

43384

THE LIGHT OF THE WORLD,
AN
Oratorio.

First Performed at the Birmingham Musical Festival, Aug. 27, 1873.

THE WORDS COMPILED FROM

The Holy Scriptures.

The Music Composed

BY

ARTHUR SULLIVAN.

Ent. Sta. Hall.

REDUCED PRICE

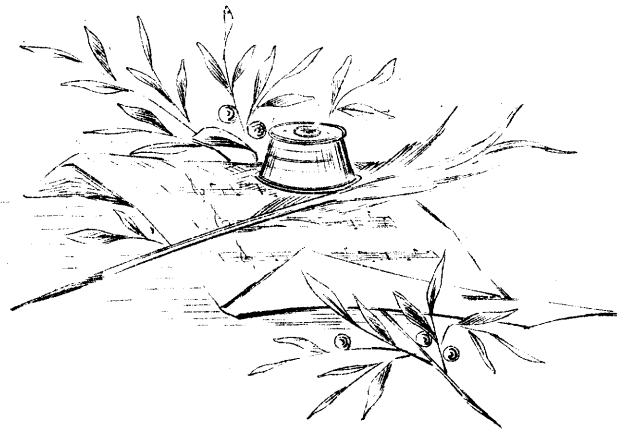
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By Special Permission to

Her Royal Highness

The Duchess of Edinburgh.

(Grand Duchess Marie Alexandrowna of Russia.)

August 1873.

INDEX.

ARGUMENT		<i>Page</i>
PART THE FIRST,		
Nº 1	PROLOGUE CHORUS "THERE SHALL COME FORTH A ROD"	1
BETHLEHEM.		
2	PASTORAL INTRODUCTION & RECITATIVE "THERE WERE SHEPHERDS"	12
3	CHORUS OF ANGELS "GLORY TO GOD"	18
4	CHORUS OF SHEPHERDS "LET US NOW GO EVEN UNTO BETHLEHEM"	21
5	SOLO (BASS) "BLESSED ART THOU"	26
6	AIR (SOPRANO) "MY SOUL DOTH MAGNIFY THE LORD"	27
7		
8	CHORUS OF SHEPHERDS "THE WHOLE EARTH IS AT REST"	31
9	SOLO (CONTRALTO) "ARISE AND TAKE THE YOUNG CHILD"	37
10	SOLO (SOPRANO) & CHORUS "IN RAMA WAS THERE A VOICE HEARD"	38
11	AIR (TENOR) "REFRAIN THY VOICE FROM WEEPING"	44
12	SOLO (CONTRALTO) "ARISE AND TAKE THE YOUNG CHILD"	48
13	CHORUS "I WILL POUR MY SPIRIT"	49
NAZARETH— IN THE SYNAGOGUE.		
14	SOLO (BARITONE) & CHORUS "THE SPIRIT OF THE LORD"	63
15	QUINTETT "DOUBTLESS THOU ART OUR FATHER"	84
16	SOLO (BARITONE) "BLESSED ARE THEY THAT ARE PERSECUTED"	93
17	CHORUS "HE MAKETH THE SUN TO RISE"	95
LAZARUS.		
18	DUET (TENOR & BARITONE) "LORD BEHOLD HE WHOM THOU LOVEST"	102
19	SOLO (CONTRALTO) & CHORUS "WEEP YE NOT FOR THE DEAD"	107
20	SCENA (SOPRANO) "LORD IF THOU HAD'ST BEEN HERE"	114
21	CHORUS "BEHOLD HOW HE LOVED HIM"	117.
22	SOLO (BARITONE) "SAID I NOT UNTO THEE"	120
23	CHORUS "THE GRAVE CANNOT PRAISE THEE"	122
THE WAY TO JERUSALEM.		
24	SOLOS "MASTER, GET THEE OUT"	136
25	CHORUS OF CHILDREN "HOSANNA TO THE SON OF DAVID"	138
26	AIR (SOPRANO) "TELL YE THE DAUGHTER OF ZION"	148
27	CHORUS OF DISCIPLES "BLESSED BE THE KINGDOM"	155
28	TRIO (S.S.A) & CHORUS "HOSANNA TO THE SON OF DAVID"	161
PART THE SECOND,		
JERUSALEM.		
29	OVERTURE (AS PIANOFORTE DUET)	170
30	SOLO (BARITONE) "WHEN THE SON OF MAN"	186
31	SOLO & CHORUS "IS NOT THIS HE WHOM THEY SEEK TO KILL?"	193
32	CHORUS OF WOMEN "THE HOUR IS COME"	201
33	SOLO (BARITONE) "DAUGHTERS OF JERUSALEM"	206
34	QUARTETT (UNACCOMPANIED) "YEA, THOUGH I WALK THROUGH THE VALLEY"	209
35	CHORUS "MEN & BRETHREN"	213
AT THE SEPULCHRE.		
36	RECIT (SOPRANO) "WHERE HAVE THEY LAID HIM"	225
37	ARIA (SOPRANO) "LORD, WHY HIDEST THOU THY FACE"	228
38		
39	ARIA (CONTRALTO) { THE LORD IS RISEN	235
	{ GOD SHALL WIPE AWAY ALL TEARS	
40	CHORUS (UNACCOMPANIED) "THE LORD IS RISEN"	239
41	SOLO (TENOR) "IF YE BE RISEN"	245
42	FINALE CHORUS "HIM HATH GOD EXALTED"	249

THE LIGHT OF THE WORLD.

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1873.

No 1. PROLOGUE CHORUS — "THERE SHALL COME FORTH A ROD."

ANDANTE MAESTOSO.

VIOLIN.

♩ = 80.
PIANO.

Musical score for Trombe and Cello. The Trombe part is in the upper staff, starting with a forte (*f*) dynamic and a *dim:* marking. The Cello part is in the lower staff, starting with a piano (*p*) dynamic. The key signature is two flats (B-flat and E-flat) and the time signature is 3/4.

Musical score for Clarinet and Bassoon (CLAR: & FAC). The upper staff is for the Clarinet and the lower staff is for the Bassoon. The dynamics range from piano (*p*) to piano fortissimo (*pp*).

Musical score for Piano. The upper staff is the right hand and the lower staff is the left hand. The dynamics range from forte (*f*) to piano (*p*).

Musical score for Piano. The upper staff is the right hand and the lower staff is the left hand. The dynamics range from forte (*f*) to piano (*p*).

Musical score for Violin. The upper staff is the Violin part, starting with a *cres:* marking. The lower staff is the Piano accompaniment, starting with a *trem:* marking. The dynamics range from piano (*p*) to piano fortissimo (*pp*).

sempre cres:

ff

8^a

marcato.

dim:

p

Ped:

*

SOPRANO.

ALTO.

TENOR.

BASS.

mf

There shall

There shall

p

come forth a rod out of the stem

come forth a rod out of the stem

of Jesse and a branch shall
of Jesse and a branch shall

grow out of his roots, and the spi - - rit
grow out of his roots, and the spi - - rit

of the Lord. shall rest up - on him
of the Lord. shall rest up - on him

dim: *p*

dim: *p*

dim: *p*

B

and shall make him of quick un - - der - stand - - ing...

cres:

cres:

dim:

Ped:

.... in the fear..... of the Lord.....

dim:

p

dim:

p

.... in the fear..... of the Lord.....

*

and he shall not judge

.... and he shall not judge

af - ter the sight of his eyes. *cres:*

af - ter the sight of his eyes. *cres:*

nor re - - prove af - ter the hear - - - *f*

nor re - - prove af - ter the hear - - - *f*

ing of his ears. *G*

- - - ing of his ears. *G* *cres:*

f

Because the Lord hath appointed him to preach good

fp

ti - - dings un - to the meek

He hath sent him to

bind up the bro - - ken heart - ed

To pro - claim

li - - ber - ty to the cap - tives

And the

Ped:

ope - ning of the pri - son to them that are bound. Good

Good

Good

Ped:

D

cres: ti - dings *cres:* li - ber - ty the ope - ning of the pri - son.

cres: ti - dings *cres:* li - ber - ty the ope - ning of the pri - son.

cres: ti - dings *cres:* li - ber - ty the ope - ning of the pri - son.

cres: ti - dings *cres:* li - ber - ty the ope - ning of the pri - son.

cres: ti - dings *cres:* li - ber - ty the ope - ning of the pri - son.

cres - - - - - cen - - - - du.

Ped:

f

The

p There shall come forth a rod

dim: *

p

Lord hath a noint-ed him to preach good

to bind up the broken

out of the stem of Jes - - se.

out of the stem of Jes - - se.

cres:

ti - - dings un - - to the meek .. good

heart - ed

cres: to bind

and the spi - - rit of the Lord

cres:

and the spi - - rit of the Lord

cres *cen* do.

and the Lord God will wipe a - way tears from
 and the Lord God will wipe a - way tears from
 and the Lord God will wipe a - way tears from
 and the Lord God will wipe a - way tears from

off all fa - - ces And the re -
 off all fa - - ces And the re -
 off all fa - - ces And the re -
 off all fa - - ces And the re -

-buke of his peo - ple shall he take a - - way from
 -buke of his peo - ple shall he take a - -
 -buke of his peo - ple shall he take a - -
 -buke of his peo - ple shall he take a - - - -

f

off all the earth

- way shall he take a - - way from

- way shall he take a - - way from

- way shall he take a - - way from

dim: *rall:* *pp*

.... a - - way from all the earth.....

dim: *rall:* *pp*

off all the earth.....

dim: *rall:* *pp*

off all the earth.....

dim: *rall:* *pp*

off all the earth.....

rall: *pp*

Cassa

Cassa

BETHLEHEM.

No 2. { INTRODUCTION,
& RECITATIVE—"THERE WERE SHEPHERDS."

ANDANTE PASTORALE.

♩ = 72.
PIANO.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). The time signature is 9/8. The music begins with a piano (*p*) dynamic. The first measure is a whole note chord in the bass and a half note in the treble. The second measure continues with similar textures. A repeat sign follows, with a second *p* dynamic marking.

The second system continues the piece with similar piano textures. The upper staff features more melodic movement with eighth and sixteenth notes, while the lower staff provides harmonic support with chords and moving bass lines.

The third system introduces a forte (*F*) dynamic in the upper staff. The lower staff has a marking for the left hand (*L.H.*). The music becomes more rhythmic and textured. A *con Ped:* (with pedal) instruction is placed below the system.

The fourth system features a crescendo (*cres:*) and hairpin (*hr*) markings. The music builds in intensity and complexity, with more active lines in both hands.

The fifth system contains two endings. The first ending is marked *1st time.* and the second *2nd time.*. Both endings begin with a decrescendo (*dim:*) marking. The first ending concludes with a piano (*p*) dynamic. The second ending provides an alternative conclusion to the piece.

G

First system of musical notation, featuring a treble and bass clef with various notes and rests.

Second system of musical notation, featuring a treble and bass clef with various notes and rests.

Third system of musical notation, featuring a treble and bass clef with various notes and rests.

cres - cen - do . . . molto.

Fourth system of musical notation, featuring a treble and bass clef with various notes and rests.

ff

Fifth system of musical notation, featuring a treble and bass clef with various notes and rests.

Sixth system of musical notation, featuring a treble and bass clef with various notes and rests.

H

dim - in - en - do.

tr

Ped.

*

Ped.

*

p
con Ped:

p *cres:* *dim:*
Ped.

pp
Ped:

J *Tenor Solo. Quasi Recit:* *p*
Ped. * *Ped.* *

shepherds a - bi - ding in the field, keep - ing watch

Recit:

over their flocks by night And lo: the

an-gel of the Lord came up - on them, and the glory of the Lord shone round a -

-bout them. and they were sore a -

Andante Moderato. ♩ = 96.

Contralto Solo. AN ANGEL.

-fraid. Fear

meno f

not, For be - hold I bring you good

ti - - dings.... of great joy, which shall



be to all peo - - -

sempre p



- ple. For un - - to

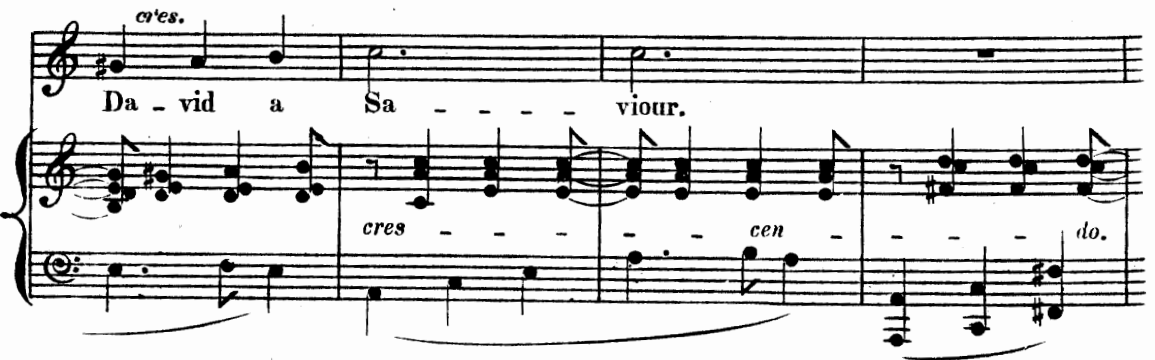


you is born... this day in the ci - - ty of



cres. Da - vid a Sa - - - - viour.

cres - - - - *cen* - - - - *do.*



which is Christ the

f

f *cres* *cen*

.... Lord

do. *ff*

dim:

M *Recit:* *a tempo.*

And this ..shall be a sign un.to you, ye shall find the

p *p*

babe wrapped in swaddling clothes, and ly - ing in a man - ger.

Attacca.

NO 3. CHORUS OF ANGELS — "GLORY TO GOD."

SOPRANO.

ALTO.

♩ = 96.

PIANO.

pp trem:

f

Ped. sf

f

ff

Glo-ry to God in the

Glo-ry to God in the

high - est

Glo-ry to God in the high - - est.

high - est

Glo-ry to God in the high - - est.

p

dim:

p

Ped:

Ped:

p

N ff

And on earth peace Good will towards men Glo-ry to

p

ff

And on earth peace Good will towards men Glo-ry to

pp

ff

Ped:

God in the high - est Glo-ry to God in the high - - -

God in the high - est Glo-ry to God in the high - - -

p *ff* *ff* *dim:*

* Ped:

- est. and on earth peace good will towards men.

- est. and on earth peace good will towards men.

pp

* Ped:

cres: *Of*

good will, good will towards men, good will towards men.

cres: *f*

good will, good will towards men, good will towards men.

trem: *cres:* *ff*

Ped:

ff Glo - ry to God in the high - - est. *p* And on earth
ff Glo - ry to God in the high - - est. *p* And on earth

8va

dim: *p*

Ped: *

dim. *pp*
 peace good will to men. Good will ... towards men

dim. *pp*

peace good will to men. Good will ... towards men

dim: *pp*

.....

.....

pp

Nº 4. CHORUS OF SHEPHERDS — "LET US NOW GO."

ALLEGRO MODERATO.

TENOR.

BASS.

♩=126.

PIANO.

Musical score for Tenor and Bass staves. The Tenor staff is in treble clef and the Bass staff is in bass clef. Both are in common time (C). The first three measures show rests for both parts.

Musical score for Tenor and Bass staves with piano accompaniment. The Tenor staff has the lyrics "Let us now go e - ven" under the notes. The piano accompaniment is in grand staff. The first measure of the piano part is marked *p*. The second measure of the piano part is marked *p e stacc:*. The piano part continues with a melodic line in the right hand and a bass line in the left hand.

Musical score for Tenor and Bass staves with piano accompaniment. The Tenor staff has the lyrics "un - - - to Beth - le - hem, and see this thing which is come to pass which the" under the notes. The piano accompaniment is in grand staff. The piano part continues with a melodic line in the right hand and a bass line in the left hand. The piano part is marked *fp*.

p e stacc:

Let us now
 Lord hath made known un - - to us.

go e - ven un - - to Beth - le - hem and see this thing which is

come to pass which the Lord hath made known, hath made known un - to

Q *p* go e - ven un - to Beth - le - hem....

us, Let us now go e - ven..... un - - - to Beth - le - hem....

Let us now go e - ven un - - - - to Beth - le - hem....

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a quarter rest, followed by the lyrics 'us, Let us now go e - ven..... un - - - to Beth - le - hem....'. The piano accompaniment starts with a piano (*p*) dynamic and includes a series of chords and moving lines in both hands.

..... And see this thing which is come to pass .

.... And see this thing which is come to pass .

.... And see this thing which is come to pass .

marcato.

The second system continues the vocal and piano parts. The vocal line repeats the phrase '.... And see this thing which is come to pass .' three times. The piano accompaniment includes a section marked *marcato.* (marked tempo) and ends with a piano (*p*) dynamic.

The third system shows the piano accompaniment continuing. It features a section marked *cres:* (crescendo) leading to a fortissimo (*f*) dynamic. The system concludes with a *Ped:* (pedal) instruction and an asterisk (*) indicating a specific performance instruction.

p
 Let us now go ev'n un - to Beth - le - hem

p
 Let us now go e - ven un - - - to Beth - le - hem and

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "Let us now go ev'n un - to Beth - le - hem". The middle staff is a vocal line with lyrics: "Let us now go e - ven un - - - to Beth - le - hem and". The bottom staff is a piano accompaniment with lyrics: "Let us now go e - ven un - - - to Beth - le - hem and". The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand. Dynamics include *p* (piano) and *sf* (sforzando).

cres: *ff* go e - ven un - to

and see this thing. Let us now go e - ven un - - to

see this thing which is come to pass. Let us now go e - ven un - to

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "and see this thing. Let us now go e - ven un - - to". The middle staff is a vocal line with lyrics: "see this thing which is come to pass. Let us now go e - ven un - to". The bottom staff is a piano accompaniment with lyrics: "see this thing which is come to pass. Let us now go e - ven un - to". The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand. Dynamics include *cres:* (crescendo), *ff* (fortissimo), and *sf* (sforzando).

dim: *p* U

Beth - le - hem and see this thing which is come to pass .

