

NOVELLO'S ORIGINAL OCTAVO EDITION.

To C. SWINNERTON HEAP, Esq., Mus. Doc., with sincere regard.

THE LIGHT OF LIFE

(LUX CHRISTI)

A SHORT ORATORIO

FOR SOLI, CHORUS, AND ORCHESTRA

THE WORDS WRITTEN AND ARRANGED BY THE

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THE MUSIC COMPOSED BY

EDWARD ELGAR.

(OP. 29.)

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THE LIGHT OF LIFE.

(LUX CHRISTI.)

No. 1.

MEDITATION.

EDWARD ELGAR (Op. 29).

Moderato.

PIANO.
♩ = 72.

pp

The first system of the musical score 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 4/4. The music begins with a piano (*pp*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and single notes. A triplet of eighth notes is marked with a '3' at the end of the system.

The second system continues the musical piece. It maintains the same key signature and time signature. The melodic line in the upper staff continues with similar rhythmic patterns. The lower staff accompaniment includes some longer note values and rests. A triplet of eighth notes is marked with a '3' at the end of the system.

dim. *pp*

A

The third system includes a section marked 'A' with a slur over it. The dynamics are marked as *dim.* (diminuendo) and *pp* (pianissimo). The melodic line in the upper staff shows some chromatic movement. The lower staff accompaniment continues with chords and single notes. A triplet of eighth notes is marked with a '3' at the end of the system.

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

The fourth system features a series of chords in the upper staff, many of which are beamed together. The lower staff accompaniment consists of eighth notes. The system is marked with several instances of 'Ped.' (pedal) and an asterisk (*), indicating where the sustain pedal should be used. A triplet of eighth notes is marked with a '3' at the end of the system.

f

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

The fifth system begins with a forte (*f*) dynamic. The upper staff continues with beamed chords, and the lower staff has eighth notes. The system is marked with several instances of 'Ped.' and an asterisk (*). A triplet of eighth notes is marked with a '3' at the end of the system.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features a complex texture with triplets and various dynamics. The upper staff begins with a triplet of eighth notes. Dynamics include *cres.*, *ff*, *fp*, and *p*. Pedal markings are present: *Ped.* and ** Ped.* with asterisks.

Second system of musical notation, starting with a section marker 'B'. The grand staff continues with similar textures. Dynamics include *pp* and *fp*. Pedal markings include ** Ped.*

Third system of musical notation. Dynamics include *sfp* and *rit.* (ritardando). Pedal markings include ** Ped.*

Fourth system of musical notation, starting with a section marker 'C' and the tempo marking *Più lento.* The grand staff features a more rhythmic texture. Dynamics include *cres.* and *rit.*

Fifth system of musical notation. Dynamics include *f allargando molto.* (ritardando). Pedal markings include ** Ped.*

Sixth system of musical notation, starting with a section marker 'D'. Dynamics include *cres.*, *sf*, *ff*, and *dim.* Pedal markings include *Ped.* and ** Ped.*

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 9/8. The music features a melodic line in the treble and a more rhythmic accompaniment in the bass. Dynamics include *p*, *rit.*, *pp*, *a tempo.*, and *dim.*

Second system of musical notation. It begins with the tempo marking *Tempo lmo. ♩. = 72.* and a key signature change to one flat (F major). The upper staff starts with a treble clef and a common time signature, with a large 'E' above it. The lower staff has a bass clef. Dynamics include *pp*. There are some fingerings indicated by the number '2'.

Third system of musical notation. It continues the piece with a grand staff. Dynamics include *cres.*, *dim.*, and *pp*. The music is characterized by flowing sixteenth-note passages in both hands.

Fourth system of musical notation. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature remains one flat. The lower staff has several triplet markings with the number '3' above them. Dynamics include *mf*, *cres.*, *f*, *p dim.*, and *pp*.

Fifth system of musical notation. It continues the piece with a grand staff. Dynamics include *mf*, *cres.*, *f*, *p dim.*, and *pp*. The instruction *più tranquillo.* is written below the staff. The music shows a transition to a more serene and slower feel.

Sixth system of musical notation. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Dynamics include *mf* and *dim.*. The system concludes with a final chord in the bass.

in u en do.

Ped.

G

ppp dolciss.

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

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

pp *ores.*

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

f *sf*

Ped. Ped.

f *pp rit.* *f* *p*

Ped.

No. 2. CHORUS. LEVITES (within the Temple Courts).—"SEEK HIM THAT MAKETH THE SEVEN STARS."

1st TENOR. *Moderato.* *legato.*
pp rit.
 Seek Him that mak - eth the sev - - en

2nd TENOR. *legato.*
pp rit.
 Seek Him that mak - eth the sev - - en

1st BASS. *legato.*
pp rit.
 Seek Him that mak - eth the sev - - en

2nd BASS. *legato.*
pp rit.
 Seek Him that mak - eth the sev - - en

Seek Him that mak - eth the sev - - en

Moderato. ♩ = 76.
pp simile

stars and O - ri - - on, and turn - - - eth the sha - dow of
 stars and O - ri - - on, and turn - - - eth the sha - dow of
 stars and O - ri - - on, and turn - eth, turn - - - eth the sha - dow of
 stars and O - ri - - on, and turn - - - eth the sha - dow of

f[^] dim. *p* *pp*
f[^] dim. *p* *pp*
f[^] dim. *p* *pp*
f[^] dim. *p* *pp*

sf *pp* *simile.*

* When played separately to conclude with this chord.

death in-to the morn - ing, and mak - eth the day dark with night.

death in-to the morn - ing, and mak - eth the day dark with night.

death in-to the morn - ing, and mak - eth the day dark with night.

death in-to the morn - ing, and mak - eth the day dark with night. . .

mf *cres. molto.* *sonore.* *Ped.* *

The Lord is His Name. . .

The Lord is His Name. . . .

The Lord is His Name. . . .

The Lord is His Name. . . .

... The Lord is His Name. . . .

f *sf* *p* *pp dolce.* *Ped.* * *Ped.* * *Ped.* * *Ped.* *

p

O give thanks un - to the Lord, for His mer - cy en -

for His mer - cy, His mer - cy en -

p

O give thanks un - to the Lord, O give thanks un - to the

O give thanks un - to the Lord. O give thanks un - to . . . the

f espress.

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

B *dim.*

- dur - - - eth for ev - er.

dim.

- dur - - - eth for ev - - er.

