

**Sullivan, Arthur**

**The light of the world an oratorio ; first performed at the Birmingham Musical Festival, Aug. 27, 1873 ; the words compiled from The Holy Scriptures**

**London**  
**4 Mus.pr. 9444**

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Sullivan





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9444



THE LIGHT OF THE WORLD,  
AN  
Oratorio.

First Performed at the Birmingham Musical Festival, Aug. 27, 1873.

THE WORDS COMPILED FROM

The Holy Scriptures.

The Music Composed

BY

ARTHUR S. SULLIVAN.

*Ent. Sta. Hall.*

London.

J. B. CRAMER & CO 201, REGENT STREET.

THE HISTORY OF THE WORLD

BY

JOHN RUSSELL

NEW YORK

Dedicated

By Special Permission to

Her Royal Highness

The Duchess of Edinburgh,

(Grand Duchess Marie Alexandrowna of Russia.)

August 1873.





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# THE LIGHT OF THE WORLD.

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## ARGUMENT.

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IN this Oratorio the intention has not been to convey the spiritual idea of the Saviour as in the "*Messiah*," or to recount the sufferings of Christ, as in the "*Passionsmusik*," but to set forth the Human aspect of the Life of our Lord on earth, exemplifying it by some of the actual incidents in his career, which bear specially upon His attributes of Preacher, Healer, and Prophet. For this purpose, and to give it dramatic force, the work has been laid out in "Scenes" dealing respectively in the First Part with the "Nativity," "Preaching," "Healing," and "Prophesying" of our Lord, ending with the triumphant entry into Jerusalem; and in the Second Part with the utterances which, containing the avowal of Himself as the Son of Man, excited to the utmost the wrath of His enemies, and led the Rulers to conspire for His betrayal and death; the solemn recital by the Chorus of His sufferings and the belief in His final reward; the grief of Mary Magdalene at the Sepulchre; and the consolation and triumph of the Disciples at the Resurrection of their Lord and Master.

After a prophetic Introduction taken from Isaiah—the "*Evangelical Prophet*"—the First Scene is laid at

### BETHLEHEM.

The Shepherds watch their flocks by night, when an Angel appears to them and brings "good tidings" of the birth of the promised Saviour—they go to Bethlehem, reflecting on the fulfilment of the prophecy concerning Christ. The Virgin Mary in answer to their salutations pours forth her gratitude to the Almighty for His favour, and they depart glorifying God. The rest of the scene embraces the warning by the Angel to the parents of Jesus of Herod's design, the lament and consoling of Rachel in Rama, and the promise of God's blessing upon the Child.

### SCENE II.

#### NAZARETH.

Our Lord appears in the Synagogue, and after reading from Isaiah, presents Himself to His listeners as the object of the prophecy. Upon their expressed amazement and incredulity, He reproaches them with their continued unbelief, and goaded to rage by His numerous instances of God's favour to those whom they looked upon with contempt, they drive Him out of the Synagogue. Left alone with his Disciples, who proclaim their faith in Him, He exhorts them to bear their persecutions with meekness, and to judge not that they be not judged, relying on God's unfailing justice.

## SCENE III.

## LAZARUS.

Being told that Lazarus is sick, Christ expresses His determination to go to Him. A Disciple endeavours to dissuade Him from going again to a place where He has but lately escaped further persecution; but undeterred by this, our Lord persists in His resolve, and the Disciples, after being told plainly that Lazarus is dead, accompany Him. The sad journey, and the arrival at Bethany, where the kindred and friends are endeavouring to comfort the bereaved sisters, are depicted in the music.

## SCENE IV.

## THE WAY TO JERUSALEM.

Although warned by a Disciple that the chief priests and scribes, alarmed at the numbers who believed on Him, were resolved upon His destruction, Christ announces his intention of going up to Jerusalem, indicating His foreknowledge of the fate awaiting Him, by saying that no prophet could perish out of Jerusalem.

Men, women and children all welcome Him as a King—the Son of David—and after prophesying and lamenting the fate of the city, our Lord enters amidst the triumphant Hosannas of the crowd.

## PART II.

The Scenes of the Second Part are laid entirely at Jerusalem. After the Overture, which is intended to indicate the angry feelings and dissensions caused by our Lord's presence in the city, it opens with the discourse containing the parable of the sheep and the goats. The people hearing it wonder at its boldness, and express their belief that "this is the Christ."

A Ruler argues with them, and contemptuously asks if Christ shall come out of Galilee; the people are still unconvinced, and Nicodemus, striving to reason with him, the Ruler retorts angrily.

The women seeing that the end is at hand come weeping and bewailing to Christ, Who bids them not weep for Him, but to be of good cheer—"I HAVE OVERCOME THE WORLD," are His last words.

The Chorus describe His sufferings and death, and the next Scene opens at the Sepulchre in the early morning.

The grief of Mary Magdalene is soothed by the Angel, who tells her that Christ is risen, and reminding her how He had foretold His Death and Resurrection while He was yet in Galilee, comforts her with the words, "God shall wipe away all tears." The Disciples acknowledge that Christ has risen, and that God has caused the light to shine in their hearts, making all things new; and after an earnest exhortation from one of them to follow in their Master's steps and fight the good fight of faith, they glorify God for the triumphant close of their Lord and Master's earthly labours.

# THE LIGHT OF THE WORLD.

## Part the first.

### *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.—(*Isaiah xi. 1.—xli. 1.—xxv. 8.*)

### BETHLEHEM.

#### *Introduction and Recitative.*

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.

#### *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 lying in a manger.

#### *Angels.*

Glory to God in the highest, and on earth peace, goodwill towards men.—(*Luke ii. 8, 9, 10, 11, 12, 14.*)

#### *The Shepherds.*

Let us now go even unto Bethlehem, and see this thing which is come to pass, which the Lord hath made known unto us. Thou Bethlehem, in the land of Judah, art not the least among the princes of Judah; for out of thee shall come a Governor that shall rule my people Israel.—(*Luke ii. 15.—Matt. ii. 6.*)

#### *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, and the Lord God shall give unto him the throne of his Father David, and he shall reign over the house of Jacob for ever, and of his kingdom there shall be no end.—(*Luke i. 42, 32, 33.*)

#### *Mary.*

My soul doth magnify the Lord, and my spirit hath rejoiced in God my Saviour. For he hath regarded the lowliness of his hand-maiden. For behold from henceforth all generations shall call me blessed. For he that is mighty hath magnified me, and holy is his Name.—(*Luke i. 46, 47, 48, 49.*)

#### *The 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.—(*Isaiah xiv. 7.—xxv. 8, 9.*)

*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.—(Matt. ii. 13.)

*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."—(Matt. ii. 18.—Jer. iv. 31.)

*Air.*

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.—(Jer. xxxi. 16, 17.)

*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.

The voice of weeping shall be no more heard, nor the voice of crying. For the Lord shall be thine everlasting light, and the days of thy mourning shall be ended.—(Matt. ii. 20.—Isaiah lxv. 19.—lx. 20.)

*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, for he shall be great unto the ends of the earth.—(Isaiah xlv. 3.—Micah v. 4.)

## NAZARETH.

## IN THE SYNAGOGUE.

## SOLO.

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 this Scripture fulfilled in your ears.—(Luke iv. 18, 19, 21.)

*Chorus.*

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?—(Matt. xiii. 54, 55, 56.)

## SOLO.

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.—(Luke iv. 23-24.)

*Chorus.*

Is not this Jesus, the son of Joseph, whose father and mother we know? Whence hath this man these things?—(John vi. 42.)

## SOLO.

But 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.

*Chorus.*

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

## SOLO.

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

*Chorus.*

Away with him! Away with him! He hath a devil and is mad. Thrust him out to the hill that we may cast him down headlong!—(Luke iv. 25, 26, 27, 29.)

SOLO.

Lord, who hath believed our report, and to whom is the arm of the Lord revealed?

He hath blinded their eyes, and hardened their heart, 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.—(*John* xii. 38-40.)

Quintett. (*Disciples.*)

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.—(*Isaiah* lxiii. 16.)

SOLO.

Blessed are they which 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.

Chorus.

He maketh the sun to rise on the evil and on the good, and sendeth rain on the just and on the unjust.—(*Matt.* v. 10.—*Luke* vi. 37.—*Matt.* v. 45.)

## L A Z A R U S.

A Disciple.

Lord, behold he whom Thou lovest is sick.

SOLO.

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 Judæa again.

A Disciple.

Master, the Jews of late sought to stone thee, and goest thou thither again?

SOLO.

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.

A Disciple.

Lord, if he sleep he shall do well.

SOLO.

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.

A Disciple.

Let us also go, that we may die with him.—(*John* xi. 3-16.)

AT BETHANY.

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.—(*Jer.* xxii. 10—xxxii. 13.)

Martha.

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.

SOLO.

Thy brother shall rise again.

Martha.

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

SOLO.

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?



*Martha.*

Lord, come and see.

*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?—(*John xi. 21-37.*)

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 dust, for thy dew is as the dew of herbs, and the earth shall cast out the dead.—(*Isaiah xxvi. 19.*)

*Chorus.*

The grave cannot praise thee, death cannot celebrate thee; they that go down into the pit cannot hope for thy truth. The living, the living; he shall praise thee: the father to the children shall make known thy truth.—(*Isaiah xxxviii. 18-19.*)

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THE WAY TO JERUSALEM.

*A Pharisee.*

Perceive ye how we prevail nothing? Behold the world is gone after him. If we let him thus alone all men will believe on him, and the Romans shall come and take away both our place and nation. It is expedient for us that one man should die for the people, and that the whole nation perish not.—(*John xii. 19.—xi. 48-51.*)

*A Disciple.*

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.—(*Luke xiii. 31.—xx. 19-20.*)

SOLO.

I must walk to-day and to-morrow, and the day following, for it cannot be that a prophet perish out of Jerusalem. Behold we go up to Jerusalem, and all things that are written by the prophets concerning the Son of Man shall be accomplished.—(*Luke xiii. 33.—xviii. 31.*)

*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.

Peace in heaven, and glory in the highest.

*Air.*

Tell ye the daughters 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.

*A Pharisee.*

Master, rebuke Thy disciples.

SOLO.

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

*Chorus of Men.*

Blessed be the kingdom of our Father David, that cometh in the Name of the Lord.

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.

*Chorus.*

Hosanna to the Son of David. Blessed is he that cometh in the Name of the Lord.

Hosanna in the Highest.—(*Matt. xxi. 9.—Mark xi. 9-10.—Luke xix. 38, 39, 40, 42.—John xii. 13.*)

## Part the Second.

## JERUSALEM.

*Overture.*

## SOLO.

When the Son of man shall come in his glory, and all the 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 them 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 the 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 athirst, 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.—(*Matt.* xxv. 31.)

## A RULER AND THE PEOPLE.

*People.*

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

*Ruler.*

We know this man whence he is, but when Christ cometh no man knoweth whence he is.

*People.*

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

*Ruler.*

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

*People.*

Never man spake like this man.

*Ruler.*

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

*Nicodemus.*

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 will come to naught, but if it be of God ye cannot overthrow it, lest haply ye be found even to fight against God.

*Ruler.*

Art thou also of Galilee? Search and look, for out of Galilee ariseth no prophet.—(*John* vii. 25, 27, 31, 41, 42, 46, 47, 48, 49, 51, 52.—*Acts* v. 38-39.)

*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.—(*Mark* xiv. 41.—*Ps.* lix. 3.—*Lamen.* v. 17.)

*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.—(*Luke* xxiii. 29.—*Matt.* xxiv. 21.—*Luke* xxi. 28.—*John* xvi. 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.—(*Psalms* xxiii. 4.)

*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.—(*Acts* xiii. 26-29, ii. 22-23.—*Isaiah* ix. 9-12.)

## AT THE SEPULCHRE.

*Mary.*

Where have they laid him? Who shall 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.—(*John* xx. 15.—*Mark* xvi. 3.—*2 Sam.* xii. 23.—*Jer.* xlv. 3.)

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? Awake and be not absent from us for ever!—(*Ps.* xlv. 24, 23.—*Ps.* lxxxviii. 18, 15.)

*An Angel.*

Why weepest thou? Whom seekest thou?

*Mary.*

For these things I weep, because they have taken away my Lord, and I know not where they have laid him. Awake thou that sleepest, and arise from the dead!—(*John* xx. 13, 15.—*Eph.* v. 14.)

*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.—(*Mark* xvi. 5, 6.—*Luke* xxiv. 5, 6.)

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.—(*Rev.* xxi. 3, 4, 5.)

*Chorus.*

The Lord is risen. This Jesus hath God raised up whereof we all are witnesses. The Lord is risen.

Old things are 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.—(Acts ii. 32.—2 Cor. v. 17; iv. 6.)

*A Disciple.*

If ye be risen with Christ, seek those things that are above. Fight the good fight of faith; ay 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.—(Col. iii. 11.—1 Tim. vi. 12.—Heb. xii. 2.)

*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.*

(Acts v. 31.—Rev. xii. 10.—Gal. i. 4, 5.)

...the right hand of the throne of God...  
...I John vi. 12. What xii. 24.

...the right hand of the throne of God...  
...to be a throne and a pavilion, for to give  
...to him is come and taken and brought and the  
...Kingdom of our God, and the power of his  
...Christ, who gave himself for us, that  
...the right hand of the throne of God...  
...word according to the will of God and our  
...Father.

To whom or whom for ever and ever.  
Amen. (John vi. 12. What xii. 24.)

...the right hand of the throne of God...  
...I John vi. 12. What xii. 24.

...the right hand of the throne of God...  
...to be a throne and a pavilion, for to give  
...to him is come and taken and brought and the  
...Kingdom of our God, and the power of his  
...Christ, who gave himself for us, that  
...the right hand of the throne of God...  
...word according to the will of God and our  
...Father.

To whom or whom for ever and ever.  
Amen. (John vi. 12. What xii. 24.)

# THE LIGHT OF THE WORLD, An Oratorio.

The Words compiled from  
HOLY SCRIPTURE.

The Music Composed by  
ARTHUR S. SULLIVAN.  
1873.

## NO. 1. PROLOGUE CHORUS — "THERE SHALL COME FORTH A ROD."

ANDANTE MAESTOSO.

PIANO. *f* TROMBE *dim:* *p* VIOLIN. *p* CELLO. CLAR: & FAC: *pp*

VIOLIN. *cres:* *trem:*

The musical score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It features five systems of staves. The first system includes parts for Piano (left and right hands), Trombe (trumpets), Violin, and Cello. The second system includes parts for Piano (left and right hands) and Clarinet & Bassoon. The third system includes parts for Piano (left and right hands) and Violin. The fourth system includes parts for Piano (left and right hands) and Violin. The fifth system includes parts for Piano (left and right hands) and Violin. Dynamics include *f* (forte), *dim:* (diminuendo), *p* (piano), *pp* (pianissimo), *cres:* (crescendo), and *trem:* (tremolo).

2

*sempre cres:*

*ff*

*marcato.*

*dim:*

*Ped:* \*

SOPRANO.

ALTO.

TENOR.

BASS.

*mf*

There shall

*mf*

There shall

*p*

come forth a rod out of the stem

come forth a rod out of the stem

of . . . Jes - - se and a branch shall

of . . . Jes - - se and a branch shall

grow out of his roots, and the spi - - rit

grow out of his roots, and the spi - - rit

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...

*cres:*

*cres:*

*cres:*

*dim:*

*Ped:*

.... in the fear..... of the Lord.....

*dim:*

*p*

*dim:*

*p*

*p*

\*

.... and he shall not judge

*p*

af - ter the sight of his eyes. *cres:*

af - ter the sight of his eyes. *cres:*

nor re - - prove . . . . . af - ter the hear - - -

nor re - - prove . . . . . af - ter the hear - - -

ing of his ears. *C*

- - - ing of his ears. *C* *cres:*

*f*

Because the Lord hath appointed him to preach good

The first system of the musical score consists of a vocal line and 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. The lyrics are "Because the Lord hath appointed him to preach good". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a flowing eighth-note melody in the right hand and a steady eighth-note accompaniment in the left hand. A dynamic marking of *f* (forte) is placed above the first measure of the piano part.

ti - dings un - to the meek

He hath sent him to

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "ti - dings un - to the meek" and "He hath sent him to". The piano accompaniment continues with the same eighth-note patterns. A dynamic marking of *f/p* (forte/piano) is placed above the first measure of the piano part in this system.

bind up the bro - ken heart - ed

To pro - claim .....

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "bind up the bro - ken heart - ed" and "To pro - claim .....". The piano accompaniment continues with the same eighth-note patterns. The system concludes with a fermata over the final notes of the vocal line and piano part.

li - ber - ty to the cap - tives

And the

Ped: \*

ope - ning of the pri - son to them that are bound. Good

Good

Good

Good

Good

Ped: \*

ti - dings li - ber - ty the ope - ning of the pri - son.

*cres:*

*f*

*cres:*

*f*

*cres:*

*f*

*cres:*

*f*

*cres* - - - - - *cen - - do.* Ped: \*

The

*p* There shall come forth a rod

*dim:* \* *p* There shall come forth a rod

Lord hath a noint - ed him to preach good

to bind ..... up the bro - ken

out of the stem of Jes - - se.

out of the stem of Jes - - se.

*cres:*

ti - - dings un - - - to the meek .. good

heart - ed *cres:* to bind .....

and the spi - - rit of .... the Lord .....

and the spi - - rit of .... the Lord .....

*cres* *cen* do.

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

..... shall rest up - - on him.

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

He will swal - - low up death death in

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

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

*p*

and the Lord God will wipe a - way tears from

and the Lord God will wipe a - way tears from

and the Lord God will wipe a - way tears from

and the Lord God will wipe a - way tears from

*p*

off ..... all fa - - ces And the re -

off ..... all fa - - ces And the re -

off all fa - - ces And the re -

off all fa - - ces And the re -

- 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 - - - -

*f*

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,  
& RECITATIVE — "THERE WERE SHEPHERDS."

ANDANTE PASTORALE.

PIANO. *p*

The musical score is written for piano and consists of six systems of music. The first system begins with a piano (*p*) dynamic and a 9/8 time signature. The second system continues the melodic line with various ornaments. The third system includes a forte (*F*) dynamic marking and a left-hand (*L.H.*) section. The fourth system features a crescendo (*cres:*) and trills (*tr*). The fifth system is divided into two parts: the first part is marked *1st time.* and *dim:*, and the second part is marked *2nd time.* and *dim:*. The final system concludes with a piano (*p*) dynamic.

*con Ped:*

*1st time.* *2nd time.*

*dim:* *dim:* *p*

*p* **G**

*cres - cen - do . . . molto.*

**ff**

*dim - inu - en - do.* **Ped.**

*Ped.*

\*

\*

*p*  
*tr*  
*L.H.*  
*tr*  
*tr*  
*tr*  
*con Ped:*

*p*  
*cres:*  
*tr*  
*dim:*  
*Ped.* \*

*pp*

*Tenor Solo.* *Quasi Recit:*  
*p*  
There were  
*pp*  
*Ped.* \* *Ped.* \*

shepherds a - bi - ding in the field, ..... keep - ing watch

over their flocks by night ..... And lo! the

*Recit:*

an-gel of the Lord came up - on them, and the glory of the Lord shone round a-

*p* *cres:*

-bout them. and they were sore a-

*p* *a tempo.* *f*

-fraid. Fear

*Andante Moderato.* *Contralto Solo. AN ANGEL.* *f*

*pp* *K*

not, For be - hold I bring you good

*meno f* *p legato.*

ti - - dings .... of great joy, which shall

be ..... to all ..... peo - - -

*sempre p*

- ple. For un - - to

*p*

you is born ... this day in the ci - - ty of

*cres.* Da - vid a Sa - - - - viour.

