta reg - ge in - ni fe - sto - si al - ziam!

T.I. Re che il Del - ta reg - ge, al al Re che il Del - ta reg - ge in - ni fe - sto - si al - ziam!

B. Re che il Del - ta reg - ge, al Re che il Del - ta reg - ge in - ni fe - sto - si al - ziam!

Pno.

35

F.u. Glo - ria! Glo - ria!

M.u. Glo - ria! Glo - ria!

Pno.

39

F.u. Glo - ria!

M.u. Glo - ria!

Pno.

(Note: Female and male voices split from unison in next measure!)

42

S. *cresc.*
Glo - ria al Re! Glo - ria, glo - ria, glo - ria, In - ni al -

A.I. *cresc.*
Glo - ria, glo - ria, glo - ria, In - ni al -

T.I. *cresc.*
Glo - ria al Re! Glo - ria, glo - ria, glo - ria, In - ni al -

B. *cresc.*
Glo - ria, glo - ria, glo - ria, In - ni al -

Pno.

47

S. ziam, in - ni al - ziam! Glo - ria al

A.I. ziam, in - ni al - ziam! Glo - ria al

T.I. *s* ziam, in - ni al - ziam! Glo - - ria al Re, al

B. ziam, in - ni al - ziam! Glo - - ria al Re, al

Pno.

51 B tornando al tempo di prima
cantabile

S. *Re! In - ni fe - sto - si, fe-sto - si al - ziam! S'in-*

A.I. *Re! In - ni fe - sto - si al - ziam! S'in-*

A.II *S'in-*

T.I *Re! In - ni fe - sto - si al - ziam!*

B. *Re! In - ni fe - sto - si al - ziam!*

Pno.

55

S. *trec - ci il lo - to al lau - ro sul crin dei vin - ci - to - ri! Nem-*

A.I. *trec - ci il lo - to al lau - ro sul crin dei vin - ci - to - ri! Nem-*

A.II *trec - ci il lo - to al lau - ro sul crin dei vin - ci - to - ri! Nem-*

Pno.

59

S. *bo gen-til di fio - ri - sten - da sull'ar - mi un vel. Dan-*

A.I. *bo gen - til di fio - ri sten - da sull'ar - mi un vel.*

A.II *bo gen - til di fio - ri sten - da sull'ar - mi un vel.*

Pno.

63

S. ziam, fan-ciul-le e - gi - zie, le mi - sti-che ca - ro - le,

A.I. Dan-ziam, fan - ciul - le e - gi - zie, le mi - sti - che ca - ro - le,

A.II. Dan-ziam, fan - ciul - le e - gi - zie, le mi - sti - che ca - ro - le,

Pno.

67

S. co - me d'in-tor-no al so - le dan - za - no gli a - stri in ciel!

A.I. co - me d'in - tor - no al so - le dan - za - no gli a - stri in ciel!

A.II. co - me d'in - tor - no al so - le dan - za - no gli a - stri in ciel!

Pno.

71

T.IV. **C** Del - la vit - to - ria a - gl'ar-bi - tri su -

B.II. Del - la vit - to - ria a - gl'ar-bi - tri su - pre - mi il guar - do er - ge -

Pno.

77

T.III *f* Gra-zie a - gli Dei ren -

T.IV pre - mi il guar - do er - ge - te; gra - zie a - gli

B.I *f* Del - la vit - to - ria a - gl'ar-bi - tri su - pre - mi il guar - do, il

B.II te; gra - zie a - gli Dei ren - de - te nel for - tu - na - to di,

Pno.

82

T.III *f* de - te nel

T.IV Dei ren - de - te nel for - tu -

B.I *f* guar - do er - ge - te; gra - zie ren - de - te

B.II gra - zie a - gli Dei, gra - zie ren - de - te nel

Pno.

85

T.III
for - tu - na - to di,

T.IV
na - to di,

B.I
nel for - tu - na - to di,

B.II
for - tu - na - to di,

Pno.

87 **D** *ff*

S.
Co - me d'in - tor - no al so - le dan - za - no gli a - stri in ciel!

A.I
Co - me d'in - tor - no al so - le dan - za - no gli a - stri in ciel!

T.I
In - ni fe - sto - si al - ziam al Re, al - zia - mo al Re!

B.
In - ni fe - sto - si al - ziam al Re, al - zia - mo al Re!

T.III
gra - zie a - gli Dei ren - de - te nel for - tu - na - to di!

B.I
gra - zie a - gli Dei ren - de - te nel for - tu - na - to di!

Pno.

91 **E**

Pno.

Triumphal Scene from Aida

Piano score for the Triumphal Scene from Aida, measures 96 to 129. The score is written for Piano (Pno.) and includes measures 96, 101, 106, 111, 116, 121, 125, and 129. The key signature is B-flat major (two flats). The score features various musical notations, including triplets (marked with '3'), slurs, and a fermata (marked with 'F') in measure 111. The piano part is complex, with many triplets and slurs throughout the piece.

