

SECOND EDITION.

The Widow of Nain

a Sacred Cantata

Composed by

Alfred J. Caldicott

MUS. BAC. CANTAB.

First performed at the Festival of the Three Choirs, held at Worcester, Sep. 7th 1881.

Ent. Sta. Hall.

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716111 State of Ohio Chamber Music

THE WIDOW OF NAIN.

THE SHADOW OF DEATH.—HOPE.—RESURRECTION.

THE SHADOW OF DEATH.

THE HOUSE OF MOURNING AT NAIN.

No. 1.—OVERTURE.

No. 2.—CHORUS.

Mourners and Minstrels.

Man goeth to his long home,
And the mourners go about the streets.

Soprano Solo and Chorus.

Or ever the silver cord be loosed,
Or the golden bowl be broken,
Or the pitcher be broken at the fountain,
Or the wheel be broken at the cistern,
Then shall the dust return to the earth as it
was,
And the spirit shall return unto God Who
gave it.

Ecclesiastes xii. 5—7.

No. 3.—CONTRALTO SOLO.

RECITATIVE.

Why is thy countenance sad,
Why is thy soul cast down?
This is none other than sorrow of heart.
Nehemiah ii. 2.

ARIA.

When swells the sorrow-laden breast
And bitter tears of anguish flow,
When human hearts sink down oppress'd,
Or chastening hath bow'd us low;
There cometh One to bring relief,
Whose heart is touch'd by all our grief,
Whose pitying eye will never cease
To watch o'er thee, and bring thee peace
And rest in heaven.

In every pang that rends the heart,
The Man of Sorrows beareth part,
To Whom, with weary cry of pain,
None ever came who came in vain!
In sympathy with all thy grief
He cometh now, to bring relief,
Whose pitying eye will never cease
To watch o'er thee, and bring thee peace
And rest in heaven.

No. 4.—TENOR SOLO.

The Narrator.

And it came to pass that Jesus went into a
city called Nain;
And many of His disciples went with Him,
And also much people.
Now when He came nigh to the gate of the city
Behold! there was a dead man carried out—
The only son of his mother, and she was a
widow;
And much people of the city was with her.
St. Luke vii. 11.

BASS SOLO.

Minstrel.

Weep not for the dead, neither lament nor
bemoan him,
For thy dead men shall live—Yea they shall
arise from the dead.
Pour out thy prayer to the Lord
While His chastening is upon thee.

If ye turn to the Lord with fasting and prayer,
And humble your souls before Him,
He will turn unto you in compassion and love
If with contrite hearts ye implore Him.

For the Lord is gracious and merciful,
Long-suffering, and of great loving-kindness.
Jeremiah xvi.; Isaiah xxvi.

No. 5.—CHORUS.

In Rama was there a voice heard,
Rachel weeping for her children,
And would not be comforted
Because they are not.
St. Matthew ii. 18.

HOPE.

No. 6.—SOPRANO SOLO.

The Widow.

I shall see him, but not now;
I shall behold him, but not nigh;
Numbers xxiv. 17.
For I shall go to him, but he shall not return
to me. *2 Samuel xii. 23.*
If I am bereaved, I am bereaved:
Genesis xliii. 14.
But my soul shall rest in hope, for
I shall go to him, but he shall not return to me.

No. 7.—THE MARCH.

Procession of Mourners and Minstrels.

No. 8.—TENOR RECITATIVE.

The Narrator.

And when the Lord saw her,
 He had compassion upon her,
 And said unto her, Weep not.
St. Luke vii.

No. 9.—TRIO.

Soprano, Contralto, and Tenor (in Canon).

Weep not, O daughter,
 For He shall sustain thee,
 And wipe away all tears from thine eyes.
 Thou hast found trouble and heaviness;
 But the Lord will deliver thy soul.
 Weep not, weep not.

No. 10.—QUARTET AND CHORUS
(*unaccompanied*).

They that sow in tears
 Shall reap in joy.
Psalm cxxvi. 6.

RESURRECTION AND LIFE.

No. 11.—CHORAL RECITATIVE.

Tenors and Basses.

And Jesus came and touched the bier,
 And they that bare him stood still.

RECITATIVE.

Narrator.

And Jesus said, Young man, I say unto thee,
 Arise!

CHORUS.

And he that was dead sat up and began to
 speak;

Narrator.

And Jesus delivered him unto his mother.
St. Luke vii.

No. 12.—CHORUS.

How merciful, how wonderful, how marvellous
 this power,
 That raiseth from the dead and bringeth back
 to life!

No. 13.—QUARTET AND CHORUS.

“God hath visited His people.”
St. Luke vii. 16.

No. 14.—CHORALE (*in Canon*).

Thou art the Way, the Truth, the Life:
 Grant us, O Lord, that Way to know,
 That Truth to keep, that Life to win,
 Whose joys, O Lord, eternal flow.

No. 15.—SOPRANO SOLO.

The Widow.

What reward shall I give unto Thee, O Lord,
 For all Thy mercies unto me?
 What shall I offer unto Thee
 For Thy great mercies unto me?
 My soul shall magnify the Lord,
 And my spirit shall rejoice in God my Saviour,
St. Luke i. 46.
 In Whose hand is the soul of every living thing,
 And the breath of all mankind.
 For Thou hast granted me life and favour,
 And Thy visitation hath preserved my spirit.
 Shall I give my first-born for my sin
 And for my transgressions?
 What shall I offer to the Lord?
Job xii. 10.

No. 16.—DUET.

Contralto and Tenor.

A loving and a contrite heart
 Thou shalt offer to the Lord:
 For He hath shewn to thee great mercy,
 And hath caused thee to sing for joy.
 Receive not His grace in vain;
 Hath He not heard thee and hath succoured
 thee
 In the day of thy salvation?
2 Cor. vi. 1, 2.
 By the sadness of thy countenance
 Thy heart is made better,
Ecclesiastes vii. 3.
 Therefore shalt thou love and serve Him.
 A loving and a contrite heart
 Thou shalt offer to the Lord;
 For this thy son was dead and is alive again,
 He was lost to thee, but now is found.
St. Luke xv. 24.

No. 17.—FINAL CHORUS AND FUGUE.

O Lord of Heaven, to Thee we raise
 A song of thanks, a song of praise.
 A great and mighty Prophet is risen among
 us—
St. Luke vii. 16.
 He maketh the blind to see,
 And giveth hearing to the deaf;
 He causeth the lame to walk,
 And He raiseth from the dead.
St. Luke vii. 22.
 A great and mighty Prophet is risen among
 us—
 For God hath visited His people.

THE WIDOW OF NAIN.

Nº 1. OVERTURE.

(THE SHADOW OF DEATH.—HOPE.—RESURRECTION.)

Alfred J. Caldicott.
Mus. Bac. Cantab.

Largo. ♩ = 60.

