

NOVELLO'S ORIGINAL OCTAVO EDITION.

---

FIRST PRODUCED AT THE BIRMINGHAM MUSICAL FESTIVAL,  
OCTOBER, 1906.

---

# THE KINGDOM

AN ORATORIO

BY

*Wm. ...*  
EDWARD ELGAR

(OP. 51).

---

PRICE FIVE SHILLINGS.

Paper boards, 6s. ; cloth, gilt, 7s. 6d.

---

LONDON: NOVELLO AND COMPANY, LIMITED.

NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

---

*Copyright, 1906, by Novello and Company, Limited.*

---

*The Right of Public Representation and Performance for all countries is reserved.*

LONDON:  
NOVELLO AND COMPANY, LIMITED,  
PRINTERS.

Transcribed  
Music  
7-30-03  
tr. to grad  
7-1-03

A. M. D. G.

C. 7. 2. 1. 1. 1.

The sign *R* - - -  $\lrcorner$  signifies *ritardando*.  
„ „ *A* - - -  $\lrcorner$  „ *accelerando*.  
„ „ *L* - - -  $\lrcorner$  „ *largamente*.



# THE KINGDOM.

## JERUSALEM.

### PRELUDE.

#### I.—IN THE UPPER ROOM.

*The Disciples and the Holy Women.*

Seek first the Kingdom of God,  
and His righteousness.

*Peter.*

Peace be multiplied unto you.

*The Disciples and the Holy Women.*

Peace;  
peace be unto thee,  
and peace be to thine helpers.

*Peter.*

“Where two or three are gathered together in  
My Name,  
there am I in the midst of them.”

*Mary, Mary Magdalene, John and Peter.*

Remember the words of the Lord Jesus,—

*The Disciples and the Holy Women.*

Jesus, the Holy One.

*John.*

“Surely they are My people”:

*The Disciples and the Holy Women.*

so He was their Saviour;

*Mary.*

For while all things were in quiet silence,  
and that night was in the midst of her swift  
course,  
Thine almighty Word leaped down from heaven  
out of Thy royal throne.

*The Disciples and the Holy Women.*

The Light of the world.

*Mary Magdalene.*

The Dayspring from on high hath visited us,  
to guide our feet into the way of peace.

*The Disciples and the Holy Women.*

The Way,  
the Truth,  
and the Life.

*John.*

Did not their heart burn within them,  
while He talked with them by the way?

*Peter.*

He took bread,  
and blessed it,  
and brake,  
and gave it to us.

*The Disciples and the Holy Women.*

The true Vine;  
the Bread of Life.

*All.*

Let them give thanks  
whom the Lord hath redeemed;  
He remembered His holy promise.

In the concord of brethren,  
in the love of neighbours,  
O praise the Name of the Lord our God.

The true Vine,  
The Bread of Life:  
He brake,  
and gave It to us.

Praise the Name of our God,  
That hath dealt wondrously with us.

Amen.

*Peter.*

Men and brethren:  
it was needful that the scripture should be  
fulfilled, which the Holy Ghost spake before  
by the mouth of David concerning Judas,  
who was guide to them that took Jesus: for  
he was numbered among us, and had  
obtained part of this ministry.

*The Disciples and the Holy Women.*

“ Let his habitation be desolate,  
and let no man dwell therein,  
and his office let another take.”

*Peter.*

Wherefore of these men which have companied  
with us all the time that the Lord Jesus  
went in and out among us, must one be  
ordained to be a witness with us of His  
resurrection.

*Peter, John and the Disciples.*

Thou, Lord,  
Which knowest the hearts of all men,  
shew of these two  
the one whom Thou hast chosen,  
to take the place in this ministry  
and apostleship.

## CHORAL RECITATIVE.

They gave forth their lots :  
(The lot is cast ;  
but the whole disposing thereof  
is of the Lord).  
and the lot fell upon Matthias ;  
and he was numbered  
with the eleven Apostles.

*John, Peter, Mary, Mary Magdalene, the Disciples  
and the Holy Women.*

The Lord hath chosen you  
to stand before Him to serve Him ;  
you shall be named the Priest of the Lord.

## CHORUS.

O ye priests !  
Seemeth it but a small thing  
that God hath separated you  
to bring you near to Himself,  
to stand before the congregation  
to minister unto them ?

For it is not ye that speak,  
but the Spirit of your Father  
Which speaketh in you :  
the Lord hath chosen you ;  
ye are the messengers  
of the Lord of hosts.

It is not ye that speak,  
but the Spirit of your Father  
Which speaketh in you.

O ye priests !  
This commandment is for you.

## II.—AT THE BEAUTIFUL GATE.

THE MORN OF PENTECOST.

*Mary and Mary Magdalene.*

The singers are before the altar ;  
they make sweet melody,  
and sing the words of David,  
the sweet psalmist ;  
he beautified the feasts  
that the temple might sound from morning.

The Lord hath prepared a sacrifice ;  
the day of the First-Fruits.

This man, lame from his mother's womb,  
is carried daily to the Beautiful Gate ;

To him that is afflicted pity should be shewed ;  
let us give alms of such things as we have.

The blind and the lame came to Jesus  
in the temple,  
and He healed them,

He knew their sorrows ;  
Himself took their infirmities,  
and bare their sicknesses.

He hath looked down from the  
height of His sanctuary,  
to hear their sighing.

The service of the Lord is prepared ;  
the day of the First-Fruits :  
let us go into the house of the Lord.

## III.—PENTECOST.

IN THE UPPER ROOM.

RECITATIVE. (TENOR.)

And when the day of Pentecost was fully come,  
they were all with one accord in one place.

*The Disciples.*

When the great Lord will,  
we shall be filled  
with the Spirit of understanding.

## MYSTIC CHORUS (SOPRANOS AND CONTRALTOS).

The Spirit of the Lord shall rest upon them;  
the spirit of wisdom and understanding,  
the spirit of counsel and might,  
the spirit of knowledge.  
Come from the four winds,  
O Spirit!

*"I will pour forth of My Spirit,  
and they shall prophesy;  
and I will shew wonders  
in the heaven above,  
and signs on the earth beneath."*

*John.*

When the Comforter is come,  
we shall bear witness;

*Peter.*

and speak as moved  
by the Holy Spirit.

*The Disciples.*

When the great Lord will,  
we shall be filled  
with the Spirit of understanding.

## RECITATIVE. (CONTRALTO.)

And suddenly there came from heaven a sound  
as of the rushing of a mighty wind, and it  
filled all the house where they were sitting;  
and there appeared unto them tongues  
parting asunder, like as of fire; and it  
sat upon each one of them:—

And they were all filled with the Holy Spirit,  
and began to speak with other tongues,  
as the Spirit gave them utterance.

*The Disciples.*

He, Who walketh upon the wings of the wind,  
shall baptize with the Holy Ghost,  
and with fire,

He, Whose ministers are flaming fire,  
shall baptize with the Holy Ghost,  
and with fire.

## MYSTIC CHORUS. (SOPRANOS AND ALTOS.)

(The Lord put forth His hand,  
and touched their mouth;  
God hath spoken,  
who can but prophesy?)

## RECITATIVE. (CONTRALTO.)

And there were dwelling at Jerusalem Jews,  
devout men, from every nation under  
heaven; and when this sound was heard,  
the multitude came together, and were all  
amazed, and marvelled.

## IN SOLOMON'S PORCH.

*The People.*

Behold, are not all these which speak,  
Galilæans?

(And how hear we, every man in our tongue,  
wherein we were born?)

*John.*

He, Who walketh upon the wings of the wind,  
hath baptized with the Holy Ghost,  
and with fire.

*The People.*

We do hear them speak in our tongues the  
wonderful works of God!

*Peter.*

He, Whose ministers are flaming fire,  
hath baptized with the Holy Ghost,  
and with fire.

*The People.*

What meaneth this?

These men are full of new wine.

They are truly full of power,  
even the Spirit of the Lord.

They drink, and forget the law, and pervert the  
judgment.

With stammering lips  
and another tongue  
will He speak to this people.

When they heard, they trembled;  
like men whom wine hath overcome, their  
lips quiver.

Because of the Lord,  
and because of the words of His  
holiness.

We hear them speak in our tongues;  
what meaneth this?

*Peter.*

("I have prayed for thee, that thy faith fail  
not; and thou, when thou art converted,  
strengthen thy brethren.")

Ye men of Judæa,  
and all ye that dwell at Jerusalem,  
be this known unto you,  
and give ear unto my words:

This is that which was spoken by the Prophet,—  
"It shall come to pass in the last days,  
saith God,

I will pour forth of My Spirit upon all flesh:  
and your sons and your daughters shall  
prophesy,  
and your young men shall see visions,  
and your old men shall dream dreams;  
and it shall be that whosoever shall call on  
the Name of the Lord shall be saved."

Ye men of Israel, hear these words :

Jesus of Nazareth,  
a Man approved of God unto you  
by mighty works, and wonders, and signs,  
which God did by Him in the midst of you,  
as ye yourselves also know ;

Him, being delivered up by the determinate  
counsel and foreknowledge of God,  
ye, by the hand of lawless men,  
did crucify and slay :

this Jesus hath God raised up,  
whereof we are all witnesses.

CHORUS. (SOPRANOS AND CONTRALTOS.)

(The Lord put forth His hand,  
and touched their mouth ;  
God hath spoken,  
who can but prophesy ?)

*Peter.*

Therefore,  
being exalted at the right hand of God,  
and having received of the Father  
the promise of the Holy Ghost,  
He hath poured forth this,  
which ye now see and hear.

Let all the house of Israel know assuredly,  
that God hath made Him  
both Lord and Christ ;—

this Jesus Whom ye crucified.

*The People. (Tenors and Basses.)*

(“ His blood be on us,  
and on our children.”)

*Peter.*

Whom ye crucified.

CONTRALTO. (SOLO.)

(“ Daughters of Jerusalem,  
weep not for Me,  
but weep for yourselves,  
and for your children.”)

*The People.*

Men and brethren, what shall we do ?

We have denied the Holy and Righteous One,  
and asked for a murderer to be granted to us ;  
we have killed the Prince of life.

Men and brethren, what shall we do ?

*Peter.*

Repent,—  
and be baptized every one of you,  
in the Name of Jesus Christ ;  
for to you is the promise,  
and to your children,  
and to all that are afar off,  
even as many as the Lord our God  
shall call unto Him.

*The People.*

In the Name of Jesus Christ ;  
for to us is the promise,  
and to our children  
and to all that are afar off,  
even as many as the Lord our God  
shall call unto Him.

Pour upon us the Spirit of grace.

*Peter.*

In the Name of Jesus Christ.

*The People.*

Pour upon us the Spirit of grace.

*All.*

There shall be a fountain opened  
to the house of David.

In the Name of Jesus Christ :  
of His own will, God brought us forth  
by the word of truth, that we should be a  
kind of  
First-Fruits of His creatures,  
in the Name of Jesus Christ,  
Whom the God of our fathers  
hath glorified.

#### IV.—THE SIGN OF HEALING.

AT THE BEAUTIFUL GATE.

RECITATIVE. (CONTRALTO.)

Then they that gladly received his word were  
baptized,  
and continued steadfastly in the Apostles'  
teaching,  
and in Fellowship,  
in the Breaking of Bread,  
and the Prayers,  
and fear came upon every soul, and many  
wonders and signs were done by the Apostles.

The man that was lame, at the Beautiful Gate, seeing Peter and John about to go into the temple, asked to receive an alms; and Peter, fastening his eyes upon him, with John, said :—

*Peter.*

Look on us.  
Silver and gold have I none ;  
but what I have, that give I thee.  
In the Name of Jesus Christ of Nazareth,  
rise up and walk.

*The People.*

This is he which sat for alms,  
lame from his mother's womb.  
He entereth the temple,  
walking and praising God !

*Peter.*

Ye men of Israel,  
why marvel ye at this man ?  
The God of Abraham, of Isaac, and of  
Jacob,  
the God of our fathers  
hath glorified His Servant Jesus,  
Whom ye delivered up :  
by faith in His Name  
hath His Name made this man strong,  
whom ye behold and know.

*John.*

Unto you that fear His Name  
shall the Sun of righteousness arise  
with healing in His wings.  
Unto you first God, having raised up His  
Servant, sent Him to bless you, in turning  
away every one of you from your iniquities.

*Peter and John.*

Turn ye again,  
that your sins may be blotted out,  
that so there may come seasons of  
refreshing  
from the presence of the Lord.

#### THE ARREST.

RECITATIVE. (CONTRALTO.)

And as they spake, the priests and the  
Sadducees came upon them, being sore  
troubled, because they proclaimed in Jesus  
the resurrection from the dead :  
and they laid hands on them, and put them in  
ward unto the morrow ;  
for it was now eventide.

*Mary.*

The sun goeth down ;  
Thou makest darkness.  
and it is night :  
I commune with mine own heart,  
and meditate on Thee,  
in the night watches.

Blessed are ye when men shall persecute you  
for His sake.

They deliver them up to the council,  
they are hated of men  
for His Name's sake ;  
all this is come upon them :—  
some shall they kill and crucify ;  
Blessed are ye, reproached for the Name of  
Christ.

Rejoice, ye partakers of His sufferings,  
that when His glory shall be revealed  
ye may be glad also,  
with exceeding joy.

How great are Thy signs,  
how mighty are Thy wonders ;  
Who healeth all infirmities.

The Gospel of the Kingdom  
shall be preached in the whole world ;  
the Kingdom and patience,  
which are in Jesus.

The Branch of the Lord  
shall be beautiful and glorious.

Thou makest darkness,  
I meditate on Thee ;  
in the night Thy song shall be with me  
a prayer unto the God of my life.

#### V.—THE UPPER ROOM.

IN FELLOWSHIP.

*The Disciples and the Holy Women.*

The voice of joy  
is in the dwelling of the righteous :  
the stone which the builders rejected  
is become the head of the corner.

*John.*

The rulers asked :

“ By what power, or in what name, have  
ye done this ? ”

Then Peter, filled with the Holy Spirit, said :  
“ In the Name of Jesus Christ.”

*The Disciples and the Holy Women.*

In none other is there salvation :  
neither is there, under heaven,  
any other name  
wherewith we must be saved.

*Peter.*

And when they took knowledge of us that we had been with Jesus, they charged us not to speak at all, nor teach in His Name ; we cannot but speak the things we saw and heard.

*John.*

Finding nothing how they might punish us, concerning a good deed done to an impotent man, they further threatened us ; and being let go, we are come to our own company.

*The Disciples and the Holy Women.*

Lord, Thou didst make the heaven, and the earth, and the sea, and all that in them is.

The rulers gather together against the Lord and His Anointed :

Lord, behold their threatenings ; grant Thy servants to speak Thy word with all boldness, while Thou stretchest forth Thy hand to heal. Praise the Name of our God That hath dealt wondrously with us.

THE BREAKING OF BREAD.

*The Disciples and the Holy Women.*

Thou, Almighty Lord, hast given food and drink to mankind ; but to us, Thou hast vouchsafed spiritual food and drink and life eternal through Thy Servant.

*Peter.*

If any is holy ;—

*The Disciples.*

let him come.

*Peter.*

If any is not ;—

*The Disciples and the Holy Women.*

let him repent.

*Mary, Mary Magdalene, John and Peter.*

In the Name of Jesus Christ.

*John.*

Give thanks,—  
first for the Cup.

*The Disciples and the Holy Women.*

We thank Thee, our Father,  
for the Holy Vine.

*Peter.*

Give thanks,—  
for the Broken Bread.

*The Disciples and the Holy Women.*

We thank Thee, our Father,  
for the Life and Knowledge.  
As this Broken Bread  
was grain scattered upon the mountains,  
and gathered together became one,  
so may Thy Church be gathered together  
from the bounds of the earth  
into Thy Kingdom.

THE PRAYERS.

*All.*

Our Father,  
Which art in Heaven,  
hallowed be Thy Name ;  
Thy Kingdom come,  
Thy will be done on earth  
as it is in Heaven.  
Give us this day our daily bread ;  
and forgive us our trespasses,  
as we forgive them that trespass against,  
and lead us not into temptation,  
but deliver us from evil :  
for Thine is the Kingdom,  
the power,  
and the glory ;  
for ever and ever,  
Amen.

*John.*

Ye have received the Spirit of adoption,

*Peter.*

whereby we cry, Abba,—

*Men.*

Father.

*All.*

Thou, O Lord, art our Father,  
our Redeemer,  
and we are Thine.

CHORUS ( )  
RECT. ( )  
CHORUS ( )  
RECT. ( )  
CHORUS ( )  
TUTTI .  
RECT. ( )  
CHORUS ( )  
RECT. ( )  
CHORUS ( )  
SOLO .  
CHORUS .  
SOLO (M)  
SOLO (M)  
SOLO (M)  
SOLO (M)  
RECT. 1  
CHORUS  
MYSTIC ( )  
SOLO (Jo)  
SOLO (Pe)  
MYSTIC ( )  
RECT. C  
CHORUS ( )  
MYSTIC ( )  
RECT. C



IN SOLOMON'S PORCH.

	PAGE
CHORUS ( <i>The People</i> )... ..	Behold, are not all these ... .. 82
SOLO ( <i>John</i> ) ... ..	He, Who walketh upon the wings of the wind 85
CHORUS ( <i>The People</i> )... ..	What meaneth this? ... .. 85
SOLO ( <i>Peter</i> ) ... ..	He, Whose ministers are flaming fire ... 89
CHORUS ( <i>The People</i> )... ..	With stammering lips ... .. 92
RECIT. ( <i>Peter</i> ) ... ..	"I have prayed for thee, that thy faith fail not" 96
SOLO ... ..	Ye men of Judæa ... .. 97
CHORUS ( <i>The People</i> )... ..	(His blood be on us) ... .. 108
SOLO, CONTRALTO ... ..	(Daughters of Jerusalem) ... .. 104
CHORUS ( <i>The People</i> )... ..	Men and brethren, what shall we do? ... 105
SOLO ( <i>Peter</i> ) ... ..	Repent, and be baptized ... .. 108
CHORUS ( <i>The People</i> )... ..	In the Name of Jesus Christ ... .. 109
TUTTI (SOLO AND CHORUS) ... ..	The First-Fruits ... .. 115

IV.—THE SIGN OF HEALING.

AT THE BEAUTIFUL GATE.

RECIT., CONTRALTO ... ..	Then they that gladly received his word ... 125
RECIT., CONTRALTO ... ..	The man that was lame, at the Beautiful Gate 127
SOLO ( <i>Peter</i> ) ... ..	Look on us ... .. 128
CHORUS ( <i>The People</i> )... ..	This is he which sat for alms... .. 129
SOLO ( <i>Peter</i> ) ... ..	Ye men of Israel ... .. 182
SOLO ( <i>John</i> ) ... ..	Unto you that fear His Name ... .. 184
DUET ( <i>Peter and John</i> ) ... ..	{ Turn ye again, that your sins may be blotted } out ... .. 187

THE ARREST.

RECIT. CONTRALTO ... ..	And as they spake ... .. 189
RECIT. CONTRALTO ... ..	It was now eventide ... .. 140

SOLO ( <i>Mary</i> ) ... ..	The sun goeth down ... .. 141
-----------------------------	-------------------------------

V.—THE UPPER ROOM.

