

THE APOSTLES.

PROLOGUE.

Edward Elgar, Op.49.

PIANO.

Lento. ♩ = 56.

pp solenne

con Ped.

L

3

1

cresc.

mf

ten. ten. espress.

a tempo

rit. e dim.

PPP

Horn.

3

dim.

11645

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B

2 Soprano. *pp*

CHORUS.

The Spir-it of the Lord is up - on me, — be -

Alto. *pp*

The Spir-it of the Lord is up - on me, — be -

Tenor. *pp*

The Spir-it of the Lord is up - on me, — be -

Bass. *pp*

The Spir-it of the Lord is up - on me, — be -

cresc.

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

cresc.

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

cresc.

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

cresc.

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

espress.

Gos - pel — to the poor:— He hath sent me to heal the
 Gos - pel — to the poor:— He hath sent me to heal the broken-
 Gos - pel — to the poor:— He hath sent me to heal the broken-
 Gos - pel — to the poor:— He hath sent me to heal the

largamente

3 *p* *pp espress.*
p *pp espress.*
p *pp espress.*
p *pp espress.*
 3
dim.

bro-ken-hearted, to preach de-liv'rance to the cap-tives— and re-
 - heart - ed, to preach de - liv'rance to the cap - tives— and re-
 - heart - ed, to preach de - liv'rance to the cap - tives—
 bro-ken-hearted, to preach de-liv'rance to the cap-tives—

pp
pp
pp
pp
pp dolce
pp

cresc. molto *f*

cov'r - - - ing of sight to the

cresc. molto *f*

cov'r - - - ing of sight to the

cresc. molto *f*

and re-cov'r-ing of sight to the

cresc. molto *f*

and re - - cover-ing of sight to the

f

Ped. * *Ped.* *

4 *L* *ff* *sf*

blind, — to reach the acceptable year of the Lord; —

blind, — to reach the acceptable year of the Lord; —

blind, — to reach the acceptable year of the Lord; —

blind, — to reach the acceptable year of the Lord; —

4 *L* *ff*

Ped. * *Ped.* *

11645

pp **5** *poco animato dolce e legato*

To give un-to them that

pp *dolce e legato*

To give un-to them that

ff *R.H. L.H.* *R.H. L.H. dim.*
sonore e largamente

5 *dolce e legato*

pp poco animato

Ped. *con Ped.*

pp *poco*

mourn a garland for ash - - es, - the oil of joy for mourning, the

pp *poco*

mourn a garland for ash - - es, - the oil of joy for mourning, the

gar-ment of praise for the spir-it of heav-i-ness; That
 gar-ment of praise for the spir-it of heav-i-ness; That

This system contains two vocal staves with lyrics and two empty instrumental staves. The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature.

The piano accompaniment for the first system, featuring a right-hand melody with slurs and a left-hand bass line with chords and single notes.

they might be call - - ed trees of right-eousness, *poco rall.*
 they might be call - - ed trees of right-eousness, *poco rall.*

This system contains two vocal staves with lyrics and two empty instrumental staves. The lyrics are split across two lines. The tempo marking *poco rall.* is placed above the end of the first line.

The piano accompaniment for the second system, featuring a right-hand melody with slurs and a left-hand bass line with chords and single notes. The tempo marking *poco rall.* is placed above the right-hand staff.

6 *tranquillo**pp*

the planting of the Lord, that He might be glo - ri - fied.

pp

the planting of the Lord, that He might be glo - ri - fied.

pp

the planting of the Lord, that He might be glo - ri - fied.

pp

the planting of the Lord, that He might be glo - ri - fied.

6

*pp tranquillo*7 *poco rit.**p dolce*

For _____

*pp*For as the earth bringeth forth her
*poco rit.**pp*

For as the earth bringeth forth her

7 *poco rit.**ppp*

Più mosso.
legato

as the earth, the earth bringeth forth her bud, and as the
bud,
bud,

Più mosso. ♩ = 80.

pp

gar - den caus - eth the things that are sown in it to *dim.*

dim.

dolce 8 *f sostenuto* \wedge

spring — forth; So the Lord God will cause right -

f sostenuto \wedge

So the Lord God will cause right -

f sostenuto \wedge

So the Lord God will cause right -

f sostenuto \wedge

So the Lord God will cause right -

8 *f* *ten.*

Ped. * *con Ped.*

ff

- eousness and praise to spring forth be - - fore all the

ff

- eousness and praise to spring forth be - - fore all the

ff

- eousness and praise to spring forth be - - fore all the

ff

- eousness and praise to spring forth be - - fore all the

ten. \wedge *ff*

dim. *p* *poco rit.*
na - tions. — As the earth bringeth forth — her

dim. *p* *poco rit.*
na - tions. — As the earth bringeth forth — her

dim. *p* *poco rit.*
na - tions. — As the earth, the earth bring-eth forth her

dim. *p* *poco rit.*
na - tions. — As the earth, as the earth bringeth forth her

dim. *p* *poco rit.*

9 *a tempo* *Tempo I?*
bud.

a tempo *poco a poco ritardando* *al - - Tempo I?*
pp

10

ppp

The Spir-it of the Lord is up - on me, - because He hath a -

ppp

The Spir-it of the Lord is up - on me, - because He hath a -

ppp

The Spir-it of the Lord is up - on me, - because He hath a -

ppp

The Spir-it of the Lord is up - on me, - because He hath a -

11

dim.

- noint - ed me to preach the Gos-pel. _____

dim.

- noint - ed me to preach the Gos-pel. _____

dim.

- noint - ed me to preach the Gos-pel. _____

dim.

- noint - ed me to preach the Gos-pel. _____

11

pp

dim.

I.

THE CALLING OF THE APOSTLES.

Andante. ♩ = 76.

TENOR.

12 *Recit. ad lib. più lento.*

And it came to pass in

those days that Je - sus went out in - to a mount - ain to

pray, and con - tin - u - ed all night in prayer to

13 *a tempo*
God.

IN THE MOUNTAIN, — NIGHT.

14 *Adagio.* ♩ = 50.
espress. large
 Reeds, (remote)
ppp
 I.H.

(*Poco più mosso.* ♩ = 56)
mistico.
 15
sostenuto.
fp
pppp Strings, Brass &c.
due Ped.

16 *a tempo,* ♩ = 50.
large
large

THE ANGEL, GABRIEL. (Soprano) *pp distant.*
 The voice
Più mosso. ♩ = 60.
rit. *fp* *pp* *dolciss.* *pp* *p*

dim. *mf*

of thy watchman! The

poco accel.

pp *ppp* *pp* *p*

$\text{♩} = 69.$ *f* *stringendo* *animato* *f*

Lord re - turn - eth to Zi - on: — break

fp *stringendo*

forth in - to joy, sing to - geth - er ye

dim. *rit.* **18** *tranquillo.* $\text{♩} = 60.$ *p* *molto rit.*

waste pla - ces of Je - ru - sa - lem: for the Lord hath

dim. *rit.*

pp
com - forted His peo - ple.

a tempo ♩ = 56.

colla parte

rit. Λ

ppp

19 ♩ = 50.

pp

ppp allargando *molto stringendo*

mf *sonore* *pp* *f*

a tempo ♩ = 50. *nobilmente.*

a tempo ♩ = 50. *molto tranquillo.*

rit. *ppp*

20 *Ped.* *

THE ANGEL.

Più mosso. ♩ = 60.

P "Be - hold _____ My

ppp

animato

ser - - vant, — Whom I have cho - - sen; My be -

- lov - - - ed, in Whom My soul is well!

L.H. R.H.

21 *tranquillo espress.*

pleas - ed: He shall not

*L - - - - -
molto espress.*

strive, — nor cry a - loud: neither shall a - ny-one

hear His voice in the streets:

Ped.

22 *p dolcissimo*

a bruised reed shall He not break, the dimly burn-

pp 3

wick shall He not quench, and in His name shall the-

cresc. allargando dim.

allargando

*Ped. *Ped. **

a tempo

Gen-tiles hope!"

a tempo

fp

23

Musical score for measure 23, piano accompaniment. The score is in 2/4 time and features a complex harmonic structure with triplets and dynamic markings of *fp* and *ppp*.

Vocal line and piano accompaniment for measure 23. The vocal line includes the lyrics "The voice _____ of thy" and is marked *pp*. The piano accompaniment continues with a melodic line and chords.

24

Musical score for measure 24, vocal line and piano accompaniment. The vocal line includes the lyrics "watch - man!" and is marked *a tempo* with a tempo marking of $\text{♩} = 50$. The piano accompaniment includes a *rit.* section and a *ppp* section.

Musical score for measure 24, piano accompaniment. The score is marked *allargando* and features a melodic line with a triplet and a dynamic marking of *ppp*.

Musical score for measure 24, piano accompaniment. The score is marked *a tempo* and features a melodic line with a dynamic marking of *sonore*.

THE DAWN.

25 *Allegro moderato.*
 Alto. *P*
 Tenor. *P*
 CHORUS.
 THE WATCHERS,
 (on the Temple roof)
 It shines!
 It shines!

25 *Allegro moderato.* ♩ = 88.
 SHOFAR (distant)
pp Clar. Strings. 4 Horns. *P*

animato
mf *p*

(♩ = 96.)
f *p*

26 *a tempo*
p Shofar. *f* *ff*
 Strings.

sf

ff

Alto. **27 Maestoso. molto marcato**

Tenor.

The face of all the East

The face of all the East

27 Maestoso. ♩ = 80.

sf pp molto cresc.

f

f

is now a - blaze with light, the

is now a - blaze with light, the

sf sf sf

sf Ped. *

allargando ff

28 a tempo

Dawn reach-eth e-ven un-to He - bron!

Dawn reach-eth e-ven un-to He - bron!

28 Maestoso. ♩ = 72.

p allargando cresc.

ff

MORNING PSALM.
(within the Temple)

CHORUS.

Tenor. *mf*

Bass. *mf* It
It

is a good thing to give thanks un-to the Lord, and to sing praises

is a good thing to give thanks un-to the Lord, and to sing praises

Soprano. 29 *p*

Alto. *p*

To shew forth Thy loving kindness in the

To shew forth Thy loving kindness in the

un-to Thy name, O Most High:

un-to Thy name, O Most High:

29 *dim.* *p*

* Ancient Hebrew melody, Psalm XCII. 11645

cresc. allargando *a tempo*
 morn-ing, and Thy faith-ful-ness ev' - - ry night,
cresc. allargando *a tempo*
 morn-ing, and Thy faith-ful-ness ev' - - ry night,
cresc. allargando *a tempo*
 and Thy faith-ful-ness ev' - - ry night,
cresc. allargando *a tempo*
 and Thy faith-ful-ness ev' - - ry night,

a tempo
allargando *f* *dim.*
ff

p cantabile *dolce*
 Up - on the psal - tery; up - on the harp
p cantabile *dolce*
 Up - on the psal - - - tery; up - on the harp
p cantabile *dolce*
 Up - on the psal - tery; up - on the harp

p

— with a sol- emn sound.

— with a sol- emn sound.

— with a sol- emn sound. For Thou, Lord, hast made me glad thro' Thy

For Thou, Lord, hast made me glad thro' Thy

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

I will triumph in the works of Thy hands. For,

I will triumph in the works of Thy hands. For,

work: I will triumph in the works of Thy hands. For,

work: I will triumph in the works of Thy hands. For,

f *ff* *molto allargando* *a tempo* *P*

f *ff* *molto allargando* *sf* *a tempo* *dim.* *P*

lo, Thine en- e- mies, O Lord, shall per- ish; all the workers of in-

lo, Thine en- e- mies, O Lord, shall per- ish; all the workers of in-

lo, Thine en- e- mies, O Lord, shall per- ish; all the workers of in-

lo, Thine en- e- mies, O Lord, shall per- ish; all the workers of in-

- i- qui- ty shall be scat- tered. The righteous shall flourish like the

- i- qui- ty shall be scat- tered. The righteous shall flourish like the

- i- qui- ty shall be scat- tered.

- i- qui- ty shall be scat- tered.

31 *pp* *dim.*

palm tree: he shall grow like a ce - dar in Le - ba - non.

pp *dim.*

palm tree: he shall grow like a ce - dar in Le - ba - non.

pp *dim.*

he shall grow like a ce - dar in Le - ba - non.

31 he shall grow like a ce - dar in Le - ba - non.

Shofar.

L.H.

32

32 *animato poco a poco* *pp*

Allegro moderato. ♩ = 96.

dolce

33

First system of musical notation for measures 33-35. It consists of a grand staff with treble and bass clefs. The music features a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *cresc.*, *poco*, *a*, and *poco*. There are slurs and accents throughout the passage.

Second system of musical notation for measures 36-38. The right hand continues with a melodic line, while the left hand provides harmonic support. A dynamic marking of *ff* is present in the final measure. Slurs and accents are used to shape the phrases.

Third system of musical notation for measures 39-41. The tempo and dynamics increase, marked as *sempre cresc. ed animato*. The right hand has a more active melodic line. A *Shofar* effect is indicated in the final measure. Pedal points are marked in the left hand.

34 = 104.

Fourth system of musical notation for measures 42-44. The tempo is marked as *♩ = 104.*. The music features complex textures with triplets and accents. Dynamics include *sf*. Pedal markings and asterisks are used to indicate specific performance techniques.

Fifth system of musical notation for measures 45-47. The music continues with a *sempre ff* dynamic. The right hand has a melodic line with accents, while the left hand has a rhythmic accompaniment. Dynamics include *sf* and *ff rall. -*. Pedal markings and asterisks are present.

35 *Più lento.* ♩ = 80.

fffz solenne

con Ped.

fffz rall. PPP rall. molto

8va bassa

36 Tenor. Recit. *ad lib.*

f. p dolce

And when it was day, He call-ed un-to Him His dis-

pp colla parte (♩ = 84)

a tempo *allargando cresc. e marcato*

- ci-ples; and of them He chose twelve whom

ten. Più lento.

espress. a tempo pp allargando

37

f *a tempo* *p dolce*

al - so He nam - ed A - pos - - - - - ties; that

colla parte *dolce*

Ped. *

they should be with Him; _____ and that He might

pp *f*

38

f *largamente* *a tempo*

send them forth to preach. _____

f *colla parte* *cresc.*

R.H. animato

sf *sf* *sf* *sf*

CHORUS.

39 *Allegro.*
Soprano.

f *maestoso.*

The Lord hath cho-sen them to

The Lord hath cho-sen them to

The Lord hath cho-sen them to

The Lord hath cho-sen them to

39 *Allegro.* ♩ = 108.

maestoso.

ff

Ped.

stand be-fore Him to serve Him.

stand be-fore Him to serve Him.

stand be-fore Him to serve Him.

stand be-fore Him to serve Him.

mf *ff* *animato*

Ped.

