

THE DREAM OF JUBAL.

No. 1.

INTRODUCTION.

A. C. MACKENZIE. (OP. 41.)

Andante grazioso.

PIANO.
♩ = 66.

p

calando.

a tempo.
pp

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

First system of musical notation. The right hand (R.H.) plays a melody with eighth and sixteenth notes, while the left hand (L.H.) provides a harmonic accompaniment. Pedal points are indicated by 'Ped.' and asterisks. The system concludes with a double bar line.

Second system of musical notation. The right hand continues the melodic line with various ornaments and grace notes. The left hand maintains the accompaniment. The system ends with a double bar line.

Third system of musical notation. The right hand features a trill (tr.) in the first measure. The left hand has a triplet of eighth notes. The system concludes with a double bar line.

Fourth system of musical notation. The right hand plays a series of chords and moving lines. The left hand has a triplet of eighth notes. The system ends with a double bar line.

Fifth system of musical notation. The right hand continues the melodic development. The left hand provides a steady accompaniment. The system concludes with a double bar line.

Sixth system of musical notation. The right hand features a melodic phrase with dynamics *sempre dim.*, *p*, and *pp*. The left hand has a triplet of eighth notes. The system ends with a double bar line.

spring - time, when the earth was young, And Nature, like a maiden beautiful, At sight of



her own loveliness rejoiced, Our father, Jubal, from his tent came forth To greet the morning sun



with cheerful heart.

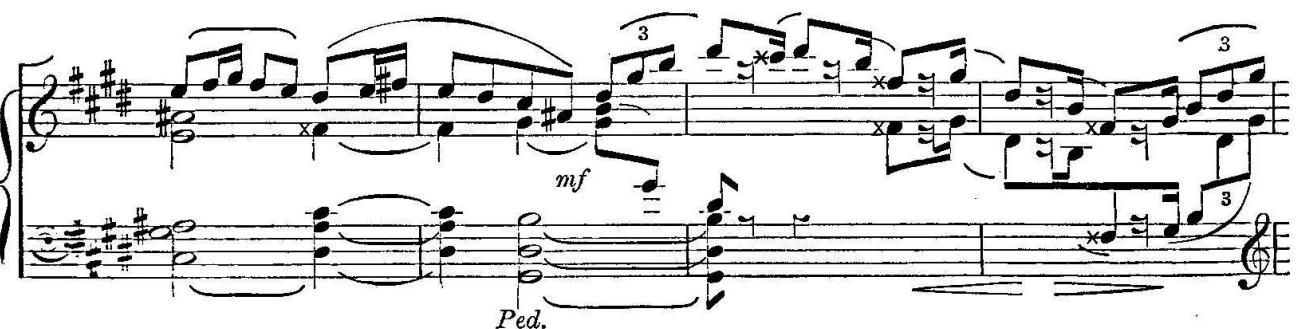
Adown the spangled



vale he wandered slow, His shadow, long and large, unnumbered flow'rs Eclipsing as he moved, while



they full soon, As still he moved, laughed back into the light.



tr. ~~~~~ tr. ~~~~~

3 3 3 3

f

Ped. * Ped. * Ped. *

So passing on, his fingers idly touched

pp

con Ped. * simile.

The strings that made the music of his shell, When straightway issued sounds in

Nature's haunts Ne'er heard.

Full careless harmonies were they, Their skill unguided by a

mind attent, But as they rose and filled the air, the birds Gave

heed, and all their warblings died away To silence deep. Among the trembling

pp *Silent.* *p*

Ped. *

leaves The Zephyrs, listening, paused, while e'en the flow'rs, Forsaking due allegiance to the sun, Their bright

p

eyes turned towards the fount Of notes so strange and sweet.

