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THE LIGHT OF THE WORLD,
AN
Oratorio.

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

THE WORDS COMPILED FROM

The Holy Scriptures.

The Music Composed

BY

ARTHUR S. SULLIVAN.

Ent. Sta. Hall.

London.

J. B. CRAMER & CO 201, REGENT STREET.

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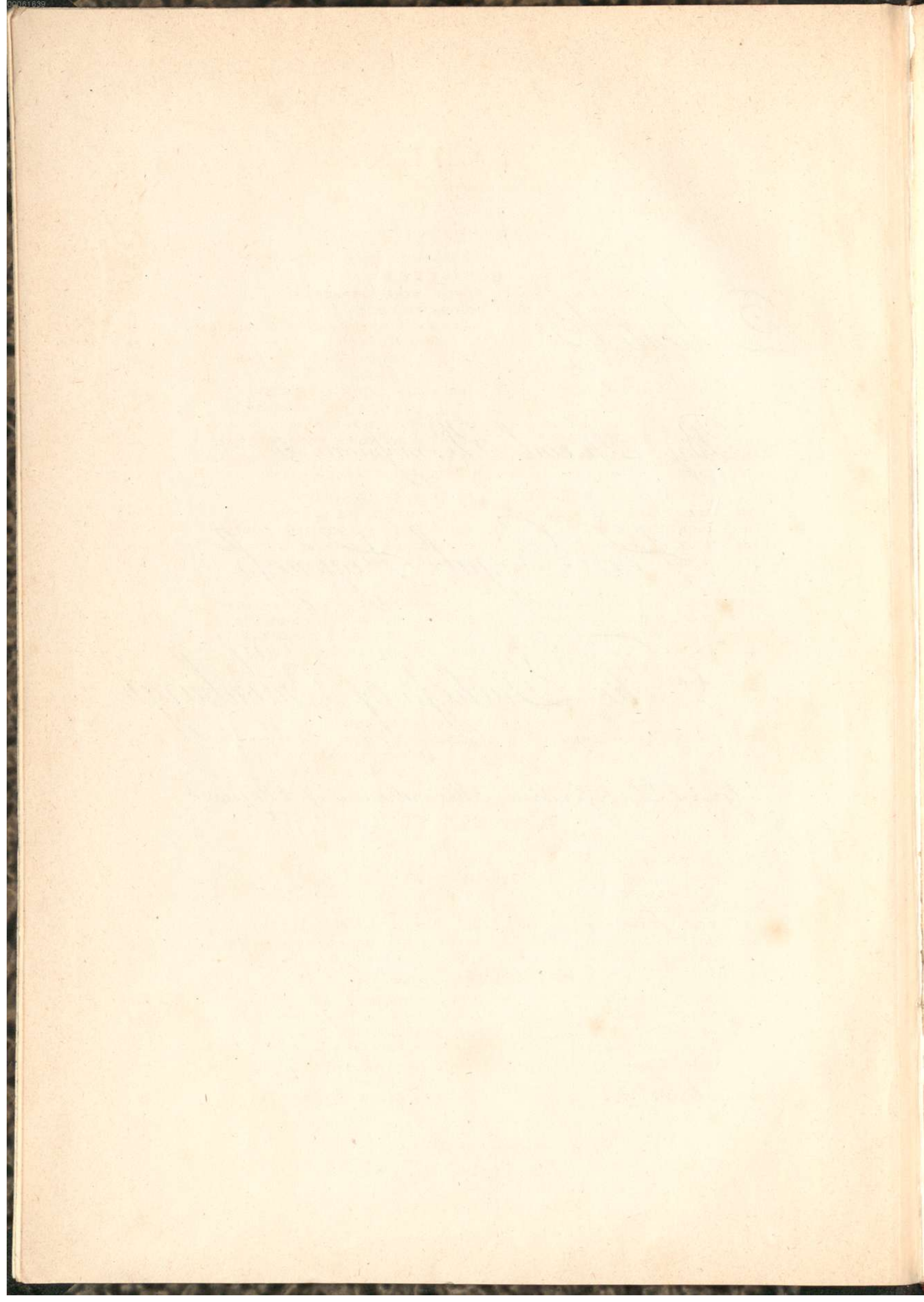
By Special Permission to

Her Royal Highness

The Duchess of Edinburgh,

(Grand Duchess Marie Alexandrowna of Russia.)

August 1873.



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THE LIGHT OF THE WORLD.

ARGUMENT.

IN this Oratorio the intention has not been to convey the spiritual idea of the Saviour as in the "*Messiah*," or to recount the sufferings of Christ, as in the "*Passionsmusik*," but to set forth the Human aspect of the Life of our Lord on earth, exemplifying it by some of the actual incidents in his career, which bear specially upon His attributes of Preacher, Healer, and Prophet. For this purpose, and to give it dramatic force, the work has been laid out in "Scenes" dealing respectively in the First Part with the "Nativity," "Preaching," "Healing," and "Prophesying" of our Lord, ending with the triumphant entry into Jerusalem; and in the Second Part with the utterances which, containing the avowal of Himself as the Son of Man, excited to the utmost the wrath of His enemies, and led the Rulers to conspire for His betrayal and death; the solemn recital by the Chorus of His sufferings and the belief in His final reward; the grief of Mary Magdalene at the Sepulchre; and the consolation and triumph of the Disciples at the Resurrection of their Lord and Master.

After a prophetic Introduction taken from Isaiah—the "*Evangelical Prophet*"—the First Scene is laid at

BETHLEHEM.

The Shepherds watch their flocks by night, when an Angel appears to them and brings "good tidings" of the birth of the promised Saviour—they go to Bethlehem, reflecting on the fulfilment of the prophecy concerning Christ. The Virgin Mary in answer to their salutations pours forth her gratitude to the Almighty for His favour, and they depart glorifying God. The rest of the scene embraces the warning by the Angel to the parents of Jesus of Herod's design, the lament and consoling of Rachel in Rama, and the promise of God's blessing upon the Child.

SCENE II.

NAZARETH.

Our Lord appears in the Synagogue, and after reading from Isaiah, presents Himself to His listeners as the object of the prophecy. Upon their expressed amazement and incredulity, He reproaches them with their continued unbelief, and goaded to rage by His numerous instances of God's favour to those whom they looked upon with contempt, they drive Him out of the Synagogue. Left alone with his Disciples, who proclaim their faith in Him, He exhorts them to bear their persecutions with meekness, and to judge not that they be not judged, relying on God's unfailing justice.

SCENE III.

LAZARUS.

Being told that Lazarus is sick, Christ expresses His determination to go to Him. A Disciple endeavours to dissuade Him from going again to a place where He has but lately escaped further persecution; but undeterred by this, our Lord persists in His resolve, and the Disciples, after being told plainly that Lazarus is dead, accompany Him. The sad journey, and the arrival at Bethany, where the kindred and friends are endeavouring to comfort the bereaved sisters, are depicted in the music.

SCENE IV.

THE WAY TO JERUSALEM.

Although warned by a Disciple that the chief priests and scribes, alarmed at the numbers who believed on Him, were resolved upon His destruction, Christ announces his intention of going up to Jerusalem, indicating His foreknowledge of the fate awaiting Him, by saying that no prophet could perish out of Jerusalem.

Men, women and children all welcome Him as a King—the Son of David—and after prophesying and lamenting the fate of the city, our Lord enters amidst the triumphant Hosannas of the crowd.

PART II.

The Scenes of the Second Part are laid entirely at Jerusalem. After the Overture, which is intended to indicate the angry feelings and dissensions caused by our Lord's presence in the city, it opens with the discourse containing the parable of the sheep and the goats. The people hearing it wonder at its boldness, and express their belief that "this is the Christ."

A Ruler argues with them, and contemptuously asks if Christ shall come out of Galilee; the people are still unconvinced, and Nicodemus, striving to reason with him, the Ruler retorts angrily.

The women seeing that the end is at hand come weeping and bewailing to Christ, Who bids them not weep for Him, but to be of good cheer—"I HAVE OVERCOME THE WORLD," are His last words.

The Chorus describe His sufferings and death, and the next Scene opens at the Sepulchre in the early morning.

The grief of Mary Magdalene is soothed by the Angel, who tells her that Christ is risen, and reminding her how He had foretold His Death and Resurrection while He was yet in Galilee, comforts her with the words, "God shall wipe away all tears." The Disciples acknowledge that Christ has risen, and that God has caused the light to shine in their hearts, making all things new; and after an earnest exhortation from one of them to follow in their Master's steps and fight the good fight of faith, they glorify God for the triumphant close of their Lord and Master's earthly labours.

THE LIGHT OF THE WORLD.

Part the first.

Prologue Chorus.

There shall come forth a rod out of the stem of Jesse, and a branch shall grow out of his roots, and the Spirit of the Lord shall rest upon him, and shall make him of quick understanding in the fear of the Lord: and he shall not judge after the sight of his eyes, nor reprove after the hearing of his ears. Because the Lord hath anointed him to preach good tidings unto the meek, he hath sent him to bind up the broken-hearted, to proclaim liberty to the captives, and the opening of the prison to them that are bound. He will swallow up death in victory, and the Lord God will wipe away tears from off all faces, and the rebuke of his people shall he take away from off all the earth.—(*Isaiah xi. 1.—xli. 1.—xxv. 8.*)

BETHLEHEM.

Introduction and Recitative.

There were shepherds abiding in the field, keeping watch over their flocks by night. And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them: and they were sore afraid.

An Angel.

Fear not; for behold I bring you good tidings of great joy which shall be to all people.

For unto you is born this day in the city of David, a Saviour, which is Christ the Lord. And this shall be a sign unto you, ye shall find the babe wrapped in swaddling clothes lying in a manger.

Angels.

Glory to God in the highest, and on earth peace, goodwill towards men.—(*Luke ii. 8, 9, 10, 11, 12, 14.*)

The Shepherds.

Let us now go even unto Bethlehem, and see this thing which is come to pass, which the Lord hath made known unto us. Thou Bethlehem, in the land of Judah, art not the least among the princes of Judah; for out of thee shall come a Governor that shall rule my people Israel.—(*Luke ii. 15.—Matt. ii. 6.*)

A Shepherd.

Blessed art thou among women, and blessed is the fruit of thy womb. He shall be great, and shall be called the Son of the Highest, and the Lord God shall give unto him the throne of his Father David, and he shall reign over the house of Jacob for ever, and of his kingdom there shall be no end.—(*Luke i. 42, 32, 33.*)

Mary.

My soul doth magnify the Lord, and my spirit hath rejoiced in God my Saviour. For he hath regarded the lowliness of his hand-maiden. For behold from henceforth all generations shall call me blessed. For he that is mighty hath magnified me, and holy is his Name.—(*Luke i. 46, 47, 48, 49.*)

The Shepherds.

The whole earth is at rest and is quiet; they break forth into singing. Lo this is our God, we have waited for him, and he will save us. This is the Lord, we have waited for him, we will rejoice and be glad in his salvation.—(*Isaiah xiv. 7.—xxv. 8, 9.*)

An Angel.

Arise, and take the young child and his mother, and flee into Egypt, and be thou there until I bring thee word, for Herod will seek the young child to destroy him.—(Matt. ii. 13.)

Solo and Chorus.

In Rama was there a voice heard, lamentation, and weeping, and great mourning. Rachel, weeping for her children, would not be comforted. "Woe is me now, for my soul is wearied because of murderers."—(Matt. ii. 18.—Jer. iv. 31.)

Air.

Refrain thy voice from weeping, and thine eyes from tears, for thy work shall be rewarded, saith the Lord. And there is hope in thine end, that thy children shall come again to their own border.—(Jer. xxxi. 16, 17.)

An Angel.

Arise, and take the young child and his mother, and go into the Land of Israel, for they are dead which sought the young child's life, and go and dwell in Nazareth.

The voice of weeping shall be no more heard, nor the voice of crying. For the Lord shall be thine everlasting light, and the days of thy mourning shall be ended.—(Matt. ii. 20.—Isaiah lxv. 19.—lx. 20.)

Chorus.

I will pour my spirit upon thy seed, and my blessing upon thine offspring. He shall stand and feed in the strength of the Lord, in the Majesty of the name of the Lord his God, for he shall be great unto the ends of the earth.—(Isaiah xliv. 3.—Micah v. 4.)

NAZARETH.

IN THE SYNAGOGUE.

SOLO.

The spirit of the Lord is upon me, because he hath anointed me to preach the Gospel to the poor; He hath sent me to heal the broken-

hearted, to preach deliverance to the captives, and recovering of sight to the blind, to set at liberty them that are bruised, to preach the acceptable year of the Lord.

This day is this Scripture fulfilled in your ears.—(Luke iv. 18, 19, 21.)

Chorus.

Whence hath this man this wisdom and these mighty works? Is not this Joseph's son? Is not this the carpenter's son? Is not his mother called Mary? Whence hath this man these things?—(Matt. xiii. 54, 55, 56.)

SOLO.

Ye will surely say unto me this proverb—Physician heal thyself: whatsoever we have heard done in Capernaum do also here in thy country.

Verily I say unto you, a prophet is not without honour save in his own country and in his own house.—(Luke iv. 23-24.)

Chorus.

Is not this Jesus, the son of Joseph, whose father and mother we know? Whence hath this man these things?—(John vi. 42.)

SOLO.

But I tell you of a truth, many widows were in Israel in the days of Elias when the heaven was shut up three years and six months, when great famine was throughout the land. But unto none of them was Elias sent save unto Sarepta, unto a woman that was a widow.

Chorus.

Why hear ye him? He hath a devil and is mad!

SOLO.

And many lepers were in Israel in the time of Eliseus the prophet, and none of them was cleansed, saving Naaman the Syrian.

Chorus.

Away with him! Away with him! He hath a devil and is mad. Thrust him out to the hill that we may cast him down headlong!—(Luke iv. 25, 26, 27, 29.)

SOLO.

Lord, who hath believed our report, and to whom is the arm of the Lord revealed?

He hath blinded their eyes, and hardened their heart, that they should not see nor understand, and be converted and be healed. He that believeth on me, believeth not on me but on Him that sent me.—(*John* xii. 38-40.)

Quintett. (Disciples.)

Doubtless thou art our Father, though Abraham be ignorant of us and Israel acknowledge us not. Thou O Lord art our Father, our Redeemer, Thy Name is from everlasting.—(*Isaiah* lxiii. 16.)

SOLO.

Blessed are they which are persecuted for righteousness' sake, for theirs is the Kingdom of Heaven.

Judge not, that ye be not judged; condemn not, and ye shall not be condemned; forgive, and ye shall be forgiven; that ye may be the children of your Father which is in heaven, for He maketh the sun to rise on the evil, and on the good, and sendeth rain on the just, and on the unjust.

Chorus.

He maketh the sun to rise on the evil and on the good, and sendeth rain on the just and on the unjust.—(*Matt.* v. 10.—*Luke* vi. 37.—*Matt.* v. 45.)

L A Z A R U S.

A Disciple.

Lord, behold he whom Thou lovest is sick.

SOLO.

This sickness is not unto death, but for the glory of God, that the Son of God might be glorified thereby. Let us go into Judæa again.

A Disciple.

Master, the Jews of late sought to stone thee, and goest thou thither again?

SOLO.

Are there not twelve hours in the day? If any man walk in the day, he stumbleth not, because he seeth the light of this world. But if a man walk in the night, he stumbleth, because there is no light in him. Our friend Lazarus sleepeth, but I go that I may awake him out of sleep.

A Disciple.

Lord, if he sleep he shall do well.

SOLO.

Lazarus is dead. And I am glad for your sakes that I was not there, to the intent ye may believe; nevertheless, let us go unto him.

A Disciple.

Let us also go, that we may die with him.—(*John* xi. 3-16.)

AT BETHANY.

Solo and Chorus.

Weep ye not for the dead, neither bemoan him, and sorrow not even as others which have no hope. For thus saith the Lord, I will turn their mourning into joy, and make them rejoice from their sorrow.—(*Jer.* xxii. 10—xxxii. 13.)

Martha.

Lord, If thou hadst been here, my brother had not died. But I know that even now, whatsoever thou wilt ask of God, God will give it thee.

SOLO.

Thy brother shall rise again.

Martha.

I know that he shall rise again in the resurrection at the last day.

SOLO.