Beth - le - hem and see this thing which is come to pass .

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "Beth - le - hem and see this thing which is come to pass .". The middle staff is a vocal line with lyrics: "Beth - le - hem and see this thing which is come to pass .". The bottom staff is a piano accompaniment with lyrics: "Beth - le - hem and see this thing which is come to pass .". The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand. Dynamics include *dim:* (diminuendo), *p* (piano), and *marcato.* (marcato).

p *dim:*

Let us now go e - ven un - to

p *dim:*

Let us now go e - ven un - to

dim: *al fine.*

Beth - - le - hem and see this thing which hath come to

dim: *al fine.*

Beth - - le - hem and see this thing which hath come to

dim: *al - fine.*

pp

pass.

pp

pass.

pp

Ped: *

Nº 5. SOLO — "BLESSED ART THOU."

Bass Solo. A SHEPHERD.

ANDANTE MAESTOSO.

VOICE .

PIANO .

Bless - - ed art

The first system of the score features a voice line and a piano accompaniment. The voice line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a piano (*p*) dynamic, featuring a series of chords in the right hand and single notes in the left hand.

thou a - mong wo - men, and blessed is the fruit of thy

The second system continues the vocal line with a half note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note A5, and a quarter note B5. The piano accompaniment provides harmonic support with chords and single notes.

womb, He shall be great, and shall be cal - led The *ad lib:*

The third system features a vocal line with a half note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note A5, and a quarter note B5. The piano accompaniment includes a mezzo-forte (*mf*) dynamic marking. The system concludes with the instruction *ad lib:*.

Son of the high - est.

The final system of the score shows the vocal line with a half note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note A5, and a quarter note B5. The piano accompaniment concludes with a final chord in the right hand and a single note in the left hand.

№ 6. AIR "MY SOUL DOTH MAGNIFY THE LORD."

ANDANTE ESPRESSIONE.

Solo Soprano. (Mary)

VOICE.

♩ = 81.
PIANO.

My soul doth
mag - - ni - fy the Lord, and my spi - rit hath re -
joi - ced in God my Sa - - - viour, My soul doth
mag - - ni - fy the Lord, and my spi - rit hath re -
- joi - ced in God my Sa - - - - - viour.

The score is written for a solo soprano voice and piano accompaniment. It is in the key of D major and 3/4 time. The tempo is marked 'ANDANTE ESPRESSIONE' with a metronome marking of 81. The piano part features a steady accompaniment with triplets in the right hand and a bass line in the left hand. The vocal line is a simple melody with lyrics in Italian. The score is divided into five systems, each with a vocal line and a piano accompaniment. The piano part includes dynamic markings such as 'p' (piano) and 'f' (forte). The vocal line includes lyrics in Italian: 'My soul doth magnify the Lord, and my spirit hath rejoiced in God my Saviour, My soul doth magnify the Lord, and my spirit hath rejoiced in God my Saviour.' The score ends with a final cadence in the piano part.

p For he hath re - - gard - ed the low - li - ness of his hand - maid - en,

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a piano (*p*) dynamic and includes a triplet of eighth notes. The piano accompaniment also starts with a piano (*p*) dynamic and features a triplet of eighth notes in the right hand.

For he hath re - - gard - ed the low - li - ness of his

The second system continues the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes. The piano accompaniment includes a *cres:* (crescendo) marking in the right hand and a piano (*p*) dynamic in the left hand.

C *f* hand - maid - en, For behold from hence - forth all ge - ne -

The third system begins with a common time signature (**C**) and a forte (*f*) dynamic. The vocal line has a triplet of eighth notes. The piano accompaniment features a forte (*f*) dynamic and includes a *cres:* (crescendo) marking in the right hand.

- ra - tions shall call me bless - ed. For behold from

The fourth system continues the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes. The piano accompaniment includes a forte (*f*) dynamic and a *cres - cen -* (crescendo) marking in the right hand.

hence - forth all ge - ne - ra - tions shall call..... me

The fifth system concludes the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes. The piano accompaniment includes a *dim:* (diminuendo) marking in the right hand.

bless - - ed. For he that is might - ty hath

The first system of music features a vocal line in G major with lyrics "bless - - ed. For he that is might - ty hath". The piano accompaniment includes a *dim:* marking and a *p* dynamic. A triplet of eighth notes is present in the vocal line.

mag - - ni - - fied me, and ho - ly is his Name,

The second system continues the vocal line with lyrics "mag - - ni - - fied me, and ho - ly is his Name,". The piano accompaniment features a *dim:* marking and a *p* dynamic.

ho - ly is his Name, ho - - ly is his

The third system shows the vocal line with lyrics "ho - ly is his Name, ho - - ly is his". The piano accompaniment includes a *dim:* marking and a *p* dynamic.

Name My soul doth mag - - ni - fy the

The fourth system features the vocal line with lyrics "Name My soul doth mag - - ni - fy the". The piano accompaniment includes a *f* dynamic and a *cres:* marking.

Lord and my spi - - rit hath re - joic - ed in

The fifth system shows the vocal line with lyrics "Lord and my spi - - rit hath re - joic - ed in". The piano accompaniment includes a *p* dynamic.

God my Sa - - viour, in God my

The first system of music features a vocal line in G major with a treble clef and a piano accompaniment in G major with a grand staff. The piano part consists of dense chords and arpeggiated figures. The lyrics are "God my Sa - - viour, in God my".

Sa - - viour. For he that is

p

Ped.

E

The second system continues the vocal line and piano accompaniment. The piano part includes a triplet of eighth notes marked with a '3' and an asterisk. The lyrics are "Sa - - viour. For he that is". Dynamics include piano (*p*) and a pedal marking (*Ped.*). A section marker 'E' is placed above the staff.

migh - ty hath mag - ni - fied me and ho - -

p

The third system continues the vocal line and piano accompaniment. The piano part features a triplet of eighth notes marked with a '3'. The lyrics are "migh - ty hath mag - ni - fied me and ho - -". Dynamics include piano (*p*).

ly is..... his..... Name,

dim:

Ped.

The fourth system continues the vocal line and piano accompaniment. The piano part includes a dynamic marking of *dim:* (diminuendo). The lyrics are "ly is..... his..... Name,". A section marker '*' is placed below the staff.

and ho - ly is his Name.

pp

Ped.

Calm

The fifth system concludes the vocal line and piano accompaniment. The piano part includes a dynamic marking of *pp* (pianissimo) and a section marker 'Calm'. The lyrics are "and ho - ly is his Name.". A section marker '*' is placed below the staff.

* No 8. CHORUS OF SHEPHERDS "THE WHOLE EARTH IS AT REST."

TENOR. *pp*
 BASS. *pp*
 PIANO. *pp* Ped:

rest, and is qui - - et, The whole earth is at
 rest, and is qui - - et, The whole earth is at

Ped: *

rest, and is qui - - et, They break forth in - to
 rest, and is qui - - et, They break forth in - to

Ped: * Ped: *cres:*

*This may be omitted in performance.

Vmf

sing - ing Lo! this is our God. we have wait - ed for

sing - ing Lo! this is our God, we have wait - ed for

cres:

him and he will save us, and he will

him and he will save us, and he will

cres: molto,

Wff

save us. This is... the Lord we have wait-ed for him we will re-

save us.

W

ff

- joice and be glad... in his salva - - tion.

ff

This is..... the

and be glad

We will re-joice and..... be glad, and be glad.

Lord, we have wait - ed for him we will re - joice and be

X

This is..... the Lord we have

glad... in his salva - - tion. This is the Lord, we will re - -

f

wait - ed for him we will re - jice..... and be glad... in his sal - va -

jice..... and be glad in his.... sal - va - - tion

- tion we will re - - jice, we will re - - jice..... we

We will re - jice we

This is..... the Lord we have wait - ed for him, we will re -

will re - jice and be glad in his sal - va - - tion, we will re - -

will re - jice and be glad in his sal - va - - - tion, we will re - -

- jice..... and be glad in his sal - va - - tion, This is..... our

f

- joi- ce, we will re- joi- ce and be glad,

- joi- ce, we will re- joi- ce and be glad, and be

God, we have wait- ed for him, we will re- joi- ce and be

glad in his sal- va - - - - tion, This is the Lord dim:

glad in his sal- va - - - - tion, This is the Lord dim:

ff *ff* *dim:* *dim:*

ff *f* *dim:*

f

..... *Z* *p* The whole earth is at rest and is

..... *p* The whole earth is at rest and is

Z *p*

Ped:

NO. 9. SOLO—"ARISE AND TAKE THE YOUNG CHILD."

ALLEGRO.

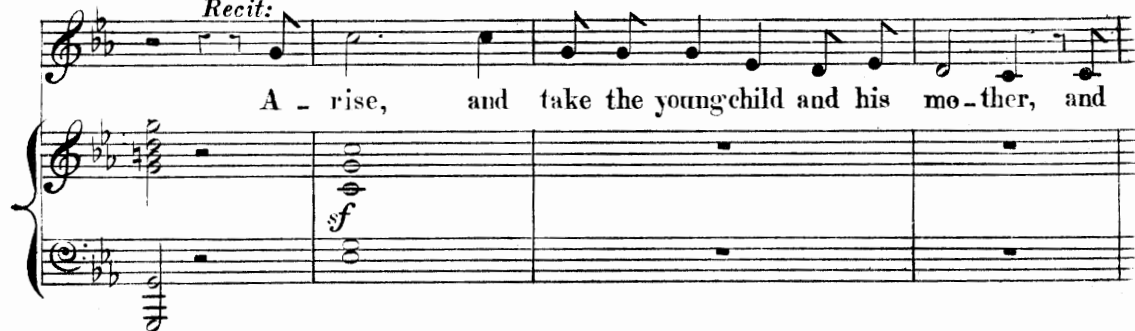
VOICE. 

PIANO. 

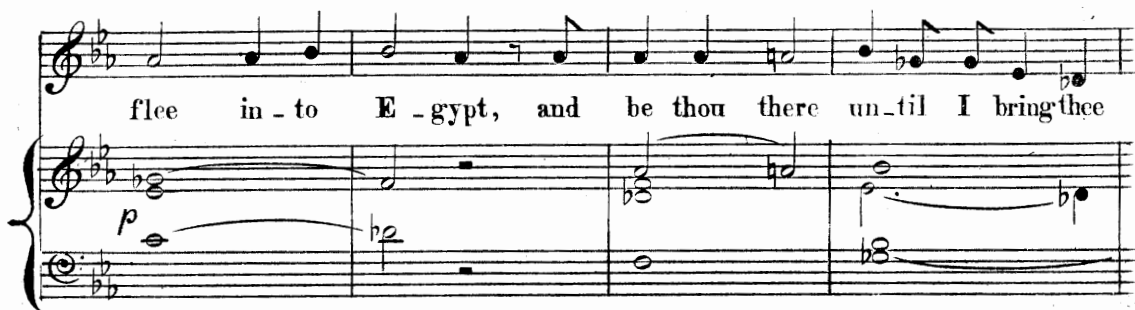
Alto Solo. AN ANGEL.

Recit:

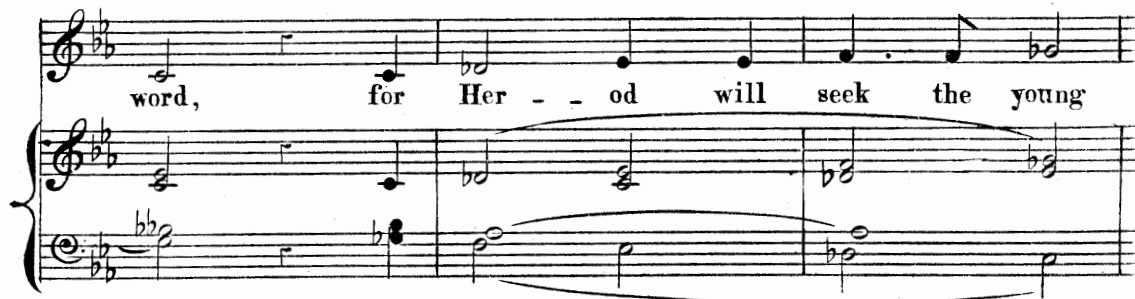
A - rise, and take the youngchild and his mo - ther, and



flee in - to E - gypt, and be thou there un - til I bring thee



word, for Her - - od will seek the young



child to de - stroy..... him.



No 10. { SOLO. (Soprano.)
& CHORUS—"IN RAMA WAS THERE A VOICE HEARD."

Lento p

SOPRANO.

ALTO

TENOR.

BASS.

♩=76.
PIANO.

In Rama was there a voice heard lamentation and

weep - ing and great mourn - ing, In Rama was there a voice heard

lamen - tation and weep - ing and great mourn - - ing.

A SOLO.

Woe is me now woe

CHORUS.

pp Rachel weep-ing for her

pp Rachel weep-ing for her

pp Rachel weep-ing for her chil - dren.

Rachel weep-ing for her chil - dren.

A

is me now for my soul is wearied be - cause of

chil - dren.

chil - dren.

B

mur-der-ers. woe is me

p

In Rama was there a voice heard la-men-ta-tion and

p

In Rama was there a voice heard la-men-ta-tion and

B

now for my soul is wearied be-cause of mur-der-ers.

weep-ing.

p

Ra--chel

weep-ing.

p

p
Ra -- chel weep ing for her child - - - -
weep ing for her child - - - - ren would not be
Ra -- chel

cres: woe!
- ren would not be com fort ed Ra -- chel
cres: com fort ed would not be com fort ed Ra -- chel
cres: weeping for her child - - - - ren Ra -- chel
cres:

Ra -- chel weeping for her child - - ren

woe! woe!

weep-ing for her child - ren would not be com - - -

weep-ing for her child - ren would not, would not be

weep-ing for her child - ren would not be com - - -

weep-ing for her child - ren would not be com - - -

..... woe is me

com - fort - ed, be com - fort -

com - fort - ed, be com - fort - ed In

com - fort - ed, be com - fort - ed In

com - fort - ed, be com - fort - ed In

D

now. ed. ed.

Ra-ma was there a voice heard la-men-ta-tion and weep-ing

Ra-ma was there a voice heard la-men-ta-tion and weep-ing

D

woe is me now, woe is me now, woe! ... woe is me now!

p *dim:* *pp*

Ra-chel weep-ing

p *dim:* *pp*

Ra-chel weep-ing

dim: *pp*

Rachel weeping for her child-ren weep-ing

dim: *pp*

Ra-chel for her child-ren weep-ing

pp *rall:*

NO. 11, TENOR AIR "REFRAIN THY VOICE FROM WEeping."

INDIANTE MODERATO.

VOICE.

PIANO.

The first system shows the beginning of the piece. The voice line starts with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a series of chords and moving lines in the right and left hands.

con molta tenerezza.

Re - frain thy voice from

f *dim:* *p*

The second system continues the melody. The voice line has a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a dynamic marking of *f* (forte) followed by *dim:* (diminuendo) and *p* (piano).

weep - ing and thine eyes from tears, for thy

The third system continues the melody. The voice line has a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with chords and moving lines.

work shall be re - ward - - ed saith the Lord. Re -

E

The fourth system continues the melody. The voice line has a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with chords and moving lines. A section marker **E** is placed above the staff.

- frain thy voice from weeping and thine eyes from tears for thy

p

The fifth system continues the melody. The voice line has a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with chords and moving lines. A dynamic marking of *p* (piano) is placed above the staff.

cres:
 work shall be re - ward - - ed saith the Lord.

F *p* *cres:*
 And there is hope in thine

f *dim:*
 end that thy chil - - dren shall come a - gain to their own

cres:
 bor - - - der. and there is hope in thine

end that thy chil - - dren shall come a - gain to their own

bor - der. **C** Re - frain thy voice from weep - ing

and thine eyes from tears. thy work shall be re - ward - ed

saith the Lord. *p* There is hope in thine

end that thy chil - dren shall come a - **H** *cres: molto.*

gain *ff con passione.* Re - frain thy voice from weep - ing and thine

ff
Ped:

eyes from tears, for thy work shall be re - -

dim:

- ward - ed saith the Lord. Re - frain thy voice from

cres: *ff*

cres: *ff*

weep ing and thine eyes.... from tears, thy voice.... from

dim: *p*

dim: *p*

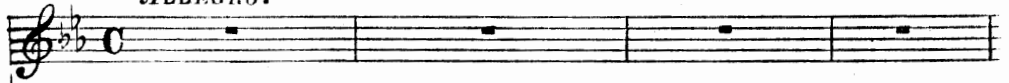
con gres

weep - ing and thine eyes, thine eyes.... from tears.

dim: *cres:* *f*

N^o 12. SOLO—"ARISE AND TAKE THE YOUNG CHILD."*ALLEGRO.*

VOICE.



PIANO.

*Alto Solo. AN ANGEL.**f Recit:*

A - rise, and take the young Child and his mother, and

go into the land of Is - ra-el, for they are dead which sought the young Child's

life, and go and dwell in Na - - za - reth .

№ 13. CHORUS — "I WILL POUR MY SPIRIT."

