

SPECIAL EDITION FOR THE SACRED HARMONIC SOCIETY.

N A A M A N :

An Oratorio.

THE WORDS WRITTEN AND SELECTED BY WILLIAM BARTHOLOMEW.

THE MUSIC COMPOSED AND, BY THE GRACIOUS PERMISSION OF

HER MAJESTY,

DEDICATED TO THE MEMORY OF

THE PRINCE CONSORT,

BY

M I C H A E L C O S T A .

L O N D O N :

ADDISON AND LUCAS, 210, REGENT STREET, W.

1865.

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INDEX.

SOLO VOICES.

SOPRANI—ADAH, SHUNAMMITE. CONTRALTI—WIDOW, TIMNA, CHILD. TENORI—NAAMAN, GEHAZI.
BASSO—ELISHA.

PART I.

No.	Page
1. INTRODUCTION.....	1
RECITATIVE—" Thus saith Elijah " }	1
2. CHORUS—" See ! they descend into the Valley "	3
3. RECITATIVE—" Elisha, Son of Shaphat "	17
4. AIR—" Arise, O Lord "	19
5. CHORUS—" The Curse of the Lord "	24
6. RECITATIVE—" O Man of God "	32
7. DUET—" I sought the Lord "	32
8. CHORUS—" When Famine over Israel "	37
9. RECITATIVE—" Hear me, O Shunammite "	39
10. TRIO—" Is anything too hard for God ? "	41
11. TRIUMPHAL MARCH, CHORUS, AND SOLO—" With Sheathed Swords "	49
12. RECITATIVE—" Come ; and on thy Bosom "	59
13. AIR—" Invoking Death "	60
14. SOLO AND CHORUS—" Be Comforted "	66
15. RECITATIVE—" Confounded be all they "	72
16. AIR—" They shall be turned back "	73
17. CHORUS—" Mighty Rimmon "	77
18. SCENE—" He is chastened "	88
19. TRIO—" Haste ! to Samaria "	97
20. CHORUS—" Behold, O Man of God "	106
21. AIR—" The Seed shall be Prosperous "	107
22. RECITATIVE—" Be Thou Exalted, Lord "	110
23. CHORUS—" Praise the Lord for His Goodness "	113

PART II.

No.	Page
24. RECITATIVE—" Lord, turn thine eye "	124
25. AIR—" Look up, my Son "	125
26. CHORUS—God, who cannot be unjust "	129
27. RECITATIVE—" Behold ! Gehazi "	132
28. AIR—" Lament not thus "	135
29. RECITATIVE—" I laid thy Staff "	137
30. CHORUS—" Holy, Holy "	139
31. RECITATIVE—" 'Tis as Gehazi said "	149
32. AIR—" I dreamt I was in Heaven "	154
33. CHORUS—" Thanks, Grateful Thanks "	157
34. MARCH	167
35. RECITATIVE—" Thus saith Elisha "	169
36. AIR—" What ! meaneth he "	169
37. RECITATIVE—" Obey him "	174
38. MARCH	176
39. CHORUS AND RECITATIVE—" Lord God "	177
40. AIR AND CHORUS—" Maker of every Star "	182
41. RECITATIVE—" The seventh time "	186
42. QUARTET—" Honour and Glory "	188
43. RECITATIVE—" O Man of God "	195
44. QUINTET AND CHORUS—" Blessed be the Lord God "	197

"NAAMAN"

THE WORDS BY
W. BARTHOLOMEW.

By the river Jordan.

THE MUSIC BY
M. COSTA.

No. 1.

INTRODUCTION.

MODERATO. (M. ♩ = 76)

PIANO
FORTE

The introduction consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a forte (f) dynamic and features a series of chords and melodic lines with accents. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with a forte (f) dynamic. A first ending bracket is marked with a double asterisk (**).

A

Section A is marked with a large 'A' and begins with a piano (p) dynamic. It features a complex melodic line in the upper staff with many slurs and accents, and a rhythmic accompaniment in the lower staff consisting of eighth-note patterns.

This section continues the musical development with intricate melodic and harmonic textures in both staves, including various slurs and dynamic markings.

This section concludes the piano introduction with a final cadence, marked with a forte (f) dynamic and a double bar line.

RECIT: ELISHA.

Thus saith E... li ... jah : -- fol ... low us no fur ... ther.

Two empty musical staves (treble and bass clef) provided for the vocal recitation of the text above.

CHORUS.

(M. ♩ = 100)

SONS OF THE PROPHETS

1

TENORS
Know-est thou the Lord will take away our mas-ter from thy head this day?

BASSES
Know-est thou the Lord will take away our mas-ter from thy head this day?

know it: Hold your peace. Tar-ry ye here, I pray.

M. 2 MODERATO. (M. ♩ = 100)

SONS OF THE PROPHETS.

(3)

CHORUS.

TENORI 1° E 2°

BASSI 1° E 2°

See! they des - cend in to the val - ley!

See! they des - cend in to the val - ley!

The first system of music features vocal staves for Tenors and Basses, and a piano accompaniment. The piano part includes dynamic markings such as *p* and *ped.*, and performance instructions like *Red.* and ** Red. **.

The second system continues the vocal and piano parts. The piano accompaniment features various dynamics and performance markings, including *ped.*, ** Red. **, and *Red.*.

The third system includes vocal staves and piano accompaniment. The piano part has dynamic markings like *ped.* and ** Red. **, and includes the instruction *On* at the end of the system.

The fourth system features vocal staves and piano accompaniment. The piano part includes a *C* marking and dynamic markings like *ped.* and ** Red. **.

Jor - dan's brink they stand!.....

The first system consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line contains several rests, while the piano accompaniment features a melodic line with slurs and accents, and a bass line with chords and single notes.

Unis:
E - li - jah with his man - tle smiteth the wa - ters!

The second system includes the vocal line with the lyrics "E - li - jah with his man - tle smiteth the wa - ters!". The piano accompaniment continues with a similar melodic and harmonic structure to the first system.

The third system shows the piano accompaniment continuing. It features a complex texture with many chords and moving lines in both the treble and bass staves, including some triplets and slurs.

deeps di - vide!
They stand a - side!

The fourth system includes the vocal line with the lyrics "deeps di - vide!" and "They stand a - side!". The piano accompaniment features a prominent melodic line in the treble clef with slurs and a bass line with chords and single notes. A dynamic marking of *p* (piano) is present.

Unis:

Unis:

The Pro - phets hand in

The Pro - phets hand in

Ped.

D

hand, Pass o - ver on dry land!

hand, Pass o - ver on dry land!

Ped.

p Rall:

They

Rall:

E

MODERATO (M. d = 65)

To Hea - ven in prayr they bow!.....

kneel!.....

To Hea - ven in prayr they bow!.....

p

Ped.

Ped.

Ped.

The musical score is arranged in systems. The first system shows the vocal line and piano accompaniment. The piano part features tremolos and dynamic markings like *pp* and *sed.*. The second system contains the vocal line with the lyrics "Be... hold! a thick black cloud des... cen... deth" and the tempo marking "Tempo. 1°". The piano accompaniment continues with tremolos and dynamic markings. The third system shows the vocal line with the lyrics "now!" and "It", and the piano accompaniment with tremolos and dynamic markings. The fourth system shows the vocal line with the lyrics "hid... eth them in night!" and the piano accompaniment with tremolos and a *Cres:* marking.

The musical score is arranged in three systems, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The piano accompaniment features a rhythmic pattern of eighth notes with accents, often marked with a 'V' (accent) and 'f' (forte). The vocal line includes lyrics such as "That flash, and", "crash of thun... der, have rent the cloud a sun", and "Lo! in a fie... ry". The score includes dynamic markings like *f*, *ff*, and *f*, and performance instructions like *And.* and *And.* with a star symbol. The piano part ends with a flourish of sixteenth notes.

cha-riot, with fie-ry hor-ses dri-ven; E-

cha-riot, with fie-ry hor-ses dri-ven; E-

li-jah by a whirl-wind as-cen-deth now to

li-jah by a whirl-wind as-cen-deth now to

ELISHA.

My Fa-ther! my Fa-ther! the

Hea-ven!

Hea-ven!

cha-riot of Is-ra-el and the horse-men there -

CHORUS.

of!

The man...tle of E...li...jah hath fal...len

The man...tle of E...li...jah hath fal...len

INVOCATION.

O God! thou hast taught me from my youth; And hither to have

on E...li...sha!

on E...li...sha!

RECIT:

I declared thy wond-rous works. Now I am old and gray, forsake me

not Till I have shew-ed thy strength un-to this ge-ne-ra-tion, And thy

Tempo. 1^o

pow'r to ev'ry one that is to come!

Where is E - li - jah's God?

SONS OF THE PROPHETS.

CHORUS.

See! with the man - tle he hath part - ed Jordan's flood

See! with the man - tle he hath part - ed Jordan's flood

Un poco meno.

p Unis:

He walketh there up on dry land!

Piano accompaniment for the first system, featuring arpeggiated chords and flowing lines in both hands.

p Unis:

And thus re-turn-eth hi-ther!

Piano accompaniment for the second system, continuing the arpeggiated texture.

p

A-gain the wa-ters

Piano accompaniment for the third system, including a double bar line and dynamic markings like *pp*.

ga-ther!

He work-eth by the

He work-eth by the

Piano accompaniment for the fourth system, concluding with a final chord.

hand of Is ra el's God! The
 hand of Is ra el's God! The

Spi rit of E li jah doth rest up on E
 Spi rit of E li jah doth rest up on E

... li sha, the spi rit of E li jah doth
 ... li sha, the spi rit of E li jah doth

rest up on E li sha!
 rest up on E li sha!

ALLEGRO CON BRIO. (M. ♩ = 84) (13)

CHORUS.

ALTO. *ff* Hail! hail! hail! Mas - ter, hail! hail, thou bless - ed, thou

TENORS *ff* Hail! hail! hail! Mas - ter, hail! hail, thou bless - ed, thou

BASSES *ff* Hail! hail! hail! Mas - ter, hail! hail, thou bless - ed, thou

blessed man of God! Hail!

blessed man of God! Hail! Mas - ter, Hail!

blessed man of God! Hail! hail! hail!

Hail! thou bles - sed man of God! Hail! thou bles - sed

Hail! thou bles - sed man of God! Hail! thou bles - sed

Hail! hail! thou bles - sed man of God! Hail! thou bles - sed

man of God! Hail! hail! hail! hail! hail! hail! thou

man of God! Hail! hail! hail! hail! hail! hail! thou

man of God! Hail! hail! hail! hail! hail! hail! thou

bles sed man of God! Hail! hail! hail! hail! hail!

bles sed man of God! Hail! hail! hail! hail! hail!

bles sed man of God! Hail! hail! hail! hail! hail!

hail! thou bles sed man of God! man of

hail! thou bles sed man of God! man of

hail! thou bles sed man of God! man of

God! thou bles sed man of God!

God! Hail! hail! thou bles sed man of God! Hail!

UNIS:

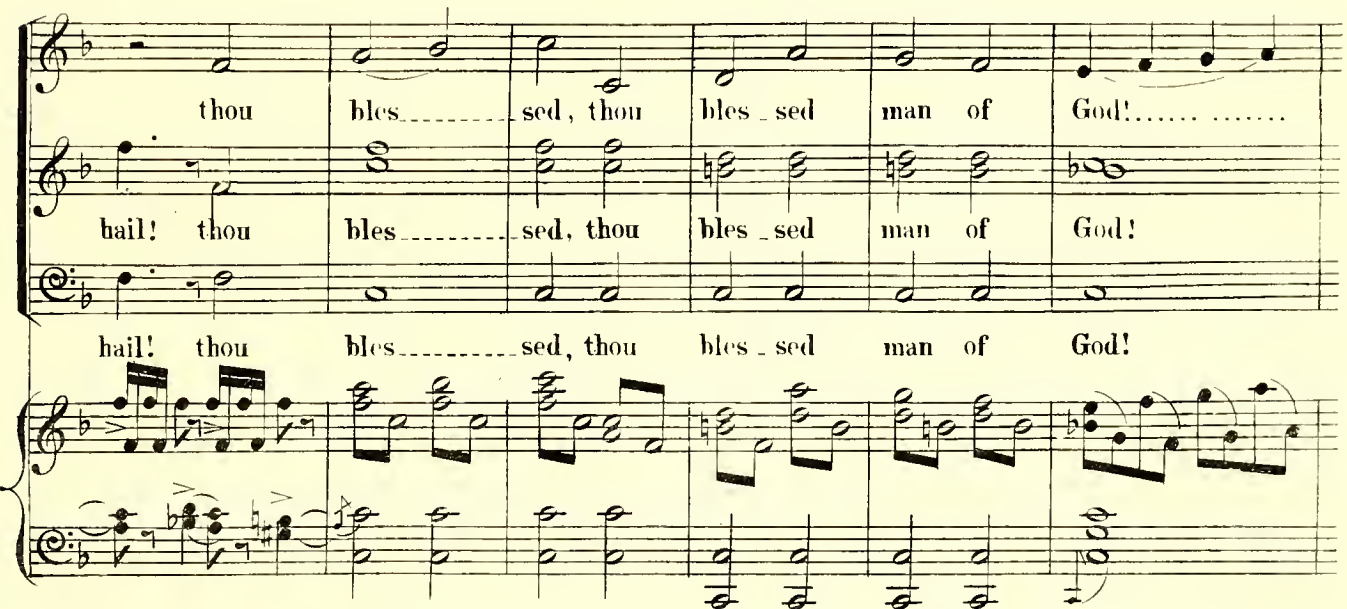
God! Hail! hail! thou bles sed man of God! Hail!



thou bles sed, thou bles sed man of God!.....

hail! thou bles sed, thou bles sed man of God!

hail! thou bles sed, thou bles sed man of God!



man of God! thou bles sed man of

man of God! thou bles sed man of

man of God!..... thou..... bles sed man of



God! thou bles... sed man of God,.... thou

God! thou bles... sed man of God,.... thou

God! thou bles... sed man of God.... thou

gva

And.

*

bles... sed man of God!

bles... sed man of God!

bles... sed man of God!

And.

*

Hail! hail! hail! hail! hail!

Hail! hail! hail! hail! hail!

Hail! hail! hail! hail! hail!

And.

RECITATIVE.

No. 3.

MODERATO. M. ♩ = 88.

PIANO FORTE

WIDOW. M

E... li - sha, son of Shaphat, aid my pray'r! Thy servant, my husband, is

dead; And thou knowest that thy servant did fear the Lord. And the Credit... or is

ELISHA.

come to take un... to him my two Sons to be bondmen. What shall I do for

WIDOW.

thee? Tell me; What hast thou in the house? Thine

handmaid hath not a ny. thing ex - cept a pot of oil. Go, borrow

N *MODERATO.* (♩ = 104) *a tempo.*

p e legato.

vessels, - emp. ty vessels, borrow not a few. And

when thou art come in, Shut thou the door upon thee and thy Sons; And pour out

Cres:

RECIT:

in to all those vessels; And thou shalt set a - side that which is full.

A I R . .

No. 4.

ELISHA

MODERATO. (M. ♩ = 84)

f A...rise, O Lord; a...

PIANO FORTE

...rise, O God; lift up thine hand; Lift up thine

p

stacc; sempre.

hand, for-get not the hum...ble; Help and de...li...ver them, A...