I am the resurrection and the life: he that believeth in me, though he were dead, yet shall he live: And whosoever liveth and believeth in me shall never die.

Where have ye laid him?

Martha.

Lord, come and see.

Chorus.

Behold, how he loved him. Could not this man, which opened the eyes of the blind, have caused that even this man should not have died?—(*John xi. 21-37.*)

SOLO.

Said I not unto thee, that, if thou wouldst believe, thou shouldst see the glory of God? Thy dead men shall live, together with my dead body shall they arise. Awake and sing ye that dwell in dust, for thy dew is as the dew of herbs, and the earth shall cast out the dead.—(*Isaiah xxvi. 19.*)

Chorus.

The grave cannot praise thee, death cannot celebrate thee; they that go down into the pit cannot hope for thy truth. The living, the living; he shall praise thee: the father to the children shall make known thy truth.—(*Isaiah xxxviii. 18-19.*)

THE WAY TO JERUSALEM.

A Pharisee.

Perceive ye how we prevail nothing? Behold the world is gone after him. If we let him thus alone all men will believe on him, and the Romans shall come and take away both our place and nation. It is expedient for us that one man should die for the people, and that the whole nation perish not.—(*John xii. 19.—xi. 48-51.*)

A Disciple.

Master, get thee out and depart hence; for the chief priests and scribes seek to lay hands on thee, that they may deliver thee unto the power and authority of the Governor.—(*Luke xiii. 31.—xx. 19-20.*)

SOLO.

I must walk to-day and to-morrow, and the day following, for it cannot be that a prophet perish out of Jerusalem. Behold we go up to Jerusalem, and all things that are written by the prophets concerning the Son of Man shall be accomplished.—(*Luke xiii. 33.—xviii. 31.*)

Chorus of Children.

Hosanna to the Son of David. Blessed is he that cometh in the Name of the Lord. Hosanna in the Highest. Blessed is the King of Israel that cometh in the Name of the Lord.

Peace in heaven, and glory in the highest.

Air.

Tell ye the daughters of Zion, Behold! thy King cometh unto thee, meek, and sitting upon an ass. Behold! thy salvation cometh; his reward is with him, and his work before him.

A Pharisee.

Master, rebuke Thy disciples.

SOLO.

I tell you that, if these should hold their peace, the stones would immediately cry out.

Chorus of Men.

Blessed be the kingdom of our Father David, that cometh in the Name of the Lord.

SOLO.

If thou hadst known, O Jerusalem, even thou at least in this thy day, the things which belong unto thy peace; but now they are hid from thine eyes.

Chorus.

Hosanna to the Son of David. Blessed is he that cometh in the Name of the Lord.

Hosanna in the Highest.—*Matt. xxi. 9.—Mark xi. 9-10.—Luke xix. 38, 39, 40, 42.—John xii. 13.*)

Part the Second.

JERUSALEM.

Overture.

SOLO.

When the Son of man shall come in his glory, and all the holy angels with him, then shall he sit upon the throne of his glory :

And before him shall be gathered all nations : and he shall separate them one from another, as a shepherd divideth his sheep from the goats :

And he shall set the sheep on his right hand, but the goats on the left.

Then shall the King say unto them on his right hand, Come, ye blessed of my Father, inherit the kingdom prepared for you from the foundation of the world :

For I was an hungred, and ye gave me meat ; I was thirsty, and ye gave me drink :

I was sick, and ye visited me : I was in prison, and ye came unto me.

Then shall the righteous answer him, saying, Lord, when saw we thee an hungred, and fed thee ? or thirsty, and gave thee drink ?

Or when saw we thee sick, or in prison, and came unto thee ?

And the King shall answer and say unto them, Verily I say unto you, Inasmuch as ye have done it unto one of the least of these my brethren, ye have done it unto me.

Then shall he say also unto them on the left hand, Depart from me, ye cursed, into everlasting fire.

For I was an hungred, and ye gave me no meat : I was thirsty, and ye gave me no drink :

Sick, and in prison, and ye visited me not.

Then shall they also answer him, saying, Lord, when saw we thee an hungred, or athirst, or sick, or in prison, and did not minister unto thee ?

Then shall he answer them, saying, Verily I say unto you, Inasmuch as ye did it not to one of the least of these, ye did it not to me.

And these shall go away into everlasting punishment : but the righteous into life eternal.—(*Matt.* xxv. 31.)

A RULER AND THE PEOPLE.

People.

Is not this he whom they seek to kill, and, lo ! he speaketh boldly, and they say nothing unto him. Do the rulers know that this is the very Christ ?

Ruler.

We know this man whence he is, but when Christ cometh no man knoweth whence he is.

People.

When Christ cometh will he do more miracles than this man hath done ? This is the Christ.

Ruler.

Shall Christ come out of Galilee ? Christ cometh out of the seed of David and out of the town of Bethlehem where David was.

People.

Never man spake like this man.

Ruler.

Are ye also deceived ? Have any of the rulers or the Pharisees believed on him ? This people who knoweth not the law is cursed.

Nicodemus.

Doth our law judge any man before it hear him, and know what he doeth ? Refrain from this man and let him alone : for if this counsel or work be of men it will come to naught, but if it be of God ye cannot overthrow it, lest haply ye be found even to fight against God.

Ruler.

Art thou also of Galilee? Search and look, for out of Galilee ariseth no prophet.—(*John* vii. 25, 27, 31, 41, 42, 46, 47, 48, 49, 51, 52.—*Acts* v. 38-39.)

Chorus of Women.

The hour is come, and the Son of Man shall be betrayed into the hands of sinners. For lo! they lie in wait for thy soul, and the rulers take counsel together; the mighty are gathered against thee, and have said thou shalt die, for thou hast prophesied against this city. For this our heart is faint, for these things our eyes are dim.—(*Mark* xiv. 41.—*Ps.* lix. 3.—*Lamen.* v. 17.)

SOLO.

Daughters of Jerusalem, weep not for me, but weep for yourselves and for your children; for the day shall come when there shall be such tribulation as hath not been since the beginning of the world until now. And when these things begin to come to pass, then look up and lift up your heads, for your redemption draweth nigh. In the world ye shall have tribulation, but be of good cheer; I have overcome the world.—(*Luke* xxiii. 29.—*Matt.* xxiv. 21.—*Luke* xxi. 28.—*John* xvi. 33.)

Quartet.

Yea, though I walk through the valley of the shadow of death, I will fear no evil: for Thou art with me. Thy rod and thy staff comfort me.—(*Psalms* xxiii. 4.)

Chorus.

Men and brethren, and whosoever among you feareth God, to you is the word of salvation sent. Jesus of Nazareth, a man approved of God by miracles and wonders and signs which God did by him; him, being delivered by the determinate counsel and foreknowledge of God they have taken, and by wicked hands have crucified and slain. And when they had fulfilled all that was written of him, they took him down from the tree, and laid him in a sepulchre. He made his

grave with the wicked and with the rich in his death. Therefore will God divide him a portion with the great, because he hath poured out his soul unto death.—(*Acts* xiii. 26-29, ii. 22-23.—*Isaiah* ix. 9-12.)

AT THE SEPULCHRE.

Mary.

Where have they laid him? Who shall roll away the stone? I shall go to him, but he shall not return to me. Woe is me, for the Lord hath added grief to my sorrow. I fainted in my sighing and I find no rest.—(*John* xx. 15.—*Mark* xvi. 3.—*2 Sam.* xii. 23.—*Jer.* xlv. 3.)

Lord, why hidest thou thy face? Lover and friend hast thou put away from me and hid my acquaintance out of my sight. I am in misery and at the point to die. Lord, why sleepest thou? Awake and be not absent from us for ever!—(*Ps.* xlv. 24, 23.—*Ps.* lxxxviii. 18, 15.)

An Angel.

Why weepest thou? Whom seekest thou?

Mary.

For these things I weep, because they have taken away my Lord, and I know not where they have laid him. Awake thou that sleepest, and arise from the dead!—(*John* xx. 13, 15.—*Eph.* v. 14.)

An Angel.

Fear not—ye seek Jesus which was crucified. Why seek ye the living among the dead? He is not here, he is risen as he said. Remember how he spake unto you while he was yet in Galilee.—(*Mark* xvi. 5, 6.—*Luke* xxiv. 5, 6.)

The Lord is risen. He will dwell with men, and they shall be his people; and God shall wipe away all tears from their eyes. There shall be no more death, neither sorrow nor crying, neither shall there be any more pain. For the former things are passed away; behold I make all things new, saith the Lord.—(*Rev.* xxi. 3, 4, 5.)

Chorus.

The Lord is risen. This Jesus hath God raised up whereof we all are witnesses. The Lord is risen.

Old things are passed away; behold all things are become new: for God, who commanded the light to shine out of darkness, hath shined in our hearts to give the light of the knowledge of the glory of God.—(Acts ii. 32.—2 Cor. v. 17; iv. 6.)

A Disciple.

If ye be risen with Christ, seek those things that are above. Fight the good fight of faith; ay hold of eternal life, looking unto Him, the author and finisher of our faith; who for the joy that was set before Him endured the cross,

despising the shame, and is set down at the right hand of the throne of God.—(Col. iii. 11.—1 Tim. vi. 12.—Heb. xii. 2.)

Chorus.

Him hath God exalted with his right hand to be a Prince and a Saviour, for to give repentance to Israel and forgiveness of sins.

Now is come salvation and strength and the Kingdom of our God, and the power of his Christ, who gave Himself for our sins, that He might deliver us from the present evil world according to the will of God and our Father,

TO WHOM BE GLORY FOR EVER AND EVER.
Amen.

(Acts v. 31.—Rev. xii. 10.—Gal. i. 4, 5.)

THE LIGHT OF THE WORLD, An Oratorio.

The Words compiled from
HOLY SCRIPTURE.

The Music Composed by
ARTHUR S. SULLIVAN.
1873.

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

ANDANTE MAESTOSO.

PIANO. *f* TROMBE *dim:* *p* VIOLIN. CELLO.

CLAR: & FAC: *pp*

f *p*

f *p*

VIOLIN. *cres:* *trem:*

2

sempre cres:

ff

marcato.

dim:

p

Ped:

*

SOPRANO.

ALTO.

TENOR.

BASS.

mf

There shall

mf

There shall

p

come forth a rod out of the stem

come forth a rod out of the stem

of . . . Jes - - se and a branch shall

of . . . Jes - - se and a branch shall

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

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

dim: *p*

dim: *p*

dim: *p*

of the Lord. shall rest up - - on him

of the Lord. shall rest up - - on him

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

cres:

cres:

cres:

dim:

Ped:

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

dim:

p

dim:

p

p

*

.... and he shall not judge

p

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

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

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

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

ing of his ears. *C*

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

f

Because the Lord hath appointed him to preach good

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The lyrics are "Because the Lord hath appointed him to preach good". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a flowing eighth-note melody in the right hand and a steady eighth-note accompaniment in the left hand. A dynamic marking of *f* (forte) is placed above the first measure of the piano part.

ti - dings un - to the meek

He hath sent him to

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "ti - dings un - to the meek" and "He hath sent him to". The piano accompaniment continues with the same eighth-note patterns. A dynamic marking of *f/p* (forte/piano) is placed above the first measure of the piano part in this system.

bind up the bro - ken heart - ed

To pro - claim

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "bind up the bro - ken heart - ed" and "To pro - claim". The piano accompaniment continues with the same eighth-note patterns. The system concludes with a fermata over the final notes of the vocal line and piano part.

li - ber - ty to the cap - tives

And the

Ped: *

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

Good

Good

Good

Good

D
p
Ped: *

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

cres:

f

cres:

f

cres:

f

cres:

f

cres - - - - - cen - - - - - do.
Ped:

The

p There shall come forth a rod

dim: * *p* There shall come forth a rod

Lord hath a noint - ed him to preach good

to bind up the bro - ken

out of the stem of Jes - - se.

out of the stem of Jes - - se.

cres:

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

heart - ed *cres:* to bind

and the spi - - rit *cres:* of the Lord

and the spi - - rit *cres* of the Lord *cen* do.

p

and the Lord God will wipe a - way tears from

and the Lord God will wipe a - way tears from

and the Lord God will wipe a - way tears from

and the Lord God will wipe a - way tears from

p

off all fa - - ces And the re -

off all fa - - ces And the re -

off all fa - - ces And the re -

off all fa - - ces And the re -

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

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

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

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

f

off all the earth

- way shall he take a - - way from

- way shall he take a - - way from

- way shall he take a - - way from

dim: *rall:* *pp*

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

dim: *rall:* *pp*

off all the earth

dim: *rall:* *pp*

off all the earth

dim: *rall:* *pp*

off all the earth

BETHLEHEM.

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

ANDANTE PASTORALE.

PIANO. *p*

p

con Ped:

L.H.

cres:

1st time.

2nd time.

dim:

dim:

p

p **G**

cres - cen - do . . . molto.

ff

dim - inu - en - do. **Ped.**

Ped.

*

Ped.

*

p
tr
L.H.
tr
tr
tr
con Ped:

p
cres:
tr
dim:
Ped. *

pp

Tenor Solo. Quasi Recit:
p
There were
pp
Ped. * *Ped.* *

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

over their flocks by night And lo! the

Recit:

an-gel of the Lord came up - on them, and the glory of the Lord shou around a.

p *cres:*

-bout them. and they were sore a -

p *a tempo.* *f*

-fraid. Fear

Andante Moderato. *Contralto Solo. AN ANGEL.* *f*

pp *K*

not, For be - hold I bring you good

meno f *p legato.*

ti - - dings of great joy, which shall

be to all peo - - -

sempre p

- ple. For un - - to

p

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

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

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

which is Christ the

f *cres* *cen*

..... Lord

do. *ff*

dim:

M *Recit:* *a tempo.*

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

p *p*

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

Attacca.

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

SOPRANO. *ff* Glo-ry to God in the

ALTO. *ff* Glo-ry to God in the

PIANO. *pp trem:* *f*

Ped. *f* *

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

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

p *dim:* *p*

Ped: * Ped: *

p And on earth peace Good will towards men *N ff* Glo-ry to

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

pp *ff*

Ped: *

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

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

p *ff* *ff* *dim:*

* Ped:

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

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

pp

* Ped:

cres: *Of*

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

cres: *f*

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

trem: *cres:* *ff*

Ped:

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

8a

dim: *p*

Ped: *

Detailed description: This system contains the first two systems of music. The first system has two vocal staves with lyrics and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *ff* and *p*. A *Ped:* marking with asterisks is present in the piano part. The second system is similar but includes a *8a* marking above the piano part and a *dim:* marking.

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

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

dim: *pp*

Detailed description: This system contains the third and fourth systems of music. The third system has two vocal staves with lyrics and a piano accompaniment. Dynamics include *dim.* and *pp*. The fourth system is similar but includes a *dim:* marking in the piano part.

.....

.....

pp

Detailed description: This system contains the fifth and sixth systems of music. The fifth system has two vocal staves with lyrics and a piano accompaniment. Dynamics include *pp*. The sixth system is similar but includes a *pp* marking in the piano part.

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

ALLEGRO MODERATO.

TENOR.

BASS.

PIANO.

Musical notation for Tenor and Bass staves. The Tenor staff is in treble clef and the Bass staff is in bass clef. Both are in common time (C). The first two measures contain rests for both parts. The third and fourth measures contain notes: Tenor has a half note G4 and a half note F4; Bass has a half note G3 and a half note F3.

Musical notation for Tenor and Bass staves. The Tenor staff is in treble clef and the Bass staff is in bass clef. The lyrics "Let us now go e - ven" are written below the Bass staff. The dynamic marking *p e stacc:* is placed above the Bass staff. The notes are: Tenor (G4, F4, E4, D4), Bass (G3, F3, E3, D3).

Musical notation for Piano accompaniment. The right hand is in treble clef and the left hand is in bass clef. The dynamic marking *fp* is placed above the right hand. The piano part features a rhythmic accompaniment of eighth and sixteenth notes.

Musical notation for Tenor and Bass staves. The Tenor staff is in treble clef and the Bass staff is in bass clef. The lyrics "un - - - to Beth - le - hem, and see this thing which is come to pass which the" are written below the Bass staff. The notes are: Tenor (G4, F4, E4, D4), Bass (G3, F3, E3, D3).