The musical score is written in a grand staff with a key signature of one flat (B-flat major or D minor) and a common time signature. It consists of four systems of music. The first system features a piano part with dynamics *pp*, *cresc.*, *dim.*, and *pp*, and a string part starting with *Str. pp*. The second system continues the piano and string parts. The third system is marked *Legato.* and features a piano part with a flowing melody. The fourth system is marked *Wind & Str.* and includes a clarinet part with dynamics *cresc.*, *dim.*, and *ritard.*

Cello & Fag. *pp* *cresc.* *dim.* *pp*

Str. *pp*

Legato.

Wind & Str. Clar. *cresc.* *dim.* *ritard.*

Allegro molto. d = 100.

pp
Str.

This system shows the beginning of the piece. The tempo is marked 'Allegro molto' with a metronome marking of quarter note = 100. The music is in 2/4 time and a key signature of two flats. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The strings are marked 'pp'.

This system continues the piano accompaniment. The right hand has a series of eighth-note patterns, while the left hand provides harmonic support with chords and moving bass lines.

This system shows further development of the piano part. The melodic line in the right hand becomes more active with slurs and accents.

cresc. Wind *pp*

This system introduces a woodwind part. The piano part continues with a 'cresc.' marking. The woodwinds are marked 'pp'.

Fag.

This system features the entry of the Bassoon (Fag.). The piano accompaniment continues with a 'cresc.' marking.

cresc. Fag. *p* *cresc.*

This system shows the woodwinds playing a melodic line. The piano part continues with a 'cresc.' marking. The woodwinds are marked 'p'.

Musical score system 1, featuring piano accompaniment. The right hand has a melodic line with slurs and ties. The left hand has a rhythmic accompaniment. Dynamics include *f* and *ff*. The word *Tutti* is written above the staff.

Musical score system 2, featuring piano accompaniment. The right hand continues the melodic line. The left hand has a rhythmic accompaniment. Dynamics include *ff*. The word *Fag.* is written above the staff.

Musical score system 3, featuring piano accompaniment. The right hand has a melodic line. The left hand has a rhythmic accompaniment. Dynamics include *p*. The word *Str.* is written above the staff.

Musical score system 4, featuring piano accompaniment. The right hand has a melodic line. The left hand has a rhythmic accompaniment. Dynamics include *CRSC.*, *f*, and *f*.

Musical score system 5, featuring piano accompaniment. The right hand has a melodic line. The left hand has a rhythmic accompaniment. Dynamics include *dim.* and *p*. The words *Clar. & Fag.* are written above the staff.

Musical score system 6, featuring piano accompaniment. The right hand has a melodic line. The left hand has a rhythmic accompaniment. Dynamics include *CRSC.*

First system of musical notation, piano (p).

Second system of musical notation, *CRISC.*

Third system of musical notation, piano (p), *CRISC.*, Wind.

Fourth system of musical notation, *ff* Tutti, *dim.*

Fifth system of musical notation, Str., *CRISC.*, *ff* Tutti.

Sixth system of musical notation, *ff*, *dim.*, Tromboni.

First system of musical notation for piano. The score is written on two staves (treble and bass clef). It features a complex melodic line in the right hand with many accidentals and a more rhythmic accompaniment in the left hand. Dynamics include *p* and *cresc.*

Second system of musical notation. The top staff is for Oboi and the bottom staff is for Tromboni. The Oboi part has dynamics *f*, *dim.*, *f*, and *dim.*. The Tromboni part has dynamics *f* and *dim.*.

Third system of musical notation for piano. It continues the piano part with dynamics *f*, *p*, *f*, *p*, *cresc.*, and *Str.*

Fourth system of musical notation. The top staff is marked *furioso* and *ff*. The bottom staff is marked *Str.* and *dim. p*. The word *Tutti* is written below the staff.

Fifth system of musical notation. The top staff is for Cor (Cor Anglais) with dynamics *pp* and *Str.*. The bottom staff is for Wind with dynamics *p*.

Sixth system of musical notation for piano. The top staff is marked *Str.*. It continues the piano part with various melodic and harmonic elements.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in a key with one flat (B-flat major or D minor) and a 2/4 time signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

Second system of musical notation. The right hand continues with a melodic line. The left hand has a more active role with chords and eighth notes. Performance markings include *CRESC.* in the first measure, *p* in the second, *CRESC.* in the third, and *mf* in the fourth.

Third system of musical notation. The right hand has a more complex melodic line with slurs. The left hand features chords with accents. Performance markings include *CRESC.* in the first measure, *f* in the second, and *CRESC.* in the third. The system ends with a double bar line and a key signature change to two sharps (D major or F# minor).

Fourth system of musical notation, starting with a section marked **F** in the treble clef. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment with chords and eighth notes. The dynamic marking *ff* is present in the first measure.

Fifth system of musical notation. The right hand continues with a melodic line. The left hand has a rhythmic accompaniment. Performance markings include *dim.* and *marcato* in the third measure.

Sixth system of musical notation. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment with chords and eighth notes. The dynamic marking *p* is present in the second measure.

First system of musical notation. Treble and bass clefs. Key signature of one sharp (F#). The music features a complex rhythmic pattern with eighth and sixteenth notes. A dynamic marking of *crise.* is present in the bass line.

Second system of musical notation. Treble and bass clefs. Key signature of one sharp (F#). The music continues with similar rhythmic patterns. A dynamic marking of *ff* is present. A section marked *G* begins in the treble line. The text *Fag. & Bassi* is written below the bass line.

Third system of musical notation. Treble and bass clefs. Key signature of one sharp (F#). The music continues with similar rhythmic patterns. A dynamic marking of *fz* is present in the bass line.

Fourth system of musical notation. Treble and bass clefs. Key signature of one sharp (F#). The music continues with similar rhythmic patterns. A dynamic marking of *fz* is present in the bass line. The text *Cor. ritard. dim.* is written below the bass line.

Fifth system of musical notation. Treble and bass clefs. Key signature of one sharp (F#). The music continues with similar rhythmic patterns. A dynamic marking of *fz* is present in the bass line. The text *Cor. & Fag.* is written below the bass line.

Sixth system of musical notation. Treble and bass clefs. Key signature of one sharp (F#). The music continues with similar rhythmic patterns. A dynamic marking of *pp* is present. The text *Str.* is written above the treble line. The text *Cor. & Fag.* is written below the bass line. The text *attacca* is written at the end of the system.

N^o 2. CHORUS (With Canon 2 in 1.) and SOPRANO SOLO.
MAN GOETH TO HIS LONG HOME.

(The house of mourning at Nain. Chorus of Mourners and Minstrels.)

Largo. ♩ = 52.

Piano introduction for the chorus. The score includes a piano part and a cello part. The piano part begins with a *p* dynamic and features a melodic line with some grace notes. The cello part enters with a *CRSC.* (Crescendo) marking and a *f* dynamic. The key signature is one flat (B-flat major/D minor) and the time signature is common time (C).

