

THE PRODIGAL SON. ACC. ARR. FOR PIANO

58-745

THE PRODIGAL SON

AN ORATORIO FIRST PERFORMED AT
THE WORCESTER MUSICAL FESTIVAL

SEPTEMBER 8, 1869

THE WORDS SELECTED FROM
THE HOLY SCRIPTURES

THE MUSIC COMPOSED BY
ARTHUR S. SULLIVAN

THE ORCHESTRAL ACCOMPANIMENTS
ARRANGED FOR THE PIANO
BY FRANKLIN TAYLOR

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UP

PREFACE

~~1914~~

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

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

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

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

ARTHUR S. SULLIVAN

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THE PRODIGAL SON

NO. 1. INTRODUCTION

NO. 2. CHORUS

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

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

NO. 3. SOLO (*Tenor*)

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

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

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

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

NO. 5. RECITATIVE (*Soprano*)

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

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

THE REVEL

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

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

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

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

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

NO. 8. SONG (*Contralto*)

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

NO. 9. RECITATIVE (*Soprano*)

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

NO. 10. ARIA (*Soprano*)

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

No. 11. SOLO (*Tenor*)

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

No. 12. CHORUS

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

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

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

DUET (*Tenor and Bass*)

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

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

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

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

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

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

No. 15. CHORUS

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

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

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

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

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

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

No. 17. QUARTET (*unaccompanied*)

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

No. 18. CHORUS

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

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The Prodigal Son.

Nº 1.

Introduction.

Andante tranquillo (♩ = 132)

Piano.

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

The second system continues the piano introduction with two staves. The upper staff has a melodic line with slurs and ties, and the lower staff has a rhythmic accompaniment with eighth notes and rests.

The third system of the piano introduction consists of two staves. The upper staff features a melodic line with slurs and ties, and the lower staff has a rhythmic accompaniment with eighth notes and rests.

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

The fifth system of the piano introduction consists of two staves. The upper staff has a melodic line with slurs and ties, and the lower staff has a rhythmic accompaniment with eighth notes and rests.

First system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: two flats. Time signature: 4/4. Dynamics: *p*. The music features a melodic line in the treble and a supporting bass line.

Second system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: two flats. Time signature: 4/4. The music continues with melodic and harmonic development.

Third system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: two flats. Time signature: 4/4. Dynamics: *dim.* and *pp*. The music shows a gradual decrease in volume.

Fourth system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: two flats. Time signature: 4/4. Dynamics: *cresc.* and *f*. The music increases in volume and intensity.

Fifth system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: two flats. Time signature: 4/4. Dynamics: *cresc.*. The music continues to build in volume.

Sixth system of musical notation. Treble and bass staves. Treble clef, bass clef. Key signature: two flats. Time signature: 4/4. Dynamics: *ff*. The music reaches a fortissimo dynamic level.

dim. *p*

This system contains the first two staves of music. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving bass lines. The dynamic markings *dim.* and *p* are placed above the first and second measures respectively.

dim. *pp*

This system contains the next two staves. The upper staff continues the melodic development with some rests, and the lower staff maintains the accompaniment. The dynamic markings *dim.* and *pp* are placed above the second and fourth measures respectively.

This system contains two staves. The upper staff has a melodic line with some rests, and the lower staff has a rhythmic accompaniment consisting of eighth notes. There are no dynamic markings in this system.

This system contains two staves. The upper staff has a melodic line with some rests, and the lower staff has a rhythmic accompaniment consisting of eighth notes. There are no dynamic markings in this system.

sempre pp

rit. *

This system contains two staves. The upper staff has a melodic line with some rests, and the lower staff has a rhythmic accompaniment consisting of eighth notes. The dynamic marking *sempre pp* is placed above the third measure, and the tempo marking *rit.* with an asterisk is placed below the first measure.

rall.

rit. *

This system contains two staves. The upper staff has a melodic line with some rests, and the lower staff has a rhythmic accompaniment consisting of eighth notes. The tempo marking *rall.* is placed above the fifth measure, and the tempo marking *rit.* with an asterisk is placed below the first measure.