*cres* - - - - *cen* - - - - *do.*

which is Christ ..... the .....

*f* *cres* *cen*

..... Lord .....

*do.* *ff*

*dim:*

*M* *Recit:* *a tempo.*

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

*p* *p*

babe wrapped in swaddling clothes, and lying in a man - ger.

*Attacca.*

NO 3. CHORUS OF ANGELS — "GLORY TO GOD."

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

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

PIANO. *pp trem:* *f*

Ped. *f* \*

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

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

*p* *dim:* *p*

Ped: \* Ped: \*

*p* And on earth peace Good will towards men *N ff* Glo-ry to

*p* And on earth peace Good will towards men *ff* Glo-ry to

*pp* *ff*

Ped: \*

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:*

\* Ped:

- est.      and on earth      peace      good will towards men.

- est.      and on earth      peace      good will towards men.

*pp*

\* Ped:

*cres:*      *Of*

good will, good will towards men, good will towards men.

*cres:*      *f*

good will, good will towards men, good will towards men.

*trem:*      *cres:*      *ff*

Ped:



*ff* Glo - ry to God in the high - - - est. *p* And on earth

*ff* Glo - ry to God in the high - - - est. *p* And on earth

8a

*dim:* *p*

*Ped:* \*

*dim.* *pp*

peace good will to men. Good will .... towards men .....

*dim.* *pp*

peace good will to men. Good will .... towards men .....

*dim:* *pp*

.....

.....

*pp*

Nº 4. CHORUS OF SHEPHERDS — "LET US NOW GO."

ALLEGRO MODERATO.

TENOR.

BASS.

PIANO.

Musical notation for Tenor and Bass parts. The Tenor staff is in treble clef and the Bass staff is in bass clef. Both are in common time (C). The first two measures contain rests for both parts. The last two measures contain notes: Tenor has a half note G4 and a half note F4; Bass has a half note G3 and a half note F3.

Musical notation for Tenor and Bass parts with lyrics. The Tenor staff is in treble clef and the Bass staff is in bass clef. The lyrics are "Let us now go e - ven". The dynamic marking is *p e stacc:*. The notes are: Tenor (G4, F4, E4, D4), Bass (G3, F3, E3, D3).

Piano accompaniment for the first system. It consists of two staves (treble and bass clef). The right hand plays a melodic line with eighth and sixteenth notes. The left hand plays a rhythmic accompaniment with eighth notes. The dynamic marking is *fp*.

Musical notation for Tenor and Bass parts with lyrics. The Tenor staff is in treble clef and the Bass staff is in bass clef. The lyrics are "un - - - to Beth - le - hem, and see this thing which is come to pass which the". The notes are: Tenor (G4, F4, E4, D4), Bass (G3, F3, E3, D3).

Piano accompaniment for the second system. It consists of two staves (treble and bass clef). The right hand plays a melodic line with eighth and sixteenth notes. The left hand plays a rhythmic accompaniment with eighth notes.

*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

us, Let us now 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....

The first system of music features three vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The tempo is marked 'Q' (Adagio) and the dynamics are 'p' (piano). The lyrics are: 'us, Let us now go ..... e - ven un - to Beth - le - hem....'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

..... 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 music continues the vocal and piano parts. The lyrics are: '..... And see this thing which is come to pass .'. The piano accompaniment includes a 'marcato.' marking and a 'p' (piano) dynamic. The piano part features a more complex rhythmic pattern with some sixteenth-note runs.

The third system of music shows the continuation of the vocal and piano parts. The piano accompaniment includes a 'cres:' (crescendo) marking and an 'sf' (sforzando) dynamic. The piano part features a 'Ped:' (pedal) marking and a '\*' symbol. The piano accompaniment is more active, with a strong bass line and a melodic line in the right hand.

*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

*cres:* *ff* go ..... e - ven un - to

and see this thing: Let us now go e - ven .... un - - to

*ff*

see this thing which is come to pass. Let us now go e - ven un - to

*cres:* *ff* *sf* *sf*

*dim:* *p* *U*

Bethle-hem ..... and see this thing which is come to pass.

*p*

Bethle-hem ..... and see this thing which is come to pass.

*marcato.* *p* *U*



*p* *dim:*

Let us now go e - ven un - to

*p* *dim:*

Let us now go e - ven un - to

*dim:* *al fine.*

Beth - - le - hem and see this thing which hath come to

*dim:* *al fine.*

Beth - - le - hem and see this thing which hath come to

*dim:* *al fine.*

*pp*

pass. ....

*pp*

pass. ....

*pp*

*Ped:* \*

Nº 5. SOLO — "BLESSED ART THOU."

Bass Solo. A SHEPHERD.

ANDANTE MAESTOSO.

VOICE .

Three quarter notes on a staff, corresponding to the lyrics "Bless - - ed art".

Bless - - ed art

PIANO .

Piano accompaniment for the first system, including a piano (*p*) dynamic marking.

Second system of music with lyrics: *thou a - mong wo - men, and blessed is the fruit of thy*

Third system of music with lyrics: *womb, He shall be great, and shall be cal - led The*

*ad lib:*

*mf*

Fourth system of music with lyrics: *Son of the high - est.*





NO. 6. AIR "MY SOUL DOTH MAGNIFY THE LORD."

ANDANTE ESPRESSIONE.

Solo Soprano. (Mary)

VOICE.

PIANO.

My soul doth

The first system of music features a voice line in treble clef and a piano accompaniment in grand staff. The key signature is one sharp (F#) and the time signature is 3/4. The voice line begins with a rest followed by a half note G4, then a quarter note A4, and a half note B4. The piano accompaniment consists of a series of chords, with the left hand playing a steady eighth-note bass line. The word "My" is under the first note, "soul" under the second, and "doth" under the third.

mag - - ni - fy the Lord, and my spi - - rit hath re -

The second system continues the vocal line with a half note G4, a quarter note A4, and a half note B4. The piano accompaniment continues with similar chords and bass line. The lyrics "mag - - ni - fy the Lord," are under the first three notes, and "and my spi - - rit hath re -" are under the next three notes.

joi - ced in God my Sa - - - viour, My soul doth

The third system begins with a half note G4, a quarter note A4, and a half note B4. The piano accompaniment continues. The lyrics "joi - ced in God my Sa - - - viour," are under the first four notes, and "My soul doth" are under the next three notes. A section marker "B" is placed above the final note of the system.

mag - - ni - fy the Lord, and my spi - - rit hath re -

The fourth system continues the vocal line with a half note G4, a quarter note A4, and a half note B4. The piano accompaniment continues. The lyrics "mag - - ni - fy the Lord," are under the first three notes, and "and my spi - - rit hath re -" are under the next three notes.

- joi - ced in God my Sa - - - viour.

The fifth system concludes the vocal line with a half note G4, a quarter note A4, and a half note B4. The piano accompaniment continues. The lyrics "- joi - ced in God my Sa - - - viour." are under the four notes of the system.

*p* For he hath re - - gard - ed the low - li - ness of his hand - maid - en,

For he hath re - - gard - ed the low - li - ness of his

hand - maid - en, *C* *f* For behold from hence - forth all ge - ne -

- ra - tions shall call me bless - ed, For behold from

hence - forth all ge - ne - ra - tions shall call..... me

*do.* *dim:*

bless - - ed. For he that is migh - ty hath

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a half note 'bless' followed by a dotted half note 'ed.'. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *p* (piano) and *3* (triplets).

mag - - ni - - fied me, and ho - ly is his Name,

The second system continues the vocal line with 'mag - - ni - - fied me, and ho - ly is his Name,'. The piano accompaniment features a triplet of eighth notes in the right hand. Dynamics include *p* and *3*.

ho - ly is his Name, ho - - ly..... is his

The third system shows the vocal line with 'ho - ly is his Name, ho - - ly..... is his'. The piano accompaniment has a more active bass line. Dynamics include *p*.

Name..... My soul doth mag - - ni - fy the

The fourth system features the vocal line with 'Name..... My soul doth mag - - ni - fy the'. The piano accompaniment includes a *cres:* (crescendo) marking and a *f* (forte) dynamic. Dynamics include *p* and *3*.

Lord and my spi - - rit hath re - joic - ed in

The fifth system shows the vocal line with 'Lord and my spi - - rit hath re - joic - ed in'. The piano accompaniment features a steady bass line. Dynamics include *p*.

God my Sa - - viour, in God my

Sa - - - viour. For he that is

*p* *Ped.* \*

migh - ty hath mag - ni - fied me and ho - - -

*p* \*

ly is..... his..... Name,

*dim:* *Ped.* \*

and ho - ly is his Name.

*pp* *Ped.* \*

NO. 8. CHORUS OF SHEPHERDS "THE WHOLE EARTH IS AT REST."

TENOR. *pp*  
 The whole earth is at

BASS. *pp*  
 The whole earth is at

PIANO. *pp* Ped:

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

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

Ped: \*

rest, and is qui - - et, They break forth in - to *cres:*

rest, and is qui - - et, They break forth in - to *cres:*

Ped: \* Ped:

*Vmf*

sing - ing      Lo! this is our God,      we have wait - ed for

sing - ing      Lo! this is our God,      we have wait - ed for

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a repeat sign and the lyrics 'sing - ing'. It then continues with 'Lo! this is our God, we have wait - ed for'. The piano accompaniment consists of a treble and bass clef with various rhythmic patterns and dynamics.

*cres:*

him and he will save us,      and he will

him and he will save us,      and he will

*cres: molto.*

The second system continues the vocal and piano parts. The vocal line has 'cres:' markings above and below it. The lyrics are 'him and he will save us, and he will'. The piano accompaniment features a 'cres: molto.' marking above it, indicating a significant increase in volume.

*Wff*

save us.      This is... the Lord      we have wait - ed for him we will re-

save us.

*W*

*ff*

The third system concludes the page. The vocal line starts with 'save us.' followed by 'This is... the Lord we have wait - ed for him we will re-'. The piano accompaniment has a 'W' marking above it and a 'ff' (fortissimo) marking below it, indicating a very loud dynamic.

- joice ..... and be glad... in his salva - - tion .

*ff*

This is..... the

We will re-joice and..... be glad, and ..... be glad .

and be glad .

Lord, we have wait - ed for him we will re - joice ..... and be

X

This is..... the Lord we have

glad... in his salva - - tion. This is the Lord, we will re - -

*f*



wait ed for him we will re- joice..... and be glad ... in his sal-va - -  
 - joice ..... and ..... be glad in his .... sal-va - - tion

We will re- joice we  
 - tion we will re - - joice, we will re - - joice ..... we  
 This is ..... the Lord we have wait - ed for him, we will re -

will re - joice and be glad in his sal-va - - tion, we will re - -  
 will re - joice and be glad in his sal-va - - - tion, we will re - -  
 - joice ..... and be glad in his sal-va - - tion, This is .... our

- joice, we will re - joice and be glad,  
 - joice, we will re-joyce ..... and ..... be glad, and be  
 God, we have wait - ed for him, we will re - joice ..... and be

glad in his sal - va - - - - tion, This is ..... the Lord .....  
 glad in his sal - va - - - - tion, This is ..... the Lord .....  
 ff dim: sf

..... The whole earth is at rest and is  
 ..... The whole earth is at rest and is  
 Z p  
 Ped:

*dim:* qui - - et, *dim:* The whole earth is at rest and is

*dim:* qui - - et, *dim:* The whole earth is at rest and is

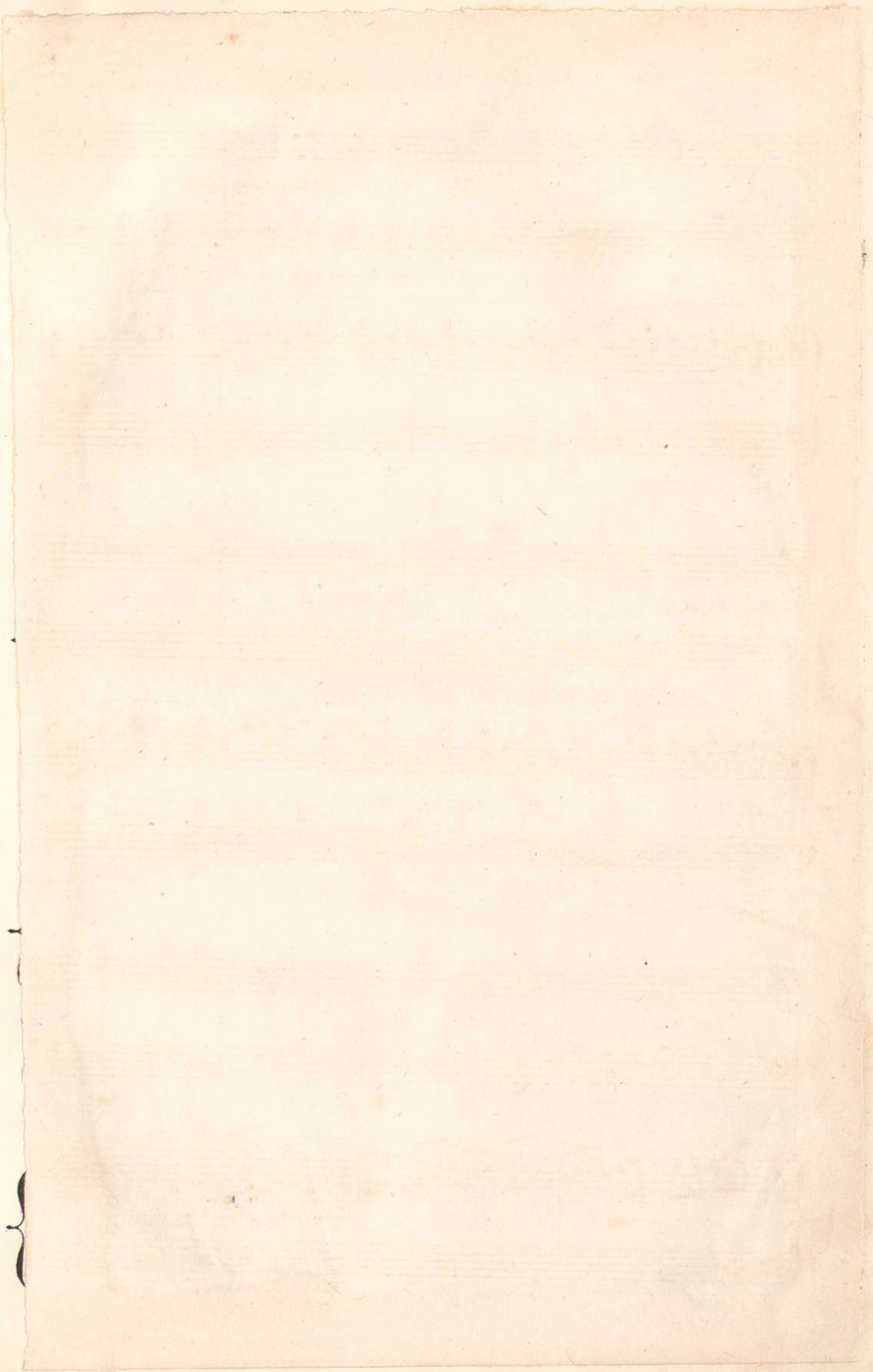
*Ped:* *Ped.* \*

*pp* qui - - et . . . *ppp* is qui - - - - et.

*pp* qui - - et . . . *ppp* is qui - - - - et.

*pp* *dim:* *ppp* *Ped:* \*

*Ped:* *rall:* \*



4  
No. 9. SOLO — "ARISE AND TAKE THE YOUNG CHILD."

ALLEGRO.

VOICE .

PIANO .

Alto Solo. AN ANGEL.

Recit:

A - rise, and take the youngchild and his mo - ther, 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.

dim:

No. 10. { SOLO. (Soprano.)  
& CHORUS - "IN RAMA WAS THERE A VOICE HEARD."

*Lento. p*

SOPRANO. In Rama was there a voice heard lamen - tation and

ALTO. In Rama was there a voice heard lamen - tation and

TENOR. In Rama was there a voice heard lamen - tation and

BASS. In Rama was there a voice heard lamen - tation and

PIANO. *p*

weep - ing and great mourn - ing, In Rama was there a voice heard *cres:*

weep - ing and great mourn - ing, In Rama was there a voice heard *cres:*

weep - ing and great mourn - ing, In Rama was there a voice heard *cres:*

weep - ing and great mourn - ing, In Rama was there a voice heard *cres:*

weep - ing and great mourn - ing, In Rama was there a voice heard *cres:*

PIANO. *cres:*

lamen - tation and weep - ing and great mourn - ing. *dim:*

lamen - tation and weep - ing and great mourn - ing. *dim:*

lamen - tation and weep - ing and great mourn - ing. *dim:*

lamen - tation and weep - ing and great mourn - ing. *dim:*

PIANO. *dim: p*

A SOLO.

Woe is me now woe

Rachel weep-ing for her

Rachel weep-ing for her

Rachel weep-ing for her chil - dren.

Rachel weep-ing for her chil - dren.

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

chil - dren.

chil - dren.

**B**

mur-der-ers. . . . . woe . . . . . is me . . . . .

*p*  
In Rama was there a voice heard la-men-ta-tion and

*p*  
In Rama was there a voice heard la-men-ta-tion and

**B**

Detailed description: This system contains the first four measures of the piece. It features a vocal line at the top with lyrics 'mur-der-ers. . . . . woe . . . . . is me . . . . .'. Below it are three staves for piano accompaniment. The first piano staff has lyrics 'In Rama was there a voice heard la-men-ta-tion and'. The second piano staff is empty. The third piano staff has lyrics 'In Rama was there a voice heard la-men-ta-tion and'. A dynamic marking of *p* (piano) is present in the first measure of the first piano staff. A section marker **B** is located at the beginning of the first measure of the first piano staff. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

now for my soul is wearied be-cause of mur-der-ers. . . . .

weep-ing. . . . . *p*  
Ra--chel

weep-ing.

*p*

**B**

Detailed description: This system contains the next four measures of the piece. The vocal line has lyrics 'now for my soul is wearied be-cause of mur-der-ers. . . . .'. The first piano staff has lyrics 'weep-ing. . . . .'. The second piano staff has lyrics 'Ra--chel'. A dynamic marking of *p* (piano) is present in the first measure of the second piano staff. A section marker **B** is located at the beginning of the first measure of the first piano staff. The piano accompaniment continues with chords in the right hand and a simple bass line in the left hand.



*p*  
 Ra -- chel weep ing for her child - - - -  
 weep ing for her child - - - - ren would not be  
 Ra -- chel

**C**  
 - ren would not be com fort ed Ra -- chel woe!  
 com fort ed would not be com fort ed Ra -- chel  
 weeping for her child - - - - ren Ra -- chel  
*cres:*  
*cres:*  
*cres:*  
*cres:*

Ra -- chel weeping for her child - - - ren



**D**

now. ... woe!

- ed. ... ed.