Vocal staves for Soprano, Alto, Tenor I, Tenor II, and Bass. The piano accompaniment continues from the previous section. The lyrics for the vocal parts are:

Soprano: Man goeth to his long home,

Alto: Man go - eth

Tenor I: Man goeth to his long home, to

Tenor II: Man goeth to

Bass: Man goeth to

The piano accompaniment features a steady harmonic accompaniment with some melodic fragments.

Continuation of the vocal staves and piano accompaniment. The lyrics continue:

Soprano: man go-eth to his long home, man go-eth to his long home, and the

Alto: man go-eth to his long home, man go - eth,

Tenor I: his long home, man go-eth to his long home, to

Tenor II: his long home, man goeth to his long home, man go - eth to

Bass: his long home, man go-eth to

The piano accompaniment includes a *CRSC.* marking and continues with a consistent harmonic texture.

mourn-ers go a - bout the streets, a - bout the streets,
 man go-eth to his long home, and the mourn-ers go a -
 his long home, and the mourn-ers go a - bout the streets,
 his long home, and the mourners go a - bout the streets, a - bout the
 his long home, man goeth to

man go-eth to his long home, man goeth to
 - bout the streets, the mourners go a - bout, a - bout the streets, man goeth to
 go a - bout the streets, and the mourners a-bout the streets,
 streets, man goeth to
 his long home, and the mourners thro' the streets,

his long home, and the mourn-ers go a - bout the streets,
 his long home, man goeth to his long home, to
 man goeth to his long home, and the mourn-ers go, they
 his long home, man goeth to his long home, and the mourn-ers go a - bout the
 man goeth to his, to his long home, man goeth to

Canon at the 7th below.

CFESL.

man go-eth to his long home, man goeth to his long home,
 his long home, and the mourners go a - bout the streets, man goeth to
 go a - bout the streets, — man goeth to his long home,
 streets, man goeth to his long home, man goeth to
 his long home, to his long home, man goeth to his long home,

dim. *P*
 man go-eth to his long home, and the mourn-ers thro' the streets,
 his long home, to his long home, to his long home, man go-eth to
 man go - eth to his long home, to his long home,
 his long home, man go - eth to his long home, and the mourn-ers thro' the
 man go-eth to his long home,

man go-eth to his long home, to his long home,
 his long home, man go-eth to his long home, and the
 man go-eth to his long home, man go-eth to his long home.
 streets, man go-eth to his long home, to
 man go-eth to his long home,

SOPRANO SOLO.

Or ev - er the sil - ver
 man go - eth.
 mourn-ers go a - bout the streets. they go a - bout the streets.
 go - eth, man go - eth to his long home.
 his long home, man go - eth.
 go - - - eth to his long home.

CRSC.
 cord — be loos - ed, or the gold - en bowl be bro - ken,
 or the pitch - er be bro - ken at the fount - ain, or the wheel — be

bro - ken at the cis - tern. Then shall the dust re - turn to the earth as it was, and the

p *rit.* *accel.*
 bro - ken at the cis - tern. Then shall the dust re - turn to the earth as it was, and the

CRESC.

spi - rit shall re - turn un - to God, un-to

f

The

f

The

f

The

f

The

f

The

CRESC.

f

rit. dim. *a tempo*

God who gave it.

rit. *p*

spi - rit shall re - turn, or ev - er the sil - ver cord be loos - ed,

dim. *p*

spi - rit shall re - turn, or ev - er the sil - ver cord be loos - ed,

rit. *p*

spi - rit shall re - turn, or ev - er the sil - ver cord be loos - ed,

rit. *p*

spi - rit shall re - turn. Man go-eth to his long home,

rit. dim. *p* *a tempo*

spi - rit shall re - turn. For man go-eth to his long home,

Man go-eth to his long home, and the spi-rit shall re - turn, —

crusc. or the gold-en bowl be bro - ken, or ev - er the pitcher be bro-ken at the fount - ain,

crusc. or the gold-en bowl be bro - ken, or ev - er the pitcher be bro-ken at the fount - ain,

crusc. or the gold-en bowl be bro - ken, or ev - er the pitcher be bro-ken at the fount - ain,

crusc. or the gold-en bowl be bro - ken, or ev - er the pitch - er be bro-ken at the fount - ain,

man go - eth to his long home, man go - eth,

and the spi-rit shall re -

f or the wheel be bro-ken at the cis - tern. Then shall the dust re -

f or the wheel be bro-ken at the cis - tern. Then shall the dust re -

f or the wheel be bro-ken at the cis - tern. Man go-eth to

f or the wheel be bro-ken at the cis - tern. Then shall the dust re -

go - eth. Then shall the

- turn un-to God. to God.

- turn to the earth as it was, and the spi-rit shall re - turn un-to God, the

- turn to the earth as it was, and the spi-rit, the spi-rit shall re -

his long home, to his long home, and the spi-rit shall re - turn un-to God, and the

- turn to the earth, and the spi-rit shall re - turn, re -

dust return to the earth, the spi-rit shall re - turn,

pp *CRISC.*

spi - rit shall re - turn, the spi-rit shall re - turn un-to God who

- turn un - to God, the spi-rit shall re - turn to

spi - rit shall re - turn to God, the spi-rit shall re - turn,

- turn, and the spi-rit shall re - turn, re - turn to God, and the

and the spi - rit shall re - turn, re - turn to God who

f *dim.* *p*

CRISC. *dim.* *p*

dim.

f *dim.*

Or ev - er the sil - ver cord be loos - ed.

p gave it. *p* The spi - rit shall re - turn, re - turn un - to *CRSC.*

God who gave it. Man go - eth to his long

re - turn to God. The spi - rit shall re - turn un - to

spi - rit shall re - turn to God.

gave it. *mf* The spi - rit shall re -

God, un - to God who gave it. *pp*

home, and the spi - rit to God who gave it. *pp*

God, un - to God who gave it. *pp*

Or ev - er the sil - ver cord be loos - ed. *pp*

- turn un - to God who gave it. *pp*

ritard.

No 3. CONTRALTO SOLO "WHY IS THY COUNTENANCE SAD?"

Quasi Recit.

Why is thy coun-tenance sad? Why is thy soul cast

down? This is none oth-er than sor-row of heart

ad lib.

colla voce

Adagio. ♩ = 60.

When swells the sor-row-

-la-den breast, And bit-ter tears of anguish flow When hu-man hearts sink

down oppress'd, Or chast-en-ing hath bow'd us low, There com-eth one to

The musical score is written for a contralto solo voice and piano accompaniment. It is in the key of D major and 3/4 time. The first system is marked 'Quasi Recit.' and features a recitative style with a piano accompaniment of chords and moving lines. The second system continues the recitative with the instruction 'ad lib.' and 'colla voce'. The third system is marked 'Adagio' with a tempo of 60 beats per minute and features a more melodic and harmonic piano accompaniment. The lyrics are written below the vocal line, and the piano accompaniment is shown in grand staff notation.

bring re-lief Whose heart is touch'd by all our grief, Whose pity-ing eye will

CRASC.
ne-ver cease To watch o'er thee and bring thee peace And rest in Heaven,

CRASC. *P*
Rest in Heaven, Whose lov-ing hand will lead thee and guide thee to Heaven.

rall. *a tempo*
rall. *a tempo*
In ev'-ry pang that

rends the heart The Man of sorrows beareth part, To whom with wea - ry

cry of pain None ev-er came who came in vain. In sym-pa - thy with

all thy grief He com-eth now to bring re-lief Whose pitying eye will never cease To

CRESC.

watch o'er thee and bring thee peace *p* And rest in Heaven, Rest in Heaven, Whose

pp

CRESC.

lov-ing hand will lead thee and guide thee to Heaven, Lead thee and guide thee,

rit.

