

The Birth of Venus.

Mythological Ode.

(Paul Collin.)

English version by
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GABRIEL FAURÉ. Op. 29.

Andante. (♩ = 72.)

m.d.

Piano.

pp legato

dolce

①

mf

cresc.

m. d.

cresc.

cresc.

sempre dolce

②

legato

cresc.

cresc.

First system of musical notation. It consists of two staves (treble and bass clef) with a grand staff bracket. The music is in a key with two sharps (F# and C#). The first measure is marked with a dynamic of *p subito*. The notation includes eighth and sixteenth notes with beams, and some notes are slurred together.

Second system of musical notation. It consists of two staves. The first measure is marked with *cresc.*. The second measure is marked with *f* and *espr.*. The notation includes eighth and sixteenth notes with beams, and some notes are slurred together.

Third system of musical notation. It consists of two staves. The first measure is marked with *mf*. The second measure is marked with *Red.* and an asterisk (*). The notation includes eighth and sixteenth notes with beams, and some notes are slurred together.

Fourth system of musical notation. It consists of two staves. The first measure is marked with a circled 3 (3) and a dynamic of *p*. The notation includes eighth and sixteenth notes with beams, and some notes are slurred together.

Fifth system of musical notation. It consists of two staves. The first measure is marked with a dynamic of *p*. The notation includes eighth and sixteenth notes with beams, and some notes are slurred together.

Sixth system of musical notation. It consists of two staves. The first measure is marked with a dynamic of *p*. The notation includes eighth and sixteenth notes with beams, and some notes are slurred together.

④

cresc. *f*

ff *p*

mf *dim.*

p *espress.*

cresc. *p*

⑤ **Recitative.**
Mezzo Soprano.

Sist-ers all! Neptune's gleaming daughters! Why thro' our abode 'neath the

poco a poco cresc.

trem - bling - ly re - spond _____ to a sigh all un -

poco a poco cresc.

⑥

known?

SOPRANO. *p dolce*
Au - ro - ra's

ALTO. *p dolce*
Au - ro - ra's

f *p* *m. d.*

splen - - - - - dor

splen - - - - - dor

TENOR. *divisi pp*
Au - ro - ra's

BASS. *divisi pp*
Au - ro - ra's

Ne'er yet in ra - diant glow - so

Ne'er yet in ra - diant glow - so

splen -

splen -

dolciss.

This system contains the first two systems of a musical score. It features two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The vocal lines are in G major and 4/4 time, with lyrics: "Ne'er yet in ra - diant glow - so". The piano accompaniment includes a long, sustained chord in the left hand and a melodic line in the right hand. A *dolciss.* marking is present above the right-hand piano staff.

ten - - - der Up - on the

ten - - - der Up - on the

dor On

dor On

This system contains the second two systems of the musical score. It features two vocal staves and two piano staves. The vocal lines continue with lyrics: "ten - - - der Up - on the" and "ten - - - der Up - on the". The piano accompaniment continues with similar textures. The lyrics "dor On" and "dor On" are positioned below the vocal staves, likely indicating a change in the vocal line or a specific performance instruction.

8

mf

a - zure wave - did shine,

mf

a - zure wave - did shine,

mf

wave did shine,

mf

On wave did shine,

f

p

up - on the a - zure wave did

p

up - on the a - zure wave did

p

up - on the a - zure wave did

p

up - on the a - zure wave did

p

up - on the a - zure wave did

7

shine; And on-ward

shine; And on-ward

shine;

shine;

sempre dolce

thrill - ing 'Neath arch - ing skies The ech - o
 thrill - ing 'Neath arch - ing skies The ech - o

will - ing Bears on sweet sighs, The air o'er -
 will - ing Bears on sweet sighs, The air o'er -
 The ech - o will - ing
 The ech - o will - ing

B p
B
p subito

fill - ing With words of love, of love di -
 fill - ing With words of love, of love di -
 The air o'er - fill - ing With words of love, of love di -
 The air o'er - fill - ing With words of love, of love di -

mf *p*
mf *p*
mf *p*
f *p*

8

vine! Yon *pp* skies, the

vine! *pp* Yon skies, the

vine! Yon *pp* skies, the

vine! Yon skies,

earth and o - cean, Lo! how they all u -

earth and o - cean, Lo! how they all u -

earth and o - cean, Lo! how they all u -

earth and o - cean, Lo! how they all u -

nite In won - der - ing e -

nite In won - der - ing e -

nite In won - der - ing e -

nite In won - der - ing e -

mo - tion, in won - der - ing e -
 mo - tion, I.
 mo - tion, in won - der - ing e -
 mo - tion,

mo - - - - - tion, - In - joy and rare de -
 mo - in e - mo - tion joy and and rare de -
 In joy and rare de -
 In joy and rare de -

f *ff*

light!
 light!
 light!
 light!

molto dimin.

C *pp*

For a mar - vel is near - ing,

pp

For a mar - vel is near - ing, -

pp

For a mar - vel is near - ing,

pp

For a mar - vel is near - ing,

C

⑩

That all dim - ly the world en - rap - tur'd doth fore - know,

p

That all dim - ly the world en - rap - tur'd doth fore - know,

p

That all dim - ly the world en - rap - tur'd doth fore - know,

p

That all dim - ly the world en - rap - tur'd doth fore - know,

p

That all dim - ly the world en - rap - tur'd doth fore - know,

pp

(♩ = 76)

To her - ald whose ap - pear - ing

To her - ald whose ap - pear - ing

To her - ald whose ap - pear - ing

To her - ald whose ap - pear - ing

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment features a flowing melody in the right hand and a harmonic accompaniment in the left hand. The key signature is one sharp (F#) and the time signature is 4/4.