135 **G** Tempo primo

S. *ff*
 Vie - ni, o guer-rie - ro vin - di - ce, vie - ni a gio-ir con noi; sul

A.I. *ff*
 Vie - ni, o guer-rie - ro vin - di - ce, vie - ni a gio-ir con noi; sul

T.I. *ff*
 Vie - ni, o guer-rie - ro vin - ce, vie - ni a gio-ir con noi; sul

T.II. *ff*

B. *ff*
 Vie - ni, o guer-rie - ro vin - di - ce, vie - ni a gio-ir con noi; sul

T.III. *f*
 A-gli ar - bi-tri su - pre - mi il guar - do er -

B.I. *f*
 A-gli ar - bi-tri su - pre - mi il guar - do er -

Pno.

139 *Più animato* (♩ = 132)

S. *pesante*
pas-so de-gli e-ro-i, sul pas-so de-gli e-ro-i, i lau-ri, i fior-ver-siam!

A.I.
pas-so de-gli e-ro-i, sul pas-so de-gli e-ro-i, i lau-ri, i fior-ver-siam!

T.I.
pas-so de-gli e-ro-i, sul pas-so de-gli e-ro-i, i lau-ri, i fior-ver-siam!

B.
pas-so de-gli e-ro-i, sul pas-so de-gli e-ro-i, i lau-ri, i fior-ver-siam!

T.III
ge-te, il guar-do er-ge-te, il guar-do er-ge-te,

B.I
ge-te, il guar-do er-ge-te, il guar-do er-ge-te,

Pno.

145

T.III
gra-zie a-gli Dei, a-gli Dei ren-de-te nel

B.I
gra-zie a-gli Dei, a-gli Dei ren-de-te

Pno.

149

S. Vie - ni o guer - rier, vie - ni a gio -

A.I. Glo - ria, glo - ria

T.I. Glo - ria, glo - ria

B. Glo - ria, glo - ria

T.III for - tu - na - to di. Gra - zie, gra - zie,

B.I nel for - tu - na - to di. Gra - zie, gra - zie,

Pno.

153

S. ir a gio - ir con noi, o guer - rier, vie - ni o guer - rier, vie -

A.I. glo - ria, glo - ria al guer - rier, glo - ria al guer - rier, vie -

T.I. glo - ria, glo - ria al guer - rier, glo - ria al guer - rier, vie -

B. glo - ria, glo - ria al guer - rier, glo - ria al guer - rier, vie -

T.III gra - zie, gra - zie a - gli Dei, gra - zie a - gli Dei ren -

B.I gra - zie, gra - zie a - gli Dei, gra - zie a - gli Dei ren -

Pno.

157 *stentate*

S. ni a gio - ir con noi, vie - ni, vie - ni,

A.I. ni, vie - ni o guer - rie - ro,

T.I. ni, vie - ni o guer - rie - ro,

B. ni, o guer - rier, vie - ni o guer - rie - ro,

T.III de - te, gra - zie a - gli De - i,

B.I de - te, gra - zie a - gli De - i,

Pno.

161 **I** *Ritenuato come primo* *ff*

F.u. vie - ni o guer - rier, vie - ni a gio - ir con no - i, sul pas - so de - gli e -

M.u. *ff* vie - ni o guer - rier, vie - ni a gio - ir con no - i, sul pas - so de - gli e -

T.III *ff* gra - zie a - gli Dei,

B.I. *ff* gra - zie a - gli Dei,

Pno.

166

F.u.
ro - i i lau - rie i fior ver - siam. Vie - ni, o guer - rie - ro,

M.u.
ro - i i lau - rie i fior ver - siam. Vie - ni, o guer - rie - ro,

T.III
8
gra - zie a - gli Dei, gra - zie a - gli

B.I
gra - zie a - gli Dei, gra - zie a - gli

Pno.

171

F.u.
vie - ni a gio - ir con no - i; sul pas - so de - gli e -

M.u.
vie - ni a gio - ir con no - i; sul pas - so de - gli e -

B.
sul pas - so de - gli e -

T.III
8
Dei ren - de - te, gra - zie a - gli

B.I
Dei ren - de - te, gra - zie a - gli

Pno.

174 Più animato (♩ = 132) J

F.u. ro - i i lau - ri, i fior ver - siam. Glo -

M.u. ro - i i lau - ri, i fior ver - siam. Glo -

B. ro - i

T.III Dei ren-de - te, *ff* gra - zie a - gli De - i ren -

B.I Dei ren-de - te, *ff* gra - zie a - gli De - i ren -

Pno.

178

F.u. ria! Glo - - ria! Glo -

M.u. ria! Glo - - ria! Glo -

T.III de - te, gra - zie ren - de - te nel for - tu - na - to

B.I de - te, gra - zie ren - de - te nel for - tu - na - to

Pno.

(Note: Female and male voices split from unison in next measure!)