Lead thee to Heav-en, Lead thee and guide thee to Heav - en.

rit.

No 4. TENOR SOLO (Narrator) "AND IT CAME TO PASS"

Moderato.

And it came to pass that Je-sus went in-to a ci-ty call'd Nain.

And ma-ny of His dis-ci-ples went with Him, and al-so much

Adagio. ♩ = 60.

people. Now when He came nigh to the gate, to the gate of the ci-ty, be-

-hold there was a dead man car-ried out, the on-ly son of his

mo-ther, and she was a wi-dow. And much people of the

rit. Tempo

ci-ty was with her.

BASS SOLO

Weep not for the dead, neither lament nor bemoan him, For thy

colla voce

accel. *f.*

dead men shall live; Yea, they shall a - rise, a - rise from the

Tempo

dead. Pour out thy pray'r to the Lord, pour out thy pray'r to the Lord, while His

f. *♩ = 72.*

chast-ening is up - on thee. If ye turn to the Lord with

fast-ing and pray'r, and humble your souls be-fore Him, He will turn unto you in compas-sion and love, if with

CRESC.

con - trite hearts ye im - plore Him, with con - trite hearts im - plore Him.

For the Lord is grac - ious and mer - ci - ful, the Lord is gracious and

mer - ci - ful, long - suf - fer - ing, long - suf - fer - ing, and of great loving kindness. If ye

turn to the Lord with fast - ing and pray'r, and hum - ble your souls be fore Him, He will

turn un - to you with com - pas - sion and love, if with con - trite hearts ye im - plore Him.

Turn ye to the Lord. For the Lord is gra -

CRESC.

NO 5. CHORUS "IN RAMA WAS THERE A VOICE HEARD."

Larghetto. ♩ = 60.

cious.

P Cello Solo.

Oboe

p.

SOPRANO.

ALTO.

TENOR.

BASS.

p

In Ra - ma was there a

cresc. *f* *dim.* *pp*

p

In Ra - ma was there a voice heard

voice heard weep - ing for her chil - dren, In Ra - ma Ra - chel weep - ing for her

In Ra - ma was there a voice heard weep - ing for her
 weep - ing for her chil - dren, in Ra - ma Ra - chel weeping for her children, in
 children, weep - ing, Ra - chel weep - ing, Ra - chel weep - ing for her

In Ra - ma was there a voice heard weep - ing for her chil - dren, in
 chil - dren in Ra - ma Ra - chel weeping for her chil - dren, in Ra - ma Rachel
 Ra - ma Ra - chel weeping, Ra - chel weep - ing for her chil - dren,
 chil - dren, in

Ra - ma Ra - chel weep - ing for her chil - dren, in Ra - ma Ra - chel weeping,
 weeping, Ra - chel weep - ing for her children, in Ra - ma Rachel
 Ra - ma was there a voice heard weep - ing for her chil - dren, Ra - chel

CRASC.

Ra - chel weep - ing for her chil - dren, in —

CRASC. *mf*

in Ra - ma, in Ra - ma was there a voice heard, Rachel

weep - ing, weep - ing for her chil - dren, in — Ra - ma

weep - ing, weep - ing for — her children.

mf *dim.* *p*

Ra - ma Rachel weeping for her children, in Ra - ma Ra - chel weep - ing,

weep - ing, weep - ing for her chil - dren, Rachel weep - ing, Ra - chel

in — Ra - ma Rachel weeping for her chil - dren,

p

in Ra - ma Rachel weeping, Rachel weep - ing,

mf *p*

p

in Ra - ma was there a voice heard weep - ing for her chil - dren,

weep - ing, in Ra - ma was there a voice heard weep - ing for her

weep - ing, in Ra - ma was there a

weep - ing, in

dim. *tr.*

p *CRESC.* *f*

Ra - chel weep - ing, in Ra - ma a voice
 chil - dren, her chil - dren, weep - ing, in Ra - ma, in Ra - ma a
 voice heard weep - ing for her chil - dren, in Ra - ma, in Ra - ma a
 Ra - ma was there a voice heard weep - ing, Ra chel weep - ing

CRESC.

dim. *dim.* *p*

was heard weep - ing,
 voice was heard weep - ing, and would not be comfort - ed because they
 voice weep - ing,
 for her chil - dren,

dim. *p*

Fag. & Cello

p *p* *p*

are not, they are not, would not be comforted be cause they
 and would not be com - forted because they are not, they
 and

and would not be

are not, would not be comforted, and would not be

are not, would not be comfort-ed be - cause they are not, and

would not be comforted be-cause they are not, they are not,

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

comfort-ed be-cause they are not, they are not, be - cause they

com - forted, be - cause they are not, be - cause they are not, they

would not be comforted be-cause they are not, be - cause they

would not be comforted be - cause they are not, be - cause they

f *pp* *accel.* *cresc.* *f* *pp* *cresc.* *f* *pp* *cresc.* *f* *pp* *cresc.*

are not, in Ra - ma, in Ra - ma a voice was heard weep - ing, a

are not, in Ra - ma was there a voice heard weep - - ing for her

are not, and would not be comforted be - cause they

are not in Ra - - ma was there a voice

mf *f* *ff* *ff*

voice was heard weep - - ing, weep - ing for - -
 chil - - dren, Ra - - chel weep - - ing, weep - ing, weep - ing
 are not, Ra - - chel weep - - ing, weep - ing, weep - ing
 heard weep - - - ing for her chil - -

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

ff *dim.* *p* *dim.*

her chil - - dren, in Ra - ma was there a
 for her chil - dren, in Ra - ma was there a voice heard weep - -
 for her chil - dren, in Ra - ma was there a voice heard weep - ing,
 - dren, for her chil - - dren, Ra

pp *mf* *CRSC.*
pp *CRSC.* *f*
pp *CRSC.* *f*
pp *CRSC.*

pp *CRSC.* *mf*

voice heard, in Ra - - - ma, and would not be
 - - ing, in Ra - ma was there a voice heard, Rachel weeping for her chil - dren, in
 weep - ing in Ra - ma was there a voice heard, in Ra - ma was there a voice heard, in
 - chel weep - ing for her chil - dren, in Ra - ma was there a

f *ff* *f*
ff
f *ff* *ff*

f

dim. *p* *dim.*

comfort-ed be-cause they are not, and would not be comforted, and

Ra - ma was a voice heard weep - ing, and would not be comforted, and

Ra - ma was a voice heard weep - ing, and would not be comforted, and

voice heard weep - ing for her chil - dren and would not be

dim. *p*

pp *rit.*

would not be comfort-ed, in Rama was there a voice heard, weeping for her chil-dren.

would not be comforted, in Rama was there a voice heard, weeping for her chil-dren.

would not be comforted, in Rama was there a voice heard, weeping for her chil-dren.

comforted, be comforted, in Rama was there a voice heard, weeping for her chil-dren.

pp *rit.* *p*

Cor.