Ra-ma was there a voice heard la-men-ta-tion and weep-ing

Ra-ma was there a voice heard la-men-ta-tion and weep-ing

**D**

woe is me now, ... woe is me now, ... woe! ... woe is me now!

*p* ... *dim:* ... *pp*

Ra - - - chel weep - - - ing ...

*p* ... *dim:* ... *pp*

Ra - - - chel weep - - - ing ...

Rachel weeping for her child - ren weep - - ing ...

*dim:* ... *pp*

Ra - chel for her child - ren weep - - ing ...

*pp* ... *rall:*

No 11, TENOR AIR "REFRAIN THY VOICE FROM WEEPING."

*INDANTE MODERATO.*

VOICE..

PIANO.

The first system of music features a voice line and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piano part consists of a treble and bass clef staff with chords and moving lines.

*con molta tenerezza.*

Re - frain thy voice from

*f* *dim:* *p*

The second system continues the music with lyrics. It includes dynamic markings: *f* (forte), *dim:* (diminuendo), and *p* (piano). The piano accompaniment continues with chords and moving lines.

weep - ing and thine eyes from tears, for thy

The third system continues the music with lyrics. The piano accompaniment continues with chords and moving lines.

work shall be re - ward - - ed saith .... the Lord. Re -

**E**

The fourth system continues the music with lyrics. It features a fermata over the final note of the voice line. The piano accompaniment continues with chords and moving lines.

- frain thy voice from weeping and thine eyes from tears for thy

*p* *p*

The fifth system continues the music with lyrics. It includes dynamic markings: *p* (piano) and *p* (piano). The piano accompaniment continues with chords and moving lines.

*cres:*  
 work shall be re - ward - - ed saith . . . . the Lord . .

*F p* *cres:*  
 And there is hope in thine

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

*cres:*  
 bor - - - der. and there is hope in thine

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

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

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

saith the Lord. *p* There is hope in thine

end that thy chil - dren shall come ..... a - **H** *cres: molto.*

- gain ..... *ff con passione.* Re - frain thy voice from weep - ing and thine

*ff*  
Ped:

eyes from tears, for thy work shall be re - -

*dim:*

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

*cres:* *ff*

*cres:* *ff*

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

*dim:* *p*

*con gues* *dim:* *p*

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

*dim:* *cres:* *f*

*bg:*

Nº 12. SOLO — "ARISE AND TAKE THE YOUNG CHILD."

*ALLEGRO.*

VOICE.

PIANO.

*Alto Solo. AN ANGEL.*  
*f Recit:*

A - rise, and take the young Child and his mother, and

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

life, and go and dwell in Na - - za - reth .



SOPRANO. *f* I will

ALTO. *Solo. ed.* *Chorus. f* I will

TENOR. *f* I will

BASS. *f* I will

PIANO. *f*

pour my spi - - rit up - on thy seed

pour my spi - - rit up - on thy seed

pour my spi - - rit up - on thy seed

pour my spi - - rit up - on thy seed

PIANO.

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

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

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

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

PIANO.

- spring. I will pour my spi - rit up -

- spring. I will pour my spi - rit up -

- spring. I will pour my spi - rit up -

- spring. I will pour my spi - rit 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 -

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

- on thine off - - - spring.

- on thine off - - - spring.

- on thine off - - - spring.

- on thine off - - - spring.

*con energia.*  
He shall stand and

*sf*

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

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

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 .....

- ty .... of the Name of the Lord .....

- ty ..... of the Name ..... of the Lord .....

- ty .... of the Name ..... of the Lord. ....

N

*ff*

his God. And he  
 his God. *ff* And he  
 his God. *ff* And he  
 his God. *ff* And he

8<sup>a</sup> *ff*

shall be great un - - to the ends  
 shall be great un - - to the ends  
 shall be great un - - to the ends  
 shall be great un - - to the ends

*ff*

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

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 - -

- ty *cres:* of the Name . . . . . of the Lord *ff*  
 - ty *cres:* of the Name . . . . . of the Lord *ff*  
 - ty *cres:* of the Name of the Lord *ff*  
 - ty *cres:* of the Name of the Lord *ff*

his God. I will pour my  
 his God. I will pour my  
 his God. I will pour my  
 his God. I will pour my

The first system of music features four vocal staves and a piano accompaniment. The vocal parts are in a homophonic setting, with each voice part (Soprano, Alto, Tenor, Bass) having its own line. The lyrics are: "his God. I will pour my". The piano accompaniment consists of a right-hand melody and a left-hand bass line, both in a simple, supportive style.

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

The second system of music continues the vocal parts and piano accompaniment. The lyrics are: "spi - rit up - on thy seed, and my bless - ing up -". The piano accompaniment is mostly silent in this system, with only a few notes visible in the right hand.

- on thine off - - - spring. He shall stand and feed .. in the

The third system of music concludes the vocal parts and piano accompaniment. The lyrics are: "- on thine off - - - spring. He shall stand and feed .. in the". The piano accompaniment features a more active right-hand melody starting with a forte (f) dynamic. The system ends with a double bar line.

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

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

*f*  
 In the Ma - jes - - ty of the Name ...  
 strength of the Lord, In the Ma - jes - - ty of the Name  
 strength of the Lord, In the Ma - jes - - ty of the Name ...  
 strength of the 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.

For he shall be great,  
 For he shall be great,  
 For he shall be great,  
 For he shall be great.

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.

*p* He shall stand and feed in the strength of the *cres:*

*p* He shall stand and feed in the strength of the *cres:*

*p* He shall stand and feed in the strength of the *cres:*

*p* He shall stand and feed in the strength of the *cres:*

*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 spi - rit up - on thy

*f* I will pour my spi - rit up - on thy

*f* I will pour my spi - rit up - on thy

*f* I will pour my spi - rit up - on thy

seed and my blessing, my  
 seed and my blessing, my  
 seed and my blessing, my  
 seed and my blessing, my

*p* *cres:*

blessing up on thine ...  
 blessing up on thine  
 blessing up on thine  
 blessing up on thine

*ff*

off spring. I will pour my  
 off spring. He shall stand and  
 off spring.....

*T*

spi - rit up - on thy seed and my  
 I will pour my  
 feed .... in the strength of the Lord, of the Lord .  
 He shall stand and

U  
 f  
 bless - ing up - on thy off - - spring. He shall stand and  
 spi - rit up - on thy seed, He shall stand and  
 He shall stand ..... and  
 feed... in the strength of the Lord, He shall stand and

sf  
 feed in the strength of the Lord, in the strength of the Lord, shall  
 feed in the strength of the Lord, in the strength of the Lord, shall  
 feed in the strength of the Lord, in the strength of the Lord, shall  
 feed in the 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

8a

..... 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

*V* *ff*  
 Lord, For he shall be  
 Lord, *ff* For he shall be  
 Lord, *ff* For he shall be  
 Lord, *V* *ff* For he shall be

great un - to the ends of ..... the  
great un - to the ends of ..... the  
great un - to the ends of ..... the  
great un - to the ends of ..... the

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

.....  
.....  
.....  
.....

*rall:*

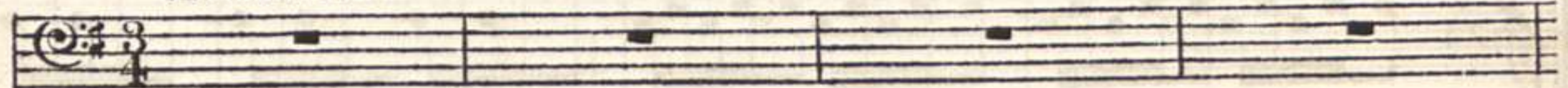
# NAZARETH.

IN THE SYNAGOGUE.

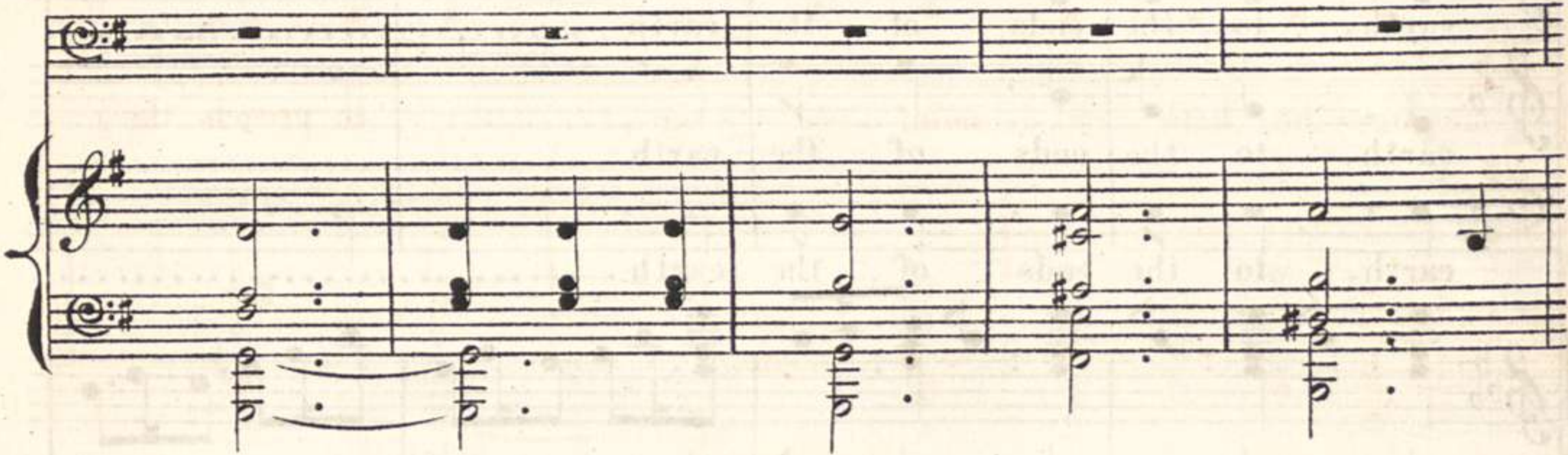
## Nº 14. SOLO & CHORUS "THE SPIRIT OF THE LORD."

ANDANTE.

VOICE.



PIANO.



Baritone Solo.

The

*dim:* *pp* *p*

spi - rit 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 - livrance to the



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

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

bruised, to preach the ac - cept - a - ble year of the

Lord! This day ..... is this

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

CHORUS. (THE PEOPLE.)

ALLEGRO. SOPRANO.

ALTO.  
TENOR.  
BASS.

Whence hath this man this wis - - dom

*p* *stacc:*

*p*

Whence hath this man this wis - - dom and these migh - ty  
and these migh - ty works, this wis - dom and these migh - - - ty

*p*

Whence  
Whence hath this man this wis - - dom and these migh - ty  
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 migh - ty works.

works, this wis - dom and ..... these migh - ty

migh - - ty works, and ..... these migh - ty

and ..... these migh - - - - - ty

*C p e stacc:*

Is not this Jo - seph's son? Is not this the carpenter's son?

works. *p e stacc:* Is not this Jo - seph's son? Is not this the

works. *p e stacc:* Is not this Jo - seph's son?

works. *p e stacc:* Is not this

Is.... not his mo - ther call - ed Ma - - ry?

carpenter's son? Is ... not his mo - ther call - ed Ma - - ry?

Is not this the carpenter's son? Is ... not his mo - ther call - ed

Jo - seph's son? Is not this the carpenter's son? Is ... not his

*cres:*  
 Is not this Jo - seph's son? Is not this  
*cres:* Is not this Jo - seph's son?  
 Ma - - ry? *cres:* Is not this Jo - seph's son?  
 mo - ther call - ed Ma - - ry? Is not this Jo - seph's son?

*cres:*

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

*f*

*Silent.*  
 hath this man these things?  
 hath this man these things?  
 hath this man these things?  
 hath this man these things?

*Silent.*

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

The first system of music features a vocal line in a baritone clef and a piano accompaniment in a grand staff. The vocal line begins with a piano (*p*) dynamic and ends with a mezzo-forte (*mf*) dynamic. The piano accompaniment starts with a piano (*p*) dynamic. The key signature has one sharp (F#) and the time signature is common time (C).

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

The second system continues the vocal line and piano accompaniment. The vocal line has a mezzo-forte (*f*) dynamic. The piano accompaniment also features a mezzo-forte (*f*) dynamic. The key signature and time signature remain the same.

- per - na - um do al - so here in thy coun - try.

The third system continues the vocal line and piano accompaniment. The vocal line has a mezzo-forte (*f*) dynamic. The piano accompaniment has a piano (*p*) dynamic. A chord symbol 'D' is written above the vocal line. The key signature and time signature remain the same.

Ve - ri - ly I say un-to you, a pro-phet is not with-out

The fourth system continues the vocal line and piano accompaniment. The vocal line has a mezzo-forte (*f*) dynamic. The piano accompaniment has a mezzo-forte (*f*) dynamic. A *cres:* (crescendo) marking is present above the vocal line and below the piano accompaniment. The key signature and time signature remain the same.

hon - our, save in his own coun - try and in his own house.

The fifth system concludes the vocal line and piano accompaniment. The vocal line has a mezzo-forte (*f*) dynamic. The piano accompaniment has a mezzo-forte (*f*) dynamic. The tempo changes to *ALLEGRO VIVACE*. The key signature and time signature remain the same.

Chorus.

Is not this Je - - sus, the son of

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

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

-seph? whose fa - ther and mother we know.  
 Jo - seph? whose fa - ther and mother we know.  
 Jo - seph? whose fa - ther and mother we know. Whence  
 Jo - seph? whose fa - ther and mother we know.

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

*f* *sf*

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

..... hath this man these things ..... whence hath this

... whence hath this man ... these ... things, whence

things? Whence hath this

man these things? whence ..... hath this

man these things?

hath he these things? *p*

man these ... things? *p* Is not this

man these things? Is not this Je - - sus,

*p* Is not this

*p* Is not this Je - - sus,

Je - - sus, the son of Jo - - seph, whose

the son of Jo - seph, whose fa - - ther and



Je - - sus the son of Jo - - seph, the son of  
 the son of Jo - - seph, whose fa - - ther and  
 fa - - ther and mo - - ther we know . . . . whose  
 mo - - ther . . . . . we know . . . . whose

*cres:*

Jo - - seph whose fa - - ther and mo - - - - ther we  
 mo - - ther, whose fa - - ther and mo - - - - ther we  
 fa - - - - ther and mo - - - - ther we  
 fa - - - - ther and mo - - - - ther we

*f*

know, whence . . . . hath this man these things?  
 know, whence . . . . hath this man these things?  
 know, whence . . . . hath this man these things?  
 know, whence . . . . hath this man these things?

*ff* *rall:*

ANDANTE.

Baritone Solo.

Moderato.

I tell you of a truth ma - ny widows were in

Is - ra - el in the days of E - li - - as, when the

*un poco più lento.*

heav'n was shut up three years and six months, when great famine was throughout the

*meno f*

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

*animato.*

*animato.*

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

*f*

*p* why hear ye him? why hear ye him? *cres:*

*p* why hear ye him? why hear ye him? *cres:*

*p* why hear ye him? why hear ye him? *cres:*

*Chorus.* why hear ye him? why hear ye him? He hath a -  
 - dow! why hear ye him? why hear ye him? He hath a -

*f* He hath a devil and is mad!

*f* He hath a devil and is mad!

de - vil and is mad! why hear ye him? why

de - vil and is mad! why hear ye him? why

*f* He hath a de - vil and is mad!

He hath a de - vil and is mad!

hear ye him? he hath a de - - vil and is mad! *solo*

hear ye him? he hath a de - - vil and is mad! And

*con energia.*

ma - ny lep - ers were in Is - ra - el in the time of E -

- li - sents the pro - - phet and none of them was

clean - sed - sav - ing Na - - a - man the Sy - rian!

*Chorus. Piu Vivo.*

Away with him! . . . . away with him!

A - way with him! a - way with him . . . he hath a

A - way with him! a - way with him . . . he hath a

*piu vivo.*

he hath a devil and is mad. away with him! he hath a  
 he hath a devil and is mad. away with him! he hath a  
 de - vil and is mad, away with him! he hath a de - vil  
 de - vil and is mad, away with him! he hath a de - vil

8a

de - - vil and is mad! he hath a de - vil and is  
 de - - vil and is mad! he hath a de - vil and is  
 and is mad! he hath a de - vil and is  
 and is mad! he hath a de - vil and is

8a

K

mad!  
 mad!  
 mad!  
 mad!  
 mad!

*p* Thrust him out .....  
 Thrust him out .....

K

*p*

Thrust him out to the hill, Thrust him out to the

Thrust him out to the hill, Thrust him out to the

to... the hill, Thrust him out ..... to... the hill,

to... the hill, Thrust him out ..... to... the hill,

*f p*

*f*

hill, Thrust him out to the hill that we may

hill, 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 .....

*ff*

cast him down ..... head-long, Thrust him out to the hill

cast him down ..... head-long, Thrust him out to the hill

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

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

*sa*

(C. & C. 6735.)

that we may cast him down..... a -

that we may cast him down..... a -

cast him down ..... head-long, a - way with him!

cast him down ..... head-long, a - way with him!

8a

- 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 -

8a

*ff*

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

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

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

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

8a

*ff*

- 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! .....

8a  
p

8a  
p  
dim:



*un poco rall:*

*Piu Tranquillo.*

*pp*

*Baritone Solo.*

*p*

Lord ..... who hath be - - liev - - ed

our re - port, and to

whom is the arm of the Lord .....

..... re - veal - - - ed ? he hath

blind - - - ed their eyes and hard - - en -

- ed their hearts that they should

not see ..... nor un - - - der - - -

- stand..... nor be con - ver - ted .

and be heal - - - ed.

*with fervour.*  
He that be - - - liev - - - eth on me . . . . .

. . . . . be - - - liev - - - eth not on me . . . . .

but on him . . . . .

that sent . . . . . me . . . . .

N<sup>o</sup> 15. QUINTETT "DOUBTLESS THOU ART OUR FATHER." 91

ALLEGRO MODERATO.

SOPRANO 1.

SOPRANO 2.

ALTO.

TENOR.

BASS.

PIANO.