Cres:

...rise, O... Lord; a...rise O God, and save them from the

f

p

wick...ed, and save them from the wick...ed, be...cause they trust in

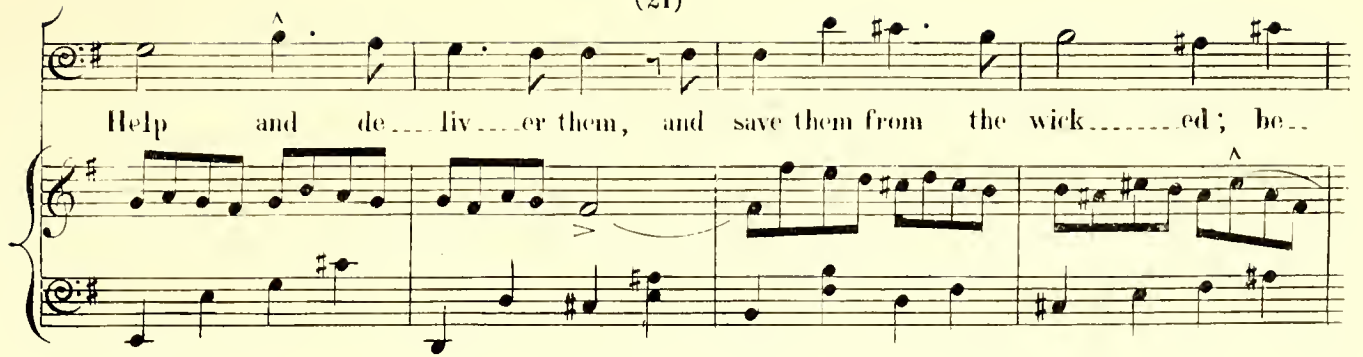
Thee, be...cause they trust in Thee! and save them from the

wick...ed, save them, be...cause they trust in Thee! they

trust in Thee! Lift up thine hand, lift up thine

hand, for...get not the hum...ble! help and de...liv...er them,

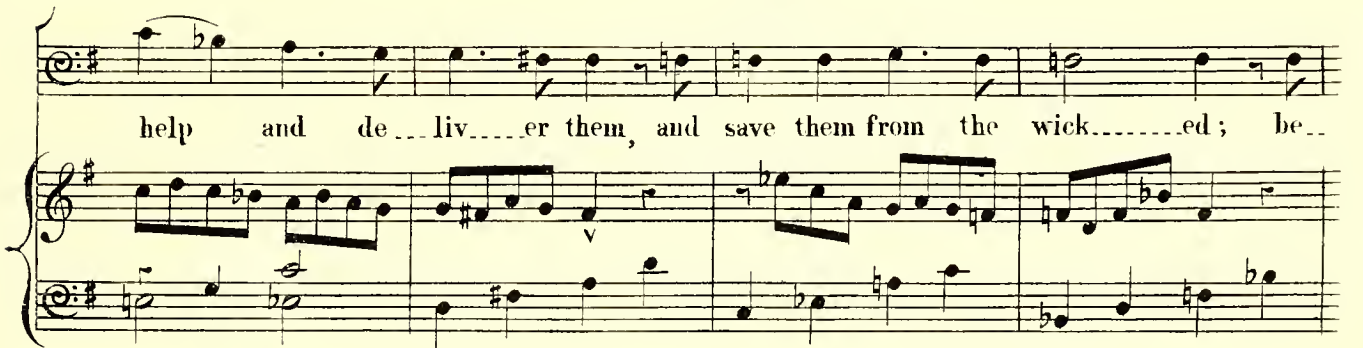
Help and de...liv...er them, and save them from the wick...ed; be...



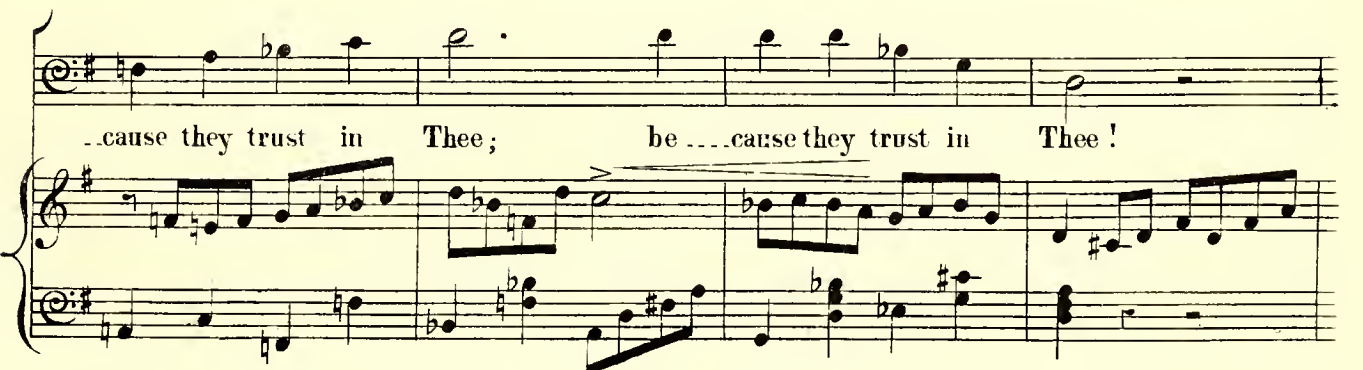
...cause they trust in Thee! for...get not the hum...ble;



help and de...liv...er them, and save them from the wick...ed; be...



...cause they trust in Thee; be...cause they trust in Thee!



P *f* A...rise, O Lord; O God, a...



rise; For - get not the hum - - - - ble; O

God, help and de - - - li - - - ver them; help

them, And save them from the wick - - - - ed; Be - cause they trust in

Thee! A - - - rise, O Lord; A - - - rise, a - -

- - rise, a - - rise, O Lord; a - - rise O God; and

save them from the wick... ed. And save them from the wick... ed; Be

p

... cause they trust in Thee, O Lord, O God ;.....

Cres:

..... be cause they trust in Thee! O Lord, O

f *p*

God; they trust in Thee! A..... rise, a..... rise, O

Cres:

Lord; A..... rise, O God!

f *gva*

No. 5.

CHORUS.

CANTABILE. (M. ♩ = 69)

SOPRANO.

ALTO.

TENOR.

BASS.

PIANO
FORTE

mf

The curse of the Lord is in the

house of the wicked: But He blesseth; He

f The curse of the

f The curse of the

blesseth the habitation of the just. The

Lord is in the house of the wicked: But He
 Lord is in the house of the wicked: But He
 curse is in the house of the wicked: But He

p bless...eth, but He bless...eth the ha-bi-ta-tion of the
p bless...eth, but He bless...eth the ha-bi-ta-tion of the
p bless...eth, but He bless...eth the ha-bi-ta-tion of the *mf*

The

R just. *pp* But He
 just.
 just.
 just.

curse of the Lord is in the house of the

bless... eth, *pp* But He
 But He bless... eth, He bless... eth the la... bi...
 wick... ed: But He bless... eth, He bless... eth the la... bi...
 The curse of the Lord, of the
 bless... eth, The curse of the
 The curse of the
 -ta... tion of the just. The
 Lord is in the house of the wick... ed: The
 Lord is in the house of the wick... ed: The
 Lord is in the house of the wick... ed: The
 curse of the Lord is in the house of the

curse of the Lord is in the house of the
 curse of the Lord is in the house of the
 curse of the Lord is in the house of the

wick... ed is in the house of the wick... ed!

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

wick... ed: But He bless... eth, but He bless... eth the ha... bi
 wick... ed: But He bless... eth, but He bless... eth the ha... bi
 wick... ed: But He bless... eth, but He bless... eth the ha... bi

But He bless... eth, but He bless... eth the ha... bi

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

S
 _ta... tion of the just.....
 _ta... tion of the just.....
 _ta... tion of the just..... But He
 _ta... tion of the just..... But He bless... eth the ha... bi

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

p
But He bless... eth the ha... bi ta... tion of the
bless... eth the ha... bi ta... tion of the just.....
...ta... tion of the just.

p
But He bless... eth the ha... bi
Red. p

pp
just
He bless... eth
of..... the just.
He bless... eth
bless... eth,
He bless... eth
...ta... tion of the just. He bless... eth

pp
Red.

..... The curse of the Lord is in the house *mf* of the
the just.
the just. But He
the just. The curse of the Lord is in the

the just. *tremolo,*

wick-ed: But He bless-eth, He blesseth the ha-bi-ta-tion of the
bless-eth, The

house of the wick-ed: But He bless-eth the ha-bi-ta-tion of the

tremolo But He bless-eth the ha-bi-ta-tion of the

just. The curse of the Lord is in the

curse of the Lord is in the house of the wick-

just. The curse is in the

just. The curse of the Lord

house of the wick-ed: But He bless-eth the ha-bi-

ed; But He bless-eth the just.....

house of the wick-ed: But He bless-eth the ha-bi-

He bless-eth, He bless-eth the ha-bi-

a Tempo.

ta...tion of..... the just. But He

But He bless...eth. He bless...eth the

ta...tion of the just. But He bless...eth He

bless...eth He bless...eth the ha...bi...ta...tion of the

ha...bi...ta...tion of the

But He bless...eth the ha...bi...ta...tion of the

bless...eth He

p un poco Rit:

just..... But He bless...eth the ha...bi...ta...tion of..... the

just..... He bless...eth,

just. But He bless...eth the ha...bi...ta...tion of the

bless...eth, He 'bless...eth the ha...bi...ta...tion of the

V a Tempo. Rall: sino alla fine gradatamente.

just.

But He

bless

eth

mf

the ha bi

But He

bless

eth

mf

the ha bi

just.

But He

bless

eth

mf

the ha bi

just.

But He

bless

eth

mf

the ha bi

a Tempo. Rall: sino alla fine gradatamente.

ta tion of the just;

He

bless

eth

pp

the ha bi

ta tion of the just;

He

bless

eth

pp

the ha bi

ta tion of the just;

He

bless

eth

pp

the ha bi

ta tion of the just;

He

bless

eth

pp

the ha bi

No. 6.

RECITATIVE.

WIDOW

O Man of God; The many ves_sels

PIANO FORTE

p

ELISHA.

bor_row_ed, are fill_ed full of oil! Go, sell the oil, and pay thy

debt; And live thou and thy chil_dren of the rest.

f

No. 7.

DUET.

ANDANTE MOSSO. (M. ♩ = 104)

ELISHA.

I sought the Lord, and He heard me; And de_

p e legato.

...liv...er'd thee from all thy fears! This God is our God for e-ver and

U WIDOW.
e-----ver! I sought the Lord, and He heard me; And de-

...liv...er'd me from all my fears! This God is our God for e-ver and

WIDOW.
ver! He will be our

ELISHA.

He will be our guide, e-ven un-to death!

guide, e_ven un__to death! He will be our guide

He will be our guide. e_ven

ven un__to death; our guide, our guide e_ven

ven un__to death; our guide, our guide e_ven

un__to death!..... our guide,..... will be..... our guide

un__to death!..... our guide,..... will be..... our guide

e_ven un__to death, e_ven un__to death! He will

e_ven un__to death, e_ven un__to death! He will

Rit: *a Tempo.* *p*

be our guide, our guide e-ven un- to

be our guide, our guide e-ven un- to

death! I sought the Lord and He heard me; And de-liv-er'd me from

death! This God is our God for e-ven and

all my fears! This God is our God for e-ven and e-

e-ven; is our God for e-ven and e-

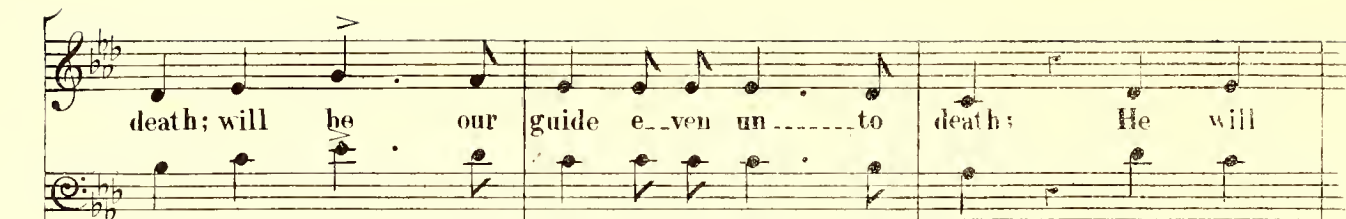
...ver! He will be our guide, e-ven un- to

...ver! He will be our guide, He will be our guide, e-ven un- to

Cres:

Dim:

death; will be our guide e_ven un...to death; He will



death; will be our guide e_ven un...to death; He will

Cres:



be our guide, our guide,..... He will be our guide, e_ven



be our guide,..... He will be our guide, e_ven

Rit: *Con la voce.*



un...to death!



un...to death!

a Tempo.



CHORUS.

A LA CORALE. ♩ = 66.

SOPRANO.

ALTO.

TENOR

BASS.

PIANO
FORTE.

When fa_mine o__ver Is-ra-el pre__vail'd; And God in
 When fa_mine o__ver Is-ra-el pre__vail'd; And God in
 When fa_mine o__ver Is-ra-el pre__vail'd; And God in
 When fa_mine o__ver Is-ra-el pre__vail'd; And God in

wrath with held the dew and rain; The Wi_dow's meal and oil, though scant, a_
 wrath with held the dew and rain; The Wi_dow's meal and oil, though scant, a_
 wrath with held the dew and rain; The Wi_dow's meal and oil, though scant, a_
 wrath with held the dew and rain; The Wi_dow's meal and oil, though scant, a_

--vail'd, Un_til the earth brought forth its fruits, its fruits a__gain. The Lord re__
 --vail'd, Un_til the earth brought forth its fruits, its fruits a__gain. The Lord re__
 --vail'd, Un_til the earth brought forth its fruits, its fruits a__gain. The Lord re__
 --vail'd, Un_til the earth brought forth its fruits, its fruits a__gain. The Lord re__

gards the hum-ble-mind-ed just; He hears their cries, He sees their tears of

gards the hum-ble-mind-ed just; He hears their cries, He sees their tears of

gards the hum-ble-mind-ed just; He hears their cries, He sees their tears of

gards the hum-ble-mind-ed just; He hears their cries, He sees their tears of

grief; All who up-on His grace and mercy trust; In want, or woe, will

grief; All who up-on His grace and mercy trust; In want, or woe, will

grief; All who up-on His grace and mercy trust; In want, or woe, will

grief; All who up-on His grace and mercy trust; In want, or woe, will

al-ways find re-lief. In want, or woe, will always find re-lief.

al-ways find re-lief. In want, or woe, will always find re-lief.

al-ways find re-lief. In want, or woe, will always find re-lief.

al-ways find re-lief. In want, or woe, will always find re-lief.

poco Rit.

No. 9.

RECITATIVE.

In the house of the Shunammite.

MODERATO. ♩ = 100.

ELISHA

PIANO
FORTE

The first system of music features a vocal line for Elisha and a piano accompaniment. The piano part begins with a forte (f) dynamic, marked with accents (>) and slurs, and transitions to piano (p) dynamics. The key signature is one sharp (F#) and the time signature is common time (C).

Hear me, O Shunammite!

Since we once more have tarried here with-

The second system continues the vocal and piano parts. The piano accompaniment features a prominent melodic line in the right hand with slurs and dynamic markings of forte (f) and piano (p).

in thy house; Again for us hast thou been care-ful.

For all this

The third system shows the continuation of the recitative. The piano accompaniment provides harmonic support with slurs and dynamic markings.

care what is there to be done for thee? Would'st thou be spoken for unto the

The fourth system continues the musical setting. The piano part includes dynamic markings of forte (f) and piano (p).

King?

Or, to the Captain of the host?

Nay, ho-ly man of

The fifth system concludes the recitative. The piano accompaniment features a strong melodic line in the right hand with dynamic markings of forte (f) and piano (p). The vocal line ends with the text 'SHUNAMMITE.' written above the staff.

God; I dwell a-mong mine own peo-ple, The lines are fal-len un-to

me in plea-sant pla-ces; I have a goodly he-ritage, And am con--

ELISHA. GEHAZI.
tent. What then, Ge--ha-zi, can be done for her? She hath no child, and her husband is

a Tempo. ELISHA. SHUNAMMITE.
old. Ye both, O Shunam-mite, shall yet embrace a Son. O man of

ELISHA.
God, do not de-ceive me! Be-lieve me, be-lieve me.

No. 10.

TRIO.

ALLEGRETTO, M. ♩ = 144.

SHUNAMMITE

GEHAZI

ELISHA

PIANO
FORTE

Is a...ny thing too hard for God the

There is no... thing too hard for God the

Lord?

Lord. And I believe thy pro...mise is God's

word! And

Be...lieve, my pro...mise is God's word!

p

I be...lieve thy pro...mise is... God's word!

Be... Be...

And I be...lieve thy
...lieve His prophet's pro...mise is God's word. Be...lieve His
...lieve, be...lieve my pro...mise is God's word. Be...lieve, be...

poco Rall:

pro_mise is God's word... is God's word. And I be_lieve, be_

Pro phet's pro_mise is God's word. Be_lieve, be_lieve, be_

_lieve my pro_mise is God's word. Be_lieve, be_lieve, be_

_lieve thy pro_mise is God's word!

_lieve His pro_mise is God's word!

_lieve my pro_mise is God's word! The

A a Tempo.

The grass... doth with_er, and the

The

grass... doth with_er, and the flow'rs de_cay; But

flow'rs de... cay; But Lord, Thy word shall
 grass doth with'er, and the flow'rs de... cay, de...