Wood Wind Str. pizz. Wind

pp *pp*

Cor.

Nº 6. RECIT. and AIR. SOPRANO. (The Widow.)
"I SHALL SEE HIM, BUT NOT NOW."

Larghetto.

p I shall see him, but not

p

Cello

p *Cresc.*

now, I shall be - hold him but not nigh, I shall see him, I shall be -

Cresc.

dim. *rit.*

- hold him, I shall be - hold him, but not... nigh, For

rit.

Andantino.

p

I shall go to him but he shall not re-turn to me

Str. *p*

I shall go to him, I shall go to him,

Oboe *mf*

but he shall not re - turn to me, — I shall go to

him, but he shall not re - turn to me. If I am be - reav - ed, I

Fag.

am — be - reav - ed, if I am be - reav - ed, I am — be -

Fag.

crusc. *f*

- reav - ed, but my soul shall rest in hope, my soul shall rest in

f Wind

ff

hope, I shall go to him, go to

ff accel. *rit.* Oboe

rit. *a tempo*

him, I shall go to him but he shall not re-turn to

rit. *a tempo*

p

me, I shall go to him but he shall not, shall not re-turn to

p colla voce

me, I shall go to him, to him, but

p. *p.*

CFESC. *f*

he shall not re - turn, shall not re - turn to me.

CFESC. *f* *dim.* *p*

445020

Nº 7. MARCH.

PROCESSION OF MOURNERS AND MINSTRELS.

Grave. ♩ = 52.

Arpa
Tymp. Tymp.

p *pp*

This system shows the beginning of the piece. The upper staff is for the Arpa (harp) and the lower staff is for the Tymp (tympani). The tempo is marked 'Grave' with a quarter note equal to 52 beats. The key signature has two sharps (F# and C#). The music starts with a piano (*p*) dynamic and quickly moves to a pianissimo (*pp*) dynamic.

Fag.

This system features the Flageolet (Fag.) part. The music continues with a steady, somber rhythm, maintaining the *pp* dynamic.

Cor. *cresc.* *mf* *dim.* *pp*

This system features the Cor (horn) part. The dynamic markings are *cresc.* (crescendo), *mf* (mezzo-forte), *dim.* (diminuendo), and *pp* (pianissimo).

Arpa
Fag.

This system features the Arpa and Fag. parts. The Arpa part has a melodic line, while the Fag. part provides harmonic support.

Cor. Clar. *cresc.* *dim.*

This system features the Cor and Clar. (clarinet) parts. The Cor part has a melodic line, and the Clar. part has a more rhythmic accompaniment. Dynamic markings include *cresc.* and *dim.*

cantabile
pp
Clar & Oboe

This system features the Clar. & Oboe parts. The tempo is marked *cantabile* (cantabile). The dynamic is *pp* (pianissimo).

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two sharps (D major or F# minor) and a 4/4 time signature. It consists of several measures of complex rhythmic patterns.

Second system of musical notation. Includes dynamic markings *crusc.* and *p*.

Third system of musical notation. Includes dynamic markings *crusc.*, *mf*, and *dim.*

Fourth system of musical notation, labeled "Violini 8va." at the beginning and "crusc." later in the system.

Fifth system of musical notation, labeled "Cor. & Trombe" and "Arpa". Includes dynamic markings *dim.*, *fz*, and *pp*.

Sixth system of musical notation, labeled "Fag." in the middle.

Seventh system of musical notation, labeled "crusc." and "rit.".

Attacca
 + If played as a Solo
 to end with this chord.

No 8 RECIT. (Narrator.) SOLO TENOR.
"AND WHEN THE LORD SAW HER."

p
And when the Lord saw her He had com - pas - sion up - on her, and

said un - to her, *CRSC.* Weep not, weep *rit.*

No 9. TRIO. (IN CANON SOPRANO and TENOR.) "WEEP NOT O DAUGHTER."

SOPRANO. *p* Weep not, O daughter, for

ALTO. *p* Weep not, O

TENOR. *p* Weep not, O

not. *Andantino.* = 108. *Str.* Wind *Str.* Weep not, O

Cello *p* *mf* *p* *mf* Wind *p* *Str.*

Str. Wood

He shall sus - tain thee and wipe a - way all tears, — all tears from thine

daugh - ter, for He shall sus - tain thee and wipe a - way all tears, all

daugh - ter, for He shall sus - tain thee and wipe a - way all tears, — all

dim.

eyes, weep not, O daugh-ter, for He shall sus-tain thee and wipe a -
 tears from thine eyes weep not, weep not, for He shall sus-tain thee and
 tears from thine eyes weep not, O daugh-ter, for He shall sus-tain thee and

crusc.

crusc.

crusc.

crusc.

- way all tears, all tears from thine eyes.
 wipe a - way all tears all tears from thine eyes.
 wipe a - way all tears, all tears from thine eyes.

dim.

dim.

Wood

crusc.

Thou hast found trou-ble and hea - - vi - ness, but the Lord will de -
 Thou hast found trou-ble and hea - vi - - ness, but the
 Thou hast found trou-ble and hea - vi - ness, but the

crusc.

Str.

f - li - ver, de - li - ver thy soul, *p* weep not, O daugh - ter, for
f Lord will de - li - ver thy soul, *dim.* weep not, O *p*
 Lord will de - li - ver, de - li - ver thy soul, weep not, O

cresc.

f He shall sus - tain thee, shall sus - tain thee, *dim.*
f daugh - ter, for He shall sus - tain thee, *dim.* sus - tain *p*
 daugh - ter for He shall sus - tain thee, shall sus - tain

f *p*

weep not. *rall.* *p*
 thee, weep not, O daugh - ter, weep not. *p*
 thee, weep not. *pp*

rall.