Cre - a - tion is a - glow!

Cre - a - tion is a - glow!

Cre - a - tion is a - glow!

Cre - a - tion is a - glow!

The second system continues with four vocal staves and piano accompaniment. The vocal parts sing the phrase "Cre - a - tion is a - glow!". The piano accompaniment maintains the same melodic and harmonic structure as the first system. The key signature and time signature remain consistent.

pp

The third system shows the piano accompaniment continuing. It begins with a piano (*pp*) dynamic marking. The right hand plays a melodic line with some chromaticism, while the left hand provides a steady harmonic accompaniment. The system concludes with a double bar line and repeat signs.

11 *con grazia*

pp
7

poco a poco cresc.

pp subito

pp *espressivo*

First system of musical notation, featuring piano (pp) and *espressivo* markings. It consists of two staves with complex chordal textures and melodic lines.

Second system of musical notation, starting with a circled measure number 12. It continues the complex harmonic and melodic development.

Third system of musical notation, showing further melodic and harmonic progression with various articulations.

Fourth system of musical notation, continuing the intricate musical texture.

Fifth system of musical notation, beginning with a circled measure number 13. The complexity of the chords and lines remains high.

Sixth system of musical notation, concluding the page with dense musical notation.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The music features a complex texture with many beamed notes and rests. A *cresc.* marking is present in the middle of the system.

Second system of musical notation. It begins with a circled number 14 and the tempo marking *Più mosso.* followed by a quarter note equal to 108. The system includes dynamic markings *f* and *pp subito*. The music continues with intricate rhythmic patterns.

Third system of musical notation. It features dynamic markings *sf*, *p*, and *pp*. The music is characterized by dense, rhythmic accompaniment in the bass clef and more melodic lines in the treble clef.

Fourth system of musical notation. It includes the tempo marking *animando sempre* and the *cresc.* marking. The music shows a clear upward trend in intensity and tempo.

Fifth system of musical notation. It starts with the tempo marking *molto*. The system contains dynamic markings *sf* and *p*. The texture remains dense and rhythmic.

Sixth system of musical notation. It begins with a tempo marking of a quarter note equal to 126. The system features dynamic markings *sf* and *p*. The music concludes with a final cadence.

First system of piano accompaniment. The right hand features a melodic line with many accidentals (flats and naturals). The left hand provides a harmonic accompaniment with chords and moving lines.

Second system of piano accompaniment. The right hand continues the melodic line. The left hand has a *cresc.* marking above it, indicating a crescendo.

Third system of piano accompaniment. The right hand has a melodic line with various dynamics. The left hand has a *f* marking at the start and a *pp* marking later in the system.

Fourth system of piano accompaniment. It begins with the tempo marking *Moderato* and a quarter note equal to 72 (♩ = 72). A circled number 15 is placed above the first measure. The left hand has a *ff* marking.

Fifth system, featuring vocal lines and piano accompaniment. The vocal parts are for Soprano and Alto. The piano accompaniment is at the bottom.

SOPRANO. *p* It is here! _____

ALTO. *p* It is here! _____

The piano accompaniment at the bottom has a *pp* marking.

How the mar - - - vel un-veils to our

How the mar - - - vel un-veils to our

p It is here! _____

p It is here! _____

dol.

Detailed description: This system contains the first two systems of a musical score. It features two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature has two sharps (F# and C#), and the time signature is 3/4. The vocal lines begin with the lyrics 'How the mar - - - vel un-veils to our'. The piano accompaniment includes a piano (*p*) dynamic marking and a *dol.* (dolando) marking. The piano part features a melodic line in the right hand and a more rhythmic accompaniment in the left hand.

gaz - - - es! Our Fa - ther, Nep - tune,

gaz - - - es! Our Fa - ther, Nep - tune,

p How the mar - vel un-veils to our gaz - - - es!

p How the mar - vel un-veils to our gaz - - - es!

Detailed description: This system contains the second two systems of the musical score. It continues with the vocal lines and piano accompaniment. The vocal lines now include the lyrics 'gaz - - - es! Our Fa - ther, Nep - tune,'. The piano accompaniment continues with the same dynamics and markings as the first system. The piano part features a melodic line in the right hand and a more rhythmic accompaniment in the left hand.

16

rais - es From the sea - foam, —

rais - es From the sea - foam,

The first system of the musical score consists of four staves. The top two staves are vocal staves in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics 'rais - es From the sea - foam, —' are written below the first staff, and 'rais - es From the sea - foam,' below the second. A circled number '16' is positioned above the first staff. The piano accompaniment is shown in the bottom two staves, with the right hand in treble clef and the left hand in bass clef. The piano part features a melodic line in the right hand and a more rhythmic, arpeggiated line in the left hand.

where — gen - tly the tide — he hath

where — gen - tly the tide — he hath

The second system of the musical score consists of four staves. The top two staves are vocal staves in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics 'where — gen - tly the tide — he hath' are written below the first staff, and 'where — gen - tly the tide — he hath' below the second. The piano accompaniment is shown in the bottom two staves, with the right hand in treble clef and the left hand in bass clef. The piano part continues with a melodic line in the right hand and a rhythmic line in the left hand, featuring some chordal textures.

Two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are: "riv'n, riv'n, Yon - der beau - ty su". The piano part includes a *mf* dynamic marking and a crescendo leading to a *f* dynamic.

Piano accompaniment for the first system, showing the left and right hand parts with a *cresc.* marking and a *f* dynamic.

Two vocal staves and piano accompaniment. The lyrics are: "Yon - der beau - ty su - per - per - nal, yon - der beau - ty su". The piano part includes a *p* dynamic marking.

Piano accompaniment for the second system, including a *p* dynamic marking and a *rit.* marking.

