

**E** *p*

..... to share. Dear Lord, and shall we

to share. Dear Lord, and shall we

wreath to share. Dear Lord, and shall we

to share. Dear Lord, and shall we

*cres.*

sleep...ing lie While Thou pre - par'st for

sleep...ing lie While Thou pre - par'st for

sleep...ing lie While Thou pre - par'st for

sleep...ing lie While Thou pre - par'st for

*p*

us to die? *dim* Our place, our

us to die? Our place is near, our

us to die? Our place *p*

us to die? *dim* Our

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

*Ff*  
 ..... cred side. In  
 sa..... cred side. In life and death *f*  
 sa..... cred side. In  
 sa..... cred side. In life and death

life and death we'll  
 we'll there a..... bide  
 life and death we'll  
 we'll there a..... bide

there a... bide. *p* With..... Thee the  
 there a... bide. *p* With Thee the  
 there a... bide. *p* With Thee the *cres*  
 With Thee the *cres*

power of Hell the power of Hell.....  
 power of Hell the power of Hell.....  
 power of Hell the power of Hell.....  
 power of Hell *loco* the power of Hell.....  
 power of *gva* Hell *f* the power of Hell.....

..... to dare..... With ..... Thee  
 ..... to dare ..... With  
 ..... to dare ..... With  
 ..... to dare ..... With

*sf* (H. 430)

the vic...tor's..... wreath

Thee the vic...tor's the

Thee the vic...tor's the

Thee the vic...tor's the

*sf*

to share with Thee with

vic...tor's wreath to share..... with

vic...tor's wreath to share..... with

vic...tor's wreath to share..... with

*marcato*

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

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

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

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

to share..... the vic... tor's

to share with Thee the vic... tor's

to share with Thee the vic... tor's

to share..... the vic... tor's

wreath to share, to share..... to

wreath to share, to share..... to

wreath to share

wreath to share

*rall poco.* to

*rall poco.* *to gva*

**H** *Maggiore. M.M. = 100*

share. It is high time..... to a-

share. It is high time..... to a-

share. It is high time..... to a-

*gva* share. It is *toco* high time..... to a-

3 3 3 3 3 3

(H. 430)

- wake out of sleep..... The

- wake out of sleep..... The

- wake out of sleep..... The

- wake out of sleep..... The

The piano accompaniment consists of two staves with chords and triplets. The first staff has a treble clef and the second has a bass clef. The music is in a 3/4 time signature.

night is far,..... the night is far

night is far,..... the night is far

night is far,..... the night is far

night is far,..... the night is far

night is far,..... the night is far

The piano accompaniment continues with chords and triplets. The first staff has a treble clef and the second has a bass clef. The music is in a 3/4 time signature.

spent..... It is high time.....

spent..... It is high time.....

spent..... It is high time.....

spent..... It is high time.....

spent..... It is high time.....

The piano accompaniment continues with chords and triplets. The first staff has a treble clef and the second has a bass clef. The music is in a 3/4 time signature.

..... to a - wake out of sleep.....

..... to a - wake out of sleep.....

..... to a - wake out of sleep.....

..... 3 to a - wake out of sleep.....

*p* The night is..... far

*p* The night is..... far

*p* The night is..... far

*p* The night is..... far

spent, the day is at hand,

spent, the day is at hand,

spent, the day is at hand,

spent, the day is at hand,

( H. 430 )

*mp* *p*

the day is at hand. Let  
 the day is at hand. Let  
 the day is at hand. Let  
 the day is at hand. Let

*mp* *p*

us cast off..... the works of dark .....

us cast off..... the works of dark .....

us cast off..... cast off the

us cast off the works of dark \_ \_ ness the

\_ ness, of dark \_ \_ ness  
 \_ ness, of dark \_ \_ ness  
 works of dark \_ \_ ness  
 works of dark \_ \_ ness



Musical score system 1, featuring vocal staves and piano accompaniment. The lyrics include: "and put on the armour of light". Dynamics include *f* and *sf*.

Musical score system 2, continuing the vocal and piano parts. The lyrics include: "put on the armour of light. The". Dynamics include *p* and *sf*.

Musical score system 3, concluding the page with vocal and piano parts. The lyrics include: "night is far spent, the day is at night is far spent. The night is far". Dynamics include *f* and *sf*.

Hand, the night is far spent, the day  
hand, the night is far spent, the day  
..... the day ..... is at hand .....  
spent ..... the day .....

*cres*

*cres*

*cres*

*cres*

*cres*

*cres*

is at hand. Let ..... us.....  
is at hand. Let ..... us.....  
..... at hand. Let ..... us.....  
is at hand. Let ..... us.....

*f*

*f*

*f*

*f*

..... cast off..... the works of  
..... cast off..... the works of  
..... cast off..... the works of  
..... cast off..... the works of

*f*

*f*

*f*

*f*

(H. 430)

dark... ness and put.....

dark... ness and put on, and

dark... ness and put on, and

dark... ness and put on, and

The first system of the musical score features four vocal staves and a piano accompaniment. The lyrics are: "dark... ness and put.....", "dark... ness and put on, and", "dark... ness and put on, and", and "dark... ness and put on, and". The piano accompaniment includes triplets and a dynamic marking of *p*.

on..... put on the ar... mour of

put..... on the ar... mour of light and..... put

put on the ar... mour of light and..... put

put on the..... ar... mour of light and..... put

The second system of the musical score features four vocal staves and a piano accompaniment. The lyrics are: "on..... put on the ar... mour of", "put..... on the ar... mour of light and..... put", "put on the ar... mour of light and..... put", and "put on the..... ar... mour of light and..... put". The piano accompaniment includes a *cres* dynamic marking.

light the ar... mour of light.....

on the ar... mour of light.....

on the ar... mour of light.....

on *gva* the ar... mour..... of light *gva*

The third system of the musical score features four vocal staves and a piano accompaniment. The lyrics are: "light the ar... mour of light.....", "on the ar... mour of light.....", "on the ar... mour of light.....", and "on *gva* the ar... mour..... of light *gva*". The piano accompaniment includes a *ff* dynamic marking and triplets.

