

THE APOSTLES.

PROLOGUE.

Edward Elgar, Op.49.

PIANO.

Lento. ♩ = 56.

pp solenne

con Ped.

L

3

3

3

1

ten. ten. espress.

cresc.

mf

L

a tempo

rit. e dim.

PPP

Horn.

3

3

dim.

11645

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B

2 Soprano. *pp*
 The Spir-it of the Lord is up - on me, — be -

2 Alto. *pp*
 The Spir-it of the Lord is up - on me, — be -

2 Tenor. *pp*
 The Spir-it of the Lord is up - on me, — be -

2 Bass. *pp*
 The Spir-it of the Lord is up - on me, — be -

CHORUS.

- cause He hath a - noint - - ed me to preach the *cresc.*

- cause He hath a - noint - - ed me to preach the *cresc.*

- cause He hath a - noint - - ed me to preach the *cresc.*

- cause He hath a - noint - - ed me to preach the *cresc.*

espress.

Gos - pel — to the poor: — He hath sent me to heal the

Gos - pel — to the poor: — He hath sent me to heal the broken-

Gos - pel — to the poor: — He hath sent me to heal the broken-

Gos - pel — to the poor: — He hath sent me to heal the

largamente

dim.

bro-ken-hearted, to preach de-liv'rance to the cap-tives — and re-

- heart - ed, to preach de - liv'rance to the cap - tives — and re-

- heart - ed, to preach de - liv'rance to the cap - tives —

bro-ken-hearted, to preach de-liv'rance to the cap-tives —

pp dolce

pp

cresc. molto *f*
 cov'r - - - ing of sight to the
cresc. molto *f*
 cov'r - - - ing of sight to the
cresc. molto *f*
 and re-cov'r-ing of sight to the
cresc. molto *f*
 and re - - cover-ing of sight to the

Ped. * *Ped.* *

4 *L* *ff* *sf*
 blind, — to reach the acceptable year of the Lord; —
ff *sf*
 blind, — to reach the acceptable year of the Lord; —
ff *sf*
 blind, — to reach the acceptable year of the Lord; —
ff *sf*
 blind, — to reach the acceptable year of the Lord; —

Ped. * *Ped.* *

pp *poco animato* **5** *dolce e legato*

To give un-to them that

pp *dolce e legato*

To give un-to them that

ff *R.H. L.H.* *R.H.L.H. dim.*
sonore e largamente

5 *dolce e legato*

pp poco animato

Ped. *con Ped.*

pp *poco*

mourn a garland for ash - - es, - the oil of joy for mourning, the

pp *poco*

mourn a garland for ash - - es, - the oil of joy for mourning, the

gar-ment of praise for the spir-it of heav-i-ness; That
 gar-ment of praise for the spir-it of heav-i-ness; That

This system contains two vocal staves (Soprano and Alto) and two empty piano staves. The vocal lines are in a B-flat major key signature and feature a melodic line with lyrics. The piano staves are empty.

The piano accompaniment for the first system, consisting of a grand staff with treble and bass clefs. It features a flowing eighth-note melody in the right hand and a supporting bass line in the left hand, both in B-flat major.

they might be call - - ed trees of right-eousness, *poco rall.*
 they might be call - - ed trees of right-eousness, *poco rall.*

This system contains two vocal staves (Soprano and Alto) and two empty piano staves. The vocal lines continue the melody with lyrics. The piano staves are empty. The tempo marking *poco rall.* is placed above the final notes of the vocal lines.

The piano accompaniment for the second system, consisting of a grand staff with treble and bass clefs. It continues the eighth-note melody from the first system. The tempo marking *poco rall.* is placed above the right-hand part of the piano accompaniment.

6 *tranquillo*
pp
 the planting of the Lord, that He might be glo - ri - fied.
pp
 the planting of the Lord, that He might be glo - ri - fied.
pp
 the planting of the Lord, that He might be glo - ri - fied.
pp
 the planting of the Lord, that He might be glo - ri - fied.

6
pp tranquillo

7 *poco rit.* *p dolce*
 For _____

pp
 For as the earth bringeth forth her
poco rit.
pp
 For as the earth bringeth forth her

7 *poco rit.*
ppp

Più mosso.
legato

— as the earth, the earth bringeth forth her bud, and as the
bud,
bud,

This system contains the vocal line and the first two staves of the piano accompaniment. The vocal line is in a 3/4 time signature with a key signature of three flats. The piano accompaniment consists of two staves, both in the same time and key signature. The lyrics are: "as the earth, the earth bringeth forth her bud, and as the bud, bud,".

Più mosso. ♩ = 80.

pp

This system shows the piano accompaniment for the second system. It consists of two staves in 3/4 time with a key signature of three flats. The music is marked *pp* (pianissimo). The tempo is *Più mosso* with a quarter note equal to 80 beats per minute.

gar - den caus - eth the things that are sown in it to *dim.*

This system contains the vocal line and the first two staves of the piano accompaniment. The vocal line is in a 3/4 time signature with a key signature of three flats. The piano accompaniment consists of two staves, both in the same time and key signature. The lyrics are: "gar - den caus - eth the things that are sown in it to". The system ends with a *dim.* (diminuendo) marking.

dim.

This system shows the piano accompaniment for the fourth system. It consists of two staves in 3/4 time with a key signature of three flats. The music is marked *dim.* (diminuendo). The tempo is *Più mosso*.

dolce 8 *f sostenuto* \wedge

spring — forth; So the Lord God will cause right -

f sostenuto \wedge

So the Lord God will cause right -

f sostenuto \wedge

So the Lord God will cause right -

f sostenuto \wedge

So the Lord God will cause right -

8 *f* *ten.*

Ped. * *con Ped.*

ff

- eousness and praise to spring forth be - - fore all the

ff

- eousness and praise to spring forth be - - fore all the

ff

- eousness and praise to spring forth be - - fore all the

ff

- eousness and praise to spring forth be - - fore all the

ten. \wedge

ff

dim. *p* *poco rit.*
 na - tions. — As the earth bringeth forth — her

dim. *p* *poco rit.*
 na - tions. — As the earth bringeth forth — her

dim. *p* *poco rit.*
 na - tions. — As the earth, the earth bring-eth forth her

dim. *p* *poco rit.*
 na - tions. — As the earth, as the earth bringeth forth her

dim. *p* *poco rit.*

9 *a tempo* *Tempo I?*
 bud.

a tempo *poco a poco ritardando* *al - - Tempo I?*
pp

10

ppp

The Spir-it of the Lord is up - on me, - because He hath a -

ppp

The Spir-it of the Lord is up - on me, - because He hath a -

ppp

The Spir-it of the Lord is up - on me, - because He hath a -

ppp

The Spir-it of the Lord is up - on me, - because He hath a -

11

dim.

- noint - ed me to preach the Gos-pel. _____

dim.

- noint - ed me to preach the Gos-pel. _____

dim.

- noint - ed me to preach the Gos-pel. _____

dim.

- noint - ed me to preach the Gos-pel. _____

11

pp

dim.

I.

THE CALLING OF THE APOSTLES.

Andante. ♩ = 76.

TENOR.

12 *Recit. ad lib. più lento.*

And it came to pass in

ten. *rit.*

p *pp colla parte*

those days that Je - sus went out in - to a mount - ain to

pray, and con - tin - u - ed all night in prayer to

dim. *ppp* *rit.*

13 *a tempo*

God.

a tempo *espress.* *ten.* *rit. e dim.*

IN THE MOUNTAIN, — NIGHT.

14 *Adagio.* ♩ = 50.
espress. large
 Reeds, (remote)
ppp
 I.H.

(*Poco più mosso.* ♩ = 56)
mistico.
 15
sostenuto.
fp
pppp Strings, Brass &c.
due Ped.

16 *a tempo,* ♩ = 50.
large
large

THE ANGEL, GABRIEL. (Soprano) *pp distant.*
 The voice
Più mosso. ♩ = 60.
rit. *fp* *pp* *dolciss.* *pp* *p*

dim. *mf*

of thy watchman! The

poco accel.

pp *ppp* *pp* *p*

$\text{♩} = 69.$ *f* *stringendo* *animato* *f*

Lord re - turn - eth to Zi - on: — break

fp *stringendo*

forth in - to joy, sing to - geth - er ye

dim. *rit.* **18** *tranquillo.* $\text{♩} = 60.$ *p* *molto rit.*

waste pla - ces of Je - ru - sa - lem: — for the Lord hath

dim. *rit.*

pp
com - forted His peo - ple.

a tempo ♩ = 56.

colla parte

rit. Λ

ppp

19 ♩ = 50.

pp

ppp allargando *molto stringendo* *f*

mf *sonore* *pp*

a tempo ♩ = 50. *nobilmente.*

a tempo ♩ = 50. *molto tranquillo.*

rit. *ppp*

Ped. *

20 THE ANGEL.

Più mosso. ♩ = 60.

P "Be - hold _____ My

ppp

animato

ser - - vant, — Whom I have cho - - sen; My be -

- lov - - - ed, in Whom My soul is well!

L.H. R.H.

21 *tranquillo espress.*

pleas - ed: He shall not

*L - - - - -
molto espress.*

strive, — nor cry a - loud: neither shall a - ny-one

hear His voice in the streets:

Ped.