Lord, O give . . . thanks un - - to . . . the

Lord, O give . . . thanks un - - to . . . the

B

sf

made great lights, hath made great lights, for His mer - cy en - dur - eth for
 Lord. . . Who hath made great lights.
 - dur - eth. Who hath made great lights, for His mer - cy . . en - dur - eth for
 ev - er. Who hath made great lights, for His mer - cy en - dur - eth for

ff *dim.* *p*

Ped. *con Ped.*

dim.
 ev - er.
 Seek Him that mak - eth the sev - - en stars.
dim. *pp*
 ev - er. The Lord is His
dim.
 ev - er.

cantabile.
dim. *ppp*

Ped. * *Ped.* *

pp
 Seek . . ye Him.
ppp
 Seek . . ye Him.
 Name.
dim.
 The Lord is His Name.
espress.

Ped. *

D TENOR SOLO. THE BLIND MAN (outside the Temple).

molto espress. *pp poco rit.* *a tempo.* *cres.*

O Thou, in Hea-ven's dome, Hea-ven's dome, .. In Light's e-ter-nal

ppp *colla parte.* *dim.* *a tempo.*

accel.

home, .. For Whom the cloud Of night's en-dowed With

pp dolce. *accel.*

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

dim. *rit.* *pp* *E. legato.*

splen-dour .. like the sun: To me . . . the

rit. *dim.* *legato espress.*

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

day and . . . night .. are e-qual:

cres. accel.

Ped.

f *p* *poco rit.* *pp* *dim.*

both are night, both are night. O God, I pray .. for

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

F Tempo lmo.

light.
CHORUS. (LEVITES).

Seek Him that mak-eth the sev-en stars and O-ri-
Seek Him that mak-eth the sev-en stars and O-ri-

And O-ri-
And O-ri-

F Tempo lmo.

on, and turn-eth the sha-dow of death in-to the morn-
on, and turn-eth the sha-dow of death in-to the morn-

on, and turn-eth, turn-eth the sha-dow of death in-to the morn-
on, and turn-eth the sha-dow of death in-to the morn-

ing. Who hath made, hath made great
ing. O give thanks un-to the Lord, for His

ing. For His mer-cy en-dur-eth. Who hath made great
ing. Who hath made, hath made great

12
TENOR SOLO. (THE BLIND MAN.) H *Poco più mosso.*

musical score for the first system, including vocal line and piano accompaniment. The vocal line begins with the lyrics "All, all is lights, for His mer - cy en - dur - eth for ev - er." and includes dynamic markings such as *dim.*, *pp*, and *dim. molto.* The piano accompaniment features a steady accompaniment with dynamic markings *f* and *pp*.

musical score for the second system, including vocal line and piano accompaniment. The vocal line continues with the lyrics "dark to me, dark to me:.. I lose . . my way to Thee; I can - not" and includes dynamic markings such as *pp poco rit.*, *a tempo. cres.*, *espress.*, and *f accel.* The piano accompaniment includes the instruction *colla parte. a tempo. fpp* and *f accel.*

musical score for the third system, including vocal line and piano accompaniment. The vocal line continues with the lyrics "prove Thy truth and love; Lord, grant that I . . may" and includes dynamic markings such as *dim.*, *rit.*, *allargando.*, and *I mf molto espress.* The piano accompaniment includes the instruction *colla parte.*

musical score for the fourth system, including vocal line and piano accompaniment. The vocal line continues with the lyrics "see . . . Oh, hateful is the night Which hides Thee, which" and includes dynamic markings such as *affrettando.*, *dim.*, *accel.*, and *f*. The piano accompaniment includes the instruction *accel.*

dim. *p rit.* *pp* *lento.*

hides . . Thee from my sight: O . . God, . . . I pray . . . for

f *p* *dim.* *rit.* *pp* *colla parte.*

Tempo lmo.

light.
CHORUS (LEVITES).

ppp

Seek Him that mak - eth the sev - en stars.

ppp

Seek Him that mak - eth the sev - en stars.

ppp

The Lord is His

Tempo lmo.

ppp

cantabile.

Ped. * Ped. *

dim.

Seek . . ye Him.

dim.

Seek . . ye Him.

dim.

Name.

pp

The Lord is His Name.

dim.

Ped. * Ped. *

No. 3.

RECIT. AND CHORUS.—“AS JESUS PASSED BY.”

Andantino. CONTRALTO (NARRATOR). RECIT.

As Je-sus passed by, He saw a man who was

Andantino. ♩ = 72. *p espress. fp > p rit. pp colla parte.*

A *a tempo.* *rit.* RECIT.

blind from His birth, and His dis - ci - ples asked Him, say - ing :

a tempo. *stringendo. f > pp rit. Recit.*

CHORUS (DISCIPLES). B *Allegretto.* 1st TENOR.

Who did sin, . . . this man, . . . or his pa - rents,

1st Bass. *p*

Who did sin, . . . this man, . . . or his pa - rents,

B *Allegretto.* ♩ = 100.

2nd TENOR.

that he . . . was born. . . . was born.. blind?

2nd BASS.

that he . . . was born. . . . was born . . .

C

1st TENOR. *p* *pp*
 2nd TENOR. Be - hold, God will not cast a - way a per - fect man,
 1st BASS. *p* *pp*
 2nd BASS. blind? Be - hold, God will not cast a - way a per - fect man,

pp
sonore.

sf *dim.*
 nei - ther will He help the e - vil do - ers: . . .

sfp *sfp* *dim.* *pp*

D

1st & 2nd TENORS. *mf* *dim.*
 There - fore dark - ness is round . . him that he can - not
 1st & 2nd BASSES. *mf* *dim.*
 There - fore dark - ness is round . . him that he can - not see.

dim.

No. 4.

SOLO.—“BE NOT EXTREME, O LORD.”

SOPRANO (MOTHER OF THE BLIND MAN).

Allegro. *mf*

Be not ex

see. *Allegro.* ♩ = 152.

p

- treme, O Lord, to mark a - miss Those

sf

se - cret sins I know, yet scarce I know ;

dim. *A* *p*

sf *dim.* *pp*

For man or au - gel,

who may face the Judge . . . That asks a white - ness,

Sva.

whit - er than the snow ? Is this my

B

mf dolce. *dim.* *p*

sin's re-ward ? O Lord, too much ! Too great a load of

sf *f* *sf p*

sor - - row for my strength ! Oh, cru - el

C

sf *mf* *p*

is Thy power, if Thou hast made My child a

f *p*

espress.

dim. **D**

sa - cri - fice for my of - fence!

sf *p dim.* *mf*

Ped. *

Can it be true, O Lord, that

p *dim.* *pp*

Thou hast brought Up - on . . a mo - ther's heart . . . to love

poco rit. *pp*

ppp *colla parte.*

E *a tempo.*

and yet to hate . . . Her child, . . . her

ppp

sin's own sig - na - ture, a gift Not giv - en in love

F a tempo.

but as the sin - - - ner's fate?

mf
It is . . . not so! Who tell it me blas - pheme,

cres. It is not . . . so! Who tell it me blas-pheme, **G**

stringendo. And blind - er . . . than my own blind child are they;

And blind, and blind am I,

H ff Allargando.

