

THE PRODIGAL SON. ACC. ARR. FOR PIANO

58-745

THE PRODIGAL SON

AN ORATORIO FIRST PERFORMED AT
THE WORCESTER MUSICAL FESTIVAL

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THE WORDS SELECTED FROM
THE HOLY SCRIPTURES

THE MUSIC COMPOSED BY
ARTHUR S. SULLIVAN

THE ORCHESTRAL ACCOMPANIMENTS
ARRANGED FOR THE PIANO
BY FRANKLIN TAYLOR

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UP

PREFACE

~~1914~~

IT is a remarkable fact that the Parable of the Prodigal Son should never before have been chosen as the text of a sacred musical composition. The story is so natural and pathetic, and forms so complete a whole; its lesson is so thoroughly Christian; the characters, though few, are so perfectly contrasted, and the opportunity for the employment of "local colour" is so obvious, that it is indeed astonishing to find the subject so long overlooked.

The only drawback is the shortness of the narrative, and the consequent necessity for filling it out with material drawn from elsewhere.

In the present case this has been done as sparingly as possible, and entirely from the Scriptures. In so doing the Prodigal himself has been conceived, not as of a naturally brutish and depraved disposition,—a view taken by many commentators with apparently little knowledge of human nature, and no recollection of their own youthful impulses; but rather as a buoyant, restless youth, tired of the monotony of home, and anxious to see what lay beyond the narrow confines of his father's farm, going forth in the confidence of his own simplicity and ardour, and led gradually away into follies and sins which, at the outset, would have been as distasteful as they were strange to him.

The episode with which the parable concludes has no dramatic connection with the former and principal portion, and has therefore not been treated.

ARTHUR S. SULLIVAN

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THE PRODIGAL SON

NO. 1. INTRODUCTION

NO. 2. CHORUS

There is joy in the presence of the angels of God over one sinner that repenteth.

Like as a father pitieth his own children, even so is the Lord merciful to them that fear Him. They shall hunger no more, neither thirst any more; and God shall wipe away all tears from their eyes. *Luke xv. 12; Psalm ciii. 13; Rev. vii. 16, 17.*

NO. 3. SOLO (*Tenor*)

A certain man had two sons; and the younger said unto his father: Father, give me the portion of goods that falleth to me. For I know that there is no good but for a man to rejoice, and also that every man should eat and drink and enjoy the good of his labour. *Luke xv. 11, 12; Eccles. iii. 12, 13.*

NO. 4. RECITATIVE AND ARIA (*Bass*)

My son, attend to my words, incline thine ear unto my sayings; Honour the Lord with thy substance, and with the first-fruits of all thine increase.

Trust in the Lord with all thine heart, and in all thy ways acknowledge Him; for the path of the just is as the shining light, that shineth more and more unto the perfect day. *Prov. iv. 18, 20; iii. 6, 9.*

NO. 5. RECITATIVE (*Soprano*)

And the younger son gathered all together, and took his journey into a far country, and there wasted his substance with riotous living. *Luke xv. 13.*

NO. 6. SOLO (*Tenor*) AND CHORUS

THE REVEL

Let us eat and drink, for to-morrow we die.

Fetch wine, and we will fill ourselves with strong drink; and to-morrow shall be as this day and much more abundant. Let us eat and drink. *Isaiah xxii. 13; lvi. 12.*

NO. 7. RECITATIVE (*Contralto*) AND CHORUS

Woe unto them that rise up early in the morning that they may follow strong drink, that continue until night till wine inflame them. And the harp and the viol, the tabret and pipe are in their feasts; but they regard not the work of the Lord, neither consider the operation of His hands.

The mirth of tabrets ceaseth, the noise of them that rejoice endeth; the joy of the harp ceaseth. *Isaiah v. 11, 12; xxiv. 8.*

NO. 8. SONG (*Contralto*)

Love not the world, nor the things that are in the world: for the world passeth away and the lust thereof, but he that doeth the will of God abideth for ever. *1 John ii. 17.*

NO. 9. RECITATIVE (*Soprano*)

And when he had spent all, there arose a mighty famine in that land; and he began to be in want. And he went and joined himself to a citizen of that country; and he sent him into his fields to feed swine. And he would fain have filled himself with the husks that the swine did eat; and no man gave unto him. *Luke xv. 14-16.*

NO. 10. ARIA (*Soprano*)

O that thou hadst hearkened to my commandments! then had thy peace been like a river, and thy righteousness as the waves of the sea. Turn ye, turn ye, why will ye die? *Isaiah xlvi. 18; Ezek. xxxiii. 11.*

No. 11. SOLO (*Tenor*)

How many hired servants of my father's have bread enough and to spare, and I perish with hunger! I will arise and go to my father, and will say unto him, Father, I have sinned against Heaven and before thee, and am no more worthy to be called thy son; make me as one of thy hired servants. *Luke xv. 17-19.*

No. 12. CHORUS

There is joy in the presence of the angels of God over one sinner that repenteth. The sacrifices of God are a broken spirit; a broken and contrite heart, O God, Thou wilt not despise. *Luke xv. 10; Psalm li. 17.*

No. 13. RECITATIVE (*Soprano*) AND DUET

And he arose and came to his father, but when he was yet a great way off his father saw him, and had compassion, and ran, and fell on his neck and kissed him. *Luke xv. 20.*

DUET (*Tenor and Bass*)

Son. Father, I have sinned against Heaven and in thy sight, and am no more worthy to be called thy son.

Father. My son is yet alive! Now let me die, since I have seen thy face, and thou art yet alive. *Luke xv. 21; Gen. xlv. 28; xlvii. 30.*

No. 14. RECITATIVE AND ARIA
(*Bass*)

Bring forth the best robe and put it on him, and bring hither the fatted calf, and kill it, and let us eat and be merry.

For this my son was dead and is alive again; he was lost and is found. Like as a father pitieth his own children, even so is the Lord merciful to them that fear Him.

Blessed be God who hath heard my prayer, and not turned his mercy from me. *Luke xv. 22; Psalm ciii. 13; lxxvi. 20.*

No. 15. CHORUS

O that men would praise the Lord for His goodness, and declare the wonders that he doeth for the children of men.

Let them give thanks whom the Lord hath redeemed. They went astray in the wilderness out of the way; hungry and thirsty their souls fainted in them; yet when they cried unto the Lord in their trouble He delivered them out of their distress.

O that men would therefore praise the Lord for His goodness, and declare the wonders that he doeth for the children of men. *Psalm cvii. 4-6, 8.*

No. 16. RECITATIVE AND ARIA
(*Tenor*)

No chastening for the present seemeth to be joyous, but grievous; nevertheless, afterward it yieldeth the peaceable fruit of righteousness; for whom the Lord loveth He chasteneth, and scourgeth every son whom He receiveth.

Come, ye children, and hearken unto me: I will teach you the fear of the Lord. Lo, the poor crieth, and the Lord heareth him; yea, and saveth him out of all his troubles. *Heb. xii. 11, 6; Psalm xxxiv. 6, 11.*

No. 17. QUARTET (*unaccompanied*)

The Lord is nigh unto them that are of a contrite heart, and will save such as be of an humble spirit. Thus saith the Lord, I have seen his ways, and will heal him: I will lead him also, and restore comforts unto him and to his mourners. *Psalm xxxiv. 18; Isaiah lvii. 18.*

No. 18. CHORUS

Thou, O Lord, art our Father, our Redeemer; Thy name is from everlasting. Hallelujah! Amen. *Isaiah lxiii. 16.*

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The Prodigal Son.

Nº 1.

Introduction.

Andante tranquillo (♩ = 132)

Piano.