SOPRANO. *f* I will

ALTO. *f* I will

TENOR. *f* I will

BASS. *f* I will

PIANO. *f*

pour my spi - rit up on thy seed

pour my spi - rit up on thy seed

pour my spi - rit up on thy seed

pour my spi - rit up on thy seed

and my bless - ing up on thine off - - -

and my bless - ing up on thine off - - -

and my bless - ing up on thine off - - -

and my bless - ing up on thine off - - -

spring. I will pour my spi - rit up -

- spring. I will pour my spi - rit up -

- spring. I will pour my spi - rit up -

- spring. I will pour my spi - rit up -

- on thy seed. and my bless - ing up -

- on thy seed. and my bless - ing up -

- on thy seed. and my bless - ing up -

- on thy seed. and my bless - ing up -

- on thine off - - - spring.

- on thine off - - - spring.

- on thine off - - - spring.

- on thine off - - - spring.

M

This system contains the first four staves of music. The top three staves are vocal parts in G major (one sharp). The first staff is the soprano line, the second is the alto line, and the third is the tenor line. The lyrics for the tenor part are "He shall stand and". The piano accompaniment is on the bottom staff, starting with a forte dynamic. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

This system contains the next four staves of music. The vocal parts continue with the lyrics "He shall stand and" in the tenor part and "feed in the strength of the Lord, He shall stand and" in the other parts. The piano accompaniment continues with the same rhythmic pattern, marked with a forte dynamic.

This system shows the piano accompaniment for the third system of music. It consists of two staves (treble and bass clef) with a rhythmic accompaniment of eighth and sixteenth notes.

This system contains the next four staves of music. The vocal parts continue with the lyrics "He shall stand and" in the tenor part and "feed in the strength of the Lord, He shall stand and ..." in the other parts. The piano accompaniment continues with the same rhythmic pattern, marked with a forte dynamic.

This system shows the piano accompaniment for the fourth system of music. It consists of two staves (treble and bass clef) with a rhythmic accompaniment of eighth and sixteenth notes.

feed in the strength of the Lord, in the strength

feed... in the.... strength of the Lord, in

strength of the Lord, *con-energia.* in the

He shall stand and

..... of the Lord, in the Ma - - jes - -

... the strength of the Lord, in the Ma - - jes - -

strength of the Lord, in the Ma - - jes - -

feed in the strength of the Lord, in the Ma - - jes - -

- ty of the Name of the Lord

- ty of the Name of the Lord

- ty of the Name of the Lord

- ty of the Name of the Lord.

his God. And he
his God. And he
his God. And he
his God. And he

ff *And* *ff* *And* *ff* *And* *ff* *And* *ff*

8a N

shall be great un - - to the ends
shall be great un - - to the ends
shall be great un - - to the ends
shall be great un - - to the ends

of the earth.
of the earth.
of the earth. He shall stand and
of the earth.

meno f

He shall stand and
 feed in the strength of the Lord, shall... stand and

In the Ma - - jes - -
 feed in the strength of the Lord, In the Ma - - jes - -
 feed in the strength of the Lord, In the Ma - - jes - -

- ty *cres:* of the Name of the Lord
 - ty *cres:* of the Name of the Lord
 - ty *cres:* of the Name of the Lord
 - ty of the Name of the Lord

his God. I will pour my

his God. I will pour my

his God. I will pour my

his God. I will pour my

spi - rit up - on thy seed, and my bless - ing up -

spi - rit up - on thy seed, and my bless - ing up -

spi - rit up - on thy seed, and my bless - ing up -

spi - rit up - on thy seed, and my bless - ing up -

- on thine off - - - spring.

- on thine off - - - spring.

- on thine off - - - spring.

- on thine off - - - spring. He shall stand and feed .. in the

He shall stand and feed in the
strength of the Lord, in the strength of

He shall stand and feed in the
strength of the Lord, He shall stand and feed in the
..... the Lord, He shall stand and feed in the

f
In the Ma - jes - - ty of the Name ...
strength of the Lord, In the Ma - jes - - ty of the Name
strength of the Lord, In the Ma - jes - - ty of the Name ...
strength of the Lord, In the Ma - jes - - ty of the Name:

of the Lord his God.

of the Lord his God.

of the Lord his God.

of the Lord his God.

f *ff*

ff For he shall be great,

ff For he shall be great,

ff For he shall be great,

ff For he shall be great,

un - - to the ends of the earth.

un - - to the ends of the earth.

un - - to the ends of the earth.

un - - to the ends of the earth.

dim:

He shall stand and feed in the strength of the

He shall stand and feed in the strength of the

He shall stand and feed in the strength of the

He shall stand and feed in the strength of the

p *cres:*

Lord, in the strength of the Lord.

Lord, in the strength of the Lord.

Lord, in the strength of the Lord.

Lord, in the strength of the Lord.

ff

I will pour my spi - rit up - on thy

I will pour my spi - rit up - on thy

I will pour my spi - rit up - on thy

I will pour my spi - rit up - on thy

f

p *cres:*

seed and my bless - - - ing, my

seed and my bless - - - ing, my

seed and my bless - - - ing, my

seed and my bless - - - ing, my

p *cres:*

ff

bless - - - ing up - - - on thine

bless - - - ing up - - - on thine

bless - - - ing up - - - on thine

bless - - - ing up - - - on thine

ff

bless - - - ing up - - - on thine

ff

T

off - - - spring . I will pour my

off - - - spring .

off - - - spring . He shall stand and

off - - - spring

T

p (6735) *p*

spi - rit up - on thy seed and my
 I will pour my
 feed in the strength of the Lord, of the Lord .
 He shall stand and

bless - ing up - on thy off - - spring. He shall stand and
 spi - rit up - on thy seed, He shall stand and
 He shall stand and
 feed . . . in the strength of the Lord, He shall stand and

feed in the strength of the Lord, in the strength of the Lord, shall
 feed in the strength of the Lord, in the strength of the Lord, shall
 feed in the strength of the Lord, in the strength of the Lord, shall
 feed in the strength of the Lord, in the strength of the Lord, shall

stand, stand, stand, stand, He shall stand in the strength of the Lord, He shall

8a

..... shall stand and feed in the strength of the
 shall stand and feed in the strength of the
 shall stand and feed in the strength of the
 stand, shall stand and feed in the strength of the

V *ff*
 Lord , For he shall be
 Lord , *ff* For he shall be
 Lord , *ff* For he shall be
 Lord , *ff* For he shall be

great un - to the ends of the

great un - to the ends of the

great un - to the ends of the

great un - to the ends of the

earth, to the ends of the earth

earth, to the ends of the earth

earth, to the ends of the earth

earth, to the ends of the earth

.....

.....

.....

.....

NAZARETH.

IN THE SYNAGOGUE.

NO 14. SOLO & CHORUS "THE SPIRIT OF THE LORD."

ANDANTE.

VOICE.

♩=80.

PIANO.

The musical score is arranged in four systems. Each system consists of a voice staff (treble clef, 3/4 time) and a piano accompaniment (grand staff, 3/4 time). The key signature is one sharp (F#). The tempo is marked 'ANDANTE'. The piano part begins with a piano (*p*) dynamic. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The piano accompaniment features a steady bass line and a more melodic upper line. The voice part consists of a single line of music with rests in the first system.

p

The

dim:

pp

p

spi - rit of the Lord is up - - on me be -

- cause he hath a - noint - ed me to preach the

Gos - pel to the poor . He hath sent me to

heal the bro - ken heart - ed to preach de - livrance to the

cap - tives, and re - cov - er - ing of sight to the

blind, to set at lib - er - ty them that are

bruised, to preach the ac - cept - a - ble year of the

Lord! This day is this

B mfa *f* *f*

cres: *mf*

Scrip - ture ful - - fill - - ed in your ears.

ALLEGRO. SOPRANO.

ALTO.

TENOR.

BASS.

p

stacc:

$\text{♩} = 84.$

Whence hath this man this wis - - dom

p

Whence hath this man this wis - - dom and these migh - ty

and these migh - ty works, this wis - dom and these migh - - - ty

p

Whence

Whence hath this man this wis - - dom and these migh - ty

works? whence hath this man this wis - dom and these

works? whence hath this man this wis - - dom

hath this man this wis - dom and these migh - ty works?
 works, this wis - dom and these migh - ty
 migh - - ty works? and these migh - ty
 and these migh - - - - - ty

C p e stacc:
 Is not this Jo - seph's son? Is not this the carpenter's son?
 works? Is not this Jo - seph's son? Is not this the
 works? Is not this Jo - seph's son?
 works? Is not this Jo - seph's son?
 works? Is not this

Is.... not his mo - ther call - ed Ma - - ry?
 carpenter's son? Is ... not his mo - ther call - ed Ma - - ry?
 Is not this the carpenter's son? Is ... not his mo - ther call - ed
 Jo - seph's son? Is not this the carpenter's son? Is... not his

cres:

Is not this Jo-seph's son? Is not this
 Is not this Jo-seph's son?
 Ma-ry? Is not this Jo-seph's son?
 mo-ther call-ed Ma-ry? Is not this Jo-seph's son?

cres:
cres:
cres:
cres:

f

Jo-seph's son? Is not this Jo-seph's son? whence
 Is not this Jo-seph's son? whence
 Is not this Jo-seph's son? whence
 Is not this Jo-seph's son? whence

f
f
f
f

Silent.

hath this man these things?
 hath this man these things?
 hath this man these things?
 hath this man these things?

Silent.

And. non troppo. Baritone Solo.

mf

Ye will sure - - ly say un-to me this proverb, Phy-

- si-cian heal thy - self, What - so - ev - er we have heard done in Ca-

- per - na - um do al - so here in thy coun - try.

cres: *f*

Ve - ri - ly I say un-to you, a pro-phet is not with-out

cres: *ff* *f*

ALLEGRO VIVACE.

hon - our, save in his own coun - try and in his own house.

f $\text{♩} = 92.$

Chorus.

Is not this Je - - sus, the son of

Is not this Je - sus, not this Je - sus the son of Je - - - - seph, the son of Jo - seph? is not this Je - - - - sus the son of Jo - - - -

Is not this Je - - sus, the son of Jo - - the son of Jo - seph, the son of Jo - - - - seph the son of - - - - seph the son of

E

Joseph? whose father and mother we know.

Jo - seph? whose fa - ther and mother we know. *sf*

Jo - seph? whose fa - ther and mother we know. Whence

Jo - seph? whose fa - ther and mother we know.

Whence

Whence hath this man these things? whence ... hath this

hath this man these things? whence ...

things? whence ... hath this man these things ...

man these things? ... whence hath this man ... these

Whence hath this

..... hath this man these thingswhence hath this
 ... whence hath this man ... these ... things, whence
 things? Whence hath this
 man these things? whence hath: this

man these things?
 hath he these things?
 man these ... things? Is not this
 man these things? Is not this Je - - sus,

Is not this
 Is not this Je - - sus,
 Je - - sus, the son of Jo - - seph, whose
 the son of Jo - seph, whose fa - - ther and

cres:

Je - - sus the son of Jo - - seph, the son of

the son of Jo - - seph, whose fa - - ther and

fa - - ther and mo - - ther we know whose

mo - - ther we know whose

cres:

f

Jo - - seph whose fa - - ther and mo - - - - - ther we

mo - - ther, whose fa - - ther and mo - - - - - ther we

fa - - - - - ther and mo - - - - - ther we

fa - - - - - ther and mo - - - - - ther we

f

ff *rall:*

know, whence hath this man these things?

know, whence hath this man these things?

know, whence hath this man these things?

know, whence hath this man these things?

rall: *sf*

ANDANTE. Baritone Solo.

Moderato.

I tell you of a truth ma-ny widows were in

Is - ra - el in the days of E - li - - as, when the

heav'n was shut up three years and six months, when great famine was througho'ut the

land, but un - to none of them was E - li - as sent. save un - to Sa -

- rep - ta, un - to a wo - man that was a wi -

p *cres:*

Why hear ye him? why hear ye him?

p *cres:*

why hear ye him? why hear ye him?

p *cres:*

Chorus. why hear ye him? why hear ye him? He hath a -

- dow! why hear ye him? why hear ye him? He hath a -

p *cres:*

f

He hath a devil and is mad!

f

He hath a devil and is mad!

f

de - vil and is mad: why hear ye him? why

f

de - vil and is mad: why hear ye him? why

f *sf*

f

He hath a de - vil and is mad!

f

He hath a de - vil and is mad!

hear ye him? he hath a de - - vil and is mad!

hear ye him? he hath a de - - vil and is mad! And

sf

H con energia.

ma - ny lep - ers were in Is - ra - el in the time of E -

- li - seus the pro - - phet, and none of them was

clean - sed - sav - ing Na - - a - man the Sy - rian!

J Chorus. *Più Vivo.* *f*

Away with him! ... away with him!

Away with him! ... away with him!

A - way with him! a - way with him ... he hath a

A - way with him! a - way with him ... he hath a

J $\text{♩} = 144.$ *piu vivo.*

he hath a devil and is mad. away with him! he hath a
 he hath a devil and is mad. away with him! he hath a
 de - vil and is mad, away with him! he hath a de - vil
 de - vil and is mad, away with him! he hath a de - vil

8a

de - - vil and is mad! he hath a de - vil and is
 de - - vil and is mad! he hath a de - vil and is
 and is mad! he hath a de - vil and is
 and is mad! he hath a de - vil and is

8a

mad! K
 mad! K
 mad! Thrust him out
 mad! Thrust him out
 Thrust him out
 Thrust him out

K

p

Thrust him out to the hill, Thrust him out to the hill,

Thrust him out to the hill, Thrust him out to the hill,

to... the hill, Thrust him out to... the hill,

to... the hill, Thrust him out to... the hill,

f

hill, Thrust him out to the hill that we may

hill, Thrust him out to the hill that we may

Thrust him out to the hill that we may cast him down

Thrust him out to the hill that we may cast him down

cast him down head-long, Thrust him out to the hill

cast him down head-long, Thrust him out to the hill

head-long, Thrust him out to the hill that we may

head-long, Thrust him out to the hill that we may

L

that we may cast him down.... head-long a -
 that we may cast him down.... head-long a -
 cast him down head-long, a - way with him!
 cast him down head-long, a - way with him!

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "that we may cast him down.... head-long a -", "that we may cast him down.... head-long a -", "cast him down head-long, a - way with him!", and "cast him down head-long, a - way with him!". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

- way with him! a - way with him! a -
 - way with him! a - way with him! a -
 a - way with him..... a -
 a - way with him..... a -

The second system of the musical score continues the vocal and piano parts. The lyrics are: "- way with him! a - way with him! a -", "- way with him! a - way with him! a -", "a - way with him..... a -", and "a - way with him..... a -". The piano accompaniment includes a dynamic marking of *ff* (fortissimo) and features a more active right-hand part with chords and moving lines.

- way with him! a -
 - way with him! a -
 - way with him! a -
 - way with him! a -

The third system of the musical score concludes the vocal and piano parts. The lyrics are: "- way with him! a -", "- way with him! a -", "- way with him! a -", and "- way with him! a -". The piano accompaniment includes a dynamic marking of *ff* and features a steady eighth-note bass line with chords in the right hand.

- way with him! a - way with

- way with him! a - way with

- way with him! a - way with

- way with him! a - way with

him!.....

him!.....

him!.....

him!.....

him!.....

p

dim:

un poco rall:

Piu Tranquillo.

Baritone Solo.

p

Lord who hath be - - liev - - ed

our re - port, and to

whom is the arm of the Lord

..... re - veal - - - ed ? He hath

blind - - - ed their eyes and hard - - en -

- ed their hearts, that they should

not see nor un - - - der - - -

- stand..... and be con - ver - ted

The musical score consists of six systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The piano accompaniment features a steady bass line and a more active treble line with various chords and melodic fragments. Dynamics include piano (p) and piano fortissimo (pff). The lyrics are: "..... re - veal - - - ed ? He hath blind - - - ed their eyes and hard - - en - ed their hearts, that they should not see nor un - - - der - - - stand..... and be con - ver - ted".

and. be heal - - - ed .

The first system features a vocal line with a dotted half note followed by a half note, and a piano accompaniment with chords and moving lines in both hands.

with fervour.
He that be - - - - - liev - - - - - eth on me

The second system begins with the instruction 'with fervour.' The vocal line has a dotted half note followed by a half note. The piano accompaniment includes a piano dynamic marking 'p' and features sustained chords.

. be - - - - - liev - - - - - eth not on me

The third system continues the vocal line with a dotted half note followed by a half note. The piano accompaniment maintains the harmonic support with sustained chords.

but on him

The fourth system features a vocal line with a dotted half note followed by a half note. The piano accompaniment includes a pianissimo dynamic marking 'pp' and features sustained chords.

that sent me

The fifth system concludes the vocal line with a dotted half note followed by a half note. The piano accompaniment features sustained chords and ends with a double bar line.

Nº 15. QUINTETT "DOUBTLESS THOU ART OUR FATHER."

ALLEGRO MODERATO.

SOPRANO 1.

SOPRANO 2.

ALTO.

TENOR.

BASS.