* *attacca il coro*

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

Chorus.

Allegro moderato e tranquillo.

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

ALTO.

TENOR.

BASS.

Allegro moderato e tranquillo (♩ = 100)

p

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

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

pp

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

pp

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

pp

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

pp

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

pp

Ad.

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

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

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

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

A

p

cresc.

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

cresc.

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

cresc.

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

cresc.

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

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

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

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

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

dim.

B

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

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

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

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

p

B

p

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

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

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

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

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

that re -

dim.

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

eth. eth. eth. eth. pent eth. eth. eth.

p *cresc.*

mf

Like as a fa - ther

sf p p

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

4

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

cresc.

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

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

D
sempre cresc.

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

Him,
cresc.

them that fear Him.

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

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

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

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

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

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

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

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

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

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

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

mer - ci - ful to them that fear Him,

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

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

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

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

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

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

Ad. * *Ad.* *

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

G

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

G

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

cresc.

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

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

cresc.

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

ff *dim.* *p*

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

pp **I** *pp*

God shall wipe a - way all tears — from their eyes,

God shall wipe a - way all tears, God shall

God shall wipe a - way all tears, and God shall

God shall wipe a - way all tears, and God shall

pp

pp

Ra.

— shall wipe a - way — all — tears from their eyes. —

wipe — a - way — all — tears from their eyes. —

wipe a - way — all — tears from their eyes. —

wipe a - way — all — tears from their eyes. —

wipe a - way — all — tears from their eyes. —

p rall. *dim.*

p rall. *dim.*

p rall. *dim.*

p rall. *dim.*

p rall. *dim.*

Ra.

p

pp

Ra.

Ra.

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

Tenor Solo.

Andante. Recit.

A cer-tain man had two sons. And the

Allegro (♩ = 80)

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

Fa -

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

fall - eth to me, ————— give me the

This system contains the first two lines of music. The vocal line is in a single staff with a treble clef and a key signature of two flats. The piano accompaniment consists of two staves, a right-hand treble staff and a left-hand bass staff, both with a key signature of two flats. The lyrics 'fall - eth to me, ————— give me the' are written below the vocal staff.

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

This system contains the next two lines of music. The vocal line continues with the lyrics 'por - tion of goods that fall - eth to me.' The piano accompaniment continues with similar harmonic support.

For I know that there

p dim. *pp e legato*

This system contains the third and fourth lines of music. The vocal line begins with 'For I know that there'. The piano accompaniment features a dynamic marking of *p dim.* and *pp e legato*. The key signature changes to one flat.

is no good but for a man to re -

This system contains the fifth and sixth lines of music. The vocal line continues with 'is no good but for a man to re -'. The piano accompaniment continues with a steady harmonic accompaniment.

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

This system contains the seventh and eighth lines of music. The vocal line concludes with 'joice, and al - so that ev - 'ry man should eat and'. The piano accompaniment continues to the end of the system.

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

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a quarter note 'd' (drink), followed by a quarter note 'a' (and), a quarter note 'e' (en), a quarter note 'j' (joy), a quarter note 't' (the), a quarter note 'g' (good), a quarter note 'o' (of), a quarter note 'h' (his), a quarter note 'l' (la), a quarter note 'a' (a), a quarter note 'b' (bour), and a quarter rest. The piano accompaniment consists of chords in the right hand and a bass line in the left hand, both moving in a steady, rhythmic pattern.

know that there is no good but for a man

cresc.

pp

The second system continues the vocal line with a quarter note 'k' (know), a quarter note 't' (that), a quarter note 't' (there), a quarter note 'i' (is), a quarter note 'n' (no), a quarter note 'g' (good), a quarter note 'b' (but), a quarter note 'f' (for), a quarter note 'a' (a), and a quarter note 'm' (man). The piano accompaniment features a *pp* (pianissimo) dynamic and includes a *cresc.* (crescendo) marking. The bass line has a long note for the word 'no'.