p

At length the strings With faltering cadence slowly came to rest,

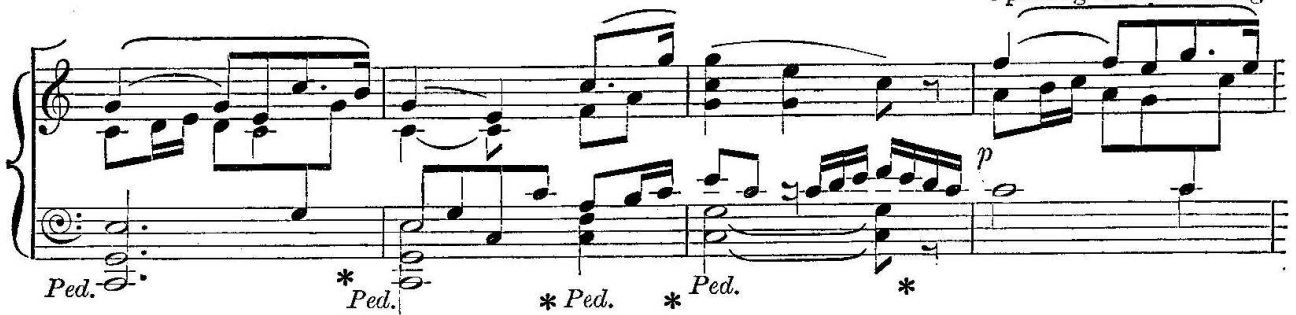
dim. *Ped.* * *Ped.* * *Ped.* *

And Nature all her voices found again ;

p *mf* *f* *D*

Ped. *B* *

Uplifting to the shining



heavens a rival song, Which hearing, Jubal stood in great amaze, As one who, looking on



familiar scenes, Discerns new beauties, unsuspect before. He, listening,



marked no imperfection there—

The deep-voiced torrent

{ and the tinkling
rill;



The swelling breezes and the whispering trees;

The buzzing

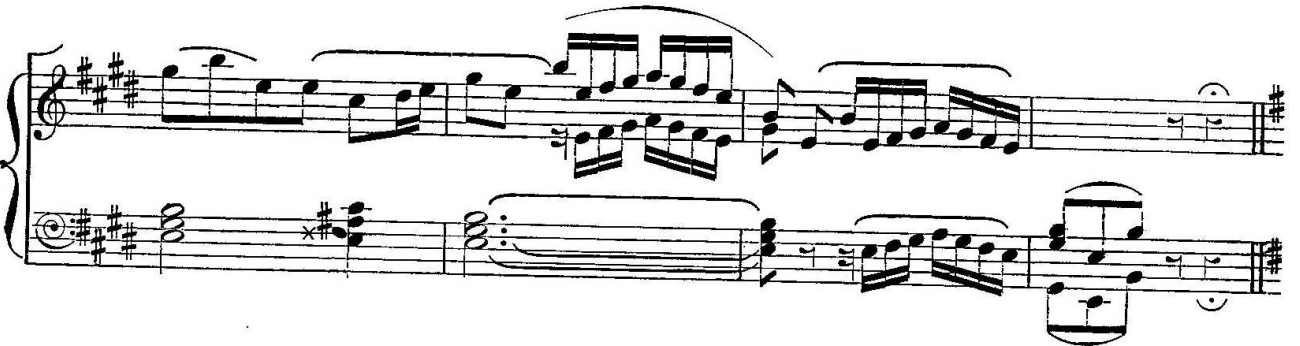
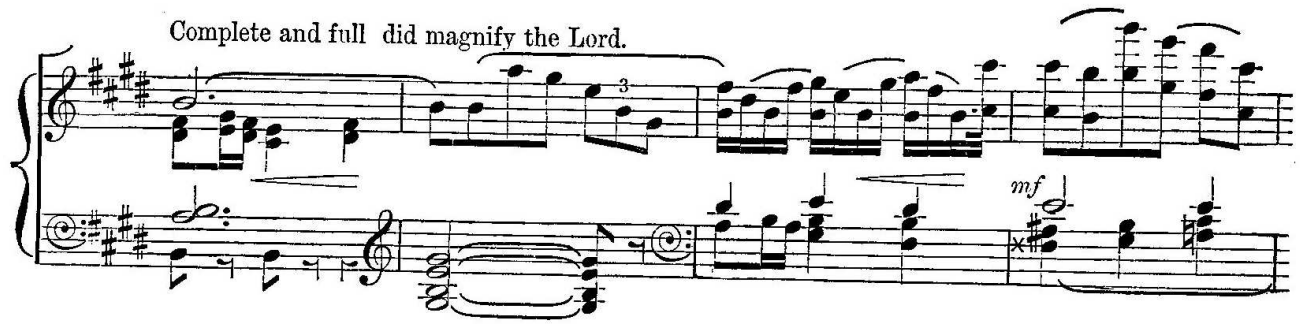