Light - - en, O light - en mine

Allargando.

ff colla parte.

dim. p a tempo, più lento.

eyes, O Lord, That I may learn.. Thy love's . . .

dim. molto. pp a tempo, più lento.

I a tempo.

mys - te - - rious way.

dolce. a tempo.

dim. #

Attacco.

No. 5.

SOLO.—"NEITHER HATH THIS MAN SINNED."

Adagio. BARITONE (JESUS). *quasi Recit.*

Nei-ther hath this man

Adagio. $\text{♩} = 58.$

molto espress. *dim.* *pp* *colla parte.*

eres. *A*

sinned, nor his pa-rents, but that the works of God should be made

a tempo. *ten.* *mf dim. molto.*

p *a tempo.*

man-i-fest . . . in . . . him.

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

Ped. *

B *p*

I must work the works of Him that sent me, while it is

pp

molto espress. *p* *cres.*

C

day : the night com - eth, the night

p *dim.* *rit.* *Lento.* *pp*

com - eth when . . . ne man can work. when no . . .

fp *pp* *rit.* *dolciss.*

dim. D

man, no man can work.

poco accel. *pp*

E allargando. *ff*

As long as I am in the world, . . . I am the Light of the

mf *colla parte.*

ten. F *p*

World : He that

sf p poco rit. pp fp

a tempo.

fol - low - eth, followeth me shall not walk . . in

sf pp dim.

dark . . . ness, but shall have . . the . .

ppp cres. stringendo.

cres. molto. stringendo.

light . . of life, . . the light of life.

f Piu lento. pp fz pp dim.

Piu lento.

Ped. #

No. 6.

CHORUS.—"LIGHT OUT OF DARKNESS."

Allegro. ♩ = 116.

pp *cres.*

The first system of the piano introduction features a treble and bass clef. The treble clef has a melodic line starting with a piano (*pp*) dynamic and a crescendo (*cres.*) marking. The bass clef provides a rhythmic accompaniment with eighth notes.

f sf p cres. molto.

The second system continues the piano introduction. The treble clef has a melodic line with dynamics *f*, *sf*, and *p*. The bass clef continues with eighth notes. A *cres. molto.* marking is present.

Sua.

ff
sonore.

The third system of the piano introduction features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. Dynamics include *ff* and *sonore.* A *Sua.* marking is above the treble clef.

A SOPRANO.

Light, . . . light, . . . light out of

ALTO.

Light, . . . light, . . . light out of

TENOR.

Light, . . . light, . . . light out of

BASS.

Light, . . . light, . . . light out of

The vocal staves are arranged vertically. Each staff has a vocal line with lyrics: "Light, . . . light, . . . light out of". Dynamics *ff* and *sf* are indicated for each part.

ff

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

The fourth system of the piano introduction features a treble and bass clef. The treble clef has a melodic line with dynamics *ff* and triplets. The bass clef has a rhythmic accompaniment with triplets. Pedal markings (*Ped.*) are present at the bottom.

dark - ness Thou hast brought!

dark - ness Thou hast brought!

dark - ness Thou hast brought!

dark - ness Thou hast brought!

mf B With - in the sha - dow of Thy Cross Now burns a

mf With -

mf B

light, and we are

in the sha - dow of Thy Cross, with-in the sha - dow Now burns a

mf With -

taught The tru - er truths, the tru - er truths of hu-man loss, With - in the sha - dow
 light, and we are taught The tru-er
 - in the sha - dow of Thy Cross Now burns a light, *mf*
 With - in the sha-dow of Thy Cross Now

cres. of Thy Cross, with-in the sha - dow, Now burns a light, and we are taught The
cres. truths of hu - man loss, the tru - er truths, the tru - er truths of hu - man
 The
cres. burns . . a light, . . and we are taught The

f tru - er truths of human loss, *dim.* of . . hu - - man loss. *p*
dim. loss, the tru - er truths of hu - man loss. *p*
f tru - er truths of human loss, *dim.* of hu - - man loss. *p*
f tru - er truths of hu - man loss, *dim.* hu - - man loss. *p*

Poco meno mosso. *molto espress.* *pp* 3 3

Thou hast borne The sin-ner's sen - tence and his

pp Wast Thou a sin - ner?

pp Wast Thou a sin - ner?

Poco meno mosso. *pp* *dolcissimo.* 3 3

shame ; Thy side was pierced, Thy fore - head torn, Thy sad . . heart bro - ken,

pp Thy sad . . heart bro - ken,

bro - ken by our blame. *ff* *Tempo lmo.* But so a bea - con

bro - ken by our blame. *ff* But so a bea - con

ff But so a bea - con

ff But so a bea - con

animato. *f* *cres.* *ff* *Tempo lmo.* *D*

Ped. * *Ped.* *

light Thou sent To sig - nal, to sig - nal thro' our

light Thou sent . . . To sig - nal, to sig - nal thro' our

light Thou sent To sig - nal, to sig - nal thro' our

light Thou sent To sig - nal, to sig - nal thro' our

Sva

night of grief ;

night of grief ;

night of grief ; To sig - nal How

night of grief ;

legato. mf

Sva

ten.

mf

mf legato

How Love up - on His mis-sion went, how Love up -

Love up - on His mis-sion went

legato.

mf How Love up - on His mission, His mission went

on His mis - sion went Crown - - ed,

Crown - ed with sorrow's sharp-set wreath, with sor - row's sharp-set wreath, crown -

mf How Love up - on His

f Crown - ed with sor - row's sharp-set wreath. . . . *dim.*

f crown - ed with sor - row's sharp-set wreath. . . . *dim.*

ed with . . . sorrow's sharp - set wreath. . . . *dim.*

dim. mis - sion went, His mis - sion went. . . .

Poco meno mosso.