Let us cast off the works of  
Let us cast off the works of  
Let us cast off the works of  
Let us cast off the works of

dark...ness..... and put on  
dark...ness..... and put on  
dark...ness..... and put on  
dark...ness..... and put on

the ar...mour of light  
the ar...mour of light  
the ar...mour of light  
the ar...mour of light

(H. 430)

Detailed description: This is a musical score for three systems of vocal and piano parts. Each system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The lyrics are: 'Let us cast off the works of dark...ness..... and put on the ar...mour of light'. The piano accompaniment features a prominent triplet pattern in the right hand and a steady bass line in the left hand. The score is written in a key with one flat (B-flat) and a common time signature. The first system covers the first line of lyrics, the second system covers the second line, and the third system covers the third line. The piano part includes various musical notations such as triplets, slurs, and dynamic markings like 'p' and 'mf'. The piece concludes with the number '(H. 430)' at the bottom center.

and put on .....

and put on .....

and put on .....

and put on .....

tratt?

the ar- mour of light.....

the ar- mour of light.....

the ar- mour of light.....

tratt?

tratt?

tratt?

tratt?

lunga.

## PART II.

## Nº 15. Introduction, &amp; Rect: (Bass) "WHOMSOEVER I SHALL KISS."

A *Tempo di Marcia*, M.M. ♩ = 80.

The musical score is written for piano and consists of five systems of two staves each. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The score is marked with a piano (*p*) dynamic at the beginning. The first system includes a *Tempo di Marcia* instruction and a metronome marking of 80. The second system continues the piece with a *p* dynamic. The third system features a section marked 'B' and includes dynamics of *sf*, *p*, and *dim*. A first ending bracket labeled '8a' spans the final two measures of this system. The fourth and fifth systems continue the piece with various dynamics and articulation marks.

The first system of music consists of two staves. The upper staff begins with a melodic line marked *cres* (crescendo), followed by a section marked *sf* (sforzando) and *f* (forte). The lower staff provides harmonic accompaniment, also marked *cres* and *sf*. The system concludes with a *dim* (diminuendo) marking and a *p* (piano) dynamic.

The second system begins with a C-clef on the upper staff. The music is marked *p* (piano). The upper staff features a melodic line with a *>* (accent) marking. The lower staff provides a steady accompaniment. The system ends with a *p* dynamic.

The third system continues the piano texture. The upper staff has a melodic line with a *p* dynamic. The lower staff has a bass line with a *p* dynamic. The system concludes with a *p* dynamic.

The fourth system features a *dim* (diminuendo) marking in the upper staff. The music is marked *p* (piano). The system concludes with a *p* dynamic.

The fifth system continues with a *p* (piano) dynamic. The upper staff has a melodic line with a *>* (accent) marking. The lower staff has a bass line with a *p* dynamic. The system concludes with a *p* dynamic.

The sixth system begins with a *p* (piano) dynamic. It features *sf* (sforzando) markings in both staves. The system concludes with an *animando.* (animando) instruction.

D

*f* . . . . . Whom-so-e . . .

*cres* *f* *ff* *sf* *trem:*

*cres* *f* *ff*

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line begins with a fermata and a dynamic marking of *f*. The piano accompaniment features a series of chords with dynamics *cres*, *f*, *ff*, and *sf*, ending with a tremolo effect. A key signature change to one flat is indicated by a *b* symbol.

-----ver I shall kiss that same is He..... Take Him and

*sf* *p*

*sf* *p*

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line has a dynamic marking of *sf* followed by *p*. The piano accompaniment consists of a steady eighth-note accompaniment with dynamics *sf* and *p*.

lead Him a way..... safe ly.

*sf* *p* *cres*

*sf* *p* *cres*

Detailed description: This system contains the third vocal line and piano accompaniment. The vocal line has dynamics *sf*, *p*, and *cres*. The piano accompaniment features a steady eighth-note accompaniment with dynamics *sf*, *p*, and *cres*.

*cres*

*cres*

Detailed description: This system contains the final piano accompaniment. It consists of a steady eighth-note accompaniment with dynamics *cres* in both the treble and bass staves.



*ff* *sonore.*  
*ff*

*gva.*

*Animando sino alla fine.*

*fff*  
*fff*

Nº 16. Solo. (Contralto) "DELIVER ME O MY GOD?"

**F** *Poco meno, M.M.  $\text{♩} = 72.$  *espressivo.**

CONTRALTO. De...li...ver me O..... my

PIANO. *p*

God, De...li...ver me O..... my God.

*p*

out of the hand of the wick.....

*p*

ed, out of the hand of the wick.....

*cres*

*cres* *p*

...ed De ... li ... ver me O ..... my God,

De ... li ... ver me my God, De ...

... li ... ver me my God out of the hand of them.

*cres*

... right ... eous ..... and cru-el man O God be not

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

*dim* *p* *sf*

*dim* *cres* *sf*

far from me ..... O my God make haste for my

*p*

help *cres* *f* *p* O God be not far from

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

me ..... O my God make haste for my

*p* *cres* *cres*

help *f* O ..... my God ..... O my God ..... *dim*

*f* *dim* *dim*

*poco rall. a Tempo.*

make haste ..... for my help for my help.

*p* *col canto.* *a Tempo.*

O my God make haste ..... make

*espressivo.* *cres* *dim*

haste ..... for my help O my God my

*f* *cres* *f*

God make haste, my God make haste for my help.

*rall.* *dim* *col canto.* *a Tempo.*

*cres* *rall* *cres*

Nº 17. Recit: (Bass.) "MASTER, MASTER."

(Contralto.) "AND HE KISSED HIM?"

Solo. (Baritone.) "JUDAS, BETRAYEST THOU?"

Chorus. "LORD, SHALL WE SMITE WITH THE SWORD?"

JUDAS.

*L Allegro. M.M.  $\text{♩} = 120.$*  *f*

Mas.....ter,

PIANO.

*ff* *ff*

Mas.....ter,

*p*

Contralto.