Doubtless Thou art our Father though

Doubtless Thou art our Father though

Doubtless Thou art our Father though

Doubtless Thou art our Father though

Doubtless Thou art our Father though

Doubtless Thou art our Father 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** *cres:*

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

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

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

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

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

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

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* *f* *f* *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-

-deem-er Thy Name is from e-ver-last-ing

-deem-er Thy Name is from e-ver-last-ing

-deem-er Thy Name is from e-ver-last-ing

-deem-er Thy Name is from e-ver-last-ing

-deem-er Thy Name is from e-ver-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

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

our Re - deem - er Thy Name . . . . . is from e - ver - last - -

our Re - deem - er Thy Name . . . . . is from e - ver - last - -

our Re - deem - er Thy Name . . . . . is from e - ver - last - -

our Re - deem - er Thy Name . . . . . is from e - ver - last - -

our Re - deem - er Thy Name . . . . . is from e - ver - last - -

our Re - deem - er Thy Name . . . . . is from e - ver - last - -



R

ing Doubtless Thou art our Father our...

ing Doubtless Thou art our

ing Doubtless Thou art our Fa - - - ther our...

ing Doubtless Thou art our Fa - - - -

*p* *cres:*

Thou art our Fa - - - - ther Doubtless Thou art our

Fa - - ther... Doubtless Thou art our Fa - - - -

*mf* Doubtless Thou art our Fa - - - - ther our

Fa - - - - ther Doubtless 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

cres: - - **S** *f*

not . . . . Thou O Lord art our Fa - - ther

cres: - - *f*

not . . . . Thou O Lord art our Fa - - ther

cres: - - *f*

not . . . . Thou O Lord art our Fa - - ther

cres: - - *f*

not . . . . Thou O Lord art our Fa - - ther

cres: - - *f*

not . . . . Thou O Lord art our Fa - - ther



our Re - deem - er      our Re - deem - er Thy Name is from  
*cres:*      *cres:*

our Re - deem - er      our Re - deem - er Thy Name is from  
*cres:*      *cres:*

our Re - deem - er      our Re - deem - er Thy Name is from  
*cres:*      *cres:*

our Re - deem - er      our Re - deem - er Thy Name is from  
*cres:*      *cres:*

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

*meno f*      *cres:*

e - ver - last - ing Thy Name is from e - -  
*f*

e - ver - last - ing Thy Name . . . . is from e - -  
*f*

e - ver - last - ing Thy Name . . . . is from e - -  
*f*

e - ver - last - ing Thy Name . . . . is from e - -  
*f*

e - ver - last - ing Thy Name . . . . is from e - -

*riten:*

ver - last - ing from e - ver - last -

*riten:*

ver - last - ing from e - ver - last -

*riten:*

ver - last - ing from e - ver - last -

*riten:*

ver - last - ing from e - ver - last -

*riten:*

ver - last - ing from e - ver - last -

ver - last - ing from e - ver - last -

ing!

ing!

ing!

ing!

ing!

ing!

*f*

Ped.

obo

oblo \*

Nº 16. SOLO "BLESSED ARE THEY."

ANDANTE ESPRESSIVO.

VOICE.

PIANO.

The piano accompaniment for the first system consists of two staves. The treble staff begins with a piano (*p*) dynamic and includes a crescendo (*cres:*) and a decrescendo (*dim:*) section. The bass staff provides harmonic support with chords and single notes.

Baritone Solo.

The first line of the baritone solo features a vocal line with the lyrics "Bless-ed are they that are per-se-cu-ted for righteous-ness sake," and a piano accompaniment with a piano (*p*) dynamic.

The second line of the baritone solo features a vocal line with the lyrics "for theirs is the king-dom of Hea-ven" and a piano accompaniment.

The third line of the baritone solo features a vocal line with the lyrics "Judge not that ye be not judg-ed" and a piano accompaniment.

The fourth line of the baritone solo features a vocal line with the lyrics "Con-demn not and ye shall not be con-" and a piano accompaniment.

U

- demn - ed For - give and ye shall

be for - - - giv - - en, That ye may be the children of your

V

Fa - - ther which is . . . . in . . . . hea - - ven .

*cres:* *f*

For He maketh the sun to rise on the e - - vil and on the good, and

*p* *cres:* *f*

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

# N<sup>o</sup>. 17. CHORUS "HE MAKETH THE SUN TO RISE."

ANDANTE MAESTOSO.

SOPRANO.

ALTO.

TENOR.

BASS.

PIANO.

The first system of music shows the vocal and piano parts. The vocal parts (Soprano, Alto, Tenor, Bass) are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piano part is in bass clef with the same key signature and time signature. The lyrics for the vocal parts are: "Solo. Chorus. He maketh the sun to rise on the - just. He maketh the sun to rise on the". The piano part features a complex rhythmic accompaniment with many sixteenth notes.

The second system continues the vocal parts. The lyrics are: "He mak - eth the sun to rise on the e - vil and on the good . . . . . and". The piano part continues with its accompaniment. Dynamics include *mf* (mezzo-forte).

The third system shows the piano part continuing its accompaniment. The lyrics from the vocal parts are: "e - vil and on the good . . . . . and".

The fourth system continues the vocal parts. The lyrics are: "e - vil and on the good and send - eth rain on the e - vil and on the good and send - eth rain on the on... the good and send - eth rain on the on the good and send - eth rain on the". Dynamics include *f* (forte).

The fifth system shows the piano part continuing its accompaniment. Dynamics include *f* (forte).

just and on the un - - - just

just and on the un - - - just He mak - eth the

just and on the un - - - just

just and on the un - - - just

*cres:*

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

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

He mak - eth the sun to rise to

*p*

*cres:*

*cres:* to rise on the e - - vil and on the

to rise on the e - - vil and on the

e - - - vil and on the

rise on the e - - - vil and on the

*cres:*



good, and send . . eth rain on the just and on the

good, and send . . eth rain on the just and on the

good, and send . . eth rain on the just and on the

good, and send . . eth rain on the just and on the

un . . . just . . . and on the un . . .

un . . . just . . . and on the un . . .

un . . . just . . . and on the un . . .

un . . . just . . . and on the un . . .

- just *con forza.* He mak . . eth the

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

- just *con forza.* He

- just *ten:* He mak . . eth the sun to rise on the e . . vil and

*ten:* *L. H.*

*R. H.*

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

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

*L.H.*

*X<sup>f</sup>*  
 sun to rise on the e - - - - vil and  
 e - - vil on the e - - - - vil and  
 rise.... on the e - - - - vil and  
 mak - - eth the sun to rise on the e - - - vil and

*L.H.*

*f*

*dim:*

on the good . . . . . and send eth rain on the

on the good . . . . . and send eth rain on the

on the good . . . . . and send eth rain on the

on the good . . . . . and send eth rain on the

on the good . . . . . and send eth rain on the just and

*dim:*

just and on the un - - - - just . . . . .

just and on the un - - - - just . . . . .

just and on the un - - - - just He mak - - eth the

un - - - - just He mak - - eth the

*p* *pp*

and on the un - - - - just He mak eth the

and on the un - - - - just 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 . . . . .

*cres:* *cres* *cres:*

Y *ff*

sun to rise on the 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  
 ... and on ... the ... good He mak - eth the  
 ... and on the good He mak - eth the

*cres:* *ff*

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

*cres:*

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

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

*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 . . . . .

# LAZARUS.

## Nº 18. DUET—"LORD BEHOLD"

*ANDANTE MODERATO.*

VOICE.

PIANO.

The first system of music consists of a voice line and a piano accompaniment. The voice line is a single staff with a treble clef, a key signature of two flats (B-flat and E-flat), and a 7/4 time signature. It contains several measures of rests. The piano accompaniment is written for a grand piano with two staves (treble and bass clefs). It begins with a piano (*p*) dynamic and features a rhythmic pattern of eighth and quarter notes.

*Tenor Solo. A DISCIPLE.*

The second system continues the tenor solo and piano accompaniment. The tenor line is a single staff with a treble clef, a key signature of two flats, and a 7/4 time signature. It contains the lyrics "Lord be...". The piano accompaniment continues with the same rhythmic pattern.

The third system continues the tenor solo and piano accompaniment. The tenor line is a single staff with a treble clef, a key signature of two flats, and a 7/4 time signature. It contains the lyrics "- hold he whom thou lov - - - est is". The piano accompaniment continues with the same rhythmic pattern.

The fourth system continues the tenor solo and piano accompaniment. The tenor line is a single staff with a treble clef, a key signature of two flats, and a 7/4 time signature. It contains the lyrics "sick.". The piano accompaniment continues with the same rhythmic pattern and includes a *cres:* (crescendo) marking.

A Baritone Solo.

This sick - ness is not un - - - to death,

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

*cres:*

God might be glo - - - - - ri - - fied there - -

- by Let us go in - to Ju - - daea . . . . a - - gain

Tenor.

Mas - ter the Jews of late sought to

stone Thee, and go - est Thou thi - ther a - - gain!

**B** Baritone.

Are there not twelve hours in the

day! If a - - ny man walk in the day he stumbleth

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

if a man walk in the night he stumb - - leth



be - - cause there is no light in him.

Our friend La - za - rus sleep - - eth but I

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

Tenor.  
Lord . . . . . if he sleep . . . . .

he shall do well.

**D** Baritone.

La - - za - rus is dead and I am glad for your sakes that

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

Ne - ver the - less, Let us go un - to

Tenor.

him Let us . . . . al - so go . . . . .

dim:

. . . that we may die . . . . . with him!

rall:

No 19. { SOLO (Contralto) & CHORUS } "WEEP YE NOT FOR THE DEAD".

ANDANTE.

PIANO. *pp*

*cres: - f dim:*

**E** *f dim:* Ped. \*

IN BETHANY.

*p legato.*

**F** *p*

First system of musical notation. Treble and bass staves are connected by a brace. The music features a melodic line in the treble and a supporting bass line. A *cres:* (crescendo) marking is present in the middle of the system.

Second system of musical notation. Treble and bass staves are connected by a brace. The music continues with a melodic line and bass accompaniment. A *dim:* (diminuendo) marking is present in the first half, and a *pp* (pianissimo) marking is present in the second half.

Third system of musical notation. Treble and bass staves are connected by a brace. A large 'C' time signature change is indicated above the treble staff. The music features a melodic line and bass accompaniment. A *cres:* (crescendo) marking is present in the middle of the system.

Fourth system of musical notation. Treble and bass staves are connected by a brace. The music features a melodic line and bass accompaniment. A *ff* (fortissimo) marking is present in the middle. Pedal markings are present below the bass staff: *Ped.*, *\* Ped.*, *\* Ped.*, and *\**.

Fifth system of musical notation. Treble and bass staves are connected by a brace. The music features a melodic line and bass accompaniment. A *dim:* (diminuendo) marking is present in the first half. Pedal markings are present below the bass staff: *Ped.* and *\**. Dynamic markings *p* and *pp* are also present.

Sixth system of musical notation. Treble and bass staves are connected by a brace. The music features a melodic line and bass accompaniment. A *dim:* (diminuendo) marking is present in the first half. Pedal markings are present below the bass staff: *Ped.* and *\**. Dynamic markings *pp* are also present.

Solo Contralto.

**H**

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

- moan him. Nor sor - row not evn as o - - thers which

have no hope, weep . . . . ye not sor - -

*cres.:*

- - row not e - - - ven as . . . o - - thers which

*cres.:*

**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.

**K** weep ye not for the dead weep ye not for the dead

*a tempo.*

ALTO SOLO. Weep ye not for the dead. nei - - ther be - moan him

SOPRANO. Weep ye not for the dead nei - ther be - moan him

ALTO. Weep ye not for the dead nei - ther be - moan him

TENOR. Weep ye not for the dead nei - ther be - moan him

BASS. Weep ye not for the dead nei - ther be - moan him

PIANO. *pp a tempo.*

*cres:*

nor sor - row not sor - - row not, sor - - row not, ev'n as

*cres:*

nor sor - row not sor - - row not ev'n as o - - therswhich

*cres:*

nor sor - row not sor - - row not ev'n as o - - therswhich

*cres:*

nor sor - row not sor - - row not ev'n as o - - therswhich

*cres:*

nor sor - row not sor - - row not ev'n as o - - therswhich

*cres:*

*L ff*

those which have no hope . . . . . weep . . . . . not weep not

have no . . . hope no . . . . . hope weep . . . . .

have no hope no . . . hope weep . . . . .

have no . . . hope weep . . . . .

have no hope weep not weep . . . . .

*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 o...

dead sor-row not ev'n as o...

dead sor-row not ev'n as o...

dead sor-row not ev'n as o...

dead sor-row not ev'n as o...

- thers as others which have no hope...

- thers which have... no hope...

- thers which have... no hope...

- thers which have no hope...

- thers which have no hope...

Nº 20. SCENA "LORD IF THOU HADST BEEN HERE" 121

ANDANTE L'ISTESSO TEMPO.

Solo Soprano. MARTHA.

VOICE.

Lord if Thou hadst been here my bro - ther had not

died.

Lord if Thou hadst been here my bro - ther had not

died. But I know that e - ven now

what - so - e - ver Thou wilt ask of God, God will

Solo Baritone.

give it Thee. Thy bro-ther shall rise a-gain.

MARTHA.

I know that he shall rise a-gain

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

N Baritone.

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 - e - ver liv - - eth and be -

- lie - - veth in me shall ne - - ver die.

where have ye laid him?

*pp* Martha.  
Lord come and see.

Nº 21. CHORUS "BEHOLD HOW HE LOVED HIM."

ADAGIO ESPRESSO.

SOPRANO.

ALTO.

TENOR.

BASS.

PIANO.

Be - hold how he loved him

- hold how he loved him

hold how he loved him how he loved him.

how he loved him.

how he loved him.

how he loved him.

Q

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

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

*pp*

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

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

man should not have died have

e - - - ven this man should not have died have

caused that e - - - ven this man

caused that e - - - ven this man

caused that e - - - ven this man

caused that e - - - ven this man

*dim:* should not have died .

*dim:* should not have died .

*dim:* should not have died .

*dim:* should not have died .

*dim:* should not have died .

Nº 22. SOLO — "SAID I NOT UNTO THEE."

ANDANTE. Baritone. *p*

VOICE.

Said I not un-to thee that

*trem:*

*pp*

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

**R** animando e cres:

God! Thy dead men shall live to -

animando e cres:

Ped. \*

- ge - ther with my dead bo - - dy shall they a - - rise . . . . .

Ped. \*

Ped.



... A . . . wake and sing ye that dwell in the

dust, for thy dew is as the dew of

herbs and the earth

and the earth . . . . . shall cast out the

*sempre cres.*

*sempre cres.*

*ad lib.*

*ff colla voce.*

*attacca.*

Nº 23. CHORUS "THE GRAVE CANNOT PRAISE THEE." 129

ALLEGRO VIVACE.

SOPRANO. *ff* The grave can - - not

ALTO. *ff* The grave can - - not

TENOR. *ff* The grave can - - not

BASS. *ff* The grave can - - not

PIANO. *ff*

*Solo.* *Chorus.*

dead. The grave can - - not

*f* praise thee, Death can - - not

*f* praise thee, Death can - - not

*f* praise thee, Death can - - not

*f* praise thee, Death can - - not

*f* praise thee, Death can - - not

*f* *gra*

ce - - le\_brate thee, They that go down

ce - - le\_brate thee, They that go down

ce - - le\_brate thee, They that go down

ce - - le\_brate thee, They that go down

*gra*

in - - to the pit can - not hope for thy

in - - to the pit can - not hope for thy

in - - to the pit can - not hope for thy

in - - to the pit can - not hope for thy

truth . . . . . he shall

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

truth . . . . . he shall

truth . . . . . he shall

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!

fa - ther to the chil - dren shall make known thy

The

truth, shall make known . . . . . thy...

fa - ther to the chil - dren shall make known thy

The

truth, make known thy

truth, shall make known . . . . . thy

fa - ther to the chil - dren shall make known thy

The

**T**

*sf*

truth, He shall praise thee,  
 truth, He shall praise thee,  
 truth, He shall praise thee,

li - - ving, the li - - ving... The li - - ving, the

He shall praise thee... The fa - ther to the  
 He shall praise thee... The fa - ther to the  
 He shall praise thee... The fa - ther to the

li - - ving... shall praise thee... The fa - ther to the

**U**

chil\_dren shall make known thy truth, The li\_ving, the  
 chil\_dren shall make known thy truth, The li\_ving, the  
 chil\_dren shall make known thy truth, The li\_ving, the

chil\_dren shall make known thy truth, The li\_ving, the

The musical score is arranged in four systems, each consisting of four vocal staves and a piano accompaniment. The lyrics are as follows:

System 1:  
 li - - ving, the li - - - ving — he . . . . . shall  
 li - - ving, the li - - - ving — he . . . . . shall  
 li - - ving, the li - - - ving — he . . . . . shall  
 li - - ving, the li - - - - - ving — he . . . . . shall

System 2:  
 praise thee, he . . . . . shall  
 praise thee, he . . . . . shall  
 praise thee, he . . . . . shall  
 praise thee, he . . . . . shall

System 3:  
 praise thee, shall praise . . . . .  
 praise thee, shall praise . . . . .  
 praise thee, shall praise . . . . .  
 praise thee, shall praise thee.

The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

V

*con forza.*

thee. *con forza.* The

thee. The grave can not praise...

thee. *con forza.*

The grave can not praise.....

grave can not praise.....

thee

*con forza.* The grave can not praise.....

..... thee, The

thee, The grave cannot praise..

The grave cannot praise.....

..... thee, The

grave cannot praise.....

thee  
thee  
The  
grave cannot praise...  
thee.

The grave cannot praise...  
grave can not praise... thee..  
thee,  
The  
The grave cannot praise...

*cres:*  
thee, the grave... the grave  
*cres:*  
the grave can not praise thee, the  
grave can not praise thee, the grave can not praise  
*cres:*  
thee, the grave... can - -



can - - not praise . . . . . thee.

grave can not praise . . . . . thee.

thee, can not praise thee. *con energia.*

- not praise . . . . . thee. Death can not ce - lebrate

Ped. *sf*

*con energia.* Death can not ce - lebrate thee,

Death can not ce - lebrate thee, *con energia.* Death can not ce - lebrate thee,

thee, They that go down in - - to the pit can not

*sf*

ce - lebrate thee, They that go down in - - to the

Death can not ce - lebrate

They that go down in - - to the pit can not hope . . .

hope . . . . . for thy truth . . . . .

*sf*

Y

pit can not ce - le - brate thee.  
 thee, ce - le - brate thee. *marcato.*  
 for thy truth... *marcato.* The

The grave cannot praise

*marcato.* The grave cannot praise  
*marcato.* The grave cannot praise... thee, the  
 grave cannot praise thee, Death can not ce - le -  
 thee, Death can not ce - lebrate thee,

*sf* thee, Death can not ce - lebrate thee,  
 grave cannot praise... thee praise thee, The  
 - brate thee, The grave cannot praise  
 The grave cannot praise thee, Death...

The grave can not praise . . . . .

grave can not praise thee, The grave can not

thee, Death can not ce - le - brate

. . . . . can - - - not ce - - - le - -

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 li - ving, the li - ving . . . shall

thy . . . . . truth. He shall

thy . . . . . truth. He shall

praise thee, He shall praise thee, The

praise thee, The li - ving, the li - ving . . . shall praise thee,

praise thee, He shall praise thee,

praise thee, He shall praise thee,

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

The

The

The

The

AA

fa - - ther to the chil - - dren shall make

fa - - ther to the chil - - dren shall make

fa - - ther to the chil - - dren shall make

fa - - ther to the chil - - dren shall make

*cres:*

*cres:*

*cres:*

*cres:*

known, make known . . . . . thy truth . . . . .

known, make known . . . . . thy truth . . . . .

known, make known . . . . . thy truth . . . . .

known, make known . . . . . thy truth . . . . .

*f*

Death can not ce - lebrate thee,

thy truth . . . . . Death can not

the fa - - ther to the chil - - dren

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

*f*

they that go down in . . . to the pit can not hope  
 ce . le . brate thee, they that go down . . .  
 shall . . . . . make known . . .  
 shall . . . . . make known . . .

**BB**  
 for thy truth, can . . . not . . . hope . . . . .  
 to the pit . . . . . can . . . not  
 . . . . . make known shall make  
 . . . . . shall make

for thy truth. The li . . . ving, the  
 hope for thy truth. The li . . . ving, the  
 known thy truth. The li . . . ving, the  
 known thy truth. The li . . . ving, the

(C & C? 6735.)

li - ving, he shall praise thee,  
 li - ving, he shall praise thee,  
 li - ving, he shall praise thee,  
 li - ving, he shall praise thee,

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

*rit: al fine.* shall . . . . . make known thy truth .  
*rit: al fine.* shall . . . . . make known thy truth .  
*rit: al fine.* shall . . . . . make known thy truth .  
*rit: al fine.* shall . . . . . make known thy truth .