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

cresc. *f*

The third system continues the vocal line with a quarter note 't' (to), a quarter note 'r' (re), a quarter note 'j' (joyce), a quarter note 'a' (and), a quarter note 't' (that), a quarter note 'e' (ev), a quarter note 'v' (v), a quarter note 'r' (ry), a quarter note 'm' (man), and a quarter note 's' (should). The piano accompaniment features a *cresc.* (crescendo) marking and a *f* (forte) dynamic. The bass line has a long note for the word 'ev'.

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

The fourth system continues the vocal line with a quarter note 'e' (eat), a quarter note 'a' (and), a quarter note 'd' (drink), a quarter note 'a' (and), a quarter note 'e' (en), a quarter note 'j' (joy), a quarter note 't' (the), a quarter note 'g' (good), a quarter note 'o' (of), a quarter note 'h' (his), a quarter note 'l' (la), a quarter note 'a' (a), a quarter note 'a' (a), and a quarter note 'a' (a). The piano accompaniment continues with a steady rhythmic pattern.

bour.

f *f* *dim.*

The fifth system concludes the vocal line with a quarter note 'b' (bour) and a quarter rest. The piano accompaniment features a *f* (forte) dynamic and includes a *dim.* (diminuendo) marking. The right hand has a more active, rhythmic pattern, while the left hand has a steady bass line.

Recit.

Fa - ther, give me the

p

Rit.

portion of goods that fall - eth to me.

u tempo

sf

Rit. * *Rit.* *

p dim.

1

know that there is no good but for a man

p

cresc.

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

f

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

dim.

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

p

man to re - joice, I know there

f with fervor

f

is no — good but for a man

to re - joice.

pp

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

Recit. and Air (Bass).

Allegro. (♩ = 72)

f

f

f

Ad.

Recit.

My son, at - tend to my words,

p

* *Ad.*

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

p

a tempo più lento (♩ = 100)

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

p

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

p

Andante con moto. (♩ = 66)

f

Trust in the Lord with

p sost.

all thine heart, and in all thy ways ac -

knowl - edge Him. Trust in the Lord, —

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

Recit.

knowl - edge Him. My son, at -

pp

p

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

* *Ad.* *

f a tempo

Trust in the Lord with all thine heart, and in

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

dim.

all thy ways ac - knowl - - edge

P

Him. For the path of the

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

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

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

Recit. (Soprano).

Allegro vivace.

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

Recit.

Soprano vocal line for the first phrase. The lyrics are: "And the young - er son gath - erd all to -". The melody is recitative in style, with a simple, direct line.

Piano accompaniment for the second phrase. The right hand has a melodic line with lyrics: "geth - er, and took his jour - ney in - to a far coun - try,". The left hand provides harmonic support with chords and single notes. Dynamics include *f* (forte) and *p* (piano).

Soprano vocal line for the third phrase. The lyrics are: "and there wast - ed his substance with ri - ot - ous liv - ing." The melody continues the recitative style.

No 6. "Let us eat and drink."

Solo (Tenor) and Chorus.

Allegro vivace. (♩ = 84)

p staccato

SOPRANO.

ALTO.

TENOR.

BASS.

p

Let us eat and drink,

p

Let us eat and drink,

p

Let us eat and drink,

p

Let us eat and drink,

to - mor - - row we

to - mor - - row we

to - mor - - row we die,

to - mor - - row we die,

die,

die,

The piano accompaniment consists of a right-hand part with eighth-note chords and a left-hand part with a steady eighth-note bass line.

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

cresc. let us eat, let us drink,

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

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

The piano accompaniment continues with a *cresc.* marking, featuring a more active right-hand part with eighth-note chords and a consistent left-hand bass line.

f for to - - mor - - row we

f for to - - mor - - row we

f drink, for to - mor - - row we

f drink, for to - mor - - row we

The piano accompaniment features a *f* (forte) dynamic and a *dim.* (diminuendo) marking, with a right-hand part that includes a melodic line and a left-hand part with a steady bass line.