insects and the choirs of birds,

With all things that are vocal, each in form

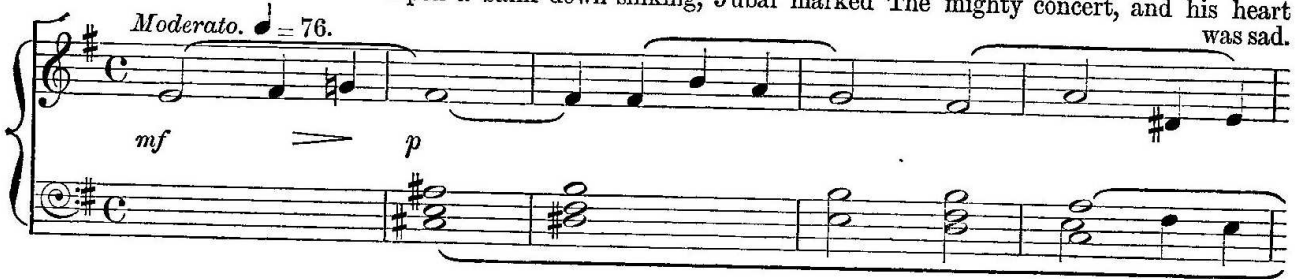


Complete and full did magnify the Lord.



Upon a bank down-sinking, Jubal marked The mighty concert, and his heart was sad.

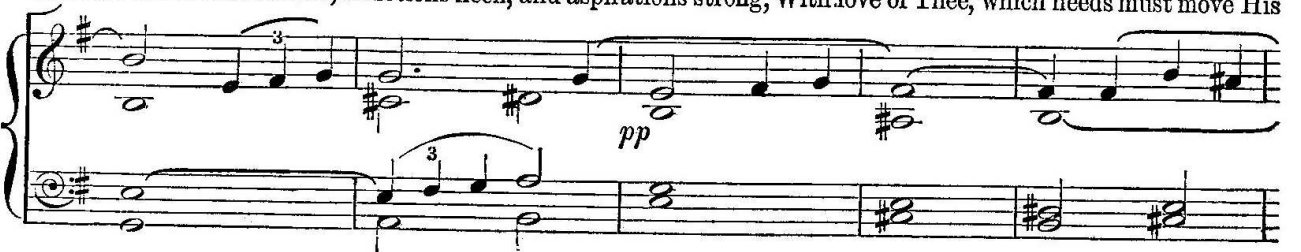
Moderato. ♩ = 76.



"O Thou," he cried, "who like unto Thyself Didst make Thy noblest work, this creature, Man, And give him thoughts



that soar above the heavens, Emotions keen, and aspirations strong, With love of Thee, which needs must move His



soul to rapture and his voice to praise—

Why him deny the power

F Poco più mosso.

p dolce.

that these possess? Refusing the expression meet of all That crowns him

chief among created things.

My feeble strains fall

short of my intent; This poor, weak shell my lofty purpose mocks, And I,

p

with reason most to

praise Thy Name,

In Earth's great chorus take

the meanest part!

{ Is thus Thy will complete? } or is it, Lord, That, in the ages coming,

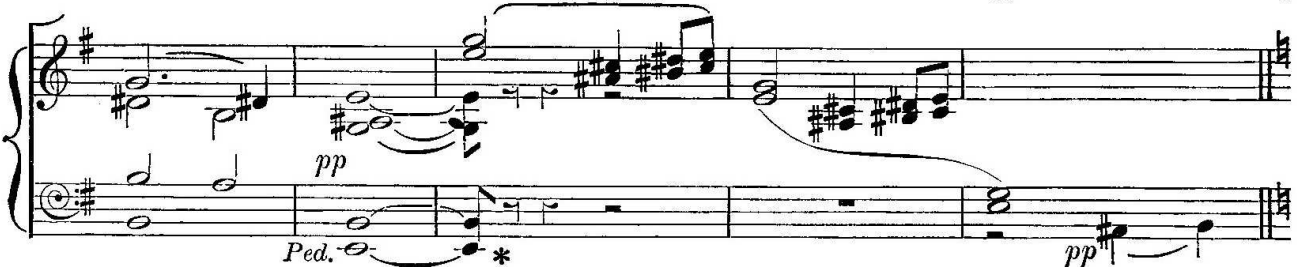
Man shall find A perfect utterance through the art divine Which now but lisps as with an infant's
Moderato, come prima.



tongue? Oh! that the future were revealed, and I Could see into the distant years!"