Two vocal staves and piano accompaniment. The lyrics are: "nal, And like a ray, its per - nal, And like a". The piano part includes a *f* dynamic marking.

Piano accompaniment for the third system, including a *f* dynamic marking.

charm a - maz - es Earth and
 charm a - maz - es Earth and
 ray, its charm a - maz - es Earth and
 a - maz - es Earth and

Heav'n! Charm e - ter - - nal!
 Heav'n! Charm e - ter - - nal!
 Heav'n! Charm e - ter - - nal!
 Heav'n! Charm e - ter - - nal!

cresc.

f Charm e - ter - - -

f Charm e - ter - - -

f Charm e - ter - - -

f Charm e - ter - - -

ff

f

nal!

nal!

nal!

nal!

sf dim.

f

BASSI.

(18)

mf

Wait ye in

p

m.d.

m.d.

si - lence, Earth and skies,

The first system consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half note 'si', followed by a quarter note 'lence', and then a half note 'Earth and skies'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with various chords and intervals.

Hark in awe, while the king of gods doth raise his voice.

f p.

f sempre

The second system continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *f p.* at the end. The piano accompaniment includes a dynamic marking of *f sempre* in the right hand.

p.

dim.

The third system shows the vocal line and piano accompaniment. The vocal line has a dynamic marking of *p.* at the beginning. The piano accompaniment has a dynamic marking of *dim.* in the right hand.

①9

p

The fourth system begins with a circled number 19. The vocal line is mostly silent, with a few notes at the end. The piano accompaniment features a complex chordal structure with a dynamic marking of *p* in the left hand.

Andante. (♩ = 80.)

Jupiter. *mf*

A - rise! a - rise! 'Tis Jove him - self, O Ve - nus, who doth

mf

call thee! To a throne on O - lym - pus he bids thee as -

p

pend; Thy sta - tion is be - side the gods, like them im -

f

mor - tal, And be thy name a - dor'd like mine, till time shall

pp

Moderato. (♩ = 66.) *p dolce*

end! Thou ra-diant child of O - cean, Of

The first system of the musical score features a vocal line in bass clef and a piano accompaniment in grand staff (treble and bass clefs). The tempo is marked 'Moderato' with a quarter note equal to 66 beats per minute. The dynamics are 'p dolce'. The lyrics are 'end! Thou ra-diant child of O - cean, Of'. The piano accompaniment includes dynamic markings 'p' and 'f'.

thee shall Love be born! — En - ter th'a-bode of plea-sure, Heav'n t'adorn!

The second system continues the vocal line and piano accompaniment. The lyrics are 'thee shall Love be born! — En - ter th'a-bode of plea-sure, Heav'n t'adorn!'. The piano accompaniment includes dynamic markings 'p' and 'cresc.'.

(21) *p* (♩ = 72.)
To thee I give as earth-ly

The third system begins with a circled number '21' and a dynamic marking 'p'. The tempo is marked '(♩ = 72.)'. The lyrics are 'To thee I give as earth-ly'. The piano accompaniment includes dynamic markings 'sf' and 'p'.

dow - er, On thee bestow with - in the skies, A nev - er -

The fourth system continues the vocal line and piano accompaniment. The lyrics are 'dow - er, On thee bestow with - in the skies, A nev - er -'. The piano accompaniment includes dynamic markings 'sf' and 'p'.

fail - ing, heal - ing — pow - er: To rav - ish

dolce.

ev - 'ry heart, — by rav - ish - ing all

22
eyes!

dolce
p sempre

p

For in ev - 'ry soul — shall thy kiss - es Wake un - end - ing,

sempre dolce

rap - tur - ous joy, And they whose hearts thy flame ca -

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a half note 'rap' followed by a quarter note 'tur - ous' and a half note 'joy,'. The piano accompaniment consists of a steady eighth-note pattern in the left hand and a more melodic line in the right hand. Dynamic markings include *mp* and *mf*. There are also some handwritten-style markings like 'ra.' and '*' below the piano part.

ress - es Shall re - joice in its burn - ing pow'r un - til they

The second system continues the vocal line with 'ress - es' and 'un - til they'. The piano accompaniment maintains its rhythmic pattern. The vocal line has a long note for 'un - til' and a shorter note for 'they'. The piano part includes dynamic markings like *mf* and *p*.

die.

The third system shows the vocal line ending with 'die.' on a long note. The piano accompaniment features a more complex texture with chords and moving lines. Dynamic markings include *mf* and *p*. A circled number '29' is visible at the beginning of the system.

Thou shalt be - stow on youth - ful

The fourth system begins with the vocal line 'Thou shalt be - stow on youth - ful'. The piano accompaniment continues with a similar rhythmic pattern. Dynamic markings include *p* and *mf*.

bo - soms — The fair - est dreams of new de - light, Thou shalt

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a bass clef and contains the lyrics 'bo - soms — The fair - est dreams of new de - light, Thou shalt'. The piano accompaniment is written in a grand staff (treble and bass clefs) and features a complex, flowing melody with many sixteenth and thirty-second notes. The key signature has one flat (B-flat), and the time signature is common time (C).

bear of Spring-tide the blos - soms E'en to

dolce

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are 'bear of Spring-tide the blos - soms E'en to'. The piano accompaniment continues with its intricate texture. A dynamic marking of *dolce* is placed above the piano part in the latter half of the system.

hearts grow - ing old, whence joy is tak - ing

The third system continues the vocal line and piano accompaniment. The vocal line lyrics are 'hearts grow - ing old, whence joy is tak - ing'. The piano accompaniment maintains its complex rhythmic pattern.

flight. May thy

p e legato *cresc.* *mf* *p*

The fourth system begins with a circled number '24' in the bass clef, indicating a new section. The vocal line lyrics are 'flight. May thy'. The piano accompaniment features a variety of dynamics and textures, including *p e legato*, *cresc.*, *mf*, and *p*.

reign be vic - to - rious, Ev - er glo - rious!

