

# THE GARDEN OF OLIVET,

A  
DEVOTIONAL ORATORIO.



WRITTEN & ADAPTED BY JOSEPH BENNETT,

THE MUSIC COMPOSED BY

# G. BOTTESINI.

ALL RIGHTS RESERVED

*Ent. Sta. Hall.*

Published by

HUTCHINGS & CO BLENHEIM HOUSE, BLENHEIM ST NEW BOND ST LONDON.W.

PRICE

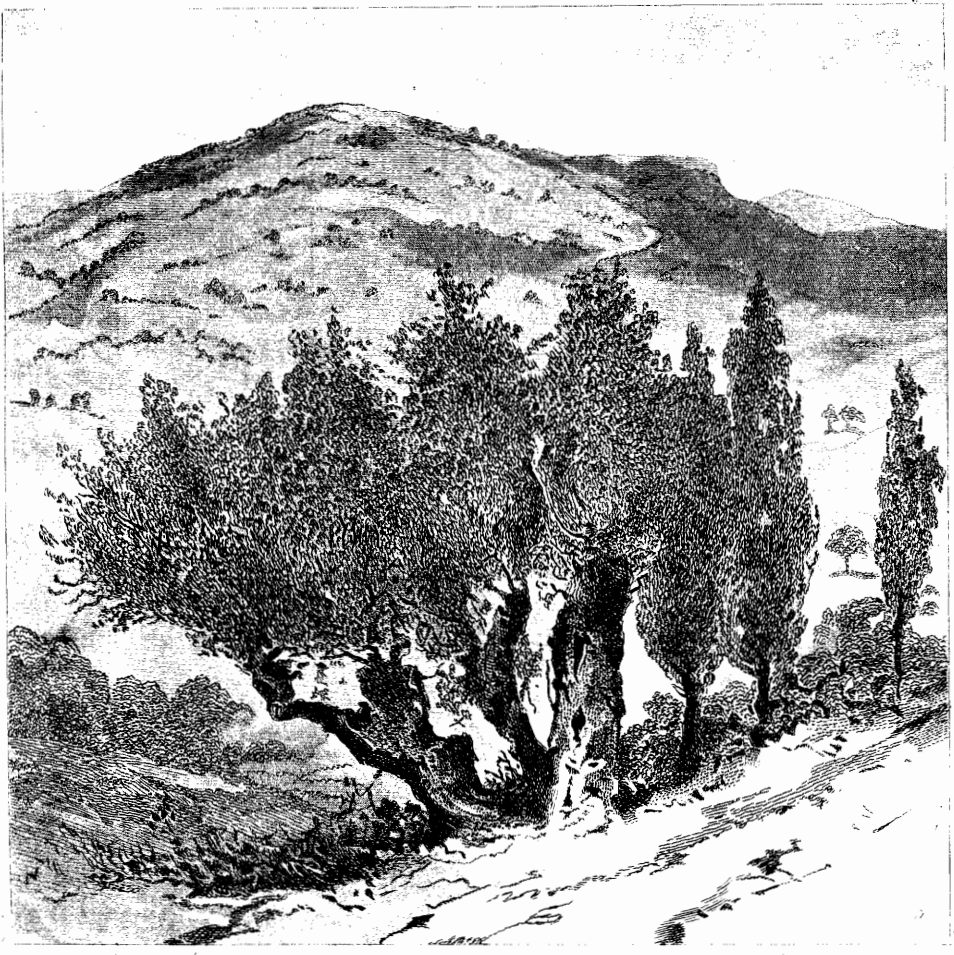
*In Paper Covers 4/6  
Bound in Cloth 5/6*

Handwritten text and markings along the right edge of the page, including a signature and some illegible characters.

Gita, with love from her affect. old Husband  
Neville  
July 27<sup>th</sup> 1904.

# THE GARDEN OF OLIVET,

A  
DEVOTIONAL ORATORIO.



WRITTEN & ADAPTED BY JOSEPH BENNETT,  
THE MUSIC COMPOSED BY

# G. BOTTESINI.

ALL RIGHTS RESERVED

PRICE  
*In Paper Covers 4/-*  
*Bound in Cloth 5/6*

*Ent. Sta. Hall.*

Published by  
HUTCHINGS & CO BLENHEIM HOUSE, BLENHEIM ST NEW BOND ST LONDON. W.

# INDEX

## Part 1.

N <sup>o</sup>		PAGE
1	{ PRELUDE .....	1
	{ CHORUS "THOUGH THE LORD" .....	3
2	{ RECIT. (CONTRALTO) "THEN COMETH JESUS" .....	12
	{ SOLO. (BARITONE) "MY SOUL IS EXCEEDING SORROWFUL" .....	13
3	CHORUS "OUR WATCH DEAR JESUS WE WILL KEEP" .....	14
4	ARIA. (SOPRANO) "REJOICE BELOVED" .....	22
5	{ RECIT. (CONTRALTO) "AND HE WENT FORWARD A LITTLE" .....	28
	{ SOLO. (BARITONE) "O MY FATHER" .....	28
6	ARIA. (TENOR) "HAVE PITY UPON ME, O MY FRIENDS" .....	30
7	CHORUS "LIKE AS A FATHER PITIETH HIS CHILDREN" .....	34
8	{ RECIT. (CONTRALTO) "AND HE COMETH" .....	38
	{ SOLO. (BARITONE) "SIMON SLEEPEST THOU?" .....	39
9	CHORUS "WE ARE THE CHILDREN OF THE LIGHT" .....	40
	{ RECIT. (CONTRALTO) "HE WENT AWAY AGAIN AND PRAYED" .....	48
10	{ SOLO. (BARITONE) "O MY FATHER" .....	49
	{ SOLO. (CONTRALTO) "AND BEING IN AGONY" .....	50
11	DUETTINO. (SOP. & TENOR) "FEAR THOU NOT FOR I AM WITH THEE" .....	52
12	{ INTERMESSO. AND .....	56
	{ CHORUS OF ANGELS "THE ANGEL OF THE LORD" .....	58
	{ RECIT. (CONTRALTO) "AND WHEN HE RETURNED" .....	63
13	{ SOLO. (BARITONE) "SLEEP ON NOW AND TAKE YOUR REST" .....	65
14	CHORUS "DEAR LORD AND SHALL WE SLEEPING LIE" .....	66

## Part 2.

		PAGE
15	{ INTRODUCTION. AND .....	88
	{ RECIT. (BASS) "WHOMSOEVER I SHALL KISS" .....	90
16	SOLO. (CONTRALTO) "DELIVER ME O MY GOD" .....	92
	{ RECIT. (BASS) "MASTER, MASTER" .....	96
17	{ RECIT. (CONTRALTO) "AND HE KISSED HIM" .....	96
	{ SOLO. (BARITONE) "JUDAS BETRAYEST THOU" .....	97
	{ CHORUS "LORD, SHALL WE SMITE WITH THE SWORD" .....	98
	{ SOLO. (BARITONE) "ALL THEY THAT TAKE THE SWORD" .....	103
18	{ QUARTETT & CHORUS "O MATCHLESS RESIGNATION" .....	104
	{ DUET. (SOP. & TENOR) "I, THE LORD, HAVE CALLED THEE" .....	112
	{ QUARTETT & CHORUS "I, THE LORD, HAVE CALLED THEE" .....	118
19	{ RECIT. (CONTRALTO) "THEN THE BAND AND THE CAPTAIN" .....	126
	{ AIRIA. (SOPRANO) "THE LORD IS MY LIGHT" .....	127
20	{ CHORUS (UNACCOMPANIED) "WE SEE JESUS" .....	135
	{ TRIO & CHORUS "HIM, HATH GOD EXALTED TO BE A PRINCE .....	137
	..... AND A SAVIOUR" AMEN.	