Lord, Thy word shall ne... ver pass a...

ne... ver, ne... ver pass a... way! But
 -- cay; But Lord, Thy word shall

...way! But

Lord, thy word shall ne... ver pass a... way! Thy
 ne... ver pass a... way! shall ne... ver pass a...

Lord, Thy word shall ne... ver pass a... way! Thy

word shall ne...ver pass; Thy word shall ne...ver pass a
 -- way; shall ne...ver pass; Thy word shall ne...ver pass a

word shall ne...ver pass; Thy word shall ne...ver pass a

B

-- way! But

-- way!

-- way! But Lord, Thy word shall ne...ver pass a -- way!

pp

Lord, Thy word shall ne...ver pass a way!

But Lord, Thy word

But Lord, Thy word shall ne...

shall ne ver pass a way!

shall ne ver pass a way!

...ver, ne ver pass a way! The grass doth

The first system of the musical score. It features two vocal staves at the top, both in treble clef with a key signature of one flat (B-flat). The lyrics are 'shall ne ver pass a way!' repeated on both staves. Below the vocal staves is a piano accompaniment consisting of two staves (treble and bass clef). The piano part begins with a series of chords and then moves into a more active eighth-note pattern. A piano dynamic marking 'p' is visible in the piano part.

The grass doth with er, and the flow'rs de--

with er, and the flow'rs de cay; But Lord, Thy

The second system of the musical score. It continues the vocal lines and piano accompaniment. The lyrics are 'The grass doth with er, and the flow'rs de--' on the first vocal staff, and 'with er, and the flow'rs de cay; But Lord, Thy' on the second. The piano accompaniment continues with similar rhythmic patterns, including some triplet-like figures. The dynamic remains piano.

word shall ne ver, shall ne ver pass a way! But

...cay; But Lord, thy word shall ne ver pass a way! But

word shall ne ver, shall ne ver pass a way! But

The third system of the musical score. The vocal lines repeat the phrase 'word shall ne ver, shall ne ver pass a way! But'. The piano accompaniment features a more complex rhythmic texture with some sixteenth-note passages. A forte dynamic marking 'f' is present in the piano part towards the end of the system.

Lord, Thy word, but Lord, Thy word shall ne_ _ver pass, shall ne_ _ver

Lord, Thy word, but Lord, Thy word shall ne_ _ver pass, shall ne_ _ver

Lord, Thy word, but Lord, Thy word shall ne_ _ver pass, shall ne_ _ver

pass..... a_ way; but Lord, Thy word shall ne_ _ver

pass..... a_ way; but Lord, Thy word shall ne_ _ver

pass, shall ne_ _ver pass a_ way; shall ne_ _ver

p

pass shall ne_ _ver, ne_ ver pass a_ way; But Lord,

pass shall ne_ _ver, ne_ _ver pass a_ way; But Lord,

pass shall ne_ _ver, ne_ ver pass a_ way; But Lord,

f

ped.

Thy..... word shall ne..... *Cres:*

Thy word shall ne..... ver pass a..... way, shall *Cres:*

Thy..... word shall ne..... ver pass a..... way, shall *Cres:*

..... ver pass a..... way;..... shall ne...ver

ne...ver pass a..... way;..... shall ne...ver

ne...ver pass a..... way;..... shall ne...ver

pass a..... way!

pass a..... way!

pass a..... way!

gua bassa.

DAMASCUS.

No. 11.

TRIUMPHAL MARCH.

CHORUS & SOLO.

MARZIALE.
M. ♩ = 120.

First system of the instrumental piece, featuring a treble and bass staff with a piano (*p*) dynamic marking.

Second system of the instrumental piece, featuring a treble and bass staff with a piano (*p*) dynamic marking.

Third system of the instrumental piece, featuring a treble and bass staff with a piano (*p*) dynamic marking.

Fourth system of the instrumental piece, featuring a treble and bass staff with a piano (*p*) dynamic marking.

Fifth system of the instrumental piece, featuring a treble and bass staff with a piano (*p*) dynamic marking and a crescendo (*Cres.*) marking.

CHORUS OF PEOPLE

ALTO. *f*

TENOR 1^o & 2^o UNIS: *f*

BASS. *f*

With sheathed swords and bows unstrung, and

With sheathed swords and bows unstrung, and

With sheathed swords and bows unstrung, and

With sheathed swords and bows unstrung, and

Sixth system of the score, featuring vocal parts for Alto, Tenor 1^o & 2^o, and Bass, with lyrics: "With sheathed swords and bows unstrung, and". The system also includes a piano accompaniment for the chorus.

spears and shields with garlands hung, Our mighty men of Valour come. Our

spears and shields with garlands hung, Our mighty men of Valour come. Our

spears and shields with garlands hung, Our mighty men of Valour come. Our

glorious Captain of the war, Returneth in his dancing car, Triumphant, tri

glorious Captain of the war, Returneth in his dancing car, Triumphant, tri

glorious Captain of the war, Returneth in his dancing car, Triumphant, tri

...umphant to his home. Our enemies are servants now;

...umphant to his home. Our enemies are servants now;

...umphant to his home. Our enemies are servants now;

Beneath the sla...vish yoke they bow, they bow to Sy...ria's

Beneath the sla...vish yoke they bow, they bow to Sy...ria's

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "Beneath the sla...vish yoke they bow, they bow to Sy...ria's". The middle staff is a second vocal line with the same lyrics. The bottom staff is a piano accompaniment with treble and bass clefs, showing chords and melodic lines.

migh-ty King: they bow to Sy-ri-a's migh-ty King:

migh-ty King: they bow to Sy-ri-a's migh-ty King:

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "migh-ty King: they bow to Sy-ri-a's migh-ty King:". The middle staff is a second vocal line with the same lyrics. The bottom staff is a piano accompaniment with treble and bass clefs, showing chords and melodic lines.

Ben...ha-dad's dart in he.....roes' hands,

Ben...ha-dad's dart in he.....roes' hands,

Ben...ha-dad's dart in he.....roes' hands,

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "Ben...ha-dad's dart in he.....roes' hands,". The middle staff is a second vocal line with the same lyrics. The bottom staff is a piano accompaniment with treble and bass clefs, showing chords and melodic lines.

When e-ver Na-a-man commands, are plumed, are

When e-ver Na-a-man commands, are plumed, are

When e-ver Na-a-man commands, are plumed, are

TIMNA. F

The ma-ny-voiced crowd, Ex-cult-ing, shouteth

plumed from Vic-tory's wing.

plumed from Vic-tory's wing.

plumed from Vic-tory's wing.

loud my no-ble he-ro's name and-worth!

Mai...dens, ad...vance with song and dance, And wel...come
him and all with mirth! **CHORUS OF MAIDENS.** Wel...come, wel...come
Wel...come, wel...come
Sy...ri as de...fen...der; Wel...come, wel...come, dread of all her
Sy...ri-a's de...fen...der; Wel...come, wel...come, dread of all her
e...nemies: Un...to thee her daughters ren...der Praise,....
e...nemies: Un...to thee her daughters ren...der Praise,....

Annotations: ^ 3, v 3, SOP, ALTO

praise for thy great vic... to ries. Wel... come, wel... come

praise for thy great vic... to ries. Wel... come, wel... come

Sy... ri... as de... fend... er; Wel... come, dread of all her e... ne

Sy... ri... as de... fend... er; Wel... come, dread of all her e... ne

mies:..... Un... to thee.... her daugh... ters ren... der

mies:..... Un... to thee.... her daugh... ters ren... der

Praise, praise for thy great vic... to ries.

Praise, praise for thy great vic... to ries.

ALTO.

TENOR.

BASS.

Hail! hail!

Hail! hail!

Hail! hail!

Hail! Hail! Hail!

Hail! Hail! Hail!

Hail! Hail! Hail!

SOP: *f* TUTTI.

ALTO. *f*

TENOR. *f*

BASS. *f*

Na - aman! thy deeds of Glo - - - - - ry, When thy no - ble

Hail! Na - aman! thy deeds of Glo - - - - - ry, When thy no - ble

Hail! Na - aman! thy deeds of Glo - - - - - ry, When thy no - ble

Hail! Na - aman! thy deeds of Glo - - - - - ry, When thy no - ble

race is run ; Shall re a ni mate the sto ry told by

race is run ; Shall re a ni mate the sto ry told by

race is run ; Shall re a ni mate the sto ry told by

race is run ; Shall re a ni mate the sto ry told by

Fa ther to the son, Shall re a ni mate the

Fa ther to the son, Shall re a ni mate the

Fa ther to the son, Shall re a ni mate the

Fa ther to the son, Shall re a ni mate the

sto ry told by Fa ther to the son .

sto ry told by Fa ther to the son .

sto ry told by Fa ther to the son .

sto ry told by Fa ther to the son .

Shall re-a-ni-mate the sto-ry told by
 Shall re-a-ni-mate the sto-ry told by
 Shall re-a-ni-mate the sto-ry told by

Shall re-a-ni-mate the sto-ry told by

Fa-ther to the son;..... by Fa-ther
 Fa-ther to the son;..... by Fa-ther
 Fa-ther to the son;..... by Fa-ther

gva Fa-ther to the son;..... by Fa-ther

to the son. Hail, hail, hail, Na-a-man!
 to the son. Hail, hail, hail, Na-a-man!
 to the son. Hail, hail, hail, Na-a-man!

gva to the son. Hail, hail, hail, Na-a-man!

Hail, hail, hail, hail, Na - a - man! Hail, Hail, hail, hail, Na - a - man! Hail, hail, Hail, hail, Na - a - man! Hail, hail,

Hail! Hail! Hail! Naaman! Hail! Na - a man! Hail! Hail! Hail! Naaman! Hail! Na - a man! Hail! Hail! Hail! Naaman! Hail! Na - a man! Hail! Hail! Hail! Naaman! Hail!

Hail! Hail! Hail!

Rit: un poco.



No. 12.

RECITATIVE.

TIMNA.

Come; and on thy bo - som press me! Where - fore dost thou

PIANO FORTE

risoluto

shun me? *(Aside.)* Speak! turn to me, Na - aman, and bless me! The hue of

Lento

p

NAAMAN.

health hath left his cheek! Embrace me not! I must be strange to

f

thee: The gods of Sy - ria's foes have strick - en me! the ills I

feel, some aid must heal: Or soon the curse will grow from bad to

A I R.

AGITATO. M. ♩ = 138

NAAMAN.

worse

PIANO FORTÉ

f

In vo - king death to end my

f *p*

woes up on the bat - tle plain;

p *f* *p*

I ploughed fur - rows thro' my foes, Like one that reap - eth

p

grain. My gal - lant Sol - diers fol - low'd me, All strik - ing dead - ly

p

blows ; My gallant Sol...diers followed me, all strik...ing dead....ly

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "blows ; My gallant Sol...diers followed me, all strik...ing dead....ly". The piano accompaniment starts with a forte (*f*) dynamic and includes various musical notations such as slurs and accents.

blows ; And cry...ing, cry.....ing, - "Death, or

The second system continues the vocal line with the lyrics "blows ; And cry...ing, cry.....ing, - "Death, or". The piano accompaniment features a forte (*f*) dynamic and includes a piano (*p*) section.

vic....to....ry, to us, - or, to our foes! death, or

The third system continues the vocal line with the lyrics "vic....to....ry, to us, - or, to our foes! death, or". The piano accompaniment includes a piano (*p*) section and a forte (*f*) section.

vic....to....ry, to us, - or, to our foes! With me they

The fourth system continues the vocal line with the lyrics "vic....to....ry, to us, - or, to our foes! With me they". The piano accompaniment includes a piano (*p*) section and a pianissimo (*pp*) section.

sought the thick...est mass of stand...ing e.....nemies ;

The fifth system continues the vocal line with the lyrics "sought the thick...est mass of stand...ing e.....nemies ;". The piano accompaniment includes various musical notations such as slurs and accents.

With me they sought the thickest mass of stand...ing

e...ne.mies ; Down, - down they fell, like swathes of

grass, Down, - down they fell, like swathes of

grass ; Down, - down they fell, like

swathes of grass ; mowed, mowed, ne...ver

more to rise. Down they fell, ne... ver

more to rise !

Rit. Yet though suc... cess hath crown'd the

a Tempo. (M. ♩ = 126)
un poco meno.

strife ; in bit... terness, in

bit... terness I cry, My

soul, my soul is wea...ry now of life; Oh!.....

..... that I here might die!..... It

Rit:

made me sad, - It gave me pain, - to

a Tempo.

see bravemen laid low: And worse, - dear friends a...mong the

slain; It filled my heart with woe; It filled my heart with

woe ; It filled my..... heart,..... My heart.... with.....

woe ; It filled my heart with woe,..... with

con la voce.

M a Tempo, *segundo la voce.*

woe!... It made me sad, It gave me

pain ; It fill'd my..... heart ; -- My

heart with woe, with woe !

SOLO & CHORUS.

MODERATO. M. ♩ = 92.

TIMPA

SOP^{no}

ALTO.

TENOR

BASS.

p Be com...for...ted, *p* Be

Be com...for...ted,

Be com...for...ted,

Be com...for...ted,

Be com...for...ted,

PIANO

FORTE

p *p*

com...for...ted, *f* The Gods of Sy...ri...a who

Be com...for...ted! *f* The Gods of Sy...ri...a who

Be com...for...ted! *f* The Gods of Sy...ri...a who

Be com...for...ted! *f* The Gods of Sy...ri...a who

Be com...for...ted! *f* The Gods of Sy...ri...a

gave thee vic...to...ry o'er Sy...ri...as e...ne...mies; *Cres.* In

gave thee vic...to...ry o'er Sy...ri...as e...ne...mies; *Cres.* In

gave thee vic...to...ry o'er Sy...ri...as e...ne...mies; *Cres.* In

gave thee vic...to...ry o'er Sy...ri...as e...ne...mies; *Cres.* In

who gave thee vic...to...ry o'er Sy...ri...as e...ne...mies; *Cres.* In

mercy will arise, will arise, will arise. *p* To

mercy will arise, arise, will arise. *p* To

mercy will arise, will arise, will arise. *p* To

mercy will arise, will arise, will arise. *p* To

Rimmon, to Rimmon we will offer sacrifice; to

Rimmon, to Rimmon we will offer sacrifice; to

Rimmon, to Rimmon we will offer sacrifice; to

Rimmon, to Rimmon we will offer sacrifice; to

Rimmon, to Rimmon we will offer sacrifice; to

Rimmon, to Rimmon we will offer

Rimmon, to Rimmon we will offer

Rimmon, to Rimmon we will offer

Rimmon, to Rimmon we will offer

Rimmon, to Rimmon we will offer

sac...ri...fice; to him shall prayer be made, To grant res...tor...ing

sac...ri...fice; to him shall prayer be made, To grant res...tor...ing

sac...ri...fice; to him shall prayer be made, To grant res...tor...ing

sac...ri...fice; to him shall prayer be made, To grant res...tor...ing

sac...ri...fice; to him shall prayer be made, To grant res...tor...ing

aid: Yea, e...ven he who guarded thee in fight; En...

aid. Yea, e...ven he who guarded thee in fight;.... En...

aid: Yea, e...ven he who guarded thee in fight; En...

aid: Yea, e...ven he who guarded thee in fight;.... En...

aid. Yea, e...ven he who guarded thee in fight; En...

...trea...ted, shall dis...play his hea...ling might!

...trea...ted, shall dis...play his healing might, his healing might!

...trea...ted, shall dis...play his hea...ling might!

...trea...ted, shall dis...play his healing might, his healing might!

...trea...ted, shall dis...play his hea...ling might!

Cres:

MAJOR

Yea, e...ven he, who guarded thee in fight; en...

Yea, e...ven he, who guarded thee in fight; en...

Yea, e...ven he e...ven he, who guarded thee in fight;

Yea, e...ven he e...ven he, who guarded thee in fight;

...treat...ed, shall display his hea...ling might!..... his

...treat...ed, shall display his hea...ling might!..... his

En...treated, shall display his hea...ling might!..... his

En...treated, shall display his hea...ling might!..... his

En...treated, shall dis...play his healing might! En.

hea...ling might!

hea...ling might!

hea...ling might!

hea...ling might!

En...treat...ed, shall dis...