The first system of the introduction consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 8/8. The music begins with a piano (*p*) dynamic, followed by a forte (*f*) dynamic, and then returns to piano (*p*). The upper staff features a melodic line with a long note and a slur, while the lower staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the musical piece with two staves. The upper staff has a melodic line with slurs and ties, and the lower staff has a steady accompaniment with chords and eighth notes.

The third system of the introduction features two staves. The upper staff continues the melodic development with slurs and ties, and the lower staff maintains the accompaniment with chords and eighth notes.

The fourth system of the introduction consists of two staves. The upper staff has a melodic line with slurs and ties, and the lower staff has a steady accompaniment with chords and eighth notes.

The fifth and final system of the introduction on this page consists of two staves. The upper staff has a melodic line with slurs and ties, and the lower staff has a steady accompaniment with chords and eighth notes.

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The piece begins with a piano (*p*) dynamic marking.

Second system of the piano score, continuing the melodic and accompanimental lines from the first system.

Third system of the piano score. The right hand has a more active melodic line with slurs. The left hand continues with eighth-note accompaniment. Dynamics include *dim.* (diminuendo) and *pp* (pianissimo).

Fourth system of the piano score. The right hand features a complex melodic pattern with slurs. The left hand accompaniment includes some chords. Dynamics include *cresc.* (crescendo) and *f* (forte).

Fifth system of the piano score. The right hand continues with a melodic line, and the left hand accompaniment becomes more rhythmic. A *cresc.* (crescendo) marking is present.

Sixth system of the piano score. The right hand has a melodic line with slurs, and the left hand accompaniment is steady. The piece concludes with a *ff* (fortissimo) dynamic marking.

dim. *p*

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamic markings include *dim.* and *p*.

dim. *pp*

Second system of the piano score. The right hand continues with a melodic line, and the left hand has a more active accompaniment. Dynamic markings include *dim.* and *pp*.

Third system of the piano score. The right hand has a melodic line with some rests, and the left hand has a rhythmic accompaniment. Dynamic markings include *pp*.

Fourth system of the piano score. The right hand has a melodic line with some rests, and the left hand has a rhythmic accompaniment. Dynamic markings include *pp*.

sempre pp

rit. *

Fifth system of the piano score. The right hand has a melodic line with some rests, and the left hand has a rhythmic accompaniment. Dynamic markings include *sempre pp*. There are also markings for *rit.* and an asterisk.

rall.

rit. *

Sixth system of the piano score. The right hand has a melodic line with some rests, and the left hand has a rhythmic accompaniment. Dynamic markings include *rall.* and *rit.*. There is also an asterisk.

* *attacca il coro*

Nº 2. "There is joy in the presence of the angels of God."

Chorus.

Allegro moderato e tranquillo.

SOPRANO. *mf* There is joy in the presence of the

ALTO.

TENOR.

BASS.

Allegro moderato e tranquillo (♩ = 100)

p

Re. * Re. * Re. * Re. sempre

an - gels of God o - ver one sin - - ner that re - pent - -

pp

eth, there is joy in the pres - ence of the an - gels of

pp

There is joy in the pres - ence of the an - gels of

pp

There is joy in the presence of the an - gels of God o - ver

pp

There is joy in the pres - ence of the an - gels of

pp

Ad. *

God o - ver one sin - ner that re - pent - eth, there is

God o - ver one sin - ner that re - pent - eth, there is

one sin - ner that re - pent - eth, there is joy

God o - ver one sin - ner that re - pent - eth, there is

A

p

joy in the presence of — God, there is joy in the

joy in the presence of — God, there is joy in the

in the pres - ence of God, there is joy in the

joy in the presence of — God, there is joy in the

cresc.

cresc.

cresc.

cresc.

pres-ence of the an - gels of God o - ver one sin - ner that re -

pres-ence of the an - gels of God o - ver one sin - ner that re -

pres-ence of the an - gels of God o - ver one sin - ner that re -

pres-ence of the an - gels of God o - ver one sin - ner that re -

dim.

B

pent - eth, there is joy in the pres-ence of the

pent - eth, there is joy in the pres-ence of the

pent - eth, there is joy in the pres-ence of the

pent - eth, there is joy in the pres-ence of the

p

B

p

ped. * *ped.* * *ped.* *

an - gels of God o - ver one sin - ner that re - pent -

an - gels of God o - ver one sin - ner that re - pent -

an - gels of God o - ver one sin - ner that re - pent -

an - gels of God o - ver one sin - ner that re - pent -

that re -

dim.

ped. * *ped.* * *ped.* *

C

eth.

eth.

eth.

eth.

pent

C

p

cresc.

mf

Like as a fa - ther

f

p

p

pit - ieth his own chil - dren, e - ven so is the Lord mer-ci-ful to

8

mf
Like as a fa - ther
them that fear Him, like as a

cresc.

pit - ieth his own chil - dren, e - ven so is the Lord mer - ci - ful to
fa - ther pit - ieth his own chil - dren, e - ven

Df
Like as a fa *cresc.* ther
them that fear Him, like as a
so is the Lord mer - ci - ful to them that fear

D
sempre cresc.

cresc. pit - ieth his own chil - dren, e - ven so is the Lord mer - ci - ful to
 fa - ther pit - ieth his - own - chil - dren. *cresc.*
 Like as a fa - ther pit - ieth his own

Him,
cresc.

them that fear Him.

chil - dren, e - ven so is the Lord mer - ci - ful to
cresc.
 e - ven so is the Lord mer - ci - ful to them that

Like as a fa - ther
 To them that fear Him, as a fa - ther
 them that fear Him, as a fa - ther
 fear Him.

cresc. Like as a fa - ther
 To them that fear Him, as a fa - ther
 them that fear Him, as a fa - ther
 fear Him.

Like as a fa - ther
 To them that fear Him, as a fa - ther
 them that fear Him, as a fa - ther
 fear Him.

pit - ieth his own chil - dren, e - ven so is the Lord mer - ci -

pit - ieth his own chil - dren, e - ven so is the Lord

pit - ieth his own chil - dren, e - ven so is the Lord

pit - ieth his own chil - dren, e - ven so is the Lord

ful to them that fear Him, is mer - ci - ful to them that -

mer - ci - ful to them that fear Him, mer - ci -

mer - ci - ful, like as a fa - ther

mer - ci - ful to them that fear Him,

F fear Him, like as a fa - ther pit - ieth his own

ful to them that fear Him, like as a fa - ther pit - ieth his own

pit - ieth his own chil - dren, like as a fa - ther pit - ieth his own

like as a fa - ther pit - ieth his own chil - dren,

chil - dren, e - ven so is the Lord mer - ci - ful to
 chil - dren, e - ven so is the Lord mer - ci - ful to
 chil - dren, e - ven so is the Lord mer - ci - ful to
 e - ven so is the Lord mer - ci - ful to them that

them that fear Him. There is joy in the
 them that fear Him. There is joy in the
 them that fear Him. There is joy in the
 fear Him. There is joy in the

Ad. * *Ad.* *

pres-ence of the an - gels of God o - ver one sin -
 pres-ence of the an - gels of God o - ver one sin -
 pres-ence of the an - gels of God o - ver one sin -
 pres-ence of the an - gels of God o - ver one sin -

G

ner that re - pent - - eth, o-ver one sin - ner that re -
 - ner that re - pent - - eth, o-ver one sin - ner that re -
 - ner that re - pent - - eth, o-ver one sin - ner that re -
 - ner that re - pent - - eth, o-ver one sin - ner that re -

G

pent - - eth,
 pent - - eth, o - ver one sin - - ner that re -
 pent - - eth,
 pent - - eth. Like as a fa - ther

cresc.

there is joy in the presence of the
 pent - - eth.
 there is joy in the pres-ence of the an - gels of
 pit - ieth his own chil - dren, e - ven so is the Lord mer-ci-ful to

an - gels of God. **H** They shall *ff*
 They shall
 God o-ver one sin - ner that re - pent - eth. They shall
 them, mer - ci - ful to them that fear Him. They shall

cresc.

hun - ger no more, nei - ther thirst *dim.* an - y more, they shall
 hun - ger no more, nei - ther thirst *dim.* an - y more, they shall
 hun - ger no more, nei - ther thirst *dim.* an - y more, they shall
 hun - ger no more, nei - ther thirst *dim.* an - y more, they shall

ff *dim.* *p*

hun - ger no more, nei - ther thirst. **I** *p* And
 hun - ger no more, nei - ther thirst. *p* And
 hun - ger no more, nei - ther thirst. *p* And
 hun - ger no more, nei - ther thirst. *p* And

pp **I** *pp*

No 3. "A certain man had two sons."