# THE GARDEN OF OLIVET.

## A DEVOTIONAL ORATORIO.

THE TEXT WRITTEN & ADAPTED BY

JOSEPH BENNETT.

THE MUSIC COMPOSED BY

G. BOTTESINI.

### Nº 1. Prelude & Chorus — "THOUGH THE LORD?"

M.M.  $\text{♩} = 60.$   
*Maestoso*

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The tempo is marked 'Maestoso' and the metronome marking is 'M.M. ♩ = 60.'. The first measure is marked with a dynamic of *p* (piano). The system ends with a fermata over the final notes.

The second system continues the musical score with two staves. It features various musical notations including slurs, ties, and dynamic markings. The piece concludes with a final chord marked with a fermata.

The third system continues the musical score with two staves. It includes a variety of musical notations such as slurs, ties, and dynamic markings. The system ends with a fermata over the final notes.

The fourth system continues the musical score with two staves. It includes a variety of musical notations such as slurs, ties, and dynamic markings. The system ends with a fermata over the final notes.

The fifth system continues the musical score with two staves. It includes a variety of musical notations such as slurs, ties, and dynamic markings. The system ends with a fermata over the final notes.

First system of musical notation, consisting of two staves. The upper staff begins with a dynamic marking of *mf*. The lower staff begins with *mf*. The system is divided into four measures. The first measure has *mf* in the upper staff and *mf* in the lower staff. The second measure has *sf* in both staves. The third measure has *sf* in both staves. The fourth measure has *cres* in both staves. The music features complex chordal textures with many accidentals and slurs.

Second system of musical notation, consisting of two staves. The upper staff contains a dense, continuous texture of notes, possibly a tremolo or rapid sixteenth-note passage. The lower staff contains a few notes with slurs and accents.

Third system of musical notation, consisting of two staves. The upper staff contains a dense, continuous texture of notes. The lower staff contains a few notes with slurs and accents.

Fourth system of musical notation, consisting of two staves. The upper staff begins with a dynamic marking of *f*. The lower staff begins with *f*. The system is divided into four measures. The first measure has *f* in both staves. The second measure has *f* in both staves. The third measure has *f* in both staves. The fourth measure has *f* in both staves. The music features complex chordal textures with many accidentals and slurs.

Fifth system of musical notation, consisting of two staves. The upper staff begins with a dynamic marking of *ff* and the instruction *sonoro.*. The lower staff begins with *ff*. The system is divided into four measures. The first measure has *ff* in both staves. The second measure has *ff* in both staves. The third measure has *p subito.* in both staves. The fourth measure has *p* in both staves. The music features complex chordal textures with many accidentals and slurs.

Soprani.

**B. f.**

Contralti.

Though the Lord give thee the

Tenori.

Though the Lord give thee the

Bassi.

Though the

Though the

Lord give thee the bread of ad- ver- si- ty

Lord give thee the bread of ad- ver- si- ty

Lord give thee the bread of ad- ver- si- ty

Lord give thee the bread of ad- ver- si- ty

and the wa- ter.... of af- flic- tion.... and the

and the wa- ter.... of af- flic- tion.... and the

and the wa- ter.... of af- flic- tion.... and the

and the wa- ter.... of af- flic- tion.... and the

*p*

wa - ter of af - flic - tion,

wa - ter of af - flic - tion,

wa - ter of af - flic - tion, He will be ve - ry

wa - ter of af - flic - tion,

*p*

He will be ve - ry gra - cious

He will be gra - cious ve - ry gra - cious

gra - cious He will be gra - cious He will be

He will be gra - cious He will be

He will be ve - ry gra - cious un - to thee

He will be ve - ry gra - cious un - to thee

gra - cious ve - ry gra - cious un - to thee....

gra - cious ve - ry gra - cious un - to thee



*p* >

at the voice of thy cry ..... at the voice of thy cry.

at the voice at the voice of thy cry .....

at the voice at the voice of thy cry

at the voice of thy cry at the voice of thy cry

*marcato.*

When He shall hear it when

When He shall hear it He will an - - - - - swer thee He will

*marcato.* When He shall hear it He will an - - - - - swer

When He shall hear it He will an - - - - - swer

*marcato.*

*marcato.*

*p* *cres*

He shall hear it He will an - - - - - swer thee He will

*p* an - - - - - swer He will an - - - - - swer thee..... He will..... an - - - - - swer

*p* thee when He shall hear it He will He will an - - - - - swer

*p* thee He will an - - - - - swer thee He will an - - - - - swer

*cres*

*cres*

C *f*

an -- swer will an -- swer thee. *sf* Nei ----- ther

thee He will an -- swer thee. *sf* Nei ----- ther

thee He will an -- swer thee. *sf* Nei ----- ther

thee He will an -- swer thee. *sf* Nei ----- ther shalt thou

shalt thou mourn nor ..... weep Nei -- ther

shalt thou mourn nor weep Nei ----- ther

shalt thou mourn nor weep Nei -- ther

mourn nor weep Nei -- ther shall thy tears Nei -- ther

shall thy tears run *f* down .....

shall thy tears run *f* down,

shall thy tears run down He will

shall thy tears run down

He will an - swer thee .

an - - swer thee

He will an - swer thee

Detailed description: This system contains the first three measures of the piece. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of a flowing eighth-note melody in the right hand and a supporting bass line in the left hand. The lyrics are 'He will an - swer thee .' in the first measure, 'an - - swer thee' in the second, and 'He will an - swer thee' in the third.

When He shall

When He shall hear it

Detailed description: This system contains measures 4-6. The vocal line has lyrics 'When He shall' in measure 5 and 'When He shall hear it' in measure 6. The piano accompaniment continues with a similar eighth-note pattern. There are accents (>) over the notes for 'shall' and 'hear'.

When He shall

When He shall hear it He will

hear it He ..... will ..... He will

He ..... will ..... He will an - - swer thee

*cres*

Detailed description: This system contains measures 7-9. The vocal line has lyrics 'When He shall' in measure 7, 'When He shall hear it He will' in measure 8, and 'hear it He ..... will ..... He will' in measure 9. The piano accompaniment features a crescendo marked 'cres' in measure 9. The lyrics 'He will an - - swer thee' are written across the bottom of the system, spanning measures 8 and 9.

hear it He will an- - - - - answer  
 an- - - - - swer He will an- - - - - swer  
 an- - - - - swer He will an- - - - - swer

thee He will answer thee He will an- - - - - swer thee . . . . .  
 thee He will answer thee He will an- - - - - swer thee . . . . .  
 thee He will answer thee He will an- - - - - swer thee . . . . .  
 He will answer thee He will an- - - - - swer thee . . . . .