And.....

*cres* *f*

*cres* *f*

he kis.....sed Him.

*sf* *ff*

Baritone.

Ju - - - - - das,

The first system of the musical score features a vocal line for the Baritone and a piano accompaniment. The vocal line begins with a whole note rest, followed by a half note 'Ju' and a dotted half note 'das,'. The piano accompaniment consists of a right-hand melody with eighth and sixteenth notes, and a left-hand bass line with quarter and eighth notes. Dynamic markings include *f*, *p*, and *sf*.

be - - tray - - - - - est thou the

The second system continues the vocal line with 'be - - tray - - - - - est thou the'. The piano accompaniment maintains its rhythmic pattern. Dynamic markings include *p*, *sf*, and *p*.

Son of Man ..... with .....

The third system features the vocal line 'Son of Man ..... with .....'. The piano accompaniment continues with similar dynamics. Dynamic markings include *f*, *p*, and *cres*.

..... a kiss?

The fourth system concludes with the vocal line '..... a kiss?'. The piano accompaniment features a more active right-hand part with sixteenth-note runs. Dynamic markings include *cres* and *cres*.

Piano introduction for the chorus, featuring a treble and bass staff with a complex rhythmic pattern of eighth and sixteenth notes.

**M Allegro Agitato.** CHORUS.

Tenori. *f*

Lord..... shall we smite, shall we smite with the

Bassi. *f*

Lord..... shall we smite, shall we smite with the

*f*

sword? Lord..... shall we smite shall we smite. with the

sword? Lord..... shall we smite shall we smite with the

*sf*

Chorus for Tenors and Basses, with piano accompaniment. The lyrics are: "Lord..... shall we smite, shall we smite with the sword? Lord..... shall we smite shall we smite. with the sword? Lord..... shall we smite shall we smite with the". The piano part features a driving eighth-note accompaniment.



sword? for the sword of the en - e - my the sword of the en - - - - e -

sword? for the sword of the en - e - my the sword of the en - - - - e -

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The lyrics are: "sword? for the sword of the en - e - my the sword of the en - - - - e -". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

- my is on ev - - - - ry side . . . . .

- my is on ev - - - - ry side . . . . .

The second system of the musical score continues the vocal lines and piano accompaniment. The lyrics are: "- my is on ev - - - - ry side . . . . .". The piano accompaniment includes dynamic markings such as *sf* (sforzando) and *f* (forte).

They lay hold on bow, on

They lay hold on bow, on

The third system of the musical score continues the vocal lines and piano accompaniment. The lyrics are: "They lay hold on bow, on". The piano accompaniment features a more active eighth-note bass line and chords in the right hand.

bow and spear, they are cru...el and have no ....

bow and spear, they are cru...el and have no ....

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "bow and spear, they are cru...el and have no ....". The middle staff is a vocal line with the same lyrics: "bow and spear, they are cru...el and have no ....". The bottom staff is a piano accompaniment with a treble and bass clef, featuring a rhythmic pattern of eighth notes in the bass and chords in the treble.

mer...cy .... they are cru...el and have no mer...cy

mer...cy .... they are cru...el and have no mer...cy

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "mer...cy .... they are cru...el and have no mer...cy". The middle staff is a vocal line with the same lyrics: "mer...cy .... they are cru...el and have no mer...cy". The bottom staff is a piano accompaniment with a treble and bass clef, featuring a rhythmic pattern of eighth notes in the bass and chords in the treble.

Lord shall we smite with the sword? for the

Lord shall we smite with the sword? for the

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "Lord shall we smite with the sword? for the". The middle staff is a vocal line with the same lyrics: "Lord shall we smite with the sword? for the". The bottom staff is a piano accompaniment with a treble and bass clef, featuring a rhythmic pattern of eighth notes in the bass and chords in the treble.

sword of the en - e - my is on ev - - - - ry side, on

sword of the en - e - ny is on ev' - - - - ry side, on

ev' - - ry side They lay hold on bow and spear they are

ev' - - ry side They lay hold on bow, on bow and spear they are

*marcato.*

cru - - el and have no mer - - - - cy They lay hold on

cru - - el and have no mer - - - - cy They lay hold on bow, on

bow and spear they are cru..el and have no mer.....cy. P

bow and spear they are cru..el and have no mer.....cy.

*sf*

They..... are cruel and have no

They..... are cruel and have no

*dim*

*dim*

mer ..... cy, no mer ..... cy. Q

mer ..... cy, no mer ..... cy.

*cres*

Nº 18. Solo. (Baritone.) "ALL THEY THAT TAKE THE SWORD?" 103  
 Quartet & Chorus. "O MATCHLESS RESIGNATION"

**A**

BARITONE. *Adagio maestoso.* M.M. ♩ = 58. All they that take the

PIANO. *f*

sword shall perish with the sword, Think ye that I can not now

pray to my Fa... ther Think ye That I can not now

pray to My Fa... ther and He shall presently give Me

*pp calmo.* *espressivo.* *cres*

*poco cres.*

..... twelve le-gions of An-gels? Think ye .....

*poco cres.:*

Soprano.

Contralto.

Tenor.

Baritone.

O matchless

O matchless

that I ..... can not now pray to my Fa-ther

Soprani.

Tenori.

Bassi.