Tenor Solo.

Andante. Recit.

A cer-tain man had two sons. And the

Allegro (♩ = 80)

young-er said un-to his fa-ther:

Fa -

ther, give-me the por-tion of goods that

fall - eth to me, ————— give me the

por - tion of goods that fall - eth to me.

For I know that there

p dim. *pp e legato*

is no good but for a man to re -

joice, and al - so that ev - 'ry man should eat and

drink, and en - joy the good of his la - - - bour; I

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). The lyrics are "drink, and en - joy the good of his la - - - bour; I". The middle and bottom staves are for piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features a steady accompaniment with chords and moving lines.

know that there is no good but for a man

cresc.

pp

The second system continues the musical score. The vocal line has the lyrics "know that there is no good but for a man". The piano accompaniment is marked with a piano (*pp*) dynamic and a crescendo (*cresc.*) hairpin. The piano part consists of chords in the right hand and a moving bass line in the left hand.

to re - joice, and that ev - 'ry man should

cresc. *f*

The third system features the vocal line with lyrics "to re - joice, and that ev - 'ry man should". The piano accompaniment is marked with a crescendo (*cresc.*) and a forte (*f*) dynamic. The piano part continues with chords and a moving bass line.

eat and drink, and en - joy the good of his la - - -

The fourth system shows the vocal line with lyrics "eat and drink, and en - joy the good of his la - - -". The piano accompaniment continues with chords and a moving bass line.

bour.

f *dim.*

The fifth system concludes the page with the vocal line ending on "bour." and a final piano accompaniment. The piano part features a more active texture with sixteenth-note patterns in the right hand and a bass line in the left hand. Dynamics include forte (*f*) and diminuendo (*dim.*).

Recit.

Fa - ther, give me the

p

Rit.

portion of goods that fall - eth to me.

u tempo

sf

Rit. * *Rit.* *

p dim.

1

know that there is no — good but for a man

p

cresc.

to re - jice, and that — ev - 'ry man should

f

eat and drink, and en - joy the good of his la - - -

dim.

bour; I know that there is no — good but for a

p

man to re - jice, I know there

f with fervor

f

is no — good but for a man

to re - jice.

pp

N^o 4. "My son, attend to my words."

Recit. and Air (Bass).

Allegro. (♩ = 72)

f

f

f

Ad.

Recit.

My son, at - tend to my words,

p

* *Ad.*

in - cline thine ear un - to my say - ing:

p

a tempo più lento (♩ = 100)

Hon - our the Lord with thy sub - stance and with the

p

first - fruits — of all thine in - - - crease.

p

Andante con moto. (♩ = 66)

f

Trust in the Lord with

p sost.

all thine heart, and in all thy ways ac -

knowl - edge Him. Trust in the Lord, —

trust in the Lord, and in all — thy ways — ac -

Recit.

knowl - edge Him. My son, at -

pp

p

Ad.

tend to my words, in-cline thine ear un- to my say - - ings:

* *Ad.* *

f a tempo

Trust in the Lord with all thine heart, and in

all thy ways ac - knowl - - edge Him, in

dim.

all thy ways ac - knowl - - edge

P

Him. For the path of the

just is as a shin - ing light that
 shin - eth more and more
 un - to the per - fect day, that shin - eth more and
 more to the per - fect day! My
 son, trust in the Lord.

cresc.
cresc.
ff
ff p
dim.
ff
dim.
p
p tranquillo
p
p colla voce

N^o 5. "And the younger son?"

Recit. (Soprano).

Allegro vivace.

Piano introduction in E major, 2/4 time. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a rhythmic accompaniment of eighth notes. The piece concludes with a *rall.* (rallentando) and *dim.* (diminuendo) marking over a sustained chord.

Recit.

Soprano vocal line for the recitative. The lyrics are: "And the young - er son gath - er'd all to -". The melody is simple and follows the natural inflection of the text.

Piano accompaniment for the second line of the recitative. The lyrics are: "geth - er, and took his jour - ney in - to a far coun - try,". The piano part features a *f* (forte) dynamic in the first measure and a *p* (piano) dynamic in the second measure.

Soprano vocal line and piano accompaniment for the third line of the recitative. The lyrics are: "and there wast - ed his substance with ri - ot - ous liv - ing." The piano accompaniment consists of sustained chords in the right hand and a simple bass line in the left hand.

No 6. "Let us eat and drink."

Solo (Tenor) and Chorus.

Allegro vivace. (♩ = 84)

p staccato

SOPRANO.

ALTO.

TENOR.

BASS.

p

Let us eat and drink,

Let us eat and drink,

Let us eat and drink,

Let us eat and drink,

p

Let us eat and drink,

p

Let us eat and drink,

to - mor - - row we

to - mor - - row we

to - mor - - row we die,

to - mor - - row we die,

die,

die,

The first system consists of four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'to - mor - - row we die,'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

A *cresc.* let us eat, let us drink,

cresc. let us eat, let us drink,

cresc. let us eat, let us drink, let us eat and

cresc. let us eat, let us drink, let us eat and

The second system is marked with a section letter 'A' and a 'cresc.' (crescendo) instruction. It contains four vocal staves and piano accompaniment. The lyrics are 'let us eat, let us drink, let us eat and'. The piano accompaniment continues with a similar rhythmic pattern.

f for to - - mor - - row *dim.* we

f for to - - mor - - row *dim.* we

f drink, for to - mor - - row *dim.* we

f drink, for to - mor - - row *dim.* we

The third system features four vocal staves and piano accompaniment. It begins with a forte (*f*) dynamic and includes a decrescendo (*dim.*) instruction. The lyrics are 'for to - - mor - - row we', 'for to - - mor - - row we', 'drink, for to - mor - - row we', and 'drink, for to - mor - - row we'. The piano accompaniment has a more active, flowing texture.

p
die!
p
die!
p
die!
p
die!

Tenor Solo. *Bp.*
Fetch wine, and we will fill our-selves with

pp
Re. *

strong—drink, and to-mor-row shall

Re. * Re. *

be as this day. Fetch wine,

Re. *

and we will fill our-selves with strong drink, and to-

mor - row shall be as this day,

C *cresc.*
to mor - row shall be as

this day, and much more

a - bun - dant, more a -

D
bun - dant. Fetch wine!
Let us eat and drink!
Let us eat and drink!
Let us eat and drink!
Let us eat and drink!
Let us eat and drink!

P

Let us eat and

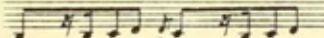
Let us eat and

P

Let us eat and drink,

Let us eat and drink,

p il basso staccato

This  phrase is carried through every measure until the end.

drink,

drink,

to - mor - - row we die.

to - mor - - row we die.

cresc.

mor - - row we die. Let us

mor - - row we die. Let us

cresc. Let us eat,

cresc. Let us eat,

cresc.

eat, let us drink,
eat, let us drink,
let us drink, let us eat and
let us drink, let us eat and

for to - mor - row
for to - mor - row
drink, for to - mor - row
drink, for to - mor - row

f dim.
f dim.
f dim.
f dim.

we die!
we die!
we die!
we die!

p
p
p
p

fill our-selves with strong drink, and to -

mor - - row shall be as this day,

F *cresc.*
to - - mor - - row shall be as

this day, and much more

a - - bun - dant, more a - bun - dant.

p Let us eat and
p Let us eat and
p Let us eat and
p Let us eat and

dim. *p*

G *p*
Let us eat and

drink!

drink!

drink!

drink!