182

S.
ria, glo - ria all' E - git-to, glo - ria, glo - ria all' E - git-to, glo - ria, glo -

A.I.
ria, glo - ria all' E - git-to, glo - ria, glo - ria all' E - git-to, glo - ria, glo - ria,

T.I.
ria, glo - ria all' git-to, glo - ria, glo - ria all' E - git-to, glo - ria, glo -

T.II
ria, glo -

B.
ria, glo - ria all' git-to, glo - ria, glo - ria all' E - git-to, glo - ria, glo -

T.III
di, gra - zie a - gli Dei, gra - zie a-gli Dei, gra -

T.IV
gra - zie a - gli Dei, gra - zie a-gli Dei, gra -

B.I
di, gra - zie a - gli Dei, gra - zie a-gli Dei, gra -

B.II
gra - zie a - gli Dei, gra - zie a-gli Dei, gra -

Pno.

187

S. - - - - - ria!

A.I. glo - ria, glo - ria, glo - ria!

T.I. - - - - - ria!

T.II. ria, glo - ria, glo - ria, glo - ria!

B. - - - - - ria, glo - ria!

T.III. - - - - - zie a - gli - Dei, gra - zie,

T.IV. zie, gra - zie, gra - zie ren - de - te a - gli Dei, gra - zie,

B.I. zie, gra - zie, gra - zie ren - de - te a - gli Dei, gra - zie,

B.II. zie, gra - zie, gra - zie ren - de - te a - gli Dei, gra - zie,

Pno. 3 3 3 3 3

191

fff

S. glo - ria!

fff

A.I. glo - ria!

fff

T.I. glo - ria!

fff

T.II. glo - ria!

fff

B. glo - ria!

T.III. gra - zie a - gli Dei.

T.IV. gra - zie a - gli Dei.

B.I. gra - zie a - gli Dei.

B.II. gra - zie a - gli Dei.

Pno.

Libiamo ne' lieti calici (Drinking Song)

from *La traviata* (Act I)

Giuseppe Verdi (1853)

Transc. : Bernard Dewagtere

Allegretto ♩. = 69

Piano

Pno

T. solo

Alfred. *con grazia leggerissimo*

f Li - bia ____ mo, li - bia-mo ne' lie ____ ti ca ____
(English) Where beau ____ ty, wher beau-ty and mirth ____ are beck ____

Pno

T. solo

____ li-ci, che la ____ bel ____ lez - za ____ in ____ fio ____ ra; e la ____ fug - ge - vol, fug -
____ oning, Seize we ____ the ____ swift - wing ____ ed ____ hours, ____ Let joy, ____ let joy crown the

Pno

Libiamo ne'lieti calici (Drinking Song)

2

37

T. solo

8

ge____ vol o____ ra s'in - ne - brii a____ vo - lut____ tà. Li - biam ne'
cup____ with flow____ ers, And life's a____ dream of____ bliss. While youth's swift

Pno

37

45

T. solo

8

dol - ci____ fre - mi - ti che su - sci - ta l'a____ mo - re, poi - chè quel -
fire with____ in us burns, Shall love's de - light in____ spire us, With such bright

legato *mp* (indicating Violetta)

Pno

45

53

T. solo

8

l'oc - chio al____ co - re on - ni - po ten - te____ va____ Li - bia____ mo, a -
eyes to____ fire us, What joy can e - qual____ this?____ Then quaff____ we the

Pno

53

62

T. solo

mo - re, a - mor fra/i ca - li - ci più cal - di ba - ci a - vra.
 winecup when love is beck oning, Life is a short dream of bliss.

S. A.

T. B.

Ah! Quaff

62

Pno

69

S. A.

li - biam, a mor fra ca - li ci più cal - di
 the cup where love is beck-ing, Life is one short

T. B.

li - biam, a mor fra ca - li ci più cal - di
 the cup where love is beck-ing, Life is one short

Pno

69

The musical score is for a three-part setting of 'Libiamo ne'lieti calici'. It features a Tenor solo part, Soprano and Tenor duet parts, and a Piano accompaniment. The score is divided into two systems. The first system (measures 62-68) includes the Tenor solo part with lyrics in Italian and English, and the Soprano and Tenor parts with 'Ah! Quaff' at the end. The piano accompaniment provides a harmonic foundation. The second system (measures 69-74) features the Soprano and Tenor duet parts with lyrics, and the piano accompaniment continues. The score includes various musical notations such as treble and bass clefs, key signatures (one flat), time signatures (8/8), and dynamic markings like *p*, *pp*, and *f*.

Libiamo ne'lieti calici (Drinking Song)

4

75 Violetta. (rises.)

S. solo

Tra voi, tra vo-i sa-pro di-vi de-re
My days shall pass in a dream of ec-stasy,

S. A.

ba-cia vra.
dream of bliss.

T. B.

ba-cia vra.
dream of bliss.