Nº 10. (Unaccompanied.) QUARTETT and CHORUS. "THEY THAT SOW IN TEARS." 37

Andante. *CRESC.*

SOPRANO. *p* They that sow in tears shall reap in joy, they that sow in

ALTO. *p* They that sow in tears shall reap in joy, that sow in tears shall reap in

TENOR. *p* They that sow in tears shall reap, shall reap in joy, that sow in

BASS. *p* They, they that sow in tears shall reap in joy, that sow in

PIANO. *Andante.* $\text{♩} = 86.$

tears shall reap in joy,

joy,

they that sow in tears shall reap in

tears shall reap in joy, they that sow in tears shall

tears shall reap in joy, they that sow in

p *CRESC.* *f*

they that sow in tears, they that sow in

joy, they that sow in tears, that sow in tears shall

reap, shall reap in joy, that sow in tears, that

tears shall reap in joy, that sow in tears, that

dim. *pp*

tears shall reap in joy, they that sow in
 reap in joy, in joy, they that sow in
 sow in tears shall reap in joy, they that sow in
 sow in tears shall reap in joy, they that sow in

mf

tears shall reap in joy, they that sow in tears shall
 tears shall reap in joy, that sow in tears, in tears shall
 tears shall reap in joy, that sow in tears, that sow in tears shall
 tears shall reap in joy, that sow in tears, in tears shall

rit. *crusc.*

reap in joy, they that sow in tears shall reap in
 reap in joy, they shall reap in joy, in
 reap. For they that sow in tears shall reap in joy, shall reap in joy, in
 reap in joy, they that sow in tears shall reap in

QUARTET.

SOPRANO.
joy, they that sow in tears shall reap in

ALTO.
joy, they that sow in tears shall reap in

TENOR.
joy, they that sow, that sow in

BASS.
joy, they that sow, that sow in

CHORUS.

SOPRANO.
They that sow in tears shall reap in joy,

ALTO.
They that sow in tears shall reap in joy, that

TENOR.
They that sow in tears shall reap in joy, that

BASS.
They, they that sow in tears shall reap, shall reap in

joy, they that sow in tears, that

joy, they that sow in tears, that sow in

tears, in tears, they that sow, that

tears, they that sow in tears

they that sow in tears shall reap in joy,

sow in tears, in tears, they that sow in

sow in tears, that sow in tears

joy: that sow in tears shall reap in joy,

* For Rehearsal the accompaniment of the Quartet may be played.
6159

sow in tears shall reap in joy, they that
 tears, in tears shall reap, reap in
 sow in tears shall reap, shall reap in joy, shall reap in
 they that sow in tears shall reap in
 they that sow in tears shall
 tears shall reap in joy, reap in
 they that sow in tears, in tears, they that
 reap in joy, they that

p *CRSC.*

sow in tears shall reap in joy, in
 joy, they that sow in tears shall
 joy, reap in joy, in joy, *f*
 joy, reap in joy, shall
 reap in joy, that sow in tears shall
 joy, they that sow in tears, in tears shall
 sow, that sow in tears, in tears
 sow, that sow in tears, in tears shall

CRSC. *f*

dim.
 joy, in joy, in joy,
 reap in joy, they shall reap
f they that sow in tears, that sow in tears shall reap
 reap, shall reap in joy, they that
dim. reap in joy, they that sow in
dim. reap, reap in joy, they that sow in
 they that sow in tears, that sow in tears shall reap
dim. reap, shall reap in joy, they that sow in

CRESC. they shall reap in joy, in joy, shall reap,
CRESC. they that sow in tears in joy shall reap,
CRESC. they shall reap in joy, in joy shall reap,
 sow shall reap in joy,
CRESC. tears shall reap in joy, they that sow in
CRESC. tears shall reap in joy, that sow in tears, that sow in
 in joy, they that sow in tears, that sow in
CRESC. tears shall reap in joy, they that sow in

mf
 they that sow in tears shall reap in
mf
 they that sow in tears, in tears shall reap in
mf
 they that sow in tears, they that sow in
mf
 they that sow in tears, they that

p
 tears shall reap in joy, they that sow in
p
 tears shall reap in joy,
p
 tears shall reap, they that sow in tears shall reap in
p
 tears shall reap in joy, they that

CRSC. *f rit.* *rit.*
 joy, shall reap in joy, shall reap in joy.
f rit. *rit.*
 joy, shall reap in joy, shall reap in joy.
CRSC. *f rit.* *rit.*
 tear shall reap, reap in joy, shall reap in joy.
CRSC. *f rit.* *rit.*
 sow in tears, reap in joy, shall reap in joy.

dim. rit. *rit.*
 tears shall reap in joy.
dim. rit. *rit.*
 they shall reap in joy, reap, they shall reap in joy.
dim. rit. *rit.*
 joy, shall reap in joy, reap, they shall reap in joy.
dim. rit. *rit.*
 sow in tears shall reap in joy.

Nº 11. CHORAL RECIT. AND JESUS CAME.

Andantino. *mf*

TENOR. *mf*

BASS. *mf*

PIANO. *Andantino.* ♩ = 104. *f*

And Je - sus came and touched the bier, and

f *dim.* *pp*

they that bare him stood still.

f *dim.* *pp*

they that bare him stood still.

f *dim.* *p*

Allegro agitato.

SOLO TENOR. (Narrator) *accel.*

And Je - - sus said: Young

Allegro agitato. ♩ = 144.

f *ff* *lunga*

man, I say un - to thee, A - rise.

f *ff* *p* *lunga*

SOPRANO. *p* *CRESC.* *f*
 And he that was dead sat up, sat

ALTO. *p* *CRESC.* *f*
 And he that was dead sat up, sat

TENOR. *p* *CRESC.* *f*
 And he that was dead sat up, sat

BASS. *p* *CRESC.* *f*
 And he that was dead sat up, sat

♩ = 152.
pp *ff*

ff
 up and be-gan to speak.

ff *SOLO. Andante.*
 up and be-gan to speak. And Je-sus de - li-ver'd him un - to his mo-ther.

ff *Andante.* *colla voce* *accél.* *CRESC.*
 up and be-gan to speak.

f *CRESC.* *ff* *pp* *colla voce* *CRESC.*

Nº 12. CHORUS. HOW MERCIFUL.

Allegro vivace. *p* *CRESC.* *>*
 How mer-ci-ful, how won-der-ful, how

p *CRESC.*
 How mer-ci-ful, how won-der-ful, how

p *CRESC.*
 How mer-ci-ful, how won-der-ful, how

p *CRESC.*
 How mer-ci-ful, how won-der-ful, how

Allegro vivace. *♩ = 160.* *ff*

ff.

mar-vel-lous this pow-er that rais-eth from the dead, that rais-eth from the

mar-vel-lous this pow-er that rais-eth from the dead, that rais-eth from the

ff

mar-vel-lous this pow-er that rais-eth from the dead, that rais-eth from the

ff

dead and bringeth back to life, how mar-vellous this

dead and bringeth back to life, how mar-vellous this pow - er, how

dead and bringeth back to life, how

dead and bringeth back to life, how marvellous this pow - er, how wonderful,

pprit.

pow - er, how mer - ci - ful, how won - der - ful, how mar - vellous this pow'r.

pp

won - der - ful, how mer - ci - ful, how won - der - ful, how mar - vellous this pow'r.

pp

mar - vellous this pow - er, how won - der - ful, how mar - vellous this pow'r.

pp

how mer - ci - ful, how won - der - ful, how mar - vellous this pow'r.

pp

6159 *attaca*

Nº 13. QUARTETT. "GOD HATH VISITED."