♩=108.
PIANO.

p *cres:* *f* *dim:*

p

Doubt_ less Thou art our Fa_ _ther though

p

Doubt_ less Thou art our Fa_ _ther though

p

Doubt_ less Thou art our Fa_ _ther though

p

Doubt_ less Thou art our Fa_ _ther though.

p

Doubt_ less Thou art our Fa_ _ther though

A - bra - ham be ig - no - rant of us and Is - rael ac -

A - bra - ham be ig - no - rant of us and Is - rael ac -

A - bra - ham be ig - no - rant of us and Is - rael ac -

A - bra - ham be ig - no - rant of us and Is - rael ac -

A - bra - ham be ig - no - rant of us and Is - rael ac -

P *cres.*

- know - ledge us not Doubt - less Thou art our Fa - ther though

- know - ledge us not Doubt - less Thou art our Fa - ther though

- know - ledge us not Doubt - less Thou art our Fa - ther though

- know - ledge us not Doubt - less Thou art our Fa - ther though

- know - ledge us not Doubt - less Thou art our Fa - ther though

A - braham be ig - no_rant of us and Is - rael ae_

A - braham be ig - no_rant of us and Is - rael ae_

A - braham be ig - no_rant of us and Is - rael ae_

A - braham be ig - no_rant of us and Is - rael ae_

A - braham be ig - no_rant of us and Is - rael ae_

p

- know_ledge us not Thou O Lord

- know_ledge us not Thou O Lord

- know_ledge us not Thou O Lord

- know_ledge us not Thou O Lord

- know_ledge us not Thou O Lord

p *f*

art our Fa - - ther our Re - deem - er our Re -

art our Fa - - ther our Re - deem - er our Re -

art our Fa - - ther our Re - deem - er our Re -

art our Fa - - ther our Re - deem - er our Re -

art our Fa - - ther our Re - deem - er our Re -

- deem - er, Thy Name is from e - - - ver - last - - - ing

- deem - er, Thy Name is from e - - - ver - last - - - ing

- deem - er, Thy Name is from e - - - ver - last - - - ing

- deem - er, Thy Name is from e - - - ver - last - - - ing

- deem - er, Thy Name is from e - - - ver - last - - - ing

Thou O Lord art our Fa-ther Our Re-deem-er

Thou O Lord art our Fa-ther Our Re-deem-er

Thou O Lord art our Fa-ther Our Re-deem-er

Thou O Lord art our Fa-ther Our Re-deem-er

Thou O Lord art our Fa-ther Our Re-deem-er

our Re-deem-er, Thy Name is from e-ver-last-

our Re-deem-er, Thy Name is from e-ver-last-

our Re-deem-er, Thy Name is from e-ver-last-

our Re-deem-er, Thy Name is from e-ver-last-

our Re-deem-er, Thy Name is from e-ver-last-

Fa - - ther though Is - ra - el ac - knowledge us not ac - - knowledgers

-ther though Is - ra - el ac - knowledge us not ac - - knowledgers

Fa - - ther though Is - ra - el ac - knowledge us not ac - - knowledgers

Fa - - ther though Is - ra - el ac - knowledge us not ac - - knowledgers

-ther though Is - ra - el ac - knowledge us not ac - - knowledgers

cres: not . . . Thou O Lord art our Fa - - ther

cres: not . . . Thou O Lord art our Fa - - ther

cres: not . . . Thou O Lord art our Fa - - ther

cres: not . . . Thou O Lord art our Fa - - ther

cres: not . . . Thou O Lord art our Fa - - ther

not . . . Thou O Lord art our Fa - - ther

our Re-deem-er Thy Name is from

our Re-deem-er Thy Name is from

our Re-deem-er Thy Name is from

our Re-deem-er Thy Name is from

our Re-deem-er Thy Name is from

our Re-deem-er Thy Name is from

menof *cres:*

e-ver-last-ing Thy Name is from e-

e-ver-last-ing Thy Name . . . is from e-

e-ver-last-ing Thy Name . . . is from e-

e-ver-last-ing Thy Name . . . is from e-

e-ver-last-ing Thy Name . . . is from e-

e-ver-last-ing Thy Name . . . is from e-

riten.

ver - last - ing from e - ver - last -

ver - last - ing from e - ver - last -

ver - last - ing from e - ver - last -

ver - last - ing from e - ver - last -

ver - last - ing from e - ver - last -

ver - last - ing from e - ver - last -

ing!

ing!

ing!

ing!

ing!

ing!

f

Ped.

* N^o. 16. SOLO "BLESSED ARE THEY."

ANDANTE ESPRESSIVO.

VOICE.

♩ = 55.
PIANO.

Musical score for the beginning of the piece, featuring a voice line and a piano accompaniment. The piano part includes dynamic markings: *p*, *cres:*, *dim:*, and *p*.

Baritone Solo.

Musical score for the first line of the baritone solo, including the vocal line and piano accompaniment.

Bless - ed are they that are per - se - cu - ted for righteous - ness sake,

Musical score for the second line of the baritone solo, including the vocal line and piano accompaniment.

for theirs is the king - dom of Hea - ven

Musical score for the third line of the baritone solo, including the vocal line and piano accompaniment.

Judge not that ye be not judg - ed

Musical score for the fourth line of the baritone solo, including the vocal line and piano accompaniment.

Con - demn not and ye shall not be con -

*This and the following Chorus may be omitted in performance.

(C & C^o 6735.)

U

- demn - - ed For - - give and ye shall

be for - - - giv - - en, That ye may be the children of your

Fa - - ther which is.... in.... hea - - ven.

V

cres: For He maketh the sun to rise on the e - - vil and on the good, and

p *cres:*

send - eth rain on the just and on the un - - -

No. 17. CHORUS "HE MAKETH THE SUN TO RISE."

ANDANTE MAESTOSO.

SOPRANO.

ALTO.

TENOR.

BASS.

Solo. *Chorus.*

p *cres:*

p *cres:*

- just. He maketh the sun to rise on the

He maketh the sun to rise on the

♩ = 88.

PIANO.

mf

He mak - eth the sun to rise on the

He mak - eth the sun to rise on the

e - vil and on the good and

e - vil and on the good and

f

e - vil and on the good and send - eth rain on the

e - vil and on the good and send - eth rain on the

on . . . the good and send - eth rain on the

on the good and send - eth rain on the

(C & C^o 6735.)

just and on the un - - - just

just and on the un - - - just He mak - eth the

just and on the un - - - just

just and on the un - - - just

cres.

sun to rise on the e - vil and on the good

mf He mak - eth the sun to rise to rise on the.

mf He mak - eth the sun to rise to

p

cres.

cres. to rise on the e - vil and on the

to rise on the e - vil and on the

e - vil and on the

rise on the e - vil and on the

cres.

W

good, and send _ _ eth rain on the just and on the

good, and send _ _ eth rain on the just and on the

good, and send _ _ eth rain on the just and on the

good, and send _ _ eth rain on the just and on the

un - - - just and on the un - - -

un - - - just and on the un - - -

un - - - just and on the un - - -

un - - - just and on the un - - -

- just *con forza.* He mak _ _ eth the

- just He mak _ _ eth the sun to rise on the e _ _ vil and on the

- just *con forza.* He

- just *ten:* He mak _ _ eth the sun to rise on the e _ _ vil and

R.H. *L.H.*

sun to rise on the e - - - vil and on the
 good
 mak - - eth the sun to rise on the e - - - vil and
 good He mak - - eth the sun to rise on the

good He mak - - eth the
 He mak - - eth the sun to rise on the
 good He mak - - eth the sun to
 e - - - vil and on the good He

L.H.

X_f
 sun to rise on the e - - - vil and
 e - - vil on the e - - - vil and
 rise . . . on the e - - - vil and
 mak - - eth the sun to rise on the e - - - vil and

L.H. *f*

on the good and send_eth rain on the *dim:*
 on the good and send_eth rain on the *dim:*
 on the good and send_eth rain on the *dim:*
 on the good and send_eth rain on the just and *dim:*

just and on the un - - - just
 just and on the un - - - just
 just and on the un - - just He mak_ eth the
 un - - just He mak_ eth the

and on the un - - - just He mak_ eth the *cres:*
 and on the un - - - just He mak_ eth the *cres:*
 sun to rise on the e_vil and on the good *cres:*
 sun to rise on the e_vil and on the good *cres:*

Y

sun to rise on the e_vil and on the good He mak_eth the
 sun to rise on the e_vil and on the good He mak_eth the
 ... and on... the... good He mak_eth the
 ... and on the good He mak_eth the

ff

cres. *ff*

sun to rise on the e_vil and on the good on the e_vil and
 sun to rise on the e_vil and on the good on the e_vil and
 sun to rise on the e_vil and on the good on the e_vil and
 sun to rise on the e_vil and on the good on the e_vil and

Z

on the good and send_ _ _ eth
 on the good and send_ _ _ eth
 on the good and send_ _ _ eth
 on the good and send_ _ _ eth

pp

cres.

rain on the just and on the un - just and
 rain on the just and on the un - just and
 rain on the just and on the
 rain on the just and on the

send - eth rain on the just and on the un - just
 send - eth rain on the just and on the un - just
 un - just on the just and on the un - just
 un - just on the just and on the un - just

ff

on the just and on the un - just
 on the just and on the un - just
 on the just and on the un - just
 on the just and on the un - just

LAZARUS.

Nº 18. DUET—"LORD BEHOLD."

ANDANTE MODERATO.

VOICE.

♩=96.

PIANO.

p

Tenor Solo. A DISCIPLE.

Lord be --

- hold he whom thou lov - - - est is

sick.

cres.

A

This sick-ness is not un- - - to death,

but for the glo-ry of God that the Son... of

cres:

God might be glo- - - ri- - - fied there - -

f

- by Let us go in-to Ju-dæa.... a-gain

p

Tenor.

Mas-ter the Jews of late sought to

stone Thee, and go _ est Thou thi _ ther a _ _ gain!

B *Baritone.*

Are there not twelve hours in the

day! If a _ _ ny man walk in the day he stumbleth

not be _ _ cause he see _ _ th the light of this world. But

if a man walk in the night he stumb _ _ leth

be - cause there is no light in him.

C

Our friend La - za - rus sleep - eth but I

go that I may a - wake him out of sleep.

f *mf*

Tenor.

Lord if he sleep

dim: *p*

he shall do well.

La - - za - rus is dead, and I am glad for your sakes that

I was not there, to the in - tent ye may be - lieve;

Ne - ver the - less, Let us go un - to

Tenor.

him, Let us al - so go

dim:

. . . that we may die with him!

rall:

mp

No 19. { SOLO (Contralto) & CHORUS } "WEEP YE NOT FOR THE DEAD."

ANDANTE.

♩ = 80

PIANO.

The musical score is written for piano and consists of six systems of music. The first system begins with a treble and bass clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The tempo is marked 'ANDANTE' and the dynamics are 'PIANO' with a 'pp' (pianissimo) marking. The score includes various musical notations such as slurs, ties, and dynamic markings like 'cres:', 'f', and 'dim:'. A first ending bracket is marked with an asterisk (*) and the word 'Ped.' below it. The second system continues the piece. The third system features a 'cres:' marking followed by a 'f' (forte) dynamic and then a 'dim:' (diminuendo) marking. The fourth system is marked with a large 'E' at the beginning and includes a 'Ped.' marking and an asterisk (*) at the end. The fifth system is marked with a large 'F' at the beginning and includes a 'p legato.' (piano legato) marking. The sixth system concludes the piece with a 'p' (piano) marking.

IN BETHANY.

From \oplus to \oplus may be omitted when there is no Orchestra.
(C & C^o 6735.)

cres:

dim: *pp*

C *cres:*

ff *8* Ped. * Ped. * Ped. *

dim: Ped. *

dim: *pp* Ped. *

H

Solo Contralto.

Weep ye not for the dead, nei - - ther be -

- moan him. And sor - row not evn as o - - thers which

have no hope, weep ye not sor - -

- - row not e - - - ven as . . . o - - thers which

have no hope: for thus saith the Lord,

thus saith the Lord I will turn their mourning

in - - to joy, And make them re - - joice from their sor - - -

- - row. Thus saith the Lord, I will turn... their

mourning in - to joy, and make them re - joice from their sor - - row.

K weep ye not for the dead weep ye not for the dead

a tempo.

ALTO SOLO. Weep ye not for the dead. nei - ther be - moan him

SOPRANO. *pp* Weep ye not for the dead nei - ther be - moan him

ALTO. *pp* Weep ye not for the dead nei - ther be - moan him

TENOR. *pp* Weep ye not for the dead nei - ther be - moan him

BASS. *pp* Weep ye not for the dead nei - ther be - moan him

CHORUS.

PIANO. *pp a tempo.*

cres:

nor sor - row not sor - - row not, sor - - row not, evn as

cres:

nor sor - row not sor - - row not evn as o - - therswhich

cres:

nor sor - row not sor - - row not evn as o - - therswhich

cres:

nor sor - row not sor - - row not evn as o - - therswhich

cres:

nor sor - row not sor - - row not evn as o - - therswhich

cres:

L *ff*

those which have no hope weep not weep not

have no . . . hope no hope weep

have no hope no . . . hope weep

have no . . . hope weep not weep

have no hope weep not weep

ff *dim:*

for the dead weep

. . . not weep not for the

. . . not weep not for the

. . . not weep not for the

. . . not weep not for the

ff *dim:*

not sor - row not evn as o - - -

dead sor - row not evn as o - - -

dead sor - row not evn as o - - -

dead sor - row not evn as o - - -

dead sor - row not evn as o - - -

- thers as others which have no hope

- thers which have ... no hope

- thers which have ... no hope

- thers which have no hope

- thers which have no hope

Nº 20. SCENA "LORD IF THOU HADST BEEN HERE"

ANDANTE L'ISTESSO TEMPO.

Solo Soprano. MARTHA.

VOICE.

Lord if Thou hadst been here my bro - ther had not

PIANO.

died.

Lord if Thou hadst been here my bro - ther had not

died. But I know that e - ven now

what - so - e - ver Thou wilt ask of God, God will

give it Thee. Thy brother shall rise a - gain.

MARTHA.
I know that he shall rise a - gain

in the re - sur - rec - tion at the last day.

N Baritone.
I am the re - - sur - - rec - - tion and the life;

he that be - liev - - eth in me, though he were dead, yet shall he

live: And who - so - e - ver liv - eth and be -

- lie - - veth in me shall ne - - ver die:

where have ye laid him?

pp Martha.
Lord come and see.

rall:

Nº 21. CHORUS "BEHOLD HOW HE LOVED HIM."

ADAGIO ESPRESS.

SOPRANO.

ALTO.

TENOR

BASS.

♩ = 66.

PIANO.

The musical score is arranged in four systems. The first system shows the vocal staves (Soprano, Alto, Tenor, Bass) and the piano accompaniment. The piano part begins with a *pp* dynamic. The second system shows the vocal parts with the lyrics "Be - hold how he loved him" and the piano accompaniment. The piano part continues with a *pp* dynamic. The third system shows the vocal parts with the lyrics "hold how he loved him how he loved him." and the piano accompaniment. The piano part continues with a *pp* dynamic. The fourth system shows the vocal parts with the lyrics "how he loved him." and the piano accompaniment. The piano part continues with a *pp* dynamic.

Could not this man which opened the eyes of the
 Could not this man which, opened the eyes of the

man which opened the eyes of the
 blind have caused that e - - - ven this
 blind have caused that

man which opened the eyes of the blind have
 blind have caused that e - - - ven this man have
 man should not have died have
 e - - - ven this man should not have died have

caused that e - - - ven this man

caused that e - - - ven this man

caused that e - - - ven this man

caused that e - - - ven this man

dim: should not have died.

dim: should not have died.

dim: should not have died.

dim: should not have died.

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

Nº 22. SOLO — "SAID I NOT UNTO THEE"

ANDANTE. Baritone. *p*

VOICE

trem: Said I not un-to thee that

PIANO.

if thou wouldst be- lieve thou shouldst see the glo- ry of

R animando e cres:

God! Thy dead men shall live to -

animando e cres.

Ped. *

- ge - ther with my dead bo - dy shall they a - - rise

Ped. * Ped.

... A - wake and sing ye that dwell in the

sempre cres.

dust, for thy dew is as the dew of

sempre cres.

herbs and the earth

sempre cres.

Ped. * Ped.

and the earth shall cast out the

ad lib.

ff colla voce.

* *attacca.*

No. 23. CHORUS "THE GRAVE CANNOT PRAISE THEE."

ALLEGRO VIVACE.

SOPRANO. *ff* The grave can not

ALTO. *ff* The grave can not

TENOR. *Solo.* *ff* The grave can not

BASS. *Chorus.* *ff* dead. The grave can not

d = 112. PIANO. *ff* *ff*

f praise thee, Death can not

f praise thee, Death can not

f praise thee, Death can not

f praise thee, Death can not

f *gra*

ce - le - brate thee, They that go down

ce - le - brate thee, They that go down

ce - le - brate thee, They that go down

ce - le - brate thee, They that go down

gra

in - - to the pit can - not hope for thy

in - - to the pit can - not hope for thy

in - - to the pit can - not hope for thy

in - - to the pit can - not hope for thy

truth he shall

truth The liv - - ing, the liv - - ing . . . shall

truth he shall

truth he shall

praise thee, He shall praise thee! The

praise thee, The liv - - ing, the liv - - ing . . . shall praise thee!

praise thee, He shall praise thee!

praise thee, He shall praise thee!

fa - ther to the chil - dren shall make known thy

The

truth, shall make known thy...

fa - ther to the chil - dren shall make known thy

The

truth, make known thy

truth, shall make known thy

fa - ther to the chil - dren shall make known thy

The

T

truth, He shall praise thee.

truth, He shall praise thee.

truth, He shall praise thee.

li - - ving, the li - - ving... The li - - ving, the

He shall praise thee... The fa - ther to the

He shall praise thee... The fa - ther to the

He shall praise thee... The fa - ther to the

li - - ving... shall praise thee... The fa - ther to the

U

chil - dren shall make known thy truth, The li - ving, the

chil - dren shall make known thy truth, The li - ving, the

chil - dren shall make known thy truth, The li - ving, the

chil - dren shall make known thy truth, The li - ving, the

li_ving, the li_ving—he be shall

li_ving, the li_ving—he be shall

li_ving, the li_ving—he be shall

li_ving, the li_ving—he be shall

praise thee, be shall

praise thee, be shall

praise thee, be shall

praise thee, be shall

praise thee, shall praise

praise thee, shall praise

praise thee, shall praise

praise thee, shall praise thee.

con forza.