8ves

40 *f*

He hath cho - sen — the weak — to con-found the

f

He hath

f

He hath cho - sen the weak,

f

He hath cho - sen —

40 ♩ = 116.

cresc.

f

might - y, He hath cho-sen — the weak — to con-found the

f

cho - sen the weak, He hath

f

He hath cho - sen — the weak,

— the weak to con - found the might - y, He hath cho -

animato
f

mighty; He will di-rect their work in
cho - sen the weak to con - found the mighty;
f
He will di-rect their work in
- - sen the weak to con - found the mighty.

animato

41 *f*

truth. Be - hold! God ex -
Be - hold! God ex - alt - eth
truth. Be - hold! God ex -
Be - hold! God ex - alt - eth

41 *f* = 126.

p *f*

42

sf -alt-eth by His pow'r; *P* who teacheth like

by His pow'r; *P* who teacheth like

-alt-eth by His pow'r; *P* who

by His pow'r; *P* who

42 *dolce*

sf *P*

Ped. * *Ped.* * *Ped.* *

pp legato

Him? The meek will He guide in judg - ment,

pp legato

Him? The meek will He guide in judg - ment,

pp legato

teacheth like Him? The meek will He guide in judg - ment,

pp legato

teacheth like Him? The meek will He guide in judg - ment,

dim.

Ped. * *Ped.* *

43

poco rit.

and the meek will He teach His way. He will di -

and the meek will He teach His way.

and the meek will He teach His way.

43

poco rit.

dolce

Ped. *

JOHN.

mf poco allargando

PETER.

mf poco allargando

JUDAS.

mf poco allargando

We are the ser-vants of the

- rect their work in truth,

poco allargando

He will di - rect their work in truth,

He will di - rect their work, He will di - rect their

He will di - rect their work in truth, He will di - rect their

poco allargando

44 *Tempo I^o*
poco largamente

dim.
Lord. *dim.* *f* *espress.*
Lord. Thou wilt shew us the
dim.
Lord.

44 *Tempo I^o*
poco largamente

pp
He will di - rect their work in truth.
pp
He will di - rect their work in truth.
pp
work, He will di-rect their work in truth.
pp
work, He will di-rect their work in truth.

44 *Tempo I^o* $\text{♩} = 96$
poco largamente

pp *p*
poco largamente

PETER.

path of life; in Thy light shall
f
we see light. Let Thy work ap -

f

ten.

45

- pear un - to Thy ser - vants.

CHORUS.

He hath cho - sen

He hath

45

PETER.

mf

In Thy light shall we see

JUDAS.

mf

In Thy light shall we see

He hath cho-sen them.

them to confound the mighty.

He hath cho-sen them to stand be-fore Him.

cho - sen them, He hath cho-sen them to stand be-fore Him.

46 JOHN.

f
 O bless - ed are they which love
 light.

The first system of the musical score features a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line begins with a forte (*f*) dynamic and contains the lyrics "O bless - ed are they which love". The piano accompaniment consists of chords and moving lines in both hands, with a "light." marking under the first measure.

46
p
 Thee, for they shall re - jice in Thy peace:
f deciso.
 We shall eat of the

The second system continues the musical score. The vocal line starts with a piano (*p*) dynamic and contains the lyrics "Thee, for they shall re - jice in Thy peace:". The piano accompaniment features triplet chords. The system concludes with a vocal line marked *f deciso.* and the lyrics "We shall eat of the".

mf
 and shall be fill - - ed with the
mf
 In Thy light shall we see
sf
 rich-es of the Gen - tiles, and in their glo - ry shall we

The third system continues the musical score. The vocal line begins with a mezzo-forte (*mf*) dynamic and contains the lyrics "and shall be fill - - ed with the". The piano accompaniment features triplet chords. The system concludes with a vocal line marked *sf* and the lyrics "rich-es of the Gen - tiles, and in their glo - ry shall we".

47

dim. law. dim. light.

47

boast ourselves.

CHORUS.

p *cresc.* He hath cho-sen the weak to con-found the *mf* He hath He hath cho - sen the weak *mf* He hath cho - sen

47

cresc.

mf might - y, He hath cho - sen the weak to con-found the *dim.* cho - senthe weak, to con-found the *mf* He hath cho - sen the weak. *dim.* the weak to con - found the might - y to con-found the *mf* *dim.*

48

JOHN.

p

cresc.

For out of Zi - on shall go forth the

might - y.

Out of Zi-on shall

might - y.

Out of Zi-on shall

might - y.

Out of Zi-on shall

48

pp

cresc.

law, and the word of the Lord from Je -

PETER.

and the word, the word of the Lord from Je - ru -

JUDAS.

and the word of the Lord from Je - ru -

cresc. go forth the law.

cresc. go forth the law.

cresc. go forth the law.

cresc. go forth the law.

A - - - - -

- ru - sa-lem.

- - sa-lem.

- - sa-lem.

ff

The

The

The

The

A - - - - - The

ff

R.H.

sf Ped.

sf Ped.

sf Ped.

Ped.

49 *tempo andioso.*

Lord, the Lord hath cho - sen them, they shall be

Lord, the Lord hath cho - sen them, they shall be

Lord, the Lord hath cho - sen them, they shall be

Lord, the Lord hath cho - sen them, they shall be

49 *a tempo* ♩ = 116.

ff Grandioso.

con Ped. non legato

animato
rf

named the Priests of the Lord, men shall call them the

named the Priests of the Lord, men shall call them the

named the Priests of the Lord, men shall call them

named the Priests of the Lord, men shall call them

animato

Ped. *

ten.

Min - is - ters, men shall call them the Min - is - ters of our

ten.

Min - is - ters, men shall call them the Min - is - ters of our

ten.

Min - is - ters, men shall call them the Min - is - ters of our

ten.

Min - is - ters, men shall call them the Min - is - ters of our

ten.

$\text{♩} = 72.$

JOHN. *mf* *espress.*

PETER. O bless-ed are they which love Thee.

JUDAS. In Thy light shall we see light.

God ex-alt - - eth by His power.

God.

God.

God.

God.

They are the servants of the

They are the servants of the

50

The first system of music features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a B-flat major key with a 4/4 time signature. The piano accompaniment consists of a right-hand melody and a left-hand bass line. Dynamics include *mf*, *p*, and *f*. The system concludes with the number 50.

poco allargando

51

For out of Zi-on shall go forth the

For out of Zi-on shall go forth the

For out of Zi-on shall go forth the

He will di-rect their work.

He will di-rect their work in truth.

Lord.

He hath cho-sen

Lord.

51

He hath cho-sen

pp *colla parte*

The second system of music continues the vocal and piano parts. It begins with the tempo marking *poco allargando* and the number 51. The vocal parts continue with the lyrics 'For out of Zi-on shall go forth the' and 'He will di-rect their work in truth.' The piano accompaniment features a prominent bass line. Dynamics include *mf*, *pp*, and *dim.*. The system concludes with the number 51 and the instruction *pp colla parte*.

THE ANGEL.

p

Thy watch - men _____ shall lift

Poco più mosso.
dim.

law. _____

dim.

law. _____

dim.

law. _____

Soprano I.

pp

Thy watch - men shall lift up the voice;

Soprano II.

pp

Thy watch - men shall lift up the voice;

Contralto I.

pp

Thy watch - men shall lift up the voice;

Contralto II.

pp

Thy watch - men shall lift up the voice;

Tenor.

them.

Bass.

them.

Poco più mosso. $\text{♩} = 80.$

cresc. e stringendo

up the voice; with the voice to - geth - er

Soprano I.

Soprano II.

Contralto I.

Contralto II.

with the voice together shall they sing, —

with the voice together shall they sing, —

with the voice together shall they sing, —

with the voice together shall they sing, —

with the voice together shall they sing, —

cresc. e stringendo

52 *a tempo*

f. shall they sing: — for they shall

mf shall they sing: — *dim.* *pp*

mf shall they sing: — *dim.* *pp*

mf shall they sing: — *dim.* *pp*

mf shall they sing: — *dim.* *pp*

shall they sing: —

52 *a tempo* $\text{♩} = 84.$

dim. *pp*

see, shall see eye to eye,

Soprano.

Alto.

Tenor.

Bass.

p They shall

The first system of the musical score features a vocal line with lyrics "see, shall see eye to eye," and piano accompaniment. The vocal line is divided into four parts: Soprano, Alto, Tenor, and Bass. The Soprano part has lyrics "see, shall see eye to eye," and the Alto part has lyrics "They shall". The piano accompaniment consists of two staves with a treble and bass clef, featuring a melody with triplets and a bass line with sustained notes.

when the Lord shall bring a - gain

see, shall see eye to eye, when the

p They shall see eye to eye, when the

pp When the

The second system of the musical score continues the vocal line with lyrics "when the Lord shall bring a - gain" and "see, shall see eye to eye, when the". The vocal line is divided into four parts: Soprano, Alto, Tenor, and Bass. The Soprano part has lyrics "when the Lord shall bring a - gain", the Alto part has lyrics "see, shall see eye to eye, when the", the Tenor part has lyrics "They shall see eye to eye, when the", and the Bass part has lyrics "When the". The piano accompaniment consists of two staves with a treble and bass clef, featuring a melody with triplets and a bass line with sustained notes.

dolce

lift up the voice, — for they shall see eye to
 Lord. In Thy light shall we see
 Lord. In Thy light shall we see
 Lord. In Thy light shall we see
 named the Priests of the Lord, — of the Lord.
 named the Priests, shall be nam-ed the Priests of the Lord.
 named the Priests of the Lord, shall be named the Priests of the
 named the Priests of the Lord.

54

dolce

eye, when — the Lord
light.
light.
light.

54

pp

The meek will He teach His
Lord. The meek will He teach His
molto cresc.
He will di - rect their work in truth.

(♩ = 96).

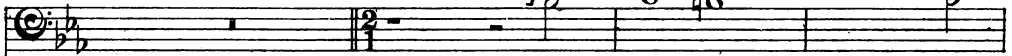
54

— shall bring — a gain Zi - on. — *pp*
 For out of Zi - on *P*
 For out of Zi - on *P*
 Out of Zi - on *P*
 way, they shall be nam - ed the Priests *pp*
 He will di - rect their work in truth. He *ppp*
 way, will He teach His way.
 The meek will He guide. — *ppp* He —

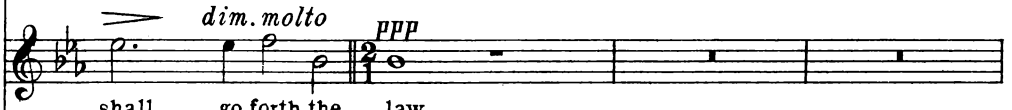
JESUS.

55

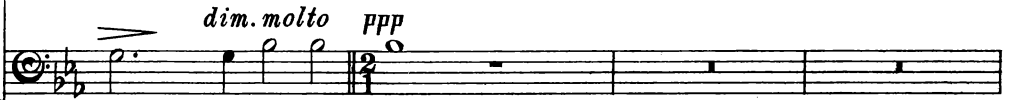
espress.



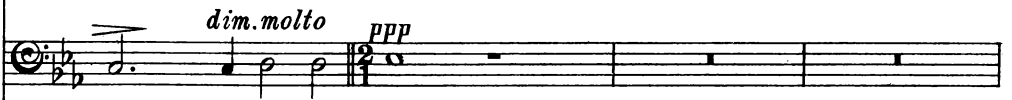
Be - hold, I send you



shall go forth the law.



shall go forth the law.



shall go forth the law.

55

ppp



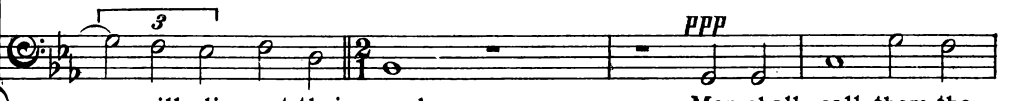
— of the Lord, — Men shall call them the



— will di - rect their work, Men — shall call — them the



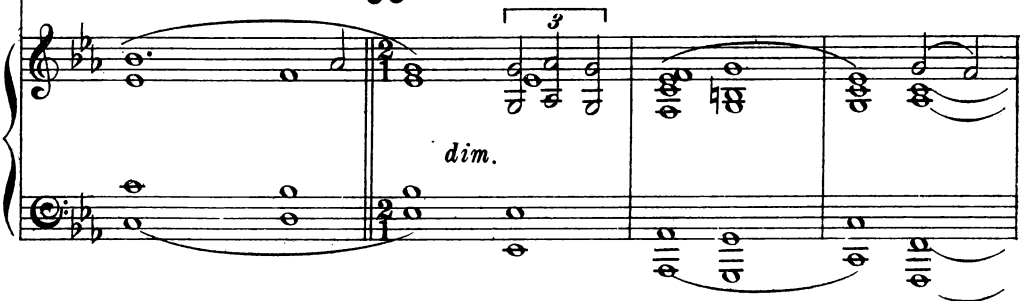
Men — shall call — them the



— will di - rect their work, Men shall call them the

55 $\circ = 60.$

dim.



forth, — He that re - ceiv - eth you, re - ceiv - eth

Min-is-ters of our God.

Min-is-ters of our God.

Min-is-ters of our God.

Min-is-ters of our God.

ppp

con Ped.

Me, — and he that re - ceiv - eth Me, re -

pp God hath cho - sen them.

pp God hath cho - sen them.

pp God hath cho - sen them.

pp God hath cho - sen them.

mf

56

56

pp

God, and be - hold,

dim. molto

of the Lord is up - on Him,

dim. molto

of the Lord is up - on Him,

R. - - - **59 Lento.**

and vis - it this vine.

pp A - - men.

pp A - - men.

pp A - - men.

pp A - - men.

R. - - - **Lento.** $\text{♩} = 72.$
allargando

solenne



BY THE WAYSIDE.

Andantino (quasi Allegretto). ♩ = 72.
semplice

p tranquillo *cresc.* *pp*

rit.

60 JESUS. Quasi Recit. *espress.*

A - - - -

p

Blessed are the poor in spir - it: for theirs — is the

Andante. (♩ = 69)

pp colla parte

rit.

Allegretto (Tempo I?)

king - dom of hea - ven.

MARY. (*The Blessed Virgin.*)

pp

JOHN.

He set - teth the poor on

pp

PETER.

He set - teth the poor on high from af -

pp

JUDAS.

He set - teth the poor on

Allegretto (Tempo I?)

rit.

dim.
high from af - flic - tion.
- flic - - - tion.
high.
parlando
He pour-eth con - tempt up-on prin - ces.

61 JESUS. *Recit. espress.* *A - - - poco cresc.* *R - - - dim.*
Blessed are they that mourn; for they — shall be com-fort-ed. —

Andante.
colla parte

quasi Allegretto.

JOHN. *dolce*
The Lord shall give them rest from their sor - - row,
PETER. *P.*
And will —

quasi Allegretto.
dolce

MARY. *p* And will com - fort them.