22 *p dolcissimo*

a bruised reed shall He not break, the dimly burning

pp 3

cresc. allargando dim.

wick shall He not quench, and in His name shall the

allargando

*Ped. *Ped. **

a tempo

Gen-tiles hope."

a tempo

fp

23

Musical score for measure 23, piano accompaniment. The score is in 2/4 time and features a complex rhythmic pattern with triplets and sixteenth notes. Dynamics include *fp* and *ppp*. The key signature has three flats.

Vocal line and piano accompaniment for measure 23. The vocal line includes the lyrics "The voice _____ of thy". The piano accompaniment continues with a steady rhythmic accompaniment. Dynamics include *pp*.

24

Musical score for measure 24, vocal line and piano accompaniment. The vocal line includes the lyrics "watch - man!". The piano accompaniment features a *rit.* section followed by an *a tempo* section with a tempo marking of $\text{♩} = 50$. Dynamics include *ppp*.

Musical score for measure 24, piano accompaniment. The score includes an *allargando* section. The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes.

Musical score for measure 24, piano accompaniment. The score includes an *a tempo* section. The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes. Dynamics include *sonore*.

THE DAWN.

25 *Allegro moderato.*
 Alto. *P*
 Tenor. *P*
 SHOFAR (distant) *pp* Clar. Strings. 4 Horns. *P*

THE WATCHERS,
 (on the Temple roof)
 It shines!
 It shines!

animato
mf *p* *f*

(♩ = 96.)
f *p* *f*

26 *a tempo*
p Shofar. *f* *ff*
 Strings.

sf

ff

Alto. **27 Maestoso. molto marcato**

Tenor.

The face of all the East

The face of all the East

27 Maestoso. ♩ = 80.

sf pp molto cresc.

f

f

is now a - blaze with light, the

is now a - blaze with light, the

sf sf sf

sf Ped. *

allargando ff

28 a tempo

Dawn reach-eth e-ven un-to He - bron!

Dawn reach-eth e-ven un-to He - bron!

28 Maestoso. ♩ = 72.

p allargando cresc.

ff

MORNING PSALM.
(within the Temple)

CHORUS.

Tenor. *mf*

Bass. *mf* It
It

is a good thing to give thanks un-to the Lord, and to sing praises

is a good thing to give thanks un-to the Lord, and to sing praises

Soprano. 29 *p*

Alto. *p*

To shew forth Thy loving kindness in the

To shew forth Thy loving kindness in the

un-to Thy name, O Most High:

un-to Thy name, O Most High:

29 *dim.* *p*

* Ancient Hebrew melody, Psalm XCII. 11645

cresc. allargando *a tempo*
 morn-ing, and Thy faith-ful-ness ev' - - ry night,
cresc. allargando *a tempo*
 morn-ing, and Thy faith-ful-ness ev' - - ry night,
cresc. allargando *a tempo*
 and Thy faith-ful-ness ev' - - ry night,
cresc. allargando *a tempo*
 and Thy faith-ful-ness ev' - - ry night,

a tempo
allargando *f* *dim.*
ff

p cantabile *dolce*
 Up - on the psal - tery; up - on the harp
p cantabile *dolce*
 Up - on the psal - - - tery; up - on the harp
p cantabile *dolce*
 Up - on the psal - tery; up - on the harp

p

— with a sol- emn sound. *pp*

— with a sol- emn sound. *pp*

— with a sol- emn sound. *pp* For Thou, Lord, hast made me glad thro' Thy *p cresc.*

For Thou, Lord, hast made me glad thro' Thy *p cresc.*

cresc.

f *molto allargando* **30** *a tempo* *p*

I will triumph in the works of Thy hands. For,

f *molto allargando* *a tempo* *p*

I will triumph in the works of Thy hands. For,

f *molto allargando* *a tempo* *p*

work: I will triumph in the works of Thy hands. For,

f *molto allargando* *a tempo*

work: I will triumph in the works of Thy hands. For,

f *ff* *molto allargando* **30** *a tempo* *dim.* *p*

sf

lo, Thine en- e-mies, O Lord, shall per-ish; all the workers of in-

lo, Thine en- e-mies, O Lord, shall per-ish; all the workers of in-

lo, Thine en- e-mies, O Lord, shall per-ish; all the workers of in-

lo, Thine en- e-mies, O Lord, shall per-ish; all the workers of in-

- i-qui-ty shall be scat-tered. The righteous shall flourish like the

- i-qui-ty shall be scat-tered. The righteous shall flourish like the

- i-qui-ty shall be scat-tered.

- i-qui-ty shall be scat-tered.

31 *pp* *dim.*

palm tree: he shall grow like a ce - dar in Le - ba - non.

pp *dim.*

palm tree: he shall grow like a ce - dar in Le - ba - non.

pp *dim.*

he shall grow like a ce - dar in Le - ba - non.

31 he shall grow like a ce - dar in Le - ba - non.

Shofar.

L.H.

32

32 *animato poco a poco* *pp*

Allegro moderato. ♩ = 96.

dolce

33

First system of musical notation for measures 33-35. The treble clef contains a melodic line with slurs and accents. The bass clef contains a harmonic accompaniment. Dynamics include *cresc.*, *poco*, *a*, and *poco*.

Second system of musical notation for measures 33-35. The treble clef continues the melodic line. The bass clef accompaniment features chords and moving lines. Dynamics include *ff*.

Third system of musical notation for measures 33-35. The treble clef features a more active melodic line. The bass clef accompaniment is steady. Dynamics include *sempre cresc. ed animato* and the instruction *Shofar*.

34 = 104.

First system of musical notation for measures 34-36. The treble clef has a melodic line with accents and slurs. The bass clef accompaniment includes triplets and chords. Dynamics include *sf*. Pedal markings (*Ped.*) and asterisks (***) are present.

Second system of musical notation for measures 34-36. The treble clef continues the melodic line. The bass clef accompaniment features triplets and chords. Dynamics include *sempre ff*, *ff rall.*, and *sf*. Pedal markings (*Ped.*) and asterisks (***) are present.

35 *Più lento.* ♩ = 80.

fffz solenne

con Ped.

ppp rall. molto

8va bassa

36 Tenor. Recit. *ad lib.*

f. p dolce

And when it was day, He call-ed un-to Him His dis-

pp colla parte (♩ = 84)

a tempo *allargando cresc. e marcato*

- ci- ples; and of them He chose twelve whom

ten. Più lento.

espress. a tempo *pp allargando*

37

f *a tempo* *p dolce*

al - so He nam - ed A - pos - - - - - ties; that

colla parte *dolce*

Ped. *

they should be with Him; _____ and that He might

pp *f*

38

f *largamente* *a tempo*

send them forth to preach. _____

f *colla parte* *cresc.*

R.H. animato

sf *sf* *sf* *sf*

CHORUS.

39 *Allegro.*
Soprano.

f *maestoso.*

The Lord hath cho-sen them to

The Lord hath cho-sen them to

The Lord hath cho-sen them to

The Lord hath cho-sen them to

39 *Allegro.* ♩ = 108.

maestoso.

ff

Ped.

cresc. *ff* *animato*

stand be - fore Him to serve _____ Him.

cresc. *ff* *animato*

stand be - fore Him to serve _____ Him.

cresc. *ff* *animato*

stand be - fore Him to serve _____ Him.

cresc. *ff* *animato*

stand be - fore Him to serve _____ Him.

mf *ff animato*

Ped.

8ves.....*

40 *f*

He hath cho - sen — the weak — to con-found the

f

He hath

f

He hath cho - sen the weak,

f

He hath cho - sen —

40 ♩ = 116.

cresc.

f

might - y, He hath cho-sen — the weak — to con-found the

f

cho - sen the weak, He hath

f

He hath cho - sen — the weak,

— the weak to con - found the might - y, He hath cho -

animato
f

mighty; He will di-rect their work in
cho - sen the weak to con - found the mighty;
f
He will di-rect their work in
- - sen the weak to con - found the mighty.

animato

41 *f*

truth. Be - hold! God ex -
Be - hold! God ex - alt - eth
truth. Be - hold! God ex -
Be - hold! God ex - alt - eth

41 $\text{♩} = 126.$

f *P* *f*

42

sf -alt-eth by His pow'r; *P* who teacheth like

by His pow'r; *P* who teacheth like

-alt-eth by His pow'r; *P* who

by His pow'r; *P* who

42 *dolce*

sf *P*

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

pp legato

Him? The meek will He guide in judg - ment,

pp legato

Him? The meek will He guide in judg - ment,

pp legato

teacheth like Him? The meek will He guide in judg - ment,

pp legato

teacheth like Him? The meek will He guide in judg - ment,

dim.

Ped. * *Ped.* *

43

poco rit.

and the meek will He teach His way. He will di -

and the meek will He teach His way.

and the meek will He teach His way.

43

poco rit.

dolce

Ped. *

JOHN.

mf poco allargando

PETER.

mf poco allargando

JUDAS.

mf poco allargando

We are the ser-vants of the

poco allargando

- rect their work in truth,

He will di - rect their work in truth,

He will di - rect their work, He will di - rect their

He will di - rect their work in truth, He will di - rect their

poco allargando

44 *Tempo I^o*
poco largamente

dim.
Lord. *dim.* *f* *espress.*
Lord. Thou wilt shew us the
dim.
Lord.