Musical notation for Piano accompaniment. The right hand is in treble clef and the left hand is in bass clef. The piano part continues with a rhythmic accompaniment of eighth and sixteenth notes.

p e stacc:

Let us now

Lord hath made known un - - to us.

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

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

p

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

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

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

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

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

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

marcato.

cres: *sf*

Ped: *

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

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

cres: *ff* go e - ven un - to
 and see this thing: Let us now go e - ven un - - to

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

cres: *ff* *sf* *sf*

dim: *p* *U*
 Bethle-hem and see this thing which is come to pass.

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

marcato. *p* *U*

p *dim:*

Let us now go e - ven un - to

p *dim:*

Let us now go e - ven un - to

dim: *al fine.*

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

dim: *al fine.*

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

dim: *al fine.*

pp

pass.

pp

pass.

pp

Ped: *

Nº 5. SOLO — "BLESSED ART THOU."

Bass Solo. A SHEPHERD.

ANDANTE MAESTOSO.

VOICE .

Three quarter notes on a staff, corresponding to the lyrics "Bless - - ed art".

Bless - - ed art

PIANO .

Piano accompaniment for the first system, including a piano (*p*) dynamic marking.

Second system of music with lyrics: *thou a - mong wo - men, and blessed is the fruit of thy*

Third system of music with lyrics: *womb, He shall be great, and shall be cal - led The*

ad lib:

mf

Fourth system of music with lyrics: *Son of the high - est.*

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

ANDANTE ESPRESSIONE.

Solo Soprano. (Mary)

VOICE.

PIANO.

My soul doth

The first system of music features a voice line in treble clef and a piano accompaniment in grand staff. The key signature is one sharp (F#) and the time signature is 3/4. The voice line begins with a rest followed by a half note 'f' (forte) and then a quarter note. The piano accompaniment consists of a steady eighth-note bass line and a treble line with triplets of eighth notes.

mag - - ni - fy the Lord, and my spi - - rit hath re -

The second system continues the vocal line with the lyrics 'mag - - ni - fy the Lord, and my spi - - rit hath re -'. The piano accompaniment continues with similar rhythmic patterns, including triplets.

joi - ced in God my Sa - - - viour, My soul doth

The third system includes the lyrics 'joi - ced in God my Sa - - - viour, My soul doth'. A section marker 'B' is placed above the voice line. The piano accompaniment features a more complex harmonic structure with various chords and textures.

mag - - ni - fy the Lord, and my spi - - rit hath re -

The fourth system continues with the lyrics 'mag - - ni - fy the Lord, and my spi - - rit hath re -'. The piano accompaniment maintains its accompaniment role with consistent rhythmic support.

- joi - ced in God my Sa - - - viour.

The fifth system concludes the piece with the lyrics '- joi - ced in God my Sa - - - viour.'. The piano accompaniment ends with a final cadence.

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

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

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

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

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

- do. *dim:*

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

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a half note 'bless' followed by a dotted half note 'ed.'. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *p* (piano) and a triplet of eighth notes.

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

The second system continues the vocal line with 'mag - - ni - - fied me, and ho - ly is his Name,'. The piano accompaniment features a triplet of eighth notes and various chordal textures. Dynamics include *p* (piano).

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

The third system shows the vocal line with 'ho - ly is his Name, ho - - ly..... is his'. The piano accompaniment includes a *p* (piano) dynamic and a change in chord structure.

Name..... My soul doth mag - - ni - fy the

The fourth system features the vocal line with 'Name..... My soul doth mag - - ni - fy the'. The piano accompaniment includes a *f* (forte) dynamic, a *res:* (ritardando) marking, and a *p* (piano) dynamic.

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

The fifth system shows the vocal line with 'Lord and my spi - - rit hath re - joic - ed in'. The piano accompaniment includes a *p* (piano) dynamic and a triplet of eighth notes.

God my Sa - - viour, in God my

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "God my Sa - - viour, in God my". The piano accompaniment is in the same key and time, with a complex texture of chords and moving lines in both hands.

Sa - - - - viour. For he that is

The second system continues the vocal line with the lyrics "Sa - - - - viour. For he that is". The piano accompaniment includes a triplet of chords marked with a '3' and a dynamic marking of 'p'. A 'Ped.' (pedal) marking is present below the piano part, and an asterisk is placed at the end of the system.

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

The third system contains the lyrics "migh - ty hath mag - ni - fied me and ho - - - -". The piano accompaniment features a triplet of chords marked with a '3' and a dynamic marking of 'p'. The system concludes with a 'Ped.' marking and an asterisk.

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

The fourth system has the lyrics "ly is..... his..... Name,". The piano accompaniment includes a 'dim:' (diminuendo) marking and a 'Ped.' marking. An asterisk is placed at the end of the system.

and ho - ly is his Name.

The fifth system contains the lyrics "and ho - ly is his Name." The piano accompaniment starts with a dynamic marking of 'pp' and includes a 'Ped.' marking and an asterisk at the end of the system.

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

TENOR. *pp*
 The whole earth is at

BASS. *pp*
 The whole earth is at

PIANO. *pp* Ped:

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

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

Ped: *

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

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

Ped: * Ped: *cres:*

Vmf

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

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

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a repeat sign and the lyrics 'sing - ing'. It then continues with 'Lo! this is our God, we have wait - ed for'. The piano accompaniment consists of a treble and bass clef with various rhythmic patterns, including eighth and sixteenth notes.

cres:

him and he will save us, and he will

him and he will save us, and he will

cres: molto.

The second system continues the vocal and piano parts. The vocal line has a crescendo marking (*cres:*) and the lyrics 'him and he will save us, and he will'. The piano accompaniment features a more active rhythmic pattern with a *cres: molto.* marking.

Wff

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

save us.

W

ff

The third system concludes the page. The vocal line has a *Wff* marking and the lyrics 'save us. This is... the Lord we have wait - ed for him we will re-'. The piano accompaniment features a *W* marking and a *ff* (fortissimo) dynamic marking.

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

ff

This is..... the

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

and be glad .

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

X

This is..... the Lord we have

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

f

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

We will re-joyce we
 - tion we will re - - joice, we will re - - joice we
 This is the Lord we have wait - ed for him, we will re -

will re - joice and be glad in his sal-va - - tion, we will re - -
 will re - joice and be glad in his sal-va - - - tion, we will re - -
 - joice and be glad in his sal-va - - tion, This is our

- joice, we will re - joice and be glad,
 - joice, we will re-joyce and be glad, and be
 God, we have wait - ed for him, we will re - joice and be

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

..... The whole earth is at rest and is
 The whole earth is at rest and is
 Z p Ped:

dim: qui - - et, *dim:* The whole earth is at rest and is

dim: qui - - et, *dim:* The whole earth is at rest and is

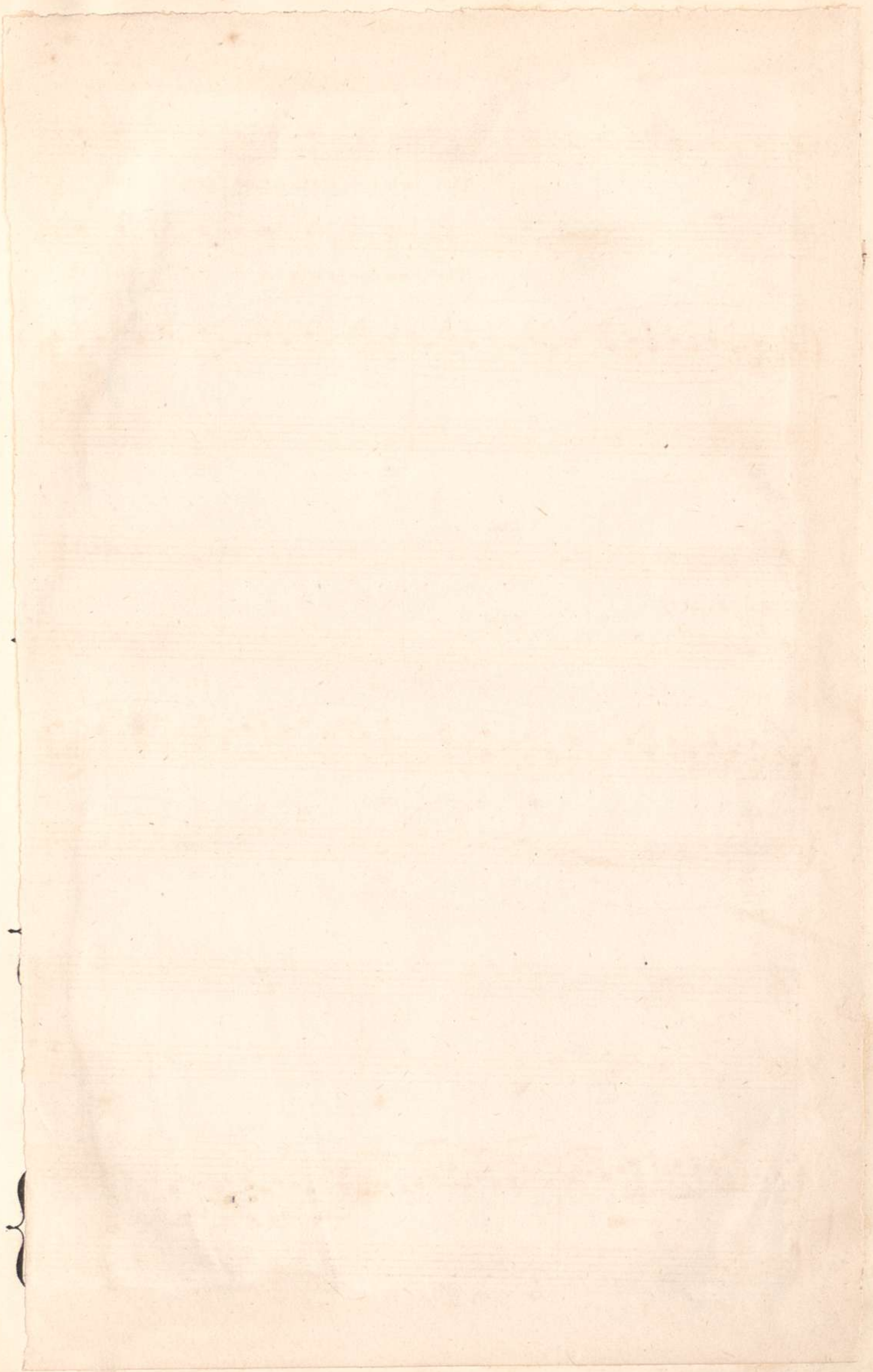
Ped: *Ped.* *

pp qui - - et . . . *ppp* is qui - - - et.

pp qui - - et . . . *ppp* is qui - - - et.

pp *dim:* *ppp* *Ped:* *

Ped: *rall:* *



4
No. 9. SOLO — "ARISE AND TAKE THE YOUNG CHILD."

ALLEGRO.

VOICE .

PIANO .

Alto Solo. AN ANGEL.

Recit:

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

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

word, for Her - - od will seek the young

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

dim:

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

Lento. p

SOPRANO. In Rama was there a voice heard lamen - tation and

ALTO. In Rama was there a voice heard lamen - tation and

TENOR. In Rama was there a voice heard lamen - tation and

BASS. In Rama was there a voice heard lamen - tation and

PIANO. *p*

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

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

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

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

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

PIANO. *cres:*

lamen - tation and weep - ing and great mourn - ing. *dim:*

lamen - tation and weep - ing and great mourn - ing. *dim:*

lamen - tation and weep - ing and great mourn - ing. *dim:*

lamen - tation and weep - ing and great mourn - ing. *dim:*

PIANO. *dim: p*

A SOLO.

Woe is me now woe

Rachel weep-ing for her

Rachel weep-ing for her

Rachel weep-ing for her chil - dren.

Rachel weep-ing for her chil - dren.

A

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

chil - dren.

chil - dren.

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

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

Ra -- chel weeping for her child - - - ren

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

INDANTE MODERATO.

VOICE..

PIANO.



con molta tenerezza.

Re - frain thy voice from



weep - ing and thine eyes from tears, for thy



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



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



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

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

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

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

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

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

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

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

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

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

ff
Ped:

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

dim:

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

cres: *ff*

cres: *ff*

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

dim: *p*

con gues *dim:* *p*

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

dim: *cres:* *f*

bg:

Nº 12. SOLO — "ARISE AND TAKE THE YOUNG CHILD."

ALLEGRO.

VOICE.

PIANO.

Alto Solo. AN ANGEL.
f Recit:

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

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

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

SOPRANO. *f* I will

ALTO. *Chorus. f* I will

TENOR. *f* I will

BASS. *f* I will

PIANO. *f*

pour my spi - - rit up - on thy seed

pour my spi - - rit up - on thy seed

pour my spi - - rit up - on thy seed

pour my spi - - rit up - on thy seed

pour my spi - - rit up - on thy seed

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

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

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

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

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

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

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

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

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

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

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

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

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

- on thine off - - - spring.

- on thine off - - - spring.

- on thine off - - - spring.

- on thine off - - - spring.

con energia.
He shall stand and

sf

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

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

feed in the strength of the Lord, in the strength

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

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

He shall stand and

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

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

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

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

- ty of the Name of the Lord

- ty of the Name of the Lord

- ty of the Name of the Lord

- ty of the Name of the Lord.

N

ff

his God. And he
 his God. *ff* And he
 his God. *ff* And he
 his God. *ff* And he

8^a *ff*

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

of the earth.
 of the earth.
 of the earth. He shall stand and
 of the earth. *meno f*

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

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

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

his God. I will pour my
 his God. I will pour my
 his God. I will pour my
 his God. I will pour my

The first system of music features four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment consists of a grand staff with treble and bass clefs. The lyrics are: "his God. I will pour my".

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

The second system of music features four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment consists of a grand staff with treble and bass clefs. The lyrics are: "spi - rit up - on thy seed, and my bless - ing up -".

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

The third system of music features four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment consists of a grand staff with treble and bass clefs. The lyrics are: "- on thine off - - - spring. He shall stand and feed .. in the".

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

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

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

of the Lord his God.
of the Lord his God.
of the Lord his God.
of the Lord his God.

For he shall be great,
For he shall be great,
For he shall be great,
For he shall be great,

un - - to the ends of the earth.
un - - to the ends of the earth.
un - - to the ends of the earth.
un - - to the ends of the earth.

p He shall stand and feed in the strength of the *cres:*

p He shall stand and feed in the strength of the *cres:*

p He shall stand and feed in the strength of the *cres:*

p He shall stand and feed in the strength of the *cres:*

ff Lord, in the strength of the Lord.

ff Lord, in the strength of the Lord.

ff Lord, in the strength of the Lord.

ff Lord, in the strength of the Lord.

f I will pour my spi - rit up - on thy

f I will pour my spi - rit up - on thy

f I will pour my spi - rit up - on thy

f I will pour my spi - rit up - on thy

seed and my blessing, my
 seed and my blessing, my
 seed and my blessing, my
 seed and my blessing, my

p *cres:*

blessing up on thine ...
 blessing up on thine
 blessing up on thine
 blessing up on thine

ff

off spring. I will pour my
 off spring. He shall stand and
 off spring.....

T

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

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

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

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

8a

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

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

great un - to the ends of the
great un - to the ends of the
great un - to the ends of the
great un - to the ends of the

earth, to the ends of the earth
earth, to the ends of the earth
earth, to the ends of the earth
earth, to the ends of the earth

.....
.....
.....
.....

rall:

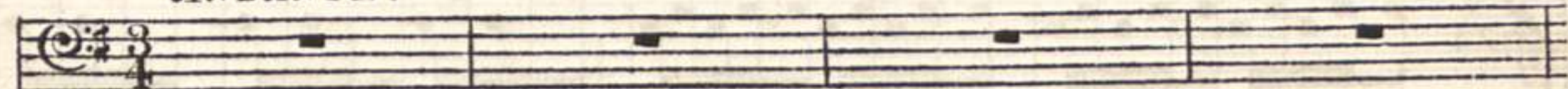
NAZARETH.

IN THE SYNAGOGUE.

N^o 14. SOLO & CHORUS "THE SPIRIT OF THE LORD."

ANDANTE.

VOICE.



PIANO.

Baritone Solo.

The

dim: *pp* *p*

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

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

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

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

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

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

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

Lord! This day is this

Scripture ful - - fill - - ed in your ears.