IN FELLOWSHIP.

CHORUS ( <i>The Disciples and the Holy Women</i> ) ...	The voice of joy ... .. 151
RECIT. ( <i>John</i> ) ... ..	The rulers asked ... .. 158
CHORUS ( <i>The Disciples and the Holy Women</i> ) ...	In none other is there salvation ... .. 154
RECIT. ( <i>Peter</i> ) ... ..	And when they took knowledge of us ... 156
RECIT. ( <i>John</i> ) ... ..	Finding nothing how they might punish us .. 157
CHORUS ( <i>The Disciples and the Holy Women</i> ) ...	Lord, Thou didst make the heaven ... .. 158

THE BREAKING OF BREAD.

CHORUS ( <i>The Disciples and the Holy Women</i> ) ...	Thou, Almighty Lord ... .. 168
RECIT. ( <i>Peter</i> ) ... ..	If any is holy; ... .. 171
CHORUS ( <i>The Disciples</i> ) ... ..	Let him come ... .. 171
RECIT. ( <i>John</i> ) ... ..	Give thanks; first for the Cup ... .. 178
CHORUS ( <i>The Disciples and the Holy Women</i> ) ...	We thank Thee ... .. 178
TUTTI ... ..	{ As this Broken Bread was grain scattered } upon the mountains ... .. 175

THE PRAYERS.

TUTTI ... ..	OUR FATHER ... .. 179
SOLO ( <i>John</i> ) ... ..	Ye have received ... .. 184
TUTTI ... ..	Thou, O Lord, art our Father, our Redeemer 184



# THE KINGDOM.

## JERUSALEM.

### PRELUDE.

Edward Elgar, Op. 51.

*Allegro maestoso.* ♩ = 144.

*L*

PIANO.

*p* *cresc. molto* *ff*

*f* *a tempo* *sf*

*sfp* *cresc.*

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

*sonors*

12286

First system of musical notation. Treble and bass staves. Dynamics: *ff*, *sf*, *sfp*. Pedal markings: *Ped.*, *Ped.*. Includes a star symbol *\** and a fermata.

Second system of musical notation. Treble and bass staves. Dynamics: *ff*. Pedal markings: *Ped.*. Includes a star symbol *\** and a fermata.

Third system of musical notation. Treble and bass staves. Dynamics: *sfp*, *fsf*, *sfp*. Includes a fermata.

A ----- 2

Fourth system of musical notation. Treble and bass staves. Dynamics: *f*, *ffsf*, *sf*, *p*. Includes a fermata.

Fifth system of musical notation. Treble and bass staves. Dynamics: *ff dim. molto*, *ppp*. Includes a fermata.

First system of musical notation. The upper staff contains a melodic line with trills and slurs, marked with a '3' (triple). The lower staff contains a bass line with chords and slurs. Dynamics include *cresc.* and *f*. Pedal markings are present: *Ped. \* Ped. \* simile*.

Second system of musical notation. The upper staff features a complex melodic line with many trills and slurs, marked with a '3'. The lower staff has a bass line with chords and slurs. Dynamics include *ff* and *ffz*. A *L* (Lento) marking is at the top right.

Third system of musical notation. The upper staff has a melodic line with slurs and dynamics *dim.*, *p*, and *pp*. The lower staff has a bass line with chords and slurs, marked with *ffz*. Tempo markings include *poco rit.* and *a tempo (♩ = ♩)*.

Fourth system of musical notation. The upper staff has a melodic line with slurs and dynamics *pp*. The lower staff has a bass line with chords and slurs, marked with *pp*.

Fifth system of musical notation. The upper staff has a melodic line with slurs and dynamics *cresc.* and *f*. The lower staff has a bass line with chords and slurs, marked with *cresc.* and *f*. A *4* marking is at the top left. A dashed line with *A* and *R* is above the system.

Musical score system 1, featuring a grand staff with treble and bass clefs. The music is in a key with one flat and a 4/4 time signature. It includes a *dim.* marking and a fermata over the final measure.

5 *poco più tranquillo*

Musical score system 2, featuring a grand staff. It includes dynamic markings *pp*, *ppp*, and *dim.*

Musical score system 3, featuring a grand staff. It includes a *poco rit.* marking.

6 *Andante. ♩ = 66.*  
*dolce e solenne*

Musical score system 4, featuring a grand staff. It includes a *pp* marking and a fermata over the final measure.

Musical score system 5, featuring a grand staff. It includes a fermata over the final measure.

Musical score system 1, measures 5-7. Treble and bass staves. Measure 7 is marked with a fermata and *ten.* (tension).

Musical score system 2, measures 8-11. Treble and bass staves. Measure 8 is marked with *ten.* and *poco cresc.*. Measure 9 is marked with *dim.*. Measure 10 is marked with *pp*. Measure 11 is marked with *ten.*.

Musical score system 3, measures 12-15. Treble and bass staves. Measure 12 is marked with *cresc.*. Measure 13 is marked with *L.* (Lento) and *sonore*. Measure 14 is marked with *P* (Piano) and *maestoso ed espress.*. Measure 15 is marked with *cresc.*. Pedal markings are present below the bass staff.

Musical score system 4, measures 16-19. Treble and bass staves. Measure 16 has a triplet of eighth notes. Measure 17 is marked with *f* (forte). Measure 18 is marked with *ff* (fortissimo). Measure 19 has a triplet of eighth notes.

Musical score system 5, measures 20-23. Treble and bass staves. Measure 20 is marked with a fermata. Measure 21 is marked with a fermata. Measure 22 is marked with a fermata. Measure 23 is marked with a fermata and *ff*.

sf **ff** *cresc.*

*a tempo molto espress.* *L.* *poco rit.* **10** *più lento rit.*

*p subito* *pp* *mfp* *dolciss.*

*A.* *a tempo* *ten.* *L.*

*mf* *f* *dim.*

*rit.* *più lento* *dolciss.*

*pp* *pp* *mfp*

*A.* *R*

*ton.* *ton.* *p <-> p <->*

11 Moderato.  $\text{♩} = 72.$

ten.

ten.

*p dolce* *espress.* *cresc.*  
*con Ped.*

*appassionato*

*stringendo*

*cresc.*

*f* *cresc.*

*a tempo*  
*dolciss.*

12

*ff largamente*

*rit.*

*dim. molto*

*pp*

*sf* *sf* *ff largamente* *rit.* *dim. molto* *pp*

*mf*

*cresc.*

*f*

*mf* *cresc.* *f*

R. - - - -

*espress. dim.*

*pp*

*dim.*

*ppp*

*il basso sempre pp*

*espress. dim.* *pp* *dim.* *ppp*

13

Musical score for measure 13. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The music features a complex texture with many beamed notes and chords. Performance markings include *cresc.* (crescendo), *pp* (pianissimo), and *ten.* (tension). A *con Ped.* (con pedal) instruction is written below the bass staff.

14

Musical score for measure 14. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with complex textures. Performance markings include *pp* (pianissimo) and *ten.* (tension).

Musical score for measure 15. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Performance markings include *dim.* (diminuendo), *espress.* (espressivo), and *sempre pp* (sempre pianissimo).

15

Musical score for measure 16. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Performance markings include *dim.* (diminuendo) and *pp* (pianissimo).

Musical score for measure 17. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Performance markings include *rit.* (ritardando). The lower staff features a series of chords with a *rit.* marking above them.



I.

IN THE UPPER ROOM.

THE DISCIPLES AND THE HOLY WOMEN.

16

Moderato.

MARY.

*f semplice*

*sf*

Seek first the King-dom of God, and His right - eous -

MARY MAGDALENE.

*f semplice*

*sf*

Seek first the King-dom of God, and His right - eous -

JOHN.

*f semplice*

*sf*

Seek first the King-dom of God, and His right - eous -

PETER.

*f semplice*

*sf*

Seek first the King-dom of God, and His right - eous -

16 Moderato.

Soprano.

*f semplice*

*sf*

Seek first the King-dom of God, and His right - eous -

Alto.

*f semplice*

*sf*

Seek first the King-dom of God, and His right - eous -

Tenor.

*f semplice*

*sf*

Seek first the King-dom of God, and His right - eous -

Bass.

*f semplice*

*sf*

Seek first the King-dom of God, and His right - eous -

16 Moderato. ♩ = 78.

The piano accompaniment consists of two staves. The right hand plays a melodic line with chords, and the left hand provides harmonic support with chords and moving lines. Dynamics include *f* and *sf*. The tempo is marked *Moderato* with a quarter note equal to 78 beats per minute.

17 *colla parte* *a tempo* *L* *pp*

*p* *A* *ness.* *Peace;*

*p* *ness.* *Peace;*

*p* *ness.* *Peace;*

*Recit.* *a tempo* *pp*

*p* *ness.* *Peace be mul-ti-plied un - to you.*

17 *L* *pp*

*p* *A* *ness.* *Peace;*

*p* *ness.* *Peace;*

*p* *ness.* *Peace;*

*p* *ness.* *Peace;*

17 *a tempo* *L* *pp* *dim.*

*pp* *colla parte* *pp* *dim.*

*a tempo* **18** *Andante.*

*p* *dim.*  
peace be un-to thee.

*p* *dim.*  
peace be un-to thee.

*p* *dim.*  
peace be un-to thee.

*a tempo* **18** *Andante.*

*p* *dim.* *pp*  
peace be un-to thee, and peace be to thine help - - -

*p* *dim.* *pp*  
peace be un-to thee, and peace be to thine help - - -

*p* *dim.* *pp*  
peace be un-to thee, and peace be to thine help - - -

*p* *dim.* *pp*  
peace be un-to thee, and peace be to thine help - ers.

*a tempo* **18** *Andante.* ♩ = 54.

*p* *dim.* *pp*  
*dolce e molto*  
*pp tranquillo*

- ers.

- ers.

- ers.

*cresc.*

*dolce*

*pp*

*L* - - - - *ten.*

PETER.

19

Recit.

*solenne*

*p*

'Where

*R.* - - - - -

*ppp*

*colla parte*

*A.* - - - - - *dolce*

*R.* - - - - - *pp*

*A.* - - - - - *dolce*

two or three are gathered to- geth- er in My Name, — there am I —

*R.* - - - - - *A.* - - - - -



*R.* ----- *Quasi Allegretto.*

*ppp* *dim.*

Je - sus, the Ho - - ly One. —

*ppp* *dim.*

- - sus, the Ho - - ly One. —

*ppp* *dim.* *p semplice*

- - sus, the Ho - - ly One. — 'Sure-ly they are My peo-ple:'

*ppp* *dim.*

Lord Je - sus, the Ho - - ly One. —

*R.* ----- *Quasi Allegretto.*

*dim.*

- - sus, the Ho - - ly One. —

*dim.*

- - sus, the Ho - - ly One. —

*dim.*

- - sus, the Ho - - ly One. —

*dim.*

- - sus, the Ho - - ly One. —

*R.* ----- *Quasi Allegretto. ♩ = 80.*

*ppp* *dim.*

21 *semplice*

*poco più animato*

*p* *p*  
 so He was their Sa - vour; For while all things

*semplice*

*p*  
 so He was their Sa - vour;

*semplice*

*p*  
 so He was their Sa - vour;

21

*pp semplice*

*poco più animato*

*pp* *pp*  
 so He was their Saviour; He was their

*pp semplice*

*pp*

so He was their Saviour; He was their

*pp semplice*

*pp*

so He was their Saviour; He was their

*pp semplice*

*pp*

so He was their Saviour; He was their

21

*poco più animato*

*pp* *pp*  
 Musical accompaniment for piano.

*A* -----

— were in quiet si-lence, , and that night was in the midst of her swift

*A* -----

Sa-viour;

Sa-viour;

Sa-viour;

Sa-viour;

*A* -----

*pp*



*L* - - - - -

*cresc.*

course, Thine al- - - - - might -

*L* - - - - -

*A* - - - - -

- - - y Word - - - - - leap-ed down from hea-ven out of Thy

*A* - - - - -

*f* *p*

22 *fo.*

roy - al throne.

*Maestoso.* *f* *p*

The Light - - - of the world, the Light - - -

The Light - - - of the world, the Light - - -

The Light of the world, the Light of the world, the Light - - -

The Light of the world, the Light of the world, the Light - - -

*f* *p*

22 *Maestoso.*  $\text{♩} = 78.$

*f* *p espress.*

MARY MAGDALENE. *tranquillo*

The Day-spring from on high hath vis - - it-ed us, to  
*dim. pp*  
 of the world.  
*dim. pp*  
 of the world.  
*dim. pp*  
 of the world.  
*dim. pp*  
 of the world.

*tranquillo*  
*dim. pp*

*dolce* 23 *A* - - - - -  
 guide our feet in-to the way of peace. *A* - - - - -

*mf cresc.*  
 The Way, — the  
*mf cresc.*  
 The Way, — the  
*mf cresc.*  
 The Way, — the

23 *A* - - - - -

*pp* *mf* *cresc.*

12286 *Ped.* \* *Ped.* \*

*p* *cresc.* *dim.*  
 The Way, the Truth, and the Life; — the Truth, and the  
*f* *p* *cresc.* *dim.*  
 Truth, and the Life; — the Way, the Truth, and the Life; — the Truth, and the  
*f* *p* *cresc.* *dim.*  
 Truth, and the Life; — the Way, the Truth, — and the  
*f* *p* *cresc.* *dim.*  
 Truth, and the Life; the Way, — the Way, the Truth, and the

R. --- 24

**JOHN.** *mf* *f*  
 Did not their heart burn — with - in them while He  
*R. ---*  
*p* *pp*  
 Life. —  
*p* *pp*  
 Life. —  
*p* *pp*  
 Life. —  
*p* *pp*  
 Life. —

R. --- 24

*pp*  
 Ped.

talked with them by the way? *L*

*molto più lento*  
**PETER. p solenne**  
 He took bread, and blessed it, and

*molto più lento* = 50.

brake, and gave it to us.

**26 a tempo**  
 The true Vine; The Bread of Life.

**CHORUS.**

The true Vine; The Bread of Life.

The true Vine; The Bread of Life.

The true Vine; The Bread of Life.

**26 a tempo** = 72.

*cresc.*

A. - - - 27 *Allegretto.*

*mf* Let them give thanks whom the Lord hath re - deem - - ed:

*mf* Let them give thanks whom the Lord hath re - deem - - ed:

*mf* Let them give thanks whom the Lord hath re - deem - - ed:

*mf* Let them give thanks whom the Lord hath re - deem - - ed:

A. - - - 27 *Allegretto.* ♩ = 96.

♩ = 84.

*fsf* *f*

*dolce*

**MARY.** *mf* He re-membered, He re-membered His ho-ly prom - - -

**MARY MAGDALENE.** *mf* He re-membered, He re-membered His ho-ly *dolce* prom - - -

**JOHN.** *mf* He re-membered, He re-membered His ho-ly *dolce* prom - - -

**PETER.** *mf* He re-membered, He re-membered His ho-ly *dolce* prom - - -

*dim. p pp p*

28

- ise.  
- ise.  
- ise.  
- ise.

28

CHORUS.

*p* He re-mem-bered, He remembered His ho-ly prom - - - *dolce*  
*p* He re-mem-bered, He remembered His ho-ly prom - - - *dolce*  
*p* He re-mem-bered, He remembered His ho-ly prom - - - *dolce*  
*p* He re-mem-bered, He remembered His ho-ly prom - - - *dolce*

28

*pp* *p*

29

*p* In the con - - cord of brethren,

*p* In the concord of brethren,

*p* In the con - - - cord of brethren,

*p* In the concord of brethren,

29

- ise.

- ise.

*semplice*  
*p* In the concord of

*semplice*  
*p* In the concord of

29

*pp dolce* *dolce e semplice*

*p semplice* *cresc.*  
 in the concord of breth - ren, in the love of

*p semplice* *cresc.*  
 in the concord of breth - ren, in the love of

*p semplice* *cresc.*  
 in the concord of breth - ren, in the love, the love of

*p semplice* *cresc.*  
 in the concord of breth - ren, in the love of

*p semplice*  
 In the love of neigh-bours,

*p semplice*  
 In the love of neigh-bours,

breth - ren, in the love of neigh-bours,

breth - ren, in the love of neigh-bours,

*cresc.*



*f* neigh - bours, *mf* in the concord of brethren, *f* in the

*f* neigh - bours, *mf* in the concord of brethren, *f* in the

*f* neigh - bours, *mf* in the concord of brethren, *f* in the

*f* neigh - bours, *mf* in the concord of brethren, *f* in the

O praise the Name of the Lord

O praise the Name of the Lord our God,

30

love of neigh - bours; in the *mf*

love, the love of neigh - bours; in the *dim.* *mf*

love of neigh - - bours; in the con-cord of brethren; in the *dim.* *mf*

love, in the love of neigh - bours; in the *dim.* *mf*

30

O praise the Name of the Lord our God, *f*

our God, *mf*

O praise the Name of the Lord, *f*

30

*mf*

con-cord of breth-ren, O praise the Name of the Lord;

con-cord of breth-ren, O praise the Name of the Lord;

con-cord of breth-ren, O praise the Name of the Lord;

con-cord of breth-ren, O praise the Name of the Lord;

O praise the Name of the Lord, the Lord our God;

O praise the Name of the Lord, O praise the Name of the

O praise, O praise the Name of the Lord, the Lord

O praise the Name of the Lord, the Name of the Lord

*ff* *dim.* *p*

31 *L* - - - - - *ff* *allargando*

*p* *p* *cresc.* *ff*

The true Vine, — The Bread of Life, —

*p* *p* *cresc.* *ff*

The true Vine, — The Bread of Life, —

*p* *p* *cresc.* *ff*

The true Vine, — The Bread of Life, —

*p* *p* *cresc.* *ff*

The true Vine, — The Bread of Life, —

31 *L* - - - - - *ff* *allargando*

*p* *cresc.* *ff*

The true Vine, — The Bread of Life, —

*p* *cresc.* *ff*

Lord; — The true Vine, — The Bread of Life, —

*pp* *p* *cresc.* *ff*

— our God; The true Vine, — The Bread of Life, —

*pp* *p* *cresc.* *ff*

— our God; The true Vine, — The Bread of Life, —

31 *L* - - - - - *ff* *allargando*

*pp* *cresc.* *ff*

*dim.* The Bread of Life: He brake and gave It to  
*dim.* The Bread of Life: He brake and gave It to  
*dim.* The Bread of Life: He brake and gave It to  
*dim.* The Bread of Life: He brake and gave It to  
*dim.* The Bread of Life: He brake and gave It to  
*dim.* The Bread of Life: He brake and gave It to  
*dim.* The Bread of Life: He brake and gave It to  
*dim.* The Bread of Life: He brake and gave It to

*p*

32 *poco più lento*  
*a tempo*

us. \_\_\_\_\_

us. \_\_\_\_\_

us. \_\_\_\_\_

us. \_\_\_\_\_

32 *poco più lento*  
*a tempo*

us. \_\_\_\_\_ Praise the Name of our God, That hath dealt *pp*

us. \_\_\_\_\_ Praise the Name of our God, That hath dealt *pp*

us. \_\_\_\_\_ Praise the Name of our God, That hath dealt *pp*

us. \_\_\_\_\_ Praise the Name of our God, That hath dealt *pp*

32 *poco più lento* ♩ = 88.  
*a tempo*

*f* \_\_\_\_\_ *dim.* \_\_\_\_\_ *pp* \_\_\_\_\_

33

R - - - - -

*a tempo*

*p*

A - - - - -

A - - - - -

A - - - - -

A - - - - -

33

R - - - - -

*a tempo*

*ppp*

won - drous - -ly with us.

won - drous - -ly with us.

won - drous - -ly with us.

won - drous - -ly with us.