The fifth system concludes the vocal line and piano accompaniment. The vocal line lyrics are 'reign be vic - to - rious, Ev - er glo - rious!'. The piano accompaniment continues with its characteristic complex texture.

mf *ba* *ba* *dim.*

By thy pow'r may the shad - ow of pain be de -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a mezzo-forte (*mf*) dynamic and includes markings for *ba* and *dim.* (diminuendo). The piano accompaniment starts with a forte (*f*) dynamic and includes a piano (*p*) dynamic. The lyrics are "By thy pow'r may the shad - ow of pain be de -".

(25) *dolce*

fied, E'en tears thy

The second system begins with a circled measure number (25) and a *dolce* (sweet) marking. The vocal line continues with the lyrics "fied, E'en tears thy". The piano accompaniment features a piano (*p*) dynamic and a *pp* (pianissimo) dynamic. The lyrics "fied," are positioned below the vocal line, and "E'en tears thy" is positioned below the piano accompaniment.

cresc. p

charm be-guil - ing In - to smil - ing! Ap - pear!

The third system features a *cresc. p* (crescendo piano) marking. The vocal line includes the lyrics "charm be-guil - ing In - to smil - ing! Ap - pear!". The piano accompaniment includes a piano (*p*) dynamic and features triplet markings (3) in the bass line.

f *cresc. molto*

where thou shalt come, sor-row ne'er can a - bide!

The fourth system features a forte (*f*) dynamic and a *cresc. molto* (crescendo molto) marking. The vocal line includes the lyrics "where thou shalt come, sor-row ne'er can a - bide!". The piano accompaniment includes a piano (*p*) dynamic and features triplet markings (3) in the bass line.

mf

Take from mor - tals their

The fifth system features a mezzo-forte (*mf*) dynamic. The vocal line includes the lyrics "Take from mor - tals their". The piano accompaniment includes a piano (*p*) dynamic and features triplet markings (3) in the bass line.

sad - ness, On thy way o'er the lands,

Be - stow on them thy glad - ness,

p dolce

b. sempre p *dolce sempre e legatissimo*

be - stow on them thy

glad - ness, be - stow on them thy

cresc.

glad - ness With boun - teous hands!

f *Allegro moderato (♩ = 126)* **27**

Chorus.

Hail, then, all hail, god - dess as -
 Hail, then, all hail, god - dess as -
 Hail, then, all hail, god - dess as -
 Hail, then, all hail, god - dess as -

end - ing!
 end - ing!
 end - ing!
 end - ing!

Queen of cre - a - tion, we hail thy
 Queen of cre - a - tion, we hail thy
 Queen of cre - a - tion, we hail thy
 Queen of cre - a - tion, we hail thy

28 *sempre f*

name! Queen of cre - a - tion,
sempre f

name! Queen of cre - a - tion,
sempre f

name! Queen of cre - a - tion,
sempre f

name! Queen of cre - a - tion,

god - - dess bright! All

god - - dess bright! All

god - - dess bright! All

god - - dess bright! All

29
E

hail, all hail to thee!

hail, all hail to thee!

hail, all hail to thee!

hail, all hail to thee!

sempre f

Hail then, all hail,

Hail then, all hail,

Hail then, all hail,

Hail then, all hail,

all hail to thee!

all hail to thee!

all hail to thee!

hail to thee!

All hail, all hail to

All hail, to thee,

All hail to

All hail to thee, all

thee! Queen of cre - a - tion,

all hail to thee, all hail!

thee, all hail, Queen of cre - a - tion,

hail to thee, all hail!

Fpp
 Loft - y thy sta - tion, Queen of cre -
 Loft - y thy sta - tion, Queen of cre -
 Loft - y thy sta - tion, Queen of cre -
 Loft - y thy sta - tion, Queen of cre -

pp subito

a - tion, We hail thy name,
 a - tion, We hail thy name,
 a - tion, We hail thy name,
 a - tion, We hail thy name,

cresc.

We hail thy name!
 We hail thy name!
 We hail thy name!
 We hail thy name!

Allegro moderato.

SOPR. dolce

All hail, hail— to

ALTO. dolce

All hail, to

TENOR. dolce

All hail, hail to

BASS. dolce

All hail, to

Allegro moderato. (♩ = 132)

p

thee! Hail, hail, O queen of cre - a - tion!

thee! Hail, queen of all cre - a - tion!

thee! Hail, hail, O queen of cre - a - tion!

thee! Hail, queen of all cre - a - tion!

31

Teach ev'-ry heart the spell of thy su -

Teach ev' - ry heart the spell of thy su -

Teach ev' - ry heart the spell of thy - su -

Teach ev' - ry heart the spell of thy su -

preme de - light! Bless - ings fol - low thy

preme de - light! Bless - ings fol - low thy

preme de - light! Bless - ings fol - low thy

preme de - light! Bless - ings fol - low thy

32

hail to thee! Queen of cre - a - - tion,

hail to thee! Queen of cre - a - - - -

hail to thee! Queen of cre - a - - tion,

hail to thee! Queen of cre - a - - - -

queen of cre - a - - tion, all hail to thee, to

tion, all hail to thee, to

queen of cre - a - - tion, all hail to thee, to

tion, all hail to thee, to

Soli.

39 **G** *sempre p*
 thee! Ve - nus, hear! Smile up - on us in

sempre p
 thee! Ve - nus, hear! Smile up - on us in

sempre p
 thee! Ve - nus, hear! Smile up - on us in

sempre p
 thee! Ve - nus, hear! Smile up - on us in

Chorus.