*rit: al fine.*





6  
THE WAY TO JERUSALEM.

NO 24. SOLOS — "MASTER, GET THEE OUT."

ALLEGRETTO AGITATO.

VOICE.

PIANO.

*stacc: e p* *cres* *cen - - do.*

Tenor Solo. A DISCIPLE. *Recit:*

Mas-ter, get thee out and de-part hence, for the

*fp* *f* *pp*

*a tempo.*

chief priests and scribes seek to lay hands on thee,

*bb*

that they may de - li - - ver thee un - - to the pow'r and au -

*bbp* *cres:*

- thor - i - ty of the go - - vern - or.

The first system features a vocal line in G major with lyrics '- thor - i - ty of the go - - vern - or.' The piano accompaniment consists of a right hand with chords and a left hand with a bass line. Dynamics include *f* and *p*.

*Baritone Solo.*

Be - hold we go up to Je - ru - salem, and all things that are writ - ten by the

The second system is a baritone solo with lyrics 'Be - hold we go up to Je - ru - salem, and all things that are writ - ten by the'. The piano accompaniment is marked *piu lento.* and *p*.

pro - phets concerning the Son of man shall be ac - comp - lish -

The third system continues the baritone solo with lyrics 'pro - phets concerning the Son of man shall be ac - comp - lish -'. The piano accompaniment features a more active bass line.

*Piu Vivo.*

- ed.

The fourth system is marked *Piu Vivo.* and contains the word '- ed.' The piano accompaniment is more rhythmic and active.

The fifth system shows the continuation of the piano accompaniment, ending with a double bar line.



Nº 25. CHORUS OF CHILDREN - "HOSANNA!"

ALLEGRO MODERATO.

SOPRANO 1. Ho - - san - na to the Son . . . . of Da - - vid

SOPRANO 2. Ho - - san - na to the Son . . . . of Da - - vid

ALTO. Ho - - san - na to the Son . . . . of Da - - vid

PIANO. *f*

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,

... *Lead.*  
*f* Ho - san - na

- san - - na . . . . .

*p*

*f* 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

- 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!

... 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

High - - est! Peace in heav'n and  
 High - - est! Peace in heav'n and  
 High - - est! Peace in heav'n and

*J/p*  
 Ped. \*

glo - - ry in the high - - est,  
 glo - - ry in the high - - est,  
 glo - - ry in the high - - est,

Ped \* Ped \*

(C & C<sup>o</sup> 6735.)



Peace in heav'n, and glo - - ry in the

Peace in heav'n, and glo - - ry in the

Peace in heav'n, and glo - - ry in the

Ped. \*

high - - - est, Peace in heav'n,

high - - - est, Peace in heav'n,

high - - - est, Peace in

Ped.

Peace in heav'n, and glo - - ry in the

Peace in heav'n, and glo - - ry in the

heav'n, Peace and glo - - ry in the

high - - - - - est. Ho - - -

high - - - - - est, Peace in

high - - - - - est.

This system contains three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one flat. The piano accompaniment is in bass clef. The lyrics are: "high - - - - - est. Ho - - -", "high - - - - - est, Peace in", and "high - - - - - est." The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

*cres:* - - - - -

*cres:* - - - - -

heav'n . . . . .

*f* Ho - - san - - na in the High - - -

*cres:* - - - - -

Ped. \*

This system continues the vocal and piano parts. It includes dynamic markings such as *cres:* (crescendo) and *f* (forte). The lyrics include "heav'n . . . . .", "Ho - - san - - na in the High - - -", and "Ho - - san - - na". A "Ped." (pedal) marking is present at the bottom of the piano part, along with an asterisk symbol.

na

*f* Ho - san - na in the High - -

- - - - - est, Ho - - - - - san - - - - - na

This system concludes the vocal and piano parts. It includes the dynamic marking *f* (forte). The lyrics include "na", "Ho - san - na in the High - -", and "- - - - - est, Ho - - - - - san - - - - - na". The piano accompaniment continues with its rhythmic pattern.

*ff*

Ho-san-na in the High -

est, Ho-san-na in the High -

in.... the High - est, Ho-san - na in the High -

*ff* *gr*

*sf*

- 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

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

**L** *sf*

High - est, Ho-san-na! Ho-

High - est, Ho-san-na! Ho-san-

High - est, Ho-san-na! Ho-

*sf* - san - na! Ho - - - - - san - na! Ho - - - - - san - - - - -  
*sf* - 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!

Ho - - san - na to the Son . . . . of Da - - - -

Ho - - san - na to the Son . . . . of Da - - - -

Ho - - san - na to the Son . . . . of Da - - - -

Ped. \* Ped. \*

- vid! Ho - - san - - na in the

- vid! Ho - - san - - na in the

- vid! Ho - - san - - na in the

*o'ra* Ho - - san - - na in the

*cres:*

*rall:*

*sf* High - - - est, in . . . . the . . . High - - - est!

*sf* High - - - est, in . . . . the . . . High - - - est!

*sf* High - - - est, in . . . . the . . . High - - - est!

*sf* High - - - est, in . . . . the . . . High - - - est!

*rall:*

Nº 26. AIR.—“TELL YE THE DAUGHTER OF ZION.”

ALLEGRO CON BRIO.

VOICE.

PIANO.

First system of musical notation. The voice staff is empty. The piano accompaniment consists of two staves (treble and bass clef). It begins with a piano (*p*) dynamic and includes a crescendo (*cres:*) marking.

Soprano Solo.

Second system of musical notation. The soprano solo line contains the lyrics "Tell ye the daughter of Zion". The piano accompaniment includes dynamic markings *f*, *dim:*, *pp*, *p*, *leggiero.*, and *stacc:*.

Third system of musical notation. The soprano solo line contains the lyrics "Tell ye the daughter of Zion be hold . . . . . thy". The piano accompaniment continues with chords and arpeggios.

Fourth system of musical notation. The soprano solo line contains the lyrics "King com eth un - - - to thee . meek and". A piano (*p*) dynamic marking is present. The piano accompaniment continues.

Fifth system of musical notation. The soprano solo line contains the lyrics "sit - - ting up - on an ass.". The piano accompaniment includes dynamic markings *cres:* and *f*.

Tell ye the daughter of Zion Tell ye the daughter of Zion be-

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

- hold . . . . . be - - - hold . . . . . thy

*cres:*

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

*f*  
His re - - ward is with him and his

*cres:*

work . . . . . be - - fore him. Be -

*dim:* *p*

\_ hold thy sal - va - - tion com - - eth Be -

\_ hold thy sal - va - - tion com - - eth, His re -



- 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...

*cres:* - - - *f*

com - eth un - - - to thee Be -

*f* *p* *p* *meno f*

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

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

*cres:*

- ward is with him and his

*cres:*

*f* work . . . . . his work . . . . . be - -

*f* *sf con forza.*

- fore him and his work . . . . . be - - -

- fore . . . . . him.

*sf* *ff*

*dim.:*

*p* *legato.* *pp*

*Molto*  
Bass Solo. A PHARISEE.

Mas - ter re - buke thy dis -

Baritone Solo.

- ci - - ples

I tell you that if

these should hold their peace, the stones ...

... would im - - me - - diate - - ly cry out.

Nº 27. CHORUS OF DISCIPLES — "BLESSED BE THE KINGDOM."

ALLEGRETTO MODERATO.

TENOR.

BASS.

PIANO.

*con legato.*

*f pesante.*

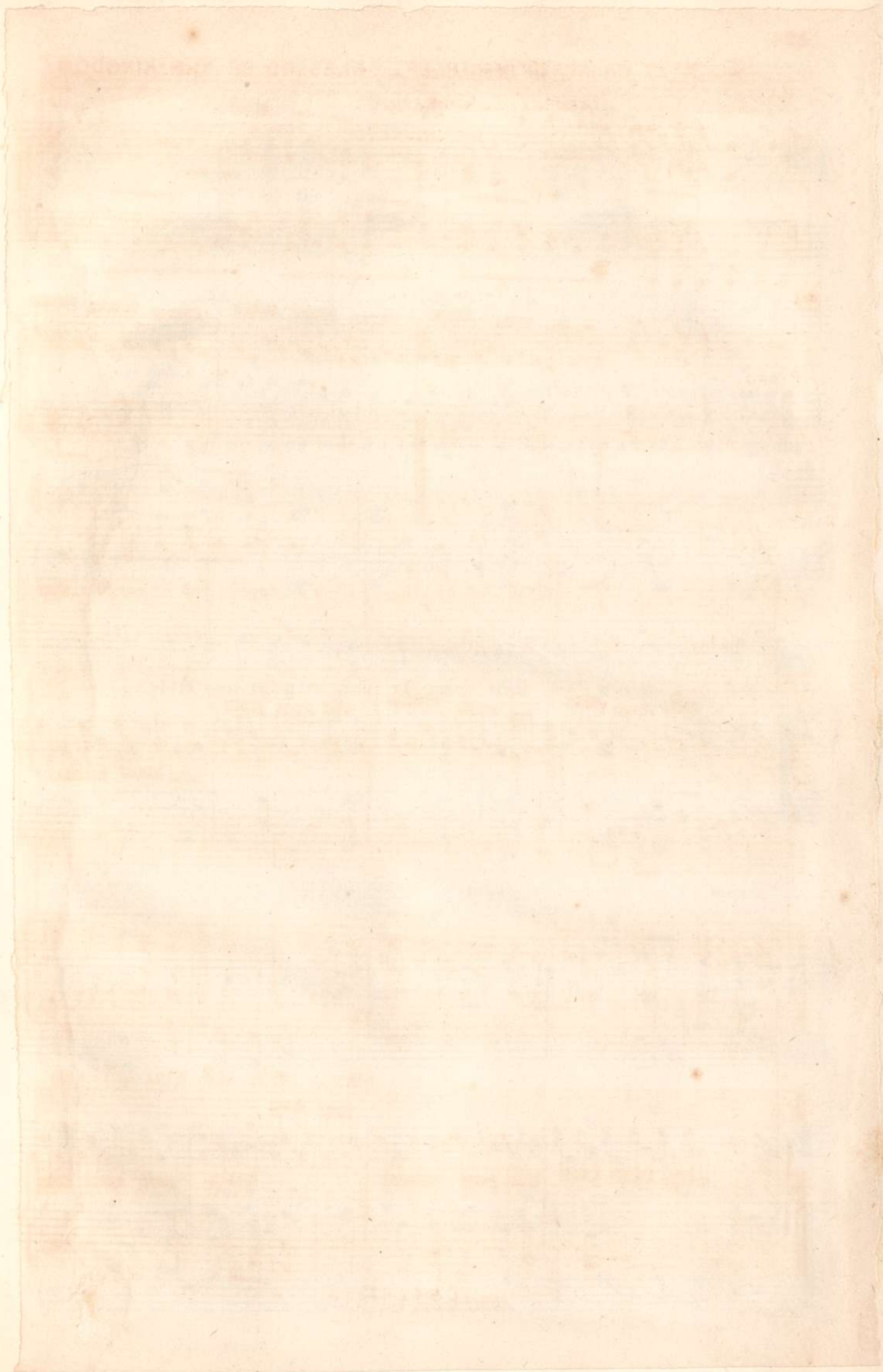
*f*

Bless - ed be the King - - dom of our Fa - ther

Da - - vid that com - eth in the Name of the Lord . . . .

*f*

Bless - ed be the King - - dom



...that com - - - eth in the Name .....

of our Father Da - vid that com - - eth in the

This system contains the first two systems of music. The top system has two vocal staves and a piano accompaniment. The lyrics are: "...that com - - - eth in the Name .....". The second system continues with two vocal staves and piano accompaniment, with lyrics: "of our Father Da - vid that com - - eth in the".

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

Name of the Lord. Bless - ed be the

This system contains the third and fourth systems of music. The top system has two vocal staves and a piano accompaniment. The lyrics are: "of ..... the Lord. Bless - ed be the". The fourth system continues with two vocal staves and piano accompaniment, with lyrics: "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

This system contains the fifth and sixth systems of music. The top system has two vocal staves and a piano accompaniment. The lyrics are: "King - dom of our Fa - - - ther Da - vid, that". The sixth system continues with two vocal staves and piano accompaniment, with lyrics: "King - dom of our Fa - - - ther Da - vid, that".

com - - - - - eth in the Name ..... of the

com - - - - - eth in the Name of the

The first system consists of two vocal staves and a grand staff for piano accompaniment. The vocal lines are in a soprano and alto register. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The lyrics are: "com - - - - - eth in the Name ..... of the" for the top voice and "com - - - - - eth in the Name of the" for the bottom voice.

Lord, in the Name ..... of the Lord,

Lord, in the Name of the Lord, of the

The second system continues the vocal and piano parts. The vocal lines include the lyrics: "Lord, in the Name ..... of the Lord," and "Lord, in the Name of the Lord, of the". The piano accompaniment includes dynamic markings such as *cres:* and *ff*. The piano part features a consistent eighth-note accompaniment.

Lord ..... Bless - ed be the King - - dom

Lord ..... Bless - ed be the King - - dom

The third system concludes the page with the lyrics: "Lord ..... Bless - ed be the King - - dom". The piano accompaniment maintains the eighth-note accompaniment and includes a *ff* dynamic marking. The vocal lines are clearly defined with lyrics.





of our Father Da - - vid that com - eth, that com - - eth in the  
of our Father Da - - vid that com - eth, that com - - eth in the



Name of the Lord, Bless - - ed be the King - dom of our  
Name of the Lord, Bless - - ed be the King - dom of our



Fa - - ther Da - - - - vid.  
Fa - - ther Da - - - - vid.



*dim:* *p* *p*  
Ped

*Baritone Solo.*

If thou hadst known, O Je - ru - salem, e - ven

\* Ped \* Ped \* Ped \*

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

Ped \* Ped \* Ped \*

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

Ped \* Ped \*

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

Ped \* Ped \* Ped \* Ped \*

things which be long unto thy peace.... If thou hadst known,

Ped  $\bar{\circ}$  \* Ped \* Ped \*

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

Ped \* Ped \* Ped  $\bar{\circ}$  \* Ped \*

day, If thou hadst known, O Je - -

Ped  $\bar{\circ}$  \* Ped  $\bar{\circ}$  \* Ped  $\bar{\circ}$  \*

- ru - salem, O Je - - ru - sa - lem, the things..... which be -

Ped  $\bar{\circ}$  \* Ped  $\bar{\circ}$  \* Ped  $\bar{\circ}$  \*

- long un\_to thy peace.... But now they are hid from thine

10  
Nº 28. CHORUS — "HOSANNA TO THE SON."

ALLEGRO MODERATO.

SOPRANO.

ALTO.

TENOR.

BASS.

PIANO.

eyes. *molto cres:*

*p*

*f* Ho - san - na in the High -

Bless - ed be the King -

*f*

Ho - san - na

Ho - san - na in the High - est, in .... the

- est, in .... the High - est ..... the High - est.

- - dom of our Father Da - vid ..... our

Detailed description: This is a page of a musical score for a chorus. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The tempo is marked 'ALLEGRO MODERATO'. The score begins with a piano introduction in the left hand, marked 'p' and 'molto cres:'. The vocal parts enter with the lyrics 'eyes.' and 'Ho - san - na in the High -'. The piano accompaniment provides harmonic support with various textures, including triplets and dynamic markings like 'f'. The lyrics continue: 'Bless - ed be the King -', 'Ho - san - na', 'Ho - san - na in the High - est, in .... the', '- est, in .... the High - est ..... the High - est.', and '- - dom of our Father Da - vid ..... our'. The score is written in a common time signature and includes various musical notations such as notes, rests, and dynamic markings.

in the High - est, in the High -  
 High - est, Ho - san - na, Ho - san - na in the  
 Bless - ed be the King of our Fa - ther  
 Fa - ther Da - vid.

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

*f* - est, Ho - san - na in the High - - - est, Ho - san - na in the  
*f* - est, Ho - san - na in the High - - - est, Ho - san - na in the  
*f* - vid, Ho - san - na in the High - - est, Ho - san - na in the  
*f* 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.*  
 Ped.  
 (C & C<sup>o</sup> 6735.)

W

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

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

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

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

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

W

\* Ped. \*

High - - - est! Peace in heav'n and

High - - - est! Peace in heav'n and

High - - - est! Peace in heav'n and

High - - - est! Peace in heav'n and

High - - - est! Peace in heav'n and

Ped. \* Ped. \*



glory in the Highest!

glory in the Highest!

glory in the Highest!

glory in the Highest!

glory in the Highest!

Ped. \* Ped. \*

*pp* Peace in heav'n, Peace in heav'n, and

*pp* Peace in heav'n, Peace in heav'n,

*pp* Peace in heav'n . . . . . and

glo - - ry in the High - - - -

glo - - ry in the High - - - -

X *cres:*

- est! *p* Ho - - san - - - - na, Ho -

Peace in heav'n . . . . . *f*

*cres:* Ho - - san - na

- est! Peace in heav'n . . . . .

*cres: molto.*

Ped. \* Ped.

- san - - - - - na,

*f* Ho - san - na in the High - -

in the High - - - - - est in... the High - - - -

Ho - - san - - na, Ho - -

Y

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

*ff* *gva*

*sf* est! Ho - san - - na in the High - est! Bless.  
 est! Ho - san - - na in the High - est! Bless.  
 est! Ho - san - - na in the High - est! Bless.  
 est! Ho - san - - na in the High - est! Bless.  
*gva* est! Ho - san - - na in the High - est! Bless.

*sf* - ed is... he that com - - eth, that com eth in the Name  
 - ed is he that com - - eth in the Name  
 - ed is... he that com - - eth in the Name  
 - ed is... he that com - - eth in the Name

Z

of the Lord. *sf* Ho - - - san - - na, Ho - - - *sf*  
of the Lord. *sf* Ho - - - san - - na, Ho - - - *sf*  
of the Lord. Ho - - - san - - na, Ho - - - san - - *sf*  
of the Lord. Ho - - - sa - - na, Ho - - - *sf*

Bless - - ed is he that com - - *sf*  
- san - - na, Ho - - san - na, Bless - - ed is he that *sf*  
- na Bless - - ed is he that com - - eth in... *sf*  
- - - san - - na, Bless - - ed is

- eth in.... the Name of the Lord, Ho - san - - na, Ho - - san - - na, Ho - *sf*  
com - eth in the Name... of the Lord, Ho - san - - na, Ho - - san - - na, Ho - *sf*  
... the Name of the Lord, Ho - san - - na, Ho - - san - - na, Ho - *sf*  
he, bless - ed is he! Ho - san - - na, Ho - - san - - na, Ho - *sf*

-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 ! . . . . .

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**SECOND PART.**

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# SECOND PART.

## JERUSALEM.

### Nº 29. OVERTURE.

Andante maestoso.

The musical score is written for piano and consists of six systems of music. Each system contains two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The first system begins with a fortissimo (*ff*) dynamic marking. The second system continues the piece. The third system features a section labeled 'A' and begins with a piano (*p*) dynamic marking. The fourth system continues the piece. The fifth system continues the piece. The sixth system concludes the piece with a fortissimo (*ff*) dynamic marking. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

# SECOND PART.

## JERUSALEM.

### Nº 29 OVERTURE.

Andante maestoso.