33

R - - - - -

*a tempo* ♩ = 92.

*ppp*

*pp*

rit. 34 poco più lento

- men.  
- men.  
- men.  
- men.

*pp* *rit.* 34 *poco più lento*  
A - - - - - men.  
*pp*  
A - - - - - men.  
*pp*  
A - - - - - men.  
*pp*  
A - - - - - men.

*pp* *rit.* 34 *poco più lento*  
*p* *pp*  
Ped. \*

*pp* *dim.* *rit.* *lento espress.*  
*pp*



35 *con dignità* ♩ = circa 80.

PETER. Recit.

*parlando*

*mf* *p*

Men and breth-ren: it was need-ful — that the scrip-ture should be ful-

*colla parte*

*a tempo*

- fill - ed, which the Ho - ly Ghost spake be - fore — by the mouth of

*a tempo*

36

*R* - - -

Da-vid concerng Ju - das, — who was guide to them that took

*ppp* *R* - - -

*p* *cresc.* *A* *2.* *Quasi in tempo dolce*

Je - sus: for he was numbered a-mong

*sfz* *A* *Quasi in tempo*

7

us, and had obtain-ed part of this min - is - try. rit.

*poco più lento*

THE DISCIPLES and THE HOLY WOMEN.

**CHORUS.**

Soprano. *poco* *pp*  
 "Let his ha - bi - ta - tion be des - o - late, and let no man dwell there -  
 Alto. *poco* *pp*  
 "Let his ha - bi - ta - tion be des - o - late, and let no man dwell there -  
 Tenor. *poco* *pp*  
 "Let his ha - bi - ta - tion be des - o - late, and let no man dwell there -  
 Bass. *poco* *pp*  
 "Let his ha - bi - ta - tion be des - o - late, and let no man dwell there -  
*poco più lento* = 63. *pp* *poco*

- in, and his of - fice let an - oth - - er *cresc.* *L.* *dim.*  
 - in, and his of - fice let an - oth - - er *cresc.* *dim.*  
 - in, and his of - fice let an - oth - - er *cresc.* *dim.*  
 - in, and his of - fice let an - oth - - er *cresc.* *dim.*  
 - in, and his of - fice let an - oth - - er *L.*

38 PETER.

Recit.

rit. mf

Where - fore of these men which have  
take."  
take."  
take."  
take."

38 ♩ = circa 80.

rit.

mf pp colla parte

L. Quasi in tempo

p dolciss.

com-pan-led with us all the time that the Lord Je - sus went  
L. (♩ = 88.)  
pp

39

cresc.

L. - - - - -

in and out a - - mong us, must one be or-dain - ed to be a  
L. - - - - -  
colla parte

*cresc.* *A* *f* *molto L.*

wit - ness with us of His res - ur -

(♩ = 80.)

*p* *cresc.* *f* *sf*

*A* *rec - tion.* *ff* *sf* *Ped.* *Ped.*

*dim. molto* *rit.* *p*

41 *Andante.*  
THE DISCIPLES.  
Tenor I.

Thou, Lord, Which knowest the hearts of all men,

Tenor II.

Thou, Lord, Which knowest the hearts of all men,

Bass I.

Thou, Lord, Which knowest the hearts of all men,

Bass II.

Thou, Lord, Which knowest the hearts of all men,

41 *Andante.* ♩ = 68.

CHORUS.

*pp*

*sva bassa*

shew of these two the one whom Thou hast cho-sen,

shew of these two the one whom Thou hast cho-sen,

shew of these two the one whom Thou hast cho-sen,

shew of these two the one — whom Thou hast cho-sen,

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "shew of these two the one whom Thou hast cho-sen,". The piano part includes dynamic markings such as *p* and *mf*, and a fermata over the final note.

to take the place in this min-is-try and a - pos-tle - ship.

to take the place in this min-is-try and a - pos-tle - ship.

to take the place in this min-is-try and a - pos-tle - ship.

to take the place in this min-is-try and a - pos-tle - ship.

The second system of the musical score also consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "to take the place in this min-is-try and a - pos-tle - ship.". The piano part includes dynamic markings such as *p* and *mf*, and a fermata over the final note.

42 JOHN.

**SOLI.**

Thou, Lord, Which know - est the hearts of

**PETER.**

Thou, Lord, Which know - est the hearts of

**CHORUS.**

Tenor I.

Tenor II.

Bass I.

Bass II.

Thou, Lord, Which know - est the hearts of

42

Thou, Lord, Which know - est the hearts of

all men, shew of these two the one whom Thou hast cho - sen,

all men, shew of these two the one whom Thou hast cho - sen,

all men, shew of these two the one whom Thou hast

all men, shew of these two the one whom Thou hast

all men, shew of these two the one whom Thou hast

all men, shew of these two the one whom Thou hast

all men, shew of these two the one whom Thou hast

all men, shew of these two the one whom Thou hast

43 poco più mosso

the one whom Thou hast cho-sen. —

the one whom Thou hast cho-sen. —

cho-sen. —

cho-sen. —

cho-sen, whom Thou hast cho-sen. —

cho-sen, whom Thou hast cho-sen. —

43 poco più mosso ♩ = 92.

*legatiss.*

*ppp*

**CHORUS.**

Soprano. *p*

Alto. *p*

Tenor. *p*

Bass. *p*

They gave forth their lots:

They gave forth their lots:

They gave forth their

They gave forth their

*sf*

44

(The lot is cast; but the whole dis-  
 lots:  
 lots:

44

*sfp* *sfp*

-posing thereof \_\_\_\_\_ is of the Lord.)  
 (The whole dis - pos - ing is  
 (The whole dis - pos - ing is

*sfp*  
*cresc.*



45

and the lot

of the Lord.)

of the Lord.)

and the lot

*dim.*

*dim.*

*P*

*P*

45

*sfp*

*dim. molto*

*mf*

*pp*

Mat - thi - as; and he was

fell up - on Mat - thi - as; and he was

Mat - thi - as; and he was

fell up - on Mat - thi - as; and he was

*mf*

*cresc.*

*mf*

*mf*

*cresc.*

*mf*

*P*

*P*

*P*

*P*

*cresc.*

*mf*

*dim.*

*P*

R. ----- MARY.

A. -----

SOLI.

MARY MAGDALENE.

JOHN.

A. -----

The Lord hath cho - - sen

PETER.

R. -----

A. -----

num-bered with the e - lev - en A-pos-tles.

CHORUS.

num-bered with the e - lev - en A-pos-tles.

num-bered with the e - lev - en A-pos-tles.

num-bered with the e - lev - en A-pos-tles.

R. -----

A. -----

*mf*

SOLI.

*R.* - - - - - *mf*

The Lord, — hath cho-sen you to stand be-fore —

*mf*

The Lord, the Lord hath cho-sen

*R.* - - - - - *mf*

you to stand be - fore — Him; The

(♩ = 88.)

*cresc.* *mf*

SOLI.

Him; The

you to stand be-fore Him to serve Him;

Lord — hath cho - sen you to stand be-fore —

*mf*

The Lord, the Lord hath cho - sen

47

SOLI.

Lord, the Lord hath cho - sen you, the

the Lord hath cho - sen you,

Him, the Lord hath cho - sen

you, the Lord hath

47

CHORUS.

*cresc.*  
You shall be nam-ed the Priest of the

*cresc.*  
You shall be nam-ed the Priest of the Lord,

*cresc.*  
You shall be nam-ed the Priest of the

*cresc.*  
You shall be nam-ed the Priest of the Lord,

47

*cresc.*

A - - - - -

Lord, the Lord hath cho - sen you to stand be - fore Him to

to stand — be - fore Him to

you to stand — be - fore Him, be - fore Him to

cho - sen you to stand be - fore Him to

A - - - - -

Lord, the Lord hath cho - sen you to stand be - fore Him to

you shall be named the Priest of the Lord, He hath cho - - - sen

Lord to stand — be - fore Him to

you shall be named the Priest of the Lord, He hath cho - sen you to

A - - - - -

*sf*

*stringendo*

serve Him. \_\_\_\_\_

serve Him. \_\_\_\_\_

serve Him. \_\_\_\_\_

serve Him. \_\_\_\_\_

This system contains four vocal staves. Each staff begins with a treble clef and a key signature of one flat. The first three staves are identical, each starting with a half note G4, followed by a dotted half note A4, and then a whole note B4, all under a slur. The fourth staff starts with a half note G4, followed by a dotted half note A4, and then a whole note B4, all under a slur. Below each staff is a horizontal line for lyrics.

*stringendo*

serve Him. \_\_\_\_\_

you. \_\_\_\_\_

serve Him. \_\_\_\_\_

serve Him. \_\_\_\_\_

This system contains four vocal staves. The first staff is identical to the first staff of the first system. The second staff starts with a half note G4, followed by a dotted half note A4, and then a whole note B4, all under a slur. Below the staff is a horizontal line for lyrics. The third and fourth staves are identical to the first and second staves of the first system, respectively.

*sf* *sf* *sf* *sf* *sf*

*stringendo*

This system contains a piano accompaniment for the first system. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a *sf* dynamic marking and contains a series of chords and melodic lines. The bass staff contains a series of chords and melodic lines. The word *stringendo* is written below the treble staff. There are four *sf* dynamic markings above the treble staff, corresponding to the first four measures of the piano part.

CHORUS.

48

*molto stringendo*

Soprano: *f* *A* O ye priests! O ye  
 Alto: *f* *A* O ye priests! O ye  
 Tenor: *f* *A* O ye priests! O ye  
 Bass: *f* *A* O ye priests! O ye

48  $\text{♩} = 108.$

*molto stringendo*

Right Hand: *f* *A* *sf* *molto stringendo*  
 Left Hand: *f* *A* *sf*

*Allegro. martellato*

Soprano: *sf* priests! Seem-eth it but a small thing that  
 Alto: *sf* priests! Seem-eth it but a small thing that  
 Tenor: *sf* priests! Seem-eth it but a small thing that  
 Bass: *sf* priests! Seem-eth it but a small thing that

*Allegro. ♩ = 120.*

Right Hand: *ff* *sf* *ff* *sf*  
 Left Hand: *ff* *sf* *ff* *sf*

L . . . . .

God hath sep-a-ra-ted you to bring you near to Him -

God hath sep-a-ra-ted you to bring you near to Him -

God hath sep-a-ra-ted you to bring you near to Him -

God hath sep-a-ra-ted you to bring you near to Him -

L . . . . .

*ffz* *Nobilmente*

- self, to stand be-fore the con-gre-ga-tion

*ffz*

- self, to stand be-fore the con-gre-ga-tion

*ffz*

- self, to stand be-fore the con-gre-ga-tion

*ffz*

- self, to stand be-fore the con-gre-ga-tion

*Nobilmente*

*ffz*



to min-is-ter un - to them? O ye priests!

to min-is-ter un - to them? O ye priests!

to min-is-ter un - to them? O ye priests!

to min-is-ter un - to them? O ye priests!

*pp non legato* For it is not ye that speak, *pp* not ye that speak, but the *dim.*

*pp non legato* For it is not ye that speak, *p* O ye

*pp non legato* O ye priests! *ppp* the

*pp non legato* For it is not ye that speak, *pp* not ye that speak, but the *dim.*

*p* *pp* *espress.*

L. - - - - - *dim.*

Spir - - - it of your Fa-ther, Which speaketh in you:—  
 priests! O ye priests!  
 Spir - - - it of your Fa-ther, Which speaketh in you:—  
 Spir-it, O ye priests, Which speaketh in you:—

*pp* *dim.* *p* *dim.* *ppp*

— Seemeth it but a small thing that God hath sep-a-ra - ted you tobring you  
 — Seemeth it but a small thing that God hath sep-a - ra - ted you tobring you  
 — Seemeth it but a small thing that God hath sep-a-ra - ted you tobring you  
 — Seemeth it but a small thing that God hath sep-a-ra - ted you to bring you

*cresc.* *A* *cresc.* *A* *cresc.* *A* *cresc.* *A*

*cresc.*

*ffz*  
 near to Him- -self to stand be-fore the

*ffz*  
 near to Him- -self to stand be-fore the

*ffz*  
 near, near to Him- -self to stand be-fore the

*ffz*  
 near, near to Him- -self?

51

con - gre-ga- -tion? ye are the

con - gre-ga- -tion? ye are the

con - gre-ga- -tion? The Lord hath chosen you: ye are the

The Lord hath chosen you: ye are the

51

*cresc.*

*f*

Ped. \* Ped. \*

52

mes - sen - gers of the Lord, of the  
 mes - sen - gers of the Lord, ye are the mes - sengers of the  
 mes - sen - gers of the Lord, of the  
 mes - sen - gers of the Lord, ye are the mes - sengers of the

52 (♩ = 84.)

The first system of music features four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The tempo is marked as 52 (♩ = 84.). The dynamics include *ff* and *sf*. The key signature has two flats, and the time signature is 4/4.

Lord, of the Lord of  
 Lord, ye are the mes - sengers of the Lord, the Lord of  
 Lord, of the Lord, the Lord of  
 Lord, ye are the mes - sengers of the Lord, the Lord of

Ped. \*

The second system of music continues the vocal and piano parts from the first system. It includes four vocal staves and a piano accompaniment. The piano accompaniment features a pedal point marked 'Ped.' and a sharp sign '\*'. The dynamics include *sf*. The key signature has two flats, and the time signature is 4/4.

R. - - - - -

hosts;

hosts; *mf* it is not ye that speak,

hosts; *mf* it is not ye that speak,

hosts; *mf* it is not ye that *dim.*

R. - - - - -

53

but the Spir-it of your Fa-ther Which speak -

but the Spir-it of your Fa-ther Which speak -

but the Spir-it of your Fa-ther Which speak -

speak, but the Spir-it of your Fa-ther Which speak -

53 (♩ = 76)

54

- - eth in you, — the Spir- - - it of

- - eth in you, — the Spir- - - it of

- - eth in you, — the Spir- - - it of

- - eth in you, — the Spir- - - it of

54

*poco*

your Fa - - - - - ther

*poco*

your Fa - - - - -

*poco*

your Fa - - - - -

*poco*

your Fa - - - - -

Ped. \*

55  
*più lento*  
*pp*

Which speak - eth in you. O  
 - ther Which speak - eth in you. O  
 - ther Which speak - eth in you. O  
 - ther Which speak - eth in you. O

55 *più lento*

*ppp rit.*      *Lento*  
 ye priests! this com-mand-ment is for you.  
*ppp*  
 ye priests! this com-mand-ment is for you.  
*ppp*  
 ye priests! this com-mand-ment is for you.  
*ppp*  
 ye priests! this com-mand-ment is for you.

*rit.*      *Lento*  
*ppp*      *ppp*  
*lunga.*

II.

AT THE BEAUTIFUL GATE.

(THE MORN OF PENTECOST).

56 *Allegro piacevole.* ♩ = 92.

*dolce*

*mf*

*dim.*

MARY. *ad lib.*

MARY MAGDALENE. *p*

The

*cantabile*

*p dim.*

57 *a tempo*

sing-ers are be-fore the al - - - tar; —

57 *a tempo*

they make sweet me-lo-dy, —

*pp colla parte*



*cresc.* and sing the words of Da-vid; — the sweet psalmist; *dim.*

*cresc.* and sing the words of Da - - -vid; *mf* he

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "and sing the words of Da-vid; — the sweet psalmist;". It begins with a *cresc.* marking and ends with a *dim.* marking. The middle staff is another vocal line with lyrics: "and sing the words of Da - - -vid; he". It begins with a *cresc.* marking and ends with an *mf* marking. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs), featuring chords and melodic lines. A *pp* marking is present in the piano part.

58 *mf* that the tem - -

beau - - -ti-fied the feasts *f* that the tem-ple — might sound,

58. *fp* *p* *pp* *cresc.*

*p* *con Ped.*

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "that the tem - -". It begins with a *mf* marking. The middle staff is another vocal line with lyrics: "beau - - -ti-fied the feasts that the tem-ple — might sound,". It begins with a *fp* marking and ends with an *f* marking. The bottom staff is a piano accompaniment with a grand staff. It features a *p* marking at the start, a *con Ped.* instruction, and dynamic markings of *p*, *pp*, and *cresc.* throughout the system.

- ple might sound, sound from morn - - - ing.

sound from morn-ing.

*mf*

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "- ple might sound, sound from morn - - - ing.". The middle staff is another vocal line with lyrics: "sound from morn-ing.". The bottom staff is a piano accompaniment with a grand staff. It features a *mf* marking in the piano part.

*L* - - - - -

*f* the day of the

*Quasi Recit. a tempo*

*p* The Lord hath pre - pared a sac - ri - fice;

*L* - - - - -

*f* *p* *colla parte* *f*

*dim.* *R* - - - - -

*p* First Fruits, the day of the

*p* the day of the

*dim.* *R* - - - - -

*p*

60 *poco meno mosso*

First Fruits.

First Fruits. *p* This man

60

*pp poco meno mosso* *pp*

*mf* *espress.*

Lame, from his moth - er's womb,

*espress.*

lame, from his moth-er's womb, is carried dai - ly to the

61 *L.* *parlando*

To him that is af - flict - ed

Beau - tiful Gate;

61 *L.*

*pp*

*cantabile* *espress.*

pi - - ty should be shewed;

*p* *pp* *dim.*

62

*tranquillo*

*p*  
 let us give alms of such things as we have. The  
 let us give alms of such things as we have.

*poco meno mosso* (♩ = circa 66)  
*dolce*

*espress.*

blind and the lame came to Je - - - sus in the tem - ple and He

*poco meno mosso*  
*pp*

*L.* - - - - -

63 *stringendo*

heal - - - ed them He knew their

*L.* - - - - - *stringendo*

*cresc.*

*R.* - - - - -

sor - rows, Him - self took their in - firm - ities and bare their

*cresc.* *pp*

*A* *f*  
 sick-ness-es. — He hath look'd down from the

*A* *L. dim.* **64** *più lento*  
 height of His sanctuary — to hear their

*A* *L.*  
*sf* *p* *pp colla parte*

*pp* *A* *a tempo* **65**  
 sigh- -ing, to hear their sighing.

*A* *a tempo*  
*ppp* *pp*

*R.*  
**MARY MAGDALENE** *p* *a tempo*  
 The ser-vice of the Lord is pre- pared;

*R.* *a tempo*  $\text{♩} = 92$   
*ppp*

MARY.

R

*dim.*

The day of the First Fruits:

the day of the First Fruits:

R

*cresc.*

*f*

*dim.*

66

R

*dim.*

let us go in-to the house of the

let us go in-to the house of the

66

*mf*

*dim.*

*colla parte*

*dim.*

Lord.