Andante.

p SOPRANO.
 God hath vis - it - ed, hath vis - it - ed His peo - ple, God hath

p ALTO.
 God hath vis - it - ed, hath vis - it - ed His peo - ple, God hath

p TENOR.
 God hath vis - it - ed, hath vis - it - ed His peo - ple, God hath

p BASS.
 God hath vis - it - ed, hath vis - it - ed His peo - ple,

Andante. ♩ = 92. *p* Str.

vis - it - ed, hath vis - it - ed His peo - ple, hath

vis - it - ed, His peo - ple, hath vis - it - ed His peo - ple,

vis - it - ed, hath vis - it - ed His peo - ple,

hath vis - it - ed His peo - ple, hath vis - it - ed His peo - ple,

CRISC.
 vis - it - ed His peo - ple, for God hath vis - it - ed His peo -

CRISC. for God hath vis - it - ed His peo -

hath vis - it - ed His peo - ple, hath vis - it - ed His peo -

for God hath vis - it - ed His peo -

CRISC.

CHORUS.

CHORUS.

-ple,
God hath vis - it - ed, hath vis - it - ed His peo - ple, God hath

-ple,
God hath vis - it - ed, hath vis - it - ed His peo - ple, God hath

-ple,
God hath vis - it - ed, hath vis - it - ed His peo - ple, God hath

-ple,
God hath vis - it - ed, hath vis - it - ed His peo - ple,

Wind

vis - it - ed, hath vis - it - ed His peo - ple, hath

vis - it - ed His peo - ple, hath vis - it - ed His peo - ple,

vis - it - ed, hath vis - it - ed His peo - ple,

hath vis - it - ed His peo - ple, hath vis - it - ed His peo - ple,

vis - it - ed His peo - ple, for God hath vis - it - ed His peo - ple.

for God hath vis - it - ed His peo - ple.

hath vis - it - ed His peo - ple, hath vis - it - ed His peo - ple.

for God hath vis - it - ed His peo - ple.

^{*)} N^o 14. CHORALE. (Infinite Canon by Inversion
 (at the 17th below. Treble and Bass.)) **THOU ART THE WAY.**

(This number may be omitted at pleasure.)

Maestoso.

SOPRANO *mf*
 Thou art the Way, the Truth, the Life; Grant us, O

ALTO. *mf*
 Thou art the Way, the Truth, the Life; Grant us, O

TENOR. *mf*
 Thou art the Way, the Truth, the Life; Grant us, O

BASS. *mf*
 Thou art the Way, the Truth, the Life; Grant

PIANO. *mf*
Maestoso. ♩ = 66.

Lord, that Way to know, That Truth to keep, that Life to win, Whose

Lord, that Way to know, That Truth to keep, that Life to win, Whose

Lord, that Way to know, That Truth to keep, that Life to win, Whose

us, O Lord, that Way to know, That Truth to keep, that Life to

joys, O Lord, e - ter - nal flow. Thou flow.

joys, O Lord, e - ter - nal flow. O Lord Thou flow. *Repeat ff*

joys, O Lord, e - ter - nal flow. O Lord Thou flow.

win, Whose joys, e - ter - nal flow. O Lord, flow.

^{*)} This Canon is so arranged that if the copy be turned upside down and the Voice parts be read backwards (from Right to Left) the same outlines of Melody are maintained. The Treble becoming Bass, and the Bass Treble.

No 15. SOPRANO SOLO (*The Widow*) "WHAT REWARD SHALL I GIVE."

Allegro agitato. ♩ = 120.

What re - ward shall I give un - to

Thee, O Lord, for all Thy mer - cies un - to

me? What shall I of - fer un - to

Thee for Thy great mer - cies un - to me?

mf *cresc.* *f rit.* *colla voce* *a tempo* *ff* *mf* *cresc.* *rit.* *dim.* *con forza* *rit.*

Vivace. ♩ - 120

My soul shall mag - ni - fy, shall mag - ni - fy the

Lord, and my spi - rit shall re - joice in God my

Sa - viour. My soul shall mag - ni - fy, shall mag - ni - fy the

Lord, and my spi - rit shall re - joice in God my

Se - viour, my spi - rit shall re - joice re -

- joice, *f* and my

spi - rit shall re - joice — in God my Sa - viour.

My spi - rit shall re -

dim. *p*

- joice in God my Sa - viour, my spi - rit shall re -

f *CRESC.*

- joice, re - joiçe. *p* In whose

CRESC. *f* *dim.*

hand is the soul _____ of ev' - ry liv - ing thing, and the

pp

breath, the breath of all _____ man -

CRSC.

- kind. For Thou hast grant - ed me _____ life,

CRSC.

f life _____ and fa - vour, and Thy vi - sit -

dim.

f

- a - tion hath pre - serv - ed my spi - rit. Shall I give my

p *pp*

first - born, my first - born for my sin?

shall I give my first - born, give my first - born for my

sin and for my trans -

CTES.

f - gres - - - sions? *ff* My soul shall *dim.* mag-ni-fy, shall

f *dim.*

mag-ni-fy the Lord, and my spi-rit shall re-joice, *mf* my

p *mf* *CRESC.*

spi-rit shall re-joice in God *f* my Sa-

f

-viour. What shall I of-fer to the Lord for all His ben-e-fits to

ff ritard. me, what shall I of-fer un-to the Lord. *lunga*

ff ritard. *colla voce* *marcato* *attacca*

No 16. DUET. (ALTO and TENOR.) "A LOVING AND A CONTRITE HEART."

Larghetto. ♩ = 84.
p Cor. Solo

p A lov - ing and a
Flauti *a tempo* A lov - ing and a
Fag. *CRSC.* *dim.* *rit.* *pp*

con - trite heart thou shalt of - fer to the Lord, a lov - ing and a
con - trite heart thou shalt of - fer to the Lord, a lov - ing and a

con - trite heart thou shalt of - fer to the Lord, a lov - ing and a con - trite heart thou shalt
con - trite heart thou shalt of - fer to the Lord, a lov - ing and a con - trite heart thou shalt

of - fer to the Lord, — for He hath shewn to thee great mer - cy, and hath

of - fer to the Lord, — for He hath shewn to thee great mer - cy, — and hath

dim. caused thee to sing for joy. Re - ceive not His grace in vain. — Hath He not

dim. caused thee to sing for joy. Re - ceive not His grace in

CRSC. heard thee, hath He not heard thee, — and hath succour'd thee in the day of thy sal -

CRSC. vain. — Hath He not heard thee, — and hath succour'd thee in the day of thy sal -

- va - tion, in the day, — the day — of — thy sal - va - tion.

- va - tion, in the day, the day, — in the day of thy sal - va - tion.

By the sad-ness of thy coun-ten-ance, by the

Wind

p

CRSC.

sad-ness of thy coun-ten-ance, thy heart, thy heart is made

CRSC.

b2

bet - ter.

By the sad - ness of thy coun - ten-ance, by the sad - ness of thy

coun-ten-ance, thy heart, thy heart is made bet - ter.