V

thee. *con forza.* Thee
 thee. The grave can not praise...
 thee. *con forza.*
 The grave can not praise.....

grave can not praise.....
 thee
con forza.
 The grave can not praise.....
 thee, The

thee, The grave cannot praise..
 The grave cannot praise.....
 thee, The
 grave cannot praise.....

thee
 thee
 grave cannot praise...
 thee.
 The

The grave cannot praise...
 grave can not praise...
 thee,
 The
 The grave cannot praise...

cres:
 ... the grave ... the grave
 ... the grave can not praise thee, the
 grave can not praise thee, the grave can not praise
 ... the, the grave ... can ...

X

can - - not praise thee.

grave can not praise thee.

thee, can not praise thee. *con energia.*

- not praise thee. Death can not ce - - lebrate

Ped. *sf*

con energia.

con energia. Death can not

Death can not ce - lebrate thee,

con energia. Death can not ce - lebrate thee,

thee, They that go down in - - to the pit can not

sf *sf*

ce - - lebrate thee, They that go down in - - to the

Death can not ce - lebrate

They that go down in - - to the pit can not hope . . .

hope for thy truth

sf *sf* *sf* *sf*

pit can not hope... for thy truth.
 thee, hope... for thy truth. *marcato.*
 for thy truth... *marcato.* The

The grave cannot praise

marcato. The grave cannot praise
 The grave cannot praise... thee, the
 grave cannot praise thee, Death can not ce... le...
 thee, Death can not celebrate thee,

f thee, Death can not celebrate thee,
 grave cannot praise... thee praise thee, The
 - brate thee, The grave cannot praise
 The grave cannot praise thee, Death...

The grave can not praise
 grave can not praise thee, The grave can not
 thee, Death can not ce . . le . . brate
 can not ce le . .

thee, They that go down in . . to the pit
 praise thee, They that go down in . . to the pit
 thee, They that go down in . . to the pit
 . brate thee, They that go down in . . to the pit

can . . not hope . . . for thy truth
 can . . not hope . . . for thy truth
 can . . not hope . . . for thy truth
 can . . not hope . . . for thy truth

thy truth. He shall
 thy truth. The li - ving, the li - ving . . . shall
 thy truth. He shall
 thy truth. He shall

The first system of the musical score features four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The lyrics are: "thy truth. He shall", "thy truth. The li - ving, the li - ving . . . shall", "thy truth. He shall", and "thy truth. He shall". The piano part includes dynamic markings such as *ff* and *sf*.

praise thee, He shall praise thee, The
 praise thee, The li - ving, the li - ving . . . shall praise thee,
 praise thee, He shall praise thee,
 praise thee, He shall praise thee,

The second system of the musical score continues the vocal and piano parts. The lyrics are: "praise thee, He shall praise thee, The", "praise thee, The li - ving, the li - ving . . . shall praise thee,", "praise thee, He shall praise thee,", and "praise thee, He shall praise thee,". The piano accompaniment includes a *rit.* marking and a *sf* dynamic marking.

fa - ther to the chil - dren shall make known thy truth, The
 The
 The
 The
 The

The third system of the musical score features the vocal parts and piano accompaniment. The lyrics are: "fa - ther to the chil - dren shall make known thy truth, The", "The", "The", "The", and "The". The piano accompaniment continues with a steady rhythmic pattern.

AA

fa - - ther to the chil - - dren shall make

fa - - ther to the chil - - dren shall make

fa - - ther to the chil - - dren shall make

fa - - ther to the chil - - dren shall make

p *cres:*

known, make known thy truth

known, make known thy truth

known, make known thy truth

known, make known thy truth

f

Death can not ce - le - brate thee,

thy truth Death can not

the fa - - ther to the chil - - dren

the fa - - ther to the chil - - dren

f

they that go down in - to the pit can not hope
 ce - lebrate thee, they that go down...
 shall make known . . .
 shall make known . . .

BB
 for thy truth, can - not hope
 to the pit can - not
 make known shall make
 shall make

for thy truth. The li - ving, the
 hope for thy truth. The li - ving, the
 known thy truth. The li - ving, the
 known thy truth. The li - ving, the

li - ving, he shall praise thee,
 li - ving, he shall praise thee,
 li - ving, he shall praise thee,
 li - ving, he shall praise thee,

The fa - ther to the chil - dren.
 The fa - ther to the chil - dren.
 The fa - ther to the chil - dren.
 The fa - ther to the chil - dren.

rit: al fine. shall make known thy truth.
rit: al fine. -dren shall make known thy truth.
rit: al fine. -dren shall make known thy truth.
rit: al fine. -dren shall make known thy truth.

THE WAY TO JERUSALEM.

N^o 24. SOLOS — "MASTER, GET THEE OUT."*ALLEGRETTO AGITATO.*

VOICE.

♩ = 108.

PIANO.

stacc: e *p* *cres* cen - - do.

Tenor Solo. A DISCIPLE. Recit:

Mas - ter, get thee out and de - part hence, for the

fp *f* *pp*

a tempo.

chief priests and scribes seek to lay hands on thee,

that they may de - li - - ver thee un - - to the pow'r and au -

cres:

- thor - i - ty of the go - - vern - or.

Baritone Solo.

Be - hold we go up to Je - ru - sa - lem, and all things that are writ - ten by the

piu lento. *p*

pro - phets concerning the Son of man shall be ac - comp - lish -

Piu Vivo.

- ed.

p

N^o 25. CHORUS OF CHILDREN "HOSANNA!"

ALLEGRO MODERATO.

SOPRANO 1.
 Ho - san - na to the Son . . . of Da - - vid

SOPRANO 2.
 Ho - san - na to the Son . . . of Da - - vid

ALTO.
 Ho - san - na to the Son . . . of Da - - vid

♩ = 120
 PIANO.
f

Ho - san - na to the Son . . . of Da - - vid, Blessed is

Ho - san - na to the Son . . . of Da - - vid, Blessed is

Ho - san - na to the Son . . . of Da - - vid, Blessed is

He that com - eth in the Name of the Lord, Ho - san - na

He that com - eth in the Name of the Lord, Ho - san - na

He that com - eth in the Name of the Lord, Ho - san - na

in the High - - est! Ho - san - - na

in the High - est! Ho - san - - na

in the High - - est! Ho -

p

Ho - san - - na,

... *Lead.* *f* Ho - san - na

- san - - na

p

f Ho - san - na in the High -

in the High - - est, Ho - - - san - - - na

Ho - san - na in the High -
 - - - - - est, Ho - san - - - - na in the High -
 in... the High - - - - - est, in... the High - - - - -

- est, Ho - san - na, Ho - san - - na, Ho - san - na in the High - - est, Ho -
 - est, Ho - san - na, Ho - san - - na, Ho - san - na in the High - - est, Ho -
 - est, Ho - san - na, Ho - san - - na, Ho - san - na in the High - - est, Ho -

H
 - san - - na, Ho - - san - - na in the High - - est! Bless -
 - san - - na, Ho - - san - - na in the High - - est! Bless - ed
 - san - - na, Ho - - san - - na in the High - - est!

ed is the King of Is - ra - el that

is the King of Is - ra - el that com - - - -

Bless - - ed is the King . . .

com - - eth in the Name of the Lord, the

- - - eth in the Name of the Lord, the

. . . of Is - ra - - el that com eth in the Name of the

Name of the Lord, Ho - san - na in the

Name of the Lord. Ho - san - na in the High - - - -

Lord, Ho - san - na in the High - - - -

High-est, Ho-san-na in the High-est, the
 - - - - - est, Ho-san-na in the High-est, the
 est Ho-san-na in the High-est, the

High-est! Peace in heav'n and
 High-est! Peace in heav'n and
 High-est! Peace in heav'n and

Ped. *

glo-ry in the high-est,
 glo-ry in the high-est,
 glo-ry in the high-est,

Ped * Ped *

Peace in heav'n, and glo - - ry in the
 Peace in heav'n, and glo - - ry in the
 Peace in heav'n, and glo - - ry in the

Ped.

*

high - - - est, Peace in heav'n,
 high - - - est, Peace in heav'n,
 high - - - est, Peace in

Ped.

Peace in heav'n, and glo - - ry in the
 Peace in heav'n, and glo - - ry in the
 heav'n, Peace and glo - - ry in the

K

high - - - - est. Ho - -
 high - - - - est, Peace in
 high - - - - est.

The first system consists of three vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in grand staff. The lyrics are: "high - - - - est. Ho - -", "high - - - - est, Peace in", and "high - - - - est." The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

cres: - - - -
cres: - - - -
 heav'n
cres: - - - - Ho - san - na in the High - - -
 Ped. *
f

The second system continues the vocal and piano parts. It includes dynamic markings such as *cres:* (crescendo) and *f* (forte). The lyrics include "heav'n", "Ho - san - na in the High - - -", and "Ped. *". The piano accompaniment continues with a similar rhythmic pattern.

f - - - - na
 Ho - san - na in the High - -
 - - - - est, Ho - - - - san - - - na

The third system concludes the vocal and piano parts. It includes the dynamic marking *f* (forte). The lyrics include "na", "Ho - san - na in the High - -", and "- - - - est, Ho - - - - san - - - na". The piano accompaniment continues with a similar rhythmic pattern.

ff

Ho-san-na in the High - - - -

ff est, Ho-san-na in the High - - - -

in.... the High - - est, Ho-san - - - na in the High - - - -

sf

- est, Ho-san - - - - na in the High-est, Ho-san - - na... in the

- est, Ho-san - - - - na in the High-est, Ho-san-na in the

- est, Ho-san - - - - na in the High-est, Ho-san-na in the

L sf

High - - est, Ho - - - san - - na! Ho - - - -

High - - est, Ho - - san - - na! Ho - - - san - -

High - - est, Ho - - - san - - na! Ho - - -

sf - san - na! Ho - - - san - na! Ho - - - san -
 - na! Ho - - - san - na! Ho - - - san - na! Ho -
 - - - san - na! Ho - - - san - na! Ho - - -

ff - - na! Ho - san - na, Ho - san - na, Ho - san - na in the High - est, Ho -
 - - san - na! Ho - san - na, Ho - san - na, Ho - san - na in the High - est, Ho -
 - - san - na! Ho - san - na, Ho - san - na, Ho - san - na in the High - est, Ho -

- san - - - na in the High - est!
 - san - - na, Ho - san - - na in the High - est!
 - san - - - na in the High - est!

dim:

Ho - - san - na to the Son of Da - - - -

Ho - - san - na to the Son of Da - - - -

Ho - - san - na to the Son of Da - - - -

Ped. * Ped. *

- vid! Ho - - san - - na in the

- vid! Ho - - san - - na in the

- vid! Ho - - san - - na in the

cres: *ff sf sf sf sf*

rit

High - - - est, in the . . . High - - - est!

High - - - est, in the . . . High - - - est!

High - - - est, in the . . . High - - - est!

sf *rall:*

Nº 26. AIR.—“TELL YE THE DAUGHTER OF ZION.”

ALLEGRO CON BRIO.

VOICE.

♩ = 72.
PIANO.

Soprano Solo.

Tell ye the daughter of Zion

Tell ye the daughter of Zion be hold thy

King com eth un - - - to thee . meek and

sit - - ting up - on an ass.

Tell ye the daughter of Zion Tell ye the daughter of Zion be-

- hold thy King com-eth un- - - to thee be--

- hold be - - hold thy

cres:

King com-eth un- - to thee Be --

sf *dim:*

- hold. thy sal-va - - tion com - - - eth Be --

p

_ hold thy sal - va - - tion com - - eth

f
His re - - ward is with him and his

cres:

work be - fore him. Be -

dim:

_ hold thy sal - va - - tion com - - eth Be -

_ hold thy sal - va - - tion com - - eth, His re -

- ward is with him and his work be - fore him

His re - ward is with him and his

work be - - - fore him

Tell ye the daughter of Zion Tell ye the daughter of Zion Be -

- - hold thy King com - eth un - - - to thee . . . Be -

- hold thy King . . .

cres: - - - *f*

com - eth un - - - to thee Be - - -

meno f
f *p* *p*

- hold thy sal - va - tion com - - - eth

thy sal - va - tion com - eth His re -

cres: e animato.
- ward is with him and his

cres: - - -

work his work be - -

f *sf con forza.*

- fore him and his work be - - -

hr
- fore him.

sf *ff*

dim.:

p *legato.* *pp*

Piano introduction in 3/4 time, key of B-flat major. The right hand features a melodic line with grace notes, while the left hand plays a steady eighth-note accompaniment.

Mod^{to}
Bass Solo. A PHARISEE.

Mas - ter re - buke thy dis -

Piano accompaniment for the first vocal line. It includes a *marcato* section and a *Mod^{to}* section. The right hand has a melodic line, and the left hand has a bass line with some chords.

Baritone Solo.

- ci - - ples

I tell you that if

Piano accompaniment for the second vocal line, featuring a *p* (piano) dynamic marking. The right hand has a melodic line, and the left hand has a bass line.

these should hold their peace, the stones . . .

Piano accompaniment for the third vocal line, featuring a *p* (piano) dynamic marking. The right hand has a melodic line, and the left hand has a bass line.

. . . would im - - me - - diate - - ly cry out.

Piano accompaniment for the final vocal line, featuring a *p* (piano) dynamic marking. The right hand has a melodic line, and the left hand has a bass line.

N^o 27. CHORUS OF DISCIPLES — "BLESSED BE THE KINGDOM."

ALLEGRETTO MODERATO.

TENOR.

Empty tenor vocal staff with a treble clef and a key signature of two flats (B-flat and E-flat). The staff contains several whole rests.

BASS.

Empty bass vocal staff with a bass clef and a key signature of two flats (B-flat and E-flat). The staff contains several whole rests.

♩ = 96.
PIANO.

con legato.

f pesante.

Piano accompaniment staff with a grand staff (treble and bass clefs) and a key signature of two flats. It features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. The tempo is marked as ALLEGRETTO MODERATO and the time signature is 3/4.

f

Bless - ed be the King - - dom of our Fa - - ther

Vocal line with lyrics. The melody is in a treble clef with a key signature of two flats. The lyrics are "Bless - ed be the King - - dom of our Fa - - ther".

f

Piano accompaniment for the first vocal line, continuing the complex rhythmic pattern from the previous section.

Da - - vid that com - eth in the Name of the Lord

f

Bless - ed be the King - - dom

Vocal line with lyrics. The melody is in a treble clef with a key signature of two flats. The lyrics are "Da - - vid that com - eth in the Name of the Lord" and "Bless - ed be the King - - dom".

Piano accompaniment for the second vocal line, continuing the complex rhythmic pattern.

...that com - - eth in the Name

of our Father Da - vid that com - - eth in the

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto register. The piano accompaniment is in the right and left hands, featuring a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The lyrics are: "...that com - - eth in the Name" on the first line, and "of our Father Da - vid that com - - eth in the" on the second line.

of..... the Lord. Bless - ed be the

Name of the Lord. Bless - ed be the

The second system continues the musical score. The vocal staves have the lyrics: "of..... the Lord. Bless - ed be the" on the first line, and "Name of the Lord. Bless - ed be the" on the second line. The piano accompaniment continues with the same rhythmic pattern, providing harmonic support for the vocal lines.

King - dom of our Fa - - ther Da - vid, that

King - dom of our Fa - - ther Da - vid, that

The third system concludes the musical score. The vocal staves have the lyrics: "King - dom of our Fa - - ther Da - vid, that" on the first line, and "King - dom of our Fa - - ther Da - vid, that" on the second line. The piano accompaniment continues with the same rhythmic pattern, providing harmonic support for the vocal lines.

com - - - - - eth in the Name of the

com - - - - - eth in the Name of the

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto register. The piano accompaniment is in a grand staff (treble and bass clefs). The music is in a minor key with a common time signature. The lyrics are: "com - - - - - eth in the Name of the" for the top voice and "com - - - - - eth in the Name of the" for the bottom voice.

Lord, in the Name of the Lord,

Lord, in the Name of the Lord, of the

The second system continues the vocal and piano parts. It includes dynamic markings such as *cres:* (crescendo) above the vocal lines and *cres:* below the piano accompaniment. The lyrics are: "Lord, in the Name of the Lord," for the top voice and "Lord, in the Name of the Lord, of the" for the bottom voice.

Bless - ed be the King - - dom

Lord Bless - ed be the King - - dom

The third system concludes the page. It features a *ff* (fortissimo) dynamic marking above the vocal lines and below the piano accompaniment. The lyrics are: "Bless - ed be the King - - dom" for the top voice and "Lord Bless - ed be the King - - dom" for the bottom voice.

of our Father Da - vid that com - eth, that com - eth in the
of our Fäther Da - vid that com - eth, that com - eth in the

The first system of music consists of three staves. The top staff is a vocal line in G major with a treble clef. The middle staff is a vocal line in G major with a bass clef. The bottom staff is a piano accompaniment in G major with a grand staff (treble and bass clefs). The lyrics are: "of our Father Da - vid that com - eth, that com - eth in the" for the top staff and "of our Fäther Da - vid that com - eth, that com - eth in the" for the middle staff.

Name of the Lord, Bless - ed be the King - dom of our
Name of the Lord, Bless - ed be the King - dom of our

The second system of music consists of three staves. The top staff is a vocal line in G major with a treble clef. The middle staff is a vocal line in G major with a bass clef. The bottom staff is a piano accompaniment in G major with a grand staff (treble and bass clefs). The lyrics are: "Name of the Lord, Bless - ed be the King - dom of our" for the top staff and "Name of the Lord, Bless - ed be the King - dom of our" for the middle staff. The piano accompaniment includes dynamic markings of *sf* (sforzando).