Lord.

*a tempo*

*pp*

III.  
PENTECOST.  
IN THE UPPER ROOM.

67 *Allegretto.* ♩ = 116.

Piano accompaniment for measure 67. The music is in G major and 4/4 time. It features a piano (*p*) dynamic and a crescendo (*cresc.*) leading to the end of the measure.

TENOR SOLO.

*L.* - - - - - *Recit.*

*al tempo*

Vocal and piano accompaniment for measure 67. The tenor solo part begins with a recitative (*Recit.*) section marked *L.* (Lento) and *mf* (mezzo-forte), followed by a return to *al tempo*. The piano accompaniment includes a *mf* section and a *p colla parte* section. The lyrics are: "And when the day of Pen - te - cost was".

68

Vocal and piano accompaniment for measure 68. The tenor solo part continues with the lyrics: "full - y come, they were all with one ac - cord". The piano accompaniment features a *pp* (pianissimo) dynamic.

Vocal and piano accompaniment for measure 68. The tenor solo part continues with the lyrics: "in one place." The piano accompaniment features a *pp* dynamic and a *dim.* (diminuendo) section. The tempo is marked *al tempo*.

Vocal and piano accompaniment for measure 68. The tenor solo part continues with the lyrics: "in one place." The piano accompaniment features a *dim.* dynamic. The tempo is marked *R.* (Ritardando).

THE DISCIPLES.

69

*Andante.*

Tenor I.

*pp*

When the great Lord will,

we shall be fill - ed

Tenor II.

*pp*

When the great Lord will,

we shall be fill - ed

Bass I.

*pp*

When the great Lord will,

we shall be fill - ed

Bass II.

*pp*

When the great Lord will,

we shall be fill - ed

CHORUS.

69

*Andante.* ♩ = 50.

*pp*

*L.*

*dolce*

*dim.*

*ppp*

with the Spir - it of

un - der - stand - ing.

*dolce*

*dim.*

*ppp*

with the Spir - it of

un - der - stand - ing.

*dolce*

*dim.*

*ppp*

with the Spir - it of

un - der - stand - ing.

*dolce*

*dim.*

*ppp*

with the Spir - it of

un - der - stand - ing.

*L.*

*dim.*

*ppp*



MYSTIC CHORUS.

**70 poco più mosso** R. - - - -

*R.*

**Soprano I.\***

*ppp*

The Spir - it of the Lord shall rest up - on them;

**Soprano II.\***

*ppp*

The Spir - it of the Lord shall rest up - on them;

**Contralto I.\***

*ppp*

The Spir - it of the Lord shall rest up - on them;

**Contralto II.\***

*ppp*

The Spir - it of the Lord shall rest up - on them;

**70**

**THE DISCIPLES.** R. - - - -

*R.* *poco più mosso*

**70 poco più mosso**  $\text{♩} = 58.$  R. - - - -

*R.*

*ppp* *p* *ppp*

\* Ten voices to each part until 73.

L - - - -

Two systems of empty musical staves. Each system consists of a vocal line (treble clef) and a piano accompaniment line (treble and bass clefs).

L - - - -

First system of musical notation. It features a vocal line and a piano accompaniment line. The lyrics are: "When the great Lord will, we shall be filled with the Spirit of". Dynamic markings include *pp*, *mf*, and *espress.* with hairpins indicating volume changes.

When the great Lord will, we shall be filled with the Spirit of

Second system of musical notation. It features a vocal line and a piano accompaniment line. The lyrics are: "When the great Lord will, we shall be filled with the Spirit of". Dynamic markings include *pp*, *mf*, and *espress.* with hairpins indicating volume changes.

When the great Lord will, we shall be filled with the Spirit of

Third system of musical notation. It features a piano accompaniment line (treble and bass clefs) and a vocal line (treble clef). The lyrics are: "When the great Lord will, we shall be filled with the Spirit of". Dynamic markings include *ppp*, *mf*, and *p* with hairpins indicating volume changes. A tempo marking of  $\text{♩} = 50$  is present.

When the great Lord will, we shall be filled with the Spirit of

71

*poco più mosso*

*ppp*

The Spir - - it of coun - sel and

*ppp*

The Spir - - it of wis - dom and un-der-stand -

*ppp*

The Spir - - it of wis - dom and un-der-stand -

*ppp*

The Spir - - it of wis - dom and un-der-stand -

71

*dim.*

*pp*

*poco più mosso*

un-der-stand-ing.

*dim.* *pp*

un-der-stand-ing.

*dim.* *pp*

un-der-stand-ing.

*dim.* *pp*

un-der-stand-ing.

71

*poco più mosso*  $\text{♩} = 60.$

*pp*

might, \_\_\_\_\_ of coun-sel \_\_\_\_\_ and might, \_\_\_\_\_

- ing, \_\_\_\_\_ the Spir- - it of the Lord. \_\_\_\_\_

- ing, \_\_\_\_\_ the Spir- - it of the Lord. \_\_\_\_\_

- ing, \_\_\_\_\_ of coun-sel \_\_\_\_\_ and might, \_\_\_\_\_

*ppp*

*ppp*

*ppp*

*ppp*

SOLI.

JOHN.

When the Com- fort-er is \_\_\_\_\_

PETER.

\_\_\_\_\_

When the great Lord will, \_\_\_\_\_ when the

When the great Lord will, \_\_\_\_\_ when the

When the great Lord will, \_\_\_\_\_ when the

When the

*p*

*ppp*

*p*

*ppp*

*p*

*ppp*

*ppp*

*ppp*

72

*ppp*  
The Spir-it of wis - dom, coun - sel and

*ppp*  
The Spir-it of wis - dom, coun - sel and

*ppp*  
The Spir-it of wis - dom, coun - sel and

*dim.*  
come, we shall bear witness; —  
*P*  
And speak, — speak as mov - ed by the Ho - ly

72

great Lord will, —

great Lord will, —

great Lord will, —

72

great Lord will, —

might shall rest up on them. *pp* Come,

might, the Spir - it of the Lord. *mf* *pp*

might, the Spir - it of the Lord. *mf* *pp*

PETER.

Spir - it. *pp* *dim.* *ppp*

when the great Lord will. *pp* *dim.* *ppp*

when the great Lord will. *pp* *dim.* *ppp*

when the great Lord will. *pp* *dim.* *ppp*

when the great Lord will. *pp* *dim.* *ppp*

Sop! I. *L*

Sop! II e III.

Cont! I.

Cont! II e III.

from the

"I will pour forth of My Spir - it, I will pour forth of My

"I will pour forth of My Spir - - it, I will pour

"I will pour forth of My Spir - - it, I will pour

Sop<sup>r</sup> I. *cresc.* *L.*

four winds, O Spir - - it!

Sop<sup>r</sup> II. *cresc.*

Spir - - it, and they shall proph-e - sy; and I will shew

Sop<sup>r</sup> III. *cresc.*

Spir - - it, and they shall proph-e - sy; and I will shew

Cont<sup>r</sup> I. *cresc.*

forth of My Spir-it, and they shall proph-e - sy; and I will shew

Cont<sup>r</sup> II. *cresc.*

forth of My Spir-it, and they shall proph-e - sy; and I will shew

Cont<sup>r</sup> III. *cresc.*

forth of My Spir-it, and they shall proph-e - sy; and I will shew

*cresc.*

*f* *largamente* *ff* *dim. molto*

Come, come from the four

wonders in the hea - - ven a - bove, and signs on the

wonders in the hea - ven a - bove, and signs on the

wonders in the hea - - ven a - bove, and signs on the

wonders in the hea - - ven a - bove, and signs on the

wonders in the hea - - ven a - bove, and signs on the

wonders in the hea - - ven a - bove, and signs on

*f* *largamente* *ff* *dim. molto*

*a tempo*  
*pp* *p*  
 — winds, O Spir- it! Come,  
 earth be- -neath."  
 earth be- -neath."

*pp*  
 earth, — the earth be-neath."  
 the earth be-neath."  
 the earth be-neath."

**Tenor I.** *74 a tempo pp*  
 When the great Lord  
**Tenor II.** *pp*  
 When the great Lord  
**Bass I.** *pp*  
 When the great Lord  
**Bass II.** *pp*  
 When the great Lord

*74 a tempo* ♩ = 58.  
*ppp*  
*con Ped.*



Soprano I.

O Spirit! come, O Spirit!

Come!

Contralto I.

Come, O Spirit! come, O Spirit!

Come, O Spirit!

JOHN.

When the Comforter is come, we shall bear witness;

PETER.

And speak as

will,

when the great Lord will,

will,

when the great Lord will,

will,

will, when the great Lord will, when the great Lord will,

ten.

SOLI.

75

*P*  
Come, \_\_\_\_\_ pour forth of Thy Spir - - - - it,  
Come, \_\_\_\_\_ pour forth of Thy Spir - - - - it,

*P*  
Pour \_\_\_\_\_ forth \_\_\_\_\_ of Thy Spir-it, and they shall  
Pour \_\_\_\_\_ forth \_\_\_\_\_ of Thy Spir-it, and they shall

*p* **75**  
When the Com-fort-er \_\_\_\_\_ is come.  
*dim.*  
mov - ed \_\_\_\_\_ by the Ho - - ly Spir-it, we shall speak as

*poco fp*  
we \_\_\_\_\_ shall be fill - - ed \_\_\_\_\_ with the Spir - it, \_\_\_\_\_ with the  
we \_\_\_\_\_ shall be fill - - ed \_\_\_\_\_ with the Spir - it, \_\_\_\_\_ with the

*poco fp*  
we shall be fill - - ed with the Spir - it, with the  
we shall be fill - - ed with the Spir - it, with the

**75**

*poco* *pp* *dim. molto*  
 and they shall proph - e - sy. Come, O Spirit!  
*poco* *pp* *dim. molto*  
 and they shall proph - e - sy. Come, O Spirit!

*dim.* *pp* *dim. molto*  
 — prophe - sy, — they shall prophesy. Come, O Spirit!  
*dim.* *pp* *dim. molto*  
 — prophe - sy, — they shall prophesy. Come, O Spirit!

*pp*  
 When — the Com - forter is  
*pp*  
 moved by the Ho - ly Spir - it, — When the Com - forter is

*pp* *dim. molto*  
 Spirit. When — the great Lord will. —  
*pp* *dim. molto*  
 Spirit. When — the great Lord will. —

*pp* *dim. molto*  
 Spirit. When — the great Lord will. —  
*pp* *dim. molto*  
 Spirit. When — the great Lord will. —

*dim.* *ppp* *dim.*  
 (Piano accompaniment)

76

JOHN.

come.

PETER.

come.

Bass I.

Bass II.

76 *Allegro.* ♩ = 76

*ppp* *ff* *p*

Ped.

CONTRALTO SOLO.

*ad lib.*

*a tempo dim.*

And

suddenly there came from heaven a

*a tempo*

*cresc.* *sfp colla parte* *sf*

Ped.

*ad lib.*

*f.*

77 *a tempo*

sound as of the rushing of a mighty

wind, *a tempo*

*sfp colla parte* *cresc. molto*

Ped.

*largamente cresc. molto a tempo*

and it fill - ed all the

*a tempo*

*ff* *sfp colla parte* *sfp* (tr)

house where they were sit-ting; and there ap-pear-ed un-to them

*ad lib.*

*pp subito* *fp* *pp colla parte*

tongues partinga - sun - der, like as of fire;

*ff a tempo* *cresc.* *78* *fff*

*a tempo* *pp* *ff* *pp* *ff* *fp* *ff*

and it sat up-on each one of them: — And they were

*cresc.* *mf* *p* *cresc.*

79 *Listesso tempo*

all fill'd with the Ho - ly Spirit,

THE DISCIPLES.

*maestoso*  
CHORUS.  
JOHN & Tenors.

*cresc.*

He, Who walk-eth up-on the wings of the

PETER & Basses.

79 *Listesso tempo. ♩ = 76.*

*P*

*cresc.*

*simile*

*ff*

wind, shall bap-tizewiththe Ho - ly Ghost, and with

*ff*

80 *ffz*

and be-gan to speak with other

fire.

*mf maestoso*

*cresc.*

80 *sf*

*ffz*

*P*

*cresc.*

He, Whose min-is-ters are

tongues, as the Spir - - it gave them ut-ter-ance.

flam - - ing fire, shall bap - tize with the

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two sharps (F# and C#). The vocal line begins with the lyrics 'tongues, as the Spir - - it gave them ut-ter-ance.' The piano accompaniment includes dynamic markings such as *f* and *ffz*, and articulation marks like accents and slurs.

81

He, Who walk-eth up-on the

Ho - - ly Ghost. Whose

The second system of music continues the vocal line and piano accompaniment. The vocal line includes the lyrics 'He, Who walk-eth up-on the' and 'Ho - - ly Ghost. Whose'. The piano accompaniment features dynamic markings such as *f*, *cresc.*, *mf*, and *sf*. The number '81' is printed above the piano part.

wings of the wind, shall bap - tize with the

min-is-ters are flaming fire, shall bap - tize with the

The third system of music continues the vocal line and piano accompaniment. The vocal line includes the lyrics 'wings of the wind, shall bap - tize with the' and 'min-is-ters are flaming fire, shall bap - tize with the'. The piano accompaniment features dynamic markings such as *cresc.*, *ffz*, and *ff*.

Soprano.

MYSTIC CHORUS.  
Contralto.

82

(The Lord put  
(The Lord put

Ho - ly Ghost and with fire.  
Ho - ly Ghost and with fire.

82

*ff* *Nobilmente*

Soprano.

Contralto.

forth His hand, and touch-ed their mouth; God hath  
forth His hand, and touch-ed their mouth; God hath

*sf*

83

spok - en, who can but proph - e - sy?)  
spok - en, who can but proph - e - sy?)

83



CONTRALTO SOLO.

*p*  
 And there were dwell-ing in Je - ru - sa - lem

The first system of music features a vocal line in G major with a key signature of one sharp (F#) and a 3/4 time signature. The vocal melody begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment starts with a piano (*p*) dynamic, featuring a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

Jews, de - vout men from ev' - ry na - tion un - der

The second system continues the vocal line with quarter notes D5, E5, and F#5. The piano accompaniment features a more active bass line with eighth notes and chords in the right hand.

heav - - - en; *cresc.* and when this

The third system shows the vocal line with a half note G5 and a quarter note A5. The piano accompaniment includes a *cresc.* (crescendo) marking and features a more complex texture with chords and moving lines in both hands.

*f* sound was heard, the mul - ti - tude came to - -

The fourth system begins with a vocal line marked *f* (forte) with a half note G5. The piano accompaniment features a strong, rhythmic accompaniment with chords and moving lines in both hands.

## IN SOLOMON'S PORCH.

84

**CHORUS.**

*f*

- geth - - - er, and were all a - mazed, and mar - velled.

Soprano.

Alto.

Tenor. THE PEOPLE.

Bass. *f*

Be-

84

*pp staccato*

- hold, are not all these which

85

What mean - eth this?  
 What mean-eth this?  
 And how hear we,  
 speak Ga-li-læ - ans?\_\_\_\_\_

85

We do hear them speak in our  
 We do  
 ev-ery man in our own tongue, where-in we were born?

tongues the wonderful works of God!

hear them speak in our tongues.

We do hear them speak in our

We do hear them speak in our tongues the wonderful works of

86

What mean - eth

tongues the wonderful works of God!

God!

86

tongues the wonderful works of God!

God!

*sonor.*

this? \_\_\_\_\_  
 What meaneth this? \_\_\_\_\_  
 What mean-eth this? \_\_\_\_\_  
 What mean-eth this? \_\_\_\_\_  
 What mean-eth this? \_\_\_\_\_  
*cresc.*  
*ff*

JOHN. *cresc.*  
 He, Who walketh up-on the wings of the  
 what mean-eth  
 what meaneth this? what mean-eth  
 what meaneth this?  
 what meaneth this? II? We  
*p subito*

*ff*  
 wind, hath baptized with the Ho- -ly  
 this?  
 this? what mean-eth this?  
 what mean - eth this? We hear them,  
 what mean-eth this?  
 hear them speak in our tongues, We hear them,

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The music is in a minor key and features dynamic markings such as *ff*, *f*, and *p*. The lyrics are: "wind, hath baptized with the Ho- -ly this? this? what mean-eth this? what mean - eth this? We hear them, what mean-eth this? hear them speak in our tongues, We hear them,"

87 *ffz*  
 Ghost, and with fire.  
 Be -  
*cresc.* *f* *fz*  
 ev' - ry man in our own tongue.  
*cresc.* *f* *fz*  
 ev' - ry man in our own tongue.

The second system of the musical score continues the vocal and piano parts. It begins with a measure marked "87" and a dynamic marking of *ffz*. The vocal parts have the lyrics: "Ghost, and with fire. Be - ev' - ry man in our own tongue. ev' - ry man in our own tongue." The piano accompaniment includes dynamic markings of *cresc.*, *f*, and *fz*.

87  
*cresc.* *f*  
 Ped.

The third system of the musical score shows the piano accompaniment for the final part of the page. It starts with a measure marked "87" and includes dynamic markings of *cresc.* and *f*. The piano part features a prominent melodic line in the right hand and a supporting bass line in the left hand. The system concludes with a "Ped." (pedal) marking.



- hold, are not all these which speak Ga-li-læ - ans?

What

Detailed description: This system contains four vocal staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains the lyrics "- hold, are not all these which speak Ga-li-læ - ans?". The second and third staves are empty. The fourth staff has a bass clef and contains the word "What" with a dynamic marking of *f*.

*fp*

Detailed description: This system shows the piano accompaniment for the first system. It consists of two staves with a grand staff clef and a key signature of one sharp. The music is in a 4/4 time signature. The dynamic marking *fp* (fortissimo piano) is placed at the beginning of the first staff.

What mean-eth this?

mean - - eth this?

And how hear we, ev-er-y man in our own

Detailed description: This system contains four vocal staves. The top staff is empty. The second staff has a treble clef and contains the lyrics "What mean-eth this?" with a dynamic marking of *f*. The third staff has a treble clef and contains the lyrics "mean - - eth this?". The fourth staff has a bass clef and contains the lyrics "And how hear we, ev-er-y man in our own" with a dynamic marking of *f*.

*sf* *p*

Detailed description: This system shows the piano accompaniment for the second system. It consists of two staves with a grand staff clef and a key signature of one sharp. The music is in a 4/4 time signature. The dynamic markings *sf* (sforzando) and *p* (piano) are placed at the beginning of the first and second staves, respectively.

88

We hear them speak in our  
 We hear them speak in our tongues the wonderful works of  
 tongue, wherein we were born? And how

88

In our own tongue

In our own tongue

God!

hear we, ev'-ry man in our own tongue?

hear we, ev'-ry man in our own tongue?



PETER.

*f* *cresc.*

He, Whose min- is- ters are  
 where- in we were born.  
 where- in we were born. What meaneth  
 What meaneth this?  
 What mean- eth

*sf*

flam - - - ing fire, hath bap-  
 What mean - - eth this?  
 this? what mean - - eth this? what mean - eth this?  
 what meaneth this?  
 this? *ff*

*cresc.* *f* *sf* *p*

II? We hear them speak in our tongue.