The musical score is written for a single instrument (Primo) in a 3/4 time signature and a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Andante maestoso'. The score consists of five systems of two staves each, with a brace on the left side of each system. The first system begins with a dynamic marking of *ff* (fortissimo) and features a melodic line in the upper staff and a harmonic accompaniment in the lower staff. The second system includes a vocal line in the upper staff, indicated by a dashed line and the syllable 'ga'. The third system contains a section marked 'A' and begins with a dynamic marking of *p* (piano). The fourth system continues the melodic and harmonic development. The fifth system concludes with a dynamic marking of *ff* and a crescendo hairpin.



The first system of music is written on a grand staff. The right hand (treble clef) begins with a series of chords and eighth notes, while the left hand (bass clef) provides a steady accompaniment of eighth notes. The key signature consists of two flats (B-flat and E-flat).

Allegro Risoluto e Vivace.

The second system contains a repeat sign. The first part of the system is in the original key signature. The second part, marked with a 'B' and a 'C' time signature, is in a different key signature and features a forte (*f*) dynamic marking. The right hand plays a rhythmic pattern of eighth notes, and the left hand provides a bass line.

The third system continues the piece with dynamic markings of piano (*p*) and forte (*f*). The right hand features a melodic line with some grace notes, while the left hand maintains a consistent eighth-note accompaniment.

The fourth system shows a transition between piano (*p*) and forte (*f*) dynamics. The right hand has a melodic line with grace notes, and the left hand continues with eighth-note accompaniment.

The fifth system is characterized by the use of triplets in the right hand. The dynamic marking is *sf* (sforzando). The right hand plays a melodic line with triplets, while the left hand provides a bass line.

The sixth system concludes the page with various rhythmic patterns. The right hand features a melodic line with grace notes, and the left hand provides a bass line. The piece ends with a final chord in the right hand.

The first system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat). The music features a variety of chordal textures and melodic fragments, including some sixteenth-note patterns.

The second system continues the piece. It includes the tempo marking "Allegro Risoluto e Vivace." in the upper right. There are dynamic markings of *p* (piano) and *f* (forte). The notation includes trills and sixteenth-note passages in both staves.

The third system shows a transition from a piano section to a forte section. The piano section features triplets of sixteenth notes in the bass staff. The forte section consists of rapid sixteenth-note runs in both staves.

The fourth system is similar to the third, with a piano section containing triplets and a forte section with sixteenth-note passages.

The fifth system is marked with a dashed line and "8a" above it, indicating a first ending. It features melodic lines with slurs and ties in both staves.

The sixth system is also marked with a dashed line and "8a" above it, indicating a first ending. It contains more complex rhythmic patterns and slurs in both staves.

*C*

*dim:* . . . . . *p*

*p*

*res - - - cen - - - do*

*dim:* . . . . .

First system of musical notation. It consists of two staves joined by a brace on the left. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The first measure has a common time signature 'C' above the staff. The music features chords and melodic lines with slurs. A dynamic marking 'p' (piano) is present in the second measure.

Second system of musical notation, continuing the piece with two staves and similar musical notation.

Third system of musical notation, featuring longer melodic lines and chords.

Fourth system of musical notation, continuing the melodic and harmonic development.

Fifth system of musical notation. The upper staff contains the lyrics "cres. - - - cen - - - do . . . . .". The music includes slurs and dynamic markings.

Sixth system of musical notation. The upper staff contains the lyrics "dim. . . . .". The music concludes with a final chord and melodic line.

**D**

*p* *cres.* *f*

*cres.*

**E**

*sf sf sf sf ff*

*p* *ff*

Musical notation system 1. Treble clef, key signature of three flats (B-flat, E-flat, A-flat). The system begins with a dynamic marking of *p* and a chord symbol **D**. It features a series of chords in the right hand and a rhythmic accompaniment in the left hand. A *cres:* marking is present, leading to a dynamic marking of *f* at the end of the system.

Musical notation system 2. Continuation of the piece with complex chordal textures in the right hand and rhythmic accompaniment in the left hand.

Musical notation system 3. Continuation of the piece, featuring a *cres:* marking and dynamic markings of *p* and *f*.

Musical notation system 4. Continuation of the piece, featuring a *ga* marking above the right hand, dynamic markings of *sf* and *ff*, and a chord symbol **E**.

Musical notation system 5. Continuation of the piece, featuring a *ga* marking above the right hand, a *loco* marking, and dynamic markings of *p* and *sf*.

Musical notation system 6. Continuation of the piece, featuring dynamic markings of *p* and *ff*.

First system of musical notation. The upper staff features a melodic line with four groups of triplets, each marked with a '3' and a slur. The lower staff provides a harmonic accompaniment. A dynamic marking of *p* is present at the beginning, and a *ch.* marking appears in the middle of the system.

Second system of musical notation, continuing the piece with melodic and harmonic development in both staves.

Third system of musical notation, featuring a more active melodic line in the upper staff and a corresponding accompaniment in the lower staff.

Fourth system of musical notation. It begins with a dynamic marking of *p* and a **F** (forte) marking. A *dim:* (diminuendo) marking is placed over the upper staff, indicating a gradual decrease in volume. The lower staff continues with its accompaniment.

Fifth system of musical notation, showing a continuation of the melodic and harmonic themes.

Sixth system of musical notation, concluding the page with a final melodic flourish in the upper staff and a supporting accompaniment in the lower staff.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has three flats. The music includes a piano (*p*) dynamic marking and a hairpin crescendo leading to a fortissimo (*ff*) dynamic. Long horizontal lines above the notes indicate phrasing or breath marks.

Second system of musical notation, continuing the piece with similar phrasing and dynamics. The piano (*p*) dynamic is present at the start of the system.

Third system of musical notation, featuring a piano (*p*) dynamic marking. The notation includes complex chordal textures and melodic lines.

Fourth system of musical notation, featuring a forte (*F*) dynamic marking. The music consists of sustained chords and melodic fragments.

Fifth system of musical notation, featuring piano (*p*) dynamic markings. The system shows intricate chordal patterns and melodic movement.

Sixth system of musical notation, concluding the page with sustained chords and melodic lines. The piano (*p*) dynamic is indicated at the beginning.



First system of musical notation. The upper staff features a complex, rapid melodic line with many slurs and accents. The lower staff provides a harmonic accompaniment with chords and single notes. The lyrics "cres - - cen - - do." are written below the upper staff.

Second system of musical notation. The upper staff continues the melodic line. The lower staff has a more rhythmic accompaniment. The lyrics "dim: . . . . ." are written below the upper staff.

Third system of musical notation. A common time signature "C" is placed above the upper staff. The upper staff has a melodic line with slurs. The lower staff has a dense accompaniment of chords. The lyrics "p . . . . . cres - - cen - - do." are written below the upper staff.

Fourth system of musical notation. The upper staff has a melodic line with a crescendo hairpin. The lower staff has a rhythmic accompaniment. The dynamic marking "f" is present.

Fifth system of musical notation. The upper staff has a melodic line with slurs. The lower staff has a rhythmic accompaniment. The dynamic markings "cres." and "sf sf sf" are present.

Sixth system of musical notation. The upper staff has a melodic line with slurs. The lower staff has a rhythmic accompaniment. The dynamic markings "sf", "ff", and "ff con fuoco." are present.

eres - - cen - - do.

This system shows the first two staves of a musical score. The upper staff contains a vocal line with lyrics "eres - - cen - - do." and the lower staff contains a piano accompaniment. The music is in a key with two flats and a common time signature.

dim. . . . .

This system continues the musical score. The upper staff has a vocal line and the lower staff has a piano accompaniment. A dynamic marking "dim." is present in the middle of the system.

C  
p  
eres - - - - cen - - do

This system features a key signature change to C major, indicated by a "C" above the staff. The upper staff has a vocal line and the lower staff has a piano accompaniment. A dynamic marking "p" is present. The lyrics "eres - - - - cen - - do" are written below the vocal line.

8a

This system shows a piano accompaniment with a dynamic marking "f". A dashed line labeled "8a" is positioned above the staff.

8a  
cres. sf sf sf

This system continues the piano accompaniment with dynamic markings "cres.", "sf", "sf", and "sf". A dashed line labeled "8a" is positioned above the staff.

8a  
H  
ff ff con fuoco.

This system concludes the piano accompaniment with dynamic markings "ff" and "ff con fuoco." A dashed line labeled "8a" is positioned above the staff.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a melodic line in the treble clef and a supporting line in the bass clef. A dynamic marking of *ff* is present in the right hand.

Second system of musical notation, continuing the piece with similar melodic and harmonic structures in the grand staff.

Third system of musical notation, showing a more rhythmic and chordal texture in the grand staff.

Fourth system of musical notation, featuring a melodic line in the treble clef and a bass line with a dynamic marking of *fp*.

Fifth system of musical notation, characterized by long, sustained notes in the bass clef and a melodic line in the treble clef.

Sixth system of musical notation, including a vocal line with the lyrics "cres - - - cen - - - do ..." and a piano accompaniment in the grand staff.

8a

*ff*

This system contains the first two staves of music. The upper staff features a complex, ascending melodic line with many slurs and ornaments. The lower staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *ff* is present in the lower staff.

This system contains the next two staves of music. The upper staff continues the melodic line with a large slur. The lower staff continues the accompaniment with various rhythmic patterns.

8a

This system contains the third and fourth staves of music. The upper staff has a more rhythmic, dotted-note melody. The lower staff consists of chords and bass notes. A dynamic marking of *p* is visible in the lower staff.

*p*

This system contains the fifth and sixth staves of music. The upper staff has a melodic line with a slur. The lower staff has a more active accompaniment with a slur. A dynamic marking of *p* is present in the lower staff.

This system contains the seventh and eighth staves of music. The upper staff has a melodic line with a slur. The lower staff has a more active accompaniment with a slur.

*cres - - cen - - do.*

This system contains the ninth and tenth staves of music. The upper staff has a melodic line with a slur. The lower staff has a more active accompaniment with a slur. The text *cres - - cen - - do.* is written across the staves.

*molto . . . cres - - - cen*

*do* **K** *.ff*

*riten: al fine sf*

*molto . . . . . cres - - - cen - -*

*do.* *ff*

*riten: al fine sf*

Nº 30. SOLO - "WHEN THE SON OF MAN."

ANDANTE MODERATO.

Baritone Solo.

VOICE. *p* When the Son of man shall

PIANO. *p*

come in his glo - ry and all the ho - ly an - gels

with him, then shall he sit up - on the throne of his

**L** *Quasi Recit.* glo - - ry; And before him shall be gather'd all na - tions

and he shall separate them one from a - no - ther as a shepherd di -

- vi - deth 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 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 hungred and ye gave me meat,

*cres.*

I was thirsty and ye gave me drink... I was

*dim.*

sick *dim.* and ye vis - it - ed me... I was in

pri - - - son and ye came un - to me.

*pp*

Then shall the righteous answer him say - - ing,

*f*

Lord, when saw we thee an hun - gred and fed thee? or

thirs - ty and gave thee drink?.... Or when saw we thee

*dim:*

sick or in pri - - son and came un - to thee?

*dim:* *p* *dim:*

**P** *Quasi Recit.* *a tempo.*

And the Kings shall an - swer and say un - to them, Ve - ri - 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

*f animato.*

cursed in - to e - ver - last - ing fire, For I was an

*rall:* *R p*

hungred and ye gave me no meat . . . . I was

thirsty and ye gave me no drink, sick and in

*cres.*

pri-son and ye vis-it-ed me not. Then shall they al-so

*S*

an-swer him say-ing, Lord when saw we thee an

*f*

hun-gred or a-thirst or sick or in pri-son and did not

minister un-to thee? Then shall he answer them

*T*

*f a tempo piu vivo.*

say - ing, Ve - ri - ly I say un - to you, In - asmuch as ye

did it not to one of the least of these ye did it not to

*Più Lento.*

me. And these shall go a - way in - to e - verlast - ing

*ff* pun - ish - ment, *p tranquillo.* But the righ - teous

in - to life e - ter - nal.

NO 31. SOLOS & CHORUS — "IS NOT THIS HE!"

ALLEGRO MODERATO.

PIANO.

The piano accompaniment for the first system consists of two staves. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It starts with a forte (*f*) dynamic and features a triplet of eighth notes. The lower staff begins with a bass clef and a key signature of one sharp (F#). The music continues through several measures with various chordal textures and melodic lines.

A	SOPRANO. <i>f</i>	Is not this he whom they seek to
A	ALTO. <i>f</i>	Is not this he whom they seek to
A	TENOR. <i>f</i>	Is not this he whom they seek to
A	BASS. <i>f</i>	Is not this he whom they seek to

The piano accompaniment for the second system consists of two staves. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music starts with a forte (*f*) dynamic and includes a section marked with a large 'A' above the staff. The lower staff continues with a bass clef and a key signature of one sharp (F#). The system concludes with a final chord.

kill, and lo! . . . he speaketh bold - ly, and they say nothing

kill, and lo! he speaketh bold - ly, and they say nothing

kill, and lo! he speaketh bold - ly, and they say nothing

kill, and lo! he speaketh bold - ly, and they say nothing

un - to him, and they say no - thing un - to him?

un - to him, and they say no - thing un - to him?

un - to him, and they say no - thing un - to him?

un - to him, and they say no - thing un - to him?

un - to him, and they say no - thing un - to him?

Do the ru - lers know indeed that this is the ve - ry Christ? **B**

Do the ru - lers know indeed that this is the ve - ry Christ?

Do the ru - lers know indeed that this is the ve - ry Christ?

Do the ru - lers know indeed that this is the ve - ry Christ? **B**

We know this man, whence he is,

But when Christ com-eth

no man know-eth whence ..... he is,

*f* When Christ com-eth will

*f* When Christ com-eth will

*f* When Christ com-eth will

*f* When Christ com-eth will

*ff* When Christ com-eth will



he do more mi - - ra - cles than this man hath

he do more mi - - ra - cles than this man hath

he do more mi - - ra - cles than this man hath

he do more mi - - ra - cles than this man hath

*ff*

done? This is the Christ.

done? *ff* This is the Christ.

done? *ff* This is the Christ.

done? *ff* This is the Christ.

*ff* *p*

**C** *Tenor Solo.* A RULER.

Shall Christ come out of Ga - li - lee?

Christ com - eth of the seed of

*pp*

Da - - vid, and out... of the

town of Beth-le-hem where... Da - - - vid was.

*marcato.*

*f*

Ne-ver man spake as this man.

*f*

Ne-ver man spake as this man.

*f*

Ne-ver man spake as this man.

*f*

Ne-ver man spake as this man.

*Chorus.*

*ff*

Tenor Solo. A RULER.

Are ye... al - so de - cei - - ved?

Have a - ny of the ru - - ler's or the

Pha - ri - sees be - lie - ved on him? This people who

knoweth not the law is cur - - - sed.

**E** Bass Solo. NICODEMUS.

Doth our law judge any 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

Tenor, Solo. A RULER.

fight a - gainst God. Art thou al - so of Ga - li - lee!

*f* *cbn forza.*

ga Search and look, for

*f*

out of Ga - li - lee a - - ris - - eth no .....

*ad lib:* *colla voce.*

Pro - - - phet.

*f*

NO 32. CHORUS OF WOMEN "THE HOUR IS COME."

ANDANTE.

SOPRANO.

ALTO.

PIANO.

G p

The

The

G.

cres:

hour is come and the

cres:

hour is come and the

cres:

Son of man shall be be-tray'd

Son of man shall be be-tray'd

*f* in - to the hands of sin - - - - ners.

*f* in - to the hands of 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 ru - lers take coun - sel to - ge - - ther,

soul, and the ru - lers take coun - sel to - ge - - ther,

*f* The migh - ty are ga - ther - ed a - gainst

*f* The migh - ty are ga - ther - ed a - gainst

*cres:* *f*

*ff* thee, The migh - ty are gathered a - gainst thee, and have *dim:*

*ff* thee, The migh - ty are gathered a - gainst thee, and have *dim:*

*ff* *dim:*





*J*

said thou shalt die! for thou hast

said thou shalt die! for thou hast

*p* *cres:*

*p* *cres:*

*p* *cres:*

*p* *cres:*

prophesied a - gainst this ci - ty, hast pro - - - phe -

prophesied a - gainst... this ci - ty, hast pro - - - phe -

*f*

*f*

*f*

-sied a - gainst this ci - - - ty, For this our

-sied... a - gainst this ci - - - ty, For this our

*L* *p*

*p*

*dim:*

heart is faint.... for these things our

heart is faint.... for these things our

*f*

*f*

*cres:*

*f*

eyes are dim, our eyes

eyes are dim, our eyes

*dim:*

*dim:*

*dim:*

are dim.....

are dim.....

*p*

*p*

*Ped:*

*ANDANTE.* *Baritone Solo.* *p*

VOICE. Daugh - - - ters of Je -  
- ru - - sa - lem, weep ..... not for me...  
But weep ..... for your - selves and for your  
child - - ren, for the day shall come  
when there shall be such tri - bu - - la - - tion

PIANO. *p*

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:  
*p*

Then look up and lift up your heads,

*cres: un poco.*

for your re - demp - tion draw - eth nigh.

*dim:*

*p*  
In the world ye shall have tri - bu -

*p* da - qui - mol - to

*cres: al fine.*  
- la - - - tion, but be of good

*cres: al fine.*

*R* *ff*  
cheer, I have o - -

ver - come the world .....

*fff*

ri - ten - u - to.

*Ped.* \* *Ped.* \*

(C & C<sup>o</sup> 6735.)

NO 34. QUARTETT (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*

sha - dow of Death, I will fear no e - vil,

sha - dow of Death, I will fear no e - vil,

sha - dow of Death, I will fear no e - vil,

sha - dow of Death, I will fear no e - vil,

*f* for thou..... art with..... me,

*f* for thou..... art with..... me,

*f* for thou..... art with..... me,

*f* for thou..... art with..... me,

\* For Rehearsal only.

Yea, though I walk through the val-ley of the sha-dow of Death,

Yea, though I walk through the val-ley of the sha-dow of Death,

Yea, though I walk through the val-ley of the sha-dow of Death,

Yea, though I walk through the val-ley of the sha-dow of Death,

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....

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



*pp*

me. Yea, though I walk through the valley of the shadow of

me. Yea, though I walk through the valley of the shadow of

me. Yea, though I walk through the valley of the shadow of

me. Yea, though I walk through the valley of the shadow of

*cres:* Death, I will *cres:* fear... *no*... *dim:* e - vil... , for

Death, I will *cres:* fear..... *no* e - vil, for

Death, I will *cres:* fear..... *no* e - vil, for

Death, I will fear *no* e - vil... , for

*p* Thou art with me. Yea, though I walk through the

Thou art with me. *p tenuto* Yea, though I walk.....

Thou art with me. *p tenuto* Yea..... Yea, though I

Thou art with me. Yea, though I walk through the val - - ley

*cres:* *ff*

val\_ley of the sha\_dow of Death, I will fear no  
 through the sha - - - dow of Death, I will fear no  
 walk through the sha\_dow of Death, I will fear no  
 of the sha - - dow of Death, I will fear no

*cres:* *ff*

*dim:*

e - vil for Thou art with me, for Thou .....  
 e - vil for Thou art with me, for Thou .....  
 e - vil for Thou art with me, for Thou .....  
 e - vil for Thou art with me, for Thou .....