Pno

75 *pp*

84 *mp*

S. solo

il tem-po mio gio-con do; tut to'è fol-li-a, fol-li-a nel
By joy-ous friends sur-round ded. Give me a measure of rap-ture un-

Pno

84

92 *mf*

S. solo

mon-do cio che non e pia cer. Go-diam, fu-ga-ce e
bound-ed, There is no life but this. While en-vi-ous time flies

Pno

92

100

S. solo

ra - pi - do/è il gau - dio del - l'a _____ mo - re; è/un fior che na - sce_ e_ muo -
 swift - ly on, En - joy the time of _____ flow - ers, Too soon will fade the _____ bow -

Pno

p

109

S. solo

re, nè più si puo go _____ der. _____ Go - diam! _____ c'in - vi - ta, c'in vi _____ ta/un
 ers, Then vain to sigh for _____ bliss. _____ En - joy _____ while pleasure and mirth _____ are

Pno

118

S. solo

fer _____ vi-do/ac - cen - to _____ lu - sin _____ ghier.
 beck _____ on-ing, There's no _____ life but _____ this.

S. A.

mp *mf*

Ah! _____ go - dia _____ mo, la
 Ah! _____ en - joy _____ we, where

T. B.

mp *mf*

Ah! _____ go - dia _____ mo, la
 Ah! _____ en - joy _____ we, where

118

Pno

pp *mf*

126

S. A. *f* *pp*

taz - za, la taz _____ za/e/il can _____ ti - co la no _____ te ab - bel - la _____ e il ri _____
 pleasure and mirth _____ are beck _____ on-ing, While love _____ and wine yet _____ in _____ vite _____

T. B. *f* *pp*

taz - za, la taz _____ za/e/il can _____ ti - co la no _____ te ab - bel - la _____ e il ri _____
 pleasure and mirth _____ are beck _____ on-ing, While love _____ and wine yet _____ in _____ vite _____

Pno *f* *p*

133

S. A. *mf* *f*

so, in que _____ sto, in que _____ sto pa _____ ra - di _____ so ne sco - pra _____ il _____
 us, When they _____ can no more, _____ no more _____ de - light _____ us, A way with _____ this _____

T. B. *mf* *f*

so, in que _____ sto, in que _____ sto pa _____ ra - di _____ so ne sco - pra _____ il _____
 us, When they _____ can no more, _____ no more _____ de - light _____ us, A way with _____ this _____

Pno *mf* *f*

141 *mp* *con grazia*

S. solo

La vi - ta/è nel tri - pu - dio
There's naught in life but plea - sure

T. solo

mp

Quan - do non
Un - til one

S. A.

nuo - vo di.
dull, cold earth.

T. B.

nuo - vo di.
dull, cold earth.

Pno

141 *pp*

149

S. solo

Nol di - te/a chi l'i - gno - ra.
In love I know no mea - sure.

T. solo

mp

s'a - mi an - ec - ra.
heart you can trea - sure.

E/il mio des -
My heart loves

Pno

149

157

S. solo *mf*

Ah go - dia _____ mo, la taz - za, la taz _____ za/e/il
 Ah en - joy _____ we, when plea-sure and mirth _____ are

T. solo *mf*

tin co _____ si. _____ Go - dia _____ mo, la taz - za, la taz _____ Za/e/il
 one a _____ lone. _____ En - joy _____ we, when plea-sure and mirth _____ are

S. A. *mp*

Ah sì, go - dia-mo, go - dia-mo, go - dia - mo, la
 Oh yes, en - joy we, en - joy we, when plea - sure and

T. B. *mp*

Ah sì, go - dia-mo, go - dia-mo, go - dia - mo, fa
 Oh yes, en - joy we, en - joy we, when plea - sure and

Pno *pp*

157

164

S. solo

can _____ ti - co la not _____ te ab - bel - la _____ e il ri _____ so, in
beck _____ on-ing. While love _____ and _____ wine yet _____ in _____ vite _____ us. When

T. solo

8

can _____ ti - co la not _____ te ab - bel - la _____ e il ri _____ so, in
beck _____ on-ing. While love _____ and _____ wine yet _____ in _____ vite _____ us. When

S. A.

taz - za e/il can - ti - co la not - te/ab - bel - la eil ri - so, go dia-mo, go -
mirth thus are beck-on-ing, While love and wine yet in - vite us, en joy we, en -

T. B.

taz - za e/il can - ti - co la not - te/ab - bel - la eil ri - so, go dia-mo, go -
mirth thus are beck-on-ing, While love and wine yet in - vite us, en - joy we, en -

Pno

164

170 *poco a poco* *cresc.*

S. solo

que _____ sto/in que _____ sto pa _____ ra - di _____ so ne sco - pra _____ il _____
 they _____ no more, no more, de - light _____ us, A - way with _____ this _____

T. solo

que _____ sto/in que _____ sto pa _____ ra - di _____ so ne sco - pra _____ il _____
 they _____ no more, no more, de - light _____ us, A - way with _____ this _____

S. A.

dia-mo, go dia - mo, in que - sto pa ra - di - so ne sco - pra, ne sco - pra il
 joy we, en joy we, When They no more de light us, a way. ah, A way with this