*p*

*p*

*p*

O

O

O

res - ig - na - tion, To insult and to pain  
 O match-less res - ig - na - tion, To insult and to pain  
 res - ig - na - tion, To insult and to pain

And He shall pre - sent - ly and He shall  
 matchless res - ig - na - tion To insult and to pain  
 matchless res - ig - na - tion To insult and to pain  
 matchless res - ig - na - tion To insult and to pain

And all for our, for our sal - va - tion That Hea - ven that  
 And all for our sal - va - tion That Hea - ven that  
 And all for our for our sal - va - tion That Hea - ven that

present - ly give me twelve le - gions twelve le - gions of  
 And all for our sal - va - tion That Hea - ven that  
 And all for our, for our sal - va - tion That Hea - ven that  
 And all for our sal - va - tion That Hea - ven that

*ff* > *dim* *p*

Hea --- ven we might re --- gain O mys - te - ry

Hea --- ven we might ..... 3 re gain *p*

Hea --- ven we might we might re gain O mys - te - ry

An --- gels of An --- gels

*ff* > *dim* *pp*

Hea --- ven we might ..... re gain mys - te - ry

Hea --- ven we might we might re gain O mys - te - ry

Hea --- ven we might ..... re gain O mys - te - ry

*ff* *gva* *dim* *pp*

mys - te - ry past re - veal --- ing

mys - te - ry past re - veal --- ing

past ..... re - veal --- ing *pp*

past ..... re - veal --- ing *pp*

past ..... re - veal --- ing *pp*



*p*  
O mys-tery, mys-tery past re-veal

*p*  
Think ye, think ye that I can-not now pray to my Fa-

love, O love beyond all thought be-yond all

love, O love beyond all thought be-yond all

love, O love beyond all thought be-yond all

*p*  
-ing

*p*  
-ther and He shall pre-sently give me... give me twelve

thought

thought

thought

thought

*pp* *cres*

B *sf*

*cres*  
O love be---bond all thought His wounds are for our  
*cres*  
thought be---yond all thought His wounds are for our  
*cres*  
thought be---yond all thought His wounds are for our  
*cres*  
le---gions of An-----gels and He shall.....

*cres*  
O love be---yond all thought His wounds are for our  
*cres*  
O love be---yond all thought His wounds are for our  
*cres*  
O love be---yond all thought His wounds are for our

*f* *p* *f* *p*

*p* *cres*  
heal- ing His death our life has bought His death His  
*p* *cres*  
heal- ing His death our life has 'bought His death His  
*p* *cres*  
heal- ing His death our life has 'bought His death our life has

pre--sent-ly *p* give me twelve le---gions of An---gels

*p* *cres*  
heal- ing His death our life has bought His death our  
*p* *cres*  
heal- ing His death our life has bought His death our  
*p* *cres*  
heal- ing His death our life has bought His death our life has

*sf* *p* 8 8 *p* *cres*

*f* death..... our life our life has bought *p* His

*f* death..... our life has bought *p* His

bought.... our life our life has bought *p* His

twelve legions of An-----gels twelve

life our life has bought

life our life has bought

bought *ovc* our life has bought *p*

*cres*

death our life our

death our life our *cres*

death our life our *cres*

le.....gions of An-----gels

*cres* His death our

*cres* His death our

*cres* His death our

*cres* His death our

*cres*

life has bought his death our  
 life has bought his death our  
 life has bought his death our

twelve legions of Angels twelve

life has bought His death our  
 life has bought His death our  
 life has bought His death our

life has bought His death our

life dim our life has bought .....  
 life dim our life has bought .....  
 life dim our life has bought .....

le ..... gions of An ..... gels Whom

life dim our life has bought .....  
 life dim our life has bought .....  
 life dim our life has bought .....

life dim our life has bought .....

TENORI. seek ye?

BASSI. M.M. ♩ = 108.

*f*

Je -- sus of Naza - reth. He said, He

*Allegro moderato.*

Je -- sus of Naza - reth. He said, He

*f*

*f*

*f*

*f*

said, I am a -- ble to de - stroy the tem - - - - - ple of

said, I am a -- ble to de - stroy the tem - - - - - ple of

*sf*

*p*

*sf*

*sf*

God and to build it in three days.

He is guil - ty of

God and to build it in three days.

He is guil - ty of

*cres*

*cres*

*cres*

*f*

*f*

*sf*

*f*

*f*

Baritone.

death. I am He! I am He!

death.

**D** *Sostenuto moderato.*

Soprano. *p*

Tenor. *p*

I the Lord have call - - - ed thee in

I the Lord have call - - ed thee in right - - - eous - - - ness, I the

*Sostenuto moderato.* M.M.  $\text{♩} = 58.$

righteous-ness I the Lord have..... called thee have called thee in  
 Lord have..... called thee in righteousness have called thee in

*cres*

*cres*

*p*

*cres*

righteousness, And will hold thy hand and keep thee  
 righteousness, and will hold thy hand and keep thee, and will hold thy hand and

*p*

*p*

and will hold thy hand and keep thee. when thou passest through the waters I will be  
 keep thee. when thou passest through the wa-ters I will be with thee

*p*

*cres*

with thee I, the Lord, will hold thy hand,

with thee I, the Lord, will

*p*

*cres*

and through the ri--vers, through the ri-vers they shall not o-ver-

hold thy hand and through the ri-vers they shall not o-ver.

*p*

*p*

*>*

*>*

*>*

flow thee and through the ri-vers, through the ri-vers they shall not over-

flow thee and through the ri-vers they shall not over-

*cres*

*cres*

*>*

*>*

*>*

*>*



*f* *>* *>* *dim* *>*

-flow thee I, the Lord, have called thee in righteous-ness

*f* *>* *>* *dim* *>*

-flow thee I, the Lord, have called thee in righteousness and

*cres* *f* *>* *>* *>* *>* *dim* *>*

*p* *>* *sf* *>*

and will hold thy hand and keep thee. When thou pass-est

*p* *sf* *>*

will hold thy hand and keep thee. When thou pass-est

*p* *sf* *p* *>*

*p* *sf* *dim* *p* *>*

*pp* *>*

through the wa--ters I will be with thee,

*pp* *>*

through the wa--ters I will be with thee, and through the ri--vers

*pp* *pp* *>*

through the ri -- vers they shall not ..... o ..... ver --  
 through the ri -- vers they shall not, they shall not o ..... ver --

*pp*  
*pp*  
*p*  
*p*

E

- flow thee.  
 - flow thee. Be ye come out as against a thief..... with

Baritone.

