

THE LIGHT OF THE WORLD



ARTHUR S. SULLIVAN





300990

THE
LIGHT OF THE WORLD
AN ORATORIO

FIRST PERFORMED AT THE
BIRMINGHAM MUSICAL FESTIVAL
AUGUST 27, 1873

∴

THE WORDS COMPILED FROM
THE HOLY SCRIPTURES

∴

THE MUSIC COMPOSED BY
ARTHUR S. SULLIVAN

∴

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ORCHESTRAL SCORE AND PARTS
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TO
HER ROYAL HIGHNESS
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AUGUST, 1873

17746



THE LIGHT OF THE WORLD



PART THE FIRST

NO. 1. PROLOGUE—CHORUS

THERE shall come forth a rod out of the stem of Jesse, and a branch shall grow out of his roots, and the spirit of the Lord shall rest upon him, and shall make him of quick understanding in the fear of the Lord. And he shall not judge after the sight of his eyes, nor reprove after the hearing of his ears; because the Lord hath anointed him to preach good tidings unto the meek. He hath sent him to bind up the broken-hearted, to proclaim liberty to the captives, and the opening of the prison to them that are bound. He will swallow up death in victory; and the Lord God will wipe away tears from off all faces. And the rebuke of his people shall he take away from off all the earth.

BETHLEHEM

NO. 2. RECIT. (*Tenor*)

THERE were shepherds abiding in the field, keeping watch over their flocks by night. And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid.

ALTO SOLO (AN ANGEL)

Fear not, for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord. And this shall be a sign unto you: ye shall find the babe wrapped in swaddling clothes, and lying in a manger.

NO. 3. CHORUS OF ANGELS (*Soprano and Alto*)

Glory to God in the highest! And on earth peace, good will toward men.

NO. 4. CHORUS OF SHEPHERDS (*Tenor and Bass*)

Let us now go even unto Bethlehem, and see this thing which is come to pass, which the Lord hath made known unto us.

NO. 5. BASS SOLO (A SHEPHERD)

Blessed art thou among women, and blessed is the fruit of thy womb. He shall be great, and shall be called the Son of the Highest.

NO. 6. AIR (*Soprano*. — MARY)

My soul doth magnify the Lord, and my spirit hath rejoiced in God, my Sav-

iour. For He hath regarded the lowliness of His handmaiden. For behold, from henceforth all generations shall call me blessed, for He that is mighty hath magnified me, and holy is His name.

NO. 7. CHORUS OF SHEPHERDS

The whole earth is at rest, and is quiet. They break forth into singing: Lo! this is our God; we have waited for Him, and He will save us. This is the Lord; we have waited for Him, we will rejoice and be glad in His salvation.

NO. 8. RECIT. (*Alto.* — AN ANGEL)

Arise, and take the young Child and His mother, and flee into Egypt, and be thou there until I bring thee word; for Herod will seek the young Child to destroy Him.

NO. 9. SOPRANO SOLO, AND CHORUS

In Rama was there a voice heard, lamentation and weeping and great mourning. Rachel, weeping for her children, would not be comforted.

Woe is me now! for my soul is wearied because of murderers.

NO. 10. AIR (*Tenor*)

Refrain thy voice from weeping and thine eyes from tears, for thy work shall be rewarded, saith the Lord. And there is hope in thine end, that thy children shall come again to their own border.

NO. 11. RECIT. (*Alto.* — AN ANGEL)

Arise, and take the young Child and His mother, and go into the land of Israel, for they are dead which sought the young Child's life; and go and dwell in Nazareth.

NO. 12. CHORUS

I will pour my spirit upon thy seed, and my blessing upon thine offspring. He shall stand and feed in the strength of the Lord, in the majesty of the name of the Lord, his God. And he shall be great, unto the ends of the earth.

NAZARETH: IN THE SYNAGOGUE

NO. 13. BARITONE SOLO, AND CHORUS

THE spirit of the Lord is upon me, because He hath anointed me to preach the Gospel to the poor. He hath sent me to heal the broken-hearted, to preach deliverance to the captives, and recovering of sight to the blind, to set at liberty them that are bruised, to preach the acceptable year of the Lord. This day is the Scripture fulfilled in your ears.

Whence hath this man this wisdom and these mighty works? Is not this Joseph's son? Is not this the carpenter's son? Is not his mother called Mary? Whence hath this man these things?

Ye will surely say unto me this proverb, Physician, heal thyself. Whatsoever we have heard done in Capernaum, do also here in thy country. Verily I

say unto you, a prophet is not without honour, save in his own country and in his own house.

Is not this Jesus, the son of Joseph? whose father and mother we know? Whence hath this man these things?

I tell you of a truth, many widows were in Israel in the days of Elias, when the heaven was shut up three years and six months, when great famine was throughout the land; but unto none of them was Elias sent save unto Sarepta, unto a woman that was a widow.

Why hear ye him? He hath a devil and is mad!

And many lepers were in Israel in the time of Eliseus the prophet, and none of them was cleansed saving Naaman the Syrian.

Away with him! He hath a devil and is mad! Thrust him out to the hill, that we may cast him down headlong!

Lord, who hath believed our report, and to whom is the arm of the Lord revealed? He hath blinded their eyes and hardened their hearts, that they should not see nor understand, and be converted and be healed. He that believeth on me, believeth not on me, but on Him that sent me.

No. 14. QUINTET

Doubtless Thou art our Father, though Abraham be ignorant of us, and Israel acknowledge us not. Thou, O Lord, art our Father, our Redeemer; Thy name is from everlasting.

No. 15. BARITONE SOLO

Blessed are they that are persecuted for righteousness' sake: for theirs is the kingdom of heaven. Judge not, that ye be not judged. Condemn not, and ye shall not be condemned. Forgive, and ye shall be forgiven; that ye may be the children of your Father which is in heaven. For He maketh the sun to rise on the evil and on the good, and sendeth rain on the just and on the unjust.

No. 16. CHORUS

He maketh the sun to rise on the evil and on the good, and sendeth rain on the just and on the unjust.

LAZARUS

No. 17. DUET (*Tenor and Baritone*)

LORD, behold, he whom Thou lovest is sick.

This sickness is not unto death, but for the glory of God, that the Son of God might be glorified thereby. Let us go into Judea again.

Master, the Jews of late sought to stone Thee, and goest Thou thither again?

Are there not twelve hours in the day? If any man walk in the day, he stumbleth not, because he seeth the light of this world. But if a man walk in the night, he stumbleth, because there is no light in him. Our friend Lazarus sleepeth; but I go that I may awake him out of sleep.

Lord, if he sleep, he shall do well.

Lazarus is dead, and I am glad for your sakes that I was not there, to the intent ye may believe. Nevertheless, let us go unto him.

Let us also go, that we may die with him!

IN BETHANY

No. 18. ALTO SOLO, AND CHORUS

WEEP ye not for the dead, neither bemoan him; and sorrow not, even as others which have no hope. For thus saith the Lord, I will turn their mourning into joy, and make them rejoice from their sorrow.

No. 19. SCENA *for Soprano (MARTHA) and Baritone*

Lord, if Thou hadst been here, my brother had not died. But I know that even now, whatsoever Thou wilt ask of God, God will give it Thee.

Thy brother shall rise again.

I know that he shall rise again, in the resurrection at the last day.

I am the resurrection and the life; he that believeth in me, though he were dead, yet shall he live: and whosoever liveth and believeth in me, shall never die. Where have ye laid him?

Lord, come and see.

No. 20. CHORUS

Behold, how He loved him. Could not this man, which opened the eyes of the blind, have caused that even this man should not have died?

No. 21. BARITONE SOLO

Said I not unto thee, that if thou wouldst believe thou shouldst see the glory of God? Thy dead men shall live; together with my dead body shall they arise. Awake and sing, ye that dwell in the dust, for thy dew is as the dew of herbs, and the earth shall cast out the dead.

No. 22. CHORUS

The grave cannot praise Thee, Death cannot celebrate Thee, they that go down into the pit cannot hope for Thy truth. The living shall praise Thee, the father to the children shall make known Thy truth.

THE WAY TO JERUSALEM

No. 23. RECIT. (*Tenor and Baritone*)

MASTER, get Thee out and depart hence, for the chief priests and scribes seek to lay hands on Thee, that they may deliver Thee unto the power and authority of the governor.

Behold, we go up to Jerusalem, and all things that are written by the prophets concerning the Son of man shall be accomplished.

No. 24. CHORUS OF CHILDREN

Hosanna to the Son of David! Blessed is He that cometh in the name of the Lord! Hosanna in the highest! Blessed is the King of Israel, that cometh in the name of the Lord! Hosanna in the highest! Peace in heaven, and glory in the highest! Hosanna to the Son of David!

No. 25. AIR (*Soprano*)

Tell ye the daughter of Zion, Behold, thy King cometh unto thee, meek, and sitting upon an ass. Behold, thy salvation cometh. His reward is with Him, and His work before Him.

RECIT. *for Bass (A PHARISEE) and Baritone*

Master, rebuke Thy disciples!

I tell you, that if these should hold their peace, the stones would immediately cry out.

No. 26. CHORUS OF DISCIPLES (*Tenor and Bass*)

Blessed be the kingdom of our father David, that cometh in the name of the Lord!

BARITONE SOLO

If thou hadst known, O Jerusalem, even thou, at least in this thy day, the things which belong unto thy peace! But now they are hid from thine eyes.

No. 27. CHORUS, WITH TRIO

Hosanna in the highest! Blessed be the kingdom of our father David! Hosanna to the Son of David! Peace in heaven and glory in the highest! Blessed is He that cometh in the name of the Lord! Hosanna!

PART THE SECOND

JERUSALEM

No. 28. OVERTURE

No. 29. BARITONE SOLO

WHEN the Son of man shall come in His glory, and all His holy angels with Him, then shall He sit upon the throne of His glory. And before Him shall be gathered all nations, and He shall separate one from another as a shepherd divideth his sheep from the goats. And He shall set the sheep on His right hand, but the goats on the left. Then shall the King say unto them on His right hand, Come, ye blessed of my Father, inherit the kingdom prepared for you from the foundation of the world. For I was an-hungred, and ye gave me meat; I was thirsty, and ye gave me drink; I was sick, and ye visited me; I was in prison, and ye came unto me. Then shall the righteous answer Him, saying, Lord, when saw we Thee an-hungred, and fed Thee? or thirsty, and gave Thee drink? Or when saw we Thee sick or in prison, and came unto Thee? And the King shall answer and say unto them, Verily I say unto you, inasmuch as ye have done it unto one of the least of these my brethren, ye have done it unto me. Then shall He say also unto them on His left hand, Depart from me, ye cursed, into everlasting fire. For I was an-hungred, and ye gave me no meat; I was thirsty, and ye gave me no drink; sick, and in prison, and ye visited me not. Then shall they also answer Him, saying, Lord, when saw we Thee an-hungred, or sick, or in prison, and did not minister unto Thee? Then shall He answer them, saying, Verily I say unto you, inasmuch as ye did it not to one of the least of these, ye did it not to me. And these shall go away into everlasting punishment; but the righteous into life eternal.

No. 30. CHORUS, AND SOLOS (*Tenor and Bass*)

Is not this he whom they seek to kill? and lo! he speaketh boldly, and they say nothing unto him. Do the rulers know indeed that this is the very Christ?

We know this man, whence he is. But when Christ cometh, no one knoweth whence He is.

When Christ cometh, will He do more miracles than this man hath done? This is the Christ.

Shall Christ come out of Galilee? Christ cometh of the seed of David, and out of the town of Bethlehem, where David was.

Never man spake as this man.

Are ye also deceived? Have any of the rulers or the Pharisees believed on him? This people who knoweth not the law is cursed.

Doth our law judge any man before it hear him and know what he doeth?

Refrain from this man, and let him alone; for if this counsel or work be of men, it shall come to naught, but if it be of God, ye cannot overthrow it, lest haply ye be found even to fight against God.

Art thou also of Galilee? Search and look, for out of Galilee ariseth no prophet.

No. 31. CHORUS OF WOMEN

The hour is come, and the Son of man shall be betrayed into the hands of sinners. For lo! they lie in wait for Thy soul, and the rulers take counsel together. The mighty are gathered against Thee, and have said Thou shalt die! for Thou hast prophesied against this city. For this our heart is faint, for these things our eyes are dim.

No. 32. BARITONE SOLO

Daughters of Jerusalem, weep not for me. But weep for yourselves and for your children, for the day shall come when there shall be such tribulation as hath not been since the beginning of the world until now. And when these things begin to come to pass, then look up, and lift up your heads, for your redemption draweth nigh. In the world ye shall have tribulation, but be of good cheer, I have overcome the world.

No. 33. QUARTET

Yea, though I walk through the valley of the shadow of death, I will fear no evil: for Thou art with me; Thy rod and Thy staff comfort me.

No. 34. CHORUS

Men and brethren, and whosoever among you feareth God! To you is the word of salvation sent: Jesus of Nazareth, a man approved of God by miracles and wonders and signs which God did by Him. Him being delivered by the determinate counsel and foreknowledge of God, they have taken and by wicked hands have crucified and slain. And when they had fulfilled all that was written of Him, they took Him down from the tree, and laid Him in a sepulchre. He made His grave with the wicked, and with the rich in His death. Therefore will God divide Him a portion with the great, because He hath poured out His soul unto death.

AT THE SEPULCHRE : MORNING

No. 35. RECIT. (*Soprano.*—MARY)

WHERE have they laid Him? who will roll away the stone? I shall go to Him, but He shall not return to me. Woe is me! for the Lord hath added grief to my sorrow. I fainted in my sighing, and I find no rest!

No. 36. ARIA (*Soprano.*—MARY)

Lord, why hidest Thou Thy face? Lover and friend hast Thou put away from me, and hid my acquaintance out of my sight. I am in misery, and at the point

to die. Lord, why sleepest Thou? Lord, awake, and be not absent from us for ever! Awake, Thou that sleepest, and arise from the dead!

ALTO SOLO (AN ANGEL)

Fear not! ye seek Jesus which was crucified. Why seek ye the living among the dead? He is not here, He is risen as He said. Remember how He spake unto you while He was yet in Galilee.

No. 37. ARIA (*Alto*. — AN ANGEL)

The Lord is risen, He will dwell with men, and they shall be His people: and God shall wipe away all tears from their eyes. There shall be no more death, neither sorrow nor crying, neither shall there be any more pain; for the former things are passed away. Behold, I make all things new, saith the Lord.

No. 38. CHORUS

The Lord is risen! This Jesus hath God raised up, whereof we all are witnesses. The Lord is risen! Old things have passed away. Behold, all things are become new, for God, who commanded the light to shine out of darkness, hath shined in our hearts, to give the light of the knowledge of the glory of God. The Lord is risen!

No. 39. AIR (*Tenor*. — A DISCIPLE)

If ye be risen with Christ, seek those things that are above. Fight the good fight of faith, lay hold of eternal life, looking unto Him, the Author and Finisher of our faith. Who for the joy that was set before Him, endured the Cross, despising the shame, and is set down at the right hand of the throne of God.

No. 40. CHORUS

Him hath God exalted with His right hand to be a Prince and a Saviour, for to give repentance to Israel, and forgiveness of sins. Now is come salvation and strength, and the kingdom of our God, and the power of His Christ. Who gave Himself for our sins, that He might deliver us from the present evil world, according to the will of God and our Father: To whom be glory for ever and ever! Amen.

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The Light of the World. An Oratorio.

Part the First.

No 1. Prologue-Chorus—"There shall come forth a rod."

The Words compiled from
Holy Scripture.

The Music composed by
Arthur S. Sullivan.

Andante maestoso. (♩ = 80)

Piano. *f* Trumpets *dim.* *p* Viol. *p*

Cello

Clar. & Bsn. *pp*

f *p*

f *p*

Viol. *cresc.*

musical notation for piano accompaniment system 1, including treble and bass staves with notes and dynamics like *sempre cresc.* and *ff*.

musical notation for piano accompaniment system 2, including treble and bass staves with notes and dynamics like *marcato*, *dim.*, and *p*.

Chorus.

SOPRANO.
ALTO.
TENOR. *mf*
BASS. *mf*

There shall
There shall

musical notation for piano accompaniment system 3, including treble and bass staves with notes and dynamics like *p*.

come forth a rod out of the stem
come forth a rod out of the stem

musical notation for piano accompaniment system 4, including treble and bass staves with notes and dynamics like *p*.

of Jes- -se, and a branch shall

of Jes- -se, and a branch shall

grow out of his roots, and the spir- -it

grow out of his roots, and the spir- -it

dim. *p*

dim. *p*

dim. *p*

B

of the Lord shall rest up- -on him,

of the Lord shall rest up- -on him,

and shall make him of quick un-der-stand-ing

and shall make him of quick un-der-stand-ing

cresc.

cresc.

cresc.

dim.

Ed.

in the fear of the Lord.

in the fear of the Lord.

dim.

p

dim.

p

p

*

And he shall not judge

And he shall not judge

af - ter the sight of his eyes, *cresc.*
 af - ter the sight of his eyes, *cresc.*

nor re - prove af - ter the hear - *f*
 nor re - prove af - ter the hear - *f*

- ing of his ears; *C*
 - ing of his ears; *C* *cresc.*

Be-cause the Lord hath a - noint - ed him to

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It begins with a rest, followed by the lyrics "Be-cause the Lord hath a - noint - ed him to". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a flowing, arpeggiated melody in the right hand and a steady, rhythmic accompaniment in the left hand. A dynamic marking of *f* (forte) is placed above the first measure of the piano part.

preach good ti - - - dings un - - to the

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has the lyrics "preach good ti - - - dings un - - to the". The piano accompaniment maintains its arpeggiated texture. A dynamic marking of *f p* (fortissimo piano) is placed above the first measure of the piano part.

meek.
He hath sent him to bind up the

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line has the lyrics "meek." followed by "He hath sent him to bind up the". The piano accompaniment continues with its characteristic arpeggiated pattern.

bro- - -ken- -heart - ed,
To pro - claim

lib- - -er - ty to the cap - tives,

And the op- -'ning of the pris - on to

D *cresc.*
 Good ti - dings!
 Good ti - dings!
 Good ti - dings!
 Good ti - dings!
 them that are bound. Good ti - dings!

D *p* *cresc.*
 * *ped.*

f
 lib - er - ty! the op - 'ning of the pris - on!
 lib - er - ty! the op - 'ning of the pris - on!
 lib - er - ty! the op - 'ning of the pris - on!
 lib - er - ty! the op - 'ning of the pris - on!

ped.

p
 There shall come forth a
 There shall come forth a

dim. *p*
 * *ped.*

The Lord hath a-noint-ed him to
 to bind
 rod out of the stem of
 rod out of the stem of

preach good ti- - dings un- -
 up the bro-ken-heart-ed,
 Jes - se, and the spir- - it
 Jes - se, and the spir- - it

cresc.

cresc.

cresc.