CHORUS. (THE PEOPLE.)

ALLEGRO. SOPRANO.

ALTO.
TENOR.
BASS.

Whence hath this man this wis - - dom

p *stacc:*

p

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

p

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

hath this man this wis - dom and these migh - ty works.

works, this wis - dom and these migh - ty

migh - - ty works, and these migh - ty

and these migh - - - - ty

C p e stacc:

Is not this Jo - seph's son? Is not this the carpenter's son?

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

works. *p e stacc:* Is not this Jo - seph's son?

works. *p e stacc:* Is not this

Is.... not his mo - ther call - ed Ma - - ry?

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

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

Jo - seph's son? Is not this the carpenter's son? Is ... not his

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

cres:

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

f

Silent.
 hath this man these things?
 hath this man these things?
 hath this man these things?
 hath this man these things?

Silent.

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

The first system of music features a vocal line in a baritone clef and a piano accompaniment in a grand staff. The vocal line begins with a *p* dynamic and ends with an *mf* dynamic. The piano accompaniment starts with a *p* dynamic. The key signature has one sharp (F#) and the time signature is common time (C).

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

The second system continues the vocal line and piano accompaniment. The vocal line has a *f* dynamic. The piano accompaniment features a *f* dynamic. The key signature and time signature remain the same.

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

The third system continues the vocal line and piano accompaniment. The vocal line has a *p* dynamic. The piano accompaniment features a *p* dynamic. The key signature and time signature remain the same.

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

The fourth system continues the vocal line and piano accompaniment. The vocal line has a *f* dynamic. The piano accompaniment features a *cres:* dynamic leading to *ff* and *f*. The key signature and time signature remain the same.

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

The fifth system concludes the vocal line and piano accompaniment. The vocal line has a *f* dynamic. The piano accompaniment features a *f* dynamic. The key signature and time signature remain the same.

ALLEGRO VIVACE.

Chorus.

Is not this Je - - sus, the son of

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

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

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

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

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

Whence hath this

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

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

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

Je - - sus the son of Jo - - seph, the son of
 the son of Jo - - seph, whose fa - - ther and
 fa - - ther and mo - - ther we know whose
 mo - - ther we know whose

cres:

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

f

know, whence hath this man these things?
 know, whence hath this man these things?
 know, whence hath this man these things?
 know, whence hath this man these things?

ff *rall:*

ANDANTE.

Baritone Solo.

Moderato.

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

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

un poco più lento.

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

meno f

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

animato.

animato.

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

f

p why hear ye him? why hear ye him? *cres:*

p why hear ye him? why hear ye him? *cres:*

p why hear ye him? why hear ye him? *cres:*

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

f He hath a devil and is mad!

f He hath a devil and is mad!

de - vil and is mad! *f* why hear ye him? why

de - vil and is mad! *f* why hear ye him? why

f He hath a de - vil and is mad!

He hath a de - vil and is mad!

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

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

con energia.

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

- li - sents the pro - - phet and none of them was

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

Chorus. Più Vivo.

Away with him! away with him!

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

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

piu vivo.

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

8a

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

8a

K

mad!
 mad!
 mad!
 mad!
 mad!

p Thrust him out
 Thrust him out

K

p

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

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

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

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

f p

f

hill, Thrust him out to the hill that we may

hill, Thrust him out to the hill that we may

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

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

ff

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

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

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

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

sa

(C. & C. 6735.)

that we may cast him down..... a -

that we may cast him down..... a -

cast him down head-long, a - way with him!

cast him down head-long, a - way with him!

8a

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

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

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

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

8a

- way with him! a -

- way with him! a -

- way with him! a -

- way with him! a -

8a

- way with him! a - way with

- way with him! a - way with

- way with him! a - way with

- way with him! a - way with

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

him!.....

him!.....

him!.....

him!.....

The second system continues the vocal parts and piano accompaniment. The lyrics are: "him!.....". The vocal staves show a long note with a dotted line, indicating a sustained sound. The piano accompaniment continues with the same rhythmic pattern.

The piano accompaniment for the third system, showing the right and left hand parts with chords and a rhythmic bass line.

8a

p

The piano accompaniment for the fourth system, featuring a dynamic marking of *p* (piano) and a first ending bracket labeled "8a".

8a

p

dim:

The piano accompaniment for the fifth system, featuring a dynamic marking of *p* (piano) and a *dim:* (diminuendo) instruction. The system concludes with a long note in the right hand.

un poco rall:

Piu Tranquillo.

pp

Baritone Solo.

p

Lord who hath be - - liev - - ed

our re - port, and to

whom is the arm of the Lord

..... re - veal - - - ed ? he hath

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

- ed their hearts that they should

not see nor un - - - der - - -

- stand..... nor be con - ver - ted .

and be heal - - - ed.

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

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

but on him

that sent me

N^o 15. QUINTETT "DOUBTLESS THOU ART OUR FATHER." 91

ALLEGRO MODERATO.

SOPRANO 1.

SOPRANO 2.

ALTO.

TENOR.

BASS.

PIANO.

Doubtless Thou art our Father though

Doubtless Thou art our Father though

Doubtless Thou art our Father though

Doubtless Thou art our Father though

Doubtless Thou art our Father though

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

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

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

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

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

P *cres:*

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

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

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

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

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

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

p

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

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

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

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

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

p

- know_ledge us not Thou O Lord

- know_ledge us not Thou O Lord

- know_ledge us not Thou O Lord

- know_ledge us not Thou O Lord

- know_ledge us not Thou O Lord

Q *f*

p

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

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

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

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

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

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

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

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

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

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

R

ing Doubtless Thou art our Father our...

ing Doubtless Thou art our

ing Doubtless Thou art our Fa - - - ther our...

ing Doubtless Thou art our Fa - - - -

p *cres:*

Thou art our Fa - - - - ther Doubtless Thou art our

Fa - - ther... Doubtless Thou art our Fa - - - -

mf Doubtless Thou art our Fa - - - - ther our

Fa - - - - ther Doubtless Thou art our

-ther our Fa - - - - ther our Fa - - - -

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

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

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

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

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

cres: - - *S* *f*

not Thou O Lord art our Fa - - ther

cres: - - *f*

not Thou O Lord art our Fa - - ther

cres: - - *f*

not Thou O Lord art our Fa - - ther

cres: - - *f*

not Thou O Lord art our Fa - - ther

cres: - - *f*

not Thou O Lord art our Fa - - ther

not Thou O Lord art our Fa - - ther



cres:

our Re - deem - er our Re - deem - er Thy Name is from

cres:

our Re - deem - er our Re - deem - er Thy Name is from

cres:

our Re - deem - er our Re - deem - er Thy Name is from

cres:

our Re - deem - er our Re - deem - er Thy Name is from

cres:

our Re - deem - er our Re - deem - er Thy Name is from

menof

cres:

f

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

f

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

f

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

f

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

f

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

riten:

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

riten:

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

riten:

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

riten:

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

riten:

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

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

ing!

ing!

ing!

ing!

ing!

ing!

f

Ped.

oppo

ollo

*

Nº 16. SOLO "BLESSED ARE THEY."

ANDANTE ESPRESSIVO.

VOICE.

PIANO.

The piano introduction consists of two staves. The treble staff begins with a piano (*p*) dynamic, followed by a crescendo (*cres:*), a decrescendo (*dim:*), and ends with a piano (*p*) dynamic. The bass staff provides harmonic support with chords and single notes.

Baritone Solo.

The first line of the baritone solo features a vocal line with the lyrics "Bless-ed are they that are per-se-cu-ted for righteousness sake," and a piano accompaniment with a piano (*p*) dynamic.

The second line of the baritone solo features a vocal line with the lyrics "for theirs is the king-dom of Hea-ven" and a piano accompaniment.

The third line of the baritone solo features a vocal line with the lyrics "Judge not that ye be not judg-ed" and a piano accompaniment with a piano (*p*) dynamic.

The fourth line of the baritone solo features a vocal line with the lyrics "Con-demn not and ye shall not be con-" and a piano accompaniment.

U

- demn - ed For - give and ye shall

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

V

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

cres: *f*

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

p *cres:* *f*

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

N^o. 17. CHORUS "HE MAKETH THE SUN TO RISE."

ANDANTE MAESTOSO.

SOPRANO.

ALTO.

TENOR.

BASS.

PIANO.

Solo.

Chorus.

p cres:

p cres:

p cres:

mf

mf

f

f

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

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

just and on the un - - - just

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

just and on the un - - - just

just and on the un - - - just

cres:

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

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

He mak - eth the sun to rise to

p

cres:

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

to rise on the e - - vil and on the

e - - - vil and on the

rise on the e - - - vil and on the

cres:

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

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

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

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

un . . . just . . . and on the un . . .

un . . . just . . . and on the un . . .

un . . . just . . . and on the un . . .

un . . . just . . . and on the un . . .

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

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

- just *con forza.* He

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

ten: *L. H.*

R. H.

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

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

X^f
 sun to rise on the e - - - - vil and
 e - - vil on the e - - - - vil and
 rise.... on the e - - - - vil and
 mak - - eth the sun to rise on the e - - - vil and

L.H. *f*

dim:

on the good and send_eth rain on the
 on the good and send_eth rain on the
 on the good and send_eth rain on the
 on the good and send_eth rain on the
 on the good and send_eth rain on the just and

dim:

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

p *pp*

and on the un - - - - just He mak_eth the
 and on the un - - - - just He mak_eth the
 sun to rise on the e_vil and on the good
 sun to rise on the e_vil and on the good

cres: *cres:* *cres* *cres:*

Y *ff*

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

cres: *ff*

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

Z *pp*

on the good and send - - - eth
 on the good and send - - - eth
 on the good and send - - - eth
 on the good and send - - - eth

LAZARUS.

Nº 18. DUET—"LORD BEHOLD"

ANDANTE MODERATO.

VOICE.

PIANO.

The first system of music consists of a voice line and a piano accompaniment. The voice line is a single staff with a treble clef, a key signature of two flats (B-flat and E-flat), and a 7/4 time signature. It contains several whole rests. The piano accompaniment is written for a grand piano with two staves (treble and bass clefs). It begins with a piano (*p*) dynamic and features a rhythmic pattern of eighth and quarter notes.

Tenor Solo. A DISCIPLE.

The second system continues the musical notation. The voice line has a few notes and rests, with the lyrics "Lord be..." appearing below. The piano accompaniment continues with its characteristic rhythmic pattern.

The third system of music includes the lyrics "- hold he whom thou lov - - - est is" under the voice line. The piano accompaniment continues to provide harmonic support.

The fourth system of music includes the lyrics "sick." under the voice line. The piano accompaniment features a crescendo (*cres:*) marking. The system concludes with a final chord in the piano part.

A Baritone Solo.

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

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

cres:

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

- by Let us go in - to Ju - - daea a - - gain

Tenor.

Mas - ter the Jews of late sought to

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

B Baritone.

Are there not twelve hours in the

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

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

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

be - - cause there is no light in him.

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

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

Tenor.
Lord if he sleep

he shall do well.

D Baritone.

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

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

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

Tenor.

him Let us al - so go

. . . that we may die with him!

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

ANDANTE.

PIANO. *pp*



cres: - *f* *dim:*



E *f* *dim:* Ped. *



IN BETHANY.

p legato.



F *p*



First system of musical notation. Treble and bass staves are connected by a brace. The music features a melodic line in the treble and a supporting bass line. A *cres:* marking is present in the second measure.

Second system of musical notation. Treble and bass staves are connected by a brace. A *dim:* marking is present in the first measure, and a *pp* marking is present in the fourth measure.

Third system of musical notation. Treble and bass staves are connected by a brace. A *cres:* marking is present in the fourth measure. A large 'C' is written above the treble staff in the third measure.

Fourth system of musical notation. Treble and bass staves are connected by a brace. A *ff* marking is present in the third measure. Pedal markings are present below the bass staff: *Ped.* under the first measure, ** Ped.* under the second, ** Ped.* under the third, and ** Ped.* under the fourth.

Fifth system of musical notation. Treble and bass staves are connected by a brace. A *dim:* marking is present in the first measure. Pedal markings are present below the bass staff: *Ped.* under the first measure and ** Ped.* under the second.

Sixth system of musical notation. Treble and bass staves are connected by a brace. A *dim:* marking is present in the first measure. A *pp* marking is present in the third measure. A *Ped.* marking is present below the bass staff in the fourth measure.

Solo Contralto.

H

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

- moan him. Nor sor - row not evn as o - - thers which

have no hope, weep ye not sor - -

cres:

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

cres:

J

have no hope For thus saith the Lord

thus saith the Lord I will turn their mourn- ing

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

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

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

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

a tempo.

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

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

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

CHORUS. TENOR. Weep ye not for the dead nei . ther be . moan him

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

PIANO. *pp a tempo.*

cres:

nor sor . row not sor . . row not , sor . . row not , ev'n as

cres:

nor sor . row not sor . . row not ev'n as o . . therswhich

cres:

nor sor . row not sor . . row not ev'n as o . . therswhich

cres:

nor sor . row not sor . . row not ev'n as o . . therswhich

cres:

nor sor . row not sor . . row not ev'n as o . . therswhich

cres:

L ff

those which have no hope weep not weep not

have no . . . hope no hope weep

have no hope no . . . hope weep

have no . . . hope weep

have no hope weep not weep

ff *dim:*

for the dead . . . weep

. . . not weep not for the

not weep not for the

. . . not weep not for the

. . . not weep not for the

not sor-row not ev'n as o...

dead sor-row not ev'n as o...

dead sor-row not ev'n as o...

dead sor-row not ev'n as o...

dead sor-row not ev'n as o...

- thers as others which have no hope...

- thers which have... no hope...

- thers which have... no hope...

- thers which have no hope...

- thers which have no hope...

Nº 20. SCENA "LORD IF THOU HADST BEEN HERE" 121

ANDANTE L'ISTESSO TEMPO.

Solo Soprano. MARTHA.

VOICE.

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

PIANO.

died.

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

died. But I know that e - ven now

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

Solo Baritone.

give it Thee. Thy bro - ther shall rise a - gain.

MARTHA.

I know that he shall rise a - gain

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

N Baritone.

I am the re - - sur - - rec - - tion and the life;

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

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

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

where have ye laid him?

pp Martha.
Lord come and see.

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

ADAGIO ESPRESSO.

SOPRANO.

ALTO.

TENOR.

BASS.

PIANO.

Musical score for Soprano, Alto, Tenor, Bass, and Piano, measures 1-4. The vocal parts are mostly rests, with a few notes in the Bass part. The piano accompaniment begins with a *pp* dynamic. The key signature is one sharp (F#) and the time signature is 4/4.

Musical score for Soprano, Alto, Tenor, Bass, and Piano, measures 5-8. The vocal parts enter with the lyrics "Be - hold , how he loved him". The piano accompaniment continues with a *pp* dynamic. The lyrics are: "Be - hold , how he loved him".

Musical score for Soprano, Alto, Tenor, Bass, and Piano, measures 9-12. The vocal parts continue with the lyrics "hold how he loved him how he loved him." and "how he loved him." The piano accompaniment continues with a *pp* dynamic. The lyrics are: "hold how he loved him how he loved him." and "how he loved him.".

Q

pp Could not this man which o - pen - ed the eyes of the

pp Could not this man which o - pen - ed the eyes of the

man which o - - pen - ed the eyes of the

blind have caus - - ed that e - - - ven this

blind have caus - - ed that

man which o - pen - ed the eyes of the blind have

blind have caus - - ed that e - - - ven this man have

man should not have died have

e - - - ven this man should not have died have

caused that e - - - ven this man

caused that e - - - ven this man

caused that e - - - ven this man

caused that e - - - ven this man

dim: should not have died .

dim: should not have died .

dim: should not have died .

dim: should not have died .

dim: should not have died .

Nº 22. SOLO — "SAID I NOT UNTO THEE."

ANDANTE. Baritone. *p*

VOICE.

Said I not un-to thee that

trem:

pp

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

R animando e cres:

God! Thy dead men shall live to -

animando e cres:

Ped. *

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

Ped. *

Ped.

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

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

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

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

truth he shall

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

truth he shall

truth he shall

praise thee, He shall praise thee! The

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

praise thee, He shall praise thee!

praise thee, He shall praise thee!

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

The

truth, shall make known thy...