T. B.

dia-mio, go - dia - mio, in que - sto pa ra - di - so ne sco - pra, ne sco - pra il
 joy we, en - joy we, When They no more de - light us, a - way. ah, A - way with this

Pno

170 *poco a poco* *cresc.*

177

S. solo

nuo - vo di, ah, ah, ne sco pro il di, ah!
dull, cold earth. ah, ah, a - way with this earth, ah

T. solo

nuo - vo di, ah, ah, ne sco pro il di, ah!
dull, cold earth. ah, ah, a - way with this earth, ah

S. A.

nuo vo di, ne sco pra/il nuo - voil nuo - vo di, ne
dull, cold earth, a - way, a - way with this dull earth, a -

T. B.

nuo vo di, ne sco pra/il nuo - voil nuo - vo di, ne
dull, cold earth, a - way, a - way with this dull earth, a -

Pno

177

f

mf

mf

mf

183

S. solo

ah! ne sco pra il di, ah!
ah, a - way with this earth, a

T. solo

ah! ne sco pra il di, ah!
ah, a - way with this earth, a

S. A.

sco - pra/il nuo - voil nuo - vo di, si, ne sco - pra, ne sco - pra il
way, a - way with this dull earth, then a - way, then a - way with this

T. B.

sco - pra/il nuo - voil nuo - vo di, si, ne sco - pra, ne sco - pra il
way, a - way with this dull earth, then a - way, then a - way with this

Pno

183

189

S. solo

ff

T. solo

8

ff

S. A.

nuo — vo di!
dull, — cold earth!

T. B.

nuo — vo di!
dull, — cold earth!

Pno

189

ff

CORO DI SCHIAVI EBREI

dall'opera in quattro parti Nabucco

T. Solera

G. Verdi

Largo

p *p* *ff* *pp*

sotto voce
Va, pen - sie - ro, sul-l'a - li do - ra - te; Va, ti

sotto voce
Va, pen - sie - ro, sul-l'a - li do - ra - te; Va, ti

sotto voce
Va, pen - sie - ro, sul-l'a - li do - ra - te; Va, ti

sotto voce
Va, pen - sie - ro, sul-l'a - li do - ra - te; Va, ti

cantabile
p *sottovoce*

15

po-sa sui cli - vi, sui col - li, O-ve o - lez - za - no te pi-de e mol - li L'au-re dol - ci del suo-lo na

po-sa sui cli - vi, sui col - li, O-ve o - lez - za - no te pi-de e mol - li L'au-re dol - ci del suo-lo na

po-sa sui cli - vi, sui col - li, O-ve o - lez - za - no te pi-de e mol - li L'au-re dol - ci del suo-lo na

po-sa sui cli - vi, sui col - li, O-ve o - lez - za - no te pi-de e mol - li L'au-re dol - ci del suo-lo na

20

tal! Del Gior - da - no le ri - ve sa - lu - ta, Di Si - on - ne le tor - ri at - ter - ra - te... Oh mia

tal! Del Gior - da - no le ri - ve sa - lu - ta, Di Si - on - ne le tor - ri at - ter - ra - te... Oh mia

tal! Del Gior - da - no le ri - ve sa - lu - ta, Di Si - on - ne le tor - ri at - ter - ra - te... Oh mia

tal! Del Gior - da - no le ri - ve sa - lu - ta, Di Si - on - ne le tor - ri at - ter - ra - te... Oh mia

25

pa-tria sì bel-la e per - du - ta! Oh mem - bran - za sì ca - ra e fa - tal! Ar-pa d'òr dei fa-ti-di - ci

pa-tria sì bel-la e per - du - ta! Oh mem - bran - za sì ca - ra e fa - tal! Ar-pa d'òr dei fa-ti-di - ci

pa-tria sì bel-la e per - du - ta! Oh mem - bran - za sì ca - ra e fa - tal! Ar-pa d'òr dei fa-ti-di - ci

pa-tria sì bel-la e per - du - ta! Oh mem - bran - za sì ca - ra e fa - tal! Ar-pa d'òr dei fa-ti-di - ci

30 3

va - ti, Per-ché mu - ta dal sa - li - ce pen- di? Le me - rie nel pet - to - rac -

va - ti, Per-ché mu - ta dal sa - li - ce pen- di? Le me - mo - rie nel pet - to rac

va - ti, Per-ché mu - ta dal sa - li - ce pen- di? Le me - mo - rie nel pet - to - rac -

va - ti, Per-ché mu - ta dal sa - li - ce pen- di? Le me - mo - rie nel pet - to rac -

34

cen - di, Ci fa - vel - la del tem - po che fu! O si - mi - le di So - li - ma ai

cen - di, Ci fa - vel - la del tem - po che fu! O si - mi - le di So - li - ma ai

cen - di, Ci fa - vel - la del tem - po che fu! O si - mi - le di So - li - ma ai

cen - di, Ci fa - vel - la del tem - po che fu! O si - mi - le di So - li - ma ai