*marcato.*

swords and staves! When I..... was dai -- ly

with you in the tem - - - - - ple      ye stretched forth no hands ..... a -

---gainst me;      but..... this is your hour..... and the

*cres*

*cres*

power of dark ..... ness      But

*stacc: p* >

**CHORUS.**      A - - way with such a fel - - low

A - - way with such a fel - - low

*sf*

this is your hour and the  
 from the earth for it is not fit that he should live The  
 from the earth for it is not fit that he should live The

*espressivo.*  
 I, the Lord, have  
 I, the Lord, have  
 I, the Lord, have

power of dark ..... ness  
 soul that sin ..... neth it shall die A -  
 soul that sin ..... neth it shall die A -  
*marcato.*  
*marcato.*  
*espressivo.*

call-----ed thee in right---eous--ness *cres*

call-----ed thee in right---eous--ness *cres*

call-----ed thee in right---eous--ness *cres*

Be ye come out as a--gainst a *cres*

--way with such a fellow from the *cres*

--way with such a fellow from the *cres*

and will hold, and *p* will hold thy

and will hold, and *p* will hold thy

and will hold, and *p* will hold thy

thief. with swords and staves with swords and

earth for it is not fit that he should live The

earth for it is not fit that he should live The

hand and keep thee. When thou ... passest through the  
 hand and keep thee. When thou pass ... est through the  
 hand and keep thee. When thou pass ... est through the  
 staves. When I was dai ... ly with you in the  
 soul that sin ... neth it shall die a -- way with such a  
 soul that sin ... neth it shall die a -- way with such a  
 wa ... ters ..... I will be ..... with  
 wa ... ters I will be with  
 wa ... ters ..... I will be ..... with  
 tem ... ple ye stretched forth. no  
 fel ... low with such a fel ... low from the earth for it is not  
 fel ... low with such a fel ... low from the earth for it is not

thee and through ..... the ri-----vers they

thee and through ..... the ri-----vers they

thee and through ..... the ri-----vers they

hands a--gainst me; ye stretch-ed forth no

fit that he should live the soul that sin--neth it shall

fit that he should live the soul that sin--neth it shall

shall not..... o-----ver flow ..... thee they

shall not..... o-----ver flow thee and through the

shall not o-----ver flow thee and through the

hands a-----gainst me; ye

die a--way with such a fel--low from the earth for it

die a--way with such a fel--low from the earth for it

shall..... not they shall not.....

ri-----vers they shall not shall not

wa-----ters they shall not shall not

stretch -- ed forth no hands against me ;

is not fit that he should live. The soul that

is not fit that he should live. The soul that

*f* *dim*

*f* *p* *p* *p* *p*

o-----ver flow thee.

o-----ver flow thee.

o-----ver flow thee.

o-----ver flow thee.

against me.....

*p* *p* *p*

sin\_neth, the soul that sin\_neth it shall

sin\_neth, the soul that sin\_neth it shall



I will be with thee  
 I will be with thee  
 I will be with thee

But this is your hour  
 die. A way with such a fel ... low The soul that  
 die. A way with such a fel ... low The soul that

*p* I will be with thee Through the ri ... vers  
*p* I will be with thee and through the ri ... vers  
*p* I will be with thee and through the ri ... vers through the ri ... vers  
 and the power of dark ... ness but this is your hour  
*p* sin-neth it shall die, shall die.  
 sin-neth it shall die, shall die.

*pp* (H.430)

they shall not..... they shall not..... ver.....

They shall not they shall not they shall not

and the power of dark .....

The soul that sinneth it shall

The soul that sinneth it shall

- flow thee

- flow thee

- flow thee

ness

*rall.*

But this but

die. The soul, the soul that sinneth

die. The soul, the soul that sinneth

*col canto.*

*dim*

*sf* *p* *sf*

this is *p* your hour  
 Shall die..... *f* a way with such a  
 Shall die..... *f* a way with such a

But this is your hour and the power of dark .....ness, this is your  
 fel\_low *p* The soul that  
 fel\_low *p* The soul that

*col canto.*  
*f* *p* *sf*

hour and the power of dark .....ness.....  
 sin\_neth shall die, *dim* shall die, shall  
 sin\_neth shall die, *dim* shall die, shall

*sf p* *pp*  
*sf p*

## Nº 19. Recit: (Contralto.) "THEN THE BAND AND THE CAPTAIN."

Aria. (Soprano.) "THE LORD IS MY LIGHT."

H

*Allegro.*  
M.M. ♩ = 112.

die.

die.

*p*

*cres*

*p*

*cres*

Contralto. *poco meno.*

Then the band and the

*sf poco meno.*

*p*

*sf*

Cap - - - - - tain and of - - - - - fi - - - - - cers of the Jews

*dim*

*dim*

1<sup>o</sup> Tempo.

took Je ... sus and bound Him.

And all the dis ... ci ... ples for ... sook Him,

*tratt!*

And all the dis ... ci ... ples for ... sook Him and fled.

*ancora più tratt!*

**Moderato. M.M. ♩ = 96.**

Soprano.

The

Lord..... is my light and my sal -

--va ----- tion The Lord is my light ..... and my sal -

--va ----- tion..

*dolce.*

*p* For in the time of trou - ble He shall hide..... me .....

*dim*

..... in His pa...vi...lion. The Lord is my

*dim*

*p*

*p*

light and my sal...va...tion, for in the time of

*cres*

*cres*

trou...ble He shall hide me in His pa...vi...lion.

*cres*

*dim*

*cres*

*marcato.* The Lord is my light and my sal.

*f* *p*

--va-tion for in the time of trou--ble He shall hide me in His pa--

*sf* *sf* *p*

*sf* *sf* *p*

Detailed description: This system contains the first two lines of music. The vocal line starts with a forte (*f*) dynamic and a fermata over the first note, then continues with a piano (*p*) dynamic. The piano accompaniment features a left hand with chords and a right hand with flowing sixteenth-note patterns. Dynamics include *sf* (sforzando) and *p* (piano).

--vi-----lion. He shall set me up upon a

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with a piano (*p*) dynamic. The piano accompaniment maintains its rhythmic texture. Dynamics include *sf* and *p*.

rock and hide..... me, hide me, in His pa--

*sf* *p*

*sf* *p*

Detailed description: This system contains the fifth and sixth lines of music. The vocal line features a crescendo (*sf*) leading to a piano (*p*) dynamic. The piano accompaniment includes a *sf* dynamic in the right hand. Dynamics include *sf* and *p*.