He ceased ; Upon him fell a heaven-descended sleep, And that which should be,



in a dream he saw.

But, first, there came



—'twas so the dream began—A radiant Angel, shining with a light Reflected from the splendour



of the Throne.

He, looking upon

Jubal as in grief,

Thus spake :—



"Presumptuous mortal, darest thou God's gifts despise, and His high orderings



Arraign?

Didst thou not mark, a moment past, The world attentive to thy sounding



shell?

In silence most profound acknowledging Supremacy of song belongs to him Who,



rich-endowed, can to his art subdue The force of Nature, and from out her store Bring things

poco accel. sempre.



inanimate,

to make them live With the full life



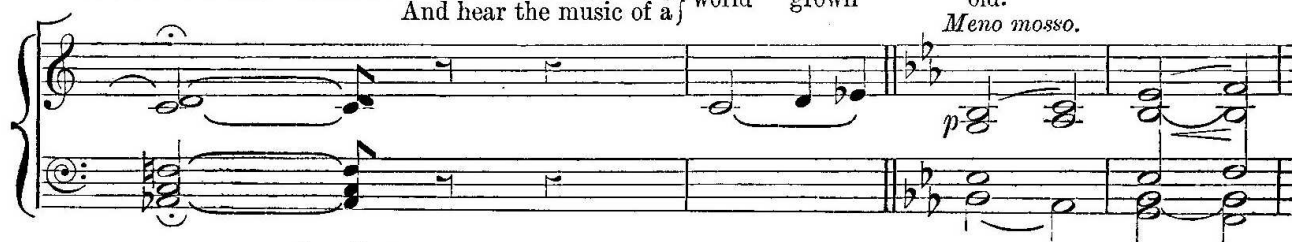
of music eloquent.

O man of vision limited
and weak ! Thine eyes
I come to open.

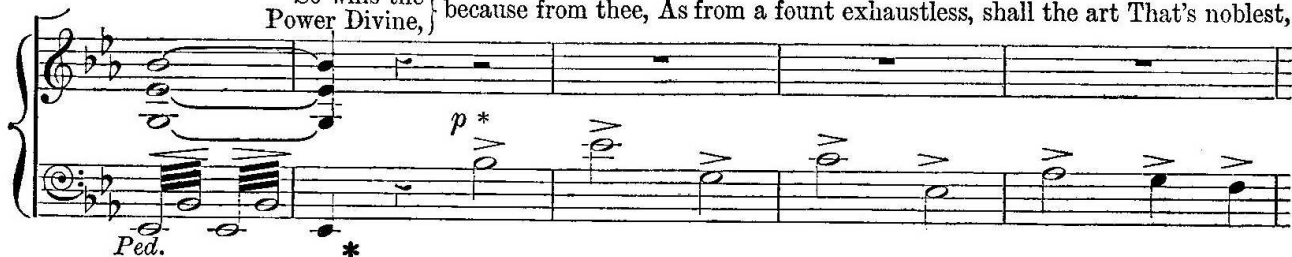


Thou shalt look Far down the vista of the ages dim,
And hear the music of a } world grown old.

Meno mosso.



So wills the } Power Divine, } because from thee, As from a fount exhaustless, shall the art That's noblest,

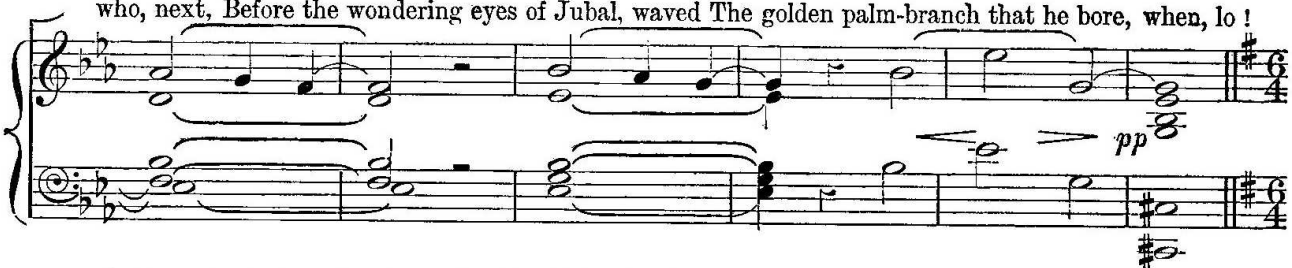


purest, most of Heaven, proceed !"