Fa - - ther Da - - - - vid.
Fa - - ther Da - - - - vid.

The third system of music consists of three staves. The top staff is a vocal line in G major with a treble clef. The middle staff is a vocal line in G major with a bass clef. The bottom staff is a piano accompaniment in G major with a grand staff (treble and bass clefs). The lyrics are: "Fa - - ther Da - - - - vid." for the top staff and "Fa - - ther Da - - - - vid." for the middle staff. The piano accompaniment includes a dynamic marking of *f* (forte).

dim: *p* *p*
Ped

Baritone Solo.

If thou hadst known, O Je - ru - salem, e - ven

* Ped * Ped * Ped *

thou at least in this thy day, the things which be -

Ped * Ped * Ped *

- long un - to thy peace... If thou hadst known, O Je -

Ped * Ped *

- ru - salem, e - ven thou at least in this thy day, the

Ped * Ped * Ped * Ped *

things which be long unto thy peace.... If thou hadst known,

Ped * Ped * Ped *

O Je - ru - sa - lem, e - - ven thou... at least in this thy

Ped * Ped * Ped * Ped *

day, If thou hadst known, O Je - -

Ped * Ped * Ped *

- ru - sa - lem, O Je - - ru - sa - lem, the things which be -

Ped * Ped * Ped *

- long un_ to thy peace.... But now they are hid from thine

Ped * Ped * Ped *

NO. 28. CHORUS—"HOSANNA TO THE SON."

ALLEGRO MODERATO.

SOPRANO.

ALTO.

TENOR.

BASS.

♩ = 120.

PIANO.

eyes.

molto cres:

The musical score is arranged in four systems. The first system shows the vocal staves (Soprano, Alto, Tenor, Bass) and the piano accompaniment. The piano part begins with a piano (*p*) dynamic and includes a *rit.* (ritardando) marking. The second system contains the vocal entry for the chorus with the lyrics "Ho-san-na in the High-est, in.... the Bless-ed be the King-". The piano accompaniment features a *f* (forte) dynamic and includes a triplet of eighth notes. The third system continues the vocal line with the lyrics "Ho-san-na in the High-est, in.... the Ho-san-na in the High-est, in.... the". The piano accompaniment continues with a *f* dynamic. The fourth system concludes the vocal phrase with the lyrics "dom of our Father Da-vid..... our". The piano accompaniment provides harmonic support throughout.

in the High - - - est, in the High - - -
 High - est, Ho - - san - - na, Ho - - san - - na in the
 Bless - - - ed be the King of our Fa - - - ther
 Fa - - - ther Da - - - vid.

- - - est. Bless - - - ed
 High - - - est
 Da - - - vid, Ho - - san - - na to the Son of
 Ho - - san - - na to the Son of Da - - - vid

be the King - - - dom of our Fa - - - ther Da - - - vid.
 Bless - - - ed be the King - - - dom of our Fa - - - ther
 Da - - - vid. Bless - - - ed be the King - - -

Ho - san - na in the High -
 Da - - vid . Ho - san - na in the High -
 - - - dom of our Fa - - - ther Da - - -
 Bless - - - ed be the King - - - dom of our Fa - - - ther

f - est, Ho - san - na in the High - - - est, Ho - san - na in the
f - est, Ho - san - na in the High - - - est, Ho - san - na in the
f - vid, Ho - san - na in the High - - est, Ho - san - na in the
f Da - - vid, Ho - - san - - - na, Ho - san - na in the

High - est, the High - - - est!
 High - est, the High - - - est!
 High - est, the High - - - est!
 High - est, the High - - - est!

dim.
 Ped.
 (C&C^o 6735.)

Solo Voices. Sop: 1 & 2. & Alto.

W

Peace in heav'n and glo - - ry in the

Peace in heav'n and glo - - ry in the

Peace in heav'n and glo - - ry in the

Peace in heav'n and glo - - ry in the

Peace in heav'n and glo - - ry in the

W

* Ped. *

High - - - est! Peace in heav'n and

High - - - est! Peace in heav'n and

High - - - est! Peace in heav'n and

High - - - est! Peace in heav'n and

High - - - est! Peace in heav'n and

Ped. * Ped. *

glo - - ry in the High - - - est!

glo - - ry in the High - - - est!

glo - - ry in the High - - - est!

glo - - ry in the High - - - est!

glo - - ry in the High - - - est!

Peace in heav'n, Peace in heav'n, and

Peace in heav'n, Peace in heav'n,

Peace in heav'n and

glo - - ry in the High - - - - -

glo - - ry in the High - - - - -

X

cres:

- est! Ho - san - - - - na, Ho -

Peace in heav'n

cres:

Ho - san - na

- est! Peace in heav'n

cres: molto.

Ped. * Ped. *

cres:

- san - - - - na,

Ho - san - na in the High - -

in the High - - - - est in... the High - - - -

f. Ho - san - - na, Ho - -

(C & C^o 6735.)

Y

ff Ho - san - - na in the High - -
 - est! Ho - san - - na in the High - -
 - est! Ho - san - - na in the High - -
 - san - - na, Ho - san - - na in the High - -

gva

sf est! Ho - san - - na in the High - est! Bless -
 est! Ho - san - - na in the High - est! Bless -
 est! Ho - san - - na in the High - est! Bless -
 est! Ho - san - - na in the High - est! Bless -

gva

sf - ed is... he that com - - eth, that com eth in the Name
 - ed is he that com - - - eth in the Name
 - ed is... he that com - - - eth in the Name
 - ed is... he that com - - - eth in the Name

SECOND PART.

JERUSALEM.

Nº 29. OVERTURE.

Andante maestoso. (♩ = 69.)

The first system of musical notation consists of two staves joined by a brace on the left. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music begins with a fortissimo (*ff*) dynamic. The upper staff features a series of chords and some melodic fragments, while the lower staff provides a steady accompaniment with quarter and eighth notes.

The second system continues the musical piece with two staves. The notation includes various chordal textures and melodic lines, maintaining the overall mood of the piece.

The third system is marked with a large 'A' above the first measure, indicating a section change. It features two staves with musical notation that includes some melodic development in the upper staff and accompaniment in the lower staff.

The fourth system continues the musical piece with two staves, showing further development of the themes established in the previous systems.

The fifth system is marked with a fortissimo (*ff*) dynamic. It features two staves with musical notation that includes some melodic development in the upper staff and accompaniment in the lower staff.

SECOND PART.

JERUSALEM.

Nº 29 OVERTURE.

Andante maestoso. (♩ = 69.)

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music begins with a fortissimo (*ff*) dynamic. The upper staff features a melodic line with quarter notes and half notes, while the lower staff provides a harmonic accompaniment with chords and moving bass lines.

The second system of musical notation continues the piece. It features a first ending bracket labeled "8^a" above the upper staff, indicating a repeat. The dynamics remain consistent with the previous system, with a fortissimo (*ff*) marking.

The third system of musical notation includes a section marked with the letter "A". The upper staff has a piano (*p*) dynamic marking. The music continues with a melodic line in the upper staff and accompaniment in the lower staff.

The fourth system of musical notation shows further development of the melodic and harmonic themes. The upper staff has a melodic line with slurs, and the lower staff has a corresponding accompaniment.

The fifth system of musical notation concludes the page. It features a fortissimo (*ff*) dynamic marking. The upper staff has a melodic line, and the lower staff has a harmonic accompaniment.

Musical notation for the first system, featuring a grand staff with treble and bass clefs, a key signature of two flats, and a 3/4 time signature. The music consists of several measures of chords and moving lines in both hands.

(♩ = 138.)

Allegro Risoluto e Vivace.

Musical notation for the second system, including a repeat sign and a section labeled 'B' with a 'C' time signature change. Dynamics include 'f'.

Musical notation for the third system, showing a piano section with dynamics 'p' and 'f'.

Musical notation for the fourth system, continuing the piano section with dynamics 'p' and 'f'.

Musical notation for the fifth system, featuring a treble clef and triplets in the right hand, with dynamics 'sf'.

Musical notation for the sixth system, concluding the piece with a final cadence.

(♩ = 138.)

Allegro Risoluto e Vivace.

B

C

dim: *p*

p

res - - - cen - - - do

dim:

C

p

cres - - - *cen* - - - *do*

dim.

D

p *cres.* *f*

cres.

E

sf sf sf sf ff

p *ff*

D

p *cresc.* *f*

8a

sf *sf* *sf* *ff*

8a

loco

sf

p *ff*

First system of musical notation. The right hand features a melodic line with triplets and slurs. The left hand has a bass line with a dynamic marking of *p* and a hairpin crescendo.

Second system of musical notation. The right hand continues the melodic line with slurs. The left hand has a steady bass line accompaniment.

Third system of musical notation. The right hand continues the melodic line. The left hand has a steady bass line accompaniment.

Fourth system of musical notation. The right hand has a dynamic marking of *F* and a *dim:* marking. The left hand has a bass line with a dynamic marking of *p*.

Fifth system of musical notation. The right hand features a dense texture with slanted lines, possibly indicating a tremolo or rapid sixteenth-note passage. The left hand has a bass line with a dynamic marking of *p*.

Sixth system of musical notation. The right hand continues the dense texture with slanted lines. The left hand has a bass line with a dynamic marking of *p*.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat). The music includes a piano (*p*) dynamic marking and a crescendo hairpin leading to a fortissimo (*ff*) dynamic marking. The melody in the treble clef is characterized by long, sweeping phrases with slurs.

Second system of musical notation, continuing the piece. It features a piano (*p*) dynamic marking and a crescendo hairpin. The melodic lines in both staves are fluid and connected by slurs.

Third system of musical notation, featuring a piano (*p*) dynamic marking. The music continues with flowing melodic lines and harmonic accompaniment.

Fourth system of musical notation, featuring a piano (*p*) dynamic marking and a fortissimo (*f*) dynamic marking. The music includes a prominent chord marked with a bold 'F' in the treble clef.

Fifth system of musical notation, featuring a piano (*p*) dynamic marking. The music continues with flowing melodic lines and harmonic accompaniment.

Sixth system of musical notation, featuring a piano (*p*) dynamic marking. The music concludes with flowing melodic lines and harmonic accompaniment.

First system of a piano score. The right hand features a complex, rapid sixteenth-note pattern. The left hand provides a steady accompaniment. The lyrics "cres - cen - do." are written below the right-hand staff.

Second system of the piano score. The right hand continues with the rapid sixteenth-note pattern. The left hand accompaniment remains. The lyrics "dim:" are written below the right-hand staff.

Third system of the piano score. A section marked with a 'C' (Crescendo) begins. The right hand has a more rhythmic pattern. The left hand accompaniment is dense. The lyrics "cres - cen - do." are written below the right-hand staff.

Fourth system of the piano score. The right hand features a melodic line with some grace notes. The left hand accompaniment is rhythmic. A dynamic marking of *f* (forte) is present.

Fifth system of the piano score. The right hand has a melodic line. The left hand accompaniment is rhythmic. Dynamic markings include *cres.* (crescendo) and *sf* (sforzando).

Sixth system of the piano score. A section marked with an 'H' (Allegro) begins. The right hand has a melodic line. The left hand accompaniment is rhythmic. Dynamic markings include *sf* (sforzando) and *ff con fuoco.* (fortissimo con fuoco).

First system of a piano score. It consists of two staves. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef and the same key signature. The music features a melodic line in the upper staff and a supporting bass line in the lower staff. The lyrics "cres - cen - do." are written across the two staves.

Second system of the piano score. It consists of two staves. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef and the same key signature. The music continues with a melodic line in the upper staff and a supporting bass line in the lower staff. The dynamic marking "dim." is present in the lower staff.

Third system of the piano score. It consists of two staves. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef and the same key signature. The music features a melodic line in the upper staff and a supporting bass line in the lower staff. The dynamic marking "p" is present in the lower staff. The lyrics "cres - cen - do" are written across the two staves.

Fourth system of the piano score. It consists of two staves. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef and the same key signature. The music features a melodic line in the upper staff and a supporting bass line in the lower staff. The dynamic marking "f" is present in the lower staff. A dashed line labeled "8a" is above the upper staff.

Fifth system of the piano score. It consists of two staves. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef and the same key signature. The music features a melodic line in the upper staff and a supporting bass line in the lower staff. The dynamic markings "cres.", "sf", "sf", and "sf" are present in the lower staff. A dashed line labeled "8a" is above the upper staff.

Sixth system of the piano score. It consists of two staves. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef and the same key signature. The music features a melodic line in the upper staff and a supporting bass line in the lower staff. The dynamic marking "ff" is present in the lower staff. The lyrics "ff con fuoco." are written across the two staves. A dashed line labeled "8a" is above the upper staff.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a melodic line in the treble clef and a bass line in the bass clef. A dynamic marking of *ff* is present in the second measure.

Second system of musical notation, continuing the grand staff. It features a melodic line in the treble clef and a bass line in the bass clef.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a melodic line in the treble clef and a bass line in the bass clef.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. A dynamic marking of *fp* is present in the second measure.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a melodic line in the treble clef and a bass line in the bass clef.

Sixth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a melodic line in the treble clef and a bass line in the bass clef. The lyrics "cres - - - cen - - - do ..." are written below the notes.

8a

ff

This system contains the first two staves of music. The upper staff features a melodic line with a trill-like figure and a dynamic marking of *ff*. The lower staff provides a harmonic accompaniment with chords and moving lines.

This system contains the next two staves of music, continuing the melodic and harmonic development from the previous system.

8a

This system contains the third and fourth staves of music, showing a continuation of the musical themes.

p

This system contains the fifth and sixth staves of music. A dynamic marking of *p* is present in the lower staff.

This system contains the seventh and eighth staves of music, featuring long melodic lines with phrasing slurs.

alleg

eres - - cen - - do.

This system contains the final two staves of music on the page. It includes a tempo marking of *alleg* and the vocal line with the lyrics "eres - - cen - - do." The piano accompaniment continues with sustained chords.

molto . . . cres - - - cen

do

K
ff

riten: al fine sf

sf

molto cres - - - cen - - -

do. *ff* *K*

8a

8a *riten: al fine sf*

NO. 30. SOLO: "WHEN THE SON OF MAN."

ANDANTE MODERATO.

Baritone Solo.

VOICE.

(♩ = 88.)
PIANO.

When the Son of man shall

come in his glo - ry and all the ho - ly an - gels

with him, then shall he sit up - on the throne of his

L *Quasi Recit.*

glo - - ry; And before him shall be gather'd all na - tions

and he shall separate them one from a - no - ther as a shepherd di -

- vi - deth his sheep from the goats, And he shall set the

sheep on his right hand but the goats on the left; Then shall the

King say un_to them on his right hand; Come ye

M (♩ = 80.)

bless_ed of my Fa_ther, in_ her_ it the king_ dom pre_

- par_ ed for you from the foun_ da_ _ tion of the world....

Np

For I was an hungred and ye gave me meat,

cres.

I was thirsty and ye gave me drink... I was

dim.

sick *dim.* and ye vis - it - ed me... I was in

p

pri - - - son and ye came un - to me.

pp

Then shall the righteous answer him say - - ing,

f Lord, when saw we thee an hun - gred and fed thee? or

thirs - ty and gave thee drink?.... Or when saw we thee

sick or in pri - - son and came un-to thee?

dim: *dim:* *p* *dim:*

P *Quasi Recit.* And the King shall an - swer and say un - to them, Ve - ri - ly I

a tempo.

pp *p*

say un-to you, In - as much as ye have done it un - to one of the

least of these my breth - ren, ye have done it un - to

me. Then shall he say

mf

Recit.

al - so un - to them on his left hand, De - part from me ye

f *animato.* (♩ = 104.)

cursed in - to e - ver - last - ing fire, For I was an

rall: *f* *R p*

hungred and ye gave me no meat I was

stringendo il tempo.

thirsty and ye gave me no drink, sick and in

res.

pri-son and ye vis-it-ed me not. Then shall they al-so

res.

an-swer him say-ing, Lord when saw we thee an

f *Tempo 1^{mo} (♩ = 80.)*

hun-gred or a-thirst or sick or in pri-son and did not

minister un-to thee? Then shall he answer them

T

f a tempo piu vivo. (♩=10♩)

say - ing, Ve - ri - ly I say un - to you, In - asmuch as ye

ff *f*

did it not to one of the least of these ye did it not to

f *f* *f* *f*

Più Lento.

me. And these shall go a - way in - to e - verlast - ing

Più Lento.

pun - - - ish - ment, But the right - teous

ff *p tranquillo.*

in - to life e - ter - - - nal.

pp

No 31. SOLOS & CHORUS — "IS NOT THIS HE."

ALLEGRO MODERATO.

(♩ = 104.)
PIANO.

The piano accompaniment consists of four systems of music. The first system begins with a treble and bass clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'ALLEGRO MODERATO' and the dynamics are 'PIANO' with a forte 'f' dynamic. The second system continues the accompaniment. The third system includes a 'cres.' (crescendo) marking. The fourth system includes a 'sempre f' (sempre forte) marking.

This section features vocal solo parts and piano accompaniment. The vocal parts are for Soprano, Alto, Tenor, and Bass, all marked with a forte 'f' dynamic. The lyrics are: "Is not this he whom they seek to". The piano accompaniment for this section is marked with a forte 'f' dynamic. A section marker 'A' is placed above the first vocal line and the piano accompaniment.

kill, and lo! ... he speaketh bold - ly, and they say nothing

kill, and lo! he speaketh bold - ly, and they say nothing

kill, and lo! he speaketh bold - ly, and they say nothing

kill, and lo! he speaketh bold - ly, and they say nothing

un - to him, and they say no - thing un - to him?

un - to him, and they say no - thing un - to him?

un - to him, and they say no - thing un - to him?

un - to him, and they say no - thing un - to him?