*dim:*

*dim.* *Slower. pp*

... *dim.* art with me, art with ..... me.  
 art ..... with me, art with me.  
 ..... *dim.* art with me, art with me.  
 ... *dim.* art with me, art with me.

*dim.* *Slower. pp*

No 35. CHORUS — "MEN AND BRETHREN!"

ANDANTE MAESTOSO.

SOPRANO.

ALTO.

TENOR.

BASS.

PIANO.

Men and breth - ren

Men and breth - ren

*con forza.*

and who-so-ever a-mong you feareth God! to

and who-so-ever a-mong you feareth God! to

A

you is the word of Sal - va - tion sent, Men and  
 you is the word of Sal - va - tion sent, Men and

breth - ren and who - so - e - ver a - mong you fear - eth  
 breth - ren and who - so - e - ver a - mong you fear - eth

God, To you is the word of Sal - va - -  
 God, To you is the word of Sal - va - -

tion sent.....  
tion sent.....

Je - sus of  
Je - sus of  
Je - sus of  
Je - sus of

VIOL. Je - sus of

*rall:*  
*rall:*

*p*

Na - zareth a man ap - prov - ed of God by mi - racles and  
Na - zareth a man ap - prov - ed of God by mi - racles and  
Na - zareth a man ap - prov - ed of God by mi - racles and  
Na - zareth a man ap - prov - ed of God by mi - racles and

*cres:*  
*cres:*  
*cres:*  
*cres:*

*cres:*

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 - li - ver - ed by the de - ter - minate

*ff*

Him being de - li - ver - ed by the de - ter - minate

*ff*

Him being de - li - ver - ed by the de - ter - minate

*ff*

Him being de - li - ver - ed by the de - ter - minate

**B**

Him being de - li - ver - ed by the de - ter - minate

*ff*

coun - sel and fore - knowledge of God,

coun - sel and fore - knowledge of God, being de -

coun - sel and fore - knowledge of God, being de - li - ver - ed

coun - sel and fore - knowledge of God,

being de - li - - ver - ed by the de - ter - minate

- li - - ver - ed by the de - ter - minate coun - - sel and

by the de - ter - minate coun - - sel of God.

being de - li - - ver - ed

coun - sel and fore - knowledge of God. Him being de-

fore - know - ledge of God. Him being de-

by the de - ter - mi - nate coun - sel of God. Him being de-

- li - vered by the de - terminate counsel of God . . . . .

- li - vered by the de - terminate counsel of God . . . . .

- li - vered by the de - terminate counsel of God . . . . .

- li - vered by the de - terminate counsel of God . . . . .

*p cres:* They have ta - ken and by *f* wick - ed hands have *dim:* cru - ci -

*p cres:* They have ta - ken and by *f* wick - ed hands have *dim:* cru - - ci -

*p cres:* They have ta - ken and by *f* wick - ed hands have *dim:* eru - ci -

*p cres:* They have ta - ken and by *f* wick - ed hands have *dim:* eru - - ci -

*p*  
 - fied and slain,  
 - fied and slain,  
 - fied and slain,  
 - fied and slain,  
 have cru - ci - fied and

*p* *cres:*  
 Him they have ta - ken and by  
 Him they have ta - ken and by  
 slain.  
 Him they have ta - ken and by  
 slain.  
 Him they have ta - ken and by

*p* *cres:*  
 Him they have ta - ken 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,

*ff* *dim:*  
 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*

*cres: molto.* when they had ful - - fil - led all that was *f*

*cres: molto.* when they had ful - - fil - led all that was *f*

*cres: molto.* when they had ful - - fil - led all that was *f*

*cres: molto.* when they had ful - - fil - led all that was *f*

*cres: molto.*

writ - ten of him, *p*

writ - ten of him, *p* They

writ - ten of him, They took him down .....

writ - ten of him, *p*

*p*

They took him

took him down..... from the

..... from..... the

*p* 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 -

**F**

- chre .

- chre .

- chre .

- chre .

**F**

*pp*

*ppp*  
He made his grave with the wick - - ed. *Silent.*

*ppp*  
He made his grave with the wick - - ed. *Silent.*

*ppp*  
He made his grave with the wick - - ed. *Silent.*

*ppp*  
He made his grave with the wick - - ed. *Silent.*

He made his grave with the wick - - ed.

*Silent.*

**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.

And with the rich in his death.

*pp*

voices alone.

*cres:*  
Therefore will God di - vide him a por - tion with the

*cres:*  
Therefore will God di - vide him a por - tion with the

*cres:*

(C & C<sup>o</sup> 6735.)

*f* great ..... a per - tion

*f* great ..... *f*

*f* Therefore will God di -

Therefore will God di - vide him a por - tion with the

with the great .....

*f* Therefore will God di - - vide him a por - tion with the

- vide him a portion with the great, will God ..... di -

great, will God di - - vide ..... him a

*H* *f* Therefore will God di - vide him a por - tion with the

great ..... therefore will God ..... will ....

- vide him a por - - - - - tion with the

por - tion with the great, with the

*sf con forza.*

great, There - - - fore will God, there - - - fore will

*con forza.*

..... God di - vide... him ..... a por - - - tion.....

*con forza.*

great, will God di - vide... him ..... a por - - - tion.....

*con forza.*

great, Therefore will God, ..... therefore will

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 a

portion with the great ..... will ..... God di - vide him a

portion 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

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

por - - tion with the great, Be - cause he hath

*sempre ff*

*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

pour - - - ed out his soul, pour - ed out his

*sf*

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.

soul un - to death, pour - ed out his soul un - to death.

*rall:*

*rall:*

*rall:*

*rall:*

*rall:*

*rall:*

(C & C<sup>o</sup> 6735.)

# AT THE SEPULCHRE.

MORNING.

Nº 36. SOLO. (Soprano.) "WHERE HAVE THEY LAID HIM."

ANDANTE MODERATO.

PIANO.

The musical score consists of five systems of piano accompaniment. Each system is written for a grand piano with a treble and bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The first system begins with a piano (*p*) dynamic marking. The second system continues the accompaniment with various chordal textures and melodic lines. The third system features a crescendo (*cres:*) marking. The fourth system includes a section marked with a large 'A' and a piano (*p*) dynamic. The fifth system concludes with another crescendo (*cres:*) marking. The overall texture is delicate and expressive, typical of a 19th-century solo piano accompaniment.

dim: *pp* *crps:*

dim:

*p* dim: *pp* **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

**C**

me for the Lord hath add - ed grief to my

sor - - - row. I faint - ed in my sigh - - ing

And I find . . . . . no . . . . . rest ! . . . .

*rall:*

N<sup>o</sup> 37. ARIA. — "LORD, WHY HIDEST THOU THY FACE."

*MODERATO.*

VOICE. Lord, why hidest thou thy face? Lord,

PIANO. *p*

why hidest thou thy face? why hidest thou thy face? **D**

Lo - - ver and friend hast thou put a - - way from me,

and hid my ac - - quaint - - tance out of my sight

Lo - - ver and friend hast thou put a - - way from me,

(C & C<sup>o</sup> 6735.)

and hid my ac - - quain - - tance out of my sight.

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "and hid my ac - - quain - - tance out of my sight." The piano accompaniment is in grand staff (treble and bass clefs). A dynamic marking of *mf* is present. A large letter "E" is positioned above the vocal line at the end of the system.

The second system continues the piano accompaniment. It includes a *cres:* (crescendo) marking and a dynamic marking of *f* (forte).

The third system continues the piano accompaniment. A large letter "I" is positioned above the vocal line at the end of the system.

am in mi - - se - - ry and at the

The fourth system features a vocal line with the lyrics "am in mi - - se - - ry and at the". The piano accompaniment continues. A large letter "F" is positioned above the vocal line at the end of the system.

point to die . . . . . Lord

The fifth system features a vocal line with the lyrics "point to die . . . . . Lord". The piano accompaniment continues.

*cres:* - - - - -

why sleep - - est thou!

Why sleep - - - est thou!

Lord a - - wake . . . . . a - - wake . . . . .

*Appassionata.*

*f*

Ped.

. . . . . and be not absent from us for e - - ver!

*colla voce.*

*dim:*

Lord why hi - dest thou thy face!

*p a tempo.*



Lord why hidest thou thy face



The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#). The vocal line begins with a half note 'L' and a quarter note 'o', followed by a quarter rest, then a quarter note 'r', a quarter note 'd', a quarter note 'w', a quarter note 'h', a quarter note 'i', a quarter note 'd', a quarter note 'e', a quarter note 's', a quarter note 't', a quarter note 't', a quarter note 'h', a quarter note 'y', a quarter note 'f', and a quarter note 'a'. The piano accompaniment consists of a right hand with a whole note chord (F#4, A4, C5) and a left hand with a whole note chord (F#2, A2, C3).

why hidest thou thy face Lo - - ver and

*cres:* *p*



The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'w', a quarter note 'h', a quarter note 'i', a quarter note 'd', a quarter note 'e', a quarter note 's', a quarter note 't', a quarter note 't', a quarter note 'h', a quarter note 'y', a quarter note 'f', a quarter note 'a', a quarter note 'l', a quarter note 'o', a quarter note 'v', a quarter note 'e', a quarter note 'r', and a quarter note 'a'. The piano accompaniment features a right hand with a whole note chord (F#4, A4, C5) and a left hand with a whole note chord (F#2, A2, C3). A dynamic marking 'cres:' is placed above the piano part, and 'p' is placed below it.

friend hast thou put a - - way from me



The third system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'f', a quarter note 'r', a quarter note 'i', a quarter note 'e', a quarter note 'n', a quarter note 'd', a quarter note 'h', a quarter note 'a', a quarter note 's', a quarter note 't', a quarter note 't', a quarter note 'h', a quarter note 'o', a quarter note 'u', a quarter note 'p', a quarter note 'u', a quarter note 't', a quarter note 'a', a quarter note 'w', a quarter note 'a', a quarter note 'y', a quarter note 'f', a quarter note 'r', a quarter note 'o', a quarter note 'm', and a quarter note 'e'. The piano accompaniment features a right hand with a whole note chord (F#4, A4, C5) and a left hand with a whole note chord (F#2, A2, C3).

and hid my ac - quain - - tance out of my sight

H



The fourth system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'a', a quarter note 'n', a quarter note 'd', a quarter note 'h', a quarter note 'i', a quarter note 'd', a quarter note 'm', a quarter note 'y', a quarter note 'a', a quarter note 'c', a quarter note 'q', a quarter note 'u', a quarter note 'i', a quarter note 'n', a quarter note 't', a quarter note 'a', a quarter note 'n', a quarter note 'c', a quarter note 'e', a quarter note 'o', a quarter note 'u', a quarter note 't', a quarter note 'o', a quarter note 'f', a quarter note 'm', a quarter note 'y', a quarter note 's', a quarter note 'i', a quarter note 'g', a quarter note 'h', and a half note 't'. A fermata is placed over the final note. The piano accompaniment features a right hand with a whole note chord (F#4, A4, C5) and a left hand with a whole note chord (F#2, A2, C3). A dynamic marking 'H' is placed above the piano part.

I am in mis - e - ry and at the point to



die ..... Lord why



sleep - - est thou? why

*cres:*



sleep - - est thou!

*All? Vivace.*

*f marcato.*



*f* <sup>M</sup> *con energia.*

A - wake! thou that

sleep - - - est, A - wake! thou that sleep - est

*f* *cres* - - - *cen* -

and a - rise .....

*ff* *do.* *ff* *Ped:* \*

..... from ..... the dead .....

*f* *f*

N

.....

*f* *p*



Fear not, ye seek

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a whole rest, then a half note G3, a half note F3, and a half note E3. Dynamics include *f* and *pp*. The key signature has two sharps (F# and C#), and the time signature is common time (C).

Je - sus which was cru - ci - fied, why seek ye the liv - ing a -

*a tempo.*  
*Moderato.*

The second system continues the vocal line with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note B4. The piano accompaniment features a half note G3, a half note F3, and a half note E3. Dynamics include *p*. The tempo marking is *a tempo.* and the performance instruction is *Moderato.*

- mong the dead? He is not here, he is

The third system continues the vocal line with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note B4. The piano accompaniment features a half note G3, a half note F3, and a half note E3. Dynamics include *cres:*. The key signature has two sharps (F# and C#), and the time signature is common time (C).

ri - sen as he said. Re - mem - ber how he

The fourth system continues the vocal line with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note B4. The piano accompaniment features a half note G3, a half note F3, and a half note E3. Dynamics include *f* and *p*. The key signature has two sharps (F# and C#), and the time signature is common time (C).

spake un - to you while he was yet in Ga - - li - - lee.

The fifth system continues the vocal line with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note B4. The piano accompaniment features a half note G3, a half note F3, and a half note E3. The key signature has two sharps (F# and C#), and the time signature is common time (C).

No. 39. ARIA "THE LORD IS RISEN."

ANDANTE MODERATO.  
*f* Contralto Solo.

VOICE.

The first system of music features a voice line and a piano accompaniment. The voice line begins with a whole note rest, followed by the lyrics "The Lord is ri - - - sen, He will". The piano accompaniment starts with a forte (*f*) dynamic and includes several accented notes.

dwel with men, and they shall be his peo - -

- 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 a - ny 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 there be .... a-ny 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:* *rall:*

*S p 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,

*cres*

*cres*

- cen - - - do.  
nei - - ther shall there be a - ny more pain, and

- cen - - - do.

**Tf**

God shall wipe a - - way all tears ..... all

tears from their eyes. There shall be

*f* *p* *dim:*

no more death, nei - ther sor - row nor cry - ing,

*p*

nei - - - - ther... sor - - row nor

*rall:* *cres:* *rall:* *p* *colla voce.*

cry - - ing!

*Ped* \*

Nº 40. CHORUS (Unaccompanied.) "THE LORD IS RISEN."

MODERATO MAESTOSO.

SOPRANO 1. *f* The Lord is ri - - - sen, The

SOPRANO 2. *f* The Lord is ri - - - sen, The

ALTO. *f* The Lord is ri - - - sen, The

TENOR. *f* The Lord is ri - - - sen, The

BASS 1. *f* The *f*

BASS 2. *f* The

PIANO.\* *f* *f*

Lord is ri - - - sen. *A* *p* This Je - sus.....

Lord is ri - - - sen. *p* This Je - sus.....

Lord is ri - - - sen. *p* This Je - sus hath

Lord is ri - - - sen. *p* This Je - sus

Lord is ri - - - sen. *p* This Je - sus hath

Lord is ri - - - sen. *A* *p* This Je - sus.....

\*For Rehearsal only.

*cres:* ..... hath God rais - - - ed up..... where of we

*cres:* ..... hath God rais - - - ed up where - of we

*cres:* God rais - - - ed up where - of ..... we

*cres:* hath God rais\_ed up, rais\_ed up where - of we

*cres:* God rais - - - ed up ..... where - of we

*cres:* ..... hath..... God rais\_ed up where - of we

*f* all are wit - nes - - ses.

*f* all are wit - nes - - ses.

*f* all are wit - nes - - ses. *ff*

*f* all are wit - nes - - ses. *ff* The Lord is

*f* all are wit - nes - - ses. *ff* The Lord is

*f* all are wit - nes - - ses. *ff* The Lord is

all are wit - nes - - ses. The Lord is

*f* *ff*

**B** *f*

The Lord is ri - - - sen.  
*f* The Lord is ri - - - sen.  
*f* The Lord is ri - - - sen.  
 ri - - - sen, *f* The Lord is ri - - - sen.  
 ri - - - sen, *f* The Lord is ri - - - sen.  
 ri - - - sen, *f* The Lord is ri - - - sen.  
 ri - - - sen, *f* The Lord is ri - - - sen.  
 ri - - - sen, *f* The Lord is ri - - - sen.

**B**

*p* *cres:*

old things have pass'd a - - way, be - hold  
*p* *cres:*  
 old things have pass'd a - - way, be - hold all...  
*p* *cres:*  
 old things have pass'd a - - way, be - hold  
*p* *cres:*  
 old things have pass'd a - - way, be - hold  
*p* *cres:*  
 old things have pass'd a - - way, be - hold  
*p* *cres:*  
 old things have pass'd a - - way, be - hold



C *f*

all things are become new, for God who commanded the

..... things are become new, for God who commanded the

all things are become new, for God who commanded the

all things are become new, for God who commanded the

all things are become new, for God who commanded the

all things are become new, for God who commanded the

all things are become new, for God who commanded the

C

*dim:* *p* *cres:*

light to shine out of dark-ness ..... hath shi - ned.....

light to shine out of dark-ness .....hath shi - - ned hath

light to shine out of dark-ness hath shi - ned ..... hath

light to shine out of dark-ness hath..... shi - -

light to shine out of dark-ness hath shi - - ned in our hearts ..

light to shine out of dark-ness ..... hath..... shi - -

*dim:* *p* *cres:*

..... hath shi - - - ned in our hearts, to

shi - - - - - ned in our hearts, to

shi - - - - - ned in our hearts, to

- ned, shi - - - - - ned in our hearts, to

..... shi - - - - - ned in our hearts, to

- ned, hath shi - - - - - ned in our hearts, to

guitar accompaniment with chords and a 'D' chord marking.

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

guitar accompaniment.

*ff*

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

*ff*

*ff* *riten:*

ri - - - sen, The Lord is ri - - - sen.

ri - - - sen, The Lord is ri - - - sen.

ri - - - sen, The Lord is ri - - - sen.

ri - - - sen, The Lord is ri - - - sen.

ri - - - sen, The Lord is ri - - - sen.

ri - - - sen, The Lord is ri - - - sen.

ri - - - sen, The Lord is ri - - - sen.

ri - - - sen, The Lord is ri - - - sen.

*ff* *riten:*

Nº 41. AIR — "IF YE BE RISEN."

ANDANTE.

Tenor Solo. A DISCIPLE.

VOICE.

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,

lay hold of e - ter - - - - - nal life .

*f* *dim:*

**U**  
If ye be ri - sen with Christ, seek those

*p*

things that are a - - - - - bove ..... Fight ..... the good

*Ped:* \*

fight of faith, Lay hold of e - ter - nal life ,

*cres:* *Ped:* \* *Ped:* \*

Lay hold of e - ter - - - - - nal life .

*f* *dim:*

V p

If ye be ri - - sen 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

*W* *cres:*

*Ped:* \*

au - - thor and fin - ish - er of our faith .

*Ped:* \* *Ped:* \* *Ped:* \*

Who for the joy that was set be - -

*un poco piu lento.* *cres:*  
 - fore Him, en - - dur - - ed the Cross, des -

- pis - - ing the shame, and is set down at the  
 - cen - do.

*ff* right hand,..... *con tutta la forza.* at the right hand of the  
*f* *colla voce.*

throne of God.

Nº 42, FINAL CHORUS - "HIM HATH GOD EXALTED."

*Adagio non troppo.*

*Chorus.*

SOPRANOS

PIANO.

*f* Him hath God ex- al- ted with his

right hand to be a Prince and a Sa- viour

for to give re- pen- tance to Is- ra- el

*ritenuto. . . . . Allegro Vivace.*

and for give ness of sins.