- to the meek, good ti- - dings
 to bind up the
 of the Lord shall
 of the Lord shall

cresc.

un - - - to the meek.
 bro - - - ken - heart - - - ed.
 rest up - on him.
 rest up - on him.

f *E*

ff He will swal - low up death, death in
ff He will swal - low up death, death in
ff He will swal - low up death, death in
ff He will swal - low up death, death in

ff

vic - to - ry, will swal - low up death, death in
 vic - to - ry, will swal - low up death, death in
 vic - to - ry, will swal - low up death, death in
 vic - to - ry, will swal - low up death, death in

ff

vic- -to - ry; and the_ Lord God will wipe a - way

vic- -to - ry; and the_ Lord God will wipe a - way

vic- -to - ry; and the_ Lord God will wipe a - way

vic- -to - ry; and the_ Lord God will wipe a - way

p

tears from off_ all fac- -es, And the re -

tears from off_ all fac- -es, And the re -

tears_ from off all fac- -es, And the re -

tears from off all fac- -es, And the re -

p

pp

buke of his peo - ple shall he take a - way_ from

buke of his peo - ple shall he take a -

buke of his peo - ple shall he take a -

buke of his peo - ple shall he take a -

p

off all the earth,
 way, shall he take a-way from
 way, shall he take a-way from
 way, shall he take a-way from

dim. *rall.* *pp*
 a way from all the earth.
dim. *rall.* *pp*
 off all the earth.
dim. *rall.* *pp*
 off all the earth.
dim. *rall.* *pp*
 off all the earth.

Bethlehem.

No. 2. Introduction and Recitative.—"There were shepherds."

Andante pastorale. (♩ = 72)

Piano.

The musical score is written for piano and consists of six systems of staves. The first system is marked *p* and includes the tempo instruction *Andante pastorale. (♩ = 72)*. The second system continues the piece. The third system features a dynamic change to *p* and includes the instruction *con ℄.* (with a fermata symbol). The fourth system is marked *cresc.* (crescendo) and includes trill ornaments (*tr*) in both hands. The fifth system begins with a first ending (*1.*) marked *dim.* (diminuendo) and a second ending (*2.*) also marked *dim.*, followed by a *p* dynamic. The sixth system concludes the piece with a *p* dynamic. The score includes various musical notations such as notes, rests, slurs, and ornaments.

p
con Rec.
l.h.
tr

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

pp
Rec.

J Tenor Solo. Quasi Recit.
p
 There were

pp
Rec. *

shep - herds a - bid - ing in the field, — keep - ing watch

pp
Rec. *

o - ver their flocks — by night.

p

Recit.

And lo, the an-gel of the Lord came up -

p

on them, and the glo-ry of the Lord shone round a -

cresc.

bout them, and they were sore a - fraid.

a tempo *f*

KAndante moderato. (♩=96)

Alto Solo. *f* (An Angel.)

Fear not,

pp

for be - hold, I bring you good

meno f *p legato*

ti - - dings — of great joy, which shall

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a half note 'ti' followed by a dotted half note 'dings' with a long horizontal line underneath, then a quarter note 'of', a quarter note 'great', a quarter note 'joy,', and finally a quarter note 'which' followed by a quarter rest and a quarter note 'shall'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

be _____ to all _____ peo - -

L

sempre p

The second system continues the vocal line with a half note 'be' followed by a long horizontal line, a quarter note 'to', another long horizontal line, a quarter note 'all', another long horizontal line, a quarter note 'peo', a quarter rest, and a quarter note '-'. A dynamic marking 'L' is placed above the vocal line. The piano accompaniment continues with chords and a bass line. The instruction 'sempre p' is written in the right hand.

ple. For un - - to

p

The third system shows the vocal line with a half note 'ple.', a quarter rest, a quarter note 'For', a quarter rest, a quarter note 'un', a quarter rest, and a quarter note 'to'. A dynamic marking 'p' is placed above the vocal line. The piano accompaniment continues with chords and a bass line.

you is born — this day in the cit - y of

The fourth system features the vocal line with a quarter note 'you', a quarter note 'is', a quarter note 'born' with a long horizontal line underneath, a quarter note 'this', a quarter note 'day', a quarter note 'in', a quarter note 'the', a quarter note 'cit', a quarter rest, and a quarter note 'y of'. The piano accompaniment continues with chords and a bass line.

cresc.

Da - vid a Sav - - - iour,

cresc.

The fifth system shows the vocal line with a quarter note 'Da', a quarter note 'vid', a quarter note 'a', a quarter note 'Sav', a quarter rest, a quarter note 'iour,'. A dynamic marking 'cresc.' is placed above the vocal line. The piano accompaniment continues with chords and a bass line. Another 'cresc.' marking is placed in the left hand.

which is Christ the

f *cresc.*

Lord.

ff

dim.

M Recit. *a tempo*

And this shall be a sign un-to you: ye shall find the

p *p*

babe wrapp'd in swad-dling clothes, and ly - ing in a man - ger.

p *attacca*

No. 3. Chorus of Angels. — "Glory to God in the highest?"

Soprano. *ff* Glo-ry to God in the

Alto. *ff* Glo-ry to God in the

(♩ = 96)

Piano. *pp* *f*

high - est! Glo-ry to God in the high - - est!

high - est! Glo-ry to God in the high - - est!

p *f* *dim.* *p*

p And on earth peace, good will toward men. *N* *ff* Glo-ry to

p And on earth peace, good will toward men. *ff* Glo-ry to

pp *ff*

God in the high - est! Glo-ry to God in the high - -

God in the high - est! Glo-ry to God in the high - -

p *ff* *ff dim.*

* *Re.* * *Re.*

est! And on earth peace, good will toward men,

est! And on earth peace, good will toward men,

pp

*

cresc. *0 f*

good will, good will toward men, good will toward men.

cresc. *f*

good will, good will toward men, good will toward men.

cresc. *ff*

Re.

Glo - ry to God in the high - - est! And on earth

Glo - ry to God in the high - - est! And on earth

ff *p*

8 *dim.* *p*

* *Red.* *

Detailed description: This system contains the first two vocal staves and the beginning of the piano accompaniment. The vocal parts start with a forte (*ff*) dynamic and transition to piano (*p*) for the second phrase. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line. A first ending bracket is marked with an '8' and a 'dim.' dynamic. A 'Red.' (ritardando) marking is placed between two asterisks in the piano part.

peace, good will to men, good will toward men.

peace, good will to men, good will toward men.

dim. *pp*

dim. *pp*

dim. *pp*

Detailed description: This system continues the vocal and piano parts. The vocal lines are marked with a decrescendo (*dim.*) and end with a pianissimo (*pp*) dynamic. The piano accompaniment continues with a similar rhythmic texture, also marked with *dim.* and *pp*. The piano part includes a first ending bracket.

pp

pp

Detailed description: This system shows the final vocal staves and the continuation of the piano accompaniment. The vocal parts are mostly rests, with a final note marked *pp*. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a bass line, also marked *pp*.

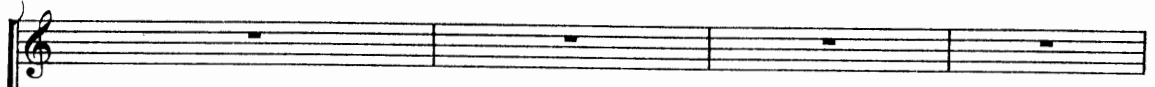
No 4. Chorus of Shepherds.- "Let us now go."

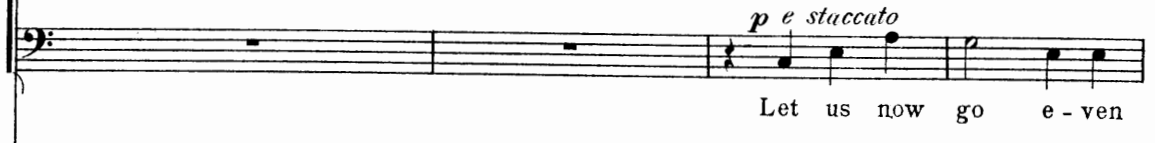
Tenor. 

Bass. 

Allegro moderato. (♩ = 126)

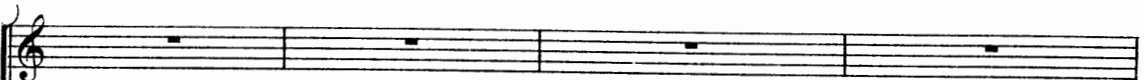
Piano. 

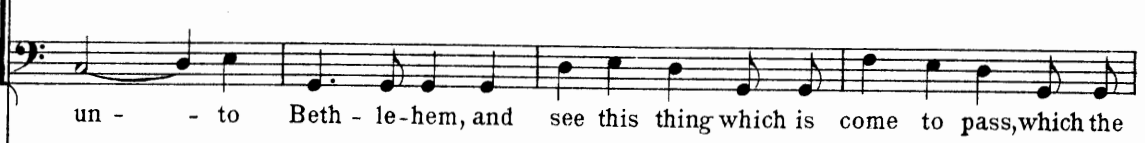





Let us now go e - ven







un - - to Beth - le - hem, and see this thing which is come to pass, which the



p e stacc.

Let us now

Lord hath made known — un - to us.

go e - ven un - - to Beth - le - hem, and see this thing which is

come to pass, which the Lord hath made known, hath made known un - to

p

Q go — e - ven un - to Beth - le - hem, —
p us. Let us now go e - ven — un - - to Beth - le - hem, —
p Let us now go e - ven un - - - to Beth - le - hem, —

The first system of the score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs. The piano accompaniment is in grand staff. The tempo is marked *Q* (Allegretto) and the dynamics are *p* (piano). The lyrics are: "go — e - ven un - to Beth - le - hem, — us. Let us now go e - ven — un - - to Beth - le - hem, — Let us now go e - ven un - - - to Beth - le - hem, —".

and see this thing which is come to pass.
 — and see this thing which is — come to pass.
 — and see this thing which is come to pass.

The second system of the score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs. The piano accompaniment is in grand staff. The lyrics are: "and see this thing which is come to pass. — and see this thing which is — come to pass. — and see this thing which is come to pass." The piano accompaniment includes the marking *marcato* and *p* (piano).

The third system of the score consists of two piano staves in grand staff. The piano accompaniment includes the markings *cresc.* (crescendo) and *sf* (sforzando). The system ends with a double bar line and a fermata over the final chord. There is a *Red.* (Reduction) marking and an asterisk (*) at the end of the system.

p
 Let us now go ——— ev'n un - to Beth - le - hem,
p
 Let us now go e - ven un - - to Beth - le - hem, and

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "Let us now go ——— ev'n un - to Beth - le - hem,". The middle staff is a vocal line in bass clef with lyrics: "Let us now go e - ven un - - to Beth - le - hem, and". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with a dynamic marking of *p*. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

cresc. *ff* go — e - ven un - to
 and see this thing, let us now go e - ven — un - to
cresc. *ff*
 see this thing which is come to pass, let us now go — e - ven un - to

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "and see this thing, let us now go e - ven — un - to". The middle staff is a vocal line in bass clef with lyrics: "see this thing which is come to pass, let us now go — e - ven un - to". The bottom staff is a piano accompaniment in grand staff with dynamic markings of *cresc.* and *ff*. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

dim. *p* U
 Beth - le - hem, — and see this thing which is come to pass,
dim. *p*
 Beth - le - hem, — and see this thing which is come to pass,
marcato *p* U

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "Beth - le - hem, — and see this thing which is come to pass,". The middle staff is a vocal line in bass clef with lyrics: "Beth - le - hem, — and see this thing which is come to pass,". The bottom staff is a piano accompaniment in grand staff with dynamic markings of *dim.*, *p*, *marcato*, and *p*. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

p *dim.*
 let us now go e - ven un - to
p *dim.*
 let us now go e - ven un - to

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef, starting with a piano (*p*) dynamic and ending with a *dim.* (diminuendo) marking. The lyrics are "let us now go e - ven un - to". The middle staff is a vocal line in bass clef, also starting with a piano (*p*) dynamic and ending with a *dim.* marking, with the same lyrics. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs), featuring a melodic line in the right hand and a harmonic accompaniment in the left hand.

dim. *sino al fine*
 Beth - - le - hem, and see this thing which is come to
dim. *sino al fine*
 Beth - - le - hem, and see this thing which is come to

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef, with a *dim.* marking and the instruction *sino al fine* (until the end). The lyrics are "Beth - - le - hem, and see this thing which is come to". The middle staff is a vocal line in bass clef, also with a *dim.* marking and *sino al fine* instruction, with the same lyrics. The bottom staff is a piano accompaniment in grand staff, with a *dim. sino al fine* marking. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

pp
 pass.
pp
 pass.
pp

The third system of the musical score consists of three staves. The top staff is a piano accompaniment in treble clef, marked *pp* (pianissimo) and *pass.* (passeggiando). The middle staff is a piano accompaniment in bass clef, also marked *pp* and *pass.*. The bottom staff is a piano accompaniment in grand staff, marked *pp*. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The system concludes with a *Red.* (ritardando) marking and an asterisk (*).

No 5. Bass Solo. "Blessed art thou."

Andante maestoso. Bass Solo. (A Shepherd.)

Piano. *p*

Bless - ed art

thou a - mong wo - men, and bless - ed is the fruit of thy

womb. He shall be great, and shall be call - ed the *ad lib.*

Son of the High - est.

mf

The musical score is written for Bass Solo (A Shepherd) and Piano. It consists of four systems of music. The first system shows the beginning of the piece with the tempo marking 'Andante maestoso.' and the dynamic marking 'Piano. p'. The bass line starts with a whole note G2, followed by a whole note F2, and then a whole note E2. The piano accompaniment consists of a series of chords in the right hand and single notes in the left hand. The second system continues the bass line with the lyrics 'thou a - mong wo - men, and bless - ed is the fruit of thy'. The third system continues with 'womb. He shall be great, and shall be call - ed the' and includes the dynamic marking 'mf' and the instruction 'ad lib.'. The fourth system concludes with 'Son of the High - est.' and ends with a double bar line.

No 6. Air. - "My soul doth magnify the Lord"

Soprano Solo. (Mary.)

Andante espressivo. (♩ = 84)

Piano.

The musical score is written in G major and 4/4 time. It consists of five systems of music. The first system shows the beginning of the piece with a piano introduction. The Soprano Solo part begins with the lyrics "My soul doth". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The second system continues the vocal line with "mag - ni - fy the Lord, and my spir - it hath re -". The third system includes a section marked 'B' with the lyrics "joic - ed in God, my Sav - - iour, my soul doth". The fourth system repeats the vocal line "mag - ni - fy the Lord, and my spir - it hath re -". The fifth system concludes with the lyrics "joic - ed in God, my Sav - - iour." The piano accompaniment throughout is marked with a piano (p) dynamic.

My soul doth
 mag - ni - fy the Lord, and my spir - it hath re -
 joic - ed in God, my Sav - - iour, my soul doth
 mag - ni - fy the Lord, and my spir - it hath re -
 joic - ed in God, my Sav - - iour.

For He hath re - gard - ed the low - li - ness of His hand - maid - en,

p *3*

for he hath re - gard - ed the low - li - ness of His

cresc. *p* *3*

hand - maid - en. For be - hold, from hence - forth all gen - e -

C *f p* *cresc.* *f* *3*

ra - tions shall call me bless - ed, for be - hold, from

f p *cresc.*

hence - forth all gen - e - ra - tions shall call me

dim.

bless - ed, for - He - that - is might - y hath

The first system of music features a vocal line in the treble clef and a piano accompaniment in the grand staff. The key signature has one sharp (F#). The vocal line begins with a quarter note G4, followed by a quarter note A4, and a quarter rest. The piano accompaniment starts with a series of chords in the right hand and a steady eighth-note bass line in the left hand. Dynamics include *p* and *dim.* markings.

mag - - ni - - fied me, and ho - ly is His name,

The second system continues the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes (G4, A4, B4) followed by a quarter note C5. The piano accompaniment features a triplet of eighth notes in the right hand and a steady bass line in the left hand. Dynamics include *p* and *dim.* markings.

ho - ly is His name, ho - ly is His

The third system shows the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes (G4, A4, B4) followed by a quarter note C5. The piano accompaniment features a triplet of eighth notes in the right hand and a steady bass line in the left hand. Dynamics include *dim.* and *p* markings.

name. My soul doth mag - ni - fy the

The fourth system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by a quarter note A4, and a quarter note B4. The piano accompaniment features a half note chord in the right hand and a steady bass line in the left hand. Dynamics include *f*, *p*, and *cresc.* markings.

Lord, and my spir - it hath re - joic - ed in

The fifth system shows the vocal line and piano accompaniment. The vocal line has a half note G4, followed by a quarter note A4, and a quarter note B4. The piano accompaniment features a half note chord in the right hand and a steady bass line in the left hand. Dynamics include *p* markings.

God, my Sav - - iour, in God, my

Sav - iour. For He that is

p

Reo. *

might - y hath mag - ni - fied me, and ho - -

p

p *3* *3* *3*

- - ly is His - name,

dim.

Reo. *

and ho - ly is His name.

pp

Reo. *

* No. 7. Chorus of Shepherds... "The whole earth is at rest."

Tenor I & II. *pp*
The

Bass I & II. *pp*
The

Piano. *pp*
(♩ = 80)
Ad.

whole earth is at rest, and is qui - - et,

whole earth is at rest, and is qui - - et,

Ad. *

the whole earth is at rest, and is

the whole earth is at rest, and is

Ad. *

* This may be omitted in performance.

Lord; we have wait - ed for Him, we will re - joice _____ and be

The first system of the musical score. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a dotted quarter note followed by eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

glad _____ in His sal - va - tion. We will re - joice and _____

ff

This is _____ the Lord; we have

The second system of the musical score. The vocal line continues with a melodic phrase. The piano accompaniment includes a dynamic marking of *ff* (fortissimo) and continues with its rhythmic accompaniment.

and be glad.

_____ be glad, and _____ be glad.

wait - ed for Him, we will re - joice _____ and be glad _____ in His sal - va -

The third system of the musical score. The vocal line concludes with a final phrase. The piano accompaniment provides harmonic support throughout the system.

X

This is the Lord; we have wait - ed for Him, we will re -
 tion; this is the Lord; we will re - joice and

X

f

joice and be glad in His sal - va - tion, we will re -
 be glad in His sal - va - tion; this is the

we will re - joice, we will re - joice and be
 joice, we will re - joice, we will re - joice and be
 Lord; we have wait - ed for Him, we will re - joice and be

glad in His sal-va - tion, we will re - joice, we

glad in His sal-va - tion, we will re - joice, we will re - joice

glad in His sal-va - tion; this is our God, we have

will re - joice and be glad, and be

and be glad, and be glad in His sal-va -

wait - ed for Him, we will re - joice and be glad in His sal-va -

tion: This is the Lord.

tion: This is the Lord.

tion: This is the Lord.

tion: This is the Lord.