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

The

truth, make known thy

truth, shall make known thy

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

The

T

sf

truth, He shall praise thee,
 truth, He shall praise thee,
 truth, He shall praise thee,

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

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

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

U

chil_dren shall make known thy truth, The li_ving, the
 chil_dren shall make known thy truth, The li_ving, the
 chil_dren shall make known thy truth, The li_ving, the

chil_dren shall make known thy truth, The li_ving, the

The musical score is arranged in four systems, each consisting of four vocal staves and a piano accompaniment. The lyrics are as follows:

System 1:
 li - - ving, the li - - - ving — he shall
 li - - ving, the li - - - ving — he shall
 li - - ving, the li - - - ving — he shall
 li - - ving, the li - - - - - ving — he shall

System 2:
 praise thee, he shall
 praise thee, he shall
 praise thee, he shall
 praise thee, he shall

System 3:
 praise thee, shall praise
 praise thee, shall praise
 praise thee, shall praise
 praise thee, shall praise thee.

The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

V

con forza.

thee. *con forza.* The

thee. The grave can not praise...

thee. *con forza.*

The grave can not praise.....

grave can not praise.....

thee

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

..... thee, The

thee, The grave cannot praise..

The grave cannot praise.....

..... thee, The

grave cannot praise.....

thee
thee
The
grave cannot praise...
thee.

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

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

can - - not praise thee.

grave can not praise thee.

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

- not praise thee. Death can not ce - lebrate

Ped. *sf*

con energia. Death can not

Death can not ce - lebrate thee,

con energia. Death can not ce - lebrate thee,

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

sf *sf*

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

Death can not ce - lebrate

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

hope for thy truth

sf *sf* *sf* *sf*

Y

pit can not ce - le - brate thee.
 thee, ce - le - brate thee. *marcato.*
 for thy truth... *marcato.* The

The grave cannot praise

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

sf thee, Death can not ce - lebrate thee,
 grave cannot praise... thee praise thee, The
 - brate thee, The grave cannot praise

The grave cannot praise thee, Death...

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

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

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

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

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

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

AA

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

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

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

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

cres.

cres.

cres.

cres.

known, make known thy truth

known, make known thy truth

known, make known thy truth

known, make known thy truth

f

Death can not ce - le - brate thee,

thy truth Death can not

the fa - - ther to the chil - - dren

the fa - - ther to the chil - - dren

f

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

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

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

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

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

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

rit: al fine.

6
THE WAY TO JERUSALEM.

NO 24. SOLOS — "MASTER, GET THEE OUT."

ALLEGRETTO AGITATO.

VOICE .

PIANO .

stacc: e p cres cen - - do.

Tenor Solo. A DISCIPLE. Recit:

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

fp f pp

a tempo.

chief priests and scribes seek to lay hands on thee,

bb bb bb

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

bbp cres:

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

The first system of music features a vocal line in a soprano or alto clef and a piano accompaniment in a grand staff. The vocal line has a melodic line with a fermata over the final note. The piano accompaniment includes chords and a bass line with a fermata. Dynamics include *f* and *p*.

Baritone Solo.

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

The second system continues the baritone solo. The vocal line is in a baritone clef. The piano accompaniment is marked *piu lento.* and *p*. It features a slow, sustained accompaniment with a fermata.

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

The third system continues the baritone solo. The vocal line and piano accompaniment are shown. The piano accompaniment features a more active bass line with a fermata at the end.

Piu Vivo.

- ed.

The fourth system continues the baritone solo. The vocal line and piano accompaniment are shown. The piano accompaniment is marked *p* and features a more active bass line.

The fifth system continues the baritone solo. The vocal line and piano accompaniment are shown. The piano accompaniment features a more active bass line with a fermata at the end.

N^o 25. CHORUS OF CHILDREN - "HOSANNA!"
ALLEGRO MODERATO.

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

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

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

PIANO. *f*

Ho - - san - na to the Son of Da - - vid, Bless - ed is

Ho - - san - na to the Son of Da - - vid, Bless - ed is

Ho - - san - na to the Son of Da - - vid, Bless - ed is

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

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

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

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

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

in the High - - est! Ho -

p

Ho - - san - - na,

...

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

p

f Ho - san - na in the High - -

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

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

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

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

... ed is the King of Is - ra - el that
 is the King of Is - ra - - el that com - - - -
 Bless - - ed is the King

com - - eth in the Name of the Lord, the
 - - - - eth in the Name of the Lord, the
 of Is - ra - - el that com - eth in the Name of the

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

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

Ped. *

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

Ped.

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

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

mf

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

f

Ped. *

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

ff

Ho-san-na in the High -

est, Ho-san-na in the High -

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

ff *gr*

sf

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

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

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

L *sf*

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

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

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

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

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

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

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

ALLEGRO CON BRIO.

VOICE.

PIANO.

Musical notation for the first system, featuring a voice staff and a piano accompaniment. The piano part includes dynamic markings 'p' and 'cres:'.

Soprano Solo.

Tell ye the daughter of Zion

Musical notation for the second system, including lyrics 'Tell ye the daughter of Zion' and piano accompaniment with markings 'f', 'dim:', 'p', 'leggiero.', and 'stacc:'.

Tell ye the daughter of Zion be hold thy

Musical notation for the third system, including lyrics 'Tell ye the daughter of Zion be hold thy' and piano accompaniment.

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

Musical notation for the fourth system, including lyrics 'King com eth un - - - to thee . meek and' and piano accompaniment.

sit - - ting up - on an ass.

Musical notation for the fifth system, including lyrics 'sit - - ting up - on an ass.' and piano accompaniment with a 'cres:' marking.

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

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

- hold be - - - hold thy

cres:

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

sf *sf* *dim:*

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

p

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

f
His re - - ward is with him and his

cres:

work be - - fore him. Be -

dim: *p*

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

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

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

His re - ward is with him and his

work be - - - fore him

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

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

- hold thy King...

cres: - - - - *f*

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

meno f

sf *p* *p*

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

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

cres:

- ward is with him and his

cres:

f work his work be - -

f *sf con forza.*

- fore him and his work be - - -

- fore him.

sf *ff*

dim.:

p *legato.* *pp*

Piano introduction consisting of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Molto
Bass Solo. A PHARISEE.

Bass and piano accompaniment for the first vocal line. The bass line begins with a double bar line and a key signature change to B-flat major. The piano accompaniment includes a *marcato* section followed by a *Molto* section.

Mas - ter re - buke thy dis -

marcato.

Molto

Baritone Solo.

Baritone and piano accompaniment for the second vocal line. The baritone line starts with a double bar line and a key signature change to B-flat major. The piano accompaniment features a *p* (piano) dynamic marking.

- ci - - ples

I tell you that if

these should hold their peace, the stones ...

Piano accompaniment for the phrase 'the stones ...', featuring a long, sustained chord in the right hand and a more active bass line.

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

Piano accompaniment for the phrase 'would immediately cry out', with a melodic line in the right hand and a supporting bass line.

Nº 27. CHORUS OF DISCIPLES — "BLESSED BE THE KINGDOM."

ALLEGRETTO MODERATO.

TENOR.

BASS.

PIANO.

con legato.

f pesante.

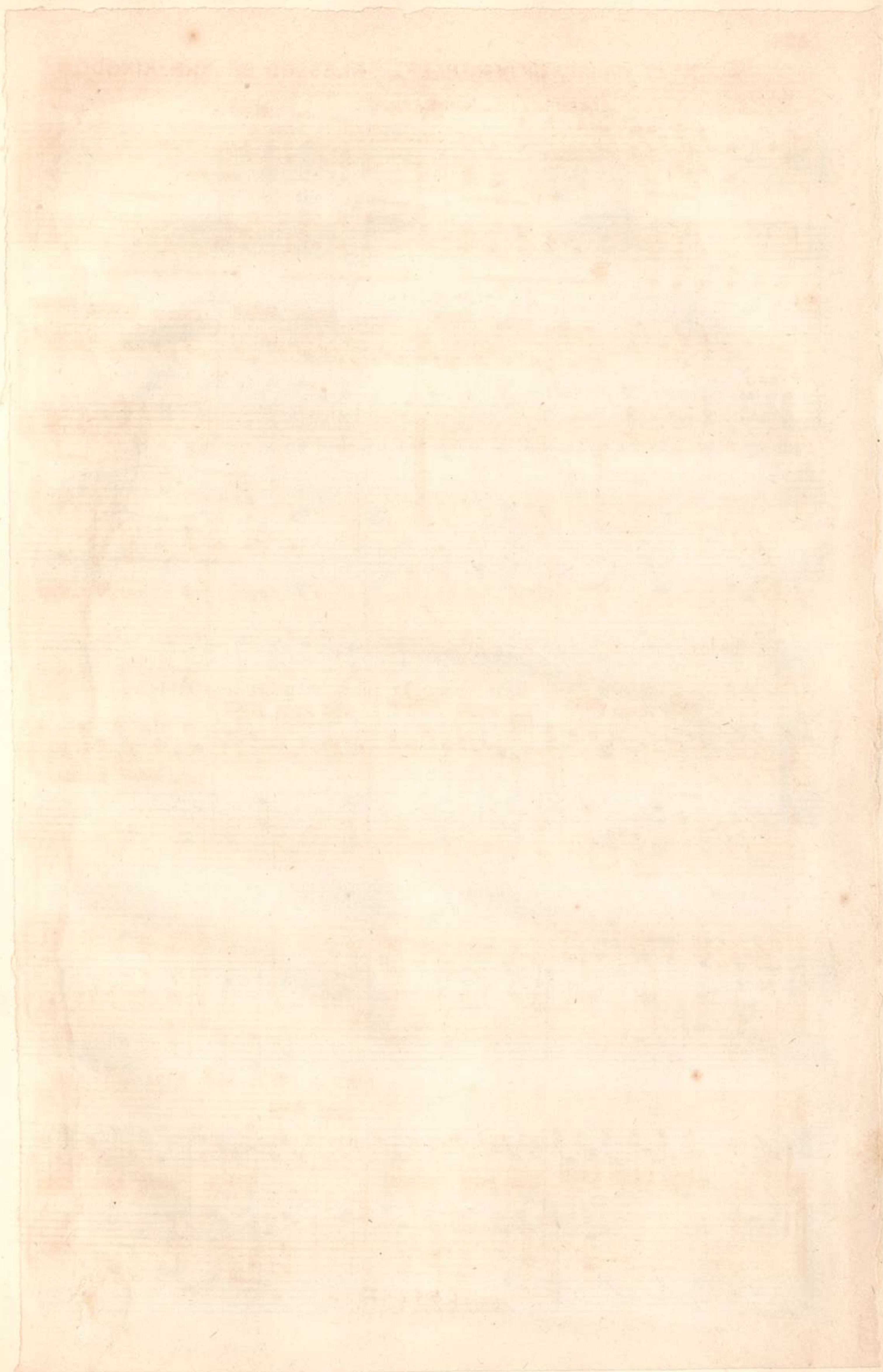
f

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

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

f

Bless - ed be the King - - dom



...that com - - - eth in the Name

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

This system contains the first two systems of music. The top system features a vocal line with lyrics and a piano accompaniment. The bottom system continues the piano accompaniment. The lyrics are: "...that com - - - eth in the Name" and "of our Father Da - vid that com - - eth in the".

of the Lord. Bless - ed be the

Name of the Lord. Bless - ed be the

This system contains the third and fourth systems of music. The top system features a vocal line with lyrics and a piano accompaniment. The bottom system continues the piano accompaniment. The lyrics are: "of the Lord. Bless - ed be the" and "Name of the Lord. Bless - ed be the".

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

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

This system contains the fifth and sixth systems of music. The top system features a vocal line with lyrics and a piano accompaniment. The bottom system continues the piano accompaniment. The lyrics are: "King - dom of our Fa - - - ther Da - vid, that" and "King - dom of our Fa - - - ther Da - vid, that".

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

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

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in G major (one sharp) and 4/4 time. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The lyrics are: "com - - - - - eth in the Name of the" for the top staff and "com - - - - - eth in the Name of the" for the bottom staff.

Lord, in the Name of the Lord,

Lord, in the Name of the Lord, of the

The second system continues the vocal and piano parts. The vocal staves include the lyrics: "Lord, in the Name of the Lord," and "Lord, in the Name of the Lord, of the". The piano accompaniment continues with the same rhythmic pattern. Dynamic markings include *cres:* above the vocal lines and *cres:* below the piano accompaniment.

Lord Bless - ed be the King - - dom

Lord Bless - ed be the King - - dom

The third system concludes the page. The vocal staves include the lyrics: "Lord Bless - ed be the King - - dom" and "Lord Bless - ed be the King - - dom". The piano accompaniment continues with the same rhythmic pattern. Dynamic markings include *ff* above the vocal lines and *ff* below the piano accompaniment.

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



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



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



dim: *p* *p*
Ped

Baritone Solo.

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

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

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

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

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

Ped $\bar{\circ}$ * Ped * Ped *

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

Ped * Ped * Ped $\bar{\circ}$ * Ped *

day, If thou hadst known, O Je - -

Ped $\bar{\circ}$ * Ped $\bar{\circ}$ * Ped $\bar{\circ}$ *

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

Ped $\bar{\circ}$ * Ped $\bar{\circ}$ * Ped $\bar{\circ}$ *

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

10
N^o 28. CHORUS — "HOSANNA TO THE SON."

ALLEGRO MODERATO.

SOPRANO.

ALTO.

TENOR.

BASS.

PIANO.

The musical score is arranged in a standard format with vocal staves and piano accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) are written in treble clef with a common time signature. The piano accompaniment is written in grand staff (treble and bass clefs) with a common time signature. The tempo is marked 'ALLEGRO MODERATO'. The score begins with a piano introduction in the piano part, marked 'p' and 'dillo'. The vocal parts enter with the lyrics 'eyes.' and 'in the High'. The piano accompaniment features a melodic line with a 'molto cres:' marking. The score continues with the lyrics 'Ho-san-na in the High - est, in the High - est. Bless - ed be the King - dom of our Father Da - vid our'. The piano accompaniment includes a triplet of eighth notes and a final cadence.

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

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

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

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

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

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

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

W

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

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

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

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

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

W

* Ped. *

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

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

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

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

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

Ped. * Ped. *

glory in the Highest!

glory in the Highest!

glory in the Highest!

glory in the Highest!

glory in the Highest!

Ped. * Ped. *

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

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

pp Peace in heav'n and

pp

glo - - ry in the High - - - -

glo - - ry in the High - - - -

X *cres:*

- est! *p* Ho - - san - - - - na, Ho -

Peace in heav'n *f*

cres: Ho - - san - na

- est! Peace in heav'n

cres: molto.

Ped. * Ped.

- san - - - - - na,

f Ho - san - na in the High - -

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

Ho - - san - - na, Ho - -

Y

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

ff

gva

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

sf

gva

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

sf

of the Lord. *sf* Ho - - - san - - na, Ho - - -

of the Lord. *sf* Ho - - - san - - na, Ho - - -

of the Lord. *sf* Ho - - - san - - na, Ho - - -

of the Lord. *sf* Ho - - - sa - - na, Ho - - -

Bless - - ed is he that com - -

- san - - na, Ho - - san - - na, Bless - - ed is he that

- na Bless - - ed is he that com - - eth in...

- - - san - - na, Bless - - ed is

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

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

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

he, bless - ed is he! Ho - san - - na, Ho - - san - - na, Ho -

sf *ff*

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

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

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

SECOND PART.

SECOND PART.

JERUSALEM.

Nº 29. OVERTURE.

Andante maestoso.

The musical score is written for piano and consists of five systems of music. Each system contains two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The first system begins with a fortissimo (*ff*) dynamic marking. The second system continues the piece. The third system features a section labeled 'A' and begins with a piano (*p*) dynamic marking. The fourth system continues the piece. The fifth system concludes with a fortissimo (*ff*) dynamic marking. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

SECOND PART.

JERUSALEM.

Nº 29 OVERTURE.

Andante maestoso.

The musical score is written for a single instrument, likely a violin or viola, in the first position. It consists of five systems of music, each with a treble clef and a key signature of three flats (B-flat major or D-flat minor). The time signature is 3/4. The first system begins with a fortissimo (*ff*) dynamic marking. The second system features a fermata over the first measure, with the tempo marking 'Andante maestoso' indicated above the staff. The third system includes a section marked 'A' and a piano (*p*) dynamic marking. The fourth system continues the melodic line with various phrasing slurs. The fifth system concludes with a fortissimo (*ff*) dynamic marking and a crescendo hairpin.