--vi-----lion. He shall, He shall set me up upon a

*sf* *p* *cres*

*sf* *p* *cres*

*sf* *p*

(H. 430)

Detailed description: This system contains the seventh and eighth lines of music. The vocal line includes a crescendo (*cres*) dynamic. The piano accompaniment also features a crescendo (*cres*) in the right hand. Dynamics include *sf* (sforzando) and *p* (piano). The system concludes with the number (H. 430).



rock ..... and hide..... me, and hide me in His pa-

*f* *dim*

---vi ..... lion. And now shall my head be lif--ted

*rall* *p* *a Tempo.*

up. . a--bove mine e-----ne-mies round a--bout,

a--bove mine e-----ne--mies ..... round a--bout.

*p*

The Lord is my light..... and my sal--

This system contains the first two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The lyrics are "The Lord is my light..... and my sal--". The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

--va-tion, for in the time of trouble He shall hide me in His pa-

*sf* *p*

This system contains the next two staves. The lyrics are "--va-tion, for in the time of trouble He shall hide me in His pa-". The piano part includes dynamic markings *sf* (sforzando) and *p* (piano). The accompaniment continues with similar rhythmic patterns.

-vi ..... lion, He shall,..... He... shall

*p*

This system contains the third and fourth staves. The lyrics are "-vi ..... lion, He shall,..... He... shall". The piano part features a *p* (piano) dynamic marking. The vocal line has a long note with a dotted line indicating a continuation.

set me, shall ..... set me up up-on, ..... up--on a

This system contains the final two staves of music on the page. The lyrics are "set me, shall ..... set me up up-on, ..... up--on a". The piano part concludes with a final chord and some grace notes.

*tratt:*

rock, and now shall my head be lifted up a - bove..... mine en - e - mies round a -

*col canto.*

*col canto.*

--bout .

*p animando.*

*cres*

The Lord is my light,

*cres*

*p*

is my light..... and my sal - va - - - - tion

*f*

*f*

my salva - - - - tion.

*f*

*f*

N<sup>o</sup> 20.

M.M. ♩ = 112.

*sf*  
*Allegro.* *p*

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

*sf* *sf* *gva*

*gva* *sf* *p*

*sf* *p* *rall*

*sf* *p* *rall*

Chorus. (Unaccompanied) "WE SEE JESUS"

**P** *Andantino.* M.M.  $\text{♩} = 58.$

Contralti.

Tenori 1<sup>ni</sup>

Tenori 2<sup>di</sup>

Baritoni.

Bassi.

We see Je...sus who was made a

We see Je...sus who was made a

We see Je...sus who was made a

We see Je...sus who was made a

We see Je...sus who was made a

*p* *cres*

lit...tle low.....er than the An...gels than the An...gels

lit...tle low.....er than the An...gels than the An...gels

lit...tle low.....er than the An...gels than the An...gels

lit...tle low.....er than the An...gels for the

lit...tle low.....er than the An...gels for the

for the suf...fer...ing of death..... crown.

for the suf...fer...ing of death..... crown.

for the suf...fer...ing of death..... crown.

suf...fer...ing of death..... crown...ed. with

suf...fer...ing of death..... crown...

ed with glo...ry and ho...nour crown...

ed with glo...ry and ho...nour crown...

ed with glo...ry and ho...nour *cres* crown...

glo...ry with glo...ry and hon...our crown-ed with

ed with glo...ry and ho...nour crown...

ed with glo...ry and ho...nour that He by the

ed with glo...ry and ho...nour that He by the

crown...ed with glo...ry and ho...nour that He by the

glo...ry with glo...ry and ho...nour that He by the

ed with glo...ry and ho...nour that He by the

grace of God should taste death for ev...ry man that He by the

grace of God should taste death for ev...ry man that He by the

grace of God should taste death for ev...ry man that He by the

grace of God should taste death for ev...ry man by the

grace of God should taste death for ev...ry man by the

*f* grace of God should *dim* taste death for *p* ev'-----ry

*f* grace of God should *dim* taste death for *p* ev'-----ry

*f* grace of God should *dim* taste death for *p* ev'-----ry

*f* grace of God should *dim* taste death for *p* ev'-----ry

*f* grace of God should *dim* taste death for *p* ev'-----ry

grace of God should taste death for ev'-----ry

**Q**

Soprano. *p* Him ..... hath God ex-

Contralto. *p* Him hath God ex-----al-----ted

Tenore. *p* Him hath God ex--

Soprani e Contralti. *p* man. Him hath God ex-al-----ted to

Tenori. *p* man. Him hath God ex-al-----ted to

Bassi. *p* man. Him hath God ex-al-----ted to

**CHORUS.**

*sf* *p* *sf* *p* *sf* *p*

(H.430)

al ... ted to be a Prince ..... and a  
 to be a Prince and a Sa ..... viour  
 al ... ted to be a Prince ..... and a  
 be to be a Prince ..... and a  
 be to be a Prince and a  
 be to be a Prince ..... and a  
 Sa ..... viour Him hath God ..... Hath God ex.  
 Him ..... hath God ex .....  
 Sa ..... viour Him hath God ..... hath God ex.  
 Sa ..... viour Him hath God ex  
 Sa ..... viour Him hath God ex  
 Sa ..... viour Him hath God ex  
 Sa ..... viour Him hath God ex

(H.430)



al ... ted, ex al ... ted to be a  
al ... ted to be a  
al ... ted, ex al ... ted to be a  
al ... ted to be a  
al ... ted to be a  
al ... ted to be a  
Prince to be a  
Prince to be a  
Prince to be a  
Prince to be a  
Prince to be a  
Prince to be a

(H.430)