38

fa - ti Trag - gi un suo - no di cru - do la - men - to, O t'i - spi - ri il Si - gno - re un con

fa - ti Trag - gi un suo - no di cru - do la - men - to, O t'i - spi - ri il Si - gno - re un con

fa - ti Trag - gi un suo - no di cru - do la - men - to, O t'i - spi - ri il Si - gno - re un con

fa - ti Trag - gi un suo - no di cru - do la - men - to, O t'i - spi - ri il Si - gno - re un con

cen - to Che ne in - fon - da al pa - ti - re. vir - tù, Che ne in - fon - da al pa - ti - re. vir

cen - to Che ne in - fon - da al pa - ti - re. vir - tù, Che ne in - fon - da al pa - ti - re. vir

cen - to Che ne in - fon - da al pa - ti - re. vir - tù, Che ne in - fon - da al pa - ti - re. vir

cen - to Che ne in - fon - da al pa - ti - re. vir - tù, Che ne in - fon - da al pa - ti - re. vir

tù, Che ne in - fon - da al pa - ti - re. vir - tù, al pa - ti - re vir -

tù, Che ne in - fon - da al pa - ti - re. vir - tù, al pa - ti - re vir -

tù, Che ne in - fon - da al pa - ti - re. vir - tù, al pa - ti - re vir -

tù, Che ne in - fon - da al pa - ti - re. vir - tù, al pa - ti - re vir -

tù! pp

tù! pp

tù! pp

tù! pp

tù! pp

Pno. pp

Be Still My Soul

CROSS AND COMFORT

Words: Katharina A. von Schlegel, 1752. Translated by Jane L. Borthwick, 1855.

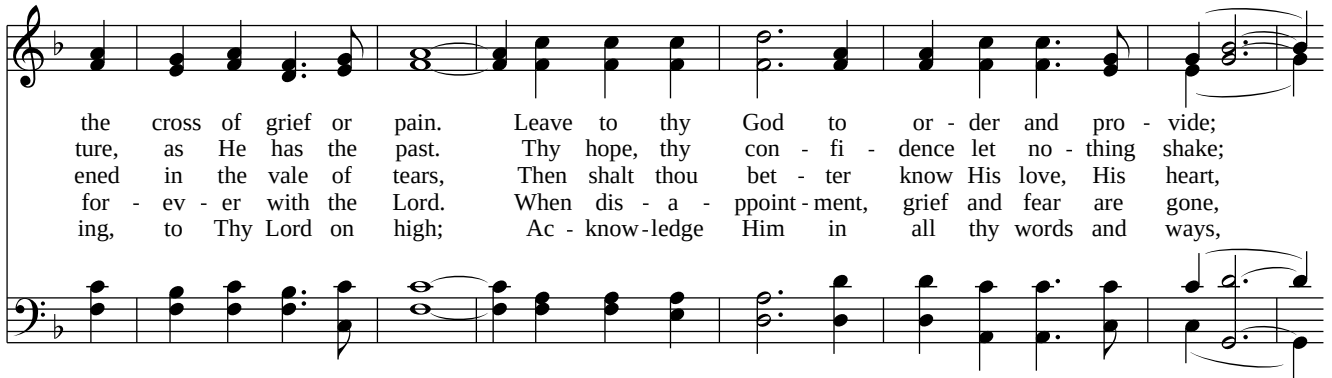
Music: 'Finlandia' Jean Sibelius, 1899. Setting: from Jean Sibelius, 1900.

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♩ = 100



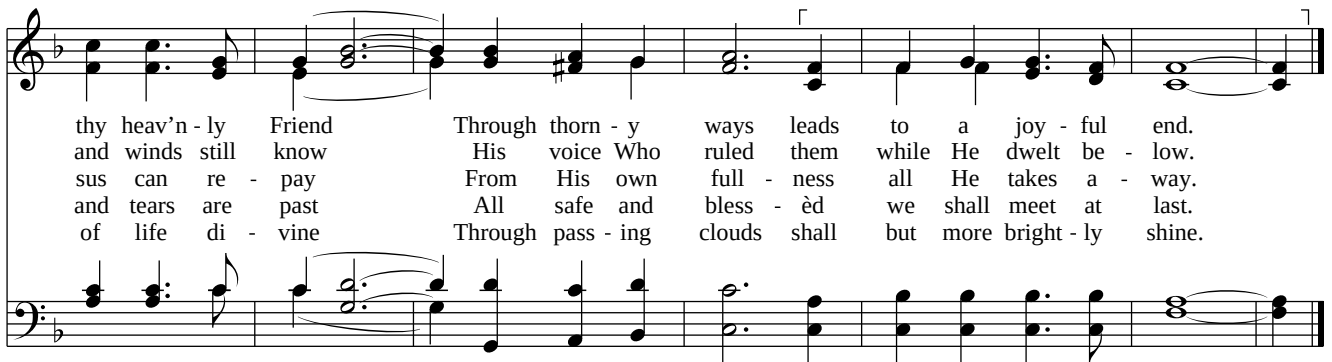
1. Be still, my soul: the Lord is on thy side. Bear pa - tient - ly
 2. Be still, my soul: thy God doth un - der - take To guide the fu -
 3. Be still, my soul: when dear - est friends de - part, And all is dark -
 4. Be still, my soul: the hour is hast'n - ing on When we shall be
 5. Be still, my soul: be - gin the song of praise On earth, be - liev -