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

Tenor Solo. **B \dot{p} .**
Fetch wine, and we will fill our-selves with

pp
Re. *

strong—drink, and to-mor-row shall

Re. * Re. *

be as this day. Fetch wine,

Re. *

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

mor - row shall be as this day,

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

this day, and much more

a - bun - dant, more a -

dim.

D
bun - dant. Fetch wine!

Let us eat and drink!

Let us eat and drink!

Let us eat and drink!

Let us eat and drink!

Let us eat and drink!

P

P

Let us eat and

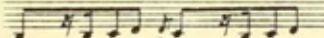
Let us eat and

P

Let us eat and drink,

Let us eat and drink,

p il basso staccato

This  phrase is carried through every measure until the end.

drink,

drink,

to - mor - - row we die.

to - mor - - row we die.

cresc.

mor - - row we die. Let us

mor - - row we die. Let us

cresc. Let us eat,

cresc. Let us eat,

cresc.

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

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

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

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

p
p
p
p

E

Tenor Solo.

Fetch wine, and we will fill our-selves with

strong drink, and to-mor - row shall be as

Let us eat and drink!

Let us eat and drink!

this day. Fetch wine, and we will

Let us eat and drink!

Let us eat and drink!

f *p* *pp* *f* *p* *f* *p*

Rit. * *Rit.* * *Rit.* * *Rit.* *

fill our-selves with strong drink, and to -

mor - - row shall be as this day,

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

this day, and much more

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

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

dim. *p*

G *p*
Let us eat and

drink!

drink!

drink!

drink!

G *mf*

drink,

to -

f Let us eat and drink,

f Let us eat and drink,

f Let us eat and drink,

f Let us eat and drink,

Let us eat and drink,

f

mor - row we die.

to - mor - row we

to - mor - row we

to - mor - row we

to - mor - row we

to - mor - row we

p

f

Ad. *

f cresc. al fine

Let us eat and drink,

die,

die,

die,

die,

p

to - mor - row we

let us eat and drink,

let us eat and drink,

die, to -

to - mor - row we die,

to - mor - row we die,

to - mor - row we die,

to - mor - row we die,

H

cresc.

mor - row shall be as this

cresc.

let us eat and drink

cresc.

let us eat and drink

cresc.

let us eat and drink, let us

cresc.

let us eat and drink, let us

H

cresc.

day, and much more a - bun -

cresc.

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

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

eat and drink, to - mor - row we

eat and drink, to - mor - row we

day, and much more a - bun -

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

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

eat and drink, to - mor - row we

eat and drink, to - mor - row we

f

Ad. * *Ad.* * *Ad.* * *Ad.* *

dant. *f* Let us eat and drink,

die, let us eat and drink, for to -

die, let us eat and drink, for to -

die, let us eat and drink, for to -

die, let us eat and drink, for to -

8

ff

Detailed description: This system contains five vocal staves and two piano staves. The vocal parts are in G major and 4/4 time. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *f* and *ff*. A first ending bracket labeled '8' spans the final two measures of the piano part.

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

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

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

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

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

8

ff

Detailed description: This system continues the vocal and piano parts from the first system. It features five vocal staves and two piano staves. The piano accompaniment includes triplet markings (3) over groups of notes in the right hand. Dynamics include *ff*. A first ending bracket labeled '8' spans the final two measures of the piano part.

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

f *ff*
Ad.

f *ff*
 * *Ad.* *

No. 7. "Woe unto them."

Recit. (Contralto) and Chorus.

Andante.

Recit.

f con gran forza

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

f *p*

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

f *f* *f*

Moderato. (♩ = 100)

p a tempo

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

p

pipe are in their feasts. But they re -

Recit.

pp

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

segue

Chorus.
SOPRANO & ALTO. *p*
 The mirth of ta - brets
TENOR & BASS. *p*
 The mirth of ta - brets

Andante. (♩ = 80)

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

cresc.

And. * *And.* * *And.* * *And.* *

f end - eth, the joy of the harp
dim. *rall.* *p* ceas - eth.
f end - eth, the joy of the harp
dim. *rall.* *p* ceas - eth.

f *dim.* *rall.* *pp*

And. *

Nº 8. "Love not the world."