When He shall hear it when He shall hear it  
 When He shall hear it  
 When He shall hear it  
 When He shall hear it  
 When He shall hear it  
 When He shall hear it

*dolce*

He will He will answer thee When He shall

*dolce*

He will He will answer thee When He shall

*dolce*

He will He will answer thee When He shall

*dolce*

He will He will answer thee When He shall

hear it He will He will an ----- swer

hear it He will He will an ----- swer

hear it He will He will an ----- swer

hear it He will an ----- swer an ----- swer

thee ..... *pp* He will an ----- swer *cres* thee

thee ..... *pp* He will an ----- swer *cres* thee

thee ..... *pp* He will an ----- swer *cres* thee

thee ..... *pp* He will an ----- swer *cres* thee

Nei...ther shalt thou mourn Nei...ther shalt thou

Nei...ther shalt thou mourn Nei...ther shalt thou

Nei...ther shalt thou mourn Nei...ther shalt thou

Nei...ther shalt thou mourn Nei...ther shalt thou

mourn nor weep Nei...ther shalt thou mourn nor weep Nei...ther

mourn nor weep Nei...ther shalt thou mourn nor weep Neither

mourn nor weep Nei...ther shalt Nei...ther shalt thou

mourn nor weep Nei...ther shalt Nei...ther shalt thou

shalt thou mourn nor weep Neither shall thy tears run

shall... thy tears thy tears run

mourn nor weep Neither shall thy tears run down... run

mourn nor weep Neither shall thy tears run

down Nei -- ther shall thy tears run down.

down Nei -- ther shall thy tears run down.

down Nei -- ther shall thy tears run down.

down Nei -- ther shall thy tears run down. *dim*

*p* Nei ---- ther shall thy tears run down.

*p* Nei ---- ther shall thy tears run down.

*p* Nei ---- ther shall thy tears run down.

*p* Nei ---- ther shall thy tears run down.

*p*

When He shall hear it He will answer thee .....

When He shall hear it He will answer thee.....

When He shall hear it He will answer thee .....

When He shall hear it He will answer thee .....

*ff tratt?*

*ff tratt?*

*ff tratt?*

*ff tratt?*

*gva*

*tratt?*

Nº 2. Recitative. (Contralto) "THEN COMETH JESUS?"

M. M. ♩ = 72.

Solo. (Baritone.) "MY SOUL IS EXCEEDING SORROWFUL?"

*Moderato.* *Recit:*

CONTRALTO. Then cometh Jesus unto a place called Geth-semene, where was a

PIANO. *p* *Recit:* *p*

*Recit:*

garden, in-to which He entered, and His dis-ciples,

*a Tempo.* *p* *p*

*Recit:* *a Tempo.* *Recit:* *piu lento.*

and He took with Him Peter, and James, and John, and began to be sorrowful and very

*a Tempo.* *p* *Lento.*

*p*

M. M. ♩ = 56.  
(Baritone)

heavy. *Lento.* *cres*

*pp* *pp* *cres*



My soul is exceeding sorrowful, e - ven un - to death.

*ten* *p*

My soul is exceeding sor - row - ful, my soul my soul is

*p* *cres* *rall* *cres* *sf* *col canto.*

sor - row - ful E - ven un - to death. Tar - ry ye

*Lento.* *rall:* *pp* *col canto.*

here Tarry ye here and watch with me.

*p* *dim* *p*

# Nº 3. Chorus. "OUR WATCH DEAR JESUS WE WILL KEEP."

*A Moderato.* M. M. ♩ = 96.

Soprani.

Contralti.

Tenori.

Bassi.

PIANO.

Our watch ..... dear

Our watch ..... dear

Our watch ..... dear

Our watch ..... dear

*p* *cres* *sf* *p*

Je ... sus we will keep ..... Our

Je ... sus we will keep ..... Our

Je ... sus we will keep ..... Our

Je ... sus we will keep ..... Our

Je ... sus we will keep ..... Our

*cres* *cres* *cres* *cres* *cres*

watch ..... dear Je ... sus we will keep ..... Our

watch ..... dear Je ... sus we will keep ..... Our

watch ..... dear Je ... sus we will keep ..... Our

watch ..... dear Je ... sus we will keep ..... Our

8a. watch ..... dear Je ... sus we will keep ..... Our

*loco.* *cres* *cres* *cres* *cres* *cres*

Through dark\_\_est night ..... till morn\_\_ing

Through dark\_\_est night ..... till morn\_\_ing

Through dark\_\_est night ..... till morn\_\_ing

Through dark\_\_est night ..... till morn\_\_ing

*sf* *p*

light, Nor close our wea --- ry eyes in

light, Nor close our wea ---- ry eyes in

light, Nor close our wea ---- ry eyes in

light, Nor close our wea --- ry eyes in sleep

*sf* *p*

sleep in ..... sleep.

sleep in sleep.

sleep in sleep.

in ..... sleep.

*p*

Our watch ..... dear Je ..... sus Our

Our watch dear Je ..... sus

Our watch dear Je ..... sus

Our watch our watch dear Je .....

watch we will keep through dark ..... est

we ..... will keep Through dark ..... est

we ..... will keep Through dark ..... est

.....sus we will keep Through dark ..... est

night till morn ..... ing light

night till morn ..... ing light nor

night till morn ..... ing light

night till morn ..... ing light, nor close .....

nor close our wea--ry eyes in .....

close our wea --- ry eyes in .....

..... nor close our wea--ry eyes in .....

This system contains four vocal staves and two piano staves. The lyrics are: "nor close our wea--ry eyes in .....", "close our wea --- ry eyes in .....", and "..... nor close our wea--ry eyes in .....". The piano accompaniment is in the lower register.

**B**

sleep. For us Thy pain.....

sleep. For us Thy pain.....

sleep. For us Thy pain.....

sleep. For us Thy pain.....

This system is marked with a large 'B' at the beginning. It contains four vocal staves and two piano staves. The lyrics are: "sleep. For us Thy pain.....", "sleep. For us Thy pain.....", "sleep. For us Thy pain.....", and "sleep. For us Thy pain.....".

on Thee no stain; For us Thy

on Thee no stain; For us Thy

on Thee no stain; For us Thy

on Thee no stain; For us Thy.

This system contains four vocal staves and two piano staves. The lyrics are: "on Thee no stain; For us Thy", "on Thee no stain; For us Thy", "on Thee no stain; For us Thy", and "on Thee no stain; For us Thy."

pain on..... Thee no stain  
 pain on Thee no stain  
 pain on Thee no stain  
 pain on Thee no stain

for us Thy pain..... on Thee no  
 for us Thy pain..... on Thee no  
 for us Thy pain..... on Thee no  
 for us Thy pain..... on Thee no

stain no stain.....  
 stain no stain.....  
 stain no stain.....  
 stain no stain.....

*f* **C** *p*

Sweet Lord.... who would not with Thee weep!

Sweet Lord... who would not with Thee weep!

Sweet Lord.... who would not with Thee weep!

Sweet Lord.... who would not with Thee weep!

*f* *p* *cres*

*f* *p*

Sweet Lord ..... who would not with Thee

Sweet Lord ..... who would not with Thee

Sweet Lord ..... who would not with Thee

Sweet Lord ..... who would not with Thee

*f* *p*

*p*

weep! For us Thy pain on

weep! For ..... us Thy pain on

weep! For us thy pain

weep! For.... us Thy pain on Thee no

*cres* *p* *cres*

Thee no stain ..... Sweet Lord who  
 Thee no stain ..... Sweet Lord who  
 on Thee no stain sweet Lord, Sweet Lord who  
 stain no stain sweet Lord, Sweet Lord who

*cres* *f* *ff*

would not with Thee weep, who would not weep for  
 would not with Thee weep, who would not.... weep for  
 would not with Thee weep, who would not weep For us.....  
 would not with Thee weep, who would not weep.

*dim* *p*

us Thy pain on Thee on Thee no stain  
 us Thy pain on Thee on Thee no stain  
 .... for us Thy pain on Thee on Thee no stain for  
 for us ..... for us Thy pain for

*p* *dim*



on Thee..... on Thee no  
 ..... on Thee no stain on Thee no  
 us Thy pain on ..... Thee no  
 us for us Thy pain on Thee no

stain on Thee no stain .....  
 stain on Thee no stain .....  
 stain on Thee no stain .....  
 stain on Thee no stain .....