JOHN. *p* And will com - fort them.

PETER. *p* And will com - fort them.

turn their mourning in - to joy,

pp Weep - ing may en - dure for a

pp Weep - ing may en -

CHORUS.

JESUS. **62** *Recit.* *p* Bless - ed are the meek; for

night,

- dure for a night,

pp But joy com - eth in the morn - ing.

pp But joy com - eth in the morn - ing.

62 *Andante.* *pp* *colla parte*

A - - -
a tempo
 they shall in-her-it the earth. _____

MARY. *mf* *p*
 In the Lord;

JOHN. *mf* *p*
 In the Lord;

PETER. *mf* *p*
 In the Lord;

CHORUS.

a tempo *p*
 The meek al-so shall in-crease their joy, _____ and the

a tempo *p*
 The meek al-so shall in-crease their joy, _____ and the

a tempo *p*
 The meek al - so shall in-crease their joy, _____ and the

a tempo *p*
 The meek al-so shall in-crease their joy, _____

a tempo *p*

63 Recit.

A - - -

mf Blessed are they which do
mf dim. pp In the Ho-ly One of Is - ra-el.
mf dim. pp In the Ho-ly One of Is - ra-el.
mf dim. pp In the Ho-ly One of Is - ra-el.

63

pp poor a-mong men shall re - joice.
pp poor a-mong men shall re - joice.
pp poor a-mong men shall re - joice.
pp dim. and the poor a - mong men shall re - joice.

63 Andante.

pp
pp colla parte

rit. dolce
 hun - ger and thirst af - ter righteousness; for they shall be

a tempo

fill-ed.
MARY. *a tempo pp*

JOHN. *pp*

PETER. *pp*

JUDAS. *pp*

Mer - cy and truth are met to - gether; righteous - ness and peace have kiss'd each

Mer - cy and truth are met to - gether; righteous - ness and peace have kiss'd each

Mer - cy and truth are met to - gether; righteous - ness and peace have kiss'd each

Mer - cy and truth are met to - gether; righteous - ness and peace have kiss'd each

a tempo

64 Quasi Recit.

cresc.

Bless - ed are the mer - ci - ful; for

other.

other.

other.

other.

CHORUS.

Sow to yourselves in righteous - ness; *dim.* 64 *pp*

Sow to yourselves in righteous - ness; *dim.* *pp*

Sow to yourselves in righteous - ness; *dim.* *pp*

Sow to yourselves in righteous - ness; *dim.* *pp*

Sow to yourselves in righteous - ness; 64

dim. *colla parte*

A - - -
a tempo
 they shall ob - tain mer - cy. *a tempo*
 He that hath mer - cy on the
 He that hath mer - cy on the
 He that hath mer - cy on the

pp a tempo
 Reap - in mer - - cy.
 Reap - in mer - - cy.
pp a tempo
 Reap - in mer - - cy.
 Reap - in mer - - cy.
pp a tempo
 Reap - in mer - - cy.

pp
 poor, hap - - py is he,
 poor, hap - py is he,
 poor, hap - py is he,
p ad lib.
 The poor is ha - ted e - ven of his own neighbour; the
colla parte

SOLI.

rich hath ma-ny friends.
 65 *a tempo*

CHORUS.

65 *a tempo*

SOLI.

66 JESUS. Recit.

L - - - - -

lento. pp

Bless-ed are the pure in heart; for they shall see

pp colla parte *ppp lento.*

God. *pp*
MARY. *mf animato dolce rit.*

Thou art of pur - - er eyes than to be-hold

animato rit.

MARY. *a tempo dim.*

e - vil.

JOHN. *p*

PETER. Bless - ed are the un - - de - fil - ed.

a tempo Who can

p

PETER. *>*

say, I have made my heart clean?

JUDAS. *p ad lib. 3*

The stars are not pure in His

colla voce

67 Quasi Recit.

L - - - - -

JESUS.

mf

Blessed are the peace makers; for they shall be called the

sight.

CHORUS.

Alto

67

pp

How much less man.

How much less man.

Bass

67

pp

pp *colla parte*

A - - - - -

f

chil - dren of God.

Soprano.

Bless -

ppp

The work of righteousness shall be peace.

Alto.

ppp

The work of righteousness shall be peace.

Tenor.

ppp

The work of righteousness shall be peace.

Bass.

ppp

The work of righteousness shall be peace.

pp

- ed are they which are per - se - cu - ted for righteous - ness' sake; for

theirs _____ is the kingdom of heaven. Re - - joice _____ and be ex -

pp *lento.* **f** 68 *a tempo, poco animato con molto espress.*

lento. *a tempo* ♩ = 88.

- ceed - - ing glad, for great is your reward in

ppp *colla*

heaven: _____ For so per - se - cu - ted they the

p *Quasi Recit.* *Come prima, ♩ = 89.*

parte *pp colla parte*

pro - phets which were be - fore you.

stringendo

Cl. Viole & Celli. *sonore*

The first system of the score features a vocal line and piano accompaniment. The vocal line begins with the lyrics "pro - phets which were be - fore you." and includes a fermata over the word "you." followed by a *stringendo* marking. The piano accompaniment includes a section for Clarinet, Violins, and Celli marked *sonore*, and a grand piano section with *stringendo* markings and triplet figures.

a tempo, poco animato
f marcato

MARY. Bless - ed are they which have been sor - row - ful for all Thy

JOHN. Bless - ed are they which have been sor - row - ful for all Thy

PETER. Bless - ed are they which have been sor - row - ful for all Thy

JUDAS. Bless - ed are they which have been sor - row - ful for all Thy

Soprano. Bless - ed are they which have been sor - row - ful, for

Alto. Bless - ed are they which have been sor - row - ful, for

Tenor. Bless - ed are they which have been sor - row - ful, for

Bass. Bless - ed are they which have been sor - row - ful, for

CHORUS. Bless - ed are they which have been sor - row - ful, for

The second system contains solo parts for Mary, John, Peter, Judas, Soprano, Alto, Tenor, and Bass, along with a Chorus part. All solo parts are marked *f marcato*. The lyrics for all parts are "Bless - ed are they which have been sor - row - ful for all Thy" (or "for" for the choral parts). The system includes dynamic markings such as *f*, *p*, and *pp*, and features triplet rhythms.

a tempo, poco animato (♩ = 72.)

The third system is primarily piano accompaniment, marked *a tempo, poco animato* with a tempo of 72 beats per minute. It features a grand piano section with triplet figures and a section for Clarinet, Violins, and Celli.

pp *rit.* **70** *Come I^a* *poco più lento.* *mf espress.*

scour - ges, for they shall re-

pp scour - ges,

pp scour - ges, *mf* for

pp scour - ges,

Come I^a *rit.* **70** *poco più lento.* *dim. molto*

they shall rejoice for Thee, when they have seen all Thy glo - - ry,

rit. *dim. molto*

they shall rejoice for Thee, when they have seen all Thy glo - - ry,

rit. *dim. molto*

they shall rejoice for Thee, when they have seen all Thy glo - - ry,

rit. *dim. molto*

they shall rejoice for Thee, when they have seen all Thy glo - - ry,

Come I^a *rit.* **70** *poco più lento.* *p dolce*

71

mf *espress.* *pp*

- joice for Thee, when they have seen all Thy glo - ry.

mf *pp*

when they have seen all Thy glo - ry.

pp

they — shall re-joyce for Thee when they — have seen all Thy glo - ry.

71

p

and shall be

p

and shall be

p

for they shall re -

p

and shall be glad — — — — — for ev - - - -

71

p *pp espress.*

pp *rall.*
 for ev - er.

pp *rall.*
 for ev - er.

pp *rall.*
 for ev - er.

pp *rall.*
 for ev - er.

dim. e rit. *pp* *ppp* *rall.*
 glad for ev - er, for ev - er.

dim. e rit. *pp* *ppp* *rall.*
 glad, and shall be glad for ev - er.

dim. e rit. *pp* *ppp* *rall.*
 - jice for Thee, they shall re - jice for Thee for ev - er.

dim. e rit. *pp* *ppp* *rall.*
 - er, and shall re - jice for ev - er.

dim. e rit. *pp* *ppp* *rall.*

III.

BY THE SEA OF GALILEE.

72

Tenor, Recit. *p*

Moderato. ♩ = 72.

p dolce

colla parte

And straightway Je - sus con -

ad lib.

a tempo

- strain-ed His dis-ci-ples to get in-to a ship, and to go be -

a tempo p

- fore Him un-to the oth-er side. And He went

pp

trem.

L.

73 pp poco più lento.

up in-to a moun-tain to pray: and when the

poco più lento.

molto lento.

ev'n - ing was come, He was there a -

dim.
molto lento.

74 *mf animato*

- lone. And His dis - ci - ples went

pppp *mf animato*

rit.

o - - - ver the sea toward Ca - per - - -

rit.

lento.

- - naum.

ppplento. *attacca.*

IN THE TOWER OF MAGDALA.

75 *Allegro.* ♩ = 126.

Musical score for measures 75-76. Measure 75 features a piano introduction with a dynamic of *mf* and the instruction *espress.*. The right hand plays chords and single notes, while the left hand plays a triplet accompaniment. Measure 76 begins with a *pp* dynamic and continues with similar textures.

76 *simile*

Musical score for measures 76-77. Measure 76 includes dynamics *dim.*, *cresc.*, and *sonore*. Measure 77 features a *ff* dynamic and the instruction *Ped.*. The piano accompaniment continues with triplet patterns.

77 *con molto espress.*

MARY MAGDALENE. *f* *dim.*

Vocal and piano accompaniment for Mary Magdalene. The vocal line begins with the lyrics "O Lord Al - might - y, God of". The piano accompaniment features a *p* dynamic and includes the instruction *R.H. pp* for the right hand, which plays triplet accompaniment.

Is - - ra - el, the soul in an - guish, the troubled spi - rit,

Vocal and piano accompaniment for Mary Magdalene. The vocal line continues with the lyrics "Is - - ra - el, the soul in an - guish, the troubled spi - rit,". The piano accompaniment features a *ppp* dynamic and includes the instruction *simile*. The right hand plays chords and single notes, while the left hand plays a triplet accompaniment.

cresc. *f*

cri - eth un - to Thee. Hear and have mer -

cresc. *p*

78 *dim.*

- cy.

pp

P 79

Hear and have mer - cy, for Thou art mer - - ci - ful: *espress.*

p *pp*

P *stringendo*

have pit - y up - on me, be - cause I have

stringendo

80

stringendo

sinned be - fore Thee. Hear the

voice of the for-lorn, and de - liv - er me out of my

81 *Tempo I^o*

fear. Help me, de - so - late

wo - - - man, which have no help - - er but

Thee, no help - - er but Thee.

p *cresc.* *f* *largamente*

sf *con Ped.*

Hear and have pit - y, — the troubl - ed spi - rit, the

f *largamente* *poco a poco rit.*

p *poco a poco rit.*

soul in anguish Cri-ethun-to Thee. = 120.

ad lib. *Andantino.* *Andantino.*

ppp *colla parte* *pp*

83 *pp* *Recit. più mosso.* *a tempo*

Woe — is me! — for I am as when they have gathered the

ppp *colla parte*

Andantino. *Recit. più mosso.*

sum - mer fruits, as the

pp *pp* *colla parte*

grape-gleanings — of the vint-age. Have

P

ten.

PPP dolciss.

$\text{♩} = 100.$

84 *Allegro molto. agitato*

pit - y, be-cause I have sinned be - fore Thee. My

Allegro molto. ♩ = 126.

rit. Lento.

cresc. rit.

P

tears run down like a riv - - - er day and night.

Allegro.

p lento. 85 Lento.

Allegro.

Lento.

cresc. pp sf

What - so - ev - - er mine

pp dolce

pp colla parte

eyes de - sired I kept not from them,

animato

pp

FANTASY.

86 *Allegro. cresc. poco accel. f*

Soprano. I with-held not my heart from a - ny joy.

Soprano.

Alto.

pp sotto voce

Tenor.

Let us

Bass.

pp sotto voce

Let us

86 *Allegro. ♩. = 100.*

ppp

poco accel.

87

♩. = 112.

fill our-selves with cost-ly wine, let us

pp sotto voce

ppp

Let us fill our-selves with cost-ly wine,

fill our-selves with cost-ly wine, let us

87

♩. = 112.

agitato

p

"Ye that

fill — our-selves with costly wine — and oint - ments,

fill — our-selves with costly wine — and oint - ments,

cresc.

f kind - - le a fire, walk in the flame

cre - - scen - - do

88

of your fire, —
 Let us fill our-selves with
 Let us fill our-selves with

This system contains the first vocal entry and piano accompaniment. The vocal line begins with the lyrics 'of your fire, —' followed by 'Let us fill our-selves with'. The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand, both in a key with one sharp (F#) and a common time signature.

88

This system shows the piano accompaniment for the second system. It includes a melodic line in the right hand and a harmonic line in the left hand. The texture is dense with chords and moving lines. A dynamic marking of *ppp* is present.

walk a-mong the brands that ye have
 cost-ly wine and oint - ments,
 Let no flow'r of the spring pass
 cost-ly wine and oint - ments,
 Let

This system contains the second vocal entry and piano accompaniment. The vocal line begins with the lyrics 'walk a-mong the brands that ye have' followed by 'cost-ly wine and oint - ments, —', 'Let no flow'r of the spring pass', and 'cost-ly wine and oint - ments, —'. The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand. Dynamic markings of *p* and *ppp* are present.

This system shows the piano accompaniment for the third system. It includes a melodic line in the right hand and a harmonic line in the left hand. The texture is dense with chords and moving lines. A dynamic marking of *p* is present.

kindled. This shall ye have of Mine

Let us crown our-selves with

by us, Let us crown our-selves with

no flow'r of the spring pass by us, Let us crown,

f

p

p

p

p

89

ff molto agitato.

hand." God of Is - - - ra-el,

rose - - - buds, let us

rose - - - buds, let us crown our-selves,

let us crown our-selves,

crown our-selves with rose - buds,

pp giocoso

p

cresc.

ff

cresc.

ff

ff
the soul in an - guish the troubled
crown our-selves, let us crown our - selves with rose - buds
p crown with
p crown
p crown
f crown our-selves

90
spi-rit cri-eth un - to Thee. Hear
before they be with - - - ered.
rose - buds before they be with - - - ered.
cresc. ourselves,
before they be with - - - ered.