44 *Tempo I^o*
poco largamente

pp
He will di - rect their work in truth.
pp
He will di - rect their work in truth.
pp
work, He will di-rect their work in truth.
pp
work, He will di-rect their work in truth.

44 *Tempo I^o* $\text{♩} = 96.$

pp *p* *poco largamente*

PETER.

path of life; in Thy light shall
f
we see light. Let Thy work ap -

f

ten.

45

- pear — un - to Thy ser - vants.

CHORUS.

pp He hath cho - sen

pp He hath

45

pp

PETER.

mf

JUDAS.

mf

In — Thy light shall we see

pp He hath cho-sen them.

them to confound the mighty.

pp He hath cho-sen them to stand be-fore Him.

cho - sen them, He hath cho-sen them to stand be-fore Him.

46 JOHN.

f
 O bless - ed are they which love
 light.

The first system of the musical score features a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line begins with a forte (*f*) dynamic and contains the lyrics "O bless - ed are they which love". The piano accompaniment consists of chords and single notes, with the word "light." appearing below the first few notes.

46
p
 Thee, for they shall re - jice in Thy peace:
f deciso.
 We shall eat of the

The second system continues the musical score. The vocal line starts with a piano (*p*) dynamic and contains the lyrics "Thee, for they shall re - jice in Thy peace:". The piano accompaniment features triplets. The second part of the system begins with a forte (*f*) and *deciso.* dynamic, with the lyrics "We shall eat of the".

mf
 and shall be fill - - ed with the
mf
 In Thy light shall we see
sf
 rich-es of the Gen - tiles, and in their glo - ry shall we

The third system continues the musical score. The vocal line starts with a mezzo-forte (*mf*) dynamic and contains the lyrics "and shall be fill - - ed with the". The piano accompaniment features triplets. The second part of the system begins with a mezzo-forte (*mf*) dynamic and contains the lyrics "In Thy light shall we see". The third part of the system begins with a sforzando (*sf*) dynamic and contains the lyrics "rich-es of the Gen - tiles, and in their glo - ry shall we". The piano accompaniment includes the marking *marcato*.

47 *dim.*
law.

dim.
light.

47 boast ourselves.

p *cresc.*
He hath cho-sen the weak to con-found the

mf
He hath

p *cresc.*
He hath cho - sen the weak

mf
He hath cho - sen

47 *cresc.*

mf *dim.*
might - y, He hath cho - sen the weak to con-found the

cho - senthe weak, to con-found the

mf *dim.*
He hath cho - sen the weak.

dim.
the weak to con - found the might - y to con-found the

mf *dim.*

CHORUS.

48

JOHN.

p

cresc.

For out of Zi - on shall go forth the

might - y.

Out of Zi-on shall

might - y.

Out of Zi-on shall

might - y.

Out of Zi-on shall

48

pp

cresc.

law, and the word of the Lord from Je -

PETER.

and the word, the word of the Lord from Je - ru -

JUDAS.

and the word of the Lord from Je - ru -

cresc. go forth the law.

cresc. go forth the law.

cresc. go forth the law.

cresc. go forth the law.

A - - - - -

ru - sa-lem.
 - - sa-lem.
 - - sa-lem.

ff
 The
 The
 The
 The

A - - - - - The

ff
 R.H.
sf Ped. * *sf* Ped. * *sf* Ped. * Ped. *

49 *tempo andioso.*

Lord, the Lord hath cho - sen them, they shall be
 Lord, the Lord hath cho - sen them, they shall be
 Lord, the Lord hath cho - sen them, they shall be
 Lord, the Lord hath cho - sen them, they shall be

49 *a tempo* ♩ = 116.

ff Grandioso.

con Ped. non legato

animato
rf

named the Priests of the Lord, men shall call them the

named the Priests of the Lord, men shall call them the

named the Priests of the Lord, men shall call them

named the Priests of the Lord, men shall call them

animato

Ped. *

ten.

Min - is - ters, men shall call them the Min - is - ters of our

ten.

Min - is - ters, men shall call them the Min - is - ters of our

ten.

Min - is - ters, men shall call them the Min - is - ters of our

ten.

Min - is - ters, men shall call them the Min - is - ters of our

ten.

$\text{♩} = 72.$

JOHN. *mf espress.*

O bless-ed are they which love Thee.

PETER. *mf*

In Thy light shall we see light.

JUDAS. *mf*

God ex-alt - - eth by His power.

God.

God.

God.

God.

f

They are the servants of the

fz.

They are the servants of the

50

Piano accompaniment for the first system, including grand staff and bass staff.

poco allargando

51

For out of Zi-on shall go forth the

For out of Zi-on shall go forth the

For out of Zi-on shall go forth the

He will di-rect their work.

He will di-rect their work in truth.

Lord.

He hath cho-sen

Lord.

51

He hath cho-sen

pp colla parte

Piano accompaniment for the second system, including grand staff and bass staff.

THE ANGEL.

p

Thy watch - men _____ shall lift

Poco più mosso.
dim.

law. _____

dim.

law. _____

dim.

law. _____

Soprano I.

pp

Thy watch - men shall lift up the voice;

Soprano II.

pp

Thy watch - men shall lift up the voice;

Contralto I.

pp

Thy watch - men shall lift up the voice;

Contralto II.

pp

Thy watch - men shall lift up the voice;

Tenor.

them.

Bass.

them.

Poco più mosso. $\text{♩} = 80.$

cresc. e stringendo

up the voice; with the voice to - geth - er

Soprano I.

Soprano II.

Contralto I.

Contralto II.

with the voice together shall they sing, —

with the voice together shall they sing, —

with the voice together shall they sing, —

with the voice together shall they sing, —

cresc. e stringendo

52 *a tempo*

f. shall they sing: — for they shall

mf shall they sing: *dim.* *pp*

mf shall they sing: *dim.* *pp*

mf shall they sing: *dim.* *pp*

mf shall they sing: *dim.* *pp*

shall they sing: *dim.* *pp*

52 *a tempo* $\text{♩} = 84.$

see, shall see eye to eye,

Soprano.

Alto.

Tenor.

Bass.

p They shall

The piano accompaniment features a treble and bass clef with a key signature of two flats and a 3/4 time signature. It includes triplet patterns in the right hand and sustained chords in the left hand.

when the Lord shall bring a - gain

see, shall see eye to eye, when the

p They shall see eye to eye, when the

pp When the

The piano accompaniment continues with similar triplet and chordal textures, maintaining the melodic and harmonic structure of the first system.

Zi - on.

Lord, when the Lord shall bring a-gain

Lord, when the Lord, — the Lord shall bring a-gain

Lord, the Lord shall bring, shall bring a-gain

When the Lord shall bring a-gain

espress.

53 THE ANGEL.

JOHN. They

Come ye, let us walk in the light of the

PETER.

Come ye, let us walk in the light of the

JUDAS.

53 Come ye, let us walk in the light of the

Zi-on. They shall be

Zi-on. They shall be

Zi-on. They shall be

Zi-on. They shall be

Zi - on. They shall be

dolce

lift up the voice, — for they shall see eye to
 Lord. In Thy light shall we see
 Lord. In Thy light shall we see
 Lord. In Thy light shall we see
 named the Priests of the Lord, — of the Lord.
 named the Priests, shall be nam-ed the Priests of the Lord.
 named the Priests of the Lord, shall be named the Priests of the
 named the Priests of the Lord.

54

dolce

eye, when — the Lord
light.
light.
light.

Detailed description: This system contains four staves. The top staff is a vocal line in treble clef with a key signature of two flats and a 2/2 time signature. It begins with a whole rest, followed by a half note G4, a half note A4, and a half note B4. The lyrics "eye, when — the Lord" are written below. The second staff is another vocal line, also in treble clef, with a whole rest and the lyric "light." below. The third and fourth staves are piano accompaniment in bass clef, both with a whole rest and the lyric "light." below.

54

pp

The meek will He teach His
Lord. The meek will He teach His
molto cresc.
He will di - rect their work in truth.

Detailed description: This system contains four staves. The top staff is a vocal line in treble clef with a key signature of two flats and a 2/2 time signature. It begins with a whole rest, followed by a half note G4, a half note A4, and a half note B4. The lyrics "The meek will He teach His" are written below. The second staff is another vocal line, also in treble clef, with a whole rest and the lyric "Lord. The meek will He teach His" below. The third staff is piano accompaniment in bass clef, with a whole rest and the lyric "He will di - rect their work in truth." below. The fourth staff is piano accompaniment in bass clef, with a whole rest and the lyric "He will di - rect their work in truth." below. The piano part features a *molto cresc.* marking and a fermata over the first measure.

(♩ = 96).

54

Detailed description: This system contains two staves for piano accompaniment in bass clef. The top staff has a key signature of two flats and a 2/2 time signature. It begins with a whole rest, followed by a half note G4, a half note A4, and a half note B4. The bottom staff has a key signature of two flats and a 2/2 time signature. It begins with a whole rest, followed by a half note G4, a half note A4, and a half note B4. The piano part features a *molto cresc.* marking and a fermata over the first measure.