G *mf*

drink,

to -

f Let us eat and drink,

f Let us eat and drink,

f Let us eat and drink,

f Let us eat and drink,

Let us eat and drink,

f

mor - row we die.

to - mor - row we

to - mor - row we

to - mor - row we

to - mor - row we

to - mor - row we

p

f

1. *ad.* *

f cresc. al fine

Let us eat and drink,

die,

die,

die,

die,

p

to - mor - row we

let us eat and drink,

let us eat and drink,

die, to -

to - mor - row we die,

to - mor - row we die,

to - mor - row we die,

to - mor - row we die,

dant. *f* Let us eat and drink,
 die, let us eat and drink, for to -
 die, let us eat and drink, for to -
 die, let us eat and drink, for to -
 die, let us eat and drink, for to -

8

ff

Detailed description: This system contains five vocal staves and two piano staves. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *f* and *ff*. There are triplets and slurs in the piano part.

let us eat and drink, let us eat, let us
 mor - row we die, let us eat, let us
 mor - row we die, let us eat, let us
 mor - row we die, let us eat, let us drink,
 mor - row we die, let us eat, let us drink,

8

ff

Detailed description: This system continues the vocal and piano parts from the first system. It features five vocal staves and two piano staves. The piano accompaniment includes triplets and slurs. Dynamics include *ff*.

drink, for to - mor - row we die! *ff*
 drink, let us eat and drink, for to - mor - row we die! *ff*
 drink, let us eat and drink, for to - mor - row we die! *ff*
 let us eat and drink, for to - mor - row we die! *ff*
 let us eat and drink, for to - mor - row we die! *ff*

f *ff*
Ad.

f *ff*
 * *Ad.* *

No. 7. "Woe unto them."

Recit. (Contralto) and Chorus.

Andante.

Recit.

f con gran forza

Woe un-to them that rise up ear - ly in the morning, that they may

f *p*

fol-low strong drink; that con - tin - ue un - til night, till wine in - flame them.

f *f* *f*

Moderato. (♩ = 100)

p a tempo

And the harp and the viol, the ta - bret and

p

pipe are in their feasts. But they re -

Recit.

pp

gard not the work of the Lord, neither con - sid - er the op - e - ra - tion of His hands.

Chorus.

SOPRANO & ALTO. *p*

The mirth of ta - brets

TENOR & BASS. *p*

The mirth of ta - brets

Andante. (♩ = 80)

p

cresc.

ceas - eth, the noise of them that re-joyce

cresc.

ceas - eth, the noise of them that re-joyce

cresc.

*Ra. * Ra. * Ra. * Ra. **

end - eth, the joy of the harp ceas - eth.

dim. p

rall.

end - eth, the joy of the harp ceas - eth.

dim. p

rall.

Nº 8. "Love not the world."

Song. (Contralto.)

Andante tranquillo. (♩ = 76)

Love not the

world, nor the things that are in the world; for the

world pass-eth a - way, and the lust there - of

Love not the world, nor the things that are in the

Red. * *Red.* *

cresc.

world; for the world pass - eth a - way, for the

world pass - eth a - way, the world pass - eth a -

dim. *p*

way, and the last — there - of. But he that

cresc.

do - eth the will of God, a -

f

bid - eth for ev - er,

dim.

a - bid - eth for ev - er,

dim.

p. 2 3

ra.

p.

he that do - eth the

p.

will of God, — a - bid - eth for

dim.

rall. *p.*

ev - er, Love not the world, nor the

rall. *p.*

cresc.

things that are in the world; for the world pass - eth a -

cresc.

way, and the lust — there - of. But he — that

do - eth the will — of God, a - bid - eth for

ev - er, a - bid - eth, — a - bid - eth for

ev - er, a - bid - eth for

p tranquillo

ev - er.

No. 9. "And when he had spent all."

Recit. (Soprano.)

Allegro agitato. ($\text{♩} = 72$)

First system of piano accompaniment. The music is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro agitato' with a quarter note equal to 72 beats per minute. The dynamic is marked *p* (piano). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes.

Second system of piano accompaniment, continuing the melodic and rhythmic patterns from the first system.

Third system of piano accompaniment, showing further development of the musical themes.

Fourth system of piano accompaniment, featuring more complex harmonic textures and chromatic movement.

Fifth system of piano accompaniment, concluding the piece. The right hand has a melodic line with a fermata over the final chord. The left hand features a triplet of eighth notes. Dynamics include *f* (forte) and *cresc.* (crescendo). The piece ends with a *Rec.* (Recitativo) marking.

ff *dim.*

Q. a. *Q. a.*

Recit.
And

p

when he had spent all, there a - rose a might - y fam - ine in that

p

land, and he be - gan to be in want.

pp

And he went and

join - ed him - self to a cit - i - zen of that

coun - try; and he sent him in - to his fields to feed

swine. And he would fain have

a tempo Andante.

dim. *p*

fill - ed him - self with the husks that the swine did eat;

and no man gave un - to him.

pp

N^o 10. "O that thou hadst hearkened."

Aria. (Soprano.)

Andante espressivo non troppo lento. (♩=80)

O that thou hadst heark - en - ed to my com -

- mand - ments! Then had thy peace been like a riv - er,

and thy right - eous - ness, and thy

right - eous - ness as the waves of the

dim. *P*

sea. O that thou hadst heark - en - ed to my com -

mand - ments! Then had thy peace been like a riv - er,

and thy right - eous - ness, and thy right - eous - ness

cresc.

as the waves of the sea.

mf *dim*

P

O that thou hadst heark - en - ed to my com - mand - ments!

Then had thy peace been like a riv - er, and thy—

right - eous - - - ness as the waves of the

sea, as the waves, the

waves of the sea. Turn ye! turn ye!

Why will ye die?

Tenor Solo.

Andante con moto. (♩=132)

p
pp una corda

Ra. * Ra. *

8

Ra. * Ra. * Ra. *

8

Ra. * Ra. * Ra. *

8

dim.
p tre corde

Ra. * Ra. *

p

How man - y hir - ed serv - ants

sempre p

Ra. *

of my fa - ther's have bread e - nough

simile

and to spare, and I

cresc.

per - ish with hun - - ger!

p

p

rit.

I will a - rise and go to my fa -

ther, I will a - rise — and go to my

fa- -ther, and will say un - to him: —

Fa - ther, Fa-ther, I have sin - ned a - gainst Heav'n and be - fore

thee, — and am no more wor - thy to be

call - ed thy son. —

Make me as one of thy

hir- -ed serv - ants, make me as one of thy

hir - ed servants. I will a - rise and

go to my fa- -ther, and will say un - to

him: Fa- -ther, Fa -

ther, I have sin - ned a - gainst Heav'n,

p cresc. *uccel.*

a - gainst Heav'n, a - gainst Heav'n and be -

ff *rit.* *collu voce*

fore thee, and am

a tempo *p* *dim.* *a tempo* *p*

no more wor - thy to be call - ed

dim. *rall.* *pp*

thy son.

pp

No 12. "The sacrifices of God."

Chorus.