90

dim.

and have mer - cy.

ppp Let us fill our - selves with

ppp Let us fill our - selves with

ppp Let us fill our - selves with

ppp Let us fill our - selves with

The first system of music features four vocal staves and piano accompaniment. The vocal lines are in a soprano, alto, tenor, and bass register. The piano accompaniment consists of a right-hand part with flowing sixteenth-note patterns and a left-hand part with block chords. The tempo is marked 'dim.' and the dynamics are 'ppp'.

espress. p

Hear and have mer - - cy.

cost - ly wine and oint - - - - - ments, with

cost - ly wine and oint - - - - - ments, with

cost - ly wine and oint - - - - - ments, with

cost - ly wine and oint - - - - - ments, with

The second system of music continues the vocal and piano parts. The vocal lines are in a soprano, alto, tenor, and bass register. The piano accompaniment features a right-hand part with sixteenth-note patterns and a left-hand part with block chords. The tempo is marked 'espress.' and the dynamics are 'p'.

p poco a poco rit.

Hear and have mer - - cy.

oint - - - ments, and let no__ flow'r of the spring__ pass by

oint - - - ments, and let no__ flow'r of the spring__ pass by

oint - - - ments, and let no__ flow'r of the spring__ pass by

- - - - - ments, — let no flow'r of the spring,

poco a poco rit.

91 *Andantino.*

P

The

us.

us, no flow-er pass by us.

us.

no__ flow-er pass by us.

91 *Andantino.* ♩ = 120.

p

p.

Recit.

mirth of tab-rets ceas-eth; the noise of

colla parte

92 *a tempo*

them that re-joice end-eth,

Our dance is turn-ed in-to mourn-ing.

dim.

accel.

pp

pp accel.

93 *Moderato.*

Moderato. $\text{♩} = 80.$

93 *ppp*

Recit. rit. *pp molto espress. ten.*

"This shall ye have of Mine hand, ye shall lie down in

pp *colla parte*

Lento. a tempo *rit.* *pp* *Più lento.*

sor - a tempo, *Lento.* - row." Hear and have

pp espress. *rit.* *Più lento.* *ppp*

dim.

mer - - cy, for Thou art mer - - ci - -

dim.

94

(There arose a great tempest in the sea.)

- ful.
Più mosso. *stringendo*

sf *p R.H.*

Ped.

- al - *Allegro. ♩. = 182.*

sf *p cresc.* *mf*

Ped.

95

cresc. *fz*

sf

p cresc. *sfp*

Ped.

cresc.

8 96

fp *ffz*

MARY MAGDALENE.

mf

Is Thy wrath against the sea?

p

cresc.

The voice of Thy thund - er is in the

sfp *cresc.*

heav - ens!

8 //

fffz *ffz*

97

f

Deep call-eth un - to deep at the

p

ten. Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

noise of Thy cat - aracts.

sf

ten. Ped. * Ped. * Ped. * Ped. * Ped. *

I see a ship in the midst of the sea, dis -

pp *sf*

- tress'd with waves: And One com - eth

dim.

VI. II.

98

un - to it,

walk - - ing on the sea! And

pp *cresc.*

ppp

they that are in the ship, — toil - ing in row - - ing, —

Horns!

Ped. **Ped.* **Ped.* **Ped.* **Ped.* **Ped.* *

99

are trou - bled and cry out for

Ped. **Ped.* **Ped.* **Ped.* **Ped.* **Ped.* *

fear.

Tenor. THE APOSTLES. (*In the ship.*)

Bass. *f* It, — it is a

CHORUS. *f* It, — it is a

Strings. *p*

JESUS. *poco rit.* 100 *mf*

ff Be of

ff spi - - - rit!

ff spi - - - rit!

poco rit. 100 *Poco meno mosso.*

sf *p* *pp* $\text{♩} = 118.$

good cheer, it is I,

accel.

be not a - - fraid.

accel.

101 PETER. *f impetuoso* *allargando* *a tempo*

Lord, if it be Thou, bid me

f a tempo ff colla parte

come un-to Thee up-on the wa - - ters.

f espress. p

JESUS. 102 Recit. *ad lib.* *a tempo*

Come!

f pp a tempo ff

JUDAS.

CHORUS.

Tenor.

THE APOSTLES.

Bass.

Fear-

He walk-eth on the waters,

He walk-eth on the waters,

cre -

p

sf

p

sf

- fulness and trembling are come up - on

Fear-fulness and trembling are

- Fear-fulness and trembling are

scen

do

him, and an hor-ri-ble dread

come up-on him, and an hor-ri-ble dread hath o - ver -

come up-on him, and an hor-ri-ble dread hath o - ver -

ff

PETER.

f *largamente*

Lord, _____
 hath o - ver - whelmed _____ him.
 - whelmed _____ him.
 - whelmed _____ him.

103

MARY MAGDALENE.

PETER.

pp

He

save me, I per-ish! _____

poco tranquillo

Più lento.

rit.

stretch - eth forth His hand. _____

ppp Più lento. ♩. = 112

rit.

Andante. *pp*

0 thou of lit - tle faith, wherefore didst thou

doubt?

MARY MAGDALENE.

Tenor. The wind ceas-eth and they wor - ship Him.

Bass. THE APOSTLES. Of a truth Thou art the

Of a truth Thou art the

pp *dim.*

CHORUS.

MARY MAGDALENE. *p solenne* 105

PETER, JOHN & JUDAS. They wor - ship Him.

Tenor. , *pp* The Lord hath His

Son of God, *pp* Thou art the

Bass I. , *pp* Thou art the

Son of God, *pp* Thou art the

Bass II. , *pp* Thou art the

Son of God, 105 Thou art the

way in the whirl - - wind and in the storm. Thou art the
 Son of God, of a truth Thou art the Son of God, Thou art the
 Son of God, of a truth Thou art the Son of God,
 Son of God, Thou art the Son of God,

pp *pp*

106 MARY MAGDALENE.

dim. Son of God. They wor - - ship Him.
dim. Son of God.
p Thou art the Son of God.

106

espress.

morendo *pp*

107 MARY MAGDALENE.

Recit.

a tempo

Recit.

cresc.

Who stilleth the raging of the seas,

Who maketh the storm a

Moderato.

colla parte

a tempo

P colla parte

Poco più mosso.
a tempo

calm?

Poco più mosso. ♩ = 84.
a tempo

mf

Thy pro - vi - dence, O

mf

pp

Fa - ther, governeth it:

f animato

for Thou hast made a way in the sea, —

ppp

mf animato

108

marcato

and a safe path in the waves;

p

Ped.

*

P
 Shew - ing that Thou canst save from all dan - ger.

dim. *p* *dim.*

Ped.

stringendo *p* **109** *a tempo*
 Thy face, Lord, will I seek.

stringendo *pp* *a tempo*

Ped. * *Ped.* * *Ped.* * *Ped.* *

Thou hast not for - sak - - - en them that seek Thee.

Ped. * *Ped.* *

dolce *stringendo*
 Thy face, Lord, will I seek.

stringendo *cresc.* *p*

Ped. *

f My soul fol-low-eth hard,

110

molto rit. *ff a tempo*
 hard af-ter Thee: Thy right-hand up-hold-eth

molto rit. *ff a tempo* *dim.*
con Ped.

accel. molto *p rit. molto espress. pp*
 me. Thy face, Lord, will I seek, Thy face, Lord, will I

accel. molto

seek. — *Lento. ♩ = 80.*

a tempo *rit.*

IN CÆSAREA PHILIPPI.

111 *Andantino.*

Tenor Recit. *p*

Andantino. ♩ = 72. When

p *rit.*

Je - sus came in-to the parts of Cæ - sa-re-a Phil - ip - pi, He

pp colla parte

ask - ed His dis - ci - ples, say - ing:

JESUS. Recit. *accel.*

Whom do men say that I, the Son of man, am?

♩ = 80. *colla parte* *accel.*

112 Allegro moderato.

CHORUS.

Tenor I.

Tenor II.

Bass I.

Bass II.

Some say John the Bap-tist: some, E - li - - - as; and

Some say John the Bap-tist: some, E - li - - - as; and

Some say John the Bap-tist: some, E - li - - - as; and

and

Allegro moderato. ♩ = 116.

pp

dim.

p

rit. al - -

others, Je - re - mi - as, or one of the prophets.

others, Je - re - mi - as, or one of the prophets.

others, Je - re - mi - as, or one of the prophets.

others, Je - re - mi - as, or one of the prophets.

rit. al - -

espress.

113 Andante. Quasi Recit.

JESUS. p

But whom say ye that I am? —

PETER.

Thou art — the

Andante. ♩ = 80.

largamente

cresc.

lento *f* *a tempo*

Bless - - ed art thou,

Christ, the Son of the liv - ing God.

Moderato.

Detailed description: This system contains the first two lines of music. The top line is a vocal line starting with a rest, followed by a melodic phrase. The second line is a vocal line with lyrics. The piano accompaniment consists of two staves with chords and moving lines. Dynamics include *f*, *pp*, *ff*, and *p*. There are also markings for *lento*, *a tempo*, and *Moderato*.

R *espress. dolciss.* *Recit.*

Si - mon Bar - Jo - na: for flesh and blood hath not re - veal - ed it un - to thee,

colla parte *p*

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with lyrics. The piano accompaniment features a *colla parte* section. Dynamics include *f*, *pp*, *ff*, and *p*. There are also markings for *espress. dolciss.*, *Recit.*, and *colla parte*.

114 *a tempo* *R* *molto espress.* *f*

♩ = 60. but My Father Which is in heaven. — Thou art

a tempo *pp* *p* *cresc.*

con Ped.

Detailed description: This system contains the fifth and sixth lines of music. The vocal line includes the number 114 and lyrics. The piano accompaniment includes a *con Ped.* section. Dynamics include *pp*, *p*, and *cresc.*. There are also markings for *a tempo*, *molto espress.*, and *f*.

dim. 115 *Moderato.* *♩ = 72.*

Pe - ter, and up - - on — this rock I will build My

Moderato. *colla parte* *ffp* *p*

Detailed description: This system contains the seventh and eighth lines of music. The vocal line includes the number 115 and lyrics. The piano accompaniment includes a *colla parte* section. Dynamics include *ffp* and *p*. There are also markings for *dim.*, *Moderato.*, and *♩ = 72.*

cresc.

Church; and the gates of hell shall not pre - vai a -

cresc.

rit. **116** *Lento e solenne.*

- gainst it.

Soprano. *f* Proclaim un - to them that dwell on the *p*

Alto. *f* Proclaim un - to them that dwell on the *p*

Tenor. *f* Proclaim un - to them that dwell on the *p*

Bass. *f* Pro - - claim un-to them, pro-claim *p*

rit. **116** *Lento e solenne.* =52.

f Proclaim un - to them that dwell, *p* pro -

rit. **116** *Lento e solenne.* =52.

f *p*

Ped. b * *Ped.* *

cresc. - - - - *poco* - - - -

earth, and un - to ev' - - ry na - - tion, -

earth, and un - to ev' - - ry na - - tion, to

un-to them, to them that dwell dwell on the earth, and un - to

- claim un-to them that dwell on the earth, and un - to ev'-ry

cresc.

Ped. * *Ped.* * *Ped.* * *Ped.* *

a - - poco - - *R. - - - -*

and kin - dred, and tongue, the ev - er -
 ev' - ry na - tion, and tongue, and kin - dred, and tongue, the ev - er -
 ev'ry na - tion, and kin - - dred, and tongue, the ev - er - last - ing
 na - - tion, and kin - - dred, and tongue, the ev - er -

f *ffz*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

117

al *fff* *lunga*

- last - ing Gos - pel. *fff*

- last - - - ing Gos - pel. *fff*

ev - er - last - ing Gos - pel. *fff* *lunga*

- last - - ing Gos - pel. *fff* *lunga*

fff *lunga*

JESUS.
Quasi Recit. ♩ = 60.

P

And I will give un-to thee the keys of the king-dom of

pp colla parte

118

cresc. ff marcato

hea-ven: And what-so - ev - er thou shalt bind on earth, shall be bound in

mf solenne

L - - - - *pp* - - - - *dolciss.* ♩ = 50.

hea-ven: And what-so - ev - er thou shalt loose on earth, shall be

pp *ppp*

L - - - - 119

loosed in hea-ven.

ppp

MARY MAGDALENE.

poco animato

pp

$\text{♩} = 72.$

Thy face, Lord, will I seek; — My soul — followeth

ppp

poco animato

cresc.

pp *R* - - - - -

hard af - ter Thee; Help me, de - so - late wo - man.

f

pp colla parte

Andante. $\text{♩} = 69.$

120

MARY.

espress. ad lib.

dolce e cantabile

pp

Heark - en, O daughter: — When thou art — in

Andante.

Clar. *espress.*

pp

ppp

cresc.

trib - u - la - tion, If thou turn to the Lord thy God, And

shall be o - be-di-ent un-to His voice, He will not for-

dim. rit. **121 ad lib.** *pp*

- sake thee. Hark - en, O daugh-ter; Come

colla parte *pp*

a tempo *R - - - pp*

— thou, for there is peace to thee, — peace to

a tempo *pp*

122 Tranquillo.

thee.

TENOR. quasi Recit. p espress.

She stood at His feet

122 Tranquillo. ♩ = 68.

pp *ppp*

weep - ing, and be - gan to wash His feet with tears, and did

123 *Più mosso.*

wipe them with the hairs of her head,

S. *p marcato* This Man,

C. CHORUS, WOMEN. *p marcato* This Man,

123 *Più mosso. ♩ = 84.*

if He were a pro - phet, would have known who and what

if He were a pro - phet, would have known who

animato sf p

animato cresc. f

man - ner of wo - man this is

and what man - ner of wo - man this is

cresc.

This system contains the first two vocal lines and the piano accompaniment. The vocal lines are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in bass clef. The first vocal line has lyrics 'man - ner of wo - man this is'. The second vocal line has lyrics 'and what man - ner of wo - man this is'. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes. Dynamics include *p* and *cresc.*. There are two fermatas over the piano accompaniment, one at the end of the first line and one at the end of the second line. The number '124' is written above the piano accompaniment in the second measure of the second line.

that toucheth Him: — forshe is a sin -

that toucheth Him: — forshe is a sin -

ff *p* *fp*

sf *f*

This system contains the third and fourth vocal lines and the piano accompaniment. The vocal lines are in treble clef with a key signature of three sharps. The piano accompaniment is in bass clef. The third vocal line has lyrics 'that toucheth Him: — forshe is a sin -'. The fourth vocal line has lyrics 'that toucheth Him: — forshe is a sin -'. The piano accompaniment continues with complex rhythmic patterns. Dynamics include *ff*, *p*, *fp*, *sf*, and *f*. There are two fermatas over the piano accompaniment, one at the end of the third line and one at the end of the fourth line.

- ner.

- ner.

R.

p *dim.* *pp*

This system contains the fifth and sixth vocal lines and the piano accompaniment. The vocal lines are in treble clef with a key signature of three sharps. The piano accompaniment is in bass clef. The fifth vocal line has lyrics '- ner.'. The sixth vocal line has lyrics '- ner.'. The piano accompaniment continues with complex rhythmic patterns. Dynamics include *p*, *dim.*, and *pp*. There is a fermata over the piano accompaniment at the end of the sixth line. The number '11645' is written below the piano accompaniment at the end of the system.