— shall bring — a gain Zi - on. —

For out of Zi - on

For out of Zi - on

Out of Zi - on

way, they shall be nam - ed the Priests

He will di - rect their work in truth. He

way, will He teach His way.

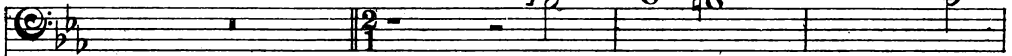
The meek will He guide. He

The piano accompaniment features a steady bass line with chords and triplets, and a treble line with chords and triplets. Dynamics include *pp*, *P*, and *PPP*. There are also hairpins and accents in the piano part.

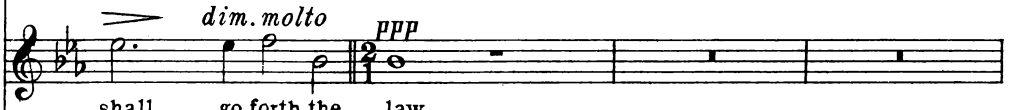
JESUS.

55

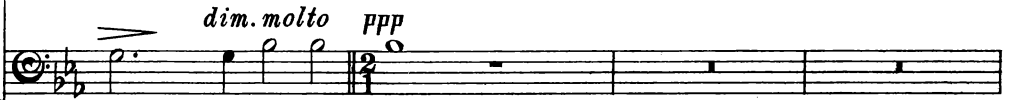
espress.



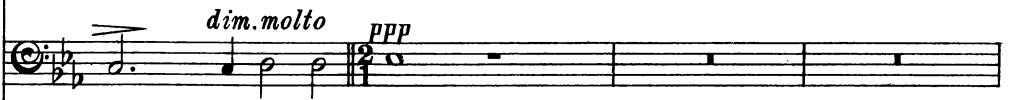
Be - hold, I send you



shall go forth the law.



shall go forth the law.



shall go forth the law.

55

ppp



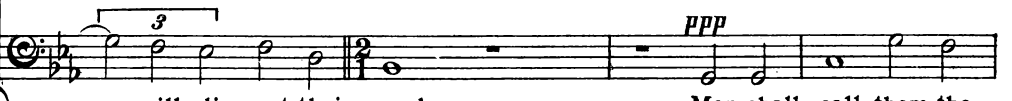
— of the Lord, — Men shall call them the



— will di - rect their work, Men — shall call — them the



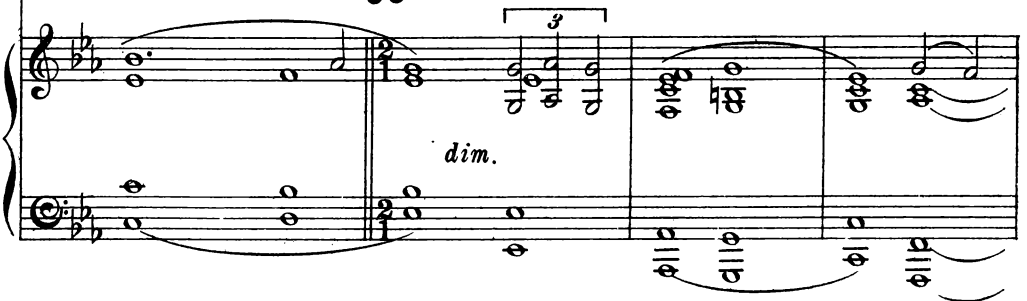
Men — shall call — them the



— will di - rect their work, Men shall call them the

55 $\circ = 60.$

dim.



forth, — He that re - ceiv - eth you, re - ceiv - eth

Min-is-ters of our God.

Min-is-ters of our God.

Min-is-ters of our God.

Min-is-ters of our God.

ppp

con Ped.

Me, — and he that re - ceiv - eth Me, re -

pp God hath cho - sen them.

pp God hath cho - sen them.

pp God hath cho - sen them.

pp God hath cho - sen them.

mf

56

56

pp

God,

and be - hold,

dim. molto

of the Lord is up - on Him,

dim. molto

of the Lord is up - on Him,

R. - - - **59 Lento.**

and vis - it this vine.

pp A - - men.

pp A - - men.

pp A - - men.

pp A - - men.

R. - - - **Lento. $\text{♩} = 72.$**
allargando

solenne



BY THE WAYSIDE.

Andantino (quasi Allegretto). ♩ = 72.
semplice

p tranquillo *cresc.* *pp*

rit.

60 JESUS. Quasi Recit. *espress.*

A - - - -

p

Blessed are the poor in spir - it: for theirs — is the

Andante. (♩ = 69)

pp colla parte

rit. *Allegretto (Tempo I?)*

king - dom of hea - ven.

MARY. (*The Blessed Virgin.*)

pp

He set - teth the poor on

JOHN.

pp

He set - teth the poor on high from af -

PETER.

pp

He set - teth the poor on

JUDAS.

He set - teth the poor on

Allegretto (Tempo I?)

rit.

dim.
high from af - flic - tion.
- flic - - - tion.
high.
parlando
He pour - eth con - tempt up - on prin - ces.

61 JESUS. *Recit. espress.* *A - - - poco cresc.* *R - - - dim.*
Blessed are they that mourn; for they — shall be com-fort-ed. —

Andante.
colla parte

quasi Allegretto.

JOHN. *dolce*
The Lord shall give them rest from their sor - - row,
PETER. *P*
And will —

quasi Allegretto.
dolce

MARY. *p* And will com - fort them.

JOHN. *p* And will com - fort them.

PETER. *p* And will com - fort them.

turn their mourning in - to joy,

pp Weep - ing may en - dure for a

pp Weep - ing may en -

CHORUS.

JESUS. **62** *Recit.* *p* Bless - ed are the meek; for

night,

- dure for a night,

pp But joy com - eth in the morn - ing.

pp But joy com - eth in the morn - ing.

62 *Andante.* *pp* *colla parte*

A - - -
a tempo
 they shall in-her-it the earth. _____

MARY. *mf* *p*
 In the Lord;

JOHN. *mf* *p*
 In the Lord;

PETER. *mf* *p*
 In the Lord;

CHORUS. *a tempo* *p*
 The meek al-so shall in-crease their joy, _____ and the
a tempo *p*
 The meek al-so shall in-crease their joy, _____ and the
a tempo *p*
 The meek al - so shall in-crease their joy, _____ and the
a tempo *p*
 The meek al-so shall in-crease their joy, _____

a tempo *p*

63 Recit.

A - - -

mf Blessed are they which do
mf dim. pp In the Ho-ly One of Is - ra-el.
mf dim. pp In the Ho-ly One of Is - ra-el.
mf dim. pp In the Ho-ly One of Is - ra-el.

63

pp poor a-mong men shall re - joice.
pp poor a-mong men shall re - joice.
pp poor a-mong men shall re - joice.
pp dim. and the poor a - mong men shall re - joice.

63 Andante.

pp
pp colla parte

rit. dolce
 hun - ger and thirst af - ter righteousness; for they shall be

a tempo

fill-ed.
MARY. *a tempo pp*

JOHN. *pp*

PETER. *pp*

JUDAS. *pp*

Mer - cy and truth are met to - gether; righteous - ness and peace have kiss'd each

Mer - cy and truth are met to - gether; righteous - ness and peace have kiss'd each

Mer - cy and truth are met to - gether; righteous - ness and peace have kiss'd each

Mer - cy and truth are met to - gether; righteous - ness and peace have kiss'd each

a tempo

64 Quasi Recit.

cresc.

Bless - ed are the mer - ci - ful; for

other.

other.

other.

other.

CHORUS.

p Sow to yourselves in righteous - ness; *dim.* 64 *pp*

p Sow to yourselves in righteous - ness; *dim.* *pp*

p Sow to yourselves in righteous - ness; *dim.* *pp*

p Sow to yourselves in righteous - ness; *dim.* *pp*

Sow to yourselves in righteous - ness; 64

dim. *colla parte*

A - - - *a tempo*

they shall ob - tain mer - cy. *a tempo*

SOLI.

He that hath mer - cy on the
He that hath mer - cy on the
He that hath mer - cy on the

pp a tempo

Reap - in mer - - cy.

pp a tempo

Reap - in mer - - cy.

pp a tempo

Reap - in mer - - cy.

pp a tempo

Reap - in mer - - cy.

CHORUS.

pp

poor, hap - - py is he,

pp

poor, hap - py is he,

pp

poor, hap - py is he,

p ad lib.

The poor is ha - ted e - ven of his own neighbour; the

colla parte

SOLI.

mf cantabile
And sa-tis-fy th' af-

pp rich hath ma-ny friends.
65 *a tempo*

CHORUS.

pp Draw out thy soul to the hun-gry,
pp Draw out thy soul to the hun-gry,
pp Draw out thy soul to the hun-gry,

65 *a tempo*
p

SOLI.

- flic - ted soul;
Then shall thy light rise in ob - scur - i - ty.

65 *a tempo*
molto dim.