F pp Enough it was we need - ed Thee, Our mi - se - ry. . . a - lone did pray, And Mer - cy

pp Mer - cy

F. Poco meno mosso.

pp

an - swer'd ea - ger - ly, .. And trod for us .. steep Cal - va - ry's way.

an - swer'd ea - ger - ly, .. And trod for us steep Cal - va - ry's way. *pp*

E-nough it

E-nough it

Our mi - se - ry a - lone did pray, And

We need - ed Thee, ..

was we need - ed Thee, we need - ed Thee, ..

was we need - ed Thee, we need - ed Thee.

Mer - cy an - swer'd ea - ger - ly, Trod for us .. steep Cal - va - ry's way. *dim.*

we need - ed, need - ed Thee. *dim.*

we need - ed, need - ed Thee. *dim.*

So let us an - swer sorrow's cry ! The past is dead :

So let us an - swer sorrow's cry ! The past is dead :

So let us an - swer sorrow's cry ! The past is dead :

So let us an - swer sorrow's cry ! The past is dead :

search not its grave For hid - den faults ! the rem - e - dy Is

search not its grave For hid - den faults ! the rem - e - dy Is

search not its grave For hid - den faults ! the rem - e - dy Is

search not its grave For hid - den faults ! the rem - e - dy Is

ours to seek, . . . to find and save.

ours to seek, . . . to find and save.

ours to seek, . . . to find and save.

ours to seek, . . . to find and save.

No. 7. RECIT.—“AND WHEN HE HAD THUS SPOKEN.”

VOICE. *Andantino.* CONTRALTO (NARRATOR). *a tempo*

And when He had thus spo-ken, He made

PIANO. *Andantino.* *p* *sf* *p* *colla parte.*

A *cres.* *f*

clay from the ground, and a - noint - ed the eyes of the

pp *a tempo.* *cres.*

dim. B RECIT. BARITONE (JESUS). *p*

blind man with the clay, . . . and said un-to him : Go,

dim. *p* *pp* *sf p* *colla parte.*

wash in the pool of Si-lo - am . . .

a tempo. *rit.*

No. 8. CHORUS OR DUET (SOPRANO AND CONTRALTO).—"DOUBT NOT THY FATHER'S CARE!"

Allegretto. SOPRANO.

Doubt not thy

Allegretto. ♩ = 63. *sonore.*

mf *p*

cres. A

Fa-ther's care, doubt not thy Fa-ther's care!

CONTRALTO. *cres.*

Doubt not thy Fa-ther's care, thy Fa-ther's care!

A. *mf*

p

For ev-ry grief He finds relief, And an-swers ev-ry

p

For ev-ry grief He finds relief, And an-swers ev-ry

prayer. *p* Night comes... the sun is lost; . . . *dim.* **B**

prayer. *p* Night comes... the sun is lost; . . . *dim.* **B**

dim. *cre.* *Ped.* *

Night comes: He doth provide *pp* The

f *dim.* *p* In the Heavens wide

f *pp* *Ped.* *

gleam of a starry host. *pp*

The gleam of a

C

starry host. **C**

Night comes: the soul is dark; night comes: the soul is dark;

Night comes: the soul is dark; the soul is dark;

sonore. *mf*

All joy is dead, All glad-ness fled, And life . . . has

All joy is dead, All glad-ness fled, And

p

miss'd its mark, life has miss'd its mark. Then Thou—

life has miss'd its mark, life has miss'd its mark.

p *cres.*

D *dim.* *cres.* *Ped.*

the wounded soul, In that sad hour, With heal-ing

In that sad hour, With heal-ing power,

cres. *f*

** Ped. **

E *p* power *pp* Dost

Dost touch, and mak est whole,

F *pp* touch, and mak - - est whole, dost

dost

touch, and mak - est whole.

touch, and mak - est whole.

mf senza rit. al fine.

CHORUS.
B TENOR. *p* *cres.*

Is not this he that sat and begged, is not this

p BASS. *cres.*

Is not this he that sat and begged, is not this he that

p *cres.* *sf*

cres. *f!*

he that sat and begged, that sat and begged?

cres. *f!*

sat and begged, is not this he that sat and begged?

cres. *sf* *f*

p *cres.*

Have we not seen him be - fore that he was born blind, have we not

p *cres.*

Have we not seen him be - fore, have we not seen him be -

p *sf*

C 1st SOPRANO.

He is like

ALTO.

He is like

cres. seen him be-fore that *f* he was born blind?

cres. fore that he, that he was born blind?

Musical score for the first system, including vocal parts for 1st Soprano and Alto, and piano accompaniment. The piano part features triplets and dynamic markings like *f*, *p*, and *cres.*

TENOR (THE MAN THAT WAS BLIND).

I am he.

him, he is like him.

He is like him.

him, he is like him.

Musical score for the second system, including vocal parts for Tenor and 2nd Soprano, and piano accompaniment. The piano part features triplets and dynamic markings like *f*, *p*, and *cres.*

TENOR.
BASS.

f How, how were thine eyes o - pen -

f How, how were thine eyes o - pen -

cres. *f*

SOPRANO.
ALTO.

ff Since . . . the world be - gan was it not

ff Since the world, the world be - gan was it not

ed? . . . Since . . . the world be - gan was it not

ed? . . . Since the world be - gan was it not

ff *ff*

heard that a - ny man o - pen - ed the eyes of one that was

heard that a - ny man o - pen - ed the eyes of one that was

heard that a - ny man o - pen - ed the eyes of one that was

heard that a - ny man o - pen - ed the eyes of one that was

ff *sf*

E TENOR. RECIT.

sf
born blind.

sf
born blind.

sf
born blind.

sf
born blind.

8va...
p *Recit. rit. e dim.*

Poco meno mosso. espress. cres.
man . . . that is call-ed Je - sus made clay, and a -

Poco meno mosso.
pp colla parte. pp

f. dim. rit.
noint - ed mine eyes, and said . . un - to me,

cres. dim. pp rit.

pp *F Allegro agitato.*

Go to the pool of Si - lo - am, and wash :

sf *pp colla parte.* *sf* *Allegro agitato.*

Andantino.

I went and washed, and I re -

sf *rit. e dim.* *pp* *Andantino.*

cres. molto. f *G* *Allegro.*

. . . ceiv - ed sight . . .

CHORUS.

Where is He,

Where is He,

Where is He, where is

cres. *ff* *Allegro.*

where is He, where is He?

where, where is He?

where, where is He?

He, where is He?