89 *ffz*

- tized with the Ho - ly Ghost, and with fire.

*P* *cresc.* *f*

We hear them speak in our tongues.

*P* *cresc.* *f*

We hear them speak in our tongues.

89

*cresc.* *ff*

*Pnd.*

*f* *ff*

They are

These men are full of new wine.

*f* *ff*

They are

These men are full of new wine.

*SONORS*

tru - ly full of pow - er, even the Spir - - - it of the

They

tru - ly full of pow - er, even the Spir - - - it of the

They

*sf* *sfz* *f*

90

Lord. With

drink, and for-get the law, and per-vert the judg - ment.

Lord.

drink, and for-get the law, and per-vert the judg - ment.

*sf* *sfz*

stammering lips and an-other tongue will He speak to this —

With stammering lips — and an-other tongue — will He speak to

*p* *cresc.*

Detailed description: This block contains the musical score for page 92. It features four staves. The top two staves are vocal lines in treble clef. The first staff has lyrics: "stammering lips and an-other tongue will He speak to this —". The second staff has lyrics: "With stammering lips — and an-other tongue — will He speak to". The bottom two staves are piano accompaniment in bass clef. The first staff of piano accompaniment has a dynamic marking of *p* and the second staff has a dynamic marking of *cresc.*. The music is in a minor key and includes various musical notations such as slurs, accents, and dynamic markings.

91

people.

When they heard, they trem - - bled, like men whom wine

this people.

When they heard, they trem - - bled, like men whom wine hath

91

*f* *p*

Detailed description: This block contains the musical score for page 91. It features four staves. The top two staves are vocal lines in treble clef. The first staff has lyrics: "people.". The second staff has lyrics: "When they heard, they trem - - bled, like men whom wine". The third staff has lyrics: "this people.". The bottom two staves are piano accompaniment in bass clef. The first staff of piano accompaniment has a dynamic marking of *f* and the second staff has a dynamic marking of *p*. The music is in a minor key and includes various musical notations such as slurs, accents, and dynamic markings.

Be-cause of the Lord, — and be -  
 — hath o - -ver-come, their lips qui-ver. —  
 Be-cause of the Lord, and be -  
 o - -ver-come, their lips qui-ver. —

*cresc.*

92

- cause of the words — of His ho - - li - ness.  
 - cause of the words of His ho - - - li - ness. We

92

*ff*

We  
 We hear them speak in our tongues.  
 hear them speak in our tongues the wonderful works of God!  
 We hear them speak in our

hear them speak in our tongues, in our own tongue.  
 And how hear we, ev'ry man in our own tongue?  
 And how hear we, ev'ry man in our own tongue?  
 tongues the wonderful works of God! In our own tongue.

93

— wherein we were born. What meaneth this? —

What meaneth this? —

What meaneth

— wherein we were born.

93

*sf*

*sonor?*

R - - - -

this? —

What meaneth this? —

R - - - -

*dim. molto*

94 *Andante.*  
*molto rit.*  
PETER (*apart*)

*a tempo messa voce*

*ppp*

“I have prayed for thee, — that thy faith fail

What mean - eth this?

*p*

What mean - eth this?

94

*Andante.*  $\text{♩} = 72$ , *a tempo*

*pp molto rit.*

*ppp*

*cresc.*

*p espress.*

not; and thou, when thou art con - vert - ed,

*colla parte*

95

*mf*

*p*

strength - en — thy breath- ren-?)

*Moderato.*  $\text{♩} = 80$ .

*pp*

*fff risoluto*



*molto maestoso*

*L* - - - - -

Recit.

*f*

Ye men of Ju-dæ-a, and all ye that dwell at Je-

*ffz* *p* *colla parte* *cresc.* *sf*

*a tempo*

*A* - - - -

- ru - sa - lem, be this known un - - to you, and give

*a tempo*  $\text{♩} = 80$ .

*fp*

*molto allarg.* 96

*a tempo, poco animato*

ear un - - to my words: this is

*a tempo, poco animato*  $\text{♩} = 92$ .

*colla parte* *mf* *ff*

*dim.*

*L* - - - - -

Recit.

*pp solenne*

that which was spoken by the prophet, "It shall come to pass

*dim.* *colla parte*

97 *a tempo*

In the last days, saith God, I will pour forth of My

*Maestoso. ♩ = 66.*  
*a tempo*

*pp* *cresc.*

Spir- - - it up on all flesh: and your sons and your

*cresc.*

daugh - - - ters shall proph- - - e - sy, and your

98 *pp*

*pp sostenuto*  
*con Ped.*

young men shall see vis - ions, and your old men shall dream

*cresc. molto*

dreams, and it shall be — that who-so-ever — shall call on the

*pp* *cresc. molto*

*f p.* *ff* *A* — — — —

name of the Lord, shall be sav - ed." *A* — — — —

*f* *3* *3* *3*

99 *ff* *Recit.* *A* — — — — *a tempo* *rit.* *lento dolce* *pp*

Ye men of Israel, hear these words: — Je - sus,

*colla parte* *a tempo* *rit.* *dim.* *p* *pp* *colla parte*

*meno mosso* *p*

Je - sus of Na-zar-eth, a Man ap-prov-ed of God un-to you by

100 *a tempo*  
*pp*

*L* - - - - -  
*espress.*

might-y works, and wonders, and signs, — which God did by Him

*a tempo* ♩ = 66.

*pp* *ppp colla parte*

in the midst of you, as ye your-selves al-so know;

*a tempo* *L* - - - - -

*p* *cresc.* *f*

101 *Recit.*

Him, being de-liv-er-ed up, by the de-ter-minate counsel and foreknowledge of

*f* *mf* *L cresc.* *f*

*f* *colla parte*

God, ye, by the

*a tempo* ♩ = 66.

*f* *string. f con fuoco* *sf string. p* *cresc.*

*cresc.* *ff* *L. - - -* *A. - - -* *a tempo*

hand of law-less men, did cru-ci-fy and slay:

*a tempo*  $\text{♩} = 72.$

*ffz* *colla parte* *p* *fp* *pp*

*espress.* *P* *L. - - -* *f*

This Je - - - - sus hath God raised up, where-of

*cresc.* *f colla parte*

102 *Nobilmente* *rit.* *ff* *a tempo, animato*

we all are wit - ness-es.

*rit.* *a tempo, animato*

Soprano. *p* *cresc.* *f* *ff*

MYSTIC CHORUS. (The Lord put forth His hand, and touched their mouth;

Contralto. *p* *cresc.* *f* *ff*

(The Lord put forth His hand, and touched their mouth;

102 *rit.* *a tempo, animato*  $\text{♩} = 80.$

*mf cresc.* *ff* *cresc.*

*ff* *dim.* *mf*

There - - fore, be-ing ex-alt-ed at the right hand of

*ff* *p* *dim.*

— God hath spok-en who can but proph-e-sy?)

*ff* *p* *dim.*

— God hath spok-en who can but proph-e-sy?)

*sf* *dim. molto* *p*

*cresc.* *fp.*

God, — and hav-ing re- ceiv-ed of the Fa - - ther the

*cresc.*

*ten.*

prom-ise — of the Ho- ly Ghost, He hath poured forth — this, which ye

*f* *dim.*

*dim.* 104 *cresc.* *A* - - - - -

now see and hear. Let all the house of Is-ra-el

*ff* *solenne* *dim.* *cresc.*

know as-sur-ed-ly, that God hath made Him both

*molto maestoso piu lento* *lento* *p* *string. ad lib.* 105 *Adagio.*

Lord and Christ; This Je-sus, Whom ye cru-ci-fi-ed.

*colla parte* *lento* *Adagio. ♩ = 54.*

CONTRALTO SOLO. *pp*

Tenor. *pp* ("Daugh-

Bass. THE PEOPLE. ("His blood be on us, and on our

("His blood be on us, and on our

*cresc.* *molto espress.* *f dim. subito*

*molto espress.* 106

*molto più lento*

- ters of Je - ru - sa - lem, weep not for me, but  
**PETER.**

Whom ye

children;

children;

106

*molto più lento*

*a tempo*

*dim.*

*rit. molto*

weep for yourselves, and for your child - - - ren?)"

cru - ci - fi - ed.

*a tempo*

*mf*

*> p*

*rit. molto*

*pp*

on us, and on our child - - - ren?)"

*mf*

*> p*

*pp*

on us, and on our child - - - ren?)"

*a tempo*

*rit. molto*

*marcato*



*Andante.*

107 THE PEOPLE.  
Soprano.

*più mosso*

CHORUS.

*p* Men and brethren, what shall we do? We have de-ni-ed the

Alto. Men and brethren, what shall we do?

Tenor. Men and brethren, what shall we do? We have de-

Bass. Men and brethren, what shall we do?

107 *Andante.* ♩ = 60.

*più mosso*

*pp* *fp*

Ho-ly and Righteous One,

*p* We have de-ni-ed the Ho-ly and Righteous One,

- ni-ed the Ho-ly One, we —

*p* We have de - ni-ed the Ho-ly One,

108

*stringendo* A - - - - -

and

*mf* *cresc.* and ask'd for a mur-der-er,

*stringendo* and

— have de-ni-ed the Ho - - - ly One, and

and

108

*stringendo* A - - - - -

*cresc.*

*sf*

*ff* *dim.* R - - - - -

ask'd for a mur-der-er to be grant-ed to us;

*ff* *dim.* a mur-der-er, and ask'd for a mur-der-er to be

*ff* *dim.* ask'd for a mur - - der - er.

*ff* *dim.* ask'd for a mur-der-er, and ask'd for a mur-der-er to be

*ff* *dim.* R - - - - -

109 *a tempo**stringendo*

We have killed the Prince of life,  
 granted to us.  
 We have killed the Prince of life.  
 granted to us. We de-ni - ed the

109 *a tempo**stringendo*

we have killed the Prince of life.  
 We have killed the Prince of life.  
 We de-ni-ed the Right-eous One. We have killed the Prince of life.  
 Ho - ly One. We have killed the Prince of life.

*rit.* *p* **110** *a tempo* *pp* *rit.*

Men and brethren, what shall we do?

Men and brethren, what shall we

Men and brethren, what shall we do?

Men and brethren, what shall we

**PETER.** **111** *Recit.* *Andante cantabile*

*a tempo, più lento* Re-pent, and be bap- - tiz-ed ev-ry

*pp* do?

*pp* do?

*a tempo, più lento* **111** *Andante. ♩ = circa 58.*

one of you, in the Name of Je-sus Christ; for to you is the

*teneramente*

*cresc.*

promise, and to your child- - ren, and to all that are a -

*espress.*

*espress.*

The first system of music features a vocal line with lyrics and piano accompaniment. The piano part consists of two staves with chords and moving lines. The tempo is marked *teneramente* and *cresc.* is indicated above the vocal line.

*sempre cresc.*

*ff* *molto largamente*

- far off, even as ma- - ny as the Lord our God shall *molto largamente*

The second system continues the vocal and piano parts. The piano accompaniment features a prominent bass line. The tempo is marked *molto largamente* and *ff* is indicated above the vocal line. *colla parte* is written below the piano part.

*A. - - -* *a tempo*

call un-to Him.  
Soprano. *ff*

Alto. *ff*

Tenor. *ff*

Bass. *ff*

In the Name of Je-sus Christ; for to us is the

In the Name of Je-sus Christ; for to us is the

In the Name of Je-sus Christ; for to us is the

*A. - - -* In the Name of Je-sus Christ; for to us is the *a tempo*

The chorus section features four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The tempo is marked *a tempo*. The piano part provides harmonic support for the vocalists.

CHORUS.

113

SOLI.

MARY.

MARY MAGDALENE.

JOHN.

PETER.

And to all that are a-

And to all that are a-

And to all that are a-

For to you is the promise, and to your children, and all that are a-

113

CHORUS.

promise, and to our child - - ren, and to all that are a-

promise, and to our child - - ren, and to all that are a-

promise, and to our child - - ren, and to all that are a-

promise, and to our child - - ren, and to all that are a-

4 Horns,  
Viols & Celli

113

*sempre cresc. e largamente**molto largamente  
tutta forza**ten. dim.*

- far off, even as ma - ny as the Lord our God shall call un-to Him.  
*sempre cresc.*

- far off, even as ma - ny as the Lord our God shall call un-to Him.  
*sempre cresc.*

- far off, even as ma - ny as the Lord our God shall call un-to Him.  
*sempre cresc.*

- far off, even as ma - ny as the Lord our God shall call un-to Him,  
*sempre cresc.*

*sempre cresc. e largamente**molto largamente  
tutta forza**ten. dim.*

- far off, even as ma - ny as the Lord our God shall call un-to Him.  
*sempre cresc.*

- far off, even as ma - ny as the Lord our God shall call un-to Him.  
*sempre cresc.*

- far off, even as ma - ny as the Lord our God shall call un-to Him.  
*sempre cresc.*

- far off, even as ma - ny as the Lord our God shall call un-to Him.  
*sempre cresc.*

*molto largamente**colla parte**sf tutta forza**ten. dim.*

- far off, even as ma - ny as the Lord our God shall call un-to Him.

PETER.  
*espress.*

*poco più mosso*

*L - - - -*

in the Name of Je-sus Christ,

Pour up-on us the Spir-it of

*poco più mosso*  
*ten.*

*L - - - -*

Pour up-on us the Spir-it of

*con Ped.*

*L - - - -*

*dim.*

Pour up-on us the Spir-it of grace,

grace. \_\_\_\_\_

There shall be a

Pour up-on us the Spir-it of grace,

grace. \_\_\_\_\_

There shall be a



pour up - on us the  
 foun- -tain op- -ened to the house of Da-vid.  
 pour up - on us the  
 foun- -tain op- -ened to the house of Da-vid.

*p* *cresc.*  
*cresc.* *dim.*  
*cresc.* *dim.*  
*ten.* *cresc.*

116

Spir - it of grace. \_\_\_\_\_  
 Of His own will, God brought us  
 Spir - it of grace. \_\_\_\_\_ Of His own  
 Of His own will, God brought us

*f* *f* *sf*  
*f* *f* *sf*  
*f* *sf*  
*f* *sf*

116

*f* *ff*  
*sf* *Ped.*

*stringendo*

*poco*

*f molto sostenuto*

Of His own will, God brought us forth by the word of truth,  
 forth by the word of truth, *molto sostenuto* by the word of truth  
 will, God brought us forth by the word,  
 forth by the word of truth, *stringendo* Of His own will, God brought us forth *poco*

117

MARY.

MARY MAGDALENE.

JOHN.

PETER.

SOLI.

*ff*

*ff*

*ff*

*ff*

117

*ff*

by the word of truth. *a - poco - al -* The  
 that we should be a kind of *ff* The  
 forth by the word of truth that we should be a kind of  
 by the word of truth that we should be a kind of  
 117 - *a - poco - al -*

118 *Allegro moderato.*

First-Fruits of His crea - - tures. *f* Of

First - Fruits, the First - Fruits. *f* Of

First - Fruits, the First - Fruits. *f* Of

First - Fruits, the First - Fruits. *f* Of

118 *Allegro moderato.*

*legato*  
First-Fruits of His crea - tures, the First-Fruits of His crea - - -

*ff* *legato*  
First - Fruits, the First-Fruits of His crea - tures, the First-Fruits of His

*legato*  
of His crea - tures, the First-Fruits of His crea - - -

*ff*  
First - Fruits, First - - Fruits, First - - Fruits of His crea - - -

*ff*  
First - Fruits, First - - Fruits, First - - Fruits of His crea - - -

*legato*  
First - - -Fruits, First - Fruits of His crea - - -

118 *Allegro moderato.*  $\text{♩} = 58.$

*ff* First - - -Fruits, First - Fruits of His crea - - - *dim.*

— His own will, God brought us forth by the word of truth, the **ff**

— His own will, God brought us forth \_\_\_\_\_ by the word of

— His own will, God brought us forth by the word of truth, the **ff**

— His own will, God brought us forth \_\_\_\_\_ by the word of

- tures, the **ff**

*cresc. molto* creatures, God brought us forth by the word of

- tures, the **ff**

- tures, the **ff**

*cresc. molto* - tures, God brought us forth by the word of

*f* *cresc.*

119

First - - -Fruits, the First - - -Fruits,  
 truth, the First - - -Fruits, by the word, the  
 First - Fruits, by the word of truth, the First - Fruits, by the word \_\_\_ of  
 truth, the First - -Fruits, by the word of truth, the First - -Fruits, by the

119

First - Fruits of His crea - -tures, the First - Fruits of His crea - -  
 truth, the First - Fruits of His crea - -tures, the First - Fruits,  
 First - Fruits of His crea - -tures, the First - Fruits of His crea - -  
 First - Fruits, First - - -Fruits, First - - -Fruits of His crea - -  
 First - - -Fruits, First - - -Fruits of His crea - -  
 truth, First - - -Fruits of His crea - -

119

*ff* *dim.*  
*con Ped.* *vcl.* *vcl.* *vcl.*

*p* *molto cresc.* *s* *ff* *dim.*  
 by the word \_\_\_\_\_ of truth, the word of

*marcato* *dim.*  
 word of truth, the First-Fruits of His crea - - -tures.

*p* *molto cresc.* *s* *ff* *dim.*  
 truth, by the word \_\_\_\_\_ of truth, the word of

*marcato* *dim.*  
 word of truth, the First-Fruits of His crea - - -tures.

*sf* *p*  
 - tures, by the word \_\_\_\_\_ of truth.

*sf* *p*  
 by the word \_\_\_\_\_ of truth.

*sf* *p*  
 - tures, by the word of truth.

*sf* *p*  
 - tures, by the word of truth.

*mf* *sf* *dim.*

120 *Andante.*

truth. In the Name of Je-sus Christ, Whom the

In the Name of Je-sus Christ, Whom the

truth. In the Name of Je-sus Christ, Whom the

In the Name of Je-sus Christ, Whom the

120 *Andante.*

Pour on us the Spir-it of grace, in the Name of Je-sus Christ, Whom the

Pour on us the Spir-it of grace, in the Name of Je-sus Christ, Whom the

Pour on us the Spir - it of grace, in the Name of Je-sus Christ, Whom the

Pour on us the Spir-it of grace, in the Name of Je-sus Christ, Whom the

120 *Andante.* ♩ = 58. (♩ = ♩ of the preceding movement.)

*p* *cresc.* *f*

*maestoso*

God of our fathers hath glo - - - ri - fied.

God of our fathers hath glo - - - ri - fied.

God of our fathers hath glo - - - ri - fied.

God of our fathers hath glo - - - ri - fied.

*maestoso*

God of our fathers hath glo - - - ri - fied.