# Nº 4. Aria. (Soprano) "REJOICE BELOVED."

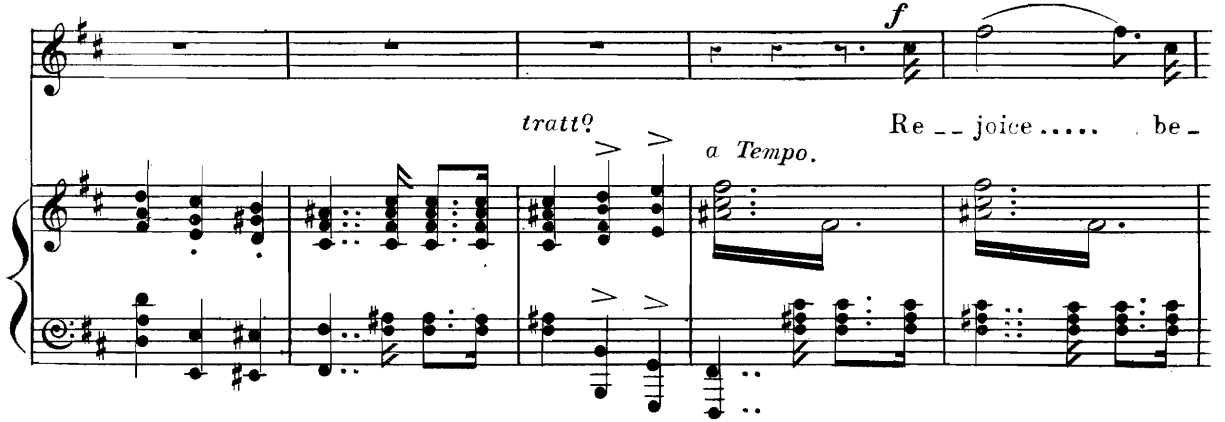
*Allegro moderato.* M.M. ♩ = 96.

SOPRANO.

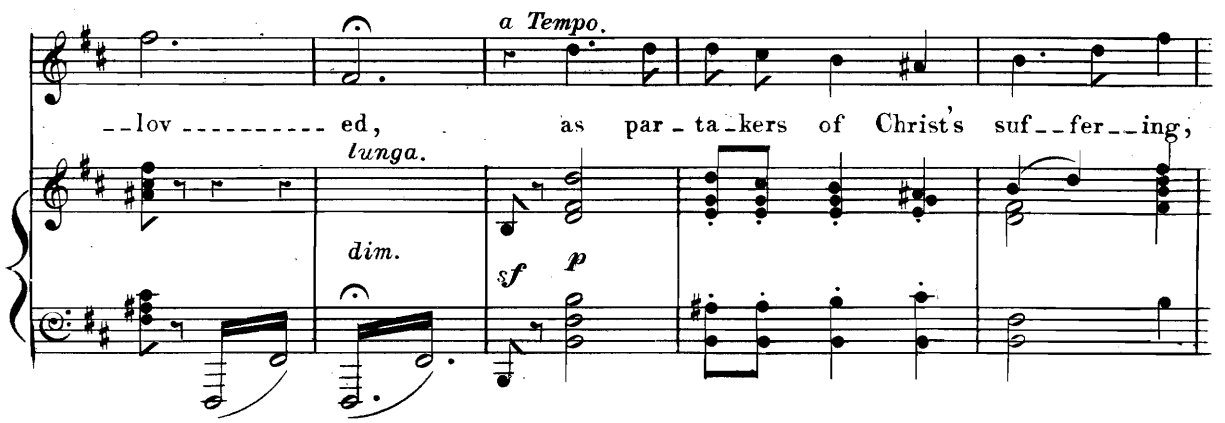
PIANO




The first system of the score shows the Soprano part on a single staff and the Piano accompaniment on two staves. The key signature is one sharp (F#) and the time signature is 3/4. The piano part begins with a forte (*f*) dynamic.



The second system continues the vocal and piano parts. The Soprano part has the lyrics "Re -- joice..... be -". The piano part includes dynamic markings *f*, *tratt?*, and *a Tempo.*



The third system continues the vocal and piano parts. The Soprano part has the lyrics "--lov ----- ed, as par - ta - kers of Christ's suf - fer - - ing,". The piano part includes dynamic markings *lunga.*, *dim.*, *f*, and *p*.



The fourth system continues the vocal and piano parts. The Soprano part has the lyrics "that when His glory shall be re - veal - - - ed ye may be". The piano part includes dynamic markings *cres*.

glad ..... al - so with ex - ceed - - - - - ing joy.

*f* *cres* *f*

*f* *f*

Re - - - - - joice ..... be -

*tratt?* *a Tempo.* *ff*

...lov - - - - - ed, as par - - - - - takers of Christs suf - - - - - fer - - - - - ing,

*a Tempo. p* *lunga. a Tempo.* *dim* *sf* *p* *sf* *p*

*V* *cres*  
that when His glo ..... ry shall be re - veal - ed ye

*f* *A*  
may be glad with ex - ceed ..... ing joy.

*p*  
Re - joice, re ..... joice, be - lov - ed

Re ..... joice, re ..... joice, be ..... lov - ed

Hap - - - - py are . . . . ye, Hap - - - - py are ye

*p*

for . . . . the spi - - rit of glo - - - - - ry

*cres*

*cres*

*sf*

*sf*

and of God rest - - eth up - - on you, Re -

*f*

*sf*

- - joice, . . . re - joice, be - - lov - - - - - ed. re -

*f*

*sf*

--joice, re-joyce, re--joyce, be -- lov

**B** *Meno mosso.*

ed Hap --- py, Hap --- py are

*trattenendo.*

ye Hap--py, Hap --- py are ye,

for the spi--rit of glo ----- ry, and

*il 1<sup>o</sup> tempo.* *animando.*

*animando.*

..... of God, rest--eth up--on you. Re-joyce,....

The first system of the musical score features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature is one sharp (F#). The vocal line begins with a dotted line followed by the lyrics 'of God, rest--eth up--on you. Re-joyce,....'. The piano accompaniment consists of chords and moving lines in both hands, with a dynamic marking of *sf* (sforzando) appearing in the bass line.

..... re--joyce,..... re--joyce,..... re--joyce,..... For the

The second system continues the vocal line and piano accompaniment. The vocal line has three measures of 're--joyce,.....' followed by 'For the'. The piano accompaniment features a series of chords in the right hand and a more active bass line. Dynamic markings include *allarg?* (allargando) above the vocal line and below the piano accompaniment.

sost: spi-rit of Glo-----ry, and of God, rest-eth up--on.....

The third system begins with a vocal line marked *sost:* (sostenuto). The lyrics are 'spi-rit of Glo-----ry, and of God, rest-eth up--on.....'. The piano accompaniment is marked *sf* (sforzando) and *sostenuto*. It features a series of sustained chords in the right hand and a steady bass line.

1<sup>o</sup> Tempo. .... you. rall.

The fourth system starts with a vocal line marked *1<sup>o</sup> Tempo.* followed by the lyrics '.... you.'. The piano accompaniment is also marked *1<sup>o</sup> Tempo.* and includes a *rall.* (rallentando) marking. The piano accompaniment features a more complex texture with moving lines in both hands.