Thus the celestial visitant,



who, next, Before the wondering eyes of Jubal, waved The golden palm-branch that he bore, when, lo !



Both stood within a temple vast and high, 'Mid rich-robed priests and kneeling multitudes. On either

I Andante. Alla breve. 2. = 72.



hand the soaring arches rose,

While, 'twixt their shafts, from windows glorious With every hue, look'd



Saints and Martyrs down.

{ Then said } " Listen thou, and { How, ages } thy sons will
the Angel : } know { hence, } praise the Lord."



* " And He shall reign for ever and ever."—*Messiah.*

No. 2.

SOLI AND CHORUS.—“GLORIA IN EXCELSIS.”

Allegro maestoso.

SOLI

SOPRANO. *f* Glo - ri - a

ALTO. *f* Glo - ri - a

TENOR. *f* Glo - ri - a

BASS. *f* Glo - ri - a

CHORUS. marcato.

SOPRANO. *f* Glo - ri - a in ex - cel - sis De - o, . .

ALTO. *f* Glo - ri - a in ex - cel - sis De - o, . .

TENOR. *f* Glo - ri - a in ex - cel - sis De - o, . .

BASS. *f* Glo - ri - a in ex - cel - sis De - o, . .

Allegro maestoso.

PIANO. *f marcato.*

♩ = 120.

in ex - cel - sis De - o,

in ex - cel - sis De - o,

in ex - cel - sis De - o,

in ex - cel - sis De - o,

in ex - cel - sis De - o,

ff Glo - ri - a, glo - ri - a in ex - cel - sis

ff Glo - ri - a, glo - ri - a in ex - cel - sis

ff Glo - ri - a, glo - ri - a in ex - cel - sis

ff Glo - ri - a, glo - ri - a in ex - cel - sis

ff Glo - ri - a, glo - ri - a in ex - cel - sis

De o, glo - ri - a, De o, glo - ri - a, De o, glo - ri - a, glo - ri - a,

p *cres.*

[illegible]

*Silent.**p*

et in ter - ra pax,

et in ter - ra pax,

et in ter - ra pax,

et in ter - ra pax,

*Silent.**p*

- cel - sis De - o,

et in

- cel - sis De - o,

et in

- cel - sis De - o,

et in

- cel - sis De - o,

et in

*Silent.**p*

et in ter - ra pax,

pax ho - mi - ni - bus

et in ter - ra pax,

pax ho - mi - ni - bus

et in ter - ra pax,

pax ho - mi - ni - bus

et in ter - ra pax,

pax ho - mi - ni - bus

ter - ra pax,

et in ter - ra pax,

ter - ra pax,

et in ter - ra pax,

ter - ra pax,

et in ter - ra pax,

ter - ra pax,

et in ter - ra pax,

p

bo - nae vo-lun-ta - tis, pax ho - mi - ni - bus

bo - nae vo-lun-ta - tis, pax ho -

bo - nae vo-lun-ta - tis, bo -

bo - nae vo-lun-ta - tis, pax ho -

Glo - ri - a, glo - ri - a,

Glo - ri - a, glo - ri - a,

Glo - ri - a, glo - ri - a,

Glo - ri - a, glo - ri - a,

f *pp*

bo - nae vo - lun - ta - tis.

mi - ni - bus bo - nae vo - lun - ta - tis.

nae vo - lun - ta - tis.

mi - ni - bus bo - nae vo - lun - ta - tis.

pax ho - mi - ni - bus bo - nae vo - lun - ta - tis.

ho - mi - ni - bus bo - nae vo - lun - ta - tis.

bo - nae vo - lun - ta - tis.

pax ho - mi - ni - bus bo - nae vo - lun - ta - tis.

p *f*

Musical score for page 16, featuring vocal and piano parts. The score is written in G major (one sharp) and 4/4 time. The lyrics are in Latin.