125 *Tranquillo.*

Tenor.

p

And kissed His feet, and a-noint-ed them with the

Tranquillo. ♩ = 63.

MARY MAGDALENE.

pp espress.

Hide not Thy face far from me;—

ointment.

Clar. Fl.

L.H. *pppp*

put not Thy servant a-way in an-ger.

L.

Oboe. *p molto espress.*

dim.

126 JESUS.

p

Thy sins are for - giv - - - en;

pp

rit. *molto espress.*

Thy faith hath sav - - - ed thee; — Go in —

rit.

127

pp

peace. —

a tempo dolce

rit. molto *lunga.*

Clar.

pp *fp*

128 *Allegretto tranquillo.*

Soprano.

pp dolce e legato

Turn you to the stronghold, ye pris - on-ers of hope. To the

Alto.

pp dolce e legato

Turn you to the stronghold, ye pris - on-ers of hope. To the

Tenor.

pp dolce e legato

Turn you to the stronghold, ye pris - on-ers of hope. To the

Bass.

pp dolce e legato

Turn you to the stronghold, ye pris - on-ers of hope. To the

CHORUS.

128 *Allegretto tranquillo.* ♩ = 88.

pp dolce e legato

pp

Lord our God belong mercies and for-give-ness-es,

Lord our God belong mercies and for-give-ness-es,

Lord our God belong mercies and for-give-ness-es,

Lord our God belong mercies and for-give-ness-es,

espress. *pp*

though we have re - belled a - gainst Him, though we have re -

espress. *pp*

though we have re - belled a - gainst Him, though we have re -

espress. *pp*

though we have re - belled a - gainst Him, though we have re -

espress. *pp*

though we have re - belled a - gainst Him, though we have re -

S. *p dolcissimo* *dim.*

A. Turn you to the stronghold, ye pris - on-ers of *dim.*

T. Turn you to the stronghold, ye pris - on-ers of *dim.*

B.* *p dolcissimo* *dim.*

Turn you to the stronghold, ye pris - on-ers of

CHORUS.

- belled a - gainst Him;

- belled a - gainst Him;

- belled a - gainst Him;

- belled a - gainst Him;

pp *dim.*

* To be sung by the Soloist taking the part of "Peter."

hope.

hope.

hope.

hope.

mf cantabile

Mak -

The fear of the Lord is a crown of wis-dom,

130

mf dolce ed espress.

mf cantabile

dim. Both which are the *mf*

- ing peace and per - fect health to flourish; Both which

a crown of wis - dom,

mf cantabile

The fear of the Lord is a
 gifts of God: The fear of the
 are the gifts of God:

mf legatissimo

the fear of the Lord, the fear of the

131

mf legatissimo

crown of wis - dom, and it en - largeth their re -

f

Lord is a crown of wis - dom, it en - larg - - eth their re -

P mf

is a crown, and it en - larg - - eth their re -

Lord is a crown of wis - dom, and it en - larg - eth their re -

131

f largamente

dolce

SOLI.

Turn you to the stronghold.

dim.

Turn you to the stronghold, ye pris - on-ers of hope.

dim.

Turn you to the stronghold, ye pris - on-ers of hope.

dim.

Turn you to the stronghold, ye pris - on-ers of hope.

dim.

CHORUS.

- jolcing that love — Him. Turn you,

dim.

- joic - ing that love Him.

dim.

- joic - ing that love Him. Turn you,

dim.

- jolcing that love — Him. Turn you,

dim.

dim.

132

pp *poco rit.* *dim.*

espress. ye pris - on-ers of hope.

pp Turn you, turn you, turn you ye prisoners of hope.

pp Turn, ye pris - on-ers of hope, ye

132

ppp *poco rit.*

Turn, ye

133

a tempo

espress.

SOLI.

To the Lord our God belong

To the Lord our God belong mer-

To the Lord our God belong mer-

To the Lord our God belong

133

a tempo

pp

CHORUS.

Turn _____ you. _____

Turn _____ you. _____

pris - oners of hope.

pris - oners of hope.

133

a tempo

mer-cies and for - give - ness-es,

- - cies and for - give - ness-es, Though—

- - cies and for - give - ness-es, Though—

mer-cies and for - give - ness-es, Though—

Though we have re - belled a - gainst

Though we have re - belled a - gainst Him,—

Turn — you . Though we have re - belled a - gainst Him,—

Turn — you . Though we have re - belled a - gainst Him,—

11645

The musical score consists of four vocal staves and a piano accompaniment. The key signature is two sharps (D major). The vocal parts enter with the lyrics "Though we have re-belled a - gainst Him," and "we have re-belled against Him,". The piano part provides harmonic support with chords and a melodic line.

Vocal Staves:

- Staff 1: *mf* > *p* *dim.*
Though we have re - belled a - gainst Him,
- Staff 2: *mf* > *p* *dim.* *pp*
we have re - belled against Him, — though
- Staff 3: *mf* > *p* *dim.* *pp*
we have re - belled a - gainst Him, — ' though
- Staff 4: *mf* > *p* *dim.* *pp*
we have re - belled a - gainst Him, — though

Continuation of Vocal Parts:

- Staff 5: *p* *dim.*
Him, — though we have re - belled a - gainst
- Staff 6: *P* *dim.* *pp*
— — — — — though — we have re - belled a - gainst Him; —
- Staff 7: *P* *dim.* *pp*
— — — — — though we have re - belled a - gainst Him; —
- Staff 8: *P* *dim.* *pp*
— — — — — though we have re - belled a - gainst Him; —

Piano Accompaniment:

- Staff 9 (Piano): *P* *dim.*

poco rit.

pp

a tempo

though we have re - belled a - gainst Him;
 we have re - belled a - gainst Him;
 we have re - belled a - gainst Him;
 we have re - belled a - gainst Him;

poco rit.

pp

134

a tempo

Him;—
 Thou art a God of the af-

mf cantabile

134

pp poco rit.

mf a tempo

mf cantabile

Thou

mf cantabile

CHORUS.

Thou art an help - - er of the op - press - ed,

- flict - ed,

Thou art a

art an up - - hold - er of the weak,
legato
 Thou art an up - hold - er of the weak, Thou — art the God —
 God, Thou art a God of the af - flicted, Thou art a protect - or
mf cantabile
 Thou art a pro - tect - or, a pro -

135 *molto largamente*
f cantabile

A Sa - viour of them that are with -
cresc.
 — of the af - flict - - ed, A Sa - viour — of them that are —
cresc. mf
 of the for - lorn, A Sa - viour of them that are with -
cresc. mf
 - tect - or of the for - lorn, A Sa - viour of them that are with -

135
cresc. f molto largamente

SOLI.

f ^ Turn — you to the stronghold, ye pris - oners of hope.

f ^ Turn — you to the stronghold, ye pris - oners of hope.

f ^ Turn — you to the stronghold, ye pris - oners of hope.

f ^ Turn — you to the stronghold, ye pris - oners of hope.

p - out — hope.

CHORUS.

p with - out — hope.

p - out — hope.

p - out — hope.

p cresc. molto

136

ff *dim.* *p* *espress.* *dim.*

Bless-ed is he who is not fall-en from his hope in the Lord.

ff *dim.* *p* *espress.* *dim.*

Bless-ed is he who is not fall-en from his hope in the Lord.

ff *dim.* *p* *espress.* *dim.*

Bless-ed is he who is not fall-en from his hope in the Lord.

ff *dim.* *p* *espress.* *dim.*

Bless-ed is he who is not fall-en from his hope in the Lord.

136

ff *dim.* *p* *espress.* *dim.* *pp*

Bless-ed is he who is not fall-en from his hope in the Lord. For

ff *dim.* *p* *espress.* *dim.* *pp*

Bless-ed is he who is not fall-en from his hope in the Lord. For

ff *dim.* *p* *espress.* *dim.* *pp*

Bless-ed is he who is not fall-en from his hope in the Lord. For

ff *dim.* *p* *espress.* *dim.* *pp*

Bless-ed is he who is not fall-en from his hope in the Lord. For

136

ff *dim.* *p*

pp
For He will for-give their in-i-quity.

pp
For He will for-give their in-i-quity.

pp
For He will for-give their in-i-quity.

pp
For He will for-give their in-i-quity.

poco
He will for-give their in-i-quity, and He will re-mem-ber their

poco
He will for-give their in-i-quity, and He will re-mem-ber their

poco
He will for-give their in-i-quity, and He will re-mem-ber their

poco
He will for-give their in-i-quity, and He will re-mem-ber their

137

pp Turn you to the stronghold.

pp Turn you to the strong - hold.

pp Turn you to the strong - - - hold.

pp Turn you to the strong - - hold. —

137

ppp sin no more, He will re - mem - ber their sin no

ppp sin no more, He will re - mem - ber their sin no

ppp sin no more, He will re - mem - ber their sin no

ppp sin no more, He will re - mem - ber their sin no

137

ppp sin no more, He will re - mem - ber their sin no

138

p espress.

Turn you,

Turn, ye prisoners of

Turn you to the stronghold.

Turn you to the stronghold.

Turn you to the

Turn you to the stronghold.

Turn you to the stronghold.

Turn you to the

138

more.

more.

more.

more.

more.

more.

mf espress. dim.

Turn, ye prisoners.

more.

more.

mf espress.

Turn you, turn, ye prisoners.

dim. p

138

more.

pp

dim.

mf

dim.

p

139

dim. *rit.* *pp a tempo* *f*

turn, ye pris - - oners of hope.

rit. *P* *pp* *f*

hope, turn, ye prisoners of hope.

dim. *rit.* *pp* *f*

strong - hold, ye pris - - oners of hope.

dim. *rit.* *pp* *f*

strong - hold, ye pris - - oners of hope.

139

pp *rit.* *a tempo* *f*

Turn, ye pris - - oners of hope.

pp *f*

Turn, ye pris - - oners of hope.

pp *f*

Turn, ye pris - - oners of hope.

pp *f*

Turn, ye pris - - oners of hope.

139

rit. *a tempo*

dim. *pp* *cresc. molto* *ff*

Più lento. molto rit.

The first system consists of four staves. The top three staves are vocal lines in treble clef with a key signature of one sharp (F#). The bottom staff is a piano accompaniment line in bass clef. All staves show a long rest for the first three measures, followed by a half note in the fourth measure.

Più lento. molto rit.

The second system consists of four staves. The top three staves are vocal lines with lyrics "Turn you." written below them. The bottom staff is a piano accompaniment line. Dynamic markings include *pp* (pianissimo) with hairpins. The music features a long rest followed by a half note in the fourth measure.

Più lento.

The third system shows the piano accompaniment for the final section. It includes a grand staff with treble and bass clefs. Dynamic markings include *ppp* (pianississimo) and *molto rit.* (molto ritardando). A *Ped.* (pedal) instruction is present at the bottom right. The system concludes with a double bar line and a fermata over the final chord.

PART II.

INTRODUCTION.

Adagio. ♩ = 60.

ff solenne *ffz* *p dim.* *pp*

140

f *p dim.* *ppp*

141

dim. *pp*

cresc. *pp* *ppp*

142 *Poco più mosso.* ♩ = 66.

f

*allargando*143 *Più lento.* ♩ = 60.

rit. *pp*

dim. *ppp* *molto rit.* *p*

144 *Adagio.*

p *p*

ppp

IV.
THE BETRAYAL.

145

TENOR.

p Recit.

Andante. ♩ = 76.

And it came to pass—

The first system of the musical score features a vocal line for the Tenor and a piano accompaniment. The vocal line begins with a rest followed by the lyrics "And it came to pass—". The piano accompaniment starts with a *p* dynamic and includes the instruction *pp colla parte* for the right hand.

a tempo, poco più mosso.

— that He went through - out ev' - ry ci - ty and

The second system continues the vocal line with the lyrics "that He went through - out ev' - ry ci - ty and". The piano accompaniment continues with a *p* dynamic.

vil - lage, preach - ing and shewing the glad tid - ings—

The third system continues the vocal line with the lyrics "vil - lage, preach - ing and shewing the glad tid - ings—". The piano accompaniment continues with a *p* dynamic.

— of the king - - - - - *R* - - - - - *p* *rit.*
of the king - - - - - dom of God: and the Twelve were with Him;

The fourth system continues the vocal line with the lyrics "of the king - - - - - dom of God: and the Twelve were with Him;". The piano accompaniment includes dynamics *f*, *colla parte*, *pp dolce*, and *rit.*

146 *Più lento.*
SOLO TENOR.

And He be - gan to teach them, that the Son of man

CHORUS.

Soprano. *pp mistico*

Alto. *pp*

"I will smite the

Tenor. *pp*

"I will smite the

Bass. *pp*

"I will smite the

"I will smite the

"I will smite the

"I will smite the

146 *Più lento.*

molto espress.

cresc.

R -

pp

must suf - fer ma - ny things, and be re - jected, and be killed.

Shep - herd, and the sheep of the flock shall be scatter'd."

Shep - herd, and the sheep of the flock shall be scatter'd."

Shep - herd, and the sheep of the flock shall be scatter'd a - broad."

Shep - herd, and the sheep of the flock shall be scatter'd a - broad."

147 *Andante.*

PETER. *p*

cresc.

CHORUS.

Be it far from Thee, Lord, this shall

JOHN & Tenors. *pp*

THE APOSTLES.

JUDAS & Basses. *pp*

Though we should

147 *Andante.* ♩ = 76.

Though we should die with Thee,

cresc. e stringendo

nev-er be un-to Thee. Though all men shall be of-

cresc. e stringendo

die with Thee, yet will we not de-

cresc.

yet will we not de-ny Thee, Though we should

cresc. e stringendo

fend-ed because of Thee, yet will I never be of-fend-ed.

-ny Thee, yet will we not de-ny Thee.

die with Thee, yet will we not de-ny Thee.

148 *Allegro moderato.*
Tenor. Quasi Recit.*

CHORUS.

Tenor. *f* Then ga-thered the chief Priests and Phar-i-sees a coun-cil, and

Bass. *f* Then ga-thered the chief Priests and Phar-i-sees a coun-cil, and

148 *Allegro moderato.* ♩ = 108.

sf * *p*

said:

said:

p *cresc. molto* *sf*

Tenor I. *mf* *cresc.*

Tenor II. *mf* *cresc.*

Bass I. *mf* *cresc.*

Bass II. *mf* *cresc.*

"What do we? — what do we? — For this Man do-eth many

"What do we? — what do we? — For this Man do-eth many

"What do we? — what do we? — For this Man do-eth many

"What do we? — what do we? — This Man do-eth many

* The Chord should be sustained for sometime before the voices enter.

f
mi - - ra-cles."
f
mi - ra-cles."
f
mi - - ra-cles."
f
mi - - ra-cles."
p *cresc. molto* *sf*

149 Tenor. Quasi Recit.* *dim.* // *R* - - - - -
So from that day forth they took counsel that they might put Him to
* Bass. *f* *dim.* *p*
So from that day forth they took counsel that they might put Him to

149 *colla parte* *espress.*
f *p* *dim.* *pp*

150 *Più lento. pp*
death. Then entered Satan in-to Judas,
death. Then entered Satan in-to Judas,

150 *Più lento. ♩ = 96.* *L*
pp *pp* *mf*
Cl. & Fag.