39 **Gpp**
 Ve - nus, hear! Smile up - on us in thy

pp
 Ve - nus, hear! Smile up - on us in thy

pp
 Ve - nus, hear! Smile up - on us in thy

pp
 Ve - nus, hear! Smile up - on us in thy

G *pp*

sempre dolce
 ra - diant splen - - dor, Than ho - ney sweet - er

sempre dolce
 ra - diant splen - - dor, Than ho - ney sweet - er

sempre dolce
 ra - diant splen - - dor, Than

sempre dolce
 ra - diant splen - - dor, Than

ra - diant splen - - dor, Than ho - ney sweet - er far,

ra - diant splen - - dor, Than ho - ney sweet - er far,

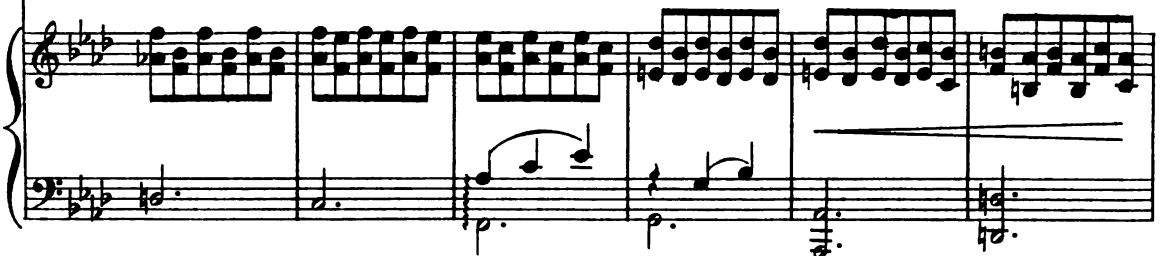
ra - diant splen - - dor, Than ho - ney sweet - er far,

ra - diant splen - - dor, Than ho - ney sweet - er far,

34



34



H dolce

mf

ten - - der, Rap - - tures of heav'n un-to mor-tals shall

mf

ten - - der,

mf

ten - - der,

mf

ten - - der,

mf

ten - - der,

mf

ten - - der,

mf

ten - - der,

mf

ten - - der,

mf

p

bring, — shall bring!

shall — bring!

dolce
Rap - - tures of heav'n un - to mor-tals shall bring!

shall bring!

All hail

All hail!

All hail!

All hail!

sempre p

C H O R U S.

all hail to thee, all hail, O goddess ascend - ing!

all hail, all hail, O goddess ascend - ing!

all hail, all hail, O goddess ascend - ing!

all hail, all hail O goddess ascend - ing!

36

Teach ev'-ry heart the spell of thy su-preme de -

Teach ev' - ry heart the spell of thy su-preme de -

Teach ev' - ry heart the spell of thy su-preme de - *dolciss.*

Teach ev' - ry heart the spell of thy su-preme de -

I sempre p

light! Bless - ings fol - low thy
sempre p

light! Bless - ings fol - low thy
sempre p

light! Bless - ings fol - low thy
sempre p

light! Bless - ings fol - low thy

might, Fame - be thine nev - er -
 might, Fame be thine nev - er -
 might, Fame - be thine nev - er -
 might, Fame be thine nev - er -

end - - - ing! Queen of cre -
 end - - - ing! Queen of cre -
 end - - - ing! Queen of cre -
 end - - - ing! Queen of cre -

mf 37

a - - tion, queen of cre - a - tion, we hail thy
 a - - - - - tion, queen of cre - a - tion, we hail thy
 a - - - - - tion, queen of cre - a - tion, we hail thy
 a - - - - - tion, queen of cre - a - tion, we hail thy

p

might, queen of cre - a - - - - tion,
 might, queen of cre - a - - - - tion,
 might, queen of cre - a - - - - tion,
 might, queen of cre - a - - - - tion,

mf

K

Soli.

queen of cre - a - tion, we hail thy might!

queen of cre - a - tion, we hail thy might!

queen of cre - a - tion, we hail thy might!

queen of cre - a - tion, we hail thy might!

p

legato

38

Chorus.

Queen of cre - a - tion, god - -

Queen of cre - a - tion, god - -

Queen of cre - a - tion, god - -

Queen of cre - a - tion, god - -

mf

f

- dess bright, Queen of cre -

- dess bright, Queen of cre -

- dess bright, Queen of cre -

- dess bright, Queen of cre -

mf

f

a - tion, we hail thy
 a - tion, we hail thy
 a - tion, we hail thy
 a - tion, we hail thy

39

might! we hail thy
 might! we hail thy
 might! we hail thy
 might! we hail thy

might, god - - - dess

might, god - - - dess

might, god - - - dess

might, god - - - dess

ff

bright, we hail thy

bright, we hail thy

bright, we hail thy

bright, we hail thy

Moderato.

might! *L*

might! *L*

might! *L*

might! *L*

Moderato. (♩ = 72)

L

dim.

mf

Solo.

mf

In thy train are Gra - ces at - tend - ing,

Solo.

mf

In thy train are Gra - ces at - tend - ing,

Solo.

mf

In thy train are Gra - ces at - tend - ing,

Solo.

mf

In thy train are Gra - ces at - tend - ing,

40

Here at thy feet thy fa-vor

Here at thy feet thy fa-vor

Here at thy feet thy fa-vor

Here at thy feet thy fa-vor

40

Chorus.