En...treated, shall dis...play his

treat...ed, shall dis...play, dis...play his hea...ling might!
 En...treated, shall dis...play his hea...ling might! shall dis...
 treat...ed, shall dis...play, dis...play his hea...ling might! shall dis...
 ..play his hea...ling might, his hea...ling might, dis...
 hea...ling might..... dis...play his
 En...treat...ed, shall dis...play his healing might, his healing
 play his hea...ling might!
 play his hea...ling might! En...treat...ed, shall dis...play his
 ..play his hea...ling might! En...treat...ed, shall dis...
 hea...ling might! *tremolo*, *p Cres:* En
 might; En...treat...ed, shall dis...play... his.....
 En...treat...ed, shall dis...play his healing might; shall dis..
 hea...ling might; En...treat...ed, shall dis...play his.....
 play his hea...ling might; Dis...play his
 ..treat...ed shall dis...play his hea...ling might, his hea...ling might; his

This musical score is for a piece titled "Healing Power of His Blood" (page 71). It is written for a choir and piano. The score consists of several systems of staves. The top system features a vocal line with lyrics: "hea... ling might; his hea... ling might; shall dis...". Below this is a piano accompaniment with a treble and bass clef, including a *Cres. molto* marking and a *Ped.* (pedal) marking. The middle system repeats the vocal line with lyrics: "play his hea... ling might; shall dis... play his". The piano accompaniment continues with various dynamics like *ff* and *f*, and includes a *Ped.* marking. The bottom system features a vocal line with lyrics: "hea... ling might!". The piano accompaniment concludes with a *Ped.* marking and a *ff* dynamic. The score is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The publisher's information "A & L 6110" is visible at the bottom.

No. 15.

(72)

In the house of Naaman.

ANDANTE POCO MOSSO, M. ♩ = 112.

PIANO
FORTE

The musical score is written for piano in G major (one sharp) and common time. It consists of seven systems of two staves each. The first system includes dynamic markings of *f* and *p*. The second system has a *p* marking. The third system features a *p* marking and a trill in the right hand. The fourth system includes a *p* marking and a trill in the right hand. The fifth system has a *pp* marking and a trill in the right hand. The sixth system includes a *pesante.* marking, a *ff* marking, and a trill in the right hand. The seventh system has a *poco Rit:* marking and a *f* marking. The score is marked with various dynamics, articulations, and performance instructions.

RECIT: ADAH.

Confound ed be all they that serve gra ven I ma ges !

That boast themselves of I dols; that pray un to a

LENTO, a Tempo.

god that can not save !

No. 16.

ANDANTE TRANQUILLO. M. = 76. AIR.

ADAH. They shall be turned back; They shall be greatly a

PIANO FORTE *p*

shamed, That trust in gra ven I mages; That say to mol ten

I... mages ; Ye are our Gods Ye are our Gods! For

R
who is God, save the Lord? Or, who is a rock, save our God?

Lord! o... pen thou my lips; give strength, give strength to me! And my

mouth shall shew forth. thy praise!

Sinners shall then be con ver... ted un... to Thee; And trans.

...gres sors will I teach thy ways, will I teach thy ways!

S
Lord! o...pen Thou my lips; give strength, give strength to me! And my

mouth shall shew forth Thy.... praise, shew forth Thy praise; And my

mouth shall shew forth Thy praise! Sinners shall then be con-
a Tempo.

poco Rit. *Red.* *Cres:* * *pp*

...ver.....ted, be con-ver.....ted un.....to Thee; and transgres sors will

poco Rit:

teach, will I teach Thy ways, will I teach Thy ways! For who is

con la voce

p a Tempo.

God, who is God, save the Lord?

Or who is a

rock, save, our God?.....

Declamato con forza
Who is a

rock..... save, our God?

No. 17.

In the Temple of Rimmon.

CHORUS.

MODERATO. M. $\text{♩} = 76.$

PIANO
FORTE

pp

piu Cres: *Cres:*

ff

ff *ff* *ff* *ff*

ff *ff* *ff*

Migh... ty Rim... mon; thou whose ray Turn... eth dark... ness

Migh... ty Rim... mon; thou whose ray Turn... eth dark... ness

Migh... ty Rim... mon; thou whose ray Turn... eth dark... ness

Migh... ty Rim... mon; thou whose ray Turn... eth dark... ness

in... to day: take the Lep... ro... sy a.

in... to day: take the Lep... ro... sy a.

in... to day: take the Lep... ro... sy a... way, take the Lep... ro... sy a.

...way, take the lep-ro-sy a way of Na-a-man! hear, oh

...way, take the lep-ro-sy a way of Na-a-man! hear, oh

...way, take the lep-ro-sy a way of Na-a-man! hear, oh

...way, take the lep-ro-sy a way of Na-a-man! hear, oh

hear, hear our cries; Heed, oh, heed our sac-ri-fice!

hear, hear our cries; Heed, oh, heed our sac-ri-fice!

hear, hear our cries; Heed, oh, heed our sac-ri-fice!

hear, hear our cries; Heed, oh, heed our sac-ri-fice!

MAJOR.

Hear, oh hear, hear our cries; Heed, oh heed our sac-ri-fice!

Hear, oh hear, hear our cries; Heed, oh heed our sac-ri-fice!

Hear, oh hear, hear our cries; Heed, oh heed our sac-ri-fice!

Hear, oh hear, hear our cries; Heed, oh heed our sac-ri-fice!

B

Rimmon; thou that dost bes...tow all the

Rim...mon;

Rim...mon; thou that dost bes...tow all the blessings mor...tals

blessings mortals know; Oh, re...move the stroke of woe from

thou that dost bes...tow all the blessings mortals know; Oh, re...

know; Oh, re...move the stroke of woe, From Na...a man!

Na...a man!

Oh, re...

Rim...mon; thou that dost bes...

remove the stroke of woe,
 re...move the stroke..... of woe, Oh, re...move the
 remove the stroke of woe, re...move the stroke, Re...
 tow all the blessings mortals know; Oh, re...move the stroke of

Re...move the stroke of woe,
 stroke of woe, The stroke of woe,
 remove the stroke of woe, The stroke of woe,
 woe from Na...a...man! Re...move the

Re...move the stroke, The stroke of woe,
 Re...move the stroke of woe,
 Re...move the stroke, The stroke of woe,
 stroke of woe, The stroke of

The stroke of woe,

Re..move the stroke, the stroke of

The stroke of woe,

Oh, re..move the

Re..move the stroke of woe from

woe,

Re.....move..... the.....

woe from Na... a... man!

Re..move the

stroke of woe from Na... a... man! Re..

Na... a... man! remove the stroke, the stroke of woe, re..move the

..... stroke..... of woe, the stroke of

stroke, the stroke of woe, the stroke of woe from Na... a...

..move the stroke of woe, of woe from Na... a...

stroke, the stroke of woe, the stroke of woe from Na... a...

woe, the stroke of woe from Na... a...

man ; from Na a man! Hear, Oh!

man ; from Na a man! Hear, Oh!

man ; from Na a man! Hear, Oh!

man ; from Na a man! Hear, Oh!

hear, Oh! hear our cries; Heed, Oh! heed our sac...ri...fice!

hear, Oh! hear our cries; Heed, Oh! heed our sac...ri...fice!

hear, Oh! hear our cries; Heed, Oh! heed our sac...ri...fice!

hear, Oh! hear our cries; Heed, Oh! heed our sac...ri...fice!

Sy...ri...a's Rim...mon, send re...lief!

Sy...ri...a's Rim...mon, send re...lief!

Sy...ri...a's Rim...mon, send re...lief!

Sy...ri...a's Rim...mon, send re...lief!

Oh, re-store Ben-ha-dad's chief! Turn to joy a nation's grief for

Oh, re-store Ben-ha-dad's chief! Turn to joy a nation's grief for

Oh, re-store Ben-ha-dad's chief! Turn to joy a nation's grief for

Oh, re-store Ben-ha-dad's chief! Turn to joy a nation's grief for

Na...a...man! for Na...a...man! Turn to joy a nation's grief for

Na...a...man! for Na...a...man! Turn to joy a nation's grief for

Na...a...man! for Na...a...man! Turn to joy a nation's grief for

Na...a...man! for Na...a...man! Turn to joy a nation's grief for

Rit.

Na...a...man, for Na...a...man! Hear, oh hear, oh hear our cries;

Na...a...man, for Na...a...man! Hear, oh hear, oh hear our cries;

Na...a...man, for Na...a...man! Hear, oh hear, oh hear our cries;

Na...a...man, for Na...a...man! Hear, oh hear, oh hear our cries;

pp *tempo poco meno*

Rall: e tranquillo.

(84) *a tempo primo*

D

pp Heed, oh heed our sa...cri...fice! *f* Hear, oh hear, oh

pp Heed, oh heed our sa...cri...fice! *f* Hear, oh hear, oh

pp Heed, oh heed our sa...cri...fice! *f* Hear, oh hear, oh

Heed, oh heed our sa...cri...fice!

Hear, oh hear, oh

a tempo primo *f* *gva*

hear our cries; Heed, oh heed our sa...cri...fice!

hear our cries; Heed, oh heed our sa...cri...fice!

hear our cries; Heed, oh heed our sa...cri...fice!

hear our cries; Heed oh heed our sa...cri...fice! remove the

ff

ff Remove the stroke, the stroke of woe; Re

ff Remove the stroke, the stroke of woe; Re

Remove the stroke, the stroke of woe; Re

stroke, the stroke of woe; *gva* Re

gva

move the stroke of woe, Re... move the stroke of
 move the stroke of woe, Re... move the stroke of
 move the stroke of woe, Re... move the stroke of

move the stroke of woe, Re... move the stroke of

woe from Na... a... man! woe, Remove, re
 woe from Na... a... man! Remove, re... move the stroke of woe.
 woe from Na... a... man! Remove, re... move the stroke of woe. Remove. re

woe from Na... a... man! woe,

move the stroke of woe, re... move the stroke of woe, the stroke of
 woe, woe, the stroke of
 move the stroke of woe, remove re... move the stroke of woe,

woe, Remove the

woe woe! Oh hear, oh hear, Oh hear our
 woe the stroke of woe! Oh hear, oh hear, Oh hear our
 the stroke of woe! Oh hear, oh hear, Oh hear our

stroke, the stroke of woe! Oh hear, oh hear, Oh hear our

cries; Oh hear our cries; Oh! turn to joy a
 cries; Oh hear our cries; Oh! turn to joy a
 cries; Oh hear our cries; Oh! turn to joy a

cries; Oh hear our cries; Oh! turn to joy a

na...tion's grief, Oh turn to joy a na...tion's grief, a
 na...tion's grief, Oh turn to joy a na...tion's grief, a
 na...tion's grief, Oh turn to joy a na...tion's grief, a

na...tion's grief, Oh turn to joy a na...tion's grief, a

na - tion's grief for Na - a - man!

na - tion's grief for Na - a - man!

na - tion's grief for Na - a - man!

na - tion's grief for Na - a - man!

Hear! oh hear, oh hear our cries! Heed, oh heed our sa - cri -

Hear! oh hear, oh hear our cries! Heed, oh heed our sa - cri -

Hear! oh hear, oh hear our cries! Heed, oh heed our sa - cri -

Hear! oh hear, oh hear our cries! Heed, oh heed our sa - cri -

--- fice!.....

--- fice!.....

--- fice!.....

--- fice!.....

--- fice!.....

AGITATO. M. ♩ = 168.

PIANO
FORTE

First system of piano introduction, featuring a treble and bass clef with a key signature of two flats and a common time signature. The music is marked with a forte dynamic (f) and includes various articulations like accents and slurs.

Second system of piano introduction, marked with *Con Dol:* and *a Tempo.* It includes a *Rall.* section with a piano (p) dynamic and a *Ped.* marking.

Third system of piano introduction, marked with *Rall:* and a piano (p) dynamic. It features a *Ped.* marking and a star symbol.

Fourth system of piano introduction, marked with *a Tempo.* and a forte (f) dynamic. It includes a *Rall: sino* marking and a piano (p) dynamic.

Fifth system of piano introduction, marked with *alla fine* and *Sempre con dolore.* It features a pianissimo (pp) dynamic and a *Ped.* marking.

Vocal introduction and accompaniment. The vocal line is marked *TIMNA. RECIT:* and includes the lyrics "He is chas...ten...ed with pain up...on his". The piano accompaniment is marked with a piano (p) dynamic and includes a *Ped.* marking.

a Tempo.

bed; The mul-ti-tude of his bones with strong pain;

RECIT:

Yea, his soul draw-eth near un-to the grave. And his life to the des-

ADAH.

Lento a tempo.

--troyers! Not so, not so; At length he sleep-eth.

M. ♩ = 80. pp Lento a tempo.

RECIT: TIMNA.

Pray.... now un-to the Lord, your God, for him: our trust in

ADAGIO. M. ♩ = 104.

ADAH.

Rimmon's help, A-las, is all in vain!

Re..

Cres:

p

-- move thy stroke a way from him, O God! He is con-

-- sil med by the blow of Thine hand! O spare him,

O spare him, O God! that he may re-

-- co ver strength be fore he go hence, And be no more!

be fore he go hence, and be no more!

(91)

H

RECIT: TIMNA.

TIMNA.

Be -- hold, he dream _eth a

NAAMAN.

AGITATO A TEMPO.

RECIT:

dream; Where-with his spi-rit is trou-bled.

Order

Sempre *And.*

a Tempo.

RECIT:

ye the buckler and the shield ;

trem:

And draw near to

And.

a Tempo.

RECIT:

battle!

Harness the hor-ses, and get up, ye

trem:

a Tempo.

RECIT:

a Tempo.

horsemen ;

And stand forth with your helmets!

trem:

Fur_bish the spears, fur_bish the spears, and put

Cres. *Red.*

on the bri_gan_tines!

Cres. *ff* *p*

p ADAH.
Lord! make the storm a calm! Say to the waves be still!

p *ff*

RECIT: (awaking) NAAMAN. *ADAGIO.* con la voce.
Where is he? Where is he? It was a dream!

f *pp* *p tranquillo*

MODERATO. a Tempo.
M. ♩ 96. A bald man stood be fore me, Staff in hand: clad in a

p *p*

mantle, Girt about his loins With a lea them

gir...dle. He spake, and said to me, "Go in peace!"

Solemn.

RECIT:

A...las! I wake, and find there is no peace for

ALLEGRETTO. M. ♩ - 104.

me! My days are pass_ed; my

pur...poses are bro...ken off;— E.....ven the thoughts of my

poco Cres:

heart, of my heart! I have said to cor-ruption;

Thou art my Father; — To the worm, thou art my

Mo-ther And my Sis-ter! And where is now my hope? Where,

where is now my hope?

RECIT: *p* ADAH.
O deign to heed thy captive Hebrew maid! A rise, and seek E-lisha's healing

aid! He, in Jehovah's name, made Jordan's tide di- vide; And stand a-

trem:

Sempre pp

p

side! it's deeps became dry land from shore to shore, Till he had passed

o'er! To save a widow's sons from bondmen's toil, he multipli..ed her

oil! The oil un.ceas.ing ran, and ne...ver stay'd Till all her debts were

K NAAMAN

ADAH

MODERATO a tempo

paid! Where is the temple of this God of might? It fill..eth all the

RECIT:

earth where-on it stands; Its roof is stud-ded with the stars of night. God

dwelleth not in temples made with hands .

MAESTOSO.

NAAMAN.
RECIT:

O that I

knew where I might find him! Go, ac-...quaint thy-self with him, And be at

ADAH.

peace. His prophet in Sa-ma-ri-a doth know the way to Him Soon all thy

woes shall cease. If thou know where to find E-li-sha, guide us there .

NAAMAN.

No. 19.

TRIO.

ALLEGRO NON TROPPO, M. ♩ = 126.

ADAH. *f* Haste! to Sa-ma-ri-a,

TIMNA. *f* Haste!

NAAMAN. *f* Haste!

PIANO FORTE. *p*

Haste, Haste!.....

to Sa-ma-ri-a, Haste!.....

to Sa-ma-ri-a, Haste!.....

Cres.