Song. (Contralto.)

Andante tranquillo. (♩ = 76)

Love not the

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

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

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

Red. * *Red.* *

cresc.

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

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

f

dim. *p*

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

sf dim. p

cresc.

do - eth the will of God, a -

cresc.

f

bid - eth for ev - er,

f

dim.

a - bid - eth for ev - er,

dim.

p. 2 3

ra.

p.

he that do - eth the

p.

will of God, — a - bid - eth for

dim.

rall. *p.*

ev - er, Love not the world, nor the

rall. *p.*

cresc.

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

cresc.

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

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

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

ev - er, a - bid - eth for

p tranquillo

ev - er.

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

Recit. (Soprano.)

Allegro agitato. ($\text{♩} = 72$)

First system of piano accompaniment. The music is in 3/4 time, marked *Allegro agitato.* with a tempo of $\text{♩} = 72$. The key signature has two flats (B-flat and E-flat). The first two measures are marked *p* (piano). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes.

Second system of piano accompaniment. The right hand continues the melodic line, and the left hand maintains the rhythmic accompaniment. The dynamics remain *p*.

Third system of piano accompaniment. The right hand begins to use accidentals (sharps and naturals) in the melody. The left hand continues with eighth notes.

Fourth system of piano accompaniment. The right hand features a more complex melodic line with many accidentals. The left hand continues with eighth notes.

Fifth system of piano accompaniment. The right hand has a sustained chord with a fermata. The left hand features a triplet of eighth notes. The dynamics are marked *f* (forte) and *cresc.* (crescendo). The system concludes with a *Rec.* (Recitativo) marking.

ff *dim.*

Q. a. *Q. a.*

Recit.
And

p

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

p

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

pp

And he went and

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

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

swine. And he would fain have

a tempo Andante.

dim. *p*

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

and no man gave un - to him.

pp

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

Aria. (Soprano.)

Andante espressivo non troppo lento. (♩=80)

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

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

and thy right - eous - ness, and thy

right - eous - ness as the waves of the

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

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

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

as the waves of the sea.

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

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

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

sea, as the waves, the

waves of the sea. Turn ye! turn ye!

Why will ye die?

Tenor Solo.

Andante con moto. (♩=132)

p
pp una corda

Ra. * Ra. *

Ra. * Ra. * 8 Ra. *

8 Ra. * Ra. * Ra. *

8 Ra. * dim. p tre corde Ra. *

p
How man - y hir - ed serv - ants

sempre p

Ra. *

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

simile

and to spare, and I

cresc.

per - ish with hun - - ger!

p

p

rit.

I will a - rise and go to my fa -

ther, I will a - rise — and go to my

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

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

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

call - ed thy son. —

Make me as one of thy

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

hir - ed servants. I will a - rise and

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

him: Fa- -ther, Fa -

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

p cresc. *uccel.*

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

ff *rit.* *collu voce*

fore thee, and am

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

no more wor - thy to be call - ed

dim. *rall.* *pp*

thy son.

pp

No 12. "The sacrifices of God."

Chorus.

Andante

SOPRANO. *pp*

There is joy in the pres- - ence of

ALTO. *pp*

There is joy in the pres- - ence of

TENOR. *p*

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

BASS. *pp*

There is joy in the pres- - ence of

Andante. (♩=72)

p

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

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

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

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

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

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

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

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

A *p*

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

eth.

eth.

eth.

A *p*

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

Thou wilt not des-

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

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

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

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

f **B** *ff*

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

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

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

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

B

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

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

dim. *p dim.* *pp*

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

dim. *p dim.* *pp*

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

dim. *p dim.* *pp*

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

Slower. *pp*

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

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

Andante. (♩=80)

Recit. *p* Soprano.

And he a -

pp

Ca.