* The Chord should be sustained for sometime before the voices enter.

a tempo *p*

And he went his way, and com-mun-ed with the

p

And he went his way, and com-mun-ed with the

a tempo, ♩ = 108.

sfp *pp*

cresc. *f* **151**

chief Priests and Cap - - tains.

cresc. *fz*

chief Priests and Cap - - tains. **151**

cresc. *ff*

ffz *ffz*

JUDAS. *p parlando*

What are ye willing to

Brass. *pp*

p *pp* *ppp colla parte*

give me, and I will de - liv - er Him — un - to you?

pp

Harp.

Clar.

152 Tenor. *p a tempo*

And — they weigh - ed un - to him thir - ty

Bass. *p a tempo*

And — they weigh - ed un - to him thir - ty

CHORUS.

152

ppp a tempo

pie - ces of sil - ver.

pie - ces of sil - ver.

cresc.

153

f

Judas

f

Judas

153

ffz *f* *sf* *p*

— then, having re-ceived a band — of men and of-ficers, —

— then, having re-ceived a band — of men and of-ficers, —

cresc. *f*

marziale *p* *pp*

com - eth, com - eth with lanterns and

p *pp*

com - eth with lanterns and

p *pp*

JUDAS.

154 *f rhapsodically.*

(Let Him make speed, and hasten His work, that we may
torches and weapons.
torches and weapons.

154

con entusiasmo

see it; He shall
bear the glo - ry, and shall sit and

155

impetuoso

ff

rule up-on His throne, up-on His

marcato

ff

throne, the great King, the

f *ff* *p* *ff*

dim. 156

Lord of the whole earth.)

CHORUS. Tenor. Bass.

with torches and weapons.

with torches and weapons.

156

dim. *ppp*

p JUDAS. *parlando*

Whom - - - so - ev - - er I shall kiss, that

ppp

same is He: hold Him fast.

157 *Listesso tempo.*

cresc. *sf* *sf*

JUDAS.

f \sharp

Hail, *R.* *f* *sf*

JESUS.

Lento. 158 *Recit.*

Whom seek ye?

Mas - ter!
Tenor.

Allegro.

Je - sus of Nazar-eth.

Bass.

Je - sus of Nazar-eth.

158 *Lento.*

Allegro.

rit.

mf *pp*

Andante.

JESUS.

dolce

I am He; if there-fore ye seek Me, let these go

Andante. $\text{♩} = 63.$

p

their way. SOLO CONTRALTO. Recit. -

Lento. And they all for-sook Him and

159

ppp

fled; But Pe-ter fol-low'd Him a - far off to see the end.

pp *pp* *ppp*

Allegro.
Tenor.

R - - - - -

Bass.

And they that had laid hands on

And they that had laid hands on

R - - - - -

Allegro. ♩ = 108.

pp *sfp*

a tempo; feroce

Je - sus, - led Him a - way to the

Je - sus, - led Him a - way to the

a tempo; feroce

f

11645

High Priest.

High Priest.

160

CHORUS:

Tenor.

Bass.

With lanterns, and

dim.

Alto.

mf

THE SERVANTS. Thou

poco rit.

torch-es, and wea-pons.—

dim.

poco rit.

dolce

p

al - so wast with Je - sus of Nazar-eth.
Tenor.

Poco meno mosso. ♩ = 96.
161

PETER. *f*

I

mf

This man was al - so with Him.

know not what thou say-est.
Soprano & Alto. *f* ^

Bass. *f* ^

Art thou not al - so one of

ten. *ten.* *ten.*

R

162

As thy soul liveth, I am not.

His dis - ciples?

His dis - ciples?

Did

R

162

Soprano & Tenor.

f

Sure - -

a tempo

we not see thee in the gar - den with Him?

a tempo

ten.

ten.

ten.

6

- ly thou al - so art one of them.

ten.

ten.

ten.

PETER.
Quasi Recit.

f *colla parte* *sf* *sf* *colla parte*

I swear by the Lord; — I know not this Man — of whom ye

163 (♩ = 88)

speak. *L* *a tempo* *p* *espress. e sostenuto* *ff*

CHORUS. Soprano. Alto. *pp* *rit.* *a tempo*

Then led they Then led they

R *a tempo* *rit.* *a tempo* *pp* *dim.*

Je - - - sus un-to the hall of judg-ment. of judg-ment.

164 *Adagio.*

CHORUS.

Soprano I. *p* *pp* *P* *A - cresc.*
 And the Lord turn-ed and look'd up-on Pe-ter, And

Soprano II. *p* *pp* *P* *cresc.*
 And the Lord turn-ed and look'd up-on Pe-ter, And

Contralto I. *p* *pp* *P* *cresc.*
 And the Lord turn - ed and look'd up - on Pe-ter, And

Contralto II. *p* *pp* *P* *cresc.*
 And the Lord turn - ed and look'd up - on Pe-ter, And

164 *Adagio.* ♩ = 66. *p* *pp* *p* *A - cresc.*
pp

165 *molto espress.*

ppp
 he went out, and wept, he went out, and wept,

ppp
 he went out, and wept, and wept, went out, and

ppp
 he went out, and wept, he went out, he went out, and wept,

ppp
 he went out, and wept, wept, wept,

165

stringendo molto
cresc. *f* *rit.* *p* *molto dim.* *pp*
 wept bit-ter-ly,
 wept bit-ter-ly,
 wept bit-ter-ly,
 wept bit-ter-ly,
stringendo molto *f* *rit.* *p* *molto dim.* *pp*

166 *ppp* *R* -----
 wept bit-ter-ly, wept bit-ter-ly.
 wept bit-ter-ly, wept bit-ter-ly.
 wept bit-ter-ly, wept bit-ter-ly.
 wept bit-ter-ly, wept bit-ter-ly.
 wept bit-ter-ly, wept bit-ter-ly.
 166 *ppp* *R* ----- *Lento.*
espress. *pp*

CONTRALTO.
 Recit. *p* *ad lib.* *p*
 Then Ju-das, which had betrayed Him, when he saw that He was condemn'd, re-
f *p* *colla parte*

THE TEMPLE.

167 *Moderato.*
a tempo

- pen-ted him-self, and brought a - gain the thir-ty pie-ces of sil-ver

THE SINGERS, (*within the Temple*)

CHORUS.

O Lord God, to Whom ven - geance be-long - - eth,

O Lord God, to Whom ven - geance be-long - - eth,

O Lord God, to Whom ven - geance be-long - - eth,

167 *Moderato.* $\text{♩} = 54.$
a tempo

pp

to the chief Priests and El- ders.

Lift up Thyself, Thou Judge of the earth. O Lord God, to Whom *cresc.*

Lift up Thyself, Thou Judge of the earth. O Lord God, to Whom *cresc.*

Lift up Thyself, Thou Judge of the earth. O Lord God, to Whom *cresc.*

O Lord God, to Whom *P cresc.*

cresc.

marcato

vengeance belong-eth, Ren-der a re-ward to the proud. *dim.*

vengeance belong-eth, Ren-der a re-ward to the proud. *dim.*

vengeance belong-eth, Ren-der a re-ward to the proud. *dim.*

vengeance belong-eth, Ren-der a re-ward to the proud. *dim.*

sva bassa.....

168

JUDAS.

p My pun-ish-ment

p Lord, how long shall the wick-ed, how long, how long shall the *f* *dim.*

p Lord, how long shall the wick-ed, how long, how long shall the *f* *dim.*

p Lord, how long shall the wick-ed, how long, how long shall the *f* *dim.*

p Lord, how long shall the wick-ed, how long, how long shall the *f* *dim.*

168

espress.

— is greater than I can bear. —

wick - ed triumph?

wick - ed triumph? *cresc.* How long shall they ut - ter and speak hard

wick - ed triumph? *cresc.* How long shall they ut - ter and speak hard

wick - ed triumph? *cresc.* How long shall they ut - ter and speak hard

p cresc.

pesante

Mine in - i - qui - ty is greater than can be for -

Soprano Ie II. *pp*

p things? And all the workers of in - i - qui - ty boast them - selves? *dim.* They *pp*

p things? And all the workers of in - i - qui - ty boast them - selves? *dim.* They

p things? And all the workers of in - i - qui - ty boast them - selves? *dim.*

p *dim.*

sea bassa.....:

dim.

- giv - en.

Soprano I. *ppp*

Soprano II. *ppp*

Alto I. *ppp*

Alto II. *ppp*

Tenor. *mf parlando* *p* *mf* *And af - flict Thine*

Bass. *mf parlando* *p* *mf* *And af - flict Thine*

THE PRIESTS. A voice of trembling, of fear, Why art thou so grieved in thy

169

pp

L'istesso tempo. Quasi Recit. A cresc. R dim. pp

molto dim. I have sinned in that I have betray-ed the in-no-cent blood.

her - i - tage.

her - i - tage.

her - i - tage.

her - i - tage.

her - i - tage.

mind?

mind?

L'istesso tempo. ♩ = 108. A R

colla parte pp

150 THE PRIESTS.

170 Tenor. *fa tempo* *cresc.* *ff*
 What is that, what is that to us? See

Bass. *f* *cresc.* *ff*
 What is that, what to us? See

170 *a tempo*
f *cresc.*

JUDAS. Recit. *ff* *dim. p*
 I have sin-ned,—I have be-

fz
 thou to that.

fz
 thou to that.

colla parte
fz pp

CONTRALTO 171A *a tempo* *ff*
 And he cast down the

pp
 - tray-ed the in-no-cent—

fff
 Se - - lah!

fff
 Se - - lah!

171A *a tempo*
ffz *mf*

pie - ces of sil - ver and de - part - - -

Soprano.

Alto.

Se - - - - - lah!

Se - - - - - lah!

ff

sf *mf* *sf* *cresc.*

172

- ed.

ff

Lord, _____ how long shall the

THE SINGERS. *ff*

Lord, how long shall the

Lord, _____ how long shall the

ff

Lord, how long shall the

172 *d = 54.*

ff pesante

wick - ed tri - umph? Yet they say, The Lord shall not see; *ff dim.*

wick - ed tri - umph? Yet they say, The Lord shall not see; *ff dim.*

wick - ed tri - umph? Yet they say, The Lord shall not see; *ff dim.*

wick - ed tri - umph? Yet they say, The Lord shall not see; *ff dim.*

mf He that plant - ed the ear, shall He not hear? *dim.*

mf He that plant - ed the ear, shall He not hear? *dim.*

mf He that plant - ed the ear, shall He not hear? *dim.*

mf He that plant - ed the ear, shall He not hear? *dim.*

p dim. He that form - ed the eye, shall He not see? *pp*

p dim. He that form - ed the eye, shall He not see? *pp*

p dim. He that form - ed the eye, shall He not see? *pp*

p dim. He that form - ed the eye, shall He not see? *pp*

He that form - ed the eye, shall He not see? *R* *pp*

WITHOUT THE TEMPLE.

173 *Più lento.*
JUDAS.

Whither shall I go from Thy Spir - it? Or whither shall I flee from Thy

Whither shall I go from Thy Spir - it? Or whither shall I flee from Thy

173

ppp Più lento. ♩ = 72.

pre - sence? — If I say, Per-ad-venture the dark - - ness shall

pre - sence? — If I say, Per-ad-venture the dark - - ness shall

174

poco animato.

f.

co - ver me, — Then — shall my night be turned to day; —

poco animato. ♩ = 80.

co - ver me, — Then — shall my night be turned to day; —

cantabile

agitato e stringendo

ff *L* - - - -

Yea, the darkness is no darkness with Thee, But the

stringendo

night is as clear, clear as the day.

dim. *p*

Tempo primo. ♩ = 72.

175

dim.

Sheol is na-ked be - fore Thee, And A - bad - don hath no

CHORUS (remote.)

co-ver-ing.
THE SINGERS.

Bless - ed is the man whom Thou chast - en - est, That Thou may'st

Bless - ed is the man whom Thou chast - en - est, That Thou may'st

Bless - ed is the man whom Thou chast - en - est, That Thou may'st

Bless - ed is the man whom Thou chast - en - est, That Thou may'st

JUDAS.

“Rest from the days of ad-
 give him rest from the days of ad-ver-si - ty.
 give him rest from the days of ad-ver-si - ty.
 give him rest from the days of ad-ver-si - ty.
 give him rest from the days of ad-ver-si - ty.”

p dolce *poco* *ppp*

176 *ppp colla parte*

Allegretto.
Quasi Recit.
molto espress.

- ver - si - ty.” Ne-ver man spake like this Man; He sa - tis - fi - ed the

mf *pp* *A*

Allegretto.
colla parte

R *a tempo*
cantabile

177

long - ing soul, And fill - ed the hun - gry soul with good - -

accel.

- - ness.

p *cresc.* *f accel.*

- un - - til the pit be dig-ged for the wick-ed.

CHORUS.

p *cresc.* *f*

- un - - til the pit be dig-ged for the wick-ed.

p *cresc.* *f accel.*

- un - - til the pit be dig-ged for the wick-ed.

p *cresc.* *f*

- un - - til the pit be dig-ged for the wick-ed.

cresc. *accel.*

p *sf* *ff*

178 *Allegro molto.*
JUDAS.

f disperato

Our life is short and

Allegro molto. ♩ = 126.

p *fz* *p < sf* *< sf*

te-di-ous, and in the death of a man there is no rem-e-dy;

< sf *< sf* *< sf* *< sf* *p*

rf *L* - - -

nei - ther__ was there an - y man known to have returned from the

colla parte

179

p *parlando*

grave. For we are born at all ad - ven - ture, and we shall

a tempo *ff* *p*

180 *Poco meno mosso.*

rit. *mf* *Poco meno mosso.*

be hereafter as though we had never been: for the breath in our

rit. *Poco meno mosso.* *ppp*

nos - trils is as smoke, and a lit - tle spark in the

pp 181 *mf*

mov - ing of our heart, — Which being ex - ting - uish - ed —

pp *f* *pp*

— our bo - dy shall be turned in - to ash - es, and our

dim.

dim. *ppp* *dim.* 182 *a tempo*

spir - it shall vanish — as the soft air, And our

ppp *a tempo*

cresc.

name shall be for - got - ten in time, and no man have our work in re -

sf *sf* *sf* *sf* *sf* *sf*

p *dolce*

- mem-brance, and our life shall pass a-way as the

mf *f* *dim.*

183

pp *mf*

trace of a cloud, and shall be dis-pers-ed as a

allargando *a tempo*

pp

mist, that is driven away with the beams of the sun, and o-ver-

pp *dim.*

184

dim. molto *Poco più lento.*

- come with the heat there-of.

pp

CHORUS.

