

Your Voices Tune

From "Alexander's Feast"

G.F. Handel

$\text{♩} = 74$

Soprano
Alto
Tenor
Bass

Your voic - es tune and raise them

Piano

$\text{♩} = 74$

This system contains the first three measures of the vocal and piano parts. The vocal parts (Soprano, Alto, Tenor, Bass) are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piano part is in bass clef with the same key signature and time signature. The tempo is marked as quarter note = 74. The lyrics for the vocal parts are "Your voic - es tune and raise them". The piano part features a complex rhythmic accompaniment with many sixteenth notes.

4

high, Till they ech - o from the vault - ed sky, The blest Ce -

high, Till they ech - o from the vault - ed sky, The blest Ce -

high, Till they ech - o from the vault - ed sky, The blest Ce -

high, Till they ech - o from the vault - ed sky, The blest Ce -

This system contains measures 4 through 7. The vocal parts continue with the lyrics "high, Till they ech - o from the vault - ed sky, The blest Ce -". The piano part continues with its complex accompaniment. The system is marked with a '4' at the beginning, indicating the start of the fourth measure.

8

cil - ia's name; Mu - sic to heav'n and her we owe, The great - est bless - ing
 cil - ia's name; Mu - sic to heav'n and her we owe, The great - est bless - ing
 cil - ia's name; Mu - sic to heav'n and her we owe, The great - est bless - ing
 cil - ia's name; Mu - sic to heav'n and her we owe, The great - est bless - ing

12

♩. = 44

that's be-low; Sound loud - ly then her fame!
 that's be-low; Sound loud - ly then her fame!
 that's be-low; Sound loud - ly then her fame!
 that's be-low; Sound loud - ly then her fame!

♩. = 44

16

22

Let's im - i - tate her notes a - bove!_

Let's im - i - tate her notes a - bove!_

Let's im - i - tate her notes a - bove!_

Let's im - i - tate her notes a - bove!_

28

And may this ev' - ning ev - er prove Sa - cred to Har - mo

And may this ev' - ning ev - er prove Sa - cred to Har - mo

And may this ev' - ning ev - er prove Sa - cred to Har - mo

And may this ev' - ning ev - er prove Sa - cred to Har - mo

33

ny and Love, Sa-cred to Love, Sa-cred to Har - mo-ny,
ny and Love, Sa-cred to Love, Sa-cred to Har - mo-ny,
ny and Love, Sa-cred to Love, Sa-cred to Har - mo-ny,
ny and Love, Sa-cred to Love, Sa-cred to Har - mo-ny,

The musical score for measures 33-36 features four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. The lyrics are: "ny and Love, Sa-cred to Love, Sa-cred to Har - mo-ny," repeated for each voice part.

37

Sa - cred to Love, Sa-cred to Love,
Sa - cred to Love, Sa-cred to Love,
Sa - cred to Love, Sa-cred to Love,
Sa - cred to Love,

The musical score for measures 37-40 continues with four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. The lyrics are: "Sa - cred to Love, Sa-cred to Love," repeated for each voice part.

41

Sa-cred to Love, Sa-cred to Har - mo-ny, Sa-cred to Har -
 Sa-cred to Love, Sa-cred to Har - mo-ny, Sa-cred to Har -
 Sa-cred to Love, Sa-cred to Har - mo-ny, Sa-cred to Har -
 Sa-cred to Love, Sa-cred to Har - mo-ny, Sa-cred to Har -

The piano accompaniment consists of two staves (treble and bass clef). The right hand plays chords and moving lines, while the left hand provides a steady bass line with some rhythmic patterns.

45

-mo - ny and Love, Sa-cred to Love, Sa-cred to Love,
 mo - ny and Love, Sa-cred to Love, Sa-cred to Love,
 -mo - ny and Love, Sa-cred to Love, Sa-cred to Love,
 -mo - ny and Love, Sa-cred to Love, Sa-cred to Love,

The piano accompaniment continues with two staves. The right hand features more complex chordal textures and melodic fragments, while the left hand maintains a consistent bass line.

50

Sa-cred to Har - - - - - mo-ny,

Sa-cred - to Har - - - - - mo-ny,

Sa-cred to Har - - - - - mo - ny,

Sa-cred to Har - - - - - mo-ny,

54

Sa-cred to Har - mo - ny and Love, And may this ev' - ning ev - er prove,

Sa-cred to Har - mo - ny and Love, And may this ev' - ning ev - er prove,

Sa-cred to Har - mo - ny and Love, And may this ev' - ning ev - er prove,

Sa-cred to Har - mo - ny and Love, And may this ev' - ning ev - er prove,

58

Sa-cred to Har-mo-ny, Sa-cred to Love, Let's im - i - tate her notes a - bove, And

Sa-cred to Har-mo-ny, Sa-cred to Love, Let's im - i - tate her notes a - bove, And

Sa-cred to Har-mo-ny, Sa-cred to Love, Let's im - i - tate her notes a - bove, And

Sa-cred to Har-mo-ny, Sa-cred to Love, Let's im - i - tate her notes a - bove, And

63

may this ev' - ning ev - er prove, Sa-cred to Har-mo-ny, Sa-cred to Love,

may this ev' - ning ev - er prove, Sa-cred to Har-mo-ny, Sa-cred to Love,

may this ev' - ning ev - er prove, Sa-cred to Har-mo-ny, Sa-cred to Love,

may this ev' - ning ev - er prove, Sa-cred to Har-mo-ny, Sa-cred to Love,

68

Sa-cred to Love, Sa-cred to Har - mo-ny, Sa-cred to Love, Sa-cred to Love,

Sa-cred to Love, Sa-cred to Har - mo-ny, Sa-cred to Love, Sa-cred to Love,

Sa-cred to Love, Sa-cred to Har - mo-ny, Sa-cred to Love, Sa-cred to Love,

Sa-cred to Love, Sa-cred to Har - mo-ny, Sa-cred to Love, Sa-cred to Love,

72

Sa-cred to love, Sa-cred to Har-mo-ny, Sa-cred to Love.

Sa-cred to love, Sa-cred to Har-mo-ny, Sa-cred to Love.

Sa-cred to love, Sa-cred to Har-mo-ny, Sa-cred to Love.

Sa-cred to love, Sa-cred to Har-mo-ny, Sa-cred to Love.