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

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

cresc. molto *accel.*

cresc. molto *accel.*

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

f

Tenor. (Father, I have sinned)

p

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

a tempo

Oboe

ff

pp

And. sempre

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

wor - thy to be call - ed thy son.

dim.

pp

dim.

pp

My son is yet a - live! Now let me —

pp Bass.

pp

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

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

pp

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

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

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

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

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

thy sight.
 a - - -live!

N^o 14. "Bring forth the best robe."

Recit. and Aria. (Bass.)

Allegro.

Recit.

Bring forth the best

robe,

and put it on him,

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

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

Attacca subito

ten.
ff
Rca. *

Aria. *f p p*
For this, my

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

lost, — and is found, — he was

lost, — and is found. For this my

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

The first system of the musical score features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with a fermata over the first measure. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A dynamic marking of *p* (piano) is placed above the piano part.

lost, and is found, he was

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over the word "lost". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *cresc.* (crescendo) is placed above the piano part.

lost, and is found.

The third system concludes the phrase "lost, and is found." The vocal line has a fermata over the word "lost". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamic markings include *f* (forte) and *dim.* (diminuendo).

Like as a

The fourth system begins the phrase "Like as a". The vocal line has a fermata over the word "Like". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *p* (piano) is placed above the piano part.

fa - - - ther pit - ieth his own

The fifth system continues the phrase "fa - - - ther pit - ieth his own". The vocal line has a fermata over the word "fa". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

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

Lord mer - ci-ful to them that _____

fear Him. Like as a

fa - - - ther pit - ieth his own

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

pp

Lord mer - ci - ful to them that

fear Him. Bless - ed be

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

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

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

P
 Bless - - - ed be God,

who hath heard my

cresc.

pray'r, and not turn - ed His

mer - cy from me! For

ff *f* *ff* *f* *p*

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

mf

he was lost, and is found,

p

rall.

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

rall.

ff

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

*And. ** *And. **

rall.

mer - cy from me! —

colla voce

ff

f *f*

*And. **

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

Chorus.

Andante maestoso.

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

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

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

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

Andante maestoso. (♩ = 66)

ff

ff

♩

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

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

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

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

ff

ff

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

Let them, let them, let them give

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

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

whom the Lord hath re - deem - ed.

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

Lord hath re - deem - ed.

the Lord hath re - deem - ed.

Moderato.

They went a - stray in the

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

Moderato. (♩ = 104)

p

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

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

A

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

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

A

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

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

B

dim.

B

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

The first system of music features a vocal line in the upper staff with lyrics "soul faint - ed with - in them." and a piano accompaniment in the lower staves. The piano part consists of chords and arpeggiated figures. A dynamic marking of *dim.* is placed above the first vocal note.

C
p
 They went a - stray

The second system begins with a common time signature **C**. The vocal line has the lyrics "They went a - stray" and is marked with a piano dynamic *p*. The piano accompaniment is mostly silent in this system.

C
p

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

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

The third system continues the vocal line with lyrics "in the wil - der - ness, in" and "They went a - stray in the". The piano accompaniment is mostly silent.

C

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

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

D

D

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

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

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

in them.

soul faint - - - ed with - in

them.

Yet

Yet when they cried un - to the

Yet when they cried un - to the

Yet when they cried un - to the Lord in the

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

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

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

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

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

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

F
piu f *f*

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

Vivace.

tress.

tress.

ff

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

tress.

Vivace. (♩ = 80)

f

O that men would there-fore praise the

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

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

that men, O that men, that

G

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

G

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

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

H

men would therefore praise the Lord, praise the

O that men would therefore praise the

therefore praise the Lord, would praise the Lord! O

Lord, praise the Lord!

Praise the Lord, praise the Lord!

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

that men, O that men would praise the

O that men would therefore praise the Lord, would

O that men would therefore praise the Lord!