Do the ru - lers know indeed that this is the ve - ry Christ?

Do the ru - lers know indeed that this is the ve - ry Christ?

Do the ru - lers know indeed that this is the ve - ry Christ?

Do the ru - lers know indeed that this is the ve - ry Christ?

p

Tenor Solo. A RULER.

We know this man, whence he is,

But when Christ com-eth

no man know-eth whence he is,

When Christ com-eth will

Chorus. When Christ com-eth will

When Christ com-eth will

When Christ com-eth will

he do more mi - - ra - cles than this man hath

he do more mi - - ra - cles than this man hath

he do more mi - - ra - cles than this man hath

he do more mi - - ra - cles than this man hath

done? This is the Christ.

done? This is the Christ.

done? This is the Christ.

done? This is the Christ.

done? This is the Christ.

C Tenor Solo. A RULER.

Shall Christ come out of Ga - li - lee?

Christ com-eth of the seed of

pp

Da - - vid, and out... of the

town of Beth-le-hem where... Da - - - vid was.

marcato.

f Ne-ver man spake as this man.

f Ne-ver man spake as this man.

f Ne-ver man spake as this man.

f Ne-ver man spake as this man.

Chorus.

Ne-ver man spake as this man.

ff

Tenor Solo. A RULER.

Are ye . . . al - so de - cei - - ved?

The first system of the Tenor Solo for 'A RULER' features a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

Have a - ny of the ru - - lers or the

The second system continues the vocal line and piano accompaniment. The vocal line has a whole rest followed by a quarter note, then a series of eighth notes. The piano accompaniment continues with the same rhythmic pattern.

Pha - ri - sees be - lie - ved on him? This people who

The third system includes the vocal line and piano accompaniment. The vocal line has a whole rest followed by a quarter note, then a series of eighth notes. The piano accompaniment continues with the same rhythmic pattern. Dynamics markings 'cres.' are present above and below the piano part.

knoweth not the law is cur - - - sed.

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a whole rest followed by a quarter note, then a series of eighth notes. The piano accompaniment continues with the same rhythmic pattern. Dynamics markings 'f' and 'dim.' are present.

E Bass Solo. NICODEMUS.

Doth our law judge any man be - fore it

The fifth system is the beginning of the Bass Solo for 'NICODEMUS'. It starts with a treble clef and a key signature of one sharp (F#). The vocal line begins with a whole rest, followed by a series of quarter notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics markings 'dim.' and 'p' are present.

hear him and know what he do - - eth? Re -

- frain from this man and let him a - lone, for

if this coun - sel or work be of men it shall

come to naught, but if it be of God ye

can - not o - ver - throw it, lest hap - ly ye be found e - ven to

Finor Solo. A RULER.

fight a - gainst God. Art thou al - so of Ga - li - lee!

The first system features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "fight a - gainst God. Art thou al - so of Ga - li - lee!". The piano accompaniment is in the same key and time, starting with a forte (*f*) dynamic and including the instruction *con forza*. The piano part consists of a rhythmic accompaniment with chords and moving lines in both hands.

Search and look, for

The second system continues the vocal line with the lyrics "Search and look, for". The piano accompaniment features a forte (*f*) dynamic and includes the instruction *ad lib:* above the staff. The piano part continues with rhythmic accompaniment.

out of Ga - li - lee a - - ris - - eth no

The third system continues the vocal line with the lyrics "out of Ga - li - lee a - - ris - - eth no". The piano accompaniment includes the instruction *colla voce.* and features a triplet of eighth notes in the vocal line. The piano part continues with rhythmic accompaniment.

Pro - - - phet.

The fourth system continues the vocal line with the lyrics "Pro - - - phet.". The piano accompaniment features a forte (*f*) dynamic and continues with rhythmic accompaniment.

The fifth system shows the piano accompaniment concluding the piece with a final cadence. The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

NO 32. CHORUS OF WOMEN "THE HOUR IS COME."

ANDANTE.

SOPRANO.

ALTO.

(♩ = 66.)
PIANO.

G

p

The

p

The

hour

is

come

and the

cres:

hour

is

come

and the

cres:

p

cres:

Son of man shall be be-tray'd

Son of man shall be be-tray'd

f in - to the hands of sin - - - - ners.

f in - to the hands of sin - - - - ners.

H *mf* For lo! they lie in wait for thy

mf For lo! they lie in wait for thy

H *dim:* *p*

soul, and the ru - lers take coun - sel to - ge - - ther,
 soul. and the ru - lers take coun - sel to - ge - - ther,

f
 The migh - ty are ga - thered a - gainst
f
 The migh - ty are ga - thered a - gainst

cres:
f

ff
 thee, The migh - ty are gathered a - gainst thee, and have
dim:
ff
 thee, The migh - ty are gathered a - gainst thee, and have
dim:

J *p* *cres:*

said thou shalt die! for thou hast

said thou shalt die! for thou hast

p *cres:*

Detailed description: This system contains the first two systems of music. The top system has two vocal staves and a piano accompaniment. The vocal lines are in treble clef with a key signature of two sharps (F# and C#). The lyrics are 'said thou shalt die! for thou hast'. The piano accompaniment is in bass clef. Dynamics include piano (*p*) and crescendo (*cres:*). A tempo marking of *J* (Allegretto) is present at the beginning.

f

prophesied a - gainst this ci - ty, hast pro - - - phe -

prophesied a - gainst... this ci - ty, hast pro - - - - phe -

f

Detailed description: This system contains the third and fourth systems of music. The vocal lines continue with the lyrics 'prophesied a - gainst this ci - ty, hast pro - - - phe -'. The piano accompaniment continues with a dynamic of *f* (forte). The music features a mix of eighth and sixteenth notes in the vocal lines and chords in the piano accompaniment.

L *p*

-sied a - gainst this ci - - - ty, For this our

-sied... a - gainst this ci - - - ty, For this our

dim:

Detailed description: This system contains the fifth and sixth systems of music. The vocal lines end with the lyrics '-sied a - gainst this ci - - - ty, For this our'. The piano accompaniment features a dynamic of *dim:* (diminuendo) and a tempo marking of *L* (Adagio). The piano part includes a triplet of eighth notes in the final measure.

heart is faint... for these things our

heart is faint... for these things our

f

f

f

cres:

eyes are dim, our eyes

eyes are dim, our eyes

dim:

dim:

dim:

are dim.....

are dim.....

p

p

p

Ped:

No 33. SOLO "DAUGHTERS OF JERUSALEM."

ANDANTE.

Baritone Solo.

p 2.

VOICE.

$\text{♩} = 80.$
PIANO.

Daugh - - - ters of Je -

- ru - - sa - lem, weep not for me...

But weep for your - selves and for your

child - - ren, for the day shall come

when there shall be such tri - bu - - la - - tion

as hath not been since the be - gin - - ning...

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'as hath not been since the be - gin - - ning...'. The piano accompaniment features a steady bass line with chords in the right hand.

..... of the world un - til now . And

The second system continues the vocal line with the lyrics '..... of the world un - til now . And'. The piano accompaniment maintains its harmonic support.

when these things be - gin to come to pass -

pp VIOL:

p

The third system introduces a violin part. The vocal line has the lyrics 'when these things be - gin to come to pass -'. The piano accompaniment is marked *p*. The violin part is marked *pp*.

Then look up and lift up your heads,

cres: un poco.

The fourth system features the vocal line with the lyrics 'Then look up and lift up your heads,'. The piano accompaniment is marked *cres: un poco.*

for your re - demp - tion draw - eth nigh.

dim:

The fifth system concludes the vocal line with the lyrics 'for your re - demp - tion draw - eth nigh.' The piano accompaniment is marked *dim:*.

p In the world ye shall have tri - - bu -
da qui molto

The first system of the musical score. The vocal line is on a single staff with a treble clef and a key signature of two sharps (F# and C#). The lyrics are "In the world ye shall have tri - - bu -". The piano accompaniment is on two staves (treble and bass clefs) with a key signature of two sharps. It begins with a piano (*p*) dynamic and includes the instruction *da qui molto*. The piano part features a steady accompaniment with some melodic lines in the right hand.

cres: al fine. - la - - - tion, but be of good
stringendo un poco.

The second system of the musical score. The vocal line continues with the lyrics "- la - - - tion, but be of good". The piano accompaniment includes the instruction *stringendo un poco.* and *cres: al fine.*. The piano part continues with its accompaniment, showing some melodic development in the right hand.

R cheer, I have o - -
ff

The third system of the musical score. The vocal line has the lyrics "cheer, I have o - -". The piano accompaniment features a dynamic marking of *ff* (fortissimo). The piano part continues with its accompaniment, showing some melodic development in the right hand.

ver - come the world

The fourth system of the musical score. The vocal line has the lyrics "ver - come the world". The piano accompaniment includes the instruction *fff tempo 1^{mo}*. The piano part continues with its accompaniment, showing some melodic development in the right hand.

ri - ten - u to.
Ped. * *Ped.* * (C & C^o 6735.)

The fifth system of the musical score. The vocal line has the lyrics "ri - ten - u to.". The piano accompaniment includes the instruction *fff tempo 1^{mo}* and *ri - ten - u to.*. The piano part continues with its accompaniment, showing some melodic development in the right hand. The system ends with a double bar line and the publisher's information "(C & C^o 6735.)".

NO 31. QUARTETT—(Unaccompanied) "YEA, THOUGH I WALK."

ANDANTE.

SOPRANO. *pp*
 Yea, though I walk through the val - ley of the

ALTO. *pp*
 Yea, though I walk through the val - ley of the

TENOR. *pp*
 Yea, though I walk through the val - ley of the

BASS. *pp*
 Yea, though I walk through the val - ley of the

(♩ = 80.)
 PIANO.* *pp*

sha - dow of Death, I will fear no e - vil,

sha - dow of Death, I will fear no e - vil,

sha - dow of Death, I will fear no e - vil,

sha - dow of Death, I will fear no e - vil,

f
 for thou..... art with..... me,

f
 for thou..... art with..... me,

f
 for thou..... art with..... me,

f
 for thou..... art with..... me,

* For Rehearsal only.

p.

Yea, though I walk through the valley of the shadow of Death,

Yea, though I walk through the valley of the shadow of Death,

Yea, though I walk through the valley of the shadow of Death,

Yea, though I walk through the valley of the shadow of Death,

cres.

I will fear no evil, Thy rod and thy staff....

I will fear no evil, Thy rod and thy staff....

I will fear no evil, Thy rod and thy staff....

I will fear no evil, Thy rod and thy staff....

f

com - fort me,..... thy rod..... and staff com - fort

com - fort me,..... thy rod..... and staff com - fort

com - fort me,..... thy rod..... and staff com - fort

com - fort me,..... thy rod..... and staff com - fort

pp

me. Yea, though I walk through the val-ley of the sha-dow of

me. Yea, though I walk through the val-ley of the sha-dow of

me. Yea, though I walk through the val-ley of the sha-dow of

me. Yea, though I walk through the val-ley of the sha-dow of

cres: *dim:*

Death, I will fear no e-vil, for

Death, I will fear no e-vil, for

Death, I will fear no e-vil, for

Death, I will fear no e-vil, for

p

Thou art with me. Yea, though I walk through the

Thou art with me. Yea, though I walk through the

Thou art with me. Yea, though I walk through the

Thou art with me. Yea, though I walk through the

cres: *ff*

val-ley of the sha-dow of Death, I will fear no
 through the sha - - dow of Death, I will fear no
 walk through the sha-dow of Death, I will fear no
 of the sha - - dow of Death, I will fear no

cres: *ff*

dim:

e - vil for Thou art with me, for Thou
 e - vil for Thou art with me, for Thou
 e - vil for Thou art with me, for Thou
 e - vil for Thou art with me, for Thou

dim:

dim. *Slower. pp*

...*dim.*... art with me, art with me.
 art with me, art with me.
 ...*dim.*... art with me, art with me.
 ...*dim.*... art with me, art with me.

dim. *Slower. pp*

NO 35, CHORUS — "MEN AND BRETHREN"

ANDANTE MAESTOSO.

SOPRANO.

ALTO.

TENOR.

BASS.

(♩ = 76.)
PIANO.

Musical score for Soprano, Alto, Tenor, Bass, and Piano. The piano part features a melody with dynamic markings *f* and *ff*.

Musical score for Soprano, Alto, Tenor, Bass, and Piano. The vocal parts enter with the lyrics "Men and brethren". The piano part has a *con forza.* marking.

Musical score for Soprano, Alto, Tenor, Bass, and Piano. The vocal parts continue with the lyrics "and who-so-ever among you feareth God! to". The piano part continues with accompaniment.

A

you is the word of Sal - va - tion sent, Men and
 you is the word of Sal - va - tion sent, Men and

breth - ren and who - so - e - ver a - mong you fear - eth
 breth - ren and who - so - e - ver a - mong you fear - eth

God, To you is the word of Sal - va - -
 God, To you is the word of Sal - va - -

Allegro e Maestoso. *p*

Je - sus of
Je - sus of
Je - sus of
Je - sus of

rall:
- - tion sent.....

- - tion sent..... (♩ = 112.) *p* VIOL. Je - sus of

Na - zareth - a man ap - prov - ed of God by mi - racles and
Na - zareth a man ap - prov - ed of God by mi - racles and
Na - zareth a man ap - prov - ed of God by mi - racles and
Na - zareth a man ap - prov - ed of God by mi - racles and

cres:
cres:
cres:
cres:

won - ders and signs which God did by Him.
won - ders and signs which God did by Him.
won - ders and signs which God did by Him.
won - ders and signs which God did by Him.

ff

Him being de - li - ver - ed by the de - ter - mi - nate

Him being de - li - ver - ed by the de - ter - mi - nate

Him being de - li - ver - ed by the de - ter - mi - nate

Him being de - li - ver - ed by the de - ter - mi - nate

B

coun - sel and fore - knowl - edge of God,

coun - sel and fore - knowl - edge of God, being de -

coun - sel and fore - knowl - edge of God, being de - li - ver - ed

coun - sel and fore - knowl - edge of God,

being de - li - - ver - ed by the de - ter - mi - nate

- li - - ver - ed by the de - ter - mi - nate coun - - sel and

by the de - ter - mi - nate coun - - sel of God.

being de - li - - ver - ed

coun - sel and fore - knowl - edge of God. Him being de -
 fore - know - ledge of God. Him being de -
 by the de - ter - mi - nate coun - sel of God. Him being de -

- li - vered by the de - ter - mi - nate coun - sel of God
 - li - vered by the de - ter - mi - nate coun - sel of God
 - li - vered by the de - ter - mi - nate coun - sel of God
 - li - vered by the de - ter - mi - nate coun - sel of God

p cres: They have ta - ken and by wick - ed hands have cru - ci -
p cres: They have ta - ken and by wick - ed hands have cru - ci -
p cres: They have ta - ken and by wick - ed hands have cru - ci -
p cres: They have ta - ken and by wick - ed hands have cru - ci -

p
 - fied and slain,
 - fied and slain,
 - fied and slain,
 - fied and slain,
 have cru - ci - fied and
 have cru - ci - fied and

D
 Him they have ta - ken and by
 Him they have ta - ken and by
 slain.
 slain.
 Him they have ta - ken and by
 Him they have ta - ken and by

p cres:
p cres:
p cres:
p cres:
p cres:
p cres:

wick - ed hands have cru - ci - fied and slain,
 wick - ed hands have cru - ci - fied and slain,
 wick - ed hands have cru - ci - fied and slain,
 wick - ed hands have cru - ci - fied and slain,
 wick - ed hands have cru - ci - fied and slain,

f
f
f
f
ff

dim:
dim:
dim:
dim:
dim:

And

pp have cru - ei - fied and slain. And

pp have cru - ei - fied and slain. And

And

pp

cres: molto. when they had ful - - fil - led all that was *f*

cres: molto. when they had ful - - fil - led all that was *f*

cres: molto. when they had ful - - fil - led all that was *f*

cres: molto. when they had ful - - fil - led all that was *f*

cres: molto. *f*

writ - ten of him, *p*

writ - ten of him, *p* They

writ - ten of him, They took him down

p

p

They took him

took him down..... from the

..... from..... the

p They took him down from the

pp

down , And laid him in a se - pul -

tree , And laid him in a se - pul -

tree , And laid him in a se - pul -

tree , And laid him in a se - pul -

F

- chre .

- chre .

- chre .

- chre .

F

pp

Un Poco piu Lento. (♩=80.)

Silcat.

He made his grave with the wick - - ed. *Silent.*

He made his grave with the wick - - ed. *Silent.*

He made his grave with the wick - - ed. *Silent.*

He made his grave with the wick - - ed. *Silent.*

He made his grave with the wick - - ed. *Silent.*

G *L'istesso Tempo.* (♩=80.)

And with the rich in his death.

And with the rich in his death.

And with the rich in his death.

And with the rich in his death.