the cross of grief or pain. Leave to thy God to or - der and pro - vide;
 ture, as He has the past. Thy hope, thy con - fi - dence let no - thing shake;
 ened in the vale of tears, Then shalt thou bet - ter know His love, His heart,
 for - ev - er with the Lord. When dis - a - ppoint - ment, grief and fear are gone,
 ing, to Thy Lord on high; Ac - know - ledge Him in all thy words and ways,



In ev - ery change, He faith - ful will re - main. Be still, my soul: thy best,
 All now my - ster - ious shall be bright at last. Be still, my soul: the waves
 Who comes to soothe thy sor - row and thy fears. Be still, my soul: thy Je -
 Sor - row for - got, love's pur - est joys re - stored. Be still, my soul: when change
 So shall He view thee with a well pleased eye. Be still, my soul: the Sun



thy heav'n - ly Friend Through thorn - y ways leads to a joy - ful end.
 and winds still know His voice Who ruled them while He dwelt be - low.
 sus can re - pay From His own full - ness all He takes a - way.
 and tears are past All safe and bless - ed we shall meet at last.
 of life di - vine Through pass - ing clouds shall but more bright - ly shine.

ZADOK THE PRIEST.

No. 1.

CHORUS.—“ZADOK THE PRIEST”

Andante maestoso. ♩ = 72.

HANDEL.

PIANO.

Vocal Parts, 1s. 1½d.; Orchestral Parts, with additional accompaniments by E. Silas, 4s.
Full Score in Manuscript, on Loan.

Ped. * Ped. *

CHORUS. A

1st SOPRANO. *f*

Za - - dok the priest, and

2nd SOPRANO. *f*

Za - - dok the priest, and

1st ALTO. *f*

Za - - dok the priest, and

2nd ALTO. *f*

Za - - dok the priest, and

TENOR. *f*

Za - - dok the priest, and

1st BASS. *f*

Za - - dok the priest, and

2nd BASS. *f*

Za - - dok the priest, and

f

Handel's "Zadok the Priest."—Novello, Ewer and Co.'s Octavo Edition.

Na - than the pro - - phet an - oint - - ed

Sol - o - mon King.

The musical score is for Handel's "Zadok the Priest." It features a choir of eight voices (four men and four women) and a keyboard accompaniment. The music is in D major and 4/4 time. The lyrics are "Na - than the pro - - phet an - oint - - ed" and "Sol - o - mon King." The score is arranged in two systems, each with four staves for the choir and two for the keyboard. The first system covers the first two lines of the score, and the second system covers the next two lines. The keyboard part consists of a right-hand melody and a left-hand accompaniment. The lyrics are written below the corresponding staves.

Handel's "Zadok the Priest."—Novello, Ewer and Co.'s Octavo Edition.

No. 2.

CHORUS.—“AND ALL THE PEOPLE REJOICED.”

Allegro.

SOPRANO. *f* And all the peo - ple re - joic'd, ... re -

1st ALTO. *f* And all the peo - ple re - joic'd, ... re -

2nd ALTO. *f* And all the peo - ple re - joic'd, ... re -

TENOR. *f* And all the peo - ple re - joic'd, ... re -

BASS. *f* And all the peo - ple re - joic'd, ... re -

PIANO. *Allegro.*
f = 132.

- joic'd, re - joic'd, and all the peo - ple re - -

- joic'd, re - joic'd, and all the peo - ple re - -

- joic'd, re - joic'd, and all the peo - ple re - -

- joic'd, re - joic'd, and all the peo - ple re - -

- joic'd, re - joic'd, and all the peo - ple re - -

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[illegible]

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re - joic'd, and all the peo - ple re - joic'd, . . .

re - joic'd, and all the peo - ple re - joic'd, . . .

re - joic'd, and all the peo - ple re - joic'd, . . .

re - joic'd, and all the peo - ple re - joic'd, . . .

re - joic'd, and all the peo - ple re - joic'd, . . .

Adagio.

re - joic'd, re - joic'd, and said :

re - joic'd, re - joic'd, and said :

re - joic'd, re - joic'd, and said :

re - joic'd, re - joic'd, and said :

re - joic'd, re - joic'd, and said :

Adagio.

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No. 3.

CHORUS.—“GOD SAVE THE KING.”

A tempo ordinario (Allegro moderato).

SOPRANO. *ff* God save the King! Long live the King! God save the King!

1st ALTO. God save the King! Long live the King! God save the King! May the King live for

2nd ALTO. God save the King! Long live the King! God save the King! May the King live for

TENOR. God save the King! Long live the King! God save the King!