God of our fathers hath glo - - - ri - fied, Whom the

God of our fathers hath glo - - ri - fied, glo - - - ri -

God of our fathers hath glo - - - ri - fied, Whom the

*maestoso*

*f*



121

121

In the Name of Je - sus Christ, Whom

God of our fa - thers hath glo - - - ri - fied, Whom God, Whom

- fied. In the Name of

God of our fa - thers hath glori - fied, \_\_\_\_\_

121

*mf*

122

Whom God hath glo - - - - - ri -

Whom God hath glo-ri - fled, glo - - ri -

Whom God hath glo - - - - - ri -

Whom God hath glo-ri - fled, glo - - ri -

122

God hath glo - ri - fled, Whom God hath glo - - - - - ri -

God hath glo - ri - fled, Whom God hath glo-ri - fled, hath glo - - - ri -

Je - sus Christ, Whom God, Whom God hath glo - - - - - ri -

Whom God hath glo-ri - fled, hath glo - - - ri -

122

*dim.* **Nobilmente** *p* *ff* *L* - - - - *lunga*

- fled, \_\_\_\_\_ hath glo - - ri - fled. \_\_\_\_\_

*dim.* *p* *ff* *L* - - - - *lunga*

- fled, \_\_\_\_\_ hath glo - - ri - fled. \_\_\_\_\_

*dim.* *p* *ff* *L* - - - - *lunga*

- fled, \_\_\_\_\_ hath glo - - ri - fled. \_\_\_\_\_

*dim.* *p* *ff* *L* - - - - *lunga*

- fled, \_\_\_\_\_ hath glo - - ri - fled. \_\_\_\_\_

*dim.* **Nobilmente** *p* *ff* *L* - - - - *lunga*

- fled, \_\_\_\_\_ hath glo - - ri - fled. \_\_\_\_\_

*dim.* *p* *ff* *L* - - - - *lunga*

- fled, \_\_\_\_\_ hath glo - - ri - fled. \_\_\_\_\_

*dim.* *p* *ff* *L* - - - - *lunga*

- fled, \_\_\_\_\_ hath glo - - ri - fled. \_\_\_\_\_

*dim.* *p* *ff* *L* - - - - *lunga*

- fled, \_\_\_\_\_ hath glo - - ri - fled. \_\_\_\_\_

**Nobilmente** *p* *cresc. molto* *ff* *L* - - - - *lunga*

Trombe

*Ped.* *trem.*

# IV.

## THE SIGN OF HEALING.

(AT THE BEAUTIFUL GATE.)

123 *Molto moderato.* ♩ = 68.

*pp* *pp dolce e sostenuto*

*sfp* *molto espress.* *pp*

*A. appassionato* L. 124

*mf* *f* *p tranquillo* *pp*

*pp*

*rit. e dim.* *a tempo* *rit.*

*pp* *mp* *dim.*

## 125 CONTRALTO SOLO.

Recit.

R. - - -

Then they that glad-ly re- ceiv- ed his word were bap-

*colla parte*

- tiz- - ed, and con- tin- u- ed sted-fast-ly

*a tempo*

*pp*

*pp*

in the A- pos- - ties' teach- ing,

*cresc.*

*mf*

*ten.*

and in fel- lowship, in the breaking of bread,

*mf*

*p solenne*

*ppp*

*p*

*ppp*

*molto rit.*  
*pp*

in the break-ing of bread, and the

*molto rit.*  
*espress.*

*a tempo*

127

*cresc.*

prayers; and fear came up-on eve-ry soul,

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

*rit. dim.*

*a tempo*

and ma-ny won-ders and signs were done by the A - postles.

*colla parte* *ppp a tempo*  
*sempre pp*

*pp tranquillo*

*ten.*

*poco allargando*

*dolce*

*ten.*

*rit.*

*mf*

128 *poco più mosso*  $\text{♩} = 69.$ 

CONTRALTO SOLO.

*dolce*

The man that was lame, at the Beau - - - ti - ful

*poco più mosso*

*p espress.*

*parlando cantabile*

Gate, see-ing Pe-ter and John a - bout to go in - to the

*dim.*

*pp*

129 *cresc.*

tem - - ple, — asked to re-ceive an alms; and

Pe-ter, — fast - - en - ing — his eyes up - on him, — with John,

*mf*

*dim. rit.*

*rit.*

130

*lento*  $\text{♩} = 52$ . PETER. Recit. *solenne* *acc. cresc.*  
 said:— Look on us. Sil-ver and gold— have I

*ppp* *lento* *colla parte* *colla parte*

(♩ = 88.)

*cresc.* *A.*  
 none; but what I have, that give I

*in tempo* *f* *cresc.*

131 *Lento solenne*

*A.* *f.* *p.*  
 thee. In the Name of

*f* *ff* *p* *colla parte*

*acc.* *a tempo*  
 Je-sus Christ of Na-zar-eth, rise up and walk.

*acc.* *a tempo*  $\text{♩} = 88$ . *sf* (*trem.*) *sf*



THE PEOPLE.  
Soprano.

132 *Allegro.*

CHORUS.

Alto.

Tenor.

Bass.

*f*  
This is

*f*  
This is

*f*  
This is

*f*  
This is

*stringendo* - - *al* - - 132 *Allegro.* ♩ = 132.

*p cresc. molto*

*f*

*ff*

he which sat for alms, —

he which sat for alms, —

this is he which

he which sat for alms, —

lame from his mo - ther's

he which sat for alms, —

*f*

*sf*

lame from his mo - ther's womb,  
 sat for alms, lame from his mo - ther's  
 womb.  
 this is he, lame from his mo - ther's womb.

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The third staff is a piano accompaniment line in treble clef. The bottom staff is a piano accompaniment line in bass clef. The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. Dynamics include *f* (forte) and *sf* (sforzando). The piano part features complex chordal textures and melodic lines.

lame from his mo - ther's womb. He  
 womb.  
 This is he which sat for alms, —  
 This is he which sat for alms, —

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The third staff is a piano accompaniment line in treble clef. The bottom staff is a piano accompaniment line in bass clef. The music continues in the same key and time signature. Dynamics include *f* (forte) and *sf* (sforzando). The piano part features complex chordal textures and melodic lines.

133

en - ter - eth the tem - ple, prais - ing  
 He en - ter - eth the tem - ple,  
 walk - ing and prais - ing God,  
 walk - ing and prais - ing

133

*f*

*L* - - - - -

God, walk - ing and prais - ing  
 walk - ing, walk - ing and prais - ing God, prais - ing  
 prais - ing God, walk - ing and prais - ing  
 God, walk - ing and prais - ing, prais - ing

*L* - - - - -

*sf*

God!

God!

God!

God!

$\text{♩} = 120.$

*sfp* *ff*

Ped.

134

PETER. *f*

Ye men of Is - ra - el, why mar - vel ye at this man?

*f* *pp*

*f* *maestoso*

*cresc.*

The God of A - braham, of I - saac, and of

135

Ja - cob, ff  
the

*L.* - - - - -

*f* *ff* *R.H.* *pesante*

*molto grandioso* *molto accel.* *a tempo, Allegro. ♩ = 132.*

God of our fa - - thers hath glo - - - - - ri - - - - - fled His

*a tempo, Allegro.*

*sfp colla parte* *ffzp* *molto accel.* *p* *ff*

*Ped.* \*

*dim.* *p* *f*

Ser - vant Je - - - - - sus, Whom ye de -

*P* *cresc.*

136

- lived up: *f* *sf*  
by faith

*f* *R.H.* *sfp*

*più mosso cresc.*

in His Name hath His Name made this man

*più mosso*

*f* *p* *molto cresc.*

*f p.* *L.* **137**

strong, whom ye be-hold and know.

*L.* *rit.*

*p* *sf* *f* *sf dim.* *p*

*Allegretto.* *molto cantabile cresc.* *f*

JOHN. Un - to you that fear His Name shall

*Allegretto.* ♩ = 116.

*pp* *cresc.*

*largamento*

the Sun of right - eous - ness a -

*p*

138

*espress.*

*dim.*

*pp*

- rise with heal - - ing in His wings,

with heal - - ing in His

139

*pp*

*f molto cantabile*

wings. Un - to you

first God, hav - ing rais - ed up His Ser - -

*dolce* *ten.*

- vant, sent Him to bless you, in turn-ing a - way ev - 'ry

*p dolce* *dim.*

*dim.* *ppp*

one of you from your in -

*ppp*

*R. - - - - -* **141** *a tempo* *molto cresc.*

- i - - - - - qui - ties. Un - to

*R. - - - - -* *a tempo*

*dim.* *pp*

*allargando* *a tempo* *ff*

you shall the Sun of right-eousness a - - rise

*cresc.* *colla parte* *f a tempo*



*largamente*

142

with heal - - ing in His wings.

PETER.

*f*

Turn ye a -

142

*f*

*ff*

Turn ye a - gain, turn

- gain, turn a - gain, that your sins may be blot - ted

143

*dolce*

ye a - gain, that so there may come

out, that your sins, your sins may be blot - ted out, that

143

*p*

*dim.*

*pp*

sea - - sons of re - fresh - - ing

so there may come sea - sons of re - fresh - - ing

*molto allargando* *f* *rit.* *ff accel.*

from the pre - sence of the Lord.

from the pre - sence of the Lord.

*molto allargando* *f* *rit.* *ff accel.*

*molto allargando* *f* *rit.* *ff accel.* *molto cresc.*

*Ped.*

144 *Andante*.  $\text{♩} = \text{circa } 116$  ( $\text{♩} = \text{♩}$  of preceding bar.)

*Andante.*

144 *ff sostenuto* *dim.* *ten.* *p*

*con Ped.*

## THE ARREST.

*Moderato.* ♩ = 76.

*sf*  
*cresc. stringendo*  
*ff*

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. Dynamics range from *sf* to *ff*, with a *cresc. stringendo* marking.

145 CONTRALTO Recit.

*a tempo*  
 And as they spake, the priests and the Sadducees came up-on them,  
*colla parte*  
*sf*  
*p*  
*a tempo*  
*trem.*  
*ma*

The vocal line begins with a recitative style, followed by a triplet. The piano accompaniment includes a *colla parte* section with *sf* and *p* dynamics, and a triplet in the right hand. The left hand has a tremolo effect.

Recit.

*f*  
 be - ing sore trou - bled, — be - cause they pro - claim - ed in  
*sf*  
*colla parte*  
*ma*

The vocal line continues with a recitative style. The piano accompaniment features a *colla parte* section with *sf* dynamics and a tremolo effect in the left hand.

146 *a tempo*

Recit. *ff* *rit.* *f* *risoluto*  
 Je - sus — the re - sur-rec-tion — of the dead; and they laid  
*a tempo*  
*sf* *pp* *colla parte* *pppp subito*  
*ma*

The vocal line includes a recitative section with *ff* dynamics, followed by a *rit.* section and a *f* *risoluto* section. The piano accompaniment features a *colla parte* section with *sf* and *pppp subito* dynamics, and a tremolo effect in the left hand.

*a tempo* **Recit.** *a tempo* **ff**

hands on them, \_\_\_\_\_ and put them in ward

*a tempo* *colla parte* *a tempo*

*p* *sfp* *cresc. molto*

*maio!* *maio!* *maio!*

*ff* *sf* *ff sf* *rall.*

un - to the mor - row; for it was now

*molto dim.* *p* *pp* *ppp colla parte*

*poco a poco rall.* - - - *Lento.*  $\text{♩} = 54.$

e - - - ven - tide.

*Lento.* *s*

*Vl. Solo*

*poco a poco rall.* *ppp*

*ppp*

149

*cresc.*

*L.*

*molto espress.*

*ppp più lento*

*Pad. \**

150

MARY.

*p molto espress.*

The sun go - eth down; Thou mak - est

*cresc.*

dark - - - ness, and it is night: I com -

*cresc.*

151 *largamente*

*p* *pp rit.*

- mune with mine own heart, and me - di - tate on Thee, in the night -

*colla parte pp rit.*

Ped. \* Ped. \* Ped. \* Ped. \*

*a tempo*

152

watch - - - es.

*a tempo espress.*

A - - - Bless - ed are ye when men shall

*cresc. pp*

*dim.* per - se - cute you for His sake.

*accel. cresc.*

*f* *a tempo*

They de - liv-er them up to the coun - - - cil,

*a tempo*  $\text{♩} = 112$ .

*sf* *sfp* *cresc.* *f*

they are ha-ted of men, for His Names' sake;

*ff* *p* *sf* *p*

*allargando* *a tempo* **154** *marcato* *cresc.*

all this is come up - on them. Some shall they

*ten.* *p* *sf* *colla parte* *p a tempo* *cresc.*

A - - - - - kill and cru-ci-fy. Bless -

*con fuoco*

*molto cresc.* *ff* *sfp* *colla parte*

*a tempo* ♩ = 54. *espress.* **155** *pp*

- ed are ye, re - proach - ed for the Name of Christ.

*a tempo* *pp* *dim.*

*poco animato* *p*

A - - - - - Re - jice

*poco animato* *p*

*dim.*

ye par - tak - ers of His suf - - - - fer - ings,

**156** *poco più mosso* ♩ = 66. *f*

*poco più mosso* that when His glo - - - - ry shall be re -

*mf* *p*



- veal - - ed ye may be glad al - so with ex -

- ceed - - - ing joy. -

157 *ad lib.* *a tempo* ( $\text{♩} = \text{♩ of preceding.}$ )

How great are Thy

*accel.*

signs; how might - y are Thy won - - - ders,

158

Who heal - eth all in - firm - - -

*sfp* *cresc.* *f*

- i - ties.

*p* *cresc.* *f* *allargando* *sf*

159 *Grandioso*

The Gos - -

*f* *b<sup>b</sup>*

*a tempo*  $\text{♩} = 72.$

*sfp*

- pel - - of the King - - - dom,

*ffp*

the Gos - pel of the King - dom shall be

preached in the whole

161 *Nobilmente.*  $\text{♩} = 66.$

world;

*cantabile*

*ffp*

*con Ped.*

the King - dom and the pa - - - tience,

*f*

*p*

*cresc.*

*rit. dim.*  
*f*  
 the King - dom

162 *piu lento molto espress.* *rit. messa voce* *pp* *dim.* *lento*  
 — and the pa - tience, — and the pa - tience, which are in

*piu lento*  
*colla parte pp* *dim.*

163 *Moderato.* *pp* *cresc.*  
 Je - sus; — the

*Moderato. ♩ = 66.*

*f*  
 Branch of the Lord shall be beau - ti - ful

*cresc.* *f*

*ff.*  
and glo - - - ri - ous,

*cresc.*

164

*f* the Branch of the Lord

*ten.* *ten.*

*f* *sonoro* *dim.* *p*

*rit. espress.* *dim.*

— shall be beau - ti - ful and glo - ri - ous. —

*pp* *rit. dim.* *ppp*

165 *Come prima.*  
*Lento.*

*Lento.*  $\text{♩} = 54.$  *p* Thou mak - est

*pp*

*cresc.*

dark - - ness; I me - di - tate on Thee; in the

166 *molto lento*

night — Thy song shall be with me a prayer un - to the

*pp*

*pp colla parte*

*pp rit.*

167 *a tempo, più lento*

God — of my life. —

*a tempo, più lento*

*rit.*

*rall.* *lunga.*

*pp* *dim.* *ppp*

# THE UPPER ROOM. IN FELLOWSHIP.

168 *Allegretto.* ♩ = 116.

*f* *sf* *p*

*con Ped.*

*f molto cresc.*

Detailed description: This block contains the piano accompaniment for measures 168 and 169. It is written in 4/4 time with a tempo of Allegretto (♩ = 116). The music features a melody in the right hand and a bass line in the left hand. Dynamics include forte (f), sforzando (sf), piano (p), and a crescendo (f molto cresc.). The instruction 'con Ped.' (with pedal) is present. The piece concludes with a fermata over the final chord.

## THE DISCIPLES and THE HOLY WOMEN.

Soprano. 169

The voice of joy is in the

Alto.

The voice of joy is in the

Tenor.

The voice of joy is in the

Bass.

169 The voice of joy is in the

*ff*

**CHORUS.**

Detailed description: This block contains the vocal and piano accompaniment for measures 169 and 170. It features four vocal parts: Soprano, Alto, Tenor, and Bass. The lyrics are 'The voice of joy is in the'. The piano accompaniment is in 4/4 time and includes a dynamic marking of fortissimo (ff). The word 'CHORUS.' is written vertically on the left side of the vocal staves.

dwelling of the right- - -eous: the  
 dwelling of the right- - -eous: the  
 dwelling of the right- - -eous: the  
 dwelling of the right- - -eous: the

170

*p* *ff*  
 Ped. \* Ped. \* Ped. \*

stone which the build-ers re-ject- -ed  
 stone which the build-ers re-ject- -ed  
 stone which the build-ers re-ject- -ed  
 stone which the build-ers re-ject- -ed

*fp* *p*  
 Ped. \* Ped. \* Ped. \*



is be-come the head, the head of the

is be-come the head, the head of the

is be-come the head, the head of the

is be-come the head, the head of the

Ped. *sf* *sfz* *sf* *sfz* *sf* *sfz*

171

cor- - ner.

cor- - ner.

cor- - ner.

cor- - ner.

cor- - ner.

171

*ff* *ff* *ff* *ff* *ff*

*dim.*

JOHN. Recit. *mf* *quasi in tempo*

The rul- - - ers asked: 'By what power, or in what

*p* *colla parte* *p* *sfz*

*quasi in tempo*

*colla parte*

L - - - - - 172

L - - - - -

name have ye done this?' Then Pe - ter,

*sfp colla parte*

*molto largamente*

fill- ed with the Ho - ly Spir - it, said: 'In the Name of

*dim. P > mf marcato*

*f p sfp*

*con Ped.*

173 *a tempo*

Je - sus Christ!'

Soprano I. *mf cresc.*

Soprano II. *mf cresc.*

Tenor I. *mf cresc.*

Tenor II. *mf cresc.*

In none oth - er, in none

In none oth - er, in none

*f p*

173 *a tempo* ♩ = 112.

CHORUS.

oth - er\_ is there sal - va - - - - tion;

oth - er is there sal - va - - - - tion;

Alto I. *mf*

Alto II. *mf* Nei-ther is there, under

Nei-ther is there, under

oth - er\_ is there sal - va - - - - tion;

oth - er is there sal - va - - - - tion;

Bass I. *mf*

Bass II. *mf* Nei-ther is there, under

Nei-ther is there, under

Alto I. *dim.* 174 *L* - - - - -

heavn, a - ny oth - er name where - in we must be sav - ed.

Alto II. *dim.*

heavn, a - ny oth - er name where - in we must be sav - ed.

Bass I. *dim.*

heavn, a - ny oth - er name where - in we must be sav - ed.

Bass II. *dim.*

heavn, a - ny oth - er name where - in we must be sav - ed.

174 *L* - - - - - *pp*

*poco più lento*  
PETER. *ad lib.*

*pp* *pp* *pp*

And when they took knowledge of us, that we

*poco più lento* *a tempo*

*colla parte* *pp*

*f* *pp* *pp* **175** *Andantino. cresc.*

had been with Je - sus, they charged us

*a tempo* *più lento* *Andantino. ♩ = 60.*

*ppp* *pp*

*poco accel.* *mf* *espress.* *L. - - - - -* *Maestoso.* *f*

not to speak at all, nor teach in His Name we

*poco accel.* *cresc.* *f* *p* *L. - - - - -* *Maestoso ♩ = 72.*

*animato* *cresc.*

can - not but speak, speak the things we

*cresc.*

JOHN.

176

*f* Recit.

*poco stringendo*  
*ff*  
 Find - ing noth - ing how they might  
 saw and heard.