Andante

SOPRANO. *pp*

There is joy in the pres- - ence of

ALTO. *pp*

There is joy in the pres- - ence of

TENOR. *p*

There is joy in the presence of the an-gels of God o-ver

BASS. *pp*

There is joy in the pres- - ence of

Andante. (♩=72)

p

God o - ver one sin - ner that re - pent - eth,

God o - ver one sin - ner that re - pent - eth,

one sin - ner that re - pent - eth, there is joy in the presence of the

God o - ver one sin - ner that re - pent - eth,

there is joy o - ver one sin-ner that re - pent - - -

there is joy o - ver one sin-ner that re - pent - - -

an - gels of God o - ver one sin-ner that re - pent -

there is joy o - ver one sin-ner that re - pent - - -

A *p*

eth. The sac-ri - fic - es of God are a bro - ken spir - it;

eth.

eth.

eth.

A *p*

a broken and contrite heart, O God, Thou wilt not des-pise,

Thou wilt not des-

p a bro - ken and con - trite heart, *cresc.* a bro - ken and

pise *p* a bro - ken and con - trite heart, *cresc.* a

p a bro - ken and con - trite heart, *cresc.* a

p a bro - ken and con - trite heart, *cresc.* a

f **B** *ff*

con - trite heart, O God, O God, Thou

con - trite heart, a con - trite heart, O God, Thou

con - trite heart, a con - trite heart, O God, Thou

con - trite heart, a con - trite heart, O God, Thou

B

f *Slower.* *p dim.* *pp*

wilt not des - pise, wilt not des - pise.

dim. *p dim.* *pp*

wilt not des - pise, wilt not, wilt not des - pise.

dim. *p dim.* *pp*

wilt not des - pise, wilt not, wilt not des - pise.

dim. *p dim.* *pp*

wilt not des - pise, wilt not, wilt not des - pise.

Slower. *pp*

N^o 13. "And he arose, and came to his father."

Recit. (Soprano)_ Duet. (Tenor and Bass.)

Andante. (♩=80)

Recit. *p* Soprano.

And he a -

pp

Ca.

rose, and came to his fa - ther. But when he was yet a great way

off, his fa - ther saw him, and had com - pas - sion, and

cresc. molto *accel.*

cresc. molto *accel.*

ran and fell on his neck and kiss - -ed him.

f

Tenor. (Father, I have sinned)

p

Fa - ther, Fa - ther, I have sin - ned a - gainst

a tempo

Oboe

ff

pp

And. sempre

Heav'n and in thy sight, and am no more

wor - thy to be call - ed thy son.

dim.

pp

dim.

pp

My son is yet a - live! Now let me —

pp Bass.

pp

die, since I have seen thy face, and — thou art yet a -

f Fa - ther, Fa - ther, I have sin - ned a - gainst
cresc. live! My son is yet a - live! Now let me —

pp

Heav'n, and — in thy sight,
 die, since I have seen — thy — face, — have

and am no more wor - thy, no more wor - thy —
 seen thy face, — have seen thy —

dim.
 - *dim.* to be call - ed thy son.
 face, and thou art yet - a - -live! My son is yet a -

The first system of the musical score consists of three staves. The top staff is the vocal line in G major, starting with a *dim.* marking. The lyrics are: "to be call - ed thy son." The middle staff continues the vocal line with lyrics: "face, and thou art yet - a - -live! My son is yet a -". The bottom staff is the piano accompaniment, featuring a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand. A *dim.* marking is present above the piano part, and a *pp* marking is present below it.

Fa - -ther, I have sin - -ned
 live! My son is yet a - live! Now let me

The second system of the musical score consists of three staves. The top staff is the vocal line with lyrics: "Fa - -ther, I have sin - -ned". The middle staff continues the vocal line with lyrics: "live! My son is yet a - live! Now let me". The bottom staff is the piano accompaniment, continuing the rhythmic pattern from the first system.

dim.
 a - gainst Heav'n and in
dim.
 die, since I have seen thy face, and thou art yet

The third system of the musical score consists of three staves. The top staff is the vocal line with lyrics: "a - gainst Heav'n and in". The middle staff continues the vocal line with lyrics: "die, since I have seen thy face, and thou art yet". The bottom staff is the piano accompaniment. A *dim.* marking is present above the piano part, and a *pp* marking is present below it.

thy sight.
 a - - -live!

The fourth system of the musical score consists of three staves. The top staff is the vocal line with lyrics: "thy sight.". The middle staff continues the vocal line with lyrics: "a - - -live!". The bottom staff is the piano accompaniment. A *pp* marking is present below the piano part.

Nº 14. "Bring forth the best robe."

Recit. and Aria. (Bass.)

Allegro.

Recit.

Bring forth the best

robe,

and put it on him,

and bring hith - er the fat - ted calf, and kill it;

and let us eat, and be mer - - - ry.

Attacca subito

ten.
ff
Cres.
*
Cres.

Aria. f p p
For this, my
f
*

son, — was dead, and is a - live a - gain; he was
f p p

lost, — and is found, — he was —
cresc.

lost, — and is found. For this my
f f

son was dead, and is a - live a - gain; he was

lost, and is found, he was

lost, and is found.

Like as a

fa - - - ther pit - ieth his own

chil - - - dren, e - ven so is the

Lord mer - ci-ful to them that _____

fear Him. Like as a

fa - - - ther pit - ieth his own

chil - - - dren, e - ven so is the

pp

Lord mer - ci - ful to them that

fear Him. Bless - ed be

God, who hath heard my pray'r, and not turn - ed His

mer - cy from me! Bless - ed be God, who hath heard my

pray'r, and not turn - ed His mer - cy from me!

P
 Bless - - - ed be God,

who hath heard my

cresc.

pray'r, and not turn - ed His

f

mer - cy from me! For

ff

this my son was dead, and is a - live a - gain;

ff *f* *p*

mf
he was lost, and is found,

p

rall.
he was lost, and is found. — *f* Bless - ed be God, who hath

rall. *ff*

heard my pray'r, — and not turn - ed His

*And. ** *And. **

rall.
mer - cy from me! —

colla voce *ff*

f *f*

*And. **

"No 15. O that men would praise the Lord."

Chorus.

Andante maestoso.

SOPRANO. *f*
 O that men would praise the Lord for His good -

ALTO. *f*
 O that men would praise the Lord for His good -

TENOR. *f*
 O that men would praise the Lord for His good -

BASS. *f*
 O that men would praise the Lord for His good -

Andante maestoso. (♩ = 66)

ff

♩. *
 ♭. *

ness, and de - clare the wonders that He do - eth for the chil-dren of men.

ness, and de - clare the wonders that He do - eth for the chil-dren of men.

ness, and de - clare the wonders that He do - eth for the chil-dren of men.

ness, and de - clare the wonders that He do - eth for the chil-dren of men.

ff

Let them, let them give thanks, let them give thanks,

Let them, let them, let them give

Let them, let them, let them give thanks, whom the

Let them, let them, let them give thanks, whom

whom the Lord hath re - deem - ed.

thanks, whom the Lord hath re - deem'd.

Lord hath re - deem - ed.

the Lord hath re - deem - ed.

Moderato.

They went a - stray in the

They went a - stray in the wil - der - ness, in

Moderato. (♩ = 104)

p

wil-der-ness, in the wilder-ness out of the way.

the wil-der-ness out of the way. Hun - gry and

A

Hun - gry and thirst-y their soul faint - ed with -

thirst - y their soul faint - ed with - in them, their

A

in them, their soul faint - ed with - in them, their

soul faint - ed with - in them, their soul faint - ed with -

B

dim.

B

dim.
 soul faint - ed with - in them.
 in them.

The first system of music features a vocal line in the upper staff with lyrics "soul faint - ed with - in them." and a piano accompaniment in the lower staves. The music is in a key with three flats and a common time signature. The piano part consists of chords and moving lines in both hands.

C
p
 They went a - stray

The second system begins with a section marked with a 'C' time signature. The vocal line has the lyrics "They went a - stray" and is marked with a piano (*p*) dynamic. The piano accompaniment continues with chords and moving lines.