1st BASS. *ff* God save the King! Long live the King! God save the King!

2nd BASS. God save the King! Long live the King! God save the King!

PIANO. *ff* *A tempo ordinario (Allegro moderato).*
♩ = 104.

A - men, A - men, Al - le - lu - jah, Al - le - lu - jah, A - men, A - -

ev - er, A - men, Al - le - lu - jah, Al - le - lu - jah, A - men, A - -

ev - er, A - men, Al - le - lu - jah, Al - le - lu - jah, A - men, A - -

A - men, A - men, Al - le - lu - jah, Al - le - lu - jah, A - men, A - -

A - men, A - men, Al - le - lu - jah, Al - le - lu - jah, A - men, A - -

A - men, A - men, Al - le - lu - jah, Al - le - lu - jah, A - men, A - -

tr

Handel's "Zadok the Priest"—Novello, Ewer and Co.'s Octavo Edition.

The image displays a musical score for Handel's "Zadok the Priest." It consists of two systems of staves. The first system includes five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, and Bass) and two piano accompaniment staves (Grand Staff). Each vocal staff has the word "men," written below it at the end of the first measure. The piano accompaniment features a continuous sixteenth-note pattern in the right hand and a simpler bass line in the left hand. The second system contains five vocal staves and two piano accompaniment staves. The vocal staves have the lyrics "A-men, A-men, Al - le - lu - jah, A - men." written below them. The piano accompaniment continues with the same rhythmic pattern, ending with a final cadence in the right hand.

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God save the King! Long live the King! A-men,

God save the King! Long live the King! May the King live for ev - er! A-men,

God save the King! Long live the King! May the King live for ev - er! A-men,

God save the King! Long live the King! May the King live for ev - er! A-men,

God save the King! Long live the King! A-men,

God save the King! Long live the King! A-men,

ff

A-men, Al - le - lu - jah, Al - le - lu - jah, A - men, A -

A-men, Al - le - lu - jah, Al - le - lu - jah, A - men, A -

A-men, Al - le - lu - jah, Al - le - lu - jah, A - men, A -

A-men, Al - le - lu - jah, Al - le - lu - jah, A - men, A -

A-men, Al - le - lu - jah, Al - le - lu - jah, A - men, A -

A-men, Al - le - lu - jah, Al - le - lu - jah, A - men, A -

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men. May the King live for

men. May the King live, may the King live for

men. May the King live, may the King live for

men. May the King live, may the King live for

men. May the King live, may the King live for

men. May the King live, may the King live for

ev - er, for ev - er, for ev - er ! A - men, A - men, Al - le - lu - jah, Al - le - lu - jah, A -

ev - er, for ev - er, for ev - er ! A - men, A - men, Al - le - lu - jah, Al - le - lu - jah, A -

ev - er, for ev - er, for ev - er ! A - men, A - men, Al - le - lu - jah, Al - le - lu - jah, A -

ev - er, for ev - er, for ev - er ! A - men, A - men, Al - le - lu - jah, Al - le - lu - jah, A -

ev - er, for ev - er, for ev - er ! A - men, A - men, Al - le - lu - jah, Al - le - lu - jah, A -

ev - er, for ev - er, for ev - er ! A - men, A - men, Al - le - lu - jah, Al - le - lu - jah, A -

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musical score for the first system, featuring a vocal line and a piano accompaniment. The key signature is D major (two sharps). The vocal line begins with the lyrics "men, A - - - - - men,". The piano accompaniment consists of a treble and bass staff. The treble staff has a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

musical score for the second system, continuing the vocal and piano parts. The vocal line continues with the lyrics "Al - le - lu - jah, Al - le - lu - jah, A - men, A - men, A - men,". The piano accompaniment continues with the same melodic and harmonic patterns as the first system.

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God save the King! Long live the King! May the King live,

God save the King! Long live the King! May the King live,

God save the King! Long live the King! May the King live,

God save the King! Long live the King! May the King live,

God save the King! Long live the King! May the King live,

God save the King! Long live the King! May the King live,

The first system of the musical score for 'Zadok the Priest' features six vocal staves and a grand piano accompaniment. The vocal parts are arranged in three pairs, each with a treble and bass line. The lyrics are 'God save the King! Long live the King! May the King live,'. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line.

may the King live for ev - - er, for ev - er, for ev - er! A-men,

may the King live for ev - - er, for ev - - er! A-men,

may the King live for ev - - er, for ev - - er! A-men,

may the King live for ev - - er, for ev - er, for ev - er! A-men,

may the King live for ev - - er, for ev - er, for ev - er! A-men,

may the King live for ev - - er, for ev - er, for ev - er! A-men,

The second system of the musical score continues the vocal and piano parts. The lyrics are 'may the King live for ev - - er, for ev - er, for ev - er! A-men,'. The vocal parts continue with the same melody and harmony. The piano accompaniment features a more active right-hand part with sixteenth-note patterns and a steady bass line.

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[illegible]

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