

Nº 1, in B♭
For Contralto & Barytone.

Nº 1.

Nº 2, in E♭
For Sop & Tenor.

II SAMUEL XII, CHAPTER, 22ND & 23RD VERSES.



Sacred Song,

Resignation

Music by Miss M. Lindber.

DEDICATED TO HER SISTER

M. R. B. Tritton

ENT. STA. HALL.

COPYRIGHT.

PRICE 4/-
AS A PIANO SOLO }
BY CARL LUINI. }

LONDON,
ROBERT COCKS & CO

NEW BURLINGTON STREET, REGENT STREET, W.

By SPECIAL APPOINTMENT

MUSIC PUBLISHERS TO HER MAJESTY QUEEN VICTORIA, H.R.H THE PRINCE OF WALES, & H.I.M THE EMPEROR NAPOLEON III

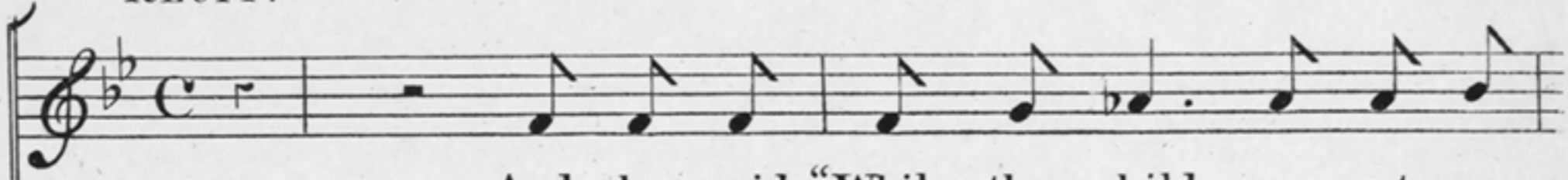
RESIGNATION.

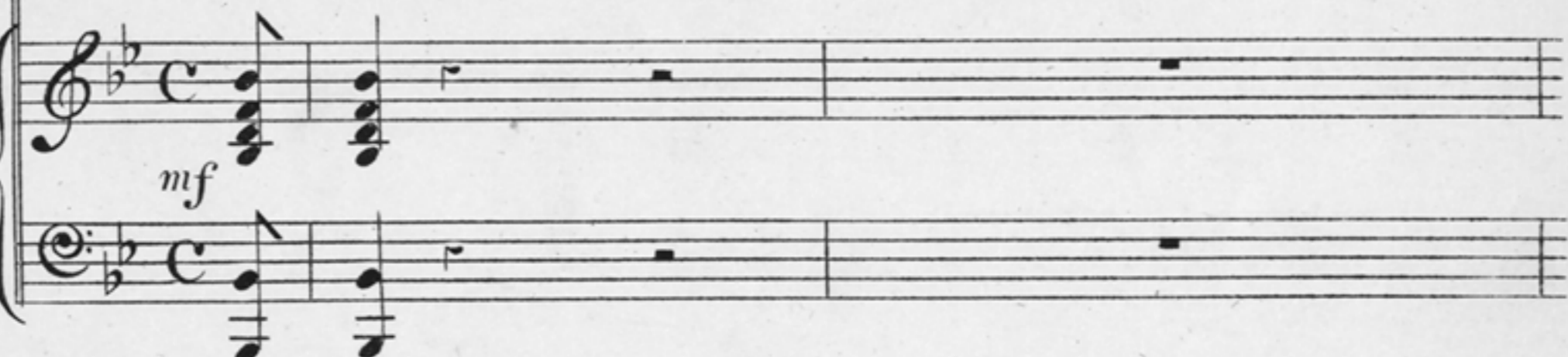
"Then said his servants unto him, What thing is this that thou hast done? Thou didst fast and weep for the child while it was alive; but when the child was dead thou didst rise and eat bread."

II SAML. XII. 21st. 22nd. & 23rd. verses.

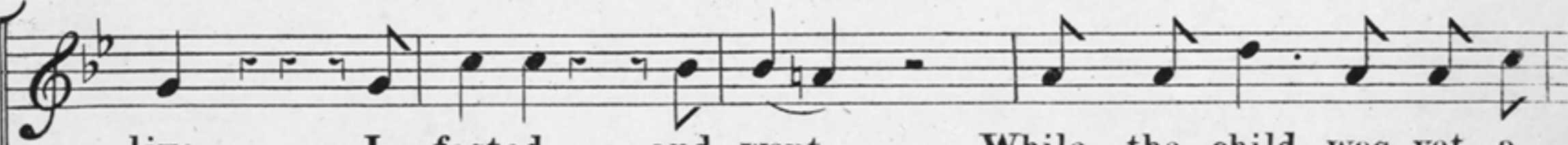
MISS M. LINDSAY.