C
p

This block shows the piano accompaniment for the second system, featuring a rhythmic pattern of chords and moving lines in both hands, marked with a piano (*p*) dynamic.

in the wil - der - ness, in
 They went a - stray in the

The third system continues the vocal line with lyrics "in the wil - der - ness, in" and "They went a - stray in the". The piano accompaniment provides harmonic support with chords and moving lines.

C

This block shows the piano accompaniment for the third system, continuing the rhythmic pattern of chords and moving lines in both hands.

the wil-der-ness out of the
 wil-der-ness, in the
 way. Hun-gry and
 wil-der-ness out of the way.
 thirst-y their soul faint-
 Hun-gry and thirst-y

D

D

ed with in them, their
 their soul faint - ed with -

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The piano part features a rhythmic accompaniment of eighth and sixteenth notes.

soul faint - ed with in them,
 in them, their soul

The second system continues the musical score with four staves. The vocal lines and piano accompaniment follow the same structure as the first system. The lyrics continue across the staves.

their soul faint - ed with -
 faint - ed with in them, their

The third system concludes the musical score with four staves. The vocal lines and piano accompaniment follow the same structure as the previous systems. The lyrics conclude across the staves.

in them.

soul faint - - - ed with - in

them.

Yet

Yet when they cried un - to the

Yet when they cried un - to the

Yet when they cried un - to the Lord in the

when they cried un - to the Lord in their trou - ble,

Lord in their trou - ble, He de - liv - 'red
 Lord in their trou - ble, He
 trou - ble, He de - liv - 'red them out of
 He de - liv - 'red them out of their dis -

E
 them out of their dis - tress; when they
 de - liv - 'red them out of their dis - tress;
 their dis - tress; when they cried un - to the
 tress; when they cried un - to the Lord, He de -

E
 cried un - to the Lord, He de - liv - 'red them,
 when they cried un - to the Lord, He de -
 Lord, He de -
 liv - 'red them, He de - liv - 'red

He de - liv - 'red them out of their dis -
 liv - 'red them, when they cried un - to the
 liv - 'red them out of their dis - tress,
 them out of their dis - tress,

F *f*
 tress; when they cried, He de -
 Lord, when they cried, He de -
 when they cried, He de -
 when they cried, He de -

F
piu f *f*

liv - 'red them out of their dis -
 liv - 'red them out of their dis -
 liv - 'red them out of their dis - tress.
 liv - 'red them out of their dis -

Vivace.

tress.

tress.

ff

O that men would there-fore praise the Lord, would

tress.

Vivace. (♩ = 80)

f

O that men would there-fore praise the

there-fore praise the Lord, would praise the Lord! O

Lord, would there-fore praise the Lord, would there-fore praise the

that men, O that men, that

G

O that men would therefore praise the
 Lord, would there - fore praise the Lord! O
 men would there - fore praise the Lord, praise the

G

Lord, would therefore praise the Lord, would praise the
 that men, O that men would praise the
 Lord, praise the Lord! O praise the
 O that men would

Lord! O that men, O that
 Lord, praise the Lord, praise the Lord!
 Lord, praise the Lord, praise the Lord,
 therefore praise the Lord, would therefore praise the Lord, would

H

men would therefore praise the Lord, praise the

O that men would therefore praise the

therefore praise the Lord, would praise the Lord! O

Lord, praise the Lord!

Praise the Lord, praise the Lord!

Lord, would therefore praise the Lord, would therefore praise the

that men, O that men would praise the

O that men would therefore praise the Lord, would

O that men would therefore praise the Lord!

Lord! O that men would therefore praise the

Lord, praise the Lord,

I

therefore praise the Lord! O that men

O that men would there-fore praise the Lord, would

Lord, would therefore praise the Lord, praise the Lord!

praise the Lord! O that

— would therefore praise the Lord, would therefore praise the Lord,

therefore praise the Lord! O

O that men would there -

men would therefore praise the Lord, would therefore praise the

praise the Lord!

praise the Lord!

that men would therefore praise the Lord, would therefore

- fore praise the Lord, praise the

Lord! O that men would therefore praise the -

K

O that men would therefore praise the Lord, would
 praise the Lord!
 O that men, Lord!
 O that men would therefore praise the
 Lord, praise the Lord! O that men

K

therefore praise the Lord for His good - - - ness,
 O that men would praise the Lord,
 Lord, would praise Him for His good - - - ness,
 - would there-fore praise Him for His good - - - ness,

L *p*

and de - clare the won - - ders, and de -

p

and de - clare the won - - ders, and de -

p

and de - clare the won - - ders, and de -

p

and de - clare the won - - ders, and de -

L

clare the won - - ders, the won - ders that He do - eth

clare the won - - ders, the won - ders that He do - eth

clare the won - - ders, the won - ders that He do - eth

clare the won - - ders, the won - ders that He do - eth

M

for the chil - - dren of men,

for the chil - - dren of men,

for the chil - - dren of men,

for the chil - - dren of men,

M

p

pp

and de - clare the won - - ders, and de - clare the

pp

and de - clare the won - - ders, and de - clare the

pp

and de - clare the won - - ders, and de - clare the

pp

and de - clare the won - - ders, and de - clare the

pp

ca.

*

cresc.
 won - ders that He do - eth for the chil - - dren of
 won - ders that He do - eth for the chil - - dren of
 won - ders that He do - eth for the chil - - dren of
 won - ders that He do - eth for the chil - - dren of

cresc.
 won - ders that He do - eth for the chil - - dren of
 won - ders that He do - eth for the chil - - dren of
 won - ders that He do - eth for the chil - - dren of
 won - ders that He do - eth for the chil - - dren of

cresc.
 won - ders that He do - eth for the chil - - dren of
 won - ders that He do - eth for the chil - - dren of
 won - ders that He do - eth for the chil - - dren of
 won - ders that He do - eth for the chil - - dren of

cresc.
 won - ders that He do - eth for the chil - - dren of
 won - ders that He do - eth for the chil - - dren of
 won - ders that He do - eth for the chil - - dren of
 won - ders that He do - eth for the chil - - dren of

N *f*
 men. O that men would therefore praise the
 men. O that
 men. O that men would
 men, and de - clare the won - - ders,

N *f*
 men, and de - clare the won - - ders,
 men, and de - clare the won - - ders,
 men, and de - clare the won - - ders,
 men, and de - clare the won - - ders,
 men, and de - clare the won - - ders,

Ad. *

Lord, would therefore praise the Lord, would therefore praise the
 men would therefore praise the Lord, would therefore praise the
 therefore praise the Lord, would therefore praise the Lord,
 and de - clare the won - - ders, the

Lord for His good - - ness, would praise the Lord!
 Lord, would praise the Lord for His good - - ness!
 would therefore praise the Lord for His good - - ness!
 won - - ders that He do - eth for His chil - dren of men!

0
ff
O that men would therefore praise the Lord, would therefore praise the

ff
O that men would therefore praise the Lord, would therefore praise the

ff
O that men would therefore praise the Lord, would therefore praise the

ff
O that men would therefore praise the Lord, would therefore praise the

0
ff
Lord, would praise the Lord for His good - - ness!

Lord, would praise the Lord for His good - - ness!

Lord, would praise the Lord for His good - - ness!

Lord, would praise the Lord for His good - - ness!

Rw. *

ff
 O that men would therefore praise the Lord, would therefore praise the
 O that men, that men would there - fore praise the
 O that men, that men would there - fore praise the
1st Bass.
ff
 O that men, that men would there - fore praise the

P
ff
sf
sf

Lord for His good - - ness, that men would praise the
 Lord! O that men would there - fore praise the
 Lord, would praise the Lord!
 Lord, that men would there - fore praise the

ff
rit.
 Lord for His good - ness, would praise the Lord!
 Lord for His good - ness, would praise the Lord!
 O that men would there - fore praise the Lord!
 Lord! O that men would praise the Lord!

ff
rit.
rit.
rit.
rit.