Haste,

Haste,

Haste,

f *p* *p*

to Sa...ma...ri...a let us go; And in his ho...ly pre...sence
 to Sa...ma...ri...a let us go; And in his ho...ly pre...sence
 to Sa...ma...ri...a let us go; And in his ho...ly pre...sence

ri...te...nu

stand; Whose ma...ny deeds of won...der shew, he worketh with a God...like
 stand; Whose ma...ny deeds of won...der shew, he worketh with a God...like
 stand; Whose ma...ny deeds of won...der shew, he worketh with a God...like

a Tempo. *ri...te...nu...to*

hand. Haste, to Sa...ma...ri...a let us go, let us go,
 hand. Haste, to Sa...ma...ri...a let us go, let us go,
 hand. Haste, to Sa...ma...ri...a let us go, let us go,

a Tempo. *Rit*

tranquillo

a Tempo.

let us go, And in his ho...ly pre...sence stand, Whose ma...ny

let us go, And in his ho...ly pre...sence stand, Whose ma...ny

let us go, And in his ho...ly pre...sence stand, Whose ma...ny

p

p

tranquillo.

deeds of won...der shew, He worketh with a God-like hand. *a Tempo.*

deeds of won...der shew, He worketh with a God-like hand.

deeds of won...der shew, He worketh with a God-like hand. No mor...tal

p

No mor...tal can per...form such deeds,

No

can per...form such deeds, No mor...tal can

No mor... tal can, un... less his pow'r from God pro...
 mor... tal can per... form such deeds, un... less his
 un... less his pow'r from God pro...

ceeds, from God pro... ceeds.
 pow'r from God..... pro... ceeds. If
 ceeds, from God..... pro... ceeds. If heald by him, it

If heald by him, it will pro... claim..... the
 heald by him It will pro... claim..... the
 will pro... claim, If heald by him..... it will pro... claim the

Lord... his God's Al... migh... ty name.

Lord... his God's Al... migh... ty name. No

Lord... his God's Al... migh... ty name.

No mor... tal can per... form such deeds, No mor... tal can per... form such deeds.....

deeds, un... less... his pow'r from God pro... ceeds.

un... less his pow'r, un... less his pow'r from God pro... ceeds.

un... less his pow'r, un... less his pow'r from God pro... ceeds.

If heald by him, it will pro... claim

If heald by him, it will pro... claim

If heald by him, it will pro... claim

The Lord... his God's Al... migh... ty name!... *ff*

The Lord... his God's Al... migh... ty name!... *ff*

The Lord... his God's Al... migh... ty name!... *ff*

Haste!

Haste!

Haste!

..... to Sa_ma_ri_a let us go, And in his ho_ly presence
 to Sa_ma_ri_a let us go, And in his ho_ly presence
 to Sa_ma_ri_a let us go, And in his ho_ly presence

Stacc: e p

stand; Whose ma_ny deeds of won_der shew, He work_eth with a
 stand; Whose ma_ny deeds of won_der shew, He work_eth with a
 stand; Whose ma_ny deeds of won_der shew, He work_eth with a

God_like hand; Whose ma_ny deeds, Whose ma_ny deeds of
 God_like hand; Whose ma_ny deeds, of
 God_like hand; Whose ma_ny deeds,

p *Cres:*

won - der shew, Whose ma - ny
won - der shew whose ma - ny deeds
whose ma - ny deeds of won - der
deeds of won - der shew, He worketh
of wonder shew, He work - eth with a
shew, He worketh with a God - like hand,
with a God - like hand; He
God - like hand; He work - eth, he worketh, ... He
He worketh with a God - like hand, He

work eth with a God like hand ;

work eth with a God like hand ;

work eth with a God like hand ;

Cres:

a God like hand , He work

a God like hand , He work

f

f

f

Leg. * *Leg.*

with a God like hand!

eth with a God like hand!

eth with a God like hand!

* *Leg.* * *Leg.*

RECIT:

Jericho.

LARGO. M. ♩ - 88.

CHORUS OF PEOPLE.

a Tempo. Be.. hold, O man of God; The situ..

PIANO FORTE

Be.. hold, O man of God; The situ..

...a...tion of this ci...ty is pleasant, As my Lord see...eth: but the

...a...tion of this ci...ty is pleasant, As my Lord see...eth: but the

ELISHA RECIT:

wa...ter is nought, And the ground is bar-ren. Bring me a

wa...ter is nought, And the ground is bar-ren.

new cruse and put salt there...in. Fear not, O Land; be glad and re...

in tempo quasi Adagio.

...joice; for the Lord will do great things!

A I R .

No. 21.

CANTABILE ANIMATO. M. ♩ - 72.

ELISHA

PIANO
FORTE

The seed shall be

pros-per-ous ; the vine shall give her fruit ; And the

ground shall give her in-crease ; And the ground shall give her

in-crease ; And ye shall eat in plen-ty, And

ye shall eat in plen...ty, and be sat...is.fied there..

..with; And praise the name of the

Lord your God, that hath dealt thus

won...drous...ly, dealt won...drous...ly with you. The
con la voce.

seed shall be pros...per.ous; the vine shall give her
a Tempo.

fruit;..... and the ground shall give her in.....crease ; And

ye shall eat in plen.....ty , and be

sat...is...fied there .. with ; be sat...is...fied there..

..with; be sat...is...fied there.....with .



RECIT: QUASI A TEMPO.
MAESTOSO.

ELISHA.

Be Thou exalted, Lord, in thy own

PIANO
FORTE.

strength! So will we sing, So will we sing,

And praise thy power Spring up, O

ADAGIO.

P

Rit: e pesante.
ALLEGRO, M. ♩ - 116.

well!

C
H
O
R
U
S.

Lo! water gusheth forth!
Lo! wa...ter gusheth

This musical score is for a piece titled "(111)". It is written in G major (one sharp) and 2/4 time. The score is arranged for voice and piano. The lyrics are: "gush...eth forth from the dry land! Lo! wa...ter gush...eth forth! Lo wa...ter gush...eth forth! dry land! Lo! wa...ter gush...eth forth! Gush...eth forth from the dry land! Gush...eth forth from the dry land! Gush...eth forth from the dry land!"

The score consists of several systems of staves:

- System 1:** Two vocal staves and a piano accompaniment. The vocal parts begin with "gush...eth forth from the" and "Lo! wa...ter gush...eth forth!". The piano accompaniment features a rhythmic pattern of eighth notes.
- System 2:** Similar to System 1, with the vocal parts continuing "Lo wa...ter gush...eth forth!".
- System 3:** The vocal parts sing "dry land!". The piano accompaniment continues with the same rhythmic pattern.
- System 4:** The vocal parts sing "Lo! wa...ter gush...eth forth!". The piano accompaniment includes a *Cres.* (Crescendo) marking.
- System 5:** The vocal parts sing "Gush...eth forth from the dry land!". The piano accompaniment includes a *Red.* (Ritardando) marking.
- System 6:** The vocal parts sing "Gush...eth forth from the dry land!". The piano accompaniment includes a *Red.* marking.
- System 7:** The vocal parts sing "Gush...eth forth from the dry land!". The piano accompaniment includes a *Red.* marking.

Gush...eth forth from the dry land!

forth, Gush...eth forth from the dry land!

forth, Gush...eth forth from the dry land!

Gush...eth forth from the dry land!

ff *8va*

Ad.

RECIT:

ELISHA Thus saith the Lord: I have healed these waters.

8va

*

There shall not be from thence, any more dearth, any more

dearth, or barren land. Praise the

SOPRANO

f

Ad.

*

ALLEGRO MAESTOSO. M. CHORUS. 112.

SOPRANO

Lord for His goodness,

Praise the Lord for His

ALTO.

Praise the Lord for His goodness,

Praise the Lord for His

TENOR.

Praise the Lord for His goodness,

Praise the Lord for His

BASS.

Praise the Lord for His goodness,

Praise the Lord for His

PIANO FORTE

Piano accompaniment for the first system, including treble and bass staves with musical notation and dynamics like 'f'.

goodness, And His wonderful works to the children, to the

goodness, And His wonderful works to the children, to the

goodness, And His wonderful works to the children, to the

goodness, And His wonderful works to the children, to the

children of men. Praise the Lord, Praise the

children of men. Praise the Lord, Praise the

children of men. Praise the Lord, Praise the

children of men. Praise the Lord,

Lord for his good-ness, Praise the Lord for His
 Lord for his good-ness, Praise the Lord for His
 Lord for his good-ness, Praise the Lord for His

Praise the Lord for his good-ness, Praise the Lord for His

goodness, And His won-der-ful works, His
 goodness, And His won-der-ful works, And His won-der-ful
 goodness, And His won-der-ful works, And His won-der-ful

goodness, And His won-der-ful works, And His won-der-ful

won-der-ful works to the chil-dren of men, to the children of
 works to the chil-dren of men, to the children of
 works to the chil-dren of men, to the children of

works to the chil-dren of men, to the children of

Q

men. He turn -- eth the wil -- derness in -- to a standing wa --- ter; And dry

men. He turn -- eth the

ground in to wa ter -- springs! And dry ground into wa ter --

wil --- derness in -- to a standing wa ----- ter, And dry ground into wa ter --

He turn ----- eth the wil --- derness in --

He turn -- eth the wil --- derness in -- to a standing

springs, into wa ter -- springs!

springs, And dry ground in to wa ter -- springs, into wa ter

-- to a standing wa ----- ter, and dry ground in to wa ter -- springs.

wa - - - ter; And dry ground into wa - - - ter - - - springs! How great is His
 turn - - - eth the wil - - - derness in - - - to a standing wa - - - ter.
 springs, in to wa - - - ter - - - springs, wa - - - ter - - - springs! How

And dry ground in to wa - - - ter - - - springs! How great is His

good - - - ness, How great is His good - - - ness, in whose hand is the
 How great is His good - - - ness, in whose hand is the
 great, How great is His good - - - ness, in whose hand is the

good - - - ness; How great is His good - - - ness, in whose hand is the

soul of ev - - - ry liv - - - ing thing. And the breath, and the breath of all man - - -
 soul of ev - - - ry liv - - - ing thing. And the breath, and the breath of all man - - -
 soul of ev - - - ry liv - - - ing thing. and the breath of all man - - -
 soul of ev - - - ry liv - - - ing thing. And the breath, and the breath of all man - - -

kind! Praise the Lord,.....
 kind! Praise the Lord for His goodness; Praise the
 kind! Praise the Lord for His goodness; Praise the
 kind!.... Praise the Lord, Praise the Lord,
 Praise the Lord,..... Praise the Lord,
 Lord for His goodness; Praise the Lord, Praise the Lord,
 Lord for His goodness; Praise the Lord, Praise the Lord,
 Praise the Lord, Praise the Lord, Praise the Lord,
 Praise the Lord, Praise the Lord,..... Praise the Lord for His goodness;
 Praise the Lord, Praise the Lord,..... Praise the
 Praise the Lord, Praise the Lord,..... Praise the Lord for His goodness;
 Praise the Lord, Praise the Lord,..... Praise the

Red. ***

Praise the Lord for His good...ness; And His won...derful works to the
 Lord for His good...ness; And His won...derful works to the
 Praise the Lord for His good...ness; And His won...derful works to the
 Lord for His good...ness; And His won...derful works to the

Red. *

chil...dren, to the chil...dren of men. Praise the
 chil...dren, to the chil...dren of men.
 chil...dren, to the chil...dren of men. Praise the Lord,
 chil...dren, to the chil...dren of men. Praise the

Lord, Praise the Lord for His good...ness, Praise the
 Praise the Lord, Praise the Lord for His good...ness
 Praise the Lord, Praise the Lord for His good...ness, Praise the
 Lord, Praise the Lord for His good...ness Praise the

Lord for His good__ness; and His won__der__ful works to

Praise the Lord for His good__ness; and His won__der__ful works to the

Lord for His good__ness; and His won__der__ful works to the

Lord for His good__ness; and His won__der__ful works to the

..... the chil__dren of men, to the chil__dren of

chil__dren, the chil__dren, the chil__dren of men.

chil__dren, the chil__dren, the chil__dren, the chil__dren of

chil__dren of men He turn__eth the wil__derness in

men. He turn__eth the

He turn__eth the wil__derness in__to a standing wa__ter,

men. He

--to a standing wa__ter; And dry ground in__to wa__ter__springs.

wil-derness in-to a stand-ing wa-ter; and dry.....
 and dry ground in-to wa-ter springs, in-to
 turn-eth the wil-der-ness in-to

He turn-eth, He turn-eth the wil-derness and

ground in-to wa-ter springs, in-to
 wa-ter springs, in-to wa-ter springs, in-to
 wa-ter springs, in-to wa-ter springs, in-to

dry ground in-to wa-ter springs, in-to

un poco animato.
 wa-ter springs.....
 wa-ter springs.....
 wa-ter springs.....

wa-ter springs.....

un poco animato

Ho...nour! Glo...ry!

Ho...nour! Glo...ry!

Ho...nour! Glo...ry!

Ho...nour! Glo...ry!

f *ped.*

Power be to God the Lord! Ho...nour, Glo...ry,

Power be to God the Lord! Ho...nour, Glo...ry,

Power be to God the Lord! Ho...nour, Glo...ry,

Power be to God the Lord! Ho...nour, Glo...ry,

gva *ped.*

Power be to God the Lord: pro-claim'd by all, as by his Prophet's word! by

Power be to God the Lord: pro-claim'd by all, as by his Prophet's word! by

Power be to God the Lord: pro-claim'd by all, as by his Prophet's word! by

Power be to God the Lord: pro-claim'd by all, as by his Prophet's word! by

gva

T

The musical score is arranged in systems. Each system contains vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment (Right and Left Hand). The lyrics are written below the vocal staves. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

all as by His Pro ... phet's word!
 all as by His Pro ... phet's word! Hal ... le lu ... jah,
 all as by His Pro ... phet's word! Hal ... le lu ... jah,
 all as by His Pro ... phet's word! Hal ... le ... lu ... jah,
 Hal ... le
 Hal ... le ... lu ... jah! Hal ... le ... lu ... jah, Hal ... le
 Hal ... le ... lu ... jah! Hal ... le ... lu ... jah, Hal ... le
 Hal ... le ... lu ... jah! Hal ... le ... lu ... jah, Hal ... le lu ...
 lu ... jah, Hal ... le lu ... jah, Hal ... le lu ... jah, Halle
 lu ... jah, Hal ... le lu ... jah, Hal ... le lu ... jah, Halle
 lu ... jah Hal ... le ... lu ... jah, Hal ... le lu ... jah, Hal ... le lu ... jah,
 --jah, Hal ... le ... lu ... jah, Hal ... le lu ... jah, Hal ... le lu ... jah,

lu jah, Halle lu jah Halle lu jah, Halle lu jah, Halle lu jah,
 lu jah, Halle lu jah, Halle lu jah, Halle lu jah, Halle lu jah,
 Halle lu jah, Hal le lu jah, Halle lu jah, Halle
 Halle lu jah, Hal le lu jah, Halle lu jah, Halle

Hal le lu jah, Hal le lu jah, Hal le lu jah, Hal le
 Hal le lu jah, Hal le lu jah, Hal le
 lu jah, Hal le lu jah, Hal le lu jah, Hal le lu jah, Hal le
 lu jah, Hal le lu jah, Hal le lu jah, Hal le

lu jah, Hal le lu jah!
 lu jah, Hal le lu jah!
 lu jah, Hal le lu jah!
 lu jah, Hal le lu jah!

ff *Rit:* *ff* *Rit:* *ff* *Rit:* *ff* *Rit:*

PART II.

No. 24.

In the house of the Shunammite.

PIANO FORTE.

ANDANTE AGITATO. M. ♩ = 96

f c pesante

p

pp

f

ff *p* *p v* *L.H.* *pp* *LENTO.*

Con dolore.

R.H.

SHUNAMMITE.

Lord, turn thine eye in mer_cy on my Child! Be_ hold him

RECIT:

p

panting on my heart for breath! His cheek,..... where ruddy health this morning

smiled, — Is pale and cold ere noon! Can this be

p *poco Cres.*

No. 25.

A I R.

ANDANTE AGITATO MA TRANQUILLO, M ♩ = 126.

SHUNAMMITE.

death?

Sempre p

PIANO
FORTE.

Look up, my Son, if thou art

still awake! Speak, speak to me! Let me but hear thy

voice! Speak to thy mother, — for thy fa.....ther's sake! One

word, one look, will make her heart re...joice! one word, one

look, will make her heart re...joice! Cold!

breathless! dead! and taken thus a.....way! Ah me! I dreamt not we so

soon should part! Help! — man's is vain! what shall I

poco accel: e Cres: sempre.

Cres:
do? what shall I do? what say? my Child, thy

f

death!..... Thy death will break thy fa...ther's

Tempo. 1º

Dec

B
heart! — and mine! Speak to me! Speak to thy

mother, my Child! Thy death will break thy fa...ther's heart, And

mine ! my child, thy death will break thy fa...ther's heart, and

mine ! Ah me ! Ah

Rit:

ADAGIO. M ♩ = 88. me ! God ! com...fort, - Save us from dis...may !

pp

God ! com...fort, - save us from dis...may !