The first system consists of four vocal staves and two piano staves. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "where is He, where is He?", "where, where is He?", "where, where is He?", and "He, where is He?".

ff He . . . has done . . a marvel-lous work and a won-der:

ff He . . has done, has done . . a marvel-lous work and a won-der:

ff He . . . has done . . a marvel-lous work and a won-der:

ff He has done . . a marvel-lous work and a won-der: The

The second system consists of four vocal staves and two piano staves. The vocal parts are in treble clef with a key signature of two flats (Bb). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "He . . . has done . . a marvel-lous work and a won-der:", "He . . has done, has done . . a marvel-lous work and a won-der:", "He . . . has done . . a marvel-lous work and a won-der:", and "He has done . . a marvel-lous work and a won-der: The". The piano part includes dynamic markings *sf* and *f*.

H

The
 The wis - dom of their wise men shall per -
 wis - dom of their wise men . . . shall per - ish, . . . the wis - dom of their

Sves.

The wis - dom of their wise men shall per -
 wis - dom of their wise men . . . shall per - ish, the wis - dom of their
 - ish, the wis - dom of their wise . . . men, their wise men shall per
 wise men, their wise men shall per - ish, the

I

- ish, their wis - dom shall per - ish, *rf* the wis - dom of their
 wise men shall per - ish, *rf* their wis - dom shall per - ish, the
 - ish, the wis - dom of their wise men, . . . the
 wis - dom of their wise men, . . . their wis - dom shall per - ish,

I

wise men, . . . their wis - dom . . . shall per - ish,
 wis - dom of their wise men . . . shall per - ish,
 wis - dom of their wise men shall per - ish,
 the wis - dom of their wise men shall per - ish,

rit. *p*

Adagio.
 1st SOPRANO. *p* *cres.* *ff* *p dim.*
 and the eyes of the blind shall see
 2nd SOPRANO. *pp* *cres.* *ff* *p dim.*
 and the eyes of the blind.. shall see
 1st ALTO. *p* *cres.* *ff* *p dim.*
 and the eyes of the blind, the blind shall see
 2nd ALTO. *pp* *cres.* *ff* *p dim.*
 and the eyes of the blind, and the eyes of the blind shall see
 1st TENOR. *pp* *cres.* *ff* *p dim.*
 and the eyes of the blind, the.. blind . . . shall see
 2nd TENOR. *pp* *cres.* *ff* *p dim.*
 and the eyes of the blind, the blind . . . shall see
 1st BASS. *p* *cres.* *ff* *p dim.*
 and the eyes of the blind . . . shall see
 2nd BASS. *pp* *cres.* *ff* *p dim.*
 and . . the eyes, . . the eyes of the blind . . . shall see

Adagio. *fff* *p dim. molto.*
 Ped.

out of dark - ness, out of
 out of dark - ness,
 out of dark ness, out of
 out of dark - ness,
 out of dark - ness, out of dark - ness,
 out of dark - ness, out of dark - ness,
 out of dark - ness, out of dark - ness,
 out of dark - ness, out of dark - ness,

dark - ness, out of dark - ness. Where is He?
 out of dark - ness. Where is He?
 dark - ness, out of dark - ness. Where is He?
 dark - ness, out of dark - ness. Where is He?
 dark - ness, out of dark - ness. Where is He?
 dark - ness, out of dark - ness. Where is He?
 out of dark - ness. Where is He?
 out of dark - ness. Where is He?
 dark - ness, out of dark - ness. Where is He?

SOLO TENOR.
 I know not.

No. 10. SOLO (TENOR).—“AS A SPIRIT DIDST THOU PASS BEFORE MINE EYES.”

A Allegretto. *p*

As a spi - rit didst Thou pass be -

Allegretto. ♩ = 116.

pp

con Ped. *p*

- fore mine eyes,— I saw Thee not, but heard Thy voice, “A -

mf *poco allargando.* *B* *f*

- rise, Go, wash, and great - ly won - d'ring . . . I o - beyed And

mf *f sonore.*

washed the seal of clay Thy hand had laid Up - on my brow : . . .

fp *p*

p *C* *cres. molto.*

and as it melt - ed, . . . oh ! no more, no more The world was

dolce.

shroud - ed in . . . the night ! . . . I . . . saw, . . . I

saw ! . . .

D Lento. molto espress. a tempo. Je - su ! . . . But Thy name is all I know, Je - su ! . . . Where may I
Lento.

hope to find Thee? . . . I would throw My

- self and all I am . . . be - fore Thy feet, And Thee for ev-er-more . . . as

Sva

Mas - ter greet. O sight more precious than my

Lento. ad lib. *a tempo. cres. espress. rit.* *G* *poco. p a*
 ach - ing heart E'er dreamt, to see Thee, Je - su, who 'Thou art. But a

poco. *Come ima.* *cres.*
 more than this 'Thou canst! Who doubts Thy power Can o - ther wa-ters with

animato. *f*
 new vir - tue dower? For has not God sealed

ff *ten.* *rit.* *dim.*
 up our souls in clay That they are blind to Heaven's e - ter - nal day? . . .

poco a poco, a tempo.

Now, Death, I fear . . . thee not! . . . When I have

a tempo. *fp*

Allargando.

trod . . . Thine i - cy flood, Lo, lo! I shall see . . . my

colla parte.

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

rit. e dim. *I a tempo.*

God, . . . I shall see . . . my God!

dim. molto e rit. *a tempo.* *pp*

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

mf *p* *dim.*

*Ped. * Ped. * Ped. **

dim. *rit.* *dim.*

cres. not of God, be - cause he keep - eth not the Sab - bath. . . .

cres. not of God, be - cause he keep - eth not the Sab - bath. . . .

f

ff

ff The Lord . . . spake . . . un - to Mo - ses, . . .

ff The Lord . . . spake . . . un - to Mo - ses, . . .

dim.

sf *sonore.* *dim.*

pp "Ve - ri - ly . . . My Sab - baths . . . ye shall keep, . . . for

pp "Ve - ri - ly . . . My Sab - baths . . . ye shall keep, . . . for

ppp tremolando. *p*

it is a sign be - tween Me . . . and you . . . through - out, . . . through -

it is a sign be - tween Me . . . and you . . . through - out, . . . through -

p *p* *sonore.*

cres.
 - out your ge - ne - ra - tions.
 - out your ge - ne - ra - tions.
cres. *f*

ff e - ve - ry one that de -
 e - ve - ry one that de -
p cres. *f*

- fil - eth it shall sure - ly be
 - fil - eth it shall sure - ly be
sf sf sf sf sf

put to death."
 put to death."
sf sf sf fz

E CHORUS. SOPRANO. 3

How can a man . . . that

ALTO. 3

How can a man . . . that

is . . . a sin - ner do . . . such a mi - ra - cle?

is . . . a sin - ner do . . . such a mi - ra - cle?