The first system of music is written on a grand staff. The upper staff is in treble clef and the lower staff is in bass clef. The key signature consists of two flats (B-flat and E-flat). The music begins with a series of chords in the right hand, while the left hand plays a simple accompaniment. The system concludes with a double bar line.

Allegro Risoluto e Vivace.

The second system continues the piece. It features a section marked with a 'B' above the staff and a 'C' below the staff, indicating a change in tempo or mood. A forte dynamic marking 'f' is present. The music is characterized by rhythmic patterns and chordal textures.

The third system shows a dynamic shift from piano 'p' to forte 'f'. The right hand features a melodic line with some grace notes, while the left hand provides a steady accompaniment.

The fourth system continues the melodic development in the right hand and the accompaniment in the left hand. The dynamic remains forte 'f'.

The fifth system is notable for the use of triplets in the right hand. The dynamic marking 'sf' (sforzando) is used to emphasize certain notes. The left hand continues with its accompaniment.

The sixth system concludes the page. It features a final melodic phrase in the right hand and a concluding accompaniment in the left hand. The system ends with a double bar line.

The first system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat). The music features a variety of chordal textures and melodic fragments, including some sixteenth-note patterns.

The second system continues the piece. It includes the tempo marking "Allegro Risoluto e Vivace." in the upper right. A section marked "B" begins, with a common time signature "C". The music is marked with a forte "f" dynamic. Trills are indicated above the notes in both staves.

The third system features a piano "p" dynamic marking. The lower staff contains a triplet of eighth notes. The music transitions to a forte "f" dynamic. The upper staff has a long, sustained chordal structure.

The fourth system is similar to the third, with a piano "p" dynamic marking and triplet figures in the lower staff. It also transitions to a forte "f" dynamic. The upper staff continues with sustained chords.

The fifth system is marked with a first ending bracket labeled "8a" above the staff. The music consists of eighth-note patterns in both staves, with some melodic lines in the upper staff.

The sixth system is also marked with a first ending bracket labeled "8a". It features a more complex rhythmic pattern in the lower staff, including sixteenth-note runs, while the upper staff has a more melodic line.

C

dim: *p*

p

res - - - cen - - - do

dim:

First system of musical notation. It consists of two staves joined by a brace on the left. The top staff begins with a common time signature 'C' and a key signature of two flats. The bottom staff has a dynamic marking 'p' (piano). The music features chords and melodic lines with some slurs.

Second system of musical notation, continuing the piece with two staves and similar musical notation.

Third system of musical notation, featuring longer melodic lines and chords with slurs.

Fourth system of musical notation, showing further development of the musical themes.

Fifth system of musical notation. The top staff contains the lyrics "cres. - - - cen - - - do". The bottom staff continues the musical accompaniment.

Sixth system of musical notation. The top staff contains the lyrics "dim.". The bottom staff continues the musical accompaniment.

D

p *cres.* *f*

E

sf sf sf sf *ff*

Musical notation system 1. Treble clef, key signature of three flats (B-flat, E-flat, A-flat). The system begins with a dynamic marking of *p* and a *cres:* (crescendo) hairpin. A fermata is placed over a whole note chord in the first measure. The right hand features a melodic line with slurs and a final *f* dynamic marking.

Musical notation system 2. Continuation of the piece with intricate melodic and harmonic textures in both hands.

Musical notation system 3. Features a *cres:* hairpin and various dynamic markings including *p*, *f*, and *sf*.

Musical notation system 4. Includes a dashed line with the letter 'g' above it, indicating a grace note. Dynamic markings include *sf* and *ff*.

Musical notation system 5. Features a dashed line with 'g' and the word 'loco' above it. Dynamic markings include *sf*.

Musical notation system 6. Includes dynamic markings of *p* and *ff*.

First system of musical notation. The upper staff features a melodic line with four groups of triplets, each marked with a '3' and a slur. The lower staff provides a harmonic accompaniment. A dynamic marking of *p* (piano) is present at the beginning, and a *ch.* (chord) marking is located above the second measure of the lower staff.

Second system of musical notation. The upper staff continues the melodic line with slurs and ties. The lower staff continues the accompaniment with a consistent rhythmic pattern.

Third system of musical notation. The upper staff continues the melodic line. The lower staff continues the accompaniment.

Fourth system of musical notation. The upper staff begins with a dynamic marking of *p* and a **F** (forte) marking. It includes a *dim.* (diminuendo) instruction with a dotted line. The lower staff continues the accompaniment.

Fifth system of musical notation. The upper staff features a melodic line with slurs and ties. The lower staff continues the accompaniment.

Sixth system of musical notation. The upper staff features a melodic line with slurs and ties. The lower staff continues the accompaniment.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has three flats. The music includes a piano (*p*) dynamic marking and a hairpin crescendo leading to a fortissimo (*ff*) dynamic. Long horizontal lines above the notes indicate phrasing or breath marks.

Second system of musical notation, continuing the piece. It features a piano (*pp*) dynamic marking and includes various note values and phrasing slurs.

Third system of musical notation, featuring a piano (*p*) dynamic marking and complex chordal textures in both staves.

Fourth system of musical notation, featuring a forte (*F*) dynamic marking and a melodic line in the upper staff.

Fifth system of musical notation, featuring piano (*p*) dynamic markings and complex chordal textures in both staves.

Sixth system of musical notation, featuring a piano (*pp*) dynamic marking and melodic lines in both staves.

cres - - cen - - do.

dim:

cres - - cen - - do.

cres - - cen - - do.

cres. sf sf sf

ff con fuoco.

First system of musical notation. It consists of two staves. The upper staff contains a vocal line with lyrics "eres - - cen - - do." The lower staff contains a piano accompaniment. The key signature has two flats, and the time signature is 2/4.

Second system of musical notation. It consists of two staves. The upper staff continues the vocal line. The lower staff continues the piano accompaniment. The word "dim." is written above the piano staff, indicating a dynamic decrease.

Third system of musical notation. It consists of two staves. The upper staff continues the vocal line. The lower staff continues the piano accompaniment. A dynamic marking "p" is present. The word "eres - - cen - - do" is written above the piano staff. A letter "C" is written above the first measure of the piano staff.

Fourth system of musical notation. It consists of two staves. The upper staff continues the vocal line. The lower staff continues the piano accompaniment. A dynamic marking "f" is present. A dashed line with "8a" is above the upper staff.

Fifth system of musical notation. It consists of two staves. The upper staff continues the vocal line. The lower staff continues the piano accompaniment. Dynamic markings "cres." and "sf" are present. A dashed line with "8a" is above the upper staff.

Sixth system of musical notation. It consists of two staves. The upper staff continues the vocal line. The lower staff continues the piano accompaniment. Dynamic markings "ff" and "ff con fuoco." are present. A letter "H" is written above the first measure of the piano staff. A dashed line with "8a" is above the upper staff.

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

Second system of musical notation, continuing the piece with similar melodic and harmonic textures.

Third system of musical notation, showing a more rhythmic and chordal texture.

Fourth system of musical notation, featuring a melodic line in the treble clef and a supporting line in the bass clef. A dynamic marking of *fp* is present in the right hand.

Fifth system of musical notation, featuring a melodic line in the treble clef and a supporting line in the bass clef.

Sixth system of musical notation, featuring a melodic line in the treble clef and a supporting line in the bass clef. The word *cres* is written below the treble clef staff, and the word *cen* is written below the bass clef staff. The system concludes with the word *do* followed by a series of dots.

8a

ff

This system contains the first two staves of music. The upper staff features a complex, ascending melodic line with many slurs and ties, marked with a dynamic of *ff*. The lower staff provides a harmonic accompaniment with chords and moving lines.

This system contains the next two staves of music. The upper staff continues the melodic line from the previous system, while the lower staff provides accompaniment with various chordal textures.

8a

This system contains the third and fourth staves of music. The upper staff features a series of chords and intervals, with a dynamic of *p*. The lower staff continues the accompaniment.

p

This system contains the fifth and sixth staves of music. The upper staff has a melodic line with a slur and a dynamic of *p*. The lower staff features a more active accompaniment with slurs.

This system contains the seventh and eighth staves of music. The upper staff has a melodic line with a slur. The lower staff features a more active accompaniment with slurs.

cres - - cen - - do.

This system contains the final two staves of music. The upper staff has a melodic line with a slur. The lower staff features a more active accompaniment with slurs. The text *cres - - cen - - do.* is written below the lower staff.

molto . . . cres - - - cen

do **K** *ff*

riten: al fine sf

molto *cres.* - - - cen - -

do. *ff*

8^a

8^a *riten: al fine sf*

Nº 30. SOLO - "WHEN THE SON OF MAN."

ANDANTE MODERATO.

Baritone Solo.

VOICE. *C*

When the Son of man shall

PIANO. *p*

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

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

L *Quasi Recit.*

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

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

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

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

King say un - to them on his right hand; Come ye

bless - ed of my' Fa - ther, in - her - it the king - dom pre -

- par - ed for you from the foun - da - - tion of the world....

N p

For I was an hungred and ye gave me meat,

cres.

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

dim.

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

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

pp

Then shall the righteous answer him say - - ing,

f

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

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

dim:

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

dim: *p* *dim:*

P *Quasi Recit.* *a tempo.*

And the Kings shall an - swer and say un - to them, Ve - ri - ly I

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

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

me. Then shall he say

mf

Q *Recit.*

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

f animato.

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

rall: *f* *R p*

hungred and ye gave me no meat I was

thirsty and ye gave me no drink, sick and in

cres.

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

S

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

f

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

minister un-to thee? Then shall he answer them

T

f a tempo piu vivo.

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

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

Più Lento.

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

ff pun - ish - ment, *p tranquillo.* But the righ - teous

in - to life e - ter - nal.

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

ALLEGRO MODERATO.

PIANO.

The piano accompaniment for the first system consists of two staves. The right hand features a melodic line with a triplet of eighth notes in the first measure, followed by a series of chords and moving lines. The left hand provides a steady accompaniment with chords and eighth-note patterns. Dynamics include a forte (*f*) marking and a *cres.* (crescendo) marking.

A	SOPRANO. <i>f</i>	Is not this he whom they seek to
	ALTO. <i>f</i>	Is not this he whom they seek to
	TENOR. <i>f</i>	Is not this he whom they seek to
	BASS. <i>f</i>	Is not this he whom they seek to

The piano accompaniment for the second system continues the musical texture. It features a section marked with a large 'A' (Allegro) and a forte (*f*) dynamic. The right hand has a more active melodic line with chords, while the left hand maintains a consistent accompaniment. The system concludes with a final chord.

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

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

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

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

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

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

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

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

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

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

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

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

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

We know this man, whence he is,

But when Christ com-eth

no man know-eth whence he is,

f When Christ com-eth will

f When Christ com-eth will

f When Christ com-eth will

f When Christ com-eth will

ff When Christ com-eth will

he do more mi - - ra - cles than this man hath

he do more mi - - ra - cles than this man hath

he do more mi - - ra - cles than this man hath

he do more mi - - ra - cles than this man hath

ff

done? This is the Christ.

done? *ff* This is the Christ.

done? *ff* This is the Christ.

done? *ff* This is the Christ.

done? This is the Christ.

ff *p*

C *Tenor Solo.* A RULER.

Shall Christ come out of Ga - li - lee?

Christ com - eth of the seed of

pp

Da - - vid, and out... of the

town of Beth-le-hem where... Da - - - vid was.

marcato.

f

Ne-ver man spake as this man.

f

Ne-ver man spake as this man.

f

Ne-ver man spake as this man.

f

Ne-ver man spake as this man.

Chorus.

ff

Tenor Solo. A RULER.

Are ye... al - so de - cei - - ved?

Have a - ny of the ru - - ler's or the

Pha - ri - sees be - lie - ved on him? This people who

knoweth not the law is cur - - - sed.

E Bass Solo. NICODEMUS.

Doth our law judge any man be - fore it

hear him and know what he do - - eth? Re -

- frain from this man and let him a - lone, for

if this coun - sel or work be of men it shall

come to naught, but if it be of God ye

can-not o - ver - throw it, lest hap - ly ye be found e - ven to

Tenor, Solo. A RULER.

fight a - gainst God. Art thou al - so of Ga - li - lee!

f *con forza.*

ga Search and look, for

f

out of Ga - li - lee a - - ris - - eth no

ad lib: *colla voce.*

Pro - - - phet.

f

NO 32. CHORUS OF WOMEN "THE HOUR IS COME."

ANDANTE.

SOPRANO.

ALTO.

PIANO.

G

p

The

The

G.

cres:

hour is come and the

cres:

hour is come and the

cres:

p

Son of man shall be be-tray'd

Son of man shall be be-tray'd

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The lyrics are "Son of man shall be be-tray'd". The piano accompaniment features a complex texture with many beamed sixteenth notes in the right hand and a simpler bass line in the left hand.

f in - to the hands of sin - - - - ners.

f in - to the hands of sin - - - - ners.

The second system continues the musical score. It features two vocal staves and a piano accompaniment. The vocal staves are marked with a forte (*f*) dynamic. The lyrics are "in - to the hands of sin - - - - ners.". The piano accompaniment continues with its complex texture of beamed sixteenth notes.

H *mf* For lo! they lie in wait for thy

mf For lo! they lie in wait for thy

H *dim:* *p*

The third system of the musical score features two vocal staves and a piano accompaniment. The vocal staves are marked with a mezzo-forte (*mf*) dynamic and a hairpin crescendo (*H*). The lyrics are "For lo! they lie in wait for thy". The piano accompaniment includes a hairpin crescendo (*H*), a decrescendo (*dim:*), and a piano (*p*) dynamic marking.

soul, and the ru - lers take coun - sel to - ge - - ther,
 soul, and the ru - lers take coun - sel to - ge - - ther,

f The migh - ty are ga - ther - ed a - gainst
f The migh - ty are ga - ther - ed a - gainst

ff thee, The migh - ty are gathered a - gainst *dim:* thee, and have
ff thee, The migh - ty are gathered a - gainst *dim:* thee, and have

J
 said thou shalt die! for thou hast
 said thou shalt die! for thou hast
p cres:
p cres:
p cres:

prophesied a - gainst this ci - ty, hast pro - - - phe -
 prophesied a - gainst... this ci - ty, hast pro - - - phe -
f
f
f

-sied a - gainst this ci - - - ty, For this our
 -sied... a - gainst this ci - - - ty, For this our
L *p*
p
dim:

heart is faint.... for these things our

heart is faint.... for these things our

f

f

cres:

f

eyes are dim, our eyes

eyes are dim, our eyes

dim:

dim:

dim:

are dim.....

are dim.....

p

p

Ped:

VOICE. *ANDANTE.* *Baritone Solo.* *p*

Daugh - - - ters of Je-

- ru - - sa - lem, weep not for me...

But weep for your - selves and for your

child - - ren, for the day shall come

when there shall be such tri - bu - - la - - tion

as hath not been since the be - gin - - ning...

..... of the world, un - til now. And

when these things be - gin..... to come to pass -

pp VIOL:
p

Then look up and lift up your heads,

cres: un poco.

for your re - demp - tion draw - eth nigh.

dim:

p

In the world ye shall have tri - bu -

p da - qui - mol - to

cres: al fine.

- la - - - tion, but be of good

cres: al fine.

R *ff*

cheer, I have o - -

ver - come the world

fff

ri - ten - u - to.

Ped. * *Ped.* *

No 34. QUARTETT (Unaccompanied.) "YEA, THOUGH I WALK."

ANDANTE.

SOPRANO. *pp* Yea, though I walk through the val - ley of the

ALTO. *pp* Yea, though I walk through the val - ley of the

TENOR. *pp* Yea, though I walk through the val - ley of the

BASS. *pp* Yea, though I walk through the val - ley of the

PIANO.* *pp*

sha - dow of Death, I will fear no e - vil,

sha - dow of Death, I will fear no e - vil,

sha - dow of Death, I will fear no e - vil,

sha - dow of Death, I will fear no e - vil,

f for thou..... art with..... me,

f for thou..... art with..... me,

f for thou..... art with..... me,

f for thou..... art with..... me,

* For Rehearsal only.