No 16. "Come, ye children?"

Recit. and Aria. (Tenor.)

Andante.

Recit.

No chas-ten-ing for the present seemeth to be joy-ous, but

grievous; nev-er-the-less, af-terwards it yield-eth the peace-a-ble

fruit of right-eous-ness: for whom the Lord lov-eth, He

chas-ten-eth, and scourg-eth ev-'ry son whom He re-ceive-eth.

Andante con moto. (♩ = 76)

Aria. *p*

Come, ye chil - dren, and heark - en un - to me;

p

I will teach you the fear of the Lord.

Come, ye chil - dren, and heark - en un - to me; I will

p **A**

teach you the fear of the Lord, I will

cresc. *f* *cresc.* *f*

teach you the fear of the Lord.

dim. **B** *p*

p
 Lo! the poor cri - eth,

and the Lord hear - - eth him; lo, the poor

cri - eth, and the Lord hear - eth him, yea, and

f

*Re. * Re. **

sav - - eth him out of all his trou - ble.

dim.

C *p*
 Lo, the poor cri - eth, and the Lord hear - eth him.

pp

*Re. **

Come, — ye — chil - dren, and heark - en un - to me; I will

cresc. *p*

D *cresc.* *f*
 teach you the fear of the Lord. — O come, O come, — and

cresc. *f*

I — will teach you the fear of the Lord. Come, — ye —

p *dim.* *p*

chil - dren, heark - en — un - to me.

pp

No 17. "The Lord is nigh."

Quartet. (Unaccompanied)

Allegro moderato.

SOPRANO.

ALTO.

TENOR.

BASS.

Allegro moderato. (♩ = 104)

*p**cresc.**mf*

The Lord is

The Lord is

The Lord is

The Lord is

dim.

nigh un - to them that are of a con - trite heart, and will

nigh un - to them that are of a con - trite heart, and will

nigh un - to them that are of a con - trite heart, and will

nigh un - to them that are of a con - trite heart, and will

dim.

save — such as be *dim.* of an hum - ble spir - it.

save — such as be *dim.* of an hum - ble spir - it.

save — such as be *dim.* of an hum - ble spir - it.

save — such as be *dim.* of an hum - ble spir - it.

A *p* *cresc.*

The Lord is nigh un - to them that are of a

The Lord is nigh un - to them *cresc.* that are

The Lord is nigh un - to them *cresc.* that are

The Lord is nigh un - to them *cresc.* that are

The Lord is nigh un - to them that are of a

A *cresc.*

f

con - trite heart, and will save such as be of an

of a con - trite heart, and will save such as

of a con - trite heart, and will save such as

con - trite heart, and will save such as

f

dim. hum - ble spir - it. Thus saith the Lord: **B** *f*

dim. be of an hum - ble spir - it. Thus saith the Lord: *f*

dim. be of an hum - ble spir - it. Thus saith the Lord: *f*

dim. be of an hum - ble spir - it. Thus saith the Lord: *f*

dim. **B** *f*

dim. I have seen his ways, and will heal him. Thus saith the *f*

dim. I have seen his ways, and will heal him. Thus saith the *f*

dim. I have seen his ways, and will heal him. Thus saith the *f*

dim. I have seen his ways, and will heal him. Thus saith the *f*

dim. *f*

Lord: I have seen his ways, and will heal — him, **C**

Lord: I have seen his ways, and will heal — him, *dim.*

Lord: I have seen his ways, and will heal him, and re-store *dim.*

Lord: I have seen his ways, and will heal — him, **C**

p and re-store com-forts un-to him and to his mourn-
rull.
p and re-store com-forts un-to him and to his mourn-
rull.
p com-forts un-to him and to his mourn-
rull.
p and re-store com-forts un-to him and to his mourn-
p *rull.*

p a tempo ers. The Lord is nigh un-to them that are of a con-trite
p a tempo ers. The Lord is nigh un-to them that are of a con-trite
p a tempo ers. The Lord is nigh un-to them that are of a con-trite
p a tempo ers. The Lord is nigh un-to them that are of a
p a tempo

D. f
heart. Thus saith the Lord: I have seen his
heart. Thus saith the Lord: I have seen his
heart. Thus saith the Lord: I have seen his
con-trite heart. Thus saith the Lord: I have seen his
D

dim. *p*

ways, and will heal him, and re - store com - forts

dim. *p*

ways, and will heal him, and re - store com - forts

dim. *p*

ways, and will heal him, and re - store com - forts

dim. *p*

ways, and will heal him, and re - store com - forts

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

un-to him and to his mourn - ers, re - store com -

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

un - to him and to his mourn-ers, re - store com -

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

un - to him and to his mourn-ers, re - store com -

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

un - to him and to his mourn-ers, re - store com -

cresc. *dim.* *pp* *dim. p*

pp slower

- - forts un - to him and to his mourners, and his mourn - ers.

pp slower

- - forts un - to him and to his mourners, and his mourn - ers.

pp slower

- - forts un - to him and to his mourners, and his mourn - ers.

pp slower

- - forts un - to him and his mourners, and his mourn - ers.

pp slower

N.B. This page has been altered to its present form since the 1st edition was published.

Nº18. "Thou, O Lord, art our Father."

Chorus.

Allegro con brio ma moderato. ($\text{♩} = 104$)

f SOPRANO.

Thou, O Lord, art our Fa - ther, our Re - deem - er; Thy

f ALTO.

Thou, O Lord, art our Fa - ther, our Re - deem - er; Thy

f TENOR.

Thou, O Lord, art our Fa - ther, our Re - deem - er; Thy

f BASS.

Thou, O Lord, art our Fa - ther, our Re - deem - er; Thy

name is from ev - er - last - - ing.

name is from ev - er - last - - ing.

name is from ev - er - last - - ing.

name is from ev - er - last - - ing.

non legato

Thou, O Lord, art our Fa-ther, our Re-deem-er; Thy name is from

Thou, O Lord, art our Fa-ther, our Re-deem-er; Thy name is from

Thou, O Lord, art our Fa-ther, our Re-deem-er; Thy name is from

Thou, O Lord, art our Fa-ther, our Re-deem-er; Thy name is from

ev - er - last - ing.

ev - er - last - ing.

ev - er - last - ing. Hal - le - lu - jah! Hal - le -

ev - er - last - ing.

ev - er - last - ing.

ev - er - last - ing.

ev - er - last - ing. Hal - le - lu - jah! Hal - le -

ev - er - last - ing.

Hal - le - lu -

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le -

lu - jah! Hal - le - lu - - jah!

The first system consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines with lyrics. The bottom staff is a piano accompaniment line. The music is in a key with two flats and a 4/4 time signature.

jah! Hal - le - lu - jah! Hal - le - lu -

lu - - jah! Hal - le - lu -

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le -

Hal - le - lu - - jah! Hal - le - lu -

The second system consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines with lyrics. The bottom staff is a piano accompaniment line. The music continues in the same key and time signature as the first system.

B

jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

B

jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

- jah! Hal - le - lu - jah! Hal - le - lu - jah!

le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

Thou, O Lord, art our Fa - ther, our Re - deem - er.

Thou, O Lord, art our Fa - ther, our Re - deem - er. Hal - le -

Thou, O Lord, art our Fa - ther, our Re - deem - er.