Rall: a Tempo.

pp

L.H. R.H. L.H. Ped.

RECIT: *f*

SHUNAMMITE: Thanks Heaven! yea, to the man of God at Carmel I will

PIANO FORTE: *Con la voce. f*

go; And pray his holy aid to heal, or soothe our woe!

TRANQUILLO. CHORUS. *Sempre p e tranquillo.*

SOPRANO: God, who can... not

ALTO. *M. ♩ = 76.* God, who can... not

TENOR. God, who can... not

BASS. God, who can... not

PIANO FORTE: *Sempre p e legato.* *Sempre p e tranquillo* God, who can... not

be un... just, Heed... eth... all... that on Him

be un... just, Heed... eth all... that on Him

be un... just, Heed... eth all... that on Him

be un... just, Heed... eth all... that on Him

trust; them who call on Him for aid;....

trust; them who call on Him for aid;....

trust; them who call on Him for aid;....

trust; them who call on Him for aid;....

An...guish shall not make a...fraid! Trust Him,

An...guish shall not make a...fraid! Trust Him,

An...guish shall not make a...fraid! Trust Him,

An...guish shall not make a...fraid! Trust Him,

trust Him then, in life, in death; He can give thee liv...ing

trust Him then, in life, in death; He can give thee liv...ing

trust Him then, in life, in death; He can give thee liv...ing

trust Him then, in life, in death; He can give thee liv...ing

Cres: breath; He can give thee liv...ing breath; *p* af...ter
Cres: breath; He can give thee liv...ing breath; *p* af...ter
Cres: breath; He can give thee liv...ing breath; *p* af...ter
Cres: breath; He can give thee liv...ing breath; *p* af...ter

death, the life now thine, He can make a life di...
 death, the life now thine, He can make a life di...
 death, the life now thine, He can make a life di...
 death, the life now thine, He can make a life di...

pp Rit: vine, a life di...vine...
pp vine, a life di...vine, a life di...vine.
pp vine, a life di...vine, a life di...vine.
pp vine, a life di...vine, a life di...vine.

No. 27.

Mount Carmel.

AGITATO. M. ♩ = 168. RECIT:

ELISHA.

PIANO FORTE.

p *p* *Cres:*

...hold, Ge-ha...zi; you-der is the Shu-nammite! wherefore com-eth she to..

LENTO. M. ♩ = 88. AGITATO.

day? It is neither new moon, nor Sabbath.

p *p* *Cres:*

SHUNAMMITE. RECIT:

Oh, ho-ly man of

f

GEHAZI.

ELISHA.

God! Let go my mas...ter's man...tle!

Stand back! Let her a...

...lone; her soul is vex...ed with...in her; And the Lord hath hid it from

SHUNAMMITE.
RECIT:

me. Did I de...sire a son of my Lord? did I not

ELISHA.
ANDANTE.

SHUNAMMITE

say—"do not de...ceive me?" Is it not well with the child? It is well.

ANDANTE. M. ♩ = 66.
a tempo.

E QUASI A TEMPO.

The Lord gave; and the Lord hath ta...ken a...way. Blessed be the

ELISHA

RECIT: 2.

ANDANTE.

name of the Lord! Gird up thy loins, Ge... ha... zi! haste,

SHUNAMMITE.

lay my staff on the face of the child! Return with

me! As the Lord liv... eth, and as thy soul liv... eth; I will not

ELISHA.

leave thee! Re... turn, re... turn with me! I

LENTO.

will re... turn with Thee!

No. 28.

A I R.

CANTABILE DECLAMATO. M. ♩ = 56.

ELISHA.

PIANO FORTE

Lament not thus; thy tears are vain! Death is the lot of

Seguendo sempre la voce.

all! be calm! strive to await thy call, Strive to await thy

call With a resign'd and tranquil mind! Hope, hope will

Rit:

a Tempo.

quell thy fear, and soothe be-reaved pain, and though it be not

here, thou shalt behold thy son a-live a...gain, thy son a...live, a -

accel: un poco, e Cres: V.

a Tempo.

...live a... gain . Lament not thus, thy tears are

a Tempo.

vain! Death is the lot of all! be calm! strive to await thy

call With a re...sign'd and tranquil mind! Strive to await thy

call With a re...sign'd and tranquil mind; with a re...sign'd and tranquil

con la voce.

mind! Be calm, be calm!.....

Rit.

No. 29.

RECIT:

ALLEGRETTO MOSSO. M. ♩ - 144. RECIT:

GEHAZI

PIANO FORTE

p

I laid thy

staff up... on the face of the child; But there was nei... ther voice nor

ELISHA.

hearing: The child is not a... waked! Thy heart, Ge... ha... zi, is not right, - I fear, with

God! Give me my staff! re main ye. here.

MODERATO. M. $\text{♩} = 72.$

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one flat (B-flat), and the time signature is common time (C). The tempo is marked 'MODERATO' with a metronome marking of quarter note = 72. The piano part includes various ornaments and slurs.

The second system continues the vocal and piano parts. The piano accompaniment features a series of chords in the right hand and a more active bass line in the left hand.

The third system includes a vocal line and piano accompaniment. The vocal line has a fermata over the word 'SHUNAMMITE' and begins with 'My'. The piano part includes performance instructions: 'Ped.' (pedal), 'Ped. F. H.' (pedal for the right hand), and asterisks indicating specific notes.

The fourth system is a recitative section. The vocal line is marked 'RECIT:' and contains the lyrics: 'Son! oh thou no more wilt comfort me! I would to'. The piano accompaniment is sparse, with a 'p' (piano) dynamic marking.

The fifth system continues the recitative. The vocal line has the lyrics: 'God, that I had died for thee!'. The piano accompaniment is marked 'p' and features a long, sweeping melodic line in the right hand.

N^o 30.

(135)

SI ANCTUS.

TEMPO MODERATO. M. ♩ = 100.

SOPRANO.

ALTO.

PIANO FORTE.

ANGELS Holy, Ho-ly, Ho-ly Lord God, God of

p legato.

might! Cre-a-tor of the Heav'ns, the Earth, and Light! Thou wast, Thou art, and art to

be. Ancient of days, re-ceive the praise we give a-lone, a-lone to Thee!

FULL CHORUS

Hail! e-ver-last-ing God! we bow, we bow be-fore Thee! The

Hail! e-ver-last-ing God! we bow, we bow be-fore Thee! The

Hail! e-ver-last-ing God! we bow, we bow be-fore Thee! The

Hail! e-ver-last-ing God! we bow, we bow be-fore Thee! The

u...ni...verse is filled with Thy Glo...ry, is fill...ed with Thy Glo..

u...ni...verse is filled with Thy Glo...ry, is fill...ed with Thy Glo..

u...ni...verse is filled with Thy Glo...ry, is fill...ed with Thy Glo..

u...ni...verse is filled with Thy Glo...ry, is fill...ed with Thy Glo..

...ry! The u...ni...verse is filled with Thy Glo...ry, the u...ni...

...ry! The u...ni...verse is filled with Thy Glo...ry, the u...ni...

...ry! The u...ni...verse is filled with Thy Glo...ry, the u...ni...

...verse is filled with Thy Glo...ry! with Thy Glo...ry!

...verse is filled with Thy Glo...ry! with Thy Glo...ry!

...verse is filled with Thy Glo...ry! Hail! ever...

ALLA BREVE.

...verse is filled with Thy Glo...ry! with Thy Glo...ry!

...last...ing God! we bow, we bow, we bow be fore Thee, be fore

va

Hail e...ver...last...ing God! we bow, we bow, we bow be fore Thee, before
Thee! we bow, we bow be...fore Thee,

Hail! e...ver...last...ing God! we bow, we bow, we bow be fore Thee, before
Thee! We bow we bow be...fore Thee,
Hail e...ver...last...ing God! we bow before Thee, be fore

Thee! We bow, we bow be... fore
 Hail! e... ver... last... ing God! we bow, we
 Thee! We bow be... fore Thee!
 Hail! e... ver... last... ing God! we bow, we bow, we bow, be... fore

Thee! Hail! e... ver... last... ing God, we bow, we bow, we
 bow be... fore Thee! e... ver... last... ing God, we bow, we bow, we
 Hail! e... ver... last... ing God, we bow, we bow, we
 Thee, be... fore Thee! we bow, we bow, we bow,

bow be... fore Thee! we bow be... fore Thee!
 bow, we bow be... fore... Thee! Hail! e... ver... last... ing
 bow be... fore Thee! be... fore Thee! e... ver... last... ing
 be... fore Thee! Hail!

God! we bow, we bow, we bow, be fore Thee, be fore

God! we bow he fore Thee!

e..verlast... ing God! we bow... be... fore Thee, be... fore

Thee! Hail! e..ver last... ing God! we

Hail e..ver last... ing God! We bow,

Thee! e..ver last... ing God!

bow, we bow, we bow be fore Thee! we... bow be fore

bow, we bow, we bow be fore Thee!

we bow, we bow,.... be fore Thee, we... bow be fore

Thee! we bow be... fore Thee!
 we bow, we bow be... fore Thee! Hail!
 Thee! be... fore Thee, be... fore Thee!

Hail, e... ver... last... ing

we bow be... fore Thee! we
 hail! e... ver... last... ing God! we bow be... fore Thee! be...
 Hail! e... ver... last... ing God! we bow be... fore Thee!

God! e... ver... last... ing God! we bow be... fore

bow be... fore Thee! Hail! e... ver... last... ing
 fore... Thee! Hail! e... ver... last... ing
 Hail! e... ver... last... ing God! e... ver... last... ing
 fore Thee! Hail!

God! we bow, we bow, we bow be fore
 God! we bow, we bow, we bow be fore Thee! be fore
 God! we bow, we bow be fore Thee!
 e ver last ing God! we bow be fore Thee, be fore

Thee! we bow be fore, be fore Thee! be fore Thee!
 Thee! we bow be fore Thee! Hail!
 we bow be fore, be fore Thee! be fore Thee! Hail!
 Thee! Hail!

Hail! Hail! Hail! e ver last ing God! e ver
 Hail! Hail! Hail! e ver last ing God! e ver
 Hail! Hail! e ver last ing God!
 Hail! Hail! e ver last ing God! e ver last ing God! e ver

Cres.

Cres.

Cres.

last ing

God! we

bow

last ing

God! we

bow

be fore

Thee! we

bow

be fore

Thee!

we bow

before

Thee! we bow

before

Thee! we bow

last ing

God! we

bow, we

bow

be fore

Thee! we

be fore

Thee!

bow be fore

Thee!

Hail! e ver last ing

before Thee! we

bow, e ver last ing

God! we bow, we

bow be fore Thee!

Hail! e ver last ing God! we bow, we

God! we bow, we

bow be fore

Thee! we bow, we

bow be fore

Thee!

we bow,

we bow

Hail! e ver last ing God! we bow, we bow be fore

how, we how be fore Thee! The uni verse is
 how, be fore Thee! be fore Thee! The u ni
 be fore Thee! be fore Thee! The u ni

Thee, we how be fore Thee! The u ni verse is

fil led with thy Glo ry! The u ni verse is fil led with
 -verse is filled with thy Glo ry! The u ni verse is fil led with
 verse is fil led with Thy Glo ry! The u ni verse is fil led with

fil led with Thy Glo ry! The u ni verse is fil led with

ANDANTE MAESTOSO. M. ♩ = 96.

Thy Glo ry! Ho ly! Ho ly! Ho ly! Lord
 Thy Glo ry! Ho ly! Ho ly! Ho ly! Lord
 Thy Glo ry! Ho ly! Ho ly! Ho ly! Lord
 Thy Glo ry! Ho ly! Ho ly! Ho ly! Lord

Thy Glo ry! Ho ly! Ho ly! Ho ly! Lord

No. 31.

The house of the Shunammite.

QUASI LENTO. M. ♩ = 88.

ELISHA.

PIANO
FORTE

Musical notation for Elisha's first vocal line and piano accompaniment. The vocal line is in C major, 4/4 time, with a tempo of Quasi Lento (♩ = 88). The piano accompaniment features a flowing sixteenth-note pattern in the right hand and a more rhythmic bass line in the left hand. Dynamics include piano (pp) and piano-forte (p).

RECIT:

'Tis as Ge-ha-zi said: the child is cold and

ANDANTE TRANQUILLO.

dead!

Musical notation for Elisha's second vocal line and piano accompaniment. The tempo is Andante Tranquillo. The piano accompaniment is characterized by a prominent, sweeping sixteenth-note figure in the right hand, with a more static bass line. Dynamics include piano (pp) and piano-forte (p).

Invocation Recit: declamato e molto Maestoso.

Hear me, Almighty God of

love! send me thy Spi-rit from a-bove; That I may cheer with hope and

life, This de...so...la...ted, child...less wife! though

she have lov'd the bless...ing sent; more than its Giv...er; O, re...

...lent! Thy Pow'r im...part; That now in death, my breath may

give him liv...ing breath!

K *ANDANTE MOSSO. M. ♩ = 96.* *MENO MOSSO. M. ♩ = 96.*

M. ♩ = 104.

Molto tranquillo e legato.

Seq.

*

The first system of music consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The piano part features a rhythmic pattern of eighth notes in the left hand and chords in the right hand.

The second system continues the musical piece. The piano accompaniment includes a 'Ped.' (pedal) marking and a '*' symbol. The vocal line is mostly silent in this system.

The third system contains the vocal line with the lyrics "The flesh is wax...ing warm!". The piano accompaniment continues with chords and rhythmic patterns. A 'p' (piano) dynamic marking is present.

The fourth system features a vocal line with a long note and a piano accompaniment. A 'L' (Lento) tempo marking is placed above the vocal staff. The piano part includes a 'Ped.' marking and a '*' symbol.

The fifth system contains the vocal line with the lyrics "He breathes!". The piano accompaniment includes a 'Ped. v' (pedal forte) marking. The system concludes with a final chord in the piano part.

He sighs !.....

This system contains the first two staves of music. The vocal line begins with a whole note rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a whole note chord of G4, B4, and D5, followed by a half note chord of G4, B4, and D5, and then a quarter note chord of G4, B4, and D5. A dynamic marking of *mf* is present.

The shades of death now from his

This system contains the next two staves of music. The vocal line continues with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. A dynamic marking of *mf* is present.

Cres: poco a poco ed accel: ma non molto.

eye..... lids rise !

This system contains the next two staves of music. The vocal line continues with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. A dynamic marking of *mf* is present.

ALLEGRO. M. $\text{♩} = 69.$

Come in, O Shu-nammite !

This system contains the next two staves of music. The tempo marking is *ALLEGRO. M. $\text{♩} = 69.$* The vocal line begins with a whole note rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. A dynamic marking of *mf* is present.

Thy grief re.....frain ; Take

This system contains the final two staves of music. The vocal line continues with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. A dynamic marking of *mf* is present.

up thy Son; behold, he lives again!

SHUNAMMITE.
God..... be prai..... sed!

RECIT: THE CHILD.
A..... rise, my Son, a..... rise! Weep not my

mo.....ther, I no more com.....plain: my sleep and

dream have heal.....ed all my pain!

A I R.

CHILD. *ANDANTINO. M. ♩ = 88.*

PIANO FORTE.

p

I dreamt I was in

Heaven, And heard the Cherubim and Seraphim Sing, Ho...ly,

Rit: con la voce.

p

N M. ♩ = 100. poco meno.

Ho...ly, Ho...ly, Lord; Lord, - God, God of might! I

Tempo. 1º

could not number all the throng; Like stars they shone around God's

throne, praising His Ho...ly name in Song hail!

hail God of light! hail! hail God of

light! I tried to join their lof...ty.... thome; but

while I strove, your voice of love..... a...woke me from this Heaven....ly

dream of pure de.....light,..... this heavenly dream of pure de..

..light, of pure de...light. *a Tempo.* If a...ny but your dear sweet

poco Rit:

a Tempo.

voice, Had call'd your boy from heaven...ly joy; I think I

should not now.... re...joice to wake a...gain! I think I

Seguendo la voce.

should not now re...joice to wake a...gain,..... not now re...

...joice..... to wake a...gain! Weep not dear

p poco Rall:

mo...ther, weep not! weep not!

pp

No. 33.

CHORUS.

TEMPO GIUSTO. M. ♩ - 108.

SOPRANO

ALTO.

TENOR.

BASS.

PIANO
FORTE.