Yea, though I walk through the val-ley of the sha-dow of Death,

Yea, though I walk through the val-ley of the sha-dow of Death,

Yea, though I walk through the val-ley of the sha-dow of Death,

Yea, though I walk through the val-ley of the sha-dow of Death,

I will fear no e - - vil, thy rod and thy staff....

I will fear no e - - vil, thy rod and thy staff....

I will fear no e - - vil, thy rod and staff....

I will fear no e - - vil, thy rod and staff....

com - fort me, thy rod..... and staff com - fort

com - fort me, thy rod..... and staff com - fort

com - - fort me, thy rod..... and staff com - fort

com - fort me, thy rod..... and staff com - fort

pp

me. Yea, though I walk through the val-ley of the sha-dow of

me. Yea, though I walk through the val-ley of the sha-dow of

me. Yea, though I walk through the val-ley of the sha-dow of

me. Yea, though I walk through the val-ley of the sha-dow of

cres: Death, I will fear no e - vil, for

cres: Death, I will fear no e - vil, for

cres: Death, I will fear no e - vil, for

Death, I will fear no e - vil, for

cres: *dim:*

p Thou art with me. Yea, though I walk through the

p tenuto Thou art with me. Yea, though I walk

p tenuto Thou art with me. Yea Yea, though I

Thou art with me. Yea, though I walk through the val - - ley

cres: *ff*

val_ley of the sha_dow of Death, I will fear no
 through the sha - - - dow of Death, I will fear no
 walk through the sha_dow of Death, I will fear no
 of the sha - - dow of Death, I will fear no

cres: *ff*

dim:

e - vil for Thou art with me, for Thou
 e - vil for Thou art with me, for Thou
 e - vil for Thou art with me, for Thou
 e - vil for Thou art with me, for Thou

dim:

dim. *Slower. pp*

... *dim.* art with me, art with me.
 art with me, art with me.
 *dim.* art with me, art with me.
 ... *dim.* art with me, art with me.

dim. *Slower. pp*

No 35. CHORUS — "MEN AND BRETHREN!"

ANDANTE MAESTOSO.

SOPRANO.

ALTO.

TENOR.

BASS.

PIANO.

f
Men and breth - ren

f
Men and breth - ren

PIANO.

and who-so-e-ver a-mong you feareth God! to

and who-so-e-ver a-mong you feareth God! to

PIANO.

(C & C^o 6735.)

A

you is the word of Sal - va - tion sent, Men and
 you is the word of Sal - va - tion sent, Men and

breth - ren and who - so - e - ver a - mong you fear - eth
 breth - ren and who - so - e - ver a - mong you fear - eth

God, To you is the word of Sal - va - -
 God, To you is the word of Sal - va - -

tion sent.....
tion sent.....

Je - sus of
Je - sus of
Je - sus of
Je - sus of

VIOL. Je - sus of

rall:
rall:

p

Na - zareth a man ap - prov - ed of God by mi - racles and
Na - zareth a man ap - prov - ed of God by mi - racles and
Na - zareth a man ap - prov - ed of God by mi - racles and
Na - zareth a man ap - prov - ed of God by mi - racles and

cres:
cres:
cres:
cres:

cres:

won - ders and signs which God did by Him.
won - ders and signs which God did by Him.
won - ders and signs which God did by Him.
won - ders and signs which God did by Him.

B ff

Him being de - li - ver - ed by the de - ter - minate

ff

Him being de - li - ver - ed by the de - ter - minate

ff

Him being de - li - ver - ed by the de - ter - minate

B ff

Him being de - li - ver - ed by the de - ter - minate

coun - sel and fore - knowledge of God,

coun - sel and fore - knowledge of God, being de -

coun - sel and fore - knowledge of God, being de - li - ver - ed

coun - sel and fore - knowledge of God,

being de - li - - ver - ed by the de - ter - minate

- li - - ver - ed by the de - ter - minate coun - - sel and

by the de - ter - minate coun - - sel of God.

being de - li - - ver - ed

coun - - sel and fore - knowledge of God. Him being de-
 fore - - - - know - ledge of God. Him being de-
 by the de-ter-mi-nate coun - sel of God. Him being de-

- li-ved by the de - terminate counsel of God
 - li-ved by the de - terminate counsel of God
 - li-ved by the de - terminate counsel of God
 - li-ved by the de - terminate counsel of God

p cres: They have ta-ken and by *f* wick - ed hands have *dim:* cru - ci -
p cres: They have ta-ken and by *f* wick - ed hands have *dim:* cru - - ci -
p cres: They have ta-ken and by *f* wick - ed hands have *dim:* eru - ci -
p cres: They have ta-ken and by *f* wick - ed hands have *dim:* eru - - ci -

p

- fied and slain,

- fied and slain,

- fied and slain,

- fied and slain,

pp have cru - ci - fied and

pp have cru - ci - fied and

pp

p *cres:*

Him they have ta - ken and by

p *cres:*

Him they have ta - ken and by

p *cres:*

Him they have ta - ken and by

p *cres:*

Him they have ta - ken and by

p *cres:*

Him they have ta - ken and by

p *cres:*

Him they have ta - ken and by

p *cres:*

Him they have ta - ken and by

dim:

p *cres:*

f *dim:* *p*

wick - ed hands have cru - ci - fied and slain,

f *dim:* *p*

wick - ed hands have cru - ci - fied and slain,

f *dim:* *p*

wick - ed hands have cru - ci - fied and slain,

f *dim:* *p*

wick - ed hands have cru - ci - fied and slain,

ff *dim:*

And

pp have cru - ci - fied and slain. And

pp have cru - ci - fied and slain. And

And

pp

cres: molto. when they had ful - - fil - led all that was *f*

cres: molto. when they had ful - - fil - led all that was *f*

cres: molto. when they had ful - - fil - led all that was *f*

cres: molto. when they had ful - - fil - led all that was *f*

cres: molto.

writ - ten of him, *p*

writ - ten of him, *p* They

writ - ten of him, They took him down

writ - ten of him, *p*

p

They took him

took him down..... from the

..... from..... the

p They took him down from the

pp

down, And laid him in a se - pul -

tree, And laid him in a se - pul -

tree, And laid him in a se - pul -

tree, And laid him in a se - pul -

F

- chre .

- chre .

- chre .

- chre .

F

pp

ppp
He made his grave with the wick - - ed. *Silent.*

ppp
He made his grave with the wick - - ed. *Silent.*

ppp
He made his grave with the wick - - ed. *Silent.*

ppp
He made his grave with the wick - - ed. *Silent.*

He made his grave with the wick - - ed.

Silent.

G *L'istesso Tempo.*

And with the rich in his death.

And with the rich in his death.

And with the rich in his death.

And with the rich in his death.

And with the rich in his death.

voices alone. *pp*

cres:
Therefore will God di - vide him a por - tion with the

cres:
Therefore will God di - vide him a por - tion with the

cres:

(C & C^o 6735.)

f great a per - tion

f great *f*

f Therefore will God di -

Therefore will God di - vide him a por - tion with the

with the great

f Therefore will God di - - vide him a por - tion with the

- vide him a portion with the great, will God di -

great, will God di - - vide him a

H *f* Therefore will God di - vide him a por - tion with the

great therefore will God will

- vide him a por - - - - tion with the

por - tion with the great, with the

AT THE SEPULCHRE.

MORNING.

Nº 36. SOLO. (Soprano.) "WHERE HAVE THEY LAID HIM."

ANDANTE MODERATO.

PIANO.

The musical score is written for piano and consists of five systems of music. Each system has a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The first system begins with a piano (*p*) dynamic marking. The second system continues the accompaniment. The third system features a crescendo (*cres:*) marking. The fourth system includes a section marked with a large 'A' and a piano (*p*) dynamic marking. The fifth system concludes with another crescendo (*cres:*) marking. The music is characterized by flowing sixteenth-note patterns in the right hand and steady accompaniment in the left hand.

dim: pp cresc:

dim:

p dim: B

Soprano Solo.

Recit: MARY.

Where have they laid.... him? who will roll a-way the

a tempo.

stone. I shall go to

him, but he shall not re - turn to me.

Woe is me woe is

C

me for the Lord hath add - ed grief to my

sor - - - row. I faint - ed in my sigh - - ing

And I find no rest !

rall:

N^o 37. ARIA. — "LORD, WHY HIDEST THOU THY FACE."

MODERATO.

VOICE. Lord, why hidest thou thy face? Lord,

PIANO. *p*

why hidest thou thy face? why hidest thou thy face? **D**

Lo - - ver and friend hast thou put a - - way from me,

and hid my ac - - quaint - - tance out of my sight

Lo - - ver and friend hast thou put a - - way from me,

(C & C^o 6735.)

and hid my ac - - quain - - tance out of my sight.

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "and hid my ac - - quain - - tance out of my sight." The piano accompaniment is in grand staff (treble and bass clefs). A dynamic marking of *mf* is present. A large letter "E" is positioned above the vocal line at the end of the system.

The second system shows the piano accompaniment for the second system. It includes a *cres:* marking and a dynamic marking of *f*.

The third system shows the piano accompaniment for the third system. A large letter "I" is positioned above the vocal line at the end of the system.

am in mi - - se - - ry and at the

The fourth system of music features a vocal line with the lyrics "am in mi - - se - - ry and at the". The piano accompaniment continues. A large letter "F" is positioned above the vocal line at the end of the system.

point to die Lord

The fifth system of music features a vocal line with the lyrics "point to die Lord". The piano accompaniment concludes the piece.

cres: - - - - -

why sleep - - est thou!

Why sleep - - - est thou!

Lord a - - wake a - - wake

Appassionata.

f

Ped.

. and be not absent from us for e - - ver!

colla voce.

dim:

Lord why hi - dest thou thy face!

p a tempo.

Lord why hidest thou thy face

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "Lord why hidest thou thy face". The piano accompaniment is in bass clef, with the right hand playing chords and the left hand playing a bass line. A fermata is placed over the piano accompaniment in the second measure.

why hidest thou thy face Lo - - ver and

cres: *p*

The second system continues the vocal line with the lyrics "why hidest thou thy face Lo - - ver and". The piano accompaniment includes a dynamic marking of *cres:* (crescendo) and *p* (piano) in the right hand.

friend hast thou put a - - way from me

The third system continues the vocal line with the lyrics "friend hast thou put a - - way from me". The piano accompaniment features a steady eighth-note accompaniment in both hands.

and hid my ac - quain - - tance out of my sight

H

The fourth system concludes the vocal line with the lyrics "and hid my ac - quain - - tance out of my sight". A fermata is placed over the final note of the vocal line, and a dynamic marking of *H* (fortissimo) is present. The piano accompaniment features a steady eighth-note accompaniment in both hands.

I am in mis - e - ry and at the point to



die Lord why



sleep - - est thou? why

cres:



sleep - - est thou!

All? Vivace.

f marcato.



f ^M *con energia.*

A - wake! thou that

sleep - - - est, A - wake! thou that sleep - est

f *cres* - - - *cen* -

and a - rise

ff *do.* *ff* *Ped:*

..... from the dead

f *f*

N

.....

f *p*

Fear not, ye seek

dim: *pp*

Je - sus which was cru - ci - fied, why seek ye the liv - ing a -

a tempo.
Moderato.

- mong the dead? He is not here, he is

cres:

ri - sen as he said. Re - mem - ber how he

f *p*

spake un - to you while he was yet in Ga - - li - - lee.

No. 39. ARIA "THE LORD IS RISEN."

ANDANTE MODERATO.
f Contralto Solo.

VOICE.

The first system of music features a voice line and a piano accompaniment. The voice line begins with a whole note rest, followed by the lyrics "The Lord is ri - - - sen, He will". The piano accompaniment starts with a forte (*f*) dynamic and includes several accented notes.

dwel - with men, and they shall be his peo - -

- ple! and God shall wipe a - way all tears from their

eyes. There shall be no more death, nei - ther sor - - row nor

cry - ing, nei - ther shall there be a - ny more pain.

God shall wipe a-way all tears from their eyes There shall be

no more death, nei-ther sor-row nor cry-ing,

nei-ther shall there be a-ny more pain, For the

for-mer things are pass'd a-way. Be-hold I make

all things new, saith the Lord, For the for-mer things are

pass'd a - way. Be - hold I make all things

meno f

new, saith the Lord, saith the Lord

dim: *rall:*

dim: *rall:*

S p a tempo.
God shall wipe a - way all tears from their eyes There shall be

pp

no more death, nei - ther sor - row nor cry - - ing,

cres

cres

- cen - - - do.
nei - - ther shall there be a - ny more pain, and

- cen - - - do.

Tf

God shall wipe a - - way all tears all

tears from their eyes. There shall be

no more death, nei - ther sor - row nor cry - ing,

nei - - - - ther... sor - - row nor

cry - - ing!

*

Nº 40. CHORUS (Unaccompanied.) "THE LORD IS RISEN."

MODERATO MAESTOSO.

SOPRANO 1. *f* The Lord is ri - - - sen, The

SOPRANO 2. *f* The Lord is ri - - - sen, The

ALTO. *f* The Lord is ri - - - sen, The

TENOR. *f* The Lord is ri - - - sen, The

BASS 1. *f* The

BASS 2. *f* The

PIANO.* *f*

Lord is ri - - - sen. This Je - sus..... *A p*

Lord is ri - - - sen. This Je - sus..... *p*

Lord is ri - - - sen. This Je - sus hath *p*

Lord is ri - - - sen. This Je - sus *p*

Lord is ri - - - sen. This Je - sus hath *p*

Lord is ri - - - sen. This Je - sus..... *A p*

*For Rehearsal only.

cres: hath God rais - - - ed up..... where of we

cres: hath God rais - - - ed up where - of we

cres: God rais - - - ed up where - of we

cres: hath God rais_ed up, rais_ed up where - of we

cres: God rais - - - ed up where - of we

cres: hath..... God rais_ed up where - of we

f all are wit - nes - - ses.

f all are wit - nes - - ses.

f all are wit - nes - - ses. *ff*

f all are wit - nes - - ses. *ff* The Lord is

f all are wit - nes - - ses. *ff* The Lord is

f all are wit - nes - - ses. *ff* The Lord is

all are wit - nes - - ses. The Lord is

f *ff*

B *f*

The Lord is ri - - - sen.
 The Lord is ri - - - sen.
 ri - - - sen, The Lord is ri - - - sen.
 ri - - - sen, The Lord is ri - - - sen.
 ri - - - sen, The Lord is ri - - - sen.
 ri - - - sen, The Lord is ri - - - sen.
 ri - - - sen, The Lord is ri - - - sen.

B

p *cres:*

old things have pass'd a - - way, be - hold
 old things have pass'd a - - way, be - hold all...
 old things have pass'd a - - way, be - hold
 old things have pass'd a - - way, be - hold
 old things have pass'd a - - way, be - hold
 old things have pass'd a - - way, be - hold
 old things have pass'd a - - way, be - hold
 old things have pass'd a - - way, be - hold

p *cres:*

C *f*

all things are become new, for God who commanded the

..... things are become new, for God who commanded the

all things are become new, for God who commanded the

all things are become new, for God who commanded the

all things are become new, for God who commanded the

all things are become new, for God who commanded the

all things are become new, for God who commanded the

C

dim: *p* *cres:*

light to shine out of dark-ness hath shi - ned.....

light to shine out of dark-ness hath shi - - ned hath

light to shine out of dark-ness hath shi - ned hath

light to shine out of dark-ness hath..... shi - -

light to shine out of dark-ness hath shi - - ned in our hearts ..

light to shine out of dark-ness hath..... shi - -

dim: *p* *cres:*

..... hath shi - - - ned in our hearts, to

shi - - - - - ned in our hearts, to

shi - - - - - ned in our hearts, to

- ned, shi - - - - - ned in our hearts, to

..... shi - - - - - ned in our hearts, to

- ned, hath shi - - - - - ned in our hearts, to

guitar accompaniment with chords and a 'D' chord marker.

give the light of the know - ledge of the

give the light of the know - ledge of the

give the light of the know - ledge of the

give the light of the know - ledge of the

give the light of the know - ledge of the

give the light of the know - ledge of the

guitar accompaniment.

ff

glo - ry of God. The Lord is

glo - ry of God. The Lord is

glo - ry of God. The Lord is

glo - ry of God. The Lord is

glo - ry of God. The Lord is

glo - ry of God. The Lord is

glo - ry of God. The Lord is

glo - ry of God. The Lord is

ff

ff *riten:*

ri - - - sen, The Lord is ri - - - sen.

ri - - - sen, The Lord is ri - - - sen.

ri - - - sen, The Lord is ri - - - sen.

ri - - - sen, The Lord is ri - - - sen.

ri - - - sen, The Lord is ri - - - sen.

ri - - - sen, The Lord is ri - - - sen.

ri - - - sen, The Lord is ri - - - sen.

ri - - - sen, The Lord is ri - - - sen.

ri - - - sen, The Lord is ri - - - sen.

ff *riten:*

Nº 41. AIR — "IF YE BE RISEN."