The whole earth is at rest, and is

The whole earth is at rest, and is

The whole earth is at rest, and is

dim. qui - - et, the whole earth is at *dim.*

dim. qui - - et, the whole earth is at *dim.*

The first system of the musical score consists of four staves. The top two staves are vocal lines (treble and bass clefs) with lyrics. The bottom two staves are piano accompaniment (treble and bass clefs). The piano part features a melodic line in the right hand and a bass line in the left hand, with a 'Ped.' (pedal) marking. The lyrics are: 'qui - - et, the whole earth is at'. The dynamic marking *dim.* (diminuendo) is placed above the first and last notes of the vocal lines.

rest, and is qui - - et, is

rest, and is qui - - et, is

pp *ppp*

pp *ppp*

pp *dim.*

The second system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The lyrics are: 'rest, and is qui - - et, is'. The dynamic markings *pp* (pianissimo) and *ppp* (pianississimo) are placed above the vocal lines. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand, with a 'Ped.' marking. The lyrics are: 'rest, and is qui - - et, is'. The dynamic marking *pp* is placed above the piano part, and *dim.* is placed above the final notes of the piano part. There are asterisks (*) on the bottom line of the piano part.

qui - - - et.

qui - - - et.

ppp

ppp

The third system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The lyrics are: 'qui - - - et.'. The dynamic marking *ppp* (pianississimo) is placed above the piano part. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand, with a 'Ped.' marking.

rall.

The fourth system of the musical score consists of two staves, both piano accompaniment (treble and bass clefs). The piano part features a melodic line in the right hand and a bass line in the left hand, with a 'Ped.' marking. The dynamic marking *rall.* (rallentando) is placed above the piano part. There is an asterisk (*) on the bottom line of the piano part.

No 8. Recit.—“Arise, and take the young Child.”

Allegro.

Piano.

Alto Solo. (An Angel.)

Recit.

A - rise, and take the young Child and His moth - er, and

flee in - to E - gypt, and be thou there un - til I bring thee

word; for Her - od will seek the young

Child to de - stroy Him.

No. 9. Soprano Solo and Chorus.—“In Rama was there a voice heard.”

Lento. *p*

Soprano. In Ra-ma was there a voice heard, lam-en-ta-tion and

Alto. In Ra-ma was there a voice heard, lam-en-ta-tion and

Tenor. In Ra-ma was there a voice heard, lam-en-ta-tion and

Bass. In Ra-ma was there a voice heard, lam-en-ta-tion and

Lento. (♩ = 76)

Piano.

weep-ing and great mourn-ing; in Ra-ma was there a voice heard, *cresc.*

weep-ing and great mourn-ing; in Ra-ma was there a voice heard, *cresc.*

weep-ing and great mourn-ing; in Ra-ma was there a voice heard, *cresc.*

weep-ing and great mourn-ing; in Ra-ma was there a voice heard, *cresc.*

weep-ing and great mourn-ing; in Ra-ma was there a voice heard, *cresc.*

lam-en-ta-tion and weep-ing and great mourn-ing. *dim.*

lam-en-ta-tion and weep-ing and great mourn-ing. *dim.*

lam-en-ta-tion and weep-ing and great mourn-ing. *dim.*

lam-en-ta-tion and weep-ing and great mourn-ing. *dim.*

lam-en-ta-tion and weep-ing and great mourn-ing. *dim.* *p*

Soprano Solo.

Woe is me now, woe

pp Rachel, weep - ing for her

pp Rachel, weep - ing for her

pp Rachel, weep - ing for her chil - dren.

pp Rachel, weep - ing for her chil - dren.

is me now! _____ for my soul is wear-ied be -

chil - dren.

chil - dren.

B

cause of mur - derers. Woe

p In Ra - ma was there a voice heard,

p In Ra - ma was there a voice heard,

B

The first system of the musical score consists of five staves. The top staff is the vocal line, starting with a treble clef and a key signature of three flats. It contains the lyrics "cause of mur - derers. Woe". The second staff is a vocal line with the lyrics "In Ra - ma was there a voice heard," and a piano (*p*) dynamic marking. The third and fourth staves are empty. The fifth staff is the piano accompaniment, starting with a bass clef and a key signature of three flats, with the lyrics "In Ra - ma was there a voice heard,". A section marker **B** is placed above the piano accompaniment staff. The piano accompaniment features a dense texture of chords in the right hand and a simple bass line in the left hand.

is me now, for my soul is wearied be - cause of

lam-en - ta-tion and weep - ing.

lam-en - ta-tion and weep - ing.

The second system of the musical score consists of five staves. The top staff is the vocal line, starting with a treble clef and a key signature of three flats. It contains the lyrics "is me now, for my soul is wearied be - cause of". The second staff is a vocal line with the lyrics "lam-en - ta-tion and weep - ing.". The third and fourth staves are empty. The fifth staff is the piano accompaniment, starting with a bass clef and a key signature of three flats, with the lyrics "lam-en - ta-tion and weep - ing.". A section marker **B** is placed above the piano accompaniment staff. The piano accompaniment features a dense texture of chords in the right hand and a simple bass line in the left hand.

mur - der-ers.

p
Ra - chel, weep-ing for her

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

p

chil - - dren, would not be com - forted,

would not be com - fort-ed, would not be com - forted,

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

p
Ra - chel, weep-ing for her

C *f*

Woe! woe! woe!

cresc.
Ra - chel, weep - ing for her chil - dren, would not be

cresc.
Ra - chel, weep - ing for her chil - dren, would not, would

cresc.
Ra - chel, weep - ing for her chil - dren, would not be

cresc.
chil - dren, weep - ing for her chil - dren, would not be

Detailed description: This system contains the first four vocal staves and the piano accompaniment. The vocal parts enter with the word 'Woe!' and then sing 'Ra - chel, weep - ing for her chil - dren, would not be'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of *f* and a *cresc.* instruction.

dim.
woe

f
com - - - - - fort - ed, be

f
not - be com - - - - - fort - ed, be

dim.
com - - - - - fort - ed, be com - fort -

dim.
com - - - - - fort - ed, be com - fort -

f *dim.*

Detailed description: This system continues the vocal and piano parts. The vocalists sing 'woe' followed by 'com - fort - ed, be not - be com - fort - ed, be com - fort - ed, be com - fort - ed, be com - fort - ed'. The piano accompaniment provides harmonic support with chords and moving lines, marked with *f* and *dim.* dynamics.

p **D**
 is me now! Woe!

p
 com - fort - ed.

p
 com - fort - ed.

p
 ed. In Ra - ma was there a voice heard, lam - en - ta - tion and weep - ing:

p
 ed. In Ra - ma was there a voice heard, lam - en - ta - tion and weep - ing:

D

woe is me now, woe is me now, woe! ——— woe is me now!

p *dim.* *pp* *rall.*
 Ra - - - chel weep - - - ing.

p *dim.* *pp* *rall.*
 Ra - - - chel weep - - - ing.

dim. *pp* *rall.*
 Ra - chel, weep - ing for her chil - dren, weep - ing.

dim. *pp* *rall.*
 Ra - chel, for her chil - dren weep - ing.

pp *rall.*

No 10. Air.—“Refrain thy voice from weeping.”

Andante moderato.

Piano.

The piano introduction for the first system consists of three measures. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Tenor Solo.

con molta tenerezza

The tenor solo introduction spans three measures. The lyrics "Re - frain thy voice from" are written under the notes. The piano accompaniment includes dynamic markings: *f* (forte) in the first measure, *dim.* (diminuendo) in the second, and *p* (piano) in the third.

The second line of lyrics is "weep - ing and thine eyes from tears, for thy". The piano accompaniment continues with a steady harmonic accompaniment.

The third line of lyrics is "work shall be re - ward - ed, saith the Lord. Re -". A large capital letter "E" is placed above the end of the line, indicating the end of a phrase or section.

The fourth line of lyrics is "frain thy voice from weep - ing and thine eyes from tears, for thy". The piano accompaniment includes a dynamic marking of *p* (piano) in the third measure.

cresc.
 work shall be re - ward - ed, saith the Lord.

F p *cresc.*
 And there is hope in thine

p cresc.

f *dim.*
 end, that thy chil - - dren shall come a-gain to their own

fp

cresc.
 bor - - der; and there is hope in thine

end, that thy chil - - dren shall come a-gain to their own

G

bor - der. Re - frain thy voice from weep - ing

and thine eyes from tears; thy work shall be re - ward - ed,

saith the Lord. There is hope in thine

H *cresc. molto*

end, that thy chil - dren shall come a -

ff con passione

gain. Re - frain thy voice from weep - ing and thine

ff

eyes from tears, for thy work shall be re -

dim.

ward - ed, saith the Lord. Re - frain thy voice from

cresc. *ff*

cresc. *ff*

weep - ing and thine eyes from tears, thy voice from

dim. *p*

dim. *p*

coll' 8vi

weep - ing and thine eyes, thine eyes from tears.

dim. *cresc.* *f*

p

No 11. Recit. — "Arise, and take the young Child."

Alto Solo. (An Angel.)
Recit.

Allegro.

Piano.

A - rise, and

take the young Child and His mo - ther, and go in - to the land of

Is - ra - el, for they are dead which sought the young Child's

life; and go and dwell in — Naz - a - reth.

No 12. Chorus. - "I will pour my spirit."

Soprano.  will

Alto.  I will

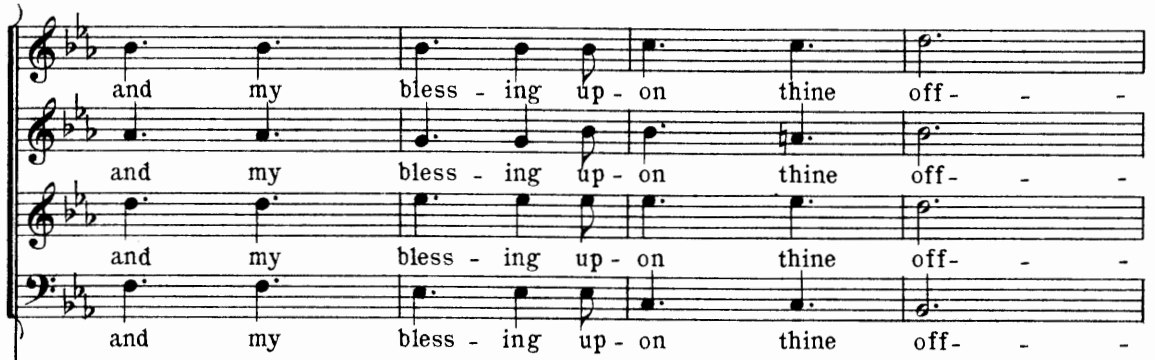
Tenor.  I will


Bass.  I will

Piano.  (♩ = 104)

 pour my spir - it up - on thy seed,



 and my bless - ing up - on thine off - - -



spring; I will pour my spir - it up -
 spring; I will pour my spir - it up -
 spring; I will pour my spir - it up -
 spring; I will pour my spir - it up -

The first system of music features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with each voice part singing the same lyrics. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

on thy seed, and my bless - ing up -
 on thy seed, and my bless - ing up -
 on thy seed, and my bless - ing up -
 on thy seed, and my bless - ing up -

The second system continues the vocal and piano parts. The lyrics are consistent with the first system. The piano accompaniment features a more active right-hand part with eighth-note patterns, while the left hand remains simple. The key signature and time signature are maintained.

on thine off - - spring. **M**
 on thine off - - spring.
 on thine off - - spring.
 on thine off - - spring. **M**

The third system concludes the piece. The vocal parts end with a fermata over the final note. The piano accompaniment also concludes with a fermata. The marking 'M' appears above the final vocal staff and above the final piano staff. The key signature and time signature are consistent with the previous systems.

Musical score for the first system. It includes a vocal line with the lyrics "He shall stand and" and a piano accompaniment. The tempo/mood is marked *con energia*. The piano part features a complex rhythmic pattern with many sixteenth notes.

Musical score for the second system. It includes a vocal line with the lyrics "He shall stand and feed ___ in the strength of the Lord, — he shall stand ___ and" and a piano accompaniment. The tempo/mood is marked *con energia*. The piano part continues with a complex rhythmic pattern.

Musical score for the third system. It includes a vocal line with the lyrics "He shall stand and feed ___ in the strength of the Lord — he shall stand — and — feed, — he ___ shall ___ stand and ___ feed ___ in the" and a piano accompaniment. The tempo/mood is marked *con energia*. The piano part continues with a complex rhythmic pattern.

feed in the strength of the Lord, in the strength
 feed in the strength of the Lord, in
 strength of the Lord, *con energia* in the
 He shall stand and

of the Lord, in the ma - jes -
 the strength of the Lord, in the ma - jes -
 strength of the Lord, in the ma - jes -
 feed in the strength of the Lord, in the ma - jes -

ty of the name of the Lord, his
 ty of the name of the Lord, his
 ty of the name of the Lord, his
 ty of the name of the Lord, his

N *ff*
 God. And he shall be
 God. *ff* And he shall be
 God. *ff* And he shall be
 God. *ff* And he shall be

N *ff*

great, un - to the ends
 great, un - to the ends
 great, un - to the ends
 great, un - to the ends

of the earth.
 of the earth.
 of the earth. He shall stand and
 of the earth.

meno f

He shall stand and
 feed in the strength of the Lord, shall stand and

0 *p*
 In the ma - jes -
 feed in the strength of the Lord, in the ma - jes -
 feed in the strength of the Lord, in the ma - jes -

0 *p*

cresc. *ff*
 ty of the name of the Lord,
cresc. ty of the name of the Lord,
cresc. ty of the name of the Lord,
cresc. ty of the name of the Lord,

cresc. *ff*

his God. I will

his God. I will

his God. I will

his God. I will

pour my spir - it up - on thy seed, and my bless - ing up - on thine

pour my spir - it up - on thy seed, and my bless - ing up - on thine

pour my spir - it up - on thy seed, and my bless - ing up - on thine

pour my spir - it up - on thy seed, and my bless - ing up - on thine

Q
off - - - spring.

off - - - spring.

off - - - spring.

off - - - spring. He shall stand and feed ___ in the

f

He shall stand and feed — in the strength of the
 strength of the Lord, in the strength — of — the —

He shall stand and feed — in the strength of the
 Lord, — he — shall stand and — feed — in the strength — of the
 Lord, he — shall stand and feed in the strength of the

f In the ma - jes - - ty — of the name —
 Lord, — in the ma - jes - - ty — of the name
 Lord, in the ma - jes - - ty — of the name
 Lord, in the ma - jes - - ty — of the name

of the Lord, his God.

of the Lord, his God.

of the Lord, his God.

of the Lord, his God.

R

f *ff*

And he shall be great,

And he shall be great,

And he shall be great,

And he shall be great,

ff

un - to the ends of the earth.

un - to the ends of the earth.

un - to the ends of the earth.

un - to the ends of the earth.

dim.

p He shall stand and feed in the strength of the
cresc. He shall stand and feed in the strength of the
p He shall stand and feed in the strength of the
cresc. He shall stand and feed in the strength of the

ff Lord, in the strength of the Lord.
ff Lord, in the strength of the Lord.
ff Lord, in the strength of the Lord.
ff Lord, in the strength of the Lord.

f I will pour my spir - it up - on thy
f I will pour my spir - it up - on thy
f I will pour my spir - it up - on thy
f I will pour my spir - it up - on thy

seed, and my bless - - - ing, my
 seed, and my bless - - - ing, my
 seed, and my bless - - - ing, my
 seed, and my bless - - - ing, my

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

bless - - - ing up - on thine
 bless - - - ing up - on thine
 bless - - - ing up - on thine
 bless - - - ing up - on thine

ff *ff* *ff* *ff*

off - - - spring. I will pour my spir - it up -
 off - - - spring.
 off - - - spring. He shall stand and feed — in the
 off - - - - - spring.

T *T*

on thy seed, and my blessing up -
 I will pour my spir - it up -
 strength of the Lord, — of — the Lord,
 He shall stand and feed — in the

on thy off - - spring. He shall stand and feed — in the
 on thy seed. He shall stand and feed — in the
 he shall stand — and feed — in the
 strength of the Lord, — he shall stand and feed — in the

strength of the Lord, — in the strength of the Lord, — shall —
 strength of the Lord, in the strength of the Lord, — shall —
 strength of the Lord, in the strength of the Lord, shall
 strength of the Lord, in the strength of the Lord, shall

stand, stand, stand, stand, he shall stand in the strength of the Lord, he shall

shall stand and feed in the strength of the shall stand and feed in the strength of the shall stand and feed in the strength of the stand, shall stand and feed in the strength of the

Lord. And he shall be Lord. And he shall be Lord. And he shall be Lord. And he shall be

ff

great, un - to the ends
great, un - to the ends
great, un - to the ends
great, un - to the ends

The first system of the score consists of four vocal staves and a piano accompaniment. The vocal parts are in a four-part setting, with lyrics "great, un - to the ends" repeated on each line. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

of the earth, to the ends of the earth.
of the earth, to the ends of the earth.
of the earth, to the ends of the earth.
of the earth, to the ends of the earth.

The second system continues the vocal and piano parts. The lyrics are "of the earth, to the ends of the earth." The piano accompaniment continues with the same rhythmic pattern, though the right hand has some melodic movement.

The third system shows the vocal parts with long, sustained notes, indicating a final or concluding phrase. The piano accompaniment features a more active melodic line in the right hand, with a *rall.* (ritardando) marking in the final measures.

Nazareth.

In the Synagogue.

No 13. Baritone Solo and Chorus.— "The spirit of the Lord"

Andante. (♩ = 80)

Piano.

The first system of the musical score consists of three staves. The top staff is a baritone solo line, which is mostly empty with a few notes. The middle staff is the treble clef of a piano accompaniment, and the bottom staff is the bass clef. The piano part begins with a *p* (piano) dynamic marking. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Andante' with a quarter note equal to 80 beats per minute.

The second system continues the musical score. The piano accompaniment features a series of chords and moving lines in both the treble and bass staves. The baritone solo line remains mostly empty.

The third system continues the musical score. The piano accompaniment shows more complex chordal textures and melodic movement. The baritone solo line still has very little activity.

The fourth system concludes the musical score. The piano accompaniment features a final series of chords and melodic lines. The baritone solo line has a few notes at the end. The *p* dynamic marking is still present.

A Baritone Solo. *p*

The

pp *p*

spir - it of the Lord is up - on me, be -

cause He hath a - noint - ed me to preach the

Gos - pel to the poor. He hath sent me to

heal the bro - ken - heart - ed, to preach de - liv - 'rance to the

cap - tives, and re - cov - er - ing of sight to the

The first system of music features a vocal line in the bass clef with lyrics "cap - tives, and re - cov - er - ing of sight to the". The piano accompaniment consists of a grand staff with treble and bass clefs, showing chords and melodic lines.

blind, to set at lib - er - ty them that are

The second system continues the vocal line with lyrics "blind, to set at lib - er - ty them that are". The piano accompaniment continues with similar harmonic support.

bru - is - ed, to preach the ac - cept - a - ble year of the

The third system continues the vocal line with lyrics "bru - is - ed, to preach the ac - cept - a - ble year of the". The piano accompaniment continues with similar harmonic support.