Vocal Parts:

- Soprano:** a - do -
- Alto:** Laud - a - mus te,
- Tenore:** Laud - a - mus te,
- Basso:** be - ne - di - ci - mus te, . .
- Chorus:**
 - ra - mus te, . . . a - do - ra - mus
 - glo - ri - fi - ca - mus te, . .
 - ra - mus te, . . glo - ri - fi - ca - mus te,
 - ra - mus te, . . glo - ri - fi - ca - mus te, . .

Piano Part:

- Right Hand:**
 - be - ne - di - ci - mus te, . .
 - glo - ri - fi - ca - mus te, a - do - ra - mus
 - glo - ri - fi - ca - mus te, a - do - ra - mus
- Left Hand:**
 - pp legato.
 - glo - ri - fi - ca - mus te, a - do - ra - mus
 - glo - ri - fi - ca - mus te, a - do - ra - mus
 - poco a poco cres.

Dynamic Markings: *p*, *pp*, *mf*, *poco a poco cres.*

te, . . glo - ri - fi - ca - - - - mus te,
 ra - mus te, glo - ri - fi - ca - mus te,
mf glo - ri - fi - ca - - - - mus te,
mf glo - ri - fi - ca - - - - mus te,
 te, glo - ri - fi - ca - - - - mus te,
 te, glo - ri - fi - ca - - - - mus te,
mf Glo - ri - a in ex - cel - sis
 te, glo - ri - fi - ca - - - - mus te,

CHORUS.

Glo - ri - a, glo - ri - a, glo - ri -
 Glo - ri - a in ex - cel - sis, glo - ri - a, glo - ri - a, glo - ri -
 De - - - - o, glo - ri - a, glo - ri - a, glo - ri -
 Glo - ri - a in ex - cel - sis, glo - ri a, glo - ri - a, glo - ri -

a in ex-cel-sis De-o.
 a in ex-cel-sis De-o.
 a in ex-cel-sis De-o.
 a in ex-cel-sis De-o.

Gra-ti-as a-gi-mus ti-bi prop-ter mag-nam
 glo-ri-am tu-am, glo-ri-am tu-am gra-ti-as
 Gra-ti-as a-gi-mus

dim.
p

a - gi - mus . . ti - bi prop - ter mag - nam glo - ri - am
 ti - bi prop - ter mag - nam glo - ri - am tu - am, glo - ri - am tu - am

tu - - am, . . gra - ti - as a - gi - mus ti - bi . . prop - ter
 gra - - ti - as, gra - ti - as a - gi - mus ti - bi prop - ter
 gra - ti - as a - gi - mus ti - bi prop - ter mag - nam glo - ri - am tu - am,

mag - nam glo - ri - am tu - am, gra - ti - as a - gi - mus
 mag - nam glo - ri - am tu - am, . . glo - ri - am tu - am, glo -
 glo - ri - am tu - am, *p* gra - ti - as a - gi - mus, . .
 Gra - ti - as a - gi - mus ti - bi prop - ter mag - nam
p più f

Soll.

Do - mi - ne De - us,

Do - mi - ne De - us,

glo - ri - am tu - am.

glo - ri - am tu - am.

glo - ri - am tu - am.

mag - nam glo - ri - am tu - am.

f *p* *legato.*

De - us Pa - ter,

De - us Pa - ter,

De - us Pa - ter,

De - us Pa - ter,

Rex cœ - les - tis, Pa - ter om -

Rex .. cœ - les - tis, Pa - ter om -

Rex cœ - les - tis, Pa - ter om -

Rex .. cœ - les - tis, Pa - ter om -

crescendo.

Do - mi - ne Fi - li, Je - su

Do - mi - ne Fi - li, Je - su

Do - mi - ne Fi - li, Je - su

Do - mi - ne Fi - li, Je - su

Do - mi - ne Fi - li, Je - su

ni - po - tens, u - ni - ge - ni - te,

ni - po - tens, u - ni - ge - ni - te,

ni - po - tens, u - ni - ge - ni - te,

ni - po - tens, u - ni - ge - ni - te,

ni - po - tens, u - ni - ge - ni - te,

8030. c

8030.