66 JESUS. Recit.

L - - - - -

lento. pp

Bless-ed are the pure in heart; for they shall see

pp colla parte *ppp lento.*

God. *pp*
MARY. *mf animato dolce rit.*

Thou art of pur - - er eyes than to be-hold

animato rit.

MARY. *a tempo dim.*

e - vil.

JOHN. *p*

PETER. Bless - ed are the un - - de - fil - ed.

a tempo Who can

p

PETER. *>*

say, I have made my heart clean?

JUDAS. *p ad lib. 3*

The stars are not pure in His

colla voce

67 Quasi Recit.

L - - - - -

JESUS.

Blessed are the peace makers; for they shall be called the

sight.

CHORUS.

Alto

67

How much less man.

Bass

How much less man.

67

pp

colla parte

A - - - - -

chil - dren of God.

Bless -

Soprano.

The work of righteousness shall be peace.

Alto.

The work of righteousness shall be peace.

Tenor.

The work of righteousness shall be peace.

Bass.

The work of righteousness shall be peace.

pp

CHORUS.

- ed are they which are per - se - cu - ted for righteous - ness' sake; for

theirs _____ is the kingdom of heaven. Re - - joice _____ and be ex -

pp *lento.* **f** **68** *a tempo, poco animato con molto espress.*

lento. *a tempo* ♩ = 88.

- ceed - - ing glad, for great is your reward in

ppp *colla*

heaven: _____ For so per - se - cu - ted they the

p **Quasi Recit.** *Come prima, ♩ = 89.*

parte *pp colla parte*

pro - phets which were be - fore you.

stringendo

Cl. Viole & Celli. *sonore*

a tempo, poco animato

MARY.

JOHN.

PETER.

JUDAS.

Soprano.

Alto.

Tenor.

Bass.

CHORUS.

f marcato

Bless - ed are they which have been sor - row - ful for all Thy

Bless - ed are they which have been sor - row - ful for all Thy

Bless - ed are they which have been sor - row - ful for all Thy

Bless - ed are they which have been sor - row - ful for all Thy

Bless - ed are they which have been sor - row - ful, for

Bless - ed are they which have been sor - row - ful, for

Bless - ed are they which have been sor - row - ful, for

Bless - ed are they which have been sor - row - ful, for

a tempo, poco animato (♩ = 72.)

pp *rit.* **70** *Come I^a* *poco più lento.* *mf espress.*

scour - ges, for they shall re-

pp scour - ges,

pp scour - ges, *mf* for

pp scour - ges,

Come I^a *rit.* **70** *poco più lento.* *dim. molto*

they shall rejoice for Thee, when they have seen all Thy glo - - ry,

rit. *dim. molto*

they shall rejoice for Thee, when they have seen all Thy glo - - ry,

rit. *dim. molto*

they shall rejoice for Thee, when they have seen all Thy glo - - ry,

rit. *dim. molto*

they shall rejoice for Thee, when they have seen all Thy glo - - ry,

Come I^a *rit.* **70** *poco più lento.* *p dolce*

71

mf *espress.* *pp*

- joice for Thee, when they have seen all Thy glo - ry.

mf *pp*

when they have seen all Thy glo - ry.

pp

they — shall re-joyce for Thee when they — have seen all Thy glo - ry.

71

p

and shall be

p

and shall be

p

for they shall re -

p

and shall be glad — — — — — for ev - - - -

71

p *pp espress.*

pp *rall.*
 for ev - er.

pp *rall.*
 for ev - er.

pp *rall.*
 for ev - er.

pp *rall.*
 for ev - er.

dim. e rit. *pp* *ppp* *rall.*
 glad for ev - er, for ev - er.

dim. e rit. *pp* *ppp* *rall.*
 glad, and shall be glad for ev - er.

dim. e rit. *pp* *ppp* *rall.*
 - jice for Thee, they shall re - jice for Thee for ev - er.

dim. e rit. *pp* *ppp* *rall.*
 - er, and shall re - jice for ev - er.

dim. e rit. *pp* *ppp* *rall.*

III.

BY THE SEA OF GALILEE.

72

Tenor, Recit. *p*

Moderato. ♩ = 72.

And straightway Je - sus con -

p dolce

colla parte

ad lib.

a tempo

- strain-ed His dis-ci-ples to get in-to a ship, and to go be -

a tempo p

- fore Him un-to the oth-er side. And He went

pp

trem.

L. - - - - - **73** *pp poco più lento.*

up in-to a moun-tain to pray: and when the

poco più lento.

molto lento.

ev'n - ing was come, He was there a -

dim.
molto lento.

74 *mf animato*

- lone. And His dis - ci - ples went

pppp *mf animato*

rit.

o - - - ver the sea toward Ca - per - - -

rit.

lento.

- - naum.

ppplento. *attacca.*

IN THE TOWER OF MAGDALA.

75 *Allegro.* ♩ = 126.

Musical score for measures 75-76. Measure 75 features a piano introduction with a dynamic marking of *mf* and the instruction *espress.*. The right hand plays chords and single notes, while the left hand plays a triplet accompaniment. Measure 76 begins with a *pp* dynamic and continues with the triplet accompaniment.

76 *simile*

Musical score for measures 76-77. Measure 76 includes a *dim.* marking in the right hand and a *sonore* instruction. Measure 77 features a *cresc.* marking in the right hand and a *p* dynamic in the left hand. The right hand has a melodic line with a *cresc.* marking.

77 *con molto espress.*

Musical score for measures 77-78. Measure 77 includes the vocal line for "MARY MAGDALENE." with the lyrics "O Lord Al - might - y, God of". The piano accompaniment features a *f* dynamic and a *dim.* marking. Measure 78 includes a *pp* dynamic and a *R.H.* instruction for the right hand, which plays a triplet accompaniment.

MARY MAGDALENE. *f* *dim.*
O Lord Al - might - y, God of

p *cresc.*
Is - - ra - el, the soul in an - guish, the troubled spi - rit,

Musical score for measures 78-79. Measure 78 includes a *ppp* dynamic and a *cresc.* marking. Measure 79 features a *simile* instruction and a *cresc.* marking. The piano accompaniment continues with the triplet accompaniment.

cresc. *f*

cri - eth un - to Thee. Hear and have mer -

cresc. *p*

78 *dim.*

- cy.

pp

P 79

Hear and have mer - cy, for Thou art mer - - ci - ful: *espress.*

p *pp*

P *stringendo*

have pit - y up - on me, be - cause I have

stringendo

80

stringendo

sinned be - fore Thee. Hear the

voice of the for-lorn, and de - liv - er me out of my

81 *Tempo I^o*

fear. Help me, de - so - late

wo - - - man, which have no help - - er but

Thee, no help - - er but Thee.

p *cresc.* *f* *largamente*

sf *con Ped.*

Hear and have pit - y, — the troubl - ed spi - rit, the

f *largamente* *poco a poco rit.*

p *poco a poco rit.*

soul in anguish Cri-ethun-to Thee.

ad lib. *Andantino.* *Andantino.* = 120.

ppp *colla parte* *pp*

83 *pp* *Recit. più mosso.* *a tempo*

Woe — is me! — for I am as when they have gathered the

ppp *colla parte*

Andantino. *Recit. più mosso.*

sum - mer fruits, as the

pp *pp* *colla parte*

grape-gleanings — of the vint-age. Have

P

ten.

PPP dolciss.

$\text{♩} = 100.$

84 *Allegro molto. agitato*

pit - y, be-cause I have sinned be - fore Thee. My

Allegro molto. ♩ = 126.

rit. Lento.

cresc. rit.

P

Allegro.

tears run down like a riv - - - er day and night.

Allegro.

p lento. 85 Lento.

cresc. pp

sf

What - so - ev - - er mine

pp

pp colla parte

dolce

eyes de - sired I kept not from them,

animato

pp

FANTASY.

86 *Allegro. cresc. poco accel. f*

CHORUS.

Soprano. I with-held not my heart from a - ny joy.

Alto. *pp sotto voce*

Tenor. Let us

Bass. *pp sotto voce*

Let us

Let us

Let us

Let us

86 *Allegro. ♩. = 100.*

ppp *poco accel.*

ppp *poco accel.*

ppp *poco accel.*

ppp *poco accel.*

87

ppp *♩. = 112.*

ppp *♩. = 112.*

pp sotto voce fill our-selves with cost-ly wine, let us

pp sotto voce Let us fill our-selves with cost-ly wine, let us

pp sotto voce Let us fill our-selves with cost-ly wine, let us

ppp fill our-selves with cost-ly wine, let us

ppp fill our-selves with cost-ly wine, let us

ppp fill our-selves with cost-ly wine, let us

ppp fill our-selves with cost-ly wine, let us

ppp fill our-selves with cost-ly wine, let us

ppp fill our-selves with cost-ly wine, let us

ppp fill our-selves with cost-ly wine, let us

ppp fill our-selves with cost-ly wine, let us

ppp fill our-selves with cost-ly wine, let us

agitato

p

"Ye that

fill — our-selves with costly wine — and oint - ments,

fill — our-selves with costly wine — and oint - ments,

f kind - - le a fire, *cresc.* walk in the flame

cre - scen - do

88

of your fire, —
 Let us fill our-selves with
 Let us fill our-selves with

This system contains the first two vocal staves and the beginning of the piano accompaniment. The vocal lines are in a soprano and alto register. The piano part begins with a few chords in the right hand and a simple bass line in the left hand. Dynamics include *pp*.