Can a dev - il . . . o - pen the eyes of the

Can a dev - il o - pen the eyes . . . of the

F

blind? . . . They shall cry un - to the

blind? . . . They shall cry un - to the

f He is a sin-ner,

f He

F

p ma marcato. *tr* *pp*

cres. **G**

Lord, but there shall be none to help . . . them. . . .

cres.

Lord, but there shall be none to help . . . them. . . .

f *cres.*

He is a sin-ner, . . .

is a sin-ner,

tr *tr* *cres.* *tr*

He is of God, of

He is of God, He is of

He is of God, of .

He is a sin - ner,

He is a sin - ner,

God, He is of God,

God, He is of God,

He is a sin-ner, He is a

He is a sin-ner, He is a sin-ner,

He is of God, He is of God.

He is of God, He is of God.

sin - ner, He is a sin - ner.

He is a sin - - - ner.

What say - est thou

What say - est thou

What say - est thou

What say - est thou

What say - est thou

of Him, . . . of Him, . . . that

of Him, . . . of Him, . . . that

of Him, . . . of Him, . . . that

of Him, . . . of Him, . . . that

He hath o - pen - ed thine eyes?

He hath o - pen - ed thine eyes?

He hath o - pen - ed thine eyes?

He hath o - pen - ed thine eyes?

He hath o - pen - ed thine eyes?

TENOR (THE MAN THAT WAS BLIND).

He is a pro - phet.

No. 12. SOLO.—“THOU ONLY HAST THE WORDS OF LIFE!”

Andantino.

Andantino. ♩ = 72.

p *cres.*

The piano introduction is in 3/4 time, marked *Andantino* with a tempo of ♩ = 72. It features a melody in the right hand and a bass line in the left hand. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass line consists of a steady eighth-note accompaniment. Dynamics range from *p* to *cres.*

CONTRALTO. A *espress.*

Thou on-ly hast the words . . of life!

pp

The vocal entry for Contralto A is marked *espress.* and begins with the lyrics "Thou on-ly hast the words . . of life!". The melody is in 3/4 time and features a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment is in 3/4 time and features a steady eighth-note accompaniment. Dynamics range from *pp* to *cres.*

cres.

. . . Be . . pro - phet to my heart, O Lord: Thy ser - - vant

pp

The vocal continuation for Contralto A is marked *cres.* and features the lyrics ". . . Be . . pro - phet to my heart, O Lord: Thy ser - - vant". The melody is in 3/4 time and features a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment is in 3/4 time and features a steady eighth-note accompaniment. Dynamics range from *pp* to *cres.*

hear - - eth, though the world With ba - - bel

cres.

The vocal continuation for Contralto A features the lyrics "hear - - eth, though the world With ba - - bel". The melody is in 3/4 time and features a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment is in 3/4 time and features a steady eighth-note accompaniment. Dynamics range from *pp* to *cres.*

cries dis - claims Thy Word. As Thou didst Mam-mon, and the

B *mf* *cres.*

dim. *p* *cres.*

mar - ket drive Be - yond the Tem - ple's ho - ly

dim.

dim.

ground, So make a si - lence, .. make a si - lence in my

C *tranquillo.* *pp*

pp

soul, Where on - ly Thy .. true voice shall sound, where on - - ly

pp

pp

voice shall sound. Thy true voice shall sound.

rit. *dim.*

rit. *ppp a tempo.* *rit.*

Ped.

No. 13.

RECIT.—“BUT THE JEWS DID NOT BELIEVE.”

VOICE. CONTRALTO (NARRATOR). RECIT. *a tempo.*

But the Jews did not be-lieve con-cern-ing him that he had been blind, un-til they

PIANO. *a tempo.*

A *Allegro.*

ask - ed his pa-rents, *Allegro. ♩ = 152.*

pp *cres. e accel.* *f*

RECIT. *rit.* *a tempo.* SOPRANO (THE MOTHER). *mf*

and his pa-rents answered them, and said: We

p *rit.* *a tempo.*

cres. *f* RECIT. *p*

know that this is our son, and that he was born blind; But by what

cres. *sf* *colla parte.*

a tempo. B

means he now 'see - eth, we know not;

tr *a tempo.* *pp*

RECIT. *dim.*

he is of age; ask him:

rit. e dim.

C *Allegro.* ♩ = 126.

he shall speak for him - self.

Allegro. sf

p *cres.* *sf*

CONTRALTO (NARRATOR). RECIT.

Then a - gain call - ed they the man that was blind, and said un - to him .

f *p*

Allegro.
D CHORUS. TENOR.

BASS. Give God the praise, . . we know that

Give God the praise, . . we know that

D Allegro.

ff *sf* *sf*

this man is a sin - - - ner.
 this man is a sin - - - ner.

fz

p

Ped. *

TENOR (THE MAN THAT WAS BLIND). RECIT.

Whe-ther he be a sin-ner or no, I know not : one thing I know, that, whereas I was

mf *risoluto. f*

Recit. *p* *f*

blind, now I see.

ad lib. *E a tempo.*

CHORUS. TENOR.

BASS. *f* We

p *E* *p a tempo. cres.* We

know that God . . . spake un - to Mo - ses, as for this

know that God . . . spake un - to Mo - ses, as for this

f *sf* *sf*

fel - low, we know not . . . whence He is.

fel - low, we know not . . . whence He is.

Ped. *

sf *p*

TENOR.
Recit. con anima.

Why here-in is a mar - vel - lous thing, that ye

sf p *pp a tempo.*

ad lib. *dim.* *p rit.* *espress.* *F a tempo.*

know not from whence He is, and yet He hath o - pen - ed mine eyes.

a tempo. più tranquillo.

pp colla parte. *p dolce.*

cantabile.

Now we know that God hear-eth not sin - ners: but if an - y man be a

pp

wor - ship - per of God, . . . him He hear - eth.

pp

cres. *f* *rit.*

If this man . . . were not of God, He could do

ff *a tempo.* *ff stringendo.*

no thing.

Allegro molto.
CHORUS. TENOR.

Thou wast al - to - ge - - ther born . . . in

BASS.