*Sub*

Prince a ..... Prince ..... and a

Prince a Prince and a

Prince a ..... Prince ..... and a

Prince ..... a ..... Prince ..... and a

Prince ..... a ..... Prince ..... and a

Prince ..... a ..... Prince and a

*Sub*

Sa ..... viour and a Sa ..... viour

Sa ..... viour a Sa ..... viour

Sa ..... viour and a Sa ..... viour

Sa ..... viour, a Sa ..... viour

Sa ..... viour, a Sa ..... viour

Sa ..... viour, a Sa ..... viour

*sf* *dim*

*p*  
 the first be --- got --- ten of the dead  
*p*  
 the first be --- got --- ten of the dead  
*p*  
 the first be --- got --- ten of the dead  
*p*  
 the first be --- got --- ten of the dead  
*p*  
 the first be --- got --- ten of the dead  
*p*  
 the first be --- got --- ten of the dead  
*p*  
 the first be --- got --- ten of the dead

*>*  
 and the Prince of the Kings of the earth.  
*>*  
 and the Prince of the Kings of the earth.  
*>*  
 and the Prince of the Kings of the earth.  
*>*  
 and the Prince of the Kings of the earth.  
*>*  
 and the Prince of the Kings of the earth.  
*>*  
 and the Prince of the Kings of the earth.

Un...to Him that lov-ed us and

Un...to Him that lov-ed us and

Un...to Him that

Un...to Him that

Un...to Him that

us and wash-ed us from our sins in

washed us from our sins in

wash-ed us from our sins in

lov...ed us, and wash...ed us from  
 lov...ed us, and wash...ed us from  
 lov...ed us, and wash...ed us from  
 His Own Blood and hath made  
 His Own Blood and hath made  
 His Own Blood and hath made

our... sins in His Own Blood  
 our... sins in His Own Blood, and hath made us  
 our... sins in His Own Blood  
 us Kings and Priests un...to God  
 us Kings and Priests Un...to  
 us Kings and Priests

*sf* >

and hath made us  
Kings ..... and ..... Priests un --- to God .....

and hath made us Kings and Priests un -- to

And His  
God and His Fa --- ther

Un-----to God and His Fa-----

*sf*

Kings and Priests un --- to God and His Fa-----ther

..... and His Fa -----ther

God and His Fa -----ther

Fa -----ther

-ther to Him be

*sf*

to Him..... be  
 to Him ..... be  
 to Him be glo.....ry  
 to Him be  
 to Him be glo.....ry  
 glo.....ry glo.....ry and do

glo.....ry and do min.....ion for  
 glo.....ry and do min.....ion for  
 glo.....ry and do min.....ion for  
 glo.....ry and do min.....ion for  
 glo.....ry and do min.....ion for

---min.....ion.

e...ver and e...ver to Him be  
 e...ver and e...ver to Him be  
 e...ver and e...ver to Him be  
 e...ver and e...ver to Him be  
 e...ver and e...ver to Him be  
 e...ver and e...ver to Him be  
 for e...ver and e...ver to  
 glo...ry and do...min...ion... to Him be  
 glo...ry and do...min...ion... to Him be glo...  
 glo...ry and do...min...ion... to Him be  
 glo...ry and do...min...ion... to Him be  
 glo...ry and do...min...ion... to Him be  
 glo...ry and do...min...ion... to Him be  
 Him be glo...ry and do...min...ion... to Him be



glo-ry and do-min-ion, for

ry and do-min-ion, for

glo-ry and do-min-ion, for

glo-ry and do-min-ion

ry and do-min-ion, for

glo-ry and do-min-ion for

glo-ry and do-min-ion for

*cres* e-ver and *Sff* e-ver glo

*cres* e-ver and *ff* e-ver glo

*cres* e-ver and *ff* e-ver glo

*cres* e-ver and *ff* e-ver glo

*cres* e-ver and *ff* e-ver glo

*cres* e-ver and *ff* e-ver

*cres* e-ver and e-ver

ry and do

ry and do

ry and do

ry and do

glo ry and do

glo ry and do

min ion for

min ion for

min ion for

min ion for

min ion for

min ion for

The musical score is arranged in two systems. Each system contains six staves: four vocal staves (Soprano, Alto, Tenor, Bass) and two piano accompaniment staves (Right and Left Hand). The lyrics are: "e...ver and e...ver glo...ry and do...". The piano part features a prominent melodic line in the right hand with slurs and accents, and a supporting bass line in the left hand. The score is in a key with two flats and a common time signature.

min - - - - - ion for e - - - - - ver and

min - - - - - ion for e - - - - - ver and

min - - - - - ion for e - - - - - ver and

min - - - - - ion for e - - - - - ver and

min - - - - - ion for e - - - - - ver and

min - - - - - ion for e - - - - - ver and

min - - - - - ion for e - - - - - ver and

The first system of the musical score consists of seven staves. The top six staves are vocal parts, each with the lyrics "min - - - - - ion for e - - - - - ver and" written below them. The seventh staff is the piano accompaniment, featuring a complex melodic line with many sixteenth and thirty-second notes, and a bass line with chords and single notes. The music is in a minor key, indicated by the key signature of one flat.

e - - - - - ver A - - - - - men

e - - - - - ver A - - - - - men

e - - - - - ver A - - - - - men, A - - - - - men

e - - - - - ver A - - - - - men, A - - - - - men

e - - - - - ver A - - - - - men, A - - - - - men

e - - - - - ver A - - - - - men, A - - - - - men

e - - - - - ver A - - - - - men, A - - - - - men

The second system of the musical score continues with seven staves. The top six staves are vocal parts, each with the lyrics "e - - - - - ver A - - - - - men" or "e - - - - - ver A - - - - - men, A - - - - - men" written below them. The seventh staff is the piano accompaniment, continuing the complex melodic and harmonic texture from the first system. The music concludes with a final chord and a fermata over the last note.

The musical score is arranged in three systems. Each system consists of six vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2) and a piano accompaniment section with a grand staff (treble and bass clefs).  
- The first system features vocal parts with the letter 'A' and piano accompaniment with a complex, arpeggiated texture.  
- The second system features vocal parts with the word 'men,' and piano accompaniment with a more rhythmic texture.  
- The third system features vocal parts with the word 'men.' and piano accompaniment with a rhythmic texture similar to the second system.