88

The piano accompaniment for the first system, showing the right and left hand parts. It features a complex texture with many chords and moving lines. Dynamics include *ppp*.

walk a-mong the brands that ye have
 cost-ly wine and oint - ments,
 Let no flow'r of the spring pass
 cost-ly wine and oint - ments,
 Let

This system contains the second two vocal staves and the continuation of the piano accompaniment. The vocal lines continue with the lyrics. The piano part has more complex chordal textures. Dynamics include *p* and *pp*.

The piano accompaniment for the second system, showing the right and left hand parts. It continues with complex chordal textures and moving lines. Dynamics include *p*.

kindled. This shall ye have of Mine

Let us crown our-selves with

by us, Let us crown our-selves with

no flow'r of the spring pass by us, Let us crown,

f, *p*, *p*

89

ff molto agitato.

hand." God of Is - - - ra-el,

rose - - - buds, let us

rose - - - buds, let us crown our-selves,

let us crown our-selves,

crown our-selves with rose - buds,

cresc., *ff*, *cresc.*, *ff*

89 *pp giocoso*

ff
the soul in an - guish the troubled
crown our-selves, let us crown our - selves with rose - buds
p crown with
p crown
p crown
f crown our-selves

spi-rit cri-eth un - to Thee. Hear
before they be with - - - ered.
rose - buds before they be with - - - ered.
cresc. ourselves,
before they be with - - - ered.

90

dim.

and have mer - cy.

ppp Let us fill our - selves with

ppp Let us fill our - selves with

ppp Let us fill our - selves with

ppp Let us fill our - selves with

The first system of music features four vocal staves and piano accompaniment. The vocal lines are in a soprano, alto, tenor, and bass clef, all in a B-flat major key signature. The piano accompaniment consists of a right-hand treble clef and a left-hand bass clef. The lyrics are: "and have mer - cy." followed by "Let us fill our - selves with" repeated on four staves. The piano part includes a complex arpeggiated figure in the right hand and a steady bass line in the left hand.

espress. p

Hear and have mer - - cy.

cost - ly wine and oint - - - - - ments, with

cost - ly wine and oint - - - - - ments, with

cost - ly wine and oint - - - - - ments, with

cost - ly wine and oint - - - - - ments, with

The second system of music continues the vocal and piano parts. The vocal lines are in the same four parts as the first system. The piano accompaniment features a more active right hand with arpeggiated chords and a bass line with some chromatic movement. The lyrics are: "Hear and have mer - - cy." followed by "cost - ly wine and oint - - - - - ments, with" repeated on four staves. The piano part includes a complex arpeggiated figure in the right hand and a steady bass line in the left hand.

p poco a poco rit.

Hear and have mer - - cy.

oint - - - ments, and let no__ flow'r of the spring__ pass by

oint - - - ments, and let no__ flow'r of the spring__ pass by

oint - - - ments, and let no__ flow'r of the spring__ pass by

- - - - - ments, — let no flow'r of the spring,

poco a poco rit.

91 *Andantino.*

P

The

us.

us, no flow-er pass by us.

us.

no__ flow-er pass by us.

91 *Andantino.* ♩ = 120.

p

p.

Recit.

mirth — of tab - rets ceas - eth; — the noise of

colla parte

92 *a tempo*

them that re - joice — end - eth, —

p.

Our dance is turn - ed in - to mourn - ing.

dim.

accel.

pp

pp accel.

p.

93 *Moderato.*

93 *Moderato.* $\text{♩} = 80.$

ppp

Recit. rit. pp molto espress. ten.

"This shall ye have of Mine hand, ye shall lie down in

pp colla parte

Lento. a tempo rit. pp Più lento.

sor - a tempo, *Lento.* - row." Hear and have

pp espress. rit. ppp Più lento.

dim.

mer - - cy, for Thou art mer - - ci - -

dim.

94

(There arose a great tempest in the sea.)

- ful.
Più mosso. *stringendo* - - -
sf *p R.H.*
 Ped.

- - - - *al* - - - *Allegro. ♩. = 182.*
sf *p cresc.* *mf*
 Ped.

95
cresc. *fz*
sf

p cresc. *sfp*
 Ped.

cresc.

8 96

fp *ffz*

MARY MAGDALENE.

mf

Is Thy wrath against the sea?

p

cresc.

The voice of Thy thund - er is in the

sfp *cresc.*

heav - ens!

8 //

fffz *ffz*

97

f
 Deep call-eth un - to deep at the

p
 ten. Ped. * Ped. * Ped. * Ped. * Ped. *

noise of Thy cat - aracts.

sf
 ten. Ped. * Ped. * Ped. * Ped. *

I see a ship in the midst of the sea, dis -

pp *sfp*

- tress'd with waves: And One com - eth

dim.
 VI. II. 12 8 12 8

98

un - to it,

pp walk - - ing on the sea! *cresc.* And

ppp

they that are in the ship, — toil - ing in row - - ing, —

Horns!

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

99

are trou - bled and cry out for

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

fear.

Tenor. THE APOSTLES. (*In the ship.*)

Bass. *f* It, — it is a

CHORUS. *f* It, — it is a

Strings. *p*

JESUS. *poco rit.* 100 *mf*

ff Be of

ff spi - - - rit!

ff spi - - - rit!

poco rit. 100 *Poco meno mosso.*

sf *p* *pp* $\text{♩} = 118.$

good cheer, it is I,

accel.

be not a - - fraid.

accel.

101 PETER. *f impetuoso* *allargando* *a tempo*

Lord, if it be Thou, bid me

f a tempo *ff* *colla parte*

come un-to Thee up-on the wa - - ters.

f espress. *p*

JESUS. 102 Recit. *ad lib.* *a tempo*

Come!

f *pp* *a tempo* *ff*

JUDAS.

CHORUS.

Tenor.

THE APOSTLES.

Bass.

Fear-

He walk-eth on the waters,

He walk-eth on the waters,

cre -

p

sf

p

sf

- fulness and trembling are come up - on

Fear-fulness and trembling are

- Fear-fulness and trembling are

scen

do

him, and an hor-ri-ble dread

come up-on him, and an hor-ri-ble dread hath o - ver -

come up-on him, and an hor-ri-ble dread hath o - ver -

ff

PETER.

f *largamente*

Lord, _____
 hath o - ver - whelmed _____ him.
 - whelmed _____ him.
 - whelmed _____ him.

103

MARY MAGDALENE.

PETER.

pp

He

save me, I per-ish! _____

poco tranquillo

Più lento.

rit.

stretch - eth forth His hand. _____

ppp Più lento. ♩. = 112

rit.

Andante. *pp*

0 thou of lit - tle faith, wherefore didst thou

J = 56.

doubt?

MARY MAGDALENE.

Tenor. The wind ceas-eth and they wor - ship Him.

Bass. THE APOSTLES. Of a truth Thou art the

Of a truth Thou art the

pp *dim.*

p *p*

MARY MAGDALENE. *p solenne* 105

PETER, JOHN & JUDAS. They wor - ship Him.

Tenor. , *pp* The Lord hath His

Son of God, *pp* Thou art the

Bass I. , *pp* Thou art the

Son of God, *pp* Thou art the

Bass II. , *pp* Thou art the

Son of God, 105 Thou art the

ppp

way in the whirl - - wind and in the storm. Thou art the
 Son of God, of a truth Thou art the Son of God, Thou art the
 Son of God, of a truth Thou art the Son of God,
 Son of God, Thou art the Son of God,

pp *pp*

106 MARY MAGDALENE.

dim. Son of God. They wor - - ship Him.
dim. Son of God.
p Thou art the Son of God.

106

espress.

morendo *pp*

107 MARY MAGDALENE.

Recit.

a tempo

Recit.

cresc.

Who stilleth the raging of the seas,

Who maketh the storm a

Moderato.

colla parte

a tempo

P colla parte

Poco più mosso.
a tempo

calm?

Poco più mosso. ♩ = 84.
a tempo

mf

Thy pro - vi - dence, O

mf

pp

Fa - ther, governeth it:

f animato

for Thou hast made a way in the sea, —

ppp

mf animato

108

marcato

and a safe path in the waves;

p

Ped.

*

P
 Shew - ing that Thou canst save from all dan - ger.

dim. *p* *dim.*

Ped.

stringendo *p* **109** *a tempo*
 Thy face, Lord, will I seek.

stringendo *pp* *a tempo*

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

Thou hast not for - sak - - - en them that seek Thee.

Ped. * *Ped.* *

dolce *stringendo*
 Thy face, Lord, will I seek.

p *stringendo* *cresc.*

Ped. *

f My soul fol-low-eth hard,

110

molto rit. *ff a tempo*
 hard af-ter Thee: Thy right-hand up-hold-eth

molto rit. *ff a tempo* *dim.*
con Ped.

accel. molto *p rit. molto espress. pp*
 me. Thy face, Lord, will I seek, Thy face, Lord, will I

accel. molto

seek. — *Lento. ♩ = 80.*

a tempo *rit.*

111 *Andantino.*

Tenor Recit. *p*

Andantino. ♩ = 72. *p* *rit.* When

Je - sus came in-to the parts of Cæ - sa-re-a Phil - ip - pi, - He *pp colla parte*

ask - ed His dis - ci - ples, say - ing:

JESUS. Recit.

accel.