In thy train are Gra - ces at - tend - ing,

In thy train are Gra - ces at - tend - ing,

In thy train are Gra - ces at - tend - ing,

In thy train are Gra - ces at - tend - ing,

we im-plore, — *f* See,

we im-plore, — *f* See,

we im-plore, — *f* See,

we im-plore, — *f* See,

f Here at thy feet thy fa-vor we im-plore, —

f Here at thy feet thy fa-vor we im-plore, —

f Here at thy feet thy fa-vor we im-plore, —

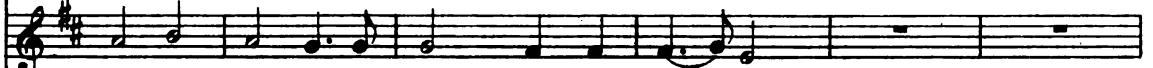
f Here at thy feet thy fa-vor we im-plore, —

'1994

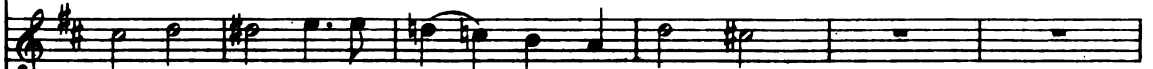
41



all man-kind in thy wor - ship are bend - ing,



all man-kind in thy wor - ship are bend - ing,

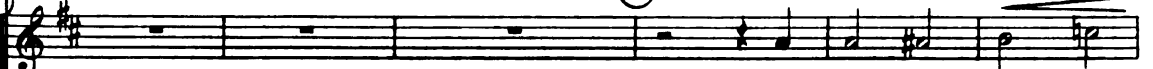


all man-kind in thy wor - ship are bend - ing,

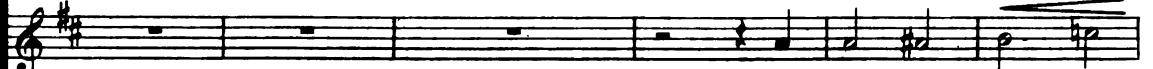


all man-kind in thy wor - ship are bend - ing,

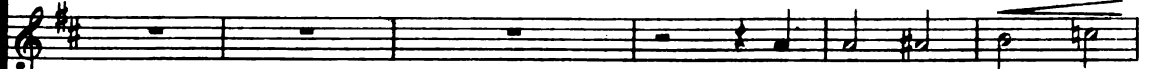
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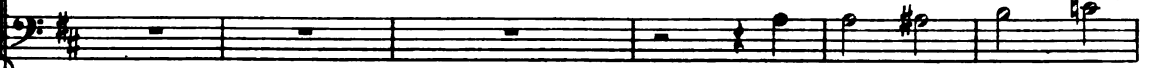
We pros-trate fall, and



We pros-trate fall, and



We pros-trate fall, and



We pros-trate fall, and



Soprano Solo.

M *dolce*

For e'en the low

ar - dent - ly a - dore!

ar - dent - ly a - dore!

ar - dent - ly a - dore!

ar - dent - ly a - dore!

dolce

liest in hu - man sta - tion

May know of joy the di -

p
E'en the*p*
E'en the*p*
E'en the*p*
E'en the

12

vine in - spi - ra - tion,

low - liest in hu - man sta - tion, — If thou be -

low - liest in hu - man sta - tion, — If thou be -

low - liest in hu - man sta - tion, — If thou be -

low - liest in hu - man sta - tion, — If thou be -

7

stow on him — thy fa - vor

stow on him thy fa - vor

stow on him — thy fa - vor

stow on him thy fa - vor

p
 a - - tion, queen of cre - a - tion, we hail - thy
p
 a - - - - - tion, queen of cre - a - tion, we hail - thy
p
 a - - - - - tion, queen of cre - a - tion, we hail - thy
p
 a - - - - - tion, queen of cre - a - tion, we hail thy

mf
 might, queen of cre - a - - - - tion,
mf
 might, queen of cre - a - - - - tion,
mf
 might, queen of cre - a - - - - tion,
mf
 might, queen of cre - a - - - - tion,

K

Soli

queen of cre - a - tion, we hail thy might!

queen of cre - a - tion, we hail thy might!

queen of cre - a - tion, we hail thy might!

queen of cre - a - tion, we hail thy might!

p

legato

38

Chorus

Queen of cre - a - tion, god -

Queen of cre - a - tion, god -

Queen of cre - a - tion, god -

Queen of cre - a - tion, god -

mf

f

mf

- dess bright, Queen of cre -

- dess bright, Queen of cre -

- dess bright, Queen of cre -

- dess bright, Queen of cre -

f

a - tion, we hail thy

a - tion, we hail thy

a - tion, we hail thy

a - tion, we hail thy

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The lyrics are 'a - tion, we hail thy'.

39

might! we hail thy

might! we hail thy

might! we hail thy

might! we hail thy

The second system begins with a circled measure number '39'. It features four vocal staves and a piano accompaniment. The vocal parts continue with the lyrics 'might! we hail thy'. The piano accompaniment continues with the same accompaniment as the first system.

might, god - - - dess

might, god - - - dess

might, god - - - dess

might, god - - - dess

This section contains four vocal staves. Each staff begins with the word 'might,' followed by a long melisma on the word 'god' (indicated by a long horizontal line) and ends with 'dess'. The first three staves are in treble clef, and the fourth is in bass clef. A dynamic marking of *ff* is placed above the first staff.

ff

This block shows the piano accompaniment for the first system, consisting of two staves (treble and bass clef). The music features a complex harmonic texture with many accidentals and a dynamic marking of *ff* in the middle of the system.

bright, we hail thy

bright, we hail thy

bright, we hail thy

bright, we hail thy

This section contains four vocal staves. Each staff begins with the word 'bright,' followed by a long melisma on the word 'we' (indicated by a long horizontal line) and ends with 'hail thy'. The first three staves are in treble clef, and the fourth is in bass clef.