28 N<sup>o</sup> 5. Recit: (Contralto.) "AND HE WENT FORWARD A LITTLE?"

Solo. (Baritone.) "O MY FATHER."

*Lento.* M.M. ♩ = 68.

CONTRALTO.

And He went for--ward a

PIANO.

*p*

lit\_tle, and fell on the ground and

*Lento.* M.M. ♩ = 50.

prayed and prayed: -

*espressivo.*

Baritone.

O my Father, O my Father, if it be possi-ble

*espressivo.*

*col canto.*



let this cup pass from Me Yet not My will; but Thine be

*col canto.*

done, yet not My will but Thine be done.

*dim*

not My will, not My will but Thine be

done .....

Nº 6. Aria. (Tenor.) "HAVE PITY UPON ME, O MY FRIENDS."

*Adagio.* M.M. ♩ = 56.

TENOR.

Have pi-ty up-on me,

have pi-ty up-on me, O my friends O my

friends, for the hand of God, the hand of God hath touched

me.... O my friends, Have pi-ty up-on me, for the hand of

*p* **A** *cres*

God hath touched me. Though He slay me,

*cres*

*animando.*

*cres* *p*

yet will I trust Him, He also shall be my salva ..... tion.

*p*

*animando.*

*cres* *cres*

Have pi --- ty up --- on me, Have pi --- ty up - on me, O my

*p* *cres*

*dim.* *rall.*

friends..... O my friends, for the hand of God hath touched

*dim* *pp*

*pp*

## B Maggiore.



me. Though He

This system shows the beginning of the piece. The vocal line starts with the word 'me.' and continues with 'Though He'. The piano accompaniment features a continuous eighth-note pattern in the left hand and a more complex melodic line in the right hand.



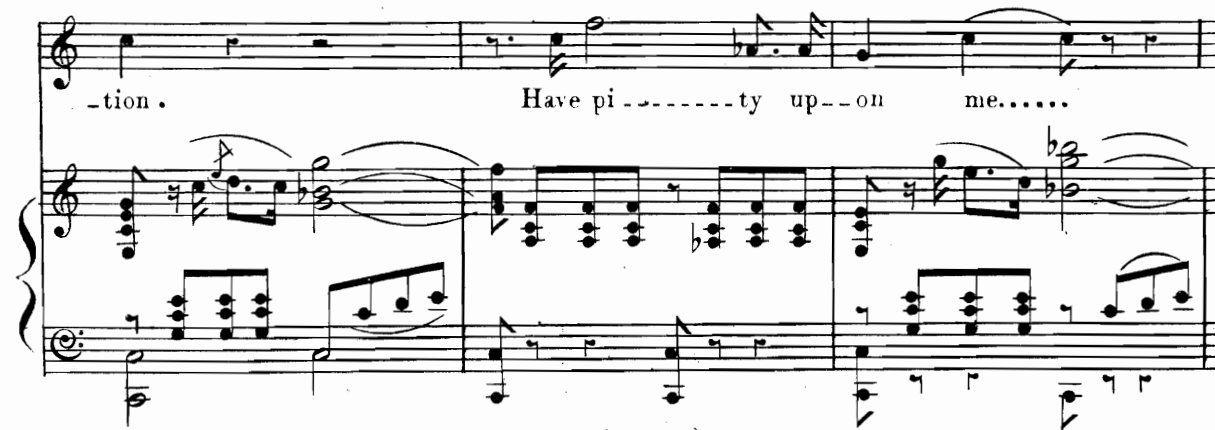
slay me, cres  
Though He slay me, yet will I trust Him. He

This system continues the vocal line with the words 'slay me, Though He slay me, yet will I trust Him. He'. The piano accompaniment includes dynamics such as *p* and *cres*.



al-- so shall be my sal--va--tion, He shall be my sal--va-----  
cres f. b. 3 dim

This system continues the vocal line with 'al-- so shall be my sal--va--tion, He shall be my sal--va-----'. It includes dynamics *cres*, *f.*, a *b.* (flat), a triplet of 3 notes, and *dim*.



-tion. Have pi-----ty up--on me.....

This system concludes the vocal line with '-tion. Have pi-----ty up--on me.....'. The piano accompaniment features a triplet of 3 notes and various dynamics including *f.* and *dim*.

Have pi-----ty up--on me.      *cres*      Though He slay me, yet will I

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are "Have pi-----ty up--on me.      *cres*      Though He slay me, yet will I". The piano accompaniment consists of chords and moving lines in both hands, with a *cres* (crescendo) marking above the right hand.

trust Him, He al---so shall be      *f*      my sal--va---tion,      He

The second system continues the vocal line and piano accompaniment. The lyrics are "trust Him, He al---so shall be      *f*      my sal--va---tion,      He". The piano accompaniment includes a *f* (forte) marking and a *dim* (diminuendo) marking. The system concludes with an *animando* marking and a fermata over the final note.

al---so, He al-----so shall be my sal-----va-----

The third system continues the vocal line and piano accompaniment. The lyrics are "al---so, He al-----so shall be my sal-----va-----". The piano accompaniment includes a *cres* marking, a *sf* (sforzando) marking, and a *rall* (rallentando) marking. The system ends with a *p* (piano) marking and a fermata.

---tion.

*a Tempo.*

The fourth system continues the vocal line and piano accompaniment. The lyrics are "---tion." followed by "*a Tempo.*". The piano accompaniment includes a *pp* (pianissimo) marking. The system concludes with a double bar line and a *pp* marking.

# Nº 7. Chorus. "LIKE AS A FATHER PITIETH HIS CHILDREN?"

A *Maestoso*. M.M.  $\text{♩} = 68$ .

Soprani. *p* *cres*  
 Contralti. *p* Like as a *cres*  
 Tenori. *f* *dim* Like as a Fa...ther *cres*  
 Bassi. *p* Like as a Fa...ther *cres*  
 PIANO *Maestoso*. Like as a Fa...ther *sf*

Fa...ther pi...ti...eth his chil...dren,  
 pi...ti...eth his chil...dren, *f* *dim*  
 Fa...ther pi...ti...eth his chil...dren, so the Lord pi...ti...eth  
 pi...ti...eth his chil...dren,

*p* so the Lord.... pi...ti...eth them that fear Him;  
*p* so..... the Lord..... pi...ti...eth them that fear Him;  
 them that fear Him So the Lord pi...ti...eth them that fear Him;  
*p* so..... the Lord the Lord.... pi...ti...eth them that fear Him;  
*sf*

*f* For He know -- eth our frame for He know -- eth. our *dim*

*f* For He know -- eth our frame for He know -- eth. our *dim*

*f* For He know -- eth our frame for He know -- eth. our *dim*

*f* For He know -- eth our frame for He know -- eth. our *dim*

For He know -- eth our frame for He know -- eth. our

*p* frame, He re -- member -- eth that.... we are dust. He *cres*

*p* frame He re -- mem -- ber -- eth that we are dust. He re *cres*

*p* frame He re -- mem -- ber -- eth that we are dust. He re *cres*

*p* frame He re -- mem -- ber -- eth that we are dust. He re *cres*

frame He re -- mem -- ber -- eth that we are dust. He re

..... re -- mem -- ber -- eth that we are dust.

-- mem -- ber -- eth that we are dust, that we are dust.

-- mem -- ber -- eth that we are dust, that we are dust.

-- mem -- ber -- eth that we are dust, that we are dust.