Thou wast al - to - ge - - ther born in

Allegro molto.

sf *animato.* *sf!*

sins, . . . and dost thou teach us, and dost thou teach us?

sf *animato.* *sf!*

sins, . . . and dost thou teach us, and dost thou teach us? We

Sva.....

animato. *ffz*

Presto.

We cast you out, . . . we cast you out, . . . we

cast you out, we cast you out, we cast you out, we cast you out, *Presto.*

Sva

sf sf sf sf

cast you out, we cast you

we cast . . . you

sf sf sf sf sf sf sf sf sf sf sf sf sf sf sf sf

H, out!

H, out!

dim. p tr tr

pp poco rit. cres. molto.

tr

Attacca.

No. 14. SOLO AND CHORUS OF WOMEN.—“WOE TO THE SHEPHERDS OF THE FLOCK.”

Allegro. SOPRANO (THE MOTHER).
can fuoco.

Allegro. ♩ = 108.

Woe to the shepherds of the

flock,
CHORUS.
1st & 2nd SOPRANOS.

Ye have not heal - ed that which was

Woe to the shepherds of the flock, woe to the

CONTRALTO.

Woe to the shepherds of the flock, woe to the

sick; *dim.* A Ye have not sought . . . that which was lost . . .

shep - herds of the flock, *dim.* Ye have not sought that which was

shep - herds of the flock, *dim.* Ye have not sought that which was

dim. A *p*

The musical score is written for Soprano (The Mother) and Chorus (1st & 2nd Sopranos and Contralto). It features a piano accompaniment with dynamic markings such as *ff*, *mf*, *sf*, *pp*, and *p*. The tempo is marked *Allegro* with a metronome marking of ♩ = 108. The key signature has one flat (B-flat) and the time signature is 3/4. The score includes lyrics in English and musical notations like *dim.*, *can fuoco.*, and *A*.

cres. molto. *ff*

There-fore, ye shep-herds, hear ye the word of the Lord,

lost. There-fore, . . . ye shep-herds, ye shepherds, hear ye the

lost. There-fore, . . . ye shep-herds, ye shepherds, hear ye the

cres. *cres.* *ff*

cres. molto. *ff*

dim. molto. *pp* **B**

cres. *ff dim. molto. pp*

word, the word of the Lord,

cres. *ff dim. molto. pp*

word, the word of the Lord,

sf dim. molto. *pp* **B**

p tranquillo. *pp*

I will re-quire my flock, my flock at your hands, . . .

pp tranquillo.

I will re-quire my flock . . . at your hands,

pp tranquillo.

I will re-quire my flock . . . at your hands,

pp

pp

I will seek . . . I will seek out my sheep,

I will seek out my sheep, will seek out my sheep,

I will seek out . . . my sheep, will seek out my sheep,

cres. **C**

And will . . . de - liv - er them, will de -

p

I will de -

cres.

liv - er them out of all pla - ces Where they

1st SOPRANO. pp

I will de - liv - er them, I will de -

2nd SOPRANO. pp

I will de - liv - er them, I will de -

pp

liv - er them, will de - liv - er them, I will de

p

pp

driv - en a - way.
1st & 2nd SOPRANOS. *cres.*

Woe to the shep - herds . . . of the flock, . . .

cres.

Woe to the shep - herds . . . of the flock, . . .

pp *cres. molto.* *f*

E con fuoco.

Woe to the shep-herds of the flock,

f

woe to the shep-herds of the

f

woe to the shep-herds of the

E

fz p *sf*

dim. *F*

Ye have not heal - ed that which was sick; Ye have not

dim.

flock, woe to the shep - herds of the flock,

dim.

flock, woe to the shep - herds of the flock,

F

sf *dim.* *p*

cres. molto.

sought . . . that which was lost. . . Woe to the shep - herds, woe to the *cres. molto.*

pp Ye have not sought that which was lost. Woe, woe to the *cres. molto.*

pp Ye have not sought that which was lost. Woe, woe to the

shep - herds, woe . . . to the shep - herds of the

ff shep - herds, woe to the shep - herds of . . . the

ff shep - herds, woe to the shep - herds of . . . the

flock.

flock.

flock.

No. 15. RECIT.—“JESUS HEARD THAT THEY HAD CAST HIM OUT.”

CONTRALTO (NARRATOR). RECIT.

VOICE. *Moderato.*

PIANO. *Moderato.* *p* *fp* *rall.* *Ped.* *

Jesus heard that they had cast him out, and

a tempo. *rit.* *A Andante.*

when He had found him, He said un- to him : *Andante.* ♩ = 60.

a tempo. *colla parte.* *pp* *pp* *trem.*

TENOR (THE MAN THAT WAS BLIND). *a tempo. accel.* *mf* *ten. rit.* *dim.*

JESUS. *Quasi Recit.* *p* *rit.* Who is He, Lord, that I

Dost thou be - lieve on the Son of God?

colla parte. *rit.* *a tempo. accel.* *f* *rit.*

B

might ? *p* *cres.* *poco stringendo.*

B Thou hast . . . both seen Him, . . . and it is *8va.*

p a tempo. *poco stringenda.* *mf* *P con Ped.*

C ad lib.

Lord, . .

He . . that talk - eth with thee.

rit.

pp

rit.

dim. *pp colla parte.*

("And he worshipped Him.")

Lord, I be - lieve.

a tempo. più lento.

dim.

a tempo. più lento.

D Andantino. ♩ = 66.

pp molto tranquillo.

BARITONE (JESUS). *p*

I am the good

accel.

rall.

a tempo.

poco rit.

dim.

Shep - herd, and know my sheep, and am known of

mp

dim.

pp

E

mine: I am come that they might have life, . .

and that they might have it more, more a - bun - dantly . .

mf

F *Più lento.* *molto espress.* *mf* Ho - ly Father, keep thro'

Più lento. $\text{♩} = 72$

rit. *pp*

dim. *pp* Thine own Name those whom Thou hast giv'n Me.

dim. *rit.* *fp* *pp*

Andantino. *p* Sanc - ti - fy them thro' Thy truth: Thy

Andantino. $\text{♩} = 66$ *dim.*

G *L'istesso tempo.*

word is truth. *L'istesso tempo.*

mf *sonors.* *cres.*

con Ped.

rit. *p* *H a tempo.*

Fa - ther, Fa - ther,

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

cres.

I will that they be with Me, . . . where I am, that

I *f*

they may be - hold My glo - ry . . . Which Thou . . . hast

Sva *mf* *cres.*

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

rit. *p*

giv - en Me, hast giv - en Me.

dim. *rit.* *rit.*

Ped. * *Ped.* *

No. 16. CHORUS.—“LIGHT OF THE WORLD, WE KNOW THY PRAISE.”