And with the rich in his death.

voices alone.

cres:

Therefore will God di - vide him a por - tion with the

cres:

Therefore will God di - vide him a por - tion with the

cres:

(C & C^o 6735.)

f
 great a por - tion
 great
f
 Therefore will God di -
 Therefore will God di - vide him a por - tion with the

with the great
f
 Therefore will God di - vide him a por - tion with the
 - vide him a portion with the great, will God di -
 great, will God di - - vide him a

H f
 Therefore will God di - vide him a por - tion with the
 great therefore will God will
 - vide him a por - - - - - tion with the
 por - tion with the great, with the
H

sempre ff

por - - tion with the great, Be - cause he hath

por - - tion with the great, Be - cause he hath

por - - tion with the great, Be - cause he hath

por - - tion with the great, Be - cause he hath

ff

pour - - - ed out his soul, pour - ed out his

pour - - - ed out his soul, pour - ed out his

pour - - - ed out his soul, pour - ed out his

pour - - - ed out his soul, pour - ed out his

f

rall:

soul un - to death, pour - ed out his soul un - to death .

soul un - to death, pour - ed out his soul un - to death .

soul un - to death, pour - ed out his soul un - to death .

soul un - to death, pour - ed out his soul un - to death .

rall:

(C & C^o 6735.)

AT THE SEPULCHRE.

MORNING.

N^o 36. SOLO. (Soprano.) "WHERE HAVE THEY LAID HIM."

ANDANTE MODERATO.

(♩ = 69.)
PIANO.

The first system of the piano accompaniment, marked *PIANO* and *ANDANTE MODERATO*. It features a treble and bass clef with a key signature of two sharps (F# and C#). The tempo is indicated as 69 beats per minute. The music begins with a piano (*p*) dynamic and includes various melodic and harmonic textures.

The second system of the piano accompaniment, continuing the melodic and harmonic development from the first system.

The third system of the piano accompaniment, showing further melodic and harmonic progression.

The fourth system of the piano accompaniment, marked with a *cres:* (crescendo) and an *A* (accents) marking. The dynamics range from piano (*p*) to a stronger tone.

The fifth system of the piano accompaniment, concluding the piece with a *cres:* (crescendo) marking.

dim: *pp* *cres:*

dim:

p *dim:* *pp* *Ped:* *

B

Soprano Solo.
Recit: MARY.

Where have they laid.... Him! who will roll a-way the

a tempo.

stone. I shall go to

him, but he shall not re - turn to me.

Woe is me, woe is

C

me, for the Lord hath add - ed grief to my

sor - - - row. I faint - ed in my sigh - - ing

And I find no rest!

rall:

No. 37. ARIA. "LORD, WHY HIDEST THOU THY FACE."

MODERATO.

VOICE.

Lord, why hidest thou thy face? Lord,

(♩ = 80.)
PIANO.

why hidest thou thy face? why hidest thou thy face? **D**

cres: - -

Lo - - ver and friend hast thou put a - - way from me,

and hid my ac - quain - - tance out of my sight

Lo - - ver and friend hast thou put a - - way from me,

and hid my ac - - quain - - tance out of my sight.

piu animato.

am in mi - - se - - ry and at the

point to die Lord

stringendo.
cres:

why sleep - - - est thou!

stringendo. *cres:*

Why sleep - - - est thou!

Lord a - - wake a - - wake

Appassionata.

f

Ped.

. and be not absent from us for e - - ver!

colla voce. *dim:*

Lord why hi - dest thou thy face?

p *a tempo.*

Lord why hi - dest thou thy face?

The first system of the musical score consists of a vocal line and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line begins with a whole note G4, followed by a half note A4, and then a quarter note G4. The piano accompaniment features a sustained chord in the right hand and a bass line in the left hand.

why hi - dest thou thy face? Lo - - ver and

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note G4, a half note A4, and a quarter note G4. The piano accompaniment includes a *cres:* marking and a *p* marking. The right hand of the piano part has a melodic line with eighth notes.

friend hast thou put a - - way from me

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter note G4, a half note A4, and a quarter note G4. The piano accompaniment features a steady eighth-note accompaniment in both hands.

and hid my ac - quain - - tance out of my sight

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a quarter note G4, a half note A4, and a quarter note G4. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A fermata is placed over the final note of the vocal line.

I am in mis - e - ry and at the point to

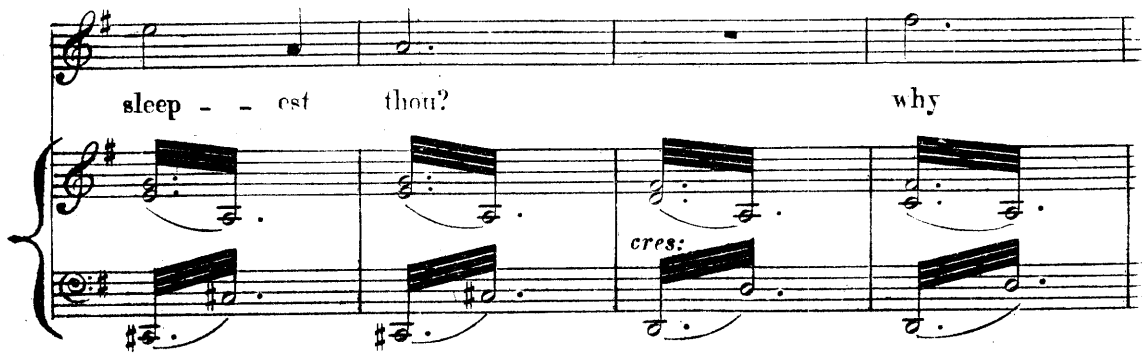


die Lord why



sleep - - est thou? why

cres:



sleep - - est thou!

All? Vivace. (♩ = 200.)

f marcato.



M
f con. energia,

A - wake! thou that

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 3/4. The vocal line begins with a whole note 'A - wake!' followed by a half note 'thou' and a quarter note 'that'. The piano accompaniment consists of a series of eighth notes in the right hand and a bass line in the left hand. Dynamics include *f* and *f*.

sleep - - - est, A - wake! thou that sleep - est

res - - cen -

The second system continues the vocal line with 'sleep - - - est, A - wake! thou that sleep - est'. The piano accompaniment features a *f* dynamic. The text 'res - - cen -' is positioned below the piano part.

and a - rise.....

do. *ff* Ped: *

The third system shows the vocal line with 'and a - rise.....' and a long dotted line. The piano accompaniment includes a *ff* dynamic and a 'Ped:' (pedal) marking. An asterisk (*) is placed at the end of the piano part.

..... from..... the dead.....

The fourth system continues the vocal line with '..... from..... the dead.....'. The piano accompaniment features a *f* dynamic.

.....

N

The fifth system shows the vocal line with '.....' and a large 'N' above the staff. The piano accompaniment features a *f* dynamic and a *p* dynamic.

Fear not, ye seek

dim: *pp*

a tempo. (♩=100.)

Je-sus which was cru-ci-fied, why seek ye the liv-ing a-

Moderato. *p*

- mong the dead? He is not here, he is

cres:

f *p*

ri-sen as he said. Re-mem-ber how he

f *p*

spake un-to you while he was yet in Ga--li--lee.

f *p*

No 39. ARIA "THE LORD IS RISEN."

ANDANTE MODERATO.

f Contralto Solo.

VOICE.

(♩=88.)
PIANO.

The Lord is ri - - - sen, He will

dwell with men, and they shall be his peo - -

- ple! and God shall wipe a - way all tears from their

eyes. There shall be no more death, nei - ther sor - - row nor

cry - ing, nei - ther shall there be a - ny more pain.

God shall wipe a-way all tears from their eyes There shall be

no more death, nei-ther sor-row nor cry-ing,

nei-ther shall there be a-ny more pain, For the

for-mer things are pass'd a-way. Be-hold I make

all things new, saith the Lord, For the for-mer things are

p *f* *R* *f* *meno f* *f*

pass'd a - way. Be - hold I make all things

meno f

new, saith the Lord, saith the Lord

dim: *rall:*

dim: *rall:*

S p a tempo.

God shall wipe a - way all tears from their eyes There shall be

pp

no more death, nei - ther sor - row nor cry - - ing,

cres

cres

nei - - ther shall there be a - ny more pain, and

cen *do.*

cen *do.*

T f

God shall wipe a - - way all tears all

tears from their eyes. *p* There shall be

dim:

no more death, nei - ther sor - row nor cry - ing,

p

rall:

nei - - - - ther... sor - - row nor

cres: *rall:* *p* *colla voce.*

cry - - ing!

Ped

No 40. CHORUS—(Unaccompanied.) "THE LORD IS RISEN."

MODERATO MAESTOSO.

SOPRANO 1. *f* The Lord is ri - - - sen, The

SOPRANO 2. *f* The Lord is ri - - - sen, The

ALTO. *f* The Lord is ri - - - sen, The

TENOR. *f* The Lord is ri - - - sen, The

BASS 1. *f* The Lord is ri - - - sen, The

BASS 2. *f* The Lord is ri - - - sen, The

(♩ = 88.) PIANO.* *f* The Lord is ri - - - sen, The

Lord is ri - - - sen. This Je - sus.....

Lord is ri - - - sen. This Je - sus.....

Lord is ri - - - sen. This Je - sus hath

Lord is ri - - - sen. This Je - sus

Lord is ri - - - sen. This Je - sus hath

Lord is ri - - - sen. This Je - sus.....

A *p*

*For Rehearsal only.
This and the following Air may be omitted.

cres:
 hath God rais - - - ed up..... where of we
 hath God rais - - - ed up where - of we
 God rais - - - ed up where of we
 hath God rais ed up, rais ed up where - of we
 God rais - - - ed up where - - of we
 hath..... God raised up where - of we

f
 all are wit - nes - - ses.
 all are wit - nes - - ses.
 all are wit - nes - - ses. The Lord is
 all are wit - nes - - ses. The Lord is
 all are wit - nes - - ses. The Lord is
 all are wit - nes - - ses. The Lord is

ff

B *f*

The Lord is ri - - - sen.

The Lord is ri - - - sen.

ri - - - sen, The Lord is ri - - - sen.

ri - - - sen, The Lord is ri - - - sen.

ri - - - sen, The Lord is ri - - - sen.

ri - - - sen, The Lord is ri - - - sen.

ri - - - sen, The Lord is ri - - - sen.

B

p *cres:*

old things have pass'd a - - way, be - hold

old things have pass'd a - - way, be - hold all...

old things have pass'd a - - way, be - hold

old things have pass'd a - - way, be - hold

old things have pass'd a - - way, be - hold

old things have pass'd a - - way, be - hold

old things have pass'd a - - way, be - hold

p *cres:*

C

all things are become new, for God who commanded the

..... things are become new, for God who commanded the

all things are become new, for God who commanded the

all things are become new, for God who commanded the

all things are become new, for God who commanded the

all things are become new, for God who commanded the

C

light to shine out of dark-ness hath shi - ned.....

light to shine out of dark-nesshath shi - - ned hath

light to shine out of dark-ness hath shi - ned hath

light to shine out of dark-ness hath..... shi - -

light to shine out of dark-ness hath shi - - ned in our hearts..

light to shine out of dark-ness hath..... shi - -

... hath shi - - - ned in our hearts, to
 shi - - - - - ned in our hearts, to
 shi - - - - - ned in our hearts, to
 - ned, shi - - - - - ned in our hearts, to
 shi - - - - - ned in our hearts, to
 - ned, hath shi - - - ned in our hearts, to

give the light of the know - ledge of the
 give the light of the know - ledge of the
 give the light of the know - ledge of the
 give the light of the know - ledge of the
 give the light of the know - ledge of the
 give the light of the know - ledge of the

ff

glo - ry of God. The Lord is

glo - ry of God. The Lord is

glo - ry of God. The Lord is

glo - ry of God. The Lord is

glo - ry of God. The Lord is

glo - ry of God. The Lord is

glo - ry of God. The Lord is

ff

ff *riten:*

ri - - sen, The Lord is ri - - sen.

ri - - sen, The Lord is ri - - sen.

ri - - sen, The Lord is ri - - sen.

ri - - sen, The Lord is ri - - sen.

ri - - sen, The Lord is ri - - sen.

ri - - sen, The Lord is ri - - sen.

ri - - sen, The Lord is ri - - sen.

ri - - sen, The Lord is ri - - sen.

ff *riten:*

* No 41. AIR—"IF YE BE RISEN."

ANDANTE.

Tenor Solo. A DISCIPLE.

VOICE.

(♩ = 80.)
PIANO.

If ye be

ris - en with Christ, seek those things that

are a - bove..... Fight..... the good

fight of faith, Lay hold of e - ter - - - nal

life. Fight..... the good fight of faith,

* May be omitted.

(C & C^o 6735.)

lay hold of e - ter - - - - - nal life .

f *dim:*

If ye be ri - sen with Christ, seek those

p

things that are a - - - - - bove Fight the good

Ped: *

fight of faith, Lay hold of e - ter - nal life,

cres: *Ped:* * *Ped:* *

Lay hold of e - ter - - - - - nal life .

f *dim:*

V *p*

If ye be ri - - sen with Christ,

seek those things that are a - bove

Fight the good fight of faith, Lay hold of e -

- ter - nal life, Look - - ing un - to Him, the

W *cres:*

Ped: *

au - - thor and fin - ish - er of our faith.

Ped: * *Ped:* * *Ped:* * *

Who for the joy that was set be - -

un poco piu lento. *cres:*
 - fore Him, en - - dur - - ed the Cross, des -

- pis - - ing the shame, and is set down at, the
 - cen - do.

ff *con tutta la forza.*
 right hand, at the right hand of the
f *colla voce.*

throne of God.

Nº 42, FINAL CHORUS - "HIM HATH GOD EXALTED."

Adagio non troppo.

Chorus.

SOPRANOS

Him hath God exalted with his

(♩ = 80.)
PIANO.

right hand to be a Prince and a Saviour

for to give re-pen-tance to Is-ra-el

ritenuto. Allegro Vivace. (♩ = 80.)

and for give ness of sins.

ALTO Lead.

Now is come sal-va-tion, sal-va-tion and strength and the

SOPRANO

ALTO

King-dom of our God and the pow-er of His Christ. the

TENOR

BASS

CHORUS.

A

-va-tion, sal-va-tion and strength and the King-dom of our
King-dom of our God..... and the King-dom of our

A

Christ. Now is come sal-va-tion and
King-dom of God.
-va-tion and strength, and the Kingdom of our God and the
pow-er of His Christ, is come sal-

strength.
Now is come sal-va-tion, sal-va-tion and
pow-er of His Christ. . . . Now is come sal-
-va-tion and strength, sal-

Now is come sal-va-tion, sal-va-tion and
strength, and the King-dom of our God and the pow-er
va-tion and strength.
va-tion and strength.

D

strength and the Kingdom of our God... and the pow-
 -er of his Christ the pow-er the pow-

D

Now is come sal-va-tion, sal va-tion and

-er of His Christ the pow'r of His Christ
 -er of His Christ Now is come sal-
 Now is come sal-va-tion sal-va-tion and

strength, and the Kingdom of our God and the pow-er

E

Now is come sal-va-tion.
 -va-tion and strength and the King-dom of our
 strength, and the King-dom of our God and the pow-er of His

of His Christ

Now is come sal-
 God... and the pow-er of His Christ sal-
 Christ, the pow-er of His Christ.

Now is come sal-

va-tion, sal-va-tion and strength and the King-dom of our
 va-tion, sal-va-tion and strength and the King-dom of our
 Now is come sal-va-tion and strength, sal-
 va-tion, sal-va-tion and strength, sal-

va-tion, sal-va-tion and strength, sal-

God and the pow-er of His Christ... the King-dom of our
 God and the pow-er of His Christ... the King-dom of
 va-tion and strength... the King-dom of
 va-tion and strength... and the King-dom of our

va-tion and strength... and the King-dom of our

God and the pow-er, the pow-er of His
 God and the pow-er, the pow-er of His
 God and the pow-er, the pow-er of His
 God and the pow-er, the pow-er of His

F
 Christ Now is come sal-va-tion, sal-va-tion and strength and the
 Christ Now is come sal-va-tion, sal-va-tion and strength and the
 Christ Now is come sal-va-tion, sal-va-tion and strength and the
 Christ Now is come sal-va-tion, sal-va-tion and strength and the

King-dom of our God... and the pow-er of His Christ.... the
 King-dom of our God... and the pow-er of His Christ.... the
 King-dom of our God... and the pow-er of His
 King-dom of our God... and the pow-er of His Christ.... the

G

pow-er the pow-er of His Christ. Who gave

pow-er of His Christ. Who gave

Christ of His Christ. Who gave

pow-er the pow-er of His Christ. Who gave

marcato

Him self for our sins, who gave Him self for our

Him self for our sins, who gave Him self for our

Him self for our sins, who gave Him self for our

Him self for our sins, who gave Him self for our

J

sins That He might de-li-ver

sins That He might de-li-ver

sins That He might de-li-ver

sins That He might de-li-ver

cres:

us from the pre-sent e-vil world ac

us from the pre-sent e-vil world ac

us from the pre-sent e-vil world ac

us from the pre-sent e-vil world ac

con due

cord-ing to the will of

cord-ing to the will of

cord-ing to the will of

cord-ing to the will of

K

God and our Fa-ther

God and our Fa-ther

God and our Fa-ther

God and our Fa-ther

K **D**

Più Lento, Maestoso. (♩ = 72.)

To whom be glo-ry for
 To whom be glo-ry for
 To whom be glo-ry for
 To whom be glo-ry for

e- ver and e- ver to whom be
 e- ver and e- ver to whom be
 e- ver and e- ver to whom be
 e- ver and e- ver to whom be

glo-ry for e- ver and
 glo-ry for e- ver and
 glo-ry for e- ver and
 glo-ry for e- ver and

ff
 8a

The musical score is arranged in three systems, each with four staves. The top three staves of each system are for vocal parts, and the bottom two are for piano accompaniment. The lyrics are: 'e ver...', 'A men, A men, A men, A men...', and 'men...'. The piano part includes a 'loco.' marking. The score concludes with a double bar line and the text 'THE END.' at the bottom right.

THE END.