Thanks, grateful thanks; Al... migh... ty Lord; Thou God of
 Thanks, grateful thanks; Al... migh... ty Lord; Thou God of
 Thanks, grateful thanks; Al... migh... ty Lord; Thou God of
 Thanks, grateful thanks; Al... migh... ty Lord; Thou God of

Love, and ev'... ry wonder; Thy ser... vant by Thy ho... ly
 Love, and ev'... ry wonder; Thy ser... vant by Thy ho... ly
 Love, and ev'... ry wonder; Thy ser... vant by Thy ho... ly
 Love, and ev'... ry wonder; Thy ser... vant by Thy ho... ly

word, hath rent the bonds of Death a... sunder! Thanks, grateful
 word, hath rent the bonds of Death a... sunder! Thanks, grateful
 word, hath rent the bonds of Death a... sunder! Thanks, grateful
 word, hath rent the bonds of Death a... sunder! Thanks, grateful

thanks, Al-migh-ty Lord; Thy servant by Thy ho-ly word, by

thanks, Al-migh-ty Lord; Thy servant by Thy ho-ly word, by

thanks, Al-migh-ty Lord; Thy servant by Thy ho-ly word, by

thanks, Al-migh-ty Lord; Thy servant by Thy ho-ly word, by

Thy Ho-ly word, hath rent the bonds of Death a-sun-der!

Thy Ho-ly word, hath rent the bonds of Death a-sun-der!

Thy Ho-ly word, hath rent the bonds of Death a-sun-der!

Thy Ho-ly word, hath rent the bonds of Death a-sun-der!

Not un-to us, but unto Thee; The Glo-ry,

der!

Not un - to us,
praise and honour be for e - - - ver! Not un - to

but un - to Thee; The Glo - - - ry, praise, and honour
us but un - to Thee, The praise, and honour

Not un - to us, but un - to
be, for e - - - ver! Not un - to us, but un - to
be, for e - - - ver! The

Thee;... The Glo... ry praise, and honour be for e...
 Thee;... The praise, and honour be for e...
 Glo... ry, praise, and ho... nour be for e...

...ver! Not un... to us, but un... to Thee;
 ...ver! The glo... ry
 ...ver! But un... to Thee; The glo... ry and
 Not un... to us, but un... to Thee, The

The praise and honour be for e... ver!
 praise and ho... nour be for e... ver!
 ho... nour be, Not un... to
 Glo... ry, praise and honour be for e... ver!

Not un-to us, but un-to Thee;
 Not un-to us, but un-to Thee;
 us, but un-to Thee; but un-to

Not un-to us, but un-to

but un-to Thee; the glo-ry
 but un-to Thee; the glo-ry
 Thee, the glo-ry, praise and ho-nour

Thee, ... the glo-ry, praise and ho-nour

be, for e-ver! not un-to
 be, not un-to us,
 be, for e-ver! not un-to

be, for e-ver!

Cres:

p

us, but un...to Thee, The Glo...ry, but un...to Thee, The Glo...ry, praise, and ho...nour be for The ho...nour be for Glo...ry, praise, and ho...nour be for

ver! Not un...to us, but un...to The Glo...ry,

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

R

but un--to Thee, The Glo--ry, and ho--nour
 Thee, The Glo--ry, and ho--nour be.... for
 but un--to Thee, The Glo--ry be.... for
 praise, and ho--nour be.... for

be for e--ver! but un--to Thee;
 e--ver! Not un--to
 e--ver! Not un--to
 e--ver! Not un--to us, but un--to Thee,

but un--to Thee; The Glo--ry
 us, but un--to Thee;
 us, but un--to Thee; The..... Glo--ry.....
 but un--to Thee; The Glo--ry and ho--nour

he, for e ver! Not un ... to
 but un ... to Thee, The
 he, for e ver! The

us, but un ... to Thee; Glo ... ry and
 Glo ... ry, praise, and ho ... nour
 Glo ... ry, praise, be for

but un ... to Thee, Glo ... ry, praise

praise be for e ver!
 he for e ver!
 e ver!

be for ... e ver!

Thanks grateful thanks, Al migh ty Lord; Thou

Thanks grateful thanks, Al migh ty Lord; Thou

Thanks grateful thanks, Al migh ty Lord; Thou

Thanks grateful thanks, Al migh ty Lord; Thou

Cres:

God of love, and ev' ry won der; Thy ser vant by Thy

God of love, and ev' ry won der; Thy ser vant by Thy

God of love, and ev' ry won der; Thy ser vant by Thy

God of love, and ev' ry won der; Thy ser vant by Thy

Ho ly word, hath rent the bonds of Death a sun der!

Ho ly word, hath rent the bonds of Death a sun der!

Ho ly word, hath rent the bonds of Death a sun der!

Ho ly word, hath rent the bonds of Death a sun der!

Thanks, grateful thanks, Al... migh... ty Lord; Thy servant by Thy Holy

Thanks, grateful thanks, Al... migh... ty Lord; Thy servant by Thy Ho... ly

Thanks, grateful thanks, Al... migh... ty Lord; Thy servant by Thy Holy

Thanks, grateful thanks, Al... migh... ty Lord; Thy servant by Thy Holy

word, by Thy Ho ly word hath rent the bonds of Death a...

word, by Thy Ho ly word hath rent the bonds of Death a...

word, by Thy Ho ly word hath rent the bonds of Death a...

word, by Thy Ho ly word hath rent the bonds of Death a...

Rit: un poco.

sun... der! Hath rent the bonds of Death a... sun... der!

sun... der! Hath rent the bonds of Death a... sun... der!

sun... der! Hath rent the bonds of Death a... sun... der!

sun... der! Hath rent the bonds of Death a... sun... der!

Rit: un poco.

No. 34.

"Before the abode of Elisha?"

MARCH.

MARZIALE MOSSO, M. ♩ = 158.

PIANO
FORTE

The musical score is written for piano and forte. It consists of six systems of staves. The first system includes the dynamic marking *p e stacc.* and the tempo marking *MARZIALE MOSSO, M. ♩ = 158.* The second system continues the piece. The third system features a key signature change to two flats (B-flat and E-flat) and includes the dynamic marking *a poco a poco Cres:*. The fourth system includes a **T** (Trill) marking above the first staff. The fifth and sixth systems continue the piece with various dynamic markings and articulations.

First system of musical notation, featuring a grand staff with treble and bass clefs. It includes dynamic markings such as *f* and *Ped.*, and asterisks indicating specific performance techniques.

Second system of musical notation, continuing the piece with various notes and rests, including *Ped.* markings and asterisks.

Third system of musical notation, featuring a *U* marking above the staff and several *Ped.* markings with asterisks.

Fourth system of musical notation, including a *f* dynamic marking and multiple *Ped.* markings with asterisks.

Fifth system of musical notation, showing complex rhythmic patterns and *Ped.* markings with asterisks.

Sixth system of musical notation, featuring *Ped.* markings and asterisks throughout the system.

Seventh system of musical notation, concluding the piece with *Ped.* markings, asterisks, and a final double bar line.

No. 35.

GEHAZI. *RECIT:*

Thus saith E... li... sha; the master whom I serve, to Na... a... man,

PIANO
FORTE.

QUASI A TEMPO. M. ♩ = 80.

"Go, wash in Jor... dan's tide se... ven times: And thy

flesh shall come a... gain to thee; and thou shalt be clean,"

No. 36.

NAAMAN. *ALLEGRO CON SPIRITO. M. ♩ = 132. A I R.*

What! meaneth he to mock at me?

PIANO
FORTE

What! mean... eth he to mock at me? I

thought he would come out and stand, And call upon his God the Lord; and

touch me with his healing hand: Thus, I should be restored!

What! mean...eth he To mock at me? to

mock at me? Our A...ba-na and

Pharpar glide more clear... and pure than a...ny

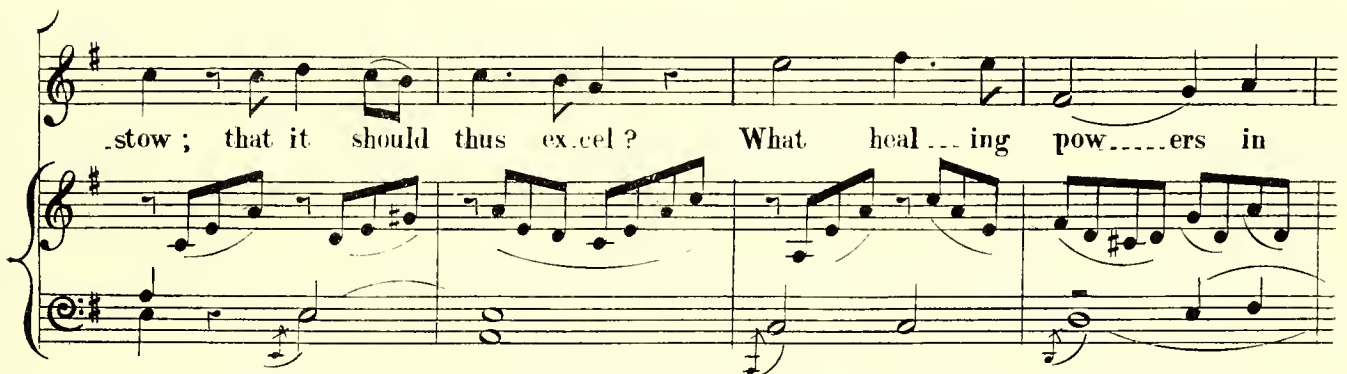
... tide; here, here in Is... ra... el! What heal... ing



pow... ers in Jor... dan flow, more than our Sy... rian streams be...




... stow; that it should thus ex... cel? What heal... ing pow... ers in



Jor... dan flow? What healing pow... ers in



Jor... dan flow more than our Sy... rian streams be... stow; that



B

it should thus ex... cel? What! meaneth he,

To mock at me! Fool! fool am

I, that thus be... liev'd this Pro... phet's pow... er, to

he, to be de... ceiv'd! rather than on it now re... ly,

rather than on it now re... ly, I will return a... gain; endure my

ill and men...tal pain, un...til at last, I die! un...

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The tempo is marked 'C' (Crescendo). The lyrics are 'ill and men...tal pain, un...til at last, I die! un...'. The piano part includes dynamic markings like 'p' and various articulations.

...til at last I die,..... un...til at last, at last, I die!

The second system continues the vocal line and piano accompaniment. The lyrics are '...til at last I die,..... un...til at last, at last, I die!'. The piano part features a complex texture with many notes and dynamic markings, including 'p'.

I will return a.....gain : en...

The third system shows the vocal line and piano accompaniment. The lyrics are 'I will return a.....gain : en...'. The piano part has a more active accompaniment with various dynamics and articulations.

...dure my ill and mental pain, un...til at last I die; at last, at last, at

The fourth system continues the vocal line and piano accompaniment. The lyrics are '...dure my ill and mental pain, un...til at last I die; at last, at last, at'. The piano part includes dynamic markings such as 'Cres:', 'f', 'p', and 'f'.

last, I die!

The fifth system concludes the vocal line and piano accompaniment. The lyrics are 'last, I die!'. The piano part features a final, intense accompaniment with various dynamics and articulations.

RECIT:

ADAH.

LENTO.

p Obey him; try! And thou shalt know, that all God's

PIANO, FORTE.

Quasi a tempo.

Prophet bade thee do, is what to him the Lord hath said. It is by

faith prov'd in the deed, From whence thy clean-ning shall pro-

Cres.

ceed, wrought by the pow'r of God alone, the living God, not one of

D **RECIT:**

stone! In faith then, let him be obey'd; for he hath

NAAMAN.

ADAH.

pow'r to raise the dead! To raise the dead! — To life from

NAAMAN.

ADAH.
LENTO.

death! How? by what means? By pray'r to God the

A TEMPO MODERATO, M. ♩ = 92.

Lord. O heed, O heed, O... hey his word!

RECIT:

PIÙ MOSSO.

NAAMAN.
Risoluto.

God! give! increase his faith! It shall, it shall be

so! Speed! speed! to Jordan go!

No. 38.

(176)
MARCH.

MARZIALE. M $\text{♩} = 158.$

PIANO
FORTE

The musical score is written for piano and consists of seven systems of staves. The first system includes the dynamic marking *ff*. The second system includes the dynamic marking *f*. The third system includes the dynamic marking *mp*. The fourth system includes the dynamic marking *p*. The fifth system includes the dynamic marking *pp*. The score concludes with a double bar line and a repeat sign.

Beside the Jordan.

ANDANTE. 4. ♩ = 35.

CHORUS.

PIANO
FORTE.

SONS OF THE PROPHET.

ALTO.

TENOR 1^o

TENOR 2^o

BASS 1^o

BASS 2^o

Lord God! we now have reard this home, Here, here, by thy
 Lord God! we now have reard this home, Here, here, by thy
 Lord God! we now have reard this home, Here, here, by thy
 Lord God! we now have reard this home, Here, here, by thy
 Lord God! we now have reard this home, Here, here, by thy

Jor...dan's tide: In spi...rit with thy Pro...phet come; With him, with
 Jor...dan's tide: In spi...rit with thy Pro...phet come; With him, with
 Jor...dan's tide: In spi...rit with thy Pro...phet come; With him, with
 Jor...dan's tide: In spi...rit with thy Pro...phet come; With him, with
 Jor...dan's tide: In spi...rit with thy Pro...phet come; With him, with

him and us a -- bide! with him, with him and us a -- bide! The

him and us a -- bide! with him, with him and us a -- bide!

him and us a -- bide! with him, with him and us a -- bide!

him and us a -- bide! with him, with him and us a -- bide!

him and us a -- bide! with him, with him and us a -- bide!

An -- gel of the Lord is e -- ver near, To guard and

bless all who His name re -- vere ;

bless all who His name re -- vere.

ALLEGRO N. ♩ = 176.

Musical score for the first system, featuring a vocal line and piano accompaniment in B-flat major. The piano part includes dynamic markings 'p' and 'f'.

RECIT:

But see!

Musical score for the second system, including the vocal line and piano accompaniment. The piano part has a dynamic marking 'p'.

a Tempo.

Yon ... der come Na ... a man and his band; O ... be ... di ... ent to our

M. ♩ = 108.

Musical score for the third system, featuring the vocal line and piano accompaniment. The piano part includes dynamic markings 'f' and 'p'.

CANTABILE NON LENTO. M. ♩ = 96.

God's com ... mand.

il canto ben marcato.

Musical score for the fourth system, including the vocal line and piano accompaniment. The piano part has a dynamic marking 'p'.

Musical score for the fifth system, featuring the piano accompaniment.

Lo! on the margin of the
sacred tide, he kneels! Two women
praying by his side!
He stands now in the stream; While still they
pray. Lord! hear and grant in

mer...cy, all they say!

p Lord hear and grant in mer...cy, all they say, all they

pp *Rit:*

p Lord hear and grant in mer...cy, all they say, all they

pp

p Lord hear and grant in mer...cy, all they say, all they

pp

p Lord hear and grant in mer...cy, all they say, all they

pp

Lord hear and grant in mer...cy, all they say, all they

Rit:

say!

say!

say!

say!

say!

say!

a Tempo.

p

poco Rit:

(A & L. 6110)

PRAYER.

No. 40.

ANDANTE TRANQUILLO. M. $\text{♩} = 104.$

A D A H.

Ma_ker of ev'_ry

PIANO FORTE.

f *p* *p*

star, God..... of im_men_si_ty! al...though Thou art a..

far; our thoughts are known to Thee! Great God, this

day Hear, hear us pray! O

heed our heartfelt grief! Our Na - a - man heal, and thus re -

veal, re-veal Thy power to give re-lief! O,

fill his heart with love, and faith in Thee, in Thee a -

pp

lone! And grant this deed may prove There are no Gods but

One! Thy might, thy might dis - play,

heal him, we pray! That all may then pro... claim; The wonder

done, was Thine a lone, that all may then pro... claim; The won - der

done, was Thine a lone, and thus ex - tol ex - tol Thy

K

name ! Heal him, that he may proclaim; The

pp

ALTO. O hear us Lord, im - plore Thou Na - a - man wilt re

TENOR 1. O hear us Lord, im - plore Thou Na - a - man wilt re

TENOR 2. O hear us Lord, im - plore Thou Na - a - man wilt re

BASS 1. O hear us Lord, im - plore Thou Na - a - man wilt re

BASS 2. O hear us Lord, im - plore Thou Na - a - man wilt re

pp

Ad.