This block shows the piano accompaniment for the second system, consisting of two staves (treble and bass clef). The music continues with complex harmonies and rhythmic patterns.

Moderato.

might!

might!

might!

might!

Moderato. (♩ = 72)

L

dim.

mf

Solo.

mf

In thy train are Gra - ces at - tend - ing,

In thy train are Gra - ces at - tend - ing,

In thy train are Gra - ces at - tend - ing,

In thy train are Gra - ces at - tend - ing,

40

Here at thy feet thy fa-vor

Here at thy feet thy fa-vor

Here at thy feet thy fa-vor

Here at thy feet thy fa-vor

40

Chorus.

In thy train are Gra - ces at - tend - ing,

In thy train are Gra - ces at - tend - ing,

In thy train are Gra - ces at - tend - ing,

In thy train are Gra - ces at - tend - ing,

we im-plore, — See,

we im-plore, — See,

we im-plore, — See,

we im-plore, — See,

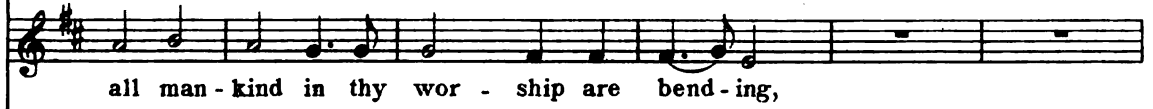
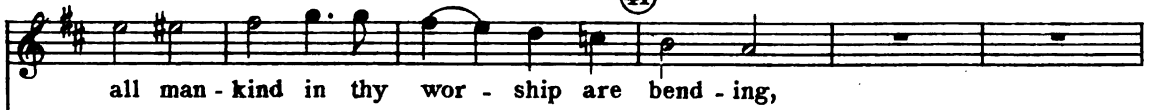
Here at thy feet thy fa-vor we im-plore, —

Here at thy feet thy fa-vor we im-plore, —

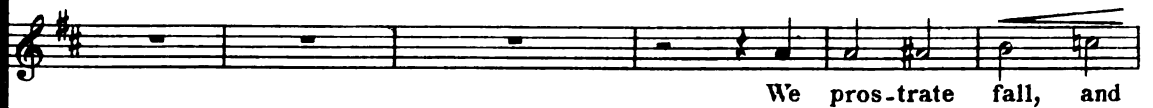
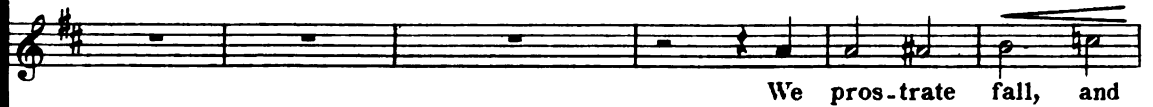
Here at thy feet thy fa-vor we im-plore, —

Here at thy feet thy fa-vor we im-plore, —

④1



④1



Chorus.

all hail to thee, all hail, O goddess ascending!

all hail, all hail, O goddess ascending!

all hail, all hail, O goddess ascending!

all hail, all hail O goddess ascending!

36

Teach ev'ry heart the spell of thy supreme de -

Teach ev'ry heart the spell of thy supreme de -

Teach ev'ry heart the spell of thy supreme de - *dolciss.*

Teach ev'ry heart the spell of thy supreme de -

I sempre p

light! Bless - ings fol - low thy
sempre p

light! Bless - ings fol - low thy
sempre p

light! Bless - ings fol - low thy
sempre p

light! Bless - ings fol - low thy
sempre p

might, Fame be thine nev - er -
 might, Fame be thine nev - er -
 might, Fame be thine nev - er -
 might, Fame be thine nev - er -

end - - - ing! Queen of cre -
mf ³⁷

end - - - ing! Queen of cre -
mf

end - - - ing! Queen of cre -
mf

end - - - ing! Queen of cre -
mf

a - - tion, *p* queen of cre - a - tion, we hail - thy
 a - - - - - tion, *p* queen of cre - a - tion, we hail - thy
 a - - - - - tion, *p* queen of cre - a - tion, we hail - thy
 a - - - - - tion, *p* queen of cre - a - tion, we hail thy

might, *mf* queen of cre - a - - - - tion,
 might, *mf* queen of cre - a - - - - tion,
 might, *mf* queen of cre - a - - - - tion,
 might, *mf* queen of cre - a - - - - tion,

K

Soli.

queen of cre - a - tion, we hail thy might!

queen of cre - a - tion, we hail thy might!

queen of cre - a - tion, we hail thy might!

queen of cre - a - tion, we hail thy might!

p

legato

38

Chorus.

Queen of cre - a - tion, god - - - - -

Queen of cre - a - tion, god - - - - -

Queen of cre - a - tion, god - - - - -

Queen of cre - a - tion, god - - - - -

mf

f

- dless bright, Queen of cre -

- dless bright, Queen of cre -

- dless bright, Queen of cre -

- dless bright, Queen of cre -

a - tion, we hail thy
 a - tion, we hail thy
 a - tion, we hail thy
 a - tion, we hail thy

39

might! we hail thy
 might! we hail thy
 might! we hail thy
 might! we hail thy

might, god - - - dess

might, god - - - dess

might, god - - - dess

might, god - - - dess

ff

bright, we hail thy

bright, we hail thy

bright, we hail thy

bright, we hail thy

Moderato.

might!

might!

might!

might!