Pa - tris,

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

Qui tol - lis, . . . qui . . . tol - lis pec -

mi - se - re - re

mi - se - re - re

mi - se - re - re

mi - se -

ta mun - di.

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

ca - ta mun - di,

no - bis,

no - bis,

no - bis,

re - re no - bis,

mi - se - re - re,

mi - se - re - re,

mi - se - re - re no - bis,

mi - se - re - re no - bis,

p sus - ci - pe . . de - pre - ca - ti - o - nem nos - tram,

p sus - ci - pe . . de - pre - ca - ti - o - nem nos - tram,

p sus - ci - p . . de - pre - ca - ti - o - nem nos - tram,

p sus - ci - pe . . de - pre - ca - ti - o - nem nos - tram,

pp sus - ci - pe .

pp sus - ci - pe .

pp sus - ci - pe .

pp sus - ci - pe .

pp sus - ci - pe .

p

pp

. . de - pre - ca - ti - o - nem nos - tram, qui se - des, qui

. . de - pre - ca - ti - o - nem nos - tram, qui se - des, qui

. . de - pre - ca - ti - o - nem nos - tram, qui se - des, qui

. . de - pre - ca - ti - o - nem nos - tram, qui se - des, qui

mi - se - re

mi - se -

mi - se -

se - - des ad dex - te - ram Pa - tris,

se - - des ad dex - te - ram Pa - tris,

se - - des ad dex - te - ram Pa - tris,

se - - des ad dex - te - ram Pa - tris,

- re no - - bis,

- re - re no - - bis,

- re - - re,

mi - se - re - - re,

mi - se - re - re no - -

mi - se - re - - re no - -

mi - se - re - - re no - -

mi - se - re - - re no - -

mi - se - re - - re no - -

mi - se - re - re no - - bis.

mi - se - re - re no - - bis.

mi - se - re - re no - - bis.

mi - se - re - re no - - bis.

- bis, mi - se - re - - -

- bis, mi - se - re - - -

- bis, mi - se - re - - -

- bis, mi - se - re - - -

pp

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

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

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

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

pp mi - se - re - - - re, *pp* mi - se -

sempre più crescendo.

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

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

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

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

no - - - - - bis.

no - - - - - bis.

no - - - - - bis.

no - - - - - bis.

f *Ped.* *

SOLI. *p* Quo - ni - am tu

p Quo - ni - am tu

p Quo - ni - am tu

p Quo - ni - am tu

p Quo - ni - am tu

pp

so - lus sanc - tus, tu so - lus,

so - lus sanc - tus, tu so - lus,

so - lus sanc - tus, tu so - lus,

so - lus sanc - tus,

tu so - lus Do - mi - nus, . . .

tu so - lus Do - mi - nus, . . . tu

tu so - lus Do - mi - nus, . . .

Tu so - lus,

tu so - lus Do - mi - nus, tu so - lus,

so - lus, so - lus Do - mi - nus, tu so - lus al - tis - si

tu so - lus Do - mi - nus, . . .

so - lus Do - mi - nus, . . . tu so -

tu so - lus al - tis - si - - mus,
 - mus, tu so - - lus al - tis - si - - mus,
 . . tu so - - lus al - tis - si - - mus,
 - - lus, tu so - lus al - tis - si - - mus,
 CHORUS.
 Quo - - - ni - -
 Quo - - - ni - -
 Quo - - - ni - -
 Quo - - - ni - -

am tu so - lus sanc - - tus,
 am tu so - lus sanc - - tus,
 am tu so - lus sanc - - tus, tu
 am tu so - lus sanc - - tus,

so - - - - - lus, tu so - - - - -

p tu so - - - - - lus, tu

The first system of the musical score consists of five staves. The top two staves are vocal staves in treble clef with a key signature of one sharp (F#). The bottom three staves are for piano accompaniment, with the left hand in bass clef and the right hand in treble clef. The vocal parts enter with the lyrics "so - - - - - lus, tu so - - - - -". The piano accompaniment features a melodic line in the right hand with triplets and a harmonic accompaniment in the left hand.

p tu so - - - - - lus Do - mi -

- - - - - lus, tu so - - - - - lus Do - mi -

so - - - - - lus sanc - - - - - tus, so - - - - -

The second system continues the musical score. The vocal parts enter with the lyrics "tu so - - - - - lus Do - mi -". The piano accompaniment continues with the same melodic and harmonic patterns, including triplets in the right hand.

p tu so - - - - - lus al - tis - - - - - si - - - - -

- mus, tu so - - - - - lus al - tis - - - - - si - - - - -

- mus, so - - - - - lus al - tis - - - - - si - - - - -

- - - - - lus, tu so - - - - - lus al - tis - - - - - si - - - - -

The third system concludes the musical score. The vocal parts enter with the lyrics "tu so - - - - - lus al - tis - - - - - si - - - - -". The piano accompaniment continues with the same melodic and harmonic patterns, including triplets in the right hand.