ANDANTE.

Tenor Solo. A DISCIPLE.

VOICE.

PIANO.

If ye be

ris - en with Christ, seek those things that

are a - bove..... Fight..... the good

fight of faith, Lay hold of e - ter - - - - - nal

life. Fight..... the good fight of faith,

lay hold of e - ter - - - - - nal life .

f *dim:*

U
If ye be ri - sen with Christ, seek those

p

things that are a - - - - - bove Fight the good

Ped: *

fight of faith, Lay hold of e - ter - nal life ,

cres: *Ped:* * *Ped:* *

Lay hold of e - ter - - - - - nal life .

f *dim:*

V p

If ye be ri - - sen with Christ,

seek those things that are a - bove

Fight the good fight of faith, Lay hold of e -

- ter - nal life, Look ing un - to Him, the

W *cres:*

Ped: *

au - - thor and fin - ish - er of our faith .

Ped: * *Ped:* * *Ped:* *

Who for the joy that was set be - -

un poco piu lento. *cres:*
 - fore Him, en - - dur - - ed the Cross, des -

- pis - - ing the shame, and is set down at the
 - cen - do.

ff right hand,..... *con tutta la forza.* at the right hand of the
f *colla voce.*

throne of God.

Nº 42, FINAL CHORUS - "HIM HATH GOD EXALTED."

Adagio non troppo.

Chorus.

SOPRANOS

Him hath God ex - - al - - ted with his

PIANO.

right hand to be a Prince and a Sa - - viour

for to give re - - pen - - tance to Is - - ra - - el

ritenuto. Allegro Vivace.

and for give ness of sins.

ALTO Lead.

Now is come sal-va-tion, sal-va-tion and strength and the

CHORUS.

SOPRANO
Now is come sal - - - -

ALTO
King-dom of our God and the pow-er of His Christ. the

TENOR

BASS

-va - - - - tion, sal - - - - va - - - - tion and strength and the **A** King-dom of our

King-dom of our God..... and the King-dom of our

A

God and the power of His Christ Now is
 God and the pow er of His Christ Now . . .

Now is come sal . . .

come sal . . . va . . . tion and strength and the King dom
 . . . is come sal . . . va . . . tion, sal . . . va . . .

. . . va . . . tion, sal . . . va . . . tion and strength and the Kingdom of our

of our God and the pow'r of his
 tion sal . . . va . . . tion, and the
 Now is come sal . . . va . . . tion, sal . . .

God and the pow . . . er of His Christ, and the

Christ. Now is come sal-va-tion and
 King-dom of God.
 -va-tion and strength, and the Kingdom of our God and the
 pow-er of His Christ, is come sal-

strength.
 Now is come sal-va-tion, sal-va-tion and
 pow-er of His Christ. . . . Now is come sal-
 -va-tion and strength, sal-

Now is come sal-va-tion, sal-va-tion and
 strength, and the King-dom of our God and the pow-
 va-tion and strength.
 va-tion and strength.

B

strength and the Kingdom of our God . . . and the pow-
 -er of his Christ the pow-er the pow-

B Now is come sal-va-tion, sal va-tion and

-er of His Christ the pow'r of His Christ
 -er of His Christ Now is come sal-
 Now is come sal va-tion sal-va-tion and

strength, and the Kingdom of our God and the pow-er

E

Now is come sal-va-tion.
 -va-tion and strength and the King-dom of our
 strength, and the King-dom of our God and the pow-er of His

of His Christ

E

Now is come sal-
 God... and the pow-er of His Christ sal-
 Christ, the pow-er of His Christ.

Now is come sal-

-va- tion, sal- va- tion and strength and the King- dom of our
 -va- tion, sal- va- tion and strength and the King- dom of our
 Now is come sal- va- tion and strength, sal-

-va- tion, sal- va- tion and strength, sal-

God and the pow-er of His Christ... the Kingdom of our
 God and the pow-er of His Christ... the King- dom of
 -va- tion and strength the King- dom of
 -va- tion and strength the Kingdom of our

.....

God and the pow-er, the pow-er of His
 God and the pow-er, the pow-er of His
 God and the pow-er, the pow-er of His
 God and the pow-er, the pow-er of His

The first system of music consists of four vocal staves and a piano accompaniment. The lyrics are: "God and the pow-er, the pow-er of His". The piano part features a steady bass line and chords in the right hand.

F Christ Now is come sal-va-tion, sal-va-tion and strength and the
 Christ Now is come sal-va-tion, sal-va-tion and strength and the
 Christ Now is come sal-va-tion, sal-va-tion and strength and the
 Christ Now is come sal-va-tion, sal-va-tion and strength and the

The second system of music consists of four vocal staves and a piano accompaniment. The lyrics are: "Christ Now is come sal-va-tion, sal-va-tion and strength and the". The piano part features a steady bass line and chords in the right hand. A forte (ff) dynamic marking is present.

King-dom of our God... and the pow-er of His Christ... the
 King-dom of our God... and the pow-er of His Christ... the
 King-dom of our God... and the pow-er of His
 King-dom of our God... and the pow-er of His Christ... the

The third system of music consists of four vocal staves and a piano accompaniment. The lyrics are: "King-dom of our God... and the pow-er of His Christ... the". The piano part features a steady bass line and chords in the right hand.

C

pow-er the pow-er of His Christ. Who gave
 pow-er of His Christ. Who gave
 Christ of His Christ. Who gave

pow-er the: pow-er of His Christ. Who gave

Him-self for our sins, who gave Him-self for our
 Him-self for our sins, who gave Him-self for our
 Him-self for our sins, who gave Him-self for our

Him-self for our sins, who gave Him-self for our

J

sins That He might de-li-ver
 sins That He might de-li-ver
 sins That He might de-li-ver

sins That He might de-li-ver

cres:



us from the pre --- sent e --- vil world ac ---

mf us from the pre --- sent e --- vil world ac ---

mf us from the pre --- sent e --- vil world ac ---

mf us from the pre --- sent e --- vil world ac ---



con due

cord --- ing to the will of

cord --- ing to the will of

cord --- ing to the will of

cord --- ing to the will of



K

God and our Fa --- ther

God and our Fa --- ther

God and our Fa --- ther

God and our Fa --- ther



K e p

ff To whom be glo-ry for
ff To whom be glo-ry for
ff To whom be glo-ry for

To whom be glo-ry for

e- - - - ver and e- - - - ver to whom be
e- - - - ver and e- - - - ver to whom be
e- - - - ver and e- - - - ver to whom be

e- - - - ver and e- - - - ver to whom be

glo-ry for e- - - - ver and
glo-ry for e- - - - ver and
glo-ry for e- - - - ver and

glo-ry for e- - - - ver and

Four vocal staves (Soprano, Alto, Tenor, Bass) with the word "ver" written below each staff. The notes are sustained across the system.

Piano accompaniment for the first system, marked "loco." It consists of two staves (treble and bass clef) with a rhythmic pattern of eighth notes.

Four vocal staves with the word "Amen" written below each staff. The notes are sustained across the system.

Piano accompaniment for the second system, continuing the rhythmic pattern of eighth notes.

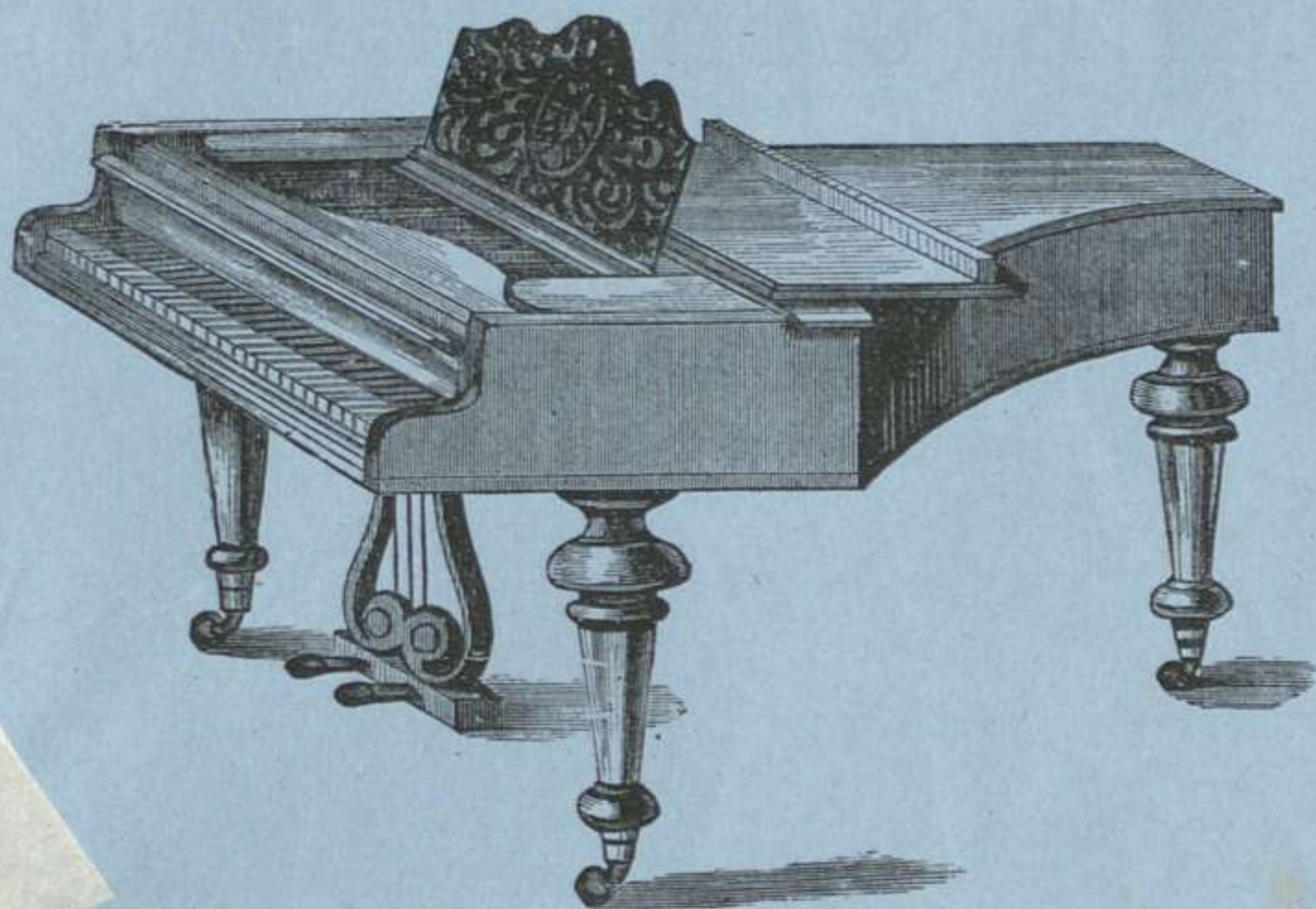
Four vocal staves with the word "men" written below each staff. The notes are sustained across the system.

Piano accompaniment for the third system, ending with a double bar line.

Handwritten musical score on aged paper, featuring multiple systems of staves. The notation includes various musical symbols such as notes, rests, and clefs. The paper shows signs of wear, including foxing and staining, particularly along the right edge.

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4. THE MIGNON GRAND.



The MIGNON GRAND Pianoforte is the best horizontal instrument of the kind; it more than replaces the obsolete "Grand Square," which, since squares have gone out, has been without a representative. The tone is powerful, well-sustained, brilliant, and with a perfect staccato. The touch leaves nothing to be desired. This Pianoforte is but six feet in length; it costs 75 guineas in rosewood, with the square end and trichord treble, and 85 guineas in walnut; with circular end, and trichord throughout, 90 guineas in rosewood, and 105 guineas in walnut. There is a larger instrument of the same kind, seven feet long, costing 110 and 130 guineas.

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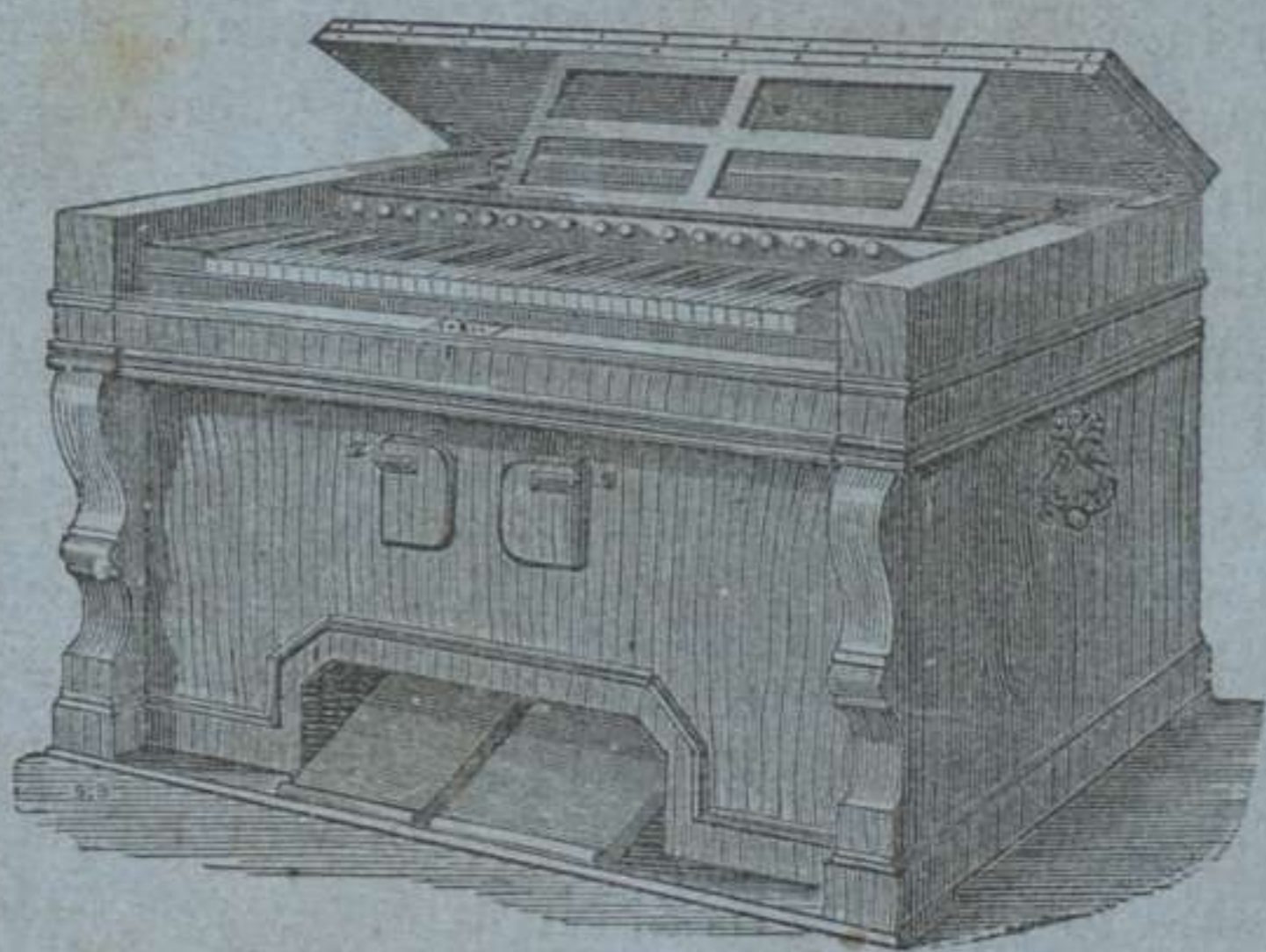
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