Moderato. (♩ = 72)

dim. *mf*

Solo.

mf

In thy train are Gra - ces at - tend - ing,

mf

In thy train are Gra - ces at - tend - ing,

mf

In thy train are Gra - ces at - tend - ing,

mf

In thy train are Gra - ces at - tend - ing,

40

Here at thy feet thy fa-vor

Here at thy feet thy fa-vor

Here at thy feet thy fa-vor

Here at thy feet thy fa-vor

40

In thy train are Gra - ces at - tend - ing,

In thy train are Gra - ces at - tend - ing,

In thy train are Gra - ces at - tend - ing,

In thy train are Gra - ces at - tend - ing,

Chorus.

we im-plore, — See, *f*

we im-plore, — See, *f*

we im-plore, — See, *f*

we im-plore, — See, *f*

Here at thy feet thy fa-vor we im-plore, — *f*

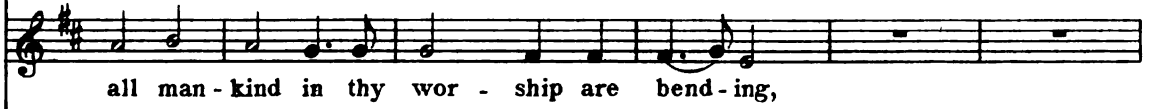
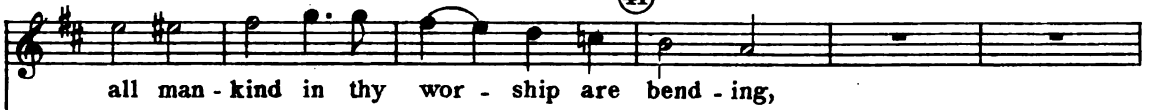
Here at thy feet thy fa-vor we im-plore, — *f*

Here at thy feet thy fa-vor we im-plore, — *f*

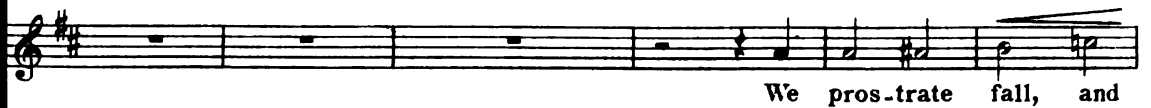
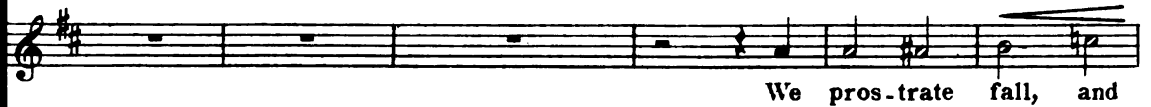
Here at thy feet thy fa-vor we im-plore, — *f*

Piano accompaniment with chords and melodic lines in both hands.

④1



④1



Soprano Solo.

M dolce

For e'en the low -
 ar - dent - ly a - dore!
 ar - dent - ly a - dore!
 ar - dent - ly a - dore!
 ar - dent - ly a - dore!

dolce

liest in hu - man sta - tion May know of joy the di -
 E'en the
 E'en the
 E'en the
 E'en the

42

vine in - spi - ra - tion,

low - liest in hu - man sta - tion, — If thou be -

low - liest in hu - man sta - tion, — If thou be -

low - liest in hu - man sta - tion, — If thou be -

low - liest in hu - man sta - tion, — If thou be -

The piano accompaniment consists of a right-hand melody with eighth and sixteenth notes and a left-hand bass line with a 7/8 time signature.

stow on him — thy fa - vor

stow on him — thy fa - vor

stow on him — thy fa - vor

stow on him — thy fa - vor

The piano accompaniment continues with a right-hand melody and a left-hand bass line, maintaining the 7/8 time signature.

48

and thy pow'r, — .
 stow thy pow'r,
 stow thy pow'r,
 stow thy pow'r,

N p
 In thy train are Gra - ces at - tend - ing, Be -
p
 In thy train are Gra - ces at - tend - ing, Be -
p
 In thy train are Gra - ces at - tend - ing, Be -
p
 In thy train are Gra - ces at - tend - ing, Be -

fore thee here thy fa - vor we im - plore, See,

fore thee here thy fa - vor we im - plore, See,

fore thee here thy fa - vor we im - plore, See,

fore thee here thy fa - vor we im - plore, See,

cresc.
all man - kind in thy wor - ship are bend - - -

cresc.
all man - kind in thy wor - ship are bend - - -

cresc.
all man - kind in thy wor - ship are bend - - -

cresc.
all man - kind in thy wor - ship are bend - - -

ing, We pros - trate fall, we

ing, We pros - trate fall, we

ing, We pros - trate fall, we

ing, We pros - trate fall, we

44

pros - trate fall and ar - dent -

, pros - trate fall and ar - dent -

pros - trate fall and ar - dent -

pros - trate fall and ar - dent -

ly a - - dore, we

ly a - - dore, we

ly a - - dore, we

ly a - - dore, we

O *sempre f*

sempre f

sempre f

sempre f

sempre f

pros - - trate fall be - - fore

pros - - trate fall be - - fore

pros - - trate fall be - - fore

pros - - trate fall be - - fore

pros - - trate fall be - - fore

O

sempre f

45

thee, and ar - dent - ly a - dore, —

thee, and ar - dent - ly a - dore, —

thee, and ar - dent - ly a - dore, —

thee, and ar - dent - ly a - dore,

we — pros - - - trate

we pros - - - trate

we — pros - - - trate

we — pros - - - trate

fall, _____ and

fall, _____ and

fall, _____ and

fall, _____ and

the piano accompaniment consists of a treble and bass clef staff with a complex rhythmic pattern of eighth and sixteenth notes.

thee a - - dore. _____

thee a - - dore. _____

thee a - - dore. _____

thee a - - dore. _____

thee a - - dore. _____

the piano accompaniment continues with a treble and bass clef staff, featuring a steady accompaniment of chords and moving lines.

Red. *