RECIT:

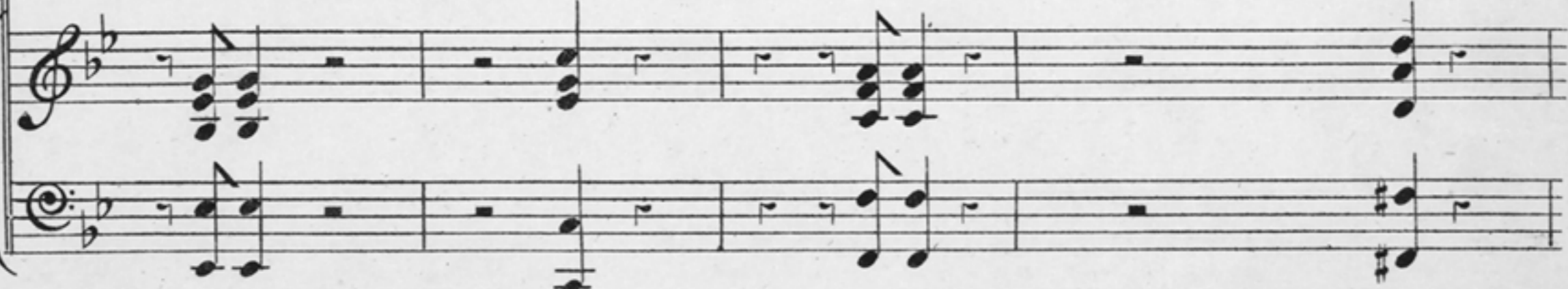
VOICE. 

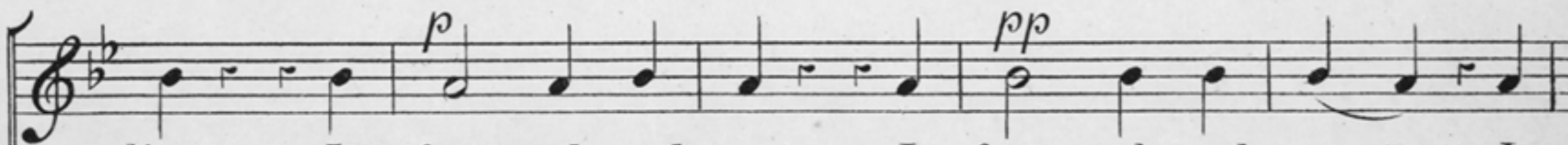
PIANO FORTE. 

And he said, "While the child was yet a..

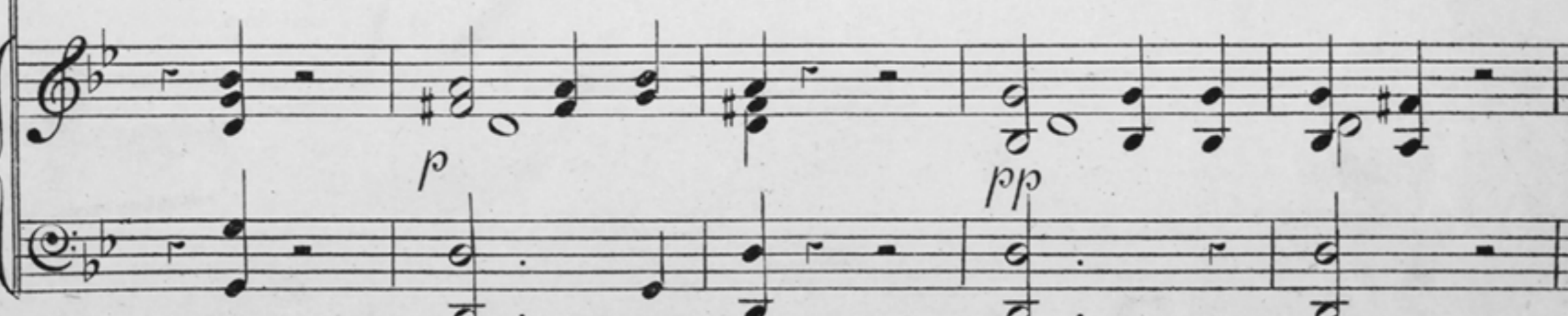


live I fasted and wept While the child was yet a..





live I fast...ed and wept I fast...ed and wept I



AIR.
Larghetto.

fast-ed and..... wept for I said Who can tell,.....

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a piano (*p*) dynamic and includes a triplet of eighth notes. The piano accompaniment consists of chords and moving lines in both hands. A 6/8 time signature is indicated at the end of the system.

Who can tell..... whether God will be

The second system continues the vocal and piano parts. The vocal line has a fermata over the first measure of the second phrase. The piano accompaniment features a more active bass line with eighth-note patterns.

gra-cious to me..... be gra-cious to

The third system shows the vocal line with a long note for 'me' and a fermata. The piano accompaniment continues with sustained chords and moving bass lines.

me..... that the child may live

The fourth system concludes the page. The vocal line has a fermata over 'me' and a crescendo leading to a fortissimo (*ff*) dynamic. The piano accompaniment also features a crescendo and fortissimo section, ending with a decrescendo (*dim.*) dynamic.

con espress.

Who can tell..... Who can tell..... whe - ther

God will be gra.....cious to me..... that the

child..... the child may live

RECIT.

But now that he is dead Wherefore should I fast

Now that he is dead Where-fore should I

fast..... Can..... I bring him back a-gain

Can..... I bring him back a-gain

AIR. Andante non troppo.
I..... shall go..... to him to him I..... shall go..... to

him..... I..... shall go..... to him to him but

Ped * *Ped* * *Ped* *

con espress.
he..... shall not re... turn to me I shall go to

f *f* *Ped*

him I shall go to him but

ff *pp* *gva* *loco* * *ff* *Ped* * *Ped* * *pp*

rall.
he shall not re--turn to me.

rall. *morendo.* *ppp* **FINE.**
una corda. *Ped* *