*f poco stringendo*  
*sf* *p*

176

*a tempo*  
 pun - ish us, con - cerning a good deed done to an im - po - tent  
*a tempo* ♩ = 88.

*ad lib.*

*a tempo*  
 man, they further threat - en'd us; and being let

*sf* *Recit. ad lib.* *p*

*sf* *ff* *p colla parte*

*Ped.* *L.*

*molto cresc.*  
 go, we are come to our own

*ten.* *espress.* *p*

177

com - pa - ny.

*Allegro maestoso.*

THE DISCIPLES and THE HOLY WOMEN.

Soprano. *molto marcato*

Lord, Thou didst make the heav'n, and the earth, and the sea, the

Alto. *molto marcato*

Lord, Thou didst make the heav'n, and the earth, and the sea, the

Tenor. *molto marcato*

Lord, Thou didst make the heav'n, and the earth, and the sea, the

Bass. *molto marcato*

Lord, Thou didst make the heav'n, and the earth, and the sea, the

*Allegro maestoso.* ♩ = 100.

CHORUS.

178 *poco più mosso*

earth, and the sea, and all that in them is.

earth, and the sea, and all that in them is.

earth, and the sea, and all that in them is.

earth, and the sea, and all that in them is.

178 *poco più mosso* ♩ = 112.

The rul- - ers gather to - geth-er against the Lord and His An-

The rul- - ers gather to - geth-er against the Lord and His An-

The piano accompaniment consists of a right-hand part with a rhythmic pattern of eighth and sixteenth notes, and a left-hand part with a steady bass line.

*accel.* - - - *sf* - - - *al* - - -

Lord, behold their threat'n - - - ings.

Lord, behold their threat'n - - - ings.

- oint - ed: Lord, behold their

- oint - ed:

The piano accompaniment continues with a similar rhythmic pattern, featuring dynamic markings like *f* and *sf*.

*accel.* - - - *al* - - -

*sf* *simile*

The piano accompaniment concludes with a final cadence, maintaining the rhythmic intensity.

179

- - - *più mosso*

threat'n - - - ings.

*sf*

*ff*

Therul - ers gath - er - - - themselves to - gath - er - - -

179

- - - *più mosso* ♩ = 126.

*sf* *sf* *sf* *sf*

*ff* A - gainst the

*ff* The rul - ers

*ff* The rul - ers

a - gainst - - - the Lord.

*sf* *sf* *sf* *sf*



Lord,  
 gath - - er them - selves to - geth - - er  
 gath - - er them - selves to - geth - - er

*sf sf sf sf*

and a - gainst His An - oint - - -  
 a - gainst His An - oint - - -  
 a - gainst His An - oint - ed.  
 a - gainst His An - oint - ed.

*sf sf sf sf*

180

- ed.

- ed.

Lord, be-

Lord, be-hold their threat'n-ings, behold, Lord,

180

*f* R.H.

Lord, be-hold their threat'n-ings, -

- hold their threat'n-ings, behold, Lord, their threat'n-ings, -

behold their threat'n-ings, be - hold their threat'n-ings,

*f^*

12286

Lord, be - hold their threat'n - ings,  
 behold, Lord, their threat'n - ings, be -  
 be - hold their threat'n - ings,  
 Lord, be - hold their threat'n - - - ings,

This system contains four vocal staves and a piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line with some chords in the left hand. A dynamic marking of *f* is present at the beginning.

be - hold, Lord, be - hold their  
 - hold their threat'n - ings, be - hold their threat'n -  
 Lord, be - hold, be - - hold their

This system continues the vocal and piano parts. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A dynamic marking of *f* is present at the beginning of the second system.

181

*con anima*

threat'n - - ings; grant Thy ser - vants to speak - - ings;  
 - - ings;  
 Lord, behold their threat'n - - ings; grant Thy ser - vants to  
 threat'n - ings;

181

Thy word with all bold - ness, grant Thy ser - - vants to speak - - ings;  
 to speak Thy word with all boldness,  
 speak, to speak Thy word - -  
 grant Thy ser - vants to speak Thy word with all bold - ness,

Thy word with all bold - ness, while Thou stretchest forth Thy  
 while Thou stretchest forth Thy hand to  
 with all bold - ness, while Thou stretchest forth Thy  
 while Thou stretchest forth Thy hand to

*f* *cresc.*

182 *rit.* - - al - -

hand to heal.

heal.

hand to heal.

heal.

182 *rit.* - - al - -

*rf*

*Maestoso, come prima.*

Lord, Thou didst make the heav'n, and the earth, and the sea, and  
 Lord, Thou didst make the heav'n, and the earth, and the sea, and  
 Lord, Thou didst make the heav'n, and the earth, and the sea, and  
 Lord, Thou didst make the heav'n, and the earth, and the sea, and

*Maestoso, come prima.* ♩ = 100.

*ff*  
*sf* *sf* *sf* *sf*

*allargando* *a tempo, animato*  
*dim.*

all that in them is. *dim.*  
 all that in them is. *dim.*  
 all that in them is. *dim.*  
 all that in them is. *dim.*

*allargando* *a tempo, animato* ♩ = 116.

*sf* *dim.*

183

Praise the Name of our  
 Praise, ———— praise the Name of our  
 Praise, ———— praise the Name of our  
 Praise the Name of our

183

P  
 pp

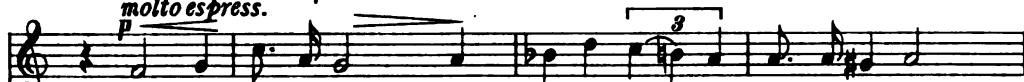
R - - - - -  
 pp ppp  
 God That hath dealt won-drous - ly with us, —  
 pp ppp  
 God That hath dealt won-drous - ly with us, —  
 pp ppp  
 God That — hath dealt won-drous - ly with us, —  
 pp ppp  
 God That hath dealt won-drous - ly with us, —  
 R - - - - -

ppp

## THE BREAKING OF BREAD.

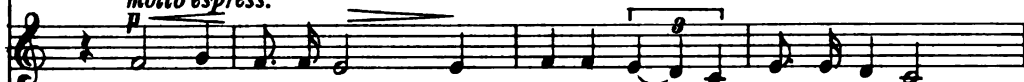
184 *Andante.*

Soprano.

*L.* *molto espress.*

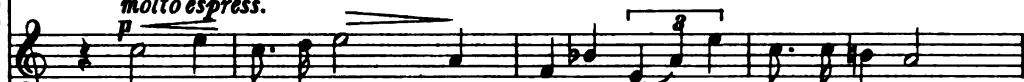
Thou, Al-might-y Lord, hast giv-en food and drink to mankind;

Contralto.

*molto espress.*

Thou, Al-might-y Lord, hast giv-en food and drink to mankind;

Tenor.

*molto espress.*

Thou, Al-might-y Lord, hast giv-en food and drink to mankind;

Bass. *molto espress.*

Thou, Al-might-y Lord, hast giv-en food and drink to mankind;

SOLI.

## 184

*Andante.*

Soprano.

*L.*

wondrously with us, won - - - drously;

Alto.



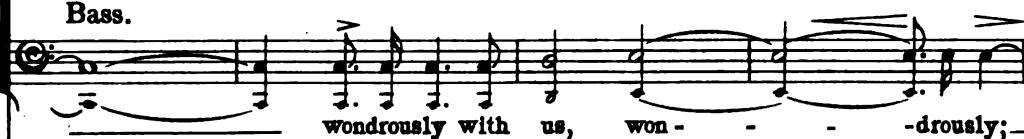
wondrously with us, won - - - drously;

Tenor.



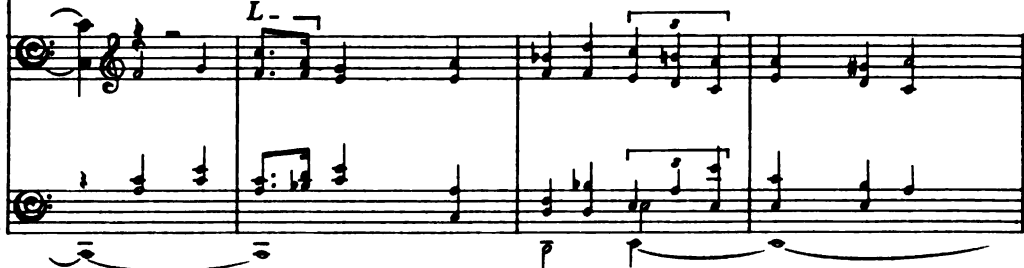
wondrously with us, won - - - drously;

Bass.



wondrously with us, won - - - drously;

CHORUS.

184 *Andante.*  $\text{♩} = \text{es.}$ *L.*



185

A

*poco più mosso*

*p*  
but to us — Thou hast vouchsaf - - ed spir - - it - ual

*p*  
but to us — Thou hast vouchsaf - - ed spir - - it - ual

*p*  
but to us — Thou hast vouchsaf - - ed spir - - it - ual

*p*  
but to us — Thou hast vouchsaf - - ed spir - - it - ual

185

A

*poco più mosso*

*p*  
— to us — Thou hast vouchsaf - - ed spir - - it - ual

*p*  
— to us — Thou hast vouchsaf - - ed spir - - it - ual

*p*  
— to us — Thou hast vouchsaf - - ed spir - - it - ual

*p*  
— to us — Thou hast vouchsaf - - ed spir - - it - ual

185

A

*poco più mosso* ♩ = 88.

*p*

SOLI & CHORUS.

food and drink and life e - ter - -

food and drink and life e - ter - -

food and drink and life e - ter - -

food and drink and life e - ter - -

- nal through Thy Ser - - vant.

- nal through Thy Ser - - vant.

- nal through Thy Ser - - vant.

- nal through Thy Ser - - vant.

186 *Lento.*  
PETER.  
*ad lib.*

*pp* *a tempo*

If a - ny is ho - ly;

**CHORUS.**

*P* *A*  
Let him come: \_\_\_\_\_

*P* *A*  
Let him come: \_\_\_\_\_

186

*ppp colla parte* *fp* *a tempo*

Let him come: \_\_\_\_\_

*ad lib.* *p* *Lento.* *pp*

If a - ny is not;

Let him re - pent. \_\_\_\_\_

Let him re - pent. \_\_\_\_\_

Let him re - pent. \_\_\_\_\_

Let him re - pent. \_\_\_\_\_

*Lento.*  $\text{♩} = 50.$  *pp*

Let him re - pent. \_\_\_\_\_

*ppp colla parte*

MARY.

187

In the Name of Jesus Christ.

MARY MAGDALENE.

In the Name of Jesus Christ.

JOHN.

In the Name of Jesus Christ.

PETER.

In the Name of Jesus Christ.

SOL I.

187

187

R.H. p <-> p

Moderato.

JOHN.

*espress.*

Give thanks first for the Cup: \_\_\_\_\_

CHORUS.

*pp*

We thank Thee, our

*pp*

We thank Thee, our

*pp*

We thank Thee, our

*pp*

We thank Thee, our

Moderato. ♩ = 72.

*ten.*

*espress.*

*ten.*

*ppp*

188

Fa - - - ther, for the Ho - - ly Vine. \_\_\_\_\_

Fa - - - ther, for the Ho - - ly Vine. \_\_\_\_\_

Fa - - - ther, for the Ho - - ly Vine. \_\_\_\_\_

Fa - - - ther, for the Ho - - ly Vine. \_\_\_\_\_

188

PETER.

*ospres.*

Give thanks for the Bro - ken Bread; —

We

We

We

We

pp  
dim.

189

thank Thee, — our — Fa-ther, for the Life and Know - ledge.

thank Thee, — our — Fa-ther, for the Life and Know - ledge.

thank Thee, — our — Fa-ther, for the Life and Know - ledge.

thank Thee, — our — Fa-ther, for the Life and Know - ledge.

dim. ppp  
dim. ppp  
dim. ppp  
dim. ppp  
12286  
il basso sempre pp

*più lento, rubato*

*L - - - -*

*dolce e semplice*

*p*

190

MARY.

*R. - - - -*

SOLI.

MARY MAGDALENE.

As this

*dolce e semplice*

*p*

JOHN.

As this

*dolce e semplice*

*p*

PETER.

As this

*dolce e semplice*

*p*

As this  
*più lento, rubato*

*L - - - -*

*= circa 68.*

190

*R. - - - -*

*pp*

Bro-ken Bread was grain scat-tered up- - on the moun-tains, -

Bro-ken Bread was grain scat-tered up- - on the moun-tains, -

Bro-ken Bread was grain scat-tered up- - on the moun-tains, -

Bro-ken Bread was grain scat-tered up- - on the moun-tains, -

*rit.*

*p espress.*

191

L - - - - -

Musical notation for the first system, consisting of four staves (treble and bass clefs) with rests.

191

L - - - - -

*p* *mf*

As this Bro-ken Bread was grain scat-tered up - on the

*p* *mf*

As this Bro-ken Bread was grain scat-tered up - on the

*p* *mf*

As this Bro-ken Bread was grain scat-tered up - on the

*p* *mf*

As this Bro-ken Bread was grain scat-tered up - on the

CHORUS.

Musical notation for the second system, including vocal lines and piano accompaniment. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. Dynamics include *p* and *mf*.

191

L - - - - -

*p* *mf*

Musical notation for the third system, piano accompaniment. Dynamics include *p* and *mf*.



A. . . . . 192 Più mosso.

*cresc.*  
 moun-tains, and gather'd to - geth-er — became one, \_\_\_\_\_  
*cresc.*  
 moun-tains, and gather'd to - geth-er — became one, \_\_\_\_\_  
*cresc.*  
 moun-tains, and gather'd to - geth-er — became one, \_\_\_\_\_  
*cresc.*  
 moun-tains, and gather'd to - geth-er — became one, \_\_\_\_\_

A. . . . . 192 Più mosso. ♩ = 80

*cresc.*  
*f* *cresc.*  
*trem.*

*f*  
 so may Thy Church be gather'd to -  
*f*  
 so may Thy Church be gather'd to -  
*f*  
 so may Thy Church be gather'd to -  
*f*  
 so may Thy Church be gather'd to -

*ff*  
*f*  
*dim.*

193

*poco a poco più lento*

*ff*

- geth - er from the bounds of the earth

*ff*

- geth - er from the bounds of the earth

*ff*

- geth - er from the bounds of the earth

*ff*

- geth - er from the bounds of the earth

193

*poco a poco più lento*

*ff*

*p*

*p* *poco* *rall.* *pp*

in - to Thy King - dom, in - to Thy

*p* *poco* *p dim.* *poco* *pp*

in - to Thy King - dom, in - to Thy King - dom, in - to Thy

*p* *poco* *p dim.* *poco* *pp*

in - to Thy King - dom, in - to Thy King - dom, in - to Thy

*p dim.* *poco* *pp*

in - to Thy King - dom, in - to Thy

*rall.* *pp* *pp*

## THE PRAYERS.

194

*Andante.*

King - dom. OUR FA - THER,  
 King - dom. OUR FA - THER,  
 King - dom. OUR FA - THER,  
 King - dom. OUR FA - THER,

Detailed description: This block contains four vocal staves. Each staff begins with the lyrics 'King - dom.' and ends with 'OUR FA - THER,'. The music is in 4/4 time with a key signature of one flat. The tempo is marked 'Andante'. Dynamics include a forte (*f*) marking at the beginning of the second phrase on each staff.

194 *Andante.*  $\text{♩} = 68.$ *molto sostenuto*

*p* *cresc.* *f*

Detailed description: This block shows the piano accompaniment for the first section. It consists of two staves (treble and bass clef). The tempo is 'Andante' with a quarter note equal to 68 beats per minute. The dynamics range from piano (*p*) to forte (*f*), with a crescendo (*cresc.*) marking. The tempo marking 'molto sostenuto' is placed above the right-hand staff.

*L.* *p* *molto* *f*  
 Whichart in Hea - ven, hal - low - ed be Thy  
 Whichart in Hea - ven, hal - low - ed be Thy  
 Whichart in Hea - ven, hal - low - ed be Thy  
 Whichart in Hea - ven, hal - low - ed be Thy

Detailed description: This block contains four vocal staves. Each staff begins with the lyrics 'Whichart in Hea - ven, hal - low - ed be Thy'. The music is in 4/4 time with a key signature of one flat. The tempo is marked 'L.' (Lento). Dynamics include piano (*p*), *molto*, and forte (*f*). The lyrics are spread across the staves with some words appearing on multiple lines.

*L.* *pp* *molto cresc.*

Detailed description: This block shows the piano accompaniment for the second section. It consists of two staves (treble and bass clef). The tempo is 'Lento' (L.). The dynamics range from pianissimo (*pp*) to *molto cresc.* (molto crescendo). The music features flowing arpeggiated patterns in the right hand and sustained chords in the left hand.

*p* *cresc.*  
 Name; Thy kingdom come, Thy will be done on earth as it  
*p* *cresc.*  
 Name; Thy kingdom come, Thy will be done on earth as it  
*p* *cresc.*  
 Name; Thy kingdom come, Thy will be done on earth as it  
*p* *cresc.*  
 Name; Thy kingdom come, Thy will be done on earth as it

195

*f*  
 is in Heav'n.  
*f*  
 is in Heav'n.  
*f*  
 is in Heav'n.  
*f*  
 is in Heav'n.

195

*f* *pp*

*p* > *dim.* *pp*  
 Give us this day our dai - ly bread; and for-

*p* > *dim.* *pp*  
 Give us this day our dai - ly bread; and for-

*p* > *dim.* *pp*  
 Give us this day our dai - ly bread; and for-

*p* > *dim.* *pp*  
 Give us this day our dai - ly bread; and for-

*pp*  
*sonor?*

*parlando*  
 - give us our tres - passes, as we for-

*parlando*  
 - give us our tres - passes, as we for-

*parlando*  
 - give us our tres - passes, as we for-

*parlando*  
 - give us our tres - passes, as we for-

*ppp*  
*con Ped.*

- give them that tres- - pass a- - gainst

- give them that tres- - pass a- - gainst

- give them that tres- - pass a- - gainst

- give them that tres- - pass a- - gainst

196

us, and lead us not

us, and lead us not

us, and lead us not

us, and lead us not

196

*fp*

In - to temp - ta - tion: but de - liv - er us from

In - to temp - ta - tion: but de - liv - er us from

in - to temp - ta - tion: but de - liv - er us from e -

in - to temp - ta - tion: but de - liv - er

197

e - vil: for Thine is the king - dom, and the glory for

e - vil: for Thine is the king - dom, and the glory for

- vil: for Thine is the king - dom, and the pow'r, and the glory for

us from e - vil: for Thine is the king - dom, and the pow'r, and the glory for

197

*largamente*

*ff sf sf sf dim.*  
 ev - er and ev - er, for ev - er, for ev - er and  
*ff sf sf sf dim.*  
 ev - er and ev - er, for ev - er, for ev - er and  
*ff sf sf sf dim.*  
 ev - er and ev - er, for ev - er and ev - er, for ev - er, for ev - er and  
*ff sf sf sf dim.*  
 ev - er and ev - er, for ev - er and ev - er, for ev - er, for ev - er and

*largamente*  
*ff dim.*

*rit. p pp*  
 ev - er. A - - men.  
*p pp*  
 ev - er. A - - men.  
*p pp*  
 ev - er. A - - men.  
*p pp*  
 ev - er. A - - men.