[illegible]

[illegible][illegible]

This musical score is for the 'Agnus Dei' from Franz Schubert's 'Three Settings of the Mass' (D. 149). It is written for voice and piano. The key signature is D major (two sharps) and the time signature is 6/4. The score is divided into two systems. The first system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are 'Je - su Chris - te, Je - su Chris - te, Je - su Chris - te, Je - su Chris - te,'. The second system continues the vocal parts with the lyrics 'te, Je - su Chris - te, Je - su Chris - te, Je - su Chris - te,' and includes a piano accompaniment with a large, expressive melody in the right hand and a supporting bass line in the left hand. The score concludes with a double bar line and repeat signs.

Allegretto. $\text{♩} = 54.$

p *mf*

te te te cum

Sanc - to Spi - ri - tu, . . in glo - ri - a De - i Pa - tris, A - -
 men, . . in . . glo - ri - a De - i Pa - tris,
 Cum Sanc - to Spi - ri - tu, . . in glo - ri - a De - i

f
 A - - - - men,
mf
 men, . . in . . glo - ri - a De - i Pa - tris,
 Cum Sanc - to Spi - ri - tu, . . in glo - ri - a De - i

f *o.*
A
f *o.*
A

A men, . . A men,
Pa - tris, A men, in . . glo - ri - a De - i
mf
Cum Sanc - - to Spi - ri - tu, . . in

- men,
- men,

mf
Cum Sanc - - to
A men, . . A men,
Pa - tris, A men, . . A
glo - ri - a De - i Pa - tris, A men, . . in . .

8030.

f

men, . . .

men, . . .

men, . . .

A - - - men, . . .

Spi - ri - tu, . . in glo - ri - a De - i Pa - tris, A

A - - - men, A - -

men, A -

glo - ri - a De - i Pa - - tris, A - -

A - - - men. . .

A - - - men. . .

A - - - men. . .

A - - - men. . .

A - - - men. . .

men, . . . A - - - men, . . . A -

men, A - - - men, A - -

men, . . . A - - - men, . . . A -

men, . . . A - - - men, . . . A -

men, . . . Cum

[illegible]

SOLI.

De - i Pa - tris, in glo - ri - a De - i Pa - tris, A -

glo - ri - a De - i Pa - tris, A -

A - men, A -

Pa - tris, in glo - ri - a De - i Pa - tris, A -

glo - ri - a De - i Pa - tris, in glo - ri - a De - i Pa - tris,

glo - ri - a De - i Pa - tris, in glo - ri - a De - i Pa - tris,

glo - ri - a De - i Pa - tris, in glo - ri - a De - i Pa - tris,

glo - ri - a De - i Pa - tris, in glo - ri - a De - i Pa - tris,

men, A - men, A -

men, A - men, A - men,

men, A - men, A - men, cum

men, A - men, A -

CHORUS.

men, . . . cum Sanc - - to Spi - ri - tu, in glo - ri - a De -

cum Sanc - - to Spi - ri - tu, in glo - - ri - a De - i

Sanc - - to Spi - ri - tu, in glo - - ri - a De - - i

men, A - - - - -

sempre cres.

- - - i Pa - - tris, . . . in glo - -

Pa - tris, . . . in glo - ri - a De - - i Pa -

Pa - tris, . . . in glo - ri - a De - - i Pa -

men, . . . cum Sanc -

ri - a De - i Pa - tris, A - men, cum

tris, in glo - ri - a De - i Pa - tris, A - men, cum

tris, in glo - ri - a De - i Pa - tris, A - men, cum

- - to Spi - ri - tu, in glo - ri - a De - i Pa - tris, A - men, cum

f >