Allegro moderato.

PIANO. $\text{♩} = 88.$

p *sonore.*

SOPRANO. A

ALTO. Light of the World, we

TENOR. Light of the World, we

BASS. Light of the World, we

A

know Thy praise The an - gels and arch - an - gels raise

know Thy praise The an - gels raise, the an - gels

know Thy praise The an - gels raise, the an - gels and arch -

know Thy praise The an - gels and arch - an - gels

And all the host of Heav'n; . . . More
 raise . . . And all the host of Heav'n; . . . More
 - angels raise And all the host of Heav'n; . . . More worthi-ly
 raise And all the host of Heav'n; . . . More worthi-ly

worth-i-ly . . . than our faint hymns, . . . Whose jarring sound that
 worth-i-ly than our faint hymns, . . . Whose jar-ring, jar-ring
 than our faint hymns, than our faint hymns, . . . Whose jar-ring, jarring sound that
 than our faint hymns, than our faint hymns, . . . Whose

glo-ry dims, . . . Which God to Thee has giv'n, which God to
 sound that glo-ry dims, . . . Which God to Thee has giv'n, which
 glo-ry dims, . . . Which God to Thee has giv-en, which God to
 sound that glo-ry dims, . . . Which God to Thee, which

C

Thee has giv'n.
 God to Thee has giv - en. But Thou didst not dis -
 Thee, God to Thee hast giv'n.
 God to Thee has giv'n. But Thou didst not dis - dain to take Our low . . . es -

C

But Thou didst not dis - dain to take Our *dim.*
 - dain to take Our low . . . es - tate, *dim.*
 But Thou didst not dis - dain to take Our low . . . es - tate, *our dim.*
 - tate, *our dim.*

low es - tate, or e'en . . . to make . . . The *dim.*
 low es - tate, or e'en to make The tomb, *the dim.*
 low es - tate, or e'en low to make The tomb Thy *dim.*
 low es - tate or e'en to make . . . The

D

dolce.

tomb Thy rest ing place;

tomb Thy rest ing place;

rest ing place; So Thou

tomb Thy rest ing place;

pp

Ped. *

In to our night,

So Thou might bring in

might bring in to our night the dawn,

pp

cres.

8

So Thou might bring in to our

to our night the dawn, in

pp

In to our night,

mf

cres. **F** *f*

night The dawn, . . . the
 to our night, The
 The dawn
 The dawn

This system contains the first three staves of music. The top staff is a vocal line with lyrics 'night The dawn, . . . the'. The second staff is another vocal line with lyrics 'to our night, The'. The third staff is a piano accompaniment line with lyrics 'The dawn' and 'The dawn'. The piano part features a melodic line with sixteenth-note patterns and a bass line with chords. Dynamics include *cres.*, **F**, and *f*.

Ped. *cres.*

dawn of Thine e - ter - nal
 dawn of Thine e - ter - nal
 of Thine e - ter - nal
 of Thine e - ter - nal

This system contains the next three staves of music. The top staff is a vocal line with lyrics 'dawn of Thine e - ter - nal'. The second staff is another vocal line with lyrics 'dawn of Thine e - ter - nal'. The third staff is a piano accompaniment line with lyrics 'of Thine e - ter - nal' and 'of Thine e - ter - nal'. The piano part features a melodic line with sixteenth-note patterns and a bass line with chords. Dynamics include *Ped.* and *cres.*.

sf

Light, e - ter - nal Light To shine, shine up - on our
 Light, e - ter - nal Light To shine . . up - on our
 Light, e - ter - nal Light To shine up - on our
 Light, e - ter - nal Light To shine up - on our

This system contains the final three staves of music. The top staff is a vocal line with lyrics 'Light, e - ter - nal Light To shine, shine up - on our'. The second staff is another vocal line with lyrics 'Light, e - ter - nal Light To shine . . up - on our'. The third staff is a piano accompaniment line with lyrics 'Light, e - ter - nal Light To shine up - on our' and 'Light, e - ter - nal Light To shine up - on our'. The piano part features a melodic line with sixteenth-note patterns and a bass line with chords. Dynamics include *sf*.

G

face. face. face. face.

Nor death, nor hell, nor

pp *cres.*

con Ped.

Nor death, nor sin, is

sin, is Lord,

sin, is Lord,

sin, is Lord,

p *f* *sf* *f*

Lord, But Thou, O Son

But Thou, O Son

But Thou, O Son

But Thou, O Son

pp *cres.*

of God. . . Thy Word Is now our sov - 'reign,

of God. . . Thy Word. . . Is now our sov -

of God. . . Thy Word. . . Is now our sov - 'reign,

of God. . . Thy Word

sf *f* *cres. molto.* *sf*

Allargando. *Molto maestoso.* *ff*

sov - 'reign law. There - - fore we thank Thee, . .

'reign, sov - 'reign law. There - - fore we thank Thee, . .

sov - 'reign law. There - - fore we thank Thee, . .

Is now our sov'reign law. There - - fore we thank Thee, . .

Allargando. *Molto maestoso.* *ff*

sf

and we pray . . Thy Light, Thy Light may shine

sf

and we pray . . Thy Light, Thy Light may shine, may shine, . .

sf

and we pray Thy Light may shine un - to the Per - fect

sf

and we pray Thy Light may shine, . . Thy Light may shine . .

sf

un - to the Per - fect Day . . . On us . . . fe-

Thy Light may shine un - to the Per - fect Day, Thy light may shine for

Day, shine un - to the Per - fect Day, Thy light may shine.. for

un - to the Per - fect Day, On us for ev - er - more, for

ev - er - more, on us for ev - er, ev - er - more, Thy

ev - er - more, on us for ev - er, ev - er - more, Thy

ev - er - more, on us for ev - er, ev - er - more, Thy

ev - er - more, on us for ev - er, ev - er - more, Thy

ev - er - more, on us for ev - er, ev - er - more, Thy

Light may shine on us for ev - er - more,

Light may shine on us for ev - er - more,

Light may shine on us for ev - er - more, ev -

Light may shine on us for ev - er - more, ev -

cres. molto

ev - er - more, ev - er -

cres. molto.

ev - er - more, ev - er -

cres. molto.

er - more, ev - er -

cres. molto.

er - more, ev - er -

cres. molto.

more.

more.

more.

more.

f *ff*

Ped.