Whom do men say that I, the Son of man, am?

♩ = 80.

colla parte *accel.*

112 Allegro moderato.

CHORUS.

Tenor I.

Tenor II.

Bass I.

Bass II.

Some say John the Bap-tist: some, E - li - - - as; and

Some say John the Bap-tist: some, E - li - - - as; and

Some say John the Bap-tist: some, E - li - - - as; and

and

Allegro moderato. ♩ = 116.

pp

dim.

p

rit. al - -

others, Je - re - mi - as, or one of the prophets.

others, Je - re - mi - as, or one of the prophets.

others, Je - re - mi - as, or one of the prophets.

others, Je - re - mi - as, or one of the prophets.

rit. al - -

espress.

113 Andante. Quasi Recit.

JESUS. p

But whom say ye that I am? —

PETER.

Thou art — the

Andante. ♩ = 80.

largamente

cresc.

lento *f* *a tempo*

Bless - - ed art thou,

Christ, the Son of the liv - ing God.

Moderato.

Detailed description: This system contains the first two lines of music. The top line is a vocal line starting with a rest, followed by a melodic phrase. The second line is a vocal line with lyrics. The piano accompaniment consists of two staves with chords and moving lines. Dynamics include *f*, *pp*, *ff*, and *p*. There are also markings for *lento*, *a tempo*, and *Moderato*.

R *espress. dolciss.* *Recit.*

Si - mon Bar - Jo - na: for flesh and blood hath not re - veal - ed it un - to thee,

colla parte *p*

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with lyrics. The piano accompaniment features a *colla parte* section. Dynamics include *f*, *pp*, *ff*, and *p*. There are also markings for *espress. dolciss.*, *Recit.*, and *colla parte*.

114 *a tempo* *R* *molto espress.* *f*

♩ = 60. but My Father Which is in heaven. — Thou art

a tempo *pp* *p* *cresc.*

con Ped.

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has lyrics. The piano accompaniment includes a *con Ped.* section. Dynamics include *pp*, *p*, and *cresc.*. There are also markings for *a tempo*, *molto espress.*, and *f*.

dim. 115 *Moderato.* *♩ = 72.*

Pe - ter, and up - - on — this rock I will build My

Moderato. *colla parte* *ffp* *p*

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has lyrics. The piano accompaniment includes a *colla parte* section. Dynamics include *ffp* and *p*. There are also markings for *dim.*, *Moderato.*, and *♩ = 72.*

cresc.

Church; and the gates of hell shall not pre - vai a -

cresc.

rit. **116** *Lento e solenne.*

- gainst it.

Soprano. *f* Proclaim un - to them that dwell on the *p*

Alto. *f* Proclaim un - to them that dwell on the *p*

Tenor. *f* Proclaim un - to them that dwell on the *p*

Bass. *f* Pro - - claim un-to them, pro-claim *p*

rit. **116** *Lento e solenne.* =52.

f Proclaim un - to them that dwell, *p* pro -

rit. **116** *Lento e solenne.* =52.

f *p*

Ped. b * *Ped.* *

cresc. - - - - *poco* - - - -

earth, and un - to ev' - - ry na - - tion, -

earth, and un - to ev' - - ry na - - tion, to

un-to them, to them that dwell dwell on the earth, and un - to

- claim un-to them that dwell on the earth, and un - to ev'-ry

cresc.

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

a - poco *R.* *sf*

and kin - dred, and tongue, the ev - er -
 ev' - ry na - tion, and tongue, and kin - dred, and tongue, the ev - er -
 ev'ry na - tion, and kin - dred, and tongue, the ev - er - last - ing
 na - tion, and kin - dred, and tongue, the ev - er -

f *ffz*

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

117

al *fff* *lunga*

- last - ing Gos - pel. *fff*
 - last - - - ing Gos - pel. *fff*
 - ev - er - last - ing Gos - pel. *fff*
 - last - - ing Gos - pel. *lunga*

fff *lunga*

JESUS.
Quasi Recit. ♩ = 60.

P

And I will give un-to thee the keys of the king-dom of

pp colla parte

118

cresc. *ff marcato*

hea-ven: And what-so - ev - er thou shalt bind on earth, shall be bound in

mf solenne

L *pp* *dolciss.* ♩ = 50.

hea-ven: And what-so - ev - er thou shalt loose on earth, shall be

pp *ppp*

L *ppp* 119

loosed in hea-ven.

ppp

MARY MAGDALENE.

poco animato

pp

$\text{♩} = 72.$

Thy face, Lord, will I seek; — My soul — followeth

poco animato

ppp

cresc.

pp *R* - - - - -

hard af - ter Thee; Help me, de - so - late wo - man.

f

pp colla parte

Andante. $\text{♩} = 69.$

120

MARY.

espress. ad lib.

dolce e cantabile

pp

Heark - en, O daughter: — When thou art — in

Andante.

Clar. *espress.*

pp

ppp

cresc.

trib - u - la - tion, If thou turn to the Lord thy God, And

shall be o - be-di-ent un-to His voice, He will not for-

dim. rit. **121 ad lib.** *pp*
 - sake thee. Hearn, O daugh-ter; Come

colla parte *pp*

a tempo *R* *pp*
 — thou, for there is peace to thee, — peace to

a tempo *pp*

122 Tranquillo.

thee.

TENOR. quasi Recit. p espress.

She stood at His feet

122 Tranquillo. ♩ = 68.

pp *ppp*

weep - ing, and be - gan to wash His feet with tears, and did

123 *Più mosso.*

wipe them with the hairs — of her head,

S. *p marcato* This Man,

C. CHORUS, WOMEN. *p marcato* This Man,

123 *Più mosso. ♩ = 84.*

ppp *pp*

animato sf p

— if He were a pro - phet, would have known who — and what

sf p

— if He were a pro - phet, would have known who

animato

cresc. *f*

man - ner of wo - man this is

and what man - ner of wo - man this is

cresc.

This system contains the first two vocal lines and the piano accompaniment. The vocal lines are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in bass clef. The first vocal line has lyrics 'man - ner of wo - man this is'. The second vocal line has lyrics 'and what man - ner of wo - man this is'. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes. A 'cresc.' marking is placed above the second vocal line. The number '124' is written above the piano accompaniment.

that toucheth Him: — forshe is a sin -

that toucheth Him: — forshe is a sin -

ff *p* *fp*

sf *f*

This system contains the third and fourth vocal lines and the piano accompaniment. The vocal lines are in treble clef. The piano accompaniment is in bass clef. The third vocal line has lyrics 'that toucheth Him: — forshe is a sin -'. The fourth vocal line has lyrics 'that toucheth Him: — forshe is a sin -'. The piano accompaniment continues with a similar rhythmic pattern. Dynamic markings include *ff*, *p*, *fp*, *sf*, and *f*. The number '124' is written above the piano accompaniment.

- ner.

- ner.

R.

p *dim.* *pp*

This system contains the fifth and sixth vocal lines and the piano accompaniment. The vocal lines are in treble clef. The piano accompaniment is in bass clef. The fifth vocal line has lyrics '- ner.'. The sixth vocal line has lyrics '- ner.'. The piano accompaniment features a more active melodic line. Dynamic markings include *p*, *dim.*, and *pp*. A 'R.' marking is placed above the piano accompaniment. The number '11645' is written below the piano accompaniment.

125 *Tranquillo.*

Tenor.

And kissed His feet, and a-noint-ed them with the

Tranquillo. ♩ = 63.

The score features a Tenor line and a Piano accompaniment. The Tenor part begins with a piano (*p*) dynamic and includes a triplet of eighth notes. The Piano accompaniment consists of two staves, with the right hand playing a complex rhythmic pattern of eighth and sixteenth notes, often in triplets, and the left hand providing a steady bass line.

MARY MAGDALENE.

pp espress.

Hide not Thy face far from me;—

ointment.

Clar. Fl.

L.H. *pppp*

The score includes vocal lines for Mary Magdalene and instrumental parts for Clarinet and Flute. The vocal line is marked *pp espress.* and contains the lyrics "Hide not Thy face far from me;— ointment." The instrumental parts feature intricate patterns, with the left hand of the piano marked *pppp* and *L.H.* The woodwinds play melodic lines with some triplet figures.

put not Thy servant a-way in an-ger.

Oboe.

p molto espress. *dim.*

The score features an Oboe part and a Piano accompaniment. The Oboe part is marked *p molto espress.* and includes the lyrics "put not Thy servant a-way in an-ger." The Piano accompaniment consists of two staves, with the right hand playing a melodic line and the left hand providing a harmonic foundation. The score concludes with a *dim.* (diminuendo) marking.

126 JESUS.

p

Thy sins are for - giv - - - en;

pp

rit. *molto espress.*

Thy faith hath sav - - - ed thee; — Go in —

rit.