*f*

*f*

B

*f* Like as a Father pi-tieth his chil-dren, his chil-dren so the  
*f* Like as a Father pi-tieth his chil-dren, his chil-dren so the  
*f* Like as a Father pi-tieth his chil-dren, his chil-dren so the  
 Like as a Fa-ther pi-ti-eth his chil-dren so the

*p dim* *cres* *dim* *dim* *dim* *cres*

Lord.... the Lord pi-ti-eth them pi-ti-eth them that  
 Lord the Lord the Lord pi-ti-eth them that  
 Lord the Lord the Lord pi-ti-eth them that  
 Lord.... the Lord pi-ti-eth, pi-ti-eth the Lord pi-ti-eth

*f* *dim* *dim* *dim* *dim* *dim* *dim* *dim*

fear Him; for He knoweth for He know-eth our frame,  
 fear Him For He know-eth He know-eth our... frame,  
 fear Him for He know-eth for He know-eth our frame,  
 them for He know-eth our frame,

*f* *dim* *p* *p* *p* *p* *p* *p*



*C* *cres* *f* *p*

He remem-ber-eth that we are dust.... He re-mem-ber-eth

He remem-ber-eth that we are dust.... He re-mem-ber-eth

He remem-ber-eth that we are dust.... He re-mem-ber-eth

He remem-ber-eth that we are dust.... He re-mem-ber-eth

*cres* *f* *p*

*pp* *rall*

He re-mem-ber-eth that ..... we are

He re-mem-ber-eth ..... that we are

He re-mem-ber-eth that we are, that we are

He ..... re-mem-ber-eth that we are, that we are

*rall*

*a Tempo.*

dust ..... we are dust, that we are dust.

dust.... that we are dust, that we are dust.

dust..... that we are dust, that we are dust.

dust.... that we are dust, that we are dust.

*a Tempo.*

Nº 8. Recit: (Contralto) "AND HE COMETH."  
Solo. (Baritone) "SIMON SLEEPEST THOU?"

**A**

*Andante.*

*p*

And He cometh

*pp*

**B** (Baritone)

and find-eth them sleep-ing.

*pp*

*pp*

Si-mon,

sleepest thou? Si-mon, sleepest thou? Could'st

thou not watch one hour? The spi-rit truly, tru-ly is willing, but the

flesh..... but the flesh is weak.

*rall* *a Tempo.* C

40 N<sup>o</sup> 9. Chorus. "WE ARE THE CHILDREN OF THE LIGHT."

M.M. = 68. *Adagio. p*

Soprani.

Contralti.

Tenori.

Bassi.

PIANO.

*Adagio. p*

We are the children the children of the light and

We are the children the chil ..... dren of the

We are the children the chil ..... dren of the

*Adagio. p* We are the children the chil ..... dren of the

..... of the days; we are not of the

light and of the day we are not of the

light and of the day we are not of ..... the

light and of the day we are not of the

night nor of dark-ness nor of dark ..... ness,

night nor of dark ..... ness,

night nor of dark-ness nor of dark ..... ness,

night nor of dark-ness nor of dark ..... ness. There ..... fore

There -- fore let us not sleep, not sleep as do o -- thers

There -- fore there ----- fore let us not sleep ..... as do

There ----- fore let us not sleep as do

let. us not sleep let us not sleep as do

but..... let us watch, let us watch and be

o -- thers, but let ..... us ..... watch and be

o -- thers, but let ..... us watch and be

o -- thers, but let ..... us watch and be

*dim p*

*dim*

*dim*

*dim*

*cres*

*sf*

so ----- ber.

so ----- ber.

so ----- ber.

so ----- ber.

*p*

*p*

*sf*

*p*

*sf*

(H.430)

8

Fa...ther,  
Fa...ther,  
Fa...ther,  
Fa...ther,

Fa...ther, Fa...ther, we are poor and  
Fa...ther, Fa...ther, we are poor and  
Fa...ther, Fa...ther, we are poor and  
Fa...ther, Fa...ther, we are poor and

*All? Mod?* *dim*  
*cres* *dim*  
*All? Moderato. ♩ 92.*

weak, Thy su-per-nal strength we seek; Through life's  
weak, Thy su-per-nal strength we seek; Through life's  
weak, Thy su-per-nal strength we seek; Through life's  
weak, Thy su-per-nal strength we seek; Through life's

con... flict be Thou nigh, Through life's con... flict be Thou

con... flict be Thou nigh, Through life's con... flict be Thou

con... flict be Thou nigh, Through life's con... flict be Thou

con... flict be Thou nigh, Through life's con... flict be Thou

nigh; Hear us when to Thee we cry, Hear us

nigh; Hear us when to Thee we cry, Hear us

nigh; Hear us when to Thee we cry, Hear us

nigh; Hear us when to Thee we cry, Hear us

when to Thee we cry. Thou canst from all ills de...

when to Thee we cry. Thou canst from all ills de...

cry, when to Thee we cry. Thou canst from all ills de...

when to Thee we cry. Thou canst from all ills de...

*f*

-- fend; Help and com--fort, Help and com--fort to the

-- fend; Help and com--fort, Help and com--fort to the

-- fend Help and com--fort, Help and com--fort to the

-- fend; Help and com--fort, Help and com--fort to the

*cres* *f*

**D** *Animando.*

end Thou canst from all ills de--fend Help and

end Thou canst from all ills de--fend Help and

end Thou canst from all ills de--fend Help and

end Thou canst from all ills de--fend Help and

*Animando.*

com--fort to the end. Thou canst from all ills de--

com--fort to the end. Thou canst from all ills de--

com--fort to the end. Thou canst from all ills de--

com--fort to the end. Thou canst from all ills de--



... fend Help and com - fort to the end .

... fend ..... Help and com - fort to the end .

... fend Help and com - fort to the end .

... fend ..... Help and com - fort to the end .

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are: "... fend Help and com - fort to the end .". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The key signature has one sharp (F#) and the time signature is 4/4.

Hear us

Hear us

Hear us

Hear us

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are: "Hear us". The piano accompaniment continues with the same eighth-note pattern in the right hand and active bass line in the left hand. The key signature has one sharp (F#) and the time signature is 4/4.

Hear us when to Thee we cry.

Hear us when to Thee we cry.

Hear us when to Thee we cry.

Hear us when to Thee we cry.

The third system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are: "Hear us when to Thee we cry.". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The key signature has one sharp (F#) and the time signature is 4/4. The system concludes with a *dim* (diminuendo) marking over the piano accompaniment.

*dim*  
*p* Thou canst, Thou canst from all ills ..... de fend.....  
*dim*  
*p* Thou canst, Thou canst from all ills ..... de fend.....  
*dim*  
*p* Thou canst, Thou canst from all ills ..... de fend.....  
*dim*  
*p* Thou canst, Thou canst from all ills ..... de fend.....

Thou canst, Thou canst from all ills ..... de fend.....

*p* Help and com fort, Help and com fort.....  
*dim*  
*p* Help and com fort, Help and com fort  
*dim*  
*p* Help and com fort, Help and com fort  
*dim*  
*p* Help and com fort, Help and com fort

Help and com fort, Help and com fort *poco tratt:*

..... to the end..... *pp* Thou canst from all  
 to..... the end..... Thou canst from all  
 to the end..... *pp* Thou canst from all  
 to the end..... Thou canst from all

*Calmo.* *pp* *pp* *p*

ills de fend Help and com fort

ills de fend Help and com fort

ills de fend Help and com fort

ills de fend Help and com fort

com fort to the end com fort to the

to the end com fort to the

to the end com fort to the

to the end com fort to the

end to the end

end to the end

end to the end

end to the end

end to the end

Nº 10. Recit: (Contralto.) "HE WENT AWAY AGAIN AND PRAYED."