Thou, O Lord, art our Re - deem - er. Hal -

P *f*

Hal - le - lu - jah! Hal - le - lu - jah!

lu - jah! Hal - le - lu - jah! Hal - le - lu -

Hal - le - lu - jah! Hal - le - lu - jah!

le - lu - jah! Hal - le - lu - jah! Hal - le - lu -

P *cresc.*

Thou, O Lord, art our Fa - ther, our Re -

jah! Thou art our Fa - ther, our Re -

Thou, O Lord, art our Fa - ther, our Re -

- jah! Thou art our Fa - ther, our Re -

f

deem - er; Thy name is from ev - er -

deem - er; Thy name is from ev - er -

deem - er; Thy name is from ev - er -

deem - er; Thy name is from ev - er -

last - - - ing, Thy name is from

last - - - ing, Thy name is from

last - - - ing, Thy name is from

last - - - ing, Thy name is from

ev - er - last - - - ing. Hal - le - lu -

ev - er - last - - - ing. Hal - le - lu -

ev - er - last - - - ing. Hal - le - lu -

ev - er - last - - - ing. Hal - le - lu -

ev - er - last - - - ing. Hal - le - lu -

jah! Hal-le-lu - jah!
 jah! Hal-le-lu - jah!
 jah! Hal-le-lu - jah! Hal-le-lu -
 jah! Hal-le-lu - jah!

E

Thou, O Lord, art our Fa-ther, our Re-deem-er,
 Hal-le-lu - jah!
 - - jah!
 Hal-le-lu - - - jah!

E

meno f

f
Thou, O Lord, art our Fa - ther, our Re - deem - er.

f
Thou, O Lord, art our Fa - ther, our Re - deem - er.

f
Thou, O Lord, art our Fa - ther, our Re - deem - er.

f
Thou, O Lord, art our Fa - ther, our Re - deem - er.

f *cresc.* *f*

f *cresc.* *f*

ff **F**
Hal - le - lu - jah! Hal - le -

ff
Hal - le - lu - jah! Hal - le -

ff
Hal - le - lu - jah! Hal - le -

ff
Hal - le - lu - jah! Hal - le -

F

ff

lu - jah! Thou, O Lord, _____

lu - jah! Hal - le - lu - jah! Thou, O

lu - jah! Hal - le - lu - - jah!

lu - jah! Hal - le - lu - - - jah! _____

G *P* *P* *P*

G *pp*

ca. *

Thou _____ art our

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

Thou, O Lord, art our

cresc. *f* *f* *f*

ca. *cresc.* *f*

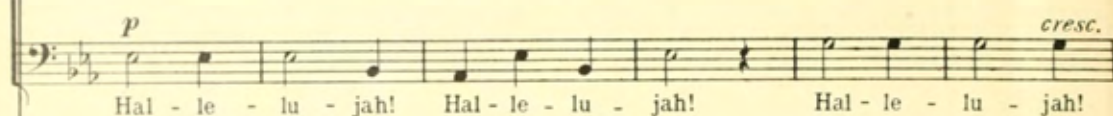
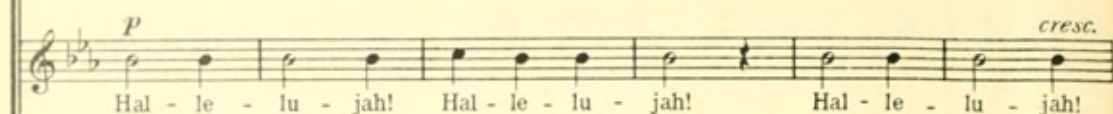
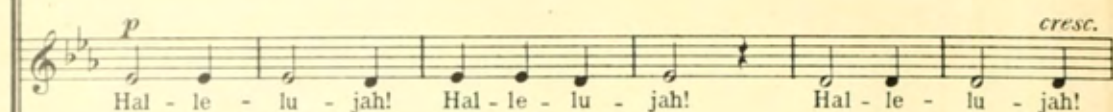
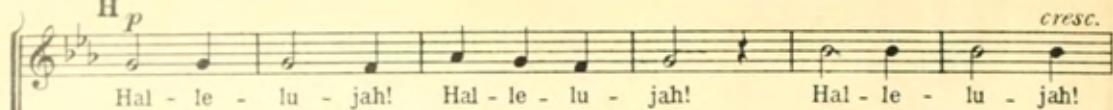
ff
 Fa - - - ther, our
 Fa - ther, our Fa - ther, our Re - deem - er, our
 Fa - ther, our Re - deem - er, our Fa - - - ther, our
 Thou, O Lord, art our

ff

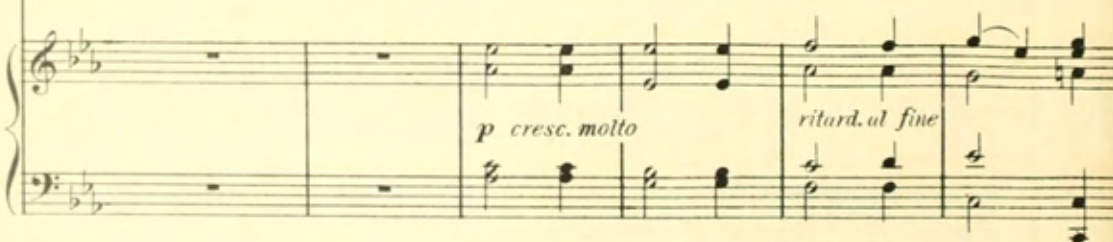
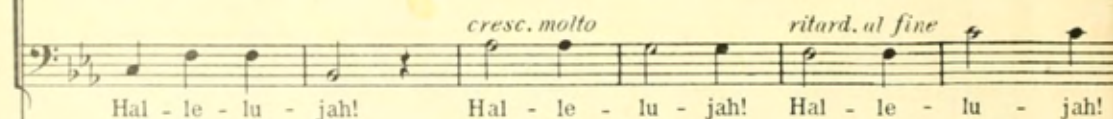
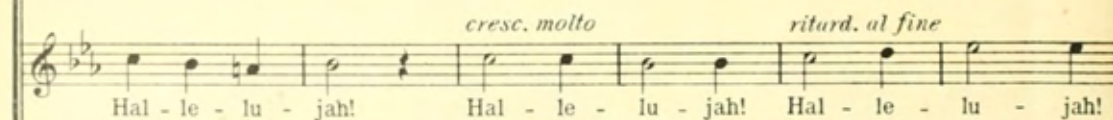
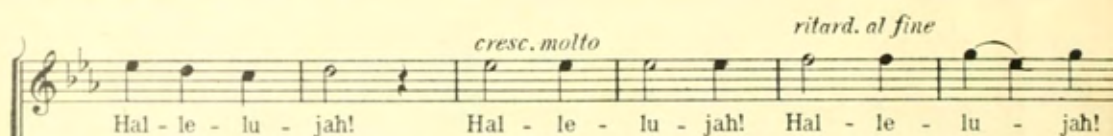
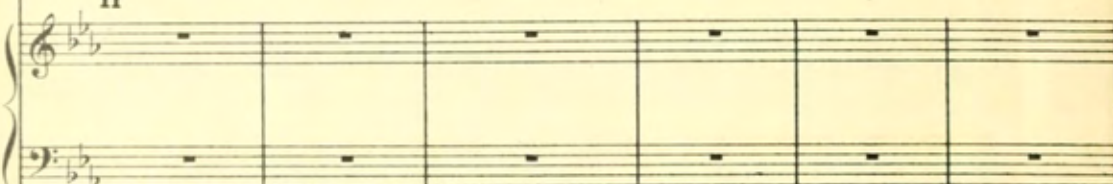
Fa - - - ther, our Re - deem - - - er.
 Fa - - - ther, our Re - deem - - - er.
 Fa - - - ther, our Re - deem - - - er.
 Fa - - - ther, our Re - deem - - - er.

ff

H



H



ff
A - - - - -

ff
A - - - - -

ff
A - - - - -

ff
A - - - - -

ff
men! A - - - - - men!

ff
men! A - - - - - men!

ff
men! A - - - - - men!

ff
men! A - - - - - men!

pesante
ff
men! A - - - - - men!

FINIS