Cor.

pp There-fore shalt thou serve Him, there-fore shalt thou love Him, love and
pp There-fore shalt thou serve Him, there-fore shalt thou love Him, love
pp Cor. *crpesc.*

serve Him. A lov-ing and a con-true heart thou shalt of-fer to the Lord, a
 Him. — A lov-ing and a con-true heart thou shalt of-fer to the Lord, a
 Str. *pp*

lov-ing and a con-true heart thou shalt of-fer to the Lord. For
 lov-ing and a con-true heart thou shalt of-fer to the Lord.
 Str. *pp*

this thy son was dead, was dead, and is a-live again.
 For this thy son was
 Str. *pp*

mf
lost, was lost to thee, but now is found, — was lost to thee,

pp *rit.* *mf* *pp* *a tempo* *cresc.*
dead to thee, was lost to thee, dead to thee, for this thy son was
pp *rit.* *mf* *pp* *cresc.*
dead to thee, lost to thee, dead to thee, for this thy son was

f *rit.* *dim.*
dead, and was lost to thee, but now is found.
dim.
dead, lost, but now is found.

ff *rit.* *Str. p* *a tempo* *cresc.*

Cor. & Fag. Fag.

Obpe
Clar. *f* *ff* Trombi *Maestoso.*

attacca

No. 17. CHORUS and FUGUE.

O LORD OF HEAV'N.
A GREAT AND MIGHTY PROPHET.

Maestoso. $\text{♩} = 60$.
SOPRANO I.

SOPRANO II.

ALTO.

TENOR.

BASS.

Maestoso. $\text{♩} = 60$.

Allegro. $\text{♩} = 120$.

Allegro. $\text{♩} = 120$.

Bassi

The musical score is arranged in systems. The first system contains the vocal parts (Soprano I, Soprano II, Alto, Tenor, Bass) and the piano accompaniment. The tempo is marked 'Maestoso' with a quarter note equal to 60 beats. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics for the first system are: 'O Lord of Heav'n, to Thee we raise A song of thanks, a song of praise.' The second system continues the vocal parts and piano accompaniment. The tempo changes to 'Allegro' with a quarter note equal to 120 beats. The key signature changes to three sharps (F#, C#, G#) and the time signature changes to 3/4. The lyrics for the second system are: 'A great and mighty prophet is ris-en a-mong us, is ris-en, a'. The third system continues the vocal parts and piano accompaniment. The lyrics for the third system are: 'A great and mighty prophet is pro-phet is ris-en a-mong us, is ris-en, a great and great and migh-ty pro-phet is ris-en, a great and'. The score concludes with a final cadence in the piano part.

A great and migh-ty pro-phet, is ris-en a-
 ris-en a-mong us, is ris-en, a great and migh-ty
 migh-ty pro-phet is ris-en, a great and migh-ty
 migh-ty pro-phet is ris-en, a great and migh-ty

mong us, is ris-en, a pro-phet is
 pro-phet is ris-en, a great and migh-ty pro-phet is
 A great and migh-ty pro-phet is ris-en a-mong us, is
 pro-phet is ris-en a-mong us, is ris-en a-mong us, is
 pro-phet is ris-en, a

ris-en,
 ris-en, a great and migh-ty
 ris-en, a great and migh-ty pro-phet is
 ris-en, a great and migh-ty pro-phet is ris-en, a
 great and migh-ty pro-phet is ris-en a-mong us, a

ff

a great and mighty pro-phet is ris-en a -
 pro-phet is ris-en a - mong us, a *ff* great and migh-ty pro phet- is
 ris-en, is ris-en a - mong us, a great and mighty pro - phet is
 great and mighty pro - phet is ris - - - en, a great and mighty
 great and mighty pro - phet is ris - - - en a - mong

ff

- mong us. For God hath vis - it - ed His peo - - - ple.
 ris - en. For God hath vis - it - ed His peo - - - ple. *p*
 ris - en. God hath vis - it - ed His peo - - - ple. He
 pro - phet. God hath vis - it - ed His peo - - - ple.
 us. For God hath vis - it - ed His peo - - - ple.
Tutti

ma-keth the blind, the blind to see.
 And giv - eth hear - ing
pp

He caus-eth the lame, the lame to walk.

He
to the deaf.

And rais - - eth
And rais - - eth
And rais - - eth

cleanseth the lep - - ers by His word.

A great and mighty

CRSC.

from the dead, He rais - - eth
from the dead,
from the dead, a great and mighty
a great and mighty pro - phet is ris - - en
pro - phet is ris - - en up a - mong

CRSC.

Wind

from the dead, He rais - eth
 a great and mighty pro - phet is ris - en,
 pro - phet is ris - en, ris - en
 up, is ris - en, a great and mighty prophet is
 us, is ris - en, a great and mighty prophet is

f *ff* *ff* *ff* *ff* *ff*

Tutti *ff*

from the dead, a great and migh-ty pro-phet is ris-en a -
 a great and migh-ty pro - phet, a great and migh-ty
 up a - mong us, a great and migh-ty pro-phet is
 ris - en a - mong us. He ma-keth the lame, the lame to
 ris - en a - mong us is ris - en,

mong us, a migh - ty pro-phet is ris - en up a - mong us. God hath
 pro-phet, a migh - ty pro-phet is ris - en. God hath
 ris - en, a migh - ty pro-phet is ris - en. God hath
 walk, a great and migh-ty pro-phet is ris - en a - mong us. God hath
 a great and migh-ty pro-phet is ris - en. God hath

vis-it-ed His peo - - ple,
 vis-it-ed His peo - - ple, a great and migh-ty
 vis-it-ed His peo-ple, a great and migh-ty pro-phet is ris-en a -
 vis-it-ed His peo - - ple, a great and migh-ty pro-phet is
 vis-it-ed His peo-ple, hath vis - - it - - ed

a great and migh-ty pro-phet is ris-en a - mong us,
 pro-phet is ris-en a - mong us, is ris - - en a -
 mong us, is ris - - en, is ris - - en a -
 ris-en, a great and migh-ty pro-phet is ris-en a - mong us, is
 His peo - - ple, a

He rais-eth the dead, He rais-eth the
 -mong us, a great and migh-ty pro-phet is ris-en a -
 -mong us, is ris-en, ris-en, ris-en a -
 ris-en, a great and migh-ty pro-phet is ris-en a -
 great and migh - ty pro - - phet is ris-en a -

dead. For God hath vis - it - ed, God
mong us. For God hath vis - it - ed, God
mong us. For God hath vis - it - ed, God
- mong us. For God hath vis - it - ed, God
- mong us. For God hath vis - it - ed, God

hath vis - it - ed, God hath vis - it -
hath vis - it - ed, God hath vis - it -
hath vis - it - ed, God hath vis - it -
hath vis - it - ed, God hath vis - it -
hath vis - it - ed, God hath vis - it -

- ed His peo - ple. rit.
- ed His peo - ple.
- ed His peo - ple.
- ed His peo - ple.
- ed His peo - ple.
- ed His peo - ple. rit.