A Solo. (Baritone.) "O, MY FATHER."  
Solo. (Contralto.) "AND BEING IN AN AGONY?"

CONTRALTO.

*Adagio.* M M ♩ = 60.



PIANO.

He went a\_away a\_ain and prayed:—

B Baritone.

*lunga.* O, My Fa\_ther

O, My Fa--ther, if this cup may not

pass a-way from Me ex-cept I drink it,

*accell:* *sf*

*1o Tempo.* Thy will, Thy will be done,

*sf* *ten:* *Col canto.* *p*

M. M. ♩ = 68.

Thy will be done.

*poco più.* *dolente.*

*poco più.*

C *Contralto*

And be--ing in an a---go-ny.....

He prayed more earn--est\_ly, He prayed more.....

earn--est\_ly, and His sweat.....

was as it were great drops of blood fall.....ing

*Animando.*

*cres*

down to the ground, and His sweat was as it were

*Animando.*

*cres*

great drops of blood fall -- ing down to the

*f*

*dim*

*cres*

*f*

*dim*

*f*

**D**

*p*

ground, drops of blood fall ----- ing

*pp*

*pp*

down, fall -- ing down to the

*E* *Andantino*. M. M. ♩ = 60.

SOPRANO.

TENOR.

PIANO.

ground.

*p*

Fear. thou not, for I am with thee; be not dis-

*pp*

*pp*



(Soprano.)

*p* Fear thou not, for  
 -mayed, for I am Thy God, *poco cres.*

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a piano (*p*) dynamic and includes the lyrics "Fear thou not, for -mayed, for I am Thy God,". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand providing a bass line. The system concludes with a *poco cres.* (poco crescendo) marking.

I am with thee; be not dis-mayed, for  
 I am Thy God. *cres.* *sf* *dim.*

The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "I am with thee; be not dis-mayed, for I am Thy God." and ends with a *dim.* (diminuendo) marking. The piano accompaniment features a *cres.* (crescendo) marking followed by a *sf* (sforzando) dynamic and a *dim.* marking.

I will  
 I will strength-en thee;

The third system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "I will I will strength-en thee;". The piano accompaniment begins with a piano (*p*) dynamic and includes a *poco cres.* (poco crescendo) marking.

*dim.*

strength-en thee and help thee, and up- hold thee

I..... will help..... thee, and up- hold thee

*dim.*

*poco rall.* *a Tempo.*

with My right hand..... Fear thou not,

with My right hand..... Fear thou not,.... for I am

*Col canto.* *a Tempo.* *cres.*

*cres.* *p*

For I am with thee; I am with thee, for I am Thy God

*cres.* *p*

with thee; Be not dis-mayed, for I am Thy God. Be --

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

Be ..... not dis-mayed,

..... not dis-mayed, for I am Thy God. Be ... *cres.*

*cres.*

for I ..... am Thy God. for .....

..... not dis-mayed, for I am Thy God. for

*p* *3* *3*

*sf* *p*

*dim.*

I am Thy ..... God.....

*dim.*

I am Thy ..... God.....

*pp*

56 N° 12. Intermezzo & Chorus of Angels. "THE ANGEL OF THE LORD"

*Andantino mosso.* M.M. ♩ = 50.

The musical score is divided into several systems. The first system, labeled 'A', shows a piano introduction in 4/4 time with a dynamic marking of *p*. The second system continues the piano introduction, with dynamics ranging from *p* to *molto cres.*. The third system is the beginning of the chorus, marked *gva* and *ff*, with the instruction "And there appeared unto Him an Angel from Heaven strengthening Him". The fourth system continues the chorus with dynamics *ff*, *loco*, and *marcato*. The fifth system concludes the chorus with *gva* and *ff* dynamics. The score includes various musical notations such as slurs, accents, and dynamic markings.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords with a large slur above them. The lower staff is in bass clef and contains a few notes with a dynamic marking 'p' and a large slur below them.

The second system of music consists of two staves. The upper staff is in treble clef and contains a series of chords with a large slur above them. The lower staff is in bass clef and contains a few notes with a dynamic marking 'p' and a large slur below them.

The third system of music consists of two staves. The upper staff is in treble clef and contains several triplet markings (3) and dynamic markings. The lower staff is in bass clef and contains several chords with dynamic markings.

The fourth system of music consists of two staves. The upper staff is in treble clef and contains several triplet markings (3) and dynamic markings. The lower staff is in bass clef and contains several chords with dynamic markings, including 'dim'.

The fifth system of music consists of two staves. The upper staff is in treble clef and contains a series of chords with a large slur above them. The lower staff is in bass clef and contains a few notes with a dynamic marking 'p' and a large slur below them.

First system of piano accompaniment. The right hand features a melodic line with slurs and accents, while the left hand provides a bass line with slurs and accents. A *cres* (crescendo) marking is present in both staves.

Second system of piano accompaniment, continuing the melodic and bass lines from the first system.

Third system of piano accompaniment, continuing the melodic and bass lines from the previous systems.

**B** M.M. ♩ = 66. "CHORUS OF ANGELS"

1st & 2nd Sop! *f* *p*

*poco più.* The An-gel of the Lord en-camp-eth round a-bout

1st & 2nd Contralt! *f* *p*

The An-gel of the Lord en-camp-eth round a-bout

*f*

*f*

Fourth system of music, featuring vocal parts and piano accompaniment. The vocal parts are for Soprano and Contralto. The piano accompaniment is marked *f* (forte). The lyrics are: "The An-gel of the Lord en-camp-eth round a-bout".

them..... that fear Him,.... that fear Him,.... and de  
 them..... that fear Him,.... that fear Him,.... and de

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto clef, with lyrics written below. The piano accompaniment is in a grand staff (treble and bass clefs). The music is in a minor key and 4/4 time. The lyrics are: "them..... that fear Him,.... that fear Him,.... and de".

...li... ver eth them..... The An--gel.... of the  
 ...li... ver eth them..... The An--gel.... of the

The second system of the musical score continues the vocal and piano parts. The lyrics are: "...li... ver eth them..... The An--gel.... of the". There are dynamic markings *cres* and *f* above the vocal lines. The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand.

Lord en-camp... eth round a--bout..... them..... that  
 Lord en-camp... eth round a--bout..... them..... that

The third system of the musical score continues the vocal and piano parts. The lyrics are: "Lord en-camp... eth round a--bout..... them..... that". There are dynamic markings *p* above the vocal lines. The piano accompaniment continues with its melodic and harmonic support.

Musical score for the first system. It consists of two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register. The lyrics are: "fear Him that fear Him... and de-liv-er-eth". The piano accompaniment is in the right and left hands. Dynamics include *cres.*, *f*, and *dim.*.

Musical score for the second system. It includes vocal lines and piano accompaniment. The lyrics continue: ".... and de-liv-er-eth them. Contralti. The Lord re-". The piano accompaniment features a prominent melodic line in the right hand. Dynamics include *p* and *dolce.*.

Musical score for the third system. It features vocal lines for "1st Soprani." and "2nd Soprani." along with piano accompaniment. The lyrics include: "The Lord re-deem-eth the....", "re-deem-eth the", and "The Lord re-". The piano accompaniment has a rhythmic pattern in the right hand. Dynamics include *dolce.*, *cres.*, and *cres*.