The Lord know-eth the thoughts of

THE SINGERS, (*within the Temple*) The Lord know-eth the thoughts of

184 The Lord know-eth the thoughts of

The Lord know-eth the thoughts of *Poco più lento.* ♩ = 72.

ppp *colla parte*

185 *stringendo* *mf*

"The Lord knoweth the thoughts of man,"—
 man, that they are van-i - ty.
 man, that they are van-i - ty.
 man, that they are van-i - ty.
 man, that they are van-i - ty.

p

Viola.

185 *stringendo*

pp Brass.

Allegro, agitato

f

My hope is like dust that is blown a - way with the

Allegro. ♩ = 126.

fz p

186

wind;

It is not pos-si-ble to es - cape Thine

ff

mf

sf

hand; A sudden fear, and not look'd for, —

CHORUS.

Soprano. *p* *cresc.*

Alto. **THE PEOPLE.** *(remote)* *p* Cru-ci-fy Him!

Tenor. *p* Cru-ci-fy Him!

Bass. *p* Cru-ci-fy Him!

Cru-ci-fy Him! Cru-ci-fy Him!

187

comes upon me. —

They *cresc.*

Cru-ci-fy Him! Cru- -

Cru-ci-fy Him! Cru- -

Cru-ci-fy Him! *(falsetto)* *p* *cresc.* Cru- -

Cru-ci-fy Him! *(falsetto)* *p* *cresc.* Cru- -

Cru-ci-fy Him! Cru- -

187

f *p* *sf* *ff* *pp* *a tempo*

ff espress.

gather themselves toge - ther, and con -

- ci - fy Him!

- ci - fy Him!

- ci - fy Him!

- ci - fy Him!

cresc. *sf* *p* *cresc.* *sf* *ff*

- demn the in-nocent blood.

sf

188 *ff disperato*

stringendo

They con - demn the innocent blood.

ff Cru - ci - fy Him! Cru - ci - fy Him! Cru - ci - fy Him!

feroce Cru - ci - fy Him! Cru - ci - fy Him! *stringendo.* Cru - ci - fy Him!

feroce Cru - ci - fy Him! Cru - ci - fy Him! Cru - ci - fy Him!

feroce *ff* Cru - ci - fy Him! Cru - ci - fy Him!

188 *ff* *stringendo.*

Presto.

189 *Andante.*

Mine end_ is

Presto. *fz* *p* *sf* *ffzpp*

Andante. *f*

$\text{♩} = 72.$

come, — the mea - sure of — my co - vet - ous - ness;

cresc.

O - ver

espress.

pp Brass.

mf

me is spread an heav - - y night, — an im - age —

Wood Wind.
sonoramente

pp con terrore

A - - - - - *ad lib.*

of that dark-ness A - - - - - which shall af-terward re -

ppp *pp*

A - - - - -

f

- ceive me: yet am I un - to my -

p

ff

rit.

p

- self more griev-ous, more grievous than the

sf *colla parte* *sfp dim.*

Ped. 3 *

f > dim. Allegro.

darkness.—

Allegro. ♩ = 126.

pp

L — — — — — *a tempo* *lunga.*

ff *cresc. fffz* *ppp*

sfv

192 *Andante.*

THE SINGERS, (within the Temple)

ppp

He shall bring up-on them their own in - i - qui - ty.

ppp

He shall briag up-on them their own in - i - qui - ty.

ppp

He shall bring up-on them their own in - i - qui - ty.

CHORUS.

192 *Andante. ♩ = 69.*

ppp

p

V. GOLGOTHA.

"E - li, — E - li, — la - ma sabach - tha - ni?"
Adagio. ♩ = 54.

con molto espress.
pp
cresc.
ppp lunga
trem.
ff

193 *a tempo*
Soprano.

CHORUS.

Tru - ly this was the Son of God.
Tru - ly this was the Son of God.
Tru - ly this was the Son of God.
Tru - ly this was the Son of God.

ppp
pppp
pppp
pppp

193 *a tempo*

pppp
f
trem.

Andante.

MARY. 194

Andante. ♩ = 63.
A - - - - - VI.
The sword hath
pierced through mine own soul.

Horns *p*
pp

molto espress.

p

JOHN.

A *p* *L* *dim.*
Thou hast trodden the wine - press a - lone,

MARY.

pp *ad lib.*
and of Thy peo - ple there was none, none with Thee.

JOHN.

p
They shall look up - on Him Whom they have

MARY.

Recit.

L *p*
as one mourneth for his
pierced, and they shall mourn for Him,

a tempo

on - - ly son, *L* - - - - -

JOHN.

and shall be in bitterness for Him;

a tempo

197 MARY. Recit.

as one that is in bit - ter - ness - for his first -

pp colla parte

198 *A* - - - - -

- born. The sword hath

a tempo, come prima.

A - - - - - *L* - - - - -

Horns

L - - - - - *molto espress.*

pierc - ed through mine own - - - - - soul.

f *dim.* *molto* *pp colla parte* *pp rit.*

VI. AT THE SEPULCHRE.

199 *Allegro moderato.*

CONTRALTO.

Quasi Recit.

Allegro moderato. ♩ = 84. *p*
And

p dolce

semplice

ve - ry ear - ly in the morn - ing they came un - to the sep - ul - chre -

200

f

at the ri - - - sing of the sun.

CHORUS.

Tenor. THE WATCHERS (*remote*)

The face of all the East

Bass.

The face of all the East

200

molto dim.

P

And they en-tered in, and found not the bo-dy of the

pp

Lord Je - - sus.

pp

is now a - blaze with light; The

pp

is now a - blaze with light; The

201 *cresc.* *rit.* *f* *p a tempo*

dawn reacheth e-ven un-to He - - - bron.

cresc. *f* *p*

dawn reacheth e-ven un-to He - - - bron.

201 *rit.* *a tempo*

Shofar.

colla parte *p*

ANGELS.
Soprano I.

Poco più lento.

SEMI-CHORUS.*

Soprano II.

Al - - - - - le - lu - - - ia,

Al - - - - - le - lu - ia,

Contralto I.

Al - le - lu - - ia,

Contralto II.

Al - - - - - le - lu - - - ia,

L

Poco più lento.

p

dim.

Voices.

p

a tempo

R

Al - - - - - le lu - - -

Al - - - - - le lu - - -

a tempo

R

Al - - - - - le lu - - -

Al - - - - - le lu - - -

A a tempo

R

dolce

dim.

* Six voices only to each part.

202 Allegretto.

- ia!
- ia!
- ia!
ia!

202 Allegretto. ♩ = 104.

mf semplice
p

TUTTI.
mf semplice

dim.

S. Why seek ye the liv-ing a-mong the dead?
C.

mf

203

TUTTI.

He is not here,

p semplice

cresc.

He is not here,

but is

203

p
cresc.

p cresc. *mf*

but is ris - en, but is ris - en,

mf *p*

ris - en, but is ris - en. Be - hold

The first system of music features two vocal staves and a piano accompaniment. The vocal lines are in a B-flat major key with a 4/4 time signature. The piano accompaniment consists of a right-hand melody with grace notes and a left-hand bass line. Dynamics include *p cresc.*, *mf*, and *p*. The lyrics are: "but is ris - en, but is ris - en, ris - en, but is ris - en. Be - hold".

204

R - - - *mf a tempo* *dim.*

He is not here, but is

the place where they laid Him.

R - - - 204 *a tempo*

pp *pp*

The second system of music continues the vocal and piano parts. It includes a repeat sign with first and second endings. The piano accompaniment features a right-hand melody with grace notes and a left-hand bass line. Dynamics include *mf a tempo*, *dim.*, and *pp*. The lyrics are: "He is not here, but is the place where they laid Him.".

L - - - *f a tempo* *dim.*

ris - en. Go, tell His dis - ci - ples and

P *L* - - -

He is not here.

L - - - *a tempo*

pp *mf*

The third system of music concludes the vocal and piano parts. It includes a repeat sign with first and second endings. The piano accompaniment features a right-hand melody with grace notes and a left-hand bass line. Dynamics include *f a tempo*, *dim.*, *P*, and *mf*. The lyrics are: "ris - en. Go, tell His dis - ci - ples and He is not here.".

Pe - ter that He go - eth be - fore you in - to
 Go, tell His dis - ci - ples that He go - eth be - fore you in - to

205 *mf* L - - - -
 Ga - li-lee. There shall ye see Him, there shall ye
 Ga - li-lee. There shall ye see Him, there shall ye

205 *mf* L - - - -

dim. *p* 206
 see Him, as He said un - to you. *dim.*
 see Him, as He said. He is not

dim. *p* 206 *dim.*

p R - - - -
 He is ris - en.
 here; He is ris - - - en.

pp R - - - -

Poco più lento.

207

Semi-Chorus.
Soprano I.

Tutti.
cresc.

Più lento.
Semi-Chorus.
ppp

CHORUS.

ppp Al - le - lu - ia, *dim.* Al - le - lu - ia, *ppp* Al - le -

Semi-Chorus.
Soprano II. *ppp* Tutti. *cresc.* *dim.* *ppp* Semi-Chorus.
Al - le - lu - ia, Al - le - lu - ia, Al - le -

Semi-Chorus.
Contralto I. *ppp* Tutti. *cresc.* *dim.* *ppp* Semi-Chorus.
Al - le - lu - ia, Al - le - lu - ia, Al - le -

Semi-Chorus.
Contralto II. *ppp* Tutti. *cresc.* *dim.* *ppp* Semi-Chorus.
Al - le - lu - ia, Al - le - lu - ia, Al - le -

207 *Poco più lento.* *ppp* Voices. *cresc.* *dim.* *ppp* *Più lento.*

- lu - ia! - lu - ia! - lu - ia! - lu - ia!

pp *dim.* *pp* *molto rit.*

VII.

THE ASCENSION.

208

Moderato.

CHORUS.

Tenor I. *p*

Tenor II. *p*

THE APOSTLES.

Bass I. *p*

Bass II. *p*

We trust-ed that it had been He that should have re-

208

Moderato. ♩ = 84.

a tempo

p *pp*

pp

- deem - ed Is - ra - el.

pp

- deem - ed Is - ra - el.

pp

- deem - ed Is - ra - el.

pp

- deem - ed Is - ra - el.

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

209 *Più lento.*
JESUS. *p dolce*

Lento. *p*

Peace be un-to you. — Be - hold, I

Più lento. (*♩ = ♩ of previous bar*) *Lento.* *♩ = 56.*

pp *ppp*

send the prom - ise of My Fa - - ther up - on you:

pp *ppp*

Recit. *pp* *a tempo* *cresc.*

but tar-ry ye — in the ci - ty of Je - ru - sa - lem, un -

colla parte *a tempo*

- til ye be en - du - ed with power — from on high. —

molto cresc.

stringendo
210 *Più mosso.*

Tenor I. THE APOSTLES. *rit. dim. p*
 Lord, Lord, wilt Thou at this time re-store a-gain the kingdom to Is-ra-el?
ff *dim. p*

Tenor II. *ff* *dim. p*
 Lord, Lord, wilt Thou at this time re-store a-gain the kingdom to Is-ra-el?
ff *dim. p*

Bass I. *ff* *rit. dim. p*
 Lord, Lord, wilt Thou at this time re-store a-gain the kingdom to Is-ra-el?
ff *dim. p*

Bass II. *ff* *dim. p*
 Lord, Lord, wilt Thou at this time re-store a-gain the kingdom to Is-ra-el?
ff *dim. p*

210 *stringendo*
ff *Più mosso.* = 120. *rit. dim. pp*

R - - -

211 *Moderato. parlando*
 JESUS. *a tempo*

It is not for you to know the times or the

Moderato. *a tempo* = 72.
colla parte *ppp*

Ped. * *Ped.* *

cresc. *L - - -*

seas-ons, which the Fa-ther hath put in His own

cresc. *Ped.* * *Ped.* * *Ped.* *

212 *Più mosso.*

mf power. But ye shall re - ceive power, — when the

Più mosso. *animato*

pp

mf Ho - ly Ghost is come up-on you.

f *sf* *sf*

213 *molto largamente.*

rit. *f* Go ye there-fore — and teach all

molto largamente. ♩ = 96.

rit. *mf* *Ped.* * *Ped.* *

accel. *a tempo* *dim.* *Più lento. solenne*

na - tions, bap-tiz-ing them in the name of the Fa-ther, —

a tempo ♩ = 66. *Più lento. solenne*

p accel. *p* *pp colla parte*

L - - - *pp* - - - *tranquillo* *dolce* *espress. rit.*

and of the Son, and of the Ho - ly Ghost:

L - - - *dolce*
tranquillo *ppp colla parte*

214

a tempo *f* *b^A.*

And, lo, I am with you,

a tempo ♩ = 92.

f *p* *mf*

L'istesso tempo.

dim.

with you al - - - way, ev - en

L'istesso tempo. *p* *pp*

215

R - - - - *dim.* *Andante.*

un - to the end of the world.

Andante. ♩ = 72.

colla parte *dim.* *pp* *ff*

CONTRALTO.
Quasi Recit.

a tempo. Andante.

pp

And when He had spok - en these things, — while He

216 *L'istesso tempo.*

blessed them—He was tak - en up; and a

dolcissimo

cloud re - ceiv - ed Him — out of their sight;

and they look - ed sted - fast - ly to - ward —

IN HEAVEN.

217

Soprano. *Listesso tempo.*

SEMI-CHORUS.

Contralto.

CHORUS.

Soprano.

Contralto.

pp

Al - - le -

217

ON EARTH.

MARY.

SOLI.

Heav - - - en.

JOHN.

PETER.

CHORUS.

Tenor. *legato*

pp

Give us one heart, and one way: In Thy light shall

THE APOSTLES.

Bass I. *pp* *legato*

Give us one heart, and one way: In Thy light shall

217

Listesso tempo.

pp
Al - - le - lu - - ia!

pp
Al - - - le - lu - - - -
- lu - ia!

mf espress.
Give

MARY MAGDALENE.

mf espress.
Give

mf espress.
Give

mf espress.
Give

we see light; — Thou wilt shew us — the path of
we see light; — Thou wilt shew us — the path of

espress.

Detailed description of the musical score: The score is for a piece titled 'Al-leluia!'. It features a vocal line and a piano accompaniment. The vocal line starts with a piano (*pp*) dynamic and includes the lyrics 'Al - - le - lu - - ia!'. The piano accompaniment consists of a right-hand part with triplets and a left-hand part with a steady bass line. There are four vocal parts, each with the instruction 'Give' and dynamic markings of *mf* and *espress.*. The name 'MARY MAGDALENE.' is written above the second vocal part. The final section of the score includes the lyrics 'we see light; — Thou wilt shew us — the path of' and is marked with *espress.*

218

Two staves of musical notation, both containing rests.