SONS OF THE PROPHETS.

won - der done was Thine a - lone; And thus ex - tol Thy
 - store:..... That he false gods may shun :.... And
 - store:..... That he false gods may shun :.... And
 - store:..... That he false gods may shun ;.... And
 - store:..... That he false gods may shun ;.... And
 - store:..... That he false gods may shun ;.... And

The first system of the musical score consists of six staves. The top five staves are vocal parts, each with a treble clef and a key signature of two sharps (F# and C#). The lyrics are: "won - der done was Thine a - lone; And thus ex - tol Thy - store:..... That he false gods may shun :.... And". The bottom two staves are piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of two sharps. The piano part includes a "Ped." (pedal) marking and a "*" symbol.

name! And thus ex - tol, ex - tol thy name!.....
 bow to Thee a - lone, a - lone!.....
 bow to Thee a - lone, a - lone!.....
 bow to Thee a - lone, a - lone!.....
 bow to Thee a - lone, a - lone!.....
 bow to Thee a - lone, a - lone!.....

Rit.

Rall.

pp

ped.

The second system of the musical score consists of six staves. The top five staves are vocal parts, each with a treble clef and a key signature of two sharps. The lyrics are: "name! And thus ex - tol, ex - tol thy name!..... bow to Thee a - lone, a - lone!.....". The bottom two staves are piano accompaniment, with a grand staff and a key signature of two sharps. The piano part includes a "Ped." marking, a "*" symbol, and a "pp" (pianissimo) dynamic marking. The system concludes with a double bar line.

No. 41.

ELISHA *RECIT*

The seventh time. — *lunga pausa.* *ALLEGRO M.* ♩ = 160.

PIANO FORTE.

RECIT:

He rusheth..... from the river to the

shore!

a Tempo.

Cres: molto.

RECIT:

A gain he kneels! — Not to im..

a Tempo.

..plore! thanks, Lord! he is unclean no more!

a tempo.

M. ♩ = 138.

Cres:

L Sop: This wond... rous deed could but pro...

ALTO. This wond... rous deed could but pro...

TENOR. This wond... rous deed could but pro...

BASS. This wond... rous deed could but pro...

This wond... rous deed could but pro...

...ceed from God the Lord; who spake by his

...ceed from God the Lord; who spake by his

...ceed from God the Lord; who spake by his

...ceed from God the Lord; who spake by his

...ceed from God the Lord; who spake by his

Pro... phet's word!.....

Pro... phet's word!.....

Pro... phet's word!.....

Pro... phet's word!.....

Pro... phet's word!.....

No. 42.

QUARTETTO.

ALL^{to} NON TROPPO, M. $\text{♩} = 138$.
Con molto staccato.

NAAMAN

PIANO
FORTE

Ho ... nour and Glo ... ry, Al ... migh ... ty, be thine; This

heal ... ing act is mer ... ci ... ful, ... di ... vine! No

o ... ther pow'r this wondrous deed ac ... cords! ...

Thou art the God of Gods, and Lord of Lords!

Con la voce.

TIMNA.

Ho ... nour and Glo ... ry, Al ... migh ... ty be thine! This

Glo ... ry be thine!

heal...ing act is mer...ci...ful, - di...vine! No o...ther

This heal...ing act is di...vine!

Pow'r this wondrous deed ac...cords! Thou art the God of Gods, and

Thou art the God.... of Gods! the God of

ADAH.

M

Ho...nour, and Glo...ry, Al...migh...ty, be

Lord of.... Lords!

Glo...ry, al...migh...ty, be

Gods, and Lord of Lords!

Glo...ry be

Thine! This heal...ing act is mer...ci...ful, - di...vine! No

Thine! This heal...ing act is mer...ci...ful, - di...

Thine! This heal...ing act is mer...ci...ful, - di...vine!

o ther pow'r this wondrous deed ac cords! Thou art the
vine! Thou art the God... of Gods,
Thou art the God of Gods... the God of

God of Gods, and Lord of Lords!
the God of Gods, and Lord of Lords!
Gods, and Lord of Lords! > ELISHA.
Ho nour and

Glo ry, Al migh ty, be Thine! this heal ing
Glo ry, be Thine!
this heal ing

Glo ry, Al migh ty, be Thine! this heal ing

act is mer...ci ful, di vine! Thou
 This heal...ing act is mer...ci ful, di vine!
 act is mer...ci ful, di vine! Thou
 act is mer...ci ful, di vine! No o...ther

art the God of Gods,
 Thou art the God, Thou art the
 art the God of Gods, and Lords,
 pow'r this won-drous deed ac...ords! Thou art the

God of Gods, and Lord of Lords!
 the God of Gods, and Lord of Lords!
 God of Gods, and Lord of Lords!

Glo...ry, Al...migh...ty, be Thine! this heal...ing
 Glo...ry, Al...migh...ty, be Thine! this heal...ing act, this
 Glo...ry, be Thine! this heal...ing act, this
 Glo...ry, Al...migh...ty, be Thine! this heal...ing

act is mer...ci...ful, di...vine! No o...ther
 heal...ing act... is mer...ci...ful, di...vine!
 heal...ing act is mer...ci...ful, di...vine!
 act is mer...ci...ful, di...vine! Thou

pow'r this won...drous deed ac...cords! Thou art the
 Thou art the God..... of Gods.....
 Thou art the God of Gods,..... Thou art the
 art the God of Gods,..... Thou art the

God of Gods, and Lord of... Lords! Thou art the God,.....
 and the Lord of Lords!.... Thou art the
 God..... of Gods, and Lords! Thou art the
 God of Gods, and Lords! Thou art the God

God of Gods,..... Thou art the
 God of Gods, Thou art the God of
 of Gods, Thou art the God of

..... Thou art the God of
 Gods of Gods, and Lord of Lords! Thou art the God of
 Gods, and Lord of Lords! Thou art the God of
 Gods, and Lord of Lords! Thou art the God of

Gods, and Lord of Lords! Thou art the God

Gods, and Lord of Lords! Thou art the God of

Gods, and Lord of Lords! Thou art the God of

Gods, and Lord of Lords! Thou art the God of

Gods..... and Lord of Lords! and Lord of

Gods..... and Lord of Lords! and Lord of

Gods..... and Lord of Lords! and Lord of

Lords!.....

Lords!.....

Lords!.....

Lords!.....

Ad.

(A & L. 6110)

No. 43.

RECIT.

NAAMAN.

O man of God! I pray thee take a blessing of thy

ELISHA.

PIANO
FORTE

servant!

As the Lord liveth, before whom I

'Tis he that

stand; I will receive none.

"Go in peace."

stood before me in the dream I dreamt upon my bed! 'tis he that to me

LENTO A TEMPO.

said, — "Go in peace!" I now

know that there is no God in all the earth, no God but in

ELISHA.
Is... ra... el! re... vere Him, praise His

a Tempo.
name; and mag... ni... fy his fame, and mag... ni... fy his

M. ♩ = 104

fame for e... ver... more!



A LA UORALE.

ADAH.

TIMNA.

GEHAZI

ad lib:

NAAMAN.

Blessed be the Lord God, the God of Is -- ra -- el; Who on -- ly

ELISHA.

PIANO

FORTE

M. ♩ = 92.

f a tempo.

And bless -- ed be His glo -- rious name

And bless -- ed be His glo -- rious name

And bless -- ed be His glo -- rious name

do ... eth won ... drous things!

And bless -- ed be His glo -- rious name

..... for e -- ver ... more! And let the whole earth be fill -- ed with His

..... for e -- ver ... more! And let the whole earth be fill -- ed with His

..... for e -- ver ... more! And let the whole earth be fill -- ed with His

And let the whole earth be fill -- ed with His

..... for e -- ver ... more! And let the whole earth be fill -- ed with His

Glo...ry! be fill ed with His Glo.....ry!

Glo...ry! be fill ed with His Glo.....ry!

Glo...ry! be fill ed with His Glo.....ry!

Glo...ry! be fill ed with His Glo.....ry!

Glo...ry! be fill ed with His Glo.....ry!

Great God of Gods; may all who stand Be.

Great God of Gods; may all who stand Be.

Great God of Gods; may all who stand Be.

Great God of Gods; may all who stand Be.

fore thy Throne, in ev'ry land; A dore, re vere, and bless thy name, and

fore thy Throne, in ev'ry land; A dore, re vere, and bless thy name, and

fore thy Throne, in ev'ry land; A dore, re vere, and bless thy name, and

fore thy Throne, in ev'ry land; A dore, re vere, and bless thy name, and

this..... thy heal ing deed..... pro claim , may
 this thy heal ing deed..... pro claim , Great God of Gods ; may
 this..... thy heal ing deed..... pro claim , Great God of Gods ; may
 this..... thy heal ing deed pro claim, Great God of Gods ; may

all who stand in ev'ry land; a dore, revere and
 all who stand be fore Thy throne, in ev'ry land; a dore, revere and
 all who stand be fore Thy throne, in ev'ry land; a dore, revere and
 all who stand be fore Thy throne, in ev'ry land; a dore, revere and

bless Thy name, and this..... Thy healing deed pro claim, ... Thy heal ing deed pro
 bless Thy name, and this Thy healing deed pro claim, ... Thy heal ing deed pro
 bless Thy name, and this..... Thy healing deed pro claim, Thy heal ing deed pro
 bless Thy name, and this..... Thy healing deed pro claim, ... Thy heal ing deed pro

claim! Thy heal...ing deed pro...claim! Thy heal...ing

claim! Thy heal...ing deed pro...claim! Thy heal...ing

claim! Thy heal...ing deed pro...claim! Thy heal...ing

claim! Thy heal...ing deed pro...claim! Thy heal...ing

deed pro...claim! Thy heal...ing deed... pro...claim! Thy

deed pro...claim! Thy heal...ing deed... pro...claim! Thy

deed pro...claim! Thy heal...ing deed... pro...claim! Thy

deed pro...claim! Thy heal...ing deed... pro...claim! Thy

Q A CAPPELLA.

heal...ing deed... pro...claim!

heal...ing deed... pro...claim!

heal...ing deed... pro...claim!

heal...ing deed pro...claim! Hal...le...lujah, Amen, Halle...lujah, Hal...le...lujah, Halle...

Hal-le-lu-jah, Amen, Hal-le-lu-jah, Hal-le-lu-jah, Halle-
 lu-jah, A-men. A-men, A-men, A-men,

Hal-le-lu-jah, Amen, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-
 lu-jah, A-men, A-men, A-men, A-men.
 A-men! Hal-le-lu-jah, A-men,

Hal-le-lu-jah, Amen, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-
 lu-jah, A-men! A-men, A-men, A-men,
 A-men! Hal-le-lu-jah, Hal-le-
 A-men! Hal-le-lu-jah,

lu jah, A men! A men. A men!

A men. Hal le lu jah, Hal le lu jah,

lu jah, A men! A men. A men! Halle

Hal le lu jah, Amen, Hal le lu jah, Hal le lu jah, Hal le

Hal le lu jah, Hal le lu jah, A men, A

Hal le lu jah, Hal le lu jah, A men!

lu jah, Hal le lu jah, A men!

lu jah, A men! A men, A

men! Hal le lu jah, Hal le lu jah, Hal le lu jah, Hal le

Hal le lu jah! . . . A men!

Hal le lu jah, Amen, Hal le lu jah, Hal le lu jah,

men! Hal le lu jah, Halle

lu jah. Hal le lu jah, A men! Hal le lu jah, Hal le lu jah, Hal le lu jah, A men!

men! Hal le lu jah, A men! Hal le lu jah, Hal le lu jah, Hal le lu jah, A men! Hal le lu jah, A men! Hal le lu jah, A men! Hal le lu jah, A men! Hal le lu jah, A men!

lu jah, Hal le lu jah, Hal le lu jah A men! lu jah, Hal le lu jah, A men! Hal le lu jah, A men, A men! Hal le lu jah,

Hal le lu jah, Hal le lu jah,
 lu jah, Hal le lu jah, A
 Hal le lu jah, A men!
 A men, Hal le lu jah, Hal le lu jah, Hal le lu jah, A men!

S
 Hal le lu jah,
 men! Hal le lu jah, Hal le lu jah, A men!
 Hal le lu jah, Amen! Halle lu jah, A
 A men! Hal le lu jah, Hal le

Amen! Hal le lu jah, A men, A men, A
 A men, A men, A men, A
 men! Hal le lu jah, A men, A men, A
 lu jah, A men, A men, A

ADAH. *f*
 TIMNA Hal le lu jah, Hal le lu jah,
 GEHAZI Hal le lu jah, Hal le lu jah,
 NAAMAN Hal le lu jah, Hal le lu jah,
 ELISHA Hal le lu jah, Hal le lu jah,
 Hal le lu jah, Hal le lu jah,

men. Hal le lu jah, Halle lu jah,
 men. Hal le lu jah, Halle lu jah,
 men. Hal le lu jah, Halle lu jah,
 - men. Hal le lu jah, Halle lu jah,

p *f* *p*

- lu jah, Hal le lu jah. Hal le lu jah, Halle lu jah,
 - lu jah, Hal le lu jah. Hal le lu jah, Halle lu jah,
 - lu jah, Hal le lu jah. Hal le lu jah, Halle lu jah,
 - lu jah, Hal le lu jah. Hal le lu jah, Halle lu jah,

- lu jah, Hal le lu jah. Hal le lu jah, Halle lu jah, Halle
 Hal le lu jah, Hal le lu jah, Hal le
 Hal le lu jah, Hal le lu jah, Hal le
 Hal le lu jah, Hal le lu jah, Hal le

Hal le lu jah, Hal le lu jah, *p*

T

A...men, A...men!
 A...men, A...men!
 A...men, A...men!
 A...men, A...men!
 lu_jah, Hal le lu_jah, A...men!
 lu_jah, Hal le lu_jah, A...men! Hal le lu jah, Hal le lu jah,
 lu_jah, Hal le lu_jah, A...men! Hal le lu jah,
 lu jah, Hal le lu_jah, A...men!
 ff Hal le lu jah, A...men! Hal le lu jah,

A...men! Hal le lu jah, Hal le lu jah, A...men!
 A...men! Hal le lu jah A...men!
 A...men! Hal le lu jah, A...men! Hal le lu jah, A...men!
 A...men! Hal le lu jah, A...men! Hal le lu jah, A...men!

men! Hal le lujah, Hal le lujah, A men, Amen, A

ff Hal le lu jah, Hal le lu jah, Amen, A

Hal le lu jah, A men! Hal le lu jah Hal le lu jah, Amen, A

Hal le lu jah, Amen, A

A men, Amen! A men, Amen! A men, A

A men, Amen! A men, Amen! A men, A

A men, Amen! A men, Amen! A men, A

A men, Amen! A men, Amen! A men, A

A men, Amen! A men, Amen! A men, A

men! A men, Amen! A men, A men, A

men! A men, Amen! A men, A men, A

men! A men, Amen! A men, A men, A

men! A men, Amen! A men, A men, A

p *f* *p* *f*

U

men! Amen, Amen, A men! Hal le

men! Amen, Amen, A men! Hal le

men! Amen, Amen, A men! Hal le

men! Amen, Amen, A men! Hal le

men! Amen, Amen, A men! Hal le

men, A men, Amen, A men, Amen! Hal le

men, A men, Amen, A men, Amen! Hal le

men, A men, Amen, A men, Amen! Hal le

men, A men, Amen, A men, Amen! Hal le

men, A men, Amen, A men, Amen! Hal le

ff

6

6

lu jah, Hal le lu jah, A men, A

lu jah, Hal le lu jah, A men, A

lu jah, Hal le lu jah, A men, A

lu jah, Hal le lu jah, A men, A

lu jah, Hal le lu jah, A men, A

lu jah, Hal le lu jah, A men, A

lu jah, Hal le lu jah, A men, A

lu jah, Hal le lu jah, A men, A

lu jah, Hal le lu jah, A men, A

lu jah, Hal le lu jah, A men, A

6

men!
men!
men!
men!
men! Hal-le-lu-jah, Halle-lu-jah, Hal-le-lujah, Halle-lujah!
men! Hal-le-lu-jah, Halle-lu-jah, Hal-le-lujah, Halle-lujah! SILENT
men! Hal-le-lu-jah, Halle-lu-jah, Hal-le-lujah, Halle-lujah!
men! Halle-lu-jah, Hal-le-lujah, Halle-lujah!

men! Hal-le-lu-jah, Halle-lu-jah, Hal-le-lujah, Halle-lujah!

ff A men, A men, A men, A men, A men, A men, A men, A men, A men, A men!
men!
men!
men!
men!
men!
men!
men!
men!
men!

ff A men, A men, A men, A men, A men, A men, A men, A men, A men, A men!