- deem - - eth the *dim* soul of His *p* ser - - vant ,  
 soul *dim* of His *p* ser - - vant ,  
 soul of His ser - - vant , and . . . . none of

*cres.* *cres.* that trust in  
 and . . . . none of them that trust in  
 them that trust in Him shall

Him shall be *dim.* de - - so - late; *p* *pp* > none . . . .  
 Him shall be *dim.* de - - so - late; *p* *pp* > none . . . .  
 be shall be de - - so - late; none . . . .

none ..... none ..... of them, that trust .....  
none ..... none ..... of them, that trust .....  
none ..... none ..... of them, that trust .....  
none ..... none ..... of them, that trust .....

*cres.* *f*

..... none of them that trust ..... in Him  
..... none of them that trust ..... in Him  
..... none of them that trust ..... in Him  
..... none of them that trust ..... in Him

*dim.*

shall be de ..... so ..... late.  
shall be de ..... so ..... late.  
shall be de ..... so ..... late.  
shall be de ..... so ..... late.

*p*

Nº 13. Recit: (Contralto.) "AND WHEN HE RETURNED HE FOUND THEM SLEEPING AGAIN?"

Solo. (Baritone.) "SLEEP ON NOW AND TAKE YOUR REST?"

A *Moderato.* M.M. ♩ = 60.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music begins with a piano (*p*) dynamic. The upper staff contains a melodic line with some grace notes and slurs, while the lower staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the musical score with two staves. It features dynamic markings: *poco cres.* (poco crescendo) in the first measure, *dim.* (diminuendo) in the second measure, and *sf* (sforzando) in the third measure. The notation includes various rhythmic values, slurs, and accents.

Contralto.

The third system shows the vocal line for the Contralto (soprano) and the piano accompaniment. The vocal line is on a single staff in treble clef, with the lyrics "And when He re-" written below it. The piano accompaniment is on two staves (treble and bass clefs). Dynamics include *p* (piano) for the vocal line and *pp* (pianissimo) for the piano accompaniment. The system concludes with a fermata over the final notes.

## B

-- turn ----- ed, He found them sleep -- ing a -

*pp*

-- gain, Sleep - ing a - gain, for their eyes were

*cres* *accell:*

*cres*

heavy. And He com - eth the third time.

*cres.* *f* *accell:*

*p* *sf*

*p* *sf* *accell:*

*cres.* *dim.*

*cres.*

(Baritone.)

Sleep on now and take your rest. It is enough;

*Lento.* *cres.* *f*

*cres.* *f*

the hour is come,

*ff*

*ff*

Behold the Son of Man

*ff*

*ff*

Behold the Son of Man is betrayed into the hands of sin-

*Grave.*

*Grave col canto.*

66 N° 14. Chorus. "DEAR LORD AND SHALL WE SLEEPING LIE?"

A *Allegro non tanto*. M.M.  $\text{♩} = 88$ .

Soprani. *mf* Dear Lord, and

Contralti. *mf* Dear Lord, and

Tenori. *mf* Dear Lord, and  
(Baritone)

Bassi. *mf* Dear Lord, and

PIANO. *mf* Dear Lord, and

shall ..... we sleep ..... ing lie,

shall ..... we sleep ..... ing lie,

shall we ..... sleep ..... ing lie, and .....

shall we ..... sleep ..... ing lie,

and shall ..... we sleep ..... ing

and shall ..... we sleep ..... ing

..... shall ..... we sleep ..... ing

and shall we sleep ..... ing

*cres*

*f* lie ... lie ... lie ...

*mf* While Thou pre ... par'st ... for

*mf* While Thou pre ... par'st ... for

*mf* While Thou pre ... par'st for ...

While Thou pre ... par'st for ...

us to die? for *cres*

us to die? for *cres*

.... us to die?..... for *cres*

us to die? for *cres*

us ..... to die .....  
us ..... to die .....  
us ..... to die .....  
us ..... to die .....



Detailed description: This system contains the first three measures of the piece. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are "us ..... to die .....". The piano part has a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *f* (forte) and *ff* (fortissimo).

..... Our  
..... Our  
..... Our  
..... Our



Detailed description: This system contains measures 4 through 6. The lyrics are "..... Our". The piano accompaniment features a more active melodic line with some trills and grace notes. Dynamics include *f* (forte) and *mf* (mezzo-forte).

place is near Thy sa ..... cred  
place is near Thy sa ..... cred  
place is near Thy sa ..... cred  
place is near Thy sa ..... cred



Detailed description: This system contains the final three measures of the piece. The lyrics are "place is near Thy sa ..... cred". The piano accompaniment continues with a melodic line and harmonic support. Dynamics include *ff* (fortissimo) and *mf* (mezzo-forte).



side..... Thy sa..... cred side :  
side..... Thy sa..... cred side :  
side..... Thy sa..... cred side :  
side..... Thy sa..... cred side :  
side..... Thy sa..... cred side :  
*ff*

In life and death we'll  
In life and death we'll  
In life and death we'll  
In life and death we'll  
In life and death we'll  
*mf*

there a..... bide..... we'll there a.....  
there a..... bide..... we'll there a.....  
there a..... bide..... we'll there a.....  
there a..... bide..... we'll there a.....  
there a..... bide..... we'll there a.....  
*slow*

B

- bide. With Thee with Thee the power of  
 - bide. With Thee with Thee the power of  
 - bide. With Thee with Thee the power of

Hell ..... of Hell to dare,  
 Hell ..... of Hell to dare,  
 Hell ..... of Hell to dare,  
 Hell ..... of Hell to dare,

With Thee with Thee the vic\_\_tor's wreath .....  
 With Thee with Thee the vic\_\_tor's wreath .....  
 With Thee with Thee the vic\_\_tor's wreath .....  
 With Thee with Thee the vic\_\_tor's wreath .....

..... to share ..... Dear

..... to share ..... Dear

..... to share. Dear

..... to share ..... Dear

Lord, and shall ..... we sleep ..... ing

Lord, and shall ..... we sleep ..... ing

Lord, and shall we ..... sleep ..... ing

Lord, and shall ..... we sleep ..... ing

lie While Thou pre ..... par'st for

lie While Thou pre ..... par st for

lie While Thou pre ..... par'st for

lie While Thou pre ..... par st for

us to die? While Thou pre ---

us to die? While Thou pre ---

us to die? While Thou pre ---

us to die? While Thou pre ---

- par' st for us

- par' st for us

- par' st for us

- par' st for us

**C** *Animando*. M.M.  $\text{♩} = 96$ .

to die? Our place is near Thy sa... cred

to die? Our place is near Thy sa... cred

to die? Our place is near Thy sa... cred

to die? Our place is near Thy sa... cred

*Animando.*

Our place is near Thy  
 Our place is near, our place is near Thy  
 near Thy sa... cred side..... is near Thy  
 side..... Our place, our place is near.....

sa... cred side:..... In..... life, in  
 sa... cred side: In..... life, in  
 sa... cred side: In life, in life... and  
 Thy sa - cred side: In life, in

life and death we'll..... there, we'll there a - bide  
 life and death we'll..... there, we'll there a - bide  
 death we'll there a - bide,..... a - bide. With Thee the  
 life and death we'll there, we'll there a - bide

D *p*

With Thee the power, with  
 With Thee.....  
 power of Hell to dare..... with  
 With Thee the power, *p* with Thee the

*dim*  
*p*

Thee the power of Hell to dare,  
 ..... the power of Hell to dare, *cres*  
 Thee the power of Hell to dare, With Thee the  
 power of Hell to dare, *cres*

*cres*

With Thee the vic...tor's wreath.....  
 With Thee the vic...tor's wreath  
 vic...tor's wreath..... the vic...tor's  
 With Thee the vic...tor's wreath

*cres*  
*cres*