Lord! O that men would therefore praise the

Lord, praise the Lord,

I

therefore praise the Lord! O that men

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

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

praise the Lord! O that

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

therefore praise the Lord! O

O that men would there -

men would therefore praise the Lord, would therefore praise the

praise the Lord!

that men would therefore praise the Lord, would therefore

fore praise the Lord, praise the

Lord! O that men would therefore praise the

praise the Lord!

that men would therefore praise the Lord, would therefore

fore praise the Lord, praise the

Lord! O that men would therefore praise the

K

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

K

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

L *p*

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

p

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

p

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

p

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

L

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

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

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

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

M

for the chil - - dren of men,

for the chil - - dren of men,

for the chil - - dren of men,

for the chil - - dren of men,

M

p

pp

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

pp

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

pp

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

pp

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

pp

ca.

*

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

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

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

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

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

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

Ad. *

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

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

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

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

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

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

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

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

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

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

P *ff*
 O that men would therefore praise the Lord, would therefore praise the
 O that men, that men would there - fore praise the
 O that men, that men would there - fore praise the
ff
 O that men, that men would there - fore praise the

P *ff*
sf
sf

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

ff
rit.
rit.
rit.
rit.

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

ff
rit.

No 16. "Come, ye children?"

Recit. and Aria. (Tenor.)

Andante.

Recit.

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

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

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

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

Andante con moto. (♩ = 76)

Aria. *p*

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

p

I will teach you the fear of the Lord.

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

p **A**

teach you the fear of the Lord, I will

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

teach you the fear of the Lord.

dim. **B** *p*

p
 Lo! the poor cri - eth,

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

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

Cae. * Cae. *

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

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

Cae. *

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

cresc. *p*

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

cresc. *f*

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

p *dim.* *p*

chil - dren, heark - en — un - to me.

pp

No 17. "The Lord is nigh."

Quartet. (Unaccompanied)

Allegro moderato.
SOPRANO.

ALTO.

TENOR.

BASS.

Allegro moderato. (♩ = 104)

p

cresc.

mf

The Lord is

The Lord is

The Lord is

The Lord is

dim.

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

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

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

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

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

A *p* *cresc.*
 The Lord is nigh un - to them that are of a
 The Lord is nigh un - to them *cresc.* that are
 The Lord is nigh un - to them *cresc.* that are
 The Lord is nigh un - to them *cresc.* that are
 The Lord is nigh un - to them that are of a

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

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

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

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

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

dim. **B** *f*

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

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

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

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

dim. *f*

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

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

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

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

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

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

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

dim. *p*

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

dim. *p*

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

dim. *p*

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

dim. *p*

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

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

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

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

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

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

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

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

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

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

pp slower

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

pp slower

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

pp slower

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

pp slower

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

pp slower

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

Nº18. "Thou, O Lord, art our Father."

Chorus.

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

f SOPRANO.

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

f ALTO.

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

f TENOR.

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

f BASS.

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

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

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

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

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

non legato

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

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

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

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

ev - er - last - ing.

ev - er - last - ing.

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

ev - er - last - ing.

ev - er - last - ing.

ev - er - last - ing.

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

ev - er - last - ing.

Hal - le - lu -

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

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

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

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

lu - - jah! Hal - le - lu -

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

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

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

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

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

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

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

p *f*

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

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

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

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

p *cresc.*

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

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

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

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

f

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

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

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

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

last - - - ing, Thy name is from

last - - - ing, Thy name is from

last - - - ing, Thy name is from

last - - - ing, Thy name is from

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

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

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

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

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

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

E

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

E

meno f

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

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

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

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

f *cresc.* *f*

f *cresc.* *f*

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

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

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

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

F
ff

lu - jah! Thou, O Lord, _____

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

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

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

G *P* *P* *P*

G *pp*

ca. *

Thou _____ art our

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

Thou, O Lord, art our

cresc. *f* *f* *f*

ca. *cresc.* *f*

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

ff

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

ff

H

P *cresc.*
Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

P *cresc.*
Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

P *cresc.*
Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

P *cresc.*
Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

H

Empty musical staves for piano accompaniment.

cresc. molto *ritard. al fine*
Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

cresc. molto *ritard. al fine*
Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

cresc. molto *ritard. al fine*
Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

cresc. molto *ritard. al fine*
Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

p cresc. molto *ritard. al fine*
Empty musical staves for piano accompaniment.