Two staves of musical notation. The upper staff contains a vocal line with the text "- ia!".

218

Four staves of musical notation. The top three staves are vocal lines with lyrics: "us one heart;". The bottom staff is a bass line with lyrics: "us one heart;".

Four staves of musical notation. The top three staves are vocal lines with lyrics: "life." and "Give us one". The bottom staff is a bass line with lyrics: "life." and "Give us one".

218

Two staves of musical notation. The upper staff features piano accompaniment with triplets and the marking "espress.". The lower staff contains bass accompaniment.

p
Al - - le - lu - - ia!
p
Al - - le - lu - - ia!

p
My soul doth mag - ni - fy the Lord, And my
mf
Thou drew - est near in the
heart, and one way.

p *legato*
In Thy light shall we see light; Give us one heart, and one
heart, and one way.

legato
heart, In Thy light shall we see light; Give us one heart, and one
heart, and one way.

219

Al - - -le - lu - - - - -ial
 Al - - -le - - -lu - - - -ial Al - le -
 Al - - -le - lu - - - - -ial Al - le -

f *f* *pp*

219

spir-it hath re-joiced in God my Sa - - -viour.
 day that I call-ed up - on - Thee: Thou saidst, Fear not.
 way. For He hath not des -
 way.

dim.
espress. *cantabile*
P

219

L.H.

p Al - le - lu - ia! *mf* Al - le - lu - ia!
p Al - le - lu - ia! *mf* Al - le - lu - ia!
 - lu - - ia! *pp* Al - le - lu - - ia!
 - lu - - ia! Al - le - lu - - ia!
espress. *p* Nei - ther
 - pis - ed nor ab - hor - red the af - flic - tion of the af -
pp Nei - ther hath He hid His

Four empty musical staves, two for the vocal line and two for the piano accompaniment, in the key of B-flat major.

hath He hid His face from him; But when he
 Nei - ther hid His face from him; But when he
 Nei - ther hid His face — from him; — But when
 - flict - ed; Nei - ther hid His face — from him; — But when

Nei - ther hid His face from him; But when he
 face, nei - ther hid His face — from him; — But when

Piano accompaniment for the second system, featuring chords and melodic lines in both hands.

220

Al - le - lu - ia!

Al - le - lu - ia!

espress. **220**

cri - ed un - to Him, He heard.

cri - - ed un - to Him, He heard.

espress. **220**

he cri - ed un - to Him, He heard.

he cri - ed un - to Him, He heard.

espress. **220**

cri - ed un - to Him, He heard.

he cri - ed un - to Him, He heard. All the ends of the

220

221 *Mistico*

p Al - - le - lu - ia! *pp* "Ho - ly Fa - ther,
p Al - - le - lu - ia! *pp* "Ho - ly Fa - ther,
Mistico *pp* "Ho - ly Fa - ther,
pp "Ho - - ly

221 *pp molto legato*

All the ends of the
pp molto legato
 All the ends of the
pp molto legato
 All the ends of the
pp molto legato
 All the ends of the
pp molto legato
 All the ends of the

PPP

And all the
PPP
 world shall re - mem - ber and turn un - to the Lord. — And all the

221

pp

Ped. * *Ped.* *

cresc.
 keep through Thine own name those whom Thou hast
cresc.
 keep through Thine own name those whom Thou hast
cresc.
 keep through Thine own name those whom Thou hast
cresc.
 Fa - - ther keep those whom Thou hast given Me,
cresc.
 world shall re - mem - - ber and turn un - to the Lord: — And all the
cresc.
 world shall re - mem - - ber and turn un - to the Lord: — And all the
cresc.
 world shall re - mem - - ber and turn un - to the Lord: — And all the
cresc.
 world shall re - mem - - ber and turn un - to the Lord: — And all the
cresc.
 kin - - dreds of the na - - tions shall
cresc.
 kin - - dreds of the na - - tions shall
cresc.
 Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

222

f dim.
 giv - en Me, that they maybe one, as We are."
f dim.
 giv - en Me, that they maybe one, as We are."
f dim.
 giv - en Me, that they maybe one, as We are."
f dim.
 that they may be one, as We are."

222

f
 kin - dreds of the nations shall wor - - ship be - fore Thee.
f
 kin - dreds of the nations shall wor - - ship be - fore Thee.
f
 kin - dreds of the nations shall wor - - ship be - fore Thee.
f
 kin - dreds of the nations shall wor - - ship be - fore Thee.

f ff
 wor - - ship, wor - - ship be - fore Thee. For the
f ff
 wor - - ship, wor - - ship be - fore Thee. For the

222

ff

p *ff* *p* *dim.* *pp*

Al-le - lu - - ia!

p *ff* *p* *dim.* *pp*

Al-le - lu - - ia!

p *ff* *p* *dim.* *pp* *ppp*

Al-le - lu - - ia!

p *ff* *p* *dim.* *pp* *ppp*

Al-le - lu - - ia!

f *dim.* *p*

For the kingdom is the Lord's: And He is the governor a - mong the

f *dim.* *p*

For the kingdom is the Lord's: And He is the governor a - mong the

f *dim.* *p*

For the kingdom is the Lord's: And He is the governor a - mong the

f *dim.* *p*

For the kingdom is the Lord's: And He is the governor a - mong the

dim. *p* *dim.*

king - dom is the Lord's: And He is the governor a - mong the

dim. *p* *dim.*

king - dom is the Lord's: And He is the governor a - mong the

dim. *p*

223

Poco meno mosso.

mistico ppp *dim.*
 "I have done Thy com-mand-ment,
mistico ppp *dim.*
 "I have done Thy com-mand-ment,

223

Poco meno mosso.

nations.
 nations.
 nations.
 nations.

pp *ppp* *ppp*
 na-tions. "In the world yeshall
pp *ppp* *ppp*
 na-tions. "In the world ye shall

223

Poco meno mosso.

pp

SEMI-CHORUS.

I have fin - ished the work which Thou
I have fin - ished the work which Thou

CHORUS.

have trib - u - la - tion: But
have trib - u - la - tion: But

molto 224
ga - vest Me to do; I laid down My
molto
ga - vest Me to do; I laid down My

be of good cheer,
be of good cheer,

224

life for the sheep!"

life for the sheep!"

partando
ppp "What are these wounds in Thine
ppp "What are these wounds in Thine

ppp I have ov - er - come the world!"
ppp I have ov - er - come the world!"

225

225

pp
"Those with which I was wounded in the house of My
pp
"Those with which I was wounded in the house of My

SEMI-CHORUS.

hands?"
hands?"

CHORUS.

colla parte

226

friends."

friends."

pp

They plat-ted a crown of thorns, And

pp

They plat-ted a crown of thorns, And

226

pp

put it a-bout His head,— They mock-ed Him, They spat up-on Him, They

dim.

L - -

put it a-bout His head,— They mock-ed Him, They spat up-on Him, They

dim.

L - -

pp

227

rit.

a tempo
228 Al - le -

pp

Al - le

Al - le -

s - mote Him with a reed, — They cru - ci - fi - ed Him.

227 s - mote Him with a reed, — They cru - ci - fi - ed

228 *a tempo* Him.

rit.

- lu - ia!

229

- lu - ia! Al - le - lu - ia!

- lu - ia!

Al - le - lu - ia!

229

Al - le - lu - ia! Al - le - lu - ia!

Al - le - lu - ia! Al - le - lu - ia!

Tenor.

f

Bass.

f

Give us

229 Give Trombe.

pp

pp

Ped.

*

CHORUS.

SEMI-CHORUS.

CHORUS.

SOLI.

p *sostenuto*

They shall come, and shall de -

p *sostenuto*

They shall come, and shall de -

CHORUS.

one heart, and one way; In Thy light
 us one heart, In Thy light
 us one heart, In Thy light

Celli etc: Trombe. Celli etc:

p "Now I am
p "Now I am
p "Now I am
p "Now I am

p *sostenuto* They shall come and de - clare His right - eous - ness
 - clare His right - eous - ness,
p *sostenuto* They shall come and de - clare His right - eous - ness
 - clare His right - eous - ness,

shall we see light. Give us one
 shall we see light. Give us one

230
f
mf L.H.

no more in the world, But these
 no more in the world, But these
 no more in the world, But these
 no more in the world, But these

mf cantabile
 un - - to a peo - ple that
p cantabile
 They shall de - clare, they shall de -

mf cantabile
 un - - to a peo - ple that
p cantabile
 They shall de - clare, they shall de -

p heart, *f* Give us one way. *p*
p heart, *f* Give us one way. *p*

231 ** stringendo*

are in the world, And I come to Thee." *f ff p*

are in the world, And I come to Thee." *f ff p*

are in the world, And I come to Thee." *f ff p*

are in the world, And I come to Thee." *f ff p*

231 ** stringendo*

shall be born, that He hath done this. *f ff p*

- clare that He hath done this. *f ff p*

shall be born, that He hath done this. *f ff p*

- clare that He hath done this. *f ff p*

stringendo

Give us one heart, and one way. And *ff fff*

Give us one heart. The king - dom is the *ff fff*

231

** stringendo*

* The time must be increased until the last bar before the Andante; this must equal $\text{♩} = 84$.

mf They shall

mf They shall

mf They shall

He is the gov-ern-or a-mong the

Lord's, the king - dom is the Lord's:

(♩ = 84)

sf

sf

sf

232 *Andante.*

Musical notation for the first system, consisting of four staves with rests.

232 *Andante.*

come, and shall de - clare that He
 come, and shall de - clare that He
 come, and shall de - clare that He
 They shall de - clare that He hath

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

allargando

na - - - tions.

Andante. ♩ = 84.

232

P *allargando*

Ped. * *Ped.* * *Ped.* * *Ped.* *

* These triplets should be equal to the last triplet of crotchets in the previous bar.

233 *Più lento.*
molto sostenuto
tutta forza

fff From hence - - forth shall the
fff *molto sostenuto*
 From hence - - forth shall the
fff *molto sostenuto*
 From hence - - forth shall the

233 *Più lento.*

hath done this. *f* They
 hath done this. *f* They
 hath done this. *f* They
 done this. *f* They

fff *molto sostenuto*
tutta forza
 All the ends of the world shall re - mem -
fff *molto sostenuto*
 All the ends of the world shall re - mem -

233 *Più lento.* ♩ = 60.

fff *molto sostenuto*
 Ped. * Ped. * Ped. * Ped. *

largamente

Son of man be seat - - ed

Son of man be seat - - ed

largamente

Son of man be seat - - ed

Son of man be seat - - ed

shall declare His right - eous-ness.

shall declare His right - eous-ness.

largamente

shall declare His right - eous-ness. Un-to a peo - ple that

shall declare His right - eous-ness.

largamente

- ber and turn un - to the Lord: And all the kin - dreds

- ber and turn un - to the Lord: And all the kin - dreds

largamente

- ber and turn un - to the Lord: And all the kin - dreds

Ped. **Ped.* * *Ped.* * *Ped.* **Ped.* *

at the right hand of the

at the right hand of the

at the right hand of the

- ed at the right hand of the

That He hath

That He hath done

shall be born, that He, that He hath done this.

That He hath done

of the na - tions shall wor - ship be - fore

of the na - tions shall wor - ship be - fore

Ped. * Ped. * Ped. * Ped. * Ped. *

234

power of God. *dim.*

power of God. *dim.*

power of God. *dim.*

power of God. *dim.*

power of God. Al - le - lu - ia!

234

done, that He

this. They shall come and shall declare the right - eousness Un-to a

They shall de-clare, shall declare that

this. They shall de-clare that He hath done this, that He

Thee, wor - ship, the

na - tions shall

Thee, All the kin - dreds of the na - tions shall

234 *Nobilmente*

L

sostenuto
tutta forza

rf

dim.

p *f* *f* *p* *dim.* *dim.* *dim.* *p* *p* *dim.* *dim.* *dim.* *sf* *dim.* *dim.* *sf*

Al - - le
Al - - le -
Al - - le - lu - - ia!
Al - - le - lu - ia!
Al - - le - lu - - ia! Al - le - lu - - ia! Al - le -
hath done this.
peo-ple that shall be born that He hath done this.
He hath done this. Al - le - lu - ia!
hath done this. Al - le - lu - ia!
kin - dreds of the na - - tions shall wor-ship, shall wor-ship be-fore
wor - - ship, shall wor - - - ship be -

235

dim. *p* *pp*

- lu - ia! Al - le -

dim. *p* *pp*

- lu - - - ia! Al - le -

p *pp*

Al - le - lu - ia! Al - le -

dim. *p* *pp*

- lu - - - ia! Al - le -

235 *p* *dim.*

Al - le - lu - - - ia! _____

p *dim.*

Al - le - lu - - - ia! _____

p *dim!*

Al - le - lu - - - ia! _____

p *dim.*

Al - le - lu - - - ia! _____

p *pp*

Thee. Al - le -

p *dim.* *pp*

- fore Thee. Al - le -

235 *dim.* *p* *pp*

- lu - - ia! Al-le-

- lu - - ia! Al-le-

- lu - - ia! Al-le-

- lu - - ia! Al-le-

- lu - - ia! Al-le-

- lu - - ia! Al-le-

arpegg. simile

236

- lu - - ia! Al - le -

- lu - - ia! Al - le -

- lu - - ia! Al - le -

- lu - - ia! Al - le -

236 *cantabile ed espress.*
p molto cresc.

In His love and in His

p molto cresc. In His love and in His

p molto cresc. In His love and in His

p molto cresc. In His love and in His

p molto cresc. In His love and in His

In His love and in His

- lu - - ia! Al - le -

- lu - - ia! Al - le -

236

sonoramente

- lu - ia! *pp* Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

p Al - le - lu - ia! *pp* Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

f pi - ty He re - deem - ed them. *p*

f pi - ty He re - deem - ed them. *p*

f pi - ty He re - deem - ed them. *p*

f pi - ty He re - deem - ed them. *p*

- lu - ia! *pp* Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

p Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

morendo

237

lunga

First system of vocal parts (Soprano, Alto, Tenor, Bass). The lyrics are: - ia! Al - - le - lu - - ia! - lu - ia! Al - - le - lu - - ia!

237

Second system of vocal parts. The lyrics are: Al - - - le - - - lu - - - ia! Al - - - le - - - lu - - - ia! Al - - - le - - - lu - - - ia! Al - - - le - - - lu - - - ia!

Third system of vocal parts. The lyrics are: - lu - ia! Al - - le - lu - - ia! - ia! Al - - le - lu - - ia!

237

lunga

Piano accompaniment for the first system. The score includes a *can Ped.* marking and a *Cappo* marking. The lyrics are: - lu - ia! Al - - le - lu - - ia!