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"Part II first illustrates 'The Shield of Faith.' This is done in five numbers, the first—an Instrumental Intermezzo—being introductory; to which follows a contralto recitative and chorus a contralto air, a duet for soprano and tenor, and a chorus. 'The Helmet of Salvation' takes up three numbers—a tenor recitative and a trio for trebles a chorale and a tenor recitative and air. 'The Sword of the Spirit' covers the numbers—a choral recitative and chorus, a soprano air with chorus, and an unaccompanied chorus. This is the descriptive portion of the oratorio. The conclusion, which may be said to balance the Introduction, is made up of a tenor recitative and baritone air with a choral recitative between, and a final chorus. We have seen no work of this particular kind which is likely to acquire a wider popularity. It is not too simple for well-organized choirs in churches, chapels, and schools, and it is sufficiently important and artistic to win their sympathy and favour. The recitatives are many, and will require careful study and performance; but few choirs of any merit will fail to provide singers equal to them. The choruses are exceptionally attractive, having a melodious quality which is not always found in choruses. They are well put together, but offer no serious difficulties, chromatic or constructive. It will be observed that the contralto plays an important part in the work—a beautiful part, we will add. This fact alone should commend it to choirmasters and conductors. But every voice is well handled; and we repeat our sincere admiration of Mr. Roeckel's pictorial oratorio. Much skill has been displayed by Mrs. Alexander Roberts in providing the words. We endorse a note found on the title-page to the effect that the subject and treatment of this oratorio render it particularly suitable for church performance and services of song."

### *Queen.*

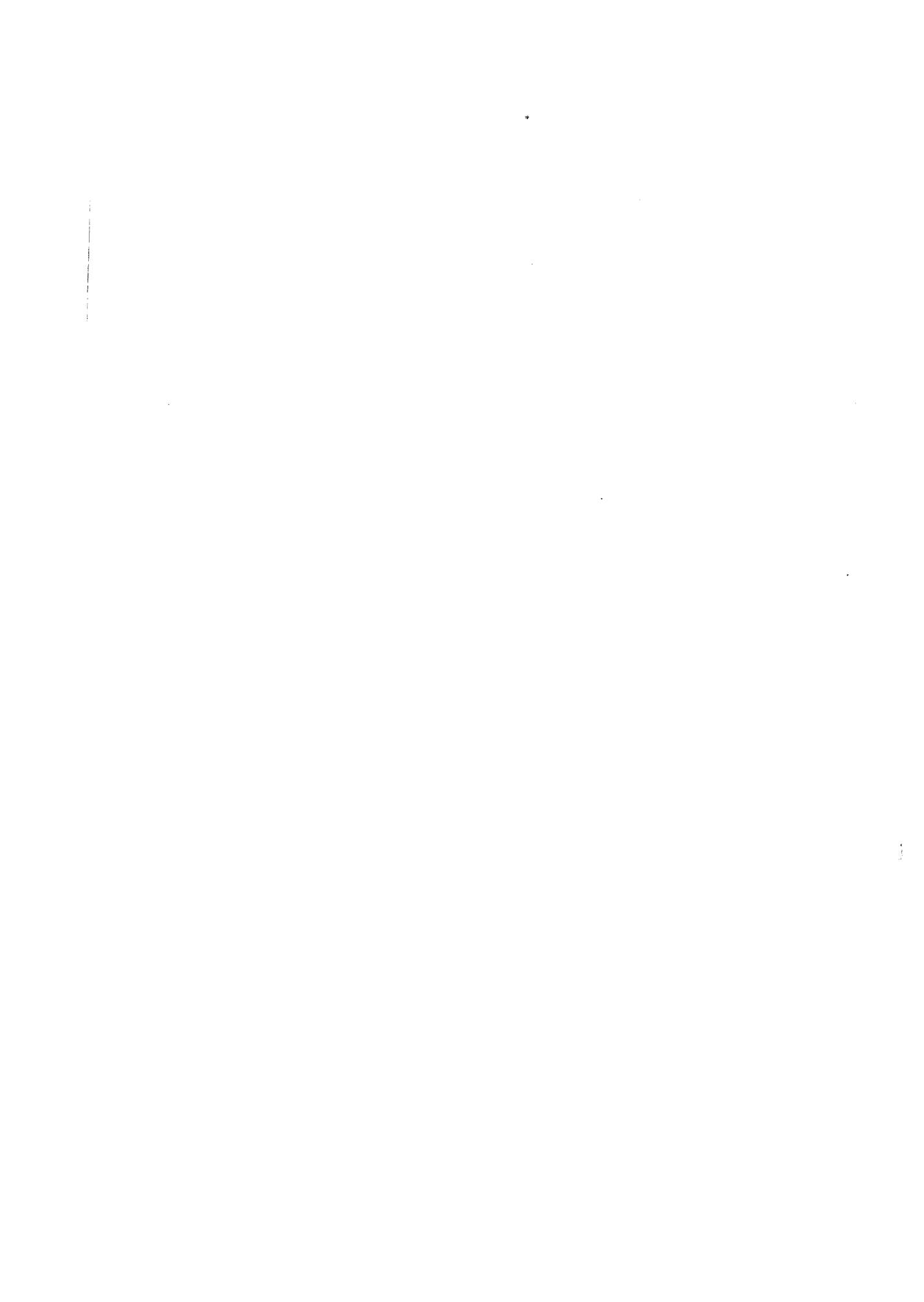
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### *Oldham Chronicle.*

"'The Christian's Armour' is a high-class thrilling, and powerful oratorio, compiled by Mrs. Alexander Roberts, and composed by Joseph L. Roeckel. Mr. Roeckel's work with rare judgement, taste, skill; which we find familiar words imparts to the music a beauty. Never was the practised pianist to greater advantage. He interprets with fidelity and fervour which bring them home to the hearers. This oratorio ought to be in the hands of choral societies and of church choirs."



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