*f*



**ALTO Lead.**

Now is come sal-va-tion, sal-va-tion and strength and the

*mf*

**CHORUS.**

**SOPRANO**  
Now is come sal - - - -

**ALTO**  
King-dom of our God and the pow-er of His Christ. the

**TENOR**

**BASS**

-va - - - - tion, sal - - - - va - - - - tion and strength and the King-dom of our

King-dom of our God..... and the King-dom of our

**A**

**A**

God and the power 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 Kingdom of our

B

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 Kingdom of our God and the  
 pow-er of His Christ, is come sal-

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-

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.

**B**

strength and the Kingdom of our God... and the pow-  
 -er of his Christ the pow-er the pow-

**B**

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 Kingdom 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 Kingdom 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 . . . . . the Kingdom 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**  
 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

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

C

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

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

J

sins ..... That He might de-li-ver  
 sins ..... That He might de-li-ver  
 sins ..... That He might de-li-ver

sins ..... That He might de-li-ver

*cres: . . . . .*



us from the pre --- sent e --- vil world . . . . . ac ---

*mf* us from the pre --- sent e --- vil world . . . . . ac ---

*mf* us from the pre --- sent e --- vil world . . . . . ac ---

*mf* us from the pre --- sent e --- vil world . . . . . ac ---



*con due*

cord --- ing to the will of

cord --- ing to the will of

cord --- ing to the will of

cord --- ing to the will of



**K**

God and our Fa --- ther . . . . .

God and our Fa --- ther . . . . .

God and our Fa --- ther . . . . .

God and our Fa --- ther . . . . .



*K e p*



*ff* To whom be glo-ry for  
*ff* To whom be glo-ry for  
*ff* To whom be glo-ry for

To whom be glo-ry for

e- - - ver and e- - - ver to whom be  
e- - - ver and e- - - ver to whom be  
e- - - ver and e- - - ver to whom be

e- - - ver and e- - - ver to whom be

glo-ry for e- - - ver and  
glo-ry for e- - - ver and  
glo-ry for e- - - ver and

glo-ry for e- - - ver and

Four vocal staves (Soprano, Alto, Tenor, Bass) with the word "ver" written below each staff. The notes are long, horizontal lines indicating sustained vowels. The Soprano staff starts with a note on the top line (e), while the other parts are lower.

Piano accompaniment for the first system, consisting of two staves (treble and bass clef). The music is marked "loco." and features a rhythmic pattern of eighth notes and chords.

Four vocal staves with the word "Amen" written below each staff. The notes are long, horizontal lines. The Soprano staff starts with a note on the top line (A), while the other parts are lower.

Piano accompaniment for the second system, consisting of two staves (treble and bass clef). The music continues with a rhythmic pattern of eighth notes and chords.

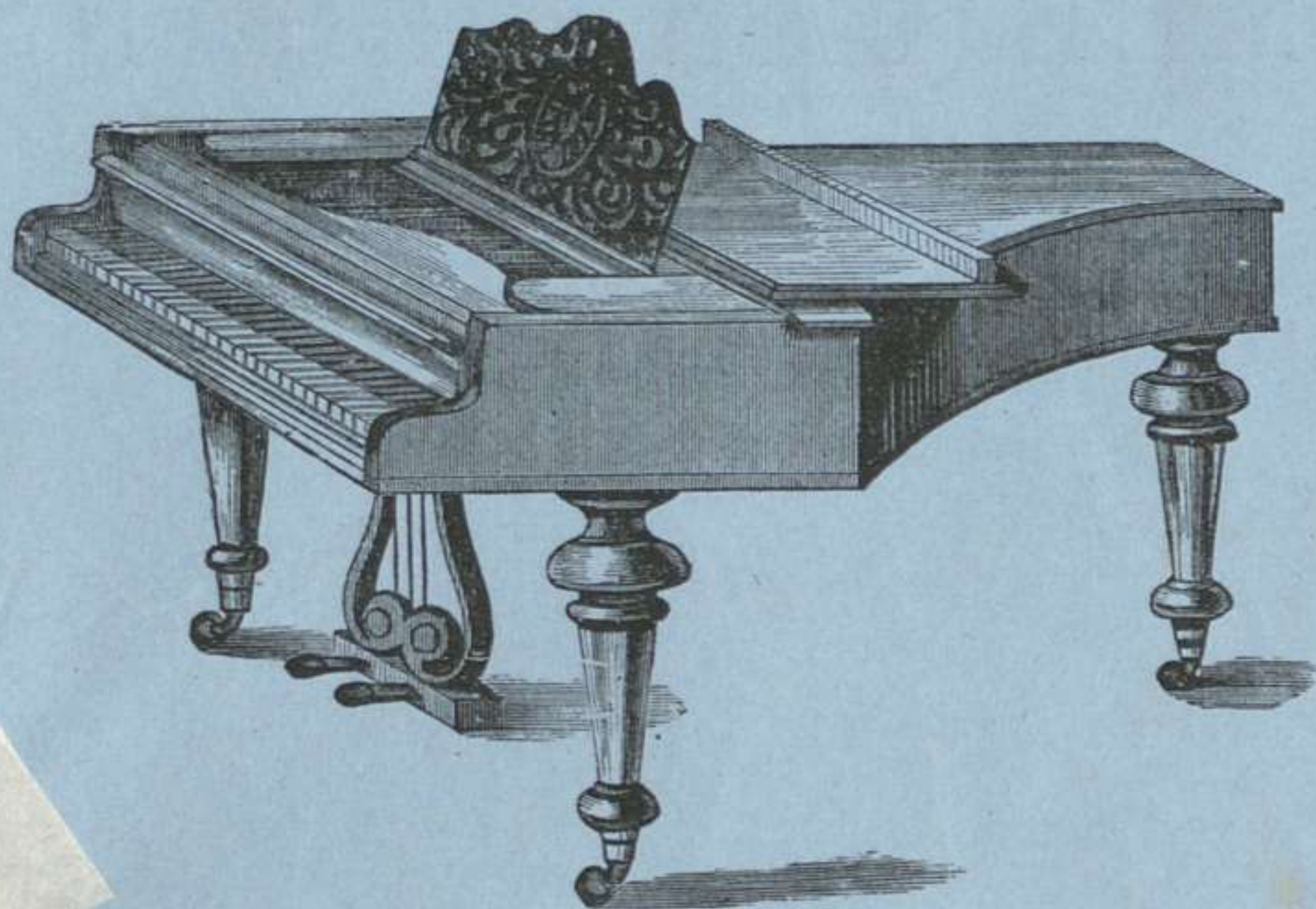
Four vocal staves with the word "men" written below each staff. The notes are long, horizontal lines. The Soprano staff starts with a note on the top line (men), while the other parts are lower.

Piano accompaniment for the third system, consisting of two staves (treble and bass clef). The music concludes with a double bar line.

Handwritten musical score on aged paper, featuring multiple systems of staves. The notation includes various musical symbols such as notes, rests, and clefs. The paper shows signs of wear, including stains and foxing.

Bayerische  
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#### 4. THE MIGNON GRAND.



The MIGNON GRAND Pianoforte is the best horizontal instrument of the kind; it more than replaces the obsolete "Grand Square," which, since squares have gone out, has been without a representative. The tone is powerful, well-sustained, brilliant, and with a perfect staccato. The touch leaves nothing to be desired. This Pianoforte is but six feet in length; it costs 75 guineas in rosewood, with the square end and trichord treble, and 85 guineas in walnut; with circular end, and trichord throughout, 90 guineas in rosewood, and 105 guineas in walnut. There is a larger instrument of the same kind, seven feet long, costing 110 and 130 guineas.

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12. Page  
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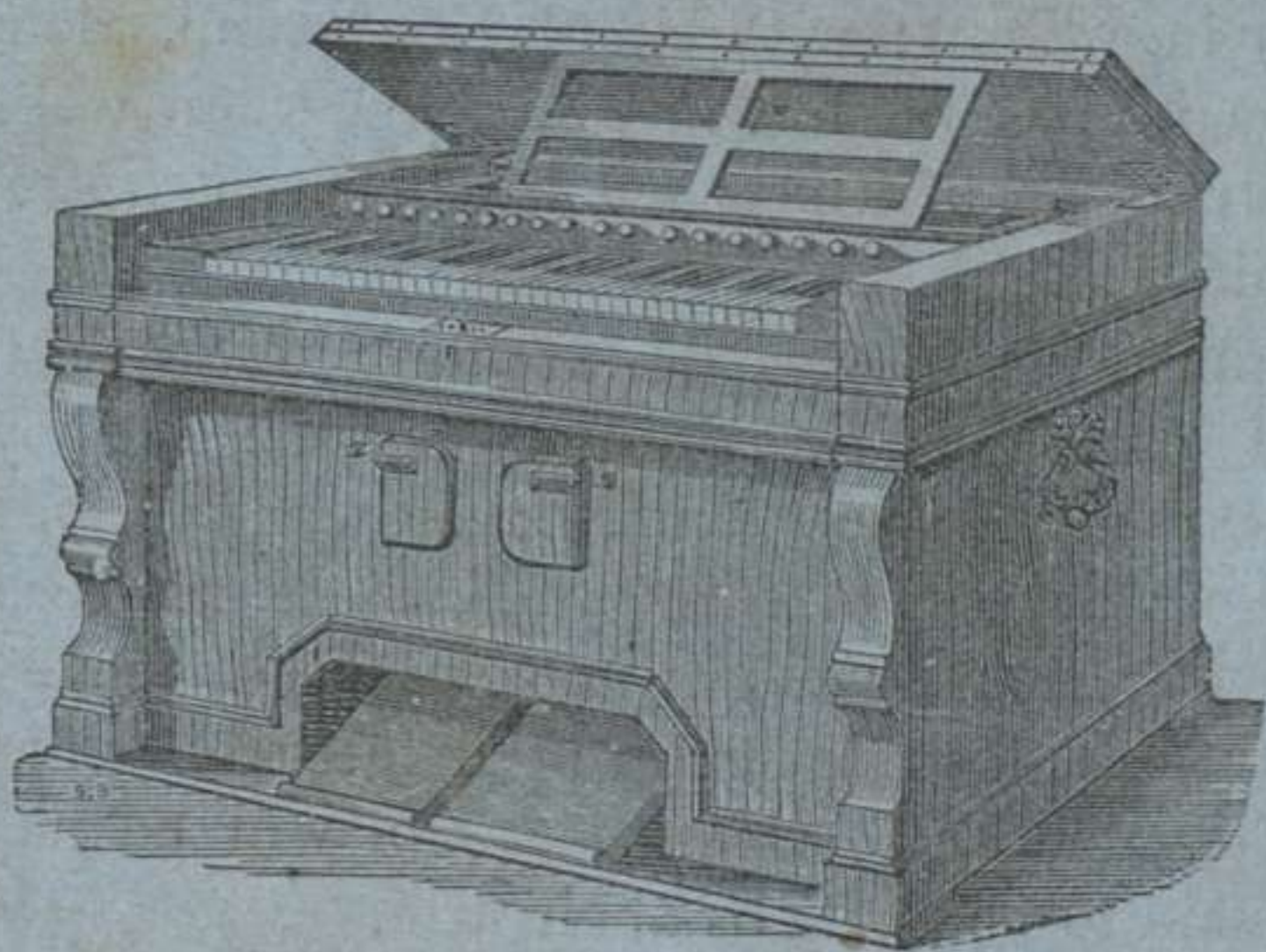
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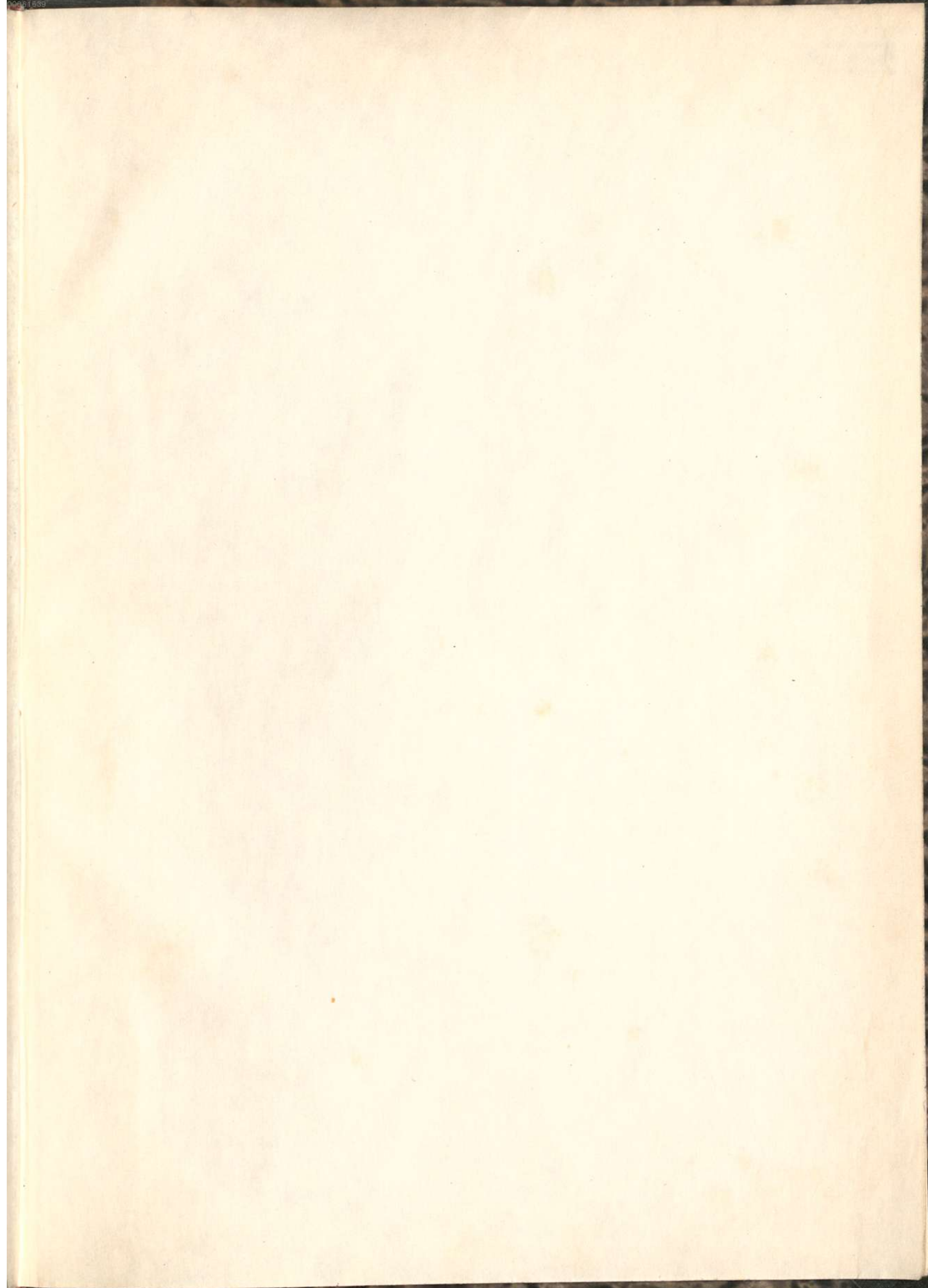
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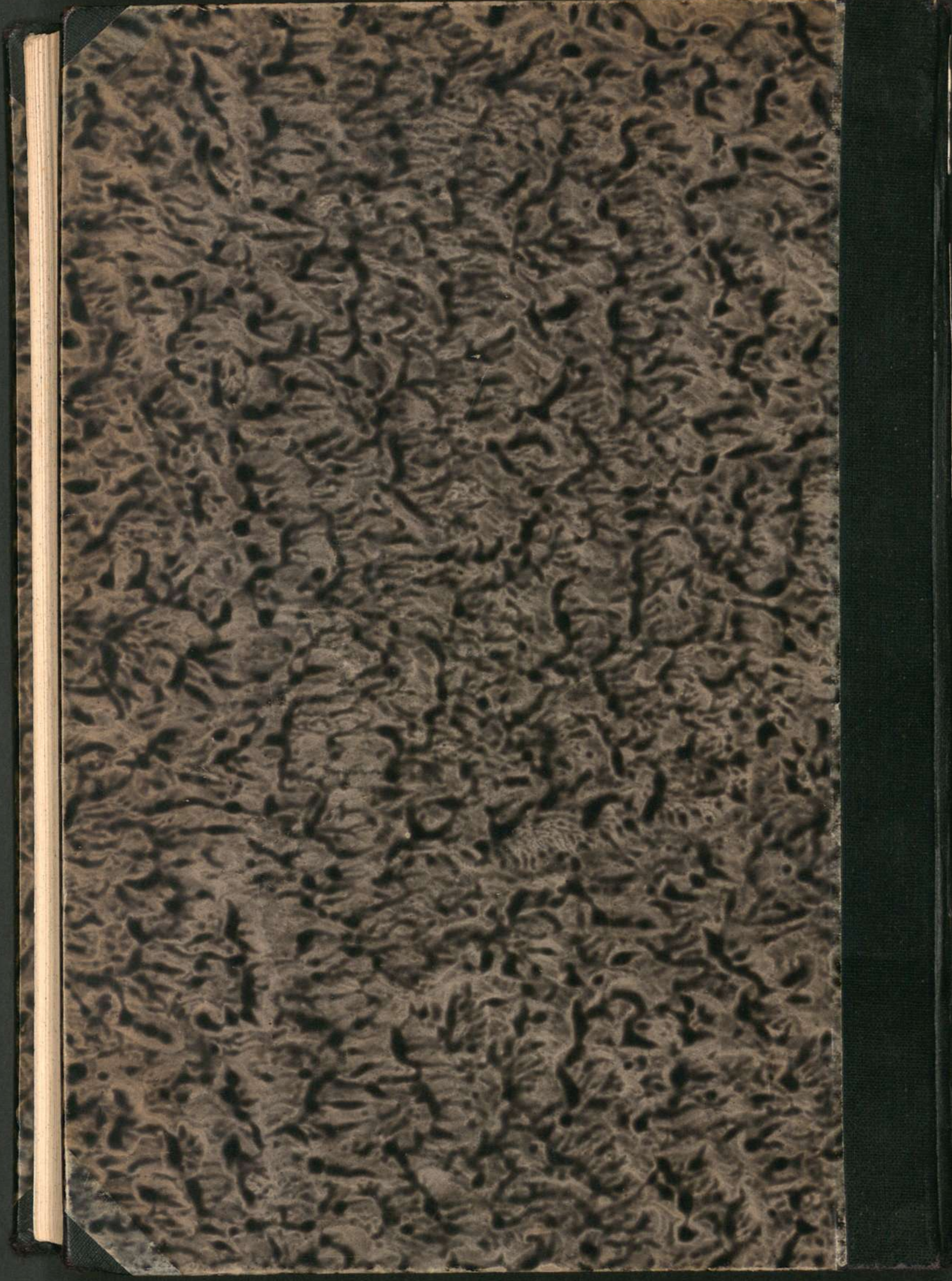




0061539  
Bund - Buchbinderei  
**Max Schebl**  
Wien, Albrechts 28



0061639



Four vocal staves with lyrics: *ver .....*

Piano accompaniment with *loco.* marking.

Vocal staves with lyrics: *A ... men, ... A*

Technical calibration chart with ruler (0-50mm), scale numbers (2-6), and various patterns.

Color calibration chart with a grid of colored squares.

Piano accompaniment for the second system.

THE END.