127

pp

peace. —

a tempo dolce

rit. molto *lunga.*

Clar.

pp *fp*

128 *Allegretto tranquillo.*

Soprano.

pp dolce e legato

Turn you to the stronghold, ye pris - on-ers of hope. To the

Alto.

pp dolce e legato

Turn you to the stronghold, ye pris - on-ers of hope. To the

Tenor.

pp dolce e legato

Turn you to the stronghold, ye pris - on-ers of hope. To the

Bass.

pp dolce e legato

Turn you to the stronghold, ye pris - on-ers of hope. To the

CHORUS.

128 *Allegretto tranquillo.* ♩ = 88.

pp dolce e legato

pp

Lord our God belong mercies and for-give-ness-es,

Lord our God belong mercies and for-give-ness-es,

Lord our God belong mercies and for-give-ness-es,

Lord our God belong mercies and for-give-ness-es,

espress. *pp*

though we have re - belled a - gainst Him, though we have re -

espress. *pp*

though we have re - belled a - gainst Him, though we have re -

espress. *pp*

though we have re - belled a - gainst Him, though we have re -

espress. *pp*

though we have re - belled a - gainst Him, though we have re -

S. *p dolcissimo* *dim.*

A. Turn you to the stronghold, ye pris - on-ers of *dim.*

T. Turn you to the stronghold, ye pris - on-ers of *dim.*

B.* *p dolcissimo* *dim.*

Turn you to the stronghold, ye pris - on-ers of

CHORUS.

- belled a - gainst Him;

- belled a - gainst Him;

- belled a - gainst Him;

- belled a - gainst Him;

pp *dim.*

* To be sung by the Soloist taking the part of "Peter."

hope.

hope.

hope.

hope.

mf cantabile

Mak -

The fear of the Lord is a crown of wis-dom,

130

mf dolce ed espress.

mf cantabile

dim. Both which are the

mf - ing peace and per - fect health to flourish; Both which

mf a crown of wis - dom,

mf cantabile

The fear of the Lord is a
 gifts of God: The fear of the
 are the gifts of God:

mf *legatissimo*

the fear of the Lord, the fear of the

131

mf *legatissimo*

crown of wis - dom, and it en - largeth their re -
 Lord is a crown of wis - dom, it en - larg - - eth their re -
 is a crown, and it en - larg - - eth their re -

131

f *largamente*

Lord is a crown of wis - dom, and it en - larg - eth their re -

dolce

SOLI.

Turn you to the stronghold.

dim.

Turn you to the stronghold, ye pris - on-ers of hope.

dim.

Turn you to the stronghold, ye pris - on-ers of hope.

dim.

Turn you to the stronghold, ye pris - on-ers of hope.

CHORUS.

dim. Turn you to the stronghold, ye pris - on-ers of hope.

- jolcing that love Him. Turn you,

dim. p

- joic - ing that love Him.

dim. p

- joic - ing that love Him. Turn you,

dim. p

- jolcing that love Him. Turn you,

dim. p

dim.

132

pp *poco rit.* *dim.*

espress. ye pris - on-ers of hope.

Turn you, turn you, turn you, ye prisoners of hope.

pp

Turn, ye pris - on-ers of hope, ye

132

ppp *poco rit.*

Turn, ye

133

a tempo

espress.

SOLI.

To the Lord our God belong

To the Lord our God belong mer.

To the the Lord our God belong mer.

To the Lord our God belong

133

a tempo

pp

CHORUS.

Turn _____ you. _____

Turn _____ you. _____

pris - oners of hope.

pris - oners of hope.

133

a tempo

mer-cies and for - give - ness-es,

- - cies and for - give - ness-es, Though—

- - cies and for - give - ness-es, Though—

mer-cies and for - give - ness-es, Though—

Though we have re - belled a - gainst

Though we have re - belled a - gainst Him,—

Turn — you . Though we have re - belled a - gainst Him,—

Turn — you . Though we have re - belled a - gainst Him,—

mf *espress.* *dim.* *p*

p *mf* *espress.* *dim.* *p*

pp *p* *mf* *espress.* *dim.* *p*

pp *p* *mf* *espress.* *dim.* *p*

mf

poco rit.

pp

a tempo

though we have re - belled a - gainst Him;
 we have re - belled a - gainst Him;
 we have re - belled a - gainst Him;
 we have re - belled a - gainst Him;

poco rit.

pp

134

a tempo

Him;—
 Thou art a God of the af-

mf cantabile

134

pp poco rit.

mf a tempo

mf cantabile

Thou

mf cantabile

CHORUS.

Thou art an help - - er of the op - press - ed,

- flict - ed,

Thou art a

art an up - - hold - er of the weak,
legato
 Thou art an up - hold - er of the weak, Thou — art the God —
 God, Thou art a God of the af - flicted, Thou art a protect - or
mf cantabile
 Thou art a pro - tect - or, a pro -

135 *molto largamente*
f cantabile

A Sa - viour of them that are with -
cresc.
 — of the af - flict - - ed, A Sa - viour — of them that are —
cresc. mf
 of the for - lorn, A Sa - viour of them that are with -
cresc. mf
 - tect - or of the for - lorn, A Sa - viour of them that are with -

135
cresc. f molto largamente

SOLI.

f Turn— you to the stronghold, ye pris - oners of hope.

f Turn— you to the stronghold, ye pris - oners of hope.

f Turn— you to the stronghold, ye pris - oners of hope.

f Turn— you to the stronghold, ye pris - oners of hope.

p - out — hope. —

CHORUS.

p with - out — hope. —

p - out — hope. —

p - out — hope. —

p cresc. molto

136

ff *dim.* *p* *espress.* *dim.*

Bless-ed is he who is not fall-en from his hope in the Lord.

ff *dim.* *p* *espress.* *dim.*

Bless-ed is he who is not fall-en from his hope in the Lord.

ff *dim.* *p* *espress.* *dim.*

Bless-ed is he who is not fall-en from his hope in the Lord.

ff *dim.* *p* *espress.* *dim.*

Bless-ed is he who is not fall-en from his hope in the Lord.

136

ff *dim.* *p* *espress.* *dim.* *pp*

Bless-ed is he who is not fall-en from his hope in the Lord. For

ff *dim.* *p* *espress.* *dim.* *pp*

Bless-ed is he who is not fall-en from his hope in the Lord. For

ff *dim.* *p* *espress.* *dim.* *pp*

Bless-ed is he who is not fall-en from his hope in the Lord. For

ff *dim.* *p* *espress.* *dim.* *pp*

Bless-ed is he who is not fall-en from his hope in the Lord. For

136

ff *dim.* *p*

pp
For He will for-give their in-i-quity.

pp
For He will for-give their in-i-quity.

pp
For He will for-give their in-i-quity.

pp
For He will for-give their in-i-quity.

poco
He will for-give their in-i-quity, and He will re-mem-ber their

poco
He will for-give their in-i-quity, and He will re-mem-ber their

poco
He will for-give their in-i-quity, and He will re-mem-ber their

poco
He will for-give their in-i-quity, and He will re-mem-ber their

137

pp Turn you to the stronghold.

pp Turn you to the strong - hold.

pp Turn you to the strong - - - hold.

pp Turn you to the strong - - hold. —

137

ppp sin no more, He will re - mem - ber their sin no

ppp sin no more, He will re - mem - ber their sin no

ppp sin no more, He will re - mem - ber their sin no

ppp sin no more, He will re - mem - ber their sin no

137

ppp sin no more, He will re - mem - ber their sin no

138

p espress.

Turn you,

Turn, ye prisoners of

Turn you to the stronghold.

Turn you to the stronghold.

Turn you to the

Turn you to the stronghold.

Turn you to the stronghold.

Turn you to the

138

more.

more.

more.

more.

mf espress. dim.

Turn, ye prisoners.

more.

more.

mf espress.

Turn you, turn, ye prisoners.

dim. p

138

more.

pp

dim.

mf

dim.

p

139

dim. *rit.* *pp a tempo* *f*

turn, ye pris - - oners of hope.

rit. *P* *pp* *f*

hope, turn, ye prisoners of hope.

dim. *rit.* *pp* *f*

strong - hold, ye pris - - oners of hope.

dim. *rit.* *pp* *f*

strong - hold, ye pris - - oners of hope.

139

pp *rit.* *a tempo* *f*

Turn, ye pris - - oners of hope.

pp *f*

Turn, ye pris - - oners of hope.

pp *f*

Turn, ye pris - - oners of hope.

pp *f*

Turn, ye pris - - oners of hope.

139

rit. *a tempo*

dim. *pp* *cresc. molto* *ff*

Più lento. molto rit.

Four staves of musical notation. The top three staves are vocal lines in treble clef with a key signature of one sharp (F#). The bottom staff is a piano accompaniment line in bass clef. The music is mostly rests, with a final note on a whole note.

Più lento. molto rit.

Four staves of musical notation. The top three staves are vocal lines with lyrics "Turn you." and dynamic markings *pp*. The bottom staff is a piano accompaniment line. The music includes a melodic line in the vocal parts and a more active accompaniment.

Più lento.

Piano accompaniment section. The top staff is in treble clef and the bottom staff is in bass clef. It features a complex texture with many notes, including a *ppp* dynamic marking and a *molto rit.* instruction. A *Ped.* instruction is present at the end of the section.