*molto espress. p pp rit.*

JOHN.

Ye have re - ceiv - ed the spir - it of a - dop - - - tion,



*espress. pp*

**PETER.** *p* *poco* *Lento.* **CHORUS.** *espress. pp*

where-by we cry, Ab-ba, Fa - ther.

*Lento.* **199**

*Molto tranquillo*  
Soprano. *pp*

Contralto. *pp*

Tenor. *pp*

Bass. *pp*

Thou, O

*Molto tranquillo*  
Soprano. *pp*

our Re - deem - er,

*pp molto espress.*  
Alto.

*pp*  
Tenor. Thou, O Lord, art our Fa - - ther, our Re - deem - er; Fa -

*pp*  
Bass. Thou, O Lord, art our Fa - ther, our

*Molto tranquillo*  
Thou, O Lord, art our Fa -

200

Lord, art our Fa - - ther, our Re - deem - er, and we are

Lord, art our Fa - - - ther; \_\_\_\_\_ and we are

Lord, art our Fa - - ther, our Re - deem - er,

*pp* we are

200

*pp* our Re - deem - er, and we are Thine, \_\_\_\_\_

- - ther, Fa - - ther, and we are Thine, \_\_\_\_\_

Fa - - - ther, \_\_\_\_\_ our Re - - deem - er; we are Thine,

- - - ther, Fa - - ther, our Re - deem - er; we are Thine.

200

The piano accompaniment features a complex texture with multiple voices in both hands, including chords, arpeggios, and melodic lines. The right hand has several sixteenth-note passages and sustained chords, while the left hand provides a rhythmic and harmonic foundation with eighth and sixteenth notes.

201

*p*

Thine. \_\_\_\_\_ Thou, \_\_\_\_\_

Thine, \_\_\_\_\_ and we are Thine, and we are Thine,

and we are Thine, and we are Thine,

Thine, \_\_\_\_\_ and we are Thine, and we are Thine,

201

*pp*

and we are Thine. \_\_\_\_\_ Thou, \_\_\_\_\_

and we are Thine, and we are Thine.

and we are Thine, and we are Thine.

Lord; \_\_\_\_\_ and we are Thine.

201

O Lord, art our Fa-ther.

our Fa-ther.

our Fa-ther.

our Fa-ther.

O Lord, art our Fa-ther.

our Fa-ther.

our Fa-ther.

Thou art our Fa-ther.

Musical score for piano accompaniment.

The musical score consists of ten staves. The first seven staves are mostly rests. The eighth staff has a melodic line with dynamics *dim.*, *pp*, *f*, and *p*. The ninth and tenth staves are accompaniment with *Ped.* and *rit.* markings.

# COMPOSITIONS BY EDWARD ELGAR.

## VOCAL.

### ORATORIOS.

- THE APOSTLES.** For Soprano, Contralto, Tenor, and Bass Soli, Chorus, and Orchestra. (Op. 49.) (Tonic Sol-fa, Choruses and words of Solos only, 2s. 6d.)... Paper boards, 6s.; cloth, gilt, 7s. 6d. Vocal Parts, 1s. 6d. each; Full Score, £5 5s.; String Parts, 23s.; Wind Parts, &c. (on hire only); Book of Words, with Analysis and over 100 Musical examples by A. J. Jaeger, 1s., or 58s. 4d. net per 100. Words only, 6d., or 33s. 4d. net per 100. An Interpretation of the Libretto by C. V. Gorton, M.A., Rector of Morecambe 1s. Vocal Score with German words (Deutsche Übersetzung von Julius Butsch, 8 Mark. Chorstimmen, 2 Mark each. Textbuch, 30 pf. Erläuterung von Max Heheman, 50 pf.
- THE DREAM OF GERONTIUS.** For Mezzo-Soprano, Tenor, and Bass Soli, Chorus, and Orchestra. (Op. 38.) (Tonic Sol-fa, Choruses only, 1s. 6d.)... Paper boards, 4s.; cloth, gilt, 5s. Vocal Parts, 1s. 6d. each. Full Score, £3 1s. String Parts, 20s. Wind Parts, &c. (on hire only). Book of Words, with Analysis and over 70 Musical examples by A. J. Jaeger, 1s., or 50s. net per 100. Words only, 6d., or 25s. net per 100. Vocal Score, with German and English words (Deutsche Übersetzung von Julius Butsch, 6 Mark. Chorstimmen, each 2 Mark. Textbuch, 25 pf. V cal Score with French words (Traduction française de J. d'Offoël), fr. 7.50. Parties de Chœur, fr. 2.50 each. Livret, fr. —.50.
- THE LIGHT OF LIFE ("Lux Christi").** A Short Oratorio. For Soprano, Contralto, Tenor, and Baritone Soli, Chorus, and Orchestra. (Op. 29) ... Full Score, 4s. in the Press; String Parts, 13s. 6d.; Wind Parts, &c. (on hire only). Words only, 10s. per 100.

### CANTATAS.

- CARACTACUS.** For Soprano, Tenor, Baritone, and Bass Soli, Chorus, and Orchestra. (Op. 35) ... Paper boards, 4s.; cloth, gilt, 5s.; Vocal Parts 1s. 6d. each. Full Score, £3 3s.; String Parts, 24s.; Wind Parts, &c. (on hire only). Tonic Sol-fa (Choruses and words of Solos only), 1s. Book of Words, with Analysis by HERBERT THOMPSON, 1s. or 5s. net per 100; Words only, 6d., or 25s. net per 100.
- KING OLAF.** For Soprano, Tenor, and Bass Soli, Chorus, and Orchestra. (Op. 30) ... Paper Boards, 3s. 6d.; Cloth, gilt, 5s.; Vocal Parts, 1s. 6d. each. Full Score, £3 3s. String Parts, 23s. Wind Parts, &c. (on hire only). Tonic Sol-fa (Choruses only), 1s. 6d. Words only, 6d., or 25s. net per 100. Book of Words, with Analysis by JOSEPH BENNETT, 1s., or 50s. net per 100.
- THE BANNER OF ST. GEORGE.** For Chorus (Soprano Solo *ad lib.*) and Orchestra. (Op. 33) ... Full Score, 25s.; String Parts, 8s. 6d.; Wind Parts, &c., 19s. 6d.; Tonic Sol-fa, 1s. Words only, 12s. 6d. per 100.
- THE BLACK KNIGHT.** For Chorus and Orchestra. (Op. 25) ... Full Score, 3s. 6d.; String Parts, 9s.; Wind Parts, &c. (on hire only.) Vocal Parts, 1s. each.

### ANTHEMS AND SERVICES.

- TE DEUM AND BENEDICTUS IN F.** For Chorus (S.A.T.B.), Orchestra and Organ. (Op. 34) ... String Parts, 4s. 6d.; Wind Parts, &c., and Full Score, 15s.
- LIGHT OF THE WORLD ("The Light of Life").** S.A.T.B. ...
- SEEK HIM THAT MAKETH THE SEVEN STARS ("The Light of Life").** Tenor Solo and Chorus for T.T.B.S. ...
- DOUBT NOT THY FATHER'S CARE ("The Light of Life").** Duet, s. and c. ...
- AVE VERUM (Op. 2, No. 1).** Motet. English and Latin Words. (Tonic Sol-fa, 1d.) ...

### PART-SONGS AND CHORUSES.

- THE SNOW.** For Female Voices (s.s.c.). With Accompaniments for Two Violins and Pianoforte, or the Accompaniments arranged for Small Orchestra (Score, 5s.; String Parts, 2s. 3d.; Wind Parts, &c., 3s. 9d.). (Op. 26 No. 2) 0 8  
(Tonic Sol-fa, 1d.; Violin Parts, 6d. each.)
- FLY, SINGING BIRD.** For Female Voices (s.s.c.). With Accompaniments for Two Violins and Pianoforte, or the Accompaniments arranged for Small Orchestra (Score, 5s.; String Parts, 2s. 3d.; Wind Parts, &c., 3s. 3d.). (Op. 26, No. 2) ... 0 6  
(Tonic Sol-fa, 1d.; Violin Parts, 6d. each.)
- AN EVENING SCENE.** For S.A.T.B. ... 0 4  
(Tonic Sol-fa, 2d.)
- MY LOVE DWELT IN A NORTHERN LAND.** For S.A.T.B. (Tonic Sol-fa, 1d.) ... 0 3
- WEARY WIND OF THE WEST.** For S.A.T.B. (Tonic Sol-fa, 1d.) ... 0 3
- O HAPPY EYES.** For S.A.T.B. (Op. 18) ... 0 1½  
(Tonic Sol-fa, 1d.)
- SPANISH SERENADE ("Stars of the Summer Night").** For Chorus (S.A.T.B.) and Orchestra (or Pianoforte) Full Score, 5s.; String Parts, 1s. 9d.; Wind Parts, 2s. 6d. Tonic Sol-fa, 2d.) 0 3
- THE CHALLENGE OF THOR ("King Olaf").** (Tonic Sol-fa, 2d.) ... 0 4
- THE WRAITH OF ODIN ("King Olaf").** (Tonic Sol-fa, 2d.) ... 0 4
- AS TORRENTS IN SUMMER ("King Olaf").** (Tonic Sol-fa, 1d.) ... 0 2
- IT COMES FROM THE MISTY AGES ("Banner of St. George").** (Tonic Sol-fa, 2d.) ... 0 4
- BRITONS, ALERT! ("Caractacus")** ... 0 3
- LITANY ("The Dream of Gerontius")** ... 0 2
- BE MERCIFUL, BE GRACIOUS, LORD ("The Dream of Gerontius")** ... 0 3
- GO FORTH UPON THY JOURNEY ("The Dream of Gerontius")** ... 0 4
- PRAISE TO THE HOLIEST IN THE HEIGHT.** S.A.S.S.A.A. ("The Dream of Gerontius") 0 4
- SOFTLY AND GENTLY, DEARLY RANSOMED SOUL (Finale from "The Dream of Gerontius")** ... 0 6
- GOD SAVE THE KING.** Arranged for Solo, Chorus, Orchestra, and Military Band (*ad lib.*) Tonic Sol-fa, 1d.; Full Score, 2s. 6d. String Parts, 1s. 3d.; Wind Parts, &c., 4s. 3d.; Organ, 6d. 0 3
- FIVE PART-SONGS FOR MEN'S VOICES.** T.T.B.S. English and German words. (Op. 45) ... 1 6  
Vocal Parts (German words only), 2 Mark the Set. Or separately, in Vocal Score (English words only)—
1. Yea, cast me from heights of the mountain (Tonic Sol-fa, 2d.) 0 2
  2. Whether I find thee. (Tonic Sol-fa, 1d.) 0 2
  3. After many a dusty mile. (Tonic Sol-fa, 2d.) 0 4
  4. It's oh! to be a wild wind. (Tonic Sol-fa, 1d.) 0 2
  5. Feasting I watch. (Tonic Sol-fa, 2d.) 0 4

### SONGS.

- IN MOONLIGHT** (arranged from the *Canto popolare* in the Concert-Overture 'In the South,' Op. 50) (In G, F, and E flat.) 2 0
- THE SWORD SONG ("Caractacus").** For Baritone ... 2 0
- THE ANGEL'S SONG: "My work is done"** ("Gerontius") For Mezzo-Soprano ... 1 0
- THERE ARE SEVEN THAT PULL THE THREAD ("Grania and Diarmid")** ... 2 0

LONDON: NOVELLO AND COMPANY, LIMITED.

NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

# COMPOSITIONS BY EDWARD ELGAR.

## INSTRUMENTAL.

### ORCHESTRA.

<b>INTRODUCTION AND ALLEGRO</b> for Strings (Quartet and Orchestra) (Op. 47).	
Score, 12s.; Quartet Parts, 4s.; Orchestral Parts, 7s.	
<b>IN THE SOUTH</b> ("Alassio"). Concert-Overture.	
(Op. 50).	
Full Score, 31s. 6d.; String Parts, 9s.; Wind Parts, &c., 30s. 6d.	
<b>VARIATIONS ON AN ORIGINAL THEME</b> (Op. 36). Full Score, 25s.; String Parts, 10s.; Wind Parts, &c., 22s.	
Miniature Score, 5s.	
<b>PRELUDE AND ANGEL'S FAREWELL</b> ("Gerontius").	
Full Score, 6s.; String Parts, 3s. 6d.; Wind Parts, &c., 13s. 6d.	
<b>IMPERIAL MARCH</b> (Op. 32).	
Full Score, 3s. 6d.; String Parts, 2s.; Wind Parts, &c., 7s.	
<b>MEDITATION</b> ("The Light of Life").	
Full Score, 5s.; String Parts, 2s.; Wind Parts, &c., 5s. 6d.	
<b>FROISSART</b> (Op. 19). Concert-Overture.	
Full Score, 7s. 6d.; String Parts, 4s. 6d.; Wind Parts, &c., 9s.	
<b>TRIUMPHAL MARCH</b> ("Caractacus").	
Full Score, 6s.; String Parts, 2s. 6d.; Wind Parts, &c., 10s. 6d.	
<b>FUNERAL MARCH WITH INCIDENTAL MUSIC</b> ("Grania and Diarmid").	
Full Score, 6s.; String Parts, 2s. 6d.; Wind Parts, &c., 6s. 6d.	

### SMALL ORCHESTRA.

<b>CANTO POPOLARE</b> (In Moonlight), arranged from the Concert-Overture "In the South" (Op. 50).	
Score, 3s.; String Parts, 1s. 9d.; Wind Parts, &c., 3s.	
<b>CHANSON DE NUIT</b> (Op. 15, No. 1).	
Score, 2s. 6d.; String Parts, 1s. 3d.; Wind Parts, &c., 1s. 6d.	
<b>CHANSON DE MATIN</b> (Op. 15, No. 2).	
Score, 2s. 6d.; String Parts, 1s. 6d.; Wind Parts, &c., 1s. 6d.	
<b>THREE PIECES</b> (Op. 10).	
1. Mazurka.	
Full Score, 5s.; String Parts, 2s. 6d.; Wind Parts, &c., 5s.	
2. Sérénade Mauresque.	
Full Score, 5s.; String Parts, 2s. 6d.; Wind Parts, &c., 4s. 3d.	
3. Contrasts (The Gavotte, A.D. 1700 and 1900).	
Full Score, 5s.; String Parts, 2s. 6d.; Wind Parts, &c., 5s. 3d.	
<b>NOTE.</b> —These pieces may be effectively performed by an Orchestra consisting of 1 Flute, 1 Oboe, 1 Clarinet, 1 Bassoon, 2 Horns, 1 Trumpet (Cornet), Drums, and Strings. Any other instrument in the Score may be added with corresponding gain in effect.	
<b>INTERMEZZO</b> ("Dorabella" from the Variations, Op. 36), for Strings, Wood-wind, and Drums.	
Score, 3s.; String Parts, 2s. 3d.; Wood-wind and Drum Parts, 1s. 6d.	

### ORGAN.

<b>INTRODUCTION</b> to Part II. of "The Apostles"	s. d.
	1 6
<b>CANTO POPOLARE</b> (In Moonlight), arranged from the Concert-Overture "In the South" (Op. 50)	2 0
<b>SOLEMN MARCH</b> ("The Black Knight")	1 0
<b>MEDITATION</b> ("The Light of Life")	1 0
<b>IMPERIAL MARCH</b> (Op. 32)	2 0
<b>TRIUMPHAL MARCH</b> ("Caractacus")	2 0
<b>PRELUDE AND ANGEL'S FAREWELL</b> ("Gerontius")	2 0
<b>FUNERAL MARCH</b> ("Grania and Diarmid"; Op. 42)	2 0
<b>CHANSON DE NUIT</b> (Op. 15, No. 1)	2 0
<b>CHANSON DE MATIN</b> (Op. 15, No. 2)	2 0

### MILITARY BAND.

<b>IMPERIAL MARCH</b> (Op. 32)	s. d.
	9 0
<b>CHANSON DE NUIT</b> (Op. 15, No. 1)	3 6
<b>CHANSON DE MATIN</b> (Op. 15, No. 2)	3 6
<b>MAZURKA</b> (Op. 10, No. 1)	5 0
<b>SÉRÉNADE MAURESQUE</b> (Op. 10, No. 2)	5 0
<b>CONTRASTS</b> (The Gavotte, A.D. 1700 & 1900) (Op. 10, No. 3)	5 0
<b>MEDITATION</b> , from "The Light of Life"	5 0

### PIANOFORTE SOLO.

<b>IN THE SOUTH</b> ("Alassio"). Concert-Overture (Op. 50)	3 0
<b>CANTO POPOLARE</b> (In Moonlight), arranged from above	2 0
<b>VARIATIONS ON AN ORIGINAL THEME</b> (Op. 36)	3 6
<b>INTERMEZZO</b> ("Dorabella") from the above	2 6
<b>FROISSART</b> (Op. 19). Concert Overture	2 6
<b>THREE PIECES</b> (Op. 10):—	
1. Mazurka	2 0
2. Sérénade Mauresque	2 0
3. Contrasts (The Gavotte, A.D. 1700 & 1900)	2 0
<b>MEDITATION</b> ("The Light of Life")	2 0
<b>IMPERIAL MARCH</b> (Op. 32)	2 0
<b>CHANSON DE NUIT</b> (Op. 15, No. 1)	1 6
<b>CHANSON DE MATIN</b> (Op. 15, No. 2)	1 6
<b>PRELUDE AND ANGEL'S FAREWELL</b> ("Gerontius")	2 0
<b>FUNERAL MARCH</b> ("Grania and Diarmid")	2 0

### PIANOFORTE DUET.

<b>IN THE SOUTH</b> ("Alassio"). Concert-Overture (Op. 50)	5 0
<b>VARIATIONS ON AN ORIGINAL THEME</b> (Op. 36)	6 0
<b>INTRODUCTION AND ALLEGRO</b> for Strings (Op. 47)	4 0

### VIOLIN AND PIANOFORTE.

<b>CANTO POPOLARE</b> (In Moonlight), arranged from the Concert-Overture "In the South" (Op. 50)	2 0
<b>CHANSON DE NUIT</b> (Op. 15, No. 1)	1 6
<b>CHANSON DE MATIN</b> (Op. 15, No. 2)	2 0
<b>MAZURKA</b> (Op. 10, No. 1)	2 0

### VIOLA AND PIANOFORTE.

<b>CANTO POPOLARE</b> (In Moonlight), arranged from the Concert-Overture "In the South" (Op. 50)	2 0
<b>CHANSON DE NUIT</b> (Op. 15, No. 1)	1 6

### VIOLONCELLO & PIANOFORTE

<b>CANTO POPOLARE</b> (In Moonlight), arranged from the Concert-Overture "In the South" (Op. 50)	2 0
<b>CHANSON DE NUIT</b> (Op. 15, No. 1)	1 6
<b>CHANSON DE MATIN</b> (Op. 15, No. 2)	2 0

### CLARINET AND PIANOFORTE

<b>CANTO POPOLARE</b> (In Moonlight), arranged from the Concert-Overture "In the South" (Op. 50)	2 0
---	-----

LONDON: NOVELLO AND COMPANY, LIMITED.

NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.