Lord. This day _____ is this

The fourth system continues the vocal line with lyrics "Lord. This day _____ is this". The piano accompaniment includes dynamic markings: *cresc.* and *mf*. A fermata is placed over the vocal line for "day _____".

Scrip - ture ful - fill - ed in your ears.

The fifth system concludes the vocal line with lyrics "Scrip - ture ful - fill - ed in your ears." The piano accompaniment concludes with a final chord and a key signature change to B-flat major.

Chorus. (The People.)
Allegro. SOPRANO.

ALTO.
TENOR.
BASS.

Whence hath this man this wis - dom

Allegro. (♩ = 84)
p *stacc.*

p

Whence hath this man this wis - dom and these might - y
and these might - y works, this wis - dom and these might - y

p *p*

Whence
Whence hath this man this wis - dom and these might - y
works? whence hath this man this wis - dom and these
works? whence hath this man this wis - dom

hath this man this wis - dom and these might - y works?
 works, this wis - dom and these might - y
 might - y works, and these might - y
 and these might - y

p e stacc.
 Is not this Jo - seph's son? Is not this the car - pen - ter's son?
p e stacc.
 works? Is not this Jo - seph's son? Is not this the
p e stacc.
 works? Is not this Jo - seph's son?
p e stacc.
 works? Is not this

Is not his moth - er call - ed Ma - ry?
 car - pen - ter's son? Is not his moth - er call - ed Ma - ry?
 Is not this the car - pen - ter's son? Is not his moth - er call - ed
 Jo - seph's son? Is not this the car - pen - ter's son? Is not his

cresc.
 Is not this Jo - seph's son? Is not this
cresc.
 Is not this Jo - seph's son?
 Ma - ry? *cresc.* Is not this Jo - seph's son?
 moth - er call - ed Ma - ry? *cresc.* Is not this Jo - seph's son?

Jo - seph's son? Is not this Jo - seph's son? *f* Whence
 Is not this Jo - seph's son? *f* Whence
 Is not this Jo - seph's son? *f* Whence
 Is not this Jo - seph's son? *f* Whence

hath this man these things?
 hath this man these things?
 hath this man these things?
 hath this man these things?

Baritone Solo.
Andante non troppo.

p *mf*

Ye will sure - ly say un - to me this pro - verb, Phy -

si - cian, heal thy - self. What - so - ev - er we have heard done in Ca -

cresc.

per - na - um, do al - so here in thy coun - try. Ver - i - ly

cresc. *f*

I say un - to you, a proph - et is not with - out hon - our,

f Allegro vivace. (♩ = 92)

save in his own coun - try and in his own house.

Chorus.

Is not this Je - sus,

Is not this Je - - sus, the
the son of Jo - seph? Is not this Je -

Is
Is not this Je - sus, the son of
son of Jo - - - seph, the son of Jo - -
- sus, the son of Jo - - - seph,

not this Je - sus, the son of Jo - seph? whose
 Jo - seph, the son of Jo - seph? whose
 - seph, the son of Jo - seph? whose
 the son of Jo - seph? whose

E

fa - ther and moth - er we know?
 fa - ther and moth - er we know?
 fa - ther and moth - er we know? Whence
 fa - ther and moth - er we know?

Whence hath this
 hath this man these things, whence

Whence hath this man these things, whence hath this man these things, whence hath this man these things, whence hath this man these things?

Whence hath this man these things, whence hath this man these things, whence hath this man these things, whence hath this man these things?

Whence hath this man these things, whence hath this man these things, whence hath this man these things, whence hath this man these things?

Whence hath this man these things, whence hath this man these things, whence hath this man these things, whence hath this man these things?

Whence hath this man these things, whence hath this man these things, whence hath this man these things, whence hath this man these things?

Whence hath this man these things, whence hath this man these things, whence hath this man these things, whence hath this man these things?

Is not this Je - sus,
 Is not this Je - sus, the son of

p

Is not this
 Is not this Je - sus,
 the son of Jo - seph? whose
 Jo - seph? whose fa - ther and

p

Je - sus, the son of Jo - seph,
 the son of Jo - seph? whose
 fa - ther and moth - er we know,
 moth - er we know,

cresc.

the son of Jo - seph? whose fa - ther and
 fa - - ther and moth - er, whose fa - ther and
 whose fa - - - - - ther and
 whose fa - - - - - ther and

cresc.

f moth - - - - - er we
f moth - - - - - er we
f moth - - - - - er we
f moth - - - - - er we

f

know? *ff* Whence — hath this *rall.* man — these things?
 know? *ff* Whence — hath this *rall.* man — these things?
 know? *ff* Whence — hath this *rall.* man — these things?
 know? Whence — hath this man — these things?

rall. sf

Andante. **Baritone Solo.**

Moderato.

I tell you of a truth, man-y wid-ows were in Is-ra-el

in the days of E-li-as, when the heav'n was shut up

un poco più lento

meno f

three years and six months, when great fam-ine was through-out the

land; but un-to none of them was E-li-as sent, save un-to Sa-

Animato. (♩ = 116)

rep-ta, un-to a wo-man that was a wid-

Chorus. *p*

cresc.

Why hear ye him? why

Why hear ye him? why

Why hear ye him? why

Why hear ye him? why

ow. Why hear ye him? why

p *cresc.*

hear ye him? He hath a dev-il and is

hear ye him? He hath a dev-il and is

hear ye him? He hath a dev-il and is

hear ye him? He hath a dev-il and is

hear ye him? He hath a dev-il and is

f

mad!

mad!

mad! Why hear ye him? why

mad! Why hear ye him? why

f *f* *f*

He hath a dev - il and is
He hath a dev - il and is
hear ye him? he hath a
hear ye him? he hath a

f

This system contains four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. A forte (*f*) dynamic marking is present at the beginning of the first vocal line.

mad!
mad!
dev - il and is mad!
dev - il and is mad! And

Baritone Solo.

f

This system contains five staves. The top four staves are vocal lines with lyrics. The bottom staff is piano accompaniment. A forte (*f*) dynamic marking is present in the piano accompaniment. The text "Baritone Solo." is written above the bottom vocal line.

H *con energia*

man - y lep - ers were in Is - ra - el in the time of E -

li - seus the proph - et, and none of them was

cleans - ed sav - ing Na - - a - man the Syr - ian.

I *Più vivo.*
A - way with him! a - way with him!
A - way with him! a - way with him!
A - way with him! a - way with him! he hath a
A - way with him! a - way with him! he hath a

I *Più vivo.* (♩=144)

he hath a devil and is mad! a-way with him! he hath a
 he hath a devil and is mad! a-way with him! he hath a
 dev - il and is mad! a-way with him! he hath a dev - il
 dev - il and is mad! a-way with him! he hath a dev - il

dev - il and is mad! he hath a dev - il and is
 dev - il and is mad! he hath a dev - il and is
 and is mad! he hath a dev - il and is
 and is mad! he hath a dev - il and is

mad!
 mad!
 mad!
 mad!

p Thrust him out
p Thrust him out

p
 Thrust him out to the hill,
 Thrust him out to the hill,
 to the hill, thrust him out
 to the hill, thrust him out

thrust him out to the hill, thrust him
 thrust him out to the hill, thrust him
 to the hill, thrust him out to the
 to the hill, thrust him out to the

out to the hill, that we may cast him down
 out to the hill, that we may cast him down
 hill, that we may cast him down head - long!
 hill, that we may cast him down head - long!

head - long! Thrust him out to the hill, that we may
 head - long! Thrust him out to the hill, that we may
 Thrust him out to the hill, that we may cast him down

Thrust him out to the hill, that we may cast him down

cast him down head-long! A - way with him! *ff*
 cast him down head-long! A - way with him! *ff*
 head - long! A - way with him! *ff*
 head - long! A - way with him! *ff*

head - long! A - way with him! a - way with him!

way with him! a - way with him! a -
 way with him! a - way with him! a -
 a - way with him! a -
 a - way with him! a -

way with him! a - way with
way with him! a - way with
way with him! a - way with
way with him! a - way with

him!
him!
him!
him!

p *dim.*

un poco rall.

Più tranquillo.

pp

Baritone Solo.

Lord, who hath be - liev - ed

our re - port, and to

whom is the arm of the Lord

re - veal - ed? He hath

p

blind - ed their eyes and hard - en -

p

ed their hearts, that they should

not see — nor un - der -

stand, — and be con - vert - ed

and be heal - ed .

with fervor

He that be - liev - eth on me, _____

_____ be - liev - eth not on me, _____

but on Him _____

that sent _____ me . _____

No. 14. Quintet. - "Doubtless Thou art our Father."

Allegro moderato.

Soprano I.

Soprano II.

Alto.

Tenor.

Bass.

Allegro moderato. (♩ = 108)

Piano.

p
Doubt-less Thou art our Fa-ther, though

p
Doubt-less Thou art our Fa-ther, though

p
Doubt-less Thou art our Fa-ther, though

p
Doubt-less Thou art our Fa-ther, though

p
Doubt-less Thou art our Fa-ther, though

p
Doubt-less Thou art our Fa-ther, though

A - bra - ham be ig - no - rant of us, and Is - rael ac -

A - bra - ham be ig - no - rant of us, and Is - rael ac -

A - bra - ham be ig - no - rant of us, and Is - rael ac -

A - bra - ham be ig - no - rant of us, and Is - rael ac -

A - bra - ham be ig - no - rant of us, and Is - rael ac -

P *cresc.*

know-ledge us not. Doubt - less Thou art our Fa - ther, though

cresc.

know-ledge us not. Doubt - less Thou art our Fa - ther, though

cresc.

know-ledge us not. Doubt - less Thou art our Fa - ther, though

cresc.

know-ledge us not. Doubt - less Thou art our Fa - ther, though

cresc.

know-ledge us not. Doubt - less Thou art our Fa - ther, though

cresc.

know-ledge us not. Doubt - less Thou art our Fa - ther, though

p

p

P

A-braham be ig-no-rant of us, and Is-rael ac-

A-braham be ig-no-rant of us, and Is-rael ac-

A-braham be ig-no-rant of us, and Is-rael ac-

A-braham be ig-no-rant of us, and Is-rael ac-

A-braham be ig-no-rant of us, and Is-rael ac-

p

know-ledge us not. Thou, O Lord,

know-ledge us not. Thou, O Lord,

know-ledge us not. Thou, O Lord,

know-ledge us not. Thou, O Lord,

know-ledge us not. Thou, O Lord,

Q *f*

p

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

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

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

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

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

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

deem - er; Thy name is from ev - er - last - ing.

deem - er; Thy name is from ev - er - last - ing.

deem - er; Thy name is from ev - er - last - ing.

deem - er; Thy name is from ev - er - last - ing.

deem - er; Thy name is from ev - er - last - ing.

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

cresc.
 our Re - deem - er; Thy name _____ is from ev - er - last -
cresc.
 our Re - deem - er; Thy name _____ is from ev - er - last -
cresc.
 our Re - deem - er; Thy name _____ is from ev - er - last -
cresc.
 our Re - deem - er; Thy name _____ is from ev - er - last -
cresc.
 our Re - deem - er; Thy name _____ is from ev - er - last -

R

ing. *mf* Doubt - less

ing. *mf* Doubt-less Thou art our

ing. *mf* Doubt-less Thou art our Fa - ther, our

ing. *mf* Doubt-less Thou art our Fa -

R

p *cresc.*

Thou art our Fa - ther, doubt - less Thou art our

Fa - ther, doubt - less Thou art our Fa -

mf Doubt-less Thou art our Fa - ther, our

Fa - ther, doubt - less Thou art our

ther, our Fa - - - ther, our Fa -

Fa - ther, though Is - ra - el ac - knowledge us not, ac - knowledge us

ther, though Is - ra - el ac - knowledge us not, ac - knowledge us

Fa - ther, though Is - ra - el ac - knowledge us not, ac - knowledge us

Fa - ther, though Is - ra - el ac - knowledge us not, ac - knowledge us

ther, though Is - ra - el ac - knowledge us not, ac - knowledge us

p cresc. *f* *S*
not. — Thou, O Lord, art our Fa - ther,

p cresc. *f*
not. — Thou, O Lord, art our Fa - ther,

p cresc. *f*
not. — Thou, O Lord, art our Fa - ther,

p cresc. *f*
not. — Thou, O Lord, art our Fa - ther,

p cresc. *f*
not. — Thou, O Lord, art our Fa - ther,

our Re - deem - er, our Re - deem - er; Thy Name is from
 our Re - deem - er, our Re - deem - er; Thy Name is from
 our Re - deem - er, our Re - deem - er; Thy Name is from
 our Re - deem - er, our Re - deem - er; Thy Name is from
 our Re - deem - er, our Re - deem - er; Thy Name is from

meno f *cresc.*

ev - er - last - ing, Thy Name is from ev -
 ev - er - last - ing, Thy Name is from ev -
 ev - er - last - ing, Thy Name is from ev -
 ev - er - last - ing, Thy Name is from ev -
 ev - er - last - ing, Thy Name is from ev -

f

riten.

- er - last - ing, from ev - er - last -

- er - last - ing, from ev - er - last -

- er - last - ing, from ev - er - last -

- er - last - ing, from ev - er - last -

- er - last - ing, from ev - er - last -

- ing!

- ing!

- ing!

- ing!

- ing!

f a tempo

Re.

N^o 15. Baritone Solo. - "Blessed are they."

Andante espressivo. (♩ = 88.)

Voice.

Piano.

Baritone Solo.

Bless-ed are they that are per-se-cut-ed for right-eous-ness' sake:

for theirs is the king - dom of Heav-en.

Judge not, that ye be not judg - ed.

Con - demn not, and ye shall not be con-

*This, and the following Chorus, may be omitted in performance.

U

demn - ed. For - give, and ye shall

be for - giv - en; that ye may be the chil-dren of your

Fa - ther which is in heav - en.

cresc. For He mak-eth the sun to rise on the e - vil and on the good, and

p cresc. *f*

send - eth rain on the just and on the un -

No 16. Chorus. "He maketh the sun to rise."

Andante maestoso. Chorus.

Soprano.

Alto.

Tenor. He mak-eth the

Bass. just. He mak-eth the

Piano.

He mak - eth the

He mak - eth the

sun to rise on the e-vil and on the good,

sun to rise on the e-vil and on the good,

sun to rise on the e - vil and on the good, and
 sun to rise on the e - vil and on the good, and
 and on the good, and
 and on the good, and

The first system of the musical score consists of four vocal staves and two piano accompaniment staves. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are: "sun to rise on the e - vil and on the good, and". The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. Dynamic markings include *f* and *ff*.

send - eth rain on the just and on the un -
 send - eth rain on the just and on the un -
 send - eth rain on the just and on the un -
 send - eth rain on the just and on the un -

The second system of the musical score consists of four vocal staves and two piano accompaniment staves. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are: "send - eth rain on the just and on the un -". The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. Dynamic markings include *f*.

just. *mf* *cresc.*
 just. He mak - eth the sun to rise on the e - vil and on the
 just. He mak - eth the sun to
 just. He mak - eth the sun to

The third system of the musical score consists of four vocal staves and two piano accompaniment staves. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are: "just. He mak - eth the sun to rise on the e - vil and on the", "just. He mak - eth the sun to", and "just. He mak - eth the sun to". The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. Dynamic markings include *mf*, *cresc.*, and *p*.

cresc.

to rise on the

good, *cresc.* to rise on the e - vil and

cresc. rise, to rise on the e - - - vil and

cresc. rise, to rise on the e - vil and

Wf

e - vil and on the good, and

on the good, and

on the good, and

on the good, and

W

send - eth rain on the just and on the un - just,

send - eth rain on the just and on the un - just,

send - eth rain on the just and on the un - just,

send - eth rain on the just and on the un - just,

and on the un - - -

and on the un - - -

and on the un - - -

and on the un - - -

just. *con forzu*

just. He mak - eth the sun to rise on the

just. *con forzu*

just. He mak - eth the sun to

r.h. *l.h. ten.*

con forzu

He mak - eth the sun to rise on the

e - vil and on *con forzu* the good,

He mak - eth the sun to

rise on the e - vil and good, He mak - eth the

e - vil and on the good,
 He mak - eth the
 rise on the e - vil and good, He
 sun to rise on the e - vil and on the

He mak - eth the sun to rise on the
 sun to rise on the e - vil, on the
 mak - eth the sun to rise on the
 good, He mak - eth the sun to

l.h.

e - vil and on the good,
 e - vil and on the good,
 e - vil and on the good,
 rise on the e - vil and on the good,

dim.

— and send-eth rain — on the just and on the un —

dim.

— and send-eth rain — on the just and on the un —

dim.

— and send-eth rain — on the just and on the un — just;

dim.

— and send-eth rain on the just and un — just;

dim.

p

p

just, and on the

p

just, and on the

p

He mak - eth the sun to rise on the

p

He mak - eth the sun to rise on the

pp

cresc.

un - just; He mak-eth the sun to rise on the

cresc.

un - just; He mak-eth the sun to rise on the

cresc.

e - vil and on the good, _____ and

cresc.

e - vil and on the good, _____ and

cresc.

Y *ff*

e - vil and on the good, He mak - eth the sun to rise on the

e - vil and on the good, He mak - eth the sun to rise on the

on the good, He mak - eth the sun to rise on the

on the good, He mak - eth the sun to rise on the

e - vil and on the good, on the e - vil and

e - vil and on the good, on the e - vil and

e - vil and on the good, on the e - vil and

e - vil and on the good, on the e - vil and

Z *pp*

on the good, and send - eth

on the good, and send - eth

on the good, and send - eth

on the good, and send - eth

cresc.

rain on the just and on the un - just, and

rain on the just and on the un - just, and

rain on the just and on the

cresc.

rain on the just and on the

f

send - eth rain on the just and on the un - just,

send - eth rain on the just and on the un - just,

un - just, on the just and on the un - just,

un - just, on the just and on the un - just,

f

f

ff

on the just and on the un - just.

on the just and on the un - just.

on the just and on the un - just.

on the just and on the un - just.

p

ff

Lazarus.


No 17. Duet.—"Lord, behold."

Andante moderato. (♩=96)

Voice. 

Tenor Solo. (A Disciple.)


Lord, be-


hold, he whom Thou lov - - est is


sick.
cresc.

Baritone Solo.

A

This sick-ness is not un-to death,

but for the glo-ry of God, that the Son of

cresc.

God might be glo-ri-fied there -

f

by. Let us go in-to Ju-dæa a-gain.

p

Tenor Solo.

Mas-ter, the Jews of late sought to

stone Thee, and go - est thou thith - er a - gain?

Baritone Solo.

Are there not twelve hours in the

day? If an - y man walk in the day, he stum - bleth

not, be - cause he see - eth the light of this world. But

if a man walk in the night, he stum - bleth,

be - cause there is no light in him.

Our friend Laz - a - rus sleep - eth; but I

go that I may a - wake him out of sleep.

p Tenor Solo.
Lord, _____ if he sleep, _____

he shall do well.

Baritone Solo.

D

Laz - a - rus is dead, and I am glad for your sakes that

I was not there, to the in - tent ye may be - lieve.

Nev - er - the - less, let us go un - to

Tenor Solo.

him. Let us al - so go,

- that we may die with him.

No. 18. Alto Solo and Chorus. "Weep ye not for the dead."

♠

Andante. (♩ = 80)

Piano.

pp

cresc.

f

dim.

E

f

dim.

Red. *

In Bethany.

p legato

F

p

The musical score is written for piano and consists of seven systems of music. The first system is marked 'Andante. (♩ = 80)' and 'Piano.' with a dynamic marking of 'pp'. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The score includes various dynamics such as 'pp', 'cresc.', 'f', and 'dim.'. There are two fermatas, one marked 'E' and another marked 'F'. A section is labeled 'In Bethany.' and includes a 'Red.' (ritardando) marking with an asterisk. The score concludes with a dynamic marking of 'p'.

From ♠ to ♠ may be omitted when there is no Orchestra.

First system of musical notation. The treble staff contains a melodic line with a long slur. The bass staff provides a harmonic accompaniment. A *cresc.* dynamic marking is present in the right-hand staff.

Second system of musical notation. The treble staff continues the melodic line. The bass staff has a more active accompaniment. Dynamic markings include *dim.* and *pp*.

Third system of musical notation. The treble staff has a *cresc.* dynamic marking and a 'G' chord symbol above it. The bass staff features a rhythmic accompaniment of eighth notes.

Fourth system of musical notation. The treble staff has a *ff* dynamic marking. The bass staff has 'Ped.' markings and asterisks below it, indicating pedal use.

Fifth system of musical notation. The treble staff has a *dim.* dynamic marking. The bass staff has *p* and *pp* dynamic markings, along with 'Ped.' and asterisks.

Sixth system of musical notation. The treble staff has a *dim.* dynamic marking. The bass staff has a *pp* dynamic marking and 'Ped.' markings.

H

Alto Solo.

p

Weep ye not for the dead, nei - ther be -

moan - him; and sor - row not, evn as oth - ers which

have no hope; weep — ye not, sor -

cresc.

- row not, e - - ven as — oth - ers which

cresc.

f J

have no hope. For thus saith the Lord,

thus saith the Lord, I will turn their mourn - ing —

in - to joy, and make them re - joice from their sor -

row. Thus saith the Lord, I will turn — their

mourning in - to joy, and make them re - joice from their sor - row.

Weep ye not for the dead, weep ye not for the dead.

a tempo

Chorus

Weep ye not for the dead, nei - ther be - moan - him;

SOPRANO. *pp*

ALTO. *pp*

TENOR. *pp*

BASS. *pp*

Weep ye not for the dead, nei - ther be - moan him;

Weep ye not for the dead, nei - ther be - moan him;

Weep ye not for the dead, nei - ther be - moan him;

pp a tempo

cresc.

and sor-row not, sor - row not, sor - row not, ev'n as

cresc.

and sor-row not, sor - row not, ev'n as oth - ers which

cresc.

and sor-row not, sor - row not, ev'n as - oth - ers which

cresc.

and sor-row not, sor - row not, ev'n as oth - ers which

cresc.

and sor-row not, sor - row not, ev'n as oth - ers which

cresc.

L ff

those which have no hope. Weep not, weep not

have no hope, no hope. Weep *dim.*

have no hope, no hope. Weep *dim.*

have no hope. Weep *dim.*

have no hope. Weep not weep

L

ff *dim.*

for the dead, weep

not, weep not for the

not, weep not for the

not, weep not for the

not, weep not for the

not, sor - row not, ev'n as oth - -

p dead, sor - row not, ev'n as oth - -

p dead, sor - row not, ev'n as oth - -

p dead, sor - row not, ev'n as oth - -

p dead, sor - row not, ev'n as oth - -

pp ers, as oth-ers which have no hope.

pp ers which have no hope.

pp ers which have no hope.

pp ers which have no hope.

pp ers which have no hope.

No 19. Scena.- "Lord, if Thou hadst been here?"

Andante, l'istesso tempo.

p Soprano Solo. (Martha.)

Piano.

Lord, if Thou hadst been here, my broth - er had not

died.

Lord, if Thou hadst been here, my broth - er had not

died. **M** But I know that e - ven now,

what - so - ev - er Thou wilt ask of God, God will

Baritone Solo.

give it Thee. Thy broth - er shall rise a - gain.

Soprano Solo.

I know that he shall rise a - gain,

in the re - sur - rec - tion at the last — day.

N Baritone Solo.

I am the re - sur - rec - tion and the life;

he that be - liev - eth in me, though he were dead, yet shall he

live: and who - so - ev - er liv - eth and be -

liev - eth in me, shall nev - er die.

Where have ye laid him?

pp
rall.

pp **Soprano Solo.**
Lord, come and see.

No 20. Chorus.- "Behold, how He loved him"

Adagio espressivo.

Soprano.

Alto.

Tenor.

Bass.

Piano.

Be - hold, how He lov'd him,

hold, how He lov'd him,

hold, how He lov'd him, how He lov'd him.

how He lov'd him.

how He lov'd him.

how He lov'd him.

Q

pp

Could not this

Could not this man, which o - pen - ed the eyes of the

Could not this man, which o - pen - ed the eyes of the

pp

pp

Could not this

man, which o - pen - ed the eyes of the

blind, have caus - ed that e - - ven this

blind, have caus - ed that

man, which o - pen - ed the eyes of the

blind, have caus - ed that e - - ven this

man should not have

e - - ven this man should not have

blind, have caused that e - ven this man
man, have caused that e - ven this man
died, have caused that e - ven this man
died, have caused that e - ven this man

The first system consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "blind, have caused that e - ven this man" (Soprano), "man, have caused that e - ven this man" (Alto), "died, have caused that e - ven this man" (Tenor), and "died, have caused that e - ven this man" (Bass).

dim. should not have died?
dim. should not have died?
dim. should not have died?
dim. should not have died?
pp should not have died?

The second system consists of five staves. The top four staves are vocal parts with lyrics. The fifth staff is the piano accompaniment. The lyrics are: "should not have died?" (Soprano), "should not have died?" (Alto), "should not have die?" (Tenor), and "should not have died?" (Bass). Dynamic markings include *dim.* and *pp*.

The third system consists of five staves, all of which are piano accompaniment. The top four staves are empty, and the fifth staff contains the piano accompaniment. The key signature remains three sharps and the time signature is 4/4.

No 21. Baritone Solo. "Said I not unto thee."

Andante. **Baritone.** *p*

Said I not un-to thee, that

Piano. *pp*

if thou wouldst be - lieve thou shouldst see the glo - ry of

R *animando e cresc.*

God? Thy dead men shall live; to -

animando e cresc.

geth - er with my dead bod - y shall they a - rise.

— A - wake and sing, ye that dwell in the

sempre cresc.

*

dust, for thy dew is as the dew of —

sempre cresc.

herbs, and the earth,

sempre cresc.

Red. * *Red.*

and the earth — shall cast out the

ad lib.

ff colla voce

sf *sf*

* *attacca*

No 22. Chorus.—“The grave cannot praise Thee.”

Allegro vivace.

Soprano. *ff* The grave

Alto. *ff* The grave

Tenor. *ff* The grave

Bass. *ff* dead. The grave

Allegro vivace. (♩ = 112)

Piano. *ff*

can - - not praise Thee,

can - - not praise Thee,

can - - not praise Thee,

can - - not praise Thee,

Death can - - not cel - e-brate

Death can - - not cel - e-brate

Death can - - not cel - e-brate

Death can - - not cel - e-brate

Thee, they that go down

Thee, they that go down

Thee, they that go down

Thee, they that go down

in - - to the pit can - not hope

in - - to the pit can - not hope

in - - to the pit can - not hope

in - - to the pit can - not hope

for Thy truth. _____

for Thy truth. _____ The

for Thy truth. _____

for Thy truth. _____

The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic eighth-note pattern.

S He shall praise Thee!

liv - ing, the liv - ing shall praise Thee! The liv - ing, the

He shall praise Thee!

He shall praise Thee!

The piano accompaniment continues with the same rhythmic pattern.

S He shall praise Thee!

He shall praise Thee!

The piano accompaniment continues with the same rhythmic pattern.

He shall praise Thee! The fa - ther to the

liv - ing shall praise Thee!

He shall praise Thee!

He shall praise Thee!

The piano accompaniment continues with the same rhythmic pattern.

He shall praise Thee!

The piano accompaniment continues with the same rhythmic pattern.

chil - dren shall make known Thy truth, shall make
The fa - ther to the chil - dren

known Thy truth, make
shall make known Thy truth, shall make known
The fa - ther to the chil - dren shall make

known Thy truth. He shall praise Thee!
Thy truth. He shall praise Thee!
known Thy truth. He shall praise Thee!

The liv - ing, the liv - ing, the

He shall praise Thee! The fa - ther
 He shall praise Thee! The fa - ther
 He shall praise Thee! The fa - ther
 liv - ing, the liv - ing shall praise Thee! The fa - ther

to the chil-dren shall make known Thy truth. The
 to the chil-dren shall make known Thy truth. The
 to the chil-dren shall make known Thy truth. The
 to the chil-dren shall make known Thy truth. The

U
 liv - ing, the liv - ing, the liv - - - ing,
 liv - ing, the liv - ing, the liv - - - ing,
 liv - ing, the liv - ing, the liv - - - ing,
 U
 liv - ing, the liv - ing, the liv - - - ing,

con forza

Thee! *con forza* The

Thee! The grave can - not praise

Thee! *con forza*

The grave can - not praise

con forza

The grave can - not praise

grave can - not praise

con forza Thee,

The grave can - not praise

Thee, the

Thee,

the grave can - not praise

the grave can - not praise

Thee, the

Thee, the grave can - not praise

the grave can - not praise

Thee, the

grave can - not praise

grave can - not praise

W

Thee,
Thee, the
grave cannot praise
Thee,

W

the grave cannot praise
grave can-not praise Thee,
Thee, the
the grave cannot praise

cresc. Thee, the grave, the grave
cresc. the grave can-not praise Thee, the
grave can-not praise Thee, the grave can-not praise
cresc. Thee, the grave can -

Y

pit can-not hope— for Thy truth.
 Thee, hope— for Thy truth. *marcato*
 for Thy truth. *marcato* The

Y

The grave can-not praise *marcato*

marcato The grave cannot praise
 The grave cannot praise— Thee, the
 grave cannot praise Thee, Death can-not— cel - e -
 Thee, Death can-not cel - e-brate Thee,

sf

sf
 Thee, Death can-not cel - e-brate Thee,
 grave cannot praise— Thee, praise Thee, the
 brate Thee, the grave cannot praise
 the grave cannot praise Thee, Death—

sf

the grave can-not praise
 grave can-not praise Thee, the grave can-not
 Thee, Death can-not cel-e-brate
 can-not cel-e-

Thee; they that go down in-to the pit
 praise Thee; they that go down in-to the pit
 Thee; they that go down in-to the pit
 brate Thee; they that go down in-to the pit

can-not hope for Thy truth,
 can-not hope for Thy truth,
 can-not hope for Thy truth,
 can-not hope for Thy truth,

Thy truth. He shall
 Thy truth. The liv - ing, the liv - ing shall
 Thy truth. He shall

ff *ff* *ff* *ff*

praise Thee! He shall praise Thee! The
 praise Thee! The liv - ing, the liv - ing shall praise Thee!
 praise Thee! He shall praise Thee!
 praise Thee! He shall praise Thee!

f *f* *f* *f*

fa - ther to the chil - dren shall make known Thy truth, the
 The
 The
 The

p *p* *p* *p*

AA

fa - - ther to the chil - - dren *cresc.*
 fa - - ther to the chil - - dren *cresc.*
 fa - - ther to the chil - - dren *cresc.*
 fa - - ther to the chil - - dren *cresc.*

AA
p *cresc.*

shall make known, make known Thy
 shall make known, make known Thy
 shall make known, make known Thy
 shall make known, make known Thy

sf

truth. Death cannot cel - ebrate
 truth, Thy truth.
 truth, the fa - ther to the chil -
 truth, the fa - ther to the chil -

f

Thee; they that go down in - to the pit can-not
 Death can not cel - e-brate Thee, they that go
 - - dren shall make
 - - dren shall make

BB
 hope for Thy truth, can - - not hope
 down to the pit can - not
 known, make known, shall make
 known, shall make

BB

for Thy truth. The liv - ing, the
 hope for Thy truth. The liv - ing, the
 known Thy truth. The liv - ing, the
 known Thy truth. The liv - ing, the

liv - ing, he shall praise Thee!

liv - ing, he shall praise Thee!

liv - ing, he shall praise Thee!

liv - ing, he shall praise Thee!

ff The fa - ther to the chil - - - dren

ff The fa - ther to the chil - - -

ff The fa - ther to the chil - - -

ff The fa - ther to the chil - - -

rit. fino al fine shall make known Thy truth.

rit. fino al fine dren shall make known Thy truth.

rit. fino al fine dren shall make known Thy truth.

rit. fino al fine dren shall make known Thy truth.

rit. fino al fine dren shall make known Thy truth.

The Way to Jerusalem.

Nº 23. Recit. Tenor and Baritone.—“Master, get Thee out.”

Allegretto agitato. (♩ = 108)

Piano.

stacc. e p *cresc.*

Tenor Solo. (A Disciple) Recit.

Mas - ter, get Thee

fp *f* *pp*

a tempo

out and de-part hence, for the chief priests and scribes seek to lay

hands on Thee, that they may de - liv - er Thee un - to the pow'r and au -

cresc.

Baritone Solo.

thor - i - ty of the gov - ern - or. Be -

f

più lento

hold, we go up to Je - ru - sa - lem, and all things that are written by the

p

proph - ets con - cern - ing the Son of man shall be ac - com - plish -

all.

Più vivo.

ed.

p

No 24. Chorus of Children.—“Hosanna!”

Allegro moderato.

Soprano I. *f*
 Ho - san - na to the Son of Da - vid!

Soprano II.
 Ho - san - na to the Son of Da - vid!

Alto.
 Ho - san - na to the Son of Da - vid!

Piano. *f*
 Allegro moderato. (♩ = 120)

Ho - san - na to the Son of Da - vid! Bless - ed is

Ho - san - na to the Son of Da - vid! Bless - ed is

Ho - san - na to the Son of Da - vid! Bless - ed is

He that com - eth in the name of the Lord. Ho - san - na

He that com - eth in the name of the Lord. Ho - san - na

He that com - eth in the name of the Lord. Ho - san - na

in the high - - est! Ho - san - na!

in the high - est! Ho - san - na!

in the high - - est! Ho -

p

Ho - san - na!

san - na! Ho - san - na

(Lead)
f

p

Ho - san - na in the high -

in the high - - - est, Ho - - san - - na

Ho - san - na in the high -
 - est, Ho - - san - - na in the high -
 in the high - - est, in the high -

This system contains the first three staves of the musical score. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The music is in a major key with a 2/4 time signature. The lyrics are: "Ho - san - na in the high - est, Ho - - san - - na in the high - in the high - - est, in the high -".

est, Ho - san - na! Ho - san - na! Ho - san - na in the high - est, Ho -
 est, Ho - san - na! Ho - san - na! Ho - san - na in the high - est, Ho -
 est, Ho - san - na! Ho - san - na! Ho - san - na in the high - est, Ho -

This system contains the next three staves. The lyrics are: "est, Ho - san - na! Ho - san - na! Ho - san - na in the high - est, Ho - est, Ho - san - na! Ho - san - na! Ho - san - na in the high - est, Ho - est, Ho - san - na! Ho - san - na! Ho - san - na in the high - est, Ho -".

san - - na! Ho - san - - na in the high - est! Bless -
 san - - na! Ho - san - - na in the high - est! Bless - ed
 san - - na! Ho - san - - na in the high - est!

This system contains the final three staves. The lyrics are: "san - - na! Ho - san - - na in the high - est! Bless - san - - na! Ho - san - - na in the high - est! Bless - ed san - - na! Ho - san - - na in the high - est!". There are accents (H) above the notes for "est!" and "ed".

- ed is the King of Is - ra - el, that
 is the King of Is - ra - el, that com - - -
 Bless - ed is the King

com - - eth in the name of the Lord, the
 - - eth in the name of the Lord, the
 of Is - ra - el, that com - eth in the name of the

name of the Lord! Ho - san - na in the
 name of the Lord! Ho - san - na in the high -
 Lord! Ho - san - na in the high -

high- - - - est, Ho - san - na in the high - est, the
 - - - - - est, Ho - san - na in the high - est, the
 est, - - - - - Ho - san - na in the high - est, the

Jp
 high- - est! Peace in heav'n, and
 high- - est! Peace in heav'n, and
 high- - est! Peace in heav'n, and

J
p
Red. *

glo- - - ry in the high- - - -
 glo- - - ry in the high- - - -
 glo- - - ry in the high- - - -

Red. * *Red.*

est, peace in heav'n, and

est, peace in heav'n, and

est, peace in heav'n, and

* tr.

glo- - ry in the high- - -

glo- - ry in the high- - -

glo- - ry in the high- - -

tr. tr. tr.

est, *pp* peace in heav'n,

est, *pp* peace in heav'n,

est, *pp* peace in

* tr.

peace in heav'n, and glo-ry
 peace in heav'n, and glo-ry
 heav'n, peace, and glo-ry

The first system of music consists of three vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "peace in heav'n, and glo-ry" for the first two staves, and "heav'n, peace, and glo-ry" for the third staff. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

in the high-
 in the high-
 in the high-

The second system of music consists of three vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "in the high-" for the first three staves. The piano accompaniment continues with the same rhythmic pattern as the first system.

K est! Ho - san -
 est! Peace in heav'n!
 est!
K

p cresc.
p cresc.
 Ped.

The third system of music consists of three vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "est! Ho - san -" for the first staff, "est! Peace in heav'n!" for the second staff, and "est!" for the third staff. The piano accompaniment features a more complex rhythmic pattern with sixteenth notes. There are dynamic markings *p cresc.* and *p cresc.* and a *Ped.* marking at the end.

Ho - san - na in the high -

f

*

- na!

Ho - san - na in the high -

- est, Ho - san - na

f

ff Ho - san - na in the high -

- est, *ff* Ho - san - na in the

in the high - est. *ff* Ho - san - na

ff

8

est, Ho - san - na in the high-est, Ho -
 high- - - est, Ho - san - - - na in the high-est,
 in the high- - - est, Ho - san - - - na in the high-est,

8

san - na in the high-est! Ho - - - san -
 Ho-san-na in the high-est! Ho - - - san - na! Ho -
 Ho-san-na in the high-est! Ho - - -

L

na! Ho - - san - na! Ho - - san - na! Ho - - san -
 -san - na! Ho - - - san - na! Ho - - san - na! Ho -
 san - na! Ho - - san - -na! Ho - - san - na! Ho - -

ff

- na! Ho - san - na! Ho - san - na! Ho - san - na in the high - est, Ho -

ff

- san - na! Ho - san - na! Ho - san - na! Ho - san - na in the high - est, Ho -

ff

san - - na! Ho - san - na! Ho - san - na! Ho - san - na in the high - est, Ho -

san - - - - na_ in the high - est!

san - na, Ho - san - na in the high - est!

san - - - - na_ in the high - est!

dim.

p Ho - - - san - na to the Son. *sf* of

p Ho - - - san - na to the Son. *sf* of

p Ho - - - san - na to the Son. *sf* of

Ho - - - san - na to the Son of

p

Red. * *Red.* * *Red.* *

Da- - - - - vid!

Da- - - - - vid!

Da- - - - - vid!

cresc.

rit.

ff Ho- - san- - na in the

ff Ho- - san- - na in the

ff Ho- - san- - na in the

f

f high- - est, in the high- - est!

f high- - est, in the high- - est!

f high- - est, in the high- - est!

rall.

Nº 25. Air.— "Tell ye the daughter of Zion."

Allegro con brio. (♩=72)

Piano.

p *cresc.*

Soprano Solo.

Tell ye the daugh - ter of Zion,

f dim. *p leggiero*

stacc.

tell ye the daughter of Zion, Be - hold, thy King com - eth

un - - - to thee, meek, and sit - - - ting up -

on an ass.

cresc. *f*

Tell ye the daugh - ter of Zion, tell ye the daughter of Zion, Be -

hold, thy King com - eth un - - to thee, be -

hold, be - - hold, thy -

cresc. *f*

King com - eth un - - to thee. Be -

sf *dim.*

hold, thy sal - va - tion com - - - eth, be -

p

hold, thy sal - va - tion com - - - eth.

The first system consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "hold, thy sal - va - tion com - - - eth." The piano accompaniment is in two staves, with the right hand playing chords and the left hand playing a simple bass line. The music is in a 4/4 time signature.

f.
His re - - - ward is with Him, and His

The second system continues the vocal line and piano accompaniment. The vocal line starts with a forte (*f.*) dynamic. The lyrics are "His re - - - ward is with Him, and His". The piano accompaniment features a crescendo (*cresc.*) in the right hand and a steady bass line in the left hand. The music is in a 4/4 time signature.

work be - - fore Him. Be -

The third system continues the vocal line and piano accompaniment. The vocal line ends with a piano (*p*) dynamic. The lyrics are "work be - - fore Him. Be -". The piano accompaniment features a decrescendo (*dim.*) in the right hand and a steady bass line in the left hand. The music is in a 4/4 time signature.

hold, thy sal - va - tion com - - - eth, be -

The fourth system continues the vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "hold, thy sal - va - tion com - - - eth, be -". The piano accompaniment is in two staves, with the right hand playing chords and the left hand playing a simple bass line. The music is in a 4/4 time signature.

hold, thy sal - va - - tion com - - - eth. His re -

The fifth system continues the vocal line and piano accompaniment. The vocal line ends with a piano (*p*) dynamic. The lyrics are "hold, thy sal - va - - tion com - - - eth. His re -". The piano accompaniment features a piano (*p*) dynamic in the right hand and a steady bass line in the left hand. The music is in a 4/4 time signature.

ward is with Him, and His work be - fore Him,

His re - ward is with Him, and His

work be - - - fore Him.

Tell ye the daughter of Zion, tell ye the daughter of Zion, Be -

hold, thy King com - eth un - - - to thee, be -

hold, thy King

cresc. - - *f*

com - eth un - - - to thee. Be - -

meno f
p *p*

hold, thy sal - va - tion com - - - eth,

thy sal - va - tion com - - eth. His re -

cresc. e animato

ward is with Him, and His

cresc. - -

f
work, His work be -

f
sf con forza

fore Him, and His work be - - -

tr
fore Him.

ff

dim.

p *legato* *pp*

Piano introduction consisting of two staves. The right hand features a melodic line with grace notes and slurs, while the left hand provides a steady bass line with eighth notes.

Moderato.
Bass Solo. (A Pharisee.)

Musical score for the Bass Solo and piano accompaniment. The vocal line is in bass clef with lyrics: "Mas - ter, re - buke Thy dis -". The piano accompaniment includes a *marcato* section in the right hand and a steady bass line in the left hand.

Baritone Solo.

Musical score for the Baritone Solo and piano accompaniment. The vocal line is in bass clef with lyrics: "ci - ples! I tell you, that if". The piano accompaniment features a *p* (piano) dynamic and consists of sustained chords in both hands.

Musical score for the Baritone Solo and piano accompaniment. The vocal line is in bass clef with lyrics: "these should hold their peace, the stones". The piano accompaniment features sustained chords in both hands.

Musical score for the Baritone Solo and piano accompaniment. The vocal line is in bass clef with lyrics: "- would im - me - diate - ly cry out.". The piano accompaniment features sustained chords in both hands.

No 26. Chorus of Disciples.—“Blessed be the kingdom.”

Allegretto moderato.

Tenor.

Bass.

Piano.

Allegretto moderato. (♩ = 96)

legato

f pesante

Bless - ed be the king - - dom of our fa - ther

Da - vid, that com - - eth in the name — of the Lord, —

Bless - ed be the king - - dom

— that com - - - eth in — the — name —

of our fa - ther Da - vid, that com - - eth in the

of the Lord. Bless - ed be the
 name of the Lord. Bless - ed be the

king - dom of our fa - - - ther Da - vid, that
 king - dom of our fa - - - ther Da - vid, that

com - - - eth in the name of the
 com - - - eth in the name of the

Lord, in the name of the Lord.
 Lord, in the name of the Lord, of the

ff

Bless - - ed be the king - - dom

Lord. _____ Bless - - ed be the king - - dom

ff

of our fa - ther Da - vid, that com - eth, that

of our fa - ther Da - vid, that com - eth, that

com - eth in the name of the Lord,

com - eth in the name of the Lord,

bles - - ed be the king - dom of our fa - - - ther

bles - - ed be the king - dom of our fa - - - ther

Da - - - - vid.

Da - - - - vid.

dim. *p* *p*

S (♩ = 76)

Baritone Solo.

If thou hadst known, O Je - ru - sa - lem, e - ven

thou, at least in this thy day, the things which be -

long un - to thy peace! — If thou hadst known, O Je -

ru - sa - lem, e - ven thou, at least in this thy day, the

things which be-long un-to thy peace! If thou hadst known,

Re. * Re. * Re. *

O Je - ru - sa - lem, e - ven thou, — at least in this thy

Re. * Re. * Re. * Re. * Re. *

day, if thou hadst known, O Je -

pp Re. * Re. * Re. *

ru - sa - lem, O Je - ru - sa - lem, the things — which be -

Re. * Re. * Re. * p

long un - to thy peace! But now they are hid from thine

pp

f
 Ho-san-na in the high - - - est, in the high - - -
 est, in the highest! Ho - san - na! Ho - san - - - na in the
 est! Bless - ed be the king - - - dom of our fa - ther
 our fa - ther Da - - vid!

V
 - - - est! Bless - - ed
 high - - - est!
 Da - - - vid! Ho - san - na to the Son of -
 Ho - san - na to the Son of Da - - - vid!

be the king - - - dom of our fa - ther Da - - vid!
 Bless - - ed be the king - - - dom of our fa - ther
 Da - vid! Bless - - ed be the king -
 - - -

Ho-san - na in the high - - - - -
 Da - vid! Ho - san - na in the high -
 - dom of our fa - - - ther Da - - -
 Bless - - ed be the king - - dom of our fa - ther

est! Ho-san - na in the high - - - est! Ho - san - na in the
 est! Ho-san - na in the high - - - est! Ho - san - na in the
 vid! Ho-san - na in the high - est! Ho - san - na in the
 Da - vid! Ho - san - - - - na! Ho - san - na in the

high-est, the high - - est!
 high- est, the high - - est!
 high- est, the high - - est!
 high- est, the high - - est!

dim.

Sopr. I.
Sopr. II.
Alto.
W *pp*

Peace in heav'n and glo - - ry

Peace in heav'n and glo - - ry

Peace in heav'n and glo - - ry

Peace in heav'n and glo - - ry

Peace in heav'n and glo - - ry

Peace in heav'n and glo - - ry

W *pp*

* *Red.*

in the high - - - est!

in the high - - - est!

in the high - - - est!

in the high - - - est!

in the high - - - est!

in the high - - - est!

in the high - - - est!

in the high - - - est!

Peace in heav'n and glo - - ry

Peace in heav'n and glo - - ry

Peace in heav'n and glo - - ry

Peace in heav'n and glo - - ry

Peace in heav'n and glo - - ry

Peace in heav'n and glo - - ry

Peace in heav'n and glo - - ry

Ad.

* *Ad.*

in the high - - - est!

in the high - - - est!

in the high - - - est!

in the high - - - est!

in the high - - - est!

in the high - - - est!

in the high - - - est!

* *Ad.*

*

pp
Peace in heav'n, peace in
pp
Peace in heav'n, peace in
pp
Peace in heav'n

The first system of the musical score consists of four staves. The top two staves are vocal staves in treble clef, with lyrics 'Peace in heav'n, peace in' and 'Peace in heav'n, peace in'. The third staff is a vocal staff in bass clef with lyrics 'Peace in heav'n'. The bottom two staves are piano accompaniment in G major, 3/4 time, featuring a flowing eighth-note melody in the right hand and a simple harmonic accompaniment in the left hand.

heav'n and glo - - ry in the
heav'n!
and glo - - ry in the

The second system of the musical score consists of four staves. The top two staves are vocal staves in treble clef, with lyrics 'heav'n and glo - - ry in the' and 'heav'n!'. The third staff is a vocal staff in bass clef with lyrics 'and glo - - ry in the'. The bottom two staves are piano accompaniment in G major, 3/4 time, continuing the eighth-note melody from the first system.

high - - - - est!
high - - - - est!
crese. molto

The third system of the musical score consists of four staves. The top two staves are vocal staves in treble clef, with lyrics 'high - - - - est!' and 'high - - - - est!'. The third staff is a vocal staff in bass clef with lyrics 'high - - - - est!'. The bottom two staves are piano accompaniment in G major, 3/4 time, with the right hand playing a more complex eighth-note pattern and the left hand providing harmonic support. The instruction '*crese. molto*' is written at the end of the system.

in the high - - - - -

in the high - - - - -

in the high - - - - -

in the high - - - - -

est! Ho - san - - na in the high - est! Bless - - ed is - - - - -

est! Ho - san - - na in the high - est! Bless - - ed is - - - - -

est! Ho - san - - na in the high - est! Bless - - ed is - - - - -

est! Ho - san - - na in the high - est! Bless - - ed is - - - - -

He that com - - eth, that com - eth in the name - - of the

He that com - - eth in the name - - of the

He that com - - eth in the name - - of the

He that com - - eth in the name - - of the

Z

Lord!

Lord! Ho - san - na! Ho -

Lord! Ho - san - na! Ho - san -

Lord! Ho - san - na! Ho -

Z

Bless - ed is He that com -

san - na! Ho - san - na! Bless - ed is He that

na! Bless - ed is He that com - eth in

- san - na! Bless - ed is

eth in the name of the Lord! Ho - san - na! Ho - san - na! Ho -

com eth in the name of the Lord! Ho - san - na! Ho - san - na! Ho -

the name of the Lord! Ho - san - na! Ho - san - na! Ho -

He, bless - ed is He! Ho - san - na! Ho - san - na! Ho -

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san-na in the high-est! Ho-san-na in the high-
 san-na in the high-est! Ho-san-na in the high-
 san-na in the high-est! Ho-san-na in the high-
 san-na in the high-est! Ho-san-na in the high-

- est! Ho-san-na! Ho-
 - est! Ho-san-na! Ho-
 - est! Ho-san-na! Ho-
 - est! Ho-san-

san-na!
 san-na!
 san-na!
 na! Ho-san-na!

Part the Second.
Jerusalem.
No 28. Overture.
Secondo.

Andante maestoso. (♩ = 69)

Piano.

The first system of the piano part is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It begins with a fortissimo (*ff*) dynamic. The right hand features a series of chords and dyads, while the left hand plays a steady eighth-note accompaniment.

The second system continues the piano part, maintaining the 4/4 time and three-flat key signature. The texture remains consistent with the first system, featuring a steady eighth-note accompaniment in the left hand and chords in the right hand.

The third system is marked with a section letter 'A' and a piano (*p*) dynamic. The right hand has a more active melodic line with some grace notes, while the left hand continues with the eighth-note accompaniment.

The fourth system shows the piano part continuing. The right hand has a more active melodic line with some grace notes, while the left hand continues with the eighth-note accompaniment.

The fifth system features a fortissimo (*ff*) dynamic. The right hand has a more active melodic line with some grace notes, while the left hand continues with the eighth-note accompaniment.

The sixth system concludes the piano part with a fortissimo (*ff*) dynamic. The right hand has a more active melodic line with some grace notes, while the left hand continues with the eighth-note accompaniment.

Part the Second.

Jerusalem.

Nº 28. Overture.

Primo.

Andante maestoso. (♩ = 69)

Piano. *ff*



p



ff



Secondo.

B Allegro risoluto e vivace. (♩ = 138)

First system of the musical score, marked **B**. It consists of two staves. The upper staff is in bass clef and contains a complex rhythmic pattern of eighth notes with accents. The lower staff is also in bass clef and contains a simpler eighth-note accompaniment. Dynamics include *f* (forte) and *p* (piano).

Second system of the musical score, continuing the two-staff arrangement from system 1. The upper staff continues with the complex eighth-note pattern, and the lower staff continues with the accompaniment. Dynamics include *f* and *p*.

Third system of the musical score. The upper staff features a change in rhythm, including triplet eighth notes. The lower staff continues with the accompaniment. Dynamics include *f*.

Fourth system of the musical score. The upper staff is in treble clef and features a melodic line with slurs. The lower staff is in bass clef and contains a simple accompaniment. Dynamics include *f*.

Fifth system of the musical score. The upper staff is in treble clef and contains a melodic line with slurs. The lower staff is in bass clef and contains a simple accompaniment. Dynamics include *p* (piano).

Sixth system of the musical score, marked **C**. It consists of two staves. The upper staff is in bass clef and contains a complex rhythmic pattern of eighth notes with accents. The lower staff is also in bass clef and contains a simple accompaniment. Dynamics include *dim.* (diminuendo) and *p*.

Seventh system of the musical score. The upper staff is in bass clef and contains a complex rhythmic pattern of eighth notes with accents. The lower staff is also in bass clef and contains a simple accompaniment. Dynamics include *p*.

Allegro risoluto e vivace. (♩ = 138)

B

f *p*

8.....

8.....

8.....

8.....

C *p*

Secondo.

First system of musical notation. The upper staff contains a complex, rhythmic pattern of sixteenth notes with grace notes. The lower staff contains a simple bass line with quarter notes and rests.

Second system of musical notation. Similar to the first system, with a complex upper staff and a simple lower staff.

Third system of musical notation. The lower staff features a chromatic descent in the bass line, with notes marked with double flats (bb).

Fourth system of musical notation. Continues the complex rhythmic pattern in the upper staff and the simple bass line in the lower staff.

Fifth system of musical notation. The word *cresc.* is written in the lower staff, indicating a crescendo. The upper staff continues its complex pattern.

Sixth system of musical notation. The word *dim.* is written in the lower staff, indicating a decrescendo. The upper staff has a more sparse, rhythmic pattern.

Seventh system of musical notation. The upper staff returns to a complex rhythmic pattern, while the lower staff has a simple bass line.

First system of musical notation, consisting of two staves. The upper staff features a melodic line with a long slur over the first two measures and a fermata over the final two notes. The lower staff provides a harmonic accompaniment with a similar phrasing.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic line with a slur and a fermata. The lower staff continues the accompaniment.

Third system of musical notation, consisting of two staves. The upper staff has a slur and a fermata. The lower staff has a slur. The word *cresc.* is written in the lower staff.

Fourth system of musical notation, consisting of two staves. The upper staff has a slur and a fermata. The lower staff has a slur. The word *dim.* is written in the lower staff.

Secondo.

D

First system of musical notation for section D. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats. The music begins with a piano (*p*) dynamic and includes a crescendo (*cresc.*) leading to a fortissimo (*f*) dynamic. The notation includes various rhythmic values and articulation marks.

Second system of musical notation for section D, continuing from the first system. It features two staves with complex rhythmic patterns and dynamic markings.

Third system of musical notation for section D. The upper staff has a melodic line with a crescendo (*cresc.*) marking. The lower staff provides harmonic support with chords and rhythmic accompaniment.

Fourth system of musical notation for section D. This system is characterized by fortissimo (*sf*) dynamics in both staves, with a focus on chordal textures and rhythmic drive.

E

First system of musical notation for section E. It begins with a fortissimo (*ff*) dynamic. The upper staff features a melodic line with a series of sixteenth notes, while the lower staff has a steady rhythmic accompaniment.

Second system of musical notation for section E. The upper staff includes triplet markings (*3*) over groups of notes. The lower staff continues the accompaniment with a piano (*p*) dynamic marking.

Third system of musical notation for section E. The upper staff has a melodic line with a fortissimo (*ff*) dynamic. The lower staff features a rhythmic accompaniment with a steady pulse.

The musical score is written for piano and consists of seven systems of two staves each. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The score begins with a treble clef and a common time signature (C), which changes to 3/4. The first system includes a dynamic marking of *p* and a *cresc.* marking. The second system features a *f* dynamic marking. The third system includes another *cresc.* marking. The fourth system has an *ff* dynamic marking. The fifth system includes an *ff* dynamic marking and a *p* dynamic marking. The sixth system has a *p* dynamic marking. The seventh system has an *ff* dynamic marking. The score includes various musical notations such as slurs, accents, and dynamic hairpins. A chord symbol 'D' is present above the first staff, and 'E' is present above the fifth staff. The piece concludes with a final chord in the seventh system.

Secondo.

The musical score is written for piano and consists of eight systems of music. The first system begins with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The right hand starts with a melody of eighth notes, featuring triplets and slurs. The left hand provides a steady accompaniment of eighth notes. Dynamics include *p* (piano) and *pp* (pianissimo). The second system continues the accompaniment with a more active right hand. The third system shows a change in the right hand's texture. The fourth system features a more complex right-hand melody. The fifth system includes a fortissimo (*F*) dynamic marking and a *dim.* (diminuendo) instruction. The sixth, seventh, and eighth systems are characterized by dense, rapid sixteenth-note passages in the right hand, while the left hand maintains a simple accompaniment of eighth notes.

First system of musical notation. The upper staff (treble clef) contains a melodic line with a dynamic marking of *p* (piano) and a hairpin crescendo leading to a dynamic marking of *pp* (pianissimo). The lower staff (bass clef) contains a bass line with octaves and chords. The key signature has four flats (B-flat, E-flat, A-flat, D-flat).

Second system of musical notation. The upper staff continues the melodic line with various articulations and slurs. The lower staff continues the bass line with octaves and chords. The key signature remains four flats.

Third system of musical notation. The upper staff features a melodic line with a dynamic marking of *p*. The lower staff continues the bass line with octaves and chords. The key signature remains four flats.

Fourth system of musical notation. The upper staff begins with a fortissimo (*F*) dynamic marking, followed by a melodic line that then softens to a dynamic marking of *p*. The lower staff continues the bass line with octaves and chords. The key signature remains four flats.

Fifth system of musical notation. The upper staff features a melodic line with a dynamic marking of *p*. The lower staff continues the bass line with octaves and chords. The key signature remains four flats.

Secondo.

First system of musical notation. The upper staff contains a complex rhythmic pattern of sixteenth notes with various accidentals. The lower staff contains a simple harmonic accompaniment with quarter notes.

Second system of musical notation, continuing the complex rhythmic pattern in the upper staff and the harmonic accompaniment in the lower staff.

Third system of musical notation. The upper staff continues with the rhythmic pattern. The lower staff has rests followed by a *cresc.* marking above a few notes.

Fourth system of musical notation. The upper staff continues with the rhythmic pattern. The lower staff has rests followed by a few notes.

Fifth system of musical notation. The upper staff continues with the rhythmic pattern. The lower staff has rests followed by a few notes.

Sixth system of musical notation. The upper staff continues with the rhythmic pattern. The lower staff has rests followed by a few notes. A *dim.* marking is present above the first few notes.

Seventh system of musical notation. The upper staff continues with the rhythmic pattern. The lower staff has rests followed by a few notes. A *G* marking is above the first few notes, and a *p* marking is below the first few notes.

The first system of music consists of two staves. The treble staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature. It contains a series of chords and single notes, some with slurs. The bass staff begins with a bass clef and contains a melodic line with slurs and rests.

The second system continues the piece. The treble staff features chords and notes with slurs. A dynamic marking of *cresc.* (crescendo) is placed between the two staves. The bass staff continues with a melodic line.

The third system shows a more intricate melodic line in the treble staff, with many slurs and ties. The bass staff continues with a steady melodic accompaniment.

The fourth system concludes the piece. It features a *dim.* (diminuendo) dynamic marking in the treble staff. A *p* (piano) dynamic marking is present in the bass staff. A 'G' chord marking is placed above the treble staff. The piece ends with a series of chords in the bass staff.

Secondo.

First system of musical notation, featuring two staves in bass clef. The music includes dynamic markings *cresc.* and *f*.

Second system of musical notation, featuring two staves in bass clef. The music includes dynamic markings *cresc.* and *f*.

Third system of musical notation, featuring two staves in bass clef. The music includes dynamic markings *cresc.* and *f*.

Fourth system of musical notation, featuring two staves in bass clef. It begins with a section marked **H**. Dynamic markings include *ff* and *ff con fuoco*.

Fifth system of musical notation, featuring two staves in bass clef. Dynamic marking *ff* is present.

Sixth system of musical notation, featuring two staves in bass clef.

Seventh system of musical notation, featuring two staves in bass clef.

First system of musical notation. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature has three flats. The first measure of the upper staff has a *cresc.* marking. The second measure of the upper staff has an *f* marking. There is an 8-measure rest indicated above the first measure of the upper staff.

Second system of musical notation. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature has three flats. There is an 8-measure rest indicated above the first measure of the upper staff.

Third system of musical notation. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature has three flats. The first measure of the upper staff has a *cresc.* marking. The second measure of the upper staff has an *f* marking. The third measure of the upper staff has an *sf* marking. There is an 8-measure rest indicated above the first measure of the upper staff.

Fourth system of musical notation. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature has three flats. The first measure of the upper staff has an *ff* marking. The second measure of the upper staff has an *ff con fuoco* marking. There is an 8-measure rest indicated above the first measure of the upper staff.

Fifth system of musical notation. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature has three flats. There is an 8-measure rest indicated above the first measure of the upper staff.

Sixth system of musical notation. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature has three flats. The first measure of the upper staff has an *ff* marking. There is an 8-measure rest indicated above the first measure of the upper staff.

Seventh system of musical notation. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature has three flats. There is an 8-measure rest indicated above the first measure of the upper staff.

Eighth system of musical notation. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature has three flats. There is an 8-measure rest indicated above the first measure of the upper staff.

Secondo.

I

fp

cresc.

molto cresc.

K

ff

riten. fino al fine

f

p

First system, measures 1-2. Treble clef has a whole rest. Bass clef starts with a piano (*p*) dynamic and a half note chord.

Second system, measures 3-4. Treble clef has a half note chord. Bass clef has a half note chord. Crescendo (*cresc.*) marking is present.

Third system, measures 5-6. Treble clef has a half note chord. Bass clef has a half note chord. Molto crescendo (*molto cresc.*) marking is present.

Fourth system, measures 7-8. Treble clef has a half note chord. Bass clef has a half note chord. Fortissimo (*ff*) marking is present.

Fifth system, measures 9-10. Treble clef has a half note chord. Bass clef has a half note chord.

Sixth system, measures 11-12. Treble clef has a half note chord. Bass clef has a half note chord.

Seventh system, measures 13-14. Treble clef has a half note chord. Bass clef has a half note chord. Ritenuto (*riten. fino al fine*) and fortissimo (*sf*) markings are present.

No 29. Baritone Solo.— "When the Son of man?"

Andante moderato. (♩ = 88) Baritone Solo.

When the Son of man shall
 come in His glo - ry, and all the ho - ly an - gels
 with Him, then shall He sit up - on the throne of His
 glo - ry. And be - fore Him shall be ga - ther'd all na - tions,
 and He shall sep - a - rate them one from an - oth - er as a shep - herd di -

Piano.

L Quasi Recit.

vid - eth his sheep from the goats. And He snall set the

sheep on His right hand, but the goats on the left. Then shall the

King say un - to them on His right hand, Come, - ye

bless - ed of my Fa - ther, in - her - it the king - dom pre -

par - ed for you from the foun - da - tion of the world.

N p.

For I was an - hun - gred, and ye gave me meat;

p

cresc.

I was thirst-y, and ye gave me drink; I was

cresc.

sick, and ye vis - it - ed me; I was in

dim.

pris - - on, and ye came un - to me.

pp

Then shall the right-eous an - swer Him, say - ing,

f

Lord, when saw we Thee an - hun - gred, and fed Thee? or

thirst - y, and gave Thee drink? — Or when saw we Thee

dim.

sick or in pris - on, and came un-to Thee?

dim. *p* *dim.*

P Quasi Recit. *u tempo*

And the King shall an - swer and say un-to them, Ver - i - ly I

say un-to you, in - as-much as ye have done it un - to one of the

least of these my breth - ren, ye have done it un - to

me. Then shall He say

Q *Recit.*

al - so un - to them on His left hand, De - part from me, ye

Animato. (♩ = 104)

curs - ed, in - to ev - er - last - ing fire. For I was an -

rall. *RP.*

hun - gred, and ye gave me no meat; I was

stringendo il tempo

cresc.

thirst-y, and ye gave me no drink; sick, and in

cresc.

pris-on, and ye vis-it-ed me not. Then shall they al-so

S

p

Tempo I. (♩ = 80)

f

an-swer Him, say-ing, Lord, when saw we Thee an-

f

hun-gred, or a-thirst, or sick, or in pris-on, and did not

min-is-ter un-to Thee? Then shall He an-swer them,

T

p

f a tempo più vivó. (♩ = 104)

say - ing, Ver - i - ly I say un - to you, in - as - much as ye

The first system features a vocal line in the bass clef and piano accompaniment in the grand staff. The vocal line begins with a half rest followed by a quarter note G, then a quarter note A, and continues with eighth notes. The piano accompaniment starts with a half rest, then a quarter note G, and continues with chords and moving lines. Dynamics include *ff* and *sf*.

did it not to one of the least of these, ye did it not to

The second system continues the vocal line and piano accompaniment. The vocal line has a half rest followed by a quarter note G, then a quarter note A, and continues with eighth notes. The piano accompaniment features chords and moving lines. Dynamics include *sf*.

Più lento.

me. And these shall go a - way in - to ev - er - last - ing

The third system continues the vocal line and piano accompaniment. The vocal line has a half rest followed by a quarter note G, then a quarter note A, and continues with eighth notes. The piano accompaniment features chords and moving lines. Dynamics include *sf*.

pun - ish - ment; but the right - eous

The fourth system continues the vocal line and piano accompaniment. The vocal line has a half rest followed by a quarter note G, then a quarter note A, and continues with eighth notes. The piano accompaniment features chords and moving lines. Dynamics include *ff* and *p*.

in - to life e - ter - nal.

The fifth system continues the vocal line and piano accompaniment. The vocal line has a half rest followed by a quarter note G, then a quarter note A, and continues with eighth notes. The piano accompaniment features chords and moving lines. Dynamics include *pp*.

Nº 30. Tenor and Bass Solos, and Chorus.—"Is not this He?"

Allegro moderato. (♩ = 104)

Piano.

The piano accompaniment consists of four systems of music. The first system begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The tempo is marked 'Allegro moderato' with a quarter note equal to 104 beats per minute. The first system includes a forte dynamic marking (*f*) and a triplet of eighth notes in the right hand. The second system continues the accompaniment with various chordal textures. The third system features a crescendo marking (*cresc.*) and a fortissimo dynamic marking (*sf*). The fourth system is marked *sempre f* and shows a more active bass line with frequent sixteenth-note patterns.

The vocal parts are arranged in four staves, labeled A, SOPRANO, ALTO, TENOR, and BASS. Each part begins with a forte dynamic marking (*f*). The lyrics for all parts are: "Is not this he whom they seek to". The Soprano part has a fermata over the final note. The Bass part has a fermata over the final note. Below the vocal staves is a final system of piano accompaniment, also marked *f*, which provides harmonic support for the vocalists. This system includes a section marked with a circled 'A' and features a prominent bass line with sixteenth-note patterns.

kill? and lo! he speaketh bold-ly, and they say no-thing

kill? and lo! he speaketh bold-ly, and they say no-thing

kill? and lo! he speak-eth bold-ly, and they say no-thing

kill? and lo! he speak-eth bold-ly, and they say no-thing

un-to him, and they say no-thing un-to him. Do the rul-ers

un-to him, and they say no-thing un-to him. Do the rul-ers

un-to him, and they say no-thing un-to him. Do the rul-ers

un-to him, and they say no-thing un-to him. Do the rul-ers

know in-deed that this is the ver-y Christ?

know in-deed that this is the ver-y Christ?

know in-deed that this is the ver-y Christ?

know in-deed that this is the ver-y Christ?

B

Tenor Solo. (A Ruler.)

We know this man, whence he

is. But when

Christ com - eth, no man know - eth

whence He is.

Chorus.

When Christ com - eth, will

When Christ com - eth, will

When Christ com - eth, will

When Christ com - eth, will

He do more mir - a - cles than this man hath

He do more mir - a - cles than this man hath

He do more mir - a - cles than this man hath

He do more mir - a - cles than this man hath

done? This is the Christ.

done? This is the Christ.

done? This is the Christ.

done? This is the Christ.

done? This is the Christ.

C Tenor Solo. (A Ruler.)

Shall Christ come out of Gal - i - lee?

Christ com - eth of the seed of Da - - vid,

and out - of the

town of Beth - le - hem, where

Da - - vid was.

marcato **D** *ff*

Chorus.

Nev - er man spake as this man.

Nev - er man spake as this man.

Nev - er man spake as this man.

Nev - er man spake as this man.

Tenor Solo. (A Ruler.)

Are ye also de - ceiv - ed?



Have an - y of the




rul - ers or the Phar - i - sees be - liev - ed on



him? This peo - ple who know - eth not the

cresc.



law is curs - ed.



Bass Solo. (Nicodemus.)

E

Doth our law judge an-y man be-fore it

hear him and know_ what he do-eth? Re-

frain from this man, and let him a-lone; for

if this coun-sel or work be of men, it shall

come to naught, but if it be of God, ye

can-not o-ver-throw it, lest hap-ly ye be found e-ven to

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

Tenor Solo. (A Ruler.)

fight a - gainst God. Art thou al - so of

f *con forza*

Gal - i - lee? Search and

f *sf*

look, for out of Gal - i - lee a - ris - eth no

ad lib. *sf* *colla voce*

proph - et.

f

sf

Attacca.

No 31. Chorus of Women... "The hour is come?"

Andante.

Soprano.

Alto.

Piano.

Andante. ($\text{♩} = 66$)

p

G

The hour

The hour

p

p

p

3

3

is come, and the

is come, and the

cresc.

Son of man shall be be -

cresc.

Son of man shall be be -

tray'd in - to the hands of

tray'd in - to the hands of

sin - - - ners.

sin - - - ners.

H *mf* For lo! they lie in wait for Thy

mf For lo! they lie in wait for Thy

H *dim.* *p*

soul, and the rul - ers take coun - sel to -

soul, and the rul - ers take coun - sel to -

geth - er. *f* The might - y are

geth - er. *f* The might - y are

cresc. *f*

ga-ther-ed a - gainst Thee, the *ff*

ga-ther-ed a - gainst Thee, the *ff*

might-y are ga-ther-ed a - gainst Thee, and have *dim.*

might-y are ga-ther-ed a - gainst Thee, and have *dim.*

ff *dim.*

I
 said Thou shalt die!
 said Thou shalt die!

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, both in a key of three sharps (F#, C#, G#). The lyrics are "I said Thou shalt die!". The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with sustained chords. A dynamic marking of *p* is present in the piano part.

p cresc.
 for Thou hast pro - phe-sied a - gainst this
p cresc.
 for Thou hast pro - phe-sied a - gainst this

The second system continues the vocal and piano parts. The lyrics are "for Thou hast pro - phe-sied a - gainst this". The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Dynamic markings include *p* and *cresc.* in both the vocal and piano parts.

f
 cit - y, hast pro - phe - sied a -
f
 cit - y, hast pro - phe - sied a -

The third system continues the vocal and piano parts. The lyrics are "cit - y, hast pro - phe - sied a -". The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Dynamic markings include *f* in both the vocal and piano parts.

L *p*
 gainst this cit - y. For this our
p
 gainst this cit - y. For this our

The fourth system concludes the vocal and piano parts. The lyrics are "gainst this cit - y. For this our". The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Dynamic markings include *p* and *dim.* in the piano part. There are also markings for *L* and *3* in the piano part.

heart is faint, — for

heart is faint, — for

cresc.

f

f

these things our eyes are dim, *dim.*

these things our eyes are dim, *dim.*

f

dim.

our eyes are

our eyes are

dim.

p

dim.

p

Red.

dim. *

No. 32. Baritone Solo. - Daughters of Jerusalem.

Andante. (♩ = 80.)

Baritone Solo. *p*

Voice.

Daugh - ters of Je -

Piano.

p

ru - sa - lem, weep — not for me.

But weep — for your - selves and for your

chil - dren, for the day shall come

when there shall be such trib - u - la - tion

as hath not been since the be - gin - ning

— of the world un - til now. And

when these things be - gin to come to pass,

pp *Viol.*

then look up, and lift up your heads,

cresc. un poco

for your re - demp - tion draw - eth nigh.

dim.

p

da qui molto

In the world ye shall have trib - u -

da qui molto

cresc. fino al fine stringendo un poco

la - tion, but be of good

cresc. fino al fine

R

ff

cheer, I have o

ff

Tempo I.

ver - come the world.

fff

ritenuto

No 33. Quartet (unaccompanied). — "Yea, though I walk."

Andante.

Soprano . *pp* Yea, though I walk through the val - ley of the

Alto. *pp* Yea, though I walk through the val - ley of the

Tenor. *pp* Yea, though I walk through the val - ley of the

Bass. *pp* Yea, though I walk through the val - ley of the

Piano. *pp* (For rehearsal only.)

Andante. (♩ = 80.)

shad - ow of death, I will fear no e - vil:

shad - ow of death, I will fear no e - vil:

shad - ow of death, I will fear no e - vil:

shad - ow of death, I will fear no e - vil:

for Thou art with me;

for Thou art with me;

for Thou art with me;

for Thou art with me;

p

yea, though I walk through the val-ley of the shad-ow of death,

yea, though I walk through the val-ley of the shad-ow of death,

yea, though I walk through the val-ley of the shad-ow of death,

yea, though I walk through the val-ley of the shad-ow of death,

cresc.

I will fear no e - vil; Thy rod and Thy staff_

I will fear no e - vil; Thy rod and Thy staff_

I will fear no e - vil; Thy rod and staff

I will fear no e - vil; Thy rod and staff_

f

com - fort_ me, Thy rod_ and staff_ com - fort

com - fort_ me, Thy rod_ and staff_ com - fort

com - fort me, Thy rod_ and staff_ com - fort

com - fort_ me, Thy rod_ and staff_ com - fort

me. Yea, though I walk through the val-ley of the shad-ow of

me. Yea, though I walk through the val-ley of the shad-ow of

me. Yea, though I walk through the val-ley of the shad-ow of

me. Yea, though I walk through the val-ley of the shad-ow of

death, I will fear no e-vil, for

death, I will fear no e-vil, for

death, I will fear no e-vil, for

death, I will fear no e-vil, for

Thou art with me; yea, though I walk through the

Thou art with me; yea, though I walk

Thou art with me; yea, yea, though I

Thou art with me; yea, though I walk through the val-ley

cresc. *ff*
 val - ley of the shad - ow of death, I will fear no
cresc. *ff*
 through the shad - ow of death, I will fear no
cresc. *ff*
 walk through the shad - ow of death, I will fear no
cresc. *ff*
 of the shad - ow of death, I will fear no

dim.
 e - vil, for Thou art with me, for Thou
dim.
 e - vil, for Thou art with me, for Thou
dim.
 e - vil, for Thou art with me, for Thou
dim.
 e - vil, for Thou art with me, for Thou

dim. *pp* *Piú lento.*
 art with me, art with me.
dim. *pp*
 art with me, art with me.
dim. *pp*
 art with me, art with me.
dim. *pp*
 art with me, art with me.
dim. *pp* *Piú lento.*

Nº 34. Chorus. - "Men and Brethren."

Andante maestoso.

Soprano.

Alto.

Tenor.

Bass.

Piano.

Andante maestoso. (♩ = 76.)

Men and breth-ren,
Men and breth-ren,

and who-so-ev-er a-mong you fear-eth God! To
and who-so-ev-er a-mong you fear-eth God! To

sf
con forza

A

you is the word of sal - va - tion sent. Men and
 you is the word of sal - va - tion A sent. Men and

breth-ren, and who-so-ev-er a-mong you fear-eth
 breth-ren, and who-so-ev-er a-mong you fear-eth

God! To you is the word of sal - va -
 God! To you is the word of sal - va -

p

Je - sus of

Je - sus of

rall. tion sent: Je - sus of

rall. tion sent: Je - sus of

Allegro maestoso. (♩ = 112) ^{Viol.}

cresc.

Naz - ar-eth, a man ap-prov-ed of God by mir - a-cles and

cresc.

Naz - ar-eth, a man ap-prov-ed of God by mir - a-cles and

cresc.

Naz - ar-eth, a man ap-prov-ed of God by mir - a-cles and

cresc.

Naz - ar-eth, a man ap-prov-ed of God by mir - a-cles and

cresc.

won - ders and signs which God did by him.

won - ders and signs which God did by him.

won - ders and signs which God did by him.

won - ders and signs which God did by him.

B *ff*

Him being de - liv - er - ed by the de - ter - mi - nate

Him being de - liv - er - ed by the de - ter - mi - nate

Him being de - liv - er - ed by the de - ter - mi - nate

Him being de - liv - er - ed by the de - ter - mi - nate

coun - sel and fore - know - ledge of God,

coun - sel and fore - know - ledge of God, being de -

coun - sel and fore - know - ledge of God, being de - liv - er - ed

coun - sel and fore - know - ledge of God,

being de - liv - er - ed by the de - ter - mi - nate

liv - er - ed by the de - ter - mi - nate coun - sel and

by the de - ter - mi - nate coun - sel of God,

being de - liv - er - ed

coun - sel and fore - know-ledge of God, Him being de-
 fore - know - ledge of God, Him being de-
 Him being de-
 by the deter-minate coun - sel of God, Him being de-

liv-er-ed by the de-ter-minate coun-sel of God,
 liv-er-ed by the de-ter-minate coun-sel of God,
 liv-er-ed by the de-ter-minate coun-sel of God,
 liv-er-ed by the de-ter-minate coun-sel of God,

they have tak-en and by wick-ed hands have cru - ci -
 they have tak-en and by wick-ed hands have cru - ci -
 they have tak-en and by wick-ed hands have cru - ci -
 they have tak-en and by wick-ed hands have cru - ci -

p
fied and slain,
fied and slain,
fied and slain,
fied and slain, have cru - ci - fied and
fied and slain, have cru - ci - fied and

D *p cresc.*
Him they have tak - en and by
Him they have tak - en and by
slain, Him they have tak - en and by
slain, Him they have tak - en and by

f dim. *p*
wick - ed hands have cru - ci - fied and slain.
wick - ed hands have cru - ci - fied and slain,
wick - ed hands have cru - ci - fied and slain,
wick - ed hands have cru - ci - fied and slain.

And

pp have cru - ci - fied and slain. And

pp have cru - ci - fied and slain. And

And

pp

cresc. molto when they had ful - fill - ed all that was *f*

cresc. molto when they had ful - fill - ed all that was *f*

cresc. molto when they had ful - fill - ed all that was *f*

cresc. molto when they had ful - fill - ed all that was *f*

cresc. molto

writ - ten of Him, *p*

writ - ten of Him, they *p*

writ - ten of Him, they took Him down *p*

writ - ten of Him, *p*

p

p
 they took Him
 took Him down from the
 from the
 they took Him down from the

pp
 down, and laid Him in a se - pul -
 tree, and laid Him in a se - pul -
 tree, and laid Him in a se - pul -
 tree, and laid Him in a se - pul -

pp

F
 chre.
 chre.
 chre.
 chre.

F
pp

Un poco più lento.

He made His grave with the wick - ed,

He made His grave with the wick - ed,

He made His grave with the wick - ed,

He made His grave with the wick - ed,

Un poco più lento. (♩=80)

G L'istesso tempo.

and with the rich in His death.

and with the rich in His death.

and with the rich in His death.

and with the rich in His death.

G L'istesso tempo. (♩=80)

cresc.

There - fore will God di - vide Him a por - tion with the

There - fore will God di - vide Him a por - tion with the

cresc.

f

great, a por - tion
 great,
 Therefore will God di -
 There-fore will God di - vide Him a por - tion with the

with the great,
 there-fore will God di - vide Him a por - tion with the
 vide Him a por - tion with the great, will God di -
 great, will God di - vide Him a

H *f*
 there-fore will God di - vide Him a por - tion with the
 great, there-fore will God, will
 vide Him a por - - tion with the
 por - tion with the great, with the
H

sf con forza

great *con forza* there - fore will God, there - fore will
 God di - vide Him a por - tion
 great, will God di - vide Him a por - tion
con forza

great, therefore will God, there-fore will
ff

God, there - fore will God di - vide Him a
 with the great, will God di - vide Him a
 with the great, will God di -

God, therefore will God di - vide Him, di -

por - tion with the great, will God di - vide Him a
 por - tion with the great, will God di - vide Him a
 vide Him, will God di - vide Him a
 vide Him, will God di - vide Him a

sempre ff

por - tion with the great, be - cause He hath

por - tion with the great, be - cause He hath

por - tion with the great, be - cause He hath

por - tion with the great, be - cause He hath

J

pour - ed out His soul, pour - ed out His

pour - ed out His soul, pour - ed out His

pour - ed out His soul, pour - ed out His

pour - ed out His soul, pour - ed out His

soul un - to death, pour - ed out His soul un - to death.

soul un - to death, pour - ed out His soul un - to death.

soul un - to death, pour - ed out His soul un - to death.

soul un - to death, pour - ed out His soul un - to death.

rull.

At the Sepulchre.

Morning.

Nº 35. Recit. "Where have they laid Him?"

Andante moderato. (♩ = 69)

Piano.

p

The image displays a piano score for the piece 'At the Sepulchre'. It consists of six systems of music, each with a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked 'Andante moderato' with a quarter note equal to 69 beats per minute. The score begins with a piano (*p*) dynamic. The first system shows the initial melodic and harmonic material. The second system continues the development. The third system features a more active bass line. The fourth system includes a crescendo (*cresc.*) marking. The fifth system is marked with a section letter 'A' and a piano (*p*) dynamic. The sixth system concludes with another crescendo (*cresc.*) marking. The notation includes various rhythmic values, slurs, and articulation marks.

dim. pp cresc.

dim.

p dim. pp Red. *

B Soprano Solo.
Recit. (Mary.)

Where have they laid — Him? who will roll a - way the

a tempo
 stone? I shall go to

Him, but He shall not re - turn to me.

Woe is me, woe is

me! for the Lord hath add - ed grief to my

sor - row. I faint - ed in my sigh - ing,

and I find no rest!

No 36. Aria. "Lord, why hidest Thou Thy face?"

Moderato. (♩=80)

Soprano Solo.

Lord, why hid - est Thou Thy face? Lord,

Piano. *p*

why hid - est Thou Thy face? why hid - est Thou Thy face?

cresc.

D
Lov - er and friend hast thou put a - way from me,

p

and hid my ac - quaint - ance out of my — sight,

lov - er and friend hast thou put a - way from me,

E

and hid my ac - quaint - ance - out of my sight.

cresc.

f

più animato

I am in mis - er - y, and at the

più animato

p

stringendo cresc.

F

point to die. Lord, why sleep - est

stringendo cresc.

Thou? why sleep - est Thou?

appassionato

Lord, a - wake, a - wake, and be not

f *colla voce*
Ped. *

ab-sent from us for ev - er! Lord,

G
dim. *p a tempo* *pp*

why hid - est Thou Thy face? Lord, why hid - est Thou Thy

face? why hid - est Thou Thy face? Lov - er and

cresc. *p*

friend hast Thou put a - way from me, and hid my ac -

H

quaint - ance - out of my sight. I am in mis - er - y,

and at the point to die. _____ Lord,

why sleep - est Thou? why

cresc.

Allegro vivace. (♩=200)

sleep - est Thou?

f marcato

f con^I energia

A - wake, thou that

sleep - - est! A - wake, thou that sleep - est,

and a - rise

from the dead!

K

Alto Solo. (An Angel.)

Fear not! ye seek

Moderato. (♩=100)

Je - sus which was cru - ci - fied. Why seek ye the liv - ing a -

mong the dead? He is not here, He is

ris - en as He said. Re - mem - ber how He

spake un - to you while He was yet in Gal - i - lee.

No. 37. Aria. "The Lord is risen."

Andante moderato. (♩=88)

f **Alto Solo.**

The Lord is ris - - en, He will

Piano. *f* > > >

dwell with men, and they shall be His peo - -

p **M**

ple: and God shall wipe a - way all tears from their

eyes. There shall be no more death, nei - ther sor - row nor

cry - ing, nei - ther shall there be an - y more pain.

God shall wipe a-way all tears from their eyes. There shall be

no more death, nei-ther sor-row nor cry-ing,

nei-ther shall their be an-y more pain; for the

for-mer things are pass'd a-way. Be-hold, I make

all things new, saith the Lord. For the for-mer things are

pass'd a - way. Be - hold, I make all things

meno f

new, saith the Lord, saith the Lord.

dim. *rall.*

dim. *p* *rall.*

Op a tempo

God shall wipe a - way all tears from their eyes. There shall be

pp

no more death, nei - ther sor - row nor cry - ing,

cresc.

cresc.

nei - ther shall there be an - y more pain, and

P
f
 God shall wipe a - way all tears, — all

tears from their eyes. There shall be

p
dim.

no more death, nei-ther sor - row nor cry - ing,

p

nei - - ther — sor - row nor

rall.
cresc. *rall.* *p colla voce*

cry - ing.

*Red. **

No 38. Chorus (*unaccompanied*). "The Lord is risen."

Moderato maestoso.

Soprano I. *f* The Lord is ris - - en! The

Soprano II. *f* The Lord is ris - - en! The

Alto. *f* The Lord is ris - - en! The

Tenor. *f* The Lord is ris - - en! The

Bass I. *f* The

Bass II. *f* The

Piano.* Moderato maestoso. (♩ = 88) *f* The

Lord is ris - - en! *A* *p* This Je - sus

Lord is ris - - en! *p* This Je - sus

Lord is ris - - en! *p* This Je - sus hath

Lord is ris - - en! *p* This Je - sus

Lord is ris - - en! *p* This Je - sus hath

Lord is ris - - en! *A* *p* This Je - sus

*For rehearsal only.

This and the following Air may be omitted.

cresc. hath God rais - ed up, where - of we
cresc. hath God rais - ed up, where - of we
cresc. God rais - ed up, where - of we
cresc. hath God raised up, rais-ed up, where - of we
cresc. God rais - ed up, where - of we
cresc. hath God raised up, where - of we

f all are wit - ness - es.
f all are wit - ness - es.
f all are wit - ness - es. *ff* The Lord is
f all are wit - ness - es. *ff* The Lord is
f all are wit - ness - es. *ff* The Lord is
f all are wit - ness - es. *ff* The Lord is

B *f*

The Lord is ris - - en!

f

The Lord is ris - - en!

f

ris - - en! The Lord is ris - - en!

f

ris - - en! The Lord is ris - - en!

f

ris - - en! The Lord is ris - - en!

f

ris - - en! The Lord is ris - - en!

B

p *cresc.*

Old things have pass'd a - way. Be - hold,

p *cresc.*

Old things have pass'd a - way. Be - hold, all

p *cresc.*

Old things have pass'd a - way. Be - hold,

p *cresc.*

Old things have pass'd a - way. Be - hold,

p *cresc.*

Old things have pass'd a - way. Be - hold,

p *cresc.*

Old things have pass'd a - way. Be - hold,

p *cresc.*

all things are be-come new, for God, who com-mand-ed the
 things are be-come new, for God, who com-mand-ed the
 all things are be-come new, for God, who com-mand-ed the
 all things are be-come new, for God, who com-mand-ed the
 all things are be-come new, for God, who com-mand-ed the
 all things are be-come new, for God, who com-mand-ed the

light to shine out of dark-ness, hath shin-ed
 light to shine out of dark-ness, hath shin-ed, hath
 light to shine out of dark-ness, hath shin-ed, hath
 light to shine out of dark-ness, hath shin-ed
 light to shine out of dark-ness, hath shin-ed in our hearts,
 light to shine out of dark-ness, hath shin-ed

hath shin - ed in our hearts, to

shin - ed in our hearts, to

shin - ed in our hearts, to

ed, shin - ed in our hearts, to

shin - ed in our hearts, to

ed, hath shin - ed in our hearts, to

give the light of the know - ledge of the

give the light of the know - ledge of the

give the light of the know - ledge of the

give the light of the know - ledge of the

give the light of the know - ledge of the

give the light of the know - ledge of the

glo - ry of God. The Lord is

glo - ry of God. The Lord is

glo - ry of God. The Lord is

glo - ry of God. The Lord is

glo - ry of God. The Lord is

glo - ry of God. The Lord is

glo - ry of God. The Lord is

glo - ry of God. The Lord is

ris - en! The Lord is ris - en!

ris - en! The Lord is ris - en!

ris - en! The Lord is ris - en!

ris - en! The Lord is ris - en!

ris - en! The Lord is ris - en!

ris - en! The Lord is ris - en!

ris - en! The Lord is ris - en!

ris - en! The Lord is ris - en!

*Nº 39. Air.—“If ye be risen.”

Andante. (♩ = 80) Tenor Solo. (A Disciple.)

Piano.

If ye be
ris - en with Christ, seek those things that
are a - bove. Fight the good
fight of faith, lay hold of e - ter - - - nal
life, fight the good fight of faith,

cresc.

cresc.

lay hold of e - ter - - nal life.

f *dim.*

E
If ye be ris - en with Christ, seek those

p

things that are a - bove. Fight the good

dec. *

fight of faith, lay hold of e - ter - - nal life,

cresc. *

lay hold of e - ter - - - - nal life.

f *dim.*

F
p

If ye be ris - en with Christ,

seek those things that are a - bove.

Fight the good fight of faith, lay hold of e -

ter - nal life, look - ing un - to Him, the

G *cresc.*

Au - - thor and Fin - ish - er of our faith.

Who for the joy that was set be -

fore Him, en - dur - ed the Cross, des -

un poco più lento *cresc.*

pis - ing the shame, and is set down at the

right hand, at the right hand of the

ff *con tutta forza* *colla voce*

throne of God.

Nº 40. Final Chorus.—“Him hath God exalted.”

Adagio non troppo. (♩ = 80) *f*

Scprano
(Chorus)

Him hath God ex - alt - ed with His

Piano.

p *f*

right hand to be a Prince and a Sav - iour,

for to give re - pent - ance to Is - ra - el,

ritenuto *Allegro vivace.* (♩ = 80)

and for - give - ness of sins.

ritenuto *f*

Chorus.

ALTO. (Lead.)

TENOR. Now is come sal - va - tion, sal - va - tion and strength, and the

BASS.

God, and the pow-er of His Christ. Now is
 God, and the pow - - er of His Christ. Now
 Now is come sal -
 come sal - va - tion and strength, and the king - dom
 is come sal - va - - - tion, sal - va -
 va - tion, sal - va - tion and strength, and the king-dom of our
 of our God, and the pow'r of His
 - tion, sal - va - - - tion, and the
 Now is come sal - va - tion, sal -
 God, and the pow - er of His Christ, and the

Christ. Now is come sal - - va - tion and
king - dom of God.
va - tion and strength, and the king - dom of our God, - and the
pow - - er of His Christ, is come sal -

C
strength,
Now is come sal - va - tion, sal - va - tion and
pow - - er of His Christ. — Now is come sal -
va - - - tion and strength, — sal -

C
now is come sal - va - tion, sal - va - tion and
strength, and the king - dom of our God, and the pow - -
va - - - tion and strength.
va - tion and strength.

D

strength, and the king-dom of our God, - and the pow -
 - er of His Christ, the pow - er, the pow -

Now is come sal - - va - tion, sal - va - tion and

- er of His Christ, the pow'r of His Christ.

er of His Christ. Now is come sal - -

Now is come sal - va - tion, sal - va - tion and

strength, and the king-dom of our God, - and the pow - er

E

Now is come sal - - va - tion,

va - tion and strength, - and the king-dom of our

strength, and the king-dom of our God, - and the pow - er of His

of His Christ.

E

now is come sal -
 God, and the pow - - - er of His Christ, sal -
 Christ, the pow - - - er of His Christ.
 Now is come sal -

va - tion, sal - va - tion and strength, and the king-dom of our
 va - tion, sal - va - tion and strength, and the king-dom of our
 Now is come sal - va - tion and strength, sal -
 va - tion, sal - va - - - - tion and strength, sal -

God, and the pow - er of His Christ, the king-dom of our
 God, and the pow - er of His Christ, the king - dom of
 va - tion and strength, the king - dom of
 va - tion and strength, and the king-dom of our

God, and the pow - - - er, the pow - er of His

God, and the pow - - - er, the pow - er of His

God, and the pow - er, the pow - er of His

God, and the pow - - - er, the pow - er of His

F *ff*

Christ. Now is come sal - va - tion, sal - va - tion and strength, and the

Christ. Now is come sal - va - tion, sal - va - tion and strength, and the

Christ. Now is come sal - va - tion, sal - va - tion and strength, and the

Christ. Now is come sal - va - tion, sal - va - tion and strength, and the

F *ff*

king - dom of our God, and the pow - er of His Christ, the

king - dom of our God, and the pow - er of His Christ, the

king - dom of our God, and the pow - er of His

king - dom of our God, and the pow - er of His Christ, the

G

pow - er, the pow - er of His Christ. Who gave

pow - er of His Christ. Who gave

Christ, of His Christ. Who gave

pow - er, the pow - er of His Christ. Who gave

marcato

Him - - self for our sins, who gave Him - self for our

Him - - self for our sins, who gave Him - self for our

Him - - self for our sins, who gave Him - self for our

Him - - self for our sins, who gave Him - self for our

H

sins, that He might de - - liv - er

sins, that He might de - - liv - er

sins, that He might de - - liv - er

sins, that He might de - - liv - er

p

H

cresc. - - - -

us from the pres - ent e - vil world, ac -

mf cresc.

us from the pres - ent e - vil world, ac -

mf cresc.

us from the pres - ent e - vil world, ac -

us from the pres - ent e - vil world, ac -

cresc. - - - -

cord - - ing to the will of

cord - - ing to the will of

cord - - ing to the will of

cord - - ing to the will of

God and our Fa - - - - ther:

God and our Fa - - - - ther:

God and our Fa - - - - ther:

God and our Fa - - - - ther:

Più lento, maestoso.

ff

To whom be glo - - ry for

To whom be glo - - ry for

To whom be glo - - ry for

ff

To whom be glo - - ry for

Più lento, maestoso. (♩ = 72)

ff

ev - - er and ev - - er, to whom be

ev - - er and ev - - er, to whom be

ev - - er and ev - - er, to whom be

ev - - er and ev - - er, to whom be

glo - - ry for ev - - er and

glo ry for ev - - er and

glo - - ry for ev - - er and

glo - - ry for ev - - er and

ev - er!
ev - er!
ev - er!
ev - er!

A - men, a -
A - men, a -
A - men, a -
A - men